

SHARED CAMPUS
INAUGURAL
CONFERENCE &
OFFICIAL LAUNCH
5 → 7 DECEMBER
2019 @ ZÜRICH
UNIVERSITY OF
THE ARTS

Inaugural Conference & Official Launch
5-7 December 2019
Zurich University of the Arts

EXPOSING THE
ASSURED / TRANS-
CENDING THE FA-
MILIAR

Exposing the Assured
Transcending the Familiar
Daring the Uncertain

/ DARING THE UN-
CERTAIN

Conference Programme

SHARED CAMPUS

Credits

- ↳ Graphic Design: Think Work Observe
- ↳ Corporate typeface: Campus by Think Work Observe
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EXPOSING THE
ASSURED / TRANS-
CENDING THE
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STIRNIMANN, STEFAN STOJANOVIC,
AUDREY TANG, JEREMY TILL,
NINA WILLIMANN, ZHAO CHUAN,
ZHENG BO AND MEMBERS
OF THE TRANSCULTURAL
COLLABORATION PROGRAMME.

WELCOME

Welcome to the inaugural conference of *Shared Campus*! After years of establishing stable working relationships between a number of leading higher arts education institutions, we are excited to officially launch this new collaboration platform for international education formats, research networks, joint productions and services.

Shared Campus is based on the idea of sharing interests, competencies, resources and infrastructures, with the aim of building up collective knowledge, discussing relevant issues and enabling long-distance creative exchanges. We believe that both the scope and long-term approach of *Shared Campus* are internationally unique and have the potential to become a defining model for the future of higher education and for sustainable international collaborations.

Shared Campus forges connections that generate value for students, academics and professionals. The initiative's various collaborative ventures enable participants to share knowledge and competencies across cultural and disciplinary boundaries. The platform is designed around themes of international relevance with a distinct focus on transcultural issues and cross-disciplinary collaboration. Ultimately, *Shared Campus* aspires to set international standards for developing progressive teaching and learning methodologies in the context of digitisation and ecological sustainability.

The *Shared Campus* conference initiates a two-year inception phase of our joint endeavour, whose goal is to gain experiences and facilitate learnings on all levels for the benefit of long-term collaboration. We will foster visionary approaches, as well as establish ongoing sustainable activities. We will develop collaborative organisational structures and offer profound and up-to-date learning and teaching experiences. We will share, provide and invest resources to lay the foundation for preparing the next generation of creative practitioners for the tasks and challenges awaiting them in the future, where transcultural collaboration and commoning knowledge will be a matter of course.

We wish to thank all *Shared Campus* partners and faculty for their tremendous commitment to this unique endeavour and all students who have joined the adventure so far. We are convinced that the idea of sharing and close cooperation are imperative to tackling issues of global significance and that the arts in particular can, and indeed ought to, play an important role in this respect.

↳ Thomas D. Meier, President ZHdK

INTRODUCTION

In December 2019, seven international arts institutions will be launching a cooperation platform for transcultural and transdisciplinary education formats, research networks, joint productions and services named *Shared Campus*. We are convinced that the collaboration of arts institutions in order to develop common knowledge and sustainable exchange in fields of global significance is both urgent and fruitful. We are committed to transcultural awareness as the basic stance underpinning our activities. And we are as such committed to transcultural collaboration as our fundamental practice. We consider this launch as an excellent opportunity to reflect on our (and on each other's) ways of thinking and to discuss our various practices.

Shared Campus leads us onto new, hitherto uncharted terrain that opens up fundamental questions. How do we encounter the unfamiliar? How do we allow for difference? And how do we deal with the implications of uncertainty and contradiction? These questions are not only relevant to us, but they are ever present in life today: between global dissolution and isolation, between non-binding transit and binding encounter; between conscious acts and unconscious impacts, between growing prosperity and the exploitation of resources, between the individual and the professional, between market-oriented pragmatics and artistic freedom: The arts (education) needs to engage with these conditions on many levels.

This conference marks the beginning of our ambitious initiative and exciting alliance. It seeks to observe and discuss these paradoxical situations and to open up perspectives on *trans-culture* as an undetermined, oscillating and also subversive ground.

The conference lays bare and questions the construction of *Shared Campus* as a kind of heterotopia in a correspondingly experimental, unsecured manner. Questions and problems, experiences and ideas will be tested and negotiated in interjections and objections, in discursive or experience-oriented settings and artistic performances — with a view to future elaboration in three main contexts:

A. The internal space of aesthetic practice amid the interplay, transmission and reciprocal intersections between aesthetic media, technologies and the arts.

↳ See conference session: Collaboration (in the Arts)

B. Within the historical horizon of the present, the field of tension between regional idiosyncrasy and global mobility: the intersection between cultures and the construction of identities.

↳ See conference sessions: Sharing; Dealing with Otherness; Coping with Contradiction and Uncertainty

C. The institutional framing of education and research amid the conflict between normative “professionalization” and dynamic reinvention and invention.

↳ See conference sessions: The Institutional Framing: Structure vs. Dynamic

Shared Campus Partners

- ↳ City University of Hong Kong, School of Creative Media
- ↳ Hong Kong Baptist University
- ↳ Kyoto Seika University
- ↳ LASALLE College of the Arts, Singapore
- ↳ Taipei National University of the Arts
- ↳ University of the Arts London
- ↳ Zurich University of the Arts

The conference is hosted by the Zurich University of the Arts, Switzerland and organised in cooperation with partners of Shared Campus.

