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Abstracts of All APARN 2025 Presenters

Non-anthropocentric dramaturgies as a possibility for engaging with more-than-human communities

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Abstract

The Anthropocene is a term that emerged in the year 2000 being coined by Crutzen and Stoermer who proposed the term to understand the epoch where humans excerpt a centre role in shaping materialities and ecologies that are all dependent on a normative understanding of the human in a hierarchical relationship with other species. In times where the Anthropocene faces humanitarian, environmental and even a performative crisis, questions about art making and its relevance in such a paradigm shifting time has become recurrent and relevant. As an artist scholar that has been nurturing a longstanding interest in ecoperformance, dramaturgy and philosophy, I too began to develop an interest into investigating art making that not simply question the Anthropocene, but transform que questions into the very possibility of performative action. In this paper I propose to share some of the practices that I have been investigating and discuss the ways in which they can foster an inclusive and dialogical performativity, or perhaps community, among humans and more-than-humans. These practices are informed by my studies in dramaturgy, Somatics and theories of attunement. Through a Somatic-Performative Research framework I have been activating inquiries and praxis that ignite a practice-as-research journey into the possibilities of co-creating non-anthropocentric dramaturgies in crossovers with ableism, aesthetics and authorship.

Keywords: Ecoperformance, Non-Anthropocentric, Ecodramaturgy, Somatic-Performative Research, More-than-Human

Mapping Networks Of Performing Arts Research In Bangkok: a Preliminary Survey of Some Artists' Performance Practices And Community-Building Processes in The Thai Capital

Lowell Skar

Abstract

This paper explores artistic research in Bangkok as a heterogenous assemblage of specific methods and situated practices that contemporary performing artists develop in and through the performance projects and in relation communities of those who care about the nonmainstream performing arts in Bangkok. It will provide a tentative mapping of some parts of this assemblage tied to performance research and their supporting artistic communities of practice. This mapping emerges from direct observation, document research, interviews and surveys with artists, academics, and researchers in the performing arts. The paper first locates how some contemporary performing artists in Bangkok seek new insights and embodied ways of feeling and moving that to share with others. The paper seeks to locate the diverse, intertwined modes of knowledge making through performance practice by using of examples from various performing arts traditions and disciplines in Thailand's capital. It relates them to the communities supporting artistic research and links the work of artists, academics, cultural workers and community actors. Together, they work to organize, design, create, and evaluate performances in Thailand's capital in ways that engage, challenge, and form communities of those who care about the contemporary performing arts. The paper addresses how performance practice research done by artists, academics and cultural organizers engages and shapes communities and how communities affect research done in performance-making processes.

Keywords: Performing Arts, Artistic Research, Bangkok, Community-Building, Performance Practices, Devising Theatre, Object Theatre, Embodied Knowledge, Minor Theatre, Contemporary Thai Performance

Invisible Connections: Exploring Intergenerational Trauma Through Experimental Filmmaking

Megan Wonowidjoyo

Abstract

This project “Home Sweet Home” (2024) investigates the invisible connections between mother and daughter, exploring how trauma can silently pass through generations. The catalyst for this inquiry was a deeply personal discovery — both my mother and I became single mothers at the age of 39. This uncanny repetition led me to question whether unseen forces, inherited memories, or subconscious patterns bound our lives together. Drawing on memory studies and consciousness theories, the project examines concepts like postmemory, transgenerational trauma, and hauntology. Marianne Hirsch’s postmemory theory suggests that the trauma of previous generations can be inherited through stories, emotions, and behaviors. Cathy Caruth and Freud argue that unprocessed trauma may unconsciously repeat itself through the “return of the repressed”, while Derrida’s hauntology implies that unresolved histories can “haunt” the present, shaping lives in unseen ways. Additionally, scientific studies in epigenetics reveal that environmental factors can alter gene expression, passing emotional responses like fear or anxiety to future generations.

