

Scott R. McMaster, Ph.D.

Curriculum Vitae

Assistant Professor Visual Arts
Dept. of Creative & Cultural Arts
Education University of Hong Kong
smcmaster@eduhk.hk

SUMMARY OF QUALIFICATIONS

Over two decades of teaching experience, both national and international, which includes 5+ years as an Assistant Professor of Visual Arts, over four years as a teaching/research assistant and part-time faculty in the Arts and Education Technology, five and a half years as a lecturer of English and more than a decade of full and part-time teaching at both private and public secondary schools.

Extensive and interdisciplinary education within the arts and technology education including a working knowledge of all areas of fine arts studio practice and the socio-cultural and historical contexts of contemporary arts education with a focus on imaging arts, technology, and visual culture.

A sound understanding of curriculum development supported by new media software, networked communications, and their applications in the arts and education as well as the related theories, history and methodologies that support research and learning on and offline.

Ongoing artistic practice and international exhibition record over the past 17 years.

Government funded and multiple award-winning doctoral research in visual culture & crowdsourcing.

EDUCATION

Doctor of Philosophy: Art Education/ Visual Culture. Awarded 2016

Concordia University of Montreal, Canada

Master of Education: Information Technology. Awarded 2010

Memorial University of Newfoundland, Canada

Bachelor of Fine Arts 'Visual': Photography/Multimedia. Awarded 2000

Memorial University of Newfoundland, Canada

PROFESSIONAL EXPERIENCE

Academic & Post-Secondary

Assistant Professor Visual Arts, Education University Hong Kong

2017-Present

Serving as assistant professor of visual arts in the department of Cultural and Creative Arts (CCA)

Communications coordinator, International Visual Literacy association

2015-2019

Serving as an executive board member handling communications and public relations, including conference planning

Technology and social media director, International Visual Literacy Association

2012-2019 (2020-21 -consultation)

Serving as an executive board member who oversees the website, Facebook and twitter

Course developer, university of the West Indies, Barbados

2014-2015

Designed and developed the course '*developing instructional media*' for a Master of Science in instructional design and technology degree.

Instructor, Concordia University, Montreal Canada

2014

Instructor for undergraduate course Arte 352 'light-based media'.

Part time faculty, Cape Breton University, Nova Scotia

2013

Instructor for the graduate course educ 5104: 'application of learning theory in multimedia design'.

Part time faculty, Cape Breton University, Nova Scotia

2013

Instructor for the graduate course educ 5105: 'designing web-based learning'.

Workshop developer, Concordia University, Montreal Canada

2012-2013

Designed and implemented various workshops for diverse groups of graduate and international students to hone and improve a variety of skills vital to furthering their studies such as peer review, grant writing, technical writing and conference presentations

Part time faculty, Cape Breton University, Nova Scotia

2013

Instructor for the graduate course educ 5103 'integration of instructional design and information technology'.

Instructor, Concordia University, Montreal Canada

2013

Instructor for Arte 352 'light-based media'

Senior full-time lecturer, Kyungnam institute of technology, Busan South Korea

2008-2010

Full-time Lecturer, Dong Eui University, Busan South Korea

2004-2007

PUBLICATIONS, RESEARCH & ARTISTIC CONTRIBUTIONS*

Publications

- R McMaster Scott (2020). Light at Street Level. In Stefano Ambroset & Sandro Parmiggianis (Eds) *Chromatic: A Collective Tribute to Alex Webb*, pgs. 146, 318, 552, 555, 557, 579. Trieste: Italy.
- R McMaster, Scott (2018). Crowdsourcing Global Culture: Visual Representation in the Age of Information. *Visual Arts Research*, 44(2), p.53-66.
- R McMaster, Scott (2017). Truth in Photography or: How I Learned to Stop Worrying and Press the Shutter. *The International Journal of the Image*. 8(2), 77-98.
- R McMaster, Scott (2016). Crowdsourced Representation: People's Drawings of Culture in a Globalized World. In Emme & Shields (Eds.) *Emergent Art Education in Canada*, pgs. 56-66. Canadian Society for Education through Art (CSEA): Victoria, BC.
- R McMaster, Scott (2015). Visualizing Research: Crowd Sourcing Technology for Global Understanding. *Visual Methodologies*. 3(1)
- R McMaster, Scott (2012). New Approaches to Image-based Research and Visual Literacy. *New Horizons in Visual Literacy: Selected Readings of the International Visual Literacy Association* (ISBN 978-609-95219-3-0).

