

Beyond Purity : Toward the Politics of Cultural Translation



*Jörg Huber
Daniel Späti
Manray Hsu
Ella Raidel
Yuki Kihara
Jörg Scheller
Yenchen Wang
Wen Yau
Joshua Wong
Elizabeth de Roza
Chen Mei Juin*

Beyond Purity :
Toward the Politics
of
Cultural Translation
Schedule

Nov. 3, 2016(Thursday) 9:00- 17:05

Venue : F215Lecture Hall, Fine Arts Department,TNUA

9:00-9:20	Registration
9:20-9:30	Welcome Lin Hong John, Chairperson of Fine Arts Dept., TNUA
9:30-10:15	<i>You Wanna Risk a Life without Risking?</i> Jörg Huber / Daniel Späti
10:15-10:45	Discussion
10:45-11:00	Break Time
11:00-11:45	<i>Can the Biennial Save the World? – The Case of the Taipei Biennial 1996-2016</i> Manray Hsu Discussant : Lin HongJohn
11:45-12:00	Discussion
12:00-13:30	Lunch Break
13:30-14:50	Film Screening : <i>Double Happiness</i> Ella Raidel
14:50-15:20	Discussion
15:20-15:35	Coffee & Teatime
15:35-16:35	<i>Vision of Salome</i> Yuki Kihara
16:35-17:05	Discussion

Nov.4,2016(Friday) 09:30- 17:00

Venue : F215Lecture Hall, Fine Arts Department,TNUA

9:30-10:15	<i>Mischmetal: Heavy Metal and the Evolution from Identity to Iterity</i> JörgScheller
10:15-10:30	Discussion
10:30-10:45	Break Time
10:45-11:45	<i>Protest Culture and Students Movement in Hong Kong&Taipei</i> Joshua Wong (Hong Kong) Discussants: Kuo Ying Hsiu, Zhang Kai Ju
11:45-12:00	Discussion
12:00-13:30	Lunch Break
13:30-14:40	<i>Alternative Narratives, New Perspectives, Different Truths</i> Elizabeth de Roza
	<i>The Function of Art during the Umbrella&Sunflower Movement</i> Yenchen Wang (Taipei), Wen Yau(HK) Discussants: Elizabeth de Roza, Angelo Brem
	Discussion
14:40-15:00	TeaTime
15:00-16:00	<i>Film Screening : The Double Life of Li Xianglan</i> Chen Mei Juin
16:00-16:30	Discussion
16:30-17:30	<i>Round Table : Towards the Politics of Beyond Purity</i> Lin HongJohn, Daniel Späti, Jörg Huber,Manray Hsu, Ella Raidel, Yuki Kihara, JörgScheller, Yenchen Wang, Joshua Wong, Elizabeth de Roza, Nuria Krämer, Chen Mei Juin, Wen Yau

Beyond Purity : Toward the Politics of Cultural Translation



The dynamics of globalization, and increasing transcultural polyphony, are bringing about fundamental changes. What is given is shifted or even becomes groundless. Traditions grow fragile, experiences of the present uncertain, and our vision of the future rather vague. At the same time, the prevailing conditions are questioned: While those in power assert themselves, radical changes seem possible, which in turn evokes reactions on different levels.



Some prefer to retreat to the long established, in an attempt to (re-)draw clear boundaries. They refer to the power of heritage, to ideological ideas, to religious beliefs or political visions. They claim something as their "own" and want to keep this "pure." Rejecting the unfamiliar, they want to stay "by themselves" and to keep away from, exclude, or even kill the other.

Others, who may belong to the previous group, profess to have the correct (i.e., pure) idea of political leadership, of society and welfare, of (national) history and tradition. Such agents may be fathers, husbands, teachers, priests, politicians, parties, churches, sects, etc. (and also include the respective female variants). They rule over others without seeking first their acceptance.

Still others imagine “purity” as something more harmless, but no less normative. For them the conception of purity is central to imagining a perfect way of life: fitness, healthy food, no drugs, asceticism, hygiene, cosmetics, cosmetic surgery, etc

And finally some conceive “purity” as something wholly different: as an ethical ideal of human existence in accordance with the cosmos, for example, the purity of harmony as a long-term objective for overcoming the sense of captivity within our daily life.



