

What
we

SEE

&

make

SEEN

An exhibition about Visualization Strategies & Public Spheres
Museum Bäregasse Zürich | Connecting Space Hong Kong

欲迎又拒：3 1 1 8 8 0 7 0

K-11

欲迎又拒：3 1 1 8 8 0 7 0

Locallity	Perfection	Consumption	Purity	Dissemination
本土性	完美	消費	俗不可耐	大眾化

欲迎又拒：3 1 1 8 8 0 7 0

攀往更高地位：2 7 2 1 0 1 1 6

香 Hong Kong Museum of Art 港

藝術館

攀往更高地位：2 7 2 1 0 1 1 6

Whole-person Learning	Passion	Excellence	Enjoyment	Sharing
全人發展	熱情	優越	耳目一新	有福同享

攀往更高地位：2 7 2 1 0 1 1 6





Guest artist

Frank Tang Kai Yiu
X:Y

2014 / 5-channel HDV / colour / no sound / variable loop

Due to its unique geographical context, every country and city possesses its own distinct cultural features. These features are easy to find in such visual elements as architecture styles, arts, and physical human activities on the ground. As well as topographical differences, there are also distinguishable differences between the skies of different countries. During my first month of living in Zurich taking part in an artist-in-residency program, I found that the skies of

Hong Kong and Zurich differ considerably. I therefore ask the question whether or not cultural boundaries or differences can be seen in the sky as well. I attempt to abstract Zurich's sky by presenting it on five video screens that capture planes flying through it and leaving their white contrails behind them. The way the video presents the planes drawing white lines on a blue sky forces the viewer to re-evaluate their senses of dimension and colour contrasts.

An exhibition about Visualization Strategies & Public Spheres Museum Bäregasse Zürich | Connecting Space Hong Kong

The works shown at the exhibitions at Museum Bäregasse Zürich and CONNECTING SPACE Hong Kong were created in connection with the co-workshop with participants of the programme Fine Arts at **The Chinese University of Hong Kong** and Transdisciplinary Studies as well as Fine Arts at the **Zurich University of the Arts**. The co-workshop and preceding seminars took place during the spring semester 2014.

The exhibited works are by **Vera Buck, Sandra Bühler, Cherry Cheng Mei Lun, Félicia Eisenring, Rahel Erny, Brandon Farnsworth, Gabriel Flückiger, Magnhild Fossum, Katja Gläss, Simon Grab, Denis Handschin, Bleta Jahaj, Jyoti Kapur, Nuria Krämer, Marc Latzel, Harry Leung Ho Yin, Mahroo Movahedi, Patricia Nocon, Katherine Patiño Miranda, Anna Rubi, Lukka Shiyu Gao, Ami Tsang Tsz Hei, Alfred Vorster, André Willimann.**

Guest artist **Frank Tang Kai Yiu.**

Insert The exhibition also includes work created in connection with the co-workshop on the same subject in Bangalore during this spring semester (names see back cover). The co-workshop was hosted by **Srishti, School of Art, Design and Technology**. It was conducted in cooperation with **Choki Traditional Art School** Bhutan and **Zurich University of the Arts**.

The organizers would like to thank all participants for the successful exchange. We are greatly indebted to the responsables at The Chinese University Hong Kong, namely the director of MA Programme in Fine Arts Kurt Chan Yuk-keung, Marysia Lewandowska (Visiting Professor), and Lukka Shiyu Gao. A cordial thanks also to Frank Tang Kai Yiu, guest artist CONNECTING SPACES Hong Kong – Zurich, for his inputs during the preparation phase. Furthermore, gratitude is owed to the workshop leaders at Bangalore, Meera Curam, Talitha Roberts (Shristi, School of Art, Design and Technology), and Sonam Choki (Choki Traditional Art School). Last but not least the organizers would like to thank the trustees of Museum Bäregasse, Gasthaus zum Bären, Curating ZHdK, OnCurating.org, and Stadt Kultur Zürich.