Selected Exhibitions

- I 2023: The Art of Creative Research Exhibition, NIE Art Gallery, Singapore Art Week, Singapore
- R 2022: URBAN 2022 – Exhibition Preview. Museo del Territorio, Cormons, Italy
- R 2021: Navigating and Creating: CSEA Exhibition July-October 2021
- R 2020: Trieste Photo Days, 'Chromatic', Sala Umberto Veruda, Trieste, Italy
- R 2020: Rotterdam International Photography Festival, Netherlands
- R 2020: SIILK Gallery, Perípou #8, Group Exhibition, Athens, Greece
- R 2019: 'Cruthachadh', Glasgow Gallery of Photography, Scotland
- I 2019: Art Macau, Institute for Tourism Studies, Macau SAR
- R 2019: dotART URBAN Photo Awards European Exhibition, Krakow, Poland
- R 2019: InSEA 'Making Time' Exhibition, Audain Centre for the Arts, Vancouver, Canada

- R 2019: Monochrome Group Exhibition. PH21 Gallery, Budapest, Hungary
- I 2019: Kyunghee University Arts Exhibition. KUMA Gallery, Seoul, South Korea
- R 2018: Hong Kong International Photography Exhibition (HKIPF), The Mills Tsuen Wan, Hong Kong. Solo Satellite exhibition.
- R 2018: Pop Up Exhibition, Koo Ming Koon Gallery Baptist University, International Conference on the Image.
- R 2018: IVSA 36th Annual Visual Sociology Exhibit, University of Paris-Saclay, Paris, France.
- I 2018: Kyunghee University Arts Exhibition. KUMA Gallery, Seoul, South Korea
- R 2017: 25th Anniversary Grenfell Art Show. First Space Gallery, St. John's, NL
- R 2016: 'The Urban Landscape in Abstraction'. Exhibited at the 48th Annual International Visual Literacy Association Conference, Concordia University/Montreal Museum of Fine Arts, Montreal, Canada.
- I 2015: Department of Art Education Exhibition Space. Invited solo show, Montreal.
- R 2014: National Art Education Conference. 'Art Educators as Artists', San Diego.

Refereed Conference Presentations

- R McMaster, Scott (2023). No Heritage Found on Map, International Visual Sociological Association, Nairobi 27-29 June 2023.
- R McMaster, Scott (2023). The Accidental Self, International Visual Sociological Association, Nairobi 27-29 June 2023.
- R McMaster, Scott (2023). No Heritage Found on Map, World Summit of Arts Education '2023, Madeira, Portugal.
- R McMaster, Scott (2021). No Heritage Found on Map, International Visual Sociological Association, 38th Annual Conference, Dublin, Ireland (*postponed-July 2020*)
- R McMaster, Scott (2019). The Vanishing Villages of Hong Kong, International Society of Education in the Arts, UBC, Vancouver Canada
- R McMaster, Scott (2018). The Vanishing Villages of Hong Kong, International Visual Sociological Association 36th Annual Conference Paris, FR.
- R McMaster, Scott (2017). Crowdsourcing Global Culture: Visual Representation in the Age of Information. 8th International Conference on the Image, Venice, IT.
- R McMaster, Scott (2017). Crowdsourcing Global Culture: Visual Representation in the Age of Information. International Visual Sociological Association 35th Annual Conference, Montreal, QC.
- R McMaster, Scott (2017). Crowdsourcing Global Culture: Visual Representation in the Age of Information. Elliot Eisner Award Winner invited lecture, National Art Education Association Annual Conference, NYC, NY.
- R McMaster, Scott (2016). Crowdsourcing Global Culture: Visual Representation in the Age of Information. 48th Annual International Visual Literacy Association Conference, Concordia University/Montreal Museum of Fine Arts, Montreal, Canada.
- R McMaster, Scott (2016). Crowdsourced Representation: People's Drawings of Culture in a Globalized World, Society of Art Education Korea, Future Competencies and the Horizon of Art

Education, National Museum of Modern and Contemporary Art/ Hanyang University, Seoul, Korea.

- R McMaster, Scott (2015). Truth in Photography: How I Learned to Stop Worrying and Press the Shutter. Sixth International Conference on the Image, Berkeley University, Berkeley, CA.
- R McMaster, Scott (2015). Crowdsourced Representation: People's Drawings of Culture in a Globalized World. 47th Annual International Visual Literacy Association Conference, de Young Museum, San Francisco, CA.
- R McMaster, Scott (2014). Truth in Photography: Society and Technology Hash It Out. 46th Annual International Visual Literacy Association Conference, Toledo Museum of Art, Toledo, OH.
- R McMaster, Scott (2014). Truth & Photography: Reality vs. Perception. Canadian Society of Education through Art, National Conference, Halifax, NS.
- R McMaster, Scott (2014). Crowdsourcing Images: Emergent Qualitative Methods. Canadian Society of Education through Art, National Conference, Halifax, NS.
- R McMaster, Scott (2014). Crowd Sourcing Images: Emerging Qualitative Research Tools. National Art Education Association Annual Conference, San Diego, USA
- R McMaster, Scott (2014). Truth and Photography: A dialogue of culture vs. reality. National Art Education Association Annual Conference, San Diego, USA
- R McMaster, Scott (2013). Visualizing Data: Crowd Sourcing Technology for Image-based Research. National Art Education Association (NAEA) Annual Conference, Fort Worth Texas.

