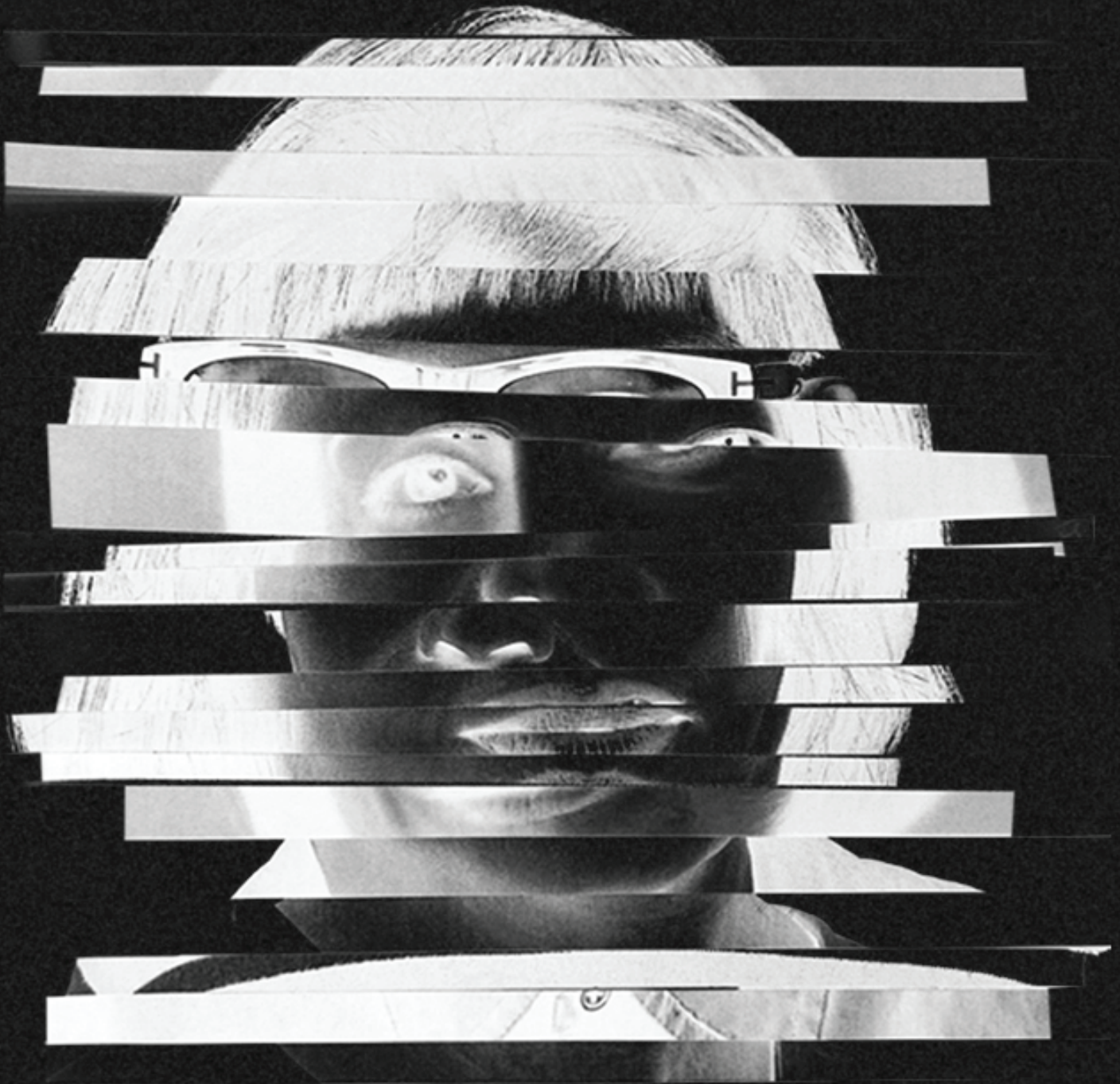




WHO SPEAKS?

AUTHORSHIP, AUTHORITY, AND AUTHENTICITY

ADPRex X APARN

The Arts & Design Practice Research Exchange (ADPRex) is Southeast Asia's first annual conference dedicated to practice research. It cements NAFA's commitment to being a centre of expertise in practice research, offering thought leadership in how arts practice can be used to answer to urgent questions of our time in Singapore, Asia Pacific, and beyond.

This year, ADPRex is delighted to come together with the Asia Pacific Artistic Research Network (APARN). Since 2019, APARN has mapped artistic research initiatives in the Asia Pacific Region, provided a regional framework for collaboration between individuals and institutions and developed an understanding of local dynamics influencing artistic research activities in Asia Pacific.

This year, together ADPRex and APARN invite artists and scholars to consider **Who Speaks? Authorship, Authority, and Authenticity** in artmaking. This collaboration between APARN and NAFA offers a powerful opportunity to unite our shared commitment to advancing artistic and practice research in Asia Pacific, fostering dialogue, exchange, and impactful new directions for the field.

Working Committee

Laura Hayes (Chair), Angelynn Tan Yug Jiun, Felipe Cervera, Christabel Teng Mei Yong, Ye Shufang, Joyce Bee Tuan Koh, Joyce Teo Hui Chu, Ong Wan Ching.

Thanks to NAFA's President Tan-Soh Wai Lan, Vice President (Academic) & Provost Professor Chong Keng Hua, and Vice President (Corporate Services) Yong Lye Yong, for supporting this event.

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CONTENTS

Welcome Message	1
Associate Professor Michael Koon Boon Tan	
Conference Schedule	2
Keynotes	5
Celine Parreñas Shimizu farid rakun	
Performance	8
<i>String Into String</i> by Joyce Bee Tuan Koh <i>Handle with Care</i> by Ontroerend Goed Post-show Panel Discussion	
Panels and Biographies	11
Panel Discussion: Artistic Research and Practice Research in Southeast Asia	11
Kurniawan Adi Saputro Danny Butt Pornrat Damrhung Gunalan Nadarajan Roopesh Sitharan	
Panel 1: Posthuman Authorship	12
Ute Meta Bauer and Liz, Yihui Liu Zi Hao Wong Olivia Vong	
Panel 2: Authority, Hierarchy, Somatic Authorship, and Improvisation	15
Ranice Tay Darren Moore and Stephanie Burridge Grace Leong Weichen Cui	
Panel 3: Subjugated Ecologies	19
Zoe Sadokierski Lydia Wong-Plain Jiayu Yang	
Panel 4: Sounds, Voices, and Power	22
Chelsea Stutchbury Rocky Irvano Joel Ong	
Panel 5: Culture, Community, Bodies, and Voices	25
Yola Yulfianti Nutthan Inkhong	
Panel 6: Visual Culture and Authority	27
Harifa Siregar Kathryn Coleman	
Panel 7: Music, Authority, and Technology	29
Alfonso Benetti Lee Chie Tsang Isaiah Jingran Wang	
Panel 8: Artistic Research and the Redistribution of Authorship	32
Anna Lorena Schaebe Dominique Lämmli	
Panel 9: Living Voices and Artefacts	34
Han Ly Yi Qian Chan Morné Steyn	
Panel 10: Voices of Care(ful) Resistance	37
Ameena Aljerman Alali Varun Aiyer Joyce Lu	

CONTENTS

Panel 11: Chinese Culture Through Music	40
Xiaoxuan Zhang	
Wu Xiaodan	
Li Sirao	
Panel 12: Speaking with Many Voices; Devising Methodologies and Artistic Research	43
Thuy-Tien Vo	
Pornrat Damrhung	
Panel 13: Technology, Heritage, and Southeast Asia	45
Arron Teo	
Dea Widyaevan	
Panel 14: Nature and Culture	47
Dyah Retno Fitriani	
Ye Shufang	
Panel 15: Living Archives	49
Andrew Stiff	
Yijia Cao	
Adrian Tan	
Panel 16: Disrupting Hierarchies and Speaking in Signs	52
Jay Afrisando	
Radu Apostol, Viorel Cojanu, and Mihaela Michailov	
Siri Rama	
Panel 17: Memory, Border Crossing, and Evolving Archives	55
Gian Cruz	
Olga Merekina	
Olga Cuxart Oriol	
Panel 18: AI, Authorship, and Image	58
Mong Sum Leung (Joseph)	
Sally Jane Norman	
Desmond Mah	
Panel 19: Performance, Spirituality and Authorship	61
Thamizhvanan Narayansamy	
Manoon Tho-ard	
Lodewyk Barkhuizen	
Panel 20: Narrative Landscapes: Ancestral Knowledge and Collective Agency ...	64
Manash Pratim Nath	
Yeong Ran Suh	
Patcharin Rompochuen	
Panel 21: Musical Identity and Authorship	67
Brian Bassanio Paul	
Ning Hui See	
Eugene Seow	
Panel 22: More-Than-Human Voices	70
Qiutong Zhai	
Jeannete Lauren Mocodompis and Tonny Tesar	
Aulia Yeru	
Panel 23: Collaborative Pedagogies	73
Caren Cariño and Norisham Osman	
Phan Bao Chau	
Goh Boon Keem	
Panel 24: Art and Law	76
Nithikul Nimkulrat	
Carolyn Mckenzie-Craig	
Panel 25: Space, Place, and Community as Author	78
Keying Sheryl Lee	
Makiko Kishi and Yuko Kawashima	
Kasthuri Divya G	
Panel 26: Ownership and Cultural Authorship	81
Sutthiphong Ruangchante	
Sunaina Bhalla	

CONTENTS

Panel 27: Meaning Making in Asian and Southeast Asian Movement Practices ...	83
Emma Meehan and Samsul Maarif	
Lowell Skar	
Inessa Kalabekova	
Panel 28: Authorship as Method	86
Michael Hansen	
Ha Chau Bao Nhi and Vu Dieu Huong	
Panel 29: Student Panel (Fine Art)	88
Zhou HanShun	
Ivan Lee Jian Da	
Panel 30: Agency and Non-Human Authorship	90
Debbie Ding	
Erika Hughes	
Ong Kian Peng	
Simon Lindblom	
Panel 32: Student Panel (Music)	94
Kelsie Cheng Chih-Ling	
Yu Mu Tan	
Yifan Chen	
Video Essays	97
Kerem Ozan Bayraktar	
Dario Savino Doronzo	
Taufik Ivan Irwansyah Hidayatulloh	
Parishmita Kakati	
Eugenia S. Kim	
Susannah Langley	
Erika Matsunami	
Tara McAllister-Viel	
Sergio Patricio Valenzuela Valdés	
Lisa Winstanley	
Lili Zhang	

WELCOME MESSAGE

Welcome all to ADPRex X APARN 2026: Who Speaks? Authorship, Authority, and Authenticity. Amid rapid technological change and evolving modes of collaboration, established ideas of voice, authority, authorship, expertise, and authenticity are increasingly being questioned. As traditional frameworks of legitimacy and knowledge production are challenged, urgent questions emerge about who has the authority to speak, how agency is exercised, and what constitutes valid expression in contemporary culture. ADPRex X APARN 2026 seeks to deepen understanding of how knowledge, identity, and creative practice are shaped by complex intersections of history, culture, technology, and power.

We are delighted to collaborate with the Asia Pacific Artistic Research Network (APARN) to co-present this edition of the Arts and Design Practice Research Exchange (ADPRex). Drawing inspiration from Roland Barthes and Michel Foucault, who argued that meaning is produced through discourse rather than solely by the author, this convening of arts practitioners and scholars from across the Asia-Pacific region and beyond offers a rich and timely reflection and sharing of perspectives on voice, agency, and knowledge production in contemporary artistic and research contexts.

As artificial intelligence enters the creative process, conventional notions of authorship, creativity, and ownership are being fundamentally redefined. Our theme invites critical reflection on the evolving entanglements of human and non-human agency in a posthuman world. At the same time, informed by the critical work of Gayatri Spivak and Sneja Gunew on the politics of representation and authenticity, the conference interrogates questions of positionality and power, exploring whose voices are privileged, whose perspectives are silenced, and how authority and authenticity are constructed, contested, and negotiated within artistic and cultural narratives. Particular attention is given to embodied, situated, and inherited forms of knowledge, especially within Southeast Asian contexts, as well as the historical and ongoing implications of cultural appropriation, as highlighted by scholars like Dylan Robinson. Whether presenting, participating, or observing, we invite you to engage critically, and collectively explore assumptions and reflect on how creative and research practices shape knowledge, redefine ownership, and foster more inclusive forms of expression.

Finally, on behalf of the Nanyang Academy of Fine Arts, University of the Arts Singapore, I extend my sincere gratitude to our organising team, delegates, and partners at APARN for their invaluable contributions and steadfast support. Thank you for being part of this collective endeavour. May this conference inspire meaningful exchange, and present new pathways for knowledge, creativity, and transformative practice.

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 | 26 JUL – 29 JUL

26 JUL (SUN)

Venue	Pre-Conference Event
6pm – 8pm	Lee Foundation Foyer
	Welcome drinks and registration

27 JUL (MON)

Venue	Conference Schedule
9am – 10am	Lee Foundation Foyer
	Registration
10am – 10.30am	Lee Foundation Theatre
	String Into String Joyce Koh Bee Tuan Welcome Address Professor Kwok Kian Woon, Vice Chancellor of University of the Arts Singapore Opening Remarks Professor Gunalan Nadarajan, APARN convenor
10.30am – 12.30pm	Lee Foundation Theatre
	Keynote Dean & Distinguished Professor Celine Parreñas Shimizu UCLA School of Theater, Film and Television followed by a preview screening of work-in-progress THE PIRANHA SISTERS.
12.30pm – 1.30pm	Lee Foundation Foyer
	Lunch
1.30pm – 2.50pm	Lee Foundation Theatre
	Panel 1: Posthuman Authorship Ute Meta Bauer and Liz, Yihui Liu, Zi Hao Wong, Olivia Vong Chair: Danny Butt
	NAFA Studio Theatre
	Authority, Hierarchy, Somatic Authorship, and Improvisation Ranice Tay, Darren Moore and Stephanie Burridge, Grace Leong, Weichen Cui Chair: Caren Cariño
	Multi-Purpose Hall
	Panel 3: Subjugated Ecologies Zoe Sadokierski, Lydia Wong-Plain, Jiayu Yang Chair: Felipe Cervera
	Recital Hall
	Panel 4: Sounds, Voices, and Power Chelsea Stutchbury, Rocky Irvano, Joel Ong Chair: Eugene Seow Youjing
3pm – 4.20pm	Lee Foundation Theatre
	Panel 5: Culture, Community, Bodies, and Voices Yola Yulfianti, Nutthan Inkhong Chair: Ye Shufang
	Multi-Purpose Hall
	Panel 6: Visual Culture and Authority Harifa Siregar, Kathryn Coleman Chair: Micca Teo Michele
	Recital Hall
	Panel 7: Music, Authority, and Technology Alfonso Benetti, Lee Chie Tsang Isaiah, Jingran Wang Chair: Joyce Bee Tuan Koh
4.20pm – 5pm	
	Tea Break
5pm – 6pm	Lee Foundation Theatre
	Panel Discussion: Artistic Research and Practice Research in Southeast Asia APARN convenors: Kurniawan Adi Saputro (Institut Seni Indonesia [Yogyakarta]), Danny Butt (Victorian College of the Arts, University of Melbourne), Pornrat Damrhung (Chulalongkorn University), Gunalan Nadarajan, (University of Michigan), Roopesh Sitharan (Multimedia University – MMU Cyberjaya).

28 JUL (TUE)

Venue	Conference Schedule
9am – 9.30am	Lee Foundation Foyer
	Registration
9.30am – 10.50am	Lee Foundation Theatre
	Panel 8: Artistic Research and the Redistribution of Authorship Anna Lorena Schaebein, Dominique Lämmli Chair: Gunalan Nadarajan

	NAFA Studio Theatre	Panel 9: Living Voices and Artefacts Han Ly, Yi Qian Chan, Morné Steyn Chair: Joyce Bee Tuan Koh
	Multi-Purpose Hall	Panel 10: Voices of Care(ful) Resistance Ameena Aljerman Alali, Varun Aiyer, Joyce Lu Chair: Michael Tan
	Recital Hall	Panel 11: Chinese Culture Through Music Xiaoxuan Zhang, Wu Xiaodan, Li Sirao Chair: See Ning Hui
11am – 12.20pm	Lee Foundation Theatre	Panel 12: Speaking with Many Voices; Devising Methodologies and Artistic Research Irfana Majumdar, Thuy-Tien Vo, Pornrat Damrhung Chair: Kurniawan Adi Saputro
	NAFA Studio Theatre	Panel 13: Technology, Heritage, and Southeast Asia Arron Teo, Dea Widyaevan Chair: Adrian Tan
	Recital Hall	Panel 14: Nature and Culture Dyah Retno Fitriani, Ye Shufang Chair: Lydia Wong-Plain
12.20pm – 1.30pm	Lee Foundation Foyer	Lunch
1.30pm – 2.50pm	Lee Foundation Theatre	Panel 15: Living Archives Andrew Stiff, Yijia Cao, Adrian Tan Chair: Roopesh Sitharan
	NAFA Studio Theatre	Panel 16: Disrupting Hierarchies and Speaking in Signs Jay Afrisando, Radu Apostol, Viorel Cojanu, and Mihaela Michailov, Siri Rama Chair: Pornrat Damrhung
	Recital Hall	Panel 17: Memory, Border Crossing, and Evolving Archives Gian Cruz, Olga Merekina, Olga Cuxart Oriol Chair: Marienne Yang
3pm – 4.20pm	Lee Foundation Theatre	Panel 18: AI, Authorship, and Image Mong Sum Leung (Joseph), Sally Jane Norman, Desmond Mah Chair: Yix Guo Yi Xian
	NAFA Studio Theatre	Panel 19: Performance, Spirituality and Authorship Thamizhvanan Narayansamy, Manoon Tho-ard, Lodewyk Barkhuizen Chair: Ang Gey Pin
	Multi-Purpose Hall	Panel 20: Narrative Landscapes: Ancestral Knowledge and Collective Agency Manash Pratim Nath, Yeong Ran Suh, Patcharin Rompochuen Chair: Lowell Skar
	Recital Hall	Panel 21: Musical Identity and Authorship Brian Bassanio Paul, Ning Hui See, Eugene Seow Chair: Alicia De Silva
4.20pm – 5pm	Lee Foundation Foyer	Tea Break
5pm – 6.20pm	Lee Foundation Theatre	Panel 22: More-Than-Human Voices Qitong Zhai, Jeannete Lauren Mocodompis and Tonny Tesar, Aulia Yeru Chair: Dominique Lämmli
	NAFA Studio Theatre	Panel 23: Collaborative Pedagogies Caren Cariño and Norisham Osman, Phan Bao Chau, Goh Boon Keem Chair: Rebecca Kan
	Multi-Purpose Hall	Panel 24: Art and Law Nithikul Nimkulrat, Carolyn Mckenzie-Craig Chair: Angelynn Tan
	Recital Hall	Panel 25: Space, Place, and Community as Author Keying Sheryl Lee, Makiko Kishi and Yuko Kawashima Chair: Christabel Teng
8pm – 9.30pm	Esplanade Studio Theatre	<i>Handle with Care</i> by Ontroerend Goed

29 JUL (WED)	Venue	Conference Schedule
9am – 9.30am	Lee Foundation Foyer	Registration
9.30am – 10.50am	Lee Foundation Theatre	Panel 26: Ownership and Cultural Authorship Sutthiphong Ruangchante, Sunaina Bhalla Chair: Joyce Teo
	NAFA Studio Theatre	Panel 27: Meaning Making in Asian and Southeast Asian Movement Practices Emma Meehan, Lowell Skar, Inessa Kalabekova Chair: Siri Rama
	Multi-Purpose Hall	Panel 28: Authorship as Method Michael Hansen, Ha Chau Bao Nhi and Vu Dieu Huong Chair: Erika Cao
	Recital Hall	Panel 29: Student Panel (Fine Art) Ivan Lee Jian Da, Zhou HanShun Chair: Matthew Goh
11am – 12.20am	NAFA Studio Theatre	Panel 30: Agency and Non-Human Authorship Debbie Ding, Erika Hughes, Ong Kian Peng, Simon Lindblom Chair: Christabel Teng
	Recital Hall	Panel 31: Student Panel (Music) Kelsie Cheng Chih-Ling, Yu Mu Tan, Yifan Chen Chair: Solomon Ho
12.20pm – 2pm		Lunch
2pm – 3.30pm	NAFA Studio Theatre	Keynote farid rakun, ruangrupa
3.30pm – 4pm	NAFA Studio Theatre	Closing Remarks
4pm		Conference Ends

VIDEO ESSAYS

Kerem Ozan Bayraktar	<i>Default Authorship: How Presentation Conventions Override Production</i>
Dario Savino Doronzo	<i>FABUALE – Sounding Nature: Collaborative Authorship and Ecological Listening in Artistic-Musical Research</i>
Taufik Ivan Irwansyah Hidayatulloh	<i>I Want to go Home, back to the Future; Melancholy Walking as an Art Practice</i>
Parishmita Kakati	<i>When Geometry Speaks: Traditional Motifs of Wancho Visual Culture and their Contemporary Relevance</i>
Eugenia S. Kim	<i>Am I “Sick Enough” to be Heard? Observations from a Chronically-Ill Artist-Researcher</i>
Susannah Langley	<i>Birrarung Marr Ears: a video essay with virtual reality drawings, field recording and text</i>
Erika Matsunami	<i>Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific Perspective III</i>
Tara McAllister-Viel	<i>Accent Essex: accent, identity and place</i>
Sergio Patricio Valenzuela Valdés	<i>Challenging Authority and Coercion: Toward a Vibrational Collective Care in Performing Arts</i>
Lisa Winstanley	<i>Designing Dialogues: Visual Integrity and the Negotiation of Authorship</i>
Lili Zhang	<i>Becoming One’s Own Spectator: Self-Othering in AI-Generated Digital Avatars</i>

***Who Speaks, and When:
Documentary, History, and the
Authority of Subjugated Voices***

Celine Parreñas Shimizu

M.F.A., Ph.D.

Dean & Distinguished Professor,
UCLA School of Theater, Film
and Television



Photo credit: Eric Charbonneau at Le
Studio Photography

“it is better to speak / knowing / we were never meant to survive.”

– Audre Lorde, “A Litany for Survival”

This paper takes as its primary text my new film *THE PIRANHA SISTERS* (2026), a documentary about three Filipina American women academics who reach the highest ranks of the professoriate—Rhacel Parreñas, an endowed chair at Princeton; Juno Parreñas, a professor at Cornell; and myself as a dean and distinguished professor at UCLA, — returning to the Philippines to bury their abusive father and deliver the truths that family, church, and patriarchal institution silenced for decades. The film’s central act — a eulogy that names systematic abuse, educational sabotage, and gendered violence, delivered in a church to an assembled family and community — is a documentary event that enables us to assert narrative control of our own experiences while risking safety, respect, and propriety.

The paper argues that the question of who speaks cannot be separated from the institutional conditions that determine who is permitted to speak, who survives the speaking, and what forms of testimony are granted the status of authority. In an era marked by the systematic rewriting of archives, the defunding of public media, the weaponization of documentary form for subject-controlled propaganda, and the deployment of AI to manufacture or erase historical record, the documentary filmmaker working in the tradition of Third Cinema, the L.A. Rebellion, and women of color feminism occupies a particular and pressured position — in the vein of Gayatri Spivak’s speaking in the context of subalternity — especially as the documentary form’s historical association with evidence and accountability becomes the surface through which disinformation now operates.

Growing up in the Philippines under the Marcos dictatorship, I could not have anticipated that the country of my childhood would return as a living lesson in what democracy requires and what it costs. The People Power movement demonstrates that mass collective action against authoritarian consolidation is extraordinarily hard: civil rights are being dismantled, citizens killed, wars declared without congressional approval, and whether the next presidential election will occur hangs genuinely open. Nobel Peace Prize-winning journalist Maria Ressa documented this structure under former Philippine President Duterte: the systematic use of media to destroy shared reality. Documentary that centers the voices the official narrative excludes is democratic infrastructure — deserves and demands protection and defense.

My film’s central proposition is that rigorous analysis, historical knowledge, and feminist and ethnic studies are instruments of emancipation. Essentially, the three sisters undid the legacy of their father through the methods of higher education. The eulogy is testimony delivered to each other — sisters as primary audience — with the community, even the world, as witness. I did not imagine that my family’s story and my former country’s story would converge so precisely — that the tools I utilized to undo one abusive patriarch would be the tools a democracy needs to name what is happening to

it. To speak about intimate matters into the world changes it so as to emancipate subjugated voices and amplify silenced stories. What we gain in speaking about our constraints — freedom — is worth the risk.

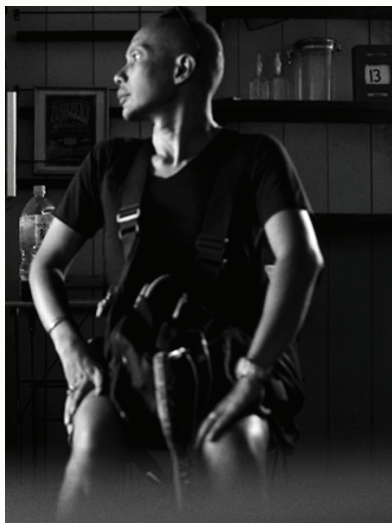
Keywords: documentary practice, feminist authorship, historical urgency, emancipatory research, archival erasure, AAPI women, Philippines, People Power, Third Cinema, L.A. Rebellion, democratic infrastructure, truth-telling, artistic research

Celine Parreñas Shimizu is Dean of Theater, Film and Television and Distinguished Professor of Film, Television and Digital Media at UCLA. A premier scholar of race and sexuality in representation, her books include *The Movies of Racial Childhoods* (Duke, 2024), *The Proximity of Other Skins* (Oxford, 2020), *Straitjacket Sexualities* (Stanford, 2012), and *The Hypersexuality of Race* (2007) which won Best Book in Cultural Studies from the Association for Asian American Studies which also awarded her the 2022 Excellence in Mentorship Award. Her peer-reviewed articles appear in top journals in cinema, performance, ethnic, feminist, sexuality studies, and transnational popular culture. Her writings are translated to French, German, Italian, Portuguese and Spanish. Distributed by Women Make Movies, her films *The Celine Archive* (2020) and *80 Years Later: On Japanese American Racial Inheritance* (2022) each won several festival awards. Her latest *So To Speak* (2025) is on the festival circuit. She received her Ph.D. in Modern Thought and Literature from Stanford University (which inducted her into its Multicultural Alumni Hall of Fame in 2023), her M.F.A. in Film Directing and Production from UCLA School of Theater, Film and Television and her B.A. in Ethnic Studies from U.C. Berkeley.

The keynote will be followed by a preview screening of work-in-progress *THE PIRANHA SISTERS* (2027, 54 min, USA). The film follows three Filipina American immigrant sisters — all professors at Princeton, Cornell, and UCLA — as they return to the Philippines to bury their estranged, abusive father. At the funeral mass, one sister delivers a eulogy that names the truths their family, church, and community silenced for decades. What unfolds is a release: a film about how higher education — rigorous analysis, feminist and ethnic studies, historical knowledge — become instruments of emancipation. It is a deeply felt, meticulously constructed meditation on grief, sisterhood, and the power of claiming one's own story, transforming a funeral into a resurrection.

Kita kaya banget, karena punya waktu / How we are rich because we have time

farid rakun
ruangrupa



For this occasion, farid rakun, a part of the Jakarta-based artists' collective ruangrupa (2000-ongoing), and the educational collective of collectives, Gudskul (2018-ongoing), will share about how collective artistic practice absorbs polyvocalities and enables a deep listening process. Using past published materials by and on ruangrupa and Gudskul, this contribution aims to be the channel of these multiplicities, rendering an artistic practice not something singular or, even worse, autonomous. From the collectives' domestic DNAs that gave birth to 'revolutions from the living rooms', through the care of different understanding of scales that understood that 'bigger is not always better', up until self-institutionalization and economic experiments to avoid the mantra 'being bankrupt is better than being corrupt', it will be a journey of looseness, informalities, and growing up.

Trained as an architect (B.Arch from Universitas Indonesia and M.Arch from Cranbrook Academy of Art), **farid rakun** wears different hats dependent on who is asking. He is a part of the artists' collective ruangrupa with whom he co-curated TRANSaction: Sonsbeek 2016 in Arnhem NL and provided a collective Artistic Direction for documenta fifteen (Kassel, 2022).

ruangrupa is a Jakarta-based collective established in 2000. It is a non-profit organization that strives to support the idea of art within urban and cultural context by involving artists and other disciplines such as social sciences, politics, technology, media, etc, to give critical observation and views towards Indonesian urban contemporary issues. ruangrupa also produce collaborative works in the form of art projects such as exhibition, festival, art lab, workshop, research, as well as book, magazine and online-journal publication.

In 2018, learning from their experience establishing Gudang Sarinah Ekosistem and together with Serrum and Grafis Huru Hara, ruangrupa co-initiated GUDSKUL: contemporary art collective and ecosystem studies (or Gudskul, in short, pronounced similarly like "good school" in English). It is a public learning space established to practice an expanded understanding of collective values, such as equality, sharing, solidarity, friendship and togetherness.

