

2025 HKU MALCS GRADUATE SHOW

畢業

(RE) - VOLUTION

展覽



@malcs_graduateshow



@HKU_MALCSshow

SUPPORTED BY

MASTER OF ARTS IN LITERARY AND CULTURAL STUDIES,
THE UNIVERSITY OF HONG KONG

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WHAT IS MALCS?

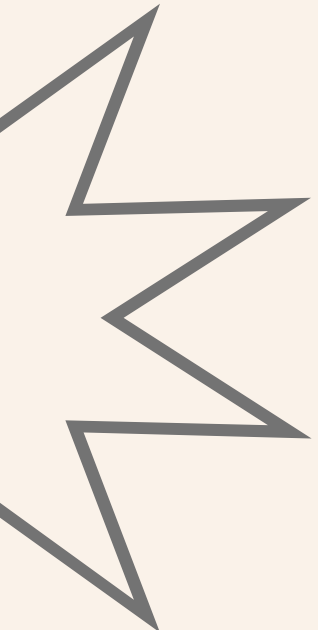
Established in 1994, the Master of Arts in Literary and Cultural Studies (MALCS) programme at the University of Hong Kong adopts an interdisciplinary framework that integrates cultural theories with practical applications across literature, film, and cultural studies. MALCS actively cultivates a global perspective by valuing a variety of cultural practices, especially those emerging from Hong Kong and Asian cultures, a commitment it has upheld for over three decades.



WHAT IS (RE)-VOLUTION?

The exhibition features artworks of various mediums, including painting, photography, poetry, prose and art pieces in digital form. This year, in its very first edition, the exhibition explores the theme of identity and space.

(RE)-VOLUTION aims to:

- 
- Create opportunities to showcase student artists' talents.
 - Educate the general public on the process of identity formation, showing them the intersectionality and interactivity between identity and the surrounding space.
 - Create a welcoming environment for new and upcoming artists to network and find new collaborators.

The exhibition shows 19 artworks created by 16 student artists from MALCS. In a one-way walkthrough, listen and witness 16 unique voices exploring their identities in one space — an immersive and reflective experience curated for you.

EXHIBITION SCHEDULE

5 - 8 June 2025

Arts Tech Lab, Run Run Shaw Tower (RRST-4.35),
Centennial Campus, The University of Hong Kong, Pok Fu Lam, Hong Kong

5 June 10:30 - 12:00	Opening Ceremony	Faculty Lounge, 4/F, Run Run Shaw Tower
5 - 8 June 12:00 - 19:00	Chen Jiamin - <i>Her Story</i> Hio long Wong, Alexis - <i>A Surrealist Remix of</i> <i>"Camel"</i> Hio long Wong, Alexis, Liu Zitong, Yu Dairui, Luo Shudan - <i>The Flower Code</i>	Arts Tech Lab (Room 4.35, 4/F, Run Run Shaw Tower) - Screening Area: Selected Films and Digital Works Wall Projection
	Cheng Xianye, Arthur - <i>Four Animated Poems</i> Tony So - <i>Seeking My Lost Sea</i> <i>in Hong Kong</i>	Arts Tech Lab - Screening Area: Selected Films and Digital Works Floor Projection
7 June 14:00 - 16:00	Special Event: From Filmmaker to Exhibition Artist - In Conversation with Alvin Tsang	Room 4.36, 4/F, Run Run Shaw Tower

OUR ARTWORKS

PEOPLE AS SPACE

This collection is about body, personal feelings or thoughts, clothing, and sounds.

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PEOPLE IN SPACE

About different people in different environments. This collection demonstrates the nuances of living.

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OUR ARTWORKS



SPACE REIMAGINED

About spaces that no longer exist, have never existed, or only exist within our minds. Re-imagining space as a shift of perspective or an agent of change.