Conference Concept

- ↳ Daniel Späti, Chair Project Team Shared Campus
- Nuria Krämer, Programme Development Manager Shared Campus

CONFERENCE PROGRAMME

5 December 2019

SHARING

18.00–18.30	<i>Opening Speeches:</i> Thomas D. Meier, Daniel Späti and Nuria Krämer.	5.K500
18.30–19.15	<i>Art of Sharing,</i> <i>Art of Commoning</i> Keynote: Binna Choi	5.K500
19.30–20.15	<i>Cycles</i> Concert: Dimitri de Perrot & dj sniff(Takuro Mizuta Lippit)	7.K05

6 December 2019

COLLABORATION (IN THE ARTS)

09.00–10.00	<i>Lumbung</i> Keynote: Ade Darmawan	5.K12
10.15–11.00	<i>Frame it! – Methods for</i> <i>a Democratic, Collaborative Practice</i> Intervention: Sabine Harbeke	5.K12
11.15–12.45	<i>Co-researching for</i> <i>Alternative Knowledge</i> Panel discussion: Annemarie Bucher, Sik Ying Ho and Yanki Lee. Moderated by Nuria Krämer	5.K12

DEALING WITH OTHERNESS

14.00–15.00	<i>The Other Ghost Story</i> Keynote: Jeroen de Kloet and Chow Yiu Fai	5.K12
15.15–16.15	<i>Crossing Kingdoms:</i> <i>Co-creating with Nonhuman Others</i> Panel discussion: Heather Barnett and Zheng Bo. Moderated by Joëlle Bitton	5.K12
16.30–18.00	<i>Being Other Than We Are... Playing</i> <i>with Perspective Shifts and Nonhuman Subjectivities</i> Collective experiment: Heather Barnett	7.G01

16.30–18.00 *Reflection fig.3: Otherness* 5.K01
 Artistic intervention and workshop:
 Mayumi Arai and Nina Willmann

20.00 Transcultural Collaboration 2019: 5.K500; 5.K06
 Final Presentations 4.K13; 5.K09

7 December 2019

COPING WITH CONTRADICTION AND UNCERTAINTY

09.00–10.00 *Digital Social Innovation* 5.K12
 Keynote: Audrey Tang

10.15–11.15 *Cultures of Address* 5.K12
 Panel discussion: Zhao Chuan
 and Mihaela Drăgan.
 Moderated by Jörg Scheller

11.30–13.30 *Anatomy of a Conflict* 5.K10
 Workshop: Tellervo Kalleinen

11.30–13.30 *Wen Keng We Meet? - On the* 5.K12
(Im)Possibility of Long-Distance
Artistic Collaborations
 Artistic intervention and workshop:
 Cheng Keng, Liu Wen-Chi,
 Nikolai Prawdzc, Dino Radonic,
 Nathalie Stirnimann and Stefan Stojanovic

INSTITUTIONAL FRAMING–STRUCTURE VS DYNAMICS

14.30–15.30 *Magic Spaces* 5.K12
 Keynote: Jerszy Seymour

15.45–16.45 *Potentials and Challenges* 5.K12
of Shared Campus
 Panel discussion: Venka Purushothaman,
 Oussouby Sacko and Jeremy Till.
 Moderated by Swetlana Heger-Davis

20.00 Transcultural Collaboration 2019: 5.K500; 5.K06
 Final Presentations 4.K13; 5.K09

22.00 Party 5.K12
 Concert: Dirty Slips
 DJ: Ms Hyde

Thursday 05.12.2019

18:00–18:30 ↴ Kaskadenhalle, 5.K500

Welcome: Thomas D. Meier,
 President Zurich University of the Arts
 Introduction to *Shared Campus*: Daniel Späti
 Overview of the Conference Programme: Nuria Krämer

SHARING

18:30–19:15 ↴ Kaskadenhalle, 5.K500

Keynote: Binna Choi
Art of Sharing, Art of Commoning

Sharing is a virtue, one of the common ethical senses that humans share across cultures. Yet actually sharing does not come so easy as our childhood memories may suggest. Jealousy, competition, the fear of losing, owning and accumulating ever more things take over sharing. Modern capitalism has cultivated this imbalance even further, to the point of where we exploit, discriminate and dispossess others. Colonization epitomized this process, which involved one cultural geography overtaking others, while modern society generally maintained the division between state (public) and market (private), thus weakening collective power and the power of sharing. This situation has led more and more practitioners across geographies to call for “the commons” to reclaim and reinvent sharing. The commons in brief refer to a vital resource co-managed by a community of shared rules and values. This should be not confused with the so-called sharing economy (e.g. Airbnb and Uber), nor with social media platforms (e.g. Facebook and Youtube). Contrary to what it sounds like, the sharing economy promotes further individualization, by perpetuating or extending competitive and profit-making (accumulating) markets to individual home and bodies. How, then, do the commons work? How do they foster sharing? And what would be the “art” of sharing or rather “commoning”? Considering these questions, it is worth bearing in mind that nothing remains static. Nor does sharing happen without practice, amid interdependent relations, while unlearning our habits of seeing, thinking, being and relating. I explore these habits and some possible ways to practice the commons through a number of collaborations with artists, other practitioners, and the team at Casco Art Institute: Working for the Commons.

● [Binna Choi](#) is a curator, and the director of the Casco Art Institute: Working for the Commons in Utrecht, The Netherlands, which she together with her team re-established in 2018 under its current name and modus operandi after 10 years trajectory within the institution. During this time, she conceived the long-term, art-driven transdisciplinary project “Grand Domestic Revolution” (2009–2013) and the artistic research programme “Composing the Commons” (2013–2016). The latter also evolved with a collaborative project between artist Annette Krauss and the Casco Team Site for Unlearning (Art Organization) and the Arts Collaboratory, a translocal ecosystem that practices art in expanded sense of inventing new ways of living and working together. Currently she’s working on a project focusing on the Gwangju Democratic Uprising aka 518 and, together with You Mi, the exhibition on Eurasia both as a relevant geopolitical and geopoetical space for imaging the commons, both to unfold in 2020. Choi has been a faculty member at the Dutch Art Institute, a member of Akademie der Kunst der Welt and Community Economies Research Network.

Concert: Dimitri de Perrot
and dj sniff (Takuro Mizuta Lippit)
Cycles

For this special occasion, Dimitri de Perrot and dj sniff will co-perform “Cycles” — an improvisational sound performance that moves between found-sounds and sonic textures manipulated on the turntable and various electronic devices. Record-playback not only retraces music or a past event, but also imprints a new moment on the listener’s memory of the playback’s space and time. Through turntablist techniques and sound manipulations through looping and mixing, de Perrot and dj sniff address this moment when the past repeats itself in cycles, yet slightly different at every iteration. As sound structures emerge, and as the dialogue between the two musicians develops, the notions of representation associated with the various sound media collapse. What is left is only a presence that could be described as the “now.”