On the other hand, many are open to experimentation, to questioning traditional conditions, and to disentangling themselves from existing dependencies. They are curious about the unfamiliar, about how the circumstances of life could be different, and therefore about change and new possibilities of self-determination such as democracy. Once again, even revolutions seem possible in different parts of world.

These people confess to lead a normal life with all its temptations. They are sceptical of any ideal/ideological conceptions of the world. They consider “the dirty” (the bastardly, the defiled, the hybrid, etc.) attractive: They let themselves be seduced, experiment with blending and the

unfamiliar, attempt self-indulgence, and risk obscenity. Here the arts can be a productive field of critical and subversive practice.



“Pure” and “dirty” are categories that are often used in the context of individual and collective identity building – although in very different ways. “Purity” may constitute a racial model (as in fascism) or the domination over others (as in any dictatorship). It may comprise an aseptic/unsullied way of life (as the “New Subject” in neo-liberalism) or a philosophical and ethical ideal (as in Daoism). In relation to these examples, “dirty” refers to strangers/non-members/outside, who aspire to self-determination, democracy and diversity, or to those who want to lead a contradictory, “uncontrolled” life, and to those who accept the limitations of human and tolerate greed, violence, and hatred.

Therefore our playing with identity building, which is becoming more and more complex and demanding within the context of transculturality and globalization, appears in these very diverse settings of “purity” and “dirtiness.” Using specific examples, the forthcoming lecture series and seminar aim to observe, analyze, and reflect on this fundamental problem.

Jörg Huber



Critical Theory and Aesthetics
Zurich/Switzerland

Jörg Huber, *1948, studied art history, literature, modern history and philosophy; professor for Critical Theory and Aesthetics; head of the Institute of Critical Theory and professor at Master of Arts in Fine Arts at Zürich University of the Arts (until October 2013). Publications in the fields of critical theory, theory of art, aesthetics, and theory of visual culture.

Daniel Späti



Head of Transcultural Collaboration,
Zurich University of the Arts (ZHdK)

Daniel Späti, 1970*, studied Design at Zurich University of the Arts (ZHdK). Since 2001 he is lecturer at Zurich University of the Arts, mostly in cross-disciplinary art and design practice on BA and MA level. Since 2013 he is responsible in developing a new international graduate semester program called "Transcultural Collaboration", which is based in Hong Kong in cooperation with different art universities from East Asia. Since 2012 he is a research associate and at present co-leading a major research program supported by the National Scientific Research Foundation of Switzerland in the field of "Event Culture and City Development" as well as a collaborator for a research program on "Telematic Performances". Next to university he works as an independent curator in the field of cultural events like music concerts, club-events, festivals, or conferences.

You Wanna Risk a Life without Risking?

Daniel Späti/Jörg Huber

Daniel Späti / Jörg Huber

Taking a risk is usually more often associated with danger than with a chance that opens up new perspectives. In our daily life we are trying to secure and assure as much aspects possible, which starts with prenatal diagnostics even before we are born. We are (made being) afraid of the unknown and uncertain because it's BEYOND of our control. While we are longing for unique and extraordinary experiences in our lives, or we are confronted with new and complex challenges in today's world, we are not ready to deal with the unpredictable at the same time. This restrains us from leaving the comfort zone or explore different ways how to deal with current issues. Meeting an other (as the unfamiliar, the stranger) offers a chance of risking something. Hence a risk is an important element of each transcultural

experience and exchange. In the lecture we will talk about various aspects of our relationship to "risk" in our daily life, in arts and design practice or in human relationships and we will insist that taking risk is an important attitude towards a culture of "Beyond Purity".

Manray Hsu

Curator and art critic based in Taipei

Independent curator and art critic based in Taipei. Manray is co-founder and chairman (2010-2012) of Taipei Contemporary Art Center, editor-in-chief of ArtCo Mainland China edition (2013-2014), has taught in National Taiwan University of Arts, National Tainan University of Arts, and National Taipei University of Education.

Among various projects, he has curated Naked Life (2006, with Maren Richter, MOCA Taipei), Liverpool Biennial in 2006 (with Gerardo Mosquera), 2008 Taipei Biennial (with Vasif Kortun), Biennale Cuvee at the OK Center for Contemporary Art in 2009 (with Martin Sturm), and the Forum Biennial of Taiwanese Contemporary Art in 2010 (Taipei Contemporary Art Center).

