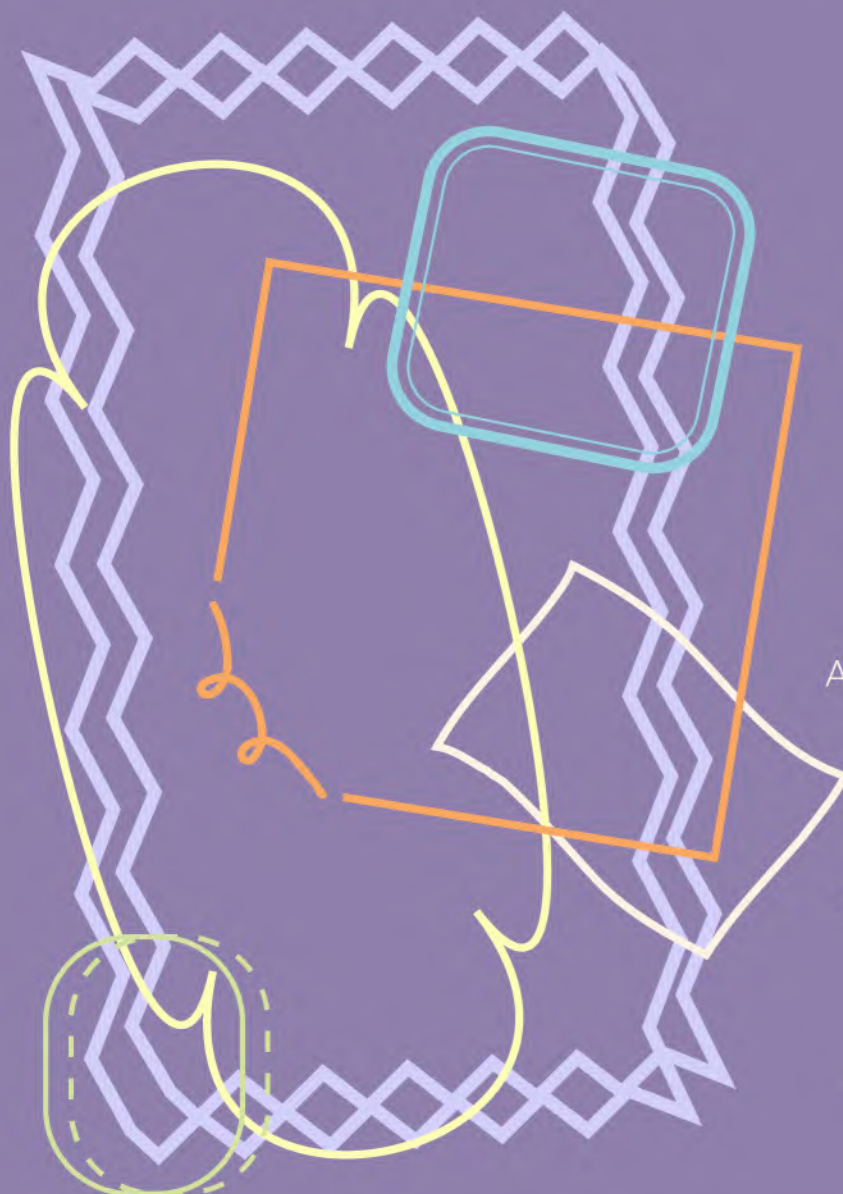

MAICS CONNECT

2025-2026 Alumni Newsletter

issue

#03

July 2026



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Prof. Charlie Zhang

In Class with
Dr. Gabriel Antonio Solis

Alumni Sharing
A Conversation with Win Ho

Student Sharing
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(Diversity and Inclusion
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Programme Director
Prof. Elmo GONZAGA

Foreword: Words from Director

Congratulations to Alison, Nancy, Charlie, and Michael, and their editorial team for another fantastic issue of MAICS Connect!

This is an exciting moment for MAICS as it continues to grow. New faculty members in Cultural Studies and Public Humanities are slated to teach courses in emerging, cutting-edge areas such as Memory Studies and Critical Island Studies. The programme will also introduce a practicum workshop that would allow students to explore different career opportunities.

MAICS will welcome the latest recipients of our Merit Award, Future Talents Scholarship, and Diversity & Inclusion Scholarship. After a successful trip to the Yamagata International Film Festival, our annual overseas academic exchange, our fourth, is a visit to Chiang Mai University in May 2026.

The programme has strived to cultivate our network of students and graduates. In these uncertain times, our aim is for our expanding community to offer a space for emergent connections and possibilities.