Organized by Annemarie Bucher, Katja Gläss, Nuria Krämer, Dominique Lämmli, Patrick Müller
Zurich University of the Arts (ZHdK): MA Transdisciplinary Studies, MA Fine Arts, Connecting Spaces Hong Kong – Zurich

Workshop in Hong Kong | The Chinese University Hong Kong and Zurich University of the Arts

Vera Buck
Shi Shi's Chopsticks or: How to Eat a Lion
2014 / wooden chopsticks / ink on paper

The project Shi Shi's Chopsticks or: How to Eat a Lion is a parodistic quote on Kafka's Gabel (Kafka's fork) as exposed in the Deutsche Literaturarchiv in Marbach. It bears reference to Yuen Ren Chao's poem The Lion-Eating Poet in the Stone Den. Allegedly displaying the poet's chopsticks, found in a stone den in China and brought to a market in Hong Kong, the work arises

the question of how Chao's central character Shi Shi possibly ate the ten lions - a question that is actually less of an issue and no more serious than the poem itself. With The Lion-Eating Poet in the Stone Den, Yuen Ren Chao wrote a homophonic piece of text, that—if reproduced phonetically with English letters—can only be uttered by the constant repetition of the syllable ,shi'.

Sandra Bühler
Mitch and Alfred
2014 / video / 10min

This experimental film tells the story of Mitch, who later becomes Alfred. It is also the story of a story, which escaped on the stairs of the mansions: The

images we see are only the surfaces of something which happened behind and inbetween.

Félicia Eisenring, Brandon Farnsworth, Bleta Jahaj
Imperfect Exchange
2014 / multi-channel video / colour / sound

The work our group is showing is the result of an evening of cultural exchange with some of the arts students we met from the Chinese University of Hong Kong. The multiple spinning video channels are meant to immerse, confuse, and disorient the audience in a way that brings

them closer to the mental and bodily states we experienced during our trip to Hong Kong. The lack of stability is also a metaphor for the uncertainty of such a "first contact" (for us) with people from another culture.

Cherry Cheng Mei Lun
Impressions
2014 / 8 photographs / inkjet prints 18x20cm

My project consists of several trips within Hong Kong that are meant to train my sensitivity of everyday life, as well as enable me to explore the city in which I live. Through pho-

tographs and artworks at the end of each trip, I attempt to arouse awareness for the social environment, as well as evoke a certain kind of resonance in the audience.

Rahel Erny
Untitled
2014 / mixed media / postcards / handmade photography postcards / stamps / dried fruits & vegetables

Gabriel Flückiger
Sketches

2014 / HD-videos / loop / no sound

These short sequences, understood as embodied sketches, report on the appearance of the body and its visual integration into surroundings both urban and natural. Executed in Hong Kong and Zurich the sketches do not reproduce common or often seen sights and were done at places easily overlooked or hardly accessed by people.

Gabriel Flückiger
Untitled

2014 / digital C-print / 68 x 54 cm

This photograph was taken one evening during rush hour. At a time when almost all sidewalks and pedestrian crossings are full of people, by pure chance someone was standing under a street lamp, observing their surroundings. Besides having a strong formal composition, the

Gabriel Flückiger & Harry Leung Ho Yin
Climbing up the Social Ladders / Jump out of Hong Kong / To Welcome and Refuse

2014 / street posts / 3.4.2014 / Tsim Sha Tsui and Yau Ma Tei, Hong Kong

A conversation

2014 / booklet / edition of 10, 2 AP

In Hong Kong, it is common for people and shops offering products and services to advertise on the street using flyers, stickers, banners, or salesman. These ads can sometimes be very informal and obscure, with only a phone number and a short description of the service offered attached to a pillar or an electrical box.

These observations were the starting point for our collaboration, two artists based in Zurich and Hong Kong respectively. During discussions about this phenomenon and about the question of whether or not artists can also promote their services, it became clear that everyday people, as well as local art institutions, still often see art in a very specific ideological context, often assigning art and artists very specific attributes

Magnhild Fossum
Wild is the wind

2014 / mixed media

Wind is movement. Wind carries. Wind has a powerful influence on our existence. With population growth, technological development, and globalization we see the development of new 'world cities' where the buildings are taller than tall, and the climate is next to tropical. As in Hong Kong, this has led to the well-known problem known as "the wall effect", when the wind is literally blocked out from large parts of the city due to the mass of tall buildings. The same concept is applicable to natural

Ami Tsang Tsz Hei & Magnhild Fossum
McStudios—The ideology of the role of studio

2014 / concept by Ami Tsang, performance by Magnhild Fossum / 1-channel video / colour / no sound

McDonald's is famous in its native North America for its

le. Through the specific placement and the movements at the chosen locations the sketches make the body to a marker of the dichotomy between culture and nature, they shift contexts of ways to behave in a certain surrounding and—in the end—still have an pictorial claim.

photograph can also be seen as a metaphor for the intention of capturing ephemeral moments in a busy city. Additionally, it is intended to open up a mental space for contemplation through visual means.

related to pleasantness and value, thereby determining its reception.