Manray has served as juror for Venice Biennale (2001), Istanbul Biennial (2001), Hermes Art Award for Korean Contemporary Art (2007), Hugo Boss Asian Art Award (2012), etc.

Can the Biennial Save the World?— The Case of the Taipei Biennial 1996-2016

The contemporary art biennial is a global phenomenon. As part of cultural apparatus of modernity, the art biennial, like international expos, tends to be future-oriented, often with an optimistic, or even utopian tone. Just as modern utopian promises have been constantly broken, biennials (again, like expos) rarely if not never live up to what they propose to show on the exhibition level, let alone the social changes promised. Hence the so-called "biennial bashing," prevalent in art circles around the world. Nowadays, you are not an art professional if you don't know how to slam biennials. You need to know the skills, metaphors and rhetorics of assaulting biennials, even if you may only have visited one or two biennials, in Venice or Kassel plus the one in your own home town.

However, biennials are typically very different from each other. On top of their heterogeneity, each edition of one biennial can be as distinct as other editions. Without a broad research on biennials around the globe, it is intellectually irresponsible to criticize them as a big lump of same-same events.

My talk focuses on the Taipei Biennial from its first manifestation in 1996 to the current, 2016 edition. I will discuss in outline each edition's professed agenda, its relevance to time, to local and broader contexts, as well as its formal characteristics as an exhibition. Comparisons with other biennials are necessary, even though I will not list all the some forty biennials I have visited over the last years.

Ella Raidel

Researcher and filmmaker in Europe, Asia and Africa

Ella Raidel (b.1970) is an artist filmmaker based in Taipei and Vienna. Through years she has been shooting in Europe, Asia and Africa to trace the cultural-political marks of globalization to archive in experimental films, videos, and installation. Her work has been internationally recognized, and endowed as a senior researcher by Austrian Science Fund.

2014_

DOK Leipzig, International Festival for Documentary and Animated Film, Germany

CPH:DOX International Documentary Film Festival
Copenhagen, Denmark

2015_

BAFICI International Film festival Buenos Aires, Argentina

HOTDOCS Toronto, Canadian International Documentary Film Festival

Margret Mead Film Festival, Museum of Natural History, New York

Film Screening : Double Happiness

Ella Raidel

DOUBLE HAPPINESS takes the Chinese copy of Hallstatt, a small idyllic town in Austria, as the starting point to explore China's fast urbanization. Chinese cities are built where histories and memories can be easily forgotten and thus rewritten. The film intersects the real and the fake through visual imagery, interviews and songs and tells the story of the copy planned in secret and of its discovery, of the motivation and the background for the construction of the fairy-tale-like replica in a region with a population of millions. The film is shot in the fashion of a docu-musical to refer to *Sound of Music* (1965), the Hollywood production of an imagined Austrian culture, which became a touristic hype in Salzburg. The origin is no longer determined by tradition or culture, but rather by playing a role or even playing

with images deriving from the archives collected from mass-media visual footages as the collective fantasy. What matters is no longer whether it is original or fake, real or fictional, but the virtuality grounded in the epistemology of the image production itself, its perception, and effects in the capitalist globe.

Ella Raidel

Yuki Kihara

Interdisciplinary artist, Samoa/New Zealand

A native of Samoa, Yuki Kihara is a self-taught interdisciplinary artist based between the Independent State of Sāmoa and New Zealand. In 2008, Metropolitan Museum of Art in New York presented a solo exhibition of Kihara's work entitled 'Living Photographs' featuring highlights of her interdisciplinary practice, followed by an acquisition of her works by the museum for their permanent collection. Kihara's works has been presented at the Asia Pacific Triennial (2002 & 2015), Auckland Triennial (2009), Sakahàn Quinquennial (2013), Daegu Photo Biennial (2014) and the upcoming Honolulu Biennial (2017) curated by Fumio Nanjo, Director of Mori Art Museum Tokyo. Kihara has been a guest speaker at numerous universities, forums and symposiums internationally; and held residencies, among others, at Theater Hebbel am Ufer, Berlin, International Studio & Curatorial Program, New York and the National University of Samoa. Kihara recently co-directed a dance production entitled 'Them and Us' with Jochen Roller featuring NZ-based Tatau Dance Group which premiered at Sophiensaele, Berlin touring across Germany and Switzerland.