02

Teaching Staff Features

Wandering through Hong Kong Pop Culture with Prof. Charlie Zhang

text / Nancy photo / Charlie

A Fantasised City Through Pop Culture

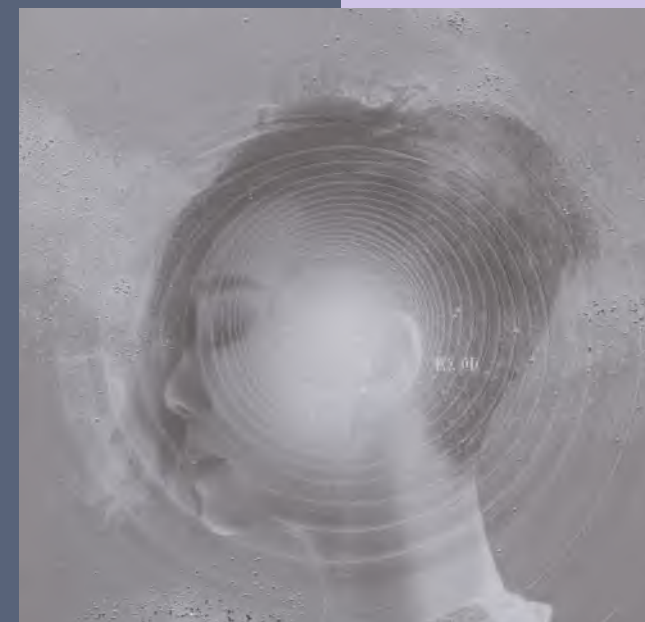
Prof. Charlie Zhang, born in mainland China, spent years pursuing his PhD and conducting academic research in America. This year, he joined the MAICS programme to teach two courses: “The Body in Culture” and “Gender Across the World—Transnational Sexualities.” When we first met, the moment we sat down in the restaurant, Charlie—speaking Cantonese—began sharing his favorite Cantonese songs. The first thing this talkative professor told us over dinner was that he is a huge fan of the famous Hong Kong singer Sandy Lam (林憶蓮).

Charlie’s affection for Sandy began when he was only eight or nine years old. At first he liked Sally Yeh (葉蒨文), so he would watch the Top Ten Chinese Gold Songs Awards Concert (十大中文金曲頒獎音樂會).¹ He also recalled that before the news broadcast, there was always a one-hour slot for music videos or animations on TV. One day, he watched the Jade Solid Gold Best Ten Awards Presentation (十大勁歌金曲頒獎典禮).² He saw Sandy performing “Still” (《依然》),³ the classic “I Still Believe” covered in Cantonese. When she took the stage, her hair styled in loose waves, he was struck by how stylish she looked.

1 The Top Ten Chinese Gold Songs Awards, which began in 1979 and is organised by Radio Television Hong Kong (RTHK), is a time-honoured award ceremony in the Hong Kong music scene.

2 Jade Solid Gold Best Ten Awards began in 1984 and is organised by Television Broadcasts Limited (TVB).

3 “Still” won the Top Ten Chinese Gold Songs and Jade Solid Gold Best Ten Awards of 1989.



(0, album by Sandy Lam, which is Charlie’s all time favourite)

“I once told people that I fell in love with Sandy when I was eight or nine. They were surprised, assuming that her songs could only be truly understood after certain life experiences, such as falling out of love or going through a divorce. They found it unusual for kids to enjoy her music.”

China used to be highly isolated. Charlie shared that he got a glimpse of the outside world through Hong Kong movies and Cantonese songs. Hong Kong pop culture, in his eyes, is an important channel for the mainland Chinese to socialise with the world. He said, “My generation’s view of Hong Kong is somewhat biased, seeing it as a fantasised city.”

From Being Alone to Being Visible

“My earliest idea of being gay came from Hong Kong movies.”

Charlie realised that he was attracted to boys at a very young age, but he did not know what it meant. He even believed he was the only person in the world with those feelings. It was only until the early 1990s, when he was watching a Hong Kong movie with classmates—he has forgotten which movie it was, but remembered one character calling another “gay,” of course in a derogatory way—that he finally realised, “oh that is a bad thing, and I was not the only one being like that.”

When asked about when he realised it was normal to be homosexual, Charlie said it happened during his PhD studies in America. “I was reading academic works, telling me that it is not pathological, it is normal. Then I realised we could talk about it in America, especially in my major—gender studies.

“When I was in America, in the first two years, I didn’t come out, but people could tell I was gay. And in my third or fourth year, I started telling people. At that point, I began to accept that I was normal. It was a painful process.

“I began to listen to Sandy at a very early age because I realised I was ‘abnormal’ when I was three or four years old. It is good for young people today to have programmes like cultural studies to support them.” Charlie also said he was told that many students in MAICS belong to the LGBTQ community, “which is good,” he said, “especially in Hong Kong, where it (same-sex marriage) is still not legalised.”