String Into String

Composed by
Joyce Bee Tuan Koh

Performed by students from
the School of Music, Nanyang
Academy of Fine Arts, University
of the Arts Singapore

String Into String is a seven-minute string ensemble work by Joyce Bee Tuan Koh, composed and directed for the opening of the NAFA-UAS ADPRex-APARN Conference 2026. Performed by musicians of the School of Music, the piece brings three elements into constellation: the spatial agency of the performers, the physical specificities of the performing space, and the musical material, inviting the audience to experience how each shapes and is shaped by the others.

Award-winning composer **Joyce Bee Tuan Koh** writes concert music, collaborates on dance projects, composes for film, and creates sound installations and multimedia productions. Her music engages the intellect and elicits the senses. Underpinning her creative impulse is a fascination with architectural structures and scientific theories. Nuanced by her Asian sensibilities, her language is abstract and self-contained.

Versatile and collaborative, Joyce has a wealth of experience working across acoustic and electronic media. Her works are regularly featured at international festivals and concert series and presented at galleries and museums, notably at Berlin Maerz Musik, International Computer Music Conferences, World Stage Design, Biennale Musiques France, Sir Henry Wood Promenade UK, London Spitalfields Festival, Melbourne Arts Festival, Sydney InsideOut Festival, BBC Radio Concert Series, SSO Concert Music Series, Singapore National Gallery, and Singapore ArtScience Museum.

Highlights of two large-scale works include *Kohnomos*, a sound installation cum music instrument shaped like a sailing mast that beckons the player-musician to sail in the sea of dark matter sonically, and *A Micropolyphonic Stage*, a pair of art benches situated along an art trail called 'Benchmarks' by the Singapore River, embraces the sitter for mindful contemplation.

She is a laureate of the Institut Français, Cité Internationale des Arts Paris programme awarded by the French Culture Ministry. She is Associate Dean of the Research Division at the Nanyang Academy of Fine Arts, University of Arts Singapore.

Musicians

VIOLIN

Erica Lee Yanlin
Lauren Loh Hui En
Ng Jing Han

VIOLA

Chang Zi Yi
Shawn Gui Jin Heng
Natasha Lee
Pearl Ng Mohamad Zurymie

CELLO

Stanley Ngai
Isaiah Ong Yue Yong
Shavaun Toh Le En
Wong Yi Kai

DOUBLE BASS

Claire Lim Roo Yee

28 JUL 2026 (TUE)

PERFORMANCE HANDLE WITH CARE

Handle with Care
Ontroerend Goed

Tuesday 28 July, 8pm
Esplanade Studio Theatre
Esplanade, 1 Esplanade Dr
Singapore 038981



There are 45 places available on a first-come-first-served basis for this performance at S\$38 per person.

Sign up by scanning the QR code to register your interest.



Payment can be made at registration, 6 - 8pm on 26 Jul (Sun) and 9 - 10am on 27 Jul (Mon) and 28 Jul (Tue).

“There are no strangers here; only friends you haven’t yet met.”
– William Butler Yeats

Handle with Care is a theatre performance in a box. No actors. No technical crew. Just a box. And you.

A box is mailed to the theatre.
The instructions are clear:
Invite a group of people, on a specific night, at a specific time.
Let the audience take their seats.
Place the box at the centre of the stage.
The audience is waiting.
Then, an audience member stands up and opens the box.
The show has started.

Ontroerend Goed is returning to Singapore after a showing of its work £¥€\$ at Singapore International Festival of Arts (SIFA) in 2023. Its previous outing with *The Studios* was in 2021 with *TM*, a live online performance for one audience member at a time.

And now, in 2026, hot on the heels of its successful presentation at the Hong Kong Arts Festival earlier in the year, *Handle with Care* puts you, the audience, in control. We provide the structure; you shape the experience. Choose your role—take the lead, or observe others. It’s all up to you. Together, you and other audience members will create something special: a shared experience filled with reflections on time, transience, and togetherness.

As one of Belgium’s most playful, least conformist theatre companies, Ontroerend Goed prides itself on making participatory theatre for people who don’t like participatory theatre.

And don’t worry, there are no wrong choices in *Handle with Care*. You’ve got this. For one hour, you’ll live something unique, fleeting, and unrepeatable. Here. Now. Together. No one is watching. What’s yours, stays yours. Take good care of it. And please, send us a postcard.

This performance is made possible by the kind arrangement of Esplanade - Theatres on the Bay as part of The Studios.

Find out more about the Esplanade Studios season here:
<https://www.esplanade.com/whats-on/festivals-and-series/series/the-studios>

Credits

Concept & creation: Alexander Devriendt, Karolien De Bleser, Samir Veen, Leonore Spee & Charlotte De Bruyne
Design: Nick Mattan & Edouard Devriendt

** The performance will be followed by a 25-minute-long post show panel discussion.*

PERFORMANCE HANDLE WITH CARE

Handle with Care **Post-show Panel Discussion**

Felipe Cervera is Director of the Centre for Performance Studies and Assistant Professor of Theatre and Performance Studies at UCLA. His book project, provisionally titled *Celestial Acts: Performance and Planetary Politics*, is an ethnography of space artists and examines the politics of doing space art and performance in the context of what is often called the New Space Race.

Pornrat Damrhung is Professor of Dramatic Arts at Chulalongkorn University and Associate Member of the Royal Society of Thailand, specializing in contemporary dance cultures, community performance, and young people's theatre.

Debbie Ding is an artist working across the intersection of artistic research, technology and game studies. She is currently Assistant Professor (Digital Arts) at Singapore University of Technology and Design (SUTD).

Laura Hayes is a Lecoq-trained theatre-maker and educator, currently Associate Dean, Practice Research at the Nanyang Academy of Fine Arts, University of the Arts Singapore. Her research explores devising methodologies, collaborative authorship, and creative interventions into playwriting.

Erika Hughes is Professor of Performance & Society and Associate Dean of Research for CCW. Her practice research work as a performance maker has been seen on stages and screens in North America, Europe, Asia and Africa. She is the author of *Holocaust Memory and Youth Performance* (Bloomsbury Methuen Drama).

27 JUL 2026 (MON)

PANEL DISCUSSION: ARTISTIC RESEARCH AND PRACTICE RESEARCH IN SOUTHEAST ASIA

APARN Convenors:

Kurniawan Adi Saputro
Institut Seni Indonesia
[Yogyakarta]

Danny Butt
Victorian College of the Arts,
University of Melbourne

Pornrat Damrhung
Chulalongkorn University,
Thailand

Gunalan Nadarajan
University of Michigan, USA

Roopesh Sitharan
Multimedia University – MMU
Cyberjaya

Kurniawan Adi Saputro is a lecturer in the Department of Photography at the Indonesian Institute of the Arts Yogyakarta. He has been teaching research methods in arts and visual communication studies. His recent scholarly contributions include publications on the use of photographs for climate education targeting teenagers (2022), the socio-economic impacts of community-based festivals in Indonesia (2023), and the exploration of climate justice dimensions in the lives of women and individuals with disabilities (2024). In late 2024, he built a studio called Wana Nagara, where he created a tiny urban forest as a hub for researching a new culture for a new world facing the climate crisis.

Danny Butt is Coordinator of Research for Design and Production at Victorian College of the Arts, University of Melbourne. His book *Artistic Research in the Future Academy* was published by Intellect/University of Chicago Press in 2017.

Pornrat Damrhung is Professor of Dramatic Arts at Chulalongkorn University and Associate Member of the Royal Society of Thailand, specializing in contemporary dance cultures, community performance, and young people's theatre.

Gunalan Nadarajan, an art theorist and curator working at the intersections of art, science and technology, is a professor at the Penny W. Stamps School of Art and Design at the University of Michigan. His many publications have been translated into 16 languages and his curatorial and artistic direction contributions include Documenta XI (Kassel, Germany, 2002) and ISEA2008 (International Symposium on Electronic Art) in Singapore.

Roopesh Sitharan is a multidisciplinary practitioner, educator, curator, researcher, and artist, with projects appearing on international platforms including Gwangju Biennale, ISEA, and Siggraph. His writings have been featured in Leonardo Electronic Almanac (LEA), CTRL+P Contemporary Art Journal, and Documenta 12.

PANEL 1: POSTHUMAN AUTHORSHIP

***What do the Mangroves say?
Co-producing Knowledge and
Practices through a Digital
Repository***

Ute Meta Bauer

Nanyang Technological
University, Singapore

Liz Yihui Liu

Nanyang Technological
University, Singapore

This presentation shares how mangrove knowledge and care practices can be co-created through a collaborative development process of a digital repository that gathers, documents, and presents different ways of knowing by people of multiple epistemic backgrounds. These include community members of a coastal village in Bintan, an artist-researcher who investigates mangroves ecologies through historical archives, wetland scientists who study mangrove ecosystems through quantitative methodologies, and the mangroves themselves. In this process, an important question is whether the digital format of the repository, including video and audio recordings, can reflect a more complex understanding of authorship.

This project aims to provide space for embodied knowledge of coastal villagers, who engage with the mangroves on a day-to-day basis. This platform enables knowledge sharing about lived experiences and provides a tool to reach a wider audience about the significance of an intertidal ecosystem. The repository extends itself to artistic and scientific research, as well as existing resources that may be useful for the villagers.

Nevertheless, such a digital repository comes with limitations: who has the right to speak, who is included, and who is not? Collaborating with multiple stakeholders in the co-creation of the repository's content not only recognizes their authorship but also giving those involved the authority over its distribution.

Ute Meta Bauer is a Professor in the College of Humanities, Arts and Social Sciences, NTU, and serves as Chair of the MA in Museum Studies and Curatorial Practices. She is Acting Director and Principal Research Fellow at NTU Centre for Contemporary Art Singapore, and her work has focused on Climates. Habitats. Environments. She has served as Principal Investigator on projects: Understanding Southeast Asia as a "Geocultural" Formation (2021–2023), Climate Crisis and Cultural Loss (2021–2024), Environmentally-Engaged Artistic Practices in South, Southeast Asia and the Pacific (2021–2024), and Climate Transformation Programme: Cross-Cutting Sustainable Societies Cross-Cutting Cluster (2023–2030).

Liz Yihui Liu is a maker-researcher and educator exploring embodied knowledge through material experimentation and collaborative inquiries. As a Research Assistant at the School of Art, Design and Media, Nanyang Technological University, she contributed to the project Developing and Evaluating Digital Tools for Participatory Climate Change Mitigation (2025–present). Through the creation process of a digital repository on mangrove ecologies, she is interested in how knowledge and practices around places are produced, inherited, and disseminated to a wider audience. Liz holds a BSc in Ecological Sciences from the University of Göttingen and an MA from NTU, where she investigated the materiality of textile dye.

27 JUL 2026 (MON)

PANEL 1: POSTHUMAN AUTHORSHIP

Becoming Coral: Posthuman Collaborations and the Arts of Futuring with/in Weatherworlds

Zi Hao Wong

Nanyang Academy of Fine Arts,
University of the Arts Singapore
Superlative Futures,
Singapore

The year 2024 marked the fourth—and worst—recorded global coral bleaching event, underscoring the escalating impacts of ocean warming. Its aftermath remains uncertain as scientists probe the macabre landscapes of bleached coral skeletons for signs of recovery amid a still-shifting climate. Reef matters, once largely invisible beneath the oceans, have surfaced in urgent discussions within landscape and ecological urbanism, where living reefs are reimagined as infrastructural coastlines capable of mitigating climate change. Yet these future visions—of undersea tidal walls formed from calcified coralline bedrock and functioning as carbon sinks—sit uneasily alongside present images of broken reefs. How might we speculate about the future with care, and how might reef matters in the present *speak* to more ecologically balanced futures?

This presentation builds on my longstanding artistic research into creative modes of representation for fragile landscapes. It explores alternative, “more-than-visual” methods of representation for reef ecologies while recentering attention on the present, challenging forms of futuring derived from specula(r)tive, ocular-centric, and disembodied ways of seeing. I think through *Becoming Coral* (2025), a public art installation presented as part of the Listening Biennial Singapore, in which I utilised artmaking to materially and bodily surface and (re) present matters of care for a tidal atoll threatened by the crisis of today’s shifting weatherworlds. The discussion foregrounds alternative methods of futuring to include embodied practices of sensing with “fingeryeyes” and perceiving from particulate vantage points with/in coralline worlds (Puig de la Bellacasa, 2017; Hayes, 2010).

Wong Zi Hao (Dr.) is a Senior Lecturer at the Nanyang Academy of Fine Arts / University of the Arts Singapore, where he teaches and researches at the intersection of art and design. He co-founded Superlative Futures, a Singapore-based collaborative examining environmental fragility across landscape, architecture, art, and design. He holds a PhD in Architecture from the National University of Singapore, focusing on creative methods of landscape representation as experimental practices of environmental care. Superlative Futures has exhibited at the Singapore Art Museum, the Listening Biennial, and ArtScience Museum, and undertook a Design Research Fellowship with the Singapore Art Museum 2024.

PANEL 1: POSTHUMAN AUTHORSHIP

Who speaks for The Magdalene

Olivia Vong

National University of Singapore

This paper explores an alternative approach to performance-making through the lens of a posthuman practice in the performance and portrayal of the ancient and sacred figure of Mary Magdalene. In dealing with a subject with as storied a cultural representation as Mary, there is often an implicit obligation to privilege archival documents that deal with material information in the form of archaeological, historical and geographical research over cultural or hagiographical knowledge that have been imparted through embodied practices. Through this, I question the authenticity and implicit authority of such an approach that tends to neglects politics of the landscape and more-than-human matter (namely of sand, stone, and water) that would have inevitably shaped who she was, who she would become, and how she would be remembered. Therefore, I explore what it could mean to refigure Mary Magdalene and within the assemblage of her environment. In pursuing this line of argument, I draw upon my insights from an iterative performance I created titled *The Magdalene*. This project began in an archaeological site of Magdala which is in present-day Migdal. It explores the 'heteroglossic' possibilities of the figure of Mary by adopting a posthuman approach that expands the idea of how such historical and sacred figures may be reconceived across time and through the materiality of the landscapes they have once inhabited. In doing so, it offers an insight into how contemporary bodies like mine can collaborate with more-than-human matter to give voice to and refigure Mary today.

Olivia Vong is a performance artist, educator and dramaturg who recently graduated with an M(Litt) in Theatre and Performance Practices (Distinction) from the University of Glasgow and is currently teaching at the National University of Singapore. She has been working in the field of performance for a decade in various capacities onstage and offstage. She has a particular interest in facilitating and creating interdisciplinary work that is devised and movement-based that tend toward the sacred. Her performance work dovetails with her passion for education particularly working with young people in various contexts both in Singapore and Glasgow.

27 JUL 2026 (MON)

PANEL 2:

AUTHORITY, HIERARCHY, SOMATIC AUTHORSHIP, AND IMPROVISATION

***Cloud Body: Embodied
Emergence in Collaborative
Devising***

Ranice Tay
WUSHIREN Theatre, Singapore

Conventional devising processes often situate authorship within hierarchical structures, where a pre-articulated vision is translated from director to performer through predominantly verbal and rational means. While efficient, such approaches risk narrowing the field of authorship by privileging conceptual intention over embodied investigation. Through a practice-as-research framework that treats the body as a site of inquiry, this research asks: how might emergence—understood as attentive participation in navigating the unknown without predetermined expectations of outcomes—become a primary source of authorship in performance-making, and how might such practices give rise to renewed relationships between self and other?

Cloud Body takes the form of a performance presentation that demonstrates devising containers developed within WUSHIREN Theatre, an experimental physical theatre group working at the intersections of theatre and taiji. Shifting between structure and moving toward open improvisation, the presentation proposes conditions that enable self-organising ensemble patterns to emerge with their own rhythm, roles, and immanent dramaturgical possibilities. In doing so, it argues for intuition and instinctual responsiveness as central forces in forging compelling authorships of performance.

Ranice Tay is an interdisciplinary performance-maker and the founder of experimental theatre group WUSHIREN. Graduating with a BA (Hons with Distinction) at National University of Singapore, her work centres on the pursuit of aliveness through the body, which shaped her dissertation 'The Becoming Body - the process of embodiment'. She has worked extensively with practice-researcher Ang Gey Pin, with whom she co-wrote 'Cultivating Vessel and Voice: Embodiment as a Way of Being in Performer Training' (TDPT 2022). and served as artist-in-residence with U-Theatre (Taiwan). She is also a world gold medallist in Chen-Style Taijiquan and Taijishan.

PANEL 2:

AUTHORITY, HIERARCHY, SOMATIC AUTHORSHIP, AND IMPROVISATION

***Who Speaks in the Creative
'Now'? Improvisation,
Assemblage, and Agency in
Southeast Asian Arts***

Darren Moore

LASALLE College of the Arts,
University of the Arts Singapore

Stephanie BurrIDGE

LASALLE College of the Arts,
University of the Arts Singapore

In this paper, Moore and BurrIDGE contend that improvisation, understood as a methodology of presence, redistributes authorship, unsettles institutional authority, and reframes authenticity within Southeast Asian arts. Drawing on examples from their edited volume *Improvisation Methods and Practices in Southeast Asia: Music, Dance and Theatre* (2025), the contributors recount, through intensive research and embodied storytelling across the performing arts, how authorship transitions from an individual to a collective assemblage of human and, at times, non-human actors.

By documenting how improvisation functions as a method for performing, creating, teaching, and expressing culture, the authors also explore how improvisation operates as a decolonising strategy that challenges institutional authority. As improvisation resurges across the region's art forms, authenticity emerges as a lived, embodied practice rather than static preservation. A common thread across the volume is the liminal spaces between the triangulation of the artist's process, the performance, and the audience. As editors, Moore and BurrIDGE reflect on their own editorial agency and biases in selecting and framing these case studies, asking who is enabled to speak—and who remains unheard—within this curated account of improvisatory practices in Southeast Asia.

Darren Moore (DMA) is an Associate Professor and Senior Lecturer at LASALLE College of the Arts, University of the Arts Singapore. He is an internationally recognised drummer whose practice is situated in improvisation, multidisciplinary collaboration and experimental music. Darren is a member of the editorial team for *ISSUE Art Journal*, Singapore, and has published chapters in *Handbook of Artificial Intelligence for Music* (2021), *The Future of Live Music* (2020), and *Embodied Performativity in Southeast Asia: Multidisciplinary Corporealities* (2020). Darren's latest publication is a co-edited volume with Stephanie BurrIDGE titled *Improvisation Method and Practice in Southeast Asia: Music, Dance and Theatre* (Routledge, 2025).

Stephanie BurrIDGE (PhD) is a choreographer, performer, dance writer and researcher. Formerly artistic director of Canberra Dance Theatre, Australia (1978-2001), her special achievements include the inaugural Australian Choreographic Centre fellowship and an ACT Lifetime Achievement award. Publications with Routledge include *Choreographic Basics*, co-authored with Jenny Roche (2022), *Dance On! Dancing Through Life* (2023) and most recently *Improvisation Method and Practice in Southeast Asia: Focus on Music, Dance and Theatre* (2025) with Darren Moore. She is the Series Editor for the Routledge collections *Celebrating Dance in Asia and the Pacific* and *Perspectives on Dance, Young People and Change*.

27 JUL 2026 (MON)

PANEL 2:

AUTHORITY, HIERARCHY, SOMATIC AUTHORSHIP, AND IMPROVISATION

***Trust in Performative Body
Techniques - An Intercultural,
Practice Research Inquiry***

Grace YM Leong
National University of Singapore
Nanyang Academy of Fine Arts,
University of the Arts Singapore

This project responds to themes of *embodied and collaborative authorship*, examining how intercultural movement practices negotiate who speaks through the performing body within a devising process. We investigate how authorship is negotiated through intercultural embodied collaboration, asking who speaks through the performing body.

Drawing on trust theory and embodiment studies, it reframes trust as a kinaesthetic condition enabling shared and contested authorial voice. The project follows a six-week devising process with performers trained in Odissi, Chinese Classical Dance, and Ballet. Divergent movement vocabularies produced friction, revealing how cultural techniques shape authority and selection. Through theatre devising techniques, authorship became distributed across the ensemble. Findings suggest that intercultural practice reconfigures authorship as relational and embodied, where authenticity is continuously negotiated through body movement and interaction.

Grace Leong is a multidisciplinary artist-educator in Singapore. Her practice bridges directing, movement, and performance studies, with a focus on Southeast Asian cultural identities and the dialogue between traditional and contemporary forms. Influenced by phenomenology and performance theory, she explores embodied truth, vulnerability, and resilience through the performative body. With 25 years of teaching experience in performance practices, Grace, a PhD scholar in Theatre and Performance Studies at NUS, effectively integrates scholarship and practice. She has published on movement pedagogy and performance practices, and actively fosters collaborative experimentation among artists and fellow educators through innovative teaching and research initiatives.

PANEL 2:

AUTHORITY, HIERARCHY, SOMATIC AUTHORSHIP, AND IMPROVISATION

***What if Somatic Practice
Teaches Us Not to Let Go?--
Embodied Authorship and the
Saturated Body***

Weichen Cui

The University of Melbourne,
Australia

Somatic-based dance practices are often introduced as methods for cultivating bodily awareness, attunement, and integration. Yet their histories exceed Western framings. Somatic discourse draws on diverse lineages, including non-Western understandings of the body, though these influences are rarely acknowledged. Dance is increasingly understood as a holistic practice in which the body's expressiveness is socially and culturally situated—raising the question of who speaks, and with what authority, through embodied practice.

This paper proposes the saturated body: a body that carries more than it can release, retaining memory, tension, and meaning. Such a body moves not from emptiness but from density. I take up this notion through choreography as research, treating practice as a site where thinking and moving are entwined and situated knowledge emerges.

Drawing on my choreography *Shan Gao Shui Chang* and my forthcoming thesis performance work, I consider somatics not only as a tool for bodily awareness but as a method for engaging with cultural history, migration, and belonging. Writing as a choreographer and researcher, I ask: What if somatic practice teaches us not to let go? The work is not to escape cultural inscriptions but to enter into dialogue with them: to listen, re-embody, and transform memories so they may be seen in their specificity, rather than dissolved in the name of release. In doing so, authorship is reframed as a lineage-shaped, situated practice—where questions of authority and authenticity remain active within the body rather than resolved by “letting go.”

Weichen Cui is an international movement artist and educator pursuing a PhD at the University of Melbourne. Originally from China, she trained in traditional Chinese dance and martial arts and holds a BA in Philosophy from Fudan University, Shanghai. She moved to Australia in 2015 and began her dance career at the Victorian College of the Arts. She has performed in New York and earned an MFA in Dance (NYU Tisch) and an MA in Dance Education (NYU Steinhardt). Her practice-led research examines how somatic practices intersect with embodied cognition to inform cultural discourse and artistic expression in contemporary dance.

PANEL 3: SUBJUGATED ECOLOGIES

***Who Speaks for a Platypus?
Collective Authorship,
Nonhuman Voice, and Affective
Encounters with Colonial
Natural History Collections***

Zoe Sadokierski
University of Technology
Sydney, Australia

Monica Monin
University of Technology
Sydney, Australia

Delia Falconer
University of Technology
Sydney, Australia

Meg Foster
University of Technology
Sydney, Australia

Kirsten Wehner
Independent artist, Australia

This paper examines collective authorship and voice through a project in which a multidisciplinary team engages with early 20th-century glass plate photographs of juvenile monotremes (echidna and platypus), attributed to Australian amateur naturalist Harry Burrell. In asking whose perspectives are present and absent in colonial natural history collections, we confront the archive as a site where certain voices are legitimised and others silenced: the Indigenous and female collaborators unacknowledged in the record, the Country from which these animals were taken, and the animals themselves.

Our three-phase participatory workshop operated as a form of distributed authorship. Working from the photographs, we modelled the monotremes in clay and wax, recreated the archival images with these models using a large format camera, and documented the knowledge generated through creative practice in written and oral forms. Meaning was made not by any single researcher but across bodies, materials, and time. Drawing on Elisabeth Freeman's concept of 'achronic correspondence', we understand this as generative, temporal play: a method for binding past and present that opens space for voices the original archive could not accommodate.

Central to our approach is the question of nonhuman animal agency — not through anthropomorphism, but by attending to what these creatures' lifeways, behaviours, and presence might contribute to meaning-making when we resist reducing them to specimens. We argue that affective, collaborative engagements with historical collections can redistribute authorial authority, troubling the stable, singular speaking subject and asking instead what it might mean to author *with* — across species, disciplines, and time.

Dr Zoë Sadokierski is an Associate Professor (Design) and co-director of the Visualisation Institute at the University of Technology Sydney. Her practice-based research explores ways that visual communication — particularly illustrated nonfiction, narrative information visualisation and anarchival collage — can be used to engage audiences with complex scientific and cultural issues. She has won multiple book design awards, and her artist's books have been exhibited and collected internationally, including at Gagosian Beverly Hills, the National Library of Australia and the Bavarian State Library.

PANEL 3: SUBJUGATED ECOLOGIES

***The Circumnutation of Pokok
Bakau: On Recursivity,
Subjugated Ecologies, and Who
Speaks***

Lydia Wong-Plain

Nanyang Academy of Fine Arts,
University of the Arts Singapore

This paper begins with the *pokok bakau* of Singapore as its point of inquiry. Employing the mangrove as an emblem for decentring Western trajectories, it asks a seemingly innocuous question: who speaks for Singapore's disappearing mangrove forests and, by extension, for the communities, knowledges, and memories erased alongside them? The mangrove is proposed here as a non-human actant whose agency precedes and exceeds the human narratives inscribed upon it. Circumnutation—the helical, looping movement of plant growth—becomes both biological phenomenon and critical methodology: the mangrove seed that suspends horizontally before embedding itself in muddy sediment refuses linear, teleological authorship. Its tropisms, aerial roots, and recursive capacity to respond, return, and adapt raise urgent questions about what we mean when we ask who—or what—speaks. In decentring human authorship, the mangrove compels a rethinking of agency itself. Yet this recursivity cannot be separated from histories of colonial capitalism that erased the mangrove alongside the communities whose knowledge systems were entangled with it. This paper locates subjugated ecological and cultural knowledge in what Anne McClintock terms “abject zones”: spaces rigorously policed yet fundamentally indispensable. In doing so, it acknowledges the limits of its own authorial position—following Gayatri Spivak's caution that to speak for the subaltern risks becoming another act of appropriation. The erasure is named; the silenced voices are unclaimed. This paper proposes circumnutation as an operative methodology shaping approaches to exhibition-making and community-engaged practice, working recursively within and against dominant structures—irreducibly rhizomatic, embodied, disruptive, and perpetually becoming.

Lydia Wong-Plain (Dr.) is a researcher working across museums, exhibition-making, and cultural institutions. Her research examines museums in postcolonial Singapore as sites where cultural policy, curatorial practice, and vernacular expression are continually negotiated. Her work also unfolds through curatorial and community-engaged projects that explore non-canonical histories in dialogue with civic institutions. She is a Senior Lecturer at Nanyang Academy of Fine Arts, University of the Arts Singapore, and serves as a District Councillor in Singapore. Her writing appears in *Detours: A Decolonial Guide to Singapore* (Duke University Press, forthcoming).

PANEL 3: SUBJUGATED ECOLOGIES

***Metabolising Film: A
Collaborative Analog Film
Project with Worms***

Jiayu Yang
Temple University, USA

Recent scientific discoveries have identified biodegrading potential in wax worms and mealworms, in addition to the previous models of fungi and algae. While alleviating concerns about plastic pollution, these findings extend logics of extraction into these organisms' bodies, as seen in the growing standardization of wax worms. Oftentimes, these worms' metabolism is stifled as passive chemical reactions under the scientific lens. Then, can these newly subjugated organisms speak through chewing, digesting, and metabolising in a different way of telling? Avant-garde practices with analog film, such as those of Stan Brakhage, Steven Woloshen, and Jennifer Reeves, have collaborated with the earthly elements and organisms to create rebellious moving images. These practices invite organisms into what Jane Bennett calls "a noisy system or working assemblage" that destabilizes the anthropocentric framework and gives authorship to chance interactions and uncertain metabolism. These visualizations can thus be re-imagined as the ecological and political utterances of the organic and plastic matters.

Taking an avant-garde and new materialist approach to film, this artistic research attends to the utterances in the process of biodegradation by mirroring scientific research and growing worms with discarded analog films. In contrast to the scientific goal of effective biodegradation, this research focuses on the difficulties and uncertainties of worms' growth and digestion as acts of refusal and rebellion against anthropocentric appropriation. Bridging the scientific inquiry with affective imagery, this research aims to close the gaps between science and art, nature and artificiality, and to invite rethinking of ecological collaboration with nonhuman organisms.

Jiayu Yang is a PhD candidate in Documentary Arts and Visual Research at Temple University and earned her MFA at Northwestern University. Her fields of interest encompass film and media theory, critical animal studies, and multispecies ethnography. Retracing kinship between science and film, her artistic practices engage with various audiovisual apparatuses and explore their constitutive participation in shaping scientific knowledge of the organic world. Driven by an entomological upbringing, she is working on a theory-practice dissertation on the visual culture and the human-technology-insect assemblage surrounding the species of wax worms.