Vision of Salome

Yuki Kihara

The Western vision of the Pacific and Polynesia as a lost Eden, peopled by 'noble savages' and 'dusky maidens' living in harmony with 'mother nature' and 'moral purity' untouched by the corruption of modern, capitalist society has been a subject matter for many artists, among others, including French post-Impressionist artist Paul Gauguin who travelled to the Pacific in search for an idyllic paradise coupled with insatiable appetite for mystery, erotic and the exotic settling in Tahiti and the Marquesas Islands already occupied by the French colonial administration during the 19th century. Centuries later, Pacific people continue to be seen through the lens of Gauguin's paintings as a blanket stereotype as part of an on-going process of orientalism in the Pacific region. Kihara's illustrated lecture entitled Vision

of Salome, centers on works she has produced in the last decade or so where she features herself in the guise of 'Salome' - a Samoan woman in Victorian mourning dress appearing in across video, live performance and photographic mediums while subverting historical cross-cultural representations of Pacific people, unpacking the myth of the Pacific as paradise and critiques the imposition of European concepts of gender and sexuality onto colonized peoples.

Yuki Kihara

Jörg Scheller

Art Historian/Journalist & Head of Theory,
BA Art and Media, ZHdK

Jörg Scheller (* 1979), PhD, is an art historian, journalist, and musician. He has been tenured lecturer in art history and head of photography at the Zurich University of the Arts since 2012. In 2013, he was the curator of the Salon Suisse at the 55th Venice Art Biennale. From 2009–2012, he was the coordinator of an international research project on the Venice Biennale (focus Eastern/Central Europe) at the Swiss Institute for Art Research, Zurich. In parallel, he was assistant professor at the University of Siegen, Germany (until 2013). Besides, he had teaching assignments at the University of Arts and Design Karlsruhe, at the Academy of Fine Arts Stuttgart, at the University of Strasbourg, and at the University of Arts in Poznan, Poland (ongoing). In 2011, he was awarded his PhD for a dissertation on the myth of Arnold Schwarzenegger (supported by a scholarship from the German Research Foundation, 2007–2009). His research is focused on bodybuilding, exhibition history, and popular culture.

Mischmetal: Heavy Metal and the Evolution from Identity to Internity

Jörg Scheller

In the late 1960s and early 70s, Heavy Metal emerged as a distorted, extreme version of blues, rock'n'roll, rock and hard rock. It was only in the late 70s that it turned into a fully-fledged genre with clearly delineated boundaries and distinct characteristics: heavily distorted guitars, double-bass drumming, virtuoso solos and aggressive vocals. Soon, notions such as "true metal" (Manowar) or "classic metal" were used to stress that Heavy Metal was a self-contained, independent movement. Song and album titles such as "Heavy Metal is the law" (Helloween), "The Gods Made Heavy Metal" (Manowar), "Metal is Forever" (Primal Fear) or, most tellingly, "Metal on Metal" (Anvil) made it clear that Heavy Metal has its own history, its own rules, in short: its own, consistent culture.

Today, however, Heavy Metal appears as a genuinely hybrid genre with myriads of shifting, mixing, overlapping, and dissociating sub-genres – a genre far beyond purity, as it were. The crossover movement of the 1990s, for instance, has opened it up for influences from Hip Hop, Hardcore, Funk or Jazz, while the renewed interest in ethnicity, locality, history, and religion of the last decades have contributed to the popularization of, among others, folk metal, pagan metal, and black metal. All in all, the scene is more diverse than ever while at the same time, it continues to provide a sense of identity to its audiences. Interestingly, Heavy Metal has become a hybrid but not a subject of full deconstruction. It remains a stronghold of the extreme—in this regard, it

Jörg Scheller

differs very much from other inclusive genres of popular culture—but it transforms that very extreme into aesthetics, atmospheres, and symbols which are open for negotiation. In a nutshell, today's heavy metal suggests the possibility of "interity" instead of "identity".

Against this backdrop, this lecture explores the evolution of Heavy Metal towards an intermediary space between the clichéd, shortsighted understandings of identity both on the right and the left side of the political and academic spectrum which currently experience an uncanny renaissance worldwide. Heavy Metal is portrayed as an "interitarian" field of negotiation and as a "complexio oppositorum" that counteracts both identitarian (right-wing) and anti-identitarian (left-wing) positions.

