2021-2024
Selected Works

design & art projects

mui.work

梅 卓男
Mui Cheuk Nam Victor
Creative, freelancer

+852 9234 6483
mui.creative.01@gmail.com
instagram @muii207, @mui.work
linkedin @Victor Mui

I am graduated in Communication Design, driven by a love for design, art, sound and fashion. I possess a talent for creating impactful visuals, enjoy collaborating with others, and embrace the challenge of exploring various design styles and develop interesting idea with teamate, also creating good storytelling piece with suitable art direction. With an insatiable curiosity for different cultures, I am constantly seeking inspiration and further knowledge to fuel my creative endeavors.

Recently, working on M+ event key visual motion, independent exhibition key visual, and other different visual communication.

Education

Graduate in 2020
Hong Kong Diploma of Secondary Education
Chinese, English, Math, LS, Visual Art, BAFS

Graduate in 2022
HKCC — Associate in Design
Visual Communication Design

2022–2024
HK PolyU — School of Design
Communication Design

Skill

Language
Cantonese – native and idiomatic
English – conversational
Mandarin – conversational

Software
Adobe illustrator
Adobe indesign
Adobe after effect
Adobe photoshop
Adobe premiere pro
Blender
Cavalry App
Meta Spark Studio (AR effect)
Touchdesigner
Ableton (a bit... ,learning)

Experience

2019
Student designer
Detour Nxt Programme

2019-2020
Design Assistant
Orange Terry

2021
Designer, Photographer
HOP IN

2021
Designer
MAJO summer internship

2021
Studio Assistant

2021, 2023
Booth Assistant
Hei Shing Book design – Art Book Fair

2022
Internship (work for research)
CRYPTYQUES (AD: Wing Shya) (base in Beamplus Lab)

2023
Part time Internship
Nous

2023
Fashion Shop Assistant
Ink

2023
Oversea design Internship
GG-Office

2024
Push the ENVELOPE – Sound Art Initiative Programe
CMHK

2021-present
Freelance designer

Awards

2020/21
Chosen Project
Creative Project Award

2021
Winning Team
PolyU Makerthon 2021

2021
Selected Team
PolyU Maker Fund Programme 2021

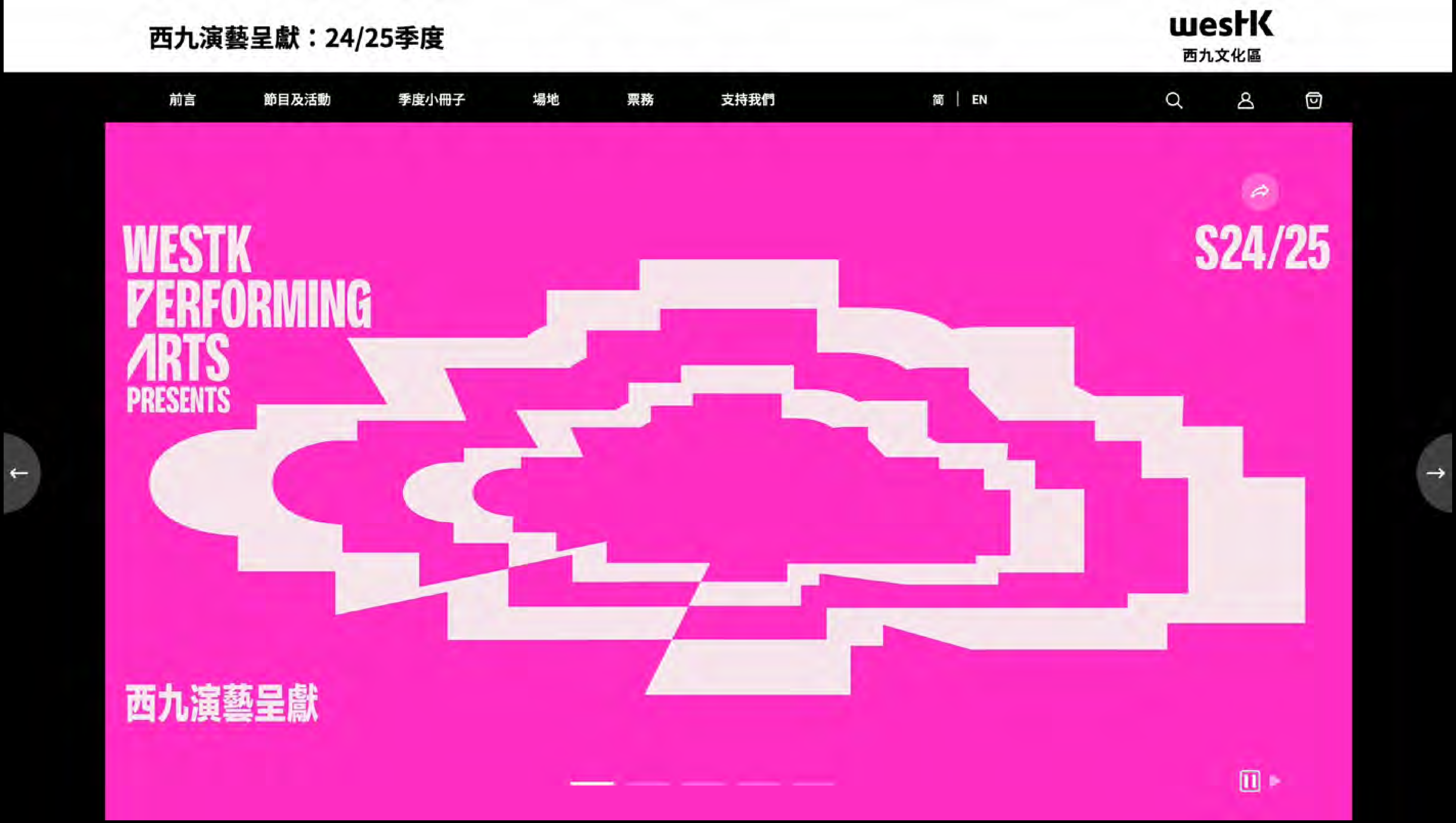
2023
Winning Team
The Redress x Delta Global Challenge: INSPIRING CUSTOMER THROUGH FASHION'S PACKAGING

2024
Honorable Mention
Graphis New Talent Awards 2024

WestK Performing Arts Present

Event Key Visual, motion

2024


西九演藝呈獻：24/25季度
westK
西九文化區
前言
節目及活動
季度小冊子
場地
票務
支持我們
简 | EN
WESTK
PERFORMING
ARTS
PRESENTS
S24/25
西九演藝呈獻

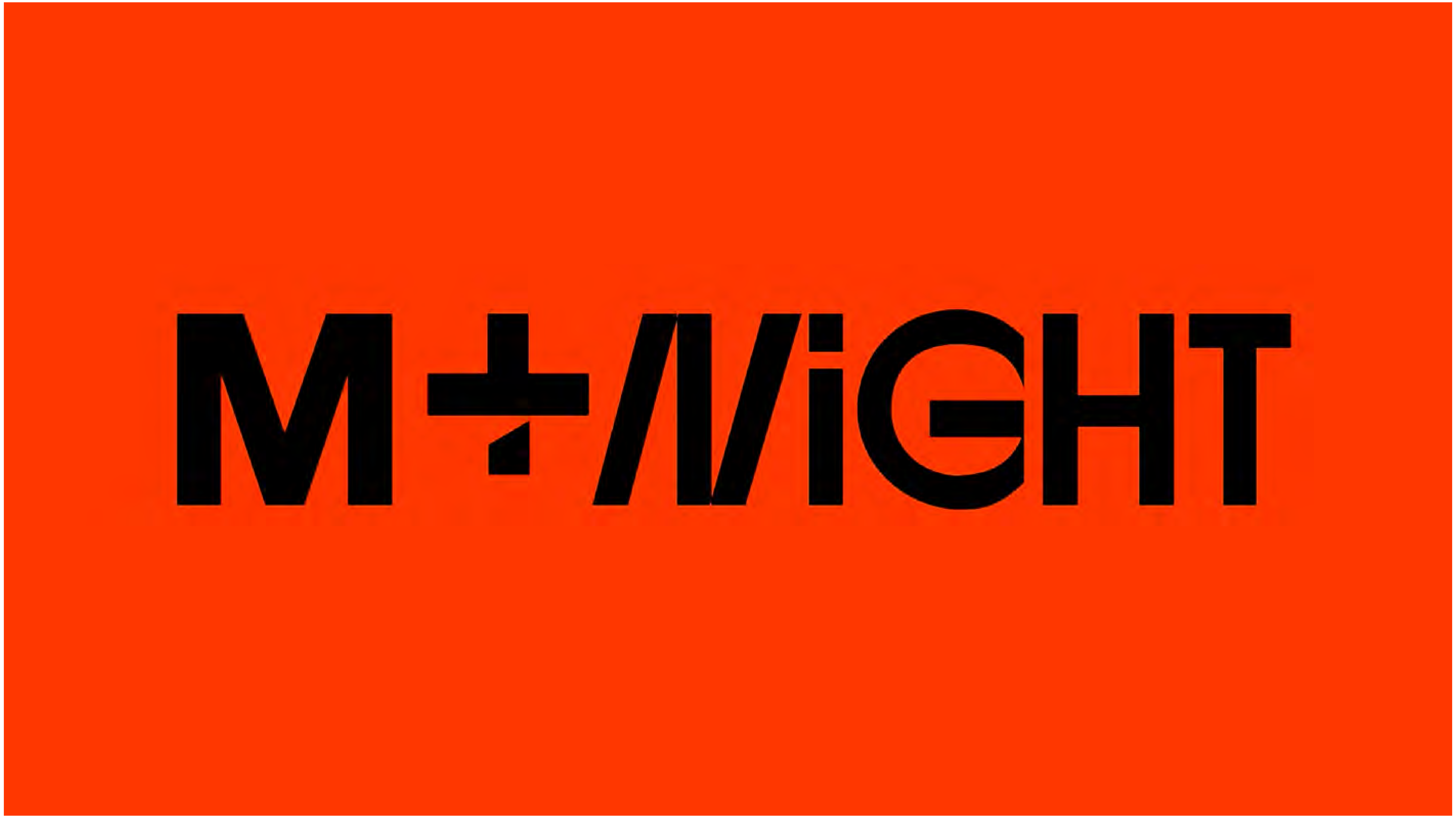
WestK PAP is a job invited by a local design studio (TOMSON), under Tomson art direction. This project I am working on the motion design mainly. Trying to create a dynamic visual and motion for this project.

see more
https://studiopingpom.com/westk-performing

M+ Night proposed Key Visual motion

Event Key Visual, motion

2024



N+ Night is a job invited by a local design studio (TOMSON), under Tomson art direction. This proposed idea I am mainly focusing on motion design . Trying to create an attractive and innovation motion for M+ to provide a fresh impression to audience. And delivering night never end concept.

Scan or click here and watch it
https://studiopingpom.com/m+night-proposed-idea

The motion design adapting on I.M.PEI Poster

Motion design

2024

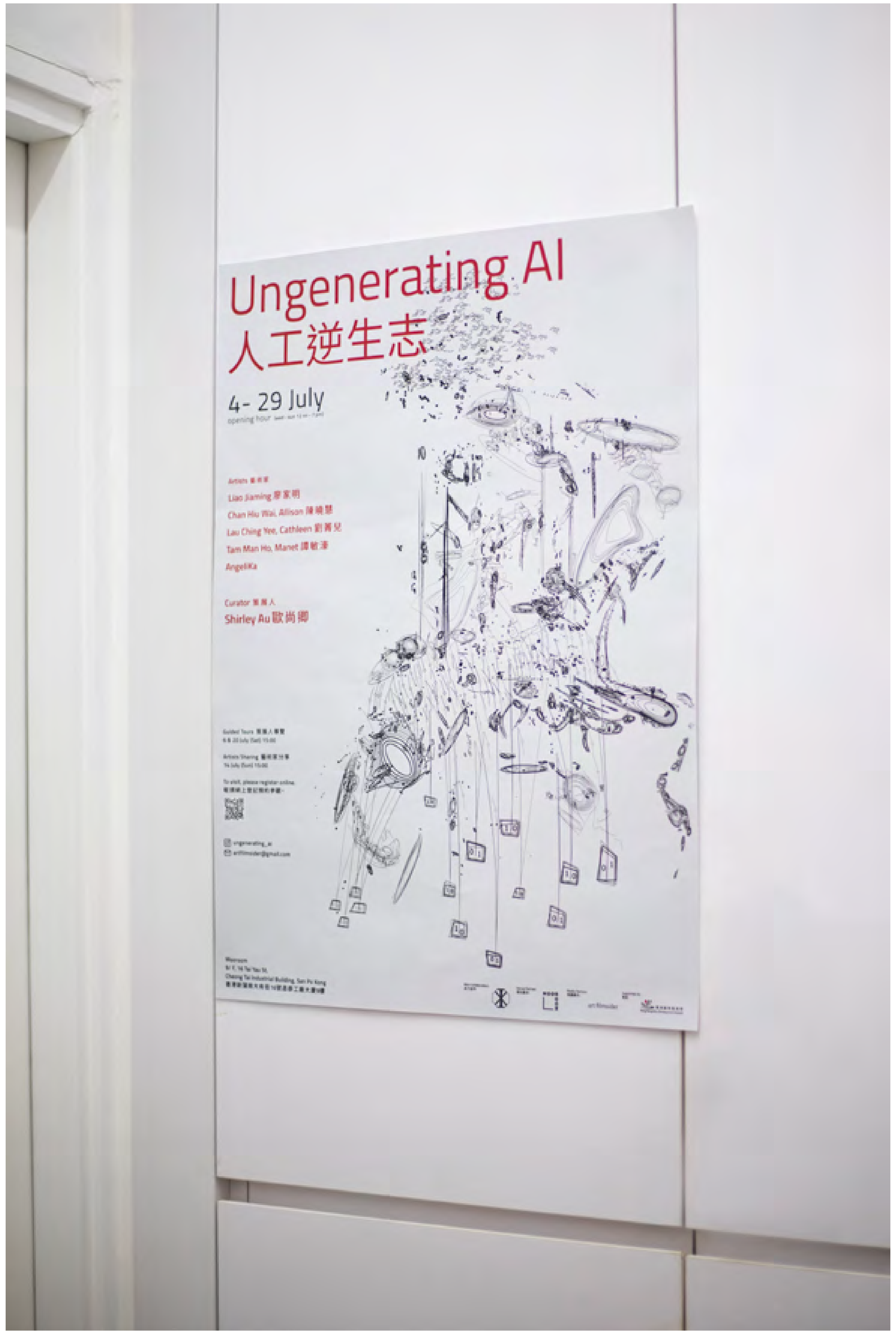
I.M.PEI is a job invited by a local design studio (TOMSON), under Tomson art direction. Develop a set of motion poster.