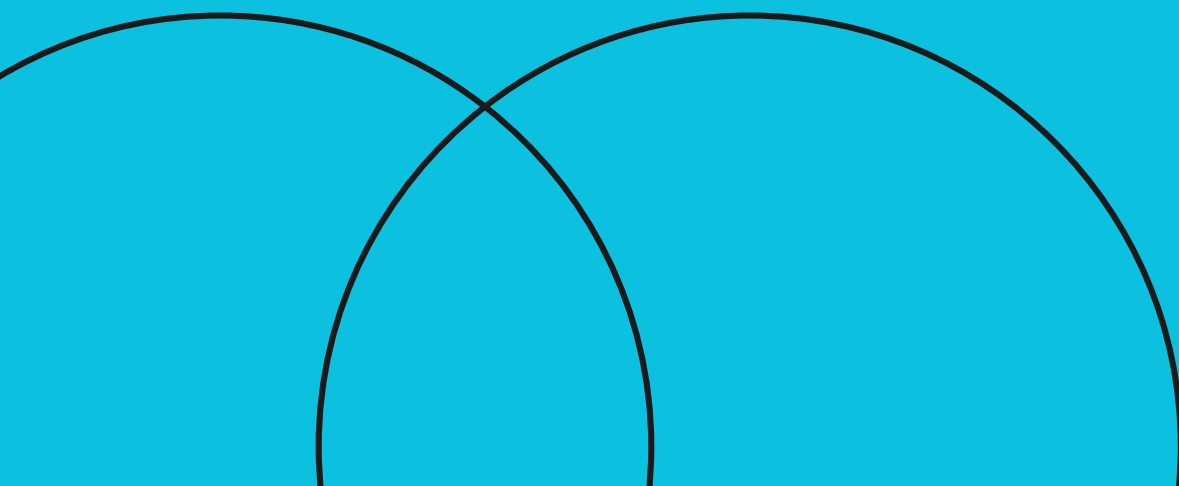
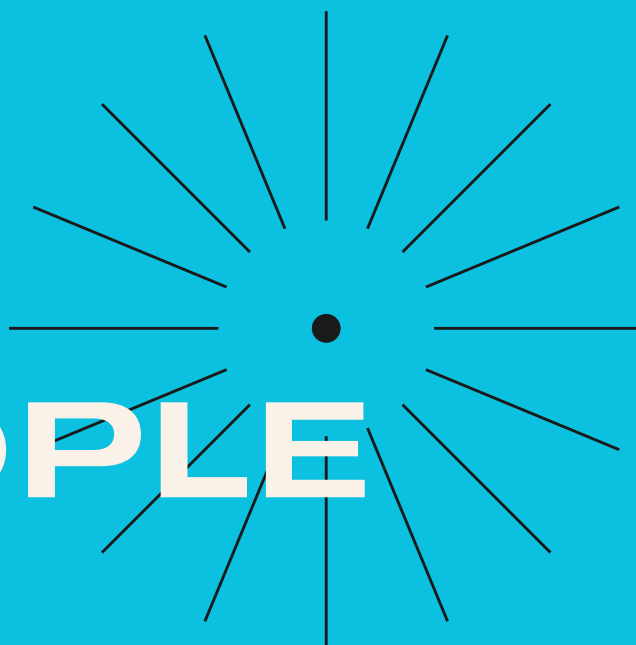
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I.

PEOPLE

AS

SPACE



**THIS COLLECTION IS
ABOUT BODY,
PERSONAL FEELINGS
OR THOUGHTS,
CLOTHING, AND
SOUNDS.**

WHAT DOES MY BODY SAY?

Zhang Xinyi

ARTIST BIO

Zhang Xinyi is a digital collage artist from mainland China, currently pursuing a master's degree in MALCS at the University of Hong Kong.





ARTWORK DESCRIPTION

What Does My Body Say? is a series of 5 digital collages that explore the intersection of body, identity, and technology through surreal visual narratives. Drawing inspiration from diverse sources, such as Magritte's surrealist painting *The False Mirror*, the logo of McDonald's, the face of Marilyn Monroe, and the image of Hong Kong's sky, these collages combine diverse visual elements, including Hong Kong's landscapes, renowned paintings, pop culture, and social media symbols. Through digital image manipulation, visual narratives are reconstructed in a surrealist style, contrasting the varied elements with each other in a confusing yet reflective way, challenging the fixed perceptions of the body and identity. Focusing on the complex relationships between the body, technology, urban life, and industrialization, the series employs an absurdist mix of signs to prompt reflection: how are individual and collective body experiences shaped and controlled by various forces in contemporary society? And during this process, how do individuals rethink their bodies and their relationships with them?