Joshua Wong

Secretary General of Demosistō, Hong Kong

Joshua Wong Chi-Fung (Chinese: 黃之鋒, born 13 October 1996) is a Hong Kong student activist who serves as secretary general of Demosistō, a political party. He was previously the convenor and founder of the Hong Kong student activist group Scholarism. He is internationally known for his prominent role during the 2014 Umbrella Revolution, in which he and other students called for "genuine" universal suffrage.

Joshua Wong

Protest Culture and Students Movement in Hong Kong & Taipei

Joshua Wong (Hong Kong)

This discussion round will reflect on forms of protest culture in Hong Kong and Taipei. First, the invited guests will give an insight into the events and political situation at the time of the protest, and will bethink the effects and consequences on the different social and political contexts.



Joshua Wong

Elizabeth de Roza

Performer/Director, LASALLE Art College, Singapore

Elizabeth de Roza works under the genre of performance as a performer, director, and solo artist. Her work draws from contemporary performance practices on notions of hybridity, interactivity, and cross-disciplinary. Her training in performance making, draws from traditional Asian theatrical training/performing methods and contemporary practices. Over the last five years with the support of The Substation's Associate Artists Scheme, she has been invited to present her solo works and working methodology at the International Magdalena Theatre Festivals; Rhode Island USA (2005), Singapore, (2006) Santa Clara, Cuba (2008), Transit - Odin, Denmark (2009) and Vertice Brasilia (2010). She was also invited to present her work at the 18th International Theatre Laboratory in Lugano, Switzerland organised by Teatro delle Radici in 2006. She presented a performance installation exhibition, Un-written in Belgrade, Serbia in Real Presence 2008 and attended and presented a performance cum lecture, The Karang Guni Man imagines Utopia at the 15th Performance Studies International (2009) in Zagreb, Croatia. She presented an interactive performance at Contemporary Theatre Festival in Myanmar (2010), organised by Theatre of the disturbed and Alliance Francaise. She is also the founding-member of a physical performance group Theatrestrays and holds a MA Fine Arts from LASALLE.

Alternative Narratives, New Perspectives, Different Truths

Elizabeth de Roza

Project 50/100 was a series of events that ran parallel to SG50 (a celebration of Singapore 50 years of celebration). The series of events offered alternatives, new perspectives and a platform of possibilities that were not part of the main SG50 celebration. Project 50/100 created counterpoint to what is out there as well as a bringing into being or to wider consciousness of what is not there. A kind of "uncovering the unseen, unheard and unacknowledged, reclaiming and reaffirming physical, artistic and intellectual neglected spaces, and hence enriching through diversity".

Elizabeth de Roza

Yenchen Wang



Student of Graduate Institute of Trans-disciplinary Arts, TNUA.

Graduated from department of International Business, National Cheng-Chi University.

Worked as journalist, political assistant and NGO worker, now a member in Socialimage Studio, as documentary film co-producer.

Yenchen Wang

Wen Yau

Cross-media Artist, Researcher, Curator and Writer, Hong Kong

As a cross-media artist, researcher, curator and writer, Wen Yau has been concentrating on performance/live art and art activism in the last few years. Working as Researcher for Hong Kong (2005-2010) at Asia Art Archive, she has conducted several research projects including the first-ever Hong Kong Performance Art Research (2005-06), Talkover/Handover – research on post 1997 Hong Kong art (2007); commissioned by Hong Kong Arts Development Council (2004-06), she carried out research on Interdisciplinary Arts in Hong Kong. Currently she is working on her PhD thesis *Performing Identity: Performative Practices in postcolonial Hong Kong Art and Activism* at the Academy of Visual Arts, Hong Kong Baptist University. Her works of art often grapple with cultural difference and intimacy in public space, and have been shown across Asia, Europe and Americas. She is also actively engaged in various creative and arts educational projects and co-founded *Woofer Ten*, a community arts space in Hong Kong. She contributes frequently to various periodicals in Hong Kong and Asia. In 2015-2016, she served as Fulbright Visiting Scholar at the Performance Studies Department at the Northwestern University, USA.
url: www.wenyau.net