Other Scholarly Contributions & Service

2021: IASDR, 9th Congress, The Hong Kong Polytechnic University

2020: Reviewer/editor, *Asia-Pacific Journal of Arts Education*

2020: Reviewer/editor, *International Journal of Press/Politics*

2019: Judge, Po Leung Kuk City-wide Secondary Art & Design Contest.

2018: Reviewer, InSEA Asia Regional Congress, Hong Kong

2016: Associate Editor, current volume of *The Design Collection*

2016: Associate Editor, current volume of *Journal of Communication and Media Studies*

2016: Associate Editor, current volume of *The International Journal of the Image*

2015-2016: IVLA 48th Annual Conference, Montreal. Organizing Committee Member

2015-2020: Communications Coordinator, International Visual Literacy Association (IVLA)

2012-2021: Technology & social media Director/ board member for the International Visual Literacy Association (IVLA)

2013: Editor, for the IVLA Annual selected readings publication

SUMMARY OF RECENT COURSES TAUGHT AT CURRENT POSITION

CAC1002, 'Exploring Visual Arts', 8 times, 3.69/4

ART2199, 'Photography & Moving Image', 5 times, 3.94 /4

VAC6003, 'Contemporary Digital Practices', 3 times, 3.58/4

ART4216/INS4902, Honours Project II, 5 times, (not evaluated)

Research Students Supervised/Trained:

PhD Students: 1

Master Students: 15

Undergraduate Students: 60

(5th year independent study)

PROFESSIONAL MEMBERSHIPS

IVSA: *International Visual Sociology Association*

SHKS: *Society for Hong Kong Studies*

InSEA: *International Society of Education in the Arts*

NAEA: *National Art Education Association*

CSEA: *Canadian Society of Education through the Arts*

IVLA: *International Visual Literacy Association*

RESEARCH GRANTS

Research Grants Council (RGC) Hong Kong: Early Career Research Scheme, 2019-2023 (HKD \$579,299)

Career Empowerment Scheme (CES): No Heritage Found on the Map: The Vanishing Villages of Hong Kong. 2020-21, **HKD\$75,000** (Knowledge transfer/ research)

FLASS Reserve Fund: University Mentorship and Studio Arts Education Pilot **HKD\$51,280**

Dean's Seed Fund: Faculty of Liberal Arts & Social Science, Education University Hong Kong, 2018, (**HKD\$20,000**)

Internal Research Grant: Department of Creative & Cultural Arts, Education University Hong Kong, 2018, (**HKD\$65,701**)

Fonds de recherche du Québec Société et culture (**CAD\$46,666**), Government of Québec 2013-15

AWARDS & FELLOWSHIPS

NAEA: Elliot Eisner Doctoral Research Award in Art Education, 2017

IVLA: Graduate Research Award, 2016

Hexagram, Distinguished Service Honorarium (conference planning), 2016, (CAD\$800)

Fine Arts Travel Award (CAD\$500*3), Concordia University, 2013-15

Summer Research Institute Fellow: *Digital Practices in Media Arts, Oral History and Preventive Health*, Concordia University, 2014, (CAD\$5000 [equiv.])

Graduate Conference Award (CAD\$750), Concordia University, 2013

REFERENCES

Professor Laurence J. Wood, Associate Head of Visual Arts, CCA, Education University of Hong Kong, Email: ljwood@eduhk.hk, Phone: +(852)2948-7192

Dr. Matthew Thibeault, Associate Professor, CCA, Education University of Hong Kong,
Email: mdthibeault@eduhk.hk , Phone: (852) 2948 7623

Dr. Juan Carlos Castro, Associate Professor Art Education, Concordia University, Montréal
Email: JuanCarlos.Castro@concordia.ca , Phone: 1 (514) 848-2424, ext. 4646

Dr. Hung Keung, Associate Professor of Visual Arts, CCA, Education University of Hong Kong,
Email: hungkeung@eduhk.hk , Phone:+(852)2948 7068

OTHER EVIDENCE OF SCHOLARLY CONTRIBUTIONS

What follows are additional evidence of teaching, learning, service, and other scholarly contributions documented in letters, reviews, certificates, and imagery.