- Dimitri de Perrot is an internationally acclaimed and award-winning Swiss artist, musician and director. Central to his work and productions is the narrative created through and with sound at the interfaces of theatre, music and the fine arts. In his more recent work, he creates scenic sculpture for public and theatre spaces, using sound, space, light and visuals as equivalent, narrative structures. His projects and collaborations have toured internationally and have been performed around the world at highly renowned venues such as BAM New York, Tinguely Museum Basel, Barbican London, Tokyo Metropolitan Theatre or Centquatre Paris. Dimitri de Perrot lives and works in Zurich, Switzerland.

- dj sniff (Takuro Mizuta Lippit) is a musician and curator working in the field of experimental electronic arts and improvised music. His musical work builds on a distinct practice that combines DJing, instrument design, and free improvisation. His collaborations include Evan Parker, Otomo Yoshihide, Martin Tetreault, Paul Hubweber, Tarek Atoui, and Senyawa. After completing his master’s at NYU ITP in 2004, he was Artistic Director of STEIM in Amsterdam (2007–2012) and Visiting Assistant Professor at the School of Creative Media City University Hong Kong (2012–2017). He is now based in Tokyo and is Co-Director of AMF (Asian Meeting Festival), a festival that aims to bring together experimental music practices in Asia.

COLLABORATION (IN THE ARTS)

Keynote: Ade Darmawan
Lumbung

Lumbung, directly translatable as “rice barn,” is a collective pot or accumulation system, where crops produced by a community are stored as a future shareable common resource.

From 2015–2018, ruangrupa co-developed a cultural platform — Gudang Sarinah Ekosistem —together with several artist collectives in Jakarta working at Gudang Sarinah warehouse, Pancoran, South Jakarta. This cross-disciplinary space aims to maintain, cultivate and establish an integrated support system for creative talents, diverse communities and various initiatives. It also aspires to establish connections and collaborations, to share knowledge and ideas, and to encourage critical thinking, creativity and innovations. In 2018, learning from its experience of establishing Gudang Sarinah Ekosistem, ruangrupa co-initiated GUDSKUL: Contemporary Art Collective and Ecosystem Studies together with Serrum and Grafis Huru Hara. This public learning space has been set up to practise an expanded understanding of collective values, such as equality, sharing, solidarity, friendship and togetherness.

Lumbung: a collective resource pot operating under the logics of commons; an agglomeration of ideas, stories, (wo)manpower, time and other shareable resources. Metaphorically, this modest living room welcomes citizens to participate in building up resources from the ground, and thereby to own the space themselves. It should be able to become a new space, formed by the intersections of elements, yet without absorbing (and therefore eliminating) them. It is an exploratory space for innovations, yet without institutional or formal restrictions. Interdisciplinarity is key here. It is where art meets activism. It is a place for management and networking, for gathering support, for reading and for identifying local resources. The created actions and spaces intertwine with social relations and transactions. They slowly grow and eventually become public in society. The space encapsulates a strategy for “living in and with society.” It imagines the relations of an art institution with and within its surrounding community: namely, as an active constituent. Here strategies are developed based on proximity and common endeavour. Is this model scalable?

- Ade Darmawan is an artist, curator and member of ruangrupa. Established in 2000, ruangrupa is a Jakarta-based collective and non-profit organisation that strives to support the idea of art within urban and cultural contexts. Working with other disciplines such as the social sciences, politics, technology, education and the media, ruangrupa seeks to share critical observations and views on contemporary urban Indonesian issues. From 2015 to 2018, ruangrupa co-developed the cultural platform Gudang Sarinah Ekosistem together with several artist collectives in Jakarta. The ambition of this cross-disciplinary space was to maintain, cultivate and establish an integrated support system for creative talents, diverse communities and various institutions in the city. In 2018, ruangrupa co-initiated GUDSKUL: Contemporary Art Collective and Ecosystem Studies with Serrum and Grafis Huru Hara. Pronounced similarly to “good school,” this space for public learning was established to gain and practise expanded understandings of collective values such as equality, sharing, solidarity, friendship and togetherness. ruangrupa also produces collaborative works in the form of art projects such as exhibitions, festivals, art labs, workshops, research, books, magazines and an online journal. It has been involved in many collaborative and exchange projects that have been presented, among others, at the Gwangju Biennale (2002 and 2018), Istanbul Biennial (2005), Asia Pacific Triennial of Contemporary Art, Brisbane (2012), Singapore Biennale (2011), Bienal de São Paulo (2014), Aichi Triennale (2016) and Cosmopolis at Centre Pompidou (2017). In 2016, ruangrupa curated TRANSAction: Sonsbeek in the Netherlands and in 2022 it will be directing documenta 15 in Kassel, Germany.



Intervention: Sabine Harbeke
*Frame it! Methods for a Democratic,
 Collaborative Practice*

Undoubtedly, artistic collaboration can be full of good surprises and unexpected twists and turns. It may also suggest new perspectives —not only in the shared process, but also in one’s own mindset. However, the impossible imperative that the whole is more than the sum of its parts comes along with every collaboration and is often difficult to live up to. In a transcultural and cross-disciplinary setting, the challenges multiply on different levels and open up manifold questions.

So how to develop a working atmosphere of equality while respecting diversity and utilizing participants’ diverse expertise and experiences? Are there methods for initiating social flow, for creating compelling synergies or for making conflicts productive? What options exist for enhancing shifting forms of leadership within collaborative processes? How to facilitate a safe space that allows participants to engage wholeheartedly and to tap into their embodied and emotional knowledge? What kind of framework and vocabulary do we need to establish as a group? And how do we deal with human discrepancy?

On a theoretical and practical level, this interventional lecture will offer insights into a methodology for a democratic, collaborative practice within the performing arts and other fields of interaction.

- **Sabine Harbeke** is a well-known contemporary Swiss playwright and director. Her work evolves around how current political affairs interfere with the private sphere. She is well known for her physical imagery and its condensed, sharp and witty language. She has served as Head of the BA Theatre Directing at Zurich University of Arts (ZHdK) for 10 years and works internationally as a guest lecturer. At the Department of Performing Arts and Film, she initiated the interdisciplinary collaborative programme “building bridges,” which has involved New York University, Aalto University (Helsinki), Tartu University (Viljandi), Stockholm University of the Arts and Zurich University of Arts.



