

# PRE- CARIOUS ART

How Do We Make  
In A World On Fire?





# About ADPRex 2024

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

## Credits

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Thanks to Mrs Tan-Soh Wai Lan (President), Mr Jerry Soo (Vice President [Academic] & Provost), and Ms Carol Tan (Vice President [Corporate Services]) for supporting this event.

Thanks also to Dr Bridget Tracy Tan (Senior Director and Academic Advisor [Southeast Asian Arts]) and ISEAA for their help and support.

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# Welcome to the 2024 edition of Arts & Design Practice Research Exchange (ADPRex)!

The realisation of this event would not be possible without the dedication and contributions of a passionate organising team and our conference delegates. On behalf of the Research Division at Nanyang Academy of Fine Arts, University of the Arts Singapore, I wish to express our heartfelt appreciation for the time, generosity, and knowledge you bring.

Why is our world on fire? Over the past decades, lives across different geographical locales have been impacted by waves of disruptive events on varying scales. The recent global pandemic, the escalating climate crisis, and persistent social conflicts, injustices, and violence serve as stark reminders of the state of the world, both immediate and distant, that we are witnessing or experiencing firsthand. As global citizens, how have we, in our individual and collective capacities, responded to the precarity, threats, and vulnerabilities? This gathering is an invitation and an opportunity for us to reflect and share our responses.

I would also like to extend this year's theme by inviting us to ponder our perception of the fire the world is experiencing. The phrase "Fire is a good servant, but a bad master" highlights the dual nature of fire. As a servant, fire provides warmth, cooks food, generates energy, and aids in various industrial processes. However, when not properly controlled, fire can be equally dangerous and destructive, causing harm, destruction, and even the loss of life. Reflecting on the precarious yet nourishing nature of fire, I encourage us to consider: what types of fires are the arts kindling?

Imagination is a powerful agent of hope. It allows us to dream and to envision better possibilities. What kind of art is needed in a world on fire? I hope that the encounters and exchanges at this conference will inspire and enable us to develop the capacity needed to facilitate positive change and to forge new ways of being together in our respective communities.

I wish everyone an enjoyable and fruitful time at ADPRex 2024!

**Dr Michael Tan**

Dean, Research & Knowledge Exchange, Research Division  
Nanyang Academy of Fine Arts, University of the Arts Singapore

# CONFERENCE SCHEDULE | 01 AUG (THU)

Time	@ Studio Theatre	@ Multi-purpose Hall
9.30am	Registration	
10.30am	<b>Opening address</b> Professor Kwok Kian Woon	
10.40am	<b>Keynote</b> <i>Research Impact from the Studio: A Designer Practitioner's Perspective</i> Professor Jeanne Tan	
12pm	Lunch	
1pm	<b>Panel 1: Art and Place</b> Chair: Ms Joyce Teo  <i>Redistributive Art</i> Dr Teck Heng Tan  <i>Why Performance Art?</i> Dr Adrian Tan  <i>#WaterlooStKakis: Navigating Precarity through Care and Informal Creative Clustering in Singapore.</i> Assistant Professor Hoe Su Fern  * Presenting in person	<b>Panel 2: Global Asias</b> Chair: Dr Felipe Cervera  <i>Disorienting Visions: Ai Weiwei's Rohingya as Cinéma Vérité</i> Professor Sean Metzger  <i>Southeast Asian Performing Arts at the UCLA World Music Center: Preservation and Community Engagement</i> Professor Helen Rees  <i>Precarity, Abundance, and Eco-Social Vibrancy: Filipinx and Filipinx Diasporic Artists Discuss Art-making in the post-COVID-19 Pandemic Era</i> Associate Professor Lucy Burns  * Presenting online
2:30pm	Tea Break (Studio Theatre Lobby)	
3pm	<b>Panel 3: Pandemic Precarity and Care</b> Chair: Ms Kimberly Shen  <i>Journeys of a Laundry Mountain</i> Dr Lana Locke  <i>Sharing Temporal Vulnerabilities through Thoughtful Reciprocity: Embracing Radical Self-Care Listening Encounters in Professional Caregiver Contexts</i> Ms Rachel Ann Coleman  <i>Making Art in a time of lockdown</i> Professor Paul Coldwell  * Presenting in person and online	<b>Panel 4: Crafting the Body</b> Chair: Ms Ye Shufang  <i>Exploring the narratives and representation of Saudi Arabian women: A Practice-Based investigation through Folk Dance and discontinued Ceremony in Taif City</i> Ms Hend Althibiti  <i>Through the Lens of Netherness: Embodying Female Pain and Precarity in Performance</i> Ms Kate March  <i>Fleeing with the Hijacked Vehicle</i> Ms Charlotte Yao  * Presenting online
4.30pm	Tea Break (Studio Theatre Lobby)	
5:00pm	<b>Panel 5: Precarious Performance</b> Chair: Dr Felipe Cervera  <i>Choreoluminosity: Balancing Fire in the Circus Ring.</i> Dr Michelle Man  <i>Gen Z and the Unsilent Mode: Precarities, Perspectives &amp; Performance Making</i> Mr Kelvin Wong  <i>Exhibitions and Performances in Georgia 1985–95: Collective Art Practices and the Strategies for Addressing Political Turbulence.</i> Ms Vija Skangale  <i>Narrative Impasse and Non-intervals: New Affective Dramaturgies of Precarity?</i> Mr Tim Cowbury  * Presenting in person and online	<b>Panel 6: Environmental Precarity in Southeast Asia</b> Chair: Ms Angelynn Tan  <i>Precarious Seeing: Artmaking as Practice of Care for More-than-visual Geographies</i> Dr Wong Zi Hao  <i>Leave(s) to Remain</i> Assistant Professor Nanthana Boonla-or  <i>Embracing Fluidity: Cultural Dialogues and Symbiosis in Contemporary Painting</i> Ms Kefan Bai  <i>Collaborative Sustainability: Contemporary artistic practices engaging with coastal ecologies</i> Associate Professor Minna Valjakka  * Presenting in person and online
6.40pm	End of Programme	

# CONFERENCE SCHEDULE | 02 AUG (FRI)

Time	@ Studio Theatre	@ Multi-purpose Hall	Southeast Asian Arts Forum
10am			<b>Opening Address</b> Dr Bridget Tracy Tan
10.15am			<b>Opening Performance</b> <i>Sticky Rice Basket</i> Khao Niew Theatre
10.30am			<b>Presentation 1</b> <i>Dark Was the Night</i> Taiki Sakpisit
10.45am			<b>Presentation 2</b> <i>Making Material Personal: Sign of Strength in Precarious Times</i> Choy Chun Wei
11am	<b>Panel 7: Performative Precarity</b> Chair: Mr Andrew Mowatt  <i>Looking Back, Imagining Tradition</i> Mr T. Sasitharan  <i>"Timeless Chapters: Reimagining Precarity through The Sanctuary of Hope"</i> Dr Ang Gey Pin  <i>Shifting Balance Inside Out: The Study of Precarity Intertwined with Life and Movement Found in a Rāmāyana Performance</i> Dr Siri Rama and Dr Janardhan Ghosh  * Presenting in person	<b>Panel 8: Teaching as Practice Research in Arts Education</b> Chair: Ms Christabel Teng  <i>Music Where Streams Merge: Challenges faced when designing curriculum and teaching Music to students whose access to musical education has not been equal.</i> Dr Patrick Olsen  <i>Music and neurodiversity: Surfacing the improvisations of non-speaking autistic individuals</i> Assistant Professor Rachel Chen  <i>Re-Imagining Practice: Supervising the Defining and Locating of Practice-Based Research Study in Art and Design for Doctoral Researchers</i> Mr Andrew Selby and Professor Paul Wells  * Presenting in person	<b>Video on Demand Screenings</b>  Post-Museum <i>Artistic Responses for Humanity: Exploring artful engagements with the Gaza-Israel conflict?</i>  Lisa Ito-Tapang <i>Warm Bodies: Exhibition-Making as Protest Against Precarity</i>  Nguyen Thi Thanh Mai <i>"Day by Day" Project</i>  Benedict Yu Zhu Ye <i>VR Spirituality: Creating a Borderless Safe Space for Communal Healing</i>  Aung Myat Htay <i>ARE WE IN A FAILED STATE? An Alternative Art Education System in Chaotic Myanmar</i>
12pm	Lunch (Southeast Asian Arts Forum, Campus 1)		
1.30pm			<b>Presentation 3</b> <i>A Note Beyond Nostalgia</i> Lê Giang
1.50pm			<b>Online Engagement Rooms @ UOB World + Tea Break</b>  <i>Treasures of Angkor</i>
2pm	<b>Panel 9: Precarious Gaze</b> Chair: Dr Joyce Koh  <i>Expanding Cinema</i> Mr Ong Kian-Peng  <i>If we deeply look at what is being burned, we might care not to burn it</i> Mr Carlos Reyes  <i>Gathering Almonds: Precarious Practice-Based Approaches to Memory</i> Ms Mireia Ludevid i Llop  * Presenting in person and online	<b>Panel 10: Precarious Communities</b> Chair: Ms Georgette Yu  <i>Using a collaborative photographic portraiture practice to explore the complex identities of transracial adoptees</i> Ms Tina Rowe  <i>Utilising Unrestrained Wordless Illustration as a Tool in the Discussion of Child Exploitation</i> Mr Richard Johnson  <i>Framing Resilience: Women and Precarious Communities in Documentary</i> Dr Lala Palupi Santyaputri  * Presenting online	2:40pm – 4pm <b>Dialogue Session</b>  <i>How can art and creative practices maintain and assert its relevance in such challenging times?</i>  Choy Chun Wei, Taiki Sakpisit, Lê Giang, Lisa Ito-Tapang, Hoang Duong Cam, Aung Myat Htay  Moderator: Dr. Bridget Tracy Tan

Time	@ Studio Theatre	@ Multi-purpose Hall	Southeast Asian Arts Forum
3:30pm	Tea Break (Studio Theatre Lobby)		
4pm	<b>Keynote</b> <i>WritingDancing: Finding your voice in precarity</i> Professor Vida Middelw		4:05-4:45pm <b>Roundtable Presentation</b>
5pm	Closing Statements		
5.05pm	Tea Reception and Farewell (Campus 1, Southeast Asian Arts Forum)		

## MAP OF NAFA



### NAFA Campus 3

151 Bencoolen Street, Singapore, 189656

| Studio Theatre (Level 3)

| Multi-Purpose Performance Hall (Level 4)

### NAFA Campus 1

80 Bencoolen Street Singapore 189655

| Southeast Asian Arts Forum

## OPENING ADDRESS

**Professor Kwok Kian Woon** (PhD, University of California at Berkeley) is Vice-Chancellor of the University of the Arts Singapore. He is also Emeritus Professor at the Nanyang Technological University, where he served as Professor of Sociology and in several pioneering roles over two decades. He was a founding member of the School of Humanities and Social Sciences, the first Head of Sociology, Senate Chair, Associate Provost of Student Life, and Associate Vice-President (Wellbeing).