The stickers produced by us implemented different keywords used by the three major Hong Kong art institutions. These keywords were found on the institutions' official websites, and describe their expectations towards art. The sticker's layout imitates those found on streets of Hong Kong. They were subsequently posted in the busy and crowded districts of Yau Ma Tei and Tsim Sha Tsui. This action thereby introduces concepts about the notion of art and its ideologies into a quotidian context. Modes of communicating about art (and art institutions) are thereby also changed into something informal.

light. For safety reasons, you find that in most of these buildings over 24 stories, you cannot open the windows. Artificial wind is the only thing available (air-conditioning and various fans provide the only circulation). This needs a lot of electricity. This is hardly sustainable, and not an environment in which I would like to live. My project is an ongoing reflection on this issue, as I explore wind as an expressive tool for movement, image building, and performativity.

cheap fast food, as well as for its drive-through service.

This merchandizing strategy had to be completely rethought when it comes to the company's operations in East Asia in general, and Hong Kong in particular. The restaurant first opened in Hong Kong in 1975, and was the first to consistently offer clean, spacious, and bright environments to its customers, as well as repeatedly play delightful songs over the intercom. It has become a yuppie slum, and with very low costs. The staff tends to be young and cheerful, and will not expel customers who stay too long. All these considerations, be they aesthetic, architectural, or service-related, have contributed to the remarkably large market share of McDonald's in Hong Kong. In 2006, McDonald's began opening 24-hour branches of their restaurant, which

The video installation is an attempted translation of brief impressions based on the city's tempo as visual sonification. Using the speed of characteristic barber

In my composition „What you hear is [not] [t]here“ made out of fieldrecordings from Hong Kong, I suggest / pre-

My project involves investigating and developing a more complex understanding of what doing nothing can mean. Related to this is a larger questioning of the value of passivity compared with activity. Passivity is often regarded as subordinate to activity in the West; I suspect that that attitudes may differ in Asia.

The research I carried out involved asking people from Hong Kong from many different backgrounds about their opinions regarding this dialectic between passivity and activity. One interesting story that I collected as part of this process was a conversation with Snow Huang, from Shenzhen. We decided beforehand to meet up while I was in Hong Kong, and attempt to not talk to one another the en-

The inside is outside or the outside is inside – this idea could change immediately when we think in context of living environments in different cities of the world. "Space" in its sense of physical area or a perception of a surrounding, is of interest to me. With an eye on the "outside" public spaces in Hong Kong, one comes across many daily mundane scenes on the roadside, in between the back-lanes of buildings, in parks, on the sea front, the list goes on.

quickly attracted more of what is called "McRefugees".

I do not consider myself as one of these McRefugees, as I am not forced to stay. I came to the idea of transforming McDonald's into my own personal studio. I would then also have the opportunity to invite different artists to collaborate with me in a sort of artist-in-residence type situation.

The video featured in the exhibition shows my first guest artist, Magnhild Fossum, in my McDonald's studio. Fossum is a Norwegian dancer, choreographer, and video artist. During her trip to Hong Kong, she was investigating the phenomenon of artificial wind in the city.

Katja Gläss
Rotating fish pole, 1 to 3

2014 / video installation / 3-channel video loop / colour / sound / TV

shops rotating light poles as basis, these representations is an approach in perceiving Hong Kong's pace.

Simon Grab
What you hear is [not] [t]here

2014 / audio fieldrecordings from Hong Kong

tend to hear 'locality'. As evoked in its title his work has an open access to interpretation.

Denis Handschin
Doing Nothing – voiceless with snow

2014 / mixed media (loop projection, digital print)

tire day. I took along a camera that I hung around my neck in order to document the occasion. Our agreed-upon no-speaking rule ended up raising interesting questions about human behaviour and interculturality.