Panel Talk: Annemarie Bucher,
 Petula Sik Ying Ho and Yanki Lee
 Moderated by Nuria Krämer
Co-researching (for) Alternative Knowledge

UNESCO defines research as any creative systematic activity undertaken in order to increase the stock and the use of knowledge. But how can we achieve a more just and equal relationship among different kinds of knowledge? And how we can engage in the making of alternative knowledge through innovative methodologies leading to epistemological reconstruction and global cognitive justice? The three panellists come from different research backgrounds: design, the arts and the social sciences. They will reflect on hybrid research practices, which combine tools used in the visual, design and/or performing arts with methods used by social scientists, in order to engage with the experience of research participants. The focus will be on collaborative research practices with a view to breaking down boundaries and knowledge hierarchies in order to recognise the plurality of knowledge.

- **Annemarie Bucher** (Dr. sc., lic. phil.) studied art history, ethnology and philosophy at the University of Zurich and landscape architecture at the ETH Zurich. She was a research fellow at Harvard Graduate School of Design. She teaches part-time at ZHdK’s BA Fine Arts and is a guest lecturer at universities in Switzerland and abroad. Since 2009 she has run the independent non-profit research platform FOA-FLUX (foa-flux.net) together with Dominique Lämmli. FOA-FLUX investigates art in transformation contexts and collaborates with artists worldwide. Annemarie has also organized various exhibitions on art, landscape, plants and culture, as well as numerous publications and independent research projects. She is currently working on various forms of urban nature and social and ecological sustainability.

- **Petula Sik Ying Ho** is at the forefront of gender and sexuality qualitative research and cross-cultural comparative studies. Her main contributions have centered on identifying injustice and discrimination, whether hidden or evident, and being unafraid to produce research that challenges dominant discourses through new theoretical ideas and innovative research methodologies. Her recent work includes *Love and Desire in Hong Kong*, co-edited with Ka Tat Tsang. She is also the author of *I am Ho Sik Ying, 55 years old* (2013), *Everyday Life in the Age of Resistance* (2015), and the co-author of *Umbrella Politics Quartet* (2015). Her research projects include using documentary films to explore the integration of arts and scholarship. They include: *22 Springs: The Invincible* (2010); *The “Kong-10” Chronicles* and *The Umbrella Movement: A Collaborative Focus Group Analysis* (2016); *Doing Qualitative Research Together* (2018) and *Carrie Lam Bring Out Your Freedom Pussy* (2019). Her recent documentary films and research-based multi-media theatre calls for imagining new modalities of social activism to include various forms of cultural interventions.

- **Yanki Lee** PhD, Enable Foundation (Hong Kong & London) and Design+Change @ Linnaeus University (Sweden) Award-winning social designer, design researcher, educator and cofounder of Enable Foundation, Yanki Lee received her MA in Architecture from the Royal College of Art (RCA) and a PhD in design participation from Hong Kong Polytechnic University. She has worked as a Research Fellow at the Royal College of Art’s Helen Hamlyn Centre for Inclusive Design since year 2000. In 2017, she received start-up funding from HKSAR Government’s Social Innovation and Entrepreneurship Development (SIE) Fund to support an innovative cross-generational innovation programme called Social Innovation Design Lab (SI.DLab). Enable Foundation is a non-profit social design agency in Hong Kong with expertise in cross-generational co-creation and design researches for achieving real-world impact through developing capacity training programmes and projects on design thinking and actions.

DEALING WITH OTHERNESS

14:00–15:00



Keynote: Chow Yiu Fai and Jeroen de Kloet
The Other Ghost Story

Kunstraum, 5.K12

We were jumpstarted by the post-millennial neologism “ghosting.” According to Wikipedia, “ghosting is breaking off a relationship (often an intimate relationship) by stopping all communication and contact with the partner without any apparent warning or justification, as well as ignoring the partner’s attempts to reach out or communicate.” You refuse a relationship, you refuse encounter, you refuse to acknowledge a shared history and to imagine a possible future; you turn the other into a ghost. If this sounds like “othering” — we are cued to the uncanny correspondence between the Western well-nigh cartoonish image of a ghost and the much polemized representation of a Muslim woman wearing burqa; we are also reminded of the archaic Chinese term *hongmaogui*, literally ghosts with red hair or feather, referring to Dutch soldiers first entering the Middle Kingdom in 17th century. In Esther Peeren’s words, “ghosts are unwelcome reminders of past transgressions, causing personal traumas to rise to the surface and pursuing those they hold responsible” (2014). If ghosting sounds like othering — traumatic, personal, responsible? — what can we learn from our ghosts when we try to deal with our others? In this presentation, Jeroen and Yiu Fai will conjure up the ghosts in the stories we know, from our cultures, our histories, our biographies, in order to reflect on the spectral, the politics of invisibility, the ramification of haunting, and alternatives to exorcism. How can we not turn our others into ghosts, and how can we not turn our ghosts into others?

• [Chow Yiu Fai](#) is Associate Professor at the Department of Humanities and Creative Writing, Hong Kong Baptist University. His publications cover gender politics and creative practices, including *Caring in the Time of Precarity: A Study of Single Women Doing Creative Work in Shanghai* (Palgrave 2019) and *Sonic Multiplicities: Hong Kong Pop and the Global Circulation of Sound and Image* (Intellect 2013, co-authored). Chow is also an award-winning writer of lyrics and prose. He has penned more than 1,000 lyrics for a variety of artists in Hong Kong, Taiwan and mainland China.

• [Jeroen de Kloet](#) is Professor of Globalisation Studies and Director of the Amsterdam Centre for Globalisation Studies (ACGS) at the University of Amsterdam. He is also affiliated to the Communication University of China. He is the principal investigator of a project funded by the European Grant Council (ERC), titled “From Made in China to Created in China. A Comparative Study of Creative Practice and Production in Contemporary China.”

15:15–16:15



Panel Talk: Heather Barnett and Zheng Bo

Moderated by Joëlle Bitton

Crossing Kingdoms: Co-Creating with Nonhuman Others

Kunstraum, 5.K12

This panel addresses critical ideas about engagement and co-creation with non-human others. The two panellists, Heather Barnett and Bo Zheng, will offer insights into their artistic practices and question how otherness can be incorporated into our political practice and global imagery, with implications for contemporary ecological thinking. The artists invite us into their inquiry of shifting perspectives across species and scales, acknowledging multiple sensorial and ethical viewpoints. How can we imagine and transcend otherness and engage with the complex and interconnected time-space that we are living in?