Peer Observation from Professor Wood

The Education University of Hong Kong
Faculty of Liberal Arts & Social Sciences
Department of Cultural and Creative Arts

Peer Teaching Observation Record (2022- 2023)

Peer observation is an important means to improve teaching, all staff are encouraged to engage in peer observation exercises to improve the quality of teaching, learning and assessment. Peer observation provides colleagues with opportunities, both through observing and being observed in teaching sessions, to reflect on and review the learning and teaching of courses in the various programmes.

Course Title: CAC 1002 Exploring Visual Arts

Date & Time: 20/09/2022 13:40-16:20

Name of Course Lecturer: Dr. McMaster

Name of Peer Observer: Prof Wood

Peer Observer

Overview of teaching performance

An excellent performance. Great clarity of presentation and well-paced delivery of the material. The students' all appeared to be engaged with the session and the responses some of them made to questions pitched showed they were in tune with, and understanding the content being delivered.

The content of the presentation was an excellent summary of a vast field and was thorough and well-illustrated, with really interesting and helpful links between concepts and their manifestation in diverse visual examples, for example how single point or multiple point sight lines can be found within artworks, photographs, film stills. The materials in the presentation were engaging and varied which helped retain student interest over the session. Dr McMaster also employed use of drawing on a white board, and showing students the surface of a nearby physical object to reinforce the key content within the projected presentation.

Significant teaching & learning approach/approaches observed

Most students also had a copy of the screened presentation on their individual laptops in front of them which worked well allowing them to scroll back and revisit previous slides if they wished.

The content covered a substantial range of important elements in understanding Visual Art images and objects and utilized historic and contemporary examples including Dr McMaster's own work, which added a strong sense of his own authenticity and deep understanding of the elements and knowledge being presented and transmitted.

The content was pitched very well, being both accessible and with some challenges and providing a summary sufficient to define and illustrate the seven elements under scrutiny and with well-chosen examples from different art forms and genres that would "whet the appetite" for those students wishing to pursue the topic in greater depth after the session.

It contained some strong crossover knowledge with the current studio based drawing course ART2181 in relation to familiarizing students with correct terminology and the attributes of and theory associated with areas such as "chiaroscuro" and colour theory.

Commendations and recommendations

The session was highly commendable, being enjoyable, informative, accessible and engaging for the students. Recommendations?.....Keep doing it!!!!

Peer observer's signature:  Date: 20/09/2022

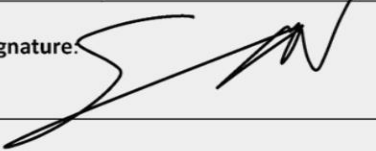
Course Lecturer

Reflections on teaching performance

I'm pleased with my performance in this course over the last few years and have created a syllabus which meets students needs, providing them a thorough and engaging introduction to visual arts theory, practices, and everyday uses.

Follow up enhancement actions/plans

I revise and update course materials based on student interest and outcomes and will continuously reflect on the outcomes and make the necessary changes to enhance student learning.

Course lecturer's signature:  Date: 20/09/2022

Remarks:

Each CCA academic / teaching staff should have peer observation of teaching (being observed) every year and upload the report onto "S" drive – your "Staff Personal Folder". The Department Review Committee (responsible for staff performance review) may need to check the reports for staff appraisal. For peer observation conducted by Course Co-ordinators on Guest Lecturers, please submit the report to DLTC Chair and cc. Ms. Elsa Chan.


Peer Observation from Dr. Hung

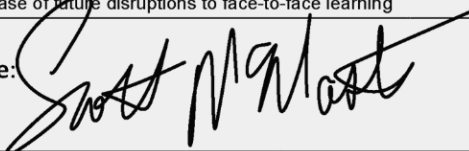
The Education University of Hong Kong
 Faculty of Liberal Arts & Social Sciences
 Department of Cultural and Creative Arts

Peer Teaching Observation Record (2021- 2022)

Peer observation is an important means to improve teaching, all staff are encouraged to engage in peer observation exercises to improve the quality of teaching, learning and assessment. Peer observation provides colleagues with opportunities, both through observing and being observed in teaching sessions, to reflect on and review the learning and teaching of courses in the various programmes.

Course Title: VAC6003 Contemporary Digital Practices
Date & Time: 23/09/2022 12:30-15:20
Name of Course Lecturer: Dr. McMaster
Name of Peer Observer: Dr. Hung