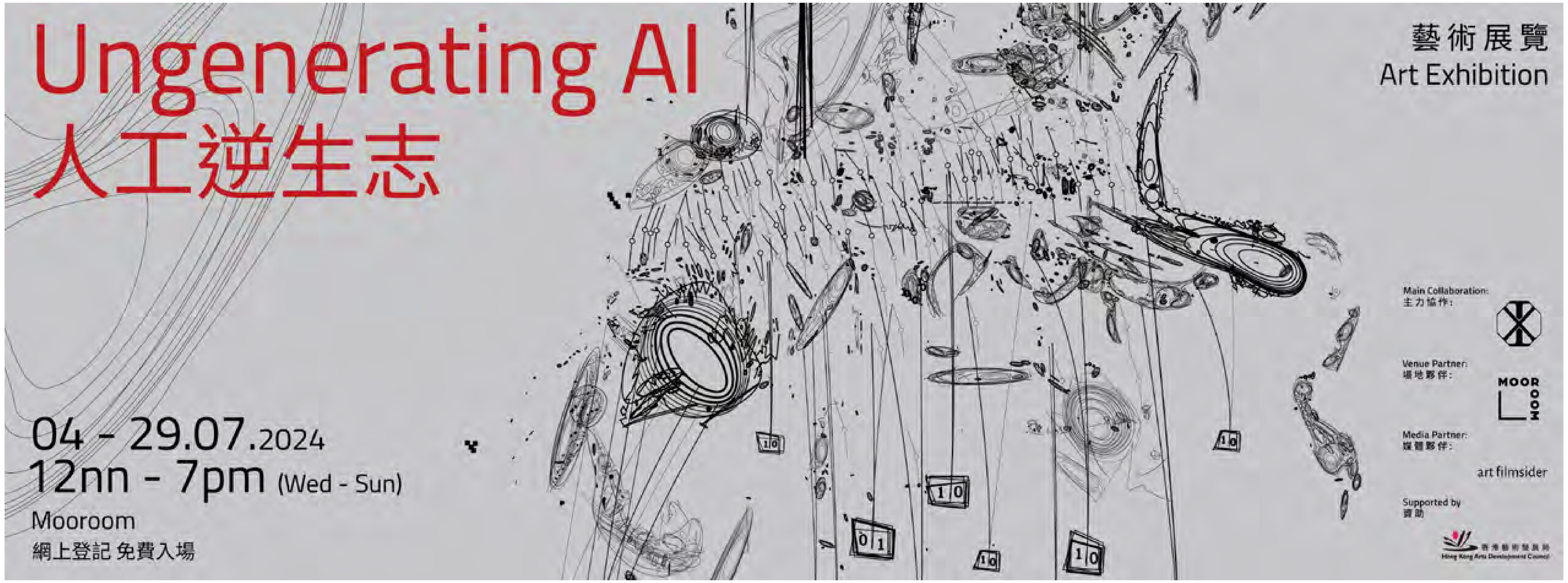
I.
M.
PEI

貝聿銘

Scan or click here and watch it

https://studiopingpom.com/impei_motion


Ungenerating AI
人工逆生志
4- 29 July
Liao Jiaming
Chan Hiu Wai, Allison
Lau Ching Yee, Cathleen
Tam Man Ho, Manet
AngelKa
Curator
Shirley Au 歐尚卿


Ungenerating AI
人工逆生志
藝術展覽
Art Exhibition
04 - 29.07.2024
12nn - 7pm (Wed - Sun)
Mooroom
網上登記 免費入場
Main Collaboration:
主力協作:
Venue Partner:
場地夥伴:
MOOROOM
Media Partner:
媒體夥伴:
art filmsider
Supported by
資助
Hong Kong Arts Development Council

Ungenerating AI

Exhibition catalogue

2024

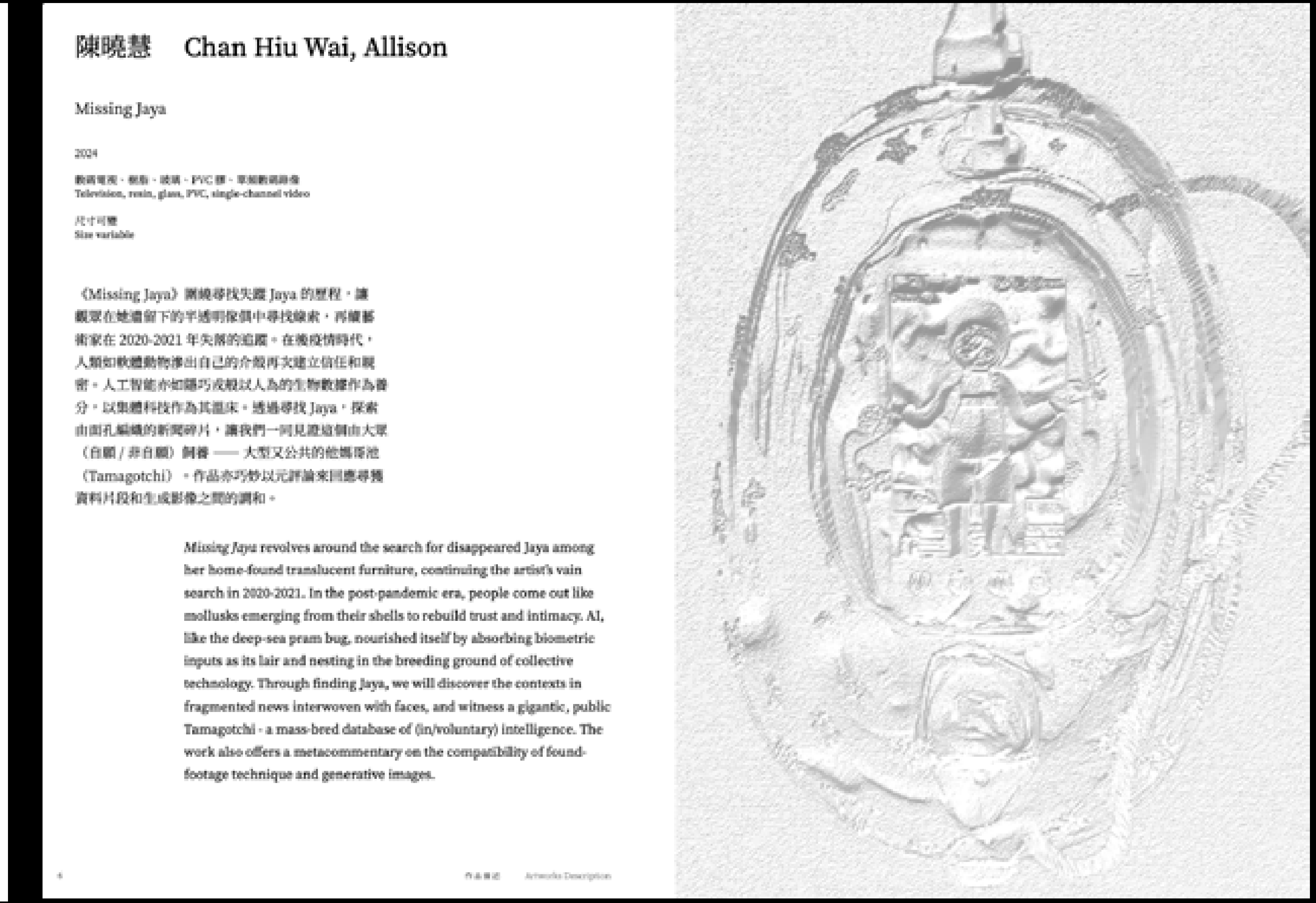
Ungenerating AI 人工逆生志

策展論述

但是，藝術和科技本來的關係是什麼？真的應如此一面倒的對立，甚至乎要反科技嗎？

AI 不是潮裂。

而顛覆的是，AI 到底如何「逆生成」，返回到作品和作品的世界，成為「那一塊」填補的碎片？



陳曉慧　Chan Hiu Wai, Allison

Missing Jaya

2024

Television, resin, glass, PVC, single-channel video

Size variable

Missing Jaya revolves around the search for disappeared Jaya among her home-found translucent furniture, continuing the artist's vain search in 2020-2021. In the post-pandemic era, people come out like mollusks emerging from their shells to rebuild trust and intimacy. AI, like the deep-sea pram bug, nourished itself by absorbing biometric inputs as its lair and nesting in the breeding ground of collective technology. Through finding Jaya, we will discover the contexts in fragmented news interwoven with faces, and witness a gigantic, public Tamagotchi - a mass-bred database of (in/voluntary) intelligence. The work also offers a metacommentary on the compatibility of found-footage technique and generative images.

廖家明　Liao Jiaming

創世者
The Creator

2024

Digital print on paper with special lamination, card vending machine, aluminium alloy, stainless steel, silicone

Size variable

The Creator, yes card machine installation, is subsequent to the series of *YesYesYes* (2021). In *YesYesYes*, Liao collected massive images from gay dating apps and generated a series of yes cards through machine learning. *The Creator* embodies these generative images of gay bodies inside the artist's bodily lifecast. Audiences can pay $20 per attempt to interact with the card machine and collect favoured cards.

The distortion of gay bodies materialises a fetish for bodily perfection in gay online dating culture. In *The Creator*, the psychic power of AI further commodifies bodies and behaviours. Audiences give in their unconscious projection to AI during the conversion of artificiality into reality.

Does AI evoke an existential crisis?

The current AI-related happenings have to be an interactive blockbuster, placing in the gallery a gigantic prosthetic, coincidentally sharing a similar look from the ones in the factories that produce automatic vehicles. Impregnant the fantasies, *Titane* (2021)! These psychic projections with loud music are then constructed with overwhelming references and personification.

A straightforward answer to the rise of AI would be that due to financial schemes, Hong Kong is sensitive to the offshore rise of technologies, ranging from clouds, to NFT, to cryptocurrencies, to Web 3.0, which have been dated within a year's emergence. It's easy to blame the rich. Some of the wealthiest representatives buy into the concepts prematurely to stimulate our nerves again once people have fallen from the previous hype. The technology has to sound destructive enough to catch our attention. FOMO arises as a result of the speculative privilege to take profit from other parts of the world. Outside Hong Kong, social commentary on artificial stupidity and political ethics has caught the most attention from people with more social agency to express. The super intelligence breaks down once somebody points out its fault.

If we conclude in this way, the exhibition and curatorial statement should wrap up here. Is the relationship between technology and art what we have assumed? Is art only an instrument to express the relationship between humans and technology?

One would say every upheaval of new technology is a way to reflect human existence, as if the world were always in total peace and order. If AI is really something brand new, the theorists should have extended it beyond machine learning, big data and automation. But AI, in its vague and abstract definition, ends up reviving nothing but a superficial form because it has changed the external order of environment. It makes us believe we can never get out of this new, entrapped reality. AI can be primarily understood as a mechanism that hijacks our focus on existing ongoing issues and perhaps exaggerates a sense of despair. In this case, it wouldn't be a wise choice to trust this involuntary anxiety of an existential crisis.

Overall, one might consider AI as a continuation of the conservative system without renewal.

