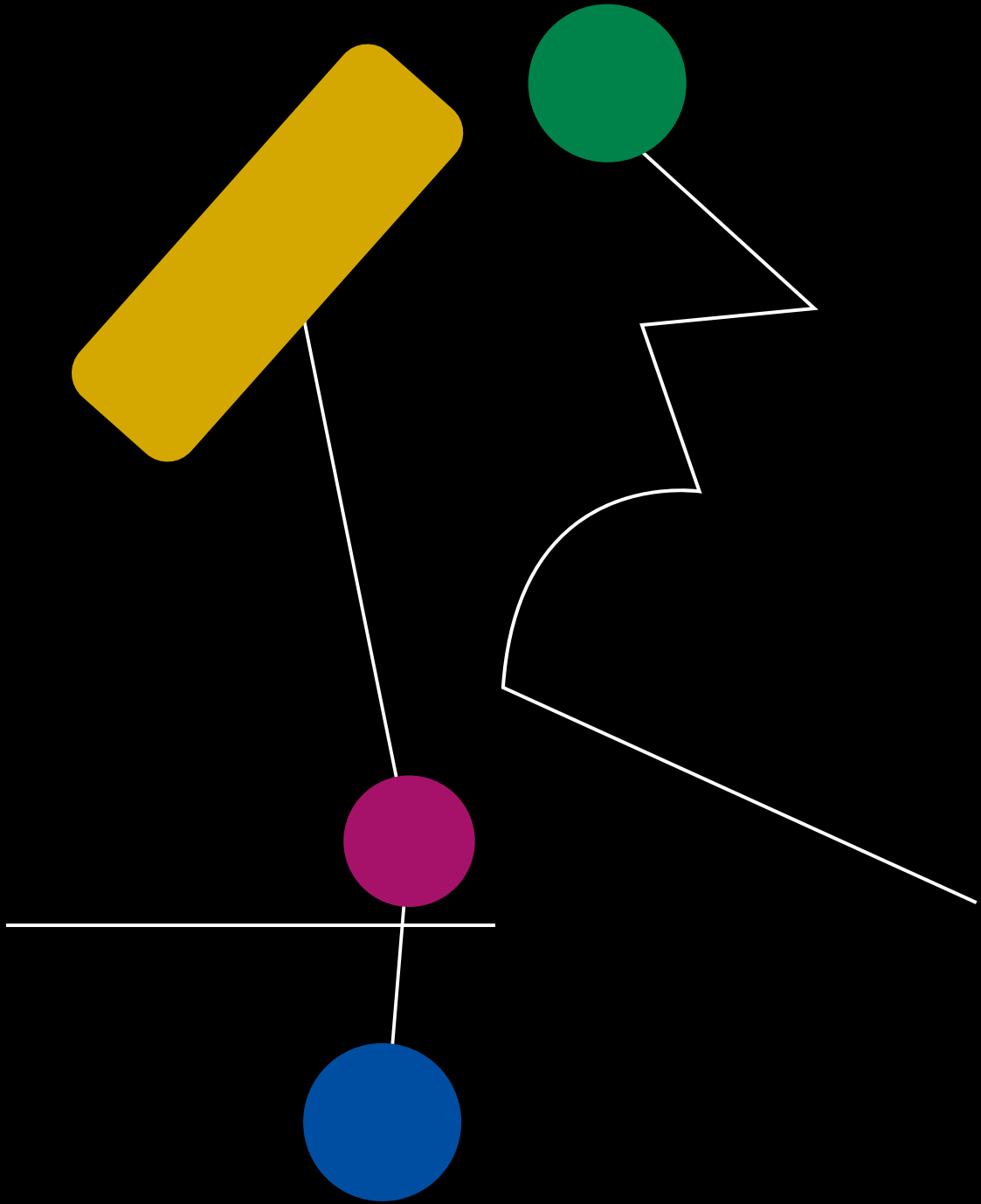


GayBird



GayBird

I don't separate music, sound art, visual art and technology in my creations, in fact I can't. I am one person, all my ideas are united as one in my head.