Turning Theory into Everyday Language

“I believe cultural studies is not about high culture. It is about ordinary people. That’s why *The Way We Are* (《天水圍的日與夜》) is my favourite Hong Kong film,” Charlie said. It is a heart-warming film directed by Ann Hui On-wah (許鞍華), portraying the authenticity of everyday people in Tin Shui Wai, a suburb on the city’s outskirts. He added, “The plot of this film isn’t particularly dramatic. It is about the lives of ordinary people, and it is very touching.”

“Cultural studies provides a platform for those who are forgotten and marginalised to talk about their daily life. We should recognise the social problems and structures that contribute to them, not just cover them up.”

Charlie’s favourite scholar, especially in terms of writing style, is Donna Haraway. “She can put very dense and

abstract academic ideas in a poetic and everyday way,” he said, “It is what I have always wanted to achieve—to express difficult theories in the most ordinary terms and make them understandable to everyone.”

For this interview, we met Charlie for dinner in Causeway Bay. After dinner, we talked about where to take photos, and he suggested Paterson Street (百德新街), since the street name appears in a pop song *Next Station: Tin Hau* (《下一站天后》) by Twins, the iconic Hong Kong girl duo. We walked along the street, stopped for photos, and continued our conversation about Hong Kong’s pop culture—from older memories to newer trends. We ended up wandering into a street filled with Hong Kong’s signature neon signs, capturing the way the city looks in this era.

Borderless: In Class with Dr. Gabriel Antonio Solis

text / Alison photo / Charlie

Dr. Gabriel Antonio Solis walked into the classroom wearing a T-Shirt from Chi-Ching Records (奇清唱片公司). He was teaching a course “Special Topics in Intercultural Studies: Capitalism and Empire in the Borderlands,” and on this day students were giving presentations on their field work about the border of their choice. During break time, he sat at a table on the front row, as he casually checked with the class and made sure everyone was doing alright.

Gabriel grew up in El Paso, Texas, a part of the US-Mexico border that bridged to Juárez, Chihuahua. “When I was really young, we went to Mexico all the time just to buy groceries, to hang out with my dad’s friends. It felt like our communities were more entwined.” It was after Bush’s Secure Fence Act in 2006 that the lands were divided, and militarization at the border has risen ever since. “I felt like, from then on out, it just got more and more divided. Like, our societies drifted apart a little bit more.” His interest in the history of social movements in the US-Mexico border eventually expanded into a trans-border project involving the history of manufacturing in East Asia, investigating how the history of factories in Taiwan, Hong Kong and Shenzhen became entangled with the US-Mexico border.



Before coming to Hong Kong, Gabriel spent two years in Taiwan for his main research, where he studied manufacturing. He has previously spent around 8 years studying Mandarin with mainland teachers. As he landed in Taiwan with a Beijing accent, he jokingly said, “I was disciplined by that place [Taiwan]”, as he recalled memories in a perfect Taiwanese accent, including terms like “jia gong gong chang” (加工工廠; processing factory) and “wen qing” (文青; Taiwanese hipster).

As a document-based historian, Gabriel mainly enjoys studying ephemera—newspapers, flyers, promotional materials and advertisements for companies. These random artifacts allow him to study bottom-up history with a grounded perspective. He also explained his methodology in discovering materials, which often involves going to organizations and asking to see their archives—sometimes even closets.

“If you get a flyer, usually you just take it home and it ends up in the trash eventually. If you find a flyer in an archive, it means that someone kept it. And then someone took it to an institution that was willing to safeguard it. And I think that requires so many steps that I’m so grateful for.”

Other sources of materials are gathered by walking around spaces and talking to people. When he started doing research with oral history, the process of recording subjects was unnatural for him. Instead, he now sees himself as a “gossip-based” historian. “I guess it’s a more informal thing. I walk around spaces, I hang out with people, I talk to people, and I collect gossip. It’s not that rigorous, but it’s just me trying to find out what happened here.”

Having stayed with MAICS for half a year, Gabriel finds himself as a guest in the cultural studies department. “I love the cultural studies department. I think there’re so many diverse voices within the department. I feel very at home.” As a historian who mainly studies ephemeral cultural materials, Gabriel describes the practice as “on the outskirts of the discipline.”. Meanwhile, he finds no limits to subjects of interest to be studied. “People are studying the internet. People are studying, like, video games...Everything is a source. Everything is a usable text. And



I mean, that’s also the way I do my research.” He added, “I think the history of cultural studies is a history worth being proud of.”

Returning to the classroom, students began their presentations. One student took a journey to the HK-Mainland Luohu border and ended up at Sheung Shui Plaza with parallel traders; another student crossed the border to Shenzhen, and uncovered the similarities between its shopping mall district and that of Hong Kong; more students presented their border experiences at the supermarket, and one student showed a photo taken from a viewpoint of a trail, where the HK-Mainland border can be clearly observed. Before the class ended, Gabriel jumped in with a few words. “I just want to let you guys know that you are doing great,” he said with a giant grin, two thumbs up.

