

# PLANET CHINA



Stand against racism and violence -  
**STOP  
HATE**



Asian people and Asian descendants during the world pandemic all around the planet are fighting two viruses: Covid-19 and hate. Racial discrimination is a problem that has always been with us all over the world. In this period, the increased violence is the result of Covid-19's impacts scapegoating Asians as the cause of the virus, especially in the USA. It's been a difficult year, the wake of discrimination was so huge that so many people began to ask for change. Hate crimes are different from other crimes since they affect the victims leaving them traumatized and terrified and in addition involve their community. Due to the spike in anti-Asian hate crimes, many families are starting to resist long-standing cultures of silence and have conversations about racism for the first time. For this reason, it is a priority to raise awareness, try together to build community, fight racism and hate, and create a permanent and irrevocable sense of belonging. Asians have been attacked, harassed, blamed, and scapegoated. There have been deaths. Enough is enough! Speaking up and speaking out has never been so important. This can help for an impactful change. Every minority group has gone through this at one point in History. This is a human issue, so it is definitively the moment to stand together against hate, racism, and violence and to be stronger together. We belong, so we have to strive for unity. Everyone has the right to live free from harm and fear. No one should feel unsafe, no one should feel that their presence could put their physical safety and mental wellbeing at risk. Protected the most fragile (attacks were particularly among the elderly and women) from discrimination and bias is a duty, for the safety of future generations. During this difficult time, everyone has to contribute to collective well-being. Racism is not going to end if we don't work together. We have to individually take the responsibility to act, everyone within the scope of their competencies, in our workspace, every day, condemning anti-Asian violence and showing solidarity. To support Asian friends we asked experts, artists, creatives to share their stories, joy, pain, and personal thinking. Celebrate diversity, being proud of self-identity, history, and culture. We want to thank them for being part of this project and for sharing with us such precious experiences, emotions and art.





*This free ebook  
includes interviews  
with artists,  
writers, entrepre-  
neurs & thinkers*

China-underground.com and CinaOggi.it are two web magazines curated by Matteo Damiani and Dominique Musorrafiti dedicated to Chinese culture. Since 2002, China-underground has organized cultural events, festivals, and created documentaries, photo reports, and magazines.

**STOP HATE  
stand against  
racism and  
violence**

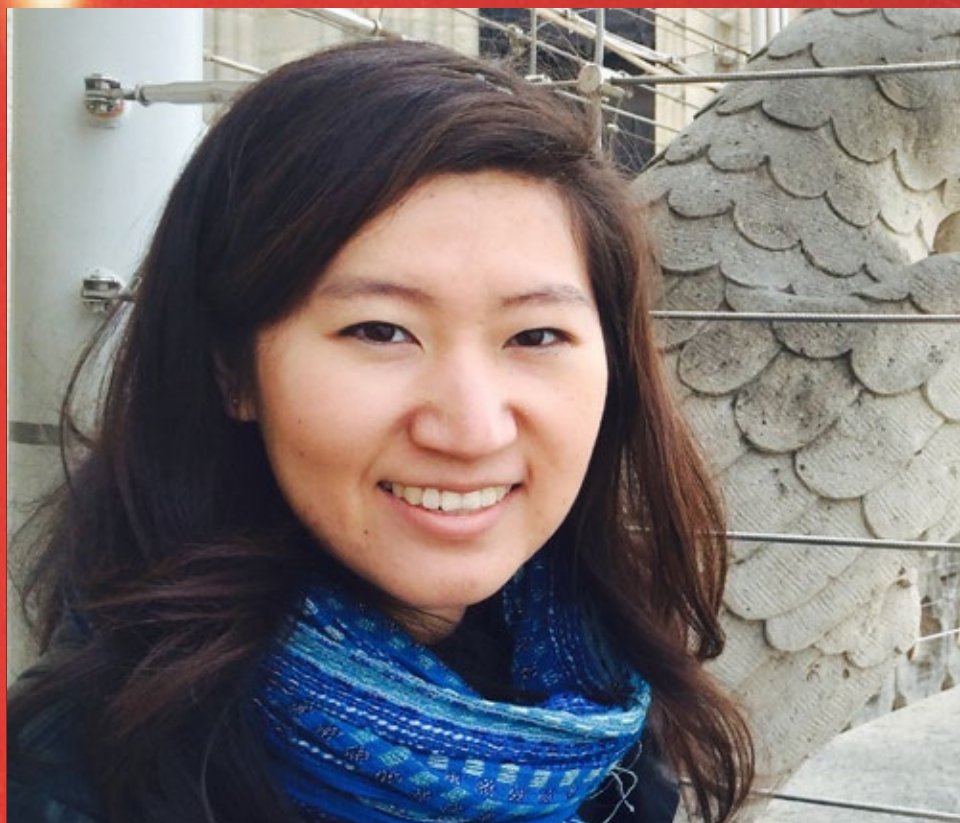
## Interviews

**Dominique Musorrafiti**  
dominique@cinaoggi.it

## Design

**Matteo Damiani**  
info@china-underground.com





JULIA CHANG WANG



MICHELLE YANG



POPO FAN





MELODIE ZHAO



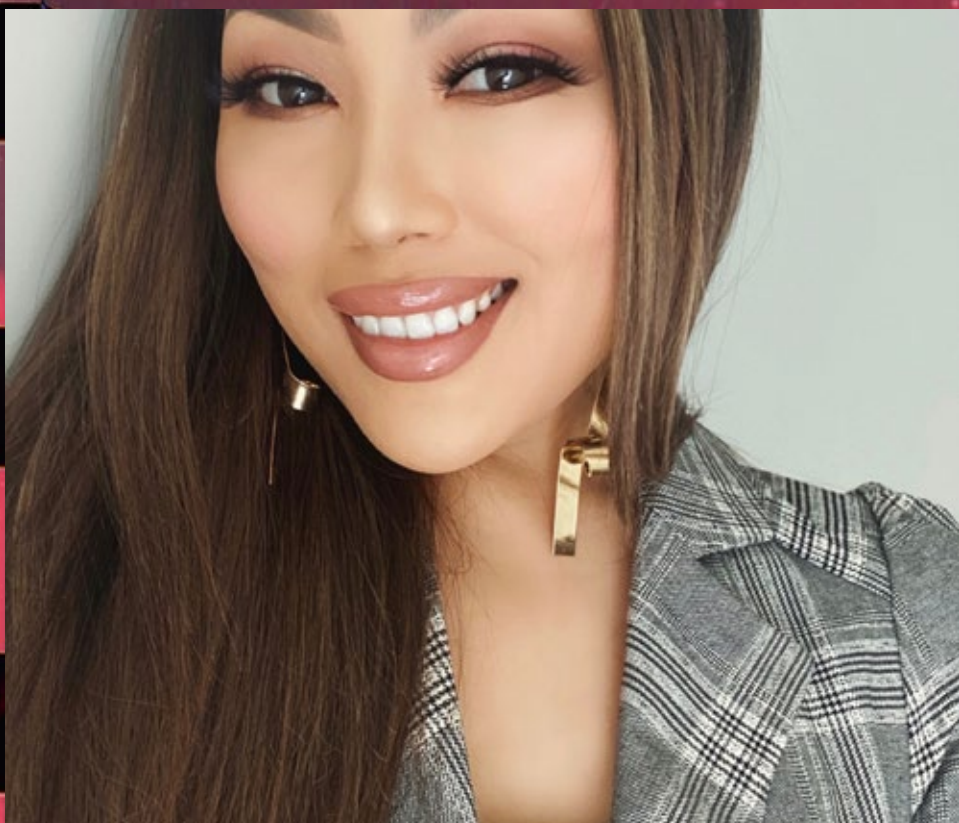
JINGYI WANG



JESSICA CHOU



TINA FUNG



MIMI CHOI



SI JIE LOO



# Julia Chang Wang

Co-Founder of  
Immigrant History Initiative



*Photos courtesy of Julia Chang Wang &  
Immigrant History Initiative*



Julia grew up in Beijing and Chicago and graduated from Yale Law School. Before law school, Julia studied History and Economics at Harvard and obtained her Masters in History at Cambridge. She also worked in Chicago on community organizing and curriculum development. She has worked at the Center for Reproductive Rights and is now a practicing lawyer in New York. With her friend Kathy Lu, she cofounds the Immigrant History Initiative. She hopes IHI will bring greater understanding and appreciation for the stories of immigrants like herself. The organization produces a curriculum focused on immigrant histories and works with schools and communities to establish courses sharing this knowledge. The Immigrant History Initiative's Chinese American History curriculum is being taught at youth programs and classrooms around the States.





**You are co-founder of Immigrant History Initiative. Can you tell us how you started it and what motivated you?**

I'm an immigrant to the U.S., and I came to this country from China as a young child. Growing up, I always struggled to find where I belonged and never saw the stories of Asians or of other people of color in textbooks or popular media. I've always been fascinated with history and narratives of migration, like that of European immigrants from Ireland or Italy, but never felt like I was part of American migration stories because I'm Asian. I co-founded the Immigrant History Initiative when I was a student at Yale Law school. Before I went to law school, I was a historian of U.S. and European history, and I studied the 1960s anti-immigration movement in the United Kingdom at the University of Cambridge. This led to my interest in immigration history and law as a global topic, and when I entered law school in 2015, I wanted to study legal history and immigration. In 2016, the U.S. election took me and many of my friends by surprise, because we didn't realize how powerful and persuasive the xenophobic, anti-immigrant rhetoric had become. What was even more alarming was seeing how much this exclusionary and immigrant-unfriendly language was accepted and wel-

comed in my own Asian American communities. Even though much of the xenophobic language was levied against the Latinx community in 2016, there is a long history of anti-immigrant laws and sentiment targeting Asians specifically. Most people do not know this history, and so they could not see themselves as potential targets of this rhetoric. Unfortunately, it was proven quickly how much anti-Asian sentiment still existed when COVID-19 began. I started the Immigrant History Initiative (IHI) with my friend and Yale classmate, Kathy Lu, to bring the stories of immigrants to public discourse. Our mission is to use these stories to generate an understanding of migration and immigration as a long-standing phenomenon and to learn from the histories of exclusion and discrimination so that we can become a more equitable and inclusive society. We began this work with the history of Asian Americans and the Asian diaspora, because of our own identities and expertise. We work with both educators and communities to incorporate and center the stories of Asian Americans and Asian immigrants because learning this story changes how we see our own agency and stakes in speaking up against injustice.