Hong Kong-born artist Leung Kei-cheuk, aka GayBird, graduated with a Master of Philosophy in Creative Media from City University of Hong Kong and a Master of Arts in Music Composition and Electro-acoustic Music from Hong Kong Academy of Performing Arts. GayBird's remarkable versatility leads to a prolific career in the music industry since 1996, i.e. he has taken up roles as music director, composer and producer, with a large body of music works in various contexts, such as art exhibition, concert and theatre, etc..

Since 2011, GayBird started to experiment with different formats of electronic music performance, with a focus on 'performativity' and 'liveliness on stage'. The result of his experiments, *Digital Hug* (2011) and *CouCou on Mars* (2013), were both granted Bronze Award for New Media Experiment/Performance of Hong Kong Design Award 2011, Best Electronic Music Artist in Chinese Music Media Awards 2012 and 2014, as well as Ten Outstanding Designers 2014. The two works were toured to major festivals worldwide.

After that, GayBird went on to explore the relationship among theatre space, media art installation, surround sound system, video and live music. In two commissioned works, *One Zero* presented by Hong Kong New Vision Arts Festival in 2016 and *18 Scenes in a Cage* presented by Hong Kong Visual Art Centre in 2018, he successfully integrated all the aforementioned elements. *One Zero* is a multi-media collaboration with award-winning film director Tsai Ming-Liang, whose moving images were specially designed to highlight the interdisciplinarity in the production. *18 Scenes in a Cage* is a site-specific work set in a hundred-year-old cultural heritage, in which, architecture, media art and live performance were redefined.

In the past few years, GayBird's sound installations have been well received in international festivals and exhibitions, such as Ars Electronica Festival (Linz), OzAsia Festival (Adelaide), Digital Art Festival (Athens), EXIT Festival (Paris), Technology Art Festival (Taipei), IFVA Everywhere (HK) and Detour (HK). His innovative work *Fidgety* has received the 3D/Interactive Award in the renowned Lumen Prize (UK) in 2018. GayBird's innovative and cross-disciplinary practice in music-making over the years prove to be visionary. By abandoning the traditional divisions in music production, he extends the experience of sound to blend in elements of visual art, mechanical engineering, electronics, programming, instrument crafting and so on. The artist continues to create music as a multi-faceted, integrative and dynamic experience for all to enjoy.

Performance

2019	Emergency Kit & Wishing Pool
2017–2019	Another Music in Anticlockwise
2018	18 Scenes in a Cage
2016–2017	One Zero
2013	Gravitation in Time
2013–2014	CouCou on Mars
2011–2013	Digital Hug

2019

Emergency Kit & Wishing Pool

Installation, site-specific experience, motion graphics and live music performance

Water. Swimming pool, as a scene, is the starting point of this creative ensemble. The movements of one being set adrift, propelled and obstructed in the water inspires me to rethink our social relations...

This site-specific work is specially created for performing and exhibiting in swimming pool. Musicians and performers walk, jump, run, float, sink on/into the water pool. Furthermore it also involves various possibilities for using water as the performing materials, including numerous sounds made by water, light reflections from water, video projection on water, artificial waterfall screen, etc.



2017 – 2019

Another Music in Anticlockwise

Installation, custom-made instrument, illustration and live music performance

Our steps are hurried, as is the wheel of time. Before we could reflect on our past, the future is already emerging in front of our eyes, leaving us no space to breath. The city seems to be calling out for help: is moving forward the only way out?

GayBird expands on his *Music in Anticlockwise*, shown in the OzAsia Festival 2017, to deconstruct pre-existing materials and develop a unique soundscape that belongs to this city. Distress signal as its theme, this art experience is driven by the connection and conflict within body and space. Interweaving media art, music performance, space design and installations, *Another Music in Anticlockwise* responds to the callings of the times with a journey, travelling from the futuristic landscape of psychedelic sound back to the classical music era.



