

At first glance,

a collection of stories about children's games, about humans with morphing animal heads and about old Celtic myths may seem to have nothing in common. But a closer look at them reveals the power of comics as a storytelling medium; all these stories address issues that affect us in a globalised, interdependent world.

ASEF initiated the *Lingua Comica* programme in 2006, as a way of promoting cultural dialogue and mutual understanding through a format that is accessible to all. Since then, a total of three artistic residencies were held in Singapore, in the UK and in Japan, which brought together over 60 artists from Asia and Europe. On these occasions, participants were able to share their experiences and exchange their perspectives on different global issues that touch their lives. The artists were then asked to work together to create new stories of 'universal' value, covering topics such as migration, the social impact of financial crises, global warming and environment.

Despite their language and cultural differences, participants have bonded instinctively as fellow artists, while teaming up on common projects that dealt with topics close to their hearts. The ties they have forged during the *Lingua Comica* programme remain strong to this day, with many of them continuing their collaborations long after their residencies were over.

The results of these collaborations have been presented at important comics related venues and exhibitions, including the London International Comics Festival (COMICA) in the UK;

the Kyoto International Manga Museum in Japan; and the 12th Bucheon International Comics Festival (BICOFF) in Korea. A number of them were also featured in premier comics and gaming magazines, such as the Malaysian magazine *Gempak*.

This publication *Lingua Comica Reloaded* is part of a publication series which includes two previous *Lingua Comica* editions, namely *Lingua Comica: Graphic Novels from Asia and Europe* and *Lingua Comica: Go Home!*

This latest edition presents the works of 13 *Lingua Comica* alumni who were invited to reconnect and to further their collaboration through online exchanges. The ideas for these new stories have therefore been developed across geographical distances and time differences. Through this innovative approach, the group of Asian and European artists has managed to sustain their dialogue and their common passion to carry out this project.

A passionate reader of comics myself, I have always been inspired by the beauty and imagination of graphic tales, which are able to transport readers to a different world. Comics and graphic novels have the power to instil curiosity for the lives and experiences of the other. And in doing so, readers often realise that the other is not so different from us after all!

My hope is that the stories of this *Lingua Comica* edition will be able to show you something from the other that can capture and inspire you as well.

To “reload” means:

to have something more to give; to be restored with highly-charged energy, ready to be released for a second shot. In the information age, this word also means: to be refreshed with content for viewing and sharing, with the expectation of something current and meaningful. It is this creative energy and curiosity that the Asia-Europe Foundation (ASEF) sought to harness with *Lingua Comica Reloaded*, the most recent project of its *Lingua Comica* programme.

Since 2006, the *Lingua Comica* programme has actively promoted cultural dialogue through the platform of comics and graphic novels, a universal and popular storytelling medium. *Lingua Comica* residencies were organised in Singapore (2006), London (2007) and Kyoto (2008), bringing together over 60 artists from countries taking part in the Asia-Europe Meeting (ASEM). These artists met and put together their imagination and creativity, while collaborating on a wide spectrum of comic works.

After these residencies, the *Lingua Comica* alumni network showed untapped creative potential. Therefore, ASEF launched a new call for proposals for follow-up collaborations in April 2009. The follow-up project titled *Lingua Comica Reloaded* created another opportunity for creative co-productions, engaging successful past participants to focus this time on a few selected themes.

The goals of *Lingua Comica Reloaded* were threefold: first, to promote the building of new relationships among *Lingua Comica* alumni, based on their common ideas and aspirations; second, to support emerging comic artists in their professional development; and thirdly, to foster the production of new comics and graphic novels addressing issues relevant to both Asia and Europe.

The publication you hold in your hands is the final outcome of this project, documenting the artists' work and creative process. Through their stories, you will hear their voices in conversation as they speak about their social backgrounds, their cultural values, their passions and their concerns.

These stories are culturally specific in style and content. And yet, through their brilliant humour and graphical expression, they allow people with different backgrounds to grasp their emotional meanings and socio-political insights. It is a compelling testament to the role that comics and graphic novels can play in promoting intercultural dialogue.

Wires*

Nele Bronner (Germany), Pier Gajewski (France) and Faezal Muniran (Malaysia)

Three different portrayals show the artists' ambivalent perspectives on the incredible impact of globalisation on their societies. Through these stories, the artists reveal their awareness of how "everything is connected and influenced by everything else".

Numbers

Titus Ackermann (Germany), Matei Branea (Romania), Tsuyoshi Ogawa (Japan) and Budi Wijaya (Indonesia)

A four-layered compilation of narratives based on abstract numbers, which reflects the artists' reflection on the global economic downturn and its possible effects on the 'common people' in each of their societies.

Play!

Amélie Clément (France) and Rommel Joson (Philippines)

The stories reflect an in-depth exploration of children's games, which emphasises the cultural aspects of the act of 'playing' in the context of different societies. The artists address the role of 'pretending' in a child's development, showing how children's games can be a social and cultural mirror of adult concerns.

The Salmon of Knowledge

Kim Dae-Joong (Korea) and Tanitoc (France)

A tale inspired by Celtic mythology which infuses contemporary comics with the universal appeal of traditional myths. The story emphasises the importance of old values, centred on wisdom and knowledge, over the power of the superheroes' 'muscle' shown in today's comics.

The impact that Reloaded has had on the artists' creative and professional development should not be underestimated. The project has fostered different types of collaborations and built unexpected connections within the *Lingua Comica* network. For example, Amélie and Rommel had never met before interacting for their project *Play!*. They connected thanks to their common background as *Lingua Comica* alumni. On the other hand, artists like Budi and Matei had worked together in *Lingua Comica 3*, and then included Tsuyoshi and Titus along for this second leg of collaboration for the project *Numbers*.

Through these long-term approaches, ASEF succeeded in creating a platform with cascading effects. The artists were given the time and space to interact and innovate, while different publishers, editors and art organisations were encouraged to work together to support their work.

Finally, the *Lingua Comica* publication series allowed the sharing of these experiences with a wider audience. As such, ASEF's initiative goes well beyond that of a one-off project or event, to create a sustainable network that encourages further meetings and exchanges. Through the powerful and creative medium of comics and graphic tales, ASEF aims to promote another way to bring people closer together and encourage them to reflect on their common humanity.

*Wires** is a collaborative project between Nele Brönnner from Germany, Pier Gajewski from France and Faezal Muniran from Malaysia. The artists met for the first time as participants of *Lingua Comica 3*, a project to promote cross-cultural collaborations among comic artists in Asia and Europe, organised by ASEF in 2008.

Part of the programme involved an intensive eight-day workshop held at a beautiful mountain retreat in Kyoto, Japan. Here, the artists found mutually recognisable links in their artistic sensibilities and world-views. Out of this stimulating meeting, they decided to extend their creative exploration by collaborating online. In 2009, through ASEF's *Lingua Comica Reloaded* project, they were able to push their initial concept further.

The title of the project, *Wires**, conveys the interconnected nature of their different stories, where each artist spins his creative contribution according to his own country and socio-political context. The concept of *Wires** also highlights the methodology through which the project was conducted. It refers to the invisible lines that carry messages from one locality to the other through blogging, email, mail, and mobile communication – the so-called 'existential hardware' of the comic.

*Wires** shows us that it is possible to create collective poetic action and to achieve tight, intimate connections despite geographical distances and cultural differences. Such was the artists' creative process. They found ways of being physically far, and yet feeling psychologically near to each other, as they developed their individual stories and characters, while in their own daily rhythms. In this way, *Wires** demonstrates how communication can transform the nature of international social links.

The stories mix fantasy and prophecy, like science fiction, and tell of reality-bending narratives interconnected through hidden conjunctions and meanings. They express personal perspectives of global issues that explore various implications of globalization: issues such as the value of an individual in an economically-driven world; the role of culture and poetic action as a way of preserving independent thought; and the impact of the worldwide obsession with technology on the lives of individuals.

Through the process of their collaboration and the stories of the head-changing characters that ensue from it, the artists artistically act out the premise that 'everything is connected and influenced everything else', so as to meditate on the ambivalent nature of globalisation.

WIRES*

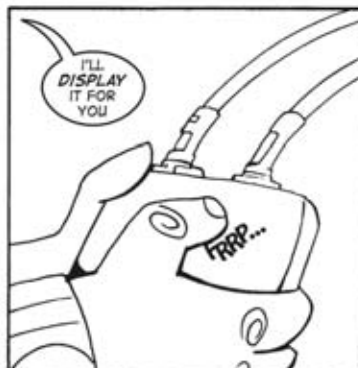
by Faezal Muniran



























WIRES*

by PieR Gajewski





THIS IS *PARIS* AND MY NAME IS LEO, AKA *LEO THE CLEANER*... BUT EVEN THIS I'M NOT SURE ABOUT ANYMORE...



EVERYTHING USED TO BE SIMPLE:
WAKING UP AT 6:48, THEN TAKING THE 342
AIR-NAVETTE AT 7:23 TILL THE *T.E.* STOP.



EVERYDAY TRAVELLING WITH THE SAME
PEOPLE. EVEN IF THEY *CHANGE THEIR*
HEADS I STILL KNOW IT'S THEM.



WE NEVER TALK TO EACH OTHER... WE'RE TOO ABSORBED BY OUR *P-SCREEN*, *BRAIN PHONES* OR OUR PERSONNAL *WHATEVER!*



I WORK AT THE EIFFEL TOWER ANTENNA. NO ONE KNOWS WHERE IT COMES FROM NOT EVEN WHAT AN "EIFFEL" IS.



A LONG TIME AGO, WE ALL DECIDED TO *STOP* QUESTIONING OURSELVES. FAR TOO COMPLEX...



ONLY ONE MOJO REMAINS:
*ONE WORLD,
ONE THINKING!*





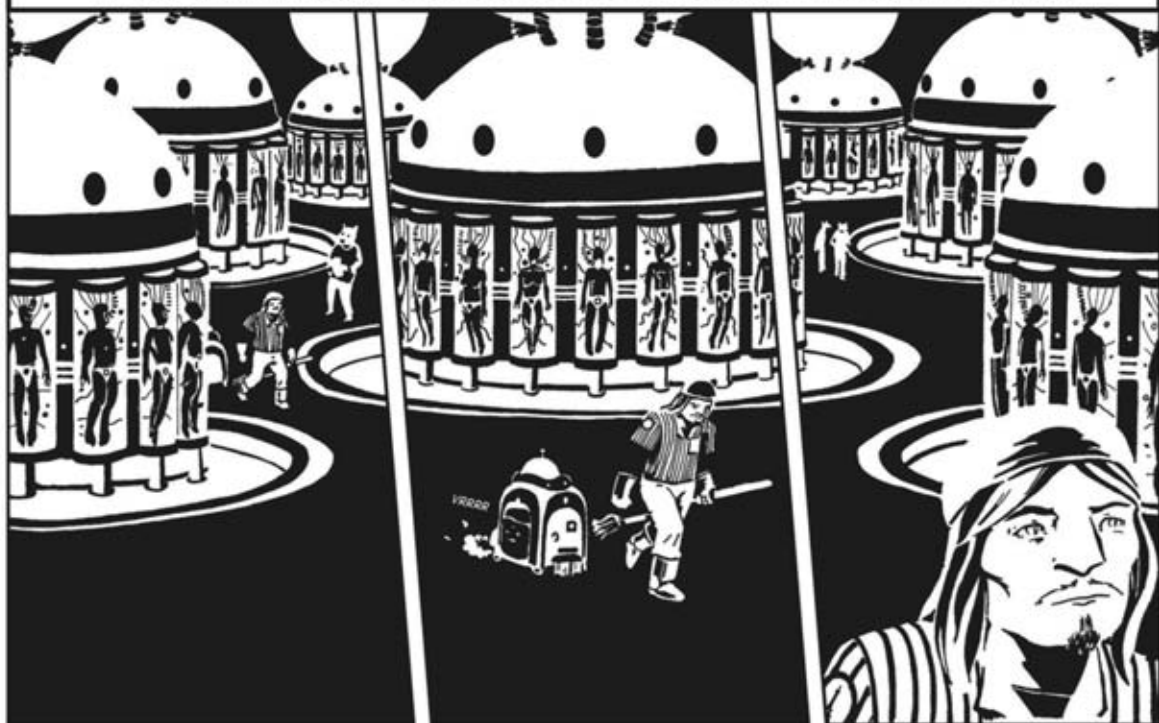
THIS IS THE
KNOWLEDGE MASTER.

HE IS ONE OF THE LAST
GIANT ELEPHANTS. HE
RECEIVES MILLIONS OF
IDEAS AND HE CHOOSES
WHICH ONE IS THE BEST
FOR THE WORLD. ONE
WORLD, ONE THINKING.

I USED TO FIND HIM
SO BEAUTIFUL...



I WORK IN THE CLEANING DEPARTMENT. WITH MY FRIEND **MUFFIN**, WE'RE IN CHARGE OF THE "ARTIST ROOM" 0011. HE'S MY ONLY FRIEND. I TELL HIM EVERYTHING.



JUST IN THIS ROOM ALONE, THERE ARE MILLIONS OF BRAINS ALL **LINKED TOGETHER** IN A SUPER VIRTUAL BRAIN. I USED TO BE ONE OF THEM.



ALL THEIR IDEAS FOR A BETTER WORLD GO TO **THE KNOWLEDGE MASTER**: ONE WORLD, ONE THINKING.



THIS MORNING, LIKE EVERYDAY, I WAS WORKING. I WAS HAVING A HARD TIME WITH A STRANGE STAIN... WHEN IT ALL STARTED.













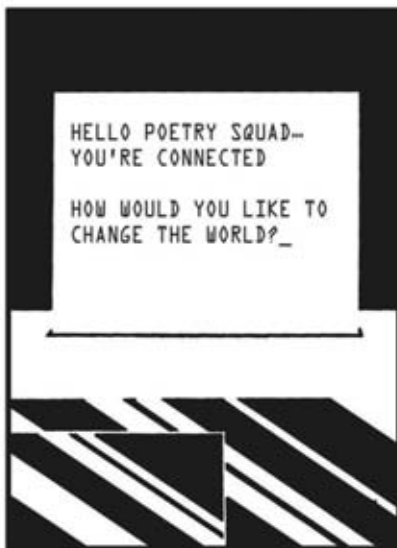




NAMED AFTER ITS DESIGNER,
GUSTAVE EIFFEL, THE TOWER
WAS BUILT FOR THE 1889
WORLD'S FAIR.

IN 2089,
STEVE CASTOR
DESTROYED AND
REBUILT IT
TOTALLY.