**What were some of the biggest challenges at the beginning? What are the goals you have achieved so far?**

We do most of our work within and in support of Asian American communities. Asian Americans are a very diverse group with many different languages, cultures, and a wide spectrum of issues. However, the predominant stereotype of Asians as being the same and the “model minority” can be very powerful in erasing both our vibrant diversity and the real challenges that our communities face. Because our stories are not taught or talked about much in classrooms or mainstream media, Asian Americans ourselves need the language and the context to

even begin confronting anti-Asian sentiment. There’s a lot of work to be done, and the challenge is to create spaces and conversations that have never happened before for a lot of Asian communities. We began our work in Connecticut, where we created a youth program for Chinese Americans to learn Asian American history and talk with their parents and families about their immigrant experiences. Many of the kids shared with us how they struggled with the stereotypes that made them feel like they didn’t belong. Many of their parents shared with us how they had never before had an opportunity or the space to talk to their children about their experiences and challenges as Asian immigrants. Our work was



aimed at not only providing them with historical information but also help young Asian Americans understand themselves and their identities, which is a long process. We created the space for them to begin thinking about it in a space where they are supported. At the start of COVID, we saw quickly how the rhetoric around COVID would lead to the scapegoating of Asians and immigrants generally, and we see a lot of evidence now in both North America and Europe. But because Asian American history has been so invisible, it becomes hard to see why these attacks are so virulent, because they carry with them centuries of anti-Asian sentiment. None of this started in 2020. In the past year, we have created 4 sets of lesson plans, 6 instructional videos, and numerous social media posts to raise awareness on the history that explains the roots of anti-Asian racism. We have also hosted 7 workshops to help educators and parents talk to their kids and teach this moment. Our free parent workshop in January 2021 provided parents both the history and concrete tools on how to talk about Asian American identity and racism with their children. We also recently published [a guide on talking to kids about anti-Asian racism](#) that is available on our website for free and in four other languages. You can find our COVID-related resources [here](#). One

of the other really exciting things that we've been able to accomplish in addition to this work is connected with groups and collaborate across many different states in the U.S. and even with some advocates in Europe.

**Are Asian Americans' history and their contributions to the U.S.A. incorporated and taught in the official scholar education? How educators should rethink the way they teach immigration History?**

Asian American history, like African American, Latinx American, and Native American history, became an official field of study at the university level in the 1960s, after years-long student activism for ethnic studies on the West Coast of the U.S. As a result of this movement, there are Asian American studies departments in some universities and colleges, and there are a good number of historians and academics who focus on Asian American stories. However, it's definitely not universal in the U.S., especially in primary and secondary education. Where I grew up, in the Midwest, and where I live and work, on the East Coast, incorporating Asian American history is still a very live topic: I know of three different states where people are trying to bring Asian American history into classrooms through





new legislation (Illinois, Connecticut, and New Jersey). Through our work, I have met really fantastic educators who are actively trying to incorporate Asian American history into their classrooms, but we need schools and institutions to support these individual efforts in order to make sure our stories are heard on a larger scale. In teaching history, I think there are two key themes that are rarely drawn out. One, immigration and race and ethnicity have been tied together for much of American history. In order to understand racism, we have to also look at the history of immigration laws and how these laws were used to maintain notions of who has a right to live here. Two, people of color have a long history in the U.S., and that histo-

ry is rich, vibrant, and complex. We have to contend with these histories: the legacies of slavery, of genocide and displacement of Native Americans, and of the discrimination, violence, and exclusion of non-white immigrants, including the histories of colonialism and war, for over a hundred years. The invisibility of these stories in the classrooms does not reflect the diversity of our society or the lived experiences of its members, and that needs to change.

**Do you think the lack of awareness about Asian Americans diaspora cast them as perpetual foreigners?**

Yes, absolutely. I think it's both the lack of knowledge about Asian



Americans and our history, as well as the history itself that create and perpetuate the perpetual foreigner myth. For much of the 19th and early 20th century, Asians were prohibited from immigrating to the U.S., starting with the 1882 Chinese Exclusion Act and broadening to exclude almost all Asians with the 1924 Immigration Act. The passage of these laws came from massive and violent movements against Asian Americans and the depiction of Asians as not only “unassimilable” and foreign, but also sub-human. The idea of “yellow peril,” the depiction of Asia and Asians as not only foreign but also a threat, actually began in Europe with Kaiser Wilhelm II, so it is also not a uniquely American phenomenon. Over time, this history becomes unknown but the stereotypes remain, and we are seeing the devastating consequences of these stereotypes now.

**After the horrifying shooting in Atlanta, and the rise of anti-Asian violence many Asian Americans are worried about their family members and friends going out alone for fear of being attacked. Do you share the same sentiment? Have the level of harassment shift also in your area?**

Yes, like a lot of my friends and family members, I am very worried about safety, especially because

**Julia Chang Wang and Kathy Lu**, Yale Law School graduates, are cofounders of the **Immigrant History Initiative**. Both as children of immigrants, due to xenophobia were prompted to think deeply about the importance of immigration in shaping their nation. The Immigrant History Initiative is a non-profit organization founded in 2017. They started the Immigrant History Initiative to celebrate and highlight the centrality of immigrant experiences to the American identity. The Immigrant History Initiative seeks to build community through education, preserving these narratives for generations to come. They work with students, educators, schools, communities, and organizations to share the untold stories of immigrant diasporas. Immigrant history IS American history. Their mission is to fundamentally change how we learn, talk, and think about race, migration, and social justice as a global society.



I have friends who have experienced harassment. I live near New York City, which has seen a 200-time increase in attacks against Asians since 2019. Statistics from Stop AAPI Hate, which has its own reporting center, show that the majority of the attacks are against women. We really have to grapple with the intersectional nature of violence against Asian women, and the Atlanta shooting of six Asian women made that very clear. Last year, IHI created a bystander intervention guide in multiple languages to help people become better bystanders to public harassment. You can access the guide [here](#): We also have a simulation where you can practice how to effectively intervene [here](#).

**The pandemic is having an undeniable impact on education, some Asian American students are returning to school at lower rates than their peers, citing fear of racist harassment as one key factor. What schools should start doing about anti-Asians hate and violence?**

One of the immediate things that schools can do is provide more training to educators and staff on how to recognize anti-Asian racism and bullying. One of the things we hear most often from Asian American parents is that when their children are bullied at school, teachers often don't recognize the racialized elements. But with the pandemic, the incidence of racialized bullying has drastically increased against Asian students. Schools need to recognize and respond in a more systematic way, including creating procedures that address identity-based bullying and making sure that educators, students, and parents all understand what the process looks like for addressing racialized harassment. Another longer-term action that schools can take is to incorporate Asian American and Asian diaspora stories into the school curricula. This might look like including more Asian American and Pacific Islander books in the library or on the reading list. This could also look like teaching the Chinese Exclusion Act, Japanese Internment, Filipino American labor activism, the history of Southeast Asian refugees, and other topics on Asian American experiences in History, Civics, and English language and literature classes. IHI works with schools and educators to provide training and lesson plans and resources to incorporate in the classroom. You can see the different lesson plans we've developed for high school and middle school students [here](#).



**Racial insensitivity can take root on the playground, even if parents believe they're teaching their kids to be kind. How to equipping educators to upend discrimination and stereotype? How to help them foster empathy and allyship?**

Empathy building is really important, and educators can begin these conversations in their classrooms using practices like restorative justice circles. We created a [free restorative justice-based facilitation guide](#) on fostering empathy during COVID for educators to begin talking about anti-Asian violence and what their students might be seeing in the news or on social media. The other way educators can build empathy and help students reflect on messages that might be discriminatory or problematic is through using history as a tool to think about the present. We created a lesson plan for middle school and high school students on the history of the San Francisco smallpox epidemic, when Chinese residents were heavily scapegoated for the outbreak. In this lesson, students engage in activities such as looking at political cartoons and other art from the past and the present to recognize and question messages that [blame particular groups for public health crises](#).

**Some kids start asking their parents: "Why do they hate us?" How parents and educators can talk to kids about it before it came to this sad question?**

Parents and educators can definitely begin to have these conversations with kids, whether it's in response to the news, social media, or if their child or student witnesses or even experiences a racist incident. We developed a [detailed guide for parents to talk to their kids about anti-Asian racism](#). The guide provides some historical context and a four-step process to talk to kids, which we developed with a mental health expert, Dr. Jenny Wang, founder of Asians for Mental Health. This guide contains some specific scenarios and walks users through how to approach this conversation with children. Example scenarios include when a child experiences a racist incident, when a child witnesses a racist incident, and when a child says something that is biased. The information in this guide can definitely also be used for educators, in addition to the educator-specific resources I've mentioned above. You can also access the Korean, Chinese, Vietnamese, and Hindi versions of this guide from our website.





**Since is Asian Pacific American Heritage Month, there is any meaningful story you want to share or anything else you want to add?**

May is Asian Pacific American Heritage Month in the United States, because a lot of important events happened in Asian American history in May. We created a [short video](#) last year on six important events that happened in May. One of those events is a strike that took place on May 21, 1968 at San Fran-

cisco State University, where 400 students staged a sit-in to protest the lack of diversity in the faculty. This strike eventually led to the creation of the first ethnic studies department in the country, and this created a new generation of scholars and academics who bring the stories of Asian Americans to light. We share lots of Asian American and immigration history on [our instagram page](#), where you'll get "mini lessons" on our feed and stories.



*Photos courtesy of Michelle Yang*

# Michelle Yang



She is on a personal  
mission to show the world one can  
live well with bipolar disorder



Michelle Yang is a writer, speaker, and mental health advocate. While navigating her mental health journey, Michelle Yang, MBA, noticed a lack of stories told by women of color struggling with a bipolar diagnosis. Her determination to change led her to leave her established career in corporate America to become a writer and advocate. Michelle's story is one of triumph and resilience, assuring audiences that you can still strive for your wildest dreams while managing a chronic mental health condition. Her writing has been featured in NBC News, CNN, InStyle, Reader's Digest, HuffPost, Shondaland, Temper, and more. Michelle is also busy at work on her memoir, *Phoenix Girl: How a Fat Asian with Bipolar Found Love*.







**Can you tell us a bit more about yourself and your story? What made you want to start your path as a writer, speaker, and mental health advocate?**

I'm a mental health advocate speaking and writing about the intersection of Asian American identity, feminism, and mental health. My mental health struggles started when I immigrated at the age of 9. The trauma of immigration isn't discussed much in most societies. And as pressures mounted to learn English quickly and adapt and thrive immediately, I struggled with severe anxiety, depression, and insomnia, but help was inaccessible. This was because, on





paper, I was a star student, very involved in school and working full-time at my parents' takeout restaurant. This did not fit the narrative most people held for someone living with mental health struggles. Therefore, I wasn't diagnosed with my bipolar 1 disorder until college, when I was studying abroad in China. I'm so grateful I was diagnosed at 20, which is still relatively early. I found my medication that works and began therapy. And I've been doing well for almost 2 decades now. But up until 2019, my secret was eating me alive. I kept my diagnosis from most people I know - even though I was doing everything right, I was allowing the shame to put up a wall in my relationships and keep me from feeling confident. That's when I decided I couldn't take it anymore - I realized I couldn't advocate for myself or anyone if I didn't admit my own struggles. That's when I wrote my first essay and started speaking out - and I've finally been able to set myself free and live as my whole self. At age 40, I realized that I've proven to my 20-year-old self that all my dreams were still within reach. So I quit my established corporate career to share my story because I want my younger self and all those others there like me to know, that life gets better.