03

Alumni Feature

Finding Her Cinematic Map: A Conversation with Win Ho

text / Michael photo / Alison

While many view cultural studies as a purely theoretical pursuit, for our graduate Win Ho, the programme provided something far more practical: a way to decode the “frames” of the world around her. Today, while running her own Instagram page [@wincommendation](#) and participating in the workgroup [HK Movie Dialogue \(@hkmoviedialogue\)](#), she applies these academic tools to navigate the cinematic landscape of complex cultural identity.

From Journalism to MAICS

Win’s path began with a clear interest in communication. “I think wanting to do news was related to my personality,” she reflects. “Reporting events and conducting in-depth investigations were things that truly interested me.” This drive manifested early; during her primary school years, she was already a campus TV host and participated in youth reporter programmes.

This ambition naturally led her to study journalism at Hong Kong Shue Yan University. However, upon graduation, her career trajectory shifted toward public rela-



tions, which she found to be “diverse,” moving beyond hard news into areas like lifestyle. In her daily endeavour, the concepts from her journalism training—specifically agenda setting—remained at the back of her mind.

“Television broadcasts what it wants you to see; it already has a framework or a ‘frame’ for how you receive information,” she notes. Her professional training taught her how to transmit messages effectively. However, as Win entered the workforce, she gradually realised that knowing how to “transmit messages” is not the same as knowing how to “understand the world.” This is what ultimately sparked her thirst for knowledge and led her to the MAICS programme, providing a set of tools that allow her to re-read her own life through multiple perspectives.

**“To me, studying culture is,
in fact, studying myself.”**

An Outsider to Popular Culture

While [@wincommendation](#) covers cultural work ranging from popular music, exhibitions, and theatre to movies, Win once saw herself as an outsider to popular culture. For most children in Hong Kong, the shared cultural experience was shaped by TVB. However, Win grew up watching ATV.

“My childhood was very different from many Hong Kong kids,” she explains. “I felt like an ‘alien’ living in Hong Kong. I remember being in primary school when everyone was singing Twins’ songs; I had to fake the lip-syncing because I had never actually heard them.” This sense of being “disconnected” from the mainstream redirected her interests rather than stifling them. It was only in secondary school, with the rise of the internet, that she gained the freedom to explore. She began consuming media from Taiwan and finally caught up with Hong Kong’s own television trends and popular culture. This newfound freedom eventually evolved into a deep passion for cinema. “Once I could choose for myself, I watched everything,” she says.

Finding a New Framework: The MAICS Influence on Film

When win started [@wincommendation](#) in 2020, there was no specific agenda. “I was just writing from the heart, sharing what I watched,” she recalls. To her surprise, these spontaneous posts became a bridge, connecting her with a wider community of culture enthusiasts and even industry professionals. “It was fascinating to realise that sharing my thoughts could lead to meeting such diverse people,” she says.

However, as her writing deepened, so did her curiosity about the “textual messages” hidden within a work’s

construction—the power dynamics, bodily experiences, and social positioning. She needed a systematic framework to articulate her scattered thoughts. It was the MAICS programme that transformed her relationship with cinema—moving her from a “hobbyist” who simply enjoyed movies to a critical audience passionate about decoding the complex messages behind a cultural work.

“The programme provided different frameworks; I felt like having a map,” she describes. “It keeps me from feeling blind or lost.” This “map” allows her to navigate deep into the construction of a film. She often finds herself analyzing how a movie scene presents different forms of violence—both the visceral kind visi-

ble to the audience and the subtle, invisible structures of power.

This theoretical support has also changed how she consumes media. While she still appreciates Hollywood films for relaxation, she now finds herself increasingly drawn to the “meaningful and profound” works of masters like Yasujirō Ozu (小津安二郎) and Akira Kurosawa (黒澤明). “At my current age, I have more patience for these films,” she notes, “and the knowledge from ICS supports my understanding, giving me the space to think deeper.”

To Win, there was never a standard answer. “I have never treated my words as critiques, but feelings,” she clarifies. “It’s just one of many ways of viewing this world.”



A Safe Space for Dialogue and Growth

Ultimately, Win views the MAICS programme as more than just an academic programme; she sees it as a vital safe space for connection. In a world that can often feel heavy or restrictive, she believes the programme provides students with a rare environment where diverse voices—local and non-local alike—can reunite and engage in honest dialogue.

“It is a place where we can share how our ideas have evolved over the years,” she concludes. For her, MAICS offers the freedom to explore sensitive topics like gender, identity, and power without judgment. It provides students with a community that supports intellectual growth, ensuring that no matter how much the external environment changes, they possess the critical tools and the shared language to continue navigating the complexities of culture together.