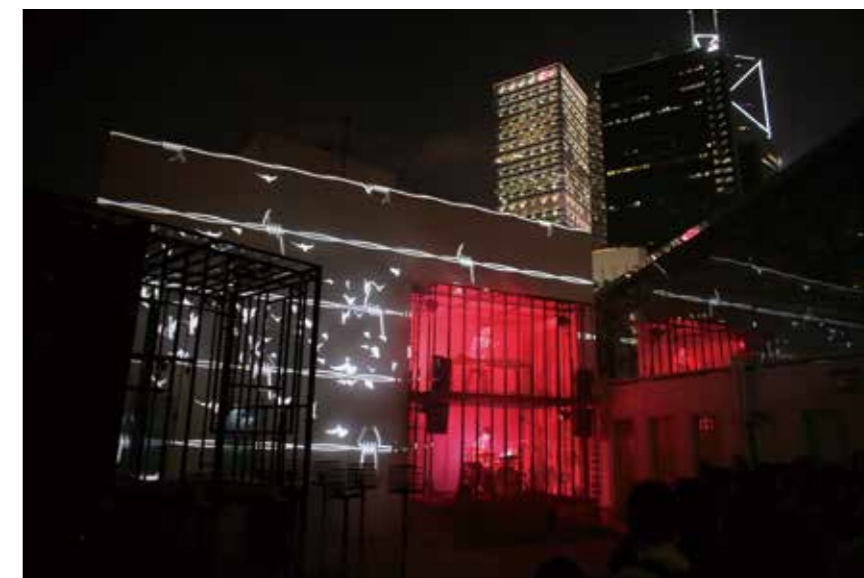
2018

18 Scenes in a Cage

Installation, site-specific experience, motion graphics and live music performance

18 Scenes in a Cage started with a walk in Hong Kong Park next to the Cassels Block. The infrastructure inside the park reminds me of Hong Kong. It is as cramped and depressing. The most unforgettable scene for me was seeing a bird almost as tall as two metres being trapped in an iron cage. It could not fly with its wings, but its scream could be heard from afar. Its condition resembles Hong Kong people's seemingly hopeless life. Yet people still look up to the sky, while breathing in smog, singing out loud and patiently awaiting for the echo to come back.

Awakening all the memory cells of vA!, *18 Scenes in a Cage* recalls the notes and sounds of more than 100 years' history that are stored within and around Cassels Block. It then echoes contemporary existence by staging 18 scenes that represent the 18 Hong Kong districts and reflect the rapid changes in Hong Kong people's lives. Leading through various locations inside and outside the historic building, which serves as a cage accommodating all walks of life, a path of acoustic encounters and visual excitements revives the building and connects them to the urban emotions. GayBird Leung leads musicians and performers in different spots, each adding a distinctive tone to his composition. Visitors are immersed in a flow of sensations as they move through Cassel Block in sound, and the stories unveil.



2016 – 2017

One Zero

Installation, site-specific walking experience, film and live music performance

First crossover experiment between new media artist GayBird and one of the most celebrated film directors of Taiwanese cinema Tsai Ming-liang. The performance is set in a theatre space in three acts. In the first act, audience are encouraged to walk around the musical installations that are erected on the balcony. Then the videos by Tsai Ming-liang of the vacant and almost static scenes of rural Taiwan are projected on two giant screens in the middle of the space while musicians play intermittently. After being immersed in the slow pace of Tsai's work, the audience are led into the third and final act, where GayBird and his band members showcases a technology-fuelled music performance, with custom made instruments, theatrical costumes and choreographed movements.



2013

Gravitation in Time

Robotic instrument, orchestra and live electronic music

Gravity affects us all living on the planet Earth, however we are oblivious of it in daily life. For this occasion, GayBird designed two pieces of robotic instrument and named them "Gravity Glock". He incorporated mechanical engineering and electronic sound processing and the instrument can only be activated by gravity. Implementing such an innovative piece into an orchestra challenges the notion and composition of orchestra. The music created for this piece is highly symbolic, with its constantly progressing serpentine melodies, from scattered to polyphonic texture gradually developing into an ensemble of repetitive melodies, as audience's attention is slowly drawn to the magic force of gravity.



2013 – 2014

CouCou on Mars

Custom made instrument, robotic installation, motion graphic, illustration and live music performance

CouCou on Mars is an electronic music performance with new media technology. By imagining the future scenario when human beings emigrate to Mars after exhausting resources on the Earth, GayBird brings to audience's attention the present lack of reflection on our use of energy and technology. With space inspired musical instruments specially engineered for this performance, the artist reminds us to seek for our past and future in what we have now. The performance premiered in Hong Kong and has been toured to festivals in China, Germany and Singapore.

