



APARN 2024 Info Pack

Dear Prof/Dr/Sir/Mdm,

On behalf of the APARN organizing committee, we are pleased to invite you to the APARN 2024 symposium that takes place from 12th to 13th June 2024. The two days programme will consist of various events on the 12th, followed by selected paper presentations by participants on the 13th. Please refer to the APARN 2024 schedule for details.

During the 13th June individual presentation, there will be 12 panels with 1 hour allocated for each panel of presentations. The panel sessions will also be moderated and each panel shall have 3 presenters. We recommend keeping all presentations to 15 minutes max per presentation, leaving us time for Q&A/Discussion after the presentations of papers in each panel.

Date: Thursday, 13 June 2024

Time : Please refer to the "presentation schedule" below for your respective turn.

Physical Venue: The symposium will take place in a hybrid format, whereby there will be online as well as physical participants in respective panel slots. For physical participants, the symposium will take place in Meeting Room A & B (according to your track & time slot), Faculty of Creative Multimedia, Multimedia University, Cyberjaya, Malaysia.

For online participants: please refer to the MICROSOFT TEAM link below for your respective track sessions. [Please ensure that you have microsoft team installed](#)

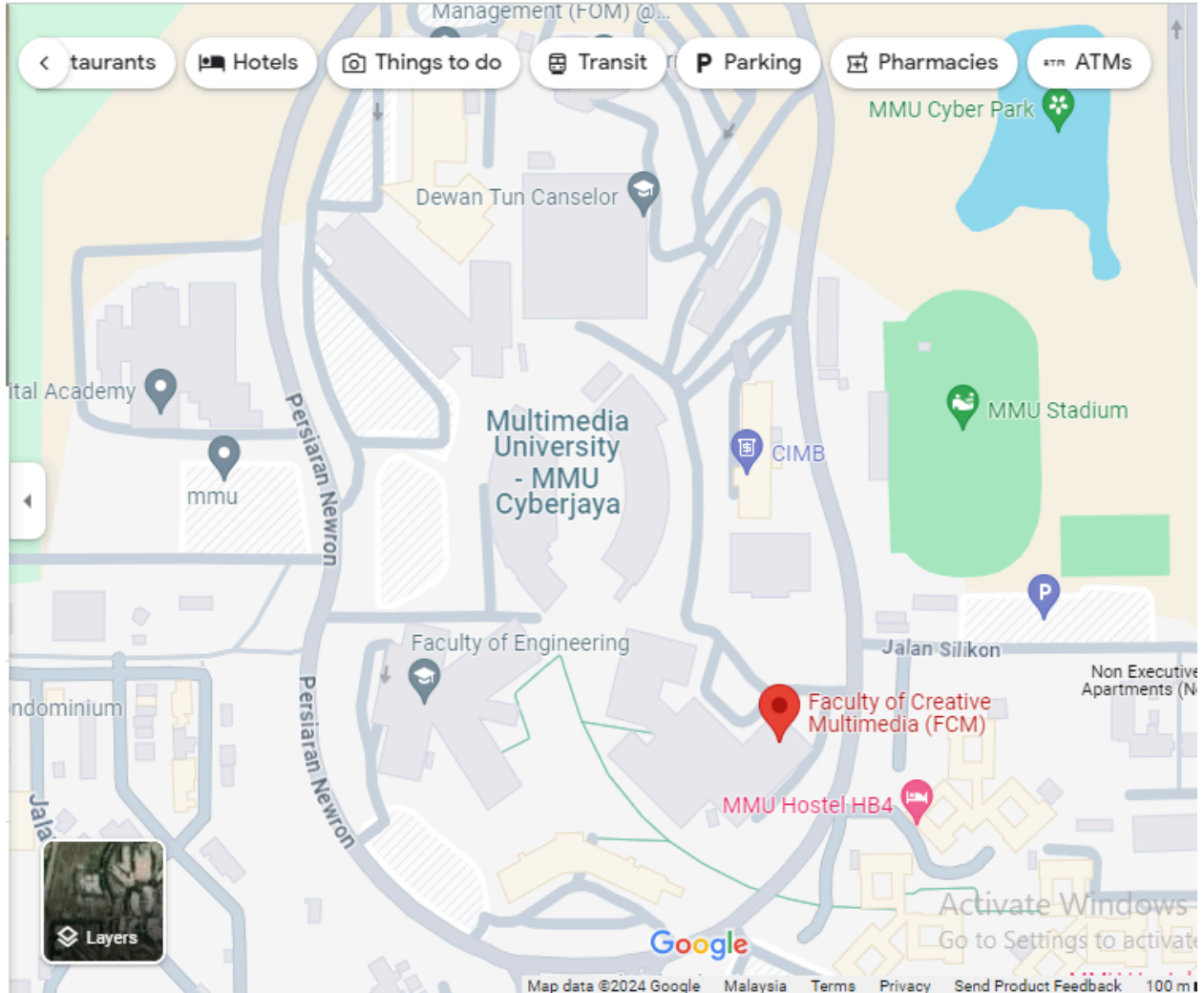
TRACK ONE: <https://tinyurl.com/4vv3658k>

TRACK TWO: <https://tinyurl.com/3cj5b4va>

We look forward to your participation. Thank you.

APARN 2024 VENUE

Faculty of Creative Multimedia,
Multimedia University, Cyberjaya



[Google Map link to Faculty of Creative Multimedia](#)

Address:

Faculty of Creative Multimedia
Multimedia University,
Jalan Multimedia,
63100 Cyberjaya,
Selangor, Malaysia
W: creative.mmu.edu.my

Presentation schedule for the symposium

TIME	TRACK ONE	TRACK TWO
09:00 to 10:00	WELCOME REMARK	
10:00 to 11:00	<ul style="list-style-type: none"> - Aliya Maisarah Binti Abdul - Papattaranan Kunphunsup - Doris Quek Shu Han 	<ul style="list-style-type: none"> - Erika Matsunami - Robin Dingemans - Sónia Mota Ribeiro
11:00 to 12:00	<ul style="list-style-type: none"> - Dr. Muhammad Fajar Apriy - Michael Hornblow - Bianca Figl 	<ul style="list-style-type: none"> - Diana Carolina Bejarano Coca - Dr Jan Hendrik Brueggemeier - Cheng YANG, Ryo Ikeshiro
12:00 to 13:00	LUNCH	
13:00 to 14:00	<ul style="list-style-type: none"> - Varun Aiyer - SAIFON FAISENG - Runze Feng 	<ul style="list-style-type: none"> - Phoo Myat Thwe - Amirahvelda Priyono - Yamin Xu
14:00 to 15:00	<ul style="list-style-type: none"> - Marta Kawka - Yola Yulfianti - Lee Mok Yee 	<ul style="list-style-type: none"> - Andrew Stiff - Isabelle Desjeux - Kok Yoong Lim
15:00 to 16:00	<ul style="list-style-type: none"> - Anastasia Melati - Serena Lee - Majid 	<ul style="list-style-type: none"> - Arahmaiani - Anwer Ali - Dr Carolyn Mckenzie Craig
16:00 to 17:00	<ul style="list-style-type: none"> - Jueling Hu - Arin Ardani - Pornrat Damrhung 	<ul style="list-style-type: none"> - Winta Adhitia Guspara - Foong Patrick CHAN
17:00 to 18:00	TEA BREAK	
18:00 onwards	CLOSING GIG	
LEGEND	 Online Presentation	 Physical Presentation