Ungenerating AI: Different aspects of AI

Perhaps this is more an existential crisis for artists than the public. Creative work has been hugely challenged. *Ungenerating AI* criticises *arty tech* and *techie art* with avant-garde methods. Both are sugar-coated poison to our understanding of AI. There's no in-between: AI has to be either privatised or institutionalised. But in fact, we should to look beyond. To clarify, for a more formal study of the disciplines of the artworks and curatorial texts, I will refer to Till Bödeker and Peter Tepe's classification as follows:[3]

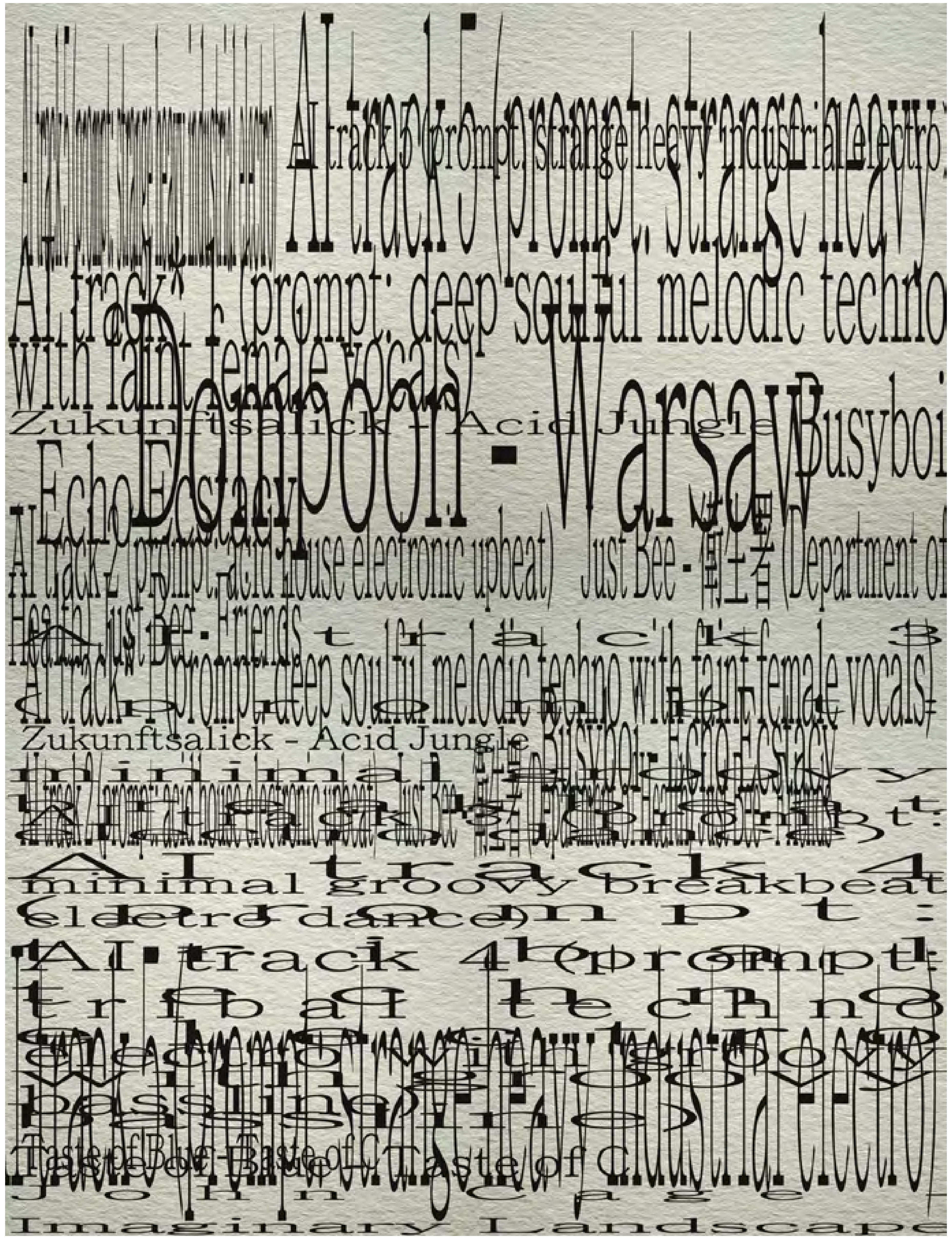
> *tech-related art* in the broader and narrower sense, comprising artistically used technology in visual arts and thematised but indirect use in visual arts;
>
> *technology-related art* with a scientific reference;
>
> *collaboration between science, technology and art*;
>
> *artistic research* that is reflexive and theoretical.

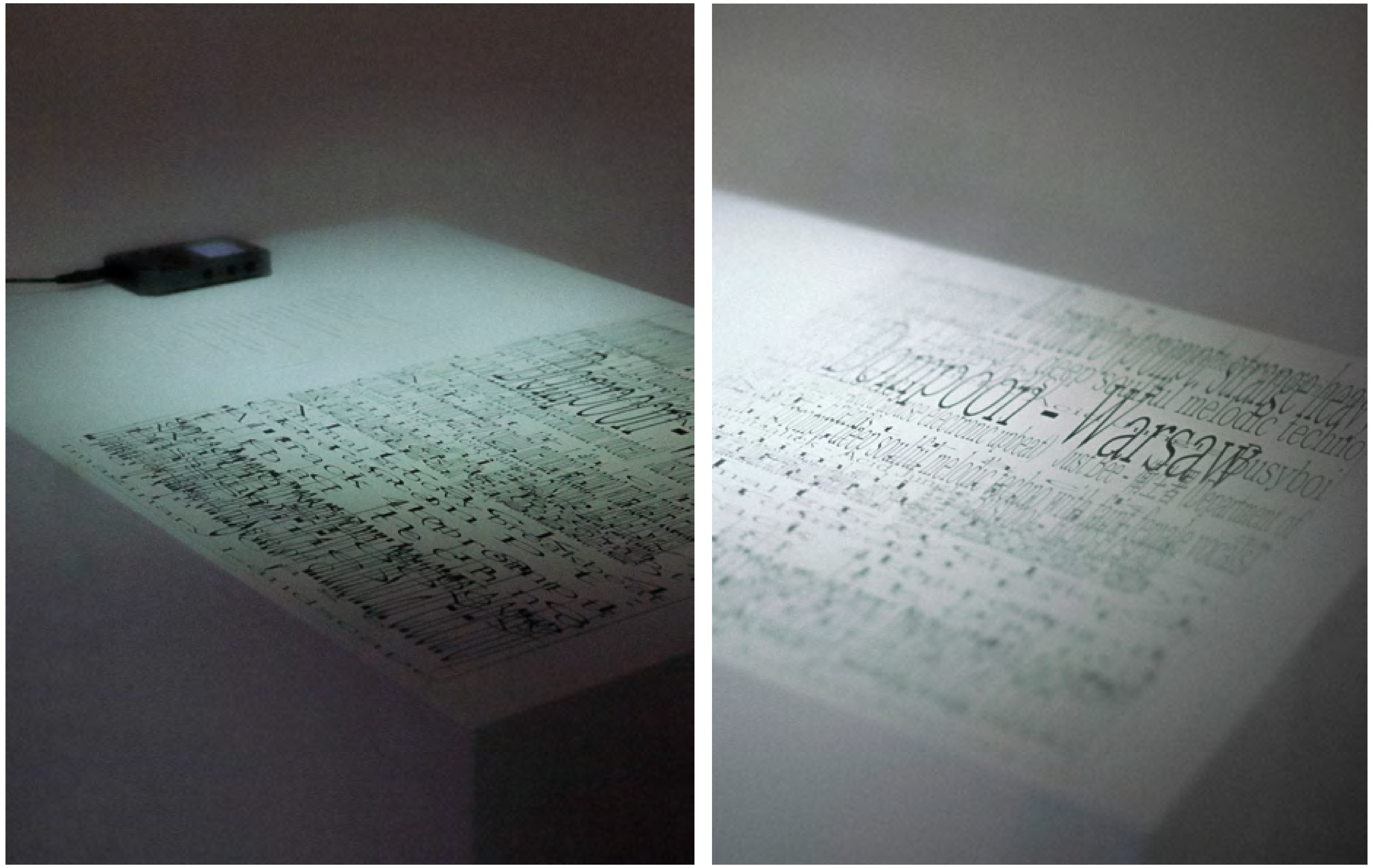
The curatorial problem would be that some aspects clumping together and representing the whole, outweighing one another. Yet, from my observation, the happenings do not usually cross these separate aspects. Theorising certain perspectives might only represent the tip of the iceberg. To deconstruct, I am going to address each aspect relevant to the scope of AI. Let's say Hong Kong artists with non-AI background only have a tiny budget, how would this critique exhibition look?

AngeliKa's Ambient tracks playlist

Art Print

2024

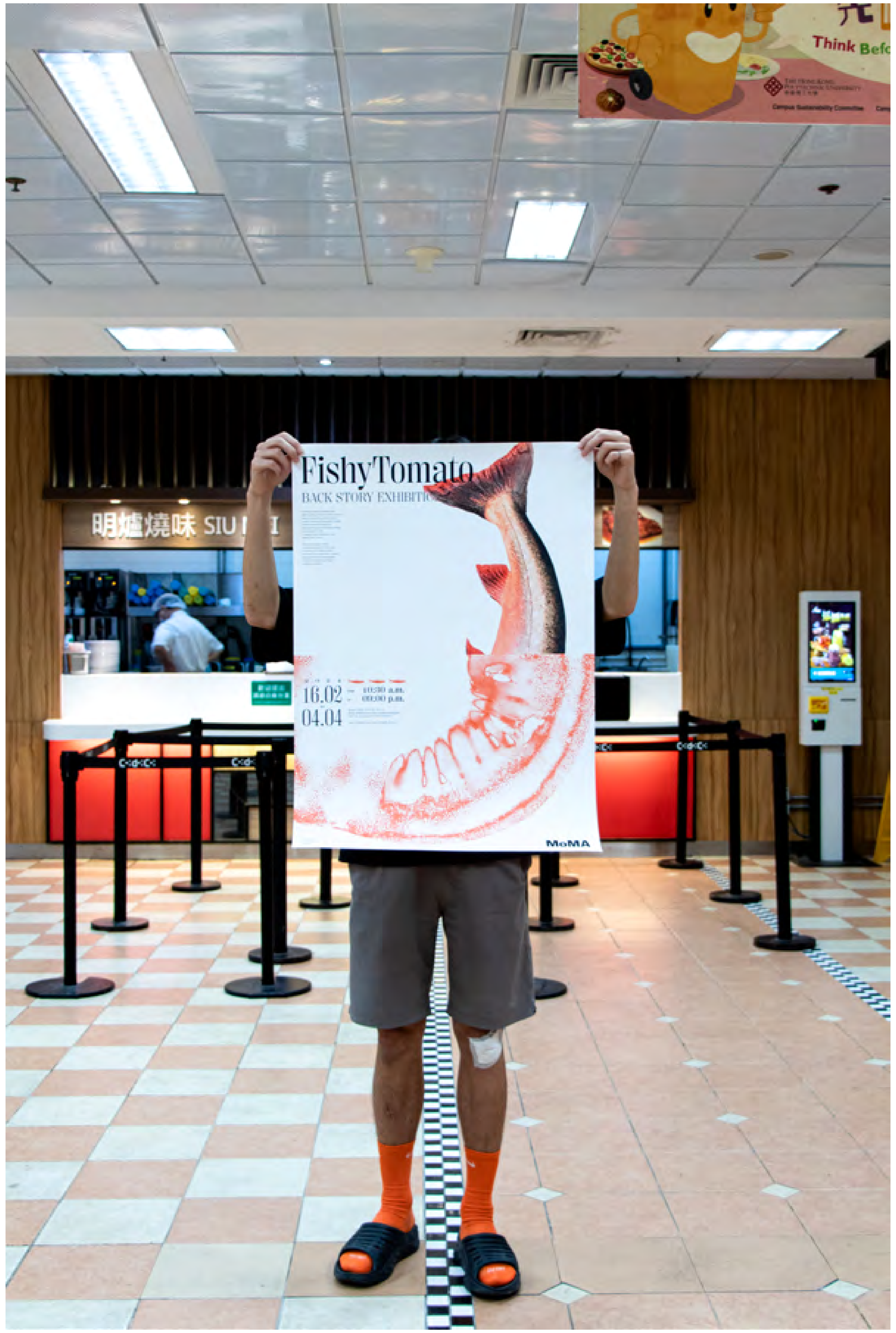

AI track 5 (prompt: strange heavy industrial electro)
AI track 1 (prompt: deep soulful melodic techno with faint female vocals)
Zukunftsalick - Acid Jungle
Dompoori - Warsaw
Busyboi - Echo Ecstacy
AI track 2 (prompt: acid house electronic upbeat)
Just Bee - 衛生署 (Department of Health)
Just Bee - Friends
AI track 4 (prompt: minimal groovy breakbeat electro dance)
AI track 3 (prompt: tribal techno with groovy bassline)
Taste of Blue - Taste of C
John Cage
Imaginary Landscape



FishyTomato
BACK STORY EXHIBITION
16.02
04.04
10:30 a.m.
09:00 p.m.
MoMA

FishyTomato
BACK STORY EXHIBITI
2 0 2 4
16.02
04.04
10:30 a.m.
09:00 p.m.
MoMA
FishyTomato
16.02
04.04
10:30 a.m.
09:00 p.m.

to
mpanied guests.
embers)
ugh April 4.