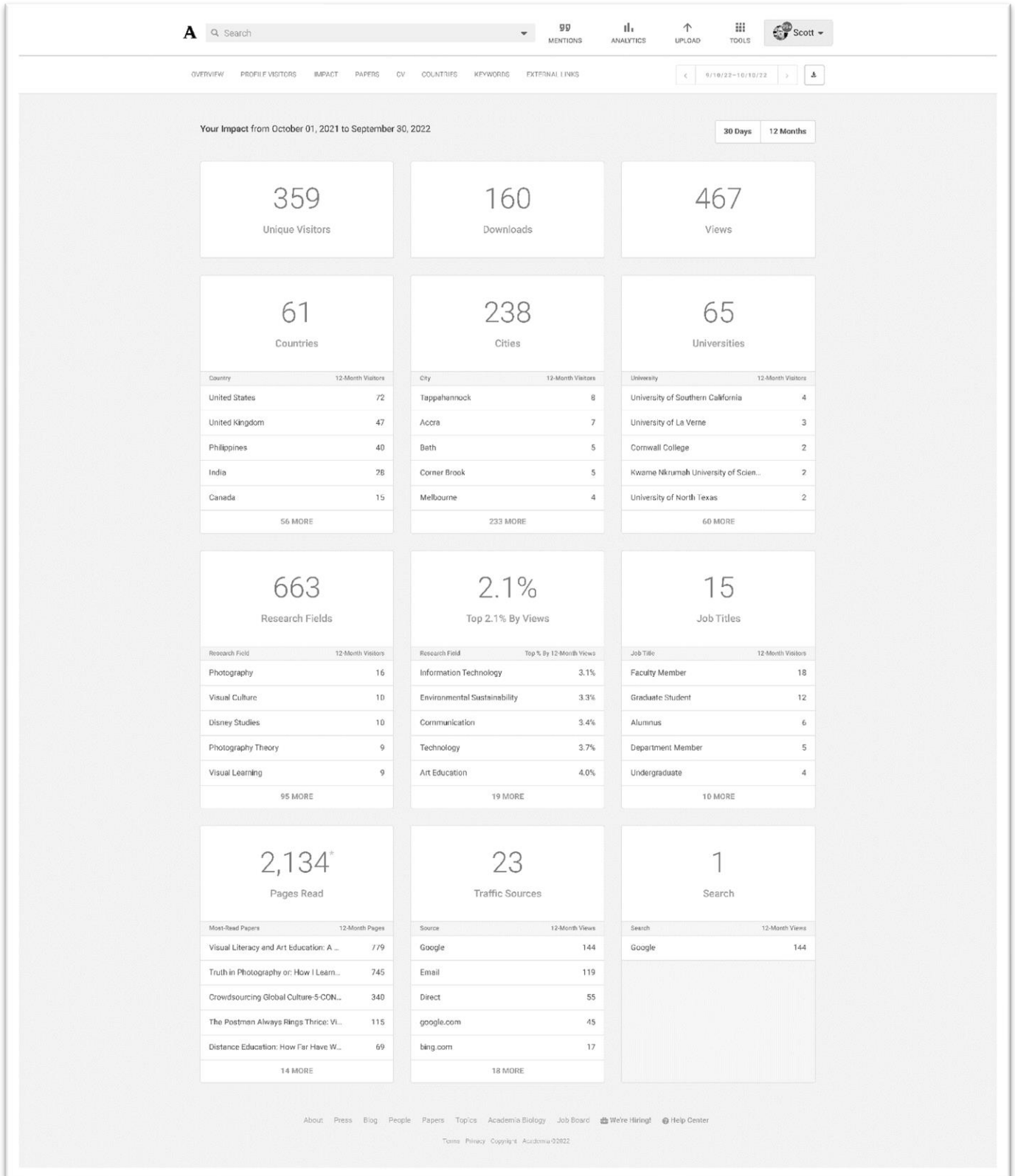
Peer Observer
<p>Overview of teaching performance</p> <p>A lot of significant teaching materials are well-prepared. Uses significant available materials and resources for the students in the class. Always presents new material clearly and logically in the class. Monitors student learning continuously, provides opportunities for students to practice under direct supervision and practice independently with my deep appreciation. The class activities show that Dr. Scott teaches accurate and up-to-date information; coordinates learning content with instructional objectives; uses effective examples and illustrations, allowing students have change to learn in professional and novel ways.</p>
<p>Significant teaching & learning approach/approaches observed</p> <p>Dr. Scott is an excellent teacher in the class who provides both a great mix of listening, speaking + lecture + professional practical learning activities and a very comprehensive supportive learning environment. According to my observation, as a student with MA level, students would feel encouraged to learn and try out both traditional and novel competencies, feel condiment and supported in doing so and gain valuable feedback that helps you to improve.</p>
<p>Commendations and recommendations</p> <p>NIL</p>
<p>Peer observer's signature:  Date: 23/03/2022</p>

Course Lecturer	
Reflections on teaching performance This practice-based course was challenging in the virtual environment, but creative solutions helped fill the gaps	
Follow up enhancement actions/plans Prepare more contingencies in case of future disruptions to face-to-face learning	
Course lecturer's signature: 	Date: 23/03/2022

Remarks:

Each CCA academic / teaching staff should have peer observation of teaching (being observed) every year and upload the report onto "S" drive -- your "Staff Personal Folder". The Department Review Committee (responsible for staff performance review) may need to check the reports for staff appraisal. For peer observation conducted by Course Co-ordinators on Guest Lecturers, please submit the report to DLTC Chair and cc. Ms. Elsa Chan.