PANEL 4: SOUNDS, VOICES, AND POWER

***Female Voice in Screen Scores:
Sound, Story, and the Vocalist-
Composer Experience***

Chelsea Stutchbury
Griffith University
The University of Sydney,
Australia

Female voice has long been imbued with cultural power, functioning as a conduit for myth, spirituality, and emotion. Across audiovisual media, it has been revered, constrained, and used to exoticize. In screen scoring for film, television, and video games, the female voice frequently signals transcendence, mysticism, intimacy, or otherness. Yet despite its prominence, its narrative function and the experiences of the women who create and perform it remain under-examined in scholarship.

This doctoral research addresses this gap through an artistic, practice-led study of the female voice in screen scoring from the 1960s to the present. It combines semiotic analysis of key works with qualitative insights from 15 interviews with composers and vocalists, including Sally Stevens, Lisbeth Scott, Lisa Gerrard, Loire Cotler, Holly Sedillos, Anna Waronker and Craig Wedren, Suzanne Waters, Amanda Achen, Julie Elven, Ari Mason, Josie Mann, Helen Choyer, Angela Little, Jessica Jones, and Lorne Balfe. Together, these perspectives illuminate the aesthetic strategies, industry practices, and creative intentions that shape the female voice's deployment. The study examines how entrenched associations, such as the divine, maternal, erotic, or spectral, continue to inform compositional choices and audience interpretation.

The creative component investigates the role of the “vocalist-composer,” proposing a more embodied and integrated model of authorship. This culminates in *Soulsinger*, an original dance-driven short film in which the researcher's voice acts as a central storytelling force within the music. The research ultimately positions the female voice as a dynamic musical agent, capable of reshaping the sonic language of screen narratives.

Chelsea Stutchbury is a vocalist and composer undertaking a PhD at the Queensland Conservatorium, Griffith University, where she researches the female voice as a narrative force in screen scoring through scholarly and practice-led approaches. She holds First Class Honours from the Sydney Conservatorium of Music. Her debut single “Vincristine” reached the Australian iTunes Top 100, and her voice features in the trailer for *Deadhouse Dark* (Screen Australia/Shudder) and various festivals and film projects. Her film *Soulsinger*, supported by Griffith Film School, is in post-production, with Chelsea as writer, director, composer, and vocalist.

PANEL 4: SOUNDS, VOICES, AND POWER

Negotiating Authorship and Authenticity in Hierarchical Film Scoring: A Case Study of Pembantaian Dukun Santet

Rocky Nanlohy

Pelita Harapan University,
Indonesia

Patrick Hartono

Royal Melbourne Institute of
Technology University, Vietnam

In commercial film scoring practices, the involvement of multiple composers has become increasingly common and is often regarded as an industrial strategy for efficiency. Creative processes are distributed across different roles within a composing team and embedded within hierarchical structures that shape the power relations between composers and directors. As a result, the boundaries of authenticity and authorship in film music production become increasingly blurred.

This paper examines how authenticity and authorship are negotiated within collaborative and hierarchical systems of film music production. Focusing on the scoring process of *Pembantaian Dukun Santet*, the study explores a production model involving two composers with distinct responsibilities: one composer develops the foundational musical material, while the other refines and expands this material through additional layers. This overlap in creative processes, alongside the use of commercial audio samples and the director's role as the final artistic decision-maker, reveals how authorship in film music is often fragmented and ambiguously defined.

By positioning commercial film scoring practice as a site of research, this paper critically reconsiders how authenticity and authorship may be understood when creative authority is unevenly distributed across multiple production roles. The study contributes to broader discussions in film music studies and creative production research by offering a critical perspective on collaboration, hierarchy, and the construction of artistic value within contemporary film industries.

Rocky Irvano is an Indonesian composer and lecturer specializing in film scoring and composition. He earned a Master's degree in Composition for Screen from the Royal College of Music. His Indonesian horror scoring credits include *Mangkujiwo 1 & 2*, *Pembantaian Dukun Santet*, and *Ritual The Series*. His festival works include *Third Solar Term* and *Spring 23*, which received international recognition at the Busan International Film Festival and the Oberhausen International Short Film Festival. He currently lectures and coordinates Creative Music Composition at Pelita Harapan University.

PANEL 4: SOUNDS, VOICES, AND POWER

The Sound of Clouds and other Sonic Memories

Joel Ong

University of Victoria, Canada

Omar Shabbar

York University, Canada

Kieran Maraj

York University, Canada

The Sound of Clouds and other Sonic Memories is an ongoing archive of oral narratives/recollections of environmental soundscapes in order to draw attention to sensitivities in the climate observed and articulated through inter-subjective sensory memories. To accentuate the individuality of each memory, each interviewee additionally provided an image of their ears that were then sculpted closely in clay and scanned digitally to be included in a binaural recording system. While the disembodied ears provide a documentation of situated listening, its sculpted form also speaks to simulated modes of recording and contests the authenticity of the listening experience that is increasingly mediated and distant in today's technoscientific worlds.

Since 2015, Joel Ong has been collecting sonic memories through interviews and casual conversations, developed into a formal archive as part of his Residency with UCLA 'Atmospheres of Sound' project, subsequently presented as prototypes and virtual archives at DACA and Ars Electronica. At the ADPRex X APARN conference, we will provide context and documentation of the archive in its current form. Presented at the Ammerman Center for Arts & Technology earlier in 2026, it featured a sampling of sculptural forms made through photogrammetry scans of interviewee's ears, binaural listening stations made through clay ears and ambient soundscapes recorded by the project team inspired by the sonic memories they collected. In this way, the project aspires towards a cascade of inspired listening moments, where the spoken recollections and stories become triggers for noticing similar sounds in the everyday, distributing these voices into shared memories.

Joel Ong, Ph.D. is a Singaporean-Canadian artist whose works connect scientific and storied approaches to the environment. He is currently Associate Professor and Canada Research Chair in Emerging Digital Art Practices at the University of Victoria. He was a recipient of the Petro-Canada Young Innovators Award in 2020 and has been in artistic residencies with the Coalesce Centre for BioArt and UCLA's Atmospheres of Sound. Previously, he was Director of Sensorium: Centre for Digital Arts and Technology and Helen Carswell Chair in Community Engaged Research in the Arts at York University in Toronto.

View his work at www.arkfrequencies.com

PANEL 5: CULTURE, COMMUNITY, BODIES, AND VOICES

***Who Speaks in Collaborative
Performance? Distributed
Authorship Across Bodies,
Sound, and Responsive Systems***

Yola Yulfianti

Jakarta Institute of The Arts,
Indonesia

Patrick Hartono

Royal Melbourne Institute of
Technology University, Vietnam

Dita Rachma

Universitas Bunda Mulia,
Indonesia

Who speaks when a work is created collectively through bodies, sounds, technologies, and layered belief systems? This paper reflects on a collaborative artistic research project developed through a laboratory of sound, body, and technology.

Bringing together performers, composers, visual artists, and designers, the work emerged not as a fixed composition but as a process-driven negotiation of authorship. The project examines the tension between digital rationality and the persistence of myth, mysticism, and unverified belief systems that continue to shape social behaviour in advanced societies. Through embodied improvisation, sonic experimentation, and responsive technologies, authorship becomes distributed across human bodies, technical systems, and cultural imaginaries, where the “author” operates less as an owner than as a shifting function (Foucault, 1977).

No single voice dominates; instead, meaning is produced through friction, resonance, and dissonance within an entanglement of material practice and signification (Barad, 2007). Positioning the body as a site of embodied knowledge rather than a vehicle for representation, the work challenges conventional hierarchies of authorship that privilege singular artistic authority.

The collaborative process foregrounds listening as a form of authorship, where agency shifts between performers, sound structures, visual environments, and technological mediation—consistent with accounts of situated action in human-machine configurations (Suchman, 2007). By framing artistic research as a collective act of speaking-with rather than speaking-for, this paper contributes to discussions on collaborative authorship, embodied practices, and authenticity in contemporary art. It asks how authority is negotiated when creation unfolds through vulnerability, uncertainty, and interdependence between bodies, technologies, and belief systems.

Yola Yulfianti is an interdisciplinary artist, based and live in Jakarta, Indonesia. Graduated from the Dance Department in Jakarta Institute of the Arts (IKJ) in 2004. In 2009 Graduate School of Urban Arts and Culture Industry, IKJ. She finished her doctoral study in Indonesia Institute of the Art Surakarta on 2017, since that work as a lecture at IKJ. In the process of this artistic research, Yola is not focused on the products and mainstream arts terminology, not in the sense of the art work product but it is about the experience of being in the reality of urban life.

PANEL 5: CULTURE, COMMUNITY, BODIES, AND VOICES

“The Power of Emotion Beyond Perfection”: The Composition Process of Siamese Charm Choral Music for the Elderly Amidst Physiological Limitations and Thai Identity

Nutthan Inkhong
Shinawatra University, Thailand

This creative research on music and aesthetics for the elderly in the choral piece “Siamese Charm” seeks to examine the compositional process that methodically integrates cultural characteristics, identity, and the physiological constraints of older vocalists. The principal objective of the song is to create symbolic melodies that embody Thai lifestyles and customs, while cultivating an aesthetic idea that prioritizes “emotional power over perfection” in choral performance. This study considered the constraints of older persons, including diminished vocal cord elasticity, reduced breath capacity, and alterations in pitch stability. The researchers employed this information to compose songs, selecting appropriate vocal range, melody, and dynamics, in conjunction with lyrics and harmonies designed to evoke pride in Thai nationality and reflect a tranquil, joyful, and faithful personality. This novel approach led to the development of songs that fostered stability and confidence in the collective vocal performance of the senior group. Moreover, the compositions were founded on the premise that “beauty” emerges from the “truth of sound” rather than “technical precision.” Imperfect sounds that express delight and teamwork hold artistic merit. These illustrate the “power of emotion,” which serves not only as an aesthetic framework but also as a mechanism that enhances well-being, memory, and social connections among the elderly through significant shared musical experiences. Consequently, the significance of choral singing for older persons may reside more in the interaction and connections among singers than in technical proficiency.

Dr. Nutthan Inkhong is a lecturer at Shinawatra University, Thailand. She is interested in the fields of musicology and psychomusicology, especially choir singing for the elderly. She has over 20 years of experience in teaching singing to the elderly and continues to conduct related research. She is currently the founder of a senior choir in Thailand. The choir’s objectives are to study the development of the elderly in relation to music and to improve their quality of life through music.

PANEL 6: VISUAL CULTURE AND AUTHORITY

How to, or probably, how not to represent the others: visual approaches to make pre-modern Shiwa Buddha statues in Bandung, Indonesia, speak

Harifa Siregar
Institut Teknologi Bandung,
Indonesia

The paper delves into visual strategies to make an artistic work about the existence of Shiwa Buddha statues in Institut Teknologi Bandung (ITB), Bandung, Indonesia. Currently, I am conducting research that will result in two distinct genres of filmmaking. The first is a documentary, and the second is an experimental film. The documentary will focus on research conducted by a consortium—a five-year project funded by the Dutch Research Council (NWO), “Imagining Modernity”—that traces the relationship between the existence of 22 Śiva-Buddha statues (Arca) from the 17th and 18th centuries in the ITB. The statues that were moved from their original sites to Bandung for reasons that are still unclear. On the other hand, the experimental one aims to make the statues speak for and as themselves. I employ multiple film techniques (stop-motion, long take, extreme close-ups, still photos, and microscopic images) and editing to visualize the statues. The techniques aim to present, not represent, the realities of the statues: their materials, carving techniques, and distinct styles, as well as the “scars” they have acquired over the years of neglect. I’m also considering specific olfactory elements for each screening to evoke a sense of proximity and let the audience feel the statues’ presence. I wager that, through these techniques, I will provide ways for premodern objects to “travel” and to attend to different spaces and times.

Harifa ‘pye’ Siregar (egopye@itb.ac.id) is a faculty member at the Visual Culture Literacy Research Group and head of the Culture Hub Moving Image Lab at the Faculty of Art and Design, Bandung Institute of Technology (FSRD ITB), Indonesia. He earned his PhD in Moving Image Studies from Georgia State University. His research focuses on non-theatrical film, film history, and film archives. Pye has been actively involved in teaching and researching issues related to Indonesian contemporary visual and material culture, as depicted in film and historical archives, at FSRD ITB.

PANEL 6: VISUAL CULTURE AND AUTHORITY

Who gets to speak in artistic research? Authorship and a/r/tographic supervision in art education

Kathryn Coleman
University of Melbourne,
Australia

Art education research frequently positions voice as an authentic expression of the artist-researcher, framing authorship as an extension of individual creative practice and pedagogy. Yet in practice-based doctoral research in art education, authorship rarely resides in a single voice. Artistic inquiry unfolds through relations between artists, materials, and technologies of practice, alongside the pedagogical and supervisory encounters and institutional structures that shape what counts as legitimate research. This paper explores these dynamics through the lens of a/r/tographic supervision in art education, where artistic, theoretical, pedagogical, and research practices are entangled.

Drawing on experiences supervising practice-led doctoral research, the paper examines how authorship and authority emerge through everyday processes of artistic inquiry. Studio experimentation, material engagement, and iterative making often generate insights before they can be articulated within academic discourse. In these moments, artistic practice itself shapes the research through gesture, risk, repetition, and material resistance. Supervision becomes a relational pedagogical space where artistic, educational, and scholarly voices are negotiated, translated, and sometimes unsettled, raising questions about who speaks, who listens, and how knowledge is authorised.

Rather than positioning the artist-researcher as the sole author of knowledge, the paper proposes that authorship in artistic research is distributed across practices, relations, and contexts within art education environments. Materials, places, technologies, and collaborative dialogues contribute to the formation of research questions, methods, and outcomes. Understanding authorship as distributed and emergent opens new possibilities for recognising artistic practice as a legitimate and generative mode of research in art education.

Kate Coleman, PhD is an Associate Professor of Visual Arts and Design Education at the University of Melbourne. Her research explores a/r/tography and practice-led inquiry in art education, with a focus on relational pedagogies, climate justice, and creative methodologies for complex times. She works with teachers, artists, and young people to develop socially engaged approaches to learning through art and design. Kate is Co-Director of SWISP Lab, a research collective exploring creative climate education through participatory arts practices. Her work examines how artistic practice, pedagogy, and research intersect to shape new possibilities for knowledge production in art education.

PANEL 7: MUSIC, AUTHORITY, AND TECHNOLOGY

Radical Fracturing of Musical Axioms through Technological Interfaces

Alfonso Benetti

University of Aveiro/INET-md,
Portugal

The artistic research project *TransVariations* examines how technological interfaces can problematize the relationship between authorship, interpretation and artistic creation in Western-Art Music. Using Beethoven's *32 Variations in C minor* for piano, the project investigates timbral transformation through feedback systems, adaptive processing and technological-supported interactions as experimental modes of performance. Methodologically, it integrates real-time sound-feature extraction with the analysis of expressive control signals derived from live performance. Acoustic parameters—including dynamics, onset behaviour, articulation patterns and spectral descriptors—are captured, processed and reinjected into expanded feedback instruments, generating recursive human-machine interactions. The system operates not as a supplementary layer, but as an embedded performative agent within a hybrid ecological framework, enabling emergent structures shaped by multi-directional exchange between performer and technological processes. Conceptually, the project critically rethinks foundational symbolic axioms of Western-Art Music, including work autonomy, authorship, disciplined body/embodiment, passive listening, temporal singularity and the institutional framing of the concert. Through this approach, it seeks to reconceptualize musical expressivity and to interrogate representational paradigms, thereby challenging dominant notions of authenticity in musical practice. Developed in collaboration between the University of Aveiro, the Porto Polytechnic Institute (Portugal), and the Norwegian University of Science and Technology (NTNU), the project was awarded Best Music and Sonic Art at SMC – Sound and Music Computing 2024 (Porto). The lecture combines theoretical reflection, methodological and procedural clarification, and audiovisual excerpts that illustrate the artistic outcomes of the associated digital album: *Beethoven (Re)Created*.

Alfonso Benetti is Assistant Researcher at the University of Aveiro/INET-md (Portugal). He is a member of the IMPAR platform committee, associate editor and founder of *ÍMPAR – Online Journal for Artistic Research*, Publications Coordinator of INET-md/UA Publishing, and co-founder/coordinator of the research line *Digital and Technological Performativities* at INET-md. He is co-PI of the Xperimus Project/Ensemble (FCT), PI of the TransVariations Project (EEA Grants), and PI of the Ebony & Ivory Project (FCT). His work spans artistic research, technology, and music performance, with international publications and presentations across Europe, America, and Asia.

PANEL 7: MUSIC, AUTHORITY, AND TECHNOLOGY

***Who Listens (and speaks)?
Agency, Subversion, and
Performativity within
Transcultural 'Inbetweenness':
Human–Machine Co-
Performance***

Lee Chie Tsang Isaiah
Universiti Malaysia Sabah,
Malaysia

Patrick Hartono
Royal Melbourne Institute of
Technology University, Vietnam

See Ling Lee
Universiti Malaysia Sabah,
Malaysia

Traditional compositional frameworks historically prioritise a singular, authoritarian creator. Yet, when deeply embedded cultural memory practices intersect with corpus-based machine improvisation, who truly authors the resulting acoustic space? This subversion of musical authority frames 'inbetweenness' as an active, transcultural performance practice. A central collaborative project demonstrates this reorientation by uniting Eleanor Goroh—a Borneo tattoo and beads artist functioning as narrator and chanter—with Patrick Hartono, who curates and steers SoMax2 generative software during performance. The work is realised with the Borneo Ensemble, establishing a highly responsive performance ecology. Human narrative action and traditional chanting interact instantaneously with SoMax2's real-time listening and corpus-driven generation, alongside live acoustic instruments. This configuration dismantles the necessity of a definitive, static score. Interpretive agency shifts from an isolated composer to real-time practitioners and a reactive computational agent in the moment. Consequently, the performance space becomes an intersection where distinct cultural epistemologies and digital temporalities negotiate meaning simultaneously. A listener-led, reception-based orientation displaces the creator-centric model and reframes the origin of the musical utterance. Narrative action and vocal practices function as primary generative drivers, while interactive artificial intelligence operates as a situated co-performer, supporting a concrete practice-led methodology for decolonial artistic research. This structural inversion locates musical authority and meaning not within a written document, but in the ephemeral, collective act of deep auditory listening.

Lee Chie Tsang Isaiah is a Malaysian composer whose work bridges Asian performance practices, Western techniques and East Malaysian cultural materials. He holds an MA by Research (with distinction) and a PhD in composition from the University of Huddersfield (CeReNeM), supervised by Liza Lim, Bryn Harrison and Aaron Cassidy, and attended the Darmstadt course on a Goethe-Institut scholarship. His music has been commissioned by the Yong Siew Toh Conservatory of Music and the Malaysian Composers Collective. He serves as Chief Editor of the *Gendang Alam Journal*, Artistic Director of Borneo Ensemble, and Senior Lecturer at Universiti Malaysia Sabah.

PANEL 7: MUSIC, AUTHORITY, AND TECHNOLOGY

***Beyond Extended Techniques:
Exploring Structural Meaning
and Embodied Performance
Strategies in Tan Dun's C-A-
G-E- (1993)***

Jingran Wang
UCSI University, Malaysia

One of the central challenges in contemporary piano performance is the increasingly complex relationship between notation and sound, particularly as the proliferation of extended techniques expands the instrument's sonic possibilities. These developments activate a dynamic nexus between listening, composing, and performing, where the function of non-traditional notation shifts from a static blueprint to a catalyst for physical engagement.

This project examines how musical meaning is constituted through embodied performance practice in Tan Dun's *C-A-G-E* (1993), a work that integrates extended techniques and aleatoric elements. While these techniques are often treated as mere technical challenges or sonic effects, this study asks: How does musical structure emerge from the performer's embodied realization of these gestures? This process explores critical connections between sounds and gesture-shaping patterns, treating kinesthetic awareness as the primary pathway for shaping the work's musicality.

Methodologically, grounded in Embodied Inquiry, this study views performance as a site of knowledge production by combining score analysis, video documentation, and systematic reflection. The physical interaction with the piano is utilized as a primary research tool, engaging motor, sensory, and affective perspectives to generate interpretive insights. By focusing on the interconnected relationship between the score, the body, and the instrument, the study demonstrates how meaning is physically negotiated and enacted in real-time.

Jingran Wang is a candidate for the Doctor of Philosophy in Music Performance at UCSI University, Malaysia. Her research, *Interpreting Rhythmic Freedom in Post-1970s Piano Fantasia: A Practice-as-Research Study*, examines embodied authorship, performer agency, and different freedom levels in contemporary piano repertoire. She has presented lecture-recitals on aleatoric elements and non-traditional notation in works by John Corigliano and Luciano Berio and curated a post-1970 fantasia recital. She was invited to present at the *Music Performance Research Symposium (MPRS)*, co-organized with the Shanghai Conservatory of Music. She received the Special Achievement Award at the 7th Steinway Malaysia Youth Piano Competition (2025).

28 JUL 2026 (TUE)

PANEL 8:

ARTISTIC RESEARCH AND THE REDISTRIBUTION OF AUTHORSHIP

***WHO/HOW speaks? Artistic
Research, Multimodal
Literature, and the
Redistribution of Authorship***

Anna Lorena Schaebe
University of Cologne, Germany

The planned presentation explores the question of *who speaks* — and *how* — through artistic practice understood as a mode of research and sensory knowledge production. Drawing on my dual position as a visual artist and PhD candidate in literary studies, I examine how authorship and authority are redistributed across artist, artwork, and audience within multimodal and interactive forms.

In dialogue with Foucault, Iser, and Aristotle, I argue that artistic and multimodal practices open epistemic spaces beyond hegemonic, language-bound modes of knowledge. By foregrounding the etymological roots of aesthetics as sensory experiences, this research emphasizes how meaning emerges through engagement, interaction, and imagination. The spectator is activated as a co-producer of meaning, challenging assumptions of passive reception and singular authorial voice.

Rather than understanding authorship as a stable identity, I approach the “who” of the artist as something that gradually unfolds *through* the act of making. The process of creation itself becomes a research method through which questions of identity, culture, positionality and privilege become explorable. Artistic research thus functions as a practice for the situated discovery of the “who” in “who speaks.

By bringing together visual art, multimodal literature, and artistic research methodologies, this project proposes art as a site where authorship is continuously negotiated — across disciplines, media, and senses. In a contemporary context shaped by AI and technological assemblages, the work invites a rethinking of authenticity, authority, and responsibility in how stories and the beyond truth are sensed and communicated.

Born in 1998 **Anna Lorena Schaebe**n is a German-Italian artist and researcher specializing in literature, cultural identity and infant imagination. She holds a Master of Education in Spanish and Art from the University of Cologne where she is currently a DFG-funded research fellow. Her artistic work is stirred by abroad experiences while reflecting on culture identity, feelings of otherness and public spaces. With international experience in Japan, Mexico, Colombia and Taiwan, she integrates interdisciplinary perspectives into her artistic practice and research. Alongside her academic work, Anna Lorena Schaebe is an artist and works as a Teacher in Prison.

PANEL 8:

ARTISTIC RESEARCH AND THE REDISTRIBUTION OF AUTHORSHIP

Who Speaks? Distributed Voices and Cosmological Orientations in Artistic Research

Dominique Lämmli
FOA-FLUX
Zurich University of the Arts
(ZHdK), Switzerland

Who speaks in artistic research, and from where? Positioned within the philosophy of artistic research, this paper examines the methodological foundations and contributes to critical discussions of voice, authority, and epistemic justice. Moving beyond models that treat theory as a fixed epistemic foundation, I propose understanding theory as a set of “orientation points.” I argue that treating theory (including academic discourse and embodied everyday knowledge) as orientational enables integrating antagonistic knowledge bases and belief systems, revealing a pluriverse of voices.

The argument evolves by situating the Art in Action Research (AiAR) meta-framework in conversation with Sundanese cosmology (*Sunda Wiwitan*), Boike Rehbein’s concept of *global hermeneutics*, and Trinh T. Minh-ha’s strategy of speaking nearby. This triangulation demonstrates how researchers navigate multiple belief systems and participant involvements with ethical care, avoiding appropriation of traditional lineages.

By treating theory as situational and process-grounded rather than doctrinal, this paper shows how plural, situated, and anti-hegemonic forms of knowledge creation become possible. It addresses the conference theme by redefining authenticity: not as static ownership, but as a responsive practice of care that asks *what is left out* and *whose ideas are privileged*. Ultimately, the paper illustrates how artists and research entities, often perceived as conflicting, converge to trouble standard notions of agency. Here, authority emerges not from a singular subject but from the dynamic, ethical alignment of human, technological, and cosmological actants, offering a meta-framework for developing robust methodologies for collaborative and improvisatory practices.

Dominique Lämmli, Prof. Dr. phil., is an art practitioner, researcher, philosopher, and educator specialising in socially engaged art and philosophy and development of methodologies. She holds a doctorate in Global and Area Studies from Humboldt-Universität zu Berlin (2021), where she developed the Art in Action Research (AiAR) paradigm. Since 2008, she has co-run FOA-FLUX, a research micro-hub, leading participatory projects, co-organising symposia and workshops across Southern Africa, India, Bhutan, Indonesia, and Hong Kong. She lectures at Zurich University of the Arts (MA Fine Arts). Complementing her research, she has continuously engaged in studio-based work for over 35 years.

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PANEL 9: LIVING VOICES AND ARTEFACTS

***Living Familial Archives:
Designing Play for Participatory
Intergenerational Memory-
Making in Vietnamese Contexts***

Han Ly

LASALLE College of the Arts,
University of the Arts Singapore

Conventional heritage archiving often emphasises collection and access, yet many forms of intangible culture live in everyday family storytelling, shared informally in fragments and shaped by relationship dynamics, openness to share, and the ability to ask the right questions. This talk reframes the archive as a living, relational practice: conditions that enable people to remember together. I present an in-progress design research project that prototypes play as a participatory method for intergenerational memory-making in Vietnamese contexts.

Using research-through-design, I am developing a series of playful interactions that scaffold familial communication, easing generational barriers that can inhibit honest sharing. These designs reduce the awkwardness and stress of intergenerational conversation through play-based mechanics that guide the flow and establish boundaries for comfort and consent. At the same time, they encourage fuller, more detailed storytelling without requiring participants to deliver a polished performance.

The project is iterated through small-group play sessions and reflective activities that capture shifts in confidence, curiosity, and willingness to communicate across generations. The study culminates in a family-facing oral history activity to examine whether these strategies transfer beyond the play space. I will share the prototype logic, early playtest insights, and a transferable framework for designing living familial archives that foreground care, consent, and sustained engagement.

Ly Du Khanh Han is a Vietnamese designer-researcher and interdisciplinary creative based in Singapore, currently pursuing an MA in Design at LASALLE College of the Arts. Han's research investigates the design of play as a mode of engagement and participation, particularly how play can function as a methodological tool for community-driven approaches to archiving and cultural continuity. Using research-through-design, their current project examines how culturally grounded participation can support living practices through everyday storytelling, shared memory, and relational exchange.

www.haaanly.com

PANEL 9: LIVING VOICES AND ARTEFACTS

Voice, Function, and Resistance across Bodies

Yi Qian Chan
Waseda University, Japan

Through a performance presentation, I will share my puzzling experiences while living in Japan: an unexpected resistance to learning Japanese, a malfunctioning womb, and inexplicable crying fits. In these moments, I often thought of my late grandmother, a survivor of WWII in Singapore, wondering if she is attempting to speak through me. I hypothesise that I am experiencing intergenerational trauma. My research mode, rooted in lived experience and oral histories, is considered “soft evidence” within scientific discourse, and my work seeks to question the authority that demands proof of the intangible.

This work will be the third of a series developed in Japan. The first was a performance presentation reflecting on *Voice, Function and Resistance in the Body*, spoken to a Japanese-speaking university class in English with Japanese translations. The second shaped this inquiry into an installation from *body to bodies*, where I responded to handwritten audience comments, and showed select objects such as a found sake cup and my unconsumed medicine collection. Authorship is decentralised and materially mediated; drawing from Object-Oriented Ontology, objects carry withdrawn histories that speak beyond human intention.

In this new performance to be realised in Singapore, the site of my grandmother’s survival, I address her directly in fragments of languages she spoke that I don’t and vice versa. I will tell her about what has happened in Japan, also questioning my authority to speak about her. The work plays with the authority of voice across time, space and language, positioning performance as embodied, activated research.

Chan Yi Qian is a Singaporean artist working across accessibility and language to invite alternative ways of being with the world. Using multilingual and multisensory forms as both subject and method, her practice has informed publications in *ASAP/Journal* (2023) and *DOKYU@Shodoshima* (2026). She approaches accessibility not as accommodation but as creative methodology, with her research presented at CICA New Media Art Conference (2026), NUS Asia Research Institute’s Environmental Humanities symposia (2022/2023) and exhibited internationally at events such as International Poetry Nights in Hong Kong (2024). She is currently a Master’s candidate in Intermedia Art and Science at Waseda University.