Schedule for APARN 2024

Date	Time	Program	Venue
12 June	8:30 am – 9:00 am	Registration & Light Refreshment	MMU Cinema
	9:00 am – 9:30 am	PG Briefing	MMU Cinema
	9:30 am	Welcoming Remarks – FCM Dean <i>Ms. Nadia Mahmud</i>	MMU Cinema
	9:45 am	Opening Speech & Official Launch of APARN in conjunction with PPM, Cycle 1 2024 President and CEO of MMU: <i>YBHG. PROF. DATO' DR. MAZLIHAM MOHD SU'UD</i>	MMU Cinema
	10:00 am	Panel discussion on <i>“Creative Practice as Research in Institute of Higher Learning (IHL)”</i> Panels: Prof. Gunalan Nadarajan University of Michigan, USA Dr.Danny Butt University of Melbourne, Australia Ms. Samantha Jury University of Hertfordshire, UK Moderator: Mr. Yap Sau Bin	MMU Cinema
	12:00 pm – 2:00 pm	Lunch	FCM Foyer
	2:00 pm – 3:00 pm	APARN Organization Meeting	E-Gallery
	3:00 pm – 5:00 pm	MCM Open Studio	E-Gallery
	2:00 pm – 5:00 pm	Progress Monitoring Presentation by Postgraduate Students of Faculty of Creative Multimedia (PPM)	FCM Meeting room A and Meeting room B
	5:00 pm – 6:00 pm	Tea Break	Space Bar
13 June	8.00 pm – 10.00 pm	JFKL Online Film Festival Screening	MMU Cinema
	9.00 am – 12.00 pm	Presentation of individual submissions for APARN 2024	FCM Meeting room A and Meeting room B
	12.00 pm – 1.00 pm	Lunch	Space Bar

	1.00 pm – 5.00 pm	Presentation of individual submissions for APARN 2024	FCM Meeting room A and Meeting room B
	5.00 pm – 6.00 pm	Tea Break	Space Bar
	6:00 pm	Closing GIG by FCM and FCA practitioners Tentatively we are looking at Anis Haron, Yuvaraj, Ajoji, Jibin, Ghazi, etc. to be involved in this.	MMU Cinema
14 June	10am to 12pm	Closed workshop on Practice based research program discussion (involving FCM and FCA staffs only)	FCM Meeting room B

The Panel discussion on 12th June as well as the symposium on 13th June shall be broadcast live on

APARN youtube channel

<https://www.youtube.com/@APARN2024>

Any enquiry, you may reach us at:

aparn2024@gmail.com

APARN 2024

ART AS
RESEARCH:
METHODS
FOR
SYNTHETIC
REASONING

JUNE
12
9AM/8PM

JUNE
13
9AM/6PM

MMU
Cyberjaya
Malaysia

www.aparn.net
www.creative.mmu.edu.my

ABSTRACT of presenters

TRACK 01 10 - 11	NAME: Aliya Maisarah Binti Abdul
	TITLE: Innovative Approaches to Cultural Conservation: Harnessing Projection Mapping for the Revival of Traditions like Asam Gelugor
	<p>ABSTRACT: <i>Garcinia atroviridis</i>, colloquially known as asam gelugor or asam keping, stands as a verdant emblem of the rainforests of peninsular Malaysia and Sumatra. Esteemed not only for its intrinsic health benefits but also for its economic significance, this tree bears fruit that undergoes a transformative process. When ripe, the asam fruit is meticulously cut and sun-dried, metamorphosing into the cherished asam keping, an essential ingredient in Asian culinary traditions. This study investigates the creative use of projection mapping to revitalise and reintroduce Asam Gelugor's cultural legacy to contemporary audiences. Asam Gelugor, a distinctive and culturally significant ingredient in Southeast Asian cuisine, has struggled to remain relevant in the face of shifting culinary preferences and globalisation. The results of a multidisciplinary approach highlighted projection mapping's ability to bridge the gap between tradition and modernity. By translating Asam Gelugor's traditional tales, uses, and importance into immersive visual experiences, projection mapping provides a dynamic platform for conservation and digitalization. This study intends to show how projection mapping may be an effective instrument for cultural preservation, generating a revitalised appreciation and knowledge of Asam Gelugor across a wide range of people. Ultimately, this unique marriage of tradition and technology lays the path for the long-term preservation and perpetuation of cultural legacy in the digital era.</p>
	CONTACT: amsarahdesign67@gmail.com
	NAME: Papattaranan Kunphunsup
	TITLE: Making Art and Recording the Public History: Case Study from the activity "Future's History"
	<p>ABSTRACT: The objectives of this study are 1) to organize an artistic activity in a private space called "Bangsaen Museum (Ad-hoc)" to be a space of exploration where everyone can be artists. 2) To observe and document the result of activity organization for 10 days during November 25th to December 5th, 2022. And 3) to present the contemporary aesthetic to the community so that art space is not limited in the university or museum. It was found that the art activity helps activating the public dimension of the space by inviting audiences to become artists who draw and exhibit. Out of 50 participants, 48% drew self-portraits, 28% drew self-portrait with the loved ones, 24% drew the loved ones who might not be together with them. It is concluded the participants drew in order to proclaim their love for the person in the picture in public, whether the message will be sent to the beloved or not. And the self-portrait is drawn to confirm the self-acceptance that the person already have for oneself.</p>
	CONTACT: papattaranan.ku@go.buu.ac.th
NAME: Doris Quek Shu Han	

TRACK 01 11 - 12	TITLE: Cultural Heritage Archiving: Advancing Towards a Collaborative Living Museum
	ABSTRACT: Creative Archival is dedicated to meticulously documenting and safeguarding the cultural heritage of diverse locales and trades through innovative artistic and architectural design practices. Employing a multifaceted approach including writing, illustration, videography, and more, it captures and reinterprets cultural narratives. Through the culmination of these efforts in on-site exhibitions and live-build projects, operational heritage sites are revitalized into dynamic living museums, nurturing a deeper appreciation and fostering sustainable preservation. Our journey within Creative Archival has yielded transformative outcomes, notably in our marketplace (pasar) archival endeavors. We engage with multidisciplinary artists, including contemporary dancers, photographers, mass communication students, illustrators, and architectural students, who were initially disconnected from the local pasar community, to weave a rich tapestry of fresh insight. From documenting market stall owners through interviews to envisioning new market potentials and programs, our initiatives encourage dialogue among market workers and the public, envisioning the future potential of these market spaces. In recent years, in collaboration with the UCSI School of Architecture and Build Environment, our focus has broadened to encompass the creative archival of Pangkor Island's sunset industries, including fisheries and boat making. By engaging with local stakeholders, we have enabled the establishment of a living museum centered around an active anchovies fishery. Collaborating with Colllab, an NGO specializing in live building and placemaking, visual artists, industry partners, communities, and architectural students, we have collaboratively designed and constructed a permanent living museum, serving as a pioneering model for the preservation and revitalization of sunset industries and industrial heritage in Malaysia. Looking ahead, Creative Archival continues to expand in embracing diversity and innovation in archival practices. Initiatives now include game design experiments for living museums and other sunset industrial heritage in collaborative ventures, celebrating the dynamic intersection of art, heritage, and innovation.
	CONTACT: dorisqueek@ucsiuniversity.edu.my

TRACK 01 11 - 12	NAME: Dr. Muhammad Fajar Apriyanto
	TITLE: The Creative Process through Self-Analysis
	ABSTRACT: An artist in creating a work of art goes through various creative processes, including ideas/concepts, old artworks, photo album archives, literature studies, observation/classification, photo analysis, interviews, and realization. Each artist appears to differ in processing their ideas and concepts, based on their own experiences. These differences in the creative process contribute to enriching the repertoire of artistic modes of reasoning. This article aims to explore the differences among artists in creating artworks stemming from self-analysis. The synthetic methodology between analysis in the form of self-reflection and creative process reasoning is employed. From these differences, their relevance can be observed, as many artists are often found to become followers of other artists in creating artworks. The theory supporting this research utilizes psychoanalysis, namely the imaginary, symbolic, and the real registers. The contribution of self-analysis in general is based on past experiences interpreted in the present, shaping self-identity in the form of metaphorical symbolic artworks. In conclusion, self-analysis is essential for artists in creating art works as it can form a discourse of knowledge and a visual image in the form of fetish objects. The result of creation is in the form of installation artworks based on photography.