Annual Analytics overview of my profile on Academia.edu (top 2.1% in views)



Listed as one of the Instagram accounts to follow in Hong Kong by A Dutch journalist

7. Scott R. McMaster / @mc.untitled

If you like black and white photography, then this artist and culture enthusiast from Newfoundland is definitely one to check out on the gram. His carefully mastered shots often resemble stills from an old movie, featuring ordinary people in everyday situations. But his account is not all void of colour, as you can find vibrant captures scattered throughout, featuring Hong Kong citizens in the forefront. There's a distinct sharpness and depth of colour to his work, which makes it all the more appealing to the eye. [Take a look](#) for yourself.



<https://www.sophiepettit.com/post/the-10-best-hong-kong-instagram-accounts-you-need-to-follow>

Lens Culture Reviewer's feedback on current project "[Hong Kong Obscura](#)" (*now on exhibit in Italy*)

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Scott R McMaster ▾

Reviewer Portfolio Feedback

Hi Scott-

I am personally a fan of moody and Pictorial work like this. And I particularly enjoy how you are able to give me such a strong sense of being immersed in the atmosphere of the space but still very removed from the people and physicality of those spaces. It's an unusual and effective device that dovetails nicely with the ideas you are exploring.

Which leads me to your project statement. Yes; it is very well reflected in your work. I feel you are creating beautiful images through your words that tie in nicely to what is being revealed and evoked through the photography.

For me, as I stated above, the images give me a sense of feeling a certain disconnect. And specifically, it reminds me how there was such a big paradigm shift that happened with the introduction of Covid into our lives. It's as if there were the first 46 years of my life, and then a new chapter that started thereafter. And since it's the beginning of a chapter, it's a question of learning the rules and cadences of what life is like in this "new world." There's uncertainty, blurriness, perhaps tension/anxiety and a lot of unknowing. And all of this, and more, comes through beautifully in your images.

From a purely technical standpoint, I didn't understand how these were pinhole images. For one thing, they don't have the signature aesthetics of a pinhole image. And I noticed that there are dust marks that show up in the exact same spot throughout the series. And that indicates to me some sort of digital process instead. Maybe there was a piece of glass covering the neg in the pinhole? Whatever the case, it caught my attention and piqued my curiosity about how you went about it. It's of no material consequence to the success of the images.

I wonder if you are considering making a book of this work? To me, a well made artist book, which could include your writing (and perhaps even expanding upon what you have already written), could be quite successful. The photographs are among the better that I have seen that explore this moment in time.

I'm glad I discovered your work, Scott. It's a series that touches me personally. But I also can imagine that others will be able to find rich connections of their own through the images.

Wishing you the best of luck.

Lens Culture Reviewer's feedback on "[Bride's Pool Road](#)" (*in development*)

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Scott R McMaster

Reviewer Portfolio Feedback

Hi Scott-

I find it very interesting how this project touches upon so many topics all at once. There's of course landscape/nature at the forefront. But this is also about myth/lore, adolescence and male ego and so much more. And I like how all these layers are carefully woven into the fabric of what we are looking at; often imperceptibly, but still resoundingly there.

In response to your request for feedback, it's of course difficult to definitively say whether the statement is reflected in the work; that's a highly subjective evaluation. And I personally am able to go to the place of seeing all the facets of what you have written about in the apparently quiet layers of what you are showing. To me, that's successful and very interesting.

As for the images alone, there is no question that they are posited in a light and form that asks me to question what the photographer wants me to see beyond the obvious surface elements. To me, they are an ellipses beckoning me in further to explore and question. And once I have read the statement, I learn that I am seeking vestiges of lives lost. I am seeing to find out whether the daredevils felt it was worth it to take those risks for the sake of whatever they were trying to prove. And while I think I know the answer, the photographs ask me to keep on questioning--and to perhaps be surprised by the fact that I don't actually know whether they felt it was worth it.

The statement is very well written too. Your use of language and the narrative structure is excellent. And that's a great asset to the project.

The one aspect of the project that I am unsure about is the inclusion of the crash detritus. I get the literal reasons for including it. But I don't know it is necessary. And/or, I don't know that it is necessary to include in every other photograph. Perhaps images 8 and 10, deftly placed within the sequence, would be enough. But I personally am not as drawn to the other objects in the series. Instead, I find the other images invite a lot of important questioning. It reminds me of Sternfeld's "On This Site." If you don't know that project, definitely check it out.