Professor Kwok has a sustained record of teaching, research, academic leadership, and intellectual engagement in civil society and the public sector, especially in the areas of the arts and heritage. His writings and public presentations have covered central themes such as ethics and politics; history and memory; the nation state and civil society; mental health and well-being; and culture and the arts.

**Professor Kwok Kian Woon,  
Vice Chancellor, University of  
the Arts Singapore**





## KEYNOTES

Creative practice is multi-faceted and encompasses the practitioner's original approaches, processes, and applications. Conventionally regarded as random creative inspirations when in fact it is methodical, rigorous, and motivated to transform perceptions, enhance experience and create change. It is often challenging to explicitly present the new knowledge gained from the studio and quantify the significance of its applications. Drawing from design practice, this keynote presentation will discuss what, why and how practice research can create impact.

**Professor Jeanne Tan** is a design practitioner who investigates creative innovation that interfaces design and technology. Her research focuses on intelligent textile design for fashion, interiors, rehabilitation, and Design-Led STEM processes. Her research administration contributed to PolyU's unprecedented HK RAE2020 results for UoA38 Creative Arts, Performing Arts & Design. She was a core member of the team that secured a large-scale HKD\$ 207 million strategic grant from InnoHK Research Clusters to establish (AiDLab), a research platform established by HK PolyU and the Royal College of Art, UK.

Jeanne's work has received international media coverage including Vogue, WGSN, Harper's Bazaar, and the Public Broadcasting Service (USA). Amongst the venues which had showcased Jeanne's works are Milan Fashion Week A/W 2023, Victoria & Albert Museum, and collected by the National Museum of Silk, China. She is often invited to share her work internationally at TedX, ArcInTex, Parsons School of Design, and Royal College of Art. Recent awards include Geneva Inventions 2024, Just Style Excellence Awards 2024, iF International Design Award 2023 and Red Dot Award 2023. As a design consultant, Jeanne works with organizations to implement fashion, textile, and creative education solutions, her clients include the LVMH Group (Celine, Givenchy, Kenzo, Loewe, Marc Jacobs), Nike and Alibaba.

### *Research Impact from the Studio: A Designer Practitioner's Perspective*

**Professor Jeanne Tan,  
Professor of Fashion and  
Textile Design, School of  
Fashion and Textiles, The Hong  
Kong Polytechnic University**



## KEYNOTES

In this talk Professor Vida Midgelow will share examples of her own practice research with particular attention to the role of languaging and practices of care. In a challenge to established academic writing registers, her work takes an expansive view of writing – encompassing real time practices, collaboration, scores, letters and drawing. Revealing how writing has been threaded through her creative practice, she will share the tussles of coming to language in ways that are embodied and invite the audience into small creative writing tasks as we all address the sometimes-tricky task of writing practice and find voice. Though quietly radical acts this work is imbued with ethics of care and reasserts the potentiality of improvisation in as precarious world.

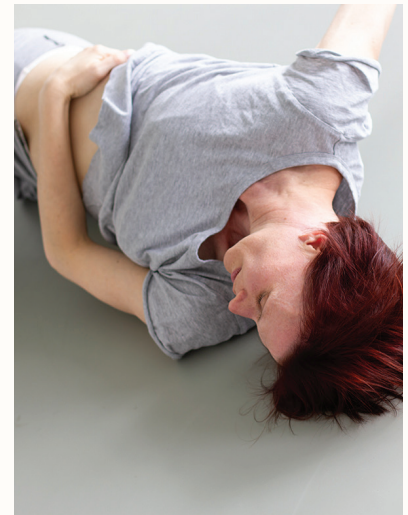
**Professor Vida L Midgelow** is the inaugural Dean of Doctoral School at the world leading University of the Arts London and was previously Chair of Postgraduate Research at Middlesex University, UK.

She is a recognised leader in Practice-as-Research, improvisation and doctoral education with more than 30 years of experience facilitating and lecturing in dance and creative fields. She is regularly asked to give keynotes and undertake consultancy/mentoring in these fields. Co-director of the *Choreographic Lab* she provides platforms for sharing choreographic practices and critical inquiry. Extending these interests, she conceptualised and was the founding co-editor of the hybrid peer-reviewed journal, *Choreographic Practices*, 2010-2020. She formed *Artistic Doctorates in Europe* in 2016 (initially funded by Erasmus Plus), developing sector-leading guidance for best practice in Artistic Research Degrees and resources for dance research in practice. Currently she co-leads the AHRC funded, *Future Ecologies: Producing Dance Network*.

Selected essays writings include: *Practice-as-Research* (in Dodds, 2019), *Improvisation as a paradigm for Phenomenology* (in Fraleigh 2018) and *Some Fleshy thinking* (in George-Graves 2015). Her extensive edited volume The Oxford University Press, *Handbook of Improvisation in Dance* was published in 2019. With Prof Jane Bacon, she developed the *Creative Articulations Process* (CAP), which provides a framework for embodied enquiry as used by practitioners across the globe. CAP is also the subject of her forthcoming co-authored book with Routledge. Selected performance works include: *BreathBone*, *Skript* and the performative lecture on improvisation *Everywhere and Nowhere*.

***WritingDancing: Finding your voice in precarity***

**Professor Vida L Midgelow,  
Dean of Doctoral School,  
University of the Arts London**



## PANEL 1: ART AND PLACE

Since the 1990s, the ‘social turn’ and the rise of ‘relational aesthetics’ in the artworld have led to a preponderance of works that frame inter-human relations in society as aesthetic objects (Bishop, 2006; Bourriaud, 2002). This paper analyses one subgenre of such art with an activist edge which I will call ‘redistributive art.’ Redistributive art goes beyond what Bourriaud (2002) calls ‘operative realism,’ which refers to the mere *replication* and *critique* of existing socio-economic relations (p. 35). Rather, it creates ‘imminent material impact’ through *reforming* such relations in precarious communities (Duncombe, 2016, p. 124). I examine the promises and limits of redistributive art through studying Ai Weiwei’s *Sunflower Seeds* (2010) and Hu Yinping’s *Xiaofang* (2015– ), both of which respond to social issues tied to China’s manufacturing sector.

Ai’s piece for the Tate Modern’s Unilever Series, which comprises 100 million porcelain sunflower seeds, channelled funding from the multinational company sponsoring the series to approximately 1,600 artisans in China’s porcelain capital, Jingdezhen, a community suffering from the declining appeal of traditional porcelain craftsmanship in the age of Taobao. Elsewhere, Hu resists labour exploitation with *Xiaofang*; she established a company and hired a friend to buy knitwear produced by elderly women in Sichuan, who were previously working as underpaid knitters for a garment factory. Both artists enfold their modes of production into the forms of their works, thereby alleviating socio-economic issues in practical, edifying, and elegant ways. Their approach blurs the boundaries between the utilitarian, ethical, and aesthetic dimensions of their works.

**Dr Teck Heng Tan** is a lecturer at NUS College in the National University of Singapore, where he teaches an academic writing course on art and the attention economy. His research focuses on global modernisms and anglophone Chinese literature, and he has written about the Nanyang modernists in *Literature Compass*.

### *Redistributive Art*

**Dr Teck Heng Tan**



## PANEL 1: ART AND PLACE

Thirty years ago, a local newspaper asserted that it was ‘concerned that new art forms such as “performance art” and “forum theatre” which have no script and encourage spontaneous audience participation pose dangers to public order, security and decency’. [*The Straits Times*, 22/1/94]. *Why Performance Art?* offers insights into the precarity, vulnerability and imagination of artists who gravitated to performance art as their preferred medium. Through the discussion of performance art, and its visual analysis, this paper explores performance as one way of rethinking how we see, imagine and experience art that was made in response to public action and the geopolitical conditions of the nation-state.

From the emergence of a creative industries framework decades ago to the more recent celebration of new art spaces, global art events, a new art biennale; performance art sits at the periphery as a form of artistic expression that is often curtailed by the perceived dangers it poses to the state. Through a close reading of the artworks, a sense of the entanglement of identity-creation, cultural production and regional mythology emerges, which can then further our understanding of the state and its relationship to artistic production *from* and *about* Singapore. I am positing that this delicate balancing act that is performance art, requires further investigation and theorisation into how it has been nurtured, fetishised and even institutionalised in Singapore just as the art form underwent persecution for its revolutionary potential three decades ago.

**Dr Adrian Tan** is an aspiring art historian whose research surveys art in public space(s), performance art, and the contemporary art archive in Southeast Asia. He teaches research skills, art history and museum studies at both undergraduate and post-graduate levels at Nanyang Technological University (NTU) and University of the Arts (UAS). As co-founder of The Artists Company (TAC), he collaborates with artists on independent projects and exhibitions and is currently working on a research project with NTU Centre of Contemporary Art (CCA), The Substation and National Gallery Singapore (NGS)’s Rotunda Library & Archive as an awardee of the 2024 Platform Projects Curatorial Award.