CORE MEMORIES

**Zhang Qi,
Jady**

 @dreamcoreaes

 @二玉



ARTIST BIO

I am a creator in dreamcore aesthetic and an amateur photographer who is currently pursuing a master's degree in MALCS at the University of Hong Kong. My work focuses on the visual expression of memory, perception, and emotion, navigating the boundaries between dream and reality.

ARTWORK DESCRIPTION

This exhibition features two parts: *Insomnia*, a digital storytelling work that explores the entanglement of trauma and memory through the emotional lens of Hong Kong's urban landscape; and *Traces of Dreams*, a dreamcore photography series that constructs surreal spaces to evoke collective memory and subconscious sensations through image and color.

WORK 1: POEM SELECTION

WORK 2: TRUE MASCULINITY

**Siu Ka Chun,
Jack**



ARTIST BIO

Jack graduated with a major in Chinese from Lingnan University and is currently pursuing a master's degree in MALCS at the University of Hong Kong. He writes poetry and has received awards in the University Literary Contest and the UOW Literary Contest, with some of his works published in *Voice & Verse Poetry Magazine*. Additionally, he is engaged in fashion content creation, drawing on his experience as a former intern writer for *713Mag*.

ARTWORK DESCRIPTION


In this exhibition, two works will be presented: a selection of poems and a styling project.

The poem selection will include both revisited pieces from earlier works and new poems inspired by the films studied in MALCS courses. Each poem captures the essence of the intellectual journey of studying, reflecting the emotions and insights gleaned during this period.

The styling project, titled *True Masculinity*, explores how clothing shapes men's bodies and identities. It blends masculine and feminine styles to challenge traditional gender norms and evoke fluid male identities.

DUST IN BLOOM

Yaqi

 @yaqi593




ARTIST BIO

Su Yaqi (b. 2002) is a normal girl with a deep love for writing, baking, and gardening, and is currently doing her best in the abyss of academics. Yaqi often finds inspiration while spacing out under trees by the sea, ideally with something to eat. She likes to believe that wrapping Woolf with waffle, blending Barthes with butter and brewing Benjamin with bubble tea are perfectly valid methods of thinking. Her ongoing dissertation explores how, as bodies of water, we move like tides and pulse with a shared heartbeat through literary rhythms in postcolonial literature — though she's also trying to remember to drink more actual water every day :)

ARTWORK DESCRIPTION

Dust in Bloom is a post-pandemic assemblage of no-longer-worn denim and medical non-woven fabric — a cool-toned, makeshift version of Van Gogh's *Sunflowers*. These materials, once pressed close to the skin, are now stitched into a quiet bloom. The creator admits it's a rough work, not meant to converse with art history or chase immortality. Rather, it remembers: a pair of jeans once worn, a mask once breathed through. Fragments of the everyday, cut and reassembled, bearing the warmth, pressure, and residue of survival. It asks — softly — what lingers after protection fades, and what it means to bloom, even briefly, in breath.

Stephen Leung

 @s3lmmadra3on

ARTIST BIO

Known as Swimming Dragon — my Chinese name and also representing the journey of self-discovery — an ongoing movement towards authenticity. This exploration is deeply rooted in Hong Kong, the city I was born and raised, where I found my connection to the pulse of nature. My foundation was laid in photography and videography, and is now also flowing with the art of Chinese calligraphy to step further into my authentic self and embrace pure honesty.



NEW LIFE

ARTWORK DESCRIPTION

Back in 2017, I mistakenly believed shaving my head — a changed outlook — meant a new beginning. But the subsequent years brought a deeper understanding: to truly embrace life is to enrich one's soul and broaden one's perspective, which, rather than being an external act, needs to take place internally. Over the past two years, I learned to simply be with the rise and fall of my inner tides, to converse — and sometimes fight — with my truest self, which I once perceived as disgusting and ugly. Emerging from that introspection and confrontation is a sense of spiritual rebirth that I now carry with sincerity.