Otherwise Scott, it's a strong and thought-provoking project. I like how you are eliciting so much emotion out of what appears to be such spartan circumstances. And I hope you will continue to explore this voice of yours.

Thanks for sharing your work and wishing you the best of luck.

Experiential learning and field trips with CAC1002, ART2199, & VAC6003



Group photo (DDMU)



Group photo (mixed majors)



The class & I at park entrance



Encounters with wildlife



Documenting their Enviro-Art



Hiking to the Open Area



Exploring Science Park



HKSTP Exhibition Visit



Immersive sound room



Tai Kwun Contemporary Pavilion



Cyber Punk Artworks



Neon Light Exhibit



Curator's Lecture



Guest Speaker from PolyU



PhD candidate Martin Miller Talk

Experiential learning and field trips with CAC1002, ART2199, & VAC6003



Liquid Ground Exhibit



Second group visit to LG



Para-site Exhibition Visit



Examining Isaac Chong's artwork (Asia Society)



Asia Society Visit



Second group visit at Para-site



Visiting M+ Exhibits (hybrid)



Ceramics Lesson



Glazed ceramics after firing



Field shooting practice in Tai Po



Darkroom practice



Final critique in hybrid mode



Examining Lee Bul's artwork



Examining Victor Wong's AI artwork



Staff & Students at M+

Korean Immersion Program 2018 & 2019



Departure for Seoul



Meal with KHU



Installation: National Art Museum



Traditional Ginseng Soup Busan



Culture Tank Visit



Seoul Art Museum: David Hockney



Korean Ink writing Class '19



Korean Ink Class '18



KHU Cathedral '18



Outside KHU



Artist Improv performance Gallery Merge, Busan



Exhibition Installation KHU



Art Village, Busan



Exhibition Opening KHU



Korean Artists from Venice Biennale Arco Center



Seafood and live Octopus tasting, Busan



Seoul river revitalization project



Artist Jo Jong Sung's Studio Visit



Dong-dae Mun East Gate Seoul

Regional Summer Institute, Montreal 2019



Atwater Market Eateries



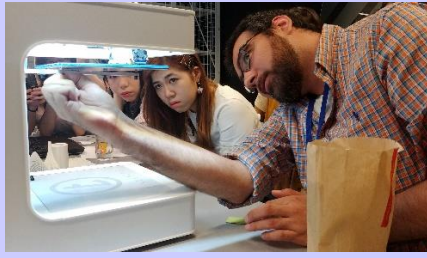
MTL Museum of Art



Notre Dame Basilica



BANQ: Arduino Station



BANQ: 3-D printing station



BANQ: Sound Station



Pitches: Panel of Expert Judges



Educational Intervention Pitches



Phi Center: Yoko Ono Exhibit



UQAM mobile pedagogies



UQAM mobile pedagogies



UQAM mobile pedagogies



McCord Museum of Art



Gallery Visit Old Port



MTL Museum of Fine Arts

Art Macau Staff-Student Exhibition 2019



Group Photo: Staff



Group Photo: Staff & Students



Campus Tour: Macau Tourism Inst.



My artwork



Poon Chak Yam & his artwork



Poon Chak Yam "Sleepless City" (1)



Poon Chak Yam "Sleepless City" (2)



Poon Chak Yam "Sleepless City" (3)



Yan Yuen Kiu & her artwork



Yan Yuen Kiu “Why I Cannot pink”

Most notable in my dedication to teaching and learning, as often mentioned by students, is my commitment to experiential learning which I have devoted considerable energy to. I strongly believe that in-situ learning can play a tremendous role in student learning and outcomes. Here are just some of the comments from various courses (*some translated from Chinese*):

Course	Student Remarks
<p>CAC1002</p> <p>‘Exploring Visual Arts’</p>	<p>“I have more knowledge and views on art appreciation, which enriches and broadens my horizons. And the process of being exposed to various arts is very interesting.”</p> <p>“Give me more chances to find the different perspective of the art.”</p> <p>“The scope of the course is extensive and the content is very interesting”</p> <p>“[The course]Let students go on field trips, because they can experience, observe and deepen their concepts.”</p> <p>“Field trips and practical sessions helped me to understand the subject more by experiencing.”</p> <p>“Can try to use different art media to make artworks, broaden my knowledge, and experience the fun of visual art. . . The site visit is well arranged, and it is very good to have a pottery making class”</p> <p>“The most useful aspects of this course were to carry out different activities to not visual art background based students which can grow interest for those students and increase the funny part of this course.”</p>
<p>ART2199</p> <p>‘Photography & Moving Image’</p>	<p>“The photoshop workshops, discussion of photography ethic dilemmas, I like the guest lecture, quite meaningful. Darkroom is very fun, please keep the room EDUHK. Scott very helpful Like the mini activities like searching hashtags. The proportion of us having free discussion and the lecture is nice.”</p> <p>“On-site visits, it is the only course I’ve taken that include f2f visits so far. And I particularly enjoy the processes of setting up my exhibition and curating my collection in the gallery. It’s full of fun.”</p>

“Have a chance to take photos outside, like Taipo, somewhere I seldom go.”