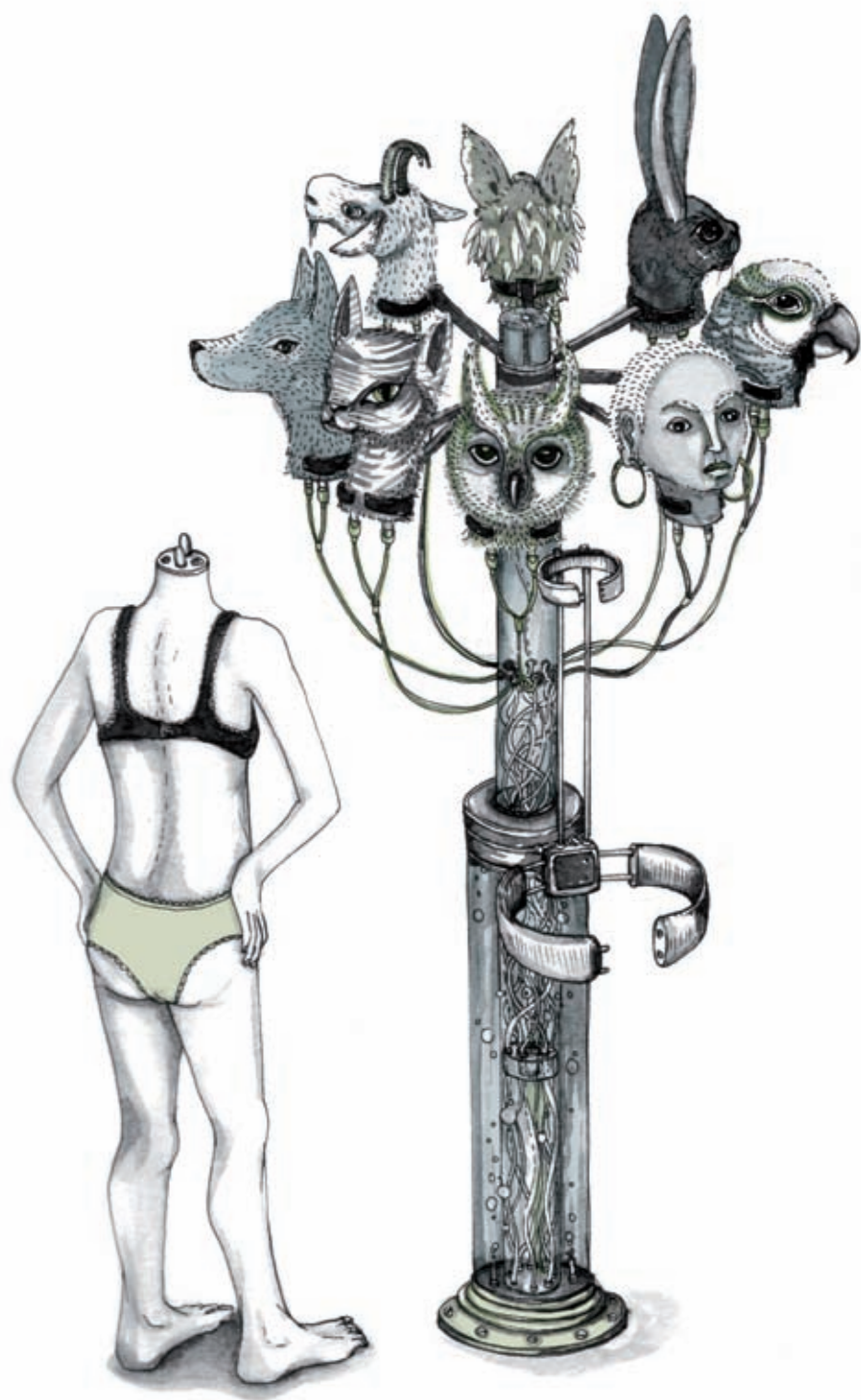
FIN?_

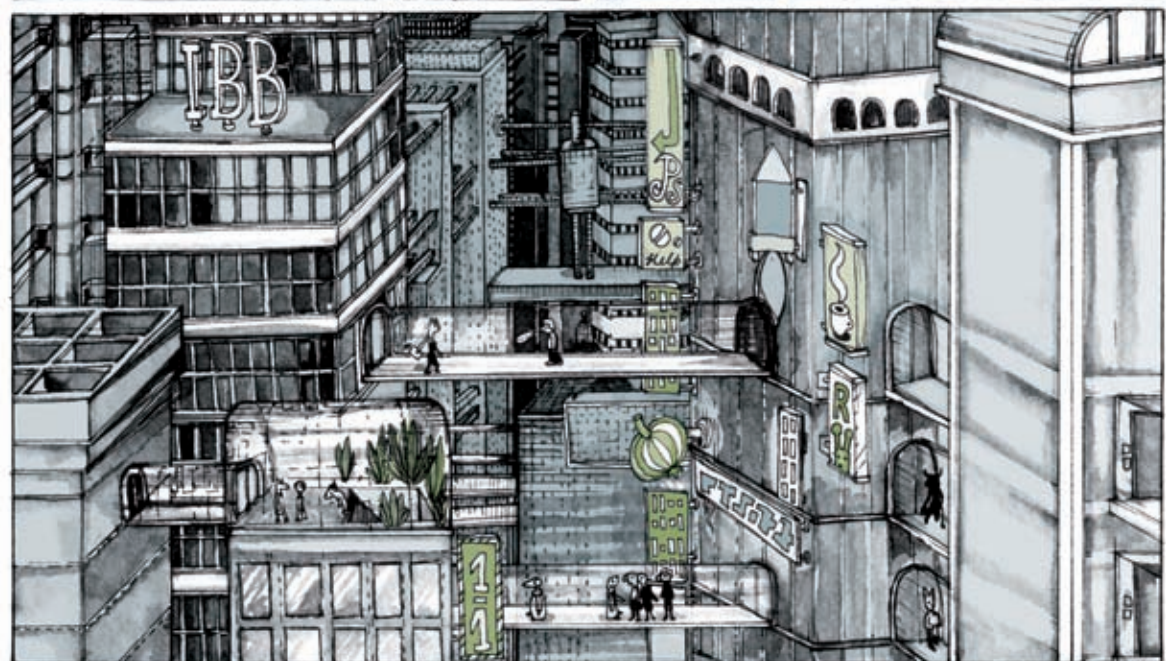
WIRES*

by Nele Brönnner



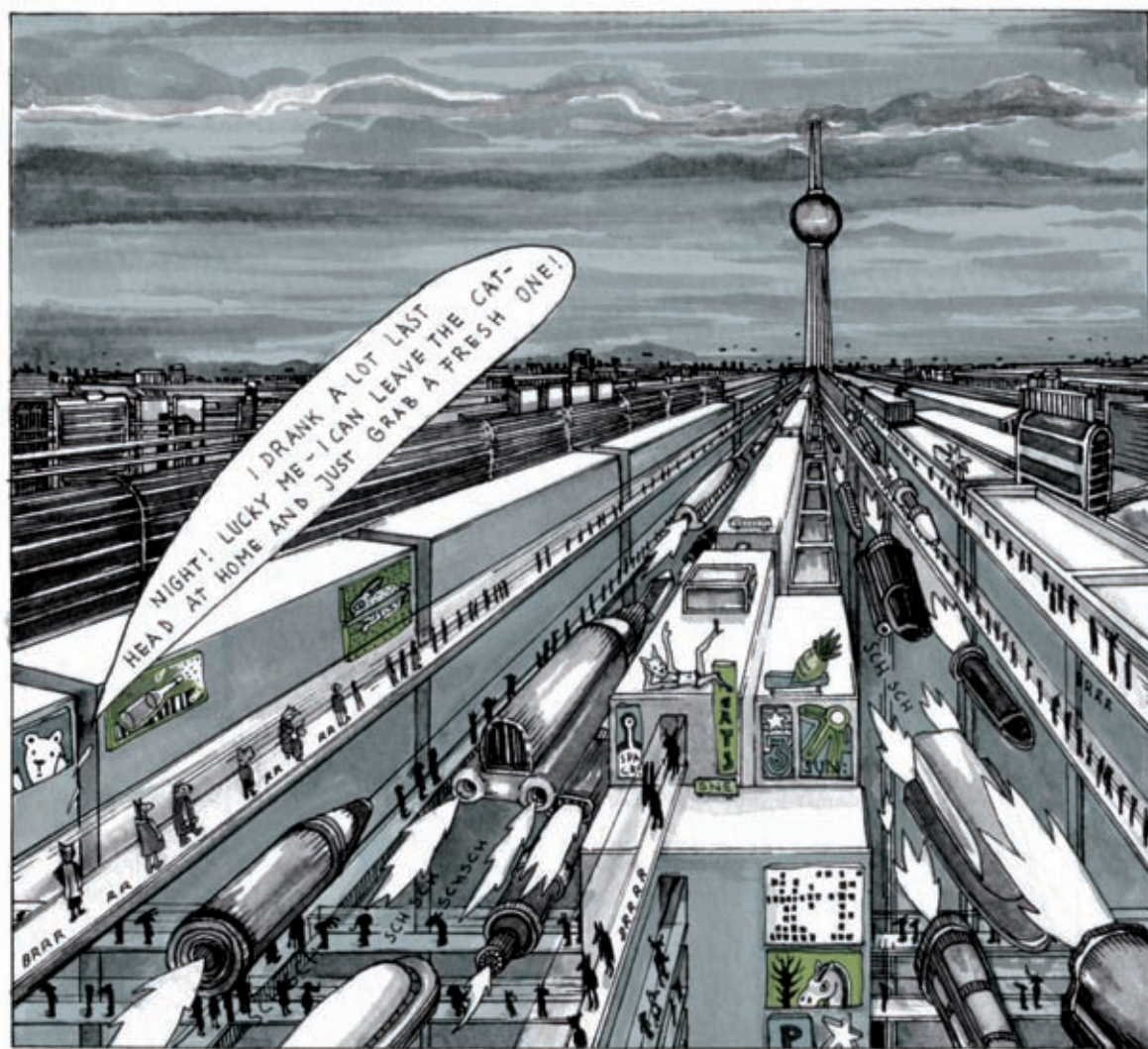
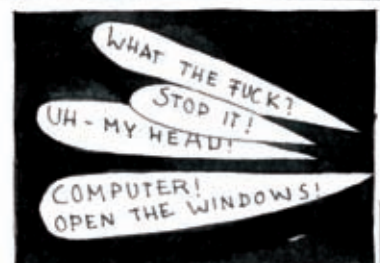