	CONTACT: fajarapriyanto29@gmail.com
	NAME: Michael Hornblow
	TITLE: Buffalo Field futures: speculative syntheses for social innovation
	<p>ABSTRACT: In 2019, I presented a talk at the International Conference for Asian Pacific Studies in Yogyakarta, Indonesia, where APARN was also first launched. My talk, entitled "Buffalo Field: cultural resistance and renewal in Nang Loeng, Bangkok", described a 3-year community-based performing arts festival called Buffalo Field. At the time, our third iteration was about to happen the following month in Bangkok, Thailand, so my talk was framed in a propositional manner. Now, 5 years on, the APARN theme 'synthetic reasoning', finds me again at a strange confluence of time and speculation – when, after a long hiatus and other projects in-between – we're planning to relaunch Buffalo Field as a broader platform for creative social innovation. In this talk for APARN 2024, I'll discuss Buffalo Field as a speculative mode of synthetic reasoning in terms of space and time, development, hybrid programming, cross-cultural collaboration, interdisciplinary creative practice, in/tangible site-specificity, and conceptual-material conjunctions. I'll first look back on the 2019 event – a 5-day Local Studio and 3-day Festival that included local participants, design/art researchers, artists, and audiences – with workshops, forums, and performances around the Nang Loeng neighborhood. Post-COVID, we saw a two-way divergence – with local initiatives by Community Lab and Studio Upcycle, and another project I presented at Bangkok Design Week and Tokyo Biennale, which developed related techniques and networks. The new Buffalo Field will work closely with Community Lab and other advocates at the Ford Resource and Engagement Centre (FREC) in Nang Loeng, to synthesize lessons learnt. The proposed Creative HQ is at Satri Julanak, an empty school next to FREC = to be reimagined as an Artist Village / Open Art School, using classrooms as studios, with collective experiments on the basketball court and other common areas, and as a base of operations for creative work throughout the neighborhood.</p>
	CONTACT: michael@sgs.tu.ac.th
	NAME: Bianca Figl
	TITLE: Nawang Wulan - Metamorphose and Transformation Un-archiving Traces from Java at the Theatermuseum Vienna
	<p>ABSTRACT: When the ephemeral is transferred to the archive and becomes form, what can the material archive contain and what can't be stored? An examination of the work of Richard Teschner, a Viennese puppeteer of the 1920s, these and other questions informed the development of Bianca Figl's piece 'Nawang Wulan' as part of her Arts Practice PhD research. Like so many of his contemporaries, Teschner was deeply inspired by the 'exotic'. European Modernism was permeated by the acceptance and rejection of the unknown, and this confrontation gave significant impulses to all art forms in Europe. Teschner's encounter with Javanese wayang puppets, which he discovered in Amsterdam, provided the development of a new type of puppet and the work he developed from then on. Indeed, Nawang Wulan, a myth deeply rooted in the Javanese consciousness, formed the basis for his first play. The first performance of this play took place in November 2021 as part of the Figuretheater Festival at the Vienna Theatre Museum. The museum in the imperial Hofburg houses Teschner's legacy. Museums as</p>

	<p>sites of contested heritage with an archival culture of a certain logic has often left out the knowledge of feeling and the ephemeral. This framework provided a complex and important context for showing this work and discussing the traces of Java in Teschner's work and translating them into a contemporary context while discussing the complexities of cultural appropriation, coloniality and restitution in and through performance.</p>
	<p>CONTACT: bianca.figl@ul.ie</p>
<p>TRACK 01 13 - 14</p>	<p>NAME: Varun Aiyer</p>
	<p>TITLE: Autopoiesis in Writing for Performance: Reflecting on Privilege for Alternative Dramaturgies</p>
	<p>ABSTRACT: After a preliminary exposition that looks at the scientific/ biological framework of Autopoiesis {Maturana and Varela, 1972}, this paper contends with the paradox of the idea of Autopoiesis in social systems {Luhmann, 1984, 1995} to suggest that one of the primary objectives of reflexive dramaturgy for Performance {as distinct in its nature from Theatre} involving the use of text is a self- referencing activity that bears witness to, cites, performs, practices, as also questions the positionality of the maker{s}. This reflexive dramaturgy, it is posited, applies the reflection to both form and content {McLuhan, 1967}, to both artist{s} and organiser{s}, to both the medium and the message. The paper takes caste privilege/ caste atrocity in India as an entry point into reflexivity/ autopoietic storytelling. India is a location of the world with a deep and strongly oppressive history of Caste. While most historical contexts shared by {present} nation-states cannot help shy away from historical actions that were divisive, for India the most powerful and well known 'ancient' 'Indian' notions of governance carry with them the unique quality of being divisive in principle and in their moral- ethical- philosophical premise because governance and religion were made inseparable by the political philosophers of the time. These principles were based out of the Chaturvarna Caste System. Through most of mainstream Indian performance history {including performance in Indian film}, this principle of divisive oppression based on a mythological definition of bloodlines, purity- of- lineage and profession/ vocation, sees manifestation. The attempt through this proposal is to explicate what it might mean for performance {specially live-performance, but also too, performance for Cinema, Film, Video, Television} to question and challenge this undeterred unfair history, to suggest forms of dramaturgy that spiral into practices that can stand clearly outside of oppressive mentalities. As for the story that gets told in such writing: does it sound like a story- form we are familiar with? What really is a story today? Do stories almost always have to be metaphors? What is the reflexivity of the storyteller in the act of telling a story? Which and whose stories do we choose to tell? The paper presentation will be accompanied by an audio clipping of an autopoietic storytelling performance.</p>
	<p>CONTACT: varunaiyer@gmail.com</p>
	<p>Name: SAIFON FAISENG</p>
	<p>TITLE: THE CREATION OF A CONTEMPORARY PLAY BASED ON NORA SCRIPT</p>
	<p>ABSTRACT: This is an element of the Ph.d dissertation analysis for the study Making The Creation of a Contemporary Play based on Nora Script. The aim of this research is to design and produce a contemporary play based on the Nora script, which is remarkable</p>

in providing moral lessons and the principles of Nora's way of living, particularly the topic of gratitude, which is Nora's primary ideal. In order to develop a new meaning that preserves the original meaning of gratitude, the researcher synthesized phrases from prior knowledge. It can still be expressed in the present and is related to Nora's story from the past. Use a practical research method Practice as Research. Utilize studies that highlight the importance of action during the devising theater process. Six students studying performing arts in Thaksin University Thailand participated in the process of data collection which occurred throughout the practice in two ways: documenting their opinions via reflection at each practice session and filming video so that the knowledge and lessons learned during rehearsals may be used to build scripts, make adjustments, test them out, and produce a play. The procedures' findings showed that the design and creation were shown as three brief contemporary dramas that depict three different kinds of relationships that are related to Nora: The tale of a family, teachers, and the natural world creates a novel story theater style by utilizing the conventional wordplay structure of Nora script. Combining dancing, singing, and playing as a drama can help the audience understand the relationships between all three forms of storytelling. The information is coherent and appropriate for the situation at hand. The contemporary play makes it simpler for audiences to understand Nora's story. In the meantime, considering that the concept of gratitude was presented by appropriating new implications, the theater did an excellent task of conveying it.

CONTACT: saifon@tsu.ac.th

Name: Runze Feng

Title: Public Art - an artistic approach of Community Development in the Chinese Context

Abstract: The study discusses an artistic community development strategy based on public art in the Chinese urban context. Within this study the author mainly answers the following three questions: The first question pertains to the role of public art in community development. Namely, in what way can public art impulse the development of urban community? The second question concerns the public art mechanism in the context of urban community. In other words, how to run a public art project step for step in the Chinese urban context? how to identify audiences within the local community and bring them together into artistic intervention? How to reply to the demand of different stakeholders during community practices? In the third question the author reflects on some key principles behind such a public art-based community development strategy. For example, social capital, collaboration, teenager engagement, etc. The methods of artistic research were predominantly employed in this study. Hecheng-community, located in Shunde District, Foshan City, within the Pearl River Delta region of China, was selected as the research subject. Meanwhile, a four-year-long community practices and research were conducted. By designing and implementing various public art projects and activities within the urban community, local engagement is activated, which fosters mutual trust and collaboration among residents, and ultimately boosts community development. As the final outcome, the author proposes the 3A-Strategy (Community Development Strategy) and the GACP-Mechanism(Community Public Art Mechanism) for urban communities in the Chinese context. The author believes that this study will not only help people better understand the significance of public art for community development but also will provide both theoretical and practical reference for artistic community development in the Chinese context.