QUIET NOISE

ARTWORK DESCRIPTION

The pandemic in 2020 was a sudden pause upon the world but an unexpected gift to me which forced me to slow down. My previous life was a symphony of the external: a mix of crowds, noises, and energies constituted a comfortable escape from silence that I never knew existed. When the volume of the external world was turned down, a different chorus arose during the long time spent at home with the family I most loved — any noise became inescapable. It revealed to me my long-unacknowledged craving for a quietness in which to finally breathe. This revolutionary journey to find peace began with the quietness offered by noise-cancelling headphones, followed by the realisation of a deeper truth: peace is not the absence of sound, but the relaxed serenity found in embracing both the calm and the storm, which mirrors the courage I found in quietness while facing myself in the darkness.

II.

PEOPLE IN SPACE



**ABOUT DIFFERENT PEOPLE
IN DIFFERENT
ENVIRONMENTS. THIS
COLLECTION DEMONSTRATES
THE NUANCES OF LIVING.**

Libby Lam

 ladylibbysart.com

 @libbylamsart

 @ladylibbysart



ARTIST BIO

Libby Lam, a.k.a. Lady Libby, is a best-selling children's book artist based in Hong Kong. A former corporate executive, she reinvented her career in 2011 to pursue storytelling through art — starting with a mission to inspire her two daughters through books.

Since then, Libby has written and illustrated four best-selling children's books that promote confidence, empathy, and kindness. She also contributes to charitable book projects, using creativity as a tool for community impact. Her diverse academic background — spanning psychology, an MBA, and a Fine Arts degree — alchemizes insight into her creative work.

Her recent scholarly research at MALCS explored coming-of-age narratives for girls, a theme that continues to drive her artistic pursuits. Fascinated by the intersection of classical literature and pop culture, Libby's exhibited series — *Me-Time* and *Diva Reveries* — offer a reflective lens on urban identity and Hong Kong's cultural transformation.

DIVA REVERIES

ARTWORK DESCRIPTION

Diva Reveries is an art series that features celebrated leading actresses — divas from iconic Hong Kong films spanning the pivotal cinematic years between the 1980s and early 2000s. These female icons, such as Anita Mui, dominated theater marquees and embodied the evolving identities of Hong Kong during a time of political, social, and urban transformation.

By highlighting these divas against cityscapes, costumes, and film props, I aim to encapsulate Hong Kong's visual evolution — from British colony to bustling metropolis — through the lens of cinematic history.

ME - TIME

ARTWORK DESCRIPTION

Me-Time is an art series that explores my modernity — how I find meaning and beauty in everyday life. Inspired by the flâneur perspective from Baudelaire's *The Painter of Modern Life*, I reflect on the disconnection of today's digital world through the lens of 1920s–1940s modernist poetry. Works by Eliot, Frost, and Pound captured alienation in a fast-changing world; a century later, we face similar themes in a screen-driven society. Through walking trips in Hong Kong and Kyoto, I transformed the fleeting scenes of “disconnected connection” into digital paintings. Each piece reveals the paradox of a hyper-connected world where people seek solace in digital escape, yet remain emotionally distant in physical space — while quietly rediscovering the beauty of real human presence.

DUST OF MODERNITY

Chen Sida



ARTIST BIO

Chen Sida is an amateur writer and photography enthusiast. Born and raised in Shenyang, he informally studied photography and learned several musical instruments and writing before reaching adulthood. During his studies in Beijing from 2020 to 2024, he participated in the setup and operation of numerous art events of various scales. During the COVID-19 pandemic, he developed an interest in ruin photography and urbex, documenting dozens of ruins in Manchuria, Beijing, Hainan, and Hong Kong.

ARTWORK DESCRIPTION

This work includes images of several ruins in the artist's hometown of Shenyang and in Hong Kong. It records these forgotten fringes from a certain distance, observing how nature transforms man-made structures, how small figures on the periphery confront the big era, and how complete silence replaces the hustle and bustle. In the ruins, time is the protagonist. The ruins themselves are the most direct interpretation of "deconstruction," as buildings that best represent modern rationalism, such as factories, residences, and schools, have collapsed. Thus, this becomes a "non-modern" and "non-structured" space. Perhaps in such places, modern people have the opportunity to experience a kind of irrational freedom.