### *Why Performance Art?*

**Dr Adrian TAN**

## PANEL 1: ART AND PLACE

The precarious conditions of creative and cultural work have been relatively well-documented. This has inspired a proliferation of literature exploring the contributing factors behind this precarity, including the inherent risks and impact of external stress factors such as the increasing economic austerity and ongoing contraction of public funding of the arts. Interestingly, the ways in which arts workers navigate their precarious working conditions remain relatively under-researched.

This paper critically explores how practices of care enable arts workers and organisations in Singapore to navigate their precarious working conditions and strengthen their resilience. This paper will focus on the ground-up formation and maintenance of the ‘#WaterlooStKakis’, which is an informal creative cluster formed between myself and four arts organisations located along Waterloo Street in Singapore: Centre 42, Objectifs Centre for Photography and Film, P7:1SMA and The Theatre Practice. Through a situated ethnographic case study approach, this paper will demonstrate how this creative cluster is cultivated and sustained through the affectivities, mutuality and solidarity that the arts organisations and their arts workers have towards each other, their neighbourhood and other human and non-human actors. This paper adopts an ‘ethics of care’ approach to emphasise the relational and moral considerations as well as the interdependencies that underpin this creative cluster. Ultimately, although this paper elevates practices of care to a key driving force that allows for a radical reimagining of a more creatively-just and equitable arts ecology in Singapore, it will also highlight how these practices and the cluster in question are also inherently precarious and laborious to sustain.

**Assistant Professor Hoe Su Fern** is an arts researcher and educator. She is currently Assistant Professor and Lead Coordinator of the Arts and Culture Management Programme at Singapore Management University. She is also lecturer for the MA in Arts and Cultural Management, with Leuphana University of Luneburg. She has spoken, researched and published on cultural policy, urban cultural economies, creative placemaking and the conditions of cultural work. Her practice is informed by her pursuit for practice-oriented and engaged arts research, and her interest in enabling more caring conditions for arts workers.

***#WaterlooStKakis: Navigating Precarity through Care and Informal Creative Clustering in Singapore***

**Assistant Professor Hoe Su Fern**

## PANEL 2: GLOBAL ASIAS

The opening aerial shot of Ai Weiwei's documentary film *Rohingya* surveys the landscape, specifically canvassing the fields of rice paddies that border the Kutupalong Refugee Camp, the world's largest. This movement of the camera sets up a kind of spectatorship that the film itself then undoes. Drawing on a tradition of cinéma vérité, Rohingya largely resists tracking shots, pans, and tilts in favor of viewing human action through static camera set-ups. This paper analyzes these aesthetic choices in relation to the performance and screening of refugee lives.

In the absence of narration, interviews, subtitles, and maps, the film offers numerous sequences of quotidian activity. Extradiegetic string music frequently provides a mood for the scenes, which offer an overview of the mundane activities in a refugee camp. What are the effects, including the ethical questions, that emerge through the use of these cinematic techniques in relation to these particular refugees? How is the film's own screening of refugees complicit in the precarity of the individuals it sees and how might it recalibrate or otherwise challenge such understandings?

To answer these questions, I draw on the film itself in relation to studies of documentary by scholars like Chris Berry, Jane Gaines, and Vivian Sobchak. I also examine published Rohingya life narratives and journalism about this population. Finally, I look at the larger context of Ai Weiwei himself as a filmmaker and performer whose unseen presence behind the camera nevertheless animates a critical reflexivity about art in times of crisis.

**Professor Sean Metzger** is a faculty member in the UCLA School of Theater, Film, and Television. He is the author of *Chinese Looks: Fashion, Performance, Race* (2014) and *The Chinese Atlantic: Seascapes and the Theatricality of Globalization* (2020) both from Indiana University Press. The former editor of *Theatre Journal* (2020-2023), he has co-edited several special issues of journals and several books, including *Embodying Asian/American Sexualities* (Lexington, 2009); *Futures of Chinese Cinema: Technologies and Temporalities in Chinese Screen Cultures* (Intellect, 2009); *Awkward Stages: Plays about Growing Up Gay* (Cambria, 2015), and *The Methuen Drama Handbook of Gender and Theatre* (Bloomsbury, 2024). He was the president of Performance Studies international from 2016-2020.

*Disorienting Visions: Ai Weiwei's Rohingya as Cinéma Vérité*

**Professor Sean Metzger**



## PANEL 2: GLOBAL ASIAS

The World Music Center at UCLA is part of the Department of Ethnomusicology. Its two principal constituent units, the Ethnomusicology Archive and World Musical Instrument Collection, were established in the 1950s. They are among the largest such repositories in the Americas, and both have major Southeast Asian holdings. The Archive has long emphasized preservation and repatriation of field recordings, together with access for musicians, scholars, and community members whenever legally and ethically possible; meanwhile, the Instrument Collection supports the Department's numerous world music ensembles. In the last quarter-century, both Archive and Instrument Collection have placed increasing importance on community engagement, with two substantial long-running projects involving the Thai and Filipino American collections. Repatriation of historically important Thai audio recordings to the Luang Pradit Phairoh Foundation in Bangkok in 2016, paired with the 2015 repair by Dr. Supeena Insee Adler of Thai instruments obtained in part from the Foundation in the 1960s, has re-ignited international musical, scholarly, and personal connections first forged sixty years ago. Supeena's resurrection of UCLA's long-dormant Thai ensemble class has also led to frequent engagement with California Thai temples and community music groups. Simultaneously, over twenty years' partnership with the local Filipino community has resulted in numerous documentation and preservation projects, workshops, and a well-received open-access performing arts sourcebook, now downloaded over 5,000 times. This paper illustrates the significant positive impact institutions such as universities, archives and musical instrument collections can have in supporting performing arts sustainability, transmission, and engagement among diasporic Asian communities in North America.

**Professor Helen Rees**, a specialist in Chinese music, is a professor of ethnomusicology and faculty director of the World Music Center at UCLA. Her edited volume *Instrumental Lives: Musical Instruments, Material Culture, and Social Networks in East and Southeast Asia* is forthcoming from University of Illinois Press in summer 2024.

***Southeast Asian Performing Arts at the UCLA World Music Center: Preservation and Community Engagement***

**Professor Helen Rees**

01 AUG 2024 (THU)

## PANEL 2: GLOBAL ASIAS

This presentation highlights how Filipinx and Filipinx diasporic artists discuss precarity, abundance, and eco-social vibrancy in the post-COVID-19 pandemic era. While art-making can never guarantee security, these artists articulate the precarity and untenable structural conditions of their art-making exposed by the global pandemic. As they do so, they also emphasize creative practices that shape, maintain, and change their environments. These practices work toward what I call 'eco-social vibrancy'— mutual care and equitable, life-enabling sociality.

**Associate Professor Lucy Burns** is an associate professor in the Asian American Studies Department at UCLA. Burns is among the co-designers and co-authors of *Impact of COVID-19 Closures on Black, Indigenous, and People of Color Theatre Practitioners (BIPOC)* and *Black, Indigenous, and Theatres of Color (BITOC)*.

*Precarity, Abundance, and Eco-Social Vibrancy: Filipinx and Filipinx Diasporic Artists Discuss Art-making in the post-COVID-19 Pandemic Era*

**Associate Professor Lucy Burns**

01 AUG 2024 (THU)

## PANEL 3: PANDEMIC PRECARITY AND CARE

In my materially embedded art practice, I reflect on practical and ethical problems of working as an artist in the context of the immediate physical and political environment. My presentation will centre around my film *Journeys of a Laundry Mountain* (2021). Filmed immediately after the 2020/21 Australian forest fires and just before and during the COVID-19 pandemic, the precariousness of our domestic habits told through global crises is at the heart of the film. My exploration of white patriarchy and colonialism is made personal in approaching the subject through my gendered responsibility as an artist mother for the domestic laundry, whilst recognising my own privileges and ethical entanglements in terms of the gentrification of the area where I live in Southeast London; my parents' emigration to Australia, and the ongoing cultural impositions on the indigenous culture and landscape there. This violence is highlighted urgently by the practical problems faced ecologically after the fires; paralleled with the coronavirus, and its origins in our encroachment on and abuse of wild territories. My presentation will reflect on whether and how the world has changed since the film was made, with attention to recent texts by Jack Halberstam and Donna Haraway and artworks by Karla Dickens. I will query whether we are any closer to acknowledging our global, ecological interdependence, now that the trauma of these crises has faded.

**Dr Lana Locke** is an artist and Early Career Researcher. She completed her practice-based PhD on the *The Feral, the Art Object and the Social* at Chelsea College of Arts (2018). She has exhibited at the ICA, the Bluecoat, Spike Island, the Royal Academy, Matt's Gallery and Hales Gallery in the UK; and at National Kaohsiung Center for the Arts, and MOCA Taipei in Taiwan. She has presented her research at the ICA, the Henry Moore Institute, the Courtauld and Birkbeck University in the UK, the New School, New York and Boston University, USA. She is a Senior Lecturer in Fine Art at Camberwell College of Arts, University of the Arts London.

*Journeys of a Laundry Mountain*

**Dr Lana Locke**



## PANEL 3: PANDEMIC PRECARITY AND CARE

Over recent decades, a shift towards neoliberal self-sufficiency has distanced us from our interconnectedness and shared vulnerabilities. The resulting uncertainties, never more evident than in the lived experiences of caregivers. Originating from the neoliberal, political and social agendas that amplify instabilities for marginalised groups, the temporal precarities inherent in care work embody this individualisation of vulnerability.

Drawing on insights from Maria Puig de la Bellacasa, bell hooks, Judith Butler, Salomé Voegelin, and Lisa Baraitser, this performance paper contemplates the interplay between relational dynamics, care ethics and precariousness within invitational research practices to speculate on radical self-care as a joyful disruptor within these contexts.

Acknowledging Maria Puig de la Bellacasa's emphasis on an 'attentive reciprocity in touch' and its alignment with bell hooks' notion of love as non-transactional reciprocity, the paper considers the impact of neoliberal temporal vulnerabilities on early participant research engagement with professional caregiver communities.