Film Recommendation

— *We're Nothing at All* (《我們不是什麼》)

I deeply resonate with the “power” expressed in this film. Director Herman Yau (邱禮濤), also comes from a background in cultural studies. This reminds me of our training in cultural studies: we don’t just view a creative work as a simple story; instead, we instinctively deconstruct the structures behind it. We ask: Who hold the power? Who are represented? Who are overlooked?

The characters in the film are not defined by a simple binary of good versus evil. Their choices are often shaped by factors such as institutions, class, and identity. This is exactly what cultural studies consistently reminds us—more often than not, issues are not merely personal, but structural.

One point that particularly struck a chord with me was something Director Yau mentioned during a post-screening talk: “I don’t want to live in an ivory tower.” This sentence serves as a reminder that if culture and creativity remain only within the realm of theory or concepts, they can easily become a self-referential cycle disconnected from reality. This is what I have always strived to do. I hope to transform the discussions of power, identity, and social structure within cultural studies into a language that the general public can understand—ensuring these ideas don’t just exist in classrooms or theses, but are truly integrated into daily life.



04

Student Sharing

A conversation with Huy Trần Phước Lâm (Diversity and Inclusion Scholarship Awardee, 2025)

text & photo /Huy

Q1 What motivated you to apply for MAICS after building a background in business development, marketing, and operations and what were you hoping to gain—academically or personally—by pursuing a degree in intercultural studies?

Since I was small, I have always been all over the place. That means that I rarely fit myself into any frames, and I try not to do so—whether it is a discipline or a career. Therefore, I sought exposure to a wide range of possibilities as a Finance undergraduate, which include the common path of doing internships in corporations, as well as some research specifically in anthropology. By the time I gained my bachelor degree in finance, I had, strangely, realised that I wanted to do social research.



Therefore, when I heard about the programme and the scholarship at CUHK, I found that they fit my already very interdisciplinary background and experiences. Unlike many others, I rarely experience or study one discipline at a time. Therefore, intercultural studies fit me perfectly well as a chance to enrich my conceptual knowledge and think more about my research topic before applying for a PhD.

Q2

Do you see any connections between your previous work—in education and business—and your current studies?

I really like what Dr. Huang Shan has said several times in our “Place-making” course that “critical thinking is to understand one’s condition of thinking.” That saying has well explained how my study at MAICS connects to my previous working experiences. Besides academic enrichment, this programme has also provided me with an opportunity to reflect on my work experiences and approach them from new perspectives.

Working in the education sector means constantly interacting with others—parents, students—as well as their issues. While it is rewarding most of the time, I did not always succeed in transcending the cultural differences during our communication. Therefore, the MAICS programme equips me with such cognitive agility to converse with others much better.

Q3 Was there a course, project, or field trip in MAICS that left a deep impact on you?

I am particularly impressed with the course by Dr. Huang Shan—our post-doc in the department. The course is primarily offered to Master of Cultural Management students. Given my lack of academic background in social science, I have always been anxious about using social theories in my research. It was too slippery for me. However, beyond the topic of “place-making”, Dr. Huang taught me how to “think with” concepts and theories, rather than merely applying them rigidly, which means I need to understand the context, as well as the scholar’s lines of thought that go with those concepts, instead of treating con-

cepts as mere definitions. Drawing from diverse academic materials, from the concept of “Friction” by Anna Tsing to “Belonging: a Culture of Place” by bell hooks, I learnt to view “place” and the “process” of making it from multiple perspectives.