“Learnt how to do the critique of photography...darkroom experience...classmates can exchange ideas and reflections...materials on Moodle organized well, make us easy to follow up”

“Inspire me with various perspectives to shoot pictures. Also there are many resources offered by the lecturer, such as documentary, photographic equipment, darkroom visit, and etc.”

VAC6003

“The most helpful part of this subject for my study is to improve my critical thinking ability, because it can help me learn and improve better”

‘Contemporary Digital Practices’

“It allows me to think more about the many issues of contemporary digital art from a more perspective and critically. It also allows me to experience and appreciate a lot of digital creations and diverse and emerging digital art expression methods. In short, it brings me a different experience and thinking. Lay a certain foundation for future artistic creation work.”

“The instructors have an interdisciplinary mindset and constantly guide students to think about the themes, approaches and purposes of digital art creation from a multidisciplinary perspectives.”

“Inspire me to learn independently”

“This course allows me to learn more about the application forms and cases of digital media art, as well as expand my knowledge. Generally speaking, this course is very helpful for me to carry out my project work.”

The following are some of my current and recent creative outputs over the last few years, with comments extracted from external reviewers on the quality and coherence of my work:

Project	External Reviewer Remarks
2022: URBAN 2022 – Exhibition Preview. Museo del Territorio, Cormons, Italy. (<i>expected rank of B or above</i>)-One of the photographs from this series titled “Hong Kong Obscura” was also selected for inclusion in the book ‘URBAN unveils the City and its Secrets - Vol. #08’	<i>For me, as I stated above, the images give me a sense of feeling a certain disconnect. And specifically, it reminds me how there was such a big paradigm shift that happened with the introduction of Covid into our lives. It's as if there were the first 46 years of my life, and then a new chapter that started thereafter. And since it's the beginning of a chapter, it's a question of learning the rules and cadences of what life is like in this “new world.” There's uncertainty, blurriness, perhaps tension/anxiety and a lot of unknowing. And all of this, and more, comes through beautifully in your images.</i>
2020: Trieste Photo Days, ‘Chromantic’, Sala Umberto Veruda, Trieste, Italy (Ranked B)	<i>The images are of very good quality and composition, however, in my estimation, this is not their most important strength. I will elaborate further. That five of works were selected for the photography festival and book Chromantic and one exhibited in the group exhibition of the same name in Italy, is a testament to the recognizable overall quality and consistency in the artist's research output, specifically in question here – a photographic series employing the particular qualities of analog color film</i>

	<i>technology to make a statement not only about color, but about a perhaps disappearing face of Hong Kong and other parts of Asia.</i>
2020: Rotterdam International Photography Festival, Netherlands (Ranked B)	<i>The Rotterdam photo manifestation is an internationally recognized Art Event on a high level of quality. It has cooperations with Art Week Rotterdam and the Netherland Foto Museum. . . the idea of displaying the artwork in the container, which represents the space of a typical tiny Hong Kong flat, the titles e.g., "151 years" provoke very well and emphasize and challenge the social situation. So, from a research point of view and as a participation in a well-recognized international Foto Festival, this is a compelling project.</i>
2019: dotART Photo Awards European Exhibition, Krakow, Poland (Ranked B)	<i>As a social document, it has been able to shift the workman's invisibility to a new embodiment that empowers its subjects solely by turning the gaze towards what is worth noticing and representing in the workmen's life. . .What has been spotted there is the idea that workmen have assured their presence in the social landscape, despite being misrepresented by overwhelming statistics. As a final analysis, the present non-traditional research fulfills ERA requirements, it increases the stock of knowledge of humanity, culture and society as much as it is pertinent to contemporary visual culture production within broad applications.</i>
2019: InSEA 'Making Time' Exhibition, Audain Centre for the Arts, Vancouver, Canada (Ranked B)	<i>A worthwhile conference and presentation of works, to an international audience on a relevant and valuable subject for the times we live in. The impact of the conference, exhibition and work locates the research for an international recognition.</i>
2019: Monochrome Group Exhibition. PH21 Gallery, Budapest, Hungary (Ranked B)	<i>The exhibition clearly is in an interesting space with international significance and so the selection of the work for this exhibition is worth commenting on and has research value.</i>

ⁱ 'R' indicates peer review or refereed participation, 'I' indicates invited peer review