To engage with Judith Butler's ethical imperative of recognising interdependence and vulnerability alongside Puig de la Bellacasa's concept of 'thinking with care', invitational text scores were created to prompt 'thoughtful reciprocities' that contemplate embodied shared listening as a means of fostering a non-transactional reciprocity that reconsiders productivity-focused self-care.

Drawing on Lisa Baraitser's insights to explore the interaction between the temporal uncertainties of caregiving, vulnerability, and reciprocity, these scores propose somatic encounters with precarity through the concept of 'waiting with'. Providing tentative 'openings' for radical self-care as a shared practice of 'underappreciated strategies for enduring precarious worlds' (Hobart & Kneese, 2019, p.2).

**Ms Rachel Ann Coleman** is a PhD candidate at Central St. Martins, University of the Arts, London, UK. They are an artist/researcher whose research engages with radical self-care ideologies as a response to neoliberal individualism through collaborative joyful encounters prompted by embodied listening text scores. These interventions reconsider productivity-centred notions of self-care through the non-linear temporal uncertainties in caregiving, advocating for a non-transactional reciprocal approach to thoughtfully reframe professional caregivers' wellbeing initiatives.

*Sharing Temporal  
Vulnerabilities through  
Thoughtful Reciprocity:  
Embracing Radical Self-  
Care Listening Encounters in  
Professional Caregiver Contexts*

**Ms Rachel Ann Coleman**

01 AUG 2024 (THU)

## PANEL 3: PANDEMIC PRECARITY AND CARE

This presentation explores practice-based strategies that the author adopted throughout the Covid pandemic and resulting lockdown. Under the conditions imposed by the UK Government, the author produced a body of new work, sculptures, prints and poems which were an attempt to creatively engage with this new restricted landscape. The author drew upon the example and working methods of the Italian metaphysical artist Giorgio Morandi whose self-imposed restrictive life, (hardly travelled, worked in his small studio com bedroom and repertoire of familiar inconsequential objects), provided a parallel with the conditions imposed by lockdown.

The author made and assembled a repertoire of small objects, both cast and manufactured, which served as elements from which to reflect on the idea of still life both as a site for representing mortality as well as for our engagement with everyday objects. The resulting woodcuts, etchings and sculptures were exhibited alongside Morandi's drawings and prints at the Estorick Collection in London in *A Still Life: Paul Coldwell in Dialogue with Giorgio Morandi* (Oct-Dec 2021). Furthermore, while creative writing had always been an important element in the author's practice, the added self-reflection as a result of lockdown resulted in producing a number of poems that were published by The Estorick Collection in a boxed set of poems and photographs of sculptures that referenced Duchamp's *La Boîte-en-Valise*.

Professor Paul Coldwell is an artist and Professor of Fine Art at the University of the Arts London. He has exhibited widely, his work held in numerous collections, including Tate, V&A, British Museum and MoMA (New York). He has curated a number of exhibitions including *Digital Responses*, (V&A 2001), *Morandi's Legacy; Influences on British Art* (2006) and *The Artists Folio*, (2014) and is on the editorial board of *Print Quarterly*. His books include *Printmaking; A Contemporary Perspective* (2010) and *Picturing the Invisible*, co-edited with Professor Ruth Morgan (UCL Press 2022).

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*Making Art in a time of lockdown: A Still Life - Making art in a time of lockdown*

Professor Paul Coldwell

## PANEL 4: CRAFTING THE BODY

Many studies conducted in the design field draw inspiration from the representation of folklore and traditional folktale cultures. However, minimal representation and research has currently been conducted into the Saudi Arabian region of Taif City and its surrounding countryside. Therefore, this practice-based research study aims to uncover oral stories and memories and repurpose them to represent Taif's folk heritage and rituals related to women. Saudi Arabia has a variation of Bedouin tribes, with many settling in Taif for the moderate weather and crops. This painted a distinct picture of folklore related to Taif as a location rather than the tribes.

This research opens necessary routes for exploring on varied heritage of Saudi Arabia that relates to women and offers opportunities to consider how women's histories can be realigned in media and academic literature. The visual ethnographic study has been used as a key method for uncovering new evidence of women's involvement in defining Taif culture, collecting primary data and building new knowledge about currently preserved and discontinued rituals. The resulting research unearths many traditions, customs and memories that deserve documentation and recognition from communities in Saudi Arabia and beyond.

The practice-based research aimed to capture and communicate an artistic expression of the under-represented traditions of Taif. Using illustration and animation to uncover aspects of performative culture that exist beyond the static photograph or the written description. In doing so the research aims to educate the local community and outside visitors about the role of women in Taif's folk heritage.

**Ms Hend Althibiti** is a Ph.D. candidate and artist with a bachelor's and master's degree in art and design from Jeddah University. Althibiti's dedication to art exploration led her to develop her practice-based Ph.D. methods, specializing in visual ethnography, and Saudi heritage investigation and representation. Beyond the Ph.D. work, she shares her insights through her art, empowering Saudi women's representation through creativity.

*Exploring the narratives  
and representation of Saudi  
Arabian women: A Practice-  
Based investigation through  
Folk Dance and discontinued  
Ceremony in Taif City*

**Ms Hend Althibiti**

## PANEL 4: CRAFTING THE BODY

Endometriosis, an enigmatic and incurable disease, plunges one in ten women into various states of precarity, echoing Judith Butler's exploration of vulnerability and instability. In my recent doctoral research, I artistically interwove the embodied journeys of six endometriosis sufferers, including my own, utilising a methodology blending improvisation, feminist theory, and crip identity. By prioritising sensory and somatic experiences, the research unveiled novel perspectives on female pain, advocating for creative responses to the inherent precarity in endo bodyminds. Namely, this discussion reveals 'netherness' as a profound revelation, both aesthetically palpable and conceptually rich.

This presentation analyses three dimensions of netherness, redefining spatial, temporal, and expressive paradigms to resonate with endometriosis bodies and voices. These dimensions include: states of in-betweenness; defiance of normative bodily posture; and a realignment with energies, temporalities, and atmospheres of 'elsewhere' and 'otherwise' (Kafer 2013). Through performance imagery and other artistic process artefacts, I aim to elucidate how these interconnected dimensions converge within creative praxis.

Within the realm of netherness, endo's associations with 'unruly' elements such as blood, menstruation, pain, infertility, and incurability—traditionally relegating sufferers to the abject netherworld (Kristeva 1982)—are reimagined as evocative and generative. This transformative reframing illuminates the complexity of endo identities and experiences, fostering robust pathways toward understanding, compassion, and radical empathy amidst negotiations between stability and uncertainty.

Multi-hyphenate artist **Ms Kate March**, holds a BA in Dance (summa cum laude) from Connecticut College and an MA in Choreography (highest distinction) from Middlesex University (UK). In 2024, she will complete a Ph.D. in Performance Studies from Central Saint Martins (University of the Arts London). Internationally acclaimed for avant-garde art amplifying female bodies, voices, and identities, her recent artistic research centres on endometriosis and female pain. Her transdisciplinary lectures/workshops at institutions across the US, Asia, and the UK solidify Ms. March's intersectional expertise in the realms of performance, narrative medicine, and feminist/disability studies.

*Through the Lens of Netherness:  
Embodying Female Pain and  
Precarity in Performance*

**Ms Kate March**

## PANEL 4: CRAFTING THE BODY

Against the global backlash on women's rights, the Chinese government is also placing ever more emphasis on traditional patriarchal family values through their political campaign. As subordination of women becomes both a prerequisite and the basis of maintaining the legitimacy of the party in power, survival under such turmoil becomes an urgent concern. This research by practice project explores narratives of constraint, fear, violence and freedom through a feminist lens. Working with moving image practice, this research utilises hijacking, appropriation and montage as methods to create allegorical narratives to speak about the politically sensitive and complex subjects of gender violence and inequality within a censorship context. Found video clips sourced from YouTube are cut and layered with sound and voice to create powerful, emotive fragments – a plane flaps its wings and falls gracefully from the sky in slow motion, grasped without a sound in the midst of fear. An informational, educational video on the material production of metal chains is layered with violent histories and narratives of their use. A grey car is chased down a highway by a police vehicle and then a helicopter, with a swelling musical score. We identify with this fleeing, flying escapee, evading capture as it adeptly changes lanes and drives forever suspended within this moment of freedom. Although the establishment of empathic connections through covert communication channels is a relatively passive form of resistance, it helps to get messages out under the censorship and stigmatisation enforced by patriarchal authoritarian parties, fostering solidarity and support.

**Ms Charlotte Yao** is a Chinese-Canadian artist and curator who focus on decentration, presenting marginalised perspectives of female, migrant, queer and the disabled. Intermediating between photographic imagery, moving image, and text, her practice-based research attempts to uncover narratives of Chinese feminist diasporic subjectivity through memories and cultural texts. Charlotte is a PhD student at the University of Arts London. Her works have been featured in Modern Fuel (Kingston), Trinity Square Video (Toronto), Southwark Park Galleries (London), West Bund Art & Design (Shanghai), and A4 Art Museum (Chengdu). She was a recipient of the RCA New Photography Prize 2021.

*Fleeing with the Hijacked  
Vehicle*

**Ms Charlotte Yao**



## PANEL 5: PRECARIOUS PERFORMANCE

Written from a dancing choreographer's perspective, this paper draws on the lived experiences of *Elektri(c)k* (Man 2019), an international contemporary circus project, which culminated in five public performances at the government funded theatre El Teatro Circo Price, Madrid. More specifically it will put into discussion artistic wrangles around the poetics and ethics of performances with fire, 'when the world is ablaze' (Marder, 2015). Choreoluminosity, which explores the affective relationship between light and the choreographic, is used as a critical and embodied framework to problematise these creative tensions and desires to work with volatile matter. Drawing on vital materialist sensibilities, choreoluminosity cultivates and hones ways of working with embodied responses that are formulated in relation to other – human and the non-human. Bringing fire, in this case a live flame into the circus ring is an act in and of itself loaded with significance and metaphorical readings, from ritual and shamanistic practices to a glaring reminder of climate emergency. In our age of deepening environmental crisis, I draw on what eco-scenographer Tanya Beer (2021) identifies as an ethic in eco-scenographic practice, where sustainability is integrated as part of the artistic vision and design, in order to work beyond simply exercising eco-efficiencies. In the privileged safety of the *Elektri(c)k* performance context, I hoped to offer alternative metaphors for forging relationships of care and responsibility with matter, while questioning how the flame's evocative and image-provoking capacity might serve to kindle and project new imaginings with energy, albeit towards fragile futures.