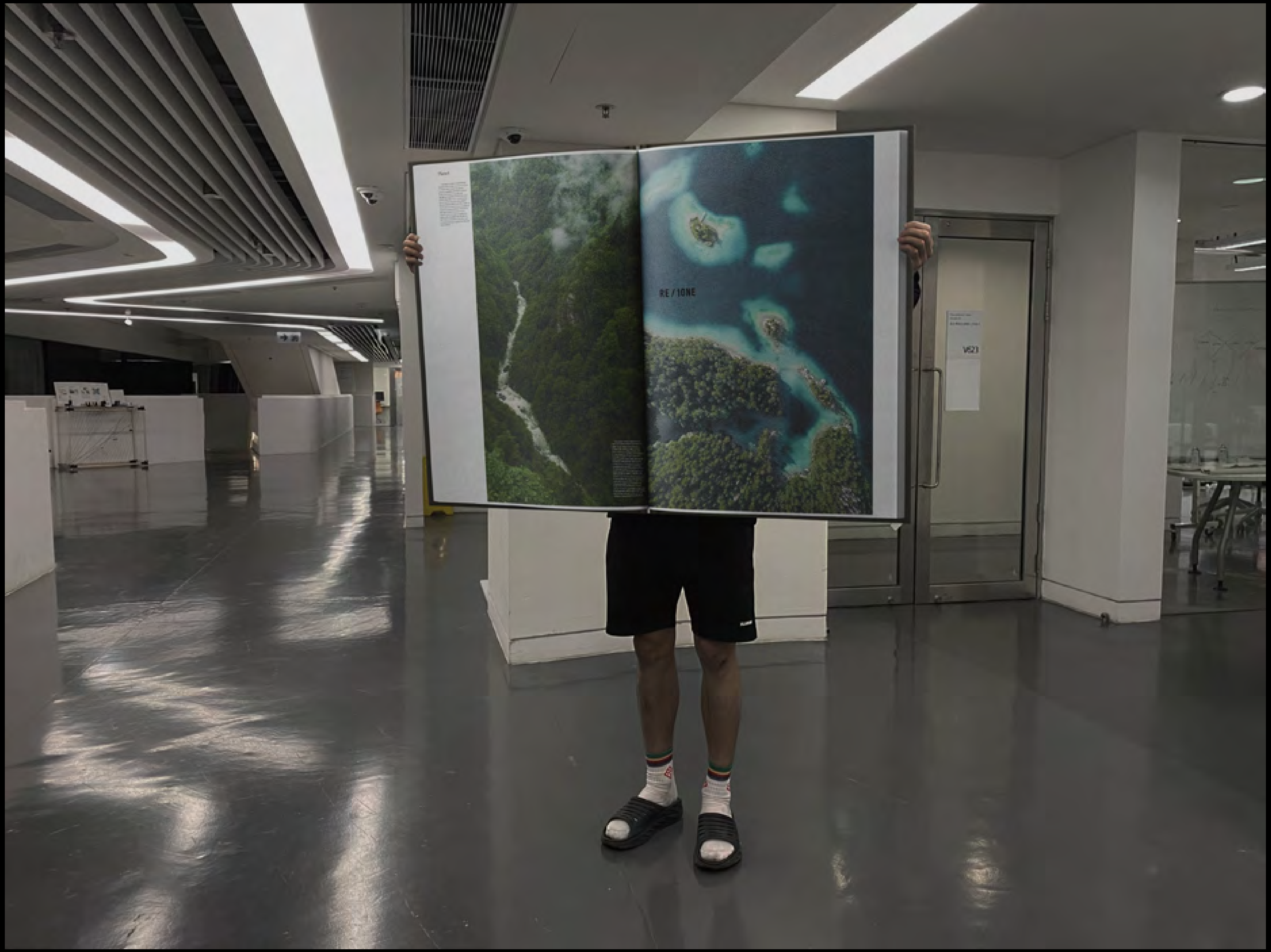

Think Befo
明爐燒味 SIU
FishyTomato
BACK STORY EXHIBITI
16.02
04.04
MoMA

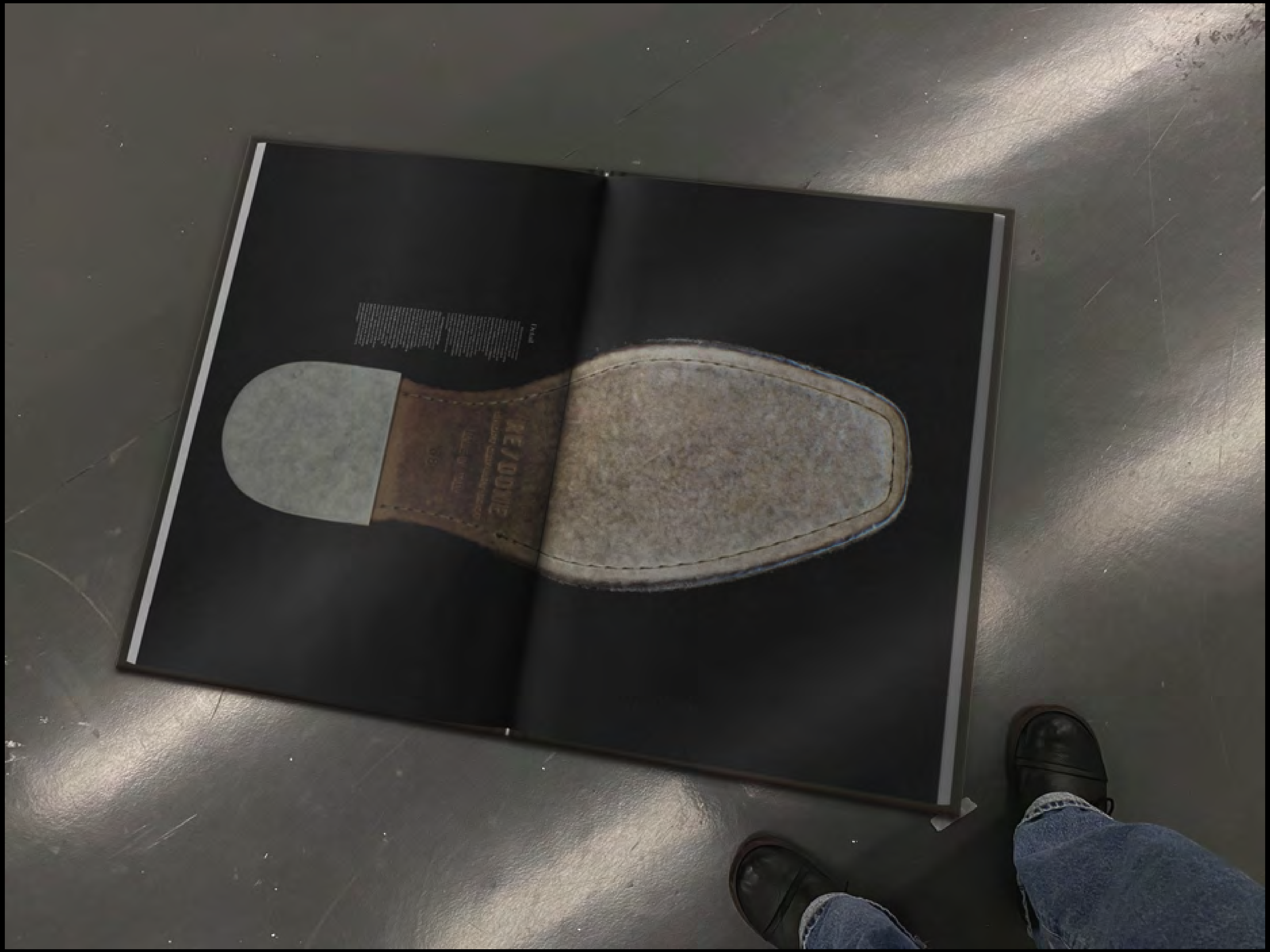
10

RE/DONE 10 Anniversary

Large Size Art Book

2023

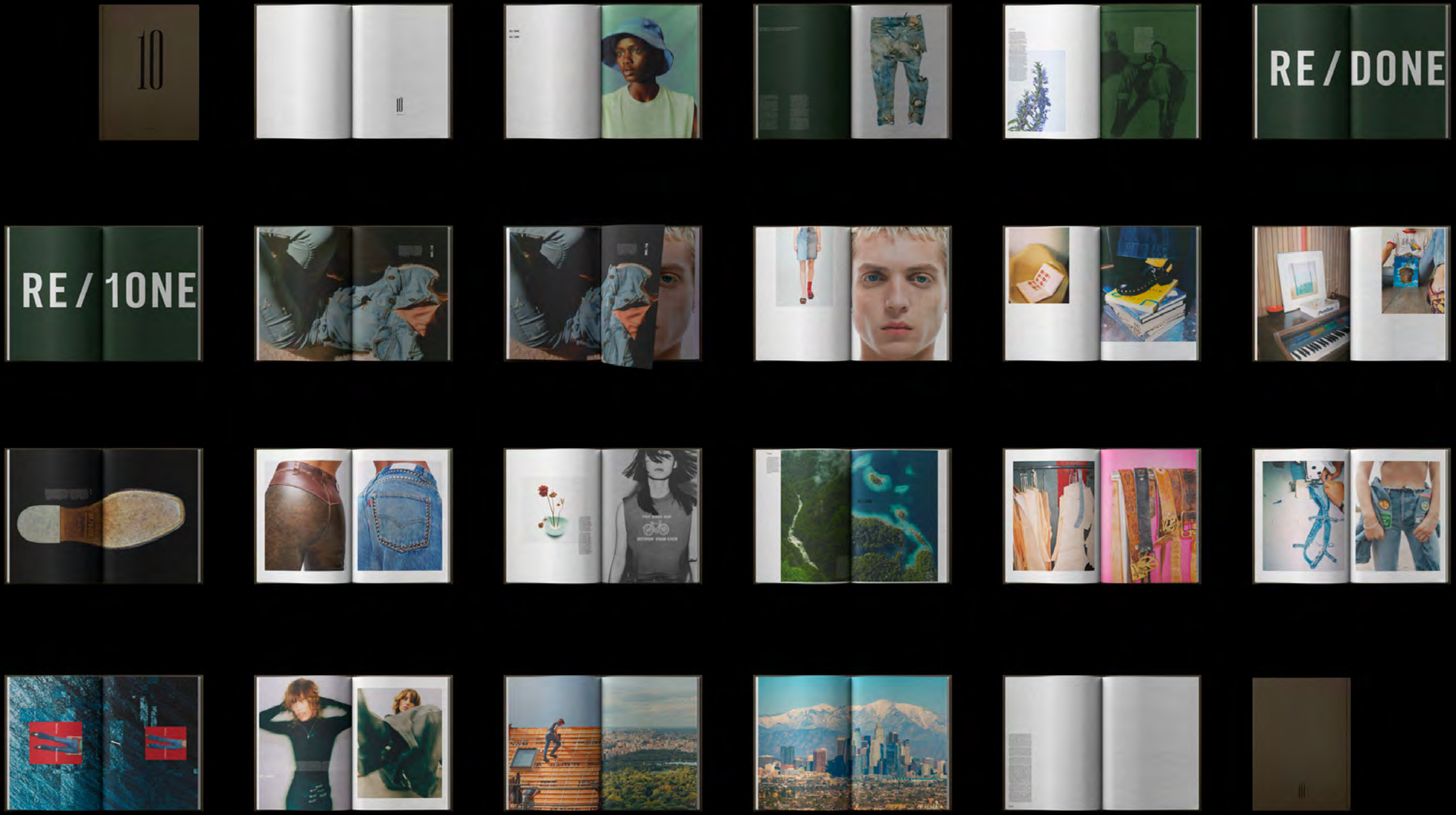




RE/DONE 10 Anniversary

Large Size Art Book

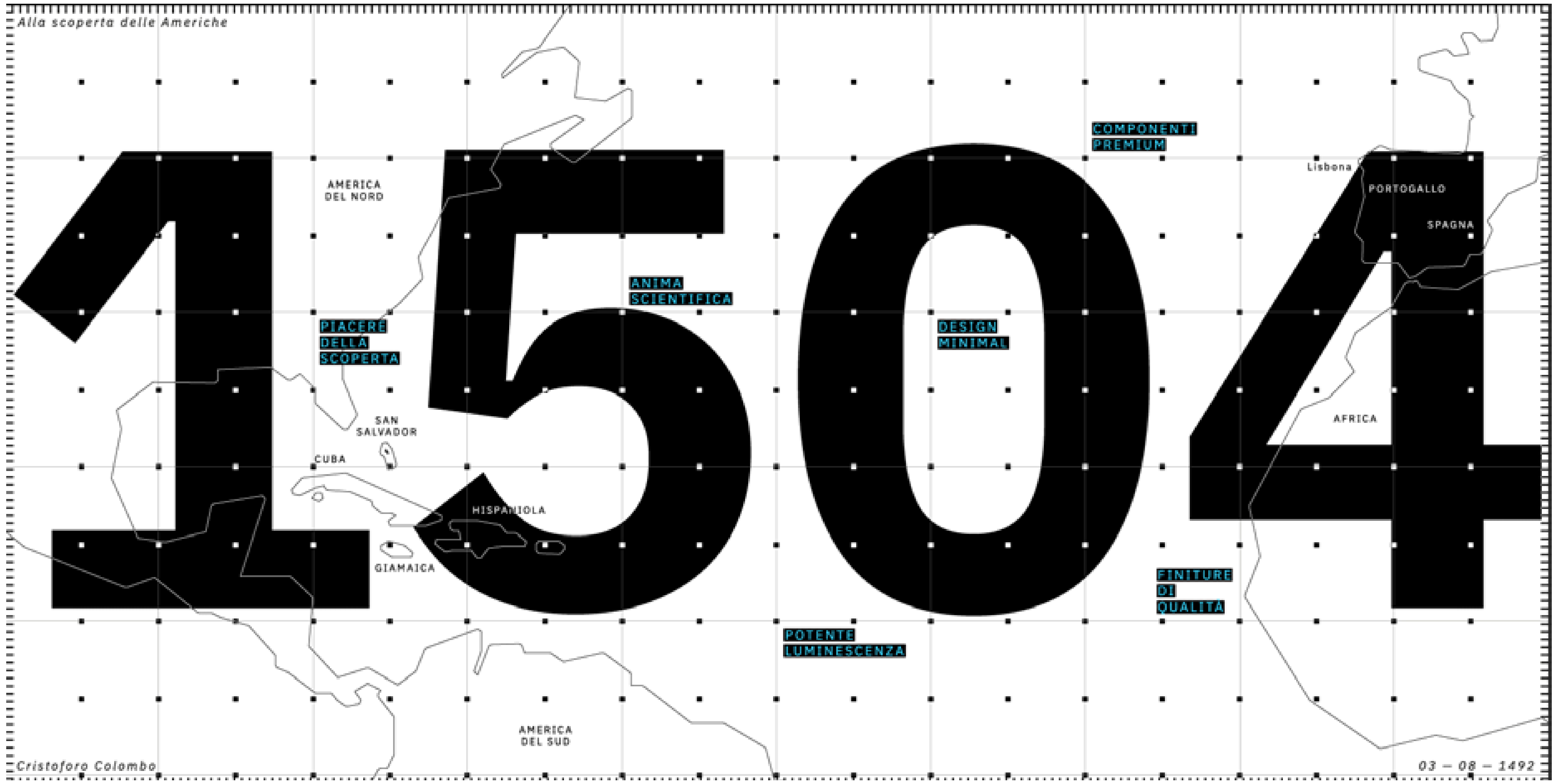
2023


10
RE / DONE
RE / 1ONE

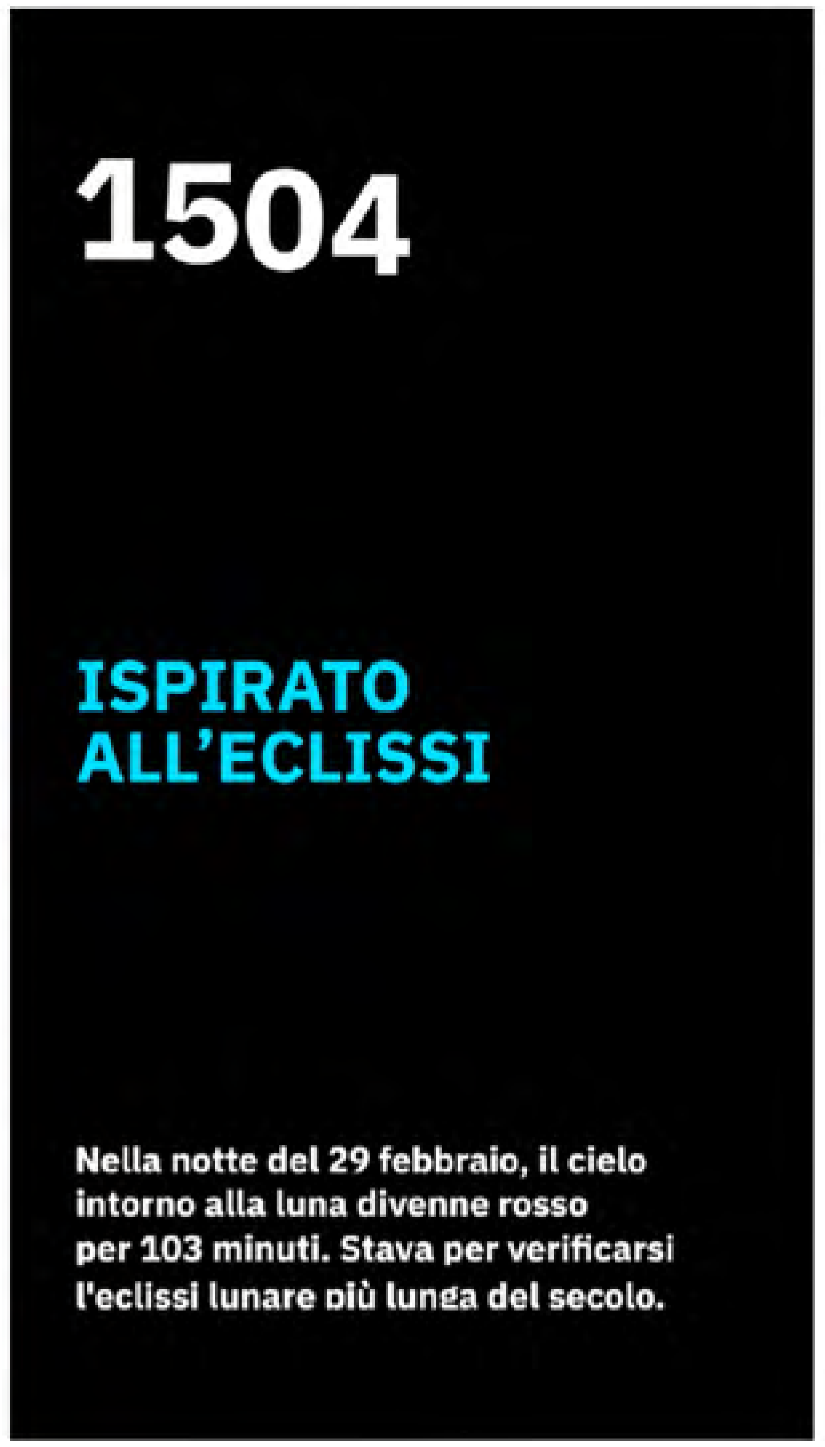
EKWATCH

ADV Motion Graphic

2023


Alla scoperta delle Americhe
1504
AMERICA DEL NORD
COMPONENTI PREMIUM
Lisbona
PORTOGALLO
SPAGNA
ANIMA SCIENTIFICA
PIACERE DELLA SCOPERTA
DESIGN MINIMAL
SAN SALVADOR
CUBA
AFRICA