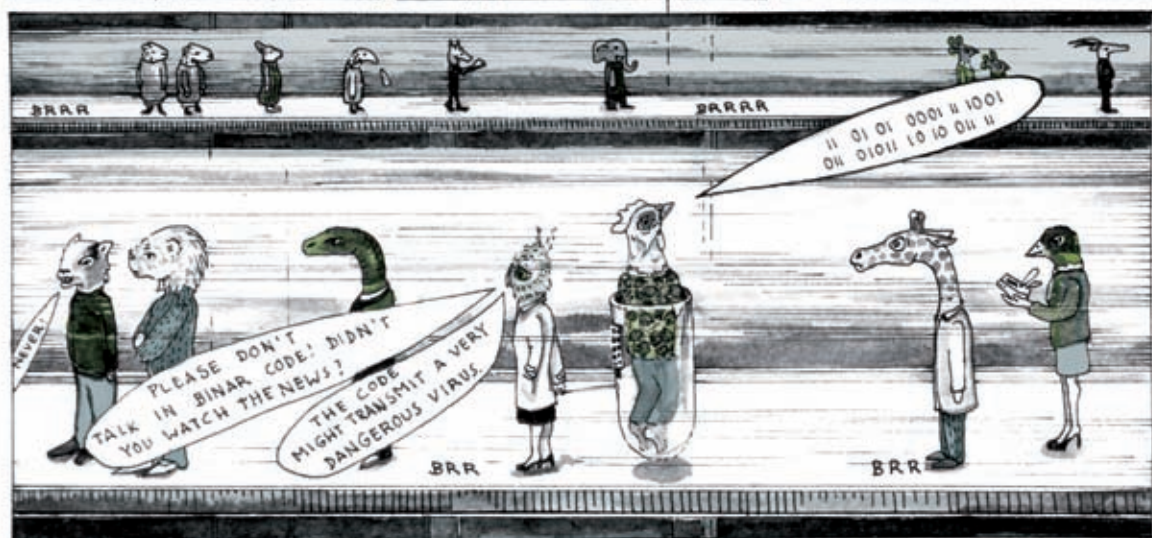


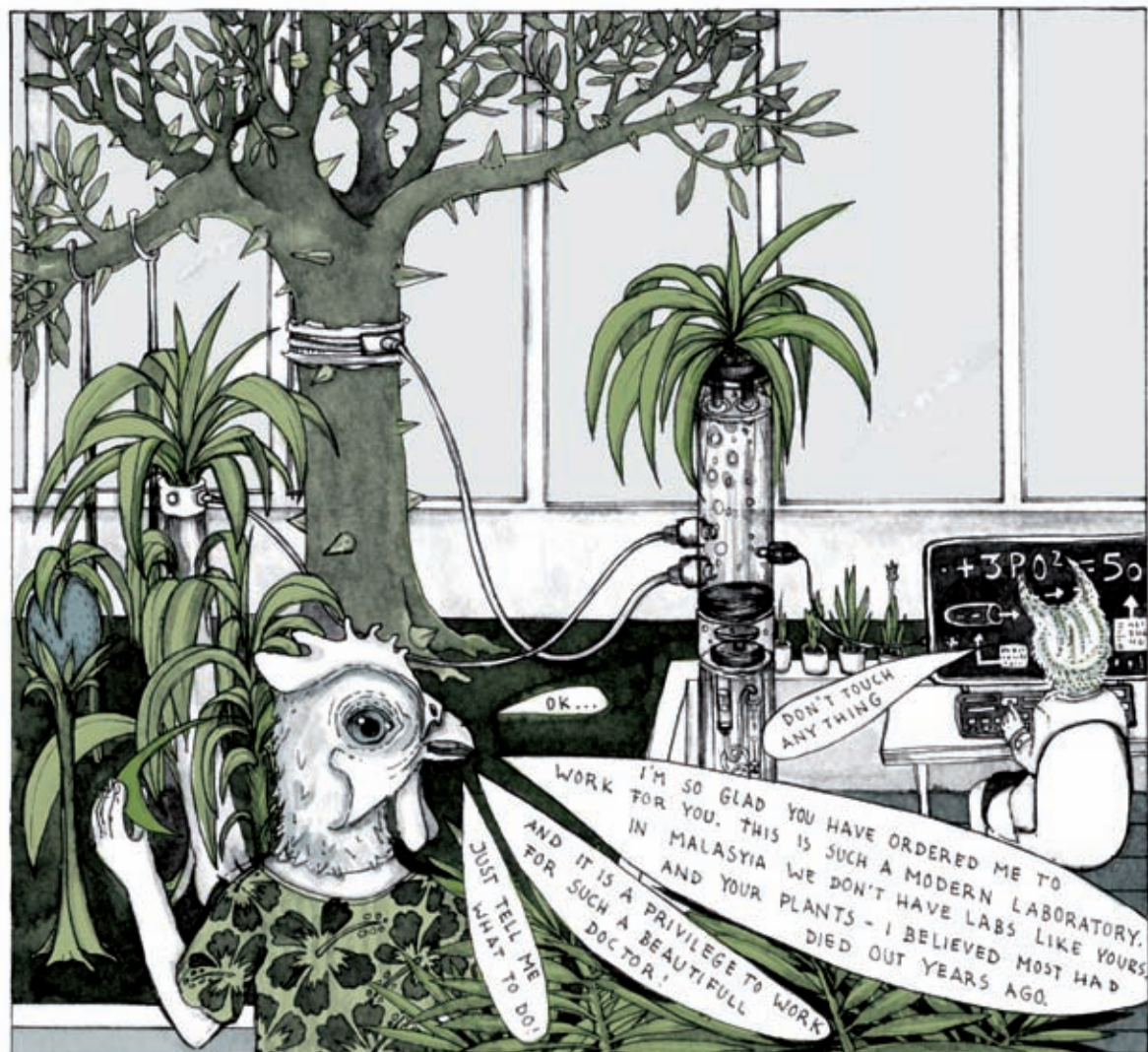


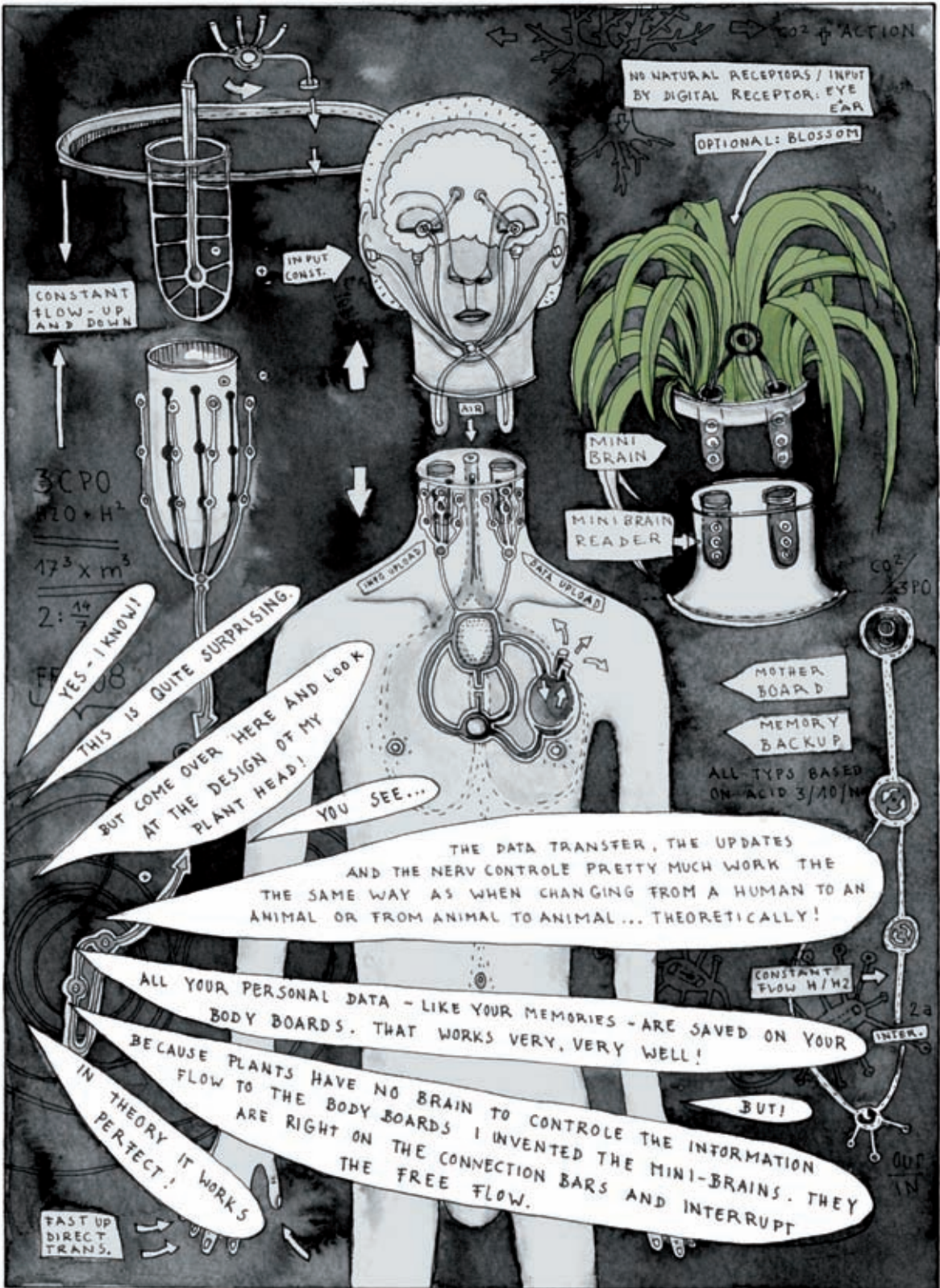


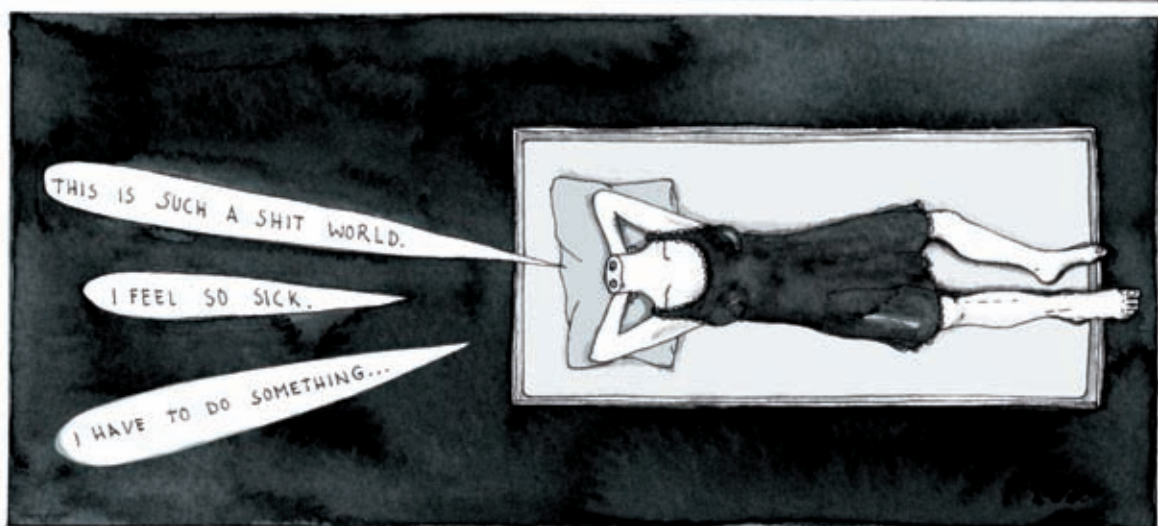


















Numbers

Recount

Numbers is a collaboration between Titus Ackermann from Germany, Matei Branea from Romania, Tsuyoshi Ogawa from Japan and Budi Wijaya from Indonesia. Created in late 2008 in response to the global economic recession – one of the worst in history – the story investigates through comics the layman's perspective of the event in each of the artists' respective societies.

As the statistics of unemployment, prices and violent incidents (such as the burning of luxury cars in Berlin) rose, consumerist values increasingly dominated the landscape. In Numbers, the artists zoom past these factors to meditate on the truly important and non-quantifiable aspects of life. By communicating the stories from contemporary life on the ground, the story unearths the impact of numerically-determined values and statistically-driven policies that affect people's everyday lives in each country through the visual form of comic illustrations.

In the first edition of Numbers, four story lines by the four artists were interspersed as episodes to be read concurrently on a large double-sided folded poster format. Titus' strip, revolving around one man's number-filled journey through the day, is devoid of dialogue and narrated through numbers to humorous and poignant effect. A series of comical shopping mishaps, told in pictures and minimal text, forms the crux of Tsuyoshi's strip. While in Budi's, characters at home count according to their different worldviews: a father recounting past failures, successes and dreams; a mother counting her years and memories; a child counting everything in the house; and a dog counting down the hours to its meals and playtimes. And all this happens while possessions in the house are individually tagged by an officer handling the family's bankruptcy. Lastly, Matei's story meditates on the phenomenon of the wildly popular DACIA car from Communist Russia from the perspective of a man who works in its assembly line.

Each of these stories based on numbers illustrates the personal style and cultural background of the artists. The stories' narratives and visual approaches reflect the artists' origins, their quirks and sense of humour. In this way, Numbers is as much a work of social observation, as a reflection upon the artists themselves.

When children play, not only do their playing advance a narrative within the game, they also re-enact their way of understanding the world as children. Cultural differences are put aside; the line between reality and imagination blurs.

What happens when artists collaborate to play through the comic form? What can their playful work tell us about themselves, as adults, as artists and as people from different cultures?

"Play!" is a comic project conceived by Amélie Clément, a French artist based in Belgium, and Rommel Joson from the Philippines. The collaboration was borne out of a common fascination and desire to explore children's games, as a basis to explore several narrative layers.

Rommel was interested in exploring his childhood memories through short narratives. He researched the cultural and vernacular elements of Filipino games such as 'A Preso,' (Falling Prisoner) and 'Langit Lupa' (Heaven and Earth) and explored the links between the games, stories and comics in his country. Amélie was inspired by games she used to play with her siblings. She explored the psychological aspects of children's games: the emotional nuances, the petty intrigues and the fragile line between reality and imagination.

The comic includes a board game that features four characters of their two stories, based on an old European racing board game 'Game of the Goose'. The desire, as Rommel describes, was to play with the format of the comic genre, and to make it game-like as opposed to a linear narrative. By creating an alternative experience through real-time play, the readers themselves could become interactive players of the game-story universe where their characters reside.

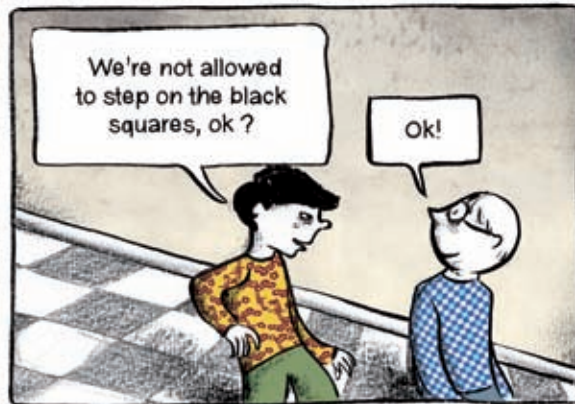
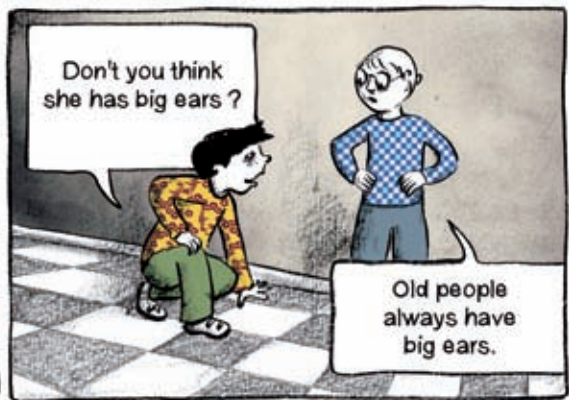
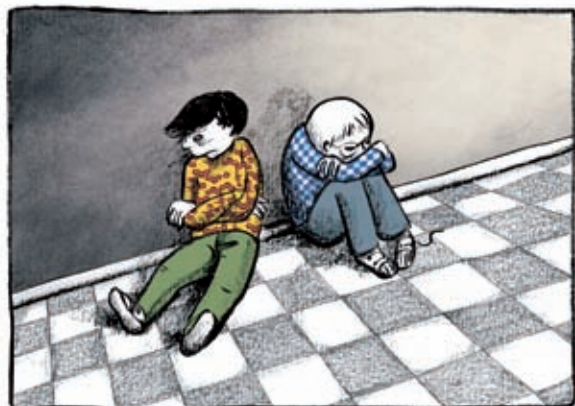
The artists' collaboration allowed them to mix the more universal children's games, with more culturally detailed mythology, such as the monsters and magical creatures that lord over forests.

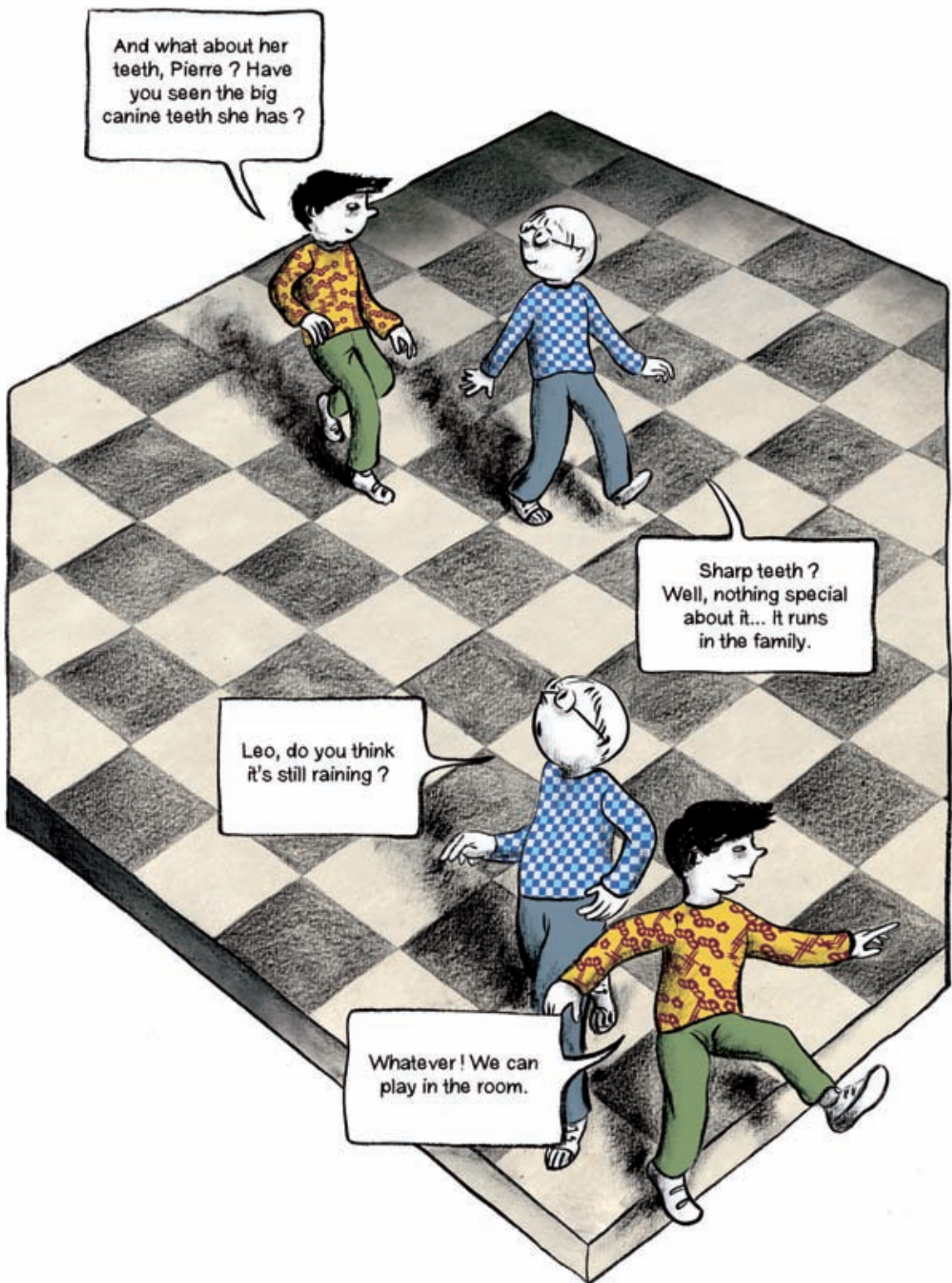
PLAY!



by Amélie Clément





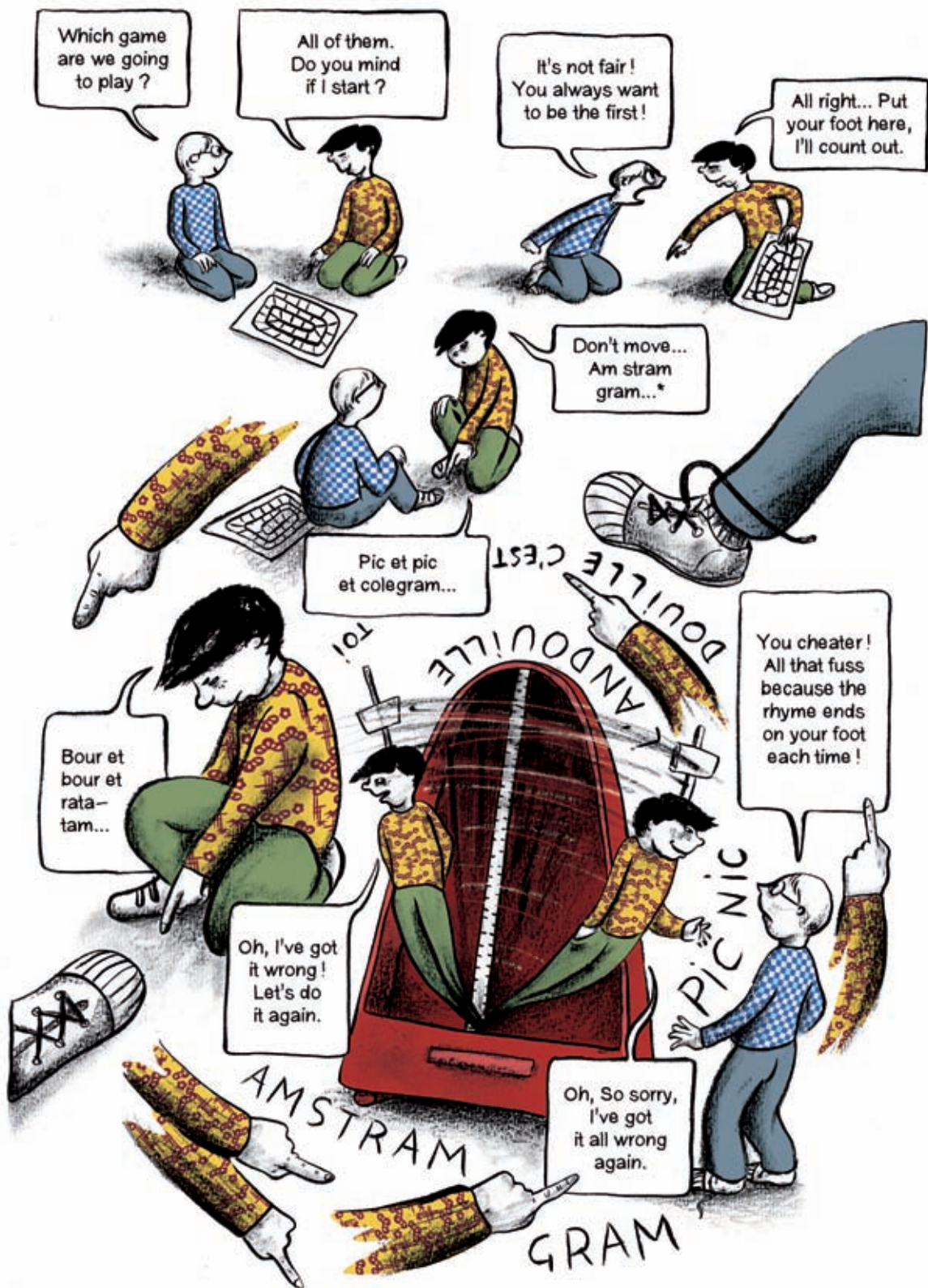


And what about her
teeth, Pierre ? Have
you seen the big
canine teeth she has ?