• [Heather Barnett](#) is an artist, researcher and educator working with natural phenomena and complex systems. Employing living systems, imaging technologies and playful pedagogies, her work explores how we observe, influence and understand the world around us. Recent work centres around non-human intelligence, collective behaviour and distributed knowledge systems, including *The Physarum Experiments*, an ongoing “collaboration” with an intelligent slime mould; *Animal Collectives* collaborative research with SHOAL Group at Swansea University where she is an Honorary Research Fellow; and a series of publicly sited collective bio/social experiments. She is Pathway Leader on the MA Art and Science at Central Saint Martins (University of the Arts London), a Higher Education Academy National Teaching Fellow, and chairs London LASER, a regular talks series on the intersections of art and science.

[Zheng Bo](#) is an artist committed to human and multispecies equality. He investigates the past and imagines the future from the perspectives of marginalized communities and marginalized plants. He is learning to cultivate ecological wisdom for a Good Anthropocene. He has worked with a number of art spaces and museums in Asia and Europe, most recently @KCUA (Kyoto), Asia Art Archive (Hong Kong), Parco Arte Vivente (Torino), TheCube Project Space (Taipei), Villa Vassiliev (Paris), Times Museum (Guangzhou), and Sifang Art Museum (Nanjing). In 2018, his works were shown at Manifesta 12, Cosmopolis #1.5, the 11th Taipei Biennial, the 2nd Yinchuan Biennial and the 1st Thailand Biennial. He taught at China Academy of Art from 2010 to 2013 and currently teaches at the School of Creative Media, City University of Hong Kong.

• [Joëlle Bitton](#) is an artist and a human-computer interaction researcher. She currently teaches at the Zurich University of the Arts in Interaction Design. With her works, Joëlle explores a sense of intimacy and personal geography with machines and systems that are usually considered cold or unfriendly. She likes most to entangle strangeness and familiarity together. As such, in her doctoral thesis at Harvard Graduate School of Design, she created interactive fabrication processes with personal data as a way for individuals to have an intuitive control of machines. At MIT Media Lab Europe in Dublin, she explored the mediation of technologies in human relationships and their potential social impact, notably with the projects “RAW” and “Passages”. She also conducted similar research studies on the creative uses of technologies at Culture Lab, Newcastle University. She graduated from Université Paris Sorbonne with a dissertation in history on the 19th-century rise of nations correlated with the development of networks and technologies. She advocates in her practice for open and inclusive conversations about technologies in order to facilitate access and critique.



Collective Experiment: Heather Barnett
Being Other Than We Are...
Playing with Perspective Shifts
and Nonhuman Subjectivities

How can we relate to other beings, whose sensory worlds are so radically different to our human sensibilities? How can we think about the interconnectedness of ecosystems across species and scales? How can we understand otherness through experience and experiment?

Drawing on her own artistic practice, and the fields of ecology, philosophy and speculative design, Heather Barnett will lead a practical workshop investigating the motivations and methods humans take to engage philosophically and experimentally with the sensory subjectivities of ontological others.

This workshop attempts to decentre the human through playful and participatory means, by enacting non-human behaviours and through observational thought experiments. *Being Other Than We Are...* explores ideas of perspective shifting, collective intelligence and interspecies response-abilities.



Artistic Intervention and Workshop:
 Mayumi Arai and Nina Willimann
 Reflection fig.3: Otherness

Communication with the “other” may cause misunderstandings, irritations and discomfort not only on the practical level of language. Such phenomena may also be perceived as a potential for self-reflection and as an opportunity for developing new means of translation — or for creatively appropriating existing techniques and technologies.

Confrontations with “otherness” — in project settings and in our working relations — often raise what are in fact recurrent questions: How do we perceive the other, and what does our perceptions tell us about ourselves? How do we handle our discomfort and fear of facing the other? How to deal with exoticism and stereotypes? How can we relate to the other given that our communication possibilities? How to distinguish misunderstanding from not-understanding? What is the potential of confusion and not-understanding, and how might we access it? (How) Can we become (the) other?

These practical questions are linked to much more complex and challenging issues about our privileges and responsibilities as actors in a globalized capitalist (art-)world and as inheritors of a colonial past. How did colonialism shape our perception of the “other,” and how do we deal with it? How can we act responsibly within contexts which have been shaped by hegemonic power-structures? What are the liberating potentials — and where are the ethical limits of art in this regard?

Within the frame of an interactive multimedia-workshop/lecture performance, we will share some of our experiences, reflections and questions by presenting documentary material and by applying working methods which we have developed through our research projects.

• [Mayumi Arai](#) and [Nina Willimann](#) have been collaborating since 2015. As Willimann/Arai, they are interested in identities and cultures as open, constantly transforming, fluid phenomena. Their work focuses not only on differences, but also on the overlaps and hybridities of the “familiar” and the “unfamiliar.” In the frame of context-specific settings, they create temporary spaces for experiencing, generating and sharing knowledge in collaboration with visitors, local communities and experts. Willimann/Arai are simultaneously developing three research-based “umbrella” projects, which are interconnected and constantly cross-feeding each other: *How to disappear (completely)*, *Swiss Gymnastics* and *The gift exercise. Reflections* is a series of lecture-performances in which Willimann/Arai address various recurring topics in their projects by summarizing, analyzing and applying them with artistic means.



Final Presentations:
Transcultural Collaboration 2019, Part 1

26 young international artists from a wide range of artistic practices will present their transcultural and transdisciplinary explorations and experiments that have been developed in the framework of the *Transcultural Collaboration* programme 2019 and related to this year's topic called *Bonds & Ties*.

The world we live in can be looked at as an intricate network of relations: We are linked to our body, family, friends, societal structures, culture, animals, plants or objects. *Bonds & Ties* visualizes the fluidity of the transition between voluntary bonds and restrictive ties and asks where the tipping points are. The performances and installations examine the construction of relations built by humans and question how social and cultural norms influence our behaviour, shape our habits and constitute our rules and laws.

About Transcultural Collaboration: Transcultural Collaboration is a unique international MA semester programme and a cooperation between seven arts universities in Asia and Europe. In its 5th edition, 27 participants from all arts disciplines have the chance to explore Zurich and Hong Kong collaborating on experiments with open outcomes. The programme includes two public presentations, in Shanghai in cooperation with Ming Contemporary Art Museum as well as the final presentations taking place for the first time in Zurich this year.

