

# CAPTURING PRACTICE

## ABOUT ADPREX

The Arts & Design Practice Research Exchange (ADPRex) is Southeast Asia's first annual conference dedicated to practice research. ADPRex positions Nanyang Academy of Fine Arts (NAFA), University of the Arts Singapore as the leading centre of arts and design practice research in this region, where artists and thinkers come together to share ideas and insights at the apex of arts and design practice and innovative thinking. ADPRex is delighted to be partnering with the UOB-NAFA Southeast Asian Arts Forum 2025, Imaginary Library: The Art of Embodied Chronicles.

## CREDITS

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Thanks to NAFA's President Tan-Soh Wai Lan, and Vice President (Academic) & Provost Associate Professor Chong Keng Hua, and Vice President (Corporate Services) Yong Lye Yong, for supporting this event. Thanks also to Senior Director Bridget Tracy Tan and NAFA's Institute of Southeast Asian Arts (ISEAA) for their help and support.

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Fiona Koh, Whisky and Foxtrot.

### Technical Assistance

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# WELCOME TO THE 2025 EDITION OF ARTS & DESIGN PRACTICE RESEARCH EXCHANGE (ADPREX)!

It is with great pleasure and honour that I welcome you to ADPRex 2025: Capturing Practice. Now in its third edition, the Arts and Design Practice Research Exchange (ADPRex) reaffirms our commitment to advancing discourse and inquiry on practice research, here at the Nanyang Academy of Fine Arts, University of the Arts Singapore.

At the heart of this conference is the idea of ‘capture’ — a term rich with nuance and contradiction. This year’s theme, Capturing Practice, invites critical reflection on the complex and often paradoxical relationship between creation and documentation. To capture something can be an act of attention, care, or translation — but it can also imply containment, distortion, or loss. In the context of artistic and design practices, which are often fluid, embodied, and experiential, the impulse to document is both necessary and fraught. As practitioners and researchers, we are compelled to render our processes visible, intelligible, and communicable, even as we acknowledge the limitations and transformations that such capture entails.

How does the act of recording alter the practice itself? Can capturing lead to deeper understanding, or does it risk constraining the very essence of what it seeks to preserve? From motion capture technologies to performative memory, from analogue sketches to digital repositories, this conference engages with the dynamic interplay between ephemerality and permanence, intuition and analysis. In an age increasingly shaped by data and digital replication, the way we document practice influences not only how it is received, but also how it is imagined. Historian Yuval Noah Harari asserts that documentation reshapes reality, while performance scholar Diana Taylor reminds us that knowledge resides not only in texts and objects but also in embodied repertoires. ADPRex 2025 invites you to engage with these perspectives as we consider documentation not as an afterthought, but as an integral component of creative inquiry.

Whether you are presenting, participating, or observing, we invite you to engage deeply — to reflect, to share — as thinkers, makers, performers, and listeners. Let us capture not only our practices, but also the dialogue, reflection, and imagination that shape them — and perhaps be surprised by what your own practice reveals when it is captured, reframed, or reimaged in this shared inquiry.

Finally, I would like to express my sincere appreciation for the dedication of our passionate organising team and the invaluable contributions of our delegates, without whom this event would not have been possible. On behalf of the Research Division at the Nanyang Academy of Fine Arts, University of the Arts Singapore, we extend our heartfelt thanks for your time, generosity, and the expertise you have shared.

May this conference offer meaningful opportunities for reflection, exchange, and discovery.

Warmest wishes,

**Associate Professor Michael Koon Boon Tan**

Dean, Research and Knowledge Exchange

Research Division

Nanyang Academy of Fine Arts, University of the Arts Singapore

# CONFERENCE SCHEDULE | 05 AUG (TUE)

## Time

7pm Preconference drinks for speakers

# CONFERENCE SCHEDULE | 06 AUG (WED)

Time	Studio Theatre	Multi-Purpose Hall
9.30am	Registration	–
10am	Introduction and Housekeeping	–
10.05am	<b>Opening address</b> Associate Professor Chong Keng Hua	–
10.15am	<b>Keynote</b> <i>Grasping at...</i> June Yap	–
11.15am	<b>Panel 1: Bodies, Memories, and Voices</b> Chair: Christabel Teng  Negar Tahsili Fahadan <i>Amidst: The Tear-Filled Performing Body as a Resistant Repertoire</i>  Joshua Dela Cruz <i>Salin-Salin: Performing Memory and Technology in Egnogot Indigenous Traditions</i>  Roselle Pineda <i>What You Heard Was My Voice and the Voices of Many: Meandering, Overhearing, and the Partial Connections of Creative Practice</i>	<b>Panel 2: Capturing Public Space and Community Practices</b> Chair: Kimberly Shen  Yen Yen Woo <i>Capturing Impact - The Case of Kampung Halloween</i>  Weiqin Chay <i>Diari Seorang Tailor: Staging Proximities as a Method of Remembering and Imagining</i>  Regina De Rozario and Seah Sze Yunn <i>Rendering the Palimpsestic City: An Autoethnographic Reflection on Realising PERCEPTION3's Public Space Practice</i>
12:30pm	Lunch (Studio Theatre Lobby)	
1.30pm	<b>Panel 3: Storytelling and Material Transformation</b> Chair: Georgette Yu  Pixie Tan & Nidya Shanthini Manokara <i>Embodied Pages: Capturing, Reframing and Rendering Bharatanatyam Practice through Zine-Making</i>  Yix, Guo Yi Xian <i>From Page to Play, Words to World: Capturing Cuteness through Publishing and Virtual Production</i>  Charlotte Schuitenmaker (online) <i>Indigenous Agency through Digital Oral Storytelling in Australia</i>	<b>Panel 4: Capturing Bodies and Digital Performance</b> Chair: Ye Shufang  Tessa Rixon and Elizabeth Gibbs (online) <i>Digital or Die? Advancing Digital Innovation in the Australian Live Performance Sector: A Multi-Year Government-Funded Research Initiative</i>  Jesus Montajes <i>Transforming Kadayawan: Spatial and Performance Reconfiguration into the Digital</i>  Gavin, Boon Hiong Low and Beverly, Yuen Wei Low <i>Being and Presence: Capturing Energy Flow and Embodiment in Physical Theatre and Performer Training</i>
3pm	<b>Panel 5: Capturing Performative Practices</b> Chair: Angelynn Tan  Dan Craddock (online) <i>Capturing the Ethics of Performing Parafiction</i>  Jessica Hsing An Chen <i>Music Draws Blood: A Monodrama of East and West</i>  Ania Zoltkowski (online) <i>Stitching Worlds: Embroidery as Performative Documentation of Pluriversal Fashion-Textile Practices</i>	<b>Panel 6: Curating, Archiving, and Practice</b> Chair: Andrew Mowatt  Adrian Tan <i>OPEN END: Curating The Substation Archive as Research and Performance</i>  Elise Maynard (online) <i>Recreating Odette: Experimental History in the Archive</i>  Merissa Tee <i>Within Fear lives Wonder: Capturing the Contemporary Sublime with Cyanotype</i>
4.30pm	Tea Break (Studio Theatre Lobby)	
5pm	<b>Keynote</b> <i>Hunting the Snark: Aiming to Capture the Elusive</i> Robin Nelson Professor Emeritus, Royal Central School of Speech & Drama, University of London	–

# CONFERENCE SCHEDULE | 07 AUG (THU)

Time	Studio Theatre	Multi-Purpose Hall	Recital Hall
9am	Registration		<b>Student Panel (Music): Capturing Pedagogies Through Performance</b> Chair: Rebecca Kan
9.30am	<b>Panel 7: Capturing Performance Practice</b> Chair: Felipe Cervera  He Jin Jang <i>The Only Thing I Can Do Is to Lend My Body: Capturing Invisible Rituals in Choreographic Research</i>  Ang Gey Pin <i>Capturing Practice: Embodied Imprints of the Performer</i>  Siri Rama (online) <i>Rasa Experiences – ‘Capturing’ a ‘Tasteful’ Performance and Performing Tastefully for ‘Capture’</i>	<b>Panel 8: Capturing Care</b> Chair: Michael Tan  Lydia Wong-Plain and Kimberly Shen <i>Thinking About Care: Feminist Curatorial Methodologies in Paracuratorial Spaces</i>  Alecia Neo <i>Care Index: Collaborative Movement and Dialogical Practices for Enacting Care</i>  Salty Xi Jie Ng (online) <i>Portals of relationality: The sound of your grey hair / the smell of your dream / what does intimacy mean to a 76-year-old?</i>	Mario Kusuma <i>Capturing Pedagogies is Negotiating Technique and Expression</i>  Yuvaarani d/o Balasubramaniam <i>Capturing Pedagogies is about the Body as a Site of Knowing</i>  Tan Xin Jie <i>Capturing Pedagogies as a Living Archive of Cultural Memories</i>  Jovanna Yam <i>Capturing Pedagogies is Conjuring Colour through Touch and Mental Imagery</i>  Jayron Tan <i>Capturing Pedagogies is Extending Sonic Possibilities with Technology</i>
11.10am	<b>Panel 9: Capturing Innovation</b> Chair: Levi Lim  Lala Santyaputri <i>Reimagining Raden Saleh: Copyright Challenges and Opportunities in Immersive Storytelling of Indonesian Art</i>  Arron Teo <i>The Uncaptured Practice: AI Hallucination in Man-Machine Co-creation</i>  Natalia Tan <i>Reweaving Realities: Digital and Analog Collisions</i>	<b>Panel 10: Capturing Place, Landscape, and Ecology</b> Chair: Park Hye Young  Zi Hao Wong and Liu Dian Cong <i>Intertidal as Practice: Mattering Stories for an Ephemeral Landscape</i>  Kim Robertson <i>Restor(y)ing the Land</i>  Khai Hori <i>The Unscripted School: Curatorial Rehearsals in Practice</i>	<b>Student Panel (Fine Art): Sensing and Undoing Practice</b> Chair: Hans Chew Ziyang  Nhawfal Juma'at <i>In the Juncture of Silence: Asemictism and the Divine</i>  Catherine Lim Li Wan <i>Walking and Tracing</i>
12.30pm	Lunch (Studio Theatre Lobby)		
1.30pm	<b>Panel 11: Capturing Music</b> Chair: Joyce Koh  Joyce Teo <i>The Secret Codes of Gamelan Music</i>  Ning Hui See <i>Translocality and ‘Diversity’ in Concert Programming: A Pianist’s Autoethnography</i>  Mukaddas Mijit (presenting) and Rachel Harris (online) <i>Capturing Musical Encounters across the Soviet-Chinese Divide</i>	<b>Panel 12: Bodies, Disruption, and Narrative</b> Chair: Adrian Tan  Lucie Sykes (online) <i>Capture of Bodies: Sculptural Qualities Framework and Its Dynamic Reshaping of Actual and Virtual Bodies within Motion Capture Environments</i>  Patricia Mariz Hilao (online) <i>Stage to Stream: Performative Subversion and Archiving in Filipino Rap Battles</i>  Nicola Conibere (online) <i>Taking Care Taking: Capturing Disruption within Narratives of Flow in Artistic Research</i>	–

Time	Studio Theatre
3pm	<b>Double-Bill Book Launch</b>  <b>Guest of Honour Address</b> Peter Ho Hak Ean Chairman, Social Science Research Council Senior Advisor, Centre for Strategic Futures Former Head of Civil Service, Singapore
3.10pm	<b>Launch of <i>Data-Driven Smart Community Design</i></b> Edited by Chong Keng Hua  <b>Conversation with Authors and Expertise</b> Yow Wei Quin ----- Humanities, Arts & Social Sciences, SUTD Yuen Chau ----- School of Electrical and Electronic Engineering, NTU Michael Tan Koon Boon ----- Research Division, NAFA   UAS Hoe Su-Fern ----- Research Division, NAFA   UAS  <b>Moderator</b> Chong Keng Hua Provost and Vice-President, Nanyang Academy of Fine Arts, University of the Arts Singapore
4pm	<b>Launch of <i>Signature Pedagogies for Professions in Arts and Design</i></b> Co-edited by Rebecca Kan and Christopher S. G. Khoo  <b>Conversation with Authors</b> Christopher Khoo Soo Guan ----- Wee Kim Wee School of Communication and Information, NTU Caren Cariño ----- Faculty of Interdisciplinary Studies, NAFA   UAS Alicia De Silva ----- Office of Academic Affairs, NAFA   UAS Grace Leong Yit Ming ----- Teaching and Learning Centre, NAFA   UAS Peh Mei Lian ----- School of Design Media, NAFA   UAS Eleanor Tan Ai Ling ----- School of Music, NAFA   UAS Tan Choong Kheng ----- School of Fine Art, NAFA   UAS Georgette S. Yu ----- School of Fashion Studies, NAFA   UAS  <b>Moderator</b> Rebecca Kan Associate Dean, Nanyang Academy of Fine Arts, University of the Arts Singapore
5pm	Tea Break (Studio Theatre Lobby)
5.15pm	<b>Keynote</b> <b><i>Making and Unmaking: Capturing the In-between</i></b> Rianto
6.15pm	<b>Closing Statements ADPRex/ Opening Southeast Asian Forum (Studio Theatre)</b>  <b>Statements ADPRex/ Opening Southeast Asian Forum</b> Dr Bridget Tracy Tan Senior Director, ISEA
6.20pm	Signing of Memorandum of Understanding between NAFA and Institut Teknologi Bandung
6.45pm	<b>Opening of the UOB-NAFA Southeast Asian Arts Forum 2025</b> <b><i>Imaginary Library: The Art of Embodied Chronicles</i></b>  Reception Dinner NAFA, Campus 1, 80 Bencoolen Street, 189655.
8.45pm	End of ADPRex 2025

## VIDEO ESSAYS

- Agnes Tan ----- ***Milestones and Messengers: Structuring Creative Practice with AI***
- Megan Wonowidjoyo -- ***Hybrid Spaces of Memory: Exploring Digital and Physical Intersections in Arts Education***
- Miranda Laurence ----- ***The Thesis as a Site of Practice Research in Dance Dramaturgy***
- Qianxiong Yan----- ***The Space of the 'Foreigner'***
- Terence Lau ----- ***Beyond Recognition: Addressing the needs of understanding the Sub-Culture of Technical Theatre Practice in Singapore***



# MAP OF NAFA



## NAFA Campus 3

151 Bencoolen Street, Singapore, 189656

- | Studio Theatre (Level 3)
- | Multi-Purpose Performance Hall (Level 4)
- | Recital Hall (Level 5, Rm C5-02)

## NAFA Campus 1

80 Bencoolen Street Singapore 189655

- | UOB-NAFA Southeast Asian Arts Forum 2025

**June Yap**

Director, Curatorial & Research,  
Singapore Art Museum

***Grasping at...***

What does it mean to capture a practice, document an aesthetic or register an artistic intention? What can we learn from the artistic process on the communication of its form, and what can the curatorial do to escape the limits of mediation? In the elaboration of ‘consilience’ or the synthesis of knowledge, Edward O. Wilson describes the arts as playing a particular role in the “transmission of the intricate details of human experience by artifice to intensify aesthetic and emotional response,” produced in a direct transmission “from mind to mind,” that it is also fundamentally “interstitial” and “eternally discursive.” As much as this confirms the experience of the encounter, what it also implies is a variability, slipperiness and even elusiveness that defies capture, containment, crystallisation. Yet it is the impossibility that allows for possibilities which this presentation will explore in relation to artistic practices, curation and the art of mediation.