**Dr Michelle Man** (she/her) is a Senior Lecturer in Dance with a career as a performer, choreographer, pedagogue, advisor, and mentor that spans over thirty years and across a range of professional, educational and community contexts worldwide. Of British/Asian heritage, Michelle's research and work is rooted in an ethos of care, compassion, and celebration of other. Her performance making is grounded in interdisciplinary and collective methodologies, working extensively with circus artists, lighting designers, architects, composers, musicians, costume designers, and multi-media artists. Her work has been seen in Brazil, Canada, Chile, Korea, Lithuania, and across Europe and the UK.

*Choreoluminosity: Balancing  
Fire in the Circus Ring*

Dr Michelle Man

## PANEL 5: PRECARIOUS PERFORMANCE

In a post-Covid, media-saturated, and screen-tapping world of YouTube, Instagram, TikTok, and WhatsApp, theatre makers are presented with a challenge: enticing new Generation Z audiences to the theatre. Gen Zers currently make up a significant percentage of the global consumer market – education, retail, gaming, tourism, and human resource management have all jumped on the bandwagon to meaningfully engage with this demographic. They too will soon take the place of theatre's most important stakeholders. How do behaviours of this generation, born between the mid-90s and early 2010s, inform the possible evolution of theatre's form and content? Through three devised projects, my practice-based research attempts to reimagine the theatrical event for Gen Zers and distinguish it from other existing forms of mediated experiences. Each project centers on the themes of home, identity, and belonging, and is framed by different theatrical modalities: liveness/presence (2024); immersion/embodiment (2025); and participation/interactivity (2026). The first project involves Gen Z collaborators from Japan, Malaysia, and the UK and is presented in three locations: Murasaki Penguin Project in Totsuka (July); the Rooftop Theatre at Sunway University in Kuala Lumpur (August); and the Alexander Building at the University of Exeter (September). In line with green practices, these collaborators do not physically travel. Rehearsals and performances utilize digital connectivity, and they only make physical appearances at the locations in which they live. For more information on the ongoing project, check out [unsilentmode.com](https://unsilentmode.com).

**Mr Kelvin Wong** is a Malaysian theatre maker, producer, and educator. He was director-in-residence at The Kuala Lumpur Performing Arts Centre and the Artistic Director of Theatresauce, a KL-based director-focused collective which he founded. He is an MFA graduate from The Theatre School at DePaul University and has taught with Sunway University, Malaysia. Kelvin is currently a first-year PhD candidate with the Universities of Exeter and Bristol, funded by the UKRI Arts and Humanities Research Council. His practice research investigates the intersections of intermedial performance, transnational dramaturgy, and sustainable devising practices with and for a digital generation. @knownivlek

*Gen Z and the Unsilent Mode:  
Precarities, Perspectives &  
Performance Making*

**Mr Kelvin Wong**

## PANEL 5: PRECARIOUS PERFORMANCE

In response to the creeping collapse of the Soviet Union of 1985, named Perestroika, and the ascent of global capitalism as an all-encompassing system, three artistic collectives emerged in the former Soviet Republic of Georgia. Amid this turbulent political climate spanning from 1985 to 1995, young artists utilised the collective voice as a means to navigate this crisis. In cases like this, the imperative to establish a framework for reassessing production conditions, re-evaluating the essence of artistic work, and restructuring the role of the artist within economically, socially, and politically unstable environments presents a considerable challenge.

Vija's presentation will investigate the underground performances and exhibitions in Tbilisi, Georgia, focusing on collective artistic strategies that respond to and mitigate issues of distressful experiences. She aims to investigate the role of collective response that helped to navigate through Georgia's precarious past by interviewing the remaining living members of the collectives and using their subjective experiences to develop a deeper understanding of the collective response.

**Ms Vija Skangale** is a Georgia-born, London-based multidisciplinary educator, curator, and researcher. She is currently a PhD candidate and a visiting lecturer at Central Saint Martins, University of the Arts, London. She participated in various art projects, including the Kunsthalle Tbilisi, Tate Modern Late, and Tate Exchange, among others. Her written work has been featured in publications such as MoMA, S.M.A.K. Museum, Biennial Foundation magazine, the Calvert Journal, Tbilisi Public Art Fund, and many others. Her research focuses on recent histories of contemporary art within the framework of post-socialist transition. She explores practices and exhibition histories in Georgia that have been under-documented, aiming to broaden our understanding of exhibition-making during a period of significant cultural transformation.

*Exhibitions and Performances in Georgia 1985–95: Collective Art Practices and the Strategies for Addressing Political Turbulence*

**Ms Vija Skangale**

## PANEL 5: PRECARIOUS PERFORMANCE

In works such as 2019's *Post Popular* by Lucy McCormick (UK) and *Tricky Second Album* by In Bed With My Brother (UK), artists take to the stage in an apparent attempt to tell stories. The stories appear to be central to the artists' sense of self and purpose. Yet they are stories that the artists struggle excessively with, even as they attempt to stay attached to them. This, I suggest, following Lauren Berlant discussion of precarity's affective space as impasse (2011), amounts to an onstage manifestation of what I call 'narrative impasse'.

Midway through their staging of narrative impasse, these theatre-makers take a break from their precarious work. Curiously, this amounts to a display of being more stuck with work than ever. The performers pause their staging of stories, yet remain on stage. In cases like *Post Popular* and Sleepwalk Collective's *Kourtney Kardashian* (2018, Spain/UK) these moments are named as 'the interval' or 'interlude'. Here, the performers, hanging around with an audience who emphatically do not get to go and have an ice-cream or G&T, feel more 'seen' than ever. They are seen as conflicted labourers harbouring 'bad sentiments' (Virno) of precarity in the creative economy's blurred space of work and leisure, idleness and productivity. I propose to call these moments of being seen 'non-intervals'.

My paper is a provocation to consider how narrative impasse's non-intervals might reflect the resistive potential of doing or being less than expected (Kunst): instances of 'underperformativity' (Berlant 2015) that 'tarry with time' to 'implode the imperative "be creative"' (Tsianos and Papadopoulos).

**Mr Tim Cowbury** is a theatre-maker, writer, and researcher. As co-founder of contemporary performance company Made In China, he has created acclaimed works performed across the UK and internationally, including commissions from National Theatre and Warwick Arts Centre. His playwriting has been staged at venues including Young Vic, Crucible Theatre and Royal Exchange Theatre, and is published by Oberon Books. Tim teaches in community and education settings across the UK. He is currently completing his *Techne* AHRC-funded PhD on the relationship between theatre-making ecology and dramaturgy in the context of precarity, at Royal Holloway University of London.

*Narrative Impasse and Non-intervals: New Affective Dramaturgies of Precarity?*

**Mr Tim Cowbury**

01 AUG 2024 (THU)

## PANEL 6: ENVIRONMENTAL PRECARITY IN SOUTHEAST ASIA

The *terumbu* is a precarious terrain, referring to a rocky intertidal reef that is visible during low-tide and invisible in high-tide. Oscillating between states of (in)visibility, the *terumbu* belongs to the ephemeral intertidal zone that is incompletely represented on the cartographic map, evading full apprehension to visual ways of knowing. The precarious reef—globally a dwindling landscape and ecological margins—calls to question histories of neglect brought by the map’s (mis)representation of watery places as if determinate landed entities. Alternatively, rather than see the ghostly figure of the *terumbu* as a cartographic problem, the reef’s precarity to view suggests instead as a proposition for care: how can we better care for, and think with, these landscape margins that seem to exceed visual ways of seeing and knowing?

This presentation explores ‘precarious seeing’ as a practice of care, speculating how to *draw forth* and *see with* the fragile reef topographies. It references a body of tactile ‘topographical’ drawings previously constructed for the author’s doctoral design-led research *Reassembling the Intertidal* (2023), investigating the intersections of artmaking around representation and ways of seeing, with design-oriented practices of care for critical landscapes. Engaging with the tactile drawings, the presentation responds to Ron Wakkary’s call for creative modes of representation in activating participation of more-than-human worlds alongside dominant human-centric world-making practices. The presentation dialogues between drawing and caring practices, exploring the double meanings of ‘representation’—that is to ‘draw forth’ and ‘speak for’ in discerning matters of care for the ghostly reef’s more-than-visual topographies.

**Dr Wong Zi Hao** is an artist, designer, and educator, and directs art+design agency Superlative Futures. His practice-led research probes neglect in the interstices between landscape and architecture, art and design. In 2023, he received his PhD in Architecture at the National University of Singapore, having completed the first doctoral design-led research to be attempted at NUS’ Department of Architecture. He has collaborated with NUS Museum and Singapore Art Museum. In May 2024, his solo exhibition ‘Neglected Topographies and Cosmologies or Care’ was shown at Art Outreach’s [hearth] community space. He teaches at NUS Architecture and in NAFA’s BA Design Practice.

*Precarious Seeing: Artmaking  
as Practice of Care for More-  
than-visual Geographies*

Dr Wong Zi Hao



## PANEL 6: ENVIRONMENTAL PRECARITY IN SOUTHEAST ASIA

Karen Ethnic Culture is rooted in harmony with forests. Currently, economic and legal constraints make it hard for them to maintain the indigenous living style that synchronize with their natural settings. The self-sufficient way of rotational plantation, which is the origin of almost all Karen cultural heritage, is replaced by single-economic-crop, whereas the Thai-Karen become daily waged employees. In 2018, the villagers of Bangkama, a small village of 200 population in the word-heritage Thaiprajan National Park, Ratchburi, embraced a new opportunity in tourism entrepreneurship. 14 local camp-stays were opened with the worry that the natural resources and purity would be spoiled by tourists' trash. The project<sup>1</sup> aims to explore the possibility of transforming the native leaves to useful artefacts for hospitality services. Starting with exploring the potentially cultural-related local plants through Leaves Mapping, the appropriate technology of the heat-compression-moulding process is then selected to form the artefacts.