PANEL 9: LIVING VOICES AND ARTEFACTS

***Echolocating Artefacts:
Meditative utterances of the
past into the present***

Morne Steyn

University of Cape Town, South
Africa

South-Africa's history violates direct engagement with our predecessors who were erased and silenced by cataclysms still influencing the present. What tools does one use to assemble fragmented histories, strewn across time? Is it possible to map ancestors' memories towards a future through descendants' 'lived presence'?

As descendants of ancestors who have not yet finished speaking, we are imbued with meaning: 'Living artefacts', conscious that our physical manifestation is a memorialisation of ancestors in the present as a living social [after]life.

Echolocation serves as a resonant oscillation through time linking living artefacts with their ancestors through vibrational assemblages or tremblings; a fused sensory perceptual experience and sensate approach to artistic practice-analysis. Echolocation offers a possibility to grow an 'echo-nomy' despite fractured embodied knowledges that tether us to our communities - present and past. Reverberation mobilised to make sense of one's soma-sensate self through collective experience.

I meditate on (re)generative potentialities of Artefacts as an artistic practise towards critical embodiment of echolocation as a way to listen; call-and- respond; and make-meaning of intergenerational time through performance.

Artefacts are tools for echolocation. Echolocation is a way of calling to the fragments to trace responses from the past towards rapturous and regenerative future reunions that help us find a way through the present towards a future.

Morné Steyn is a practitioner-scholar of Bodymind & Voice as well as Acting studies lecturer at the University of Cape Town's Centre for Theatre, Dance and Performance Studies. His artistic-research practice puts forward a sensuous approach to knowledge: it centres soma-sensate experiences located in the black archive. Morné Steyn is a certified Lessac Kinesensics bodyvoice Facilitator and Trainer. He is a sitting Board Member for the Lessac Training and Research Institute, USA; where he is also currently a Master Teacher certification program candidate. Morné is a certified Yoga teacher and lifelong student as well as Registered Somatic Movement Educator.

28 JUL 2026 (TUE)

PANEL 10: VOICES OF CARE(FUL) RESISTANCE

*Authorship, Care, and
Embodied Practice in M'alah:
On Voice, Refusal, and Artistic
Research*

Ameena Aljerman Alali
Independent Artist, UAE

This paper examines questions of authorship, authority, and care through *M'alah*, an embodied Afro-Emirati dance practice rooted in the United Arab Emirates (UAE) that continues to circulate despite its marginalisation within official cultural narratives. Rather than approaching *M'alah* as a tradition to be documented or authenticated, the paper considers how authorship is produced relationally through circulation, fragmentation, and partial visibility.

Positioned within artistic research, the paper engages *M'alah* as a situated case within a broader practice addressing Afro-Emirati histories in the UAE, inherited silences, and the afterlives of slavery in the Indian Ocean region. The research is shaped through artistic decisions of framing, withholding, anonymisation, and refusal, understood not as constraints but as methodological positions. In this context, authorship is not fixed or singular; it emerges across bodies, rhythms, technologies, and acts of mediation that allow the practice to persist without being fully claimed or stabilised.

The paper reflects on how embodied practices speak without stable attribution, how authority is unsettled when visibility carries social risk, and how authenticity becomes contingent rather than guaranteed. By resisting total explanation and complete disclosure, the work foregrounds what remains unsaid, unresolved, or deliberately opaque. Care is proposed not only as an ethical concern but as a form of authorship that shapes how and whether voices are heard.

Rather than offering definitive conclusions, the paper positions artistic research as a space in which questions of who speaks, who listens, and who bears responsibility can remain productively open.

Born in the United Arab Emirates, **Ameena Aljerman Alali** is a visual artist and artistic researcher working with video installations, sculpture, photography, and experimental text. Her practice engages fragments of Afro-Emirati history in the UAE, embodied knowledge, and inherited silences shaped by the Indian Ocean slave trade. Through long-term artistic research grounded in family memory, oral narratives, and visual traces, she explores how movement, absence, and care shape contemporary forms of cultural transmission. She holds an MFA from Konstfack University of Arts and Crafts, Sweden.

28 JUL 2026 (TUE)

PANEL 10: VOICES OF CARE(FUL) RESISTANCE

*Speaking scripts, resisting
censorship: the journey from
disavowal to care*

Varun Aiyer
Independent, India

Censorship directly attacks authorship that attempts puncturing systemic violences. Questioning and critiquing the oppressive use of power has encountered multiple forms of author- versus- authority collisions throughout history and everywhere in the world. In India, the present coalition government formed with by a 'winning majority' has laid blatant censors on voices in film storytelling and live- performance storytelling. Film schools, performance schools, film festivals, theatre festivals, music concerts, book launches & literature festivals, and all such public gatherings have been directed to fall in line or risk losing their 'autonomy' through government- appointed stooges. What does this mean for an authorship of care~ care for the voices that are suppressed, care for pushback and resistance against easily formed majoritarian, nationalist, casteist, religious narratives?

Through the lens of the Lacanian reference to disavowal as a characteristic mannerism of power, this paper/ paper- performance cites Alenka Zupančič and Joan Tronto to theorize on what it means to counter power's disavowal of the reasons for status quo, with an ethics of 'repairing the world' through care.

Embedded in the presentation is a performance of 'Nice Person Manifesto'~ a scripted workpiece in which multiple voices speak at the same time~ the first voice of the nice person speaking acceptable truths of the world, the second voice of the ironical body performing cynicism, sarcasm and irony, the third voice of the performer indicating that the nicenesses of the world are indeed cruel, a fourth questioning voice, a fifth artistic voice and so on.

Varun Aiyer's formal training, work, and practices intersect at various junctions of performance, theatre, design, poetry, music, philosophy, education, somatic- embodied praxes including yOga-s, sAmkhya, Butoh, alongside other traditions. Supported by independent critical research, performance arts praxis and travel- teaching experiences across India and Europe, they deeply enjoy co- holding learning spaces together with students and co- workers. Their work draws inspiration from and is based on oral and written histories as also the relationship of gender, caste, sexuality, 'dis' ability, educational and environmental injustice hegemonies with the social politics of our time.

28 JUL 2026 (TUE)

PANEL 10: VOICES OF CARE(FUL) RESISTANCE

***Standing Up Against Fascism:
Asian Diasporic Comedic
Strategies***

Joyce Lu
Pomona College, USA

The incongruity theory of comedy is based on our brains' tendency to anticipate patterns. A comedian succeeds at making an audience laugh when they disrupt the patterns we anticipate, or connect two seemingly unrelated topics: "The body's reaction to the brain in confusion," says Gerry Katzman, is laughter. Collective laughter is also dependent on a shared emotional feeling. In the early 1960s, a laughter sickness or epidemic broke out in Tanzania after the end of British rule. This phenomenon has been explained as a kind of collective response to sudden and severe changes in society. In these last days of the U.S. Empire, we also cannot quite see where the country is going. In the face of a ridiculous escalation of fascism and militarism, there has also been an intensification of comedic response: people dressing themselves as inflatable frogs to face off with Immigration Customs Enforcement thugs; and several Asian diasporic comedians, like Sammy Obeid, offering anti-colonial critiques and engaging in spontaneous embodied interactions with racist hecklers. Here, the authorship of comedians functions as a revolutionary act that upsets the colonial structure of feeling.

Joyce Lu is a performing artist, director, and educator based in Los Angeles. Her work focuses on intersections between performance and healing. Most recently, prompted by Somatic Activated Healing mentor Dr. Anna Scott, she has been performing stand up comedy. Joyce is a certified Feldenkrais Method practitioner and the founder and director of LAPlayback Theatre Company. She is also training in psychodrama and is engaged in decolonizing these heretofore predominately white healing modalities. Joyce received her Ph.D. in Performance Studies from UC Berkeley and is currently an Associate Professor in Theatre and Dance and Asian American Studies at Pomona College.

28 JUL 2026 (TUE)

PANEL 11: CHINESE CULTURE THROUGH MUSIC

***Who Speaks for the Collective?
The Shift from Collective to
Individual Inheritance in
the Transmission of Huacao
xiao luogu (华漕小锣鼓) in
contemporary China***

Xiaoxuan Zhang

Shanghai Conservatory of Music,
China

Huacao *xiao luogu*, lit. ‘light and handy gong and drum music combination from Huacao (Minhang District, Shanghai)’, is a unique musical genre that has long been passed down as a collective practice. Socio-historical upheavals in the mid-20th century disrupted this collective transmission, threatening the genre’s continuity. Following a series of rescue efforts, *xiao luogu* was “reborn.” In 2007, it was inscribed onto the intangible cultural heritage list. Since then, Jin Quanyu (1934–2021), who has a comprehensive knowledge of its expression repertoire and condition, has preserved this originally collectively transmitted art in an individually-led manner. Moreover, in the process of transmission, his individual agency has profoundly shaped the way contemporary *xiao luogu* is presented. This paper will focus on the transformation of Huacao *xiao luogu*’s transmission mode and the impact it has brought.

Zhang Xiaoxuan is currently a full-time doctoral student specializing in Chinese Traditional Music Theory, in the Musicology Department of Shanghai Conservatory of Music, Grade 2023. Her academic advisor is Professor Liu Hong. She assisted in the completion of 2021 Shanghai Intangible Cultural Heritage - Huacao *xiao luogu* Teaching Practice project. She has participated in multiple academic conferences and delivered speeches.

28 JUL 2026 (TUE)

PANEL 11: CHINESE CULTURE THROUGH MUSIC

***Qin music and the test of time:
Does the concept of “school
lineages” (liupai流派) still fit in
the modern era ? The case of
Zhang Ziqian (1899-1991) from
the Guangling school***

Wu Xiaodan

Nanyang Academy of Fine Arts,
University of the Arts Singapore

The art of *qin* was a musical culture handed down by a special group of people - the literati. In this process, many *qin* schools (*qinpai* 琴派) with characteristics and features of this group have been formed, and some inheritors claiming such a lineage are still active in present times. This communication discusses whether the traditional *qin* schools, which was formed by this particular group in a specific historical context, can still exist at a time when the traditional concept of the literati no longer exists, when society has changed fundamentally, and when the musical environment has become increasingly more complex. Or are there still school lineages in the strict traditional sense of the word? These questions will be explored in relation to the views of the famous *qin* player Zhang Ziqian (张子谦 1899-1991) from the Guangling school (广陵派).

Dr. Wu Xiaodan is an Adjunct Lecturer in Guqin at Nanyang Academy of Fine Arts and serves as Vice President of the Guqin Association of Singapore. She received her PhD in Chinese Traditional Music Theory and her Master's degree in Guqin Performance from the Shanghai Conservatory of Music.

28 JUL 2026 (TUE)

PANEL 11: CHINESE CULTURE THROUGH MUSIC

*Mind has its count, ear has its
measure, hand has its way—A
Study on the Ensemble of
Guangdong Han Music*

Li Sirao

Xinghai Conservatory of Music,
China

This study begins with an overview of the rise, formal development, and collective cultural foundation of Guangdong Han music ensembles. It focuses on representative music societies from different historical stages and the pieces they performed, integrating fieldwork to analyze actual performance practices and processes. From this, the core elements of “tacit understanding” formed during ensemble playing across different eras are distilled.

On this basis, the study systematically investigates the transmission of skills, aural coordination, and collective cultural cognition inherent in this “tacit understanding.” Unlike previous research, which often emphasizes individual performance and transmission, this work centers on the analysis of musicians’ collective performance. It thus offers a new cognitive framework for the theoretical interpretation and living transmission of Guangdong Han music, while also providing a microcosmic reference for the collective transmission of intangible cultural heritage today.

Li Sirao is a graduate student at Xinghai Conservatory of Music in China, majoring in musicology with a focus on Lingnan music culture. Li’s research centres on Hakka instrumental ensemble—specifically, Guangdong Han music. As a guzheng performer, Li participates in ensemble rehearsals at the conservatory, leading to their research on ensemble playing.

PANEL 12:

SPEAKING WITH MANY VOICES; DEVISING METHODOLOGIES AND ARTISTIC RESEARCH

***Rehearsing Authorship:
Informality, Indeterminacy, and
the Politics of Collective Voice***

Thuy-Tien Vo

School of Communication
& Design, Royal Melbourne
Institute of Technology
University, Vietnam

Claire Lobenfeld

School of the Art Institute of
Chicago, USA

Yezhou Zheng

Independent Artist, China

Jung Soo Kim

Independent Artist, USA

Tzuen Wu

Independent Artist, Taiwan

[[Rehearsal]], was performed in 2023 at the John David Mooney Foundation (November), No Nation Art Lab (April), and MacLean Ballroom (March), is an experimental collaboration between Thuy-Tien Vo, Claire Lobenfeld, Yezhou Zheng, Kim Jung Soo, and Tzuen/Theo Wu—artists who met in Chicago and deliberately constructed a generative theatrical practice that frees each maker from the burdens of perfection, permanence, and reproducibility. Far from presenting a finished artifact, the project reveals hidden practices, the politics of authorship, the ecology of collaborative creativity, and the radical informality that underpins institutional critique.

Structured around five chain-reaction-influenced roles—performer, writer, video maker, AI interlocutor, and messenger—*[[Rehearsal]]* positions every participant simultaneously as contributor and curator, guided by delay, productive dysfunction, and rehearsed vulnerability. This arrangement facilitates the emergence of informal, provisional structures during creative encounters.

Through its avowedly informal, process-based model, the work interrogates the circulation of voices and the shifting balances of power—not only among practitioners rooted in disparate geopolitical contexts (China, Taiwan, South Korea, Vietnam, and the USA) but also across divergent media modalities. The relative novelty of integrating video and artificial intelligence within live performance generates a productive indeterminacy in which utterance no longer adheres unequivocally to any single body.

This paper offers a framework for analysing collective authorship beyond the language of collaboration; that is, authorship after participation is neither consensus nor distributed harmony, but a fluctuating rehearsal—shaped by media indeterminacy, informal power, and institutional proximity—through which authority is continually produced and unsettled.

Thuy-Tien Vo is an artist-curator and associate lecturer at the School of Communication & Design, RMIT University Vietnam. She received an MA in Visual and Critical Studies from the School of the Art Institute of Chicago (2024), funded by a Fulbright Foreign Student Program and New Artist Society Scholarship. Her intermedia practice interweaves advertising, performance, and curatorial research, exploring media theory, archival insurgency, and the aesthetics of soft resistance. Her projects have been staged at international venues, including at the International Museum of Surgical Science (Chicago), FARO Cosmos (Mexico City), and The Factory Contemporary Arts Centre (Ho Chi Minh City).

PANEL 12:

SPEAKING WITH MANY VOICES; DEVISING METHODOLOGIES AND ARTISTIC RESEARCH

Devised Theatre as Multivocal Conversation: Exploring Authorship and Authority through Participant Inclusion and Cultural Expression in Thailand

Pornrat Damrhung
Chulalongkorn University,
Thailand

This paper examines how a devised theatre process developed in Thailand over the last decade has become a locally-grounded interactive multivocal conversation that emphasizes the active inclusion of diverse participant voices. Through collaborative performance creation, this process has enabled participants to use their artistic practices as voices in an ongoing conversation that fosters a dynamic space where multiple perspectives are heard. Participants can voice out their ideas and their unique approaches to performance, shaping the collective work in ways that reflect their personal and local cultural identities. Central to this polyvocal performance process is the focus on and inclusion of local cultural references and material. The paper will examine the use of this process with Thai classical dancers who teach in high schools in several parts of Thailand. This working process reworks concepts of authorship and authority since rather than a single authorial voice, the approach emerges from a shared process, with authority distributed among participants. This polyvocal approach challenges traditional notions of control and ownership in theatre and shows that the most meaningful artistic outcomes arise from collective input and negotiation. The findings highlight the importance of inclusivity and cultural specificity in devised theatre and propose that embracing polyvocality democratizes theatre creation and strengthens the connection between performers and their local communities. This approach offers valuable insights for theatre practitioners seeking to foster collaborative and culturally responsive practices in diverse cultural settings.

Pornrat Damrhung is Professor in the Department of Dramatic Arts, Faculty of Arts at Chulalongkorn University and an Associate Member of The Royal Society of Thailand in the Academy of Arts. She helped organize the APARN 2025 conference in Bangkok and co-edited *Lives in Motion: Celebrating Dance in Thailand* (Routledge, 2024). Her research and stage work focuses on experimental ways of incorporating traditional materials into new work with diverse performers and young people. She has published widely and received many grants and fellowships in Thailand and abroad and staged or collaborated on many productions in Thailand and other countries.

PANEL 13: TECHNOLOGY, HERITAGE, AND SOUTHEAST ASIA

***Developing the Hallucination:
Human-AI Co-Authorship and
the Authority of the Darkroom***

Arron Teo

Nanyang Academy of Fine Arts,
University of the Arts Singapore

As Generative Artificial Intelligence (gen-AI) proliferates, the traditional documentary image faces a crisis of trust. But what happens when an algorithmic hallucination encounters an analogue darkroom?

Through visual documentation, this presentation examines *Once Upon a WTFish...*, a site-specific darkroom installation responding to Social Amnesia, the collective forgetting of shared cultural memory surrounding Singapore's vanishing *pasar basah* (wet markets). In this work, participants stepped into a sensory space dimly lit by red safelights, echoing with running water, and smelling of processing chemicals, to physically develop exposed photographic paper. However, the emerging image was not a factual archival record, but a speculative, AI-generated hallucination featuring absurd, fish-headed vendors and strange market goods.

This intervention directly interrogates authorship, authority, and authenticity. First, it decentres the traditional artist, distributing authorship across three entities: the human who prompts the memory, the AI "super archive" that hallucinates to fill missing data gaps, and the participant who actually develops the print. Second, it subverts the perceived truth of analogue photography. By embedding AI algorithmic logic into the trusted chemical process of darkroom development, the installation juxtaposes the participant's embodied experience with the 'factual archive'.

Drawing on Jean Baudrillard's hyperreality concept, where a persuasive simulation substitutes "the signs of the real for the real itself," this presentation stages a collision between the traditional archive and the speculative nature of gen-AI. When cultural memory rapidly disappears, can an 'authentic' embodied darkroom experience validate an AI hallucination? Is "real enough" really enough?

Arron Teo is a Singaporean artist, photographer, and educator with over 20 years of experience in the related industries. Currently in his MFA final semester at the University of the Arts Singapore (UAS), his multidisciplinary practice explores people narratives, visual dissonance, and cultural memory. Responding to social amnesia through his conceptual framework, *'Human Imaginates, AI Hallucinates,'* Arron's current research utilizes generative AI to mythologize the fading cultural memory of Singapore's vanishing wet markets. An Adjunct Lecturer at NAFA, UAS, Arron was named one of Prestige Magazine's "Seven Artists to Watch" and has exhibited his work internationally.

PANEL 13: TECHNOLOGY, HERITAGE, AND SOUTHEAST ASIA

***AI-Dialogic Storytelling:
Reconfiguring Narrative
Authority in Postcolonial
Heritage Exhibitions***

Dea Widyaevan

Politecnico di Milano, Italy
Telkom University, Indonesia

Museums and heritage sites increasingly adopt digital technologies to represent multiple perspectives surrounding heritage objects and sites. However, these efforts often remain limited to curated texts, audio guides, or short-term participatory projects that still operate within fixed exhibition structures and singular authoritative voice. Here, plurality is presented rather than dynamically negotiated. This limitation leads to interactive storytelling approaches that support more dialogic forms of interpretation.

This paper investigates how artificial intelligence can mediate dialogic storytelling to transform exhibition design from a representational display system into a relational narrative environment. AI-mediated storytelling can generate narratives, respond to visitor interaction, and connect diverse knowledge sources, meaning emerges through dialogue among visitors, objects, archives, and technological systems. The study examines *Mis-Guided Walk Tour*, an AI-mediated site-specific storytelling prototype developed at Fort Rotterdam and Museum La Galigo in Makassar, Indonesia. In this project, conversational AI characters guide visitors through the heritage site by generating narrative sequences based on community archives, oral histories, and institutional records. Through location-based triggers and interactive dialogue, objects, architecture, and spatial encounters function as narrative agents shaping the storytelling experience.

Using a Research-through-Design (RtD) methodology combining fieldwork, participatory archival development, iterative prototyping, and visitor testing, the study explores how AI-mediated dialogue can restructure storytelling in heritage environments. The paper proposes AI-dialogic storytelling as a framework in which narrative meaning emerges through interactions among AI systems, heritage objects, community knowledge, and visitor movement, raising new questions about who speaks and how narrative authority is negotiated in digitally mediated heritage interpretation.

Dea A. Widyaevan is an artist, spatial designer, and PhD candidate in Design at Politecnico di Milano. Her practice explores the intersection of site-specific installation, performance, and digital media, focusing on performative objects and AI-mediated storytelling in exhibition and heritage contexts. Through artistic research and Research-through-Design methods, she develops interactive narrative environments that connect museum collections, community archives, and oral traditions. Her work investigates how technology can support relational and participatory approaches to cultural heritage interpretation. Widyaevan has exhibited internationally, including at the London Design Biennale, and collaborates with artists and communities to experiment with new forms of spatial storytelling.

PANEL 14: NATURE AND CULTURE

**Materiality as Language:
Negotiating Artistic Identity
Through Participatory Practice**

Dyah Retno Fitriani
Indonesia Institute of Arts
Yogyakarta

This article examines my work *Komisi Pemurnian Tanah: Menjemur Bumi* as an artistic research project that explores the relationship between the process of making and the position of the artist as a speaking subject within ceramic practice. The work responds to the extractive legacy of colonial sugar factory industries in Yogyakarta, particularly in Kasongan, where chemical residues remain embedded in the soil. Here, soil is not approached as neutral raw material but as an ecological body carrying historical sedimentation, material memory, and traces of trauma.

Through material experimentation, performative repetition, and symbolic installation, the project positions process as the site where artistic voice emerges. Sheets of clay were manually twisted and sun-dried on sugarcane stalks, reflecting the historical entanglement between land, colonial agricultural labor, and ceramic production. Material responses of cracking, discoloration, and fragility were not fully controlled but allowed to shape the work's final form, shifting authorship from representational control to embodied negotiation.

Realized directly within the gallery, the act of making became publicly visible. In a participatory session, audiences were introduced to the conceptual framework and invited to reflect on the question: *What would you do if you were the soil?* Rather than responding verbally, participants engaged physically with clay, offering material responses to the installation. Voice thus became distributed through collective bodily interaction. Purification is framed not as technical restoration, but as the unveiling of ecological memory. Making becomes a discursive space where historical consciousness and embodied experience are collectively negotiated.

Dyah Retno is a ceramic artist, researcher, and educator whose work focuses on material exploration, sustainability, and community-based practices. Her practice exists at the intersection of art and science, employing an artistic research approach that positions the creative process itself as a form of knowledge production.

PANEL 14: NATURE AND CULTURE

The maternal as a neither/nor state - examining hybrid sites of belonging at the intersections of the ephemeral, maternal identities and the kitchen

Ye Shufang

Nanyang Academy of Fine Arts,
University of the Arts Singapore

My practice positions the maternal as a neither/nor state - unfixed and regenerative - where personal, cultural, and social meanings are constantly reconfigured, resisted and contested.

In land scarce, population-dense Singapore, over 75% of the population reside in high-rise apartment blocks. In these apartments or flats, kitchens are often designed as multi-functional spaces with shared, multi-purposes for food preparation, cooking, dining, laundry and studying. In my household, the small kitchen (approximately 8 sqm) additionally functions as my art studio where I use food ingredients to experiment, cook and create ephemeral sculptural objects, and examine notions of temporality, invisible labour and the unproductive mother. My practice builds on Winkenweder's (2022) discourse on the complex relationship of female artists and kitchens, and the multitude of emotions and tensions that 'lurk beneath the surface' of the artist and kitchen. In my creative process, the slippery, perishable conditions of food/material collide with a tightly organised roster of shared kitchen/studio use; regularly causing tensions and ruptures that shift both the kitchen and the maternal from a domestic space into a transgressive space that subverts and resists maternal identities, narratives and expectations. My presentation will discuss the tensions of the ephemeral artwork in parallel with invisible maternal labour, the ruptures and resistance of the unproductive mother, maternal identities and expectations, and discuss hybrid sites of belonging (and unbelonging) at the intersections of the ephemeral artwork, the maternal, and the praxis and politics of the kitchen (Wills, 2023; Strum, 2013).

An artist and educator, **Ye Shufang** has held solo exhibitions and participated in curated exhibitions in Singapore, Asia and Europe. She has presented in art education conferences in Korea, Taiwan and Frankfurt. Shufang currently serves as Senior Lecturer, Nanyang Academy of Fine Arts, University of the Arts, Singapore. She is a PhD student with Edinburgh College of Art, University of Edinburgh. Shufang previously served as Deputy Director of Education, National Gallery Singapore; Head, Faculty of Visual Arts, School of the Arts Singapore; and Programme Leader, BA and MA Studies, Faculty of Fine Arts, LASALLE College of the Arts.

PANEL 15: LIVING ARCHIVES

***The Journey Speaks:
Distributed Authorship and
Perceptual Authority***

Andrew Stiff

Royal Melbourne Institute of
Technology University, Vietnam

This paper asks whether experimental film can operate as a perceptual technology rather than a representational medium. My films, developed over the past three years, focus on the Tê Canal and its localised environments, alongside a project exploring the perception of the city through a series of motorbike journeys across Ho Chi Minh City. These creative works employ processes of attunement and attentiveness to the spaces I film. They do not attempt to describe or explain spatial arrangements; rather, I develop them as mediums for perceptual and temporal relationships.

In this paper, I draw on Svetlana Boym's concept of the 'off-modern' to shift the focus of the films away from spatial narratives centred on objective description. The works employ blur, artificial light, city noise, and both natural and man-made rhythms, treating them as elements that actively shape perception. The films construct situations that reframe, rather than represent, perceptual experience.

The natural environments I have filmed quietly influence and direct man-made activities throughout the city. Planetary processes guide these environments, creating conditions for sensing atmosphere, instability, and encounter. Through this practice, I explore how the films are co-authored with the environment, becoming less about capturing the city and more about entering into its movement, asking how perception itself is formed within contemporary urban and planetary life.

Andrew Stiff is a Senior Lecturer at RMIT Vietnam's School of Communication & Design and Co-Chair of PRS Asia (2025–28). He supervises PhD candidates and coordinates Capstone 1 in the Design Studies Program. A filmmaker and researcher, he explores the relationship between community and the built environment. His PhD, *Moving Experiences: Video Observations of Ho Chi Minh City*, highlights urban spaces through filmmaking. He is developing a living archive of Ho Chi Minh City and leading RMIT Vietnam's River Cities Network archive and a District 4 *hem* archive.

PANEL 15: LIVING ARCHIVES

***Who Defines “Muju (睦剧)”?
What Is Its “Authenticity”?—
The Transformation of Muju
from Rural Stages to State
Troupes***

Yijia Cao
Shaoxing University, China

Muju is a local Chinese opera genre originating from Chun'an County, Hangzhou City, Zhejiang Province. Before the 1950s, it existed as 'three actors show (三脚戏)' performed on rural stages. Today, it has been transformed into 'Muju' institutionalised within state-run theatre troupes. Beyond the change of name, this local operatic form has undergone a profound reshaping of its identity. Rather than focusing on individual creators of specific works, this paper investigates the abstract, collective “definers”—including state cultural policies, mainstream aesthetic standards, researchers, and professional theatre performers—who have collectively shaped the contemporary form of Muju. As today's stage presentations increasingly diverge from the performance traditions, how should we understand the ‘authenticity’ of Muju? Does this authenticity reside solely in preserved traditional forms, or does it exist within the dynamic process of collision and negotiation between historical accumulation and contemporary practice?

Cao Yijia is a Lecturer at Shaoxing University and a member of the Association of Traditional Music in China (ATMC). She received her PhD in Chinese Traditional Music Theory from the Shanghai Conservatory of Music, with research interests in Chinese traditional music and Chinese music history. Her doctoral dissertation is titled *Research on the Endemicity of Chun'an Muju*.

PANEL 15: LIVING ARCHIVES

***The Strange Archive: Re-reading
Singapore's Archives through
Contemporary Curating***

Adrian Tan

National Institute of Education
(NIE), Nanyang Technological
University, Singapore

The Strange Archive is an ongoing artistic and curatorial research project that emerges from a persistent encounter with the limits of the archive in Singapore. Rather than approaching the archive as a stable repository, the project questions voices omitted from history. Working across art history, curatorial practice, and exhibition-making, the archive is treated as material, engaging artist archives, institutional records, exhibition ephemera, photographs, moving image, and oral histories not as evidence to be resolved, but as fragments shaped by omission, authority, and institutional desire.

Following Sara Callahan's understanding of the archive as both form and method, the project attends to how archival structures actively produce meaning rather than simply contain it. The presentation covers how the project unfolded as a pedagogical platform, bringing together designer, artists with an architect background, and archivist in a shared process of inquiry. Through dialogue and collaborative making, participants engage archival materials as sites for interpretation, speculation, and reconfiguration.