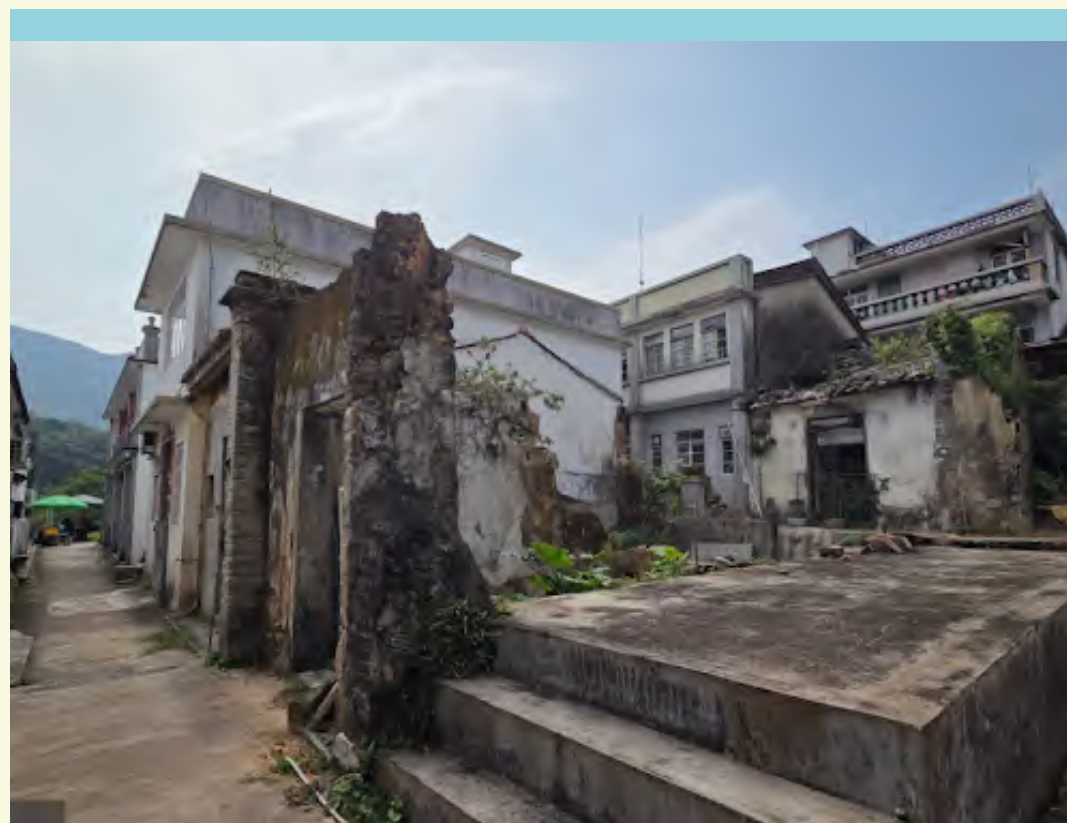
Besides the training to be a better thinker, Dr. Huang also gave us many spaces to learn from other practitioners—artists, activists, and farmers. Right now, I am doing a two-year collaborative research project back in Vietnam, and the experiences in this course have been pivotal for my approach to this project.

Q4

What are your current career plans after MAICS? Do you see yourself returning to the business/start-up world, or moving into research, cultural industries, NGOs, or something new?

I have quite many plans actually. The biggest one is to spend more time with my family, partner and friends in Vietnam since I have been away for quite a while. I am still working on several research projects back in Vietnam and I am excited to bring new perspectives gained from MAICS to contribute to those projects, including some consultancy work for NGOs.

My primary future plan is still applying for a PhD in Anthropology. The experiences at MAICS have deepened my thoughts about what kind of research I want to do. However, there is one thing particularly cultivated from my experiences at MAICS—the agility and adaptability which make me much more confident in my career trajectory, either back to business or moving to research.



(our group's field trip to Lai Chi Wo for the final assignment of the "Place-making" course)

05

MAICS Happenings

From Helena's Perspective

text & photo /Alison

This year, MAICS makes a break by starting the academic year with a field trip to the **YIDFF 2025** in Japan. This trip also became the first project organised by Helena Chung, the department's new TA, since her first time to be a TA for a master's programme in late August 2025.

"The timeline was rather tight, as I only started my position in late August, while the festival begins in early October," Helena recalled. "As this is our first time (organizing the trip), we really had to figure things out as we went, but overall I think it was a fairly nice experience."

YIDFF is one of the longest running documentary film festivals, first held in 1989. The festival is held bi-annually in the centre of Yamagata City. Other than the usual "International Competition" and "New Asian Currents" selections, this year's festival included a programme of "Direct Cinema," and introduced a special feature on Palestine.

Helena received around 30 applications, and finally 16 students were selected for this trip, led by Dr. Li Tiecheng and Prof. Tan Jia. During the trip, students were required to join a briefing session every morning, and view selected screenings as a class. "We actually assigned homework (for the students), which was movie

Yamagata Independent Documentary Film Festival (YIDFF) 2025

reviews. We thought of asking them to submit videos, but the logistics would be too complicated, so we ended up asking for reflective journals." And among all the journals Helena received, she found several particularly insightful. "The perspectives they've taken were quite different. As this wasn't a graded paper, I think everyone wrote in a relatively free-flowing state."

For the duration of the trip, the Yamagata City centre neighbourhood became an anticipated gathering site for students and teachers of MAICS. Between screenings, students grabbed meals from ramen and grilled meat (Yakiniku) shops nearby, which resulted in surprise encounters with each other. It was a rare opportunity for students and teachers where they could enjoy conversations over a dining table, taking a break from the usual classroom setting. But the most unexpected event in the trip was a group hike to visit the Yamadera temple, involving 1,000 steps of staircases to reach the mountaintop. "The weather was very nice, and conveniently we only had schedules for the closing ceremony at night. At first I just said, I don't feel like staying in the city, I wanted to hike at a place nearby called Yamadera. Several students agreed to come along, but in the end the whole group went together." After the trip ended, Tiecheng initiated another hiking activity at CUHK, where students happily reminisced about their time in Yamagata.