CONTACT: kawa2alan@icloud.com

TRACK

01

14 - 15

NAME: Marta Kawka

TITLE: Theological artistic discovery with AI: Recovering the relationship with Divine Knowledge

ABSTRACT: In this presentation, I will describe an ongoing artistic research inquiry which explores spiritual reflection in the context of artmaking using AI creative tools. My inquiry adopts a theological orientation which conceives of spirituality as a search for the sacred that brings the individual in touch with Divine Knowledge. My assumption is that the sacred is located in a realm other than the physical-material world, beyond and inaccessible to ego consciousness. Human beings can learn to connect with the sacred realm through a spiritual discipline, which is experienced as a sense of intuitive knowing. My method of theological reflection endeavours to foster an awareness of the Divine in the midst of artmaking. It is a religious quest where the Divine is sought within subjective experience, and is encountered in interiority. My inquiry challenges the AI transhumanist ontology which orients towards the idolisation of human as machines, and re-establishes the human goal to seek and be sought by the Divine. My theological intent is a deliberate strategy to counter the privileging of the secular imagination in artistic research. Theological intuitive knowing has become a subaltern in the intellectual discourse where forms of deconstructive reasoning are privileged in practice-led research. This argument is positioned in the context of James Elkin's (2004) observation about the "Strange Place of Religion in Contemporary Art". While interest in secular spirituality is burgeoning in contemporary art, sincere explorations of non-secular faith experiences are excluded from the discourse. Theologian Heather Walton has argued that theology is a deeply metaphoric discourse that makes strange conjunctions in language. Some metaphors are profound and endure, however others become "dead". In these cases, the encounter with alterity fails to transmit its prophetic power. My experience with creating with AI pivots between the evocation of unknown revelation, to the spiralling down to a confrontation with kitsch. This presentation will examine my quest to seek new metaphors within my art practice with AI to facilitate the Divine encounter.

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NAME: Yola Yulfianti

TITLE: Vulnerable Body, Resilient Technology in Performing Arts

ABSTRACT: Nge-Glich is an experimental collaborative work of the Technology Laboratory of Jakarta Institute of the Arts (IKJ) and ISBI Bandung's Body Laboratory. This work was staged on October 22, 2023 at the National Gallery in Central Jakarta, Indonesia. "Glitch" is a term in computer science, referring to problems or disruptions in Internet connections. We borrowed this term for the fact that the symptoms of "glitch" are also found in the social life of today's society. In our observation, this symptom is present in the behaviour of the people around the cities of Jakarta and Bandung who depend on technology through electronic devices. In the experiment, we used humble technology, such as kinect sensors, visual manipulation using TouchDesigner, and remote communication through Zoom. It was not like a normal performance space, but rather adapted to the environmental conditions of the venue. The performance is participatory and interactive to test whether the audience would actually follow whatever the virtual

	<p>human character we created told them to do. The dramaturgy tells the story of a man who falls in love with a virtual human, and he does whatever the virtual human asks. Virtual humans become humans, and humans become machines. Do the audiences also follow whatever the virtual human asks? Between the analogue and digital worlds in the context of performing art, technical aspects are explored in the search for answers to the research questions. The battle between the digital body and the human body has turned so real; it has become a daily life challenge that must be faced. In the increasingly strong influence of digital technology, is there still room for weak human bodies? What is the reality of the body in virtual and real life and how does it relate to everyday life?</p>
	<p>CONTACT: yolayulfianti@ikj.ac.id</p>
	<p>NAME: Lee Mok Yee</p>
	<p>TITLE: Breaking Boundaries: Redefining Performing Arts Through Deaf Drumming</p>
	<p>ABSTRACT: In 2007, our pioneering initiative, Deafbeat, was established at YMCA Kuala Lumpur, marking the inception of the first drumming group tailored for the deaf community. Since then, we have embarked on a transformative journey to redefine performing arts by delving into the realm of deaf drumming. Our aim is to challenge entrenched beliefs regarding auditory limitations within the deaf community. Through collaborative engagement with a cohort of deaf individuals skilled in drumming techniques, we delve into the intricate interplay between rhythm, vibration, and sensory perception, transcending conventional auditory boundaries to unveil a fresh paradigm of artistic expression. We discovered novel methods of experiencing vibration, explored the potential of sign language, and tapped into the rich expressive capabilities of facial and visual cues within the deaf community. This has led us to venture into the creation of a 'Silence' performing art form, incorporating elements of drumming, acting, and dancing. In 2017, in collaboration with a local theatre director, we experimented with a new form of theatre in the black box, with the objective of fostering mutual understanding and communication between the hearing and deaf communities. Our endeavor was to create a 'silent' world utilizing the most resonant instruments, thus facilitating a shared experience. Our journey continued until 2020, culminating in our inaugural deaf-conducted drumming workshop, where we invited the hearing community to learn drumming in a silent environment. Communication was facilitated through body language and simple hand gestures, with the aim of promoting deaf culture and fostering inclusivity. Through this abstract, we aim to explore methods that expose deaf drummers to pitched instruments, create dance movements inspired by vibration, and explore singing with limited vocal capacity. We also envisage the potential development of these methods through the exploration of various technologies and understanding different forms of vibration and their sources.</p>
	<p>CONTACT: leemokyee88@gmail.com</p>
<p>TRACK 01</p>	<p>NAME: Anastasia Melati</p>
	<p>TITLE: Reclaiming Their Own Bodies: Indonesian Female Migrant Workers and Their Dancing (Performing Arts) in Taiwan</p>

15 - 16

ABSTRACT: This research explores the dancing presented by Indonesian female migrant workers in Taiwan. While numerous studies have focused on migrant workers, only a limited few have delved into the realm of their performing arts. The primary objective is to investigate why these migrant workers engage in creative expression through dance, how they execute these performances, and what aspirations they seek to fulfill through their artistic endeavors. This study aims to deepen the understanding that dance, as the art of body movement, transcends being a mere pursuit of a good life or contentment. As Royce (1977) notes, "dance is a powerful, frequently adopted symbol of the way people feel about themselves." Contrary to the conventional view of dance as a disciplined mastery of body movement techniques accompanied by musical rhythm, this research argues that it goes beyond an expression of community artistic traditions. Dance becomes a medium for the development and expression of emotions, influencing the art of body movement. Innovatively, this research challenges the notion that artistic performances by migrant workers, particularly women, are solely dependent on adapting to their host country's identity (Toni Shapiro on Season of Migration, 2005) or as an agency that vested with influence over external force (Lai, 2010; Winarnita, 2016). Instead, it asserts that female migrant workers perform traditional Indonesian dances with a unique understanding that breaks away from the norms of their place of origin, embracing a freedom associated with inherent difference (Deleuze, 1968). The concept of 'difference in itself' presented by Deleuze precedes any identity and is integral to understanding the artistic expressions of migrant workers.

CONTACT: melatianastasia@gmail.com

NAME: Serena Lee

TITLE: Rhythms of Inquiry

ABSTRACT: Rhythms Of Inquiry is a lecture performance that asks how we might learn through a mode of knowing by moving. Deploying the Chinese word 術 (shu) to disentangle art from artifice, we think of art as technics, in the sense of martial arts: art as embodied knowledge. How does this engender forms of knowledge production and relationality through continuous, non-linear learning? How does play in the sense of 打 (da) — the verb for martial arts — open understandings of knowing through moving, situating the self in processual relation with the world? How does art, in the sense of 術 (shu), open an alterity to colonial knowledge production? How does thinking from a mode of play undo the separation from work-leisure, theory-practice, to allow for a continuum of inquiring through doing? This lecture performance blends writing and artistic research from my PhD dissertation, How the line curves, which considers aesthesis through taijquan, an internal martial art practised for both defence and nourishment. My artistic research unfolds through experiments with time-based media and place-making, dialogue and collaboration, somatic movement practices, Chinese calligraphy, and acoustic music. By integrating textual and embodied research, this project traces resonances between the dynamic opposition of yinyang and non-linear, non-dual, situated knowledges that elude the frame of modern-colonial onto-epistemology. My artistic research asks how taijiquan as aesthetic inquiry might open possibilities for perceiving, doing, and relating. How might this form a way of thinking beyond philosophy that can hold contradiction and resonance?