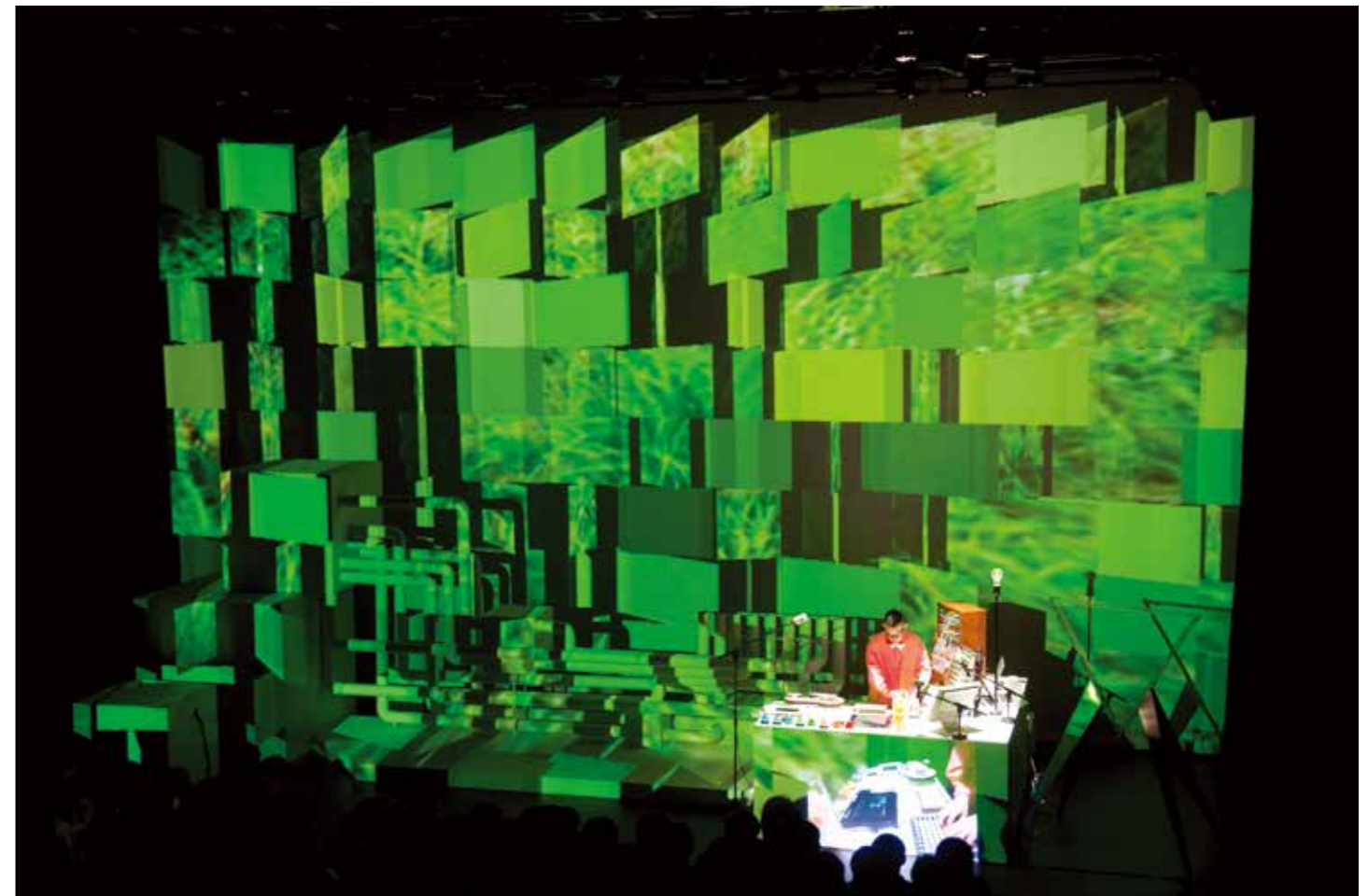


2011 – 2013

Digital Hug

Custom made instrument, installation, robot, video mapping, motion graphic and live music performance

Pioneering British digital artist and theorist Roy Ascott once proposed a famous question: "Is there love in the telematic embrace?" *Digital Hug* was GayBird's first venture into performing electronic music with the aid of new media technology after receiving a MPhil degree in Creative Media. By contrasting two seemingly contrasting ideas - the lifelessness of "digital" world and the warmth and intimacy of a "hug", he raised the same question as Ascott's through a live performance. Unlike most electronic music concerts where performers stay behind their instrument, this time the artist comes forward from behind his laptop to face the audience, presenting and playing the instruments and installations that were specially designed for this occasion.