**What do you love the most about your life and job?**

My current career has given me a sense of purpose like never before. I've found my calling and my work is incredibly rewarding. But what I love most about my life is being a partner and a mom. This was something I worried was out of reach once I was diagnosed with bipolar disorder. I worried I wasn't thin enough, demure enough, or sane enough to be worthy of love and happiness. But I was wrong. I'm a good person with so much to give and receive. I'm proud of the partner and the parent that I am. I love that I was able to change my career and strive for my wildest dreams, that it wasn't too late, and that now, I have so much flexibility for my family.

**Were you surprised by the violence and hate speech against Asian Americans?**

Yes and no. When news of COVID-19 first hit the US, my first worry was the racism that might come out of the woodwork. I went into denial about the dangers of the virus itself because I was less afraid of this sickness then, than of the racism that Asian Americans would face. But I was naïve because of course, COVID-19 became a full-fledged pandemic that changed all our lives –and- we've witnessed heinous violence and hate speech all across the world against Asian Americans. Unfortunately, it was validating in a way. Being Asian Americans, we tend to downplay our suffering. We are taught to look on the bright side and deny the racism that we've experienced. Now,





there is irrefutable proof of the racism we live with. It both makes me furious and feel validated that now it is brought into the light, we can do something about it.

**Kids encounter discrimination experience at school and on the playground. Mental health should be a big part of the education system. What do you think about that? Do you think it should be mandatory in schools?**

I took psychology as an elective in high school and it perhaps saved my life. Even though I didn't get proper help until several years later, that high school psychology course gave me a baseline understanding and the language to describe my symptoms. I'm not an education expert, but I can say from personal experience how impactful it was for me. I wish I had more courses available to me and been taught it earlier because my struggles started earlier.

**Asian Americans who live in the United States have contributed so much to the country. Why many people don't understand that when attacking Americans of Asian descent, they are attacking themselves and their own country?**

The perpetual foreigner myth is a strong one in the US. The Chinese

Exclusion Act, which was in place from 1882 to 1943, the Japanese internment camps during WWII, are some examples of how xenophobic sentiments led to policies that have impacted generations of Americans. I have many Asian friends who are fifth-generation Americans. I am a proud American too, through naturalization. It is unjust that we are viewed as outsiders and as scapegoats when problems arise. But I don't have an answer for you on why people are racist and xenophobic. I understand it's fear-based, but I wish this injustice did not exist. I think it is up to adults to educate themselves to unlearn the fear and ignorance, to not pass it on to the next generation.

**The new technologies help testifies hate events that previously could have been minimized by those who had not witnessed the facts. Are social media helping to create awareness about these problems?**

The 1-year anniversary of George Floyd's murder just occurred. So many violent attacks and injustices are getting recorded and finding a platform. I do appreciate this and am heartbroken by how many of these incidents occurred in the past, before the time of cell phone cameras? So many injustices that so many people have endured over





generations. When I go out now, I don't leave without my cellphone, even when I'm checking the mail or walking the dog. I know it is my best weapon if I am attacked. Recording people's behavior can de-escalate aggression by helping to hold people accountable.

**What can families do when children witness anti-Asian racist attacks? What can help them the most to move forward?**

My child is in first grade. We try to have as many healthy discussions as possible about racism. We also feel very fortunate that his public school curriculum has a strong social justice component woven throughout the year. The school's student body is very diverse and his teacher is Asian American as well. I don't have all the right an-

swers, but we try to model and talk about what is right and wrong as parents. I take him to Black Lives Matter protests and explain racism against anyone is wrong. My partner and I both make ourselves available to answer questions and reinforce lessons talk in school. We read books about social justice and call it out when books and movies have racist or otherwise problematic depictions and themes. When family members say problematic things to our children, we make sure to interject that we disagree. But we're still learning – it's an ongoing process.





**This situation has put several Asian Americans under continuous pressure and stress due to fear of physical attack. Many need to look for emotional healing. What's one piece of advice that you wish you could give to them?**

Don't be afraid to seek help. Whether this is in the form of support from friends and loved ones or seeking therapy from a mental health provider, there is no shame in asking for help. It's a sign of strength, not weakness. Everyone can benefit from therapy. So many of us live with intergenerational trauma as well. Processing this with a professional mental health provider, processing racist experiences can help us heal and be better equipped to deal with current events.

**It is a priority to keep talking about anti-Asian hate to create awareness. What do you hope haters will understand, and what changes do you hope to see?**

I do think it is important to keep talking about racism. Our society has been in denial about it for so long. There's this idea, linked to the model minority myth that Asian Americans do not suffer. There is so much wrong with this on so many levels. For once, we have the nation's attention, so yes, I do think it is a priority to keep talking about injustice so that we can fix it. So we can unify and overcome. I want Asian Americans to be viewed as Americans, not as perpetual foreigners. I want Asian Americans to be viewed as diverse individuals and not a monolith, not a collection of stereotypes.



# Popo Fan

*Photos courtesy of Popo Fan*

He is a Berlin-based filmmaker, writer,  
and activist from Shandong, China



Photo: @dahahmchoi



**P**opo Fan is a queer filmmaker and activist. His films featured topics such as same-sex marriage (New Beijing, New Marriage), transgender (Be A Woman), feminism (The VaChina Monologues). His trilogy Chinese Closet, Mama Rainbow, Papa Rainbow, focusing on LGBT families in China, had made a strong impact on Chinese society. His tireless work on LGBT visibility also includes serving as an organizer for the Beijing Queer Film Festival for more than a decade, as well as the founder of Queer University Video Training Camp. In 2011, he received Prism Award from Hong Kong Lesbian and Gay Film Festival. Since 2016, he has concentrated on scripted, sex-positive shorts. In 2016 he also won the best short film at CHOUFTOUHONNA, Tunis International Feminist Art Film Festival (The VaChina Monologues). Additionally, he participated in Berlinale Talents 2017 and was a jury member of the Teddy Award in 2019.





## What motivated you to become a documentary filmmaker?

Well, first, I need to clarify that I'm not only a documentary filmmaker. In 2016 I started to concentrate on more fiction and script products. Actually, my beginning was almost a cold incident, because when I was in high school, I was very bad at math, and I heard that if you go to study film, you don't need to study math. And so there was the beginning of my motivation to study film. Back then I was very interested in literature. Films have this kind of connection with literature. I love writing. So I entered the writing department of film school. But at the beginning of my film school, I was quite confused. I found I wanted to be a filmmaker only until the third year of my University. One of my classmates was very homophobic, so I kept on recommending him Queer films. Those films changed his mind and after a couple of months, he started really understanding what it is like to be LGBT. And what are the challenges of LGBT. This was very inspiring for me. So when I graduated, most of my classmates started working in the mainstream film industry. While I started to think, if that is life, I want to. Then with my savings from my University part-time job, I bought a camera. And I decided to use this camera as a method to explore and discover society. Because in Chinese University, the education system is like you are locked within the campus. And also at that time, we didn't

know what was going on in society. This reason moved me to documentary filmmaking. I managed to see a lot more rather than what I knew about University. Then I started to talk about the issues that I'm more interested in, especially gender, sexuality, and LGBT.

## Why did you choose to move to Germany? From your point of view, do Asian creatives have equal professional opportunities in Germany, or do they experience the filter of prejudice?

This is a very interesting question. This has been asked of me a lot. Firstly, the reason I moved to Germany, in the beginning, was because I hate Beijing so much since 2014. I was thinking of moving out because Beijing had changed so much in a way that I don't really like. Secondly, when you're living in a city for more than 14 years, you're sort of tired of it. So I eventually made the decision in 2017. And, back then there was an opportunity for me to do a script research project in Berlin, I applied and I got it. So I was enjoying the atmosphere of the art scene, and club music, and since I'm queer also the queer community. And honestly, it's a kind of when I'll be old, I can tell people "Oh, I have been there, done that ... I was in Berlin when I was around 30 years old. But after a year, I realized that it is still not enough. Especially because I've got so many great collaborators in China, which was really amazing. I miss





them. I work with other filmmakers, and we have a lot of language in common. I don't mean English, but I mean also, that common sense about what we understand about art, and what kind of film we want to make, and what issues we are interested in society. So I decided to stay longer, but honestly, it is not easy to be an artist who doesn't look like the mainstream population. I mean, you have a different skin color, I'm not white, and I don't have good German language ability. Also, I don't have that good connection with the industry. A lot of time you realize that, as you mentioned in your question, there is an invisible filter in the industry. Moreover, I'm not making traditional Chinese artworks, like Guzheng or Qigong, or those kinds of stuff. When you want

to make something contemporary, it is also hard for society to recognize it. "Oh, we want filmmakers and video artists who talk about LGBT issues but we already have so many queer artists who are born in Germany, and grew up in Europe". So, I had received so many rejections of funding applications, collaborator requirements, and from Film Festivals. I feel that somehow I want to make those kinds of rejection to be a motivation that I will just continue my creativity. I don't care if you want to collaborate with me or not. If you will accept my submission or not. Because making art in my theory is also satisfying yourself in the first place. And I feel that this year, my recent works have really expressed myself a lot, which I'll talk about later more. So I have targeted order-





ings that I think are very important. So I just want to encourage people who are answering a similar situation like me, not to give up just because of rejections from the institution but to continue their creativity.

**Racist episodes towards people of Asian origin have been in focus following the outbreak of the COVID-19 pandemic. Were you surprised by the violence and hate speech?**

Honestly, I'm not surprised! I mean when I was facing it, I was shocked, but when I look back to History I'm not surprised. I honestly don't have high expectations of German society, because before I moved here I already knew that. It is quite a racist country and there are a lot of prob-

lems within this society. I was not hurt by, I didn't have this hurtful feeling by those racist and hate speech against directly against me because I know that they're not smart, they are stupid. What surprises me I think, most of the time, I will mostly feel hurt by friends who were not supportive. For example, you know someone you think are your friends and could understand you or even someone you have intimacy with, and when you tell them about your experiences and that you have been offended, when you complain about your experience with your racist encounter to your friends, especially German white friends, very often the reaction is "Really? Is it really connected with your skin color? I think you're a little bit too sensitive. I'm white and I also got this kind of



feedback. I have also been shouted at by people on the street. I don't think that it was really connected. Don't be sensitive. Be happy, go-lucky!" Happy lucky my A\*\*! You're not in my position. How could you judge my feelings? This was not expected before I moved here.