While drawing on specific bodies of material such as Koh Nguang How's Singapore Art Archive Project and its ephemera on the Equator Art Society, *The Strange Archive* draws on Hal Foster's notion of the archival impulse, where artists work with fragments of the past to construct provisional narratives through exhibitions as sites of re-reading. Fragments are brought into relation across media and temporalities, holding tensions in place rather than resolving them in proposing the archive as a living and contested field, continually rewritten through artistic, speculative design, and curatorial practice.

Adrian Tan is an artist- curator, and art historian, and currently an Assistant Professor of Visual Arts Education at the National Institute of Education (NIE), Nanyang Technological University, Singapore. His research and practice focus on archives, artistic communities and visual arts pedagogies, and the publicness of art in Singapore and Southeast Asia. Working across exhibition-making, writing, and artistic research, his projects examine how histories are constructed, contested, and re-read through curatorial and archival practices.

28 JUL 2026 (TUE)

PANEL 16: DISRUPTING HIERARCHIES AND SPEAKING IN SIGNS

***Collaboration Redefined in It
Takes a Village and Poetry Not
Poetry, Music Not Music***

Jay Afrisando
University of California, USA

Collaboration is a common practice for highlighting new ways of understanding and making by involving various or multiple agents to work together. Still, in general, collaboration remains conceived as mere collective work without the collaborators examining how they work, who actually speaks, and whose voice is advocated. In the arts, artists have the accountability to consciously shape their intentions, methodologies, and outcomes, so they are aware of their agencies.

This presentation elucidates two artworks initiated by artist Jay Afrisando: *It Takes a Village*, a series of multimedia artworks that rethinks disability through the perspectives of people of color and diaspora, and *Poetry Not Poetry, Music Not Music*, a film of sign language and voice that deconstructs poetry and music. Although both works were initiated by Afrisando and financially supported through grants awarded to him, he shared authorship with his collaborators (Indonesian diasporic artists Dea Karina, Ariel Orah, and Morgan Sully, and Deaf artist Arief Wicaksono and hearing artist, mother, and corporate worker Bawien Panggalih), who not only highlighted the “yet unspoken voice” but also co-shaped the project’s artistic direction. In both works, all the collaborators applied a fluid hierarchy in which they equally and communally decided what, how, why, and where to voice their concerns, and distributed who would lead and who would step back. Through this methodology, the projects not only emphasize the importance of redefining collaboration but also how doing so consciously will dismantle preunderstood definitions carried through works that tacitly suppress marginalized voices.

Jay Afrisando is a neurodivergent, hearing composer and multimedia artist who works on aural diversity (diversity of hearing-listening), disability, accessibility, and decolonizing the arts through multisensory and antidisiplinary practice. He has collaborated with aurally and bodily diverse artists, curators, and culture bearers, including Saverio Cantoni, An Opera Theatre, Dr. Kate Brehme, and Jamil Haque, among many. His works have been presented and workshopped at Galerie im Turm, In Transit CIC, Refuge Worldwide, and ARTJOG, among others. He is currently the Atelier KITLV-Framer Framed Artist in Residence 2025-26 and an Assistant Professor of Music at the University of California, Santa Cruz.

PANEL 16:

DISRUPTING HIERARCHIES AND SPEAKING IN SIGNS

***Who Speaks on Stage?
Deaf–Hearing Collaborative
Authorship and Bilingual
Dramaturgy in Practice
Research***

Radu Apostol

Universitatea Națională de Artă
Teatrală și Cinematografică “Ion
Luca Caragiale”, Romania.

Viorel Cojanu

Școala Națională de Studii
Politice și Administrative din
București, Romania

Mihaela Michailov

Universitatea Națională de Artă
Teatrală și Cinematografică “Ion
Luca Caragiale”, Romania.

This paper examines *Pe limba ta* (In Your Own Language), a bilingual Romanian Sign Language (LSR) and spoken Romanian theatre production developed at the Replika Educational Theatre Center in Bucharest, as a practice-research case study in collaborative and embodied authorship. The project brings Deaf and hearing performers together in an integrated creative process in which sign language is not treated as translation support but as a primary dramaturgical and aesthetic language.

Framed through Practice-as-Research (PaR) methodology, the study draws on participatory observation, rehearsal analysis, and reflective documentation of a co-creative process involving Deaf performers, hearing actors, sign language interpreters, and the artistic team. The paper argues that bilingual sign-based dramaturgy redistributes authorship across bodies, languages, and practices, challenging oral-centric assumptions about theatrical voice and authority. In this context, “who speaks” becomes a negotiated condition rather than a fixed role.

The creative process foregrounded co-translation, visual metaphor construction, and embodied decision-making, generating a hybrid scenic language and a form of distributed authorship grounded in the principle of self-representation (“nothing about us without us”). Deaf performers functioned not as subjects of representation but as epistemic and artistic agents shaping structure, meaning, and stage action.

By analyzing rehearsal practices, scenic translation strategies, and performer collaboration, the presentation proposes integrated theatre as a democratic authorship model in which authority emerges through relational practice. The case contributes to current debates on authorship, authenticity, and embodied knowledge in artistic research by showing how voice can be materially and aesthetically produced beyond speech.

Radu Apostol is a theatre director, PhD in Performing Arts, and co-founder of the Replika Center for Educational Theatre in Bucharest, specializing in community-based and educational theatre. **Viorel Cojanu** is an actor, playwright, cultural manager, and executive director of Replika, focused on socially engaged cultural projects and independent sector resilience. **Mihaela Michailov** is a playwright, theatre theorist, and UNATC Bucharest lecturer whose work addresses social inequality, children’s rights, and educational oppression. Together, they develop practice-based, socially engaged theatre projects centered on participation, inclusion, and collaborative creation.

PANEL 16: DISRUPTING HIERARCHIES AND SPEAKING IN SIGNS

Gesturing the 'Voice' – a semiotic approach to gesture, translation and creativity in an Indian dance performance

Siri Rama

Nanyang Academy of Fine Arts,
University of the Arts Singapore

Mudras or *hastas* or hand gestures have been an intrinsic part of the Indian classical dance technique and are used in dance to convey meaning of the text or narrative. The gestures are traditionally used to gesturally 'translate' the text sung by the vocalist. The emotional and textual meaning of the songs, which are sung in different languages and dialects are translated and explicated during a performance. The hands are limited by the radian of their movements but since we have five digits with various degrees of flexibility, the usages are unlimited. Through codified gestures which have been derived from an evolved movement system in dance and gestural language used in daily life, the meaning of the word, the intention of the entire line in the verse, and the context of the character, varied emotional states etc are explored in a performance.

This paper explores this gestural language through a multi vector modal (Iriskhanova, Cienki, 2018) based on the bio semiotic approach. This model offers the study of gesture kinesics or hasta chalana as a semiotic discipline which can be studied under a more practical and fundamental understanding of the underlying philosophies in the creation of these gestures and their usage. This paper looks at the use of traditional gestures and the creation of new gestures to perform the 'voice' of new lyrics used in present day performances on the contemporary and traditional Indian dance performances in Singapore and India, with the framework of the multi vector model.

Dr Siri Rama is adjunct faculty / researcher in teaching undergraduate courses in academic institutions in Singapore and India, and in leading multidisciplinary performance projects. Awarded a PhD in Fine Arts by University of Hong Kong with three decades of experience as choreographer, dancer, dance teacher, in two Indian classical dance forms, with solo, duo and group performances across the world. Authored a book on dance, myth, iconography and rituals, contributions to many academic books, and presentations in international conferences around the world on the connections of dance to technology, language, physics, education, yoga, sculpture. Reviewer, examiner and judge for academic journals, schools and competitions.

PANEL 17: MEMORY, BORDER CROSSING, & EVOLVING ARCHIVES

The Artist's Garden as a Long-Term Autobiographical Artistic Research Project: Entanglements of Converging Personal Histories, Communities, Worldmaking and Decolonizing Extractivist Practices and Imperial Narratives in Botany and Plant Collecting (2015 – Present)

Gian Cruz

Independent artist/researcher,
Philippines

In archiving his garden for over the last decade from 2015-present, Cruz reflects on the potentialities of expansive research and critical reflection of an artist's garden from a simple hobby to one transcending regional borders and expanding towards parallel regionalities uncommon for Southeast Asian artists (while distinctly framing it within a distinctly Southeast Asian optic).

Within this timeline, his constantly evolving garden becomes a curious intermingling of intersections and entanglements of converging personal histories (involving acquisition of plants and the individuals and communities that come along with it), a botanical inquiry on the plants in his collection and their respective provenances, the artist's garden as a site of healing and surpassing bodily degradations (taking place within his ongoing battle with chronic illness), and building communities (during his time as an undocumented migrant artist and how a garden connected him with the Asian diaspora in Barcelona and the bigger European context). Moreover, the artist's garden also extends to a curious expansion of imaginaries and worldmaking with more detailed and curious inquiries into botanical gardens within Southeast Asia with their inevitable associations with the colonial and the neoliberal, capitalist and extractivist cultures linked to plant collecting and crucial attempts at decolonizing them from the more intimate to the more ambitious.

Gian Cruz (b. 1987, Manila, Philippines) is a queer multidisciplinary Southeast Asian artist whose artistic practice is heavily rooted in imagemaking and archiving integrated with his institutional work and background in art theory and criticism. He became the first Southeast Asian participant in completing the Independent Studies Programme at MACBA for its 2019-2020 cycle in its 20 year run. At present, his artistic research is centered in decolonizing gardens within Asian contexts compounded with adjacent issues like climate challenges, rewilding urban dwellings, food security, permaculture and attaining a sense of commons with gardens for an incoming PhD in Artistic Research.

PANEL 17: MEMORY, BORDER CROSSING, & EVOLVING ARCHIVES

***ISLAND 2568: Embodying
Temporal Dissonance and
Authority in Flux***

Olga Merekina

Declarative memory is embodied in the concept of authority *per se*, as it seeks to define the origins and organize life through sequences and causal relations. It situates the past along a linear timeline, separates it from the present, and mobilizes it to determine the future. Habitual or body memory, by contrast, enacts lived experience as a recurring present in which past patterns are continuously transformed. It resists the identification of a single source, diffusing the fixity of authority into a constantly re-emerging—yet never identical—pattern of relations.

In places where declarative history remains brief or fragmented, different temporal orders may coexist, allowing authority to become fluid and responsive, imbedded in the rhythmic pattern of social and human-non-human relations. Until the age of mass migration, small islands in Southeastern Asia served temporary harbors for sailors. The relative scarcity of artifacts and records reveals them as sites of transition rather than destination. Today, their transitionality persists through international tourism, enabling encounters with overlapping temporalities and experiences of authority in flux. The ongoing artistic inquiry *ISLAND 2568: Embodying the Rhythms and Patterns of the Future(s)* unfolds within such a site.

Drawing from this project, this paper engages autoethnographic and practice-based inquiry to explore how temporal orders are embodied and how authority flows within and between settled and transient communities. It questions how conflicts between linear and cyclical time manifest in movement practices and social relations, and how temporal dissonance and fragmented memory enable more fluid forms of authority.

Olga Merekina is a dance artist, educator, and researcher working in the fields of embodied pedagogy, somatic studies, and community-based artistic practices. Her research focuses on embodied knowledge, methodologies of teaching and learning, and the transmission of cultural practices across contexts of cross-cultural exchange. Drawing on interdisciplinary research and practice-based approaches, her work explores relationality and power dynamics in education, as well as alternative epistemologies. She holds an MA in Intermedia Art (China Academy of Art), an MA in Dance Technique Pedagogy (Middlesex University), and a BA in Chinese Studies (Far Eastern Federal University).

28 JUL 2026 (TUE)

PANEL 17: MEMORY, BORDER CROSSING, & EVOLVING ARCHIVES

*Who Speaks When Form
Persists? Operational
Memory, Material Agency, and
Distributed Authorship*

Olga Cuxart Oriol
Independent Artist-Researcher,
China

Across artistic history, certain forms reappear despite shifts in symbolic systems, belief structures, and cultural contexts. Why do certain formal structures endure? And why do they persist even when their original mythic or symbolic frameworks disappear?

This paper approaches these questions through the lens of artistic research, proposing the concept of Operational Memory of Form. Rather than understanding continuity as symbolic transmission, I argue that persistence emerges from material and operative conditions: weight, balance, resistance, gesture, and repetition. These attributes function as material affordances that sustain formal stability across time.

If forms endure through material continuity and embodied practice, authorship becomes distributed. It is not solely authored by an individual subject but co-produced by material constraints, perceptual structures, and operative processes. In this sense, the question “who speaks?” expands beyond the human maker. Material agency participates in shaping the work’s persistence and authority.

These configurations also endure because they generate experiential coherence — a perceptual recognition that precedes language or doctrine. What appears as mythic continuity may instead be a pre-discursive structure embedded in material practice. The persistence of form thus complicates stable notions of authorship, suggesting that artistic structures speak through accumulations of embodied action and material negotiation.

Reframing formal persistence as distributed authorship offers a material–aesthetic account of how forms survive, transform, and retain authenticity across temporal and cultural shifts.

Olga Cuxart is an artist-researcher working across painting, sculpture, large-scale installation, and ceramics. She holds a PhD in Fine Arts from Xi’an Academy of Fine Arts, China. Based between Jingdezhen and Barcelona, her research examines material agency, distributed authorship, and the persistence of form through sustained studio-based inquiry. Integrating industrial and artisanal processes, her work explores how embodied knowledge and material interaction generate artistic meaning, contributing to contemporary debates in artistic research.

28 JUL 2026 (TUE)

PANEL 18: AI, AUTHORSHIP, AND IMAGE

The Material Voices of an AI Image

Mong Sum Leung

Hang Seng University of Hong Kong

This conference paper critically explores the layered authorship and hidden realities within AI-generated images, emphasizing a materialist reframing in the postdigital age. It argues that understanding AI images requires attending not only to visible creators but also to the complex material, social, and political bases that sustain the seemingly effortless prompting of images.

Specifically, the paper examines four central ‘voices’ of an AI image: *the Prompter/User*, *the Developer*, *the Data-fied Individuals*, and, most importantly, *the Silent Laborers*, which has come to be a voice that has become the most intentionally obscured.

Contrasting Georges Bataille’s concept of image transparency, which emphasizes the potential of images to directly reveal excessive corporeal reality and violence, this paper posits that AI images operate with a fundamental degree of opacity. What is visible no longer shares the transparency Bataille spoke of; instead, it hides the material realities behind its production, such as labor, exploitation, and ecological cost. Consequently, the victimhood and violence linked to these images have become inaccessible, surfacing only through theoretical excavation. There is, therefore, an urgent need to focus on the *material excess* of the AI image, which always speaks more than its visual content, embedded with its layers of material histories. More than ever, we must confront the material and systemic violence that exceeds the image plane.

Mong-sum ‘Joseph’ Leung is an artist based in Hong Kong. Working across photography, text, found objects, and installation, his transmedia practice serves as an ongoing conceptual inquiry into the many manifestations of anxiety within diverse socio-political contexts. Leung is currently Assistant Professor at the Hang Seng University of Hong Kong. He holds PhD in Art from the University of Applied Arts Vienna, and had previously studied at the Chinese University of Hong Kong, the City University of Hong Kong and Syracuse University New York.

PANEL 18: AI, AUTHORSHIP, AND IMAGE

Leveraging Performance Legacies to Address Posthuman Challenges

Sally Jane Norman

Victoria University of
Wellington/ Te Herenga Waka,
New Zealand

Barthes describes the primitive narrator as a mediator or shaman whose performance compellingly delivers familiar content, while Foucault notes that stories, folk tales, epics, and tragedies originally circulated without categorisations and concepts of authorial identity. This identity is today challenged by artistic practices promoting embodied knowledges, performance ecologies, distributed agencies, and holistic world models. These practices, that re-shape, if not disavow, centuries of authorship, resonate deeply with cultures beyond western logocentrism, and take on growing significance in global, posthuman contexts.

This proposal addresses old and new performing arts practices I have explored through theory and hands-on experimentation, that resist conventional definitions of authorship. Co-creation underpins traditional commedia dell'arte stock character and scenario devising, and more recent exploitation of actor traits as in Tadeusz Kantor's Cricot 2 theatre. Participatory sense-making and social cognition entrain a shift from individual to inter-individual action, driving collective authorship. Authoring questions haunt impro- and improvisation, sonic creations by performer-composer collaborators, and performance ecosystems where agency ascribed to objects includes ancestral vitality like that encountered in Māori taonga pūoro. Parallel to work with recent performance technologies, my engagement with predigital experimental performance confirms insights it can provide into our dealings with emerging affordances, including new literacies accompanying statistically sampled motion capture and sonic signal data, Large MultiModal Models (LMM) designed to counter LLM shortcomings, and tuneable interfaces to interactively investigate machine learning. I will discuss ways we might leverage often longstanding creative practices to rethink approaches to authorship in our response to posthuman, notably AI challenges.

Interdisciplinary engagement with historical and contemporary performance technologies underpins **Sally Jane Norman's** practice-led research and publications as a Kiwi-French dual national (Docteur d'état, Institut d'études théâtrales – Paris III). She has steered and participated in digital performance experimentation at the International Institute of Puppetry (Charleville-Mézières), Zentrum für Kunst und Medientechnologie (Karlsruhe), Culture Lab/ Newcastle University (UK), Attenborough Centre for the Creative Arts (Sussex), and in A-Life art initiatives including Telefonica's VIDA competition (1999-2015). Since serving as Director of Te Kōkī/ New Zealand School of Music (2017-24), research now pursued as NZSM Music Chair addresses artistic manifestations and legacies of liveness in performance technologies.

28 JUL 2026 (TUE)

PANEL 18: AI, AUTHORSHIP, AND IMAGE

Portraits That Speak Back

Desmond Mah

Independent Artist /
Researcher, Australia

Colonial portraiture carries authority through its visual language. Figures such as Arthur Phillip appear to speak to the viewer, yet their authority is constructed through composition, horizon placement, gesture, and spectator positioning. Drawing from Roland Barthes' idea that meaning emerges through the viewer rather than the author, and Michel Foucault's concept of the "author function" as a system that structures authority, this presentation proposes that the colonial image functioned as a speaking system rather than the expression of an individual author.

My painting practice reconstructs these portraits using repetitive line structures that gradually lose tension. The image unravels according to its own material logic, demonstrating that authority relies on continuous visual maintenance. Into this unstable structure I introduce AI-generated voices derived from research. The voice retains a tone of evidentiary certainty even when factual reliability collapses.

Rather than treating AI as a rupture in authorship, the work reveals a longer history of non-human agency embedded in colonial visual culture. Authority does not reside in the historical subject, the artist, or the machine, but in the coherence of a system that organises perception. The synthetic narrator makes visible that authorship has long operated as a distributed process across image, technique, and audience expectation.

The visual presentation of my painting practice combines visual analysis, studio process, and a short interactive segment, inviting the audience to experience how images can continue to speak even when no stable speaker exists.

Desmond Mah is a Perth-based Singaporean-Australian painter whose practice investigates the construction of authority, colonial histories, and the politics of visual knowledge. His work reconstructs historical portraits using meticulous mark-making that destabilises established imagery, exploring how power and authorship are maintained and challenged. Recent projects incorporate AI-generated voices to examine distributed agency and the posthuman dimensions of authorship. Mah earned a BA (Hons) in Painting from Loughborough University, UK (1998), and a diploma from LaSalle-College of the Arts, Singapore (1997). Exhibition highlights include ART SG (Singapore, 2026), Inside-Out Art Museum (Beijing, 2025), and the Indian Ocean Craft Triennial (Australia, 2024).

PANEL 19: PERFORMANCE, SPIRITUALITY AND AUTHORSHIP

***Embodying the Goddess: Tantric
Epistemology and Authenticity
in Contemporary Artistic
Research***

Thamizhvanan Narayansamy
University of Melbourne,
Australia

This performance-presentation explores the worship of Shakti, the divine feminine, through a Tantric epistemological lens that views embodied ritual as a way of knowing. Drawing on personal journeys to temples and sacred sites across India, the work is rooted in authentic cultural contexts that honour the origins of goddess traditions while supporting ongoing reclamation efforts by engaging directly with the inner divine feminine energy. The presentation examines how intuitive practitioners communicate with the goddess through breath, vibration, gesture, and presence.

A phenomenological approach frames the performance, highlighting lived experience and somatic awareness as pathways into spiritual dimensions that surpass ordinary perception. Tantric epistemology, rooted in embodiment, rationality, and nondual consciousness, offers the methodological foundation for understanding how ritual practice becomes a site of revelation.

The presentation links yoga practices with traditional Indian dance training, expanding into wider Asian dance traditions to foster an interdisciplinary dialogue between movement, spirituality, and cultural memory. This holistic approach integrates spiritual heritage, bodily knowledge, and philosophical ideas, offering a multidimensional understanding of the divine feminine as both a concept and a lived experience.

Ultimately, the work advocates for an epistemological shift in artistic research, embracing an inclusive Tantric perspective that recognises embodied ritual as a legitimate, culturally grounded way of knowing. Through reflective practice and performative inquiry, the presentation encourages audiences to experience the divine feminine not just as an abstraction but as an active force that transforms notions of authorship, authority, and authenticity in contemporary artistic research.

Thamizhvanan Narayanasamy@Veshnu holds an MA in Dance (Honours) from the University of Auckland and is currently pursuing a PhD in dance studies at the VCA, University of Melbourne. He investigates Tantric epistemology and the reclaiming of feminine energy through Goddess worship. His interdisciplinary, practice-led research engages with Śākta tantra, examining how ritual, embodiment, and philosophical inquiry intersect in spiritual transformation. He facilitates broader dialogues on decolonising sacred traditions while reimagining feminine agency in contemporary ritual discourse. His research explores non-Western intellectual perspectives, reclaiming Indigenous ways of knowing and restoring embodied wisdom as an essential part of spiritual and cultural narratives.

PANEL 19: PERFORMANCE, SPIRITUALITY AND AUTHORSHIP

***Vocal Authority and Embodied
Islamic Normativity in
Contemporary Qasidah
Performance***

Manoon Tho-ard
Collage of Arts, Shinawatra
University, Thailand

In contemporary Qasidah performances within Thai–Malay Muslim communities, the question of “who speaks?” encompasses both theological and artistic aspects. This dissertation asserts that authorship in Qasidah performance is not singular nor fixed, despite its historical function in expressing poetic commendation and Islamic ethical tenets. This study examines how vocal practice produces a dispersed form of authorship, rather than conferring authority solely onto the poet, composer, or religious tradition.

Utilizing practice-based observation, textual analysis, and studies of digital circulation, I examine how performers navigate biblical reference, melodic structure, embodied discipline, and audience reception to establish what can be perceived as voice authority. In this context, the voice not only conveys doctrine; it performs normativity through breath, tone, constraint, and emotional resonance. Meaning arises relationally between the actor and the audience, confounding traditional concepts of authorial authority.

The research additionally examines how digital mediation and modern aesthetic adaption transform perceptions of authenticity. As Qasidah disseminates online, authorship intertwines with technological frameworks and algorithmic exposure, prompting inquiries regarding agency beyond the human performer. Who, then, is the speaker in Qasidah performance—the poet, the performer, the summoned Prophet, the community, or the digital platform?

This study positions Qasidah within discussions of embodied authorship and artistic research in Southeast Asia, suggesting that vocal performance serves as a locus where authority, authenticity, and agency are perpetually disputed rather than established.

Manoon Tho-ard is an associate professor and researcher specializing in artistic research and religious performance, with a particular focus on voice, embodiment, and cultural authority in Thai–Malay Muslim contexts. His scholarship explores Qasidah as a contemporary sonic practice that articulates, shapes, and negotiates Islamic normativity in performance settings. Drawing upon theoretical perspectives on authorship, authority, and authenticity, he analyses how agency is distributed among text, performer, audience, and digital mediation. His work interrogates the question of “who speaks” in religious and artistic expression, contributing to Asia-Pacific dialogues on performance, voice, tradition, and evolving contemporary digital cultures.

PANEL 19: PERFORMANCE, SPIRITUALITY AND AUTHORSHIP

To Know and Not-Know at the Same Time: From Vernacular Concept to Arts Praxis (and Pedagogy)

Lodewyk Barkhuizen

Open Window University for the Creative Arts, Zambia
University of Tartu, Estonia

This paper explores how a contemporary Indigenous cultural concept may inform experimental vernacular frameworks for arts praxis and pedagogy that not only resonate more meaningfully with local realities but also challenge prevailing western paradigms. Rooted in ethnographic research, we present the notion of umbilini: a form of intuitive awareness cultivated by sangomas (South African traditional healers) to facilitate spirit communication. As a concurrent knowing and not-knowing, umbilini allows sangomas the necessary openness to embrace both error and insight as they channel the cacophony of voices and personalities that speak and act through them. Here, the notion of a stable, individual author dissolves to make space for an ever-changing collective entity that has the capacity to creatively reconstruct fragmented and forgotten cultural memories for the sake of establishing and sustaining integrated human-spirit communities. The power (and authority) associated with these acts is contingent upon individuals foregoing claims of personal genius or ownership over the resulting expressions. Notably, the individual does not disappear but instead becomes an essential, decentralised node within an expressive, agentic network. Transposed to arts praxis and pedagogy, umbilini, as method, calls for embracing the uncertainty of stepping aside—for actively being in (and creating) the world while not being, or claiming, its center. The implication of this shift poses a challenge: how do we create communities or industries—whether artistic, educational, or otherwise—that, at their core, ascribe value to creative works according to their collective agency rather than their associations to increasingly elevated individual (artist) identities?

Lodewyk Barkhuizen is the acting deputy vice-chancellor of research at the Open Window University for the Creative Arts in Zambia and a junior research fellow in cultural studies at the University of Tartu, Estonia. Lodewyk's interdisciplinary research, rooted in his career as an award-winning multi-disciplinary artist and arts educator from South Africa, explores how alternative and non-western epistemologies, particularly as they relate to the co-creation of knowledge through belief narratives, may inform new avenues in and across artistic practice and education. His work, both in practice and research, pays particular attention to the expressive capacities of decay, noise, and uncertainty.

28 JUL 2026 (TUE)

PANEL 20:

NARRATIVE LANDSCAPES: ANCESTRAL KNOWLEDGE AND COLLECTIVE AGENCY

*The Monolith of the Storyteller:
Exploring the Storyteller's
Function in Khasi Textual
Landscapes*

Manash Pratim Nath
Jawaharlal Nehru University,
India

The Khasi community's worldview in Meghalaya, India, is deeply entwined with its landscape, where natural markers are imbued with cultural significance. They provided for the permeation of narrative within the geographical horizon, requiring, therefore, the storyteller's function to make the invisible visible and to constantly redraw webs of references between nature and community.

But in contrast to the pre-script Khasi cosmological world order, modernity replaces the immediacy of orality with the fixity of the written script, invariably separating the storyteller's function from their audience. This has led, for one, to the internalization of the storyteller's function, who, within the literary text, now invades the author's imagination as a symbolic and culturally relevant figure.

Further, the growth of the capitalist market and global tourism has led to technological interventions, such as bulletin boards and informational hoardings, which have ascribed to the terrain an overt textuality. The erosion of the storyteller's function, thus, has led to the accrual of narratives within the landscape, privileging it as the unchanging visual repository of the Khasi life-world.

This paper, by challenging the storyteller's authorial position within the modern Khasi worldview, attempts to establish a system of reference between the landscape and contemporary imagination. It explores the dependence of contemporary knowledge systems on the landscape, first, by studying how the contextualization of landscape has appropriated the terrain with a fixed cultural value, taking away its bare natural significance, and second, by examining the re-creation of indigenous narratives that make it palatable to the global knowledge system.

Manash Pratim Nath is a fourth-year PhD scholar at the Special Centre for the Study of North East India in Jawaharlal Nehru University, New Delhi, India. He is currently working on post-human interventions in Anglophone fiction from North East region of India. His areas of interest include everyday life in fields of violence, the Anthropocene, Decolonial Literature, and the Philosophy of Nature.

28 JUL 2026 (TUE)

PANEL 20:

NARRATIVE LANDSCAPES: ANCESTRAL KNOWLEDGE AND COLLECTIVE AGENCY

*Who speaks for Animist Village
Rituals that Capitalism does not
mimic?*

Yeong Ran Suh

Independent researcher,
choreographer, Denmark

Revival of Contemporary Korean shamanism after colonial repression emerged through the embodiment of Western representations, the modernist frame of national cultural heritage, and the mimicry of individual capital accumulation. However, shamanic animist village rituals for communities' prosperity, related to lands and nature spirits, have been weeded out of the urban landscape.

In 2011, I conducted an ethnography on Seoul village rituals, documenting dialogues with villagers and their practices, which led to the art project 'Never Ending Stories' in Dangsang-dong. As Appadurai (1988:20) points out, the problem of voice ('speaking to' and 'speaking for') in ethnographic research poses the difficulty of distinguishing who speaks for whom. Likewise, in 'Never Ending Stories', there were many voices. 'I' initiated 'speaking to' the villagers. However, ultimately, 'we' 'spoke for' the village and rituals during the performance, seamlessly weaving the voices of multiplicity to decentralize the power of authority and representation. Now that Dangsang villagers face relocation and demolition of their shrine due to urban redevelopment, I plan 'Co-Future Weaving' workshops to gather villagers' opinions as artistic interventions.