**Dr June Yap** is Director of Curatorial & Research at the Singapore Art Museum, where she oversees content and research development. Amongst exhibitions she has curated are: *Heman Chong: This is a dynamic list and may never be able to satisfy particular standards for completeness*; *Yee I-Lann: Mansau-Ansau*; the Singapore Biennale 2022 named *Natasha*; *The Gift* as part of the curatorial collaboration *Collecting Entanglements and Embodied Histories*; *They Do Not Understand Each Other* at Tai Kwun Contemporary; *No Country: Contemporary Art for South and Southeast Asia* as part of the Guggenheim UBS MAP Global Art Initiative; *The Cloud of Unknowing* at the 54th Venice Biennale with artist Ho Tzu Nyen. She is the author of *Retrospective: A Historiographical Aesthetic in Contemporary Singapore and Malaysia* (2016).

**Robin Nelson**

Professor Emeritus, Royal  
Central School of Speech &  
Drama, University of London  
Professor Emeritus, Manchester  
Metropolitan University

***Hunting the Snark: Aiming to  
Capture the Elusive***



In this keynote, Professor Nelson addresses some of the myths that circulate about both conceptual and practical aspects of Practice Research. With reference to CREW's 'Hamlet Encounters' project, he will explore some of the challenges set by an elusive object of study, and the means of documenting something always in process. He will ask, what difference it makes to research documentation if the knowing generated resides ultimately in the experiencer. He will outline a shifting academic and cultural context which may be beneficial to practitioner-researchers. Finally, he will seek to offer some reassurance that there are established maps and protocols in the Practice Research domain such that practitioner-researchers need not re-invent the wheel with every project.

**Professor Robin Nelson** is a retired professor of Theatre and Intermedial Performance with an additional specialism in Practice Research. Following part-time actor training at Mountview, he studied Philosophy at the University of Kent; undertook Masters research in Renaissance Theatre at the University of Manchester; and PhD research in TV Drama and postmodern aesthetics at the University of Warwick. He taught arts praxis for many years at Manchester Metropolitan University, was Professor/Head of Contemporary Arts and, subsequently, Professor of Theatre & TV Drama.

He was appointed to the Royal Central School of Speech and Drama, University of London, in 2010 and became Director of Research, 2011-2015. He has given numerous keynote lectures, particularly on Practice Research but also in Theatre and Intermediality, around the world. His key contribution to the discipline lies in developing, and advocating, valid approaches to research through creative practices. He was a member of RAE/REF national audit panels in 2007 and 2014.

**Rianto**

Choreographer and dancer

***Making and Unmaking:  
Capturing the In-between***

In this lecture demonstration, Indonesian choreographer and dancer Rianto will discuss three stages in the development of his work: *Body Without Brain*, *Medium*, and *Hijrah*.

*Medium* is a solo-piece that explores the form and philosophy of Central Javanese Lengger dance — a traditional, cross-gender form rich in history and spiritual depth from Banyumas. Rianto reimagines this ancient dance practice, which he learnt from Lengger masters, to explore the space between genders, spiritual states, and customs.

*Body Without Brain* is a high risk, physically demanding dance for camera that creates an encounter with the elements. This piece pulses with anxiety as the natural world becomes ever more threatened. Rianto will also share clips from his work-in-progress *Hijrah*, which offers multiple perspectives of the non-binary body through Lengger dance and the Bissu body. Bissu is the fifth gender recognised in Makasar, Indonesia — highly respected and seen as the medium between the Gods and art, heaven and earth.

Rianto will draw these pieces together in a short performance — *Sastra Jiwangga* — a combination of *Medium* and *Soft Machine*.

**Rianto** trained in classical Javanese dance from a young age, specializing in the cross-gender form of Lengger Banyumas-Central Java. He graduated from Indonesia Art Institute in 2004, worked in Tokyo where he founded the classical Javanese dance company, Dewandaru Dance Company in addition to Rianto Dance Studio in Indonesia. He has worked with a spectrum of international choreographers, performance-makers and companies including Akram Khan Company, Korean choreographer Sen Hea Ha, Chen Shi Zheng's Opera at Shubert Theatre, Boston and London Coliseum with the English National Opera, Choy Ka Fai's Soft Machine and Japanese Dance Company Pappa TARAHUMARA, and Akiko Kitamura. In 2018, renowned Indonesian film director Garin Nugroho made the film 'Memories of My Body' inspired by Rianto's life. Recent works include *Hijrah* and *Medium*. Rianto is founder of Rumah Lengger Banyumas, Indonesia, focusing on promoting and preserving the Lengger for a new generation. Since 2017, Rianto has been fundamental in supporting the survival of Lengger Lanang as founder of Kendalisada Art Festival.

## PANEL 1: BODIES, MEMORIES AND VOICES

**Negar Tahsili Fahadan**

De Montfort University, United Kingdom

***Amidst: The Tear-Filled  
Performing Body as a Resistant  
Repertoire***

Contentious theologian Abdolkarim Soroush emphasises that sadness is Iranians' national tendency (2001: 308). Post-revolutionary Iranian cinema has been particularly concerned with capturing that sadness, especially through the weeping female-identifying body. Western audiences have tended to fetishize and exoticise those gendered cinematic documents of distress, fixating on the suffering Iranian female body as perpetual victim (see for example, Western celebration of filmmaker, Shirin Neshat, whose work has been criticized as 'chador art' [Ghassemi, 2010] by many Iranian intellectuals). There is little recognition that the weeping body in Iran is not necessarily a sign of weakness and passivity; that the tears shed by women in contemporary Iranian films can also signify fury, deliberation or self-discovery.

*Amidst...* is an interdisciplinary participatory live art performance centred around my commanding weeping body. Echoing Diana Taylor's depiction of the 'repertoire' as rooted in 'presence', 'enact[ing] embodied memory' and tracing collective experience and legacy whilst 'allow[ing] for individual agency' (2003: 20), *Amidst...* embodies the complex, resistant possibilities of Iranian women's tears. It draws on critical analysis of tearful embodied actions from a selection of post-2005 Iranian films, and the strength displayed in the images of tears. Following Taylor's emphasis on the repertoire as constantly evolving as it 'keeps and transforms choreographies of meaning' (2003: 20), the embodied practice of *Amidst...* and its video documentation (a few audience members will be invited to film) critically communicates alternative, decolonial perceptions of tears that challenge Western fetishization.

**Negar Tahsili** is an inventor, filmmaker, and multidisciplinary artist-researcher. She directs films and creates interdisciplinary exhibition-based projects around the world, focusing on displacement. Using curating as her medium, she transforms exhibitions and festivals into artworks. Her visual art projects have been showcased worldwide, and her documentary films on culture and art have screened at international festivals and on international broadcasters like Arte. Currently, she is undertaking a Midlands4Cities-funded PhD at De Montfort University, entitled '*Museum of Tears: utilising interdisciplinary arts to decolonize the image of Iranian women and artists*'. and published on this research in *Studies in Theatre and Performance*.

## PANEL 1: BODIES, MEMORIES AND VOICES

**Joshua Dela Cruz**

University of the Philippines,  
Aurora State College of  
Technology

***Salin-Salin: Performing Memory  
and Technology in Egongot  
Indigenous Traditions***

This presentation investigates the transmission of indigenous *Egongot* dance, chant, and song practices in Brgy. Bayanihan, Maria Aurora, Aurora, Philippines within a performance studies framework. This study explores the role of performance in sustaining *Egongot* social knowledge, identity, and cultural memory. As generational shifts draw younger *Egongot* individuals toward popular cultural forms, the use of technology becomes increasingly critical in transferring and communicating these traditional expressions. Ethnographic methods, including in-depth interviews with *Egongot* elders and community members, reveal both the challenges of and adaptations to sustaining indigenous traditions amidst these shifts. Through multimedia documentation, this research examines the dynamics of technologically mediated performances, where digital recording serves as a means of engagement for younger generations. This study underscores the urgency of capturing endangered practices and evaluates how digital media's role in cultural transmission influences perceptions of continuity and identity within indigenous performance. By positioning technology as a dual-purpose tool for preservation and adaptation, this work contributes to broader discussions of cultural resilience and offers a model for supporting the longevity of indigenous practices in communities navigating rapid social change.

**Joshua D. Dela Cruz** is the Director of the Socio-Cultural Affairs Unit at Aurora State College of Technology and is currently pursuing a PhD in Performance Studies at the University of the Philippines-Diliman. His academic interests and teaching areas span dance, physical education, and cultural performances. He is the recipient of the 2022 Research Grant, 2023 Production Grant and 2025 Competitive Grant from the National Commission for Culture and the Arts, recognizing his contributions to the preservation and promotion of Filipino culture through research and artistic production.

## PANEL 1: BODIES, MEMORIES AND VOICES

**Roselle Pineda**

University of the Philippines  
Diliman

***What You Heard Was My  
Voice and the Voices of Many:  
Meandering, Overhearing,  
and the Partial Connections of  
Creative Practice***

Drawing from the author's experience in creating AnD2020 KKK—a radio program developed with the Aurora Collective and the Dumagat Indigenous group in Dingalan, Aurora, Philippines during pandemic-related isolation—this paper presents an exegetical inquiry into a creative practice shaped by collective action and fluid collaboration. It examines how a complex practice, shaped by a specific context or 'situatedness' (Kester, 2024), can be captured, documented, and presented in an exegetical text/experience.

Grounded in Édouard Glissant's 'right to opacity' and Marilyn Strathern's 'partial connections', the exegesis interrogates documentation, knowledge production, and storytelling within socially engaged art. It explores presence and absence, recognising the significance of omissions, silences, and marginal spaces in determining what is made 'present' in text-based representations and documentation.

Departing from linear storytelling, the exegesis adopts a meandering and immersive approach, reflecting the generative, non-chronological nature of creative practice. The paper also foregrounds overhearing and eavesdropping as alternative ways of engaging with creative work, emphasising sonic agency as a means to experience rather than merely interpret artistic processes. Readers and listeners are invited into a dynamic, evolving engagement rather than positioned as passive receivers of knowledge.

Ultimately, this presentation proposes an immersive mode of reading—one that incorporates movement and embodiment to capture the fluidity of practice. It calls for a rethinking of research methodologies and creative practice as ever-unfolding, resisting fixed conclusions and instead embracing fluidity, incompleteness, and the perpetual act of becoming.

**Dr Roselle Pineda** is a curator, dramaturge, educator, scholar, community worker, and artist-activist. She teaches at the Department of Art Studies, University of the Philippines Diliman. She is the founder of the community-based cultural organisation, Aurora Artist Residency Program and Space (AARPS) and the global network for performance curators, Performance Curators Initiatives (PCI). She holds a PhD in Creative Arts from the University of Wollongong, with research that focuses on ethics in community-engaged arts with Indigenous communities. Her recent project, Crossing Rivers, fostered cultural exchange between First Nations river communities in the Philippines and Australia.



06 AUG 2025 (WED)

## PANEL 2:

# CAPTURING PUBLIC SPACE AND COMMUNITY PRACTICES

**Yen Yen Woo**

LASALLE College of the Arts,  
University of the Arts Singapore

***Capturing Impact - The Case of  
Kampung Halloween***

How do we move beyond surface-level enthusiasm to capture the intangible cultural and community work that takes place in an experimental arts festival? This presentation proposes a methodological framework for capturing the often elusive ‘affective’ outcomes of such events, using the inaugural Kampung Halloween festival (Singapore, 2024) as a case study.

Kampung Halloween, an eight-day festival held at the Arts Resource Hub (42 Waterloo St.) and supported by the National Arts Council, involved 127 independent arts practitioners in cross-disciplinary creations of local folklore, encompassing themes of ghosts, creatures, and the cultural imagination of the unknown. The festival aimed to reimagine Halloween through a “kampung” (village) lens, building a sense of community and mutual support. The theory underlying the design of the festival is that it would cultivate community, stimulate engagement with local narratives, encourage artistic experimentation, and bolster artists’ cultural confidence.

This presentation addresses the crucial question: Did it work? Whom did it work for?

As arts practitioners we frequently assert the affective power of our work, documenting these effects remains a significant challenge. Drawing upon Stephen Duncombe’s theoretical framework of the “affect and effect of artistic activism,” we will use video and photographic data, surveys, reflective notes and in-depth interviews with the participants to reflect on the experiential and cultural impact of the festival. This presentation will articulate a replicable framework for capturing the intangible impact of arts experiences, providing a method for understanding how culture “worked” in these experiences.

**Dr Yen Yen Woo** leads the MA Arts Pedagogy and Practice Programme at LASALLE College of the Arts. Beyond academia, she’s a creative force, directing festivals, media and tech projects. Her work, from films to festivals, theatre, and comics, has been showcased on international platforms like Netflix and HBO. She was the festival director at Kampung Halloween.