The work I am presenting in the Museum Bärengasse further expands the story of my interactions with Snow Huang. I have included snippets of Internet chats, as well as a video showing the interaction itself. The video is intended to elicit the mood that was created when we finally met. Furthermore, it is also about the concept of what we see & make seen, specifically what we see through our eyes, and the estrangement from the everyday that we all experience. What else would one expect out of doing nothing?

Jyoti Kapur
Inside / Outside

2014 / 1-channel-video / sound

These mundane daily scenes are of people performing a part of their private life in the public. At the same time, looking into the "inside" of the housing environments there are surprises to be discovered. The thin line of Inside/Outside sometimes vanishes. The intention of this work is to show what we see and make seen within the context of living spaces in private and public in certain parts of Hong Kong.

Nuria Krämer
Monsoon I
2014 / inkjet prints / 14x16cm

Everyday life situations in Hong Kong.

Marc Latzel
Hong Kong Strollology: from day to dusk trough dawn; or: to walk in cities
A 43 km walk on 1st and 2nd of April 2014 / HD-Video 7:04min

I like to walk in cities. Citywalker, flaneur, stroller, observer, designer, planner, geographer, sociologist, researcher, dedicated urbanist everywhere. A variety of interesting things to see where I walk: shop windows, flowers, remaining nature, trees, animals. People: dining, drinking, talking, doing something; or the questionable urban attractions of thoughtful graffiti, provocative signs, and the eccentric behaviour of certain urban denizens. Architectural details and specialities, city planners' and urbanists' visible misbehaviour, etc... "Hong Kong Strollology", or, in other words, how do I deal with the evidently overwhelming task of "Hong

Kong in eight days"? Usually I get to know a city by first researching it extensively. I glean information from books, the Internet, and films. When I get to the city, I begin walking. I move in ever-larger concentric circles, discovering new places further and further away. I hike, I observe, I explore. Working my eye. I hunt and gather on my long, strung-out strolls through the city, building a topology of the prospected domains as I go. During my trip, I document the information, impressions, pictures, or found objects I feel are interesting, transforming them into a digestible record of the city.

Marc Latzel
Please hold the handrail
Installation with HD-Video / sound recording / a block of wood / stool, and headphones
In collaboration with:
Alfred Voster (Notation)
Jacqueline Ott (Marimba)
Brandon Farnsworth (Horn)

A lingual-musical-visual experiment with unknown outcome, based on an idea of mine.

Mahroo Movahedi
Being without Attendance
2014 / photographs

Photographs in collaboration with fellow students from Masters in Transdisciplinary Studies. My goal is to create new sorts of presence. Due to the difficulties in obtaining a visa, I could not join the rest of the group in Hong Kong. I then decided that the next best thing would be to have traces of my life go in my stead. Therefore, I gave my sabzeh, as well as my childhood shoes (carried from Iran to Zurich) to one of the students, who then performed and documented with photographs two separate projects of mine in Hong Kong. The first of these projects involved my childhood

shoes being photographed in different situations all over Hong Kong. The shoes act as a placeholder for my physical body. The photographs taken of them try and show the possibility of an impossibility, namely the concept of being without presence. I suggest an in-between space, not real, not ideal, but possible. With this work, I hope that the shoes can create a personal experience, even without being there in person. Furthermore, they are also the symbol of an imagined, fluid space, ebbing between the real and the surreal.

Patricia Nocon
Do What You See – Fake the City
2014 / 1. Performance (Wednesday, April 30th, 7 to 8 pm) / 2. Video, no sound, loop (duration: 4:21min)

My work revolves around the study of urban life through bodily experience. For this project, I have therefore adopted a research method where I attempt to study people's behaviour through a process of constant imitation and repetition. I am engrossed in the question of whether or not it is possible to generate a type of sociological knowledge via this method of imitating people in the public sphere.

The central questions I ask are: how can we become visible through body languages and gestures? What do our movements and gestures say about us? How do people present themselves in regards to this physical perspective? The research consists of following people, either men or women, for half an hour, and trying to learn and internalize their way of walking. I film and observe peop-

le in public. I look at what they eat, how they sit, how they touch themselves. What do these interactions look like? Which movements and gestures create nearness? Which create distance? I record their gestures via photographs, or write down my observations in words.