"Though not everyone were hardcore fans of documentaries, it was a rare opportunity for the class to spend one whole week together outside the campus."

"I quite enjoy these kinds of activities with students. It was quite a precious experience."

Light and Shadow in Yamagata

text /Patrick Hui translation /Nancy

It was a great honour to be selected to participate in the Yamagata International Documentary Film Festival. I'm very grateful to my professor and the department for organizing this wonderful event. For me, this was a very special experience—my first time watching so many films in such an intensive period, a total of 12 films in 4 days, all of them documentaries. To be honest, I rarely watched documentaries before. In my youthful ignorance, I wasn't very interested in documentaries, thinking they were just objective depictions of reality, not appealing at all. This impression was likely influenced by watching the Hong Kong TV programme *Hong Kong Connection* (《鏗鏘集》) when I was young.

However, this exchange programme made me realise that documentaries can be very diverse. I watched the meticulously edited *Another Home* (《日泰小食》), the realistic-style *With Hasan in Gaza*, the author-centric *Luo Luo's Future* (《洛洛的未來》), the direct cinema-style *The War Room*, the women's rights-focused *Writing Hawa*, the climate change-focused *Direct Action*, and even the super-

natural story *Tales of a Tale* (《侯硐奇譚》). We may not like every filming technique, but even works we don't like are worth studying and analyzing. Because of my limited English proficiency, I would tremble at the sight of foreign films with only English subtitles. But after this intensive training, I've somewhat overcome my fear of language barriers. When we were back to Hong Kong, teacher showed an hour-long foreign language documentary *Phantom of Illumination* (《當光影不再》) during the lesson, and I didn't feel any pain at all. In fact, I found the film quite enjoyable. Perhaps the Yamagata has strengthened me a lot!

On the other hand, the Yamagata Film Festival itself possesses a powerful charm. When I first saw the film list, I was truly speechless—there were twelve categories of films! International Competition, New Asian Currents, Perspectives Japan, Palestine... I was dazzled, but I knew it was a very thoughtful distinction. The festival's focus on Asian documentaries particularly impressed me. As Zhang Tieliang stated in his book, *Extending the Local: Documentary Film*



Festivals in East Asia as Sites of Connection and Communication, "In the case of the Yamagata Film Festival, this exploration demonstrates an affinity, based on similar issues faced by different ethnic groups, individuals, and groups across Asia." For example, the issues of personal freedom and social mobility for Afghan women depicted in *Writing Hawa* are still evident in many parts of Asia, but their voices are unheard because of their social status, and news about them is not frequently seen from the outside world. The festival can resist the class structure of Eurocentrism, using the marginalized Asian region as a community to explore common issues, allowing audiences to pay deeper attention to many issues that

might be overlooked when watching the news.

Therefore, when the Hong Kong film *Another Home* was screened at this film festival, besides feeling proud of Hong Kong cinema, I was amazed that people from all over the world could connect through shared trauma. How could something that happened in a small shop on a small island bring together audiences from the world and lead to such a huge response? I believe we have more or less similar traumatic experiences. By collectively watching these narratives, we gain a sense of healing, which gives us the strength to keep facing these pains.

* This passage is an excerpt from the original submission.

Walk into Cinema, People and Mountains

text /Yao Zhuoying translation /Alison

Thinking back, I have always visited film festivals in other places alone, returning to rest at the hostel once the screening ends. Sometimes I find watching movies to be a private matter, but I'd also wish to chat with visitors around me. After I came to Komian (香味庵), I finally began to believe that one has to walk into the crowd boldly, in order to understand what everyone is doing, how the world beyond the self is like, and more importantly, to treasure moments of connection between people. Coming to Yamagata with our classmates and teachers has allowed me to appreciate how Film Festivals serve as a venue of human connection for the first time.

We have a briefing session every morning to discuss the films we have watched the night before, especially group screenings. We talked about why *Another Home* made us sad and its short-comings. Teacher Tiecheng added, he thought the director might have gone on the streets to film as a reporter. We discussed the reality of documentaries with *Malqueridas*, and Teacher Tan Jia brought up how the film was about the restraints of documenta-

ries. From listening to classmates from different backgrounds, to the teachers' supplementary comments from a professional perspective, their sharing inspired me in ways I've never experienced by visiting film festivals alone.

In the very end, everyone parted ways saying 'See you in Tokyo/Hong Kong,' and I chose to stay in Yamagata for a day. I couldn't stop thinking as I wandered the city. I realised a lot of the screenings were about memories: *Another Home*, *With Hassan in Gaza* were about collective memories in turbulent times; *The Last Visit* was a representation of personal reminiscence through materials and crafts. Reality is irretrievable, and memory serves as a way of opposition, or an act of retrieving, so that we can still find consolation from things that have passed. I am very thankful for all the work teachers have done, we could enjoy these unforgettable experiences only because of them. As we said our farewells, we were also looking forward to how everyone is still connected, even after the trip has ended. In my perspective, this is even more precious than the screening itself.