CONTACT: info@serenalee.com

	NAME: Majid
	TITLE: The experience of adding mysterious and aesthetic aspects to the cell images in Hormozgan medical faculty lab in the project of "cells dance with us"
	ABSTRACT: When you do some scientific process in a biology lab, all evidence and the phases are analyzed and recorded based on a related scientific theory. But in one of our theater projects in 2019-2020 titled "Cells dance with us", in a collaboration with scientists at Hormozgan University Medical Sciences, our performer and the scientists had different experiences outside scientific theory. Our people were afraid of any microscopic substances because of the pandemic. In Kargah theater of Bandar Abbas, we designed an experience for our performers to see their cells pictures in the lab after the process of coloring. When the scientist describes the different parts of the cells under the microscope in the way she has described to the students, the performers see different things in the pictures outside the scientific method. They interpreted the pictures in two ways; first, as some beautiful pictures with aesthetic aspects, the second, as metaphorical images, similar to the images we see on coffee horoscopes. The scientist was surprised by the discussion and the interpretations. As a result, since the arts do not have rigid frameworks like the sciences, we can be faced with some scientific results in an interpretive understanding way to find and discuss new things and experiences. Interpretive understanding is my key concept among synthetic reasoning methodologies. A middle way between scientific reasoning and hermeneutic that contains both rationality and mystery.
	CONTACT: majidsarnay@gmail.com

TRACK 01 16 - 17	NAME: Jueling Hu
	TITLE: Making Southeast Asian Bio-futures: Diaspora, Machines, and Plant Observation
	ABSTRACT: In the bio-art works revolving around the theme of Southeast Asia, tropical plants are often used to represent and imagine possible indigenous futures. The technological "textures" of those works – images on screens, sound in recorders, and colored lights in dark exhibition space – condition not only the audience's aesthetic experience of the local ecologies, but also the possible formats of imagining Southeast Asian futures. In this article, I focus on the bio-art works by Southeast Asian artists under the themes of plants, paying particular attention to the entanglement between technological materiality and ecological future-making. More specifically, I choose the project Bio: art; Sea: T, curated in 2021, as my research object, which was funded by Taiwan's Ministry of Culture and recruited Southeast Asian digital artists to envision regional solidarity and shared future aspirations. By reading audio-visual archives and text-based promotional materials, I argue that this case particularly exemplifies (1) how digital technology, via affording certain sensory experiences, can orient the embodied imagination of distant Southeast Asian future(s); and (2) how the depoliticized, context-vacuumed utopian implications in techno-culture can be used to blueprint a "Sinophone" solidarity beyond certain geographical borders and nation-state frameworks. Through understanding the process of integrating digital plant observation into larger geopolitical future-making, I not only discuss the ways that the symbiotic elements of soils, plants, ecosystems, and humans are reorganized under the aesthetics of digital technology but also question the ownership and inclusivity of the technology-infused future (s). This article belongs to my dissertation project Machine, Rainforest, and Tropical Futurisms.

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	NAME: Arin Ardani
	TITLE: Tactile Strategies: Unveiling the Impact of Material and Reflective Reasoning on Strategic Decision-Making in Visually Impaired Board Game Players
	ABSTRACT: This ongoing study explores how the intertwining of material and reflective reasoning influences visually impaired players' strategic decision-making and enhances synthetic reasoning during gameplay. During a board game-playing session, visually impaired players engage in material reasoning as they assess the tactile qualities of game components, such as their texture, weight, shape, and their ergonomics. This cognitive evaluation of physical properties influences players' strategic decision-making, as they strategically select game pieces based on their tactile attributes. Material reasoning then intertwines with reflective reasoning, where players critically evaluate their gameplay experiences, including their tactile interactions with game components and the lingering after-effect sensations they evoke from touching. Feeling the texture of different pieces, physically moving them across the board, or sensing the weight of game components can provide players with valuable sensory information that informs their understanding of the game state and their calculated decisions. Therefore, this qualitative research examines cognitive mechanisms in integrating embodied knowledge and tactile feedback in board game play, and how tactile engagement contributes to understanding game mechanics and strategic reasoning. By reflecting on past gameplay sessions and considering the tactile feedback they received, including after-effect sensations, players gain insights into their decision-making strategies, identify areas for improvement, and refine their synthetic reasoning skills for future gameplay. This reflective process enhances players' ability to adapt their gameplay strategies based on their tactile experiences. Hopefully, this research could provide valuable insights into the potential implications for the design of interactive and inclusive gaming experiences that utilize embodied cognition, with a specific focus on the significance of tactile feedback.
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	NAME: Pornrat Damrhung
	TITLE: Theatre-Making as a Synthetic Artistic Practice: Using a Collective Performance Workshop Process to Embody Life Experience and Urban Cultural Knowledge to Enrich Creativity in Thailand
	ABSTRACT: This presentation examines an ongoing artistic research project aiming to create an interactive research community of theatre practitioners around Thailand. The research seeks to produce diverse, intertwining modes of knowledge production through collective forms of artistic doing grounded performance in specific urban field sites for future theatre-making. The project has used week-long theatre-making workshops in four different urban field sites: Songkhla, Khon Kaen, Chiangmai, and Bangkok. Each workshop had 9 skilled facilitators use a flexibly designed set of group exercises and activities designed for each city to guide 25-35 participants from diverse backgrounds through the full performance practice process – including improvisation, acting, devising, storytelling, directing, rehearsals, performance, and reflections – while also integrating local knowledge and life experience into their theater-making. The four urban field sites of collaborative theatre work sought to provide 100 innovative people with theatre

practice tools, methods, and experiences as a collective synthetic process to embody their local and urban cultural and life experience into original creative performance-making. Participants at each field site made 3 original plays which they devised, rehearsed, performed as works-in-progress at site-specific venues for select audiences, followed by audience and participant reflections. The project seeks to use the performance workshop process to produce synthetic artistic and cultural knowledge at several levels from individual participants to groups to urban field sites to a national network of theatre-innovators, university theatre researchers and practitioners who can combine their local knowledge with practical performance skills to give voice to innovative contemporary story-telling, theatre pieces for the future that they can develop in different platforms through media and in their own local areas and beyond.