HISPANIOLA
GIAMAICA
FINITURE DI QUALITÀ
POTENTE LUMINESCENZA
AMERICA DEL SUD
Cristoforo Colombo
03 – 08 – 1492

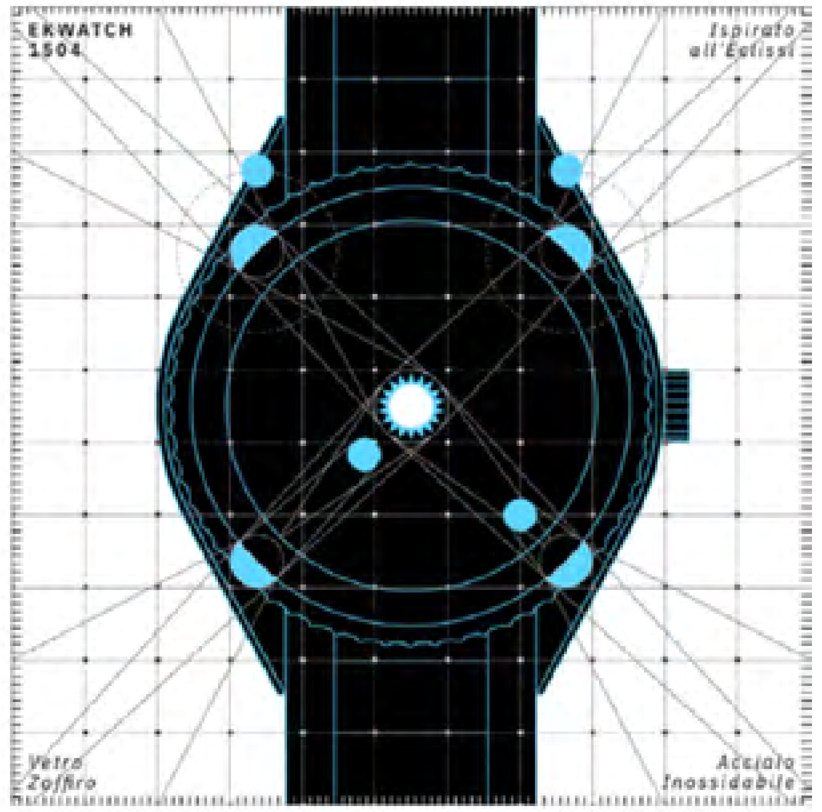
EKWATCH
1504
50
40
30
20
COMPONEN
PREMIUM
ENZA
00:00:09



1504

ISPIRATO ALL'ECLISSI

Nella notte del 29 febbraio, il cielo intorno alla luna divenne rosso per 103 minuti. Stava per verificarsi l'eclissi lunare più lunga del secolo.


EKWATCH
1504
Ispirato all'Eclissi
Vetro Zaffiro
Acciaio Inossidabile

Scan or click here and watch it

https://studiopingpom.com/ekwatch

Walking’s Powerful

Art Book

2022

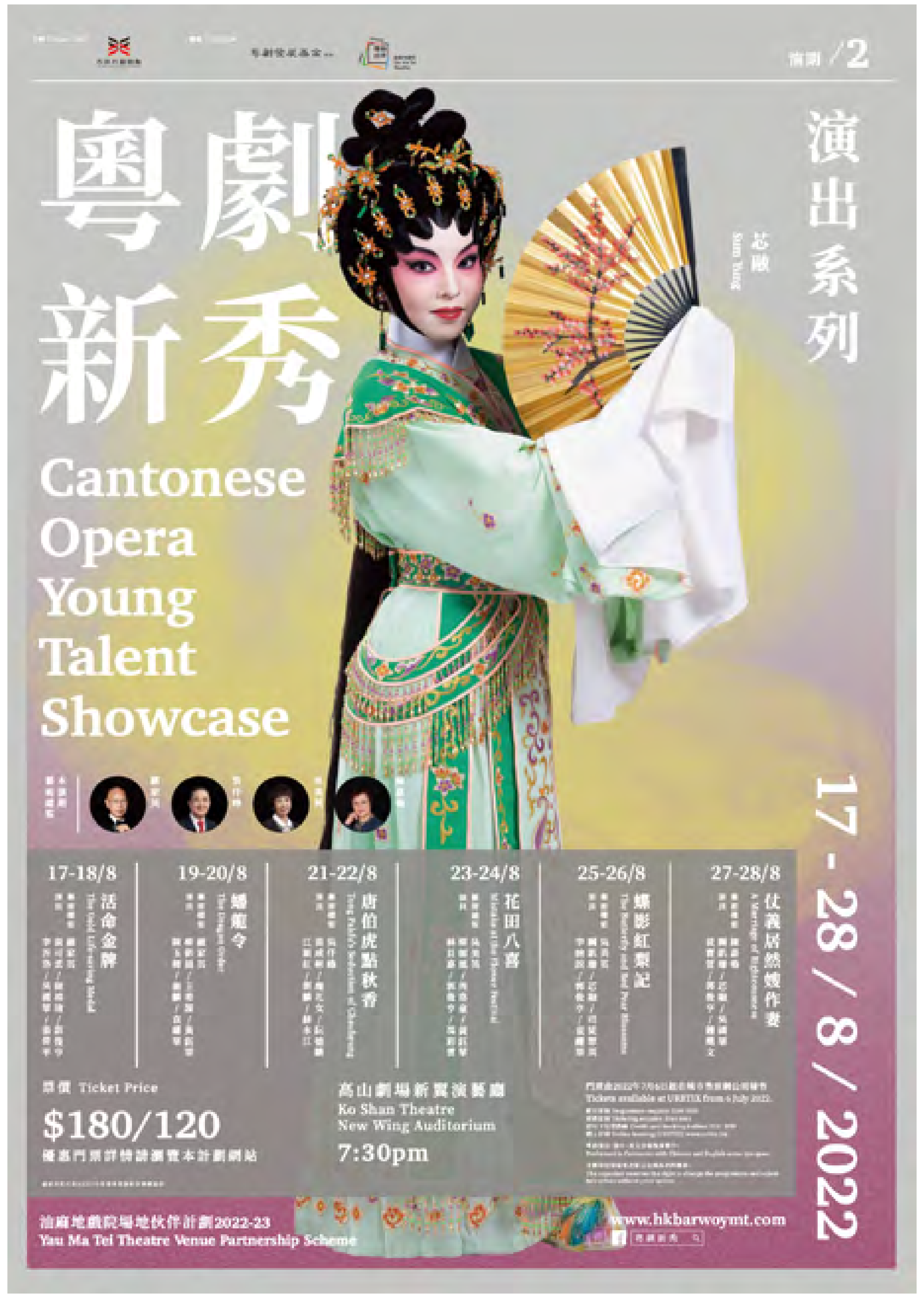
Walking’s
Powerful.