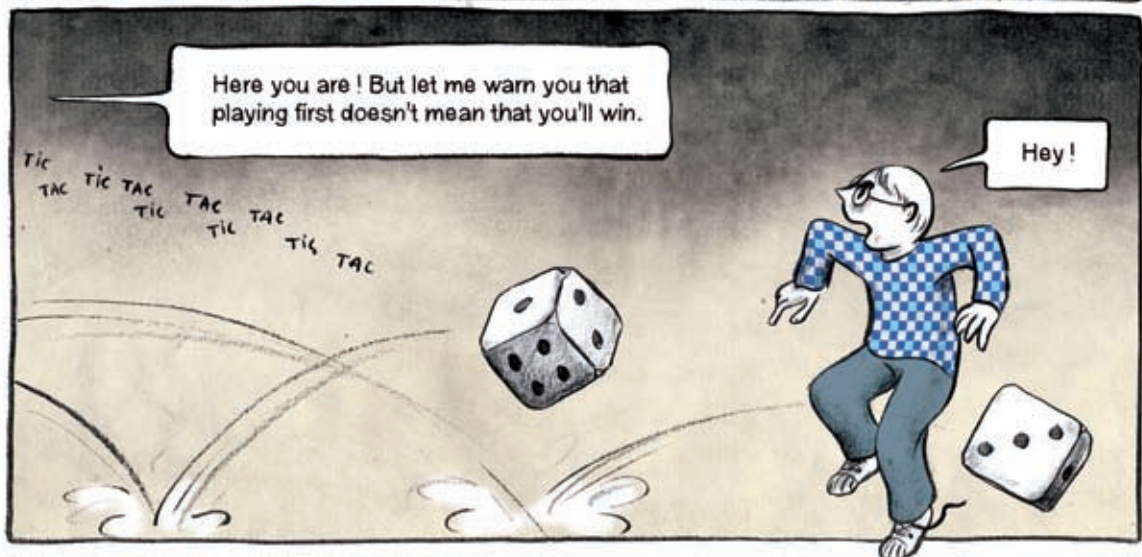
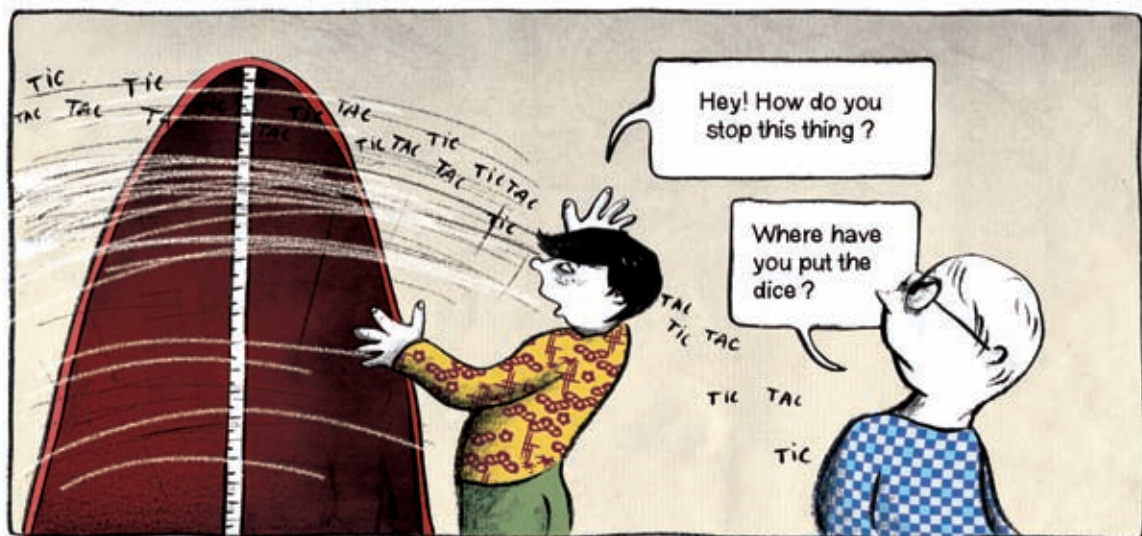
Sharp teeth ?
Well, nothing special
about it... It runs
in the family.

Leo, do you think
it's still raining ?

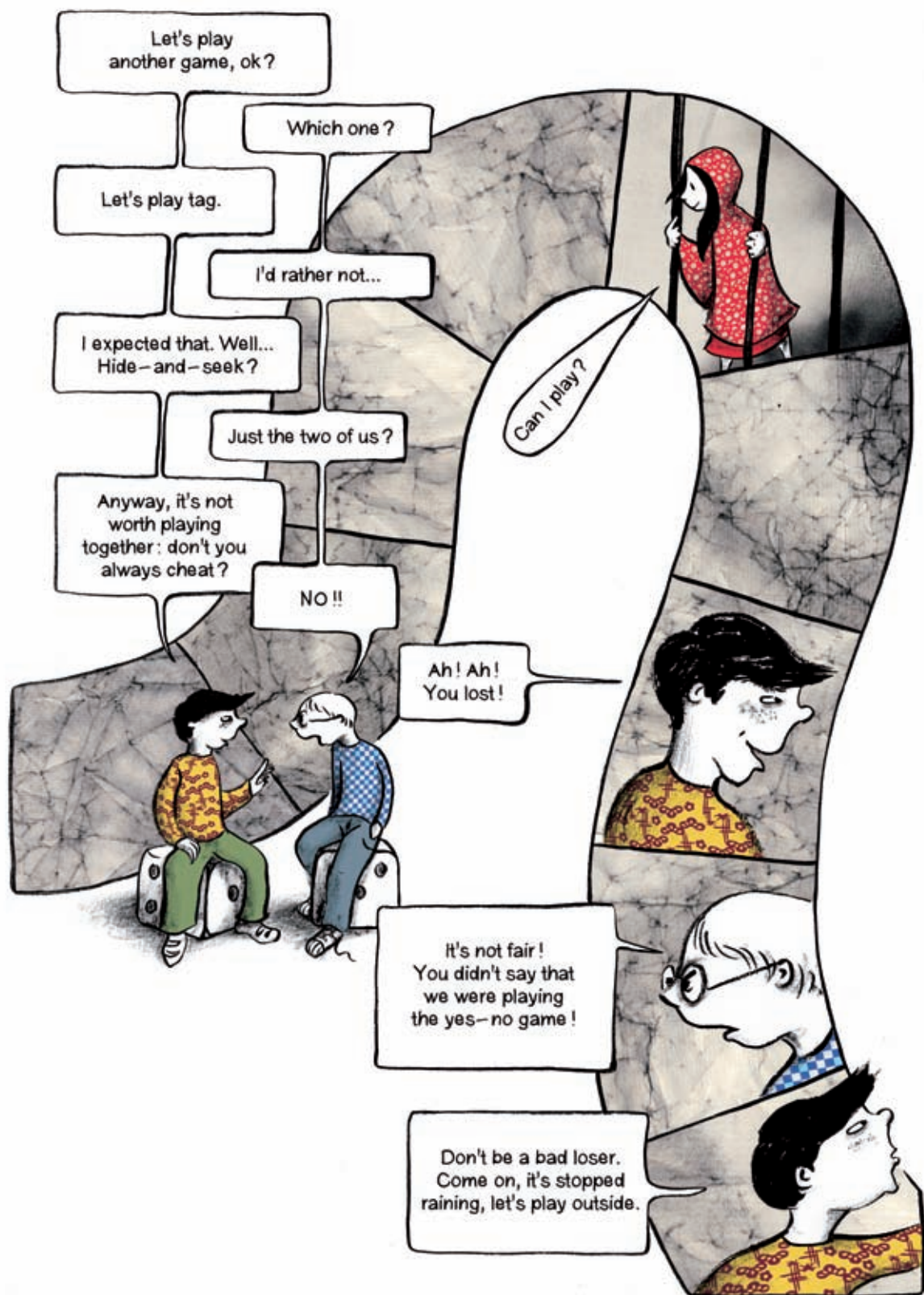
Whatever ! We can
play in the room.

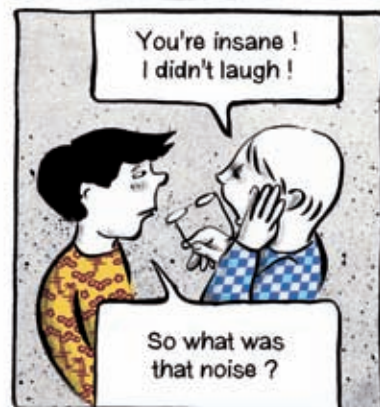
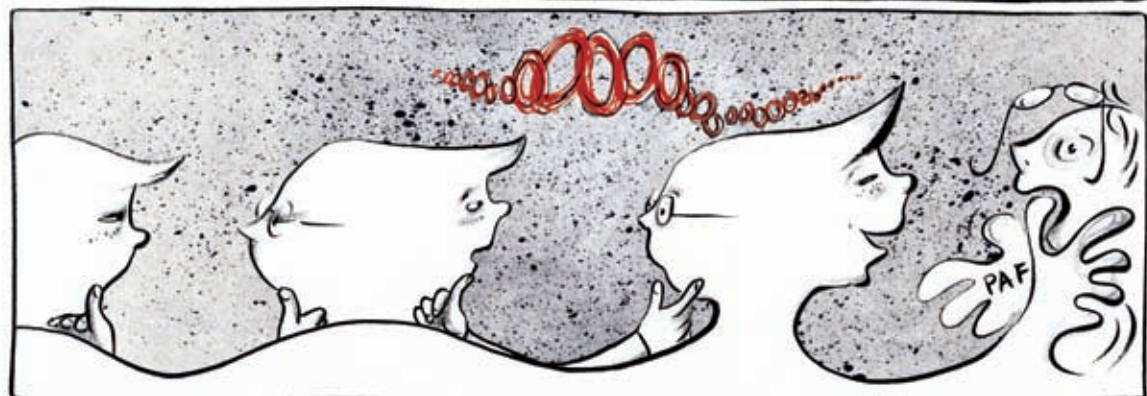


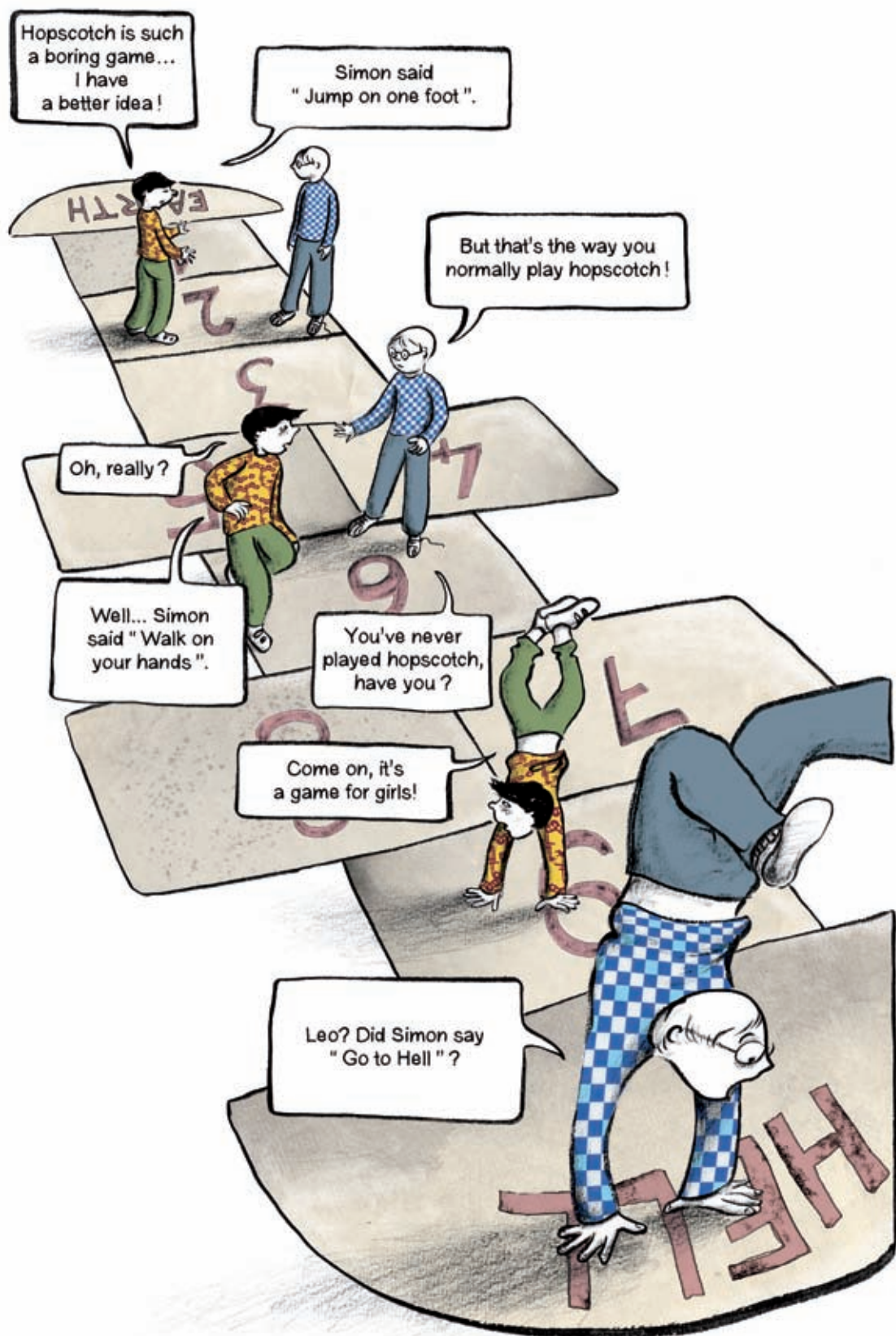
* A French counting-out rhyme, usually used as a preliminary to games, to designate the child who will play the «It» or the one who will play first. Equivalents in English: « on-ery, ore-ry, ick-ery, Ann! » or « Eeny, meeny, miny, mo! ».





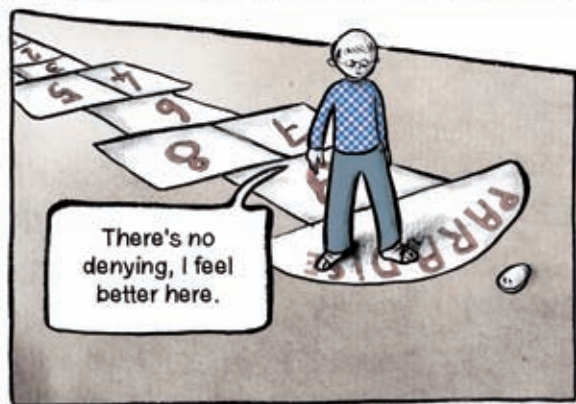
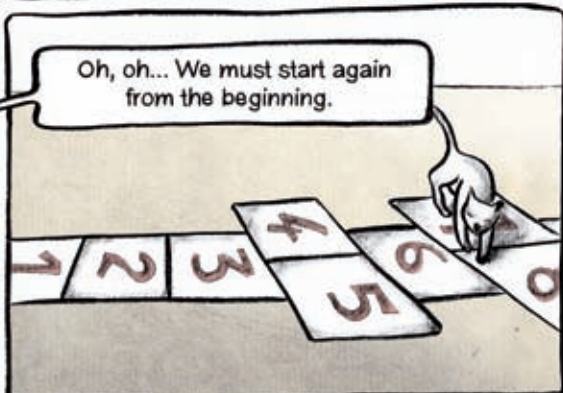
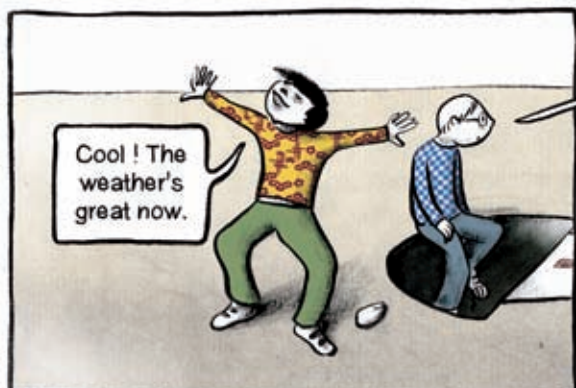