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NAME: Erika Matsunami

TRACK

<p>TITLE: Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific Perspective</p>	<p style="font-size: 2em; margin: 0;">02</p> <p style="margin: 0;">10 - 11</p>
<p>ABSTRACT: Wittgenstein's "Ethics and Aesthetics are one" is the starting point of this research. "In the Notebooks, Wittgenstein states that 'the world and life are one', so perhaps the following can be said. Just as the aesthetic object is the single thing seen as if it were a whole world, so the ethical object, or life, is the multiplicity of the world seen as a single object". (Diané Collinson, The British Journal of Aesthetics, Volume 25, Issue 3, SUMMER 1985, pages 266-272). Art transcends boundaries of race, nationality and gender. It is a creative act of unifying in the context of humanity, from the subject to the various topics, by asking questions. This point is the lack of "reality" (dealing with reality) from a sociological perspective. But it is impossible to define humanity and reality based on sociological statistics alone—is my perspective of Wittgenstein's "Ethics and Aesthetics are one". Thereby, I examine 'world and life' from the 21st century perspective.</p>	
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<p>NAME: Robin Dingemans</p>	
<p>TITLE: a Pākehā Puppet Trans Taniwha - creating decolonial avatars through Māori-Pākehā entwined intercultural artistic research in Aotearoa, (racist) Sweden, USA, & pluralistic Indonesia.</p>	
<p>ABSTRACT: a Pākehā Puppet Trans Taniwha is an attempt to further decolonize a body, mind and soul of a Pākehā artistic researcher. It is a search for Authentic Intelligence to heal wounds of modernity, finding better 3rd ways, principally by synthesising philosophies & phenomenologies of Māori philosophy, Decoloniality & radical Black Studies for artistic processes, performance, video, workshops and writing. It is collaborative devising within art as a site for critical inquiry, it goes beyond the too simplistic ideas of bi-culturalism and diversity that are often also forms of segregation that lack critical awareness of the often unjust post-colonial context which we are in, and the (neo)colonial matrices of power that perpetuate. It is a tribal neo/neuro & modality-diverse-communicative access-positive-mer (neithermanmaid) Pākehā (d)eco/Ionifeminist, externally queered entity. In this ascribing, it is a profaning, desecrating and antagonising of the white-straight-male-supremacy-iconising which the colonial matrix of power often perpetuates. From childhood, it had the privilege of a sense of duality as proposed by W.E.B. Du Bois via the vivid and immediate reflection back by Māori people of the postcolonial gaze. A location for auto-ethnographic living object investigation. It is mind technology grounded in potentials of positive shame. Finding itself in Sweden since 2012, this puppet has been disorientated as to why shame relating to whiteness and racism in hypersegregated—home of racial biology—Holocaust complicity-denying Sweden is not often positively transformative, whilst flyggskam (flying shame) is normative, well accepted and easily shown to be positively transformative. It invited BIPOC researchers & artists from Sweden, Indonesia, Aotearoa & USA to an experimental 1 on 1, one hour decolonizing protocol. It used hyper sensitive body listening attentive to the guest's stream of consciousness, replying wordlessly with movement, after which the participant was offered to create visual & action protocols for PPTT. It was highly generative for creating images & new modalities, and some radical actions were prescribed that open new states of being.</p>	
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NAME: Sónia Mota Ribeiro	
TITLE: The radiant world. Cornelia Hesse-Honegger's artwork and research.	
<p>ABSTRACT: This study considers art research not just as a method to achieve knowledge, but as a place of knowledge, in which the abstraction of our relationship to the environment can be comprehended within the concrete practice of art. The work of artist/scientist Cornelia Hesse-Honegger, especially her research on the radioactive legacy of the Fukushima nuclear accident, in Japan, demonstrates our central argument: knowing something through embodied experience can lead to a deeper understanding and connection, even when the subject is as imperceptible and unlike as the insects affected by the current anthropogenic context. Hesse-Honegger's artwork focuses on grasping the invisible aftermath of nuclear fallouts, by revealing a pervasive layer of anthropogenic radiation through the study of its effects on the insects living in the affected areas. After spending several decades collecting, studying, and painting insects in radiated zones in Europe and the U.S. Hesse-Honegger discovered an overwhelming variety of mutations around all these sites, confirming that low levels of anthropogenic radiation considered safe for humans and other species, have a high impact on plants and insects. Her research in Japan took place in 2016, in the affected areas around Fukushima. She observed that in the 20km exclusion zone it was nearly impossible to find any true bugs, and the number of abnormalities among leafhoppers was almost 50%. The major survivor (leafhopper Cicadella viridis) had its bright pigmentation vanished to a pale opaque light blue. While the unobtrusiveness of Hesse-Honegger's images responds to the unspoken forms of the political power of the atomic, by revealing this level of invisibility Hesse-Honegger also makes a forceful call to action. Her work stands at the edge of art and science and shows a powerful way to grasp and settle our relationship with a disturbed environment.</p>	
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NAME: Diana Carolina Bejarano Coca	
TITLE: ART AS RESEARCH: SPACE, SENSATIONS & MEANING	
<p>ABSTRACT: In this presentation, I take as a case study my own artistic practice as research. In my study, I propose a socially committed and responsible research with the territory, which involves and embodies me, distancing myself from the longed-for impartiality of the observer, that is, the academic mantra of objectivity as the only and indisputable truth. The artistic work itself, as well as written documents (notebooks, personal correspondence or texts in Word format), are testimonies of my practice, which serve as tools to convert the work itself into an object of study. My artistic practice and the meanings obtained are determined by the geographical places where I am immersed, after more than twenty years living in different parts of the planet (mostly in China & Mexico), with great relevance of the journey as a creative springboard. Although the traditional academy has privileged the sense of sight, limiting the reflections that deal with other sensations or feelings, here I propose to know the world we inhabit through the body in movement. For me, movement is what generates forms of relationship, encounter, contact and dialogue with others, a recognition that transforms our way of understanding and conceiving corporeality. I use the recent methodologies and theoretical references of geocreativity, with key scholars</p>	<p>TRACK 02 11 - 12</p>

such as Oli Mould and Harriet Hawkins. These are authors that I will discuss in the presentation, together with local references such as Rosa Cerarols and Antonio Luna, thanks to whom I can dissect my projects on art, territory and sustainability. From this transdisciplinary perspective, I make geography interact with other humanistic and artistic expressions, including my own creative process, which is linked to geographical notions such as space, place, landscape, global or local. I consider that artistic creation contributes to remaking the emotional links with the territory. Namely, I believe it is possible to reinvert obsolete dynamics, contributing to generate dialogue and stimulating self-esteem for one's own territory, rediscovering and reinterpreting the landscape, resignifying both my body and the territory in which it is inserted, as an assemblage from which to think collectively and intimately about processes of liberation. I propose that we can question our relationship with the territory from innovative places, far from the official and hegemonic narratives.

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NAME: Dr Jan Hendrik Brueggemeier

TITLE: (Im) Printing the Colonial Library: Re-thinking Alternative Media Practices through Creative Practice

ABSTRACT: This paper explores the complex terrain of knowledge production and its technological underpinnings, traversing the realms of print culture and digital technology. Drawing upon the notion of the colonial library from Africanist discourse, we examine the dynamics of knowledge generation, capture, and dissemination. Our research, rooted in field interviews and speculative design interventions, aims to interrogate the legacy of colonialism in shaping technological discourse and conceptual frameworks. Central to our investigation is the concept of the colonial library, as articulated by Congolese philosopher V. Y. Mudimbe, which brings to view a compelling paradox that resonates into the twenty-first century: the academic critique of colonialism, and its associated conceptual tools that are used to decolonise the production of knowledge, remain rooted in Western norms, within the Western tradition of thought. Through the metaphor of the library, we question the possibility of decolonising knowledge and the technologies that mediate it, whether print or digital. Employing counterfactualty as a method within speculative design, we explore diverse case studies and design interventions. Drawing inspiration from Walter Benjamin's notion of the "angle of history," we hope by exploring different imagined pasts and making a journey towards alternative presents, we can set course toward different futures. Case studies include interviews with practitioners involved in Adivasi book publishing in India, indigenous protocols for AI in Australia, Kris de Dekker's Low-->tech Journal, and the founding moderators of nettime, a pioneering platform for net critique among others. Our discussion of speculative design interventions showcases examples from Commoners Press, which repurpose obsolete print technologies like letterpress, and experiments with Soil Food Web composting. Through these interventions, we aim to provoke critical reflection on the intersections of technology, culture, and knowledge production in contemporary art practices.

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NAME: Cheng YANG, Ryo Ikeshiro

<p>TITLE: Listen With Incense Trees: Reinventing Multisensory Human-Plant Communication</p>	
<p>ABSTRACT: "Incense" holds a three-fold meaning here. Firstly, it refers to agarwood and the incense trees (<i>Aquilaria sinensis</i>) from which it is produced. Secondly, it symbolizes Hong Kong, which in Chinese means the "fragrant harbour," with "fragrant" referring to agarwood. Thirdly, it means time and inheritance: the incense product not only serves as a timekeeping tool but also embodies a continued culture that has lasted for thousands of years in China. There has been a significant reduction in the population of agarwood trees in Hong Kong due to illegal logging. My art-based research on incense trees explores the stories behind incense trees from an intriguing, egalitarian, and proactive perspective, which will enable the audience to perceive the symbiosis between incense trees and other species through the sounds we do not hear. I visually articulate sounds, my observations and reflections while conducting field recordings beside incense trees that have suffered damage or have been securely fenced off for protection. Through my drawings which also strengthen the narrative of the soundscape, viewers are enabled to perceive the "sound" of the incense trees endeavouring to re-establish connections with their surrounding environment. Meanwhile, since botanical research indicates that maintaining genetic diversity enhances incense trees' resilience to environmental changes and disease, I employ data sonification as an artistic modality derived from genetic data obtained from botanists, which aims to enable non-specialists to perceive the genetic diversity of incense trees through auditory perception. The human-plant communication I reshape will be presented at the Karorie Farm and Botanic Garden as a place-based exhibition, where they still have incense trees growing in this area. While imbuing this exhibition with public educational significance, it simultaneously lets viewers revisit the relationship between nature and humans.</p>	
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<p>NAME: Phoo Myat Thwe</p>	<p>TRACK 02 13 - 14</p>
<p>TITLE: Can Augmented Reality Serve as a Tool for Decolonization and Revolution?: Analyzing the Curious Case of the Great Bell of Dhammazedì</p>	
<p>ABSTRACT: Made in the Hanthawaddy dynasty (1484), a victim of colonial violence and now enshrined in political mysticism as an object of desire emerging from the romanticized dreams of the military generals and cronies in Myanmar to "return the land to peace and prosperity," this paper examines the Dhammazedì Bell and whether the use of Augmented Reality (AR) technology can serve as a powerful tool for building counter narratives and decolonizing violent histories. It analyzes the work "And The Great Bell Tolls" by two artists as a part of the exhibition (Re)Imagine City/ (Re)Imagine Home and explores the potential of AR to counteract totalitarian narratives that aim to fragment histories and memories, instead facilitating the creation of a shared, collective memory and how it can actively engage in the reclamation and reinterpretation of these narratives from the perspectives of those who have been marginalized by colonialism and subsequent authoritarian rule. By situating the Dhammazedì Bell within the broader context of Myanmar's tumultuous history, this case study illustrates how the digital resurrection of historical artifacts can serve as a symbolic reclamation of ethnic identity and history, transcending physical and colonial constraints to empower the Myanmar people. It explores how such initiatives not only democratize access to cultural heritage but also challenge traditional power dynamics by enabling</p>	