The know-how of making leaves plates is firstly transferred to the Karen Elderly group, and secondly the young makers. Currently the training programme has aimed for its launch at the local schools through science class syllabus in 2024. Integration of local resources, cultural narrative and collaborative entrepreneurship is hoped to sustain natural resources, celebrate indigenous wisdom and maximize human capital of the area.

**Assistant Professor Nanthana Boonla-or** has been teaching at the Design Innovation programme, School of Architecture and Design, King Mongkut's University of Technology Thonburi since 2000. With the colleges, Nanthana has established the research cluster called 'Social and Cultural Innovation Lab' and conducted several community-engaged research projects, academic services to which that regular classes are integrated. Her expertise lies in Socio-cultural Research for Design, Crafts, Textiles and Community Research. Study of Thailand's Western Phlow Karen Cultural Heritage, Indigo Dyeing Wisdom of Sakonnakorn Weavers, Bamboo Wickerwork of Anghong's Artisans are the samples of past work. Her interest expands to life-long learning pedagogy for community development.

*Leave(s) to Remain*  
**Assistant Professor**  
**Nanthana Boonla-or**

<sup>1</sup> This ongoing project is a part of the research called 'Yer-de-ner: Fostering New Generation of Cultural Innovators and Entrepreneurs based on Art and Cultural Capital of Thai-Karen Ethnic Communities in Tanaosri Mt. Range, Ratchburi-Petchaburi Province' inducted during 2022-2023.

01 AUG 2024 (THU)

## PANEL 6: ENVIRONMENTAL PRECARITY IN SOUTHEAST ASIA

This presentation delves into the concept of ‘fluidity’ in painting as a dynamic interface for ongoing cultural dialogues and the integration of diverse artistic traditions. By exploring the fluid dynamics between Eastern and Western painting, this research highlights how art transcends cultural and geographical boundaries, fostering a continuous exchange of ideas and philosophies. Such interactions showcase art’s role in navigating and reflecting the conditions of precarity and instability that define contemporary ‘globalised’ society. It proposes that fluidity in art exemplifies a cyclical flow that embraces and drives the transformation between different philosophical perspectives and the diverse natures of global cultures, aiming to illustrate the symbiosis of diversities. Art, in this context, becomes a medium through which hidden, earthy, and tangible connections within societies are uncovered, promoting an openness to complex and layered identities. Accompanying the theoretical exploration, I will present a series of large-scale paintings along with a paper that exemplifies these concepts of fluidity and exchange. The artwork’s technique — ‘following’ and manipulating the transforming materials — acts as a metaphor for the dynamic and unpredictable nature of societal and political landscapes. Through spontaneous acts of creation, the painting navigates complex social themes, critiquing and anticipating societal upheavals, and symbolizing the ever-shifting boundaries and identities in a globalized world. The artwork encourages viewers to engage in a dialogue about the balance between stability and transformation, highlighting the role of art as a catalyst for reflection and discussion in contemporary society.

**Ms Kefan Bai** comes from China and holds a BFA from the School of the Art Institute of Chicago and an MFA from Pratt Institute. Currently a PhD candidate at the University of the Arts London, she is researching painting and ‘fluidity’. Her artwork delves into fluidity as both a material trait and a metaphor for life’s incessant change. Her process, influenced by her experience of studying abroad, involves an interactive dialogue with materials, guided by their inherent self-expression and inspired by Henri Bergson’s reflections on ‘duration’. This method highlights the dynamic interplay of control and spontaneity in her art.

*Embracing Fluidity:  
Cultural Dialogues and  
Symbiosis in Contemporary  
Painting*

**Ms Kefan Bai**

01 AUG 2024 (THU)

## PANEL 6: ENVIRONMENTAL PRECARITY IN SOUTHEAST ASIA

The interdependence of marine environmental issues and the growing social inequalities among coastal populations in East and Southeast Asia have intrigued contemporary artists and activists to join forces to address the urgencies and injustices of current conditions. This shared environmental precarity poses new questions for artmaking: how to enhance the sustainability of more-than-human coastal ecologies, and what kind of artistic practices are ecologically justifiable? How to create art that not only disseminates environmental knowledge, but is also meaningful to the vulnerable communities themselves? Inspired by selected case studies of multidisciplinary artistic collaborations from Hong Kong, Singapore, and Jakarta this paper explores the current diversity of emerging ecological sensibilities in the arts in the region. Through an ecocritical analysis of Liina Klauss's 'trash-land-art' installations, *Ziarah Utara/Pilgrimage to the North* annual walks by Tita Salina and Irwan Ahmett, and Wang Ruobing's kinetic art, I propose that these artistic practices offer new perceptions for collaborative sustainability in artmaking. While engaging with multiple local and international audiences through (in)tangible (semi-)public spaces, they inspire new perspectives to examine how the (un)sustainability of arts and the environment are related and reformulated through various material and immaterial remediations. By shifting the focus from representation to engagement, they not only contribute to discussions on the role of arts in coastal sustainability (Matias et al. 2023) but also provide a novel approach to the emerging field of interdisciplinary coastal art histories (Gapp 2023).

**Dr Minna Valjakka**, Associate Professor, Art History, University of Helsinki, Finland, is an art historian specialising in East and Southeast Asian contemporary arts. She is a passionate researcher and has sought to develop multi-sited, locally grounded interdisciplinary studies that combine ethnographic fieldwork, archival research and participatory engagement. At the intersection of art studies, urban studies and environmental humanities, she examines artistic practices as responses to geopolitical circumstances, societal transformations and growing environmental urgencies. Minna has published extensively and is currently working on a book on arts, plants and (im)materialities. In addition to her academic work, she also collaborates with art spaces and museums.

*Collaborative Sustainability:  
Contemporary artistic practices  
engaging with coastal ecologies*

**Associate Professor  
Minna Valjakka**

## PANEL 7: PERFORMATIVE PRECARITY

There is nothing new under passing the sun. If there is a truth universally acknowledged in art and theatre it is that originality, genuine novelty and creativity, 'newness', is exceedingly difficult. The grandest of visions, the boldest of ideas, the most radical points-of-view, have all been stated and done before. Today we know more than has ever been known, the smart phones in our hands can access all that is known. What is there left for art to do? What is there for artists and art teachers to do, in the age of super computers, Artificial Intelligence and climate catastrophe? This talk posits they should look back at past art practice, recover traditions of making art, and reimagine the possible. So that we too can rekindle originality, novelty and of the 'new' in art. So that in this unprecedented, globalized moment of hyper-capitalism, corrosive conservatism and cultural antipathy, art can answer the old woman who asked Anna Akhmatova: 'Could one ever describe this?'<sup>1</sup>. Art can 'describe this' only if the status quo is questioned, social structures challenged, difference embraced and the marginalized included in representation.

*Looking Back, Imagining Tradition*

**Mr T. Sasitharan**

**Mr T. Sasitharan**, or Sasi, is Co-Founder and Director of the Intercultural Theatre Institute. ITI, a practice-based, full-time actor training conservatory, is one of the most reputable theatre schools in the world. Sasi and the late Kuo Pao Kun inaugurated ITI in 2000. He was Artistic Director of Substation (1995-2000), Singapore's only independent arts centre, and was the Theatre and Visual Arts critic of *The Straits Times* (1988-1995). Sasi has authored articles ranging from commentaries and essays to reviews of performances and exhibitions, and international catalogue texts. He received the Cultural Medallion, Singapore's highest award for artists, in March 2022.

<sup>1</sup> During the frightening years of the Yezhov terror, I spent seventeen months waiting in prison queues in Leningrad. One day, somehow, someone 'picked me out'. On that occasion there was a woman standing behind me, her lips blue with cold, who, of course, had never in her life heard my name. Jolted out of the torpor characteristic of all of us, she said into my ear (everyone whispered there) - 'Could one ever describe this?' And I answered - 'I can.' It was then that something like a smile slid across what had previously been just a face. [The 1st of April in the year 1957. Leningrad] *Requiem* - by Anna Akhmatova.

## PANEL 7: PERFORMATIVE PRECARITY

‘Timeless Body, Timeless Sounds: Reimagining Precarity through The Sanctuary of Hope’ is a practice-research presentation crafted as a profound response to the themes of precariousness in artmaking, and the quest for hope and imagination amid such states of uncertainty. Originating with Ang Gey Pin’s personal studio practice, it blossomed into a collective study, inviting fellow practitioners to join in the exploration of timeless realities through artistic expression amidst life’s challenges of precarity and vulnerability.

This presentation will unfurl through body and voice exploration where each can respond and unfold through spoken words, sounds and movement. Its aim is to offer a fresh perspective on precarity by delving into transformative imagination, interwoven with personal narratives. Audience members are encouraged to participate in active listening in collective acts of imagination, envisioning pathways towards resilience and renewal.

At its core, this practice-research aims to provide a transformative sanctuary amidst the chaos of precarity. Through ‘timeless’ exploration, we hope to confront the complexities of our lived experiences, while nurturing a sense of agency and empowerment in the face of adversity. Ultimately, it stands as a testament to the enduring potency of hope and imagination to illuminate the path forward, even in the darkest of times within each of us.

A practice-researcher at heart, **Dr Ang Gey Pin** investigates the essence of acting and discovering organic authenticity within oneself. Since 2006, she has initiated *Sourcing Within*, a platform dedicated to research and teaching in embodied practice on an international scale. A recipient of theatre awards granted by the Singapore National Arts Council, Ang holds a Bachelor of Arts (Distinction) from the University of Hawaii-Manoa and a PhD: Drama by Practice-as-Research from the University of Kent. Her practice-research has been published in scholarly journals and books on intercultural theatre and anthropology. Ang’s diverse experiences underscore her commitment to the advancement of embodied practice.