## PANEL 2:

# CAPTURING PUBLIC SPACE AND COMMUNITY PRACTICES

### **Weiqin Chay**

LASALLE College of the Arts,  
University of the Arts Singapore

#### ***Diari Seorang Tailor: Tracing Proximities as a Method of Remembering and Imagining***

*Diari Seorang Tailor (Diary of a Tailor)* peers into the culture of fashion-making during the 1960s–1970s Pop Yeh Yeh heydays through the lens of a tailor. The speculative visual diary documents the tailoring business of the musician-turned-tailor who found his niche in dressing performers and musicians. As he chronicles his journey through historical events, his experiences highlight his key position as a tastemaker in Singapore’s entertainment industry and the interconnectedness of music and fashion cultures. Designed in the form of a diary, this zine draws upon true stories from conversations with practising and retired tailors, fashion historical research, and graphical styles of popular Malay entertainment magazines.

As a project that re-examines a historical period, this zine stands as a collage of archival and oral fragments, translated with contemporary interpretations by current practitioners. This presentation traces how such processes aimed to capture the relational aspects of communal exchange as a reflection of the Pop Yeh Yeh zeitgeist. Highlighting proximities between sites of fashion and music creation, I attempt to connect how their interactions may have propelled synergies between the two. The presentation further aims to spur conversations on how participatory and ethnographic approaches can deepen our understanding of how fashion consumption evolved in Singapore.

**Weiqin Chay’s** curatorial research explores the intersection of fashion and art, focusing on identities and the politics of body and space. Combining his training in fashion theory and art history, he examines artistic expressions through a fashion curatorial lens. From his MA in Museum Studies and Curatorial Practices, he developed research on de-hierarchised modes of the curatorial, colonial legacies of museology, and knowledge-production from the subaltern. Weiqin is a founding curator of the collective Of Limits and recently started @interfacingpress, which aims to be a communal platform for publishing Southeast Asian voices on fashion, art, and subcultures.

## PANEL 2:

# CAPTURING PUBLIC SPACE AND COMMUNITY PRACTICES

**Regina De Rozario and Seah Sze Yunn**  
Perception3, Singapore

***Rendering the Palimpsestic City:  
An Autoethnographic Reflection  
on Realising PERCEPTION3's  
Public Space Practice***

This paper offers an autoethnographic reflection by Perception3, an interdisciplinary art duo based in Singapore. Established by Regina De Rozario and Seah Sze Yunn in 2007, Perception3 makes work that engages with the notions of loss and memory, as imbued within Singapore's continual transformation of its cityscape.

Between 2016 and 2022, the duo created seven large-scale site-responsive text installations for public space. Each of these were devised as an 'open work' (Eco, 1977) — an evocative prompt that sought to engage with the palimpsestic layers of its site and context, as well as to direct the gaze of its public towards its relationship with the evolving city. As a part of realising each work, the duo engaged in a range of conversations with stakeholders to understand the layered conditions and negotiations that would be needed.

By examining Perception3's processes, this paper seeks to describe what constitutes 'the whole of' a work for public space; looking beyond its physical outputs and artefacts to uncover the complexities of (re) capturing negotiations that would make (or unmake) the work. In turn, the paper seeks to contribute to critical discourse about public art practice from a collaborative artistic perspective.

**Perception3** is an interdisciplinary collaborative practice established by **Dr Regina De Rozario** and **Seah Sze Yunn**. Focused on exploring the notions of loss and memory amidst Singapore's transformation of its city spaces, their works are expressed primarily through text, photography, digital video, and site-responsive installation. De Rozario holds a PhD from Nanyang Technological University and teaches practice-as-research methods in the fine arts programmes at the University of the Arts Singapore. Seah holds an MA in Design, with Distinction, from Goldsmiths, University of London; bringing design perspective to diverse areas of work, such as arts management, arts-based learning and development, and branding.

## PANEL 3: STORYTELLING AND MATERIAL TRANSFORMATION

**Nidya Shanthini Manokara and  
Pixie Tan**

LASALLE College of the Arts,  
University of the Arts Singapore

***Embodied Pages: Capturing,  
Reframing and Rendering  
Bharatanatyam Practice  
through Zine-Making***

In conventional bharatanatyam, a solo dance form originating from South India, knowledge is transmitted through an embodied practice. Dancers learn the formalistic movement vocabulary and the embedded Hindu mythological narratives needed for stylized storytelling, through repetition, observation and oral-kinesthetic transmission. It is only final staged performances that are archived through videography. The pieces themselves are often retaught and circulated as the practice. There are two problems with this approach. First, fixed representations of choreography that retell the same stories is prioritised. Second, and more pressingly, this preordained performance-oriented thinking limits the space for dancers' personal reflections and everyday embodied experiences.

Through a collaborative research project, art director-researcher Pixie Tan and dance-theatre practitioner-researcher Nidya Shanthini Manokara investigate how zine-making becomes an alternative archival practice that enables dancers to reinterpret bharatanatyam narratives beyond its preordained frameworks. Through workshops, they examine the potential of zine-making as an alternative platform for archiving bharatanatyam practice, providing dancers space to document their embodied experiences. By blending personal annotations, movement sketches and photography, the project investigates how the act of zine-making itself generates new types of performances—encouraging improvisation, recontextualization, and interdisciplinary dialogue. In foregrounding the voices of dancers and their lived experiences, this body-zine-body approach reimagines zines as living archive that (1) not only records but also shapes the creative process, (2) prompts dancers to reconsider traditional symbols, gestures, and narratives within bharatanatyam and as a result (3) influence artistic practice and the transmission of cultural narratives.

**Dr Nidya Shanthini Manokara** is a dance- theatre practitioner-researcher, educator, performer and dramaturg. She works extensively on practice research projects that investigate the intersection of movement, dance and theatre to critically analyse performance-making. She is a lecturer at LASALLE College of the Arts, University of the Arts Singapore.

**Pixie Tan** is an Art Director and Educator from Singapore working between spatial, graphic and experience designs. Across these disciplines, she designs experiences that capture and share collective wisdom to propose new ways to seeing and playing. She is a lecturer at LASALLE College of the Arts, University of the Arts Singapore.

## PANEL 3: STORYTELLING AND MATERIAL TRANSFORMATION

**Yix, Guo Yi Xian**

Nanyang Academy of Fine Arts,  
University of the Arts Singapore

***From Page to Play, Words to  
World: Capturing Cuteness  
through Publishing and Virtual  
Production***

What happens when an illustrated character jumps off the page and onto the screen? Words morph into worlds. Lyrics give voice to text. Stillness spins into motion. Yet, in this transformation, what is captured, what is lost, and what new meanings emerge?

Get a backstage pass to the fusion of print to pixels. Explore the book-to-screen adaptation of a picture book through virtual production – a hybrid form of performance that combines live action juxtaposed against animation projection. Using a practice-based approach, this study interrogates how the process of adaptation captures and reshapes storytelling. By employing comparative media analysis, this research examines how pacing, framing, and sound alter the sensory and emotional experience of cuteness as an aesthetic and emotional strategy.

Peek at the scribbles that sparked a story, the script that shaped its scenes, and the storyboard that stitched it together. Through archival documentation and embodied storytelling, this study highlights the role of interdisciplinary collaboration, where writing, illustration, graphic design, film, gaming, and music converge. Through this process-focused inquiry, we redefine what it means to capture, transform, and re-experience storytelling across media. Read the book. Watch the film. Uncover the story behind the story. [www.yixquek.com](http://www.yixquek.com)

*Happily Ever After is so Once Upon A Time*, winner of “Beyond Words: Young and Younger 2011”, NAC Singapore Launched at Singapore Writers Festival 2012, translated and sold in Korea, adapted as interactive storybook on Canadian learning app, SIMBI, developed as NIE-NTU’s “Read+Play” pedagogical material, adapted into Virtual Production screenplay funded by IMDA Singapore.

A passionate visual storyteller, **Yix, Guo Yi Xian** published two picture books and a photography project. Her debut book, “*The Book That Was Handed Down*”, won the Hedwig Anuar Award in 2011. The second, “*Happily Ever After is so Once Upon A Time*”, was launched at the Singapore Writers Festival 2012, and adapted into screenplay in 2025. Yix’s photography project, “*My School Uniform*”, was awarded a \$42,000 National Heritage Board grant. Launched during SG50, “*My School Uniform*” was featured in a Singapore Chinese Cultural Centre documentary as part of SG60. Yix was named one of Her World’s “55 Most Inspiring Millennials” in 2015.

## PANEL 3: STORYTELLING AND MATERIAL TRANSFORMATION

**Charlotte Schuitenmaker**  
SOAS, University of London,  
United Kingdom

***Indigenous Agency through  
Digital Oral Storytelling in  
Australia***

‘Carriberrie’ is a digital platform showcasing Indigenous song and dance. Carriberrie is the Dharug (native language belonging to the area known as Greater Sydney) word that is more commonly known as ‘corroboree’ (a dance ceremony). It is primarily a virtual reality experience which was exhibited in the Australian Museum in Sydney in 2018. It is also available online in website format, making it available to anyone with (stable) internet access. Carriberrie hosts recordings of nine performing groups from various Indigenous communities throughout Australia.

This paper investigates tensions around agency when it comes to digital technologies engaging with Indigenous cultural expression. Drawing on Diana Taylor’s (2003) notions of the archive and the repertoire, where she distinguishes unchangeable archival items from what she calls the repertoire: embodied, ephemeral practices such as performance, I interrogate how Carriberrie blurs this separation. Moreover, resisting the idea that affective ethnography projects, such as Carriberrie, ‘other’ those that are represented in the platform, I argue that digital technologies may be approached as tools for enhancing Indigenous agency by focusing on cultural expressions that have resisted colonial suppression. In doing so, it demonstrates how digital platforms facilitate the negotiation of representations of Indigeneity, employing the digital to foster a continuation of Indigenous oral storytelling practices.

**Dr Charlotte Schuitenmaker** finished her PhD in Ethnomusicology at SOAS University of London in 2024, for which she was awarded a Bloomsbury Colleges PhD Studentship. Since then, she has taught Global Music Studies at the University of Nottingham, and Hip Hop Histories and Music Business at SOAS. Her research ‘Sounding First Nations Storytelling in Sydney, Australia’ focuses on the ways in which music and sound reassert Indigenous spaces in the city. Charlotte hosts and produces the podcast ‘Movements & Sounds’ as part of her research and co-founded the Lunova music festival which took place in London in February.

## PANEL 4:

# CAPTURING BODIES AND DIGITAL PERFORMANCE

**Tessa Rixon and  
Elizabeth Gibbs**  
Queensland University of  
Technology, Australia

**Digital or Die? Advancing digital  
innovation in the Australian  
live performance sector: A  
multi-year government-funded  
research initiative**

Australian performance companies are facing a challenge: in the post-COVID era – which saw a foundational shift in consumer behaviour in the 2.2-billion-dollar industry – the national peak body Creative Australia is advocating for the sector to increase its digital capacity and content (Creative Australia, 2023). This call is challenging organisations to think beyond traditional forms of capturing performances (e.g. the static archive recording) and explore new methods of digital innovation that may engage new audiences, and produce new forms of performance itself.

As part of a multiyear, Australia Research Council-funded Linkage project, we have partnered with nine leading Australian performing arts organisations to investigate digital innovation. We are interested in both how performance companies may capture the ephemerality of their live performances through digital means, as well as what new alternatives may exist when companies embrace digital platforms and technology to create and share their performances.

This presentation will outline the context of our research project, which seeks to address the central question: How best can Australian arts organisations advance digital innovation (practice, uptake, distribution, strategy) for digital audience engagement? We will share our research design and early findings based on scans of current digital engagement/distribution in the sector. We will examine the digital strategies Australian organisations are currently using to document and share their practice. We will also outline our progress towards the central offering of our research: a framework that will build capacity for artists and the live performance sector more broadly to advance digital innovation.

**Dr Tessa Rixon** is a practitioner-researcher specialising in digital scenography and Australian performance design. Her body of research investigates technology in scenography, from questions of authenticity to sustainability to mixed reality scenographies. Tessa serves as Chair of the Research Commission for the International Organisation of Scenographers, Theatre Architects and Technicians.

**Dr Elizabeth Gibbs (nee Old)** is recognised as a leader in the Australian arts sector and has had an outstanding career as a dancer, director and mentor. Currently a Lecturer at QUT, she is the lead investigator for the ARC Linkage project Advancing Digital Innovation in the Australian Live Performance Sector.

## PANEL 4: CAPTURING BODIES AND DIGITAL PERFORMANCE

**Jesus Montajes**

***Transforming Kadayawan:  
Spatial and Performance  
Reconfiguration into the Digital***

Every 3rd weekend in August, the City of Davao conducts the Kadayawan sa Dabaw Festival. Touted as the Philippines' King of Festivals, it recognizes the city's diverse cultural communities and their varied creative expressions. This annual festival pays homage to the presence and co-existence of the eleven indigenous communities by staging such effervescent festivity. The term "Kadayawan" traces its etymology from the local friendly greeting "madayaw" among the Davaoeño. The root word "dayaw" means good or beautiful.

However, the COVID-19 pandemic caused drastic changes in the conduct of the Kadayawan, particularly its 35th and 36th seasons in 2020 and 2021. The festival organizers transitioned the usual in-person productions and performances into a highly technological event. Innovating what used to be a face-to-face engagement into a digital format, the organizers employed technological tools, social media, and the Internet to facilitate the festival's activities. Kadayawan, hence, became an alternative and mediatized virtual spectacle and merriment.

Following Philip Auslander's (2020) interpretive approach of live and technologically mediated performance, my inquiry focuses on transforming the Kadayawan Festival from an in-person event into a digital affair. I unpack how such transformation conveys a dialogic space that features people's intersecting everyday lifeways and their relationships related to communicative and creative content and services. I bring to the fore issues surrounding power asymmetry that occurs in online events as manifested in technology accessibility, compatibility, connectivity, and the notion of liveness. Its online shift also affirms Davaoeño's artistic resilience and refusal to diminish amidst the pandemic.

**Jesus Allaga Montajes** is taking his PhD in Performance Studies program at the University of the Philippines Diliman. His research interests include arts administration and education and cultural and performance studies. He is affiliated with the International Federation of Theatre Research, Performance Studies international, the Association for Asian Performance, the Association of Southeast Asian Studies, and the ASEAN University Network on Culture and the Arts. He was a former fellow at the National University of Singapore's Asia Research Institute. He is affiliated with the Languages, Literature, and Arts Department at Ateneo de Davao University Philippines as an Asst. Professor.