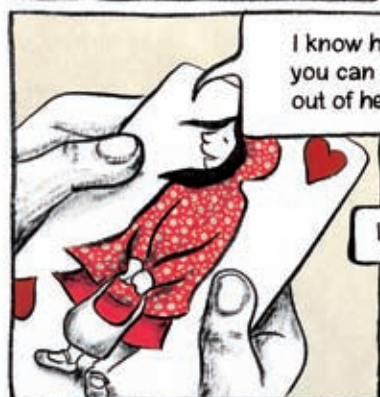


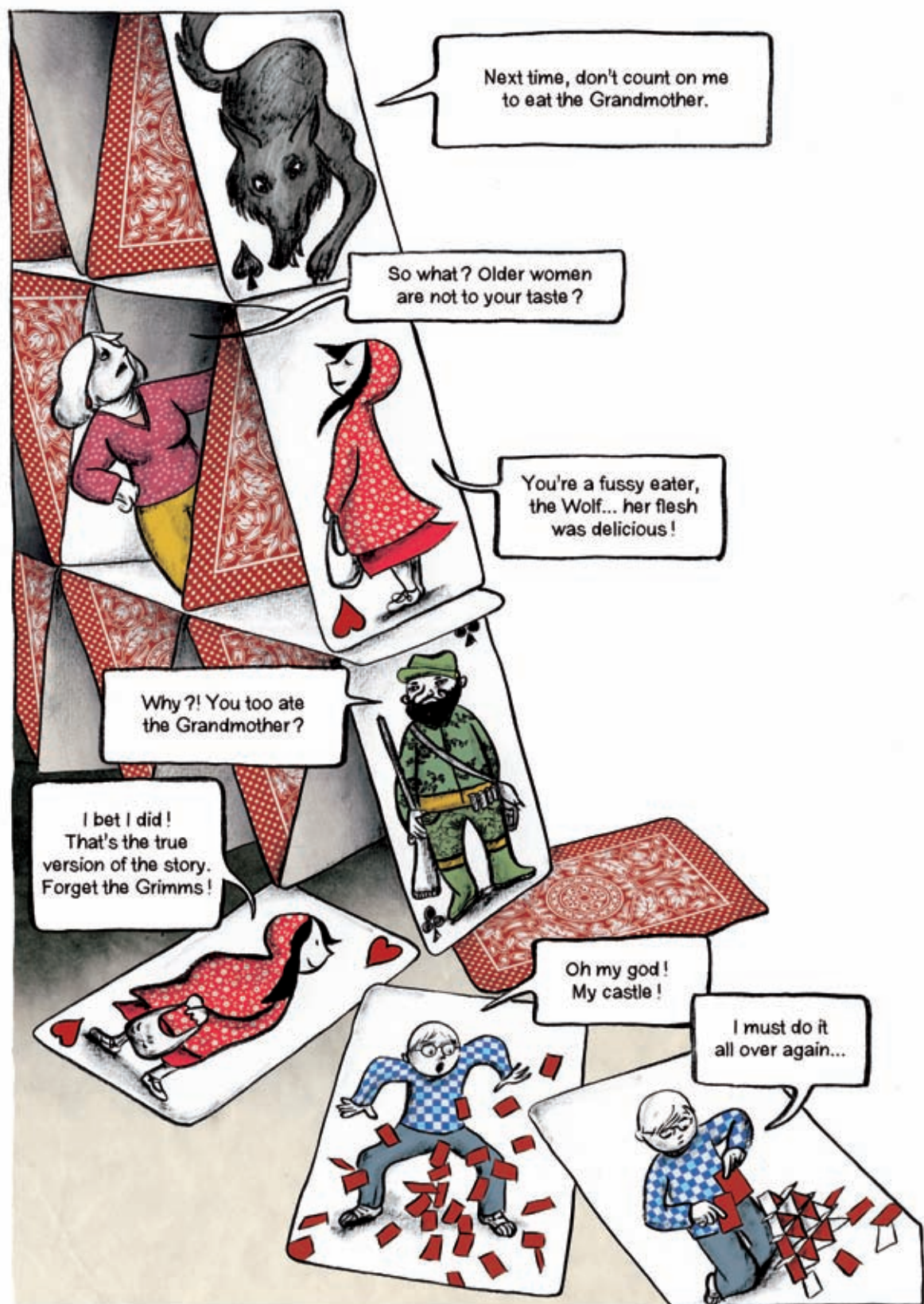






* « Un, deux, trois, soleil » is a French equivalent for « Mother May I » in the UK or « Red Light, Green Light » in the US.





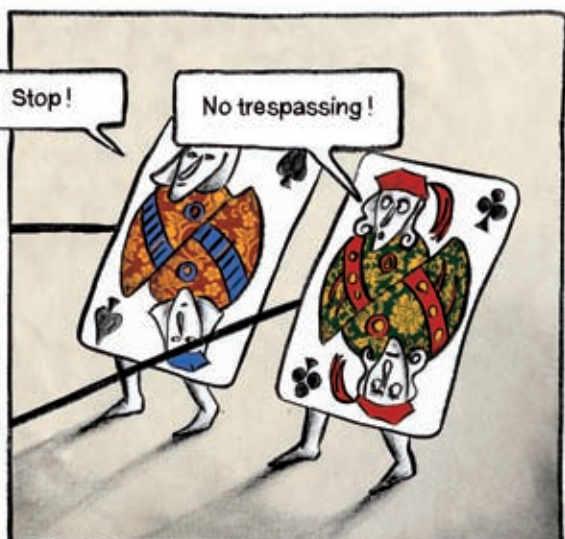
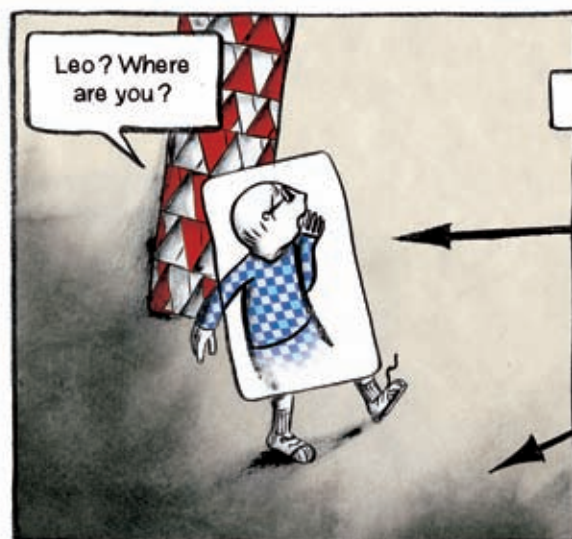
The very last card...
slowly.... there !

Done !

It's not
that bad...

Listen there !
Guards!
Open the gate !

Your master is
coming in !





Leooooo!



hehehe !



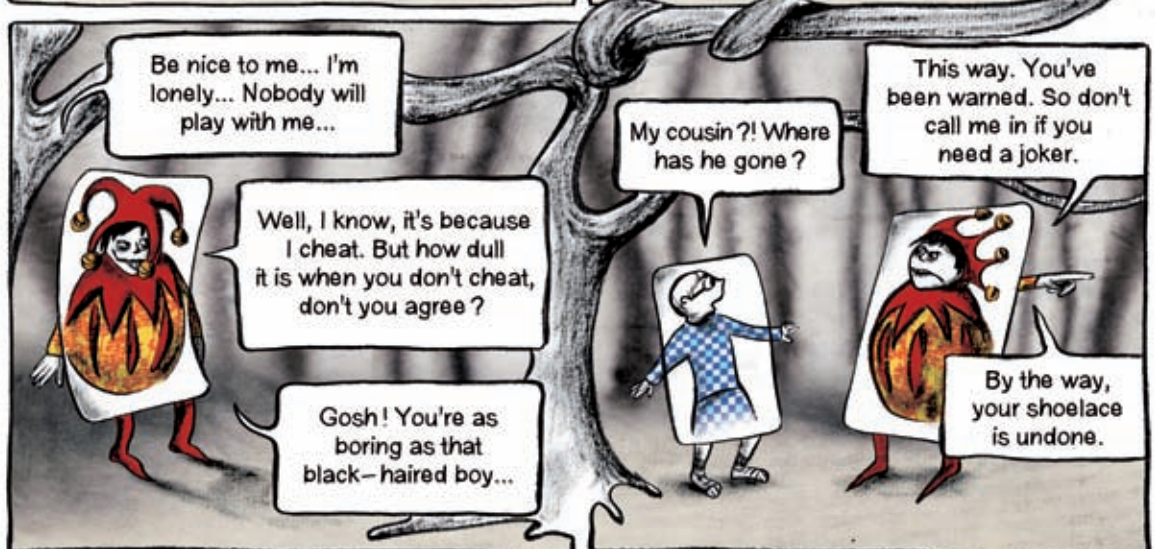
Young gentleman!
Are you craving for
fame and glory?

Beware! Don't
play the fool
with me.

Let's see if you
can answer
a few riddles...



Don't be afraid... Let's play
cards together. Rummi ?
Bridge? Blackjack ? We can
also play poker if you want.
Do you have cash ?



Be nice to me... I'm
lonely... Nobody will
play with me...

Well, I know, it's because
I cheat. But how dull
it is when you don't cheat,
don't you agree ?

Gosh! You're as
boring as that
black-haired boy...

My cousin?! Where
has he gone ?

This way. You've
been warned. So don't
call me in if you
need a joker.

By the way,
your shoelace
is undone.



Let's stroll in the woods
While the wolf is not here
If the wolf were here
He would eat us *

But as he's not here
He won't eat us.

" Wolf, are you here ?
Do you hear ?
What are you doing ? "

« I'm putting
on my shirt ! »

Ah, ah,
ah !!

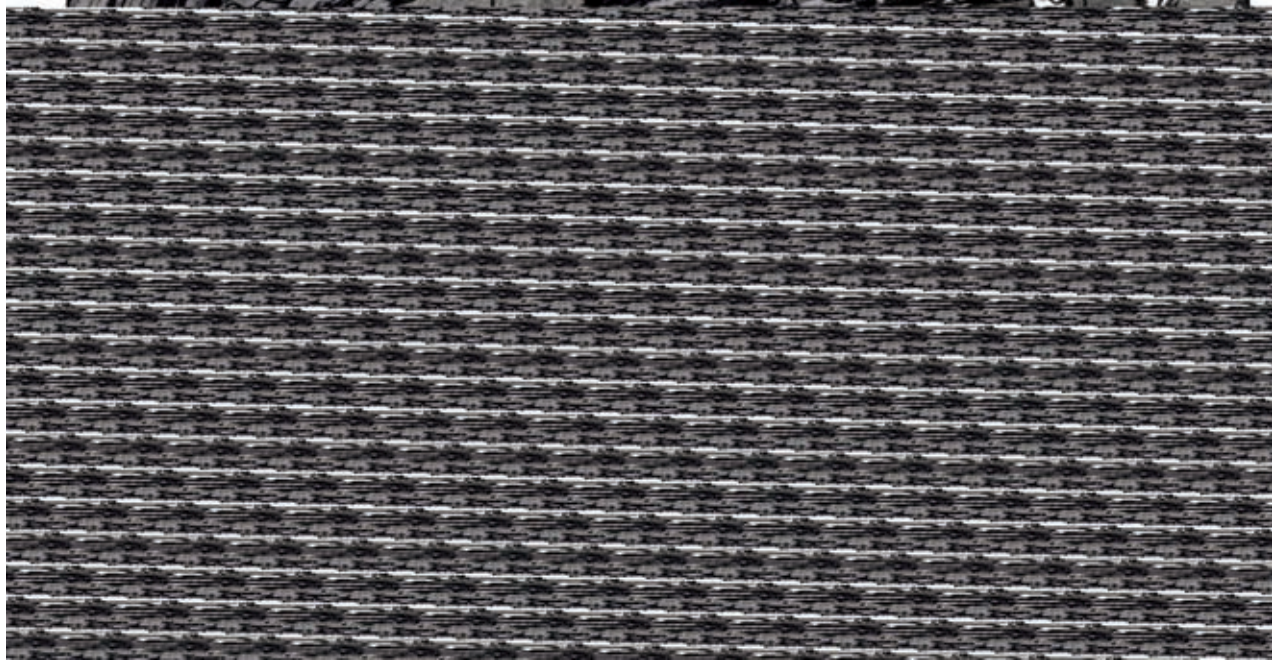
I WEAR NO SHIRT !

What was that ?

RUN !!!

Very popular song in France. Usually kids sing the chorus and a grown-up person, putting on a gruff voice answers « I put on my shirt », « I put on my shoes », etc. until « I'm coming to eat you » and the kids start screaming.













by
ROMMEL JOSON



*ODD MAN OUT

*CHILDREN'S RHYMES
& CHANTS









*LITERALLY "KICK" -> A TRADITIONAL FILIPINO OUTDOOR GAME







REMEMBER WHAT
LOLO SAID WE SHOULD
SAY WHEN PASSING
THIS PLACE?

OF COURSE...WE DON'T
WANT THE SCARY FOREST
SPIRITS GETTING ANGRY
NOW WOULD WE?



*MAY WE PASS

WEIRD. NOBODY'S
HERE.



BUT WHERE DID THE BALL
COME FROM IN THE
FIRST PLACE?



YOU THINK MAYBE
SOMEBODY LEFT IT
THERE AND RAN AWAY?



TALA?

UM...



MAYBE IT
BELONGS TO
HIM.

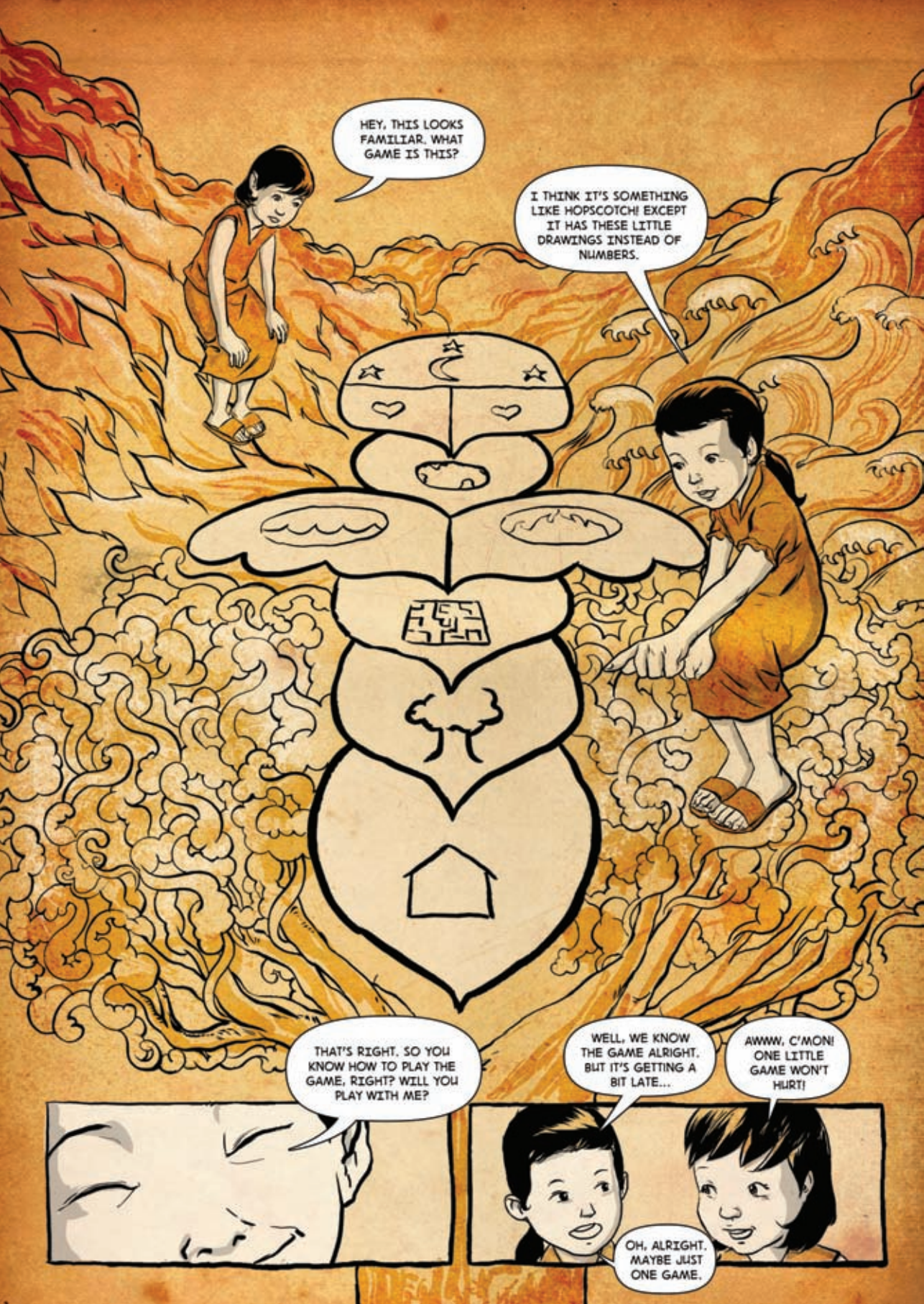












HEY, THIS LOOKS
FAMILIAR. WHAT
GAME IS THIS?

I THINK IT'S SOMETHING
LIKE HOPSCOTCH! EXCEPT
IT HAS THESE LITTLE
DRAWINGS INSTEAD OF
NUMBERS.

THAT'S RIGHT. SO YOU
KNOW HOW TO PLAY THE
GAME, RIGHT? WILL YOU
PLAY WITH ME?