Part 1 – Performance: I will walk around the vernissage, copying the movements and walking styles of the guests, while at the same time putting them in contrast to the way Hong Kong people walk. I will also show my collection of gestures that come from both Hong Kong and from

Life seems as an effort to get somewhere, to attain something or to simply get things done. Our natural instinct is to apply an effort to deal with things. As long as there are

Zurich. The performance will take place on the first floor, and will then be interrupted now and again by gestures from my collection. If a crowd of people develops, then I will just show works from my collection of gestures.

Part 2 – Video: While in Hong Kong, I did a performance at the Connecting Space Hong Kong

Zurich, documented by Anna Rubi. This will also be shown in the exhibition.

Katherine Patiño Miranda
To push or not to push? Combat Lesson
2014 / installation

two forces in opposition, there will be conflict. When the two forces are brought into one, the conflict is resolved.

Anna Rubi
The past that we didn't know we had
2014 / HDV / colour / sound / video loop
Sound: Simon Grab, excerpts from performance in the Connecting Space Hong Kong 201W

"What he sought was always something lying ahead, and even if it was a matter of the past it was a past that changed gradually as he advanced on his journey, because the traveler's past changes according to the route he has followed: not the immediate past, that is, to which each day that goes by adds a day, but the more remote past. Arri-

ving at each new city, the traveler finds again a past of his that he did not know he had: the foreignness of what you no longer are or no longer possess lies in wait for you in foreign, unpossessed places." *Italo Calvino, Invisible Cities*

Lukka Shiyu Gao
Market Place Electro
2014 / 1-channel video / sound

In transforming daily images of a meat market into some hyper-techno digitized visual stimulus, the video explores the possibilities of image, and puts the discourse of daily life into the contemporary context. The violence

of a meat market somehow matches the ear-punching electronic music, which is only possible in the age of modern science and technology. Sound track credit: Ryoji Ikeda

Alfred Vorster
Documentations, Movements and Time
Trio for prepared piano, violin and violoncello / 2014 / score (12 sheets on music stands)

„Documentation, Movements and Time“ is a graphic representation of movement patters in Hong Kong, which has been documented at various times and locations within the city. The fundamental aim is not to repro-

duce movement patterns in musical form but rather to test the boundaries of musical notation as a possible documentation format.

André Willimann
Hong Kong: The Blue Lotus
2014 / 15 photographs and collages (title unknown)

A mix of vacation photographs and historical documents builds a small, atmospheric narrative. It also

visualizes my impressions of the city in an easily digestible format.

André Willimann
Clean Toilets
The toilets will be cleaned and disinfected by André Willimann and his team.

Insert

Works and performance created during the workshop Talking Sites in Bangalore | Srishti, School Art, Design and Technology Bangalore, Choki Traditional Art School Bhutan, Zurich University of the Arts.

This insert shows work by

Anushka Roy
Sarah Ahmed
Pooja Chattacharya
Pooja Chaudhary
Khusboo Chordia
Drishti Desai

Dorji
Maria George
Nayantara Joseph
Keta Kant
Maya Minder
Madhav Nair

Nicolasa Navarrete
Sachi Patil
Sagarika Bhatia
Rohit Shastri
Megha Singha
Soumya Mittal

Taranjit Sindhu
Tashi Jamtsho
Tashi Yangdon

For further information on CONNECTING SPACES Hong Kong – Zurich and the joint learning and research on Visualization Strategies & Public Spheres see <http://www.zhdk.ch/index.php?id=62589> | <http://foa-flux.net>