Reflecting on 'Who speaks' in the project and in the current Dangsang-dong, reexamines what was spoken through the voices and what needs to be spoken amid never-ending capitalization. I argue that the multiple voices from Dangsangdong reflect the world-historical-political economy, frictions in urban capitalism, and failures of cultural conservation, demanding social intervention and alternative conservation.

Yeong Ran Suh is a choreographer and artistic researcher in Copenhagen and Seoul. Suh created multidisciplinary performances based on ethnographic research about Korean shamanism and traditional dance. She earned an MA in Religion from the University of Copenhagen (KU) and co-founded the Becoming Species group, cultivating multispecies thought and practice in collaboration with Extinction Rebellion, Oxfam, and research groups from Roskilde University and KU, including Fab Lab, Sensing Old Age, Vital Politics, OIKOS, and Queer Ecology. Her upcoming artistic research focuses on non-secular multispecies ethnography around mechanical rice agriculture and animist rituals seeking artistic intervention through Co-Future Weaving workshops.

PANEL 20:

NARRATIVE LANDSCAPES: ANCESTRAL KNOWLEDGE AND COLLECTIVE AGENCY

***Yard-Dod or Mon Sabai:
Cultural Capital and the
Communication of Ethnic
Identity through Performing
Arts in Contemporary Society***

Patcharin Rompochuen
Independent Academic,
Thailand

Yard-Dod or Mon Sabai: Cultural Capital and the Communication of Ethnic Identity through Performing Arts in Contemporary Society, this research aims to: (1) examine the role of Yard-Dod or the Mon sabai as a form of cultural capital that reflects and reproduces Mon ethnic identity through performing arts; (2) analyze the semiotic processes through which Mon ethnic performance costumes communicate meaning across performance stages, public spaces, and digital media; and (3) explain the negotiation of meaning between tradition and modernity in presenting Mon ethnic identity. This study employs a qualitative research methodology within an ethnographic framework. Data were collected through participant observation, in-depth interviews with dance or performing arts masters, performers, and Mon sabai embroidery artisans, as well as document analysis and examination of contemporary media. The conceptual and theoretical framework draws upon the concept of cultural capital in conjunction with semiotic theory and performance theory to explain the relationship between the body, costume, and the construction of social meaning. The findings reveal that Yard-Dod or the Mon sabai functions as cultural capital, material capital, and symbolic capital. The costume is not merely an element of performance; rather, it serves as a crucial mechanism for reproducing ethnic identity through semiotic communication processes. Colors, patterns, and styles of draping operate as cultural texts that communicate meanings, reflecting collective memory and a shared sense of community.

Patcharin Rompochuen is currently an Independent Academic. From 2016 to 2024, I served as a full-time lecturer in the Dance Education Program, Faculty of Humanities and Social Sciences, Rajabhat University Valaya Alongkorn under the Royal Patronage. I began study of Thai Dance and Drama in the year 2004 (Bachelor's degree) and study of Cultural Resource Management in 2010 (Master's degree). I started career as a Thai dance teacher in a private school in 2007 and currently, I design Thai dance and Thai contemporary dance and teaches Thai dance and Thai contemporary dance in my private studio.

PANEL 21: MUSICAL IDENTITY AND AUTHORSHIP

Who Speaks in Sung Scripture? Authorship and Musical Craft in Punjabi Zaboos

Brian Bassanio Paul
Freelance Researcher, UAE

Punjabi Zaboos (Punjabi Psalms) constitutes one of Pakistani Punjab's most sustained yet under-documented musical traditions: a repertoire of sung scripture that continues to circulate across denominations and generations even as new Punjabi worship songs proliferate online.

Tracing Zaboos from early twentieth-century Punjabi songbook traditions to contemporary platform circulation, this paper examines why Psalms retain liturgical precedence and how voice and authorship operate within this repertoire. As canonical text learned by rote and repeatedly performed in congregational settings, Zaboos occupies a space where authorship is shared between scripture, performer, and musical lineage.

Two case studies illustrate how this tradition continues to evolve: archival vocal recordings associated with Pastor Ernest Mall and contemporary instrumental and studio interpretations by Leo Twins and Sound of Worship. These examples demonstrate how Zaboos's durability is actively produced through performance, mediation, and reinterpretation.

The paper reframes Punjabi Zaboos as a practice of musical craft in which theology, raga-inflected melodic structures, and minority memory are continually re-voiced through performance, complicating singular notions of authorship and foregrounding collective voice within embodied musical practice.

Paul Brian Bassanio is a music researcher working on Punjabi musical traditions in Pakistan, with a focus on religious repertoires, performance practices, and minority cultural memory. His research examines how music shapes identity and community through embodied practice, transmission, and performance. He is particularly interested in Punjabi Christian musical traditions such as Punjabi Psalms and how these repertoires circulate across congregations, recordings, and digital media. His work brings together cultural studies and music research, with attention to questions of authorship, lineage, and authority in vernacular musical practices. Through analytical writing grounded in lived musical practice, he contributes to conversations on music, identity.

28 JUL 2026 (TUE)

PANEL 21: MUSICAL IDENTITY AND AUTHORSHIP

***Between Practice and
Qualitative Methods: Reflexivity,
Identity, and Singaporean
music***

Ning Hui See

Nanyang Academy of Fine Arts,
University of the Arts Singapore

Practice researchers often draw upon qualitative methods to organise and legitimise artistic insights. This paper proposes a reversal of this relationship, where artistic research functions as a reflexive foundation that strengthens qualitative research. In my performance practice, concert programming is a form of co-authorship with the composer (Gilmore, 1993), shaping how lesser-known music is heard, understood, and valued within Western classical music (WCM). This practice-based inquiry forms the methodological gateway to an ongoing interview study of Singaporean composers. Insights may inform a subsequent catalogue that facilitates the sustainable integration of their music.

Situated within Singapore's WCM ecosystem—where questions of representation, tradition, and 'multiculturalism' remain contested (Lizeray & Lum, 2018; Zubillaga-Pow, 2014)—the interview study explores how young Singaporean composers navigate identity, locality, and musical meaning within glocal WCM contexts. Using Interpretative Phenomenological Analysis (IPA), which analyses data through its 'double hermeneutic', I interpret the composers' responses to identify emergent themes (Smith et al., 2022). As a method frequently applied in underexplored fields, IPA's creators have advocated for the researcher's contextual embeddedness and shared experience with the participants as an analytical strength.

I will examine specific instances where my artistic research informed qualitative research design, interview strategy, and data analysis. The concurrence of artistic research with IPA enables me to interpret composers' insights with insider sensitivity, recognise their agency, while also suspending pre-existing value judgements as to which forms of signification should be privileged. Ultimately, the paper proposes artistic research as a potential training ground for qualitative and collaborative research.

Dr. See Ning Hui's research interests include lesser-known repertoire, creative agency, and musical value. She is the 2026 Art Research Scholar-in-Residence and an adjunct lecturer at NAFA, with forthcoming publications in *Psychology of Music* and *Music & Musical Performance*. She has presented at conferences held by the Royal Musical Association, Hochschule für Musik und Theater Hamburg, and University of California Irvine. As a pianist, she is noted as a 'complete recitalist' with her 'sensitive touch and broad tonal palette' (The Straits Times). Ning Hui attained her PhD, MMus and BMus (Hons) at the Royal College of Music London.

28 JUL 2026 (TUE)

PANEL 21: MUSICAL IDENTITY AND AUTHORSHIP

***Pocket as Authored Space:
Distributed Authority in
Embodied Ensemble Practice***

Eugene Seow
LASALLE College of the Arts,
University of the Arts Singapore

In ensemble performance, authorship is often attributed to a composer, a bandleader, or a single “voice” that directs musical outcomes. Yet in collaborative and improvisatory settings, musicians frequently describe moments in which no one is clearly leading, yet the music coheres. This presentation asks: who speaks in the pocket—and what kind of authority is at work when “feel” is negotiated in real time.

Drawing on long-term rhythm-section-based practice, I treat the pocket not as an individual skill or stylistic marker but as an authored space: a situated condition produced through distributed, embodied decision-making. I argue that authority in these moments is often displaced from persons to musical phenomena—form, anticipation, density, metric shifts, and collective momentum—which performers attune to and co-produce. Authorship becomes contingent and momentary, enacted through non-verbal cues such as body orientation, breath, posture, micro-timing, and timbral placement (e.g., playing ahead/behind, grounding and release in preparation for a change). These actions carry knowledge that cannot be fully verbalised or notated and is learned through participation, imitation, correction, and lineage.

Importantly, distributed authority is fragile. It relies on trust and shared attentiveness and can be resisted, ignored, or disrupted by ego-driven attempts to impose leadership. By reframing the pocket as an authored space rather than a technique, this presentation complicates human-centred accounts of authorship. It offers a practice-grounded response to the question of “who speaks” in collective music-making.

Dr Eugene Seow, FHEA, FLCM, is a Singapore-based lecturer, practice-led researcher, dissertation and thesis advisor, and contemporary musician working in higher education. His teaching spans LASALLE College of the Arts and Nanyang Academy of Fine Arts, University of the Arts Singapore, as well as Singapore Raffles Music College, where he teaches and supervises at undergraduate and postgraduate levels. His research examines aural fluency, ensemble cognition, embodied coordination, musical judgement, assessment, and practice-led curriculum design, with particular attention to how groove, timbre, gesture, and distributed authority shape collective musical practice.

PANEL 22: MORE-THAN-HUMAN VOICES

When Fossils Speak: Authorship and Listening in Mammoth Time

Qiutong Zhai
Waseda University, Japan

This artistic research asks *who speaks* when authorship is distributed across more-than-human temporalities. Using woolly mammoth (*Mammuthus primigenius*) remains as a conceptual and material entry point, the project challenges human-centred models of authorship and authenticity grounded in linear time and scientific authority. Although mammoths largely vanished around 10,000 years ago, their remains continue to surface through permafrost thaw, land disturbance, and global ivory circulation, asserting what I call *mammoth time* — a temporal presence that actively conditions the present.

Building on Povinelli's geontological critique of life/nonlife (2016), this project treats mammoth remains not as mute evidence but as agents that complicate who can author history and ecological narratives. Methodologically inspired by Amino Yoshihiko's re-historicisation of plural temporalities, I approach mammoth fossils as speaking through sediment, fragmentation, absences, and affect rather than through stable archival voice.

My fieldwork at mammoth fossil-bearing landscapes of Heilongjiang in Northeast Asia engages with material remains, but also incomplete histories and ghostly residues that cannot be stabilised by archaeological authorship. Through studio-based practice, mammoth stories are embodied through my bodily presence, sensory perception, and speculative imagination in sculptural and text-based forms. Authorship emerges as a relational process negotiated among extinct beings, living bodies, and Asia-Pacific material histories. The work proposes authorship as an ethical practice of listening to what resists stabilisation, asking how responsibility and care might be rethought when meaning is co-produced by human and non-human actants. In doing so, it reframes artistic research as a site where multi-species narrative and temporalities are reimagined.

Zhai Qiutong is an artist-researcher based in Tokyo and Singapore. She examines non-linear temporalities and more-than-human relations through art-making, writing, and field-based methodologies. Working with diverse materials, she explores embodied and situated approaches to sensing environmental processes and collective wayfinding. Her recent exhibitions include *Roots of Tide* (2025), as part of Setouchi Triennale, and *Open Scenes* (2025) at INSTINC Gallery, Singapore. She is co-author of the artbook series *Drift Islands* (2023–), with a second volume forthcoming. Zhai received her BA in Arts and Humanities from Yale-NUS College and is pursuing her Master's in Intermedia Art and Science at Waseda University.

PANEL 22: MORE-THAN-HUMAN VOICES

Voices of the Sea: Legacies, Territory, and Authority of the Ansus Community in Papua

Jeannete Lauren Mocodompis
Indonesian Institute of the Arts
Yogyakarta, Indonesia

Koes Yuliadi
Indonesian Institute of the Arts
Yogyakarta, Indonesia

Tonny Tesar
S.Sos Representative of the
Indigenous Ansus Mambiri
Sakiki Yawoi Community,
Indonesia (Traditional War
Leader)

‘Who speaks when memory is performed rather than recounted?’ This paper examines my filmmaking practice with the Ansus Community in Papua and how they articulate identity, historical consciousness, and territorial awareness through migration narratives and sea songs. Drawing on Portelli and Ritchie, oral history is understood as the community’s right to narrate its own past. Through storytelling about ancestral migration, the Ansus community exercises authority over how its history is remembered and interpreted. Oral history thus becomes a historical text shaped from within. Yet this authority does not remain at the level of narration. It finds its lived expression in oral tradition. In line with Finnegan and Hobsbawm & Ranger, oral tradition is continuously transmitted and performatively enacted through traditional sea songs (*ainuai*, *bewi*, and *cege*). Through these repeated performances, the community not only preserves memory but affirms its existence and enacts its identity. Within the filmmaking process, songs were re-sung, sea routes retraced, and surrounding islands named through kinship and movement. Migration shifted from historical account to embodied presence. The islands around Ansus emerged as extensions of their own island. Relational geographies forged through mobility and ancestry. In dialogue with Deleuze, territory appears not as a fixed boundary but as a rhythmic production of relations across the sea. Grounded in Art in Action Research (AiAR), this project approaches artistic practice as dialogical knowledge creation, where theory and lived experience meet through reciprocal engagement. The question “Who Speaks?” thus moves beyond singular authorship toward co-articulation between researcher and community.

Jeannete Lauren Mocodompis is a filmmaker and artistic researcher exploring islands, migration, and lived memory within coastal communities of Papua and Halmahera. Working through experimental documentary and collaborative storytelling, she allows time, landscape, and relational encounters to shape cinematic form. Her research engages oral histories, sea songs, and maritime practices as embodied expressions of identity, territory, and historical consciousness. Using Art in Action Research (AiAR), she approaches filmmaking as dialogical knowledge creation, positioning communities as co-creators rather than subjects. Her films create spaces of encounter where memory, image, sound, and movement travel across islands, generations, and shared futures together globally.

PANEL 22: MORE-THAN-HUMAN VOICES

***Hydrosocially Engaged Art
and Distributed Authorship:
Learning with the Cikapundung
River, Bandung, Indonesia***

Aulia Yeru

Universitas Telkom, Indonesia
University of New South Wales,
Australia

This presentation poses a provocative question: can a river participate in authorship? Drawing on artistic research conducted along the Cikapundung River in Bandung, Indonesia, the paper introduces hydrosocially engaged art as a framework for rethinking authorship within the hydrosocial cycle—the dynamic interplay of water, human societies, and socio-political forces. Engaging debates on authorship associated with thinkers such as Roland Barthes and Michel Foucault, the project extends these discussions into a hydrosocial register, conceptually developed by James Linton and Jessica Budds. Rather than treating water as a passive subject, the research approaches the river as an active socio-natural agent whose flows are shaped by geological histories, colonial infrastructures, and contemporary urban life.

The project unfolds through two interconnected strands: Reimagining the Stream and Engaging the Social. The first investigates how riverine processes intervene in image-making. In Aras Tarum, indigo dye and river water evoke entangled histories of colonial extraction and craft traditions. In Aras Putih, 35mm photographic film submerged in the river is transformed by sediment, microorganisms, and chemical reactions, positioning the river as a material collaborator. The second strand centres on Susur Baur, a participatory river walk involving artists, residents, and activists, where ecological knowledge emerges through shared encounters with the river landscape.

The presentation concludes with a live performance of Aras Putih 6, combining river-altered film, sound, and collaborative responses. Together, these works propose authorship as a hydrosocial assemblage emerging through artistic intention, ecological agency, and collective participation.

Aulia Yeru is an academic, researcher, and artist who is currently working in the Intermedia Studio at Universitas Telkom, Indonesia. He has just finished his PhD in art practice at the University of New South Wales, Australia. His work focuses on the intersection of artistic practice, environmental change, and spatial production.

PANEL 23:

COLLABORATIVE PEDAGOGIES

Reframing authenticity in intercultural performance-making: Student engagements with Randai

Caren Carino

Nanyang Academy of Fine Arts,
University of the Arts Singapore

Norisham Osman

Nanyang Academy of Fine Arts,
University of the Arts Singapore
The Kaizen M.D., Singapore

In Southeast Asia, the performing arts have long been central to cultural identity, social practice, and communal memory. In an era of rapid social and artistic transformation, questions of authenticity increasingly shape how artists engage with traditional forms within contemporary and intercultural contexts. This collaborative presentation examines a student-led intercultural performance making project undertaken by BA (Hons) Performance Making (BAPM) dance and theatre students at Nanyang Academy of Fine Arts, focusing on their engagement with Randai, a traditional theatre form from Minangkabau, West Sumatra that integrates martial arts, music, dance, and drama.

Through collaborative creative processes, students enter liminal spaces where inherited conventions encounter experimentation, prompting critical reflection on what constitutes authenticity when tradition is recontextualised. Rather than treating authenticity as fidelity to fixed practices, the project approaches it as an embodied, negotiated practice shaped by cultural knowledge, ethical responsibility, and lived experience. The intercultural encounter becomes a site where indigenous wisdom is neither simply preserved nor negated, but actively rearticulated through contemporary performance making.

Situated within a student-led pedagogical framework, this case study highlights how student artists grapple with questions of cultural authority, ownership, and transformation while remaining attentive to the historical and social conditions from which Randai emerges. The presentation frames authenticity in intercultural performance making as a relational process, one that enables Southeast Asian performance practices to speak meaningfully from the past while remaining responsive to present and future artistic realities.

Professor Caren Cariño is Dean and Principal Lecturer of the Faculty of Interdisciplinary Practices at Nanyang Academy of Fine Arts, Singapore. A contemporary dancer formerly with the Ririe-Woodbury Dance Company (USA), she holds a BEd, MFA, and PhD in contemporary dance, education, and cultural studies. For more than 20 years, her practice and research have engaged performance-making processes, pedagogy, and collaborative artistic practices within Southeast Asian contexts. She has presented across the Asia Pacific and published with Springer, Palgrave Macmillan, Routledge, and World Scientific, contributing to scholarship in global arts education and performance studies.

Norisham Osman is a Singapore-based dance artist, actor, and mentor whose practice bridges traditional and contemporary forms. With a background in both heritage and modern movement practices, Norisham's work explores the dialogue between culture, identity, and experimentation. As founder and artistic director of The Kaizen M.D. (Multidisciplinary) Collective, they develop collaborative, interdisciplinary projects that engage the body as a site of memory and inquiry. In addition to performing, Norisham also directs theatre works. Alongside his creative practice, he mentors emerging artists, supporting the development of distinct and thoughtful artistic voices while continually reimagining tradition within contemporary performance contexts.

PANEL 23: COLLABORATIVE PEDAGOGIES

***Directing from the Sidelines:
Mentorship, Authority, and
Blurred Authorship in Student
Animation Projects***

Phan Bao Chau

Royal Melbourne Institute of
Technology University, Vietnam

Patrick Hartono

Royal Melbourne Institute of
Technology University, Vietnam

Mentor supervision plays a significant yet often uncredited role in shaping student animation projects. While final works are formally attributed to student creators, critique, feedback, and iterative guidance can materially influence narrative direction, visual development, and conceptual framing. This paper investigates the boundary of authorship when mentorship shifts from facilitation to creative intervention.

Focusing on the ideation and early conceptual development, the study examines how authority operates within mentor–student dynamics in animation production. Building on accounts of animation as distributed creative labour—where “below-the-line” contributions complicate singular authorship (Heller, 2019)—it asks: when does pedagogical guidance become co-authorship, and what ethical obligations follow from that shift? The paper argues that “invisible” creative influence matters not only for credit and ownership, but also for how emerging artists learn to claim voice and responsibility within institutional production contexts.

The discussion is grounded in a practice-based case study of *Judgement Realm*, a student 2D animated short produced in a Vietnamese higher-education context under faculty supervision. Using production artefacts (concept iterations, annotated feedback, and versioned story/visual development materials) alongside reflective supervision notes, the paper maps moments where supervisory input redirected key aesthetic and narrative decisions and identifies the rationales used to justify intervention. Rather than resolving the tension, the paper proposes a vocabulary for discussing thresholds of intervention and advocates for clearer practices of acknowledging creative influence in student work.

Phan Bao Chau (Jackie) is an Associate Lecturer at RMIT University Vietnam, an animator, art practitioner, and educator specializing in 2D animation and motion graphics. She previously served as Brand Director and Head of the Digital Animation Department at FPT University and has been a visiting lecturer at Vietnamese universities. Jackie has supervised student projects featured over ten times on Behance. She is a jury member for festivals, including the 17th Xiamen International Animation Festival, and serves on graduation committees at universities such as Van Lang University, FPT University, and Hoa Sen University. Her work bridges industry practice and education.

PANEL 23: COLLABORATIVE PEDAGOGIES

***The Architect of Intent:
Retrospective Reflections on
Multi-Media Authorship from a
Terminal 2001-2005 Pedagogy
to the Rise of GenAI***

Boon Keem Goh

University of Digital and AI
Management, USA
Graham International
University, USA

This paper addresses the ADPRex 2026 theme “Who Speaks?” by offering a longitudinal critique of artistic authority in multi-media education. Drawing on his role as a lecturer and curriculum developer for the *BA (Hons) Multimedia Design* (the NAFA-Huddersfield partnership 2001-2005), the author reflects on the pedagogical standards of “Innovation” established before the programme’s conclusion.

While technical design modules focused on execution, the author was responsible for the strategic pillars: “*Innovation and Creativity*” and “*Advanced Business Communication*.” These modules, alongside his role as a *Dissertation Supervisor*, formed the degree’s critical framework, requiring students to rhetorically defend human intent over technical friction. Today, the rise of Generative AI (GenAI) introduces a “Synthetic Agency” that threatens to automate this very intent. By revisiting his original *Dissertation Guidance* and instructional mandates—which served as the *terminal standards* of the programme in 2005—the author investigates a critical shift: in 2001, authority was earned through the manual construction and defence of logic; in 2026, it is increasingly surrendered to algorithmic prompting.

The paper argues that GenAI remains a threat unless governed by the “Curatorial Authority” established in this 2001–2005 “time capsule”—the ability to critically advocate for one’s vision against the “black box” of automation. This reflective inquiry seeks to reclaim the human-in-the-loop, arguing that true authenticity remains rooted in the lived experience and critical discernment of the artist-researcher.

Dr. Goh Boon Keem is a researcher and educator who served as a Lecturer at the Nanyang Academy of Fine Arts (NAFA) within the School of Visual Arts (2001–2005). As a key member of the collaborative faculty for the landmark BSc (Hons) in Multi-Media partnership with the University of Huddersfield, he led the curriculum development for *Innovation and Creativity* and *Advanced Business Communication*. In his role as a Dissertation Supervisor, he implemented the programme’s terminal academic standards. His current inquiry for ADPRex 2026 critiques the evolution of authority in the age of Generative AI.

PANEL 24: ART AND LAW

***Who Owns a Knot Pattern?
Authorship and Authenticity in
an Open Knot Library***

Nithikul Nimkulrat
OCAD University, Canada

This paper examines authorship and ownership of research and creation through the publication and circulation of a mathematical knot library developed in my previous collaborative research. The library systematizes digital modelling and documented material sampling of knot patterns and structures into indexed tables, translating textile knotting into a codified, shareable design resource. Once published, these structures and patterns have become publicly available for reinterpretation, replication, and transformation by others.

This accessibility raises the following questions: Who owns a knot pattern once it has been abstracted, classified, and released into the public domain? Is the knot pattern authored by the mathematician who defined its logic, or by me, the practitioner-researcher who organized, materialized, and published the system? When others use the library to generate new textile forms, are they extending my authorship, collaborating with it, or operating independently of it?

Drawing on my knotting workshops—where participants mobilize the knot system published in the library through embodied making—I analyze how authority shifts as patterns move from research publication to public practice. The mathematical structure appears objective and authorless; yet its organization, framing, and dissemination are deliberate acts of authorship. At the same time, material realization reintroduces gesture, interpretation, and deviation.

I argue that authenticity in this context cannot be located in origin or ownership alone. Instead, it emerges through negotiated relations between system, publication, user, and material constraint. By situating the knot library as both authored work and shared infrastructure, this paper reframes authorship as relational, recursive, and continuously re-entangled.

Born and raised in Bangkok, Thailand, **Nithikul Nimkulrat** is a textile practitioner-researcher, Full Professor in Material Art & Design at OCAD University's Faculty of Design, Canada. Her research examines how making functions as inquiry, with attention to material agency, experiential knowledge, and analogue-digital craft practices. Through exhibitions and publications, she explores how materials, technologies, and embodied gestures co-constitute meaning in creative practice. Her work positions craft within contemporary debates on artistic research, foregrounding material dialogue as a method of knowledge production. Her recent publications include *Craft and Design Practice from an Embodied Perspective* (2024) and *Prototyping and Experiential Knowledge* (2025).

PANEL 24: ART AND LAW

*Parole/Parabola (porous
aesthetics and the carceral
body)*

Carolyn Mckenzie-Craig
National Art School, University
New South Wales, Australia

This paper examines the embodied spaces of law through affectual and sensory methods to produce alternative representations of the carceral that destabilise juridical histories over the colonised subject. Drawing on new materialist theory, I discuss works by Lawrence Hamdan and my own work that use sound/language to interrogate power and the regulation of bodies within legal systems. Law conventionally reads the body as fixed evidence rather than as a site of exchange among systems materials, and temporal rhythms. This ocularcentric evidentiary gaze shared with the histories of photography and visual narration produces typological representations that strip subjects of agency. Drawing on Barad, I frame this tension as a collision between the penal apparatus and the body understood as porous, relational, and networked. Through sensory and affectual methods, my research undermines juridical authority to allow the penal subjects to speak. Hamdan's *Disputed* foregrounds the sonic dimensions of testimony through palatography, materialising how bodies and language destabilise legal truth. The work examines 7 cases 'disputed utterance', where culpability hinges on contested interpretations of speech. One case where bilingual woman whose emergency call, initially heard as 'murder', was ruled to be the French *merde*, exposes the fragility of legal listening. My own practice addresses how legal language replaces the speaking subject with administrative recordings (body/text). Particular attention is given to silence in courtrooms and the offender's positioning as a non-speaking presence. Parole thus operates doubly—as linguistic performance and as conditional release—marking the ongoing negotiation between voice, body, and law.

Carolyn Mckenzie-Craig's practice operates through conceptual ideas of how power is embedded within material exchanges (between bodies, objects and at a quantum level) and ways to develop counter representational practices. She holds a PHD from the Queensland College of Art (2018) where she also completed undergraduate (First-class Honours 2012). She currently teaches at the National Art School (Sydney, Gadigal land) where she is the Head of Printmaking. She is the current director of SYRUP contemporary and is currently undertaking a research based masters at the UNI UNSW (Sydney) in porous aesthetics and the carceral body.

PANEL 25: SPACE, PLACE, AND COMMUNITY AS AUTHOR

***Speaking with the Body:
P7:1SMA On and About
Singapore's Waterloo Street
Arts Belt***

Keying Sheryl Lee
Nanyang Technological
University, Singapore

Singapore's Waterloo Street is a half-pedestrianised street long celebrated for its diverse blend of religious and cultural activities. Much has been written about the street from the perspectives of urban planning policies, everyday religious practices, as well as its architectural histories but less is known of its identity as an Arts Belt; one of three that have been designated by the National Arts Council (NAC). Home to numerous arts spaces enabled by the NAC's Arts Housing Scheme and embedded in the lived everyday, this paper delves into one such local dance performance company, P7:1SMA; particularly its site-specific works that activate Waterloo Street as both subject and context. It specifically investigates how P7:1SMA speaks to and of Waterloo Street as an *Arts Belt*, and how the movement of the artists' bodies through performances may be read as an artistic vocalisation of the presence of the arts beyond the walled confines of designated arts spaces and as conversation with the Street's broader pulse as part of the larger arts and heritage district known as the Bras Basah.Bugis Precinct. Going beyond specific objects, particular styles, and the white cube, this paper walks into the everyday and proposes a looking at how Waterloo Street has arguably been re-imagined and re-presented through P7:1SMA's works and how spectators, along with the artists, become a part of the new (art) histories that are being written of the Street.

Lee Keying Sheryl is a researcher and art historian. She earned a BA in History and Art History from Singapore's Nanyang Technological University and an MA in History of Art and Archaeology from SOAS, London. Sheryl's research interests include topics on faith and art, object biographies, and cultural heritage. Her professional experiences include being Assistant Manager of Heritage Cataloguing at Singapore's Heritage Conservation Centre, Researcher and Co-editor at Comma Space, tutor for Undergraduate Art and History courses at NTU, and more recently as Research Associate at NTU's Archaeology Lab. She is currently completing her PhD at NTU.