## PANEL 4: CAPTURING BODIES AND DIGITAL PERFORMANCE

**Beverly Low Yuen Wei**

Grain Performance & Research  
Lab, Singapore

**Gavin Low**

Nanyang Academy of Fine Arts,  
University of the Arts Singapore

***Being and Presence: Capturing  
Energy Flow and Embodiment in  
Physical Theatre and Performer  
Training'***

This research examines how energy flow and embodied presence in physical theatre training—integrating fitness, movement, and performance practice—can be documented and analysed through video, interviews, and journaling. Drawing on Eugenio Barba's concepts of "extra-daily" practice and "pre-expressivity", as well as the training methodologies of Jerzy Grotowski and Richard Schechner, the study investigates how performers cultivate a heightened state of scenic presence ("scenic bios") and how this quality may be observed, transmitted, and interpreted through digital media.

Grounded in the project Whispering Tiger, Hidden Essence (Oct 2024–Jan 2025), this research uses video and movement analysis to explore how embodied energy manifests and whether video documentation can meaningfully capture and communicate this otherwise ephemeral phenomenon. It also considers performers' self-reflections and insights through journaling and interviews to better understand the internal processes behind presence.

This study contributes to performer training discourse by examining the use of video recording to document and preserve tacit, embodied knowledge—particularly the subtle aspects of energy flow and presence—within fitness-integrated physical theatre practice.

**Dr Beverly Low Yuen Wei** is an adjunct lecturer and the Artistic Director of Grain Performance & Research Lab. With a BA in Theatre Studies (NUS) and a PhD in Communication Studies (NTU), she integrates theatre, fitness, and media in her work. She has produced over 30 original works and conducted NAC-funded research on "spiritual theatre".

**Gavin Low**, Programme Leader at NAFA, is a theatre director and actor. Holding an MA in Arts Pedagogy and Practice from Goldsmiths University, his research explores Tao Philosophy in actor training, incorporating Tai Chi-inspired movement into psychophysical exercises to enhance performance in naturalistic plays.



## PANEL 5: CAPTURING PERFORMATIVE PRACTICES

**Dan Craddock**  
Lancaster University,  
United Kingdom

### ***Capturing the Ethics of Performing Parafiction***

Art historian Kate Warren describes parafictional personas as 'seductively dangerous, being engaging and seditious, entertaining and critical, ethical and unethical at the same time' (2016: 66). This line of simultaneously being ethical and unethical is a balance all researchers who engage in parafictional practice must contend with. Parafiction is a term first coined by American academic Carrie Lambert-Beatty who describes parafictional strategies as ones that are 'oriented less toward the disappearance of the real than toward the pragmatics of trust' (2009: 54). Parafictional performance practice has become ubiquitous in the post-truth age. However, there remains little first-hand accounts by performers or researchers on the ethical considerations and approaches to the use of persona in parafictional research. This paper seeks to provide answers to this gap in knowledge through an analysis of two practice-as-research projects which involved the creation and performance of distinct parafictional personas. The desire as a researcher to explore parafiction in a practical context opens the possibilities of practical insights into ethical approaches to parafiction but comes at the potential cost of negative consequences for any attendees to the practice. Ultimately, this paper will attempt to capture the ethical and moral challenges that emerge for a performer through the act of performing parafiction. Further developing an understanding of what embodied knowledge is captured within a performer and what layers of knowing exist within the practice of parafiction itself.

**Dan Craddock** is a performer and researcher based at Lancaster University. His current research specialisms centre on the use of parafiction in performance practice, specifically the ethical implications of parafiction and the development of performance personas. His performance practice is interdisciplinary, having previously worked across contemporary theatre, live art and contemporary dance disciplines. His present practice explores the relationship between the ethics of performing parafictional personas and the context of a post-truth environment.

## PANEL 5: CAPTURING PERFORMATIVE PRACTICES

Ania Zoltkowski

*Stitching Worlds: Embroidery  
as Performative Documentation  
of Pluriversal Fashion-Textile  
Practices*

This paper examines how traditional embroidery practices function as both documentation and knowledge generation within fashion-textile research. Drawing from a doctoral study on pluriversal approaches to fashion-textiles, the research employed practice-led methodologies within a performative research paradigm (Bolt, 2008; Haseman, 2006), using embroidery as a method for capturing and materialising theoretical concepts. Through a series of textile works created over a two-year period, hand stitching served as an embodied form of ‘material thinking’ (Carter, 2004), recording theoretical explorations while generating tacit insights inaccessible through traditional academic writing. The research revealed that embroidery functions as what Ingold (2011) terms ‘thinking through making’, where knowledge emerges through the relations between researcher, materials, processes, and place. Findings demonstrated that embodied documentation through textile practices creates what St. Pierre (2020) calls ‘a nourishing dialogue with the material environment’, facilitating access to ancestral knowledge that aligns with historical understandings of textiles as world-making practices (Survo, 2012; Mencej, 2011). The repeated act of stitching established what Bolt (2008) identifies as performative forces that transform material realities and theoretical understandings simultaneously. This research contributes to discussions about practice documentation by revealing how traditional textile techniques serve as more than documentation—they become enactive, situated methods through which pluriversal ontologies can materialise and find expression in what Escobar (2018) calls “the relational dimension of life.”

**Dr Ania Zoltkowski** is an independent sustainable fashion-textile educator, researcher and designer with 20 years of international experience in both academia and industry. She holds a PhD from University of Technology Sydney and an MA in Fashion Futures from London College of Fashion. Her research explores pluriversal approaches to fashion-textiles, examining the intersection of holistic, autonomous, place-based, and relational paradigms toward sustainable fashion futures.

06 AUG 2025 (WED)

## PANEL 5: CAPTURING PERFORMATIVE PRACTICES

**Jessica Hsing An Chen**  
Nanyang Academy of Fine Arts,  
University of the Arts Singapore

***Music Draws Blood: A  
Monodrama of East and West***

'Music Draws Blood', a monodrama performed on January 15, 2012, at UCLA's Schoenberg Hall, intricately examines the blending of Eastern and Western vocal music through collaboration between the Music and Ethnomusicology departments. After its live presentation, Hsing An Chen's research dissertation on the work was published by ProQuest, peer-reviewed, and made available through eScholarship, accumulating a total of 609 usage hits and 233 downloads.

The Music Draws Blood artfully weaves the cultural richness of East and West, showcasing the emotional depth of Jiang Kui's poetry (ca.1155-1221) in the Song dynasty alongside operatic masterpieces from Christoph Willibald Ritter von Gluck, Giuseppe Verdi, and Henry Purcell. By integrating the traditional Nian Bai delivery of the Chinese Kunqu opera, the production creates a unique fusion that highlights the universality of lovesickness expressed in Jiang Kui's works which interprets the sacrifice, insanity, and death of a woman's love by staging performance. This cross-cultural collaboration illuminates the aesthetic beauty inherent in these diverse musical traditions and emphasizes the shared human experiences that transcend temporal and geographical boundaries.

In this presentation, I will share the inspiration driving my research journey, providing insights into the core concepts and organization of my findings. I'll address the obstacles faced during the research process and spotlight the innovative ideas that arose from these challenges. Additionally, I will reflect on the value generated by this research and discuss potential future enhancements to further its impact.

**Dr Jessica Hsing An Chen**, a distinguished vocalist with a Doctor of Musical Arts from UCLA, received her education through the support of the Taiwan Ministry of Education and a UCLA teaching assistantship. Her talent is showcased through numerous award-winning performances in operatic and concert settings, collaborating with prominent orchestras and esteemed organizations

06 AUG 2025 (WED)

## PANEL 6: CURATING, ARCHIVING, AND PRACTICE

**Adrian Tan**

Nanyang Academy of Fine Arts,  
University of the Arts Singapore

***OPEN END: Curating The  
Substation Archive as Research  
and Performance***

*OPEN END: Resonate, Re-Read and Re-Trace The Substation Archive* is an ongoing curatorial research project that reactivates materials from The Substation, Singapore's first independent contemporary art space, active from 1990 to 2021 and now without a physical home. These materials are now held across the National Gallery Singapore and the National Library Board. Presented within the Gallery's Rotunda Library & Archive, formerly part of the Supreme Court, the exhibition is conceptualised as a site-specific intervention. The quietude of the library contrasts with the raw, resonant energy of the archive's off-site industrial storage. This tension forms the conceptual core of the project. Rather than treating archives as static records, *OPEN END* positions them as performative and rich in narrative potential echoing Diana Taylor's proposition of performance as storing and communicating knowledge, held in repertoires of embodied memory.

Urich Lau's *Casting Call* reanimates curatorial texts through casting scripts and dramatised readings, presented as a multi-channel video installation. In *Interstitial*, sound artist Chong Li-Chuan draws from digitised MiniDV footage to create a soundscape composed of ambient traces—audience murmurs and incidental chatter that echo the cultural life of The Substation. My piece, *As Loose Ends, You Need Not Necessarily Pick Them Up*, threads golden text fragments from bureaucratic notes across the reading room's contours, inviting quiet discovery and interruption.

Informed by my fellowship on the social role of artists in Singapore and referencing Koh Nguang How's *Singapore Art Archive Project*, this presentation reflects on curating as a mode of resonance, resistance, and critical communication.

**Dr Adrian Tan** is an artist-curator whose work investigates public engagement with contemporary art through performance, archives, and exhibition-making. His practice is deeply informed by research, exploring how art functions in public spaces and within both institutional and independent frameworks. Beyond curation, Adrian's contributions extend into teaching, writing, and research, shaping critical conversations on contemporary art and its publics. His work bridges artistic practice and scholarship, fostering dialogues on how art is experienced, mediated, and understood. He was a digital fellow at National Archives Singapore and is Senior Lecturer at Nanyang Academy of Fine Arts, University of the Arts Singapore.

## PANEL 6: CURATING, ARCHIVING, AND PRACTICE

**Merissa Tee**

Nanyang Academy of Fine Arts,  
University of the Arts Singapore

***Within Fear lives Wonder:  
Capturing the Contemporary  
Sublime with Cyanotype***

This presentation explores my artistic study of the contemporary experience of the Sublime, focusing on the relationship between fear and wonder in the act of capturing and synthesizing the captured. German Romantic depictions of the Sublime, once linked to awe and terror atop mountains, are now reframed within rapidly changing urban spaces and a technology-dependent world. In my creative practice, I capture everyday memories, store and retrieve them, and then embody them anew into tangible material and physical space through the Cyanotype process.

The Cyanotype process plays a crucial role in giving life to the seemingly mundane, imbuing past documentation with new meaning and breathing life into the ephemeral. In this practice, the act of digitally capturing fleeting moments through photography merges with the grounding, tactile process of printmaking. This also parallels emotional processing in psychology, where confronting and reframing difficult emotions mirrors the reimagining of past moments, reflecting the fluidity of memory and perception. By layering fragments of meaning through cyanotype—shaped by light, time, and unpredictability—I embrace the limitations of the present human condition to create hopeful landscapes for the future.

This exploration has developed into *Hidden Threads of Blue*, a collaborative project campaign with students and lecturers that visualizes the unseen stories of mental struggles and resilience of our community. Through the metaphorical language of blue, the project connects personal and communal narratives, inviting viewers to confront and find solace in the vast emotional landscapes we share. **Within fear lives wonder**—an essential motif revealed through the creative act of capturing and synthesizing the captured.

**Merissa Tee** is an interdisciplinary creative working across photography, video, sound, painting, and printmaking. Her work explores the everyday experiences of the contemporary sublime, as well as topics related to mental health and wellbeing through community-driven projects. Tee holds a Master of Fine Arts from Ewha Womans University, South Korea, and a Bachelor of Fine Arts in Visual Communication from Nanyang Technological University, Singapore. She is an adjunct lecturer in the Faculty of Art & Design, teaching in the Bachelor of Fine Arts, Design Practice program.

## PANEL 6: CURATING, ARCHIVING, AND PRACTICE

**Elise Maynard**

University of Bristol, United  
Kingdom

***Recreating Odette: Experimental  
History in the Archive***

This interjection is a consideration of the importance of experimental history in the rediscovery of costume for the stage, without which designers, productions, and material knowledge would continue to go largely undocumented. Reusing the practice as research methodologies used by scholars such as Hilary Davidson, Toni Bates, Serena Dyer, and Sarah Bendall, experimental history allows the scholar to piece together existing inconsistencies and scarcities in recorded information and offers them a greater insight into the visual aspect of the design, along with the successes and failures which may have led to the existing scarcity of recorded information. In the case of costume history, drawn designs, photographs or posters often long outlive the physical object, and while some of the written documentation may survive, it is much less common to see these types of physical records in archives. Material considerations are significant for the development of the design, from durability to weight, to aesthetic impact on the stage, the design drawings do little to suggest these nuances. And it is these nuances which can often lead to the success or failure of that design. Applying this approach to The Boston Ballet's 1981 *Swan Lake*—designed by Julia Trevelyan Oman—this study demonstrates how hands-on research recovers lost material knowledge and enhances our understanding of historical stage design.

**Elise Maynard** MSc, BA (Hons) is a costume historian and PhD candidate at the University of Bristol. Her current research focuses on the ballet design work of Julia Trevelyan Oman. With a background in professional costume making, she incorporates practical techniques into her research, using material culture to deepen the understanding of historical design practices. Her work explores the intersections of performance, design, and cultural history, with a focus on how design choices shape the cultural significance and impact of major productions. She is particularly interested in the role of nostalgia in costume design and its influence on audience perception.

07 AUG 2025 (THU)

## PANEL 7: CAPTURING PERFORMANCE PRACTICE

**He Jin Jang**

Liverpool John Moores  
University, United Kingdom

***To Lend My Body: Rehearsing  
and Choreographing Invisibility  
as Sensory Archive***

This lecture delves into how ephemeral, embodied knowledge—particularly traditional Korean healing rituals—can be activated and reimagined through contemporary choreographic practice. Drawing on my current PhD research, I propose rehearsal as both a methodological crucible and a ritual site: a verdant space where knowledge is not preserved but continually transformed, passed on not through record but through resonance. Referencing the speculative and enigmatic philosophy of *Eun-Hyeong-Beop*—the ancient Korean ‘method of becoming invisible’—this work embarks on a journey through a sensory archive: one that holds memory, pain, and resilience not as fixed history but as living, breathing matter. To lend the body, in this frame, is to become both victim and victual, a vessel of remembrance and offering. The body becomes a site of slippage—where breath, movement, and voice orchestrate knowledge that refuses capture yet insists on being felt. Set against a backdrop of rising authoritarianism, militarized policing, and cultural erasures in contemporary South Korea, this performance explores what it means to rehearse ancestral wisdom in a time of collective forgetting. In this labyrinth of sensory inheritance, I ask: How can the body become archive, resistance, and offering? Can choreography function not only as artifact, but as a kaleidoscopic act of soft refusal—a fugitive knowledge that escapes yet endures?

