

Descriptive Transcript

A title page has the logo and wording: "Art @ Harbour 2024" in English and Chinese, followed by the text: "Science in Art".

The opening shot is of an iridescent inflatable ball on green grass. Text on screen reads: **"If you could choose again, would you prefer to be an artist or a scientist? Artist or scientist."**

A creative team in white lab coats stands by an installation of a giant, faceless inflatable cat that is made of a clear material checkered with white squares.

Three of the team, in a nighttime shot, sit on the edge of one of the shiny silver chrome bed frames that the giant cat rests on. There are other bed frames and cats beyond them. One of the team, a young Chinese woman, says with a smile: **"I would prefer to be a designer because I don't understand scientific theories."**

The young Chinese man to her right agrees: **"I don't either."**

The older man, to her left says: **"I've always claimed to be a scientist. I like science."** They all laugh. As they speak, shots are interspersed of the team working on the project in their studio.

The young man speaks again: **"I'm John, a member of Dylan's team. I just graduated from The Hong Kong Polytechnic University, majoring in Product Design."**

The woman adds: **"I'm Kelsie. I also majored in Product Design."**

The older man says: **"I'm Dylan, and these two are my students. For such an interesting project, of course, I wanted to involve my students."**

Text on screen reads, from left to right: "Ho Ka-chun, John. Team member. Shun Kwan-hei, Kelsie. Team member. Kwok Tat-lun, Dylan. 'Schrödinger Bed' Artist"

Daytime shots of the construction team preparing the space in a park for the installation are interspersed with the trio as Kwok continues: **"In fact, we enjoy experimenting with public space. In public places such as parks, people aren't usually allowed to sleep, so why not try making day beds for everyone?"**

A speeded up sequence shows a team of about ten people fitting the chrome '4-poster' bed frames on top of the bases, as members of the public enjoy the park around them. Kwok says: **"How do we define "sleeping"? When you come to this space, you may not know how to enjoy it. We want the public to experience this paradox."**

The nine frames are completed, three rows of three lined up as a cube. The cats are not yet there.

Shun says: **“If you climb onto the artwork, you become a ‘cat’.”** Kwok agrees: **“That’s right.”**

A tight close up shows the pencil sketches of the cat and the frame in the early stages of development. Then there is an iridescent box in a dark space with a real white cat popping its head out at the top. Kwok says: **“The ‘Schrödinger Bed’ was inspired by the thought experiment ‘Schrödinger’s cat’. But how can we make it easier for everyone to understand this concept? I believe art can help do this.”**

A speeded up sequence shows the team in the studio inflating one of the giant cats, which then sits, like a human being, on the edge of the workbench. Then the action moves outdoors again, where Ho is working on the installation, while explaining his work to a young boy, as the team add the cats to the frames. Ho says: **“It is as if we are observing the entire experiment as scientists, observing the interaction between people, cats and the artwork. This is the outcome we want.”**

As part of the installation, a yellow sign reads: “Caution. Laboratory Area, Authorised Personnel Only.” The red hazard symbol on the sign has a cat paw print in the centre. All round the installation, rugs are spread on the grass and members of the public enjoy the open space. Kwok says: **“This morning, when we were shooting, people were having a picnic nearby. We certainly couldn’t interfere. We could only coexist. I think coexistence is the learning method we use every time we create public art.”** The others laugh and agree.

The cats are inflated and placed in different positions on the beds, sitting, lying down, one on its stomach. Day and night shots show how lights and buildings are reflected in the shiny frames and the white squares on the cats. Shun explains: **“In this place, you’ll see many street and night views reflected by the mirrors in the artwork. This is an unexpected reward for being in this city. We never expected to have such an effect by placing the artworks here.”**

The installation is complete and night shots show the cats lit in different ways by the illuminated panels on the beds beneath them. Ho plays football with the iridescent ball as Kwok says: **“Public art, honestly, shouldn’t just be a playground. It should make you think. In a gallery space, it can be open to specific audiences, who know how to appreciate the artworks in the gallery setting.”**

However, public space is different. People can come here just to have a picnic. But while having a picnic, they can also reflect on the artworks. That would be great.”

Kwok shakes his head and smiles: **“I would really like to be a musician.”** They all laugh.

The end title shot is of the Art @ Harbour 2024 logo again, with logos below.

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There is a QR code that links to the Art @ Harbour website
(<https://www.museums.gov.hk/en/web/portal/artatharbour.html>)