The programme has two central characteristics that can be experienced and explored in this distinctive setting. Its general focus are transcultural topics, such as traditions, identity, genealogy of the present, values, ethics, different forms of life, globalization processes in general and between Europe and East Asia in particular. Its main working method is cross-disciplinary collaboration, including all arts disciplines from music, fine arts and performance to design, curating and everything in between.

Contributors: Livia Berta, Tobias Bienz, Duy Bui, Raúl Castro Estévez, Chen Zhenglang, Cindy Cheng I-Hsin, Fu Lingbo, Rafael Gil Cordeiro, Gloria Hertig, Brooke Jackson, Nuriia Khasenova, Lei Xuan, Leung Lok Kwan, Rose Zi-Rui Li, Liu Shiyan, Ma Kam Leung, Nick Ng, Qian Yuxuan, Timo Raddatz, Syahriar Tri Rizaldi, Colin Schmid, Lisa Schwabe, Lena Seefried, Aline Stäheli, Milos Stolic, Wong Lap Wing, Wu JiaYu.

COPING WITH CONTRADICTION AND UNCERTAINTY



Keynote: Audrey Tang
Digital Social Innovation

When we see the “internet of things,” let’s make it an internet of beings.
When we see “virtual reality,” let’s make it a shared reality.
When we see “machine learning,” let’s make it collaborative learning.
When we see “user experience,” let’s make it about human experience.
When we hear “singularity is near,” let us remember: Plurality is here.

• **Audrey Tang**, Taiwan’s Digital Minister in charge of Social Innovation, is known for revitalizing the computer languages Perl and Haskell, as well as for building the online spreadsheet system EtherCalc in collaboration with Dan Bricklin. In the public sector, Audrey has served on Taiwan National Development Council’s open data committee and K-12 curriculum committee; she also led the country’s first e-Rulemaking project. In the private sector, Audrey has worked as a consultant with Apple on computational linguistics, with Oxford University Press on crowd lexicography, and with Socialtext on social interaction design. In the social sector, Audrey actively contributes to g0v (“gov zero”), a vibrant community focusing on creating tools for civil society, with the call to “fork the government.”



Panel Talk: Zhao Chuan and Mihaela Drăgan
Moderated by Jörg Scheller
Cultures of Address

This panel will discuss various questions about how to address critical issues in different cultural contexts or political systems, and how to identify different strategies for dealing with contradiction and uncertainty. It will exemplify these strategies by exploring which narratives and aesthetic concepts these might be translated into and hence transcended. Mihaela Drăgan and Zhao Chuan, two theatre practitioners from different cultural backgrounds, are both renowned for their critical approach and socially engaged work. They will introduce parts of their practice before discussing their work.

Mihaela Drăgan will present Roma Futurism, an art concept that refers to a cultural aesthetic exploring the intersection of Roma culture with technology and witchcraft. This work discusses the relationship between Roma people and the future and opposes the common view that the Roma are “blocked in the past,” traditionally minded and detached from technology or science. Art and public discourse include very few representations of Roma as progressive, as exploring space, as using technology or as scientists. Mihaela Drăgan examines the uncertainty of the future for Roma people in parallel with facing the pressure of forever referring to unknown and oppressive Roma history. Historical victimhood is a major part of Roma identity. But what about the ultra-technological future? And what about the Roma’s place in that future?

Zhao Chuan's talk is entitled "A Stage without Theatre." For over a decade, the theatre maker and writer has created a number of theatre works across China together with his collective *Grass Stage*. However, they are often unable to present these works in conventional theatres because of the issues addressed and because of their non-professional set-up. The group encourages people from different backgrounds to consider human living conditions and historical issues, and stimulate participators and audiences to respond to those issues through creative process, rehearsals, performances and post-talks. Given its strong interest in social practice, the group's theatre activities have often been considered too rough, ideological, marginal and undefined by the mainstream. In recent years, *Grass Stage* has supported industry workers to make their own theatre pieces; through dialogues with young people from diverse backgrounds, the group has developed stage plays on youth issues in today's China.

- Zhao Chuan, born in the 1967, works across theatre, literature, film and visual art. He creates alternative and socially engaged theatre and is the founding member and mastermind of the Shanghai-based theatre collective *Grass Stage* (established 2005). His work seeks to promote the new social theatre movement and to create a non-profit public space. His works include *Wild Seeds* (2016–present) and *Social Theater Trilogy* (2006–2017), comprising *World Factory*, *The Little Society*, and *Madmen's Stories*. He has been awarded several international literature awards, including the Unita Prize for New Novelists (Taiwan 2001). His publications include fiction, essays and art criticism: *On Radical Art: the 80s Scene in Shanghai* (author, 2014), *The Body At Stake: Experiments in Chinese Contemporary Art and Theatre* (co-editor, author, 2013). He is also the producer of an independent documentary titled *Shanghai Youth* (2015). He has been involved in many international art residencies, collaboration projects and teaching.

- Mihaela Drăgan, born in 1986, is an actress and playwright who lives in Bucharest and works in several European countries. In 2014, she founded Giuvlipen Theatre Company, where she works as an actress and playwright, together with other Roma actresses. Giuvlipen's performances have a feminist agenda and bring to life the issues of early marriage, anti-gypsyism hate speech, hyper-sexualization, eviction, and heteronormativity in order to promote discussion and critical thinking. Over the last few years, she has been working in Berlin as an actress at Maxim Gorki Theatre, Heimathafen Neukölln and Theater Aufbau Kreuzberg. She is also an acting coach at the Theatre of the Oppressed where she works with Roma women on their specific issues in Romania. In addition, she has been working with refugee girls in Germany as a theatre trainer. In 2018, she was artist-in-residence at Hong Kong's Para Site Contemporary Art Centre where she developed *Roma Futurism* — a creative practice at the intersection of Roma culture, technology and witchcraft. Her performance "Roma Futurism" has been shown at a number of art spaces: Belgrade Museum of Contemporary Art; *FutuRoma: A Collateral Exhibition* at Venice Biennale; Critical Romani Studies Conference at Central European University in Budapest; Romanian Cultural Institute in London. In the same year, she was acknowledged by PEN World Voices International Play Festival 2018 in New York as one of the ten most respected dramatists of the world. In 2019, she was one of the playwrights to have been selected for the acclaimed Royal Court Theatre International Summer Residency in London where she wrote a science fiction play about a future utopian society of Roma witches who control technology and fight neo-fascist politics in Europe.