The Function of Art during the Umbrella & Sunflower Movement

Wen Yau (Hong Kong), Yenchen Wang (Taipei)

This talk will focus on the function of art in protest culture, while examining different positions in the context of Taipei and Hong Kong. During the Umbrella Movement in Hong Kong many protesters started creating art on the streets. For the students involved in the "Umbrella Revolution", their art was a primary vehicle of expression. The occupied streets of Hong Kong were temporarily transformed into an open space for public artistic creativity. Currently many discussions are being led about the integration of activist art into museum collections. This leads to questions regarding the function of art during and after the protest movement. Asking among other things who is doing what for whom, and how do we negotiate and mediate art between process and preservation.

Wen Yau: *More than a Fetish; More than Cemeteries: Documenting and Archiving Activism*
Do protest objects have the afterlife? Are documentation and archives preserving history or burying it six feet under? Reviewing the Umbrella Movement in Hong Kong, Wen Yau will discuss about the dilemma and possibilities of researching, documenting and archiving social movement as creative and critical practices and as a tactic of resistance.



Chen Mei Juin

Director and producer

Mei-Juin Chen lives and works in Taipei and Los Angeles. After graduating from Taiwan University in 1989, she moved to Los Angeles, where she received an M.A. in visual anthropology from the University of Southern California. In 1993, she founded her production company, Lotus Films, and embarked on a career as a documentary filmmaker, pursuing projects in Asia and the United States. Her award-winning work has appeared in major film festivals and on TV stations around the world. In addition to being an independent producer/director, Ms. Chen has produced TV documentaries for Sony Columbia Pictures, acted in a supporting role in the MGM film RED CORNER (starring Richard Gere), and served as co-curator of video programming for LA Contemporary Exhibitions (LACE) and the American Film Institute's national video festival. Ms. Chen has received the Most Outstanding Asian Artist Special Award from Lincoln Center for the Performing Arts; honor from Women Make Film; and the Silver Chris Award from Columbus International Film and Video Festival, the oldest film festival in the U.S.

Film Screening : The Double Life of Li Xianglan

Chen Mei Juin

This year marks the 70th anniversary of the end of World War II. Many historians place the start of the conflict in China with the Japanese invasion of Manchuria. This one-hour documentary offers a unique perspective on the political and cultural upheaval that followed. It traces the rise and fall of Li Xianglan, a.k.a. Shirley Yamaguchi, who deftly navigated the clash of nations to become one of Japan and China's biggest movie stars during World War II. A Manchurian born Japanese who could "pass" as Chinese, she was a propagandist's dream. She rose to fame in a series of Japanese romantic melodramas playing the Chinese girl who falls in love with a Japanese man. For a while it worked, but when Japan lost the war her cover was blown and she nearly faced a firing squad. A double life; a dangerous

game.