**When it comes to racism, some people decrease the episodes that don't end in violence, and neglect that microaggressions have a significant weight in an individual's daily life. What can you tell us about this topic?**

Actually, I recently wrote an article about micro racist embed ignoring discourse, in love or sexual relationship. I was talking about the fetish of Asians or other people of color. A lot of time in the German society is not only about "Oh, I was discriminated." It's about "Oh, I'm so confused." I was told this so many times. I'm tired of it. And why they only see me as just a certain typical kind of person. And when you satisfy the official stereotype, they would make a joke out of it. Or if you don't certify that, this would disappoint them. For example, I've been told so many times that I look younger than my real age. But maybe people who are saying that they see it as a compliment. In the beginning, I thought "Oh, that's nice, and this person wants to be nice to me." But at the end of the day, when you hear it 10 times, and some people could even say like "Oh, you're Asian, you

never age." and "you will suddenly become very old when you are 40 or 50 years old", what is that? Oh, wow. Where did you hear about this? Those two sentences are hardcore racist. I want to avoid those speeches. But I can't identify when people just don't tell me that I look younger if that is racist, or micro racist, or just an annoying discourse. So those kinds of small things happen 1000 times to me. It is quite annoying, and together they become even a bit aggressive on me. I'm trying to get rid of it. But somehow I really want to question: Why are those stereotypes high upon people of color? Is because the society is still so Eurocentric. Do they judge you from a very wide perspective? Why do we look younger than we should suppose to be, than our real age? Why is it not just that you look older than your real age. So sometimes I just fight back saying: "Oh, thank you, but you look really old as someone of 30 years old." It's definitely offended someone by this. But I think that person should accept my feedback. I still don't have a certain answer about the solution, how it should be, how we identify this kind of behavior, and how we should fight back or shall we fight back, but somehow I made my decision to be and to have my own way of reaction depending on my mood, the attitudes, and the context.



*The VaChina Monologues is a documentary about the self-awakening process as well as a public-accepting process.*



**Compared to 20 years ago, thanks to movies and literature productions there is an opportunity for greater knowledge of Asian lifestyles and traditions. In Europe, the last generations grow up side by side: Asians are neighbors, classmates, co-workers, etc. Why, after all this time, some still consider Asians to be foreigners?**

I think it's also a topic about Eurocentricity, and it happened not only in Europe but in the whole of globalization. When you look at foreigners, I mean ex-pats that come to China, they feel they are foreigners, but they feel themselves in a higher position in society. This power dynamic is there. I can't say it has changed in recent years, but this power dynamic is still there when the media is also still promoting those white supremacy and when the film industry is still mostly dominated by a few European film festivals. I don't really have an answer. I'm not an expert. It's a really hard question. Why are Asians still foreigners? Maybe I can go back to this question a bit later. Because a few other questions are also related. So to summarize my answer, I think it is still the issue of the media and they didn't represent people of color properly in the mainstream media.





**Words create unions or separations. When referring to compatriots who move abroad, terms such as ex-pat or “human capital flight” are used in Italy. On the contrary, to indicate those arriving in Italy from Asia or Africa is used “economic migrants” marking a diversity for the same phenomenon. How is the debate of migration addressed in Germany?**

I can't talk about the whole German and German situation broadly, I can only talk about my own experiences and about the people who I know: for example, in Berlin, migrant groups are so divided. It is related to the whole phenomena, the whole atmosphere of the city. Honestly, I don't know if it was organized by authority or just developed natu-

rally from the culture. For example, in Berlin, even before World War 2, gays who were living in Schöneberger and Scheunenviertel were considered to be upper class. Nowadays, queers also spread out in the city in Kreuzberg. If you're an artist, you live in Kreuzberg or if you have kids you live in Prenzlauer Berg and Middle Eastern migrants are mostly in Neukölln or in Wedding. Those divisions I found are very fascinating. I was talking with a friend about the fact that in Berlin, most of the people, when you are Middle Eastern, very often you are guessed by people “Oh, are you a refugee?” or they think you came here seeking a better life, seeking a shelter. But in recent years, the Asian migrants of the new generation are very often also being seen as “Oh, you're from



China, you must be rich!” because China is a rich country now and people are buying a house. But I want to emphasize that there are a lot of Chinese migrants who are also poor. And there are Middle Eastern migrants who are not refugees, who are creative, artists, who could be engineers and I think for us, as artists, what I can do, or what I feel myself should do or what I have done so far is to bring more solidarity between minorities. For example, I organized a film screening called “How can we see each other” featuring the common knowledge and common art sense of Chinese and Middle Eastern North African artists. So we hosted six screenings featuring artists from both sides. This is a project we aim to bring to find a community together and to see each other and also be seen by the society. And I feel those events should happen more often because this doesn’t happen very often. There is a lack in the society of events bringing minorities together in solidarity. This is very important because we can only satisfy our goal when we stand together with each other.

**In Italy, when it comes to racism and hate crimes, rarely the offended people are invited to dialogue on the issue. There is no shortage of young adults to consult in the debate, but they mostly have a voice in art, cinema, and literature, they are invisible in traditional media and news. How is the situation in Germany? Do Asians have a voice in the news?**

Well, I would say it’s becoming better. I can tell you that I had two racist encounters. First of all, I tried to contact the media, but they don’t seem to really care back in 2019, and I was shouted by people on the streets: “Fuck China, fuck you”. And actually, my second encounter at the beginning of 2020 was directly caused by COVID-19. I also wrote to a few media about it, but I still didn’t get any feedback. But then the pandemic continued going on and I was reached out by RBB, a Berlin local broadcaster, and then Deutsche Welle, different televisions, and newspapers. And it was actually because of COVID-19. So COVID-19 is related to the perception of those phenomena. The media started to have an awareness of the existence of the Asian community. On one hand, I’m happy about it. But on the other side, it is also so sad. Without people dying, society would never have worried about it. There are always Asian organizations, in Germany, who are trying to speak for the community, who try to address more awareness,



*The Drum Tower  
is an experimental  
fiction about an  
introverted senior  
school student  
and a transgender  
vintage shop  
owner, two  
lonely souls are  
swimming in the  
fast-changing-city  
pool.*

but the society just doesn't hear it. Now, this is just another wave after the Atlanta shooting. It was another wave of interviews. It just came to me and I remember that day, after the gunshot, I was so busy I accepted three interviews. It is so sad that this topic was only addressed when people died. No matter that I don't have a direct connection to those people who died in Atlanta, but I feel so sensationally, very sorry for what is going on. Another topic is Is this topic really addressed people's attention? And how long will it be? How long will people keep in mind that there is a racist attitude against Asia? And this #stopAsian-hate, how long will people hold it? I really hope it won't be just people forgetting about it after a year or even a few months. As an artist

*The Drum Tower*







and a filmmaker, I hope to address this in my works and remind people about the injustice of society, raising more visibility of the community, while also exposing myself from an artistic point of view.

**Are prejudices and Anti-Asian racism also in the LGBT+ community?**

Don't get me started. Even though we say LGBT community, there are so many different groups in the community. There is L, there is G, there is B, there is T, there is Q. How many letters are on it? But also different groups with different intersections with the people of color: there are Asians, there are blacks, some from Middle Eastern and from Latin America, there are also people who are at home with a disability, people who

have a special need, etc. Unfortunately, there is not a whole community. I somehow feel it is so divided. As I mentioned, if you're a middle-class gay living in Schöneberger, if you are a poor living in Neukölln, if you meet at the same party, you'll see people who are judging you about how your body looked like and what is your skin color. I mean, this happens not always on the surface but this dynamic suddenly starts to be there. Once, I talked with a trans friend and he just finished some of his surgery and went to a man-only party for the first time. And somehow when he was at the party, people were looking at him like "Why are you here?" They didn't say this, but the attitude was like "Why are you here?". Sometimes I also go to a party, they look at my skin color thinking "Why are you



here?” So, I think one issue is that for a very long time Asian men were projected on the screen, not enough in a sexual way. And, you know, in Hollywood, you can see James Bond has so many girlfriends who have always been sexing in the film, but Bruce Lee, Jackie Chan, and Jet Lee really didn’t have any kissing scenes in their Hollywood action movies. And this is because the rest of society doesn’t believe Asian men are desirable, or they have their own desire. So we were asexualized and so with my film, I also want to change this image. I want to represent desirable Asian men and this desire. I want to empower Asian men in my film, this is just one of the plans. But of course, there are also a lot of other issues to be addressed within the LGBT community. When it comes to if you’re lesbian and Asian, living in Germany, you can imagine yourself being people of color and also being a woman and also being a sexual minority at the same time. It is not easy. I also want to share a Korean lesbian friend experience. She works in a bar, and she was working out the door because the bar was so crowded, and they had to stop people. When she was doing her job, she was pushed so hard by those who wanted to get in. Those would not act that way with her white colleagues. They did it just because she is Asian, lesbian and people trying to place their anger on her.

**Your queer documentary films have made a notable impact. What about your new projects? Are your new works influenced by the current circumstances?**

I have been talking about it almost all the time in the previous question. So, I have one project going on, featuring the love relationship of Chinese men and Middle Eastern men with intersectionality about migrant Islamic people of color. Also, I want to show sexy, hot, fun, love stories on screen and I want people to enjoy the story while they can. So the script is now in development. I’m also in the process of pitching to different companies. But as I mentioned, it is not easy because of the language abilities and my skin color. I hope after the recent situation people should get more advantageous about it. And a short film talking about racism, loneliness, during the first lockdown in Germany, about queer loneliness, set in April 2020, set in this specific time. I continuously work on a film festival screening series, Queer Asian Film Festival in Berlin this summer. If everything goes OK, we’ll have some outdoor screening and workshops for filmmakers. So I really look forward to moving back to creativity because it has been a very long time. I enjoyed it, but I can’t wait to sit in the cinema or be on set shooting with the other creatives.



Photos courtesy of Melodie Zhao & KKManagement  
A special thanks to Ute Marianne Rost

# Mélodie Zhao



She is a Pianist Composer and  
Conductor that aim to make  
classical music young again

Photo: Cadenza Zhao



**M**élodie Zhao is a Swiss-born pianist and composer. She began studying the piano at age two, and she studied first at the Central Conservatory of Music in Beijing, with Jiaquan Chen until age nine. Then she entered the Geneva Music Conservatory to study with Mayumi Kameda and at 13 the Geneva Music University where she received the Bachelor and Soloist Master degrees at 16 in the class of Pascal Devoyon. She was awarded the Georges Filipinetti and Carola Pajonk prizes for the musician with the highest and most refined musical sensitivity. She then followed her professor to Berlin where she is presently based and obtained a second Master's at the University of Arts. She also received lessons from Paul Badura-Skoda in Paris and Vienna. Mélodie played with major orchestras such as the Moscow Tchaikovsky Symphony, Orchestre de la Suisse Romande, Deutsche Radio Philharmonie, China National, and Shanghai Philharmonic, under the direction of conductors like Vladimir Fedoseyev, Howard Griffiths, Michail Jurowski, Gustav Kuhn, and Muhai Tang. She performed worldwide in prestigious concert halls such as Lincoln Center NYC, Tonhalle Zurich, NCPA Beijing, Victoria Hall Geneva, Théâtre du Châtelet Paris, LAC Lugano, and the festivals of Merano, Budapest, New Ross, Gstaad, Palermo, Valldemossa, Tiroler Festspiele Erl, Davos, etc. She has proven herself to be one of the most talented musicians of her generation throughout her numerous recordings - including Beethoven Complete Sonatas, Tchaikovsky Piano Concertos, Chopin Complete Etudes, Liszt Transcendental Etudes, among others - and international tours.