* This passage is an excerpt from the original submission.



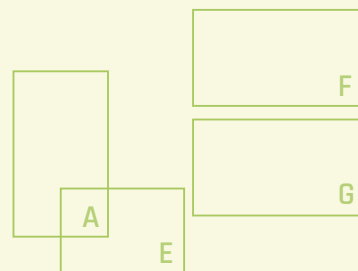
MAICS Happenings

Events and Memories 2025-2026

One Week in MAICS: Artist-in-Residence

Series #2: Huang Ji & Ryuji Otsuka

- A "The Warmth of Orange Peel" (2010)
- B "Egg and Stone" (2012)
- C "Stonewalling" (2023)



Talks and Sharing

- D Book Talk: Storying the More-Than-Human City by **Dr. Jamie Wang**
- E Book Talk: *A Regional Contemporary* (2025) by **Prof. C.J. Wee Wan-ling**
- F International Forum: Decolonization or De-westernization in the Asian Humanities?
- G MAICS Alumni Research Roundtable 2025



Field Trips

- H Tai Kwun: Undercover Underground
- I HKDCS Dolphin Research Trip
- J Ex-Sham Shui Po Service Reservoir
- K Ma Wan and Maritime Museum
- L Peng Chau

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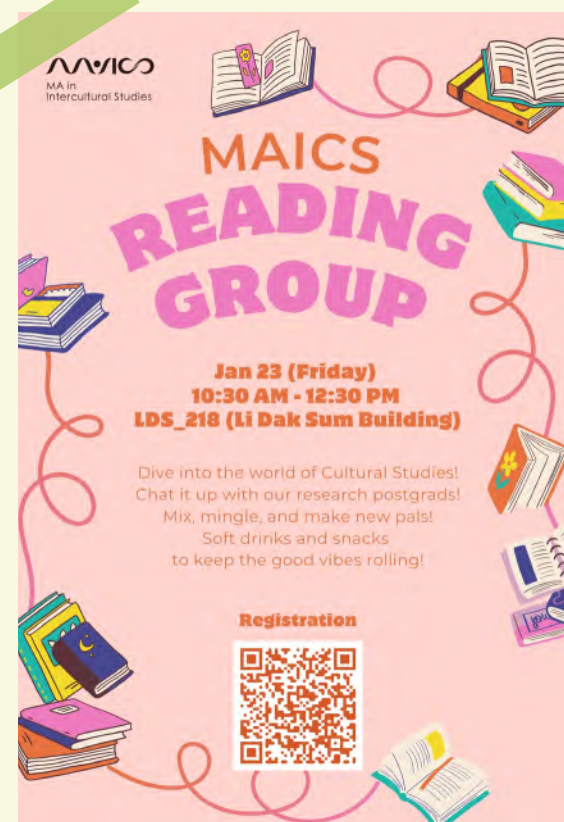
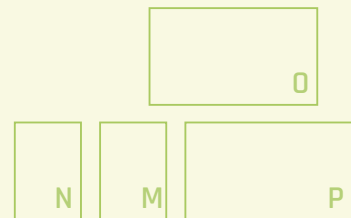
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Other Events

- M** Reading Group: Choosing the Margin as a Space of Radical Openness Group
- N** 11th Edition of My Kino-Eye | Student Documentary Screening and CULS5411 Documentary Media Course Project Showcase
- O** New Year Luncheon
- P** Interhike Walk and Talk Vol.1 at Tai Po





Exchange Trip to Malaysia

- Academic Exchange with University of Nottingham Malaysia
(2025-05-07 to 2025-05-08)



06 Afterword: Editor's Notes

Nancy Wong Shu Huen

Thank you, Alison, Charlie, and Michael, for your efforts in producing the third issue of *MAICS Connect*. I would also like to thank Zowie and Helena for their coordination throughout this issue. To our Diversity and Inclusion Scholarship awardee, Huy, thank you for your heartfelt sharing about studying at MAICS.

In this issue, we had great chats about Hong Kong pop culture with Charlie and Win, which left us feeling both nostalgic and inspired. We also talked with Gabriel about issues of borders and manufacturing, which absolutely has broadened our horizons. We spoke with Helena about the effort she put into coordinating her first project at MAICS: the trip to Yamagata. Last but not least, I would like to thank all our wonderful interviewees for sharing your engaging experiences with us and the readers of *MAICS Connect*.

Editorial Team

Alison CHAN
Charlie CHEUNG
Nancy WONG
Michael LAU

Cover & Layout

Charlie CHEUNG



香港中文大學
The Chinese University of Hong Kong

MAICS
MA in
Intercultural Studies
文化研究