Installation/ Sound Sculpture

2019	Home?
2018	Requiem When the Rain Stops
2015	Fidgety (In Between Up & Down) Touch Wood
2012	When the Cloud is Low



2019

Home?

Outdoor installation, kinetic structure and sound

GayBird believes that our constant homebound desire has to do with its space, in contrast with grand monuments, or a historical landmark that draws in an influx of tourists. Therefore in the title of a Hong Kong rendering of his outdoor exhibition *Home* at OzAsia Festival 2017, he adds a question mark: *Home?*, inviting audience to interact with the sound installation in various types of space, in order to question the idea of home.

Home? is inspired by the Chinese hieroglyph “家 (home)”. “家” is composed of two parts, representing a roof and a pig respectively. In ancient China, pig rearing was a part of daily life, and a sign of a prosperous life. In modern Chinese, “家”, when combined with other characters, refers to identity, careers, schools of thought, and even a formal address. The primitive connotation of “家” has since led to complex relations, just as the nature of life itself.



2018

Requiem

Installation, kinetic structure and sound

Requiem is a multi-media artwork that consists of painting, sound sculpture and multi-channel soundscape. The artist has created 99 pieces of 2D symbols and 3D sound sculptures inspired by 99 objects selected from endangered living organisms, writing systems and sites. Sounds produced by these sculptures compose a multi-channel soundscape through digital processing, in company of a collage of the geometric symbols.



2018

When the Rain Stops

Installation, kinetic structure and sound

This meditative sound artwork explores the notion of cycle in nature, time and existence. Four hemispheric installations spinning clockwise or anticlockwise by the forces of gravity. On their surfaces are small beads rolling around on their own pace as time passes. It sounds like raindrops falling on the ground. Silence fills in as the installation comes to a halt. The silence offers a mindful moment for us to look at and reflect on ourselves and our surroundings and to remind ourselves that our future depends on the present.



2015

Fidgety

In between up & down

Installation, kinetic structure and sound

Fidgety, a restless and uneasy feeling, can be translated into Chinese as “忐忑”. The two characters have both “心(heart)” at the bottom and respectively the character of “上(up)” and “下(down)” above the heart. The two ideograms describe the feeling of fidgety perfectly and inspired the creation of this work.

A 40-channel speaker system plays the artist’s heartbeat as a music composition. On top of each surface of the speakers stands a stick loosely encircled by a holder and the sticks jump with the vibrations whenever the speakers produce a sound. In this work, the artist emphasises on the mechanical phenomenon of sound.



2015

Touch Wood

Walking experience, installation, cassette tape, kinetic structure, light, smell and sound

Touch Wood is a group exhibition of multi-media art installations. Inspired by the beautiful nature that surrounds Hong Kong, GayBird and his fellow artists Jaffa Lam, thecaveworkshop and Ware created artworks that appeal to both eyes and ears of the visitors. Lights, electronic parts, carpentry and other techniques are employed to imitate natural phenomenon and sounds such as photosynthesis, sprouting, blossoming, bird chirping, water dripping and so on to create a man-made forest of wonderful creatures.



2012

When the Cloud is Low

Fog, video and sound

Once in a plane flying through clouds, the artist was struck by the thought of deciphering the sound that clouds could make. He then built a simple installation with moving images of clouds projected onto fog that constantly escapes from a basin of water. Beneath the surface of the basin is a working fog machine with changing colours of lighting. The artist also composed sounds to match the clouds' movements. Through this work, the artist intends to reconstruct our childhood memory of gazing at the forever morphing inspiration that calls for our wildest imagination, this time with sound.

*Please refer to the website www.madebygaybird.com for detailed credits of each project.

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