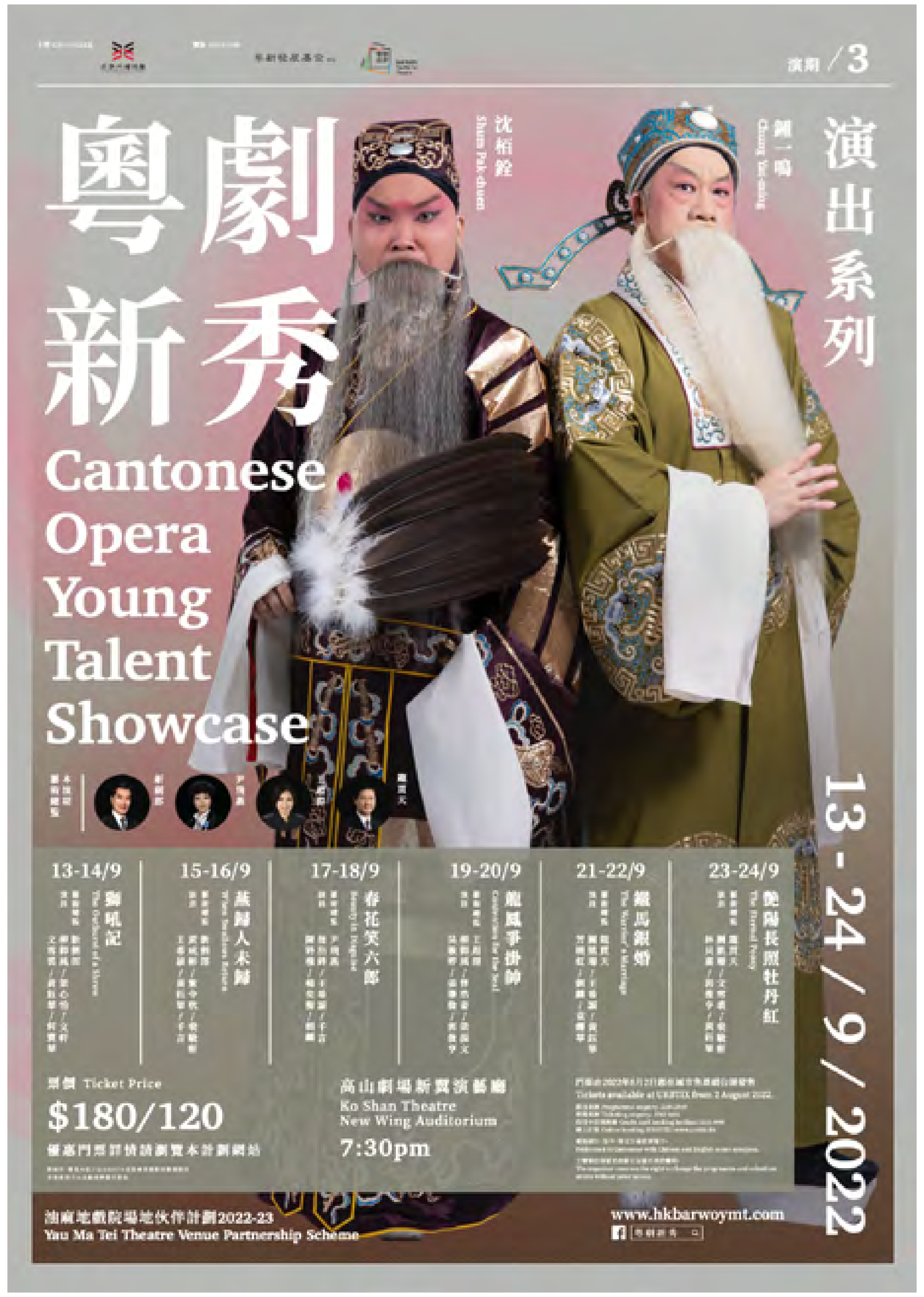
pull up
Walking’s Powerful.
Every steps are powerful.
What is your walking power?
MUI CHEUK

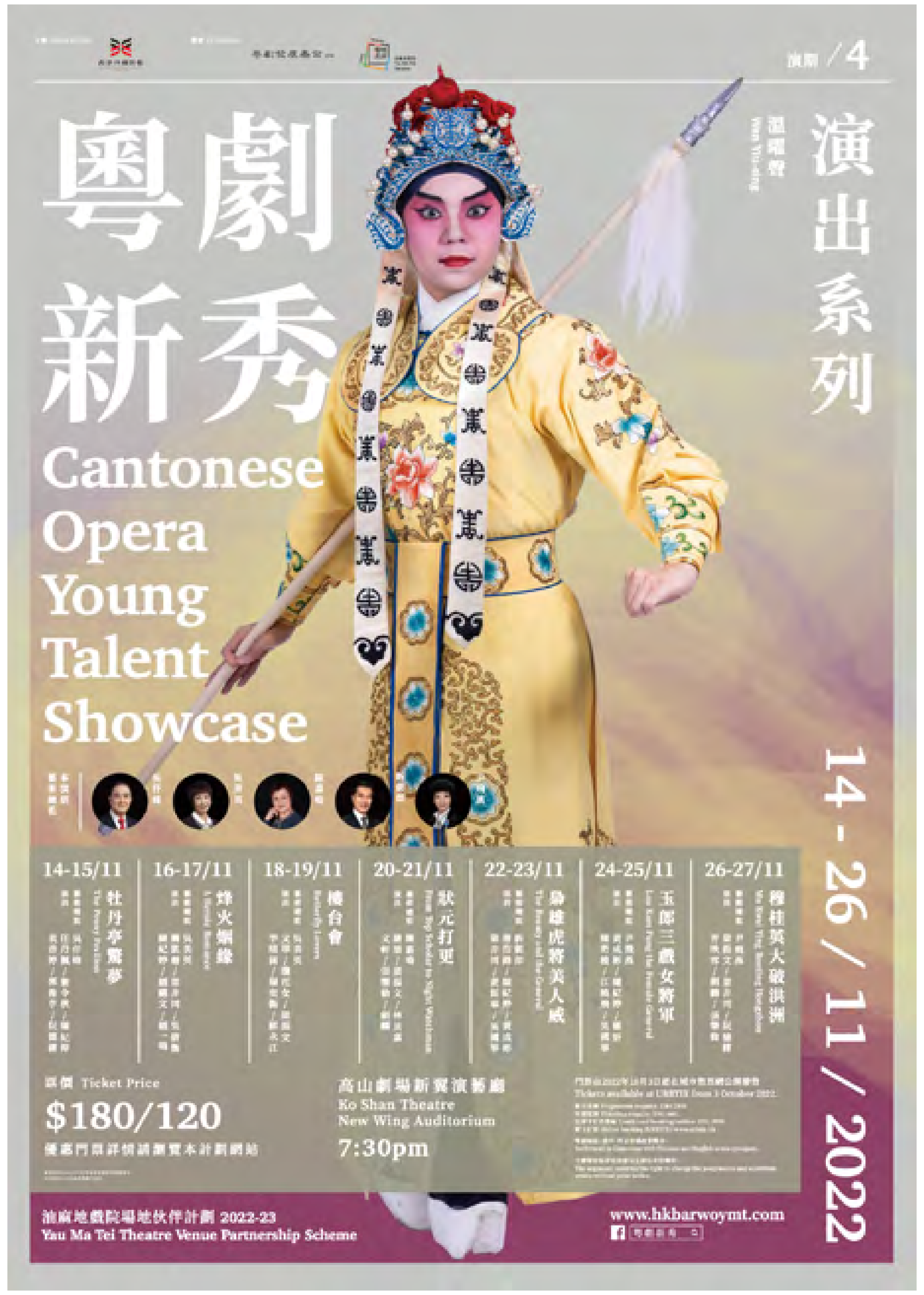
Barwo Cantonese Opera Young Talent Showcase (Season 2-5)

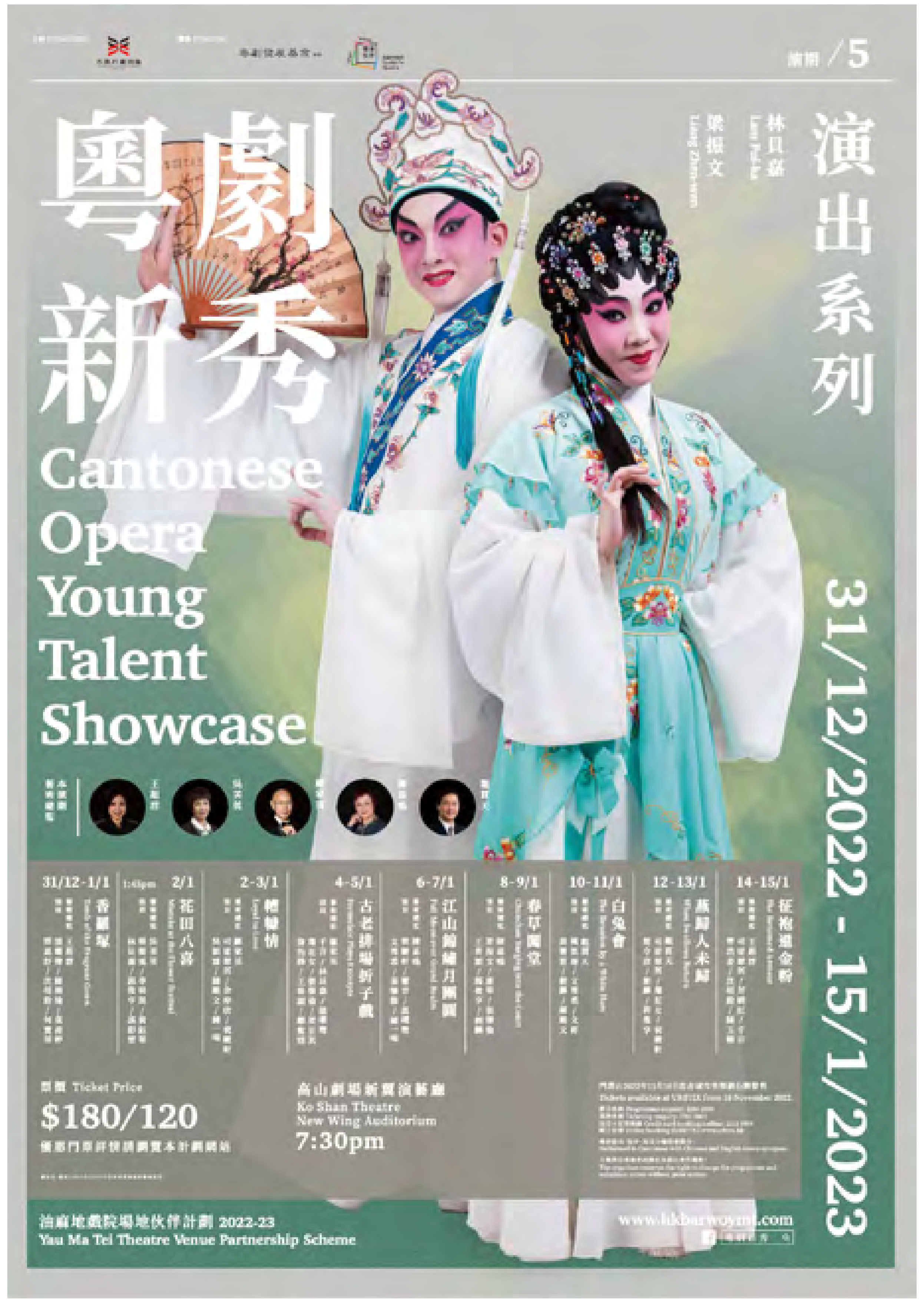
Event Campaign

2022


演期 /2
粵劇新秀
演出系列
Cantonese Opera Young Talent Showcase
17 - 28 / 8 / 2022
17-18/8
19-20/8
21-22/8
23-24/8
25-26/8
27-28/8
票價 Ticket Price
$180/120
高山劇場新翼演藝廳
Ko Shan Theatre New Wing Auditorium
7:30pm
油麻地戲院場地伙伴計劃2022-23
Yau Ma Tei Theatre Venue Partnership Scheme
www.hkbarwoymt.com


演期 /3
粵劇新秀
演出系列
Cantonese Opera Young Talent Showcase
13 - 24 / 9 / 2022
13-14/9
15-16/9
17-18/9
19-20/9
21-22/9
23-24/9
票價 Ticket Price
$180/120
高山劇場新翼演藝廳
Ko Shan Theatre New Wing Auditorium
7:30pm
油麻地戲院場地伙伴計劃2022-23
Yau Ma Tei Theatre Venue Partnership Scheme
www.hkbarwoymt.com