WELL, WE KNOW
THE GAME ALRIGHT.
BUT IT'S GETTING A
BIT LATE...

AWWW, C'MON!
ONE LITTLE
GAME WON'T
HURT!

OH, ALRIGHT.
MAYBE JUST
ONE GAME.

THEN LET'S GO!







"LOLO, TELL US A SCARY
STORY!"

"YEAH, LOLO, TELL US SOME-
THING CREEPY!"

"HAHA, ARE YOU SURE? YOU
GIRLS MIGHT HAVE TROUBLE
SLEEPING AGAIN."

"HMM...OKAY MAYBE JUST A
LITTLE BIT SCARY."

"YEAH, JUST THE RIGHT
AMOUNT OF SCARY."

"OKAY, JUST A **LITTLE**
BIT SCARY THEN."

"HAVE I TOLD YOU GIRLS
ABOUT THE **NUÑO**."



NUNO?

OR NUNO SA
PLUNSO.*

THE NUNO IS A CREATURE OF
THE EARTH THAT INHABITS
LARGE ROCKS, TREES, CAVES
OR EVEN TERMITE HILLS.

IT **HATES** TRESPASSERS WHO
CAUSE EVEN THE SLIGHTEST
BIT OF DISTURBANCE IN ITS
HOME.

WHAT HAPPENS TO
SOMEONE IF THE NUNO
GETS ANGRY AT THEM.

WELL, IT ISN'T
VERY NICE.

TRESPASSERS BECOME AFFLICTED WITH
ALL SORTS OF ILLNESSES, BODY PARTS
MYSTERIOUSLY SWELL, OTHERS VOMIT UNCON-
TROLLABLY OR LAY IN BED FOR WEEKS SUFFER-
ING BOILS AND FEVER THAT NEVER SEEMS TO
GO AWAY.

LIGHH!

AND OF COURSE THERE
ARE TIMES WHEN THE
NUNO TAKES LITTLE
CHILDREN.

CHILDREN?!



"WHY, YES, LITTLE BOYS OR EVEN LITTLE GIRLS JUST LIKE YOURSELF."



"THAT'S WHY YOU GIRLS SHOULD NEVER PLAY OUT IN THE FIELDS DURING DUSK BECAUSE THE NUNO MIGHT BE OUT THERE."



"UH, SO WHAT HAPPENS TO THE CHILDREN?"



"WELL, THE NUNO IS VERY MISCHIEVOUS AND LOVES PLAYING ALL SORTS OF GAMES ON HAPLESS INTRUDERS. AND IT TAKES CERTAIN LITTLE CHILDREN TO HIS DOMAIN AND KEEPS THEM TRAPPED THEIR FOREVER."

"FOREVER?!"



Tiptoe On Circles

Adapted from the Game of the Goose,
an old European racing board game

Rules

STARTING THE GAME

One player sings a counting rhyme to eliminate the players one by one. The remaining player chooses a piece and plays first. Everything you need to play the game is on the opposite page. Cut, fold and paste the pieces and you're ready to go!



HOW TO PLAY

The first player throws the dice and puts his/her piece on the square corresponding to the number obtained with the dice. The players play in turn. The first player to reach the last square wins. If the number thrown is higher than necessary to reach the last square, the surplus is counted backwards.

There are specially marked squares scattered throughout the game track. You must follow the instructions each time you land on one of these special squares.

Special Squares



SPECIAL



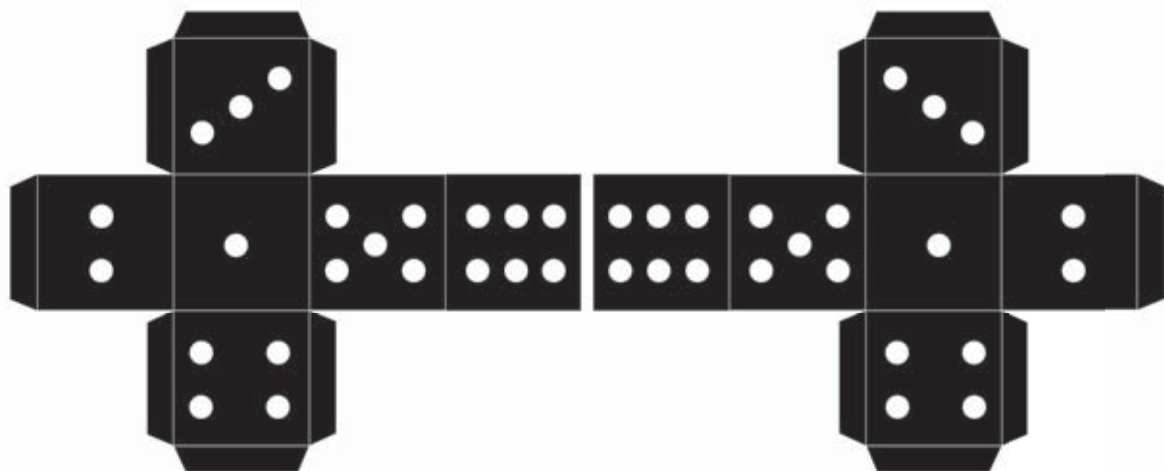
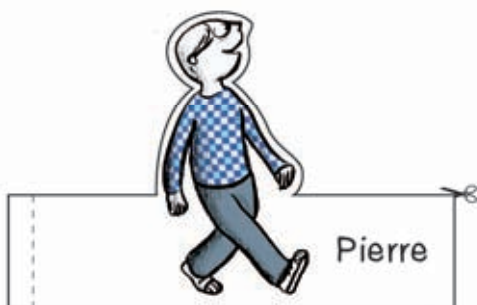
REGULAR



- 1, 5, 9, 14, 18, 23, 27, 32, 36, 41, 45, 50, 54, 59 – **The Sun:** move 1 step forward
6 – **Play Hopscotch:** Hop to 12
16 – **The Wolf:** Retreat 1 step!
19 – **Grandmother's House:** Lose a turn while you eat some tasty cake, butter and jam
21 – **The Soldiers:** Lose a turn
25 – **The Nuno's Trap:** Lose a turn
26 – **The Joker:** Play again
29 – **The Ball:** Jump to 31 into the Woods
34 – **Play a game of "sipa":** Move 6 steps forward
38 – **Lolo's House:** Miss a turn while you listen to a Filipino tale
42 – **The French Woods:** You will get lost in the dark woods and move backwards to 37
47 – **Nuno sa Punso:** 4 squares backward!
52 – **The Jail:** Miss a turn
53 – **The Joker:** Play again
58 – **The Skull:** you have to go back to square 1 and start all over again.
62 – **The Nuno Returns:** Move back 1 square

CUT, PASTE AND PLAY!

Everything you need to play the game is here! Cut out the characters and the dice, fold them (you may paste them on thick card if you wish) and stick the ends together as indicated. Now, play on!



Note: If you don't want to cut up your book, you can download a printable version of the gameboard as well as all the components on this page at <http://tiptoeoncircles.wordpress.com/>





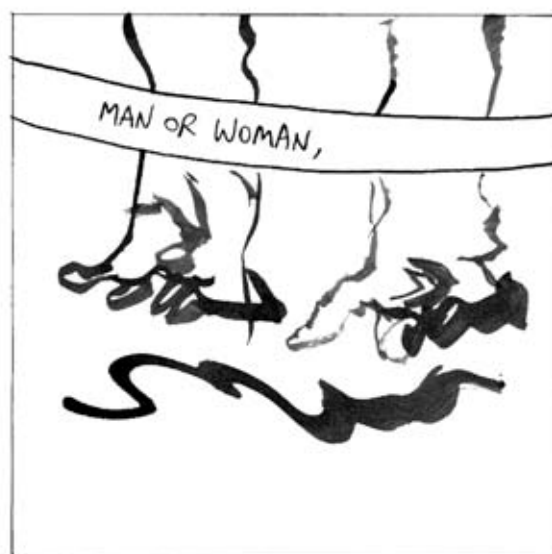
Drawing from powerfully imaginative Celtic tales, The Salmon of Knowledge is a re-telling of Celtic traditions in comic form which explores the universal aspects of such stories, like love and courage.

The project originated from a conversation between French artist Tanitoc (Yves Cotinat) and Korean avant-garde comics publisher Kim Dae-Joong that took place in Kyoto, Japan, where they met as facilitators of ASEF's Lingua Comica residency. Tanitoc and Kim talked about various aspects of their respective cultures, such as the names, customs, language, people's connection to the land, mythology and founding stories.

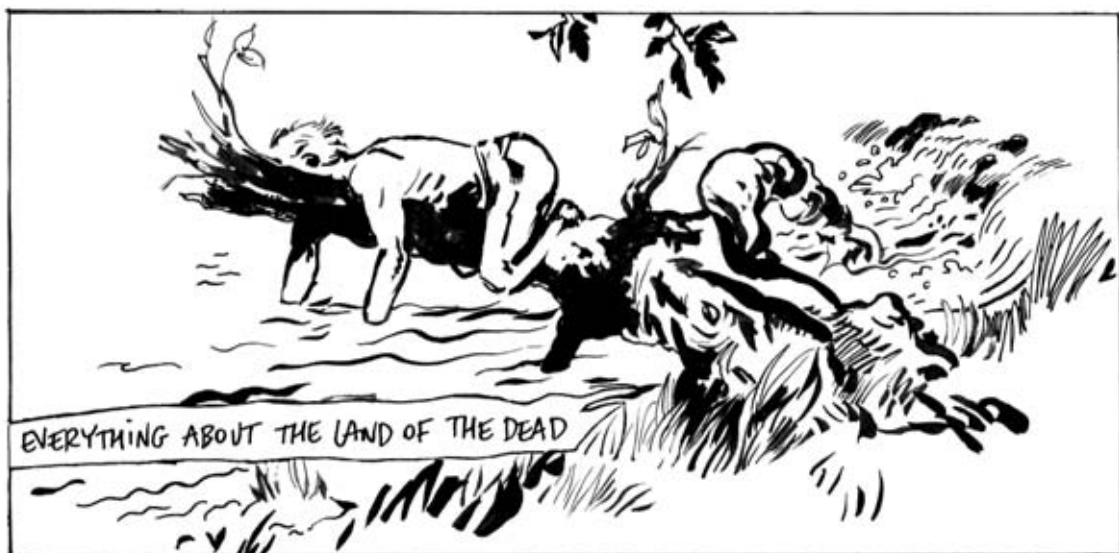
Seeking to diverge from the path of typical comics, which are often based on clichés, explained as "reduced versions of heroic mythological stories", that have lost their original connection - Tanitoc sought to explore a more poetic and in-depth way of researching the hidden keys to human nature. Through comics, he wanted to represent the 'hard, stimulating and refreshing connection to reality in mythological stories.'

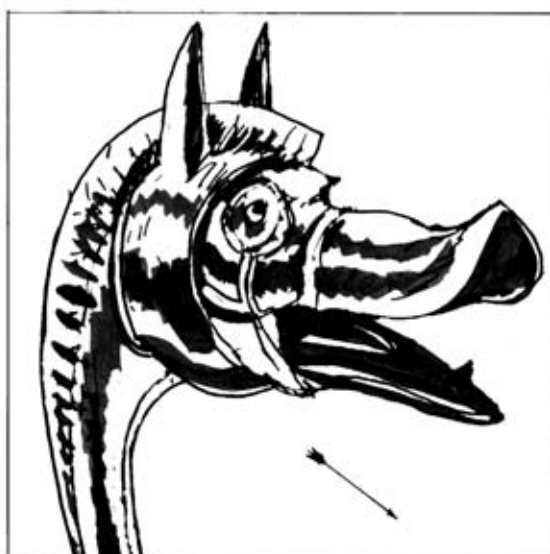
The resulting comics tale The Salmon of Knowledge is, therefore, more about the wisdom and transmission of knowledge than about the muscles and superpowers of the comic characters. Featuring the mythical hunter-warrior Finn MacCumhaill who catches the fabled salmon of knowledge, the project is part of a wider publishing effort to adapt mythology into comics.





LAND OF THE LIVING,



































EVERYTHING
ABOUT THE LAND
OF THE LIVING

EVERYTHING
ABOUT THE
LAND OF THE
DEAD...



...EVERYTHING
ABOUT THE
PASSAGES
IN-BETWEEN.



THE NAME OF THIS SALMON
IS FINTAN — HE ATE THE
HAZELNUTS OF KNOWLEDGE
WHICH HAD FALLEN INTO THE
WELL OF NECHTAN, WHICH
OVERFLEW...



... AND BECAME
THIS RIVER, T

THE RIVER
BOYNE — I
KNOW.
ALL THIS.



OF COURSE
YOU DO.

GO NOW,
AND FOLLOW
YOUR PATH.

The Asia-Europe Foundation (ASEF) was invited to present its comics and graphic novels exchange programme, *Lingua Comica*, at the 12th Bucheon International Comics Festival (BICOF) in September 2009. BICOF is one of the most prestigious comic festivals in Korea, held annually in Bucheon since 1998.

BICOF organisers saw *Lingua Comica* as a good model for artistic collaboration. It sought ASEF's involvement in order to broaden the scope of the Festival with an Asia-Europe dimension and to tap on the experiences that ASEF has built up in the field of comics and graphic novels over the years.

ASEF took this opportunity to reconnect with its *Lingua Comica* network by inviting five alumni to present an exhibition and to facilitate a workshop at the Festival. The alumni evaluated the impact of *Lingua Comica* on their professional development and shared their experiences with the audience.

Two of the alumni, Nguyen Thanh Phong (Vietnam) and Tomas Kucеровsky (Czech Republic), also had another special task: to chronicle their daily experiences at BICOF 2009 through a comic journal.

Phong participated in the second edition of *Lingua Comica*. He is interested in narrative portrait and autobiography and uses his daily life experiences as his artistic focus.

Tomas took part in the 1st Asia-Europe Comics Project. His participation gave him an impetus for his work and he later continued to work with many of the artists he met through the project. At BICOF he presented his experiences with ASEF as an example of the collaborations that resulted from the *Lingua Comica* projects.



NGUYEN THANH PHONG

<http://phongduong.deviantart.com/>



This short comic is about my trip to Bucheon, Korea
The 12th Bucheon International Comics Festival

my very first impression:
Korean girls are so hot!

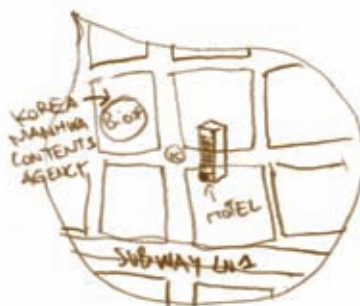


Aom,
whom I thought
as a serious old
man through email.

I met them at Koryo hotel when I first came here.

From the map, it seems
not so far from our hotel
to BICOF area so I decided
to walk there...

... Withough anticipating all the
problems I can get asking local people
for direction...



제12회부천국제만화축제 2009.9.23 ~ 9.27
Bucheon International Comics Festival

DAMN
I AM
LATE!



40
minutes
later
:



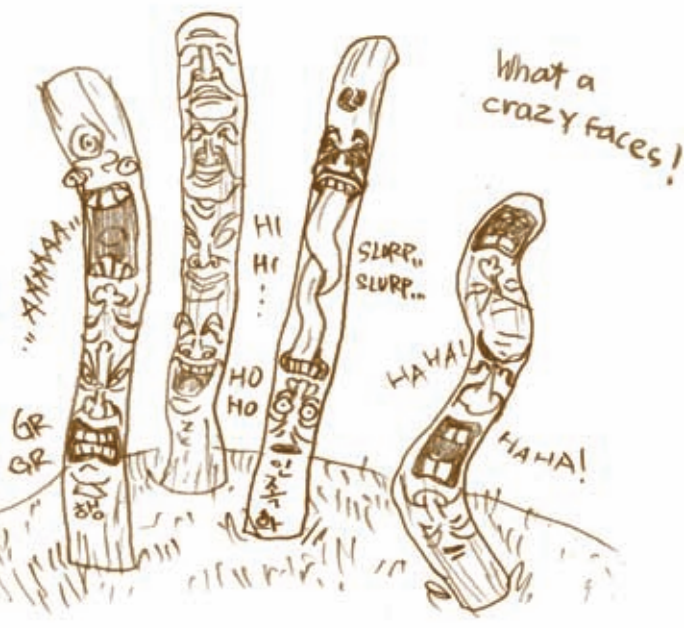
When the Mayor of
Bucheon stepped on the
stage, some guys in
ninja suits put on
him a bling-bling robe
It was so humorous!!

Buffet dinner time...



Day 2

I love the
freaking wood
sculpture
so much!



What a
crazy faces!



We had an interesting
conference about
Lingua comica projects
(although there were not
so many attenders)
I introduced some
about comics
in Vietnam.