UNDER THE SHADE OF JANNAT — WOMEN OF PAKISTAN

Tawian

ARTIST BIO

Tawian is currently a first-year student in the MALCS programme. Her work focuses on social issues, particularly those affecting Pakistani women. Through her illustrations, she tells stories of resilience and hope, aiming to create connections and foster understanding among diverse communities.



ARTWORK DESCRIPTION

Under the Shade of Jannat — Women of Pakistan follows Jannat, a girl grappling with patriarchy and tradition, even while living abroad. The narrative unfolds like a tapestry, weaving together her childhood and adulthood against the backdrop of Hazro, exploring societal issues like arranged marriages and the objectification of women. Inspired by feminist literature and experiences of Pakistani women, this piece amplifies silenced voices and prompts reflection on the impact of tradition on individual lives.

F.R.I.E.N.D.S.: ENDING RE- IMAGINED

Christan



ARTIST BIO

Christan graduated with a major in English Studies and English Language Education from the Chinese University of Hong Kong. She is currently pursuing a Master's degree in MALCS. Christan has a passion for storytelling and creative expression. Her artistic journey is shaped by a deep love for movies, theatre, musical instruments, singing, situation comedy, graphic design, and travelling — mediums through which she engages with the world and reimagines it. She finds inspiration in the way narratives are constructed and experienced across different forms.



ARTWORK DESCRIPTION

*I never wanted *F.R.I.E.N.D.S.* to end... so why should it?*

I don't just love *F.R.I.E.N.D.S.*, I'm obsessed. To a level that people think I'm a bit delusional when I tell them I see the six of them as my actual friends. To me, the show is like a safe haven, an accident-free fairy tale land where there are finally no 'uncontrollables'.

F.R.I.E.N.D.S.: Ending Re-imagined is a salute to my favourite show. By reimagining the series finale through the concept of seriality, I've written an extensive episode mirroring the show's original rhythm. It is a reflection on how we, as viewers, engage with media that becomes part of our identity. I'm interested in how serialized storytelling allows us to revisit, reshape, and re-experience emotions over and over again — how endings can become beginnings when we're not ready to let go.

The original series finale of *F.R.I.E.N.D.S.* ends with Monica and Chandler moving to the suburbs for a more spacious home to raise their kids after adopting them, returning the purple apartment to the property management company. Chandler and Joey smash their iconic foosball table into pieces to save the baby chick and the duck. Rachel and Ross get back together seven seasons after their breakup. Phoebe marries Mike and lives a happy life.

The ending scene features the six friends leaving the apartment in tears, which can easily become an interpretation to many fans that these friends are going their separate ways, and that the relationship among these friends is never ever the same.

I never watch the finale without starting from season 2 or 3 again. It's just hard to see them leaving the keys of Monica's apartment on the table just like that. So I asked myself: why not write an extensive episode to 'rekindle' the friendship among them after Monica and Chandler's move?

Through this artwork, I invite viewers to think critically about the emotional labor we invest in serialized media, and how that labor can be transformative, even healing. *F.R.I.E.N.D.S.* may have ended, but in my mind — and perhaps in yours — it never really had to.

So, I wrote one more episode.
Because 'they'll be there for me', always.
And maybe, just maybe,
they'll always be there for you too.

HER STORY

厭男

Chen Jiamin

 @chanaddmin



ARTIST BIO

Chen Jiamin is now a student in MALCS. She is interested in film and literature. As a student majoring in Literature during her undergraduate period, this is her first attempt at making a film.

ARTWORK DESCRIPTION

My family seems like a miniature pseudo-matriarchal clan. Apart from inheriting physiological genes, my grandmother, mother, and I seem to have inherited the mental misandry as well. That kind of misandry is both a hereditary family disease and a contagious social disease. However, isn't misandry just a reaction to the misogyny in our society?



III.