*Photo: Xiomara Bender*



**I have read that you began studying piano at age two. What are your fondest memories of training to become a musician?**

I believe that I am still training every day – and probably until my very last – to keep myself as close as possible to my deepest musical cohesion. I express myself naturally with music like it’s my first language. Never have I really thought of “becoming a musician” as some kind of task I could strike through on my life’s to-do list. This being said, I am especially grateful for the thrill, the fun, and the exciting challenges that living with and from music inevitably brings.

**How has music enriched your life? What inspired you to pursue a career in music?**

Being on stage always attracted me, ever since I was a little girl. I remember loving to “put on a show” back then at any occasion. It was usually some creative pot-pourris with a mix of singing, dancing, acting, disguising, and story-telling. So I think I chose this path because I loved the stage and music, but also had the luck to have a family and friends that believed in my potential. Music has enriched my earthly experience in so many ways. I’m mostly enthusiastic about instant emotional connexion with people. The transcendence of giving your all during a performance gives my life meaning.



*Photo: Xiomara Bender*



*Mélodie's works include chamber, orchestral and religious music, as well as solo piano pieces where she often brings the virtuosity to a challenging level*

**What are some sacrifices you faced pursuing your passion for music? What have been the greatest challenges of your career so far?**

In my childhood and especially teenage years, the main sacrifice was probably my social life. I spent hours on my piano, and it paid off, but as I entered my adult life, I found myself terribly lost and lonely. I had to dig deep and work hard to find a healthy path again. Career-wise, I'm probably facing right now my greatest challenge so far, which is to bet on bringing out my own new music (introducing new instruments like synths and my voice) and stage concept simultaneously to my career as a classical pianist. Daring to present something drastically new, especially as a classical musician, is scary – but exhilarating.

*Photo: Cadenza Zhao*





Photo: Cadenza Zhao



*bamboo, 100x70cm, 2019*

**You were born in Switzerland, and you have performed in different countries for the love and passion of music. Did traveling influence your way to see life and be inspired?**

Yes. When I travel, I try to discover as much as I can about my destination: its history, language, architecture... I find it fascinating to get to know people with different backgrounds, mentalities, and physiognomies. Actually, foreign landscapes inspired my very first compositions.

**How has the pandemic affected you? What was your reaction when you heard about the rise in anti-Asian hate crime during this period of Covid 19 and lockdown?**

Like everyone in my industry, I had to face countless concert cancellations and postponements. On top of that, a close friend passed away in the early stages of the pandemic in Switzerland, just three days after showing symptoms. It was difficult not to give up, so I fought hard by giving weekly livestream recitals, composing music, and even starting a festival: [www.spectrumfestival.ch](http://www.spectrumfestival.ch)

So I guess my reaction to “it’s over” is “f\* that”!

Racial discrimination is a problem I



Photo: Xiomara Bender





sadly witnessed first-hand already long before COVID. The pandemic outbreak, in my opinion, only exacerbated the issue and brought it to a new scale and visibility. The problem has deep and old roots. When I saw the countless unfair, stigmatizing, and violent actions taken against people who looked like me all over western countries, I knew I couldn't stay silent, not anymore. With my filmmaker sister Cadenza, we are working right now on a project that brings awareness to the issue of racism, especially against East Asians. It will be released in the coming weeks on my YouTube Channel. The project will launch the Swiss Stop Asian Hate movement.

**2021 is definitively a multicultural world. New technologies allow more knowledge and understanding that humans all belong to each other. We have various tools to help us taking action against bias and hate: art, music, movie, literature, etc. Why do you think stereotypes against Asians still exist?**

I believe that anyone judging or condemning an entire group of people by creating or using stereotypes is just choosing the effortless path of ignorance. The stereotypes against Asians often seem to come from Asians' traditions of modesty and respect, falsely interpreted as self-loathe and weakness. I have the conviction that taking proud and non-violent actions to defend our dignity will change things. It might take time, but that day will come. I wish for the Stop Asian Hate movement to bring

awareness and incite each Asian person to stand up for himself over the long term.

**Art creates awareness and imagines a more progressive world than reality. As a musician, what changes do you hope to see? What music can do to prevent and build a common solution against microaggressions based on stereotypes?**

To me, music is the most instantaneous emotion inducer. Rhythm gets into our bodies as instinctively as our heartbeats. Bringing people together is music's nature. I was myself "saved" by music several times, and I know people who abandoned their suicidal thoughts after discovering Beethoven's symphonies. Music is a peaceful and hopeful way to tell stories and deliver messages directly to the heart. A song sung in unison could be as powerful as a thousand prayers.

**Some haters aren't ready to have a conversation, but talking has become a priority. What would you like to tell them? What do you hope they will understand?**

We, Humanity, must defend love together. Because love is the engine of everything. Love is compassion, love is Life. Love can't be fear. I hope that every hateful mind may see that there really isn't an "us and them" or "you and us". There is just a big "us", a big family of imperfect human beings, so similar to one another, yet all unique and interdependent.





Photo: NCPA Beijing



# Jessica Chou

She is a Taiwanese-American photographer  
located between Los Angeles and San Francisco

*Photos courtesy of Jessica Chou*





Jessica is a photographer, born in Taipei, Taiwan, raised in San Gabriel Valley, and based in Los Angeles and San Francisco. She graduated from UCLA with a degree in Middle East History. After graduation, Jessica moves first to New York and then to Taiwan to pursue her photography career. In Asia, she worked on a special book project called “Da Jiang Da Hai 1949” [Big River, Big Sea – Untold Stories of 1949].” From a job as a behind-the-scenes photographer, for a L’Oréal commercial shoot, she gets noticed for her approach with the subjects. The mix of intention and intuition in her portraits brings depth and mystery to her photographs, suggesting life beyond the frame. Since then, her projects have included portraits of people who are changing the world and high-profile celebrities. Jessica strives for honesty and to look at things as they are, without artifice or judgment. The result is something that is at once observant and intimate. From photographing high-profile public figures to exploring changes in the cultural landscape or reporting at the U.S. and Mexico border, what unites her work is her curiosity, empathy, and her ease in shifting between disparate worlds and finding the naturalness in things that do not necessarily belong together.

*Suburban Chinatown is a personal project that Jessica has been working on since 2013*





**How did you get into photography and when did you decide to choose it as a profession?**

As a kid, I used to spend my weekends pouring through my parent's old family photographs. I also loved flipping through magazines such as Sassy and InStyle. I would study these pictures for hours, trying to understand the spirit in the images that were capturing my attention. It wasn't until my senior year in high school did it occur to me that there was someone who was paid to make these images. When I learned there was such a thing as photojournalism, it became very clear to me then what I was going to do with my life. I was very curious about the world and wanted to find a way to engage with it. I wouldn't call myself a photojournalist now, but it opened up a path that's led me here.

**Who has been your biggest influence or source of inspiration as a person and as a creative?**

My late grandmother has been one of the biggest influences in my life. Not just because she cared for me and my sister when my parents were at work, but she was very much her own person in her own right. She grew up in China in the early 1920s and thanks to her mother's pleading, my grandmother was one of the very few girls who got to have an

education. She ended up going on to finish her education at a teacher college and held a stint working as a reporter at a local newspaper in Beijing before getting married. Again, this was quite uncommon during the time. She was a modern woman born at the wrong time.

**What do you love the most about your job? What are the greatest rewards and satisfactions?**

I'm grateful every day that I get to wake up and do what I do. I've always longed to live an interesting and meaningful life - to understand people and to learn what springs their action. I'm never been satisfied until I find an honest, emotional understanding of why we do what we do and photography gives me the chance to explore and express that.

**Can you share with us any meaningful story from backstage of one of your photo sets?**

I think portrait sittings in general, have a very empowering effect. It's an act of seeing and being seen. I think we tend to lose track of who we are as we go through the motions of daily life. Taking a moment to be present and to be noticed gives us the boost that we need to go on. I love that I get to offer and receive this through my work.



George Takei  
Actor  
AARP







*Suburban Chinatown is a personal project that Jessica has been working on since 2013*

### **How has your Asian American identity influenced your work?**

I think this what my project Suburban Chinatown is trying to uncover. I grew up in a very typical suburban experience, but I was also aware that I lived in a bubble - that most places in the US did not have a majority Asian population. I always had this feeling of “same but different” but it was so subtle that it was hard to notice. Suburban Chinatown is my attempt to bring the periphery into focus, to try to see where the mixing of culture, lifestyle, aesthetics, values, and the American dream, California ethos intersect.

**The recent anti-Asian sentiment seems to have been stoked by Covid-19’s response, but it existed long before it. What do you think are the real causes behind these attacks?**

Simply put, Asians have been seen in a dehumanized light for a very long time. There’s an aspect where we’ve been flying under the radar, hoping to get by without being noticed, except that also means we become invisible. Our acceptance has been dictated by the conditions and environment of a given moment. While we’ve been able to open opportunities and fight for recognition for ourselves, it’s painfully clear how unwilling people are to see Asians as full human beings. Covid-19 just became a convenient scapegoat for people to take out their aggression.



Nimo Omar  
Labor Organizer  
WIRED





Words matter, microaggressions are a starting point that could climax in violent acts. Do you feel unsafe during this period?

Absolutely. The insidious and unpredictable nature of it is what makes it unsettling. I worry about myself and my loved ones.

The most vulnerable people were attacked: the elderly and women. Were you surprised?

Why would anyone attack the most vulnerable in our community? How have people found this as an answer to their aggression? It's horrific. This is what I mean about just how dehumanized Asians are seen.

*Jessica was raised in San Gabriel Valley which is home to the largest concentration of Asian-American communities in the United States, primarily Chinese-Americans.*

*Suburban Chinatown is a personal project that Jessica has been working on since 2013*





Trixie Mattel  
Comedian, Drag Queen  
New York Times Magazine







*Suburban Chinatown is a personal project that Jessica has been working on since 2013*

**What can people do to fight racism and anti-Asian hate? What can people do to show their support to a victim of an anti-Asian attack?**

I think uplifting the voices of Asians in various areas in your life - at work, in politics, as creatives - is a key way to support the community. I also think standing with us, especially when attacks happen, makes a big difference in knowing that we are not alone.