Images by André Willimann and Katja Gläss

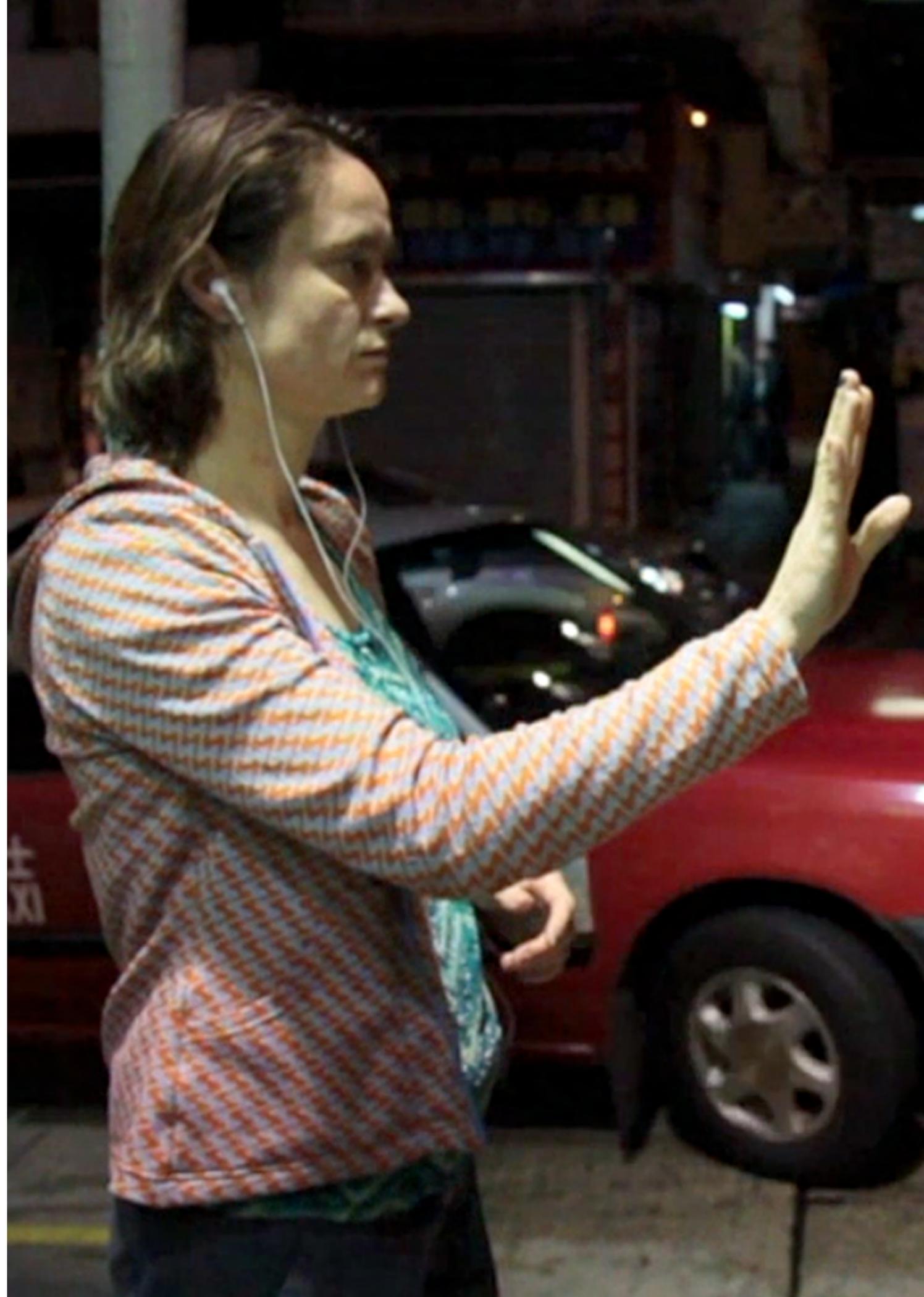
Cover inside: work and image by Gabriel Flückiger and Harry Leung Ho Yin