SPACE

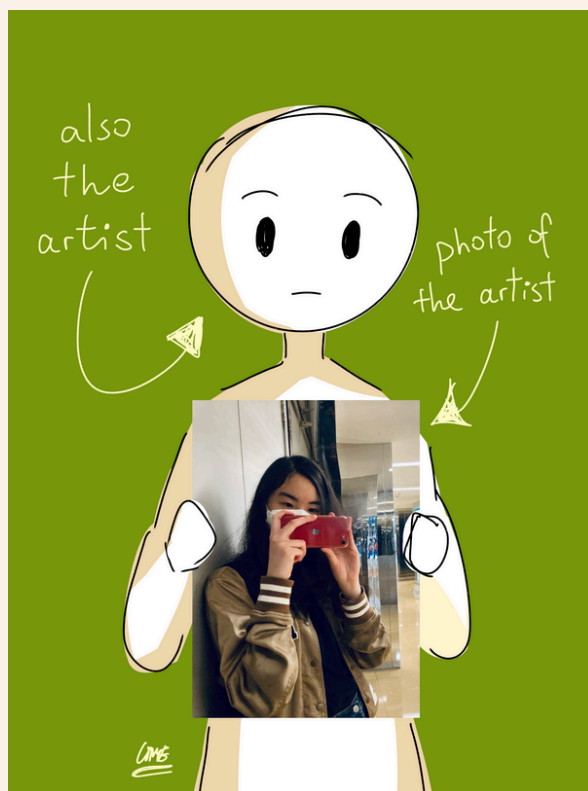
REIMAGINED

**ABOUT SPACES THAT NO
LONGER EXIST, HAVE NEVER
EXISTED, OR ONLY EXIST WITHIN
OUR MINDS.**

**RE-IMAGINING SPACE AS A
SHIFT OF PERSPECTIVE OR AN
AGENT OF CHANGE.**

SELF-PORTRAITS

Kane



ARTIST BIO

Kane is currently an MALCS student at HKU. Their main hobbies include films, drawing, writing, and photography — to name a few. They like art, rational thinking, and contradictions.

ARTWORK DESCRIPTION

I like walking around and finding images in a city.

If a photographer meets a mirror or a glass window, the reflections multiply what is captured in a single photo.

Multiple cities. Which one is real?

When you look into a mirror, how do you know the person in the reflection is really you?

...if you could exist beyond a body of immutable flesh — free-floating, exploring every corner and alleyway — unbound by reality...

SEEING ELSEWHERE: STORIES OF LEAVING BETWEEN GENERATIONS

Claire He

ARTIST BIO

Claire He is a screenwriter majoring in Dramatic Literature for her bachelor's degree and Cultural Studies for her master's degree. A sentimental and introverted girl, she has always felt that she is meant to live a life untouched by the secular world.



ARTWORK DESCRIPTION

For many literary souls, real life felt like something far away from them, lying in an abstract mind, a distant cultural context, another world. Claire is an over-thinking, pessimistic girl, always longing to leave her current environment, while Christina, who lives elsewhere, could not choose whether to leave or not but stays optimistic all the time. Comparing Christina's story with her own story, Claire became enlightened that there was not an ideal 'elsewhere' in the world. What made her feel depressed was her cowardice, which led to her avoidance from her current surroundings and her paranoid pursuit of the sublime. The real happiness could only be acquired from and enjoyed in our real life.

FOUR ANIMATED POEMS

Cheng Xianye, Arthur



@AAARTHUR.C



@XIAOC1111



ARTIST BIO


He obtained a BA from McGill University and an MA (with distinction) from the University of Hong Kong. He also worked as research assistant at both McGill and HKU. He is functional in English, French and Spanish. He has translated many Latin American poems from Spanish to Chinese, Simplified including the works of Idea Vilariño and Ida Vitale.

ARTWORK DESCRIPTION

This piece of creative literary work is an example of electronic literature. It endeavours to unpack the infinite possibility of “literature” in the age of digital humanity, proving that posthumanist literature can be aestheticized, rich in its forms, and free from generic conventions. It encourages literary and cultural practitioners to think out of the regular box and to consider the promising intersection of literature and the digital.