演期 /4
粵劇新秀
演出系列
Cantonese Opera Young Talent Showcase
14 - 26 / 11 / 2022
14-15/11
16-17/11
18-19/11
20-21/11
22-23/11
24-25/11
26-27/11
票價 Ticket Price
$180/120
高山劇場新翼演藝廳
Ko Shan Theatre New Wing Auditorium
7:30pm
油麻地戲院場地伙伴計劃 2022-23
Yau Ma Tei Theatre Venue Partnership Scheme
www.hkbarwoymt.com


演期 /5
粵劇新秀
演出系列
Cantonese Opera Young Talent Showcase
31/12/2022 - 15/1/2023
31/12-1/1
2/1
2-3/1
4-5/1
6-7/1
8-9/1
10-11/1
12-13/1
14-15/1
票價 Ticket Price
$180/120
高山劇場新翼演藝廳
Ko Shan Theatre New Wing Auditorium
7:30pm
油麻地戲院場地伙伴計劃 2022-23
Yau Ma Tei Theatre Venue Partnership Scheme
www.hkbarwoymt.com

Barwo Cantonese Opera Young Talent Showcase (Season 2-5)

Leaflet

2022

香港
八和會館

The Chinese Artists Association
of Hong Kong

粵劇
新秀
演出系列
Cantonese
Opera
Young
Talent
Showcase

溫曜聲
Wan Yiu-sing

演期四
Phase 4

14-27/11/2022

高山劇場新翼
演藝廳
Ko Shan Theatre
New Wing Auditorium

節目表
Programme Guide

油麻地戲院場地伙伴計劃2022-23
Yau Ma Tei Theatre Venue Partnership Scheme

粵劇
新秀
演出系列
Cantonese
Opera
Young
Talent
Showcase

演期四售票日期
3/10/2022

Featured
Performance

英雌掛帥威風凜．儒雅玉郎情意真
《玉郎三戲女將軍》

- 辛黛林

廟堂一見心暗牽 才子佳人成美眷

Performance
Details

社區文化導賞活動
Cultural Workshop

票價：$40

11月19日(六)
11:00am - 12:30pm
2:30pm - 4:00pm

11月20日(日)
2:30pm - 4:00pm

11月26日(六)
2:30pm - 4:00pm

11月27日(日)
11:00am - 12:30pm
2:30pm - 4:00pm

高山劇場新翼演藝廳

楊柳淨瓶說觀音：
《香花山大賀壽》與
紅磡觀音廟文化導賞

要數傳統信仰著名的神祇，觀音必定榜上有名，其「大慈大悲、救苦救難」的形像，佛道同尊，深入民心。香港不少地區均設廟奉祀，建於清朝同治年間的紅磡觀音廟，香火鼎盛，歷史更與該區發展息息相關。

而在每年的農曆九月廿八，粵劇全行為戲神華光先師賀誕，齊心上演例戲《香花山大賀壽》，內容正是敘述群仙向觀音賀壽的盛況。

究竟觀音的故事，在廟宇和在粵劇中的呈現方式有何不同？兩者又如何反映人們對美好生活的期許？是次活動將為大家一一講解。

導賞主持 – 溫佐治 @ 程尋香港
合作單位 – 程尋香港
特別鳴謝 – 華人廟宇委員會

香港
八和會館

The Chinese Artists Association
of Hong Kong

7:30pm

高山劇場新翼演藝廳
KO SHAN THEATRE
NEW WING AUDITORIUM

票價

$180

$120

門票由2022年10月3日起
在各城市售票網售票處、網上、流動購票應用程式My URBTIX (Android及iPhone/iPad版)及電話購票熱線發售。

Tickets available at all URBTIX outlets, on Internet, by mobile ticketing app My URBTIX (Android and iPhone/iPad versions) and telephone starting from 3 October 2022.

節目查詢 Programme enquiry : 2384 2939
票務查詢 Ticketing enquiry : 3761 6661
信用卡訂票熱線 Credit card booking hotline : 2111 5999
網上訂票 Online booking (URBTIX) : www.urbtix.hk

高山劇場新翼演藝廳
九龍紅磡高山道77號
(何文田港鐵站A2出口/土瓜灣港鐵站C出口)

Ko Shan Theatre
New Wing Auditorium
77 Ko Shan Road, Hung Hom, Kowloon
(Ho Man Tin MTR station Exit A2/
To Kwa Wan MTR station Exit C)

設有六十歲或以上高齡人士、殘疾人士及看護人、全日制學生及綜合社會保障援助受惠人士半價優惠(全日制學生及綜援受惠人士優惠先到先得，額滿即止)。

演出長約3小時30分鐘，包括一節中場休息。
粵語演出，設中、英文分場故事簡介。
主辦單位保留更改節目及演出者的權利。

Half-price tickets available for senior citizens aged 60 or above, people with disabilities and the minder, full-time students and Comprehensive Social Security Assistance (CSSA) recipients (Limited tickets for full-time students and CSSA recipients available on a first-come-first-served basis).

Running time approx. 3 hours and 30 minutes with one intermission. Performed in Cantonese with Chinese and English scene synopses. The organiser reserves the right to substitute artists and change the programme without prior notice.

製作團隊

棚面（音樂）
畫部（佈景） 新港興舞台佈景製作有限公司
衣箱（服裝） 新群英服裝公司

行政團隊

油麻地戲院場地伙伴計劃 2022-23
Yau Ma Tei Theatre Venue Partnership Scheme

www.hkbarwoymt.com

粵劇新秀

本節目的內容並不反映康樂及文化事務署的意見。
The content of this programme does not represent the views of the Leisure and Cultural Services Department.

本宣傳品演出詳情僅供參考，演出內容以當天演出現場為準。
The performance details of this promotional materials are for reference only, and the performance contents are subject to change.