**He Jin Jang** is a choreographer, performance maker, and practice-based researcher whose work explores invisibility, ritual, and sensory knowledge as forms of political and poetic resistance. Her choreographic research is grounded in somatic practices, traditional Korean healing philosophies, and feminist theories of rehearsal and affect. In her doctoral research she investigates how choreography can serve as a method of transmitting ancestral wisdom and collective resilience in contexts shaped by trauma, authoritarianism, and erasure. She has performed and taught in over 30 cities and was Assistant Professor of Dance and MFA Assistant Director at Hollins University. Residencies and fellowships include T:>Works, Saison Foundation, Movement Research, and DanceWeb.

07 AUG 2025 (THU)

## PANEL 7: CAPTURING PERFORMANCE PRACTICE

**Ang Gey Pin**

Nanyang Academy of Fine Arts,  
University of the Arts Singapore

***Capturing Practice: Embodied  
Imprints of the Performer***

The body is both memory and the vessel of memory. Every movement we learn, every gesture we refine, every breath we take in practice leaves an imprint—an accumulation of embodied knowledge that extends beyond the conscious mind. This lecture-demonstration explores how the performer's body captures and recreates practice, revealing the nuanced relationship between repetition and transformation.

Through each iteration of movement, the body does not merely recall; it deepens its capacity to sense, refine, and respond. It absorbs the contours of a motion, the rhythm of breath, the subtle shifts of weight and tension, holding within it a living archive of past actions. Every act of practice is a negotiation between what has been learned and what is being discovered in the present.

In this session, Ang will explore how the performer's body functions as a dynamic repository of experience. Through live demonstrations, she will trace the delicate balance between discipline and spontaneity, investigating how embodied memory shapes and reshapes itself in the moment. As the body moves, it does not simply repeat—it reimagines, reconfigures, and reinvents, making each moment both a recollection and a new creation. The audience, in turn, witnesses not just the act of live-demonstration but the sensibility of practice itself—an imprint of time, labour, and presence.

**Dr Ang Gey Pin** is a practice-researcher, educator, and performer whose work bridges contemporary performance, intercultural dialogue, and embodied research. A former key member of the Workcenter of Jerzy Grotowski and Thomas Richards, she developed a distinctive methodology centred on corporeal and vocal practice—integrating physical action and personal resonance. In 2006, she founded *Sourcing Within*, leading international workshops and creative processes. Her practice-research has been presented worldwide and published in scholarly works, exploring memory, presence, and cultural identity through the performer's body. She is currently a Senior Lecturer at the School of Theatre, NAFA, University of the Arts Singapore.



## PANEL 7: CAPTURING PERFORMANCE PRACTICE

**Siri Rama**

Singapore Management  
University, Singapore

***Rasa Experiences – ‘Capturing’  
a ‘Tasteful’ Performance and  
Performing Tastefully for  
‘Capture’***

Literally meaning ‘juice’, the term ‘rasa’ (Higgins, 2007; McDaniel, 1995; Shweder & Haidt, 2000) refers to aesthetic emotions experienced by the person of taste during identification with a dramatic character or situation in Indian arts. The idea of ‘rasa’ or savouring the aesthetic experience has been applied in theory to Indian food and performing arts in South Asia and Southeast Asia, and particularly here in Singapore. Traditionally in food there are six rasas or ‘shad’ rasas, and in performing arts eight rasas were applied from the time of the first extant Sanskrit text (Natyashastra). Rasa is an experience which is savoured by the cognoscenti in an assembly for performing arts and individually savoured in Indian culinary arts. After the pandemic both performing arts and culinary arts have increasingly found themselves ‘performing’ for the lens. What happens to the rasa experience when it is virtually savoured? The paper will enquire into the role of the camera in the ‘rasa’ experience, and the artiste who is working on creating the ‘liveness’ rasa experience for the viewer, or whether it no longer applies to Indian dance or culinary arts today on online platform in Singapore or India. Do aesthetic views shape cultural identities which have migrated over half a century ago, and continue to get influenced with subsequent migrations from parent cultures? The shifting parameters of aesthetic or rasa experience will be discussed through a series of surveys and interviews with dancers, chefs/cooks, cameramen/videographers and online audience in Singapore and India.

**Dr Siri Rama** is an Indian dance research scholar, dancer, teacher and choreographer based in Singapore/Mumbai. She holds a PhD in the Fine Arts from the University of Hong Kong and serves as Adjunct Faculty at NAFA and Singapore Management University (School of Social Sciences). She has choreographed and presented several solo and group dance performances to traditional as well as contemporary themes, collaborating with musicians and dancers from many other genres including Hindustani music, Chinese and Malay dance, and computer musicians. Siri has published a book *Dance Divine: Dancing Deities of India*, March 2021, Shubhi Publications: New Delhi, India.

## PANEL 8: CAPTURING CARE

**Lydia Wong-Plain and  
Kimberly Shen**

Nanyang Academy of Fine Arts,  
University of the Arts Singapore

***Thinking About Care: Feminist  
Curatorial Methodologies in  
Paracuratorial Spaces***

This collaborative research presentation examines paracuratorial spaces as critical intervals where institutional frameworks intersect with the public sphere, creating ambivalent zones that enable experimental approaches to identity formation beyond state-prescribed narratives. Drawing from experience with dblspce, an independent art space and residency in Singapore, the research explores how feminist curatorial methodologies transform knowledge production through reflexive, porous practices that resist canonisation. Paracuratorial spaces—defined by Hoffmann as practices that accompany yet remain distinct from traditional curatorial work—function as Bhabha’s ‘third space’, where hybridisation and experimentation manifest outside official narratives. Within Singapore’s context, these spaces reveal productive tensions between institutional authority and alternative epistemologies, emphasising vernacular, everyday, and plural ways of knowing.

Situated in a shopping mall as a site of everyday encounter, dblspce operates as a space of care, allowing artists to engage in embodied ways of knowing, valuing process over outcome. Over four residency cycles and 30+ artists from diverse disciplines, this research interrogates: How might one document the undocumented aspects of curatorial practice that remain fluid and ambiguous, always accommodating shifting meanings? Feminist thought in curating engages in a historiographical process of writing, rewriting, and critically examining knowledge production. This inquiry examines how feminist principles of collaboration and care can reframe knowledge-making within Southeast Asian contemporary art. By positioning the paracuratorial as a site where the pedagogical (fixed narratives) encounters the performative (mutable lived experiences), this research identifies transformative pathways for artistic engagement that respond to both local conditions and global paradigms.

**Lydia Wong-Plain** is a researcher examining the intersections of cultural institutions, exhibition-making, and state power. Her recently submitted PhD at NTU, investigates museums in postcolonial Singapore as contested spaces. Currently a Senior Lecturer at NAFA, her work on decolonial readings will appear in forthcoming anthology published by Duke University Press (2026).

**Kimberly Shen** is a Singapore-based curator and educator pursuing a PhD at Chelsea College of Arts, UAL, where her research examines feminist curatorial methodologies by interrogating practices of care and knowledge-making. She is Programme Leader for BA (Hons) Fine Art at NAFA and co-founder of independent art space, dblspce.

## PANEL 8: CAPTURING CARE

**Alecia Neo**

***Care Index: Collaborative  
Movement and Dialogical  
Practices for Enacting Care***

The qualities and effects of embodied gestures performed in our everyday life are rarely examined. I discuss the process of developing Care Index, a project that gathers and enacts diverse gestures of care performed by people from all walks of life, inviting participants to bring their attention to the movements and postures which generate empathic understandings of care. Care Index explores the possibilities and the extent to which we can communicate and share personal gestures of care with others. Through participatory workshops and immersive experiences, the project explores whether the accompanying sensations these gestures and postures evoke in us individually can be shared and transmitted to others. Additionally, what gets translated and transformed in the process, and do these gestures offer new experiences and sensations to those who try them out? Through analysing various workshops and performances hosted under the Care Index project with caregivers caring for family living with mental illness from Singapore, artists with disabilities, dance practitioners in India and Buddhist visual arts practitioners from Singapore and Australia, I seek to offer insights from our creative exchanges, examining the sensations and qualities of performing care for others and one's self.

Performing Care offers movement scores for empathic understandings of care, aiming to disrupt perceptions of care reduced to wellness. The presentation discusses the project's potential beyond the work's exhibition as an art piece, imagining the possibilities of embodied gestures serving as tools and practices that could be learned, translated, and reinterpreted to bring care to others and oneself.

**Alecia Neo's** collaborative art practice unfolds primarily through installations, lens-based media and participatory workshops that examine modes of radical hospitality and care. Her recent projects include Performing Normal, Singapore Art Museum (2024-2025), Performing Care, Esplanade Tunnel (2023), Between Earth and Sky, 7th Anyang Public Art Project (2023), Scores for Caregiving, ArtScience Museum (2023), Power to the People, Karachi Biennial (2022) and ramah-tamah, Asian Civilisations Museum (2020). Iterations of her ongoing project, Care Index, have been presented at exhibitions, including The Listening Biennial (2021) and Assembly for Permacircular Museums, ZKM Center for Art and Media Karlsruhe, Germany (2021).

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## PANEL 8: CAPTURING CARE

**Salty Xi Jie Ng**

***Portals of Relationality: The Sound of Your Grey Hair / The Smell of Your Dream / What Does Intimacy Mean to a 76-Year-Old?***

How can retrospective reinvention create new meaning for tertiary audiences experiencing ephemeral, process-centred socially engaged work? How are relational art projects energetic cosmos that can be accessed across space-time from the present-future? Drawing on a trove of international social practice art projects made collaboratively across culture and contexts over the last decade, Salty Xi Jie Ng uses poetry, inquiry, and sensorial facilitation to construct portals for viewers to temporarily, intimately enter into past work as curious outsiders. Through individual and collective embodiment, new layers of knowing and methods of sharing experience can be made possible.

**Salty Xi Jie Ng** is an artist, researcher and educator living between Portland, Oregon, and Singapore. Serving an enchanted process guided by the noumenal, her transdisciplinary practice is an alchemical site in collaboration with people and their lives within the interdimensional, intimate vernacular. In hopes of uncovering hidden selves and histories in kinship with the other-than-human, she tends to the erotic, ancestry, ageing, the end-of-life, relationships with departed and spirit worlds, as well as power in art ecosystems. She is the 2024 recipient of the Chamberlain Award for social practice artists and the 2025 Arts Research Scholar-in-Residence at NAFA-UAS.

## PANEL 9: CAPTURING INNOVATION

**Lala Santyaputri**

Universitas Multimedia  
Nusantara, Indonesia

***Reimagining Raden Saleh:  
Copyright Challenges and  
Opportunities in Immersive  
Storytelling of Indonesian Art***

Raden Saleh, one of Indonesia's most celebrated painters, is renowned for his masterful works that blend European Romanticism with Indonesian cultural themes. As immersive technologies such as virtual reality (VR) and augmented reality (AR) gain traction in the art world, there is growing interest in transforming Raden Saleh's paintings into interactive, narrative-driven experiences. However, this innovative approach raises significant copyright challenges, particularly as his works approach the public domain and intersect with Indonesia's cultural heritage laws.

This study explores the legal and creative implications of using immersive design to reinterpret Raden Saleh's paintings for modern audiences. By analysing the copyright status of his works, this study examines how intellectual property laws impact the adaptation of his art into immersive storytelling formats. Key issues include the ownership of derivative works, the use of public domain materials, and the protection of cultural heritage in digital contexts. Through case studies of immersive art projects inspired by Raden Saleh's paintings, the research highlights the opportunities for engaging audiences with Indonesian art and history while addressing the legal complexities of such endeavours.

Ultimately, this study aims to provide a framework for artists, technologists, and policymakers to navigate copyright challenges in the creation of immersive art experiences. By bridging the gap between tradition and innovation, this research underscores the potential of immersive design to preserve and promote Indonesia's artistic legacy in the digital age.

**Dr Lala Palupi Santyaputri** is a lecturer and researcher, specializing in visual communication design and film studies. She earned her Ph.D. in Art and Design from Institut Teknologi Bandung and now served as lecturer in Film Department at Universitas Multimedia Nusantara. Passionate about teaching and research, Lala has presented at international conferences and published on topics such as Indonesian cinema, gender studies, history of art and transmedia storytelling. She is committed to collaboration and advancing the field through her work with professional and academic associations.

## PANEL 9: CAPTURING INNOVATION

**Arron Teo**

Nanyang Academy of Fine Arts,  
University of the Arts Singapore

***The Uncaptured Practice: AI  
Hallucination in Man-Machine  
Co-creation***

The act of capturing practice is often linked to preservation—whether of a moment, a subject, or an ephemeral performance. However, in the context of artificial intelligence (AI) and human collaboration, capturing becomes an unstable process, negotiated between human intent and machine distortion. This presentation examines the failure of capture in AI-generated visual outputs, focusing on how AI hallucinations disrupt human expectations in the process of man-machine co-creation. Through my artistic practice, *WTFish Wonderland*, I explore how AI, rather than preserving reality, fabricates a hyperreal interpretation of Southeast Asia wet markets—reshaping memory and imagination through machine-generated speculation and visual dissonance.

Jean Baudrillard's concept of hyperreality provides a critical lens to understand AI-generated outcomes as something that does not document reality but fabricates an alternative—one that is persuasive yet detached from any singular truth. AI hallucinations, often dismissed as AI limitation or biases, instead create a productive form of visual dissonance, challenging the boundaries of artistic documentation. These hallucinations open up room for creative intervention, revealing the gaps between human expectation and machine generation.