SEEKING MY LOST SEA IN HONG KONG

Tony So

 dinner_sodium



ARTIST BIO

My profile picture shows me giving a “yeah” gesture and my shop manager holding her birthday cake. I have been working as a full-time salesperson whilst studying comparative literature in HKU for more than four years. I enjoy both my work life and academic study because of the many lovable people whom I’ve encountered these years.

ARTWORK DESCRIPTION

This project reflects fishing villages’ culture through autobiographical narratives and photography. It consists of two parts: i) the existing photos which record the traces of boat people’s vanishing past, ii) the contemporary photos which are to be taken in Hong Kong, which tend to conjure up personal memories of living alongside the sea.

As the project title suggests, I am groping for a way to visualise my lost sea which no longer exists in real life. I hope that the photos can enter tangential relations with my memories and sentimentalise my ways of seeing sea.

A SURREALIST REMIX MUSIC VIDEO OF “CAMEL” (2023) BY MY LITTLE AIRPORT

**Hio long Wong,
Alexis**

ARTIST BIO

Alexis Wong, a native of Macau. She is an editor, music programme radio host, and food columnist. Now a flâneur wandering between Hong Kong and Macau.



ARTWORK DESCRIPTION

“Camel” is a song composed by Hong Kong indie music group My Little Airport in 2023. My selection of this piece is due to the strong sense of inconceivable linkages and juxtapositions between things in the lyrics. In the sense of Benjamin’s words, this juxtaposition is the locale that Surrealist lyric poetry emerges from. The arrangement and editing technique were based on the *dérive* situationist practices, a strategy of swiftly traveling through diverse surroundings, jumping from classic surrealist paintings to AI-generated pictures, from the historical image of the Jumbo Floating Restaurant to the excerpt of a *Godzilla* movie’s deconstruction of the restaurant boat. This fluid method of interpretation signifies the infinite dreamlike possibilities of surrealism, and that the *dérive* as experienced in Hong Kong is urban life itself.

“CAMEL” (2023)

BY MY LITTLE AIRPORT

SCAN CODE FOR THE ORIGINAL SONG



THE FLOWER CODE

花碼

Director: Wong Hio long, Alexis

Producer: Liu Zitong

Editor: Yu Dairui

Director of Photography:

Luo Shudan



ARTIST BIO

The four members of the documentary team come from different cultural backgrounds and explore the cultural symbols of old Hong Kong as “new comers” of Hong Kong.

ARTWORK DESCRIPTION

This documentary takes the menus of three time-honored restaurants in Hong Kong as a starting point to conduct a visual archaeological exploration of the Chinese character counting system — “Hua Ma”, which is on the verge of being lost. The film starts with the menus of Luxury Coffee, Liu Anju, and Hailian Teahouse. It retraces how this business code, which originated in the Ming and Qing dynasties and flourished in the Wu and Yue regions, took root in Hong Kong during the colonial economic wave in the middle of the 20th century and then regressed to become a fragment of the city’s memory under the impact of the digital age.

The camera weaves through the streets and alleys of Hong Kong, presenting the distinct choices of three restaurant operators: some insist on writing flower codes by hand to maintain the traditional warmth, some compromise by opting for a parallel use of Arabic numerals and flower codes, and others simply use Arabic numerals instead. Those italic numbers sketched with a pen are both an embodiment of prices and an imprint of time. Through the lens of the camera, we see not only the gradually blurring numbers but also how the fading collective memory struggles, deforms, and reconstructs in the light and shadow.