<p>communities to interact with their history. However, the paper critically examines the limitations and implications of using digital interventions to address tangible disparities and injustices. By emphasizing the need for authentic community engagement and representation, this study contributes to the discourse on digital cultural heritage, highlighting its role in fostering inclusive narratives and empowering marginalized voices in the digital landscape.</p>	
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<p>NAME: Amirahvelda Priyono</p>	
<p>TITLE: The Future of War Photography with Technology in Southeast Asia</p>	
<p>ABSTRACT: Following a thesis research titled "Photography and Archive in Cambodia and Vietnam: Artists Responses to the Trauma and Memory of the War (1955-1979)", this journal discusses the understanding of histories for future generations. As time passes, the first witness to the war and incident might pass away, and the history will be left as a discourse. Photography will be strong evidence to report and inform the typical incident that happened during the war. While AI technology develops in many forms, including photography, the possibility of manipulation potentially affects the discourse on history. In the case of the Presidential Election 2024 in Indonesia, The Party of Functional Groups (Golkar) created a video AI of Soeharto. The party member created a narration to influence the voters to vote for the prospective candidate. While the example used is video, the potential manipulation might affect the future generation, especially in Southeast Asia. Therefore, this journal warns about the side effects of war photography with AI technology on memory, discourse, and understanding of the nation.</p>	
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<p>NAME: Yamin Xu</p>	
<p>TITLE: Synthesis Emotions in Interactive Installations</p>	
<p>ABSTRACT: Considering the essence of art is mental experiences, the direction of study is led to an exploration of cognitive psychology. It offers ways to synthesize personality in the field of artistic creation. Shared psychological models between humans and machines open avenues for mutual and empathic emotional experiences, which blur virtual and real. While a machine having subjective feelings would imply consciousness, the issue itself is fraught with controversy. By analogy with the Turing test, it doesn't seem to matter whether the machine can experience emotions; the presence of emotions in the machine is what matters. Instead, the focus is on the ability of machines to demonstrate emotional capabilities. Based on this grammatical language, We have developed a series of installations by simulating psychological models. Through participation and interaction with these installations, the emotional similarity resonates with us and allows us to reflect on ourselves. Finally, the genuine impact of AI on the art world doesn't come from providing artists with additional tools to convey tradition. rather, it enables a machine to perceive and comprehend our world much like an artist does. The artistic experience evolves into a process of</p>	

<p>communication, interaction, and mutual understanding. The sensations it evokes, whether emotional or mental, make up the essence of art itself.</p>	
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<p>NAME: Andrew Stiff</p>	<p>TRACK 02 14 - 15</p>
<p>TITLE: Unexceptional urban space and its experiential value: A moving image exploration of the everyday.</p>	
<p>ABSTRACT: This paper provides an overview of how a moving image practice is used to develop a critical narrative around the culture of 'unexceptional' urban space. The place of this inquiry is the Te canal that separates Ho Chi Minh City's Districts 4 and 7. HCMC is undergoing a process of rapid modernisation, and waterfront spaces are premium venues for redevelopment. The Te canal, built by the French colonial authorities in the early 20th century is the location of a long standing community that was divided by the canal itself. The built environment is not considered to be heritage, and therefore is considered to lack any cultural value so 'won't be missed'. Using moving images as a medium of exploratory and experimental practice, a series of filmed sequences have been collected that are the start of a visual biography of the canal. This collection is populated by durational sequences, some of which are then put through a post-production process that reveals moments in the life of the canal that go unnoticed in this fast paced city. The sequences are layered and to build an atmospheric description. They are not montaged until the development of 'films' that offer accessibility. This tension in the practice is critical to the process of revealing life of the canal. This current project has delivered a series of 100+ moving image sequences, which have been viewed over 8800 times and downloaded sequences totalled over 2600. The main impact of this research to date is to establish an increased understanding of the value of unexceptional urban spaces. Engaging two local cafes as venues for a series of AR installations based on the data collected created a bridge to local and international communities. However this dissemination of the practice is an ongoing process and will develop as this project develops.</p>	
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<p>NAME: Isabelle Desjeux</p>	
<p>TITLE: Pinhole in Lengkok Bahru</p>	
<p>ABSTRACT: Low tech presented in a casual, playful way can lead to new understanding in the user-participant, and new artwork for the community. Here, we revisit the "Pinhole in Lengkok Bahru" project, which ran for approximately 3 months from December 2019 until February 2020, involving an artist, a local community, a production team, a coffee-shop uncle and a fruit shop. The project consisted of taking pinhole photographs of the neighbourhood in Lengkok Bahru (Singapore). While I came to document the neighbourhood using only a drink-can home-made camera, and a home-made portable dark room, I also opened up to conversations with whoever would address me. This led to curious children making their own cameras, taking their own photos with it, and eventually developing a large-scale exhibition in the</p>	

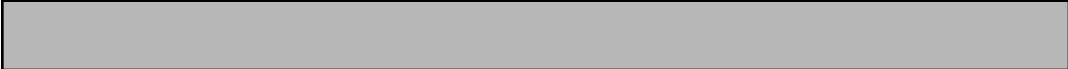
<p>neighbourhood, by and for the community. Here, we look at the factors that made the project a success in terms of knowledge-building: An easily accessible technology requiring some specialized equipment, but at low-cost. A neutral(safe) and open environment where the learning can take place. A long-enough time of interaction (daily for 3 months), to allow for the process to take place, discoveries to be made, artworks to be created and analyzed. Going back to the silver nitrate for this project (using photo paper in the pinhole camera) is a very tactile and instant way of understanding what happens when you "take a photo", dispelling some of the "back box magic" of instant iPhone photography. We want to argue that it is when the unexpected happens that we become curious. But it is only when we have the tools to explore (time, technology and a feeling of freedom) that knowledge can be created. Art facilitates the process that can create this safe space. In this project, we have learned how to engage with the community to create new knowledge.</p>	
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<p>NAME: Kok Yoong Lim</p>	
<p>TITLE: Digital Reflections: 'Brushing' Existence through Media Art</p>	
<p>ABSTRACT: In our complex realities, where the digital mediation of the world is not just ubiquitous but inevitable, we are witnessing a behavioral pattern of 'brushing presence' exhibited by media users. This behavior also reflects the participatory dynamics within the performativity of media arts. Originating from contemporary Chinese digital culture, which is now a global phenomenon, "刷存在感" (shuā cúnzàigǎn), which translates roughly to "brushing presence", or "making one's presence felt," has become a significant motivation behind user mediation. Artists working with technology channel this mediation as a source of inspiration, creating works that serve as mirrors to prompt users-redefined here as "existers" – to embark on journeys of self-reflection and existential inquiry. Within this context, reflectivity becomes an emergent characteristic of media art, a dimension where art and technology converge to invite a deeper examination of existence. This paper introduces a conceptual framework that situates media art as a means of facilitating existential encounters. Through a dualistic approach, it contrasts user interaction with reflection, the user with the exister, and the sensual experience with the existential realization. This framework acknowledges the complexity of digital thrownness—a Heideggerian term reinterpreted to signify the overwhelming experience of digital environments—and juxtaposes it with the deliberate engagement of users with the digital world. The paper reveals the potential of media arts for existential exploration and self-reflection. By examining the aesthetics of existential media artworks, the framework offers a novel lens to understand how art and technology can coalesce into a medium for existential realization. This new aesthetic paradigm urges a reevaluation of the role of media art, proposing that it can move beyond mere representation or narrative to become a means of accessing the deeper layers of the human condition in our increasingly digitized world.</p>	
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<p>NAME: Arahmaiani</p>	<p>TRACK</p>