By embracing the *uncaptured*—the moments AI fails to adhere to human vision—this presentation situates AI hallucination as a generative force rather than a flaw. It argues that in the age of man-machine collaboration, to capture practice is not merely to preserve but to let go, allowing new and speculative narratives to emerge.

**Arron Teo** is a Singaporean artist and photographer with over 20 years in art and photography. He is currently pursuing a MFA at the NAFA, UAS researching AI Art. Known for his portraits and photo-documentary style, his work has been exhibited internationally and featured in various publications. Named one of Prestige Magazine's 'Seven Artists to Watch' in 2007, he has been commissioned by celebrities, government ministries, and corporate clients globally. He is also an art educator with 18 years of experience; currently an Adjunct Lecturer at NAFA, teaching 2D Visual Art and Photography to tertiary students.

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## PANEL 9: CAPTURING INNOVATION

**Natalia Tan**

***Reweaving Realities: Digital and Analog Collisions***

This work explores the boundaries of slippage and the concept of documentation reshaping practice. A woven tapestry bearing a QR code is repeatedly unravelled and rewoven in a live weaving performance, with each iteration tested for data retrieval before being unravelled and rewoven anew.

QR codes utilize Reed-Solomon error correction, a mathematical algorithm that allows scanners to reconstruct the data even if parts of the code are missing or damaged. Nevertheless, how many attempts will it take until the lumps and bumps of reality and physical processes render the interpretation of the tapestry beyond recognition?

This approach directly addresses the relationship between analog and digital practices in art. The process of reinterpreting the captured piece shows how new technologies invite novel ways of thinking about creation and transformation.

**Natalia Tan** is an artist, educator, and Fellow of the Artistic Directors Academy at T:>Works. An advocate of sustainability and socially-engaged artmaking, Natalia is known for her use of salvaged waste materials in public co-creation projects. In her art facilitation practice, she invites participants to explore narrative memory, creative reimagination, and sensorial play.

## PANEL 10: CAPTURING PLACE, LANDSCAPE, AND ECOLOGY

**Wong Zi Hao and Liu Dian Cong**  
Superlative Futures

***Intertidal as Practice: Mattering  
Stories for an Ephemeral  
Landscape***

The intertidal landscape was historically disciplined through visual representation, wherein cartographic maps and natural history illustrations shaped a view of the landscape through cataloguing systems that brought order to the environment. Conversely, the intertidal reveals tensions between capture and emancipation suggesting how alternative stories of the at-risk landscape might emerge from the knowledge slippages in landscape representation. Introspecting the Intertidal as Practice, we probe our experimental practice researching alternative landscape representations, and ask what might an emancipatory landscape practice that is informed by the Intertidal look like? How might landscape stories undo capture for the Intertidal, and why should this matter to the making of new environmental knowledges?

In thinking with the Intertidal, we explore landscape research and representation as a critical and speculative practice of ‘making ground’ for the shifting topography. This paper expands a metaphorical armature for thinking with the Intertidal’s ground-formation processes, developing on the architect Lindsay Bremner’s thought experiment ‘On Sediment as Method’ (2020), with ‘sedimentation’ as a method of ‘tracking and telling stories of how sediments form, travel and settle...and of the political disputes they become entangled with’. The discussion works through our ongoing research *Architectures of Sedimentation*, which was developed as part of the Singapore Art Museum’s inaugural Design Research Fellowship, 2024-2025. Through a series of ground-making devices, the paper presents the Intertidal as assemblages of landscape stories, made and unmade in promiscuous interplays of materials, bodies, and worlds—revealing transdisciplinary ‘contaminations’ connecting across representational practices and knowledge categories, and intersecting histories with futures.

**Dr Wong Zi Hao** and **Liu Dian Cong** are artists, designers, and researchers at *Superlative Futures*, an art+design research agency experimenting with design in transdisciplinary ways to probe how cities can better relate to the broken environment. They have exhibited at NUS Museum and were supported by Singapore Art Museum’s inaugural Design Research Fellowship, 2024-2025. Wong received his PhD in Architecture at the National University of Singapore in 2023, having completed a design-led research on intertidal practices of care. Liu completed his Master of Architecture at NUS in 2024, exploring sedimentation and alternative conceptions of ‘ground’.



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## PANEL 10: CAPTURING PLACE, LANDSCAPE, AND ECOLOGY

**Kim Robertson**

Transart Institute and Liverpool  
John Moores University

*Restor(y)ing the Land*

This paper examines how performance acts as a site of knowledge production, particularly in relation to ritual, materiality, and ecological loss. Rooted in a ceremony enacted among decaying palm trees, this project originated as a series of digital photographs and videos, capturing ephemeral gestures of loss, honouring and gratitude through connection with the more than human. These performative acts evolved into a material practice, where imprints in clay, frottage works on cloth, and votive offerings became tangible traces of the trees' presence and absence. Drawing on theories of performance as embodied knowledge, alongside Indigenous and feminist perspectives on materiality, this paper explores not only how knowledge emerges through performance but also how it is captured and retained, whether through documentation, material remnants, or affective memory. By examining the interplay between ritual, imprint, and decay, this work gestures toward broader questions of ecological grief and the role of art making in both preserving and transforming knowledge, whilst also highlighting wider environmental concerns and practices of care.

**Kim Robertson** is a multi-disciplinary visual artist, researcher and educator. She researches belief systems and Indigenous epistemologies that bring us closer to our planetary environment, in the hope that we can engage with it at a deeper level in the pursuit of ecological concerns. She has taught at Ruskin School of Art, Oxford University and most recently at New York University, Abu Dhabi. She holds an MA in Fine Art from the Royal College of Art in London and is currently pursuing a PhD with the Transart Institute and Liverpool John Moores University.

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## PANEL 10: CAPTURING PLACE, LANDSCAPE, AND ECOLOGY

**Khai Hori**

Chan + Hori Contemporary

***The Unscripted School:  
Curatorial Rehearsals in  
Practice***

Between 2008 and 2012, Khai Hori conceptualised and led a series of intensive residencies for emerging artists, curators, and cultural organisers from Southeast Asia. Known as HAO, these summits functioned as immersive environments for rethinking artistic practice in relation to broader systems of knowledge, including urban planning, environmental degradation, food systems, banking, and spiritual cosmologies. The mentor group included not only artists and curators but also CSR experts, economists, sociologists, businessmen, tourism professionals, and priests, expanding the field of reference and grounding discussions in lived structural realities.

Hosted in informal outdoor settings such as beaches, parks, and urban trails, HAO deliberately avoided conventional formats such as keynote lectures, final exhibitions, or object-based production. Its focus was on reflection, unlearning, and shared presence. Knowledge was transmitted through sustained proximity, attentive dialogue, and embodied experience. Three core mentors remained throughout each edition, providing continuity and depth. These early iterations were supported by The Substation in Singapore.

In 2023, the model was reactivated in Bali through the inaugural Maybank Foundation Artist Fellowship Programme. Twelve invited artists and twenty mentors convened across four days, with nine mentors residing alongside the artists. As with the earlier summits, the programme fostered deep collaboration and interregional fellowship, prioritising duration over deliverable.

This presentation reflects on Khai Hori's curatorial practice as a series of rehearsals that are iterative, situated, and grounded in ethical attentiveness. It explores how curating can function as an open method, grounded in memory, shared presence, and culturally located forms of knowing.

**Khai Hori** is a Singaporean curator and cultural strategist whose practice spans contemporary art, institutional leadership, and experimental pedagogy. He has held senior roles at the Singapore Art Museum, Palais de Tokyo (Paris), and is Director and Partner of Chan + Hori Contemporary. A mentor to many artists and curators across Southeast Asia, Khai also founded HAO, a series of immersive summits for emerging practitioners, and MFAFP, a speculative initiative exploring future pathways in art and cultural leadership. His curatorial work combines structural insight and emotional depth, advocating for critically grounded engagement in response to shifting cultural realities.

## PANEL 11: CAPTURING MUSIC

**Joyce Teo**

Nanyang Academy of Fine Art,  
University of the Arts Singapore

***The Secret Codes of Gamelan  
Music***

Since the first big showcase of gamelan music and dance outside of Indonesia at the Paris Expo of 1889, gamelan music has captured the attention of musicians and composers around the world. Efforts were made to record and document gamelan performances and to replicate it at other performances.

Gamelan has traditionally been an oral tradition, where performers would learn from a master musician or teacher, and then passing it on to the next generation. Depending on which master you learn from, your performance of a piece would reflect the stylistic preferences of that master. During the period of Dutch colonisation of Indonesia, efforts were made to notate gamelan music. Many notation systems were created, but the most widely used is the *Kepatihan* system, which is a system of numbers, complemented with some text to guide the performance. There is also a set of unwritten codes and patterns which is known among the musicians.

This presentation examines the *Kepatihan* notation system, how it can be interpreted and the extent to which it actually captures the performance of gamelan music.

As Judith Becker (1980) noted, ‘it is the performer/creator who is the vehicle through which the traditions are continually renewed and vitalised’. The presentation will discuss the musical and social codes which gamelan players need to understand before being able to perform the music. So, the questions we are faced with include: what is the purpose of capturing practice? And how do we capture something that cannot be notated?

**Joyce Teo** is currently the Associate Dean of School of Arts Management, Faculty of Interdisciplinary Practices at NAFA-UAS. She started studying the gamelan in 1987 when she was a student at the University of New England, Armidale, NSW, Australia. Joyce was the founding Artistic Director of *Gamelan Asmaradana* and was a member of *BronzAge Gamelan Ensemble*. She has composed and performed at various events, including the Opening Festival of The Esplanade and the Edinburgh Fringe Festival. She is currently an assessor for the National Arts Council and Ministry of Education’s Singapore Youth Festival and is pursuing her PhD with UAL.

## PANEL 11: CAPTURING MUSIC

**See Ning Hui**

Nanyang Academy of Fine Arts,  
University of the Arts Singapore

***Translocality and 'Diversity'  
in Concert Programming: A  
Pianist's Autoethnography***

The Western classical music canon is experiencing unprecedented transformations, driven by composer anniversaries, sociopolitical movements, and diversity quotas. While recent scholarship has addressed intersectional analysis and global perspectives (Mathias et al., 2022), the field has been largely influenced by contexts in North America, UK, parts of Europe, and Australia. Discourses on practical methods of inclusion have not moved beyond those from the 1990s (Macarthur et al., 2017). Furthermore, although performers occupy a central role in concert programming decisions (Marín, 2018), the literature has largely focused on organisers (Gotham, 2014; Kouvaras et al., 2022) and audience experience (Pitts and Price, 2021).

In this paper, I examine my evolving approaches with music by both canonical and underrepresented composers in Singapore and SEA, where I am now based. I build on my previous research as a pianist programming and performing women composers' music in London. Rather than making polarised comparisons between my past and present selves, I approach identity as a process of becoming. In so doing, I examine my translocality and shifting definitions of repertoire 'diversity' and 'canon' as situated aspects of my practice, to be constantly mediated. The reciprocal relationship between my writing and practice is further strengthened by Bartleet's (2009) example of autoethnography as a method that can empower us to work positively within a musical tradition fraught with issues. Finally, I address the potential implications of this research for conservatoire education in Singapore and beyond, particularly in relation to the cultured nature of one's sense of agency.

*Dr See Ning Hui* is a pianist and musicologist and an Adjunct Lecturer at NAFA (University of the Arts Singapore). As a CH Scholar supervised by Rosie Perkins and Natasha Loges at the Royal College of Music London, her PhD thesis (2024) examined 'How Pianists Programme Lesser-known Solo Repertoire'. She has concertised widely in the UK, Europe, and Singapore, and has presented at conferences by the Royal Musical Association, European Platform for Artistic Research, and Gender-Studien der Gesellschaft für Musikforschung. Ning Hui previously worked as a TA at RCM and has given guest seminars at the University of Freiburg and Duke University.

## PANEL 11: CAPTURING MUSIC

**Mukaddas Mijit (presenting)  
and Rachel Harris**

SOAS University of London,  
United Kingdom

***Capturing Musical Encounters  
across the Soviet-Chinese Divide***

In this paper we present work in progress which aims to document in film processes of musical encounter across Central Asian borders. We focus on the intimate moments of negotiation and creative adaptation as a group of Uyghur and Uzbek musicians, deeply rooted in their respective maqām traditions, devise a musical collaboration for a forthcoming tour.

This practice-based research experiment is part of a wider project that explores the submerged links between the national canons which dominated the 20th century: Iraqi Maqām, Iranian Radif, etc. The project uses archival research to uncover their shared histories and works with contemporary musicians to explore the potentials of new cross-border creativity.

The process of working across these entrenched canons is a delicate one, involving national(ist) sensibilities, embodied habits of performance (Wong 2019), and ways of hearing (Eidsheim 2018). We focus on the historical processes of aesthetic formation: how do shared musical traditions separated by politics for a short period of 100 years come to sound so ‘Other’? How do musicians go about inhabiting unfamiliar musical grooves (Doffman 2013)? How do they imagine their shared roots, and how do they formulate their difference?

We attend to the challenge of capturing the dynamics of musical rehearsals, and the work of interpreting these moments of encounter in film (Buob 2020). Interviews will serve as both documentation and a tool for reflection on the creative process. Our goal is to centre the musicians’ voices, prioritising their agency, and transforming the documentation process into a collaborative act.

**Mukaddas Mijit** is an ethnomusicologist, filmmaker, artist, and postdoctoral fellow at ULB. She co-hosts the podcast “WEghur Stories” and co-created and directed the interactive theatre production “Everybody Is Gone.” She has produced several ethnographic documentary films including “Qetiq, Rock’n Ürümqi” and “Thirty Boys,” and one feature film “Nikah.”

**Professor Rachel Harris** is Professor of Ethnomusicology at SOAS, University of London. Her research focuses on religious and expressive culture among the Uyghurs and cultural policy in China. Recent projects include a British Academy grant to revitalize Uyghur heritage in Kazakhstan, and an ERC Advanced Grant for Maqām Beyond Nation.