SPECIAL EVENT

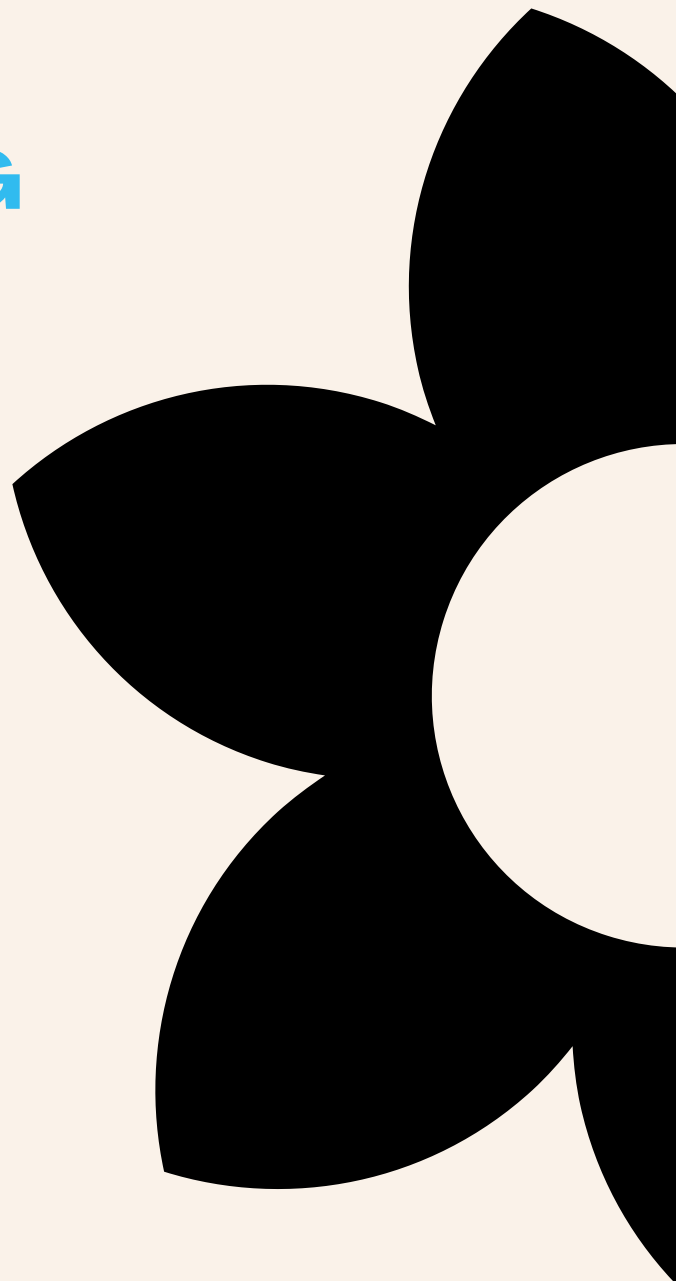


FROM FILMMAKER TO EXHIBITION ARTIST -

IN CONVERSATION WITH ALVIN TSANG

Alvin Tsang, a New York filmmaker, will share his career transformation from documentary filmmaker to exhibition artist. His thoughts on using different mediums to clarify or expand his cultural concern over expression, audience accessibility, public engagement and peers' participation may provide insight for our community.

In celebration of our students' artistic achievements, exhibiting artists are invited to discuss with Alvin about his artistic experience during the transformation from a documentary filmmaker to an exhibition artist.





ARTIST BIO

Alvin Tsang is an award-winning filmmaker and artist based in New York City. His work explores personal experiences to inform on bigger issues of community, migration and humanity.

Alvin's two personal documentaries, *Reunification* (2015) and *When Home Is Elsewhere* (wip), recount memories of migration, divorce, and the sense of home during wartime. Since 2019, Alvin has embarked on social justice art with painter Siyan Wong by creating several exhibitions about the elderly immigrants in NYC who redeem recyclables to survive.

Graduate Show Committee

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Tse Chui Yiu, Yoyo

ACKNOWLEDGEMENTS

The 2025 MALCS Graduate Show Committee would like to express their gratitude and appreciation to the following parties -

For speaking and sharing at the special event:

Mr. Alvin Tsang

For providing guidance and support patiently all the way through:

Dr. Winnie Yee
Mr. Freddie Chan
Ms. Amy Kwan
Ms. Christina Chow
Ms. Tina Ng

For providing infallible technical support:

Ms. Suki Ching
Mr. Aiden Yan
Mr. Herman Lau


For supporting our Graduate Show generously:

Arts Tech Lab
Master of Arts in Literary and Cultural Studies
Department of Comparative Literature
Faculty of Arts
The University of Hong Kong

Our heartfelt thanks to all student artists who shared their artworks

and

everyone who attended our Graduate Show.

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2025 HKU MALCS GRADUATE SHOW



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