主辦 香港八和會館

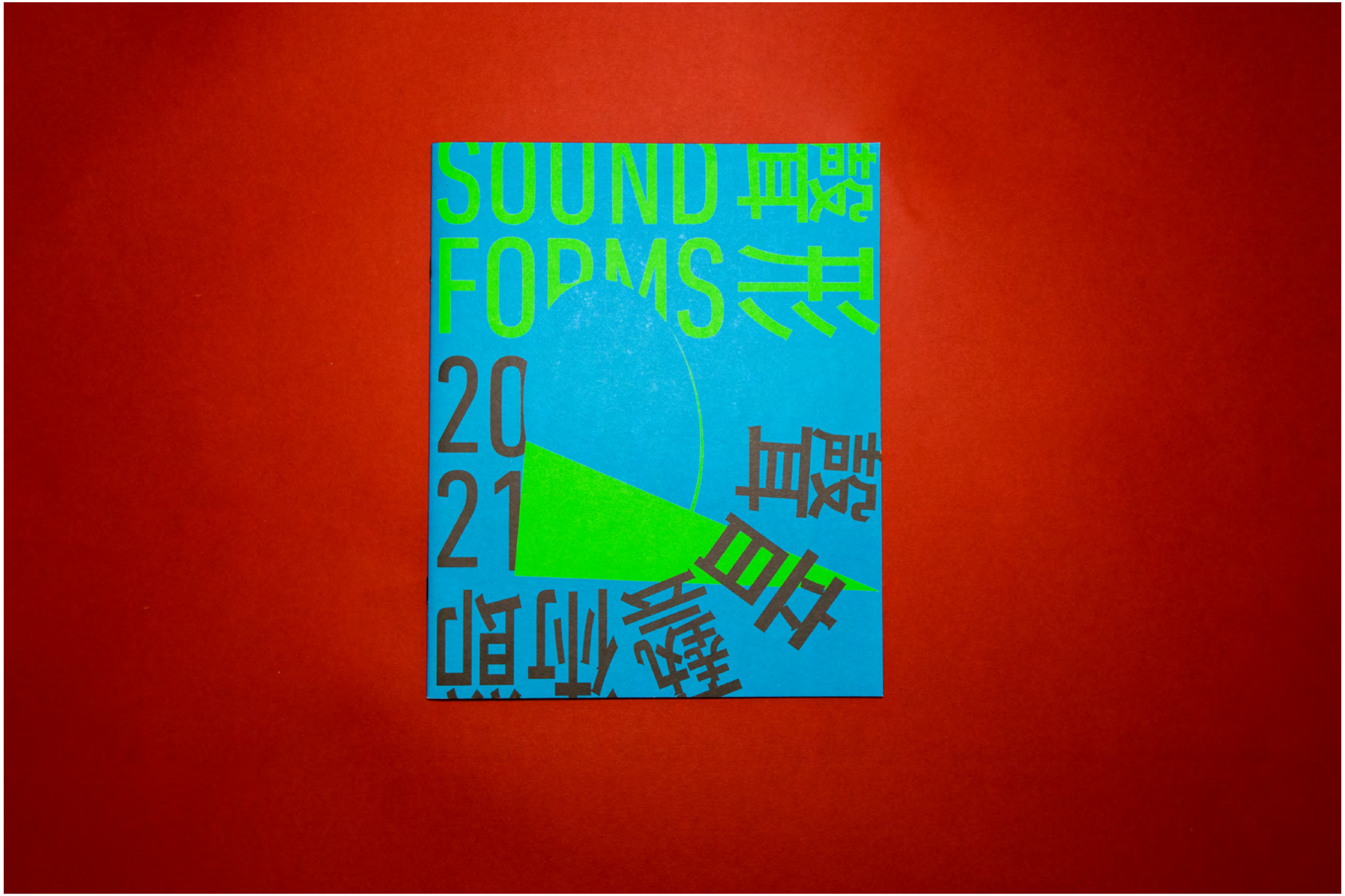
贊助 粵劇發展基金 贊助

Partner 場地伙伴 油麻地戲院 Yau Ma Tei Theatre

Sound Form 2021

Exhibition Identity

2021

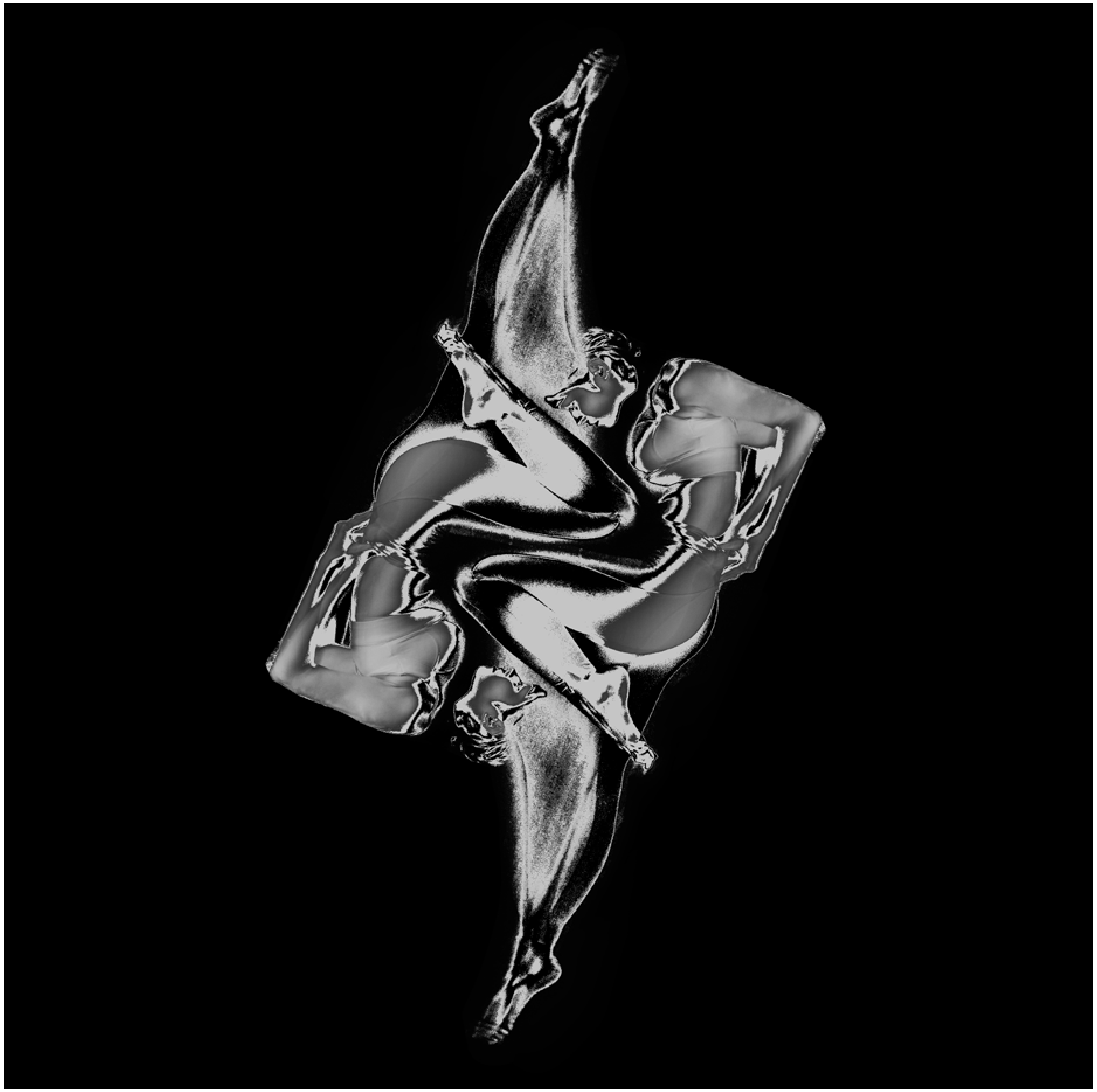


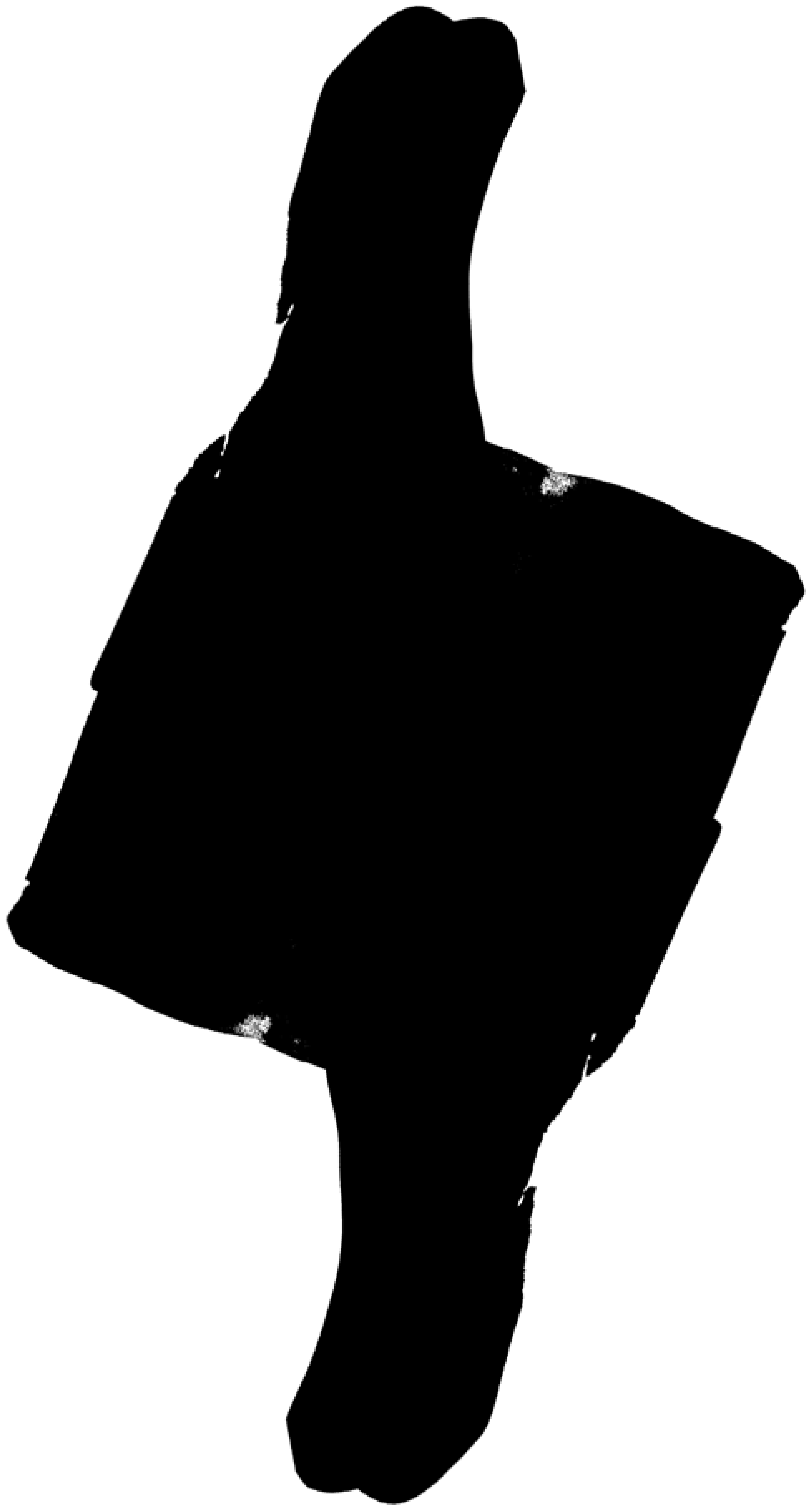
As a designer base in MAJO Studio, I design the idenity of this launched project. The project is an art festival of sound art, which is about moving out of Hong Kong.

SEXSTUFF

Self Photography Creative Project

2023

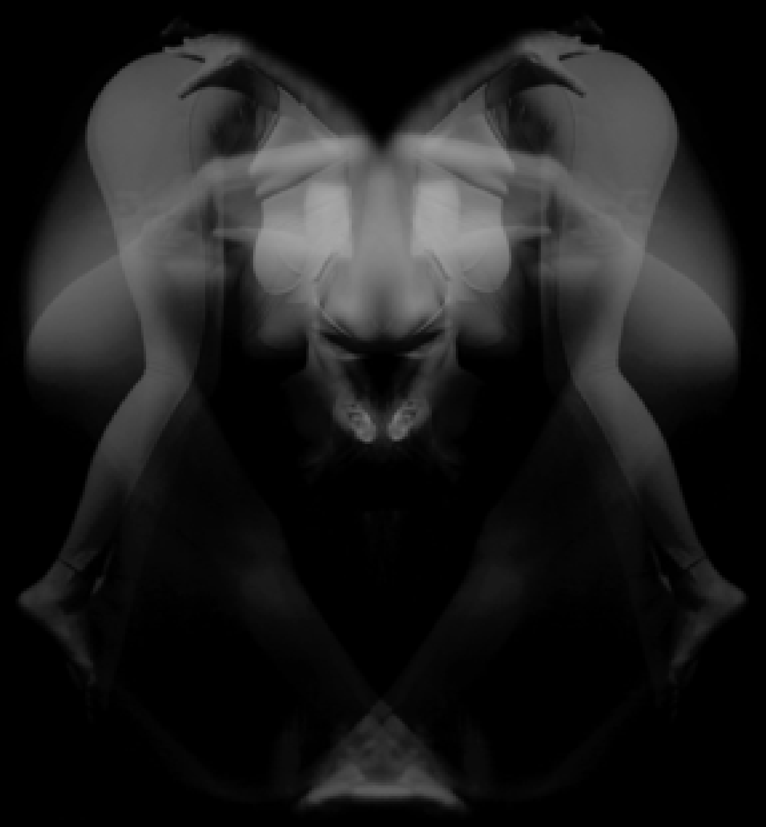


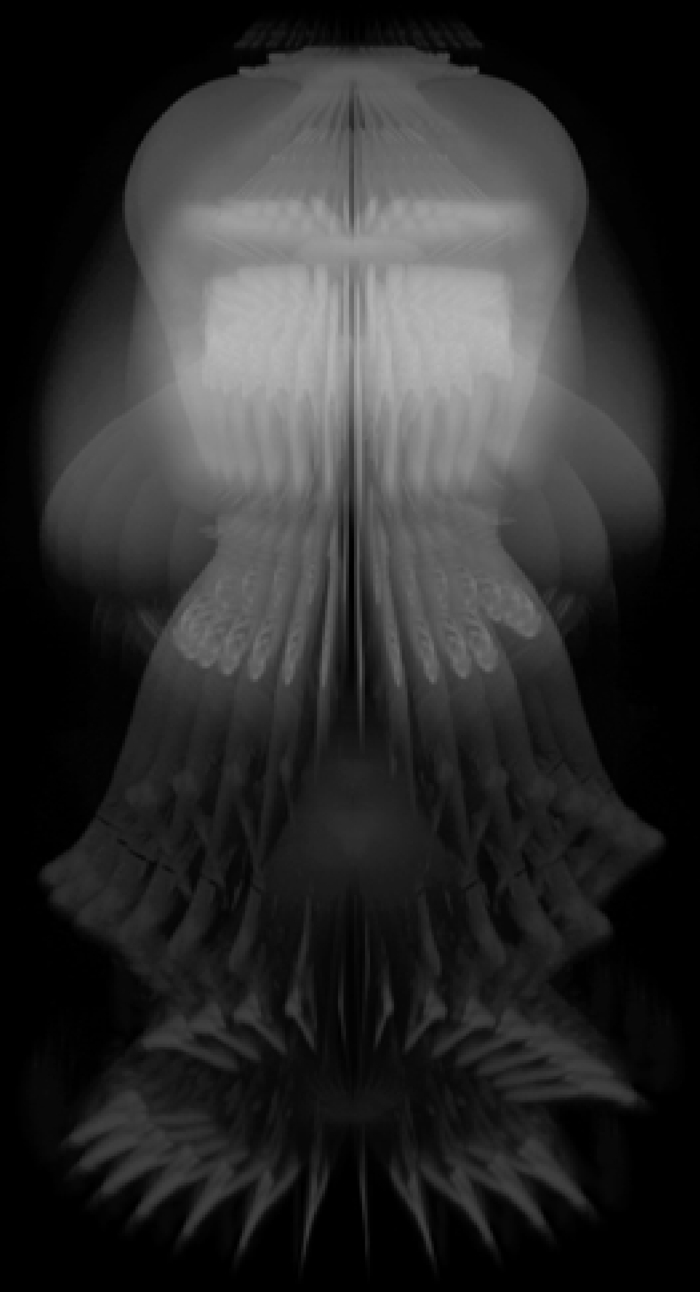


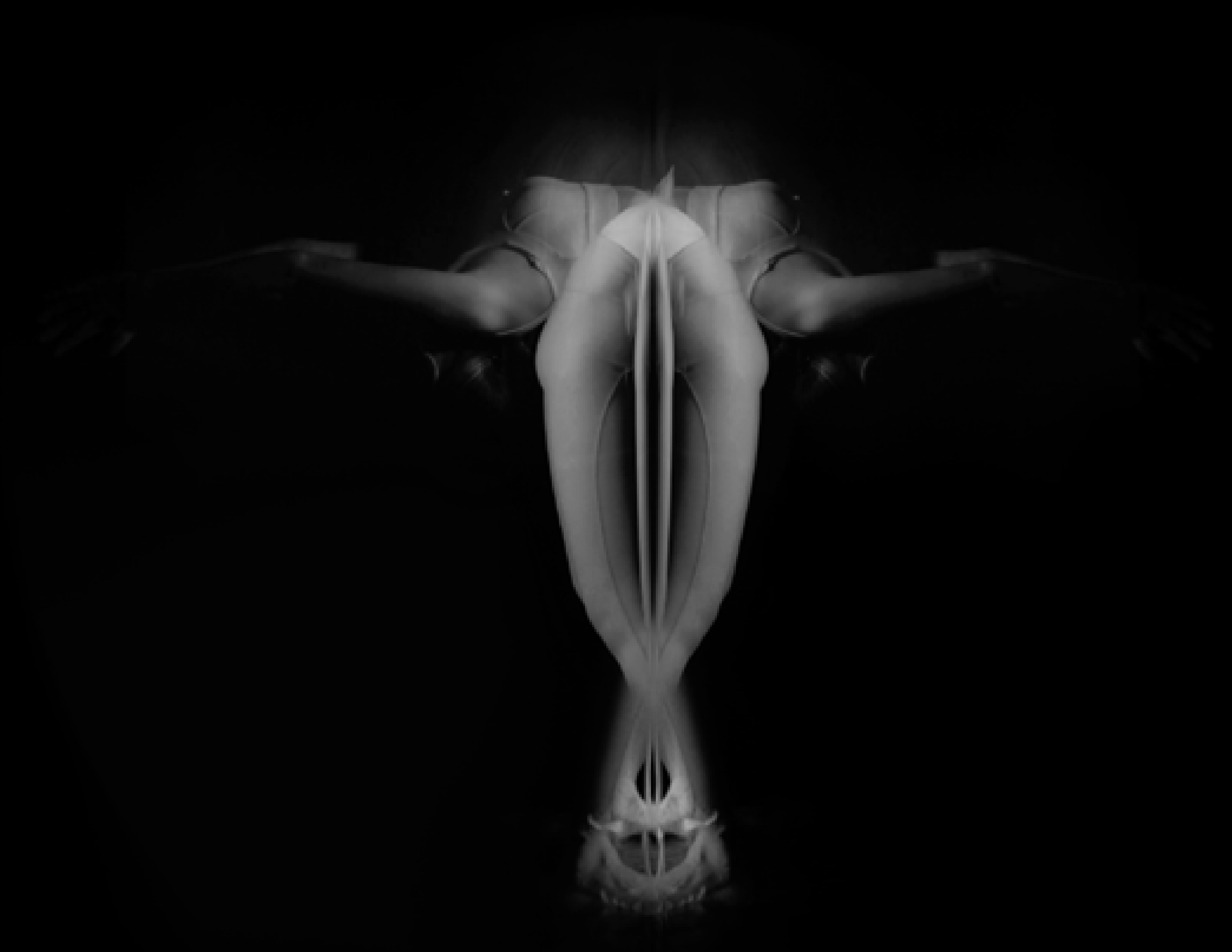
SEXSTUFF(MO)

Self Photography Creative Project

2023







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big thanks