## PANEL 12: BODIES, DISRUPTION, AND NARRATIVE

**Lucie Sykes**

University of Salford, United Kingdom

***Capture of Bodies: Sculptural Qualities Framework and Its Dynamic Reshaping of Actual and Virtual Bodies within Motion Capture Environments***

This presentation discusses my doctoral research, which explores improvisation as a holistic, embodied, and extended experience *within* motion capture (MoCap) environments through the *Sculptural Qualities Framework* (SQF). Central to this framework is in-readiness - a state of active listening - to **access** the SQF and emerge through praxis (Nelson, 2023), intertwining the physical and virtual bodies in real-time.

The real-time *capture* of movement introduces an ongoing feedback loop (Clark, 2008) to generate trace-forms (lines, dots, blobs, particles), while Woodcock's (2022) "capture, hold, release" framework (p.20) highlights movement as the "life-blood" (p.21) of MoCap systems, reinforcing how liveness and digital representation continuously reshape each other. My research draws on Ihde's (1979) embodiment relation and Clark's (2008) EXTENDED mind theory. MoCap extends and couples with the body and mind through these post-phenomenological lenses, transforming the improviser's movement into new digital-physical *sculptural* extensions. These extensions reshape the *living-body* (Merleau-Ponty, 1964) as an *I-body* within a digital ecology into a *sculpting virtual improviser*, where *capture* is performative (Salter, 2023). Improvisers' movement responses often emerge from embodied metaphors when engaging with trace-forms, re-creating "new imaginaries" of entanglement between the body, technology, and environment (Salter, 2022, pp. 9–10), where five core elements emerged to **activate** *Sculptural Qualities*: **Stillness (as a state), T-pose with Stillness, Repetition, and Accidental Micro-Intentions**.

This presentation examines motion *capture* through the lens of the *Sculptural Qualities* Framework, offering a critical perspective on *capture* as a generative, performative process that reshapes artistic practice through embodied engagement, digital extension, and emergent liveness.

**Dr Lucie Lee Sykes** is an interdisciplinary artist-researcher. Her live performances and multisensory installations invite audiences to take a moment to notice, reflect, and reconnect with themselves and others. Lucie explores how the body-mind of the performer and audiences shapes, connects, responds, and interacts with technological environments. To achieve these sensorial encounters, she uses technologies including motion capture, 3D printing, projection mapping, and augmented reality to experience dance-theatre performance. Her doctoral research explored *Shaping Dance Improvisatory Processes Intertwined with Actual and Virtual Bodies: Exploring Sculptural Qualities Within Motion Capture Environments*. Her research includes high-profile publications (see [Linktr.ee/lucieleesykes](https://linktr.ee/lucieleesykes)) and symposium presentations.

## PANEL 12: BODIES, DISRUPTION, AND NARRATIVE

**Patricia Mariz Hilao**

University of the Philippines Los  
Baños

***Stage to Stream: Performative  
Subversion and Archiving in  
Filipino Rap Battles***

Emerging as a grassroots platform for local rap artists in the Philippines, The FlipTop Rap Battle League demonstrates a dynamic blend of artistry, cultural identity, and innovation. Its carnivalesque spirit is in the intent of reimagining the traditional Filipino ‘balagtasan’ or versal debate through the raw energy of hip-hop where the rappers deliver performances that abase societal norms and aggrandize marginalized voices. This paper investigates the rap battle league’s role as a cultural phenomenon and a digital archive, and highlights its transformative impact on Filipino hip-hop culture.

Through archival research and performance historiography, this study unpacks two seminal FlipTop battles archived on YouTube. I explore the performances’ embodied narratives that mix with the aesthetic evolution of poem recitation techniques and interplay with audience expectations. I displace emcees and audiences into battle arenas where they exemplify exaggerated expression, linguistic prowess, and creative excess. This paper underscores the overthrow that seeps through the show format where parody, satire, and personal attacks are practiced to contest conventions of artistry, respectability, and censorship. It also sees through the unfolding of theatrical elements that the participants utilize to represent their regional identities with a prototype for resistance.

This study posits FlipTop as a performance space where liveness is redefined in the era of ceaseless online presence. FlipTop affirms its bearing as an evolving art form as it democratizes Pinoy rap culture and foster an erring but glorifying community and a site where performance studies, digital media, and community discourse meet.

**Assistant Professor Patricia Mariz Hilao-Valencia** currently serves as a faculty member under the Communication Division of the Department of Humanities, College of Arts and Sciences, University of the Philippines Los Baños. She handles courses on Oral Interpretation and Critical Perspectives in Communication. She earned her Bachelor of Arts in Communication Arts major in Speech Communication, and her Master’s in Public Affairs, majoring in Education Management, both from UPLB. Her expertise goes beyond education and digital content management, working in theatre and events production management, including coproducing a community-based theatre programme that facilitated workshops for students in Los Baños, Laguna, and Batangas.

07 AUG 2025 (THU)

## PANEL 12: BODIES, DISRUPTION, AND NARRATIVE

**Nicola Conibere**  
University of Roehampton,  
United Kingdom

***Taking Care Taking: Capturing  
Disruption within Narratives of  
Flow in Artistic Research***

This video essay and on-screen presentation discusses the artistic research project House Services, led by Nicola Conibere. House Services uses an expanded approach to choreography to explore embodied potentials of excess, responding to a UK context of political austerity.

The video essay focuses on qualities generated by unplanned events of interval and disruption to the normative production schedules on which this project was dependent, during the creation of the live choreographic work *Carareretetatakakerers* (2021) and video installation *Holding-Still-Holding-Still-Holding* (2024). Unplanned intervals occurred during this research process through mostly embodied encounters with systems of support including multiple pregnancies, Covid-19 lockdown, cancellation of research leave by a UK HEI, delays in arts funding results, and individual illnesses. The video essay re-purposes documentation as process, record and promotional material, interweaving them with cuts from the final version of video portraits. It includes strategies of glitch, layering and jump cuts to capture qualities of disruption as inherent and essential to a practice-as-research processes. It demonstrates how we seek to experience the multifarious disruptions to this practice-as-research process, not as blockages but as critical tools for examining the intersection of institutional support, care in practice and artistic research – all of which pertain to the central enquiries of this project, whilst being applicable to most research processes. Through the formal approaches to interruption used in the video essay, it captures and extends our questions into the modes of knowledge production generated through these characteristics of the process.

**Dr Nicola Conibere** is a choreographer and Senior Lecturer in Dance Practices at University of Roehampton, London, where she is Programme Leader for MFA Choreography and MRes Choreography and Performance. Her research explores the politics of bodies, performance and potentials of the choreographic, seeking to extend practices of access in modes of making and encounter. She has presented choreographic work for stages, art galleries and civic spaces including Sadler's Wells, Hayward Gallery, Royal Academy of Arts, ANTI Festival of Live Art, Dance House Helsinki, International Biennial of Sydney. Her Phd explored the interrelation of notions of publics, audiences and choreography.



07 AUG 2024 (THU)

SCHOOL OF MUSIC,  
NANYANG ACADEMY OF FINE ARTS  
UNIVERSITY OF THE ARTS SINGAPORE

## STUDENT PANEL

### CAPTURING PEDAGOGIES THROUGH PERFORMANCE

**Mario Kusuma**

***Capturing Pedagogies is  
Negotiating Technique and  
Expression***

This plateau explores how embodiment in oboe playing reveals subtle negotiations between technique and expressive intention, where sound is shaped by articulation. Though unseen, the tongue's motion profoundly shapes how notes begin, end and connect. By refining tongue control, players can develop cleaner attacks, faster articulation, and more nuanced musical expression.

**Mario Kusuma** is currently pursuing a Bachelor of Education (Honours) in Instrumental & Vocal Teaching at NAFA, with a focus on oboe pedagogy. As an active performer, he plays in community orchestras and participates in both solo and ensemble work. Alongside his oboe studies, he teaches piano and violin to students of various age groups, helping them develop strong foundational musical skills.

**Yuvaarani d/o  
Balasubramaniam**

***Capturing Pedagogies is about  
the Body as a Site of Knowing***

This plateau engages with pedagogical explorations of breath and posture through Alexander Technique. By releasing habitual tension and fostering embodied awareness, performers uncover more efficient breath support and expressive tone, leading to more sustainable and expressive playing. Such heightened awareness enables flautists to balance the need for sufficient breath support with a relaxed approach to their instrument, as illustrated through Espasa's *Lamentos bajo el Mar*.

With a multicultural background, **Yuvaarani d/o Balasubramaniam** aims to bring a unique perspective to music education, blending diverse cultural influences into her teaching and performance. Known for her commitment to nurturing the next generation of musicians, Yuvaarani is focused on blending creativity and structure in her teaching approach.

**Tan Xin Jie**

***Capturing Pedagogies as a  
Living Archive of Cultural  
Memories***

Pedagogical strategies are not just tools. They are acts of cultural preservation and embodied transmission. This plateau captures how culturally-responsive teaching approaches can illuminate underrepresented classical works of Afro-American composers. Through the music of Florence Price, practical teaching strategies are presented to help students engage with gospel voicings, spirituals, dance and syncopation, activating a living archive that preserves and transmits culture through musical performance.

**Tan Xin Jie** is a pianist and educator who believes in making music education more inclusive and meaningful. She's especially drawn to music by underrepresented composers and uses performance and teaching to share their stories. Her work blends sound, storytelling, and culture to help students connect with music on a deeper level.

07 AUG 2024 (THU)

SCHOOL OF MUSIC  
NANYANG ACADEMY OF FINE ARTS  
UNIVERSITY OF THE ARTS SINGAPORE

# STUDENT PANEL

## CAPTURING PEDAGOGIES THROUGH PERFORMANCE

**Jovanna Yam**

***Capturing Pedagogies is  
Conjuring Colour through Touch  
and Mental Imagery***

Drawing on reflective pedagogical practices and personal experiences with students, this plateau explores a practical framework that connects specific imagery to four distinct types of pianistic touch. The framework illuminates how abstract terms such as ‘warm’ or ‘bright’ can be understood as tangible and expressive concepts, making the intangible notion of tone colour teachable and perceptible through mental imagery and touch.

As a recipient of four Dean’s List awards, the Tan Chin Tuan Scholarship, and the OCBC Undergraduate Scholarship for her music studies at NAFA, **Jovanna Yam** is deeply committed to nurturing future musicians through engaging and interactive lessons that integrate her performance experience with teaching expertise.

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**Jayron Tan**

***Capturing Pedagogies is  
Extending Sonic Possibilities  
with Technology***

Experimental soundscapes and technologies reframe sonic identity, gesture, and time in percussion repertoire. This plateau explores the transformative role of tape in contemporary percussion music through historical context, musical interpretation, and pedagogical considerations. Integrating tape presents both opportunities and challenges: it not only expands sonic awareness, builds technological proficiency and strengthens ensemble skills, but also requires overcoming synchronisation issues, balancing acoustic and electronic elements, and managing the technological learning curve.

**Jayron Tan** is a percussionist with a passion for contemporary music and experimental sound. His current research explores how tape and electronics can extend the sonic identity of percussion instruments. Through his practice, he aims to challenge traditional listening experiences and create immersive, narrative-driven works that push the boundaries of solo percussion performance.

07 AUG 2024 (THU)

SCHOOL OF FINE ART  
NANYANG ACADEMY OF FINE ARTS  
UNIVERSITY OF THE ARTS SINGAPORE

## STUDENT PANEL

### SENSING AND UNDOING PRACTICE

**Nhawfal Juma'at**

*In the Juncture of Silence:  
Asemictism and the Divine*

This practice-based research dwells in the interstices of language and the unmaking of meaning, where asemic writing becomes a ritual of atonement. Engaging Islamic hermeneutics, post-structuralist thought, and phenomenological inquiry, the work resists logocentric fixity by staging language as both presence and absence. Through acts of sawing, imprinting, and silence, the body invokes a poetics of dissolution—gesturing toward Tawheed while remaining fractured. Meaning is not constructed but deferred, destabilized, and dispersed across a rhizomatic field of unthought syntax. Here, the juncture of silence is not void, but a sacred pause where Being whispers through its own undoing.

**Nhawfal Juma'at** (b. 1991, Singapore) engages a conceptual practice grounded in phenomenology, post-structuralism, and Islamic hermeneutics. His work interrogates the instability of language, spatial paradoxes, and the multiplicity of Being. Through asemic gestures and abstraction, he resists singularity, embracing fragmentation, flux, and the unresolved thresholds of meaning and presence.

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**Catherine Lim Li Wan**

*Walking and Tracing*

Walking — an everyday gesture. This research examines vertical walking as an embodied practice that reconfigures our perception and inhabitation of the depth of space in urban environments. Verticality is reframed not as an abstract measurement but as a lived experience shaped by breath, gravity, and effort. Tracing with ink while ascending and descending produces records of motion, gestures that make spatial depth visible through the body. The horizon is no longer fixed; perception unfolds through rhythm, hesitation, and the live negotiation between body and structure. The audience is invited to both see and sense the unfolding of space, as an act of walking and a live gesture of inscription.

**Catherine Lim Li Wan** is a Singaporean artist and graphic designer whose work integrates minimalist design principles with an exploration of space and movement. Her recent practice engages walking as a method of spatial and phenomenological inquiry, translating these experiences into ink-based traces that reflect perception, rhythm, and embodied presence.

# VIDEO ESSAYS

**Megan Wonowidjoyo**

Nanyang Academy of Fine Arts,  
University of the Arts Singapore

***Hybrid Spaces of Memory:  
Exploring Digital and Physical  
Intersections in Art Education***

Digital memory plays an increasingly crucial role in shaping collective memory. Maurice Halbwachs' theory of collective memory ties memory to physical spaces, where tangible experiences, sensory engagement, and social interactions influence recall. Meanwhile, Marshall McLuhan's theory of the medium is the message and Bernard Stiegler's concept of technics highlight the evolving relationship between memory, media, and technology. As daily activities are increasingly occurring digitally, digital spaces have become sites of memory, producing 'deposits' and 'imagines' of memory in digital and embodied archives.

With the rise of the 5th Industrial Revolution, the boundaries between real and digital spaces are merging, creating hybrid spaces that redefine memory. As an educator, I explore how these hybrid spaces can foster creative thinking and artistic expression. Can they serve as mental loci for memory, offering new avenues for material, digital, and embodied explorations? How does technics function as both a site of memory and a material-thinking space, shaping acts of remembering and forgetting?