PANEL 25: SPACE, PLACE, AND COMMUNITY AS AUTHOR

Voicing Place: Artistic Practice and the Emergence of Dialogic Community Space in Depopulating Japan

Makiko Kishi
Meiji University, Japan

Yuko Kawashima
Kansai University, Japan

This Arts-Based Research (ABR) practice explores how artistic processes can generate dialogic spaces among residents in depopulating regions of Japan and examines what these spaces come to mean for those who inhabit them. Rather than positioning external experts or researchers as facilitators, the practice foregrounded place-based authorship: the spaces were created by people embedded in the community itself.

Participants included returnees, newcomers, and long-term residents across generations, from high school students to older adults. Grounded in the premise that “anyone can be an artist,” the practice invited participants to act as agents of expression, enabling artistic voice as a mode of presence and participation.

Through movement, theatrical techniques, and visual practices such as collage, participants expressed personal memories, emotions, and lived experiences. These artistic acts did not merely represent experience; they functioned as relational processes through which a shared sense of community was performed and re-imagined.

The event was documented through video and graphic recording, which visualized participants’ voices as relational data. Collage works created during the practice further revealed how participants chose to speak as artists—what they expressed and how they shaped their expressions.

By attending to who speaks and how speaking becomes possible through artistic practice, this study examines how dialogue emerges aesthetically and relationally, and how meaningful communal space is enacted. It argues for the significance of ABR as artistic research that generates situated knowledge and contributes to community formation through creative, collective inquiry.

We are practitioners of Arts-Based Research (ABR) in educational and community contexts. **Makiko Kishi** is a Professor in the School of Global Japanese Studies at Meiji University and an Associate of the Taos Institute and the Eastside Institute. She focuses on performative educational practices, arts-based inquiry in schools, and art initiatives for social cohesion, particularly in the Middle East. **Yuko Kawashima** is a Professor at Kansai University and holds a Ph.D. from OISE, University of Toronto. Her research centers on curriculum studies and theatre education, and she has recently been working on documentary theatre with youth.

PANEL 25:

SPACE, PLACE, AND COMMUNITY AS AUTHOR

*Who authors experience?
Photovoice and the
representation of psychosis*

Kasthuri Divya G.
Schizophrenia Research
Foundation (I), India

Mental health care in India is deeply influenced by stigma, lacks infrastructure, and is often hierarchical. Persons with lived experience of mental health conditions (PWLE) often have less time, little autonomy or understanding in the care they receive, often owing to the lack of trained mental health professionals and a high workload.

Therapists often use artistic methodologies to elicit the inner experiences of PWLE. However, these experiences are idiosyncratic, often viewed only in isolation and in relation to their treatment. However, research that adopts arts-methods often support a wider audience in reducing stigma, promoting understanding and agency.

Photovoice, a participatory-arts-based-methodology enables communities to represent their realities through images and co-develop narratives to showcase their needs and concerns. Photovoice in mental health is an alternative to traditional verbal methods, which are often misinterpreted, stigma-prone, and are researcher-led. This provides an opportunity to co-create knowledge and understanding of living with psychosis from those with psychosis.

Photovoice complicates the traditional ideas of leadership, and authorship in research. The photographs are created by participants, but the project ideas, methodology, prompts, and sometimes narratives are shaped by the researcher, creating a tension between the participants' voice, the authority of the researcher on the final image that emerges.

This presentation would be a showcase of the images made by the persons living with psychosis, to see how they used photography to articulate their experiences, alongside the methodological, ethical and authorship questions that emerged during the process of narrative-making.

Kasthuri Divya G. (she/her) is a psychologist and research project scientist based in Chennai, India. Her interests lie at the intersection of arts and mental health, with her research work centering on participatory approaches that amplify the voices of persons with lived experience of mental illness. She leads projects using methods like photovoice, peer support and psychosocial interventions focusing on co-creation, capacity building to reduce stigma, transform care and foster agency.

PANEL 26: OWNERSHIP AND CULTURAL AUTHORSHIP

Following the Footsteps of King Mongkut: Deconstructing Authority and Redefining Authenticity through the Synthesis of Logic and Aesthetics at King Mongkut's University of Technology Thonburi

Sutthiphong Ruangchante
King Mongkut's University of
Technology Thonburi (KMUTT),
Thailand

In the landscape of Thai cultural heritage management, the “Authority” over historical interpretation has traditionally been privileged to specialized institutions. This paper presents the project “Following the Footsteps of King Mongkut,” an artistic research initiative developed within an elective course at King Mongkut's University of Technology Thonburi (KMUTT)—a leading science and technology university in Thailand. The research provocatively inquires, “Who represents the past?” by reallocating the position of “Authorship” to 82 undergraduate STEM students, thereby empowering them as “Change Agents” in heritage narration.

This initiative's distinctiveness is in the cognitive integration of students' inherent scientific reasoning (rationality and analytical thinking typical of KMUTT students) and their recently developed aesthetic competencies in art history and iconography. Through this interdisciplinary encounter, the physical journey of “following the footsteps” of King Mongkut (Rama IV) across nine provinces is transformed into a dynamic process of decoding heritage through the lenses of both reason and art, resulting in an 11+1-episode documentary series.

The creative process is governed by the 3P Methodology (Pre-production, Production, and Post-production), underpinned by Experiential Learning and a Coaching-Facilitating framework. The findings indicate that when STEM students assume the role of “Co-authors,” the “Authenticity” of the past transforms from a static concept into a dynamic experience reinterpreted through modern engagement. This collective authorship not only undermines the exclusive monopoly on historical narrative but also establishes a novel model for creative media that renders history both verifiable and accessible for the digital generation.

Sutthiphong Ruangchante is a lecturer at the School of Liberal Arts, King Mongkut's University of Technology Thonburi (KMUTT), Thailand. He is interested in musicology, particularly research on musical innovation. He has over 30 years of experience in piano teaching and music philosophy coaching with both able and disabled people, and continues to conduct related research. He is the Adviser of the KMUTT Choir, Thailand. His current service activities are as follows: He is a member of the working group for the “Phet Phra Chom Klao” scholarship project in arts and culture and the Soundscape Project at KMUTT.

29 JUL 2026 (WED)

PANEL 26:

OWNERSHIP AND CULTURAL AUTHORSHIP

Relationship Between Artist and Artisan: Authorship in Indian Block Printing

Sunaina Bhalla
Independent Artist, Singapore

Block printing in India, practiced since at least the 12th century, has historically been sustained through hereditary lineages. Block makers and printers often belong to specific communities, where knowledge is transmitted across generations. Yet today, block printing is also institutionalised within design schools and contemporary art practices, shifting its contexts of production and authorship.

This paper examines the question: who speaks through the block print? Drawing on my thirty-year practice as an artist trained in design in New Delhi, India, I reflect on my long-term collaborations with hereditary block makers and Ajrakh printers of the Khatri community in Bhuj, Gujarat. My work employs blocks designed by me and carved by artisans, alongside traditional motifs that circulate within markets and community archives.

Through these collaborations, I interrogate authorship as a shared yet uneven terrain. Who holds authority over a motif — the designer, the carver, the printer, or the lineage that sustains the form? Is there a distinction between an “original” design and a collectively inherited pattern? How do copyright frameworks intersect with embodied, generational knowledge systems?

Placing this experience in dialogue with Southeast Asian textile traditions — including batik practices in Indonesia and Malaysia where motifs similarly carry communal histories — I consider how regional craft ecologies complicate singular authorship. Positioned between contemporary art and traditional economies, block printing reveals authorship as relational, negotiated, and materially co-produced — shaped by skill, labour, memory, and circulation across Asia.

Sunaina Bhalla is an artist and designer working with textiles, embroidery, block printing, and natural dye processes. Trained in design in New Delhi, she bridges contemporary art and traditional craft methodologies through sustained collaborations with hereditary block makers and Ajrakh printers in Gujarat. She has undertaken a residency at the Fashion Institute of Technology in New York, and her work is held in the permanent collection of the Albertina Museum in Austria. Exhibiting in India and internationally, Bhalla’s practice engages questions of embodiment, authorship, and material memory, positioning textile processes as critical tools within contemporary artistic discourse.

PANEL 27: MEANING MAKING IN ASIAN AND SOUTHEAST ASIAN MOVEMENT PRACTICES

**Knowledge-based practices:
The 'laku' of researching
Amerta Movement in Indonesia**

Emma Meehan
Coventry University,
United Kingdom

Samsul Maarif
Universitas Gadjah Mada,
Indonesia

Our research focuses on the work of Javanese dance artist Suprpto Suryodarmo whose movement art developed through creative, social, cultural and linguistic mobility between different parts of the world. Through undertaking fieldwork together as two researchers from different disciplinary backgrounds, religions, cultures and genders, we have explored what research might mean in this instance – both between ourselves but also with the artist collaborators we worked with in Indonesia. Our research focuses on the theme of dialogue through movement, which has informed the new co-authored text we developed called *Dialogue in Amerta Movement* (2026). Here, we reflect on our methodological approach to dialogue – in particular, how the values of dialogue in the practice can be foregrounded in the research process and outcomes. We address experiential, lived knowledges to 'identify and valorize that which often does not even appear as knowledge in the light of the dominant epistemologies' (de Sousa Santos 2018, 2). One shared area of interest has been in practice knowledge and including non-textual forms of knowledge sharing, such as the web resource we curated.[1] The Javanese term *laku* arose frequently in the fieldwork in Indonesia to describe the embodiment of knowledge and values embedded in a practice. In this presentation, we highlight the significance of different kinds of practice knowledges we explore in the research on movement as dialogue.

[1] <https://crs.ugm.ac.id/amertamovement/>

Dr. Emma Meehan is Associate Professor in Dance at Coventry University's Centre for Dance Research. She received a Leverhulme International Academic Fellowship for research on Amerta Movement in Indonesia. She coordinates the international Somatic Practice and Chronic Pain Network. Research interests include dance, somatic practices, wellbeing, and transdisciplinarity.

Dr. Samsul Maarif is a faculty member, and head of MA program of the Center for Religious and Cross-cultural Studies, Universitas Gadjah Mada. He is coordinator of the consortium for Intersectoral Collaboration for Indigenous Religions (ICIR). His research interests include religions of indigenous people, ecology, art and religion, and decolonisation.

PANEL 27:

MEANING MAKING IN ASIAN AND SOUTHEAST ASIAN MOVEMENT PRACTICES

Embodied Polyphony: Attending to Southeast Asian Dance Practices as Intercultural Dialogues in the Remapping Tradition Project

Lowell Skar
Chulalongkorn University,
Thailand

This paper analyzes an artistic research project focused on Southeast Asia's diverse embodied dance practices, exploring how these traditions operate as intercultural polyphonic dialogues. The *Remapping Tradition in Southeast Asia* project is investigating traditional Southeast Asian dance as living cultural knowledge systems of dancers' movements encode histories, values, and thought systems specific to their communities. Through meetings organized as laboratories, dancers and researchers identify, exchange and create embodied dance knowledge, fostering a multidimensional and multivocal approach that centers on the lived experiences and perspectives of dance practitioners. Using innovative documentation and analysis methods, researchers used visual ethnographic methods of dancers' movements, poses, costumes, in-depth interviews of trained dancers of their pedagogies and performance work, discussions with other dancers, musicians, scholars and experts, experimenting with dancers diagramming their dance practice, among other methods such as participatory interviews. This multidimensional research approach enables a deeper understanding of the cultural specificity and transmission of dance knowledge in the region. This approach foregrounds relations between dancers, authorship, authority, and authenticity, and raises critical questions about who speaks for and with Asian dance, how their voices are expressed and heard in intercultural contexts, and the significance of these voices in shaping dance practice and discourse. By examining how trained dancers develop and use their dance practice to negotiate the interplay between tradition, innovation, and intercultural exchange, the project underscores the importance of recognizing dancers as custodians and creators of their embodied cultural knowledge and creates a more inclusive and dialogic framework in creative dance research.

Lowell Skar is Lecturer in Global Cultural Studies in the BALAC Program at Chulalongkorn University. His diverse interests, long experience and publications in East and Southeast Asia centre on understanding how modern cultural life in the region, including the performing arts ranging from theatre to dance, is bound up in our involvement with contemporary transnational practices and imaginaries. He has published a number of articles on Thai contemporary dance and theatre. He teaches courses in cultural theory, cultural history, transnational cultural life, and science and technology studies for undergraduate and graduate students and guided numerous student theses.

PANEL 27:

MEANING MAKING IN ASIAN AND SOUTHEAST ASIAN MOVEMENT PRACTICES

Who Speaks When the Body Remembers? Embodied Lineage, Masked Authorship, and nature is an active agent in Practice-Research

Inessa Kalabekova
Universiti Sains Malaysia

This practice-research paper asks who speaks when authorship is distributed across bodies, materials, lineages, and space—where space itself operates as an active force rather than a passive backdrop. Drawing on my ongoing artistic research in performance, mask-making, visual art, and ritual-informed movement practices across Southeast Asia and Eurasia, I approach authorship not as an individual voice but as an embodied transmission shaped by inherited gestures, shared labour, and materially situated agency.

Central to this inquiry are performances in which masks are worn by multiple generations—myself, my children, and collaborators—shifting authorship away from individual identity toward intergenerational presence. In these works, masks function as living citations: carriers of ancestral faces, regional ritual iconography, and embodied memory. Rather than representing characters, they operate as temporary guardians, redistributing agency between human performers, crafted objects, and the sites they inhabit.

The paper further examines collaborative and improvisational methodologies in which authorship is co-formed through responsive exchange, shared attention, and care-based practice rather than fixed intention. These approaches trouble dominant Western notions of originality and ownership, particularly when working with traditional embodied knowledges that resist copyright logics.

Finally, by listening before speaking into form, the paper argues for rethinking authorship in artistic research as ecological and relational—a constellation of forces that speak through the body.

By listening before speaking into form, this paper argues for rethinking who speaks in artistic research—not as a singular voice, but as a constellation of relations that speak *through* the body.

Inessa Kalabekova is a multidisciplinary artist and researcher whose practice spans performance, visual art, mask-making, and ritual-informed movement. Born in Kazakhstan and based in Singapore, her work explores authorship, embodied knowledge, and intergenerational transmission through collaborative and site-responsive practices across Southeast Asia and Eurasia. Drawing on anthropology, folklore, and lived rituals, she approaches art-making as a relational process shaped by bodies, materials, and place. Kalabekova's practice-research investigates how ancestral gestures and crafted objects operate as living archives within contemporary artistic contexts.

PANEL 28: AUTHORSHIP AS METHOD

I Surrender to You and Loving It

Michael Hansen

University of Guelph, Canada

This paper discusses *Score*, an experiment in co-authorship. *Score* is a series of thirteen paintings, each 61cm x 91cm. Conjoined into a 12-metre-long graphic score, they form a polyptych, a classic form that enables the viewer to build a narrative that a single panel could only imply.

Although the paintings are rooted in abstract expressionism, conceptually *Score* owes more to 1990s “relational aesthetics”; defined by Nicolas Bourriaud as a movement “...governed by a concern to ‘give everyone their chance’, through forms which do not establish any precedence, *a priori*, of the producer over the beholder... (no divine right authority), but rather negotiate open relationships with it.”[1] The art is intended not to be passively consumed, but to foster a social experience.

As an installation, *Score* partners the polyptych with musical instruments: drum kit, electric guitar, electric bass, keyboard, and vocal microphone. It invites participants to translate its sequenced images into an extended performance of music or movement.

Score is a research project using qualitative methodologies. I have distributed sample manuscripts (prints of five conjoined paintings, printed and bound) to musicians of various genres, visual artists, arts writers, curators and critical thinkers, asking each of them to write a response. The object is to develop an epistemological outcome that fosters co-authorship through improvisation, dissolves ownership and intention, and facilitates a space for unrestricted exploration, beholder agency, and community.

[1] Bourriaud, Nicolas, *Relational Aesthetics*, trans: by Simon Pleasance and Fronza Woods, Les presses du réel, Paris 2002, pg. 58.

Mike Hansen is a senior Canadian artist presently a PhD student at The University of Guelph with an MFA from York University. Hansen is known for using sound and noise to develop artworks in various mediums with a focus on participation and co-authoring.

Mike has published several papers revolving around his arts practice and associated research with an emphasis on relational interactions. He is known as an established colourist painter, sound artist and improviser. His body of work and research explores the visualization of sound and noise. Hansen has exhibited globally in public museums, commercial galleries, and artist-run centres.

PANEL 28: AUTHORSHIP AS METHOD

***Making as Reclamation:
Bricolage as Methodology of
Authorship in Vietnamese New
Media Art***

Chau Bao Nhi Ha
University of Tsukuba, Japan

Dieu Huong Vu
Royal Melbourne Institute of
Technology University, Vietnam

This research examines how Vietnamese new media artists have developed bricolage as a distinctive methodology shaped by compressed modernity. Unlike DIY culture, which represents conscious ideological resistance to consumerism, Vietnamese bricolage emerges from structural necessity: wartime repurposing, post-war scarcity, and persistent infrastructure gaps where improvisation is imposed rather than chosen.

This research identifies key characteristics of Vietnamese new media bricolage: blurred boundaries among art, design, and technology; an emphasis on materiality and physicality; and a treatment of the device not merely as a tool but as an artwork in its own right. In an era where AI and digital infrastructure grow increasingly opaque, and where the power to build such tools concentrates in fewer hands, this practice proposes an alternative space where agency and voice can be reclaimed in and with technology. Through taking apart, putting together, and questioning, making becomes fundamentally about engagement, a process that is open, incomplete, and shared, where curiosity and playfulness become equally important.

Employing grounded theory methodology, this study conducts in-depth interviews with 9 Vietnamese new media artists selected from approximately 25 practitioners across established, mid-career, and emerging stages. Through iterative coding, the research documents how artists repurpose everyday materials, RC cars becoming drawing robots, water filters transforming into kinetic sculptures, as pragmatic responses where technology archives cultural memory.

By theorizing bricolage as a methodology that reclaims authorship and redefines the politics of making, this research contributes Southeast Asian perspectives to broader new media art discourse, diverging from Euro-American technological narratives.

Ha Chau Bao Nhi is a MEXT scholar and PhD student in Plastic Art and Mixed Media at the University of Tsukuba, Japan. Before pursuing art, she worked as an IT consultant in Tokyo. Her current research examines how material constraints and cultural contexts shape new media art in Vietnam. **Vu Dieu Huong** is an artist and Teaching Assistant in Digital Media and Game Design at RMIT University Vietnam, and the 2024 RMIT Digital Art & Design Grantee. Together, they co-founded Futile Devices: a new media art collective based in Vietnam focuses on hardware and device-based practices, bridging art and technology.

29 JUL 2026 (WED)

PANEL 29: STUDENT PANEL (FINE ART)

The River of Many Names

Zhou HanShun

Nanyang Academy of Fine Arts,
University of the Arts Singapore

How might photography engage with forms of presence that are believed and sensed rather than immediately visible? Drawing on analogue photography and Slow Seeing as a methodology, *The River of Many Names* examines encounters with the Mekong River and the Naga, a sacred serpent presence embedded within the river's cosmologies. Through repeated encounters with the river and sustained attention to atmospheric conditions, geological formations, ritual traces, and lived practices, the project approaches the Naga not as an object to be documented, but as a lived belief encountered through landscape. In doing so, it considers how photography can attend to forms of presence that exceed immediate visual perception.

Zhou HanShun's practice explores humanity, culture, and spirituality in urban spaces and the natural environment. He is interested in the intricate relationships between people, place and land and how these relationships are connected with folktales, myths, and beliefs. Through photography, he explores how the act of seeing investigates and reveals that which is not immediately visible – the imagined, the myth, the beliefs and the stories. HanShun's exhibition credits and awards include the 18th Arte Laguna Prize in Venice (2024), the Graciela Iturbide MA-g Award, The Museum of Avant-garde (2024), Revela'T Contemporary Analog Photography Festival (2020), LiShui Photography Festival (2019), and Addis FotoFest in Ethiopia (2023).

29 JUL 2026 (WED)

PANEL 29: STUDENT PANEL (FINE ART)

The White Library: Archiving Control

Ivan Lee Jian Da

Nanyang Academy of Fine Arts,
University of the Arts Singapore

The White Library explores “archiving control” by positioning “the act of note-taking” as the primary creative labor. It establishes new methodologies for material agency, giving voice to the inherent fragility of clay. By systematically indexing the erosion and transformation of materials, the library moves away from static objects toward a ritualized documentation of change. This practice counters the exhaustion of modern flux, turning the meticulous record of decay into a generative rite that navigates the delicate threshold between stability and collapse.

Ivan Lee’s practice explores the complex interplay between ritual and human emotion. His current research ‘The White Library: Archiving Control’ builds on a material library and the obsession with control manifesting as a series of ritualistic inscriptions on a white ground. His research proposes that the technical transition from slip to engobe to glaze is not merely a decorative sequence but a form of “archivalization”—a systematic act of note-taking where thoughts are inscribed onto the material before they become permanent records. Ivan is the co-founder of Byformation Creative Studio and Weekendworker Ceramic Studio. His exhibition credits and awards include Liminality, Singapore Art Week (2024), 15th Shoebox Sculpture Exhibition, National Taiwan University of Arts (2024), and D&AD New Blood, Tutor, Wooden Pencil (2021).

PANEL 30:

AGENCY AND NON-HUMAN AUTHORSHIP

Reworlding: Cloning virtual worlds as method

Debbie Ding

Singapore University of
Technology and Design

What does it mean to practice media art in an era when worlds are platform-dependent and remixable? Reworlding began as a practitioner's experiment in reconstructing early media works. I recreated selected works of virtuality from contemporary art from the 1990s as private explorable multiplayer worlds using contemporary game engine and social platforms. These were not meant to be archival replicas, but interpretive "clones" made by myself from the online documentation I found online, translated across time, software, and interface. By privately cloning these works, historical works were transformed from virtual documentation to lived experience that others could reinterpret and respond to. I then invited artists to enter these worlds and to respond by creating new worlds and works of their own. Each artwork commissioned for Reworlding emerged from layered authorship: the original works from the 1990s to early 2000s, my cloned worlds, and the invited artist's own response. This presentation revisits Reworlding, an exhibition curated and produced by Debbie Ding which commissioned seven Asian female media artists to create works in response to early 1990s new media works on virtuality, positioning virtual worlds and technological systems as cultural and social systems that require humans to repair, maintain, and care for.

The presentation may take the form of a live tour through selected cloned worlds and projects, allowing audiences to experience the virtual worlds firsthand using their own mobile devices.

Debbie Ding is an artist working across the intersection of artistic research, technology and game studies. She is currently Assistant Professor (Digital Arts) at Singapore University of Technology and Design (SUTD). Notable exhibitions include Ars Electronica, "Radical Gaming" at HeK Basel, "Worldbuilding" at Julia Stoschek Foundation Dusseldorf, "Wikicliki" at Singapore Art Museum, "Radio Malaya" at NUS Museum, "Construction in Every Corner" at NTU Museum, Kochi Biennale, and Singapore Biennale. Scholarships include the NTU Research Scholarship and NAC Postgraduate Scholarship (Visual Art), and funded residencies with Australian War Memorial (Canberra), Dena Foundation (Paris), and Goethe-Institut Singapore.

PANEL 30:

AGENCY AND NON-HUMAN AUTHORSHIP

Casting Call: Performing the Nonhuman in Environmental Forum Theatre

Erika Hughes
University of the Arts London,
UK

How might forum theatre and performance practices facilitate the inclusion of non-human agents within environmental policy and management decision making? What are the advantages – and limitations – to such approaches? Can humans ever truly speak for the environment?

This performative presentation examines the inclusion of non-human characters in *Community Consultation*, a series of ongoing forum theatre performances in the UK that confront a range of environmental issues including sustainability, green energy, deer overpopulation, farming and land usage, and the employment of Protected Site Strategies in endangered and vulnerable environments. These performances have been co-created with a range of stakeholders including coastal and marine managers, environmental specialists, and human geographers, and have been supported by UK government funding from the Sustainable Management of Marine Resources programme and Natural England, the government's adviser for the natural environment in England and a component of the UK Department of Environment, Food and Rural Affairs. The performances co-created with Natural England have sought to deliberately include non-human agents, specifically a forest and a bog, as characters to sit alongside the human characters including farmers, conservation officials, environmental activists, and community champions.

This presentation explores the ways in which the inclusion of non-human characters in *Community Consultation* expanded the conversation around environmental management. It also examines the limitations of forum theatre and other largely text, verbal, and oral-based performance approaches in the inclusion of the non-human environment. The inclusion of non-human characters brings numerous questions to the fore. Critical lessons from object oriented ontology, assemblage theory, and the dark legacies of cultural and environmental colonialism serve as valuable insights to illuminate the human assumptions that arise through the inclusion of non-human natural characters in environmental forum theatre. How might community reflection through forum theatre that is informed by these theoretical approaches and an awareness of the limitations of the form, contribute to policies of ethical, inclusive, and non-extractive environmental management?

Professor Erika Hughes is Professor of Performance & Society and Associate Dean of Research for Camberwell, Chelsea, and Wimbledon Colleges of Arts, University of the Arts London. Her work as a theatre director has been seen in Germany, South Korea, Kenya, Pakistan, Israel, the United Kingdom, the United States, Austria, and Canada. She has worked with the UK government to create performances about the environment, sustainability and climate change, and co-created performances for the ongoing UN Plastics Treaty negotiations in Nairobi, Kenya; Ottawa, Canada; and Busan, South Korea. She is the author of *Holocaust Memory and Youth Performance* (Bloomsbury/Methuen Drama).

29 JUL 2026 (WED)

PANEL 30: AGENCY AND NON-HUMAN AUTHORSHIP

*After Aura: Art, Agency, and
Ethics in the Age of Generative
AI*

Ong Kian Peng
Nanyang Technological
University, Singapore

This paper revisits Walter Benjamin's 'The Work of Art in the Age of Mechanical Reproduction' and The Author as Producer to critically examine contemporary generative AI and its implications for art, agency, creativity, ownership, and ethics. Although Benjamin's analysis of mechanical reproduction is frequently invoked to explain the loss of aura in digital culture, such interpretations are incomplete without considering his insistence that artists must intervene in the relations of production rather than focus solely on representational form.

Generative AI represents a qualitative shift beyond reproduction toward computational generation, in which images, texts, and styles are produced without a singular origin. Within this framework, agency is distributed among training data, algorithmic systems, platform infrastructures, and human operators. The artist increasingly risks becoming a functionary within an opaque apparatus, optimizing prompts while remaining detached from the political economy of data extraction, automation, and scale. Creativity, previously linked to labour and situated authorship, is now rendered cheap, abundant, and interchangeable.

Building on Benjamin's call for the author to act as producer rather than observer, this paper contends that critical AI art must move beyond output-focused aesthetics and instead seek to transform the apparatus itself. This transformation requires interrogating datasets, exposing infrastructural conditions, and resisting the seamless processes through which AI systems commodify imagination. Rather than merely lamenting the loss of aura, generative AI is reframed as a site of contestation over cultural labor and responsibility.

Ong Kian Peng is a media artist whose practice spans expanded cinema, sound, and virtual reality. His immersive installations examine the entanglement of ecology, technology, and culture, with a particular focus on the climate crisis and speculative futures. His works have been presented at major international platforms, including the Singapore Biennale, SIGGRAPH Art Gallery, Ars Electronica. He is a finalist of the Re:Humanism Art Prize and the Lumen Prize, and is the Grand Prize Winner of the President's Young Talent Award. Ong is currently an Assistant Professor at the School of Art, Design and Media, Nanyang Technological University.

PANEL 30:

AGENCY AND NON-HUMAN AUTHORSHIP

1+1=3: Nataliy, Avenir, and Corecore Ontology

Simon Lindblom
Mälardalen University, Sweden

Design and arts operate between the experienced present and the imagined future, acting as creators of ontologies by pulling perceived futures into our shared reality. This video essay presentation explores the ontological base of creating by contrasting two approaches to time and risk: Futur (the predictive, closed continuation of the normative status quo, or “Historical action”) and Avenir (the open-ended, indeterminate journey, or “Aesthetic action”).

Drawing on Hannah Arendt’s concept of nataliy, Florian Klinger’s aesthetic action, and Emmanuel Levinas’s encounter with the “Other,” this research argues that authorship is fundamentally emergent. When two subjects meet, they do not merely interact; they author a third, shared world, a pragmatic claim encapsulated as “1+1=3.”

To embody the “posthuman layer” and decentralise traditional academic authority, this presentation is formatted as a “Corecore” digital video essay. By juxtaposing this philosophical inquiry with a hyper-stimulating remix of contemporary digital artefacts (TikToks, doomscrolling, AI, and found cinematic footage), the video directly interrogates the question: Who speaks? It demonstrates how technological assemblages and anonymous digital actors increasingly co-author knowledge and futures.

Ultimately, this presentation challenges the Western hegemonic paradigm that treats ontology as a fixed scientific truth. Instead, it posits that embracing the open-ended indeterminacy of Avenir allows us to share power with the “Other,” creating temporally fugitive worlds that can radically alter our futures.