That evening we had a delicious dinner
with awesome grilled dishes!



(This reminded me of
my college time, when we used to
bake potatoes inside the coal
heaters)



Day 3

MILO MANARA



I and Titus
stopped by some
exhibitions in
the festival

Special Exhibition
of Milo Manara



"Make Mine Manhwa!"

Looking Back and Looking Ahead
at the Export of Korean Comics
to the English-Language Market
by Paul Gravett



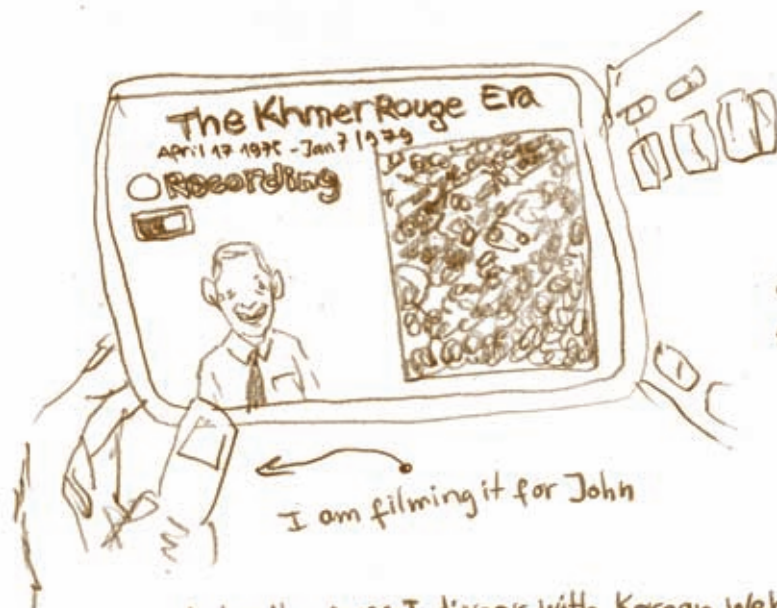
I grabbed some Manhwa-Pans
- BICOF symbol red bean pancakes
for lunch.



That afternoon,
Paul did a great talking
about Manhwa in
the UK.

End of the talk,
he gave me his
book as a gift.
Thanks so much Paul!





... And an attractive talking of John Weeks about Cambodian comics. A lot of cool and amazing stuffs, and you know more about comics history of a country that so near from you. It was quite similar to our comics in the past,,

After the buffet dinner with Korean webtoon artists (in the Cartoonist's 1 night 2 days) it was the funniest part of the party



It was so terrific knowing that Manhwa is celebrating its 100th anniversary. Korean has read and loved comics for a long time. It was one important thing that led Manhwa to its today success.

← a real-sized replica of an usual Korean comics shop in the past.

Now it's time
to step out and
try some Korean
Street food
I think!



TTEOKBOKKI
(Spicy Rice cakes)



EOMUK
어묵
SKEWERED
FISH CAKES

BINDAE DUK
KOREAN BEAN PANCAKES



They usually
drink it in
a bowl

MAK GULRI
KOREAN RICE
LIAVOR
(Sweet and sour
and lighter than
the Soju)



24시 온천

This is something you
must try when you
come to Korea: the
Jimjilbang (public
sauna & bath house
(24 hours a day))



I got up earlier
than usual for having breakfast
together with Tomas, the Czech
comic artist who is flying back
home this morning.





We come
and say goodbye
to our (seems to be)
very good new
friends and
to Lingua Comica
sector before
leaving...

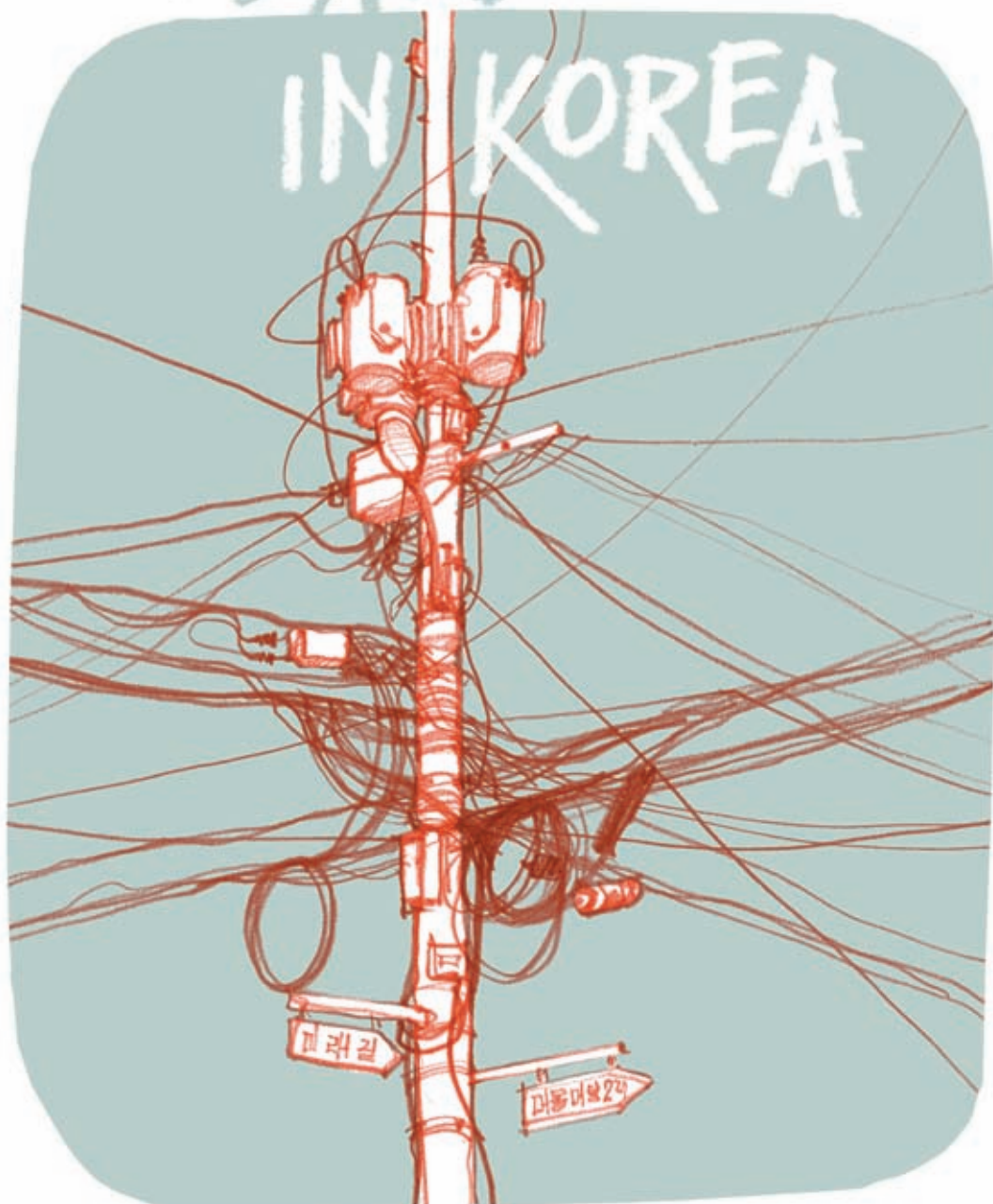


Farewell
Bucheon, the
city gave me very
good impression and
friends
My next
stop is
SEOUL!



4 DAYS

IN KOREA



Tomáš Kučerovský

In 2006 I participated in Asia-Europe comics project in Singapore, the first of international workshops held by Asia-European Foundation (ASEF) and named later "Lingua Comica". Three years later ASEF chose me again to attend BICOF comics festival in Korea where they held a presentation of their comics projects.

So actually, I went to Korea to talk about Singapore...

Before the journey I managed to meet Czech ambassador in Korea Jaroslav Olša Jr., an expert at African and Southeast Asian fantastic literature and a big sci-fi and comics fan...

Don't expect second Singapore. Singapore is utopia, while Seoul is, let's say, closer to Blade Runner. Where is the festival held?

Bucheon? I see - well, Bucheon isn't Seoul, it's a city between Seoul and Incheon, but it's a part of Seoul metropolitan area. You can make a trip to Seoul, by a city train it's easy...

Prepare bussines cards. Lots of them. Don't even go to Korea without lots of business cards.

I tried to finish all my work before the departure, but no matter how much in advance I start, the night before the deadline is always crucial...

Hi, working on it, in two hours I'm uploading... great, take care.
-CLICK-

Hi! You'll have it in your mail in the morning...
Yeah, thanks.
-CLICK-

Hi,... canceled?
That's great!
Um, I mean - what a shame...
-CLICK-

Despite all my effort, some deadlines are just impossible to catch...

I'm sorry, but I don't have it... look, I can finish it when I come back,...

(long silence)

I... I'm sorry...?

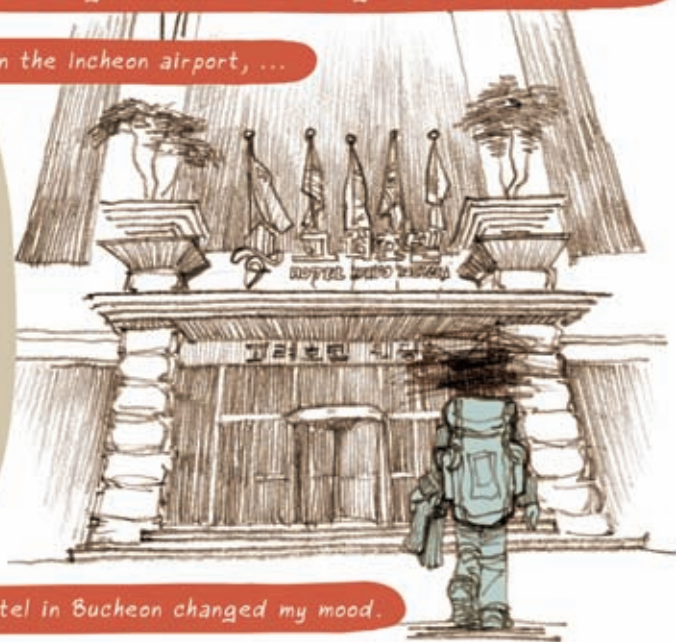
-CLICK-

No wonder I was leaving a little bit...

... distracted.

Even the Korean stewardesses, all absolutely perfect, beautiful and freaking identical didn't manage to make me relax.

Neither the Mexican flu paranoia on the Incheon airport, ...



... nor the over-luxurious Koryo hotel in Bucheon changed my mood.

BICOF was held in a newly opened building of Korean Manhwa Contents Agency (KOMACON), actually in two buildings (Manhwa museum and Manhwa bussiness center) with exhibition spaces, libraries, auditoriums, and 40 workrooms for manhwa artists.



Impressive architecture, impossible to draw.

Later I met all of the Lingua Comica team: David Ocoñ and Sasiwimon Wongjarin from ASEF,...

But even that didn't lighten up my mood.

... Titus Ackermann, a German artist and a publisher of MOGA MOBO anthologies,...

... Paul Gravett, a theoretician, a director of London Comica festival, and the only person I had ever heard using the word "splendid",...

... Kim Dae-joong, a Korean publisher of Sai comics,...

... and Nguyen Thanh Phong from Vietnam who participated on the second Lingua comica in 2007.

And finally, Deuk whom I met in Singapore three years ago and who was on festival on his own.

I knew I would find you "in the lobby!"

• (our meeting place back then)

Sitting outside with some fellow Korean artists, recalling Singapore, we tried unsuccessfully not to get too nostalgic...



Pity we didn't have more time, but at long last my head was clear.

September 24, morning.
Time shift. For me it's actually
2 in the morning
European time.



With Bucheon tall buildings peeking
over our shoulders we tried to put
our presentation together.

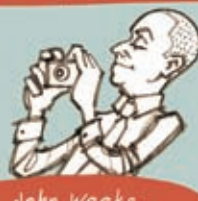
The ASEP
lecture was held
in one of the KOMACON
lecture rooms, hidden
deep inside
the building.
Maybe that was why
the audience
wasn't very
large...

From David's
speech it was clear
our workshop
in Singapore
three years ago
was only the beginning
and the Lingua Comica
project lives on its
own already.

Anyway, some of the audience seemed
to enjoy us quite a lot:



Svetlana Chezhina
from Russia,
who draws manga
for foreign
publishers.



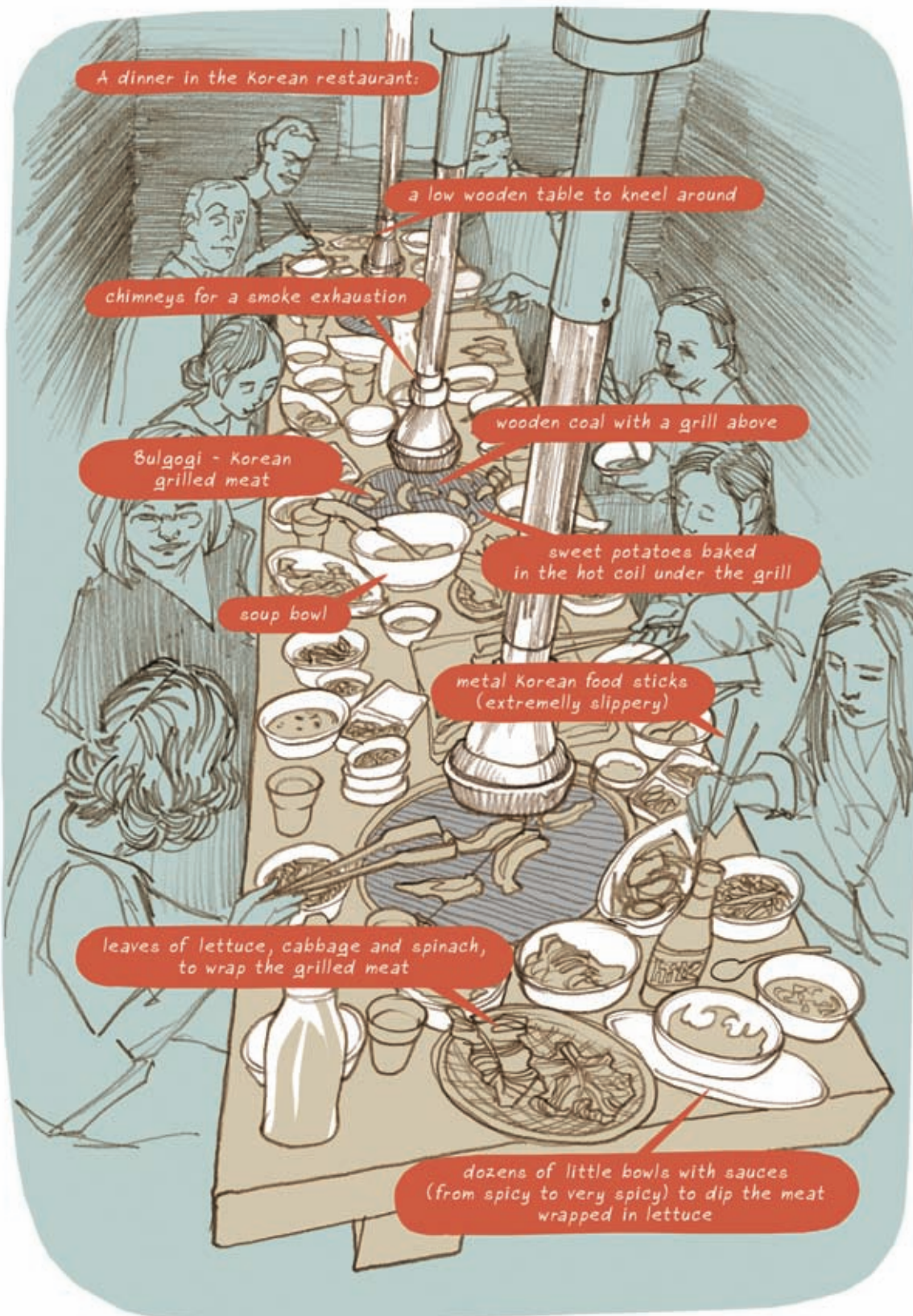
John Weeks,
living in Cambodia.



Reima Mäkinen,
an artist from Finland
currently residing
in Nairobi.



And of course, artists from Korea, who listened very carefully
all the time to propose their own projects in the end.



A dinner in the Korean restaurant:

a low wooden table to kneel around

chimneys for a smoke exhaustion

Bulgogi - Korean
grilled meat

wooden coal with a grill above

sweet potatoes baked
in the hot coil under the grill

soup bowl

metal Korean food sticks
(extremely slippery)

leaves of lettuce, cabbage and spinach,
to wrap the grilled meat

dozens of little bowls with sauces
(from spicy to very spicy) to dip the meat
wrapped in lettuce



Night streets of Bucheon with buildings covered up to the roof with flashing and moving neons.