TITLE: The Past, The Present, & The Future	<div data-bbox="1279 163 1409 254" data-label="Text">02</div> <div data-bbox="1279 275 1409 317" data-label="Text">15 - 16</div>
<p>ABSTRACT: Today's situations, which are full of challenges, such as situations of conflict and war that cause division and climate change that causes natural destruction, will force us all to think about and find creative and innovative solutions to build a safe and comfortable future - fair and sustainable. To be able to find the right way and strategy, we must understand the relationship between the future, today and the past broadly and completely. Besides understanding who humans really are with all their advantages and disadvantages. How the capitalistic global economic system and colonialism tends to encourage humans to become materialistic and selfish has given rise to disasters in life that we can feel the real impact of. Giving birth to a living system that only benefits a small group of people who have large capital (oligarchs) besides threatening the destruction of nature and life! To be able to understand life's problems and connect them with an understanding of the history and development of life from the past to today and then into the future, we must use an "inter-disciplinary" approach and not just limited to the theoretical level. Apart from practice and real work in the field to overcome problems, make changes, and then build a bright and promising future. Which of course must be done together collaboratively. In my artistic practice, I use this approach - art can indeed be a very flexible medium that can bring together various scientific disciplines. Apart from being able to be a medium for expressing various stages of consciousness or various human abilities. Which can stimulate imagination and fantasy or inspire so that it can free humans from the trap of dominant narratives. Which is usually used for the sake of power and making profits.</p>	
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NAME: Anwer Ali	
TITLE: Present of a Past: Plays, memories and making	
<p>ABSTRACT: Reimagining childhood activities and play remains a creative escape for me in a modern world with limitations and constraints, play is a manifestation of freedom having ties with art as expression (Groos, 1901). Recalling past events and using memory as strategy to revisit childhood experiences can be an effort to document those plays or toy making activities. Play is an unestablished concern for many in a culture woven with religious, ritualistic, mythical and social hierarchical warps and wefts. My childhood memories have deep roots in Baltistan, a tourist attraction of northern Pakistan. The tough and remote terrain kept Baltistan a less frequent destination for many. The main highway which connected the region with the rest of the country developed in the mid-80s and brought multiple factors that induced a change in society. We preferred handmade toys; shaped out of junk materials, fresh fruits, dry fruits, sticks, pebbles, stones or whatever was available around us. A quick overview of the literature on childhood play gives a spectrum of ideas. Playing in open spaces and experiencing nature had a vague concept of time. One of the most interesting parts of our leisure or play time was to make toy cars with used canisters and radio batteries (the only alternative to limited electric supplies at that time). Frequently used at that time audio tapes and radios were the media available for entertainment and news updates. The waterwheel was another fascination of the time; we used sticks as its blades and shafts and apple or turnip as its axle. The fact that plays are considered trivial and futile is apparent in western and eastern philosophy. The absence of documentation on play had to do with this triviality or with the circumstances at that time, whatever is the reason it remains a question for me. I am left with memories and</p>	

<p>materials (to some extent). The sad aspect of it is that I am losing the spatial connection with my past as either those spaces are evolving or losing with time.</p>	
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<p>NAME: Dr Carolyn Mckenzie Craig</p>	
<p>TITLE: Porous Aesthetics: Extraction and Relational Affect</p>	
<p>ABSTRACT: 'We can only come into being through contact and exchange with other bodies – as lodgers, hosts, parasites, guests, and fellow travelers, swept up in the tides of each other's oceans.' Astrida Neimanis (2017,88)</p> <p>This paper will discuss two bodies of work that perform material knowledge as a set of unfolding and indeterminate relations between both human and non-human actants to expand the aesthetics of affect in an era of declining resource extraction. The works, Sites of Extraction and Bacterial Nervosa draw on the writings of Astida Neimanis and Karen Barad to consider the way capitalism leaks and dispels its angst and excess as porosity that stains our dependent ecologies with contempt. Sites of Extraction investigates how power acts on bodies via social processes of replication, amplification and echo to consider the sonic traces of late capitalism. The work develops a visual exchange (a co-operative dialogue) between data noise / verbal abuse and algae to think about the systems our porous bodies are dependent on – contribute to – and extract. The artefact created is a living ecosystem that operates before the gallery context, within it during the stage of witnessing, and beyond it as I return the excess biological entities to my tanks in the studio. This unfolding and dependent state of aesthetic becoming offers a productive mode of inter-relational affect by working collectively with agents outside of aesthetic control.</p>	
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<p>NAME: Winta Adhitia Guspara</p>	<p>TRACK 02 16 - 17</p>
<p>TITLE: Is design an alternative perspective on disability understanding?</p>	
<p>ABSTRACT: Human beings are the only primates that can create a culture. This ability may have originated from three factors at the beginning: design, technology, and symbols. Design provides humans with a framework for how they live, technology enables them to materialize this scenario, and symbols give meaning to the scenario and their experiences. These perspectives can be applied to the study of another field, such as the disability of paraplegics, for example. Paraplegics often suffer injuries to the spinal cord and must use wheelchairs for mobility. The freedom of mobility is a symbol that wheelchair users can shape their world. They can easily meet friends, colleagues, and family, and have good social interactions. Design, technology, and symbols have a precise contribution to humanity. Design, technology, and symbols have their problems. One of the problems that design faces in paraplegic and wheelchair cases is the relationship between the adaptation process of somatic with mobility assistive devices. The design sees disability as a capability and requirements of the design. This</p>	

relationship ultimately refers to the aspect of design, that is user experience and how it transforms to be the independence and freedom of mobility. The problem is, how do we know about the phenomenon of the somatic process? How can the somatic process affect the design of mobility assistive devices? My argument is that we can make use of a somaesthetic design and Husserl's phenomenology. Somaesthetic design focuses on body deportment and somatic movement, and phenomenology focuses on the process of the investigation. The output of this approach is (1) a design perspective on disability and (2) a framework to investigate user experience accurately from the body needs.

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TITLE: "Writing Transpacifically": Concept Yet-To-Come

ABSTRACT: This paper brings together three disciplines to ponder how to write theory in the space-event-concept we call "transpacific". First, spatial planning. Second, the practice of writing (theory). Third, ethics. The paper begins by querying the exchanges between a Vancouver waterfront development and Sumatran palm-oil plantations, given the developer's Palm-Oil history; and how these exchanges are connected to other ever-expanding transpacific flows. Considering the transpacific's immensity, the following question is asked as a refrain: What becomes of the concept (and practice) of "Writing Theory Transpacifically" when writing in the modulating transpacific? Yet, "Writing Theory Transpacifically" might be a concept that cannot be defined but only felt, even if words are written about it. This is because writing in the transpacific is to contend with the "trans" that moves the Pacific beyond the sum of its parts, regions, and theories. Here, one might ask, how does theory-writing proceed despite the transpacific's unimageability? Against theory's conventional purpose to disinterestedly define things, the paper suggests to write even if no Pax Pacifica is in sight, is to create a space-event where a will to constantly reinvent notions of ethics and hopes can persevere. This constant reinvention is the transpacific itself (which the theorist is part of) writing back against spatial planning's imperial geography. Following this process of reinvention, ethics becomes, as Spinoza and Deleuze might suggest, a question of reworking relationships between bodies to increase the bodies' capacities to act and think, and less an obedience to immutable morals. Here, theory becomes a theory-yet-to-come. Writing planning theory in this expanding transpacific may no longer be planning an ideal future. Rather, writing theory might be creating blocs of textual, conceptual, and visual forces, to be differently connected to other blocs of words, activisms, etc. This paper is an experiment of making these blocs of forces.

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