Simon Lindblom is a PhD candidate at Mälardalen University exploring creativity, societal transformation, and how we navigate uncertainty. Blending academic research with grassroots action, his work focuses on how marginalised voices can drive creativity to challenge the status quo. Inspired by Katarina Taikon, James Baldwin, and bell hooks, Simon grounds his research in practical methods like participatory design and art-pedagogics. His approach emphasises actionable change, demonstrating how small, creative interventions can spark larger societal transformations. Simon is dedicated to building inclusive, creative futures by bridging theory and practice in meaningful ways.

PANEL 31: STUDENT PANEL (MUSIC)

Whose Voice Speaks? Hearing the Composer, Editors, and Historical Performers through the Score of Grieg's 'Butterfly', Op. 43 No. 1

Kelsie Cheng Chih-Ling

Nanyang Academy of Fine Arts,
University of the Arts Singapore

This presentation investigates the historical development and textual evolution of Edvard Grieg's *Lyric Piece*, Op. 43 No. 1, 'Butterfly', by examining how editorial interventions shape interpretation and performance choices. The study assembles primary sources, including the 1886 holograph autograph, with secondary "practical" and "scholarly" editions such as the reprint of the first edition (1898) by C. F. Peters, the revised Peters edition (1902) edited by Grieg's friend Hermann Kretzschmar, and the Henle Urtext (2016). It traces the migration of textual variants across a century of publishing and asks a central question that sits at the heart of this conference: who speaks when we perform a piece?

The research begins by establishing the "moving target" of music editing, utilising the scholarship of Grier (1996) and Urchueguía (2006) to distinguish between scholarly "monuments" and pedagogical instructive editions. Grieg's *Butterfly* serves as a particularly fertile case study due to the composer's habit of perpetual revision and the sparse notation of his original manuscript, which invited substantial intervention from later editors regarding phrasing, articulation, and pedalling. Specific analysis reveals compelling discrepancies, such as the *ritardando* and phrasing markings present in the Henle edition (2016) but absent from the holograph, and the contrasting pedal indications between Kretzschmar's 1902 edition and modern urtexts.

However, the primary aim of this study is not to identify a single 'correct' text. Instead, it invites performers and teachers to listen to the multiple voices embedded in the score: the composer's voice as preserved in the autograph, the editors' voices as reflected in their interpretive decisions, the historical performers' voices as documented in editions, and finally, the performer's own voice, which emerges from a dialogue with all the others. Drawing on Urchueguía's concept of the performer as their own editor, the lecture recital proposes a pedagogical journey: observing and tracing like a scholar, experimenting and choosing like an artist. By deconstructing the tension between the composer's "clean" text and the editor's interpretive vision, this project equips teachers and students with the analytical tools to transform the score from a static instruction manual into a dialogic document where historical evidence and personal voice can coexist.

Kelsie Cheng Chih-Ling is a final-year undergraduate music student at the Nanyang Academy of Fine Arts, University of the Arts Singapore. Her passion lies in exploring how musicological research can enrich understanding of music and inform approaches to piano teaching. Her research interests lie in the stories behind the music and how historical context shapes the way we interpret and perform a piece. Her goal is to bring these insights into her own playing and teaching, creating a more thoughtful and well-rounded approach to music education.

PANEL 31: STUDENT PANEL (MUSIC)

***Two Traditions, One Body: A
Personal Inquiry into Embodied
Authority in Piano Performance***

Yu Mu Tan

Nanyang Academy of Fine Arts,
University of the Arts Singapore

This presentation offers a first-person exploratory inquiry into embodied knowing in piano performance, examined through personal engagement with two culturally contrasting pedagogical approaches: Alexandra Pierce's *Deepening Musical Performance Through Movement* (2007) and Zhao Xiaosheng's *The Tao of Piano Playing* (2009/2012). Embodied knowing is understood here as knowledge that resides in and is accessed through the body. It is not an abstraction held in the mind and later executed physically, but a form of understanding that emerges through lived bodily engagement with music and instrument.

This inquiry asks where authority resides in embodied musical performance and what conditions allow the body's own knowing to be heard. It was conducted through four phases: exploratory immersion in both pedagogical frameworks; textual analysis of Pierce's and Zhao's writings; a documented, journal-based engagement with both approaches applied to the theme from Rachmaninov's *Variations on a Theme of Corelli*, Op. 42; and thematic analysis of the accumulated journal data.

Three findings are presented. First, Pierce and Zhao locate musical authority in different sites, each shaped by the philosophical assumptions of their cultural tradition. Second, the body's authority becomes accessible through goal-directed allowing, a condition of non-controlling responsiveness in which intention is directed toward expressive goals rather than technical means. Third, a recurring gap exists between somatic understanding cultivated through exercises and its transfer to instrumental playing, revealing that bodily authority must be developed through direct engagement with the instrument itself. These findings contribute to cross-cultural understanding of embodied knowing and open directions for future pedagogical inquiry.

Tan Yu Mu is a graduate of the Bachelor of Music (Hons) programme at the University of the Arts Singapore (UAS–NAFA), in collaboration with the Royal College of Music, London. During his studies, he was a recipient of the San San Music Merit Award. An active performer and educator, he has earned accolades as both a soloist and collaborator, and has worked as an accompanist with singers, choirs, and instrumentalists across Western and Chinese musical traditions. Yu Mu looks forward to broadening his horizons through exposure to ongoing conversations in performance studies and related disciplines.

PANEL 31: STUDENT PANEL (MUSIC)

***From Preparing to Performing
towards Becoming: Guzheng,
Body, and Audience in
Relational Agency***

Yifan Chen

Nanyang Academy of Fine Arts,
University of the Arts Singapore

When preparing the guzheng (a 21-string Chinese instrument) in real time with autobiographically significant objects, questions of agency and authorship emerge. Rather than positioning the performer as the sole source of musical action, this study draws on Magnusson's (2019) account of instruments that both mediate and resist to argue that the guzheng's materiality co-shapes sound and gesture.

This practice-based research examines *As It Was, As It Turns, As It's Fated* (原来, 圆来, 缘来), a music theatre work restaging the guzheng as a co-performing subject across a coursework showcase, an academic conference, and an international festival. Employing the methodology of *Preparing in Process*, which extends Cage's prepared piano into real-time performance, the work unfolds through an autobiographical mother-daughter narrative across three acts, tracing childhood constraint to adulthood.

Emerging from retrospective analysis of these three performances, this study proposes a triangulated model of agency between performer, guzheng, and audience, arguing that agency manifests as material, intersubjective, and environmentally mediated, rather than a single human-centred notion of intentionality. This is evident in practice: although symbolic objects (a wooden comb, red ribbon, and keys) and their materiality remained constant across all performances, their sonic and gestural outcomes changed as acoustic space and audience presence reconfigured the negotiation of agency in real time, raising questions of who authors and authorises a performance.

The study positions performance as an iterative, situated encounter rather than repeatable execution, offering a posthumanist perspective on Chinese instrumental practice and a transferable framework for analysing agency across cross-cultural performance.

Chen Yifan graduates in 2026 from the Bachelor of Music (Hons) programme at the University of the Arts Singapore (UAS-NAFA), in collaboration with the Royal College of Music London. Her research explores posthumanist approaches to Chinese instruments through experimental music theatre. As the first musician to publicly perform the newly invented Butterfly Guzheng in Singapore in 2022, she pushes boundaries in traditional instrument innovation. Chen is an artist affiliate of Siong Leng Music Association and has performed in Singapore, Malaysia, and China. She studies under Madam Yin Qun, President of the Qin Zheng Association, and holds the RCM Musical Excellence Award.

VIDEO ESSAYS

Default Authorship: How Presentation Conventions Override Production

Kerem Ozan Bayraktar
Sabanci University, Turkey

Contemporary art has long been focusing increasingly on non-human actors, drawing on concepts such as flat ontology and distributed agency. However, institutional traditions place artists at the centre of all works, regardless of how they are produced and the intention of the artists, and the emphasis placed on different actors remains only rhetorical.

I examine this through two cases from my practice. In a solo exhibition in Istanbul in 2025, works were produced by me, AI language models, a mechanical drawing machine, a woodworm, and an engineer, each contributing with its own logic and limitations. My role was closer to coordination than production. Yet the meanings conveyed by the venue, spatial sequencing, and textual frameworks such as press releases transformed these processes into a narrative of the artist's creative output.

In a concurrent field project at an abandoned construction site in Istanbul, non-human and environmental factors also shape the work. Plant and animal habitation, equipment failures and waste accumulation act in ways the artists cannot predict or control. Without institutional structure or format constraints, these processes actively determine how the work takes shape, and their presence cannot be ignored.

Authorship is shaped significantly by the function of the space, how it is organized, labeled, and framed for an audience. Where spatial conditions are not predetermined and the work develops without an imposed outcome, shared production can remain active.

Kerem Ozan Bayraktar is an Istanbul-based artist working with site-specific installations, digital imagery, and field research. He examines environments shaped by congestion, accumulation, and suspension. His work has recently been featured in the *Tokyo Biennale* (2023, Japan), *Non-/Human Assemblages* (2021, South Korea), *Sentient Matter* (2021, D21, Germany), *Timeless Curiosities* (2024, Istanbul Modern, Turkey). He participated in several art & research programs, including *Fellowship for Situated Practice* (BAK, 2022, the Netherlands) and the *Berlin Senate Residency Program* (ZK/U, 2021, Germany). He is currently a faculty member at *Sabanci University*. His recent publications include *Marmara* (2023), *Spirits on the Ground* (2021).

VIDEO ESSAYS

***FABUALE – Sounding Nature:
Collaborative Authorship and
Ecological Listening in Artistic-
Musical Research***

***PERFORMANCE-PRESENTATION
FOR FLUGELHORN AND PIANO
(20 MINUTES)***

Dario Savino Doronzo
“G. Verdi” Conservatory of
Music, Italy

FABUALE is an artistic-musical research project examining questions of authorship, authority, and ecological perception through poetic performance and sound-based inquiry. Developed collaboratively by flugelhornist Dario Savino Doronzo and pianist-composer Livio Minafra, the project explores how natural environments co-author musical meaning, challenging anthropocentric notions of artistic authority.

Rooted in Art-Based and Practice Research, FABUALE investigates two central questions: (1) How can Nature be translated into musical language through improvisation and composition without reducing its agency to mere metaphor? (2) How does collaborative performance redistribute authorship between human performers, non-human actants, and environmental processes?

The compositions (Gongilo, La piuma, Cerbiatto, Oltremare, Rane, Sol Invictus, Vespe, among others) function as sonic fabulae, in which sound acts as a narrative and philosophical medium. The project draws on phenomenology of embodied perception (Merleau-Ponty) and ecological philosophy (Morton), framing listening as a relational and ethical practice. The title, derived from Latin fabula, emphasizes storytelling as a mode of knowledge mediation, highlighting the interplay between human and non-human agencies.

Through improvisation and performative dialogue, FABUALE challenges traditional hierarchies of authorship, exploring how collaborative, generative, and ecological processes shape musical creation. The performance invites audiences to reflect on who speaks, whose voice is heard, and how authority and authenticity are negotiated in artistic-musical research in the digital and ecological age.

Performers:

Dario Savino Doronzo, Flugelhorn
Livio Minafra, Piano

Dario Savino Doronzo is an artistic researcher and professor at the “G. Verdi” Conservatory of Music, Ravenna, Italy. He holds degrees in Trumpet, Jazz Music, Choral Conducting, Sound Technology, and Engineering. As a soloist, he has performed internationally at Carnegie Hall (NY), International Trumpet Guild (TX), Auditorium Parco della Musica (Rome), and Studio Acusticum (Sweden). He holds a PhD and has published research essays and presented lecture-performances at institutions including University at Buffalo, Maastricht University, Luleå University, MDW Vienna, and University of Bologna. His practice investigates intersections of music, philosophy, improvisation, and ecological awareness.

<https://www.dariodoronzo.it/>

VIDEO ESSAYS

I Want to go Home, back to the Future; Melancholy Walking as an Art Practice

**Taufik Ivan Irwansyah
Hidayatulloh**

Indonesian Institute of the Arts
Yogyakarta

When we wake up in the morning, we begin to feel each other's bodies, with ourselves. We may not have a body, because it is made up of parts, but we are the body itself. When we imagine having three or more legs to walk, to go to many places, but the body, is limited by two legs. Maybe we also want more than two hands to feel, to be able to hold more things, to lift more objects, even other senses. Within these limitations, what can we do. If I remember, we can talk about art, from just walking at the intersection, drinking from a dispenser whose cable is never plugged in, thinking about the future, with what we see, and feel. For me, it is a sustainable movement to protect the environment. Although most of the reasons are for saving. The body perceives through walking for example, which I refer to as a tool for reading, for scanning, maybe also the process of archiving something is the argument of this project. A body that has its own way of working in responding and thinking about the future together. As a form of artistic research, collecting memories from experiences is one of his approaches. From that experience, we can think about the way we direct awareness towards something. If we don't direct our senses and consciousness to something, it will not exist.

Taufik Ivan Irwansyah Hidayatulloh completed an MA at the Indonesian Institute of the Arts Yogyakarta in 2023 and is currently pursuing a PhD in Artistic Research at the same institution. He is interested in artistic research, exploring local archives of knowledge, society and ecology. He believes that everything is interconnected: art, community, and ecology; art objects and non-art objects; through simple things, sporadically. Currently he is interested in looking at the body, the practice of walking, the reading of public spaces, engagement with social communities, objects, to know the possibilities of the diversity of practices and other understandings of art.

VIDEO ESSAYS

***When Geometry Speaks:
Traditional Motifs of Wancho
Visual Culture and their
Contemporary Relevance***

Parishmita Kakati

Institute of Social and Cultural
Studies, India

Wanchos, who inhabit the present-day Longding district of Arunachal Pradesh, North East India, traditionally conducted headhunting expeditions. Male tattoos were associated with headhunting, whereas female tattoos were associated with rites of passage, which eventually stopped after the arrival of the British and their conversion to Christianity. The tattoos done in the late mid-20th century and very few of the late 20th century still exist, on the bodies of people born and brought up during that time. Each village had significant patterns that varied from clan to clan, and thus, the tattoo marks worked as a remarkable identity marker for the community. By seeing the marks only, boys could know if they were allowed to mingle with the girls, as intra-clan marriage was strictly prohibited in the same and the offspring villages. Boys' tattoos signified their bravery and expertise in the headhunting expeditions.

Significantly, the community uses similar tattoo motifs in its material objects. While considering the motifs as geometrical designs, this paper examines the role of these designs associated with Wancho's visual culture. When on the body, how does the specific design convey meaning, and while on the material, how does it speak? Furthermore, the paper emphasizes the role of geometry as an identity marker, as village and clan-specific marks now carry collective Wancho identity in vibrant colour. It explores how geometry holds the authorship of the Wancho's social identity, whether as embodied marks by the community members or on their material objects.

Parishmita Kakati is a Researcher at the French Institute of Pondicherry (IFP), India. She completed her PhD from the Special Centre for the Study of North East India, Jawaharlal Nehru University, New Delhi, in 2025. The title of her doctoral thesis is "Ethnomathematics in the Socio-cultural Practices of the Rabha Community of Assam". Her areas of interest include socio-cultural anthropology, ethnomathematics, anthropology of geometry, material culture, socio-cultural practices, heritage studies, indigenous knowledge systems, oral tradition, folklore, cultural astronomy, and Northeast India.

VIDEO ESSAYS

***Am I “Sick Enough” to be
Heard? Observations from a
Chronically-Ill Artist-Researcher***

Eugenia S. Kim
Singapore

Who holds the authority to translate the lived experience of chronic illness into art? Is it the “objective” external observer—clinician, family, or bystander—or is it the patient themselves, living a unique “subjective” reality? How ill must the patient be? And is it enough to simply make art if it is never disseminated?

As a practice-based researcher, I repeatedly encountered these questions while creating dance and multimedia works about my own chronic illnesses. Traversing between the creative arts, disability studies, the health and medical humanities, and society at large, there remains a strong tension between the medical gaze and the patient-as-expert. Adding to this discourse is the rise of patient communities where internal policing to distinguish the “severely ill” from the “less than” complicates the ethics of who can legitimately speak—and create art—about illness. This hierarchy creates a complex maze for the artist: resisting the medical gaze, navigating peer policing, and negotiating societal opinion. Underpinning all of these tensions is the invisible labour cost of moving art beyond personal catharsis into professional dissemination. The physical, financial, and cognitive burdens function as structural barriers to entry, systematically excluding those whose illnesses preclude the capacity and support required for public output.

By reflecting on my own negotiation of authority, authenticity, and self-censorship in both practice and research, this video essay asks not only who is permitted to express their illness through the creative arts, but what we are forced to silence within ourselves before we even begin.

Dr. Eugenia S. Kim is an independent transdisciplinary artist-researcher working across the performing and visual arts. She holds a PhD in creative media from the City University of Hong Kong, an MS in information science from University at Albany and a BS in electronic media, arts and communications from Rensselaer Polytechnic Institute. Eugenia is a co-editor for the Journal of Dance and Somatic Practices, a board member of the Somatic Practices and Chronic Pain Network (SPCPN), and an honorary fellow at the Centre for Dance Research (C-DaRE), Coventry University. She lives with autism, bipolar disorder, fibromyalgia, and other chronic health conditions.

VIDEO ESSAYS

Birrarung Marr Ears: a video essay with virtual reality drawings, field recording and text

Susannah Langley
The University of Melbourne,
Australia

Birrarung Marr Ears is a drawn response to sounds of Birrarung Marr on the banks of the Yarra River, Naarm, in a three-dimensional virtual environment. The artwork responds to the provocation by Dr Roger Alsop “can you make an artwork expressing how you feel living on the lands of the murdered indigenous people”. (Taken from the exhibition brief for the group show ‘Here and Now’, Verwalterhaus Kulturkapellen, Berlin, 2023.)

The location chosen for the drawing was where I first heard of the extent of the atrocities committed against the Wurrundjeri & Boonwurrung peoples during the establishment of the settlement that became the City of Melbourne. It is also a location of considerable natural and built space beauty where the day-to-day experience of urban tranquillity belies its tragic history.

This video essay will be based around a 9-minute two-dimensional video recording made inside the three-dimensional drawing with written text added as intertitle screens.

The source video takes the viewer’s eye through the space of the drawing which contains figurative elements and a vocabulary of abstract drawn marks based on the sounds heard in a binaural audio recording taken from a stationary position on the Birrarung Marr. This recording can also be heard on the soundtrack of the source video.

The source video can be found here: <https://www.drawntosound.work/birrarung-marr-ears>

The text of the video essay will discuss the creation of this work and how I entered from a position of considering the history of the place and the events that happened there.

Susannah Langley is a visual artist and researcher whose studio practice is rooted in experimental drawing, interactive technology and sound, using unconventional media such as conductive materials, found objects, field recordings and virtual reality to explore ideas of listening to spaces. She has a Master of Fine Arts from the University of Melbourne and has contributed to the academic publication, *Small Data Is Beautiful*, 2023. She has collaborated on works that have appeared in group shows and festivals in Germany, South Africa and Australia, and engaged in artists’ residencies in Canada, India, Scotland and Australia.

VIDEO ESSAYS

Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific Perspective III

Erika Matsunami

“In the Notebooks, Wittgenstein states that ‘the world and life are one’, so perhaps the following can be said. Just as the aesthetic object is the single thing seen as if it were a whole world, so the ethical object, or life, is the multiplicity of the world seen as a single object”. (Diané Collinson, The British Journal of Aesthetics, Volume 25, Issue 3, SUMMER 1985, pages 266-272)

This exploration is an advanced research of “Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific Perspective II” in 2025. I explore character (nature) and property from a new perspective in the 21st century. Thereby I deal with intersectionality between virtual reality and physical space theoretically, also practically in the context of a digital materiality and its global system, human and non-human society. Therefore, on the topics of authorship, authority, and authenticity, these concepts are addressed methodologically. From my research aspect, authorship refers to the creator (e.g. an equation in the natural sciences) and the discoverer (e.g. a new scientific work or a discovered artistic technique in the humanities or in the context of art history or other cultural history). Authority is based on judgment. Authenticity is necessary in both cases, but different norms and methods apply. Therefore, I investigate the discrepancy between science and art, objectivity and subjectivity, with regard to aesthetic judgments, both methodologically and in relation to various sociopolitical contexts (within a social-ecological system).

Erika Matsunami born in 1963 in Hiroshima, Japan, lives and works in Berlin, Germany. She has been exploring the subject ‘creativity’ in the pre-doctoral research context. Research focus areas: spatial perception and cognition, transversal aesthetics, spatial aesthetics. She graduated from the Faculty of Fine arts in liberal arts at the KAW – Aesthetic education/art and cultural studies / Institute for Art in Context at the Berlin University of the Arts in Germany in 1997. During her professional education 2009–2010 and 2011–2012 (2012/13), she researched as a guest auditor under Professor Dr Martin Supper in the Faculty of Music, at the Berlin University of the Arts.

VIDEO ESSAYS

Accent Essex: accent, identity and place

Tara McAllister-Viel
East 15 Acting School,
University of Essex, United
Kingdom

This video essay details one project within a five year community-based participatory practice research investigation, “Accent Essex: accent, identity and place”. This interactive audio installation is based on spoken word poems written and performance by female-identifying high school students in Southend-on-sea, Essex, challenging the Essex Girl stereotype.

The installation is housed inside National Rail train cars operated by project partner, c2c Rail and offers Essex residents who commute into London the opportunity to click on a QR code and access a private YouTube channel, listen to the students’ performances and then are invited to upload into the comments section one thing they love about their accent.

Too often, others ‘speak for’ the Essex Girl, but in this project these Essex young women literally author their own stories, speaking for themselves, and challenge the authenticity of representations that position them as unintelligent and uncultured. Their accent and paralinguistic markers signify little cultural audibility but using the cultural capital of spoken word poetry, these students (re)make the Essex Girl, who she is and what she can/should do.

She performs her “Essex-ness” conjuring both the ‘place’ of Essex and her ‘girl-ness’ through the embodied performance of articulation patterns and encultured listening. When her ‘off-stage’ voice is lifted into the performance space of spoken word poetry, how does the performance of the Essex Girl allow her to create another, different ‘place’ for her voice in which ‘cultivated disruption’ offers other ‘identificatory possibilities’ (Endsley 2018: 63)?

In this video essay I adapt insights from girl studies/black girl studies to critically examine the ways in which voice and accent are shaped by the land but also the ways land shapes voice. Wherever she travels, the Essex Girl follows and through her accent (re)locates her to the land where she was raised.

Dr. Tara McAllister-Viel is Head of Voice and Speech and Director of Post Graduate Research at East 15 Acting School, University of Essex, U.K. Her book, *Training Actors’ Voices: Towards an Intercultural/Interdisciplinary Approach* (Routledge, 2019) maps her practice through Anglo-American voice pedagogy and a Korean traditional vocal art form called pansori. From this practice-as-research methodology emerges her community-base participatory research projects placing voice and sound in the centre of original, devised works (The Namdaemun Market Projects, The Rootless Forest, Land(mark) Voices, Accent Essex). McAllister-Viel has taught workshops and developed community-based projects in Seoul, Sout Korea, Madrid and Valladolid Spain, Berlin and Halle Germany, Cardiff Wales, Birmingham and London, England, U.K.

VIDEO ESSAYS

Challenging Authority and Coercion: Toward a Vibrational Collective Care in Performing Arts

Sergio Patricio Valenzuela Valdés

Universidad Academia de Humanismo Cristiano, Chile

This paper critically interrogates Alexandre Kojève's models of authority—Platonic, Aristotelian, theological, and Hegelian—arguing that these frameworks frequently conflate authority with coercion, thereby obscuring the transformative potential of community-centered practices. Drawing on movements such as post-theatre and collaborative devising, the paper proposes that accessibility transcends technical or ethical checklists; it is the vital substrate for expanding *vibrational resonance* within artistic ecologies. By centering horizontal workflows and *pluralized agency*, contemporary performance dismantles the legacy of hierarchical control. In this shift, the traditional “author” is replaced by a *distributed network of relations and collective affect*, transfiguring the creative act into an open-source territory where meaning is co-constituted rather than dictated. Within this framework, the director is reconceived: no longer a singular auteur, but a “process guide” or “diplomat between practices” (Stengers), facilitating the emergence of *co-individuation processes* (Grosz). Through theoretical reflection and selected case studies, this paper explores how these shifts enable new forms of social engagement and empowerment. Ultimately, it argues that the future of performance lies in embracing fluid, inclusive models that center togetherness and care. By shifting from the ‘authority of the author’ to a model of relationality, we expand the possibilities for collective meaning-making, suggesting that *‘who speaks’ is less a question of individual identity and more a rigorous enactment of pluralized agency within a vibrational ecology of care*.

Dr. Sergio Patricio Valenzuela Valdés (Dr. Phil.) is an academic, researcher, and professional theatrical designer based in Santiago, Chile. He holds a PhD in Art Research and Cultural Studies and an MA in Art and Science from the Universität für angewandte Kunst Wien. Currently, he is the Coordinator of the Academic Program in Continuing Education at Universidad Academia de Humanismo Cristiano (UAHC), where he also leads the Diploma in Art, Science, and Technology. His transdisciplinary research and artistic practice explore the intersections of performance, radical care, and interactive systems, focusing on fluid scenic practices and collective creation.

VIDEO ESSAYS

Designing Dialogues: Visual Integrity and the Negotiation of Authorship

Lisa Winstanley
Nanyang Technological
University, Singapore

Situated within ongoing debates on visual authorship, authority, and authenticity, this participatory inquiry examines how art and design educators navigate and articulate visual integrity in the age of Generative-AI. A central question guiding the study asks what constitutes *reasonable use* of Generative-AI in art and design. The research is structured through participatory design workshops with higher education faculty across five countries (Four Asia-Pacific). Moving beyond authorship as an individual attribute, the workshops explore, through dialogic co-reflection, how influence, ownership, and visual integrity are understood and negotiated in arts education and practice. Through visual prompts, GEN-AI ethics activities, system mapping, and scenario-based discussions, participants interrogate how visual integrity is recognised across pedagogical and professional contexts.

Across all workshops, participants expressed critical attitudes towards GEN-AI, articulating discomfort with its implications for authorship, labour, and creative value. However, this resistance was tempered by pragmatic recognition of AI's inevitability and rather than advocating prohibition, educators emphasised critical judgement, intentionality, and reflexivity. Another recurring theme was the perceived lack of institutional support, with participants describing uncertainty around teaching and assessing AI-mediated work. While shared ethical concerns were evident, significant disagreement emerged regarding what constitutes visual plagiarism across educational and professional contexts.

These interim findings suggest that educators share ethical anxieties but lack shared conceptual frameworks for navigating visual integrity. The study argues that the central shift is epistemic: visual integrity is moving from individual authorship towards process transparency, intent, and accountability, positioning participatory dialogue as a methodological strategy for developing models of ethical creative practice.

Lisa Winstanley is an Associate Professor and Associate Chair of Research at the School of Art, Design & Media at Nanyang Technological University, Singapore. With over 20 years' experience in commercial creative practice and more than a decade of international research and teaching, Lisa leads studies on ethical design practices and visual literacy. She is the founder of the Design Ethics and Visual Integrity Research Lab (DEVIL), where her scholarly work explores visual plagiarism, interdisciplinary social responsibility, and ethical collaboration. Her creative practice has garnered over 80 international awards and has been exhibited in 30 countries.

VIDEO ESSAYS

Becoming One's Own Spectator: Self-Othering in AI-Generated Digital Avatars

Lili Zhang

Nanyang Technological
University, Singapore

In recent years, AI-driven avatar tools such as Ji Meng AI, Synthesia, and HeyGen have enabled users to generate portrait-based video doubles that replicate facial features, voice patterns, and lip synchronisation. These digital avatars are widely circulated on platforms including TikTok, Instagram, Xiaohongshu, and YouTube, where individuals use them for self-presentation, role-playing, and creative experimentation. As a result, personal identity increasingly appears not only as embodied presence, but also as a reproducible and animated digital figure.

The project investigates how the gap between biometric likeness and system-driven performance produces a sense of distance between the embodied subject and the visible digital figure. The research focuses on how the avatar positions the user in a new relation to their own image. When the digital double begins to move and speak beyond direct bodily control, the user may encounter their likeness as something staged and observable.

Methodologically, the project combines practice-led experimentation with comparative observation. Using Ji Meng AI and related portrait-to-video systems, I generated multiple versions of my own digital avatar, placing it in fictionalised temporal and spatial scenarios and experimenting with costume changes and performative settings. In parallel, I observed how other users employ similar tools, noting differences in identification, distancing, and performative intention. Presented as a video essay, the project documents and analyses selected instances in which the digital avatar introduces a sense of separation between embodied self and visible figure, exploring how contemporary AI media reconfigure the staging of identity.

Lili Zhang is a PhD candidate at the School of Art, Design and Media, Nanyang Technological University, Singapore. Her research lies at the intersection of digital media, AI-driven technology, and cultural heritage, focusing on the reconstruction of historical memory and Eastern aesthetics through AI-generated narratives. Her award-winning animation, *Chocolate*, has been featured in over 20 international festivals, including the Raindance Film Festival. With an MA in Animation and over a decade of experience in arts education leadership, she explores the evolving dialogue between classical traditions and contemporary digital media.