- Jörg Scheller (* 1979, Dr. phil.) is an art historian, journalist, and musician. He is senior lecturer and head of theory of the BA Art & Media at the ZHdK as well as guest lecturer at the Poznan University of the Arts, Poland. His research is focused on modern and contemporary art, physical culture, and pop music. Besides, he is contributing editor of *frieze* magazine, London, and runs a heavy metal delivery service with the metal duo *Malmzeit*.

11.30–13.30



Workshop: Tellervo Kalleinen
Anatomy of a Conflict

5.K11

More and more artists choose to work collaboratively. The benefits are obvious. Collaborators bring different qualities, skills and knowledge to a shared table. It is easier to realise larger projects with a bigger team. Perhaps most importantly the work gets less lonely when artistic risks — and successes — may be shared with others. However, collaboration is not always simple. Tellervo Kalleinen invites workshop participants to explore the challenges of collaboration. What are the potential conflicts, how do they arise and what to do about them? The workshop takes a practical approach to the topic and aims to provide some new perspectives and tools.

- Tellervo Kalleinen's art addresses the dialogue and tension between individuals and collectives. Her work bases on creative collaboration with participants and other artists. Together with Oliver Kochta-Kalleinen, she founded Complaints Choirs, which has spread to more than 200 cities around the world as an open source concept. They have also produced participatory cinema works, such as *People in White* (2011), *Dreamland* (2010) and *Archipelago Science Fiction* (2011). Tellervo has exhibited widely across the world, among others, at Mori Art Museum (Tokyo), P.S.1 (New York), The Kitchen (New York), Shedhalle (Zürich) and Ars Electronica Center (Linz). In 2014, Tellervo Kalleinen and Oliver Kochta-Kalleinen won the prestigious *Ars Fennica Award*.

11.30–13.30



5.K12

Artistic Intervention and Workshop:
Chen Keng, Liu Wen-Chi, Nikolai Prawdzic,
Dino Radoncic, Nathalie Stirnimann and Stefan Stojanovic
*Wen Keng We Meet? – On the (Im)Possibility
of Long-Distance Artistic Collaborations*

Think tank. Collage of a 4-month journey away from physical connection where thoughts, ideas and reflections travelled long distance, long before the artists did. Using uncertain functions as tracks towards a platform which might still be used traditionally for hopping on and off a vessel. Do ideas and narratives arrive on this particular platform or are they merely placed there to wait for the connection? Attention, attention, this conference is not the final destination!

Realized in Hong Kong, the collective's first collaborative work, "Forbidden Fruits from Richland's Garden," emerged from the 2018 *Transcultural Collaboration* programme where they first met. The collective is composed of artists working in fine arts, performing arts, theatre and design.

INSTITUTIONAL FRAMING-STRUCTURE VS DYNAMICS

14.30–15.30



Kunstraum, 5.K12

Keynote: Jerszy Seymour
Magic Spaces

Somehow the fundamental discussion of how we decide to educate ourselves or indeed how we decide to function as a society comes down to the fundamental discussion on how we decide to organise and make decisions ... or not. Rejecting the idealistic Euclidian propositions of freedom vs. organisation, anarchy vs. dictatorship, self-organisation vs. hierarchy and structure vs. non structure, Jerszy Seymour presents projects such as "Merz-aerobics," "The Primordial Cookbook" and "Lucky Larry's Cosmic Commune," as well as the ongoing radical art school project "The Dirty Art Department" based at the Sandberg Institute in Amsterdam, to infer the possibility (both in success and failure) of the idea of the *Magic Space*, a place that rests in the in-between, that could be seen as a permanent, permeable and transformable autonomous zone, and where the romantic and the utopian can co-inhabit with the everyday dirt and apologise for stealing somebody's lighter.

• Jerszy Seymour is an artist, designer and co-founder and director of the Dirty Art Department (2011–), a master's programme in art and design at the Sandberg Institute in Amsterdam. Spanning industrially and post-industrially produced objects, actions, interventions and installations, he sees his work as the creation of situations that seek to expand utopian possibilities defined with the idea of the non-gesamt *Gesamtkunstwerk*. His work has been presented in many museums and institutions and is held in many permanent collections including the Centre Georges Pompidou, MAK, Vienna, Kunsthau Glarus, the Vitra Design Museum, the Museum of Modern Art, Marta Herford, Mudam Luxembourg, Fondation Lafayette and the Fonds National d' Art Contemporain (France). In parallel, he has created objects for numerous design companies such as Magis, Vitra and Kreo and has taught and given lectures and workshops at many schools including the Royal College of Art, UdK, Domus Academy, La Sapienza, Eindhoven Academy, Berlin Program for Artists, HfG Karlsruhe and Saarbrücken, Cranbrook Academy, ECAL Lausanne and HEAD in Geneva.

Panel Talk: Venka Purushothaman,
Oussouby Sacko, Jeremy Till
Moderated by Swetlana Heger-Davis
Potentials and Challenges of Shared Campus

To round up the conference, we would like to take a closer look at the challenges and potentials of the initiative that triggered this event: the launch of *Shared Campus*.

In the following years, we will be confronted with a number of demanding institutional, organisational and cultural questions and differences, which will need time to be recognized and solved. Why are we convinced that *Shared Campus* is a defining model for the future of higher arts education?

The programme introduction mentions that the collaboration of arts institutions in order to develop common knowledge and sustainable exchange is both urgent and fruitful. Our *Shared Campus* mission states that close cooperation is imperative to tackling issues of global significance and that especially the arts play an important role in this respect.

Shared Campus has also set itself ambitious goals, including the development of a knowledge and exchange platform along cross-disciplinary themes of international relevance with a view to extending the existing teaching and learning environment. We strive to implement advanced teaching and learning methods in the context of digitisation and to develop new standards for international programmes and cooperation mindful of ecological criteria. In all our activities, finally, we seek to embed transcultural awareness as a basic stance, and transcultural collaboration as its fundamental practice.

For this panel, we have invited three leaders of *Shared Campus* partner institutions to critically reflect on or complement our mission and objectives and to share their personal assessment of and institutional ambitions for our joint initiative. Where do they see the greatest challenges and the most promising potentials for further developing *Shared Campus*? The participants will briefly introduce their views before engaging in a panel discussion.