*Timeless Body, Timeless  
Sounds: Reimagining  
Precarity through The  
Sanctuary of Hope*

**Dr Ang Gey Pin**



## PANEL 7: PERFORMATIVE PRECARITY

The complex plait of social, political, and personal interplay of emotions weaves the epic tale of Rāmāyana. A short performance designed by Siri Rama and Janardan Ghosh delves into the characters' inner imbalance, which manifests as external precariousness in their actions. We hypothesise that the movements and dramatic interludes discovered while designing the performance emerged from the collapsing value system and an insecure state of affairs. Precarity, a concept emerging from European sociological discourse are used to trace the instability of the lives and thoughts of the characters Surpanakha (a character who represents uncontrolled desire) and Rāvana (a negative but incredibly powerful force), springing out of socio-political situations, which is further interpreted through precarious movements of the body in performance. Our research delves into the notions of instability and stability, exploring how Rāmāyana which extolls ideology and the sense of duty could potentially restore and reinforce a sense of stability. As performer-researchers, we adopt a practice-led research methodology underpinned by performance theories. The findings of our study illuminate how instability can be perceived as a state of uncertainty, ignorance, and unbridled desire within the precarious life of Surpanakha and Rāvana, as well as within our own creative processes. Our research findings underscore the precarious fluid nature of performance aesthetics which are influenced by the artistes struggles to remain relevant, inexpensive, adaptable and transportable, aligning with the dynamic socio-political landscape of the Rāmāyana in the ever-evolving world.

**Dr Janardan Ghosh** is a performing artist, academic, coach and storyteller (Kathā Vācaka) with a doctorate in English (Performance and Spirituality). His research-based work engages indigenous practice methods exploring the perspectives of historicity, spiritual consciousness, intertextual dialogue, and body-space dynamics of myths, tales, and gossip. He is the Alternative Pedagogue of Madhusthali Vidyapeeth, Madhupur, Creative Director of OGLAM & Culture Monks. Conducts classes for Theatre Studies at Winnipeg University, Canada, NHSM, and Surendranath College, Kolkata. He was a Teaching & Research Associate with RKM Vivekananda University. He was awarded for Performance in Education for Social Change by Monash University, Australia and The Telegraph, Kolkata and worked with international and national theatre directors. Acted as the protagonist in the National Award-winning film *Kalkokkho*.

**Dr Siri Rama** is a Bharata Natyam and Kuchipudi dancer, teacher and choreographer based in Singapore and co-founder-director of the dance institution Kanaka Sabha Performing Arts Centre (Mumbai). She holds a PhD in the Fine Arts from the University of Hong Kong and has recently authored a book, *Dance Divine: Dancing Deities of India*, Shubhi Publications (2021)

She has choreographed several solo and group dance performances to traditional as well as contemporary themes, with musicians and dancers from many other genres including Hindustani music, Chinese and Malay dance, and computer musicians. She has served four terms as the elected president of the Singapore chapter of World Dance Alliance Asia Pacific.

*Shifting Balance Inside  
Out: The Study of Precarity  
Intertwined with Life and  
Movement Found in a  
Rāmāyana Performance*

**Dr Siri Rama and  
Dr Janardhan Ghosh**

## PANEL 8: TEACHING AS PRACTICE RESEARCH IN ARTS EDUCATION

This paper highlights ongoing research conducted at a Popular-Music diploma programme in Singapore and discusses the challenges of developing a curriculum for students whose access to music education has differed significantly. The problem faced was that students enrolling in the Music diploma programme came from such exceptionally diverse range of learning backgrounds/cultures, that placing them in a traditional conservatory class could quickly result in frustrations, arguments and disengagement. For example, students entering the programme include (a) those that benefitted from years of formal lessons inclusive of technique, theory and repertoire, (b) those that learned primarily from watching online tutorial videos, and (c) those that learned in family/community settings such as places of worship. Strong differences in learning and problem-solving strategies were in part a result of Singapore's use of the Primary School Leaving Examination (PSLE), which through placing students into separate secondary school streams, has shaped access to music education. A secondary-school music education for local students may range from excellent daily access to in-school instrumental tuition and/or music ensembles, to an hour or half-hour per week for half of an academic year. This paper focuses on specific problems and attempts at solutions arising within *Aural Skills / Ear Training* classes, where presenting unexpected and novel challenges to the students enabled those from different academic streams and musical cultures/backgrounds to find commonality while developing additional abilities in social interaction and leadership.

**Dr Patrick Olsen** is a lecturer in Contemporary Music at LASALLE College of the Arts where he leads the Ensembles and Aural Skills curricula for the Diploma in Popular Music. His research focuses on learning cultures, with particular interests in teaching-and-learning practices, assessment and inclusive curriculum design. Patrick has been the recipient of multiple artist-in-residence programmes as a composer/performer in Ireland, where he was a regular member of the Irish Harp Orchestra. From 2018–2020, he was editor of *Blue Light*, the journal of the Duke Ellington Society UK.

*Music Where Streams Merge: Challenges faced when designing curriculum and teaching Music to students whose access to musical education has not been equal*

**Dr Patrick Olsen**

## PANEL 8: TEACHING AS PRACTICE RESEARCH IN ARTS EDUCATION

In the midst of global disruptions, experiencing the most vulnerability are those who do not fit in with society's normative standards. Non-speaking autistic individuals, clinically characterised as having a 'deficit in social communication' and limited in their ability to speak, are often perceived to be immersed in a world of their own, unable to connect with others. This study, conducted amidst the COVID-19 pandemic in 2021, challenges the dominance of verbal communication by unveiling the existence of autistic sociality, unrecognized within normative speech-oriented discourse. As an attempt to move beyond speech and towards the bodily foundations of human connection, a novel interactive environment was brought into the homes of non-speaking autistic individuals in Singapore. The Magical Musical Mat, designed by the author, Arianna Ninh, and Rebecca Abraham, is a digitally-enhanced platform that maps interpersonal touch to music, fostering human connection beyond verbal exchange. Through this innovation, autistic children connected with their parents through touch and music, bringing their parents into their unique sensory practices through musical expression. By immersing themselves in collaborative improvisation, utilizing familiar sounds and songs, autistic children and their parents cultivate novel communicative avenues, rooted in the child's sensory and musical preferences. I detail the precariousness of family life during a time of adversity, the desire of autistic children for human connection, and the researcher's vision of an imagined future where neurodiversity is embraced and celebrated by everyone.

**Dr. Rachel S.Y. Chen** (Ph.D, Special Education) is an Assistant Professor at Nanyang Technological University, School of Humanities, Linguistics and Multilingual Studies, where she conducts research and teaching that centers disability, embodied interaction, and design. She has worked with non-speaking autistic individuals for over a decade, studying their creative communicative practices that often go amiss. Rachel maintains an active art practice. As a musician, she has performed internationally in collectives across diverse musical genres. In her design work, Rachel develops inclusive environments that center sound and interactivity, grounded in collaborations with allied health professionals and the disability community.

*Music and neurodiversity:  
Surfacing the  
improvisations of non-  
speaking autistic  
individuals*

**Assistant Professor  
Rachel Chen**

## PANEL 8: TEACHING AS PRACTICE RESEARCH IN ARTS EDUCATION

The last twenty years have seen a clear trajectory of emerging interest and confidence in practice-based research in Art and Design that has helped transform the nature of research and produced internationally-recognised researchers that have significantly advanced our disciplines internationally. Much of that work is cross- and trans-disciplinary, bringing Art and Design practice into contact with other fields such as healthcare, education, environmental studies and social justice. Carefully defined and applied practice is increasingly understood and acknowledged by the field as being a reliable and rigorous method of interrogation and inspection of sites and situations hard to reach using conventional methods to advance the discovery of new knowledge. Exploring, focusing and articulating definitions and routes to apply practice to research problems is challenging and precarious, and requires careful nurturing by Doctoral supervisors to ensure expectations are realistic and achievable throughout the course of PhD study. In this presentation, experienced supervisors from Loughborough University, U.K. use selected examples of previous and current practice-based proposals, case study work and submitted thesis outcomes to explore and present the advantages that a Doctoral supervisory team can play in guiding, supporting and developing doctoral students navigate a PhD by practice in Art and Design to achieve growing confidence in their own critical ability and articulate original and compelling outcomes, positioning them as being sought after graduates for employment in commercial or academic spheres post-degree.

**Professor Paul Wells** is Director of the Animation Academy at Loughborough University. He is the author of many books on animation and screenwriting, including *Understanding Animation* (1998), *Animation and America* (2002), *Animation: Genre and Authorship* (2002), *The Fundamentals of Animation* (2006), *Re-Imagining Animation* (2006), *The Animated Bestiary* (2008) and the forthcoming *Scriptwriting for Animation* (2025). With more than 7000 citations of his work, Paul is regarded as a world authority in Animation Studies and has examined more than 50 PhD's internationally.

**Mr Andrew Selby** is Senior Lecturer in Illustration and Animation at Loughborough University. An internationally recognised illustrator, he has written three books: *Animation in Process* (2009), *Animation* (2013) and *Editorial Illustration: Context, Content and Creation* (2022). He has eight PhD completions and supervises a further twelve students and is currently completing a PhD by Publication.

*Re-Imagining Practice:  
Supervising the Defining  
and Locating of Practice-  
Based Research Study in  
Art and Design for Doctoral  
Researchers*

**Mr Andrew Selby and  
Professor Paul Wells**

## PANEL 9: PRECARIOUS GAZE

In recent years, there has been a growing body of academic research that studies the role of art in the perception and understanding of Climate Change, which is a complex and distant problem for most. Such studies span different disciplines and range from aesthetic concerns<sup>1</sup> to practical applications<sup>2</sup> on how art can enable positive attitudes towards climate actions. Yet, much of the research points to artistic representations of climate data.

However, these studies point to a perceptual gap between the representation and reality of Climate Change. To address the gap between visibility and counter-visibility, this presentation will build on existing formal and conceptual formulations of expanded cinema in the context of Climate Change. It seeks to expand the boundaries of expanded cinema from the perspective of the ecological crisis. The expanded-ness here refers to the ways of thinking and perceiving climate change and, by extension, the Anthropocene.

