

Capturing Practice

Wednesday 6th – Thursday 7th August 2025

The notion of ‘capturing practice’ is slippery. We can be captured (or not) by a performance, observe that a painting has captured its subject, or that a photograph captures a moment in time. We try — and fail — to capture events, feelings, performances, and images in other formats, but there is an inevitable slippage between the various modes of capture.

The way we capture and make permanent records of our practice can also shape it. Writing about the relationship between text and performance in the early modern period, Julie Stone Peters argues that ‘after print, performance was never the same’ (3). In the digital age, do the new forms of documentation available to us (digital printing, QR codes, and hyperlinks) make new kinds of performance and design possible? Historian Yuval Noah Harari goes further, arguing that **documenting creates new realities**. As a precursor to the ideas this conference aims to unpack, Theron Schmidt offers the idea of **writing as an event**. For practitioners, different layers of knowing arrive through practice, held in the practice itself and the embodied experience of it. Diana Taylor suggests that performance can be a way of communicating and storing knowledge, held in repertoires of embodied memory (2003). Thus, **performance can itself be a kind of critical communication**.

Therefore, this conference aims to revisit, but also to move beyond the familiar discussions of **how we document practice** and **the difficulties in trying to capture the ephemeral**. Responding to these different threads in scholarship we invite presentations that trace the reciprocal relationship between artistic practice and the way we capture it. Suggested topics include but are not limited to:

- Liveness and digital representations: how digital technologies like mocap both capture and (re)create practice. The relationship between live performance and digital performance.
- Text and performance: playwriting, scoring, notation, and notation systems, dramaturgy, and how creative practice is provoked and captured.
- Generative Artificial Intelligence (GenAI) and its relationship to capturing and creating artistic practice: how LLMs and GenAI challenges authorship and ownership in artmaking.
- Copyright, Intellectual Property, and how legal systems shape practice. How legal ownership captures practice in ways that both nurture and destroys it (e.g., folk music and the problem of orphan works).
- Documenting and archiving practice: digital archives, embodied archives, and the relationship between the material, the digital, and the embodied.
- Photography as a means of capturing performance and design: how new technology shapes photography as an artform.
- Journaling, sketching, and diagrams: how thinking through making both makes and unmakes our practice.
- Capturing design practices: material and form exploration and how the creation of prototypes and model making shape artistic practice.

Format and Publication

We invite presentations that respond to any aspect of this call. Collaborative presentations are encouraged, as are presentations of formal papers, creative interventions, video essays, or performances. Each presentation should be no longer than 20 minutes.

The conference will be in a hybrid format — both in person and online. Please indicate the format of your presentation (in person or online) clearly in your proposal, with details of any technical requirements.

Capturing Practice will also be the theme of a double issue of **Performance Research** <http://www.performance-research.org>. Speakers at ADPRex can submit proposals for this edition. More details will be released at the end of the conference.

Timescale

Please submit an abstract of no more than 250 words and a biography of no more than 100 words to <https://app.oxfordabstracts.com/stages/77065/submitter> by Sunday 30 March 2025, midnight Singapore time. (You will need to create an Oxford Abstracts account to submit your abstract). If you have any questions, please contact us at adprex@nafa.edu.sg.

ADPRex

The Arts & Design Practice Research Exchange (ADPRex) is Southeast Asia's first annual conference dedicated to practice research. ADPRex positions the 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. Once again, ADPRex is delighted to be presented in conjunction with **NAFA's Southeast Asian Arts Forum (SEA Forum)**, which takes place on Friday 8 August 2025.

Works Cited

Harari, Yuval Noah. *Nexus: A Brief History of Information Networks from the Stone Age to AI*. Vintage, 2024.

Peters, Julie Stone. *Theatre of the Book, 1480-1880: Print, Text, and Performance in Europe*. Oxford; New York: Oxford University Press, 2000.

Schmidt, Theron. 'How We Talk About The Work Is The Work'. *Performance Research*, 23:2, 2018, pp. 37-43, DOI: 10.1080/13528165.2018.1464751.

Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Duke University Press, 2003.