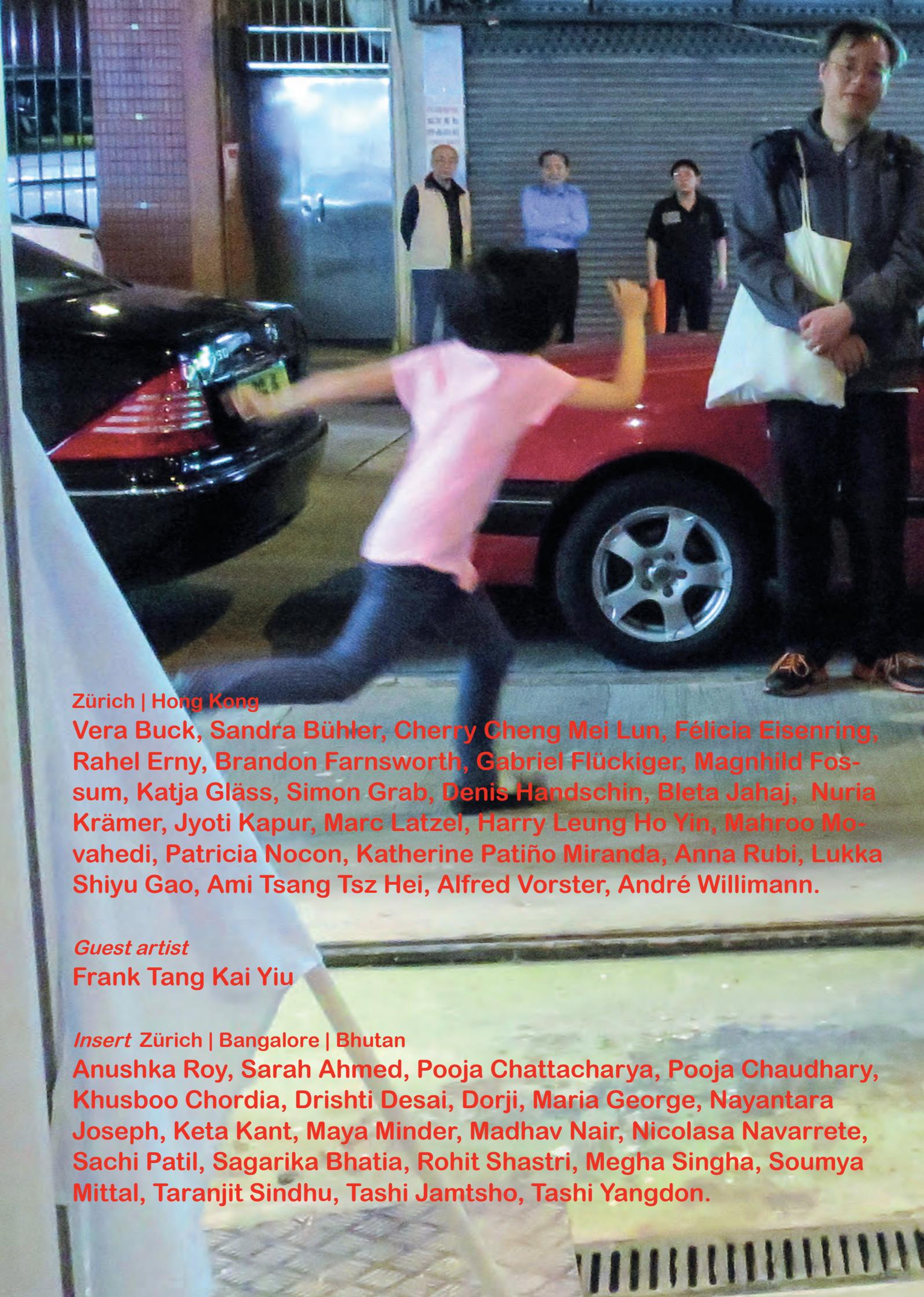
Page 1: work and image by Ami Tsang Tsz Hei (concept) & Magnhild Fossum (performance)

Back cover inside: work bei Patricia Nocon, image Anna Rubin



Supported by Stadt Zurich Kultur





Zürich | Hong Kong

Vera Buck, Sandra Bühler, Cherry Cheng Mei Lun, Félicia Eisenring, Rahel Erny, Brandon Farnsworth, Gabriel Flückiger, Magnhild Fossum, Katja Gläss, Simon Grab, Denis Handschin, Bleta Jahaj, Nuria Krämer, Jyoti Kapur, Marc Latzel, Harry Leung Ho Yin, Mahroo Movahedi, Patricia Nocon, Katherine Patiño Miranda, Anna Rubi, Lukka Shiyu Gao, Ami Tsang Tsz Hei, Alfred Vorster, André Willimann.

Guest artist

Frank Tang Kai Yiu

Insert Zürich | Bangalore | Bhutan

Anushka Roy, Sarah Ahmed, Pooja Chattacharya, Pooja Chaudhary, Khusboo Chordia, Drishti Desai, Dorji, Maria George, Nayantara Joseph, Keta Kant, Maya Minder, Madhav Nair, Nicolasa Navarrete, Sachi Patil, Sagarika Bhatia, Rohit Shastri, Megha Singha, Soumya Mittal, Taranjit Sindhu, Tashi Jamtsho, Tashi Yangdon.