**Racism takes a very insidious form against the Asian community, why some Asian families are hesitant to discuss racism at home? What is the hardest part when it comes to communication?**

I know this isn't always the case, but in the environments that I've been around, we were taught to never bring attention to ourselves in this manner. It was considered a pointless pursuit and that we had more immediate problems to focus on. For me, trying to talk about this also means untangling a whole other set of family ties/dynamics that breaks the private and public barriers that we've so carefully put up. It can feel very uncomfortable and messy - I can't blame myself for not throwing myself into this endeavor.



Alicia Garza  
Black Lives Matter Founder  
Guardian Weekend





# Mimi Choi

She is a professional makeup  
artist with a unique creative style

Photos courtesy  
of Mimi Choi





Mimi was born in Macau and immigrated to Canada with her parents in the mid-'90s where she now practices and teaches her craft. In her 20s, she made a change in her life and decide to pursue her creative passions. Before her career as a makeup artist, Mimi was a preschool teacher in Vancouver. Now she is one of Instagram's most sought-after illusion makeup artists. When learning 3-D makeup her teachers were amazed, and everyone was asking "Are you sure you've never done creative makeup before?" Mimi has incredible attention to detail, which allowed her to create intricate and dreaming illusions. Since graduating from Blanche Macdonald Centre in 2014, her pioneering illusionary work has earned international attention and a huge following on social media. Mimi now instructs at Blanche Macdonald and manages various masterclasses and workshops around the globe where she demonstrates her mind-blowing looks. She also freelances as the artistic director for various campaigns and her CV includes collaborations with brands such as Make Up For Ever, MAC, Kryolan, Mehron, UNICEF, Warner Brothers, and Samsung to name a few. Mimi's work has been featured on various international television shows, magazines, music videos, and most notably at the 2019 Met Gala where she created the event's most talked-about look on actor/model Ezra Miller.





**Can you tell us a little about you? When did you first realize you wanted to be a makeup artist and learn 3-D makeup?**

My name is Mimi Choi (@mimles on Instagram) and I am a professional makeup artist known for my illusion looks. I've always been creative and have enjoyed playing with makeup from an early age but I didn't consider the arts a career option until later in my life. After graduating from university, I was a Montessori preschool instructor and while I love working with children, I didn't feel completely fulfilled as I had to act and dress a certain way. As a creative outlet, I found that I would paint my nails and doodle in the evenings. My mother noticed this and encouraged me to pursue my passion and enroll in makeup school which I did at the age of 28. I didn't attempt a creative makeup look until my first Halloween as a makeup student. I decided to try out a cracked face illusion which garnered a lot of positive feedback from my friends and the look gained some attention online. This encouraged me to continue pursuing this style and my portfolio has evolved into what it is today.

**How long does it take to complete a makeup creation? What's the funniest makeup experiment you've ever done? Can you share with us the story behind it?**

My looks can take anywhere between 2 to 10 hours to complete. Usually, I spend another several hour photographing and touching up my images before I post on social media. I often get funny reactions to my makeup especially when I go out in public. I remember one time I was doing a multiple eye look late at night and had ordered food delivery. I forgot that my face was painted and when I answered the door, I could see the terror in the delivery man's eyes. He didn't say anything as he slowly backed away from the door. Since then, I make sure to leave a note for the delivery people to drop the food off at the door.

**Your mind-boggling skills create stunningly realistic illusions. What do you hope to communicate through your creations?**

I don't try to communicate anything specifically with my work. Everyone interprets art in their own way and my aim is for my audience to have a visceral reaction to what they're seeing. If my looks make them feel something – whether it be joy, horror, or confusion – I have achieved my goal.





*She likes sharing and educating. When she is doing her classes it's not just teaching makeup. She likes to talk about her journey, too, because Mimi thinks that young people could find it inspirational that she changed her career and path like she had a second life or another chance in life and that everything worked out.*

**You are a Vancouver-based professional makeup artist. You were born in Macau, which has Portuguese and Chinese cultural influences. How your background influenced your life and your way to be creative?**

Growing up in Macau, I was more academically focused. While I knew I had a creative mind, I didn't really have the outlet to express myself nor was I encouraged to pursue my passion. However, since moving to Canada and becoming a makeup artist, I have





grown to appreciate my hometown more and more every time I return. I am inspired by the contrasts and see beauty in what I once took for granted. The blend of Chinese and European influences in the architecture is so interesting to me as is the cityscape of new and flashy casinos standing next to ancient buildings. I try to use contrasts in my work as well. For example, I like to combine beauty and horror elements in my looks and find

beauty in everyday objects.

**The quarantine and masks changed the routine of many women and for some of them, the relationship with makeup. What about you? How has the pandemic affected your work over the past year?**

Personally, the pandemic has been tough on me as I try to stay home





as much as I can. I used to travel a lot for work and obviously, that has been put on hold due to COVID-19. However, I am thankful that I can work from home and I can be my own model. This has allowed me to continue teaching online classes and creating looks for various campaigns. I am still very busy with work so I am grateful for that. As the world recovers from the pandemic, I am looking forward to trav-

eling and teaching in person again.

**The pandemic has been an eye-opener on a spike in violence against Asians. Are you surprised? What are your thoughts about that?**

I'm not surprised that there is a spike. The way that China has been blamed for the pandemic will naturally result in animosity towards



Asian people. However, what I am surprised about is the severity of the acts of violence. It's particularly sickening for me to hear about how the elderly or those who are unable to defend themselves are targeted.

**Have you, or someone you know ever experienced micro-aggressions or bias? Is there anything you hear more often or that you are tired of hearing?**

Fortunately, I have not experienced microaggressions or biases myself at least to the extent that I can remember. However, I know

that it exists because it is being reported more often – even here in Vancouver where there is a huge Asian population. As I mentioned previously, it is especially difficult for me to hear when an elderly person is targeted. This is further evidence of how cowardly these attackers are.

**Globalization shows that humans shared common knowledge. Why stereotypes against Asians still exist? Why are the highest number of attacks upon women?**

I think that stereotypes against







*“I think the important thing is just to keep evolving and creating new art and just staying happy.”  
- Mimi Choi*

Asians are perpetuated by people who don't know many Asians. People who are exposed to Asian culture or know Asian people tend to be able to have a more informed and valid opinion. Unfortunately, there is still a large population who have not experienced different cultures other than their own and as a result, they form opinions based on the limited information they have. I feel that women are often targeted because we are seen as being an easier target. These attackers are cowards and their victims tend to be people who can't defend themselves.





*Mimi loves to learn something new each time, she constantly pushes herself to do something that's different. She thinks that's how she progressed as an artist.*

**How can people contribute in an effective way to help stop hate crimes against Asians? What is the first step to do?**

I don't think there's a quick and easy way to stop hate crimes. People learn to hate due to misinformation and ignorance and reversing this feeling in them is difficult.

What I think is important is that we educate and have meaningful discussions with people before they learn to hate. By exposing the next generation to different cultures, it gives them the opportunity to make an informed decision and hopefully will eliminate any harmful stereotypes that may develop.







# Jingyi Wang

*Photos courtesy of Jingyi Wang*

She is a surrealist artist specializes  
in oil painting





*Dialogue, Oil on Canvas, 40'' x 48'', 2021*



Jingyi Wang is a visual artist, born and raised in China that currently works and lives in New York City. She graduated from China Central Academy of Fine Arts in 2013, with a BFA degree in painting. She earned her MFA degree from the New York Academy of Art in 2016. Her works had been widely exhibited at Art New York, Sotheby's New York, the Metropolitan Pavilion, Portraits Inc., Panepinto Galleries, X gallery, etc. Her artworks are published in art magazines such as ArtMaze Mag, Acrylicworks5, Creativepaper magazine, Studio Visit magazine, Her works were reported by Major Medias such as The China Press, World Journal, Artron Net and she had a personal interview by New York Lounge in 2019, She was awarded for an artist residency at the Terra Foundation of American Art in Giverny, France. Wang's solo exhibition "The Growing" was opened at the Amerasia Bank Gallery in New York in 2017. Her solo exhibition "Soft Sting" was opened at Times Arts Gallery in New York in 2019.





**Could you tell us a bit about yourself? How did you discover your painting vocation? Who influenced you as a person and as an artist?**

I was born in the Northeast of China. I started painting when I was ten years old. I studied at the China Central Academy of Fine Arts, majoring in oil painting. Later on, I decided to come to New York City for further education and new inspiration. During my graduate study at the New York Academy of Art, I got accepted at a residency and painted in Claude Monet's Garden in Giverny, France, for two weeks. This unforgettable

experience reminded me of the first time I knew Impressionism at the age of fourteen. I saw a great exhibition in Beijing named 'Sunshine & impression'. There were fifty impressionism paintings from Orsay Museum, France. I was attracted by the rich and bright colors and this exhibition influenced me a lot on my future creation. Claude Monet is my first teacher of oil painting. Since then, I have dreamed to be a professional painter. I have been painting my entire life for more than twenty years, it seems like my dream has come true. Being an artist is always challenging. I am lucky to have my





With her unique surrealist painting techniques, she bringing traditional painting into contemporary art





*Solo exhibition installation shot, Four you Gallery*

parents support me. I should say my mother influenced me the most. She was the one who took me to Beijing and introduced Monet to me. She also said, being a kind person is more important than being a great artist.

**What about your beginnings? What were the biggest challenges?**

When I was studying realistic painting at the China Central Academy of Fine Arts, I felt great pressure since my professors and alumni were the most famous contemporary artists in China. I wish I could be as great as them. So I spend a lot of time practicing my painting skills but I did not enjoy it very much. I preferred painting outdoor and being close to nature. However, I am very grateful for this experience because it was helpful for my future art creation. When I no longer pursued superb painting skills, I found real progress in my artwork. I faced different challenges

at different times. The biggest challenge for me now is that, as an artist, I must break through my own paintings and innovate my ideas all the time. I have been trying to find an artistic language of my own.

**I get impressed by your Artist statement: “plant looks more vulnerable than humans but they live without fear”. Can you tell us more about it? Why did you choose the cactus as the main subject of your artworks?**

Once during my outdoor sketching, I saw a plant growing lushly on one side and quietly withering on the other side. It touched me very much. Plants look fragile, but they grow wildly and fearlessly in the wind and rain. I would like to paint nature life, and the cactus is undoubtedly the most representative plant. They are lively and strong. This is also my original intention of painting the cactus



years ago. Of course, my thoughts and emotion about the cactus have changed a lot over the past few years. Cactus remains my main subject, but what I want to express is different. Now the cactus can represent me, my thoughts, my emotions. We all can recognize the traits that cacti represent within ourselves, toughened on the outside and fragile within. The sadly washed-out heart grows up against the wind in boundless loneliness.

**How long does it take to make one of your paintings, from the concept to the final canvas?**

Usually, I complete a painting from the concept to the final canvas within two weeks. I like to paint directly

and quickly. And I hope there is no interruption during the process. Some new ideas may come out during the process so that I will adjust and modify my work while painting. Thus, the time of finishing a work varies from several days to one or two months.