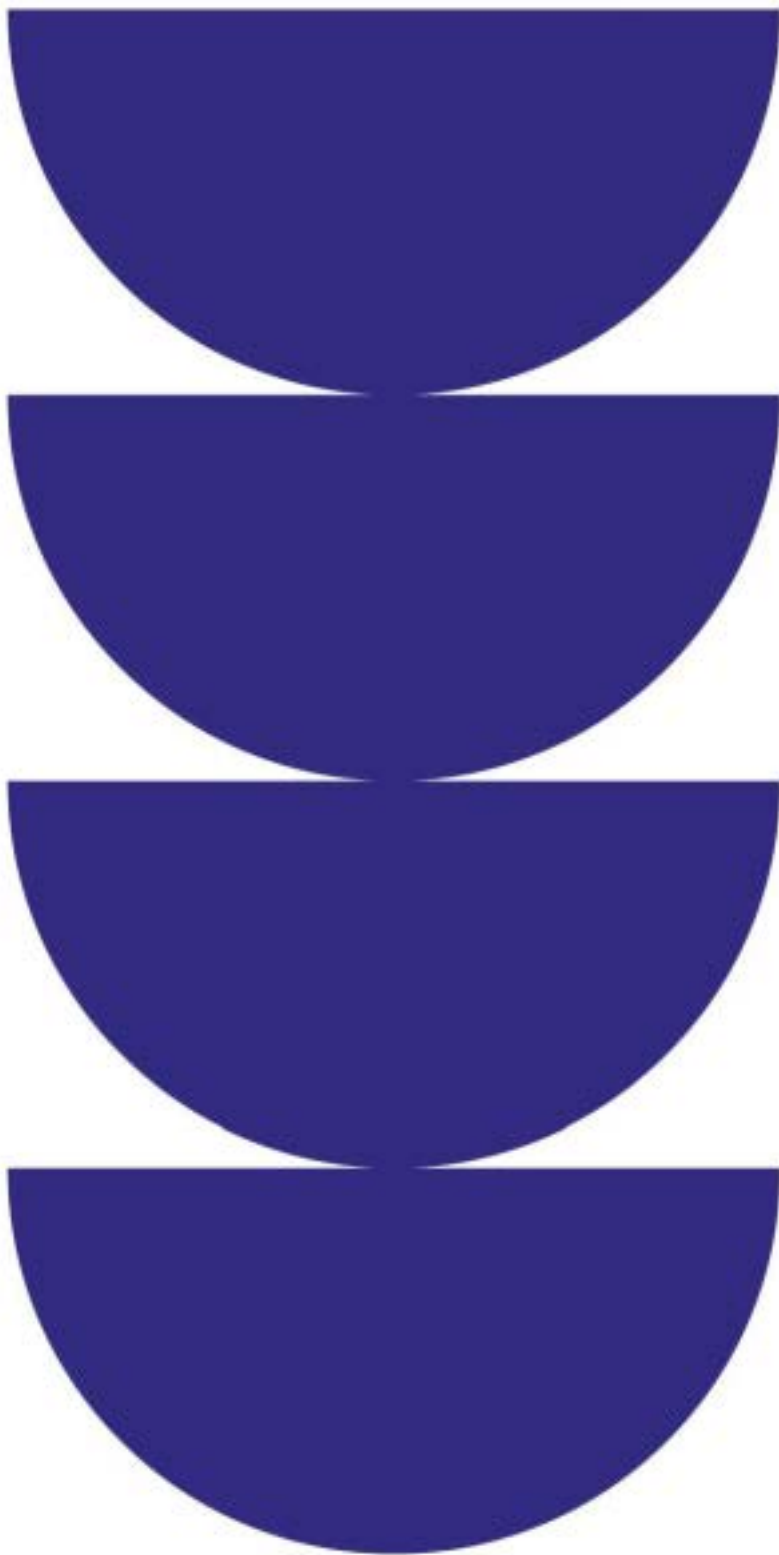
The film uses clips from rarely seen movies of the period to tell the story of this remarkable young woman who, through the alchemy of history and the magic of cinema, was transformed from a real person into an icon, an enigma of layered identities, actual and invented. She was Yoshiko Yamaguchi, daughter of Japanese settlers to Manchuria; Li Xianglan, a Chinese actress created by Japan to promote Japanese-Chinese friendship; and a movie character, a pretty Chinese girl who stirred the desire of Japanese men. She was half flesh, half celluloid, half human, half fantasy.

Others who led double lives weren't so lucky. In the second

part of the film we meet Li's friend, the Taiwanese-born, Japanese-educated writer and filmmaker Liu Naou. As the war raged, Liu chased his dream of directing feature films, first working with the Chinese, then the Japanese. But as a Taiwanese, his identity remained unsettled. Neither Japanese nor Chinese, he lacked a true country to call his own. Neither side trusted him and he ended up dead as a result. Liu Naou's tragic story stands in somber contrast to the tale of Li Xianglan, a citizen of Japan. It invites reflection on the nature of film, art, identity, history and individual freedom.

The Double Life of Li Xianglan reveals a world that is half real and half fantasy, where the Japanese nobly strive to bring the fruits of modern civilization to China while at the same time slaughtering millions; where a Japanese teenager becomes a Chinese movie star, is

unmasked, and is finally set free in one of those miraculous turns of fate that only happen on screen; where a young man from a small Japanese-governed island at the edge of China also courts fame in the movies but meets a far sadder end; and where the people of this island, buffeted by historical forces beyond their control, struggle to figure out who exactly they are.



Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts

Transcultural Collaboration 2016, Zürcher Hochschule der Künste (ZHdk)



**CONNECTING
SPACES**

HONG KONG – ZÜRICH

—
Zürich University of the Arts