• **Venka Purushothaman** is Provost at LASALLE College of the Arts Singapore. He is an award-winning art writer, academic with a distinguished career in the arts and the creative industries in Singapore. Venka advances artistic and cultural networks and cultivates arts and cultural leaders sensitive to the emerging shifts in culture and society in the twenty-first century. His pedagogic philosophy is to ensure that contemporary Asia is given an appropriate place in the curriculum and may thereby represent the voice of a new generation of artists. He has steered the development of numerous path-breaking programmes. Among others, he founded the Asia-Pacific Network for Culture, Education and Research (ANCER) to facilitate cultural leadership and research in Asia. He speaks internationally on higher arts education, specifically on transformative art and design education. Besides numerous published books and essays, he currently serves as the editor of *Issue*, an annual international peer-reviewed art journal. Venka holds a PhD in Cultural Policy and Asian Cultural Studies from the University of Melbourne and is a member of the Association Internationale des Critiques d'Art, France, (AICA Singapore) and Fellow of the Royal Society of the Arts.

• **Oussouby Sacko** was born in the Republic of Mali in 1966. After graduating from high school, he studied in China at Beijing Language and Culture University and then at Southeast University in Nanjing, where he majored in architecture. After coming to Japan in 1991, he earned a PhD at Kyoto University Graduate School of Engineering, Department of Architecture. Focusing on topics such as “living space,” “machiya reproductions in Kyoto,” “community regeneration” and “preservation and renovation of world cultural heritages in Western Africa (city and architecture),” his research explores the relationship between society and architectural space from various perspectives. His publications include *Literacy and Culture of Knowledge* (Nakanishiya Publishing, 2007). He became a lecturer in the Faculty of Humanities at Kyoto Seika University in 2001 and was promoted to Professor in 2013. On 1 April 2018, he was inaugurated as President of the University.

• **Jeremy Till** is an architect, educator and writer. As an architect, he worked with Sarah Wigglesworth Architects on their pioneering building, 9 Stock Orchard Street, winner of many awards including the RIBA Sustainability Prize. As an educator, Till first taught at Kingston University before moving to the Bartlett, UCL, where he was degree course director. He then moved to be Head of School of Architecture at the University of Sheffield, before being Dean of Architecture and the Built Environment at the University of Westminster. In 2012 he was appointed as Head of Central Saint Martins and Pro Vice-Chancellor for Research at the University of Arts London. As a writer, Till's extensive work includes the books *Flexible Housing*, *Architecture Depends* and *Spatial Agency*, all three of which won the RIBA President's Award for Research. He curated the UK Pavilion at the 2006 Venice Architecture Biennale and also at the 2013 Shenzhen Biennale of Architecture and Urbanism.

• **Swetlana Heger** is a visual artist, director of the department Fine Arts and the chair of the Dossier for International Affairs at ZHdK. In her artistic work, she has an ongoing interest in the act of contextualization and dislocation. She is exploring the questions about conditions of an art production including discussion about multiple authorships and relevant possibilities of collaborations between the arts and other partners. Various international solo and group exhibitions i.e.: Musée des Beaux Arts/ Nancy, Le Consortium/Dijon, Vienna Secession, Melbourne Biennale, Berlin Biennale, Centre Georges Pompidou/Paris, Arts Space/New York, Centre National de la Photographie/Paris, Moderna Museet/ Stockholm, Hamburger Bahnhof/Berlin, manifesta11, Zürich, Antarctic Pavilion/57. Venice Biennale. Her art works are represented in private and public collections and had been reviewed and published in international publications as Artforum, Flash Art, Frieze, Art Now, Spike, Monopol, Süddeutsche Zeitung, Der Spiegel, Princeton University Press, Les presses du réel, Edition Flammarion, Walther König etc.

20.00 ↴ Kaskadehalle, 5 . K500; Aktionsraum, 5 . K06
Galerie 1, 4 . K13 ; Galerie 2, 5 . K09

Final Presentation
Transcultural Collaboration 2019–Part 2
For description see evening programme of 6 December

22.00–04.00

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Concert: Dirty Slips
La Discothèque Irrationnelle

Dirty Slips was founded in summer 2015. According to their background, they quickly started developing their very particular musical style. While quite popular, it is subtly displaced from the norm. Its foundation is created by Mischa Robert's strong basslines, played on his midified-neckless bass, and by Michael Sauter's very straight and simple groove-oriented drum-beats. The use of additional electronic drumpads and the live synthesized bass lend a highly specific electronic touch to the band's overall d.i.y. sound. Ramin Mosayebi's guitar is not condemned to merely supporting the foundation all the time, but is free to create its own surprising soundscapes, while Francesca Tappa's versatile voice and strong stage presence captures everyone's imagination. Her strongly picturesque lyrics in different languages (French, German and English) are open to interpretation and oscillate between political and exigent questions. Surfing between the roughness and naivety of the early punk era and the precision and glamour of disco music, Dirty Slips produce their peculiar and contemporary mix, which invites everyone to move and dance.

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DJ: Ms Hyde

Ms Hyde is a key figure of Zurich's live music scene, a passionate music collector, a versatile and extraordinary DJ to have fun with.

Conference Concept:

Daniel Späti, Chair Project Team Shared Campus;
Head of Transcultural Collaboration Programme

Daniel Späti, a trained and experienced designer, is an organizer and curator of cultural events. He has been teaching at Zurich University of the Arts (ZHdK) since 2001, mainly in cross-disciplinary and international contexts as well as on the Trends&Identity programme. Most recently, he developed and now heads the MA semester programme "Transcultural Collaboration," which involves students from seven arts universities from Asia and Europe. Since 2017, he is responsible for conceptualizing and implementing "Shared Campus" and chairs its project team. His research and publications focus on event and popular culture.

Nuria Krämer, Programme Development
Manager Shared Campus

Nuria Krämer has been working in the audio-visual sector as an art director in advertising and as an assistant art director, set decorator and artistic consultant in different international TV and movie productions in Spain. Since 2014, she has been working for Zurich University of the Arts in Hong Kong, where she is responsible for developing an international collaboration platform, as head of Connecting Space Hong Kong (art space 2014–2018), as a local programme development manager, as assistant professor and as part of the Transcultural Collaboration programme team. Her interests focus on collaborative and transcultural artistic practices in the audiovisual arts.

SHARED CAMPUS