**Does the color palette you use in your artwork reflect the way you see the world? Is it a way to convert negative energy into positive creativity and growth?**

Yes, my creation is quite emotional. The color of my palette naturally reflects my mood during the creative process. During the pandemic in 2020, loneliness, struggle, desire, strength, and restlessness appeared in my paintings. When my mood was

*Poking, Oil on Canvas, 58"x 72", 2021*







blue, my paintings were in a blue tone, too. Although a self-admitting “pessimist,” I still look for “hope in despair.” I believe artists can transmit positive energy. Although sometimes we are in a depressing environment, we still have hopeful feelings towards the world. How can people find a pure space in mind in this anxious reality? I wish they could see the future, the hope, and the humor in my works.

**You have moved from China to the States. How much has New York changed, compared to when you first arrived? How has life changed for Asian people since the outbreak of the pandemic?**

I moved to New York in 2014. In the past six years, I didn't feel it has changed much, except that the new WTC site was completed. I was



*Don't be Sad, Oil on panel, 10" x 8", 2020*



amazed by the diversity of New York City, where I have met artists from all over the world. But many changes took place in 2020. New York became unfamiliar to me in 2020. Many restaurants and galleries were closed or relocated permanently during the pandemic. There were Asian attacks and insults more than ever. I was afraid to go out at the beginning of the pandemic. I even took pepper

spray and alarms with me when I went out. I hope New York will return to normal soon.

**New York is a world symbol of freedom. It is difficult to believe that many attacks rise in that city. Are you surprised? Are your family and friends in China worried for you?**

Yes, New York was a very inclusive



Growing, Oil on Canvas, 42" x 35", 2020



and open city. I feel sad and anxious that there were many attacks on people of color because of the pandemic and hatred. For the moment, New York is not what it used to be. But we also had Stop Asian Hate parades and events. Everyone was making efforts to fight for equality and eliminate discrimination. I also participated in several art events. My family is in China. They were apprehensive about my safety so they told me some precautions for self-defense.

**Even the smallest things can affect and add up to make changes. How to come closer together and learn to work toward common goals and stop the spread of bias and hate? Can art be a tool for making this change?**

Yes. Artists can make an effort to speak for ethnic minorities through art exhibitions, eliminate racial discrimination and avoid violence. Art is also a tool to heal the soul. During the pandemic, we have seen artists



# *In her solo ‘Natural Social Distancing’ at Four You Gallery, the cacti take anthropomorphic form*



from all over the world share and create works of art, bringing wordless comfort and support to people. It is not as needed as access to health care and security daily, but art shows its important side when everyone is on the verge of extreme collapse, depression, and panic. Art can also give people the courage to face the future. I have participated in three exhibitions so far in 2021, two of which revolve around the theme of anti-discrimination. PARALLELS & PERIPHERIES curated by Larry Os-

*Zoom Happy Hour*  
Oil on Canvas, 46"x58", 2021

sei-Mensah and The Push exhibition organized by The Push group. The other one is my solo exhibition "Natural Social Distancing" at Four You Gallery. It discusses the relationship between humans and nature. We are all natural beings, we are created equal.



*Photos courtesy of Tina Fung & Space Objekt*

# Tina Fung

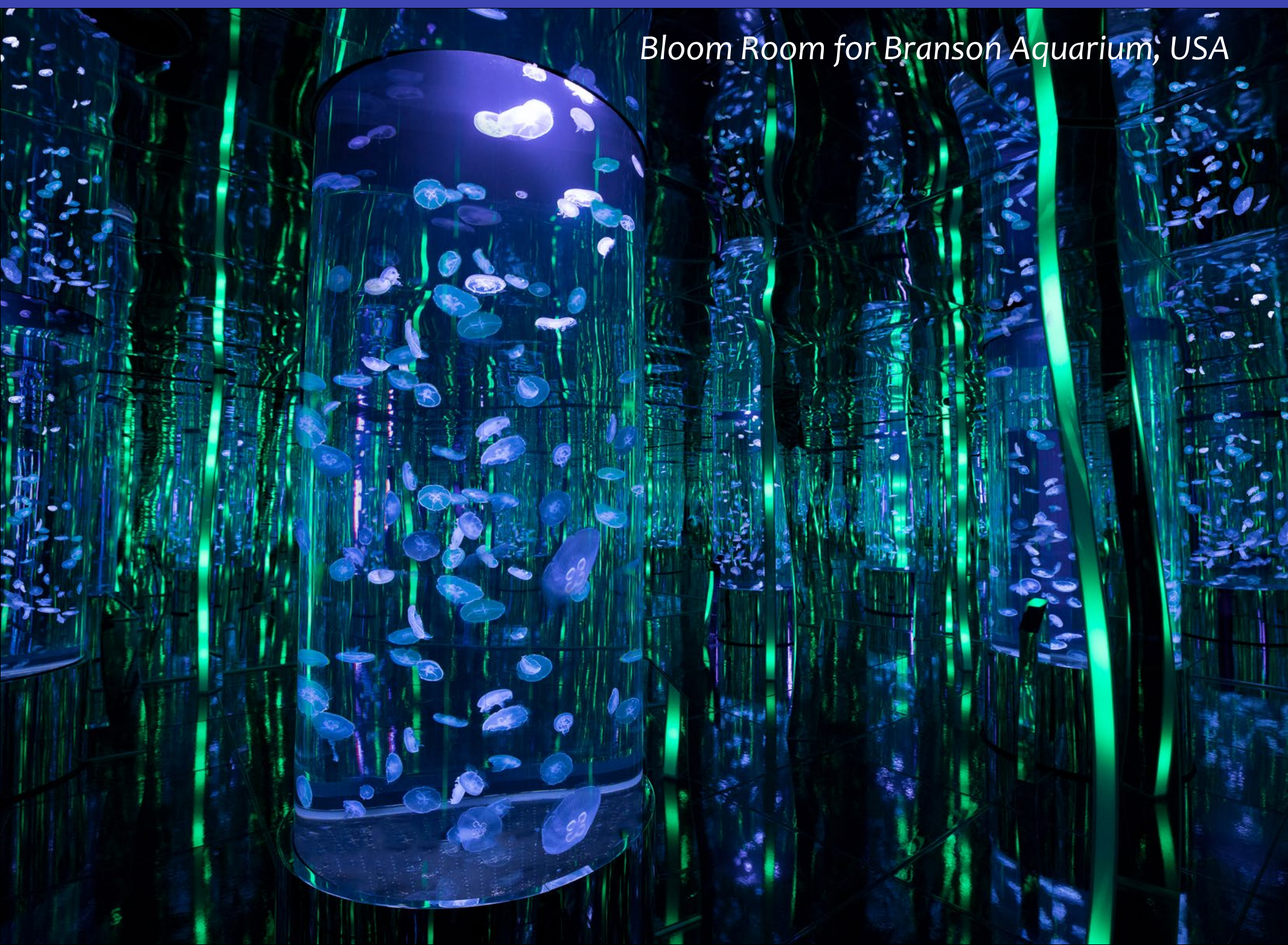
She is a multidisciplinary artist  
and set designer



*Photograph by STUDIO PERIPHERY*



**T**ina Fung is a multidisciplinary artist and designer that shifted to set design, born and raised in Denmark. She lived in London, where she got a Bachelor's and Master's Degree in Interior and Spatial Design from a leading British art and design institution Chelsea College of Art & Design, University of the Arts. Tina has collected more than a decade of working experience in Copenhagen, London, and Singapore. She co-founded Space Objekt with Ash Razaque. Space Objekt is a creative design studio focusing on creating art installations for both the commercial and arts sectors. Tina is the principal set designer and artist of the studio. Highlights of Tina's vast portfolio under the auspices of Space Objekt include art installations for internationally known events such as Summer Well Festival in Romania, Singapore Art Week, and Ultra Music Festival. Her experiential set design and installations extend to the lifestyle sector as well, having collaborated with lifestyle brands such as Gucci, Sephora, Adidas, and Aesop. Tina has even diversified into film set production. She has worked on commercials for Universal Studios Singapore and worked with personalities including filmmaker Jacky Lee, as well as singer-songwriter Charlie Lim and EDM wunderkind Jasmine Sokko. Tina is also a TEDx speaker who has shared her ideas about the importance of shareable art through social media platforms and has conducted a masterclass on exploring the creative process and applying it in this fast-changing, new media world.



*Bloom Room for Branson Aquarium, USA*





*Gucci Gothic for Gucci*

What's the story behind your motivation to become an artist and set designer? Who influenced you as a person and as a creative?

My motivation to become a designer/artist really came from a host of influences growing up. I was always interested in making things and attended several afterschool programs as a kid. Looking back, these were all arts-related. From art, music to dance, you name it. All my teachers/mentors influenced me as a creative person. My parents taught me the value of hard work ethics.

*Tina learned how to connect people with spaces and at the same time how to evoke a welcoming sense of place where communities can thrive*



**Why did you choose to move to Singapore? Can you tell us how you started Space Objekt?**

My move to Singapore was very spontaneous. An opportunity for a role at an interior design studio landed and I decided to have a go at it. Having only lived in Europe until the point where I moved, I saw it as a good opportunity to explore Asia, and Singapore seemed like a good “Asia for beginners” so to say. Establishing Space Objekt happened very organically. Again, this wasn’t planned. I hate planning too far ahead, and tend to live in a very organic way. I have a “See where things go” approach to life. I started getting more enquiries for installation commissions from the government and commercial sectors, and so it only made sense to incorporate a company.

**What are the main challenges in your profession? What are the greatest satisfactions?**

Some of the main challenges I face include the fast turnarounds expected from clients; especially in Asia. As communication and technology are developing and constantly speeding up, we are becoming more connected in a faster way than ever. The design process still requires time, and I strongly believe that research, reflection, and investigation is a critical part of the process that requires time. My greatest satisfaction is going through the process from start

to finish. Seeing my “big idea” unravel and executed in its entirety on-site and how audiences engage with the work excites me.

**Can you share with us any meaningful story behind one of your work Projects?**

My installation Harmony sits close to my heart. We were commissioned by Sentosa to create an installation. The brief was very open, and so this meant that we had a blank canvas to work with. I wanted to create an installation that was recognized through form, a silhouette of a heart-shaped hand. I just wanted to share the love and it was humbling to see how everyone shared their love through mimicking the shape of the heart using their hands. Our studio aspires to spark joy through our work, be it small-scale props, immersive larger-than-life installations, or even interior design. When art thrives, art grows. When art grows, it inspires, making it relevant to today.



You are originally from Copenhagen, you were trained in London, and you are currently based in Singapore. Which were the biggest advantages, of living in different parts of the world?

The biggest advantage of living in different parts of the world for me was being able to step out of my comfort zone, in return helping me grow personally and professionally. The best part is having friends all over the world.

How much has the Coronavirus pandemic affected your work?

