

Kenny Wong

Hong Kong

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Kenny Wong - The Canvas Of Resonance (2014, 2nd Edition)
from Kenny Wong Chi-Chuen



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Kenny Wong, a media artist and designer based in Hong Kong whose works “express the delicate relationship between daily experiences and perceptual stimulations.”

Please describe your work and practice in five words or less.

Experimentation, collaboration, perception, creating experiences

Please describe your work and practice in as many words as you would like.

Most of my work starts by revising my daily experiences, and finding different suitable mediums to express the thoughts. I spend a lot of time on understanding different medium and technologies. It is always exciting to explore and experiment. Sometimes it could be rewarding or going nowhere. A solid idea of an artwork usually pops up when I discover a right pair of concept and medium. Sometimes I need to learn a total new technique when I feel like it fits the concept. Of course, the process would always put myself into difficult situation

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eventually, and a part of my role is to solve problems creatively. This is what I like about making art - the freedom to explore an idea without a fixed routine, even the process could be taken into account, which always creates something new that speaks by you.

Your work **'Squint'** draws upon the environment as medium and the presence of an audience as catalyst. Could you please describe the piece, both how it functions technically and also your inspiration for the work?

The inspiration comes from how sunlight bounces around in our artificial forest. There are always sources of reflection from mirrors, windows, etc, any materials that reflect lights and stimulate our eyes. I found it could be interesting to isolate the experience of the shift of light intensity, visual patterns and textures while we dynamically move around in the city. The idea of "Squint" is to let the audience focus on looking at a minimal form of light experience in a gallery space, while maximizing its diversity of perception.

In the gallery space, I have some bright light sources in various positions. There are two Kinect sensors on the ceiling to track audience's position and estimate their eyes' position. I have written a software (using Processing and openTSPS) to simulate the actual space in 3D, so that every mirror can calculate the reflective angle relative to audience's position in real time. As the 51 sets of mirrors are programmed to work together, I composed and generated the mirrors' kinetic movement in various forms, so that the audience will see different patterns of movements of the mirror while the lights still regularly reflect into your eyes.

Could you please introduce **'[[LIMINAL]] Contour'**? How much time passes within the context of a single frame?

[[LIMINAL]] Contour is part of the project [[LIMINAL]], a collaborative project with Marco De Mutiis. During the project we want to analyze people's movement by shooting videos on the busiest streets in Hong Kong. We want to analyze different perspectives from the people individually; hence we have done our own "analysis". This work is a result of my perspective on a typical day in Hong Kong, how people temporarily occupy and unoccupied the public space, and how we move around in the city while avoiding strangers. There are 2 mediums of output, video and prints. The video is a more direct form from the video, while the prints are the compression of my selected consecutive time frames. The prints range from 3 to 6 seconds of the compressed time/frame. I decide the frames according to the movement of people, occupation of the space, flow of movement, etc. The work is created by writing a custom software with OpenFrameworks, with the use of OpenCV (computer vision library).

Your work, **'The Canvas of Resonance'** creates an experience through frequencies and vibrations. It never ceases to amaze me how frequencies can instigate physical reactions. Could you explain your inspiration for this work, are the sounds which are generated composed or fairly random?

The idea of this work has come right after 10Hz - a complex work conceptually and technically. At that moment, I wanted to break down my complex thoughts into smaller pieces, and then expand them one by one. I would like to re-explore the details on every thought. So, 'The Canvas of Resonance' is a work that comes from my instinct on how I observe frequencies, oscillations, composite the sound as how I imagine the soundscape it generated from this piece of metal. The sound is composed by vibrating the power of the 5 attached vibrating motors against time, similar to playing a musical instrument.

Your work, **'10 Hz'** is one of my favorites - could you please try to describe in words what it feels like to experience the piece, as well as talk a bit about the technical elements of the design? Why is 10Hz the magic sweet spot for relaxation?

Thanks! This is my very first installation. It is a very significant piece in my art career. I basically made a device to let audience explore

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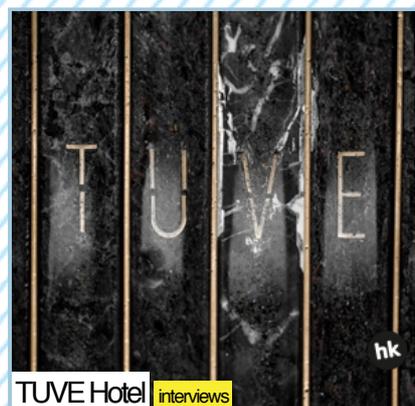
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Alpha Brain Wave in a unique setting with the use of 30 tuning forks. My inspiration came from how the sunlight passes avenue of trees while you are travelling in bus or a train. Sometimes they create flickering effects, which appears vivid colors even when you close your eyes. I want to simulate this flickering effects as well as inviting audience to fall into the Alpha state, along with the harmonic frequencies and the physicality of tuning folks. According to the feedback from the audience, lots of them see different patterns, hallucination, images, and even feel floating along with the sound waves! These are all totally come from the stimulation and their own interpretation. The experience is very diverse and unpredictable.

The brain of the work is a microcontroller (Arduino), which control all the electronics of 10Hz. When audience lifts up vertically by the chair and close his eyes (more Alpha Brain Wave would be produced when our eyes closed), he will be surrounded by the 30 tuning forks. There is a light source in the front. The light alternatively being blocked by the physicality of the rotating tuning forks 10 times per second (10Hz), hence the flickering occurs like passing avenue of trees under sunlight. There are also hammers hitting the tuning forks of 512Hz and 522Hz (10Hz differences), and he will hear a combined 10Hz of sound beats going around his head.

What are you working on currently? What's next for Kenny Wong?

I am currently working on a collaborative project with **Chloe Cheuk** called IRIS, which invites audience to communicate with a pair of computer hands. There is a pair of pre-recorded hands on an old box-TV, you are invited to communicate and play with IRIS with your hand gestures. Our idea is to let audience to explore our mischievous manner and undefined language, or making a meaningless but fun communication. At the same time, I am also preparing an exhibition about motion, which will be exhibited in April. Stay tuned!

In the long term, I would like to explore my thoughts by creating more solo works, and at the same time to collaborate with different people. It is always fun to exchange ideas with other artists who have different techniques and specialties.



Kenny Wong
www.kennywong.co/recent

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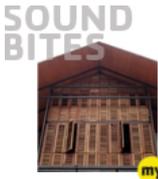


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