Public fitness in green parks, similar to children playgrounds, at midnight for some reason full of people.



And Korean schoolgirls in the streets, all with the same clothes, haircut and cellphones, all typing text messages with identical movements.

When I met second or third, I was pleased. When I met eleventh, I ran back to my hotel room in horror.

September 25. Time shift again. Somehow I managed to turn off the alarm clock yesterday evening...



... but finally I visited some of the BICOFF lectures.

Jean-Philippe Martin from Angoulême talked about perception of manhwa in France,...

... Paul Gravet's speech "Make my own manhwa" ended with the finding there is no "effective strategy" how to succeed on western market,...

... but probably most interesting was John Weeks' lecture about history of comics in Cambodia and other Southeast Asian countries.

The exhibition spaces of KOMACON varied from artist self-decorated boxes and stands outside the building...

... to impressive exhibition on the upper floor, celebrating the history of 100 years of Korean comics.



Seemed everything that could have a face had one (or more): flowerpots, sign at the entrance, even BICO F logo itself.

Long queue, both adult and children, in front of Kitaro, the character I knew only from a movie adaptation,...



... statues of famous Korean comics heroes,...

... scenes from the history of Korean comics visible through the holes in the old wall,...



... oversized books,...



... or exhibition of works of Lee Hee-dae, the winner of the last year's Bucheon Comics Award. His sketchbooks I admired for a long time.

September 26. I suspect the alarm clock not to ring at all. Again I almost overslept my trip to Seoul.



Since I had only one day for the visit, I picked a place from travel guide which seemed interesting enough and decided just to walk around.



So, more or less randomly I went to Free Market near Hongik university.



An open air space where young artists and craftsmans sell their goods, mostly hand-made accessories, toys, jewellery, ...

... little keyboards robots,...

... stuffed puppets,...

No pictures please!



... or hand painted baseball caps.



Unlike Singapore, this was Asia as I always have imagined it.



The place around the university is called Hongdae. In the end it was much more trendy than I expected.



?



Guess what, they built a small replica of Prague's Old Town Hall recently. Worth seeing if you'll have time, there is an infocentre there and a "Czech" restaurant...



The way the traffic is handled in Bucheon - almost like a dance:



Last evening in Korea I finally tried some weird dishes.

The dried squid looked spooky, but it wasn't bad at all...

But I definitely couldn't resist to taste the silkworms, in fact their roasted pupas.

Eek, it's bitter.

Oh no, he's really eating it!

How am I supposed to take care of those Europeans when they are eating bugs?

I always knew those Czech are just weird.

Delicious, aren't they?



September 27. Yes! I woke up in time! My inner clock finally adjusted to Korea...



It's time to leave.



The journey to the airport together with Svetlana, both of us loaded with BICOF merchandising.

I was leaving Bucheon after four days. Not much time to actually experience Korea of course...



But to stick to the topic, it was great to see a country where comics has been a part of the culture for 100 years, and is supported as something that Korea can offer to the rest of the world.

A small course - exchanging bussiness cards in Korea:

You give and recieve it with both hands, it's polite.



You look at it before putting it in your pocket.

Oooh...

Oooh...



You slightly bow your head as an expression of gratitude.

Couldn't he write it in English, or better, in Czech? How am I supposed to read those strange letters?

Cheap paper bad print, what a loser!



The End

In Wires, the characters engage in the curious act of head-changing. For the Wires* interview, we invited the artists to swap heads as well, answering on behalf of one another. In the spirit of the project, Nele donned Pier's head, Pier wore Faezal's and Faezal put on Nele's. As they answer what they think should be the personal opinions of each other, an interesting mayhem comes out of this method of inter-cultural exchange.*

Nele answering as Pier

Q *The poverty that you show in your work is of the mind, where everyone starts to converge towards One World, One Thinking. Besides joining Poetry Squad, how else can the man on the street break free from this trap?*

A *Breaking free from a trap is definitely more difficult than not stepping into it. My hope is that we can keep our minds self-controlled, flexible and independent. Less mass media and less TV would be a good start.*

Q *Please complete this, "I create comics because"*

A *I believe that the combination of images, text and time gives the ability to tell stories to many different readers and people of many nationalities.*

Nele Brönnert
Pier Gajewski
Faezal Muniran

Pier answering as Faezal

Q Faezal, you said you started drawing comics for yourself because you were too poor to buy them when you were a child. Who are you drawing for now?

A I think I am still making comics for myself, in the sense that I'm doing things that I would like to read. Except in this instance, I think I keep on going because I haven't done the perfect comic yet!

Q Nele's characters are animal heads on human bodies, whereas yours are animals who are human-like. Is there a difference?

A Actually not really. My characters are animal heads on human bodies but all three of us have a different way to draw it.

Faezal answering as Nele

Q How many heads do you, Nele, have in your closet? Describe the head that you are wearing now?

A Hmmm... I think I have around four heads. The one that I am using right now is a Norwegian Forest Cat.

It is summer now in Berlin, and every day is a beautiful day to go for a walk in the park, just to enjoy the scenery. I'm feeling somewhat adventurous to go explore the city today. I've been working non-stop lately and I think I need a break. Who knows, maybe I will discover something new and different.

Q Your protagonist Martha went through a wide range of emotions in just 13 pages. Is she closely based on someone you know, or perhaps yourself?

A I believe a part of Martha comes from my collective experiences (although not directly). The rest of Martha's character is fabricated from other people's lives and experiences. Her surname "Frank", for example, is stolen from a close friend of mine.

In telling the character's story, rather than taking it directly from my own, I find it quite liberating to step out of myself so that I can create this character to be more free and believable, although my own personal experiences might add some honesty and feelings to the character.

Our publication deepened the existing relationship with ASEF, and the artists involved and also opened up for us new connections with exhibition spaces and international operating institutes.

Nele

Using comics as a medium in intercultural dialogue is extremely wise. When you don't share a common language you use visual codes (signs or images). Comics, through images and text, allows you to go very deep into the culture and people's personal feelings.

Pier

Connecting with the people, (who are not just any people but great and wonderful artists) is one of the wonderful outcomes from *Lingua Comica*. It doesn't matter where we all come from, we all speak the same language. It helped me realize that I am not alone and never will be when working in comics.

Faezal

Beyond Reloaded

The first edition of Wires sold out, and was extremely well-received by readers. In order to extend the success of the project, the artists are actively tapping on their respective connections to promote their artworks as well as the experience of using comic art to engage in intercultural dialogue to new audiences.*

Through their spirited efforts, the project has also surfaced a network of venues and institutions which support such intercultural and artistic collaboration. In turn, it was a platform for them to discover new opportunities to take their work to the next level, and for interested readers and comics enthusiasts to discover their work.

28 March 2010

Pekomikon, Kuala Lumpur, Malaysia

Pekomikon is a comic convention that is part of the Kuala Lumpur International Book Festival, the largest Book Fair event in Malaysia. Faezal presented on the Lingua Comica 3 programme and Lingua Comica: Reloaded Wires.*

Gempak

Gempak is a premier Malaysian comics and gaming magazine. Lingua Comica 3, Wires and the artists themselves have been featured in issues 251, 252 and 253.*

5 - 20 June 2010

Kyoto International Manga Museum,
Kyoto, Japan

Pier had a solo exhibition here. The entire Wires compilation was presented, as well as observation drawings from Pier's six-month residency at the French Villa Kujoyama.*

May and June 2010

Japan

Pier spoke at conferences about comics and the Wires project at the French Institute of Fukuoka, University of Ritsumeikan of Kyoto, French Alliance of Sendai and at the Tohoku University of Sendai.*

Having explored their ideas through comics, the artists now engage in a roundtable of ruminations and meditations about numbers in their societies. They compare their surroundings and mental states with each other, retrospectively thinking aloud and catching up with each other after the publication's successful run.

Matei to Tsuyoshi

Q Sometimes you have to make money with your art. You can be paid to be yourself, or to do some anonymous work, to do commercial projects or artistic projects. How do you deal with compromise?

A Matei, I understand exactly what you're trying to say! I've also struggled with this. In Japan, some people work for the money, while others choose to work more freely while also making money. But most of what I want to do is creating work for myself, not for the money.

Budi to Tsuyoshi

Q Have you had a personal shopping experience similar to your comic's character?

A I thought the story up after hearing people's conversations around town. Things like "I bought these clothes cause they were 70% off" and "these are delicious cause they're organic vegetables". Surely people buy things because they want them, and food tastes delicious because it is? I realised that they weren't buying commodities so much as they were consuming information, and the money they were paying wasn't for the goods, but rather, for the information. My story is just an exaggeration of this state of affairs in modern society.

Titus to Budi

Q How does the current situation feel to you, compared to when we started "Numbers"?

A This year, the projected GDP (gross domestic product) growth in Singapore may be higher than China's. On the ground, economic indicators such as retail activity, rental fees and property prices are booming. It shows that both as a country and society, we are doing well financially at this moment.

I couldn't have imagined this last year; yet I have mixed feelings about it.

On one hand, I am grateful for Singapore's rebound in such a short time since the crisis began. However, for a society of "newly rich" (Singapore was transformed from a third world into a first world state within one generation), we still have much to learn about our relationship with money. A slower economy would provide a space to reflect and learn more about this important relationship. What I was trying to point towards in "Family Values" (the story I did in "Numbers") is my belief that we are richer than we think, that placing our highest value on money makes us poorer.

I must quickly add that my point of view is from someone belonging to the middle-income majority. I hope that the country's economic rebound is helping low-income Singaporeans tremendously.

Numbers

Titus Ackermann
Matei Branea
Tsuyoshi Ogawa
Budi Wijaya

Beyond Reloaded

'Numbers' is being sold in Japan, Singapore and Germany.

In Japan, 'Numbers' has been sold at the Manga Museum, and during Echo Tour 2010, an exhibition in Kyoto. It has received positive reviews in Japan, especially for the publication's poster-like design.

The story reflects my coming home after a stressful day with the "global problems", represented by all the numbers spinning around in the man's head, which are reduced to minor importance by what I feel is really important.

Titus

Comics is a great medium for intercultural dialogue. All you need is good promotion, distribution and - ka-boom! - it's done!

Matei

I feel so grateful to have made friends with other people around the world who are also making comics and manga. I've also received a lot of exciting emails about other members' successes. It makes me feel as happy as if it were my own success, and at the same time it inspires me to work hard, too. I'm really happy to still stay connected with Lingua Comica.

Tsuyoshi

Lingua Comica is a well-conceived and organised platform that tremendously benefit comic artists from both Asia and Europe. Kudos to ASEF! I am grateful for the cultural exposure and the wonderful friends I met through this initiative.

Budi

Friendship, dreams, jealousy, strategy, competition, discovery, imitation, excitement, solidarity, loneliness [...]: a few of these things that a child puts into games, experimenting while playing. Where does the border between playing and living in reality stand for a kid?

This theme attracted us because of its rich visual and storytelling possibilities. For children, a simple object can be used as a means of escape into dreams and realms of fancy. Games can offer even more possibilities because of the imagination and social dynamics at work whenever children play their games.

Amélie

Q You both participated in different editions of *Lingua Comica*. How did you get to collaborate in *Reloaded*?

Rommel When the call for applications came out, I couldn't find a partner to team up with. Amélie sent out an email to all *Lingua* participants asking for potential collaborators. I saw her work through her website, loved it, and sent her an email. What followed was a series of emails with various ideas on how we could proceed. I was surprised to find out that we shared similar sensibilities on how to go about it, even if our styles were very different. And then the rest worked out!

Q How was the residency in Angoulême arranged?

Amélie *Maison des Auteurs* is a residency place for comic artists and the administrators of the *Maison des Auteurs* had already heard of *Lingua Comica*. Rommel and I had decided that it was very important to see each other during our collaboration, given the distance from Brussels to Manila, and to share an atelier and spend a few days working together. I contacted *Maison des Auteurs* to ask for a short-term residency and they kindly said yes.

Q Why the blog name 'Tiptoe on Circles'?

Rommel The name seemed to evoke a game in itself, of lightly treading around circles drawn on the floor. The word *tiptoe* felt childlike, almost dainty and done with care. While circles drawn on the floor reminded us of children's games and how boundaries are often established and how these boundaries must be navigated in any game.

Q Your works explore common themes through children's games, even though you are from different cultures. What do you find similar or different about each other?

Rommel What I found interesting when we were looking at games from both our cultures, was how similar a lot of the games were (like *Hopscotch*). The differences seem to lie in the board-based games. Traditional Filipino culture didn't have "board" games. Most of the games in my research involved games played in the backyard.

In terms of each other, I found our tastes in art somewhat similar. When we were tossing around ideas for the project, I appreciated the fact that we could engage each other on the level of ideas.

vvzzvv We had lengthy emails at the start of the project on different ways to go and I really found that a lot of the ideas we had were similar in their basic direction. Although we belong to different cultures, the desire to make art was something we both shared.

Amélie Our styles are different but they both have a dark side that we used in our comics. We both agreed that talking about games doesn't mean painting something light and colorful and naïve. We tried to evoke the "dark side of the game".

However, my way of telling the story has something "boyish" in it. The style is quite direct and linear. My characters are very active, very much engaged in pure action. I can feel a more poetical and thoughtful approach in Rommel's work. He takes time to build an atmosphere.

One of the main differences I noticed during our conversations was precisely about that: it seems that, in Western Europe, games and stories have lost the link to their roots, though in the Philippines they are still wrapped into traditions and beliefs.

This project certainly broadened my horizons, particularly when it comes to Asian comic strips, thanks to the quality and generosity of exchanges.

Tanitoc

We plumb the depths of Tanitoc's mind with an interview on his process and reflections on intercultural dialogue.

Q How did you and Dae-Joong both decide to collaborate on this project?

A When *Lingua Comica Reloaded* happened, I seized the opportunity to submit this story; but the starting point really was this exciting conversation about mythology I had with Dae-Joong one night in Japan, while the room was filled with the creative energy of all these talented participants working away on their pages.

Q As a publisher, did Kim give any input during the creative process?

A Not at all, it all sprung out of our continuing conversation, and the chat we had during the workshop when we showed each other samples of our work. Our English is far from perfect! I think Dae-Joong's sensitivity gives him that capacity to give you a hint, a few words that could carry you through a project like this.

Q What impact did *Lingua Comica* have on your professional development?

A The benefits of *Lingua Comica* are undoubtedly present in many levels of my work today. When I was offered the unexpected role as one of the facilitators for *Lingua Comica*, I felt like I was about to be part of a special experience: that of selecting Asian and European artists, connecting their aspirations, and helping to promote a fruitful dialogue for each of the three pairs I was involved with.

This meeting of minds took place in what I consider the ideal working environment for any creator, in this field: a museum with a research department, a place where creation means both practice and theory, with a vision

for preserving a unique heritage and nurturing contemporary talents. I would challenge anyone engaged in this unique set-up to come out unchanged, unmoved, and uninspired by the experience!

Q What were the connections made during *Lingua Comica* that helped you?

A The connections I made with everyone involved are not mere friendly encounters on my road. They have had a deeper impact, on a creative level. The isolation is often a reality of comics creation. It can be difficult at times to cultivate an understanding of what you are trying to achieve over the years, to keep a discerning eye on your creative steps. This project certainly broadened my horizons, particularly when it comes to Asian comic strips, thanks to the quality and generosity of exchanges. The creative discussions were so stimulating that these conversations are in my mind right now, in my studio, while I work on my next book.

The *Lingua Comica Reloaded* project was yet again a brilliant opportunity to continue feeding and questioning my creative practice. How was I to produce a story based on Celtic mythology for a Korean audience? What role were the words and pictures going to play in the act of storytelling? How could we reconcile the fact that creative people all around the world have so much in common and ideas to share, despite coming from different cultural environments? I have a great deal of respect for Sai Comics for their uncompromising way of patiently building a remarkable catalogue.

Q What is your view on comics being used as a medium in intercultural dialogue?

A Comics are the best form for intercultural communication I have come across, whether they contain words or whether they don't. We live a very exciting time, when calibrated walled-up genres in comics are being challenged by the necessity of trying to make sense of the world as it is: a complex place to live in. Almost any topic or issue can therefore become a story to be told, an experience to share.

Comics by nature reach a large number of people who all have their own active reading experience to go through, whether on the Net, at the kitchen table, in a field or in a suburban train. Drawings, pictures and the tools used to produce them enrich the characters with delightful and incredibly rich nuances: irony, fear, joy, sarcasm, calmness, anxiety, contempt, etc.

Comics can bring emotional, political or philosophical ramifications to a narrative. What more can one expect to create in an intercultural dialogue?