It affected our work very much. We had some really great projects lined up in 2020 in countries I've never visited before, and I was really looking forward to these. Since we work on a lot of events-based installations, these have been canceled or postponed. Contractors have been affected greatly which meant that manpower has been cut. With less manpower, affecting the typical deliverable timelines. On the flip side, the pandemic has also taught me



*Shades Of Self. Photo by Irving Neil Kwok*









how to work remotely which we have done successfully for our overseas projects in the US for Branson Aquarium, and another one we are working on in Los Angeles.

**What was your reaction when you first heard about the rise in Asian hate crimes?**

First reaction: 1. We can't let the fear get to us. 2. I'm not surprised.

**Anti-Asian racism, violent crimes, and assaults are on the rise in the U.S.A. Many people in the E.U. talk about constant passive-aggressive racism. Have you or someone you know ever been the subject of microaggression or bias?**

Yes, throughout my upbringing in Europe and also living in Singapore.

*Labradorescence,  
Summerwell Festival, Romania  
by Tina Fung X Reza Hasni*

**Space Objekt**, cofounded by Tina Fung and Ash Razaque, is a Singapore-based boutique design studio that is reshaping the understanding of built environments and reimagining spatial experiences. Established with a collective vision of making art accessible to all. Space Objekt aspires to spark joy through their work, be it small-scale props, immersive larger-than-life installations, or even interior design. When art thrives, art grows. Tina and Ash hope to redefine spaces and connect audiences with the world through this new visual language.



*Mahkota, photo by atsusingapore*



# *Tina's ethnic roots are from Hong Kong and the Philippines.*

Xenophobia and rental racism are subtle but they exist in Singapore despite being a multicultural society. Having experienced firsthand during my apartment hunting time here, many of our enquiries were rejected due to my partner's race. In the end, we managed to rent from a diversity-friendly landlord.

**Some people don't consider anti-Asian racism a problem that needs to be addressed. Increased awareness about these issues could turn the tide. How to prompt and act for a more impactful change?**

Any type of discrimination needs to be addressed in order to change the way society behaves for the future of our well-being and younger generations. I think social media is a great platform to a certain extent. It is the first step and also the most entry-level form of advocacy; which is very present now. Remember that Anti-racism is not a hashtag. You can share a post on Instagram, but you're not really doing all the work. Be mindful, be kind. Donate or volunteer to community groups to help raise Asian groups like artists, activists to speak up.



*Photos courtesy of Si Jie Loo*

# Si Jie Loo

She is inspired in capturing the essence of  
humanity with Chinese Ink





**S**i Jie Loo is a Malaysian-Chinese artist who lives and works in Providence, RI, United States. Si Jie studied under the tutorship of Malaysian master ink painter Dr. Cheah Thien Soong. She received honors in Studio Art at Dartmouth College in 2014. After graduating she returned to Malaysia and traveled to China on a travel grant to “merge” her western art education with her Chinese traditional roots in Calligraphy and Ink Painting. As an artist in the diaspora, she is regularly on the move between places, cultures, music genres, and languages. Her practice constantly incorporates new influences and her pieces honor the process of spontaneous, intuitive painting combined with a thoughtful balancing act of ink and colors. She traversed the Tibetan plateau and the Silk Road in Northeast China, reflecting this journey in the exhibit Physical Meditation, held at UNESCO heritage site Penang, Malaysia in January 2018.

*She is an eclectic artist with a unique ability to translate cultures visually, whose work reflects her roots in the Chinese diaspora*



*Ink paintings on xuan paper done during the pandemic*



**Can you tell us a bit about yourself?**

I am a Malaysian-Chinese artist who grew up dancing, drumming, and drawing. From Russian ballet, Chinese dulcimer to African hand drums, I am a multi-disciplinary artist who absorbs and expresses herself through a wide array of art forms. My curiosity and tenacity have led me to study and live in Norway, Thailand, Morocco, Spain, and currently the United States.

**Have you always had clear your career as an artist since your childhood?**

No. I was the studious type where my ambition was to explore the world beyond my country. I worked backward by following the footsteps of the seniors ahead of my class to ace in sports, extra-curricular activities, and my grades so that I can get a scholarship to study abroad. However, I have been very artistic since I was very young! Unbeknownst to me, I would use the power of art to rediscover my roots and my traditions when I was studying abroad.

**What motivated you to study calligraphy and ink?**

When I was in my final year at Dartmouth College completing my studio art major, I noticed that I am

very well-versed with water-based painting techniques compared to my peers (we were only taught oil painting techniques in college). I realized my experience of learning calligraphy and watercolor since I was a child has stuck with me, and it is a 'new' tool for me to express myself artistically. My graduation thesis was called "Swirling Spirit", an installation of circular markmakings in ink, natural dye, and watercolor on textile, paying homage to my Chinese traditions of calligraphy and ink. Since then I have continued to dive deeper into the art of calligraphy and ink.

**You combine different elements in your artworks: Chinese ink painting techniques, traces of the diaspora, and a culture constantly on the move. How do you find the balance between tradition and innovation?**

A musician once told me that there is no tradition without the artist. For a traditional art form to continue, it must go through the artist who is the vessel, who will then reinterpret and express the traditions in his/her unique way. Traditions, too, have always been moving and changing because of the people practicing them at different times.





**What do you hope to communicate with your art?**

I hope to pay homage with my art to ancient philosophers and artists, whose wisdom has influenced generations after them. I am not complete without my past, present and future. I aspire to create truthfully and authentically and hopefully my art can touch other souls.

**You studied and lived in Norway, Thailand, Morocco, Spain, and now the United States. What life obstacles have traveling helped you strengthen? How did these experiences have enriched your way of creating art?**

My travels have helped me gain wisdom, courage, and confidence

in my quest of discovering and expressing myself. While most see differences, I see one humanity with beautiful rituals singing the same prayers and praises for beauty, nature, and the cycle of life. My art aims to express that borderless beauty and passion of humanity.

**Can you share with us some meaningful memory from your journey through the Tibetan plateau and the Silk Road in Northeast China?**

I was utterly taken by the beautiful sacred landscape of the Tibetan plateau, the Gobi desert, the 1600-year-old Buddhist cave paintings, and the devotees at the monastery. I felt the vastness and power of sacred landscapes that I made a whole body of work that is





my solo exhibition 'Physical Meditation' when I returned.

**Anti-Asian hate is not new. Were you surprised by this violence against Asian Americans? What are your feelings during this period?**

I have studied the history of Asians in the Americas all the way back to the Gold Rush period, so I am not surprised by the violence against Asian Americans that persists today. While feeling upset, I was also very motivated by the strong voices of Asian people coming together to fight this discrimination.

*Si Jie's artistic practice draws from traditional Chinese ink painting techniques, and she frequently ventures on art pilgrimages for inspiration from legendary, ancient locations throughout China.*





*Si Jie seeks out her  
muses in museum  
collections, sacred  
landscapes, folk art  
and employs music,  
dance, calligraphy,  
and ink into her  
artwork.*

**If hate is a virus, is there any vaccine? Do you think art can help people to fight bias and hate?**

Art is very powerful when done right in eliciting empathy and bridging gaps and misunderstanding. We are not that different after all as we are all human. The Poems and stories by MacArthur Genius Ocean Vuong have been very healing to me at this time.

**The U.S. celebrates May as Asian Pacific American Heritage Month. Do you believe that this month is a concrete reminder that diversity strengthens? Do Asians have real equal opportunity?**

This month is a real platform to highlight and showcase how much we have come and how much further we have to go to achieve real equity. It is a time of reflection against the backdrop of a global pandemic. We have to commit ourselves to work towards equity however long it takes within our field of expertise, in my case, through my voice, my art, my stories.





PLANET CHINA 11 - Celebrating women who push boundaries. Muna Tseng, Shu Lea Cheang, Nona Mock Wyman, Elaine Yan Ling Ng, JuJu Chan Szeto, Shirley Dong, Siu Tin Chi, Tella Chen, Michelle Hong, Denise Huang, Chen Li, Denise Tam, Shuling Guo, Zoie Lam, Chia-Chi Yu, Zihan Yang



PLANET CHINA 10 - Liu Bolin, Zhang Chong, Janice Wong, Alice Poon, Huichi Chiu, Jiannan Wu, Yulong Lli, Heng Yue, Jumping Goat, Katherine Lee



PLANET CHINA 9 - Celebrating women who push boundaries. Li Jingmei, Sissi Chao, Jill Tang, Xing Danwen, Shirley Ying Han, Echo He, Xia Jia, Xue Mo, Meng Du, PeiJu Chien-Pott, Jiayu Liu, Qu Lan, Tiffany Chan, Xiong Jingnan, Gia Wang, Chen Jie



PLANET CHINA 8 - Guobing Yang, RongRong & Inri, Hilda Shen, Zhang Bo, Zhang Chong, Wang Wen, Chen Donfan, Gan Jianyu, Webson Ji, Frode Z. Olsen, Yale Yuan Shifu



PLANET CHINA 7 - Matt Chen, Ken Chan, May Chow, Li Dong, Yu Bo, Jeremy Pang, Taozi, Michelle Lau, Cherry Li, Lee Xin Li, Piero Kuang Sung Ling



PLANET CHINA 6 - Interviews with Hao Wu, Badiucan, Margaret Sun, Elsbeth Von Paridon, Yafei Qi, Eric Fish, Zhang Yang, Hannah Li, Song Wen, Michael Pettis





PLANET CHINA 5 – Interviews with The Chinese LGBTQ community in Mainland China, Hong Kong, Taiwan and abroad. Interviews with Helen Zia, Joanne Leung, Shanghai Pride, Beijing LGBT Center, PFLAG China, Lin Zhi-peng (No. 223), Simon Chung, Lucie Liu, Chen Chen, Lin Junliang.



PLANET CHINA 4 – Interviews with Zhang Huan, Manya Koetse, Jeremy Tiang, Michael Standaert, Rebecca F. Kuang, Lisk Feng, Herman Lee, GuiGui SuiSui, Lance Crayon



PLANET CHINA 3 – Interviews with Wang Xiaoshuai, Stefano Boeri, Li Wei, Hui He, Yan Hua Wang, Boris Wilensky, Hua Dong [Re-Tros], He Sen, Ming Youxu, Josh Summers



PLANET CHINA 2 – Celebrating women who push boundaries. Interviews with Anita Wong, Helen Feng, Zhuo Dan Ting, Min Liu, Qin Leng, Thierry Chow, Tang Min, Yang Ruiqi, Augusta Xu-Holland, Chiara Ye, Matina Cheung, Heaney McCollum, Elle Lee



PLANET CHINA 1 – Interviews with Jia Zhangke, Daniel Lee Postaer, William L. Gibson and Paul Bruthiaux, Robert G. Price, Shadow Chen, Guoke, Chi Wang, Ben Randall, Kevin Tallon, Duran Levinson



CHINA SUBURBIA– From urban villages to ghost cities: snapshots of suburban life in Kunming's urban villages.





# China Under Ground