How can immersive and engaging cinematic experiences bridge the gap between the culture-nature divide? And how can such experiences enable audiences to gain the capacity to envision the changing relationship between humans and their surroundings? In this presentation, I will address the need to facilitate a shift from effects to affects in the representation of the climate crisis.

**Mr Ong Kian-Peng** is an artist whose work is situated at the intersection of art, technology and ecology. His research focuses on media arts and the expanded field of cinema from the perspective of our ecological crisis. Ong works across a broad range of mediums, including film, sound, creative technologies, VR, and electronics. In his work, he explores how immersive media, ecological thinking, and imagination can serve as tools to blur the invisible boundaries between man and nature.

*Expanding Cinema*

**Mr Ong Kian-Peng**

<sup>1</sup> Malcolm Miles, *Eco-Aesthetics: Art, Literature and Architecture in a Period of Climate Change*, Radical Aesthetics - Radical Art (New York: Bloomsbury Academic, 2014).

<sup>2</sup> Christian Andreas Klöckner and Laura K. Sommer, "Visual Art Inspired by Climate Change—An Analysis of Audience Reactions to 37 Artworks Presented during 21st UN Climate Summit in Paris," *PLOS ONE* 16, no. 2 (February 19, 2021): e0247331, <https://doi.org/10.1371/journal.pone.0247331>.



## PANEL 9: PRECARIOUS GAZE

An enormous dark-grey wound on the landscape is the visual trace left by one of the world's biggest coal mines. An exhumation operation digging up the remains of living beings from 60 million years ago to burn today for energy. Amid the environmental precarity we live in, this mine is a main character. It is also where I grew up, the home of my young memories. In my art practice I attempt to subvert the vastness of this kind of mining operation and its impacts with a fragile touch. Curing coal with sea salt; whispering to the megalomaniac with ephemeral gestures; doing nearly nothing as means of production. In this paper I will reflect on how the research and practice for my PhD project is formed and born from crisis and precariousness. Charred out of the flames fanned by a pandemic and an environmental crisis, both born from hyper-productivity, the work looks at the materiality of what is being burned (in this case coal) and attempts to subvert the fire with a caring and ephemeral touch.

**Mr Carlos Reyes'** research and practice is about touch, memory, ghosts, materiality, ethics, ritual, natural resource extraction, the climate emergency, care, and imagination. Born in Colombia and based in the UK he holds an MA Fine Art from Central Saint Martins (CSM), University of the Arts London, an MA Documentary Film from London College of Communication, UAL. He is currently doing a practice-based PhD in Fine Art At CSM.

*If we deeply look at what  
is being burned, we might  
care not to burn it*

**Mr Carlos Reyes**

## PANEL 9: PRECARIOUS GAZE

This project examines and critiques the memory politics of the Francoist regime and the post-Franco era, looking specifically at the flooding and displacement of Faió, a village in a region called la Franja in South Aragon at the border with Catalonia. Academic literature emphasises the Pact of Forgetting (1975) and Law of Amnesty (1977) as the central moments of memory construction of the Francoist past during the Transition. This research examines the relationship between these events and the lingering discourses and affects of previous mnemonic narratives, especially those regarding territorial politics and the production of subjectivity under the regime. Examining these through a personal archive, which contains family photographs spanning three generations (from 1950 to 2000), makes it possible to identify how autobiographical narratives and affects underpin the transmission of a precarious past.

This research explores how a practice-based autoethnographic methodology can contribute to understanding the challenges and possibilities of situated research on personal family archives in contexts of troubled pasts. I argue that an artistic practice with a personal archive disrupts the lingering politics of the regime by multiplying the sources of historical research and political practice. My practice develops amidst conditions of financial and affective precarity; this further informs my inquiry into the political potential of the emerging approaches and discourses from reimagined, displaced or invisible memories. Through a visual arts practice with collaborative, participatory methods involving unexpected agencies and narratives, such as almonds, I confront the secrets and guilt embedded within personal and national legacies and the demand those place in increasingly an precarious present.

**Ms Mireia Ludevid i Llop** is a visual artist from Catalonia and a PhD candidate at the London College of Communication. Her practice deploys the political, familiar, and in-becoming notions to respond to a minor, personal archive, of over 5500 positive transparencies (1950-2005). Mireia investigates the counter-narratives that emerge from autobiographical, embodied archival readings of the past, with special interest in the historical knowledge found within irrelevant taxonomies. Collaboration and participative methods are central to their practice, as world-building strategies for new political and mnemonic relationships.

*Gathering Almonds  
in a Photographic  
Archive: Practice-Based  
Approaches to Memories of  
a Precarious Past*

**Ms Mireia Ludevid i Llop**

## PANEL 10: PRECARIOUS COMMUNITIES

Transracial adoption is the process where a child of a race or ethnic group placed with parent(s) who do not share part or all of this background. This placement is a legal process whereby all the rights and responsibilities relating to a child are transferred to the adoptive parent(s). This transfer can mean a TRA must inhabit a body that is in effect haunted a cohort of humans that the process of adoption has severed all ties. In Social Science research transracial adoption is frequently presented as a bundle of issues that are catalogued and organised into packets of clean data that are examined issue by issue placed as part of a lived experience. This practice-based research seeks to explore how this experience resonates in self-image and how this affects how individuals chose to represent themselves. This will be achieved through the production of portraits using an iterative collaborative process in order to produce a likeness that each sitter considers a representation of who they are. By using portraiture and collaboration this research will draw together experience, belief and choices as elements of a portrait that will situate the experience as a significant element in the development of an identity. The final outcome will be a series of portraits that draw together the experience of sitting and the discussions around identity and representation that are mediated through my artistic practice which is concerned with the material possibilities of experimental analogue photo processes.

**Ms Tina Rowe** works with the materials of analogue photography and investigates how these materials can add meaning to the production of images. Much of her work is concerned with the maintenance of archives and lost objects. She has undertaken multiple residencies and received awards for her work. She is a founder of e5process, an analogue darkroom set up specifically for artists in London. She is currently a PhD Candidate at Chelsea College of Art in London, UK.

*Using a collaborative  
photographic portraiture  
practice to explore the  
complex identities of  
transracial adoptees*

**Ms Tina Rowe**

## PANEL 10: PRECARIOUS COMMUNITIES

This paper discusses a series of wordless illustrations created by the artist as part of an ongoing practice-based PhD. This work seeks to utilise visual storytelling as a tool to explore the crisis of child exploitation, the vulnerability of children at risk of grooming, and represents the precariousness of the lives of children who have already been criminally exploited. The material was led by consultation with Barnardo's National Counter Trafficking Centre and covers such topics as online grooming, debt bondage and county lines drug trafficking.

The author argues for the benefit of wordless illustration as a preventative educational tool in the discussion of such complex social issues. Operating as collaborative learning experience between children, parents, and teachers, the material is accessible to a range of readers and encourages co-constructed dialogue through group readings.

The author explores how his wordless visual narratives have been designed as unrestrained models of practice. A visual language that operates as unbound spatially constructed compositions. The author explains the synergies between picturebook and comics theory that underpin the work and explores the compositions as geographical narratives and metaphorical structures. Using drawing to infer multiple points of view, complex interactions between characters, the expression of social emotions, empathy, and theory of mind — without the use of words.

**Mr Richard Johnson's** research incorporates illustration as a professional practice, its academic deployment, and its pedagogies. He is currently undertaking a practice-based PhD, researching unconventional forms of wordless storytelling. He has illustrated over seventy children's picturebooks and was recently nominated for the Yoto Carnegie Medal for Illustration in 2023. Richard's work has been internationally recognised through the World Illustration Awards, 3x3 Professional and Picture Book Shows, Society of Illustrators, American Illustration, Hiiibrand Illustration, and the Prize for Illustration. He is a University-Teacher in Graphic Communication and Illustration, at Loughborough University, UK.

*Utilising Unrestrained  
Wordless Illustration as a  
Tool in the Discussion of  
Child Exploitation*

**Mr Richard Johnson**

## PANEL 10: PRECARIOUS COMMUNITIES

This research provides a thorough analysis of the representation of women facing disadvantages in films, particularly focusing on documentaries made by female directors. This research examines the complex storylines crafted by filmmakers, delving into the subjects of resilience, domination, and self-empowerment within the framework of socio-economic instability.

This article examines how female directors tackle gender dynamics and socioeconomic disparities in vulnerable areas by analysing two documentary films: 'Mother of the Sea' made by Clarissa Ruth Natan and 'Invisible Hopes' directed by Lamtiar Simorangkir. This research examines the narrative approaches used by filmmakers to emphasize the genuine experiences of women, showcasing their ability to endure, adapt, and conquer challenges.

The research also examines the ethical dilemmas that emerge while producing documentary films, specifically in regards to the representation of underprivileged populations, female fishers, and incarcerated women who give birth while in jail. This study explores the ethical obligations of female filmmakers in accurately and empathetically depicting the experiences of women in vulnerable areas. The text underscores the significance of engaging respectfully and obtaining consent after being fully informed.

The aim of this study is to assess the efficacy of documentary filmmaking in magnifying the perspectives of marginalized persons and stimulating societal transformation. Female filmmakers subvert prevailing narratives of victimization and deepen our comprehension of the intricate interplay between gender, social class, and authority by foregrounding narratives of resilience and resistance.

**Dr Lala Palupi Santyaputri** holds the position of lecturer in the Film Department at Universitas Multimedia Nusantara. She obtained a Bachelor of Arts degree in Visual Communication Design from Universitas Trisakti, a Master of Science degree in Communication from Universitas Indonesia, and a Doctorate in Art and Design from Institut Teknologi Bandung, Indonesia. She is interested in researching film studies, gender studies, art history, and the history of Indonesian film.

***Framing Resilience:  
Women and Precarious  
Communities in  
Documentary Film by  
Female Directors***

**Dr Lala Palupi Santyaputri**