This paper examines a memory project conducted in an online art class during the COVID-19 lockdown. Through qualitative analysis, I assess how hybrid spatial interactions—between physical and digital environments—affect memory and creative processes in art education. Beyond the traditional classroom, I argue that hybrid spaces offer new possibilities for learning, transforming the way students engage with memory, place, and artistic practice.

**Megan Wonowidjoyo** is an artist-researcher and senior lecturer at Nanyang Academy of Fine Arts, Singapore. Previously, she lectured at Multimedia University, Malaysia, and was Head of Forum at Seashorts Film Festival 2019. Her animation was commissioned for the National Gallery of Singapore's opening in 2015. Her films have competed at Seoul International Women's Film Festival, AFI Fest, Vesoul International Film Festival of Asian Cinema, and Kaohsiung International Film Festival. She has numerous publications on art and film, including in PR&TA, Quarterly Review of Film and Video, and Art Education Journal. She won the Freedom Film Festival grant in 2024.

# VIDEO ESSAYS

**Terence Lau**

LASALLE College of the Arts,  
University of the Arts Singapore

**Marilyn Chew**

Freelance, Singapore

***Beyond Recognition: Addressing  
the Needs of Understanding  
the Sub-Culture of Technical  
Theatre Practice in Singapore***

A dialogue between two pracademics, addressing issues that are encountered first hand and through conversations with other practitioners, this study aims to capture the shared struggles of practitioners, including economic instability, the prevalence of freelance work, and the challenges of professional sustainability. It explores the critical importance of documenting and highlighting the practice of technical theatre within Singapore's performing arts industry. Despite being integral to the creative process, technical theatre remains largely invisible to wider audiences and often lacks formal recognition.

The paper addresses key themes that define the industry today, including the relevance of technical theatre in an evolving arts landscape, its cultural and economic implications, and the role of formal education in shaping early-career practitioners. It also questions issues such as acceptance of standardised testing, measuring and evaluating soft skills, career sustainability, mental health, and shifting industry practices - such as digital collaboration tools. Comparisons with the events industry and discussions on the visibility of production staff further highlight the need for greater recognition.

Ultimately, this paper argues that capturing technical theatre practice is essential for building social capital, ensuring knowledge preservation, and advocating for the value of production work. By understanding and documenting their world, technical practitioners can drive meaningful change within the industry and beyond.

**Terence Lau** is a technical theatre professional and educator with over 20 years of experience. Holding an MA in Arts Pedagogy and Practice from Goldsmiths, he lectures at LASALLE, focusing on pedagogical methods, sustainable practices, and the subculture of technical theatre.

**Marilyn Chew** integrates psychology into her practice and advocates for sustainable working conditions for theatre professionals. She also holds an MA in Stage and Production Management from Guildford School of Acting, University of Surrey.

# VIDEO ESSAYS

## **Agnes Tan**

LASALLE, University of the Arts,  
Singapore, Bacall Studio

### ***Milestones and Messengers: Structuring Creative Practice with AI***

This video essay explores the use of AI-generated timelines and AI avatars to enhance teaching and learning in art, design, and media education. AI-generated timelines serve as visual roadmaps, helping students efficiently manage the flow of tasks and understand the relationships between different stages of projects. They offer clear visual cues that assist students in managing their time and navigating the steps involved in artistic production and media creation. With a background in art history, I have also always been fascinated by how timelines can not only trace the evolution of art movements but also capture the dynamism of empowering a narrative — as I journey through the history of art and its potential futures.

AI avatars act as virtual guides, helping students engage with key components of creative processes, media production, and artistic techniques. These avatars provide a consistent, reliable presence throughout lessons, supporting active learning while removing the limitations of traditional methods. Additionally, AI avatars support multiple languages and cultures, making them accessible to a broader range of students and enhancing inclusivity in the classroom.

Informed by Piaget’s constructivism, Vygotsky’s social learning, and Kolb’s experiential learning theory, the integration of these tools encourages active participation, reflective thinking, and collaborative learning. By incorporating AI-generated timelines and AI avatars into the curriculum, educators can enhance creative practice while ensuring students remain engaged, focused, and inspired, fostering both individual and group learning in a structured, adaptive environment.

**Agnes Tan** is pursuing a Master’s degree - Asian Art Histories at the University of the Arts Singapore, LASALLE. She holds a degree - Multimedia Arts from Birmingham Institute of Art and Design, where she developed interdisciplinary understandings of visual culture, creative processes and AI digital practices. Agnes integrates art history knowledge with insights from inclusive arts education and digital pedagogy, approaching exhibitions as important tools for understanding historical narratives. Her current thesis investigates Xu Beihong’s Southeast Asian engagements as both cultural diplomacy and artistic modernism. She enjoys working with special-needs learners across art, design, and media subjects, fostering a constructivism in education

# VIDEO ESSAYS

## **Miranda Laurence**

Coventry University, Coventry,  
United Kingdom, Aarhus  
University, Aarhus, Denmark

### ***The Thesis as a Site of Practice Research in Dance Dramaturgy***

What is it to move as a dramaturg? This is the central research question of my PhD project in which I have simultaneously investigated my practice as a dance dramaturg, and practised my investigations as a researcher.

I addressed my research question through a movement inquiry methodology in which I moved my body through space. During studio practice, I decided not to write anything down (nor film or photograph). Instead, my inquiry was 'captured' in my memories of what happened. A memory logic then infiltrated my writing of this movement inquiry, giving rise to what I term 'movement logic', which conditioned how I continued to practise my investigation, and what I continued to investigate with my practice.

With a growing movement logic sensibility, writing the thesis became not a capturing of practice and 'thought already thought' (Richardson and St Pierre 2005), but itself an experiment in movement logic, where writing as description adopts the sense of 'describe' as to move through space.

My research experiments occurred through dance dramaturgical practices: attending-to, making-sense, questioning, understanding, organising or structuring, and encountering. Dramaturgical decisions which shape the thesis to generate possibilities for the reader's encounter, create both the *vessel* for my research, and the *substance* of my research: what I term 'site'.

My written thesis is no exegesis which documents and analyses ('captures') practice: instead, the thesis becomes *a site of my practice research* in dance dramaturgy, since what I investigate is how I practise, and what I practise is how I investigate.

**Miranda Laurence** is an experienced dance dramaturg and cultural producer, currently PhD Researcher in the 'Mobilizing Dramaturgy' co-tutelle programme at the Centre for Dance Research, Coventry University and Department of Dramaturgy, Aarhus University. Her PhD research is focused on movement through space as a way of knowing. Current ongoing scholarly and practice collaborations include with architecture and urban design scholars, and with other dance dramaturgs. She has published scholarly and industry articles on dance dramaturgy practice, including in *Documenta*, *Nivel*, and *The Theatre Times*.

# VIDEO ESSAYS

## **Qianxiong Yang**

University of California Los Angeles (UCLA), United States of America

### ***The Space of the 'Foreigner'***

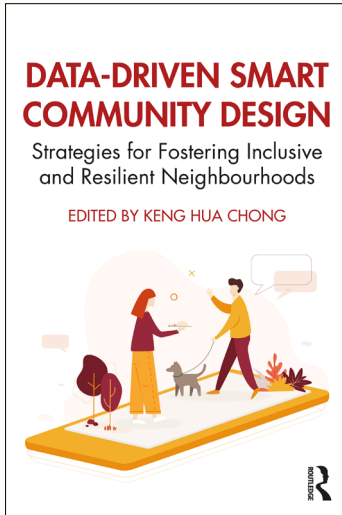
In this video essay I will chart a chaotic autoethnography, moving in and through two places: London and Shanghai, across memories and imaginations, dreams and evocations, to seek ways in which the foreigner inhabits the space of alterity, without owning it, nor spurning it. The space of alterity is a fleeting space in transition in which a foreigner moves, as a *double disfigurement* of not belonging anywhere, a lost origin, the impossibility to take root, the present in abeyance, but also as a *double articulation*, a theatrical mask through which reality speaks and takes place.

Juxtaposing video recordings, and the lack thereof, with the sound of the cities and of thoughts, I will use the video to explore ways in which space is lived, not merely via vision, but also through sound, bodily kinesthesia, imagination, memory that interpenetrate each other, with time, across time, out of time. I ask what it feels like and means to inhabit both cultural spaces at the same time, yet neither at all, toward (an)other site outside of each yet uncannily within both. In this inauthentic searching, I probe a foreign-ethics as the strangeness of and to oneself that – against the popular conception of identity as ownership of an originary and essential self-identity asking for a correct representation or expression – takes identity as in a seeing-place, a theatron, linked to a name that cannot be owned.

Qianxiong Yang is a Ph.D. candidate in Performance Studies at UCLA School of Theater, Film and Television. His research lies at the intersection of media theory, science and technology studies, philosophy, political theory, and China and transnational studies, with additional interest in architecture and queer theory. His dissertation theorizes how computational and biotechnology shape subjectivity, political action, and critique in contemporary China. He was previously Assistant Editor of *Theatre Journal*, and has collaborated on a dozen theater, film and live art projects. He is from Shanghai.



# DOUBLE-BILL BOOK LAUNCH



Editor  
**Chong Keng Hua**

***Data-Driven Smart Community Design: Strategies for Fostering Inclusive and Resilient Neighbourhoods***

*"I am confident that the insights gleaned from this research will provide urban planners, policymakers, and community leaders with fresh perspectives. May this book ignite new conversations, spark innovative solutions, and pave the way for a brighter, more equitable future for all."*

Foreword by  
**Cheong Koon Hean**  
Chair, Lee Kuan Yew Centre for Innovative Cities, Singapore University of Technology and Design



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<https://www.taylorfrancis.com/books/edit/10.4324/9781003437659/data-driven-smart-community-design-keng-hua-chong>

## **Conversation with Authors and Expertise**

**Yow Wei Quin**  
Humanities, Arts & Social Sciences, SUTD

**Yuen Chau**  
School of Electrical and Electronic Engineering, NTU

**Michael Tan Koon Boon**  
Research Division, NAFA | UAS

**Hoe Su-Fern**  
Research Division, NAFA | UAS

**Moderator: Chong Keng Hua**  
Provost and Vice-President, Nanyang Academy of Fine Arts, University of the Arts Singapore

This book couples data analytics with social behavioural studies and participatory design to derive deeper insights on city dwellers' present needs and future aspirations. A recommended text for students undertaking urban design, architecture, housing, interior design, urban sociology and community art and design. The book's strategies for evidence-based neighbourhood designs will also appeal to art and design practitioners and policymakers.

## **Part I: Enquiring Diversity**

Part I explores the intricacies of resident segmentation and quality of life assessment, employing innovative methodologies to understand the diverse needs and perspectives of our communities. Through multi-modal data collection and analysis, useful insights were gleaned on the factors shaping residents' everyday experiences and aspirations.

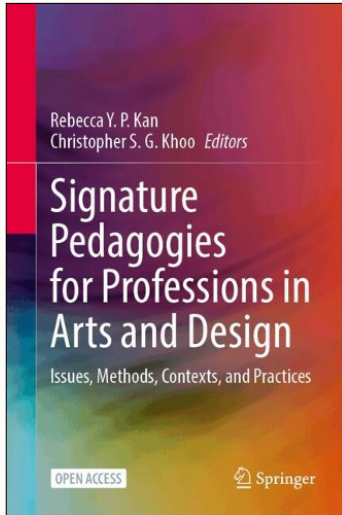
## **Part II: Envisioning Opportunities**

Part II showcases the development of cutting-edge urban analytics tools and processes aimed at identifying opportunities for targeted interventions and informed decision-making. These tools can empower planners, community organisers, designers and artists to optimize resource allocation and enhance community well-being.

## **Part III: Enabling Inclusivity**

In Part III, attention was turned to community enablement and inclusivity, highlighting the pivotal role of participatory community design in driving meaningful change. The Community Enablement Playbook offers a suite of strategies for co-learning, co-creation and co-management tailored to the unique needs of each neighbourhood.

# DOUBLE-BILL BOOK LAUNCH



Editors

**Rebecca Y. P. Kan and  
Christopher S. G. Khoo**

***Signature Pedagogies for  
Professions in Arts and Design:  
Issues, Methods, Contexts, and  
Practices***

*"There is much more to say about the significance of this book, which I hope will shape contemporary pedagogical discourse and practice, not just in arts education but more generally in higher education."*

Foreword by  
**Kwok Kian Woon**  
Vice-Chancellor, University of the Arts  
Singapore



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book/10.1007/978-981-96-2616-8](https://link.springer.com/book/10.1007/978-981-96-2616-8)

## **Conversation with Authors**

**Christopher Khoo Soo Guan**  
Wee Kim Wee School of Communication and Information, NTU

**Caren Cariño**  
Faculty of Interdisciplinary Studies, NAFA | UAS

**Alicia De Silva**  
Office of Academic Affairs, NAFA | UAS

**Grace Leong Yit Ming**  
Teaching and Learning Centre, NAFA | UAS

**Peh Mei Lian**  
School of Design Media, NAFA | UAS

**Eleanor Tan Ai Ling**  
School of Music, NAFA | UAS

**Tan Choong Kheng**  
School of Fine Art, NAFA | UAS

**Georgette S. Yu**  
School of Fashion Studies, NAFA | UAS

## **Moderator**

**Rebecca Kan**  
Associate Dean, Nanyang Academy of Fine Arts, University of the Arts Singapore

This book examines salient concepts and issues in professional arts and design education using signature pedagogy as an analytical framework, highlighting innovations and conceptual contributions towards pedagogies of excellence and transcendence. Grounded on educational practices and experiences of artist-educators from the Nanyang Academy of Fine Arts, the book shines light on pedagogical insights that are accessible to all scholars, researchers and practitioners in the arts and beyond.

## **Pioneering Pedagogies in the Arts**

Pioneering pedagogies in the arts illuminate the signature approaches of veteran artist-educators who have shaped professional arts and design education through deep-rooted connections to their artistic communities.

## **Rethinking Pedagogies with Digital Tools**

Rethinking pedagogies in arts and design emphasises deep learning, reflective practice, and digital engagement. Inquiry-based approaches encourage students to traverse surface and deep structures in analysis, fostering metacognitive strategies and student-directed theorising.

## **Narrating Tales from Artist-Educators**

Through stories and experiences, pedagogical narratives present five educators in higher education arts and design who shape their disciplines through pedagogies that blend tradition, innovation, and embodied practice.