Methodologically, I employed experimental filmmaking to trace these invisible connections. I documented my mother’s daily life over two years as she moved across Malaysia, Singapore, and Indonesia, searching for a permanent home. This observational process unfolded alongside my own reflections as a single mother. Home videos, personal diaries, and intimate interviews became sites of memory, revealing echoes between our lives. The editing process embraced stream-of-consciousness techniques, weaving past and present through associative memory. Intercutting scenes from our lives highlighted emotional parallels, while nonlinear storytelling blurred temporal boundaries, creating a space where memories linger and repeat.

Through this film, I seek to understand how memories — both personal and inherited — shape our identities and life choices. The work offers a poetic exploration of mother-daughter bonds, intergenerational trauma, and the invisible threads that connect us across time.

Keywords: Experimental Filmmaking, Mother–Daughter Relationship, Transgenerational Trauma, Postmemory, Hauntology, Inherited Memories

Visual Storytelling As A Catalyst For Health Equity And Community Empowerment

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ABSTRACT

Medical animations are valuable tools for patient education, helping to bridge knowledge gaps in health literacy. However, unlike didactic animations, narrative-based patient education allows audiences to learn from patients' lived experiences. These stories go beyond medical facts, exploring the emotional, social, and mental aspects of illness, fostering empathy and influencing attitudinal and behavioural changes. Despite their potential, research on narrative animations in patient education remains limited, particularly in the fields of cancer and genetics. This study investigates how animated patient narratives can improve genetic literacy and engagement among racially diverse communities. Two animated narratives were developed through an interdisciplinary, iterative production process involving animators, clinicians, and patients. Each film featured characters from different racial backgrounds navigating hereditary cancer predisposition syndromes. Simplified diagrams were used to explain genetic inheritance and disease symptoms, to overcome health literacy barriers. Cultural motifs were incorporated to enhance relatability, and shared local elements, such as public transport (MRT), military service, and public housing (HDB), ensured that narratives transcended racial boundaries. Crucially, the narratives concluded positively to reinforce self-efficacy and encourage proactive health behaviours. The study, which involved 260 participants, assessed engagement, knowledge retention, and perceptions of racial representation. Findings showed increased understanding and interest in genetics, with audiences responding positively to racial representation and expressing openness to learning from characters outside their backgrounds. The results presented in this paper highlight how artistic storytelling can foster cultural specificity and shared understanding, positioning narrative animation as a powerful tool for inclusive health communication. This research contributes to the broader discourse on artistic research in public health, demonstrating its potential to shape more informed, resilient, and empathetic communities.

Keywords: Animated patient narratives, culturally sensitive patient education, Health equity, Visual storytelling

Mindworks: A Cebuano Student Festival As Social Critic And Incubator Of Performance Art

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Abstract

This paper explores MindWorks, a long-running student performance art festival at the University of the Philippines Cebu, as both a social critique and incubator of performance art within a state institution. Framed through a hybrid interpretative-critical lens, the study addresses three central questions: How does MindWorks function as a form of pedagogy within academic institutions? In what ways does it subvert dominant ideologies, particularly those of the state? And how does the Cebuano local context shape its artistic forms and institutional significance?

Drawing on performance studies, critical pedagogy, and the sociology of art, the paper situates MindWorks within broader discourses of cultural democracy, regional autonomy, and institutional critique. It argues that MindWorks enacts Paulo Freire's (1970) vision of dialogic, consciousness-raising education and embodies Pierre Bourdieu's (1993) notion of contesting dominant "regimes of taste." Through case studies such as "R-18," "Sakop, Sikop, Sagop," and "Boang-boangon ang Boang," the paper illustrates how MindWorks addresses themes like censorship, surveillance, disinformation, and postcolonial identity.

As a former student participant and now faculty and festival adviser, the author reflects on the festival's generative contradictions: it is rebellious yet institutionalized, ephemeral yet archival, grounded in the local yet globally conversant. These tensions, far from undermining its impact, constitute its critical power. Ultimately, MindWorks is not just an event—it is a methodology, a pedagogy, and a sustained cultural practice of resistance, performance, and public learning.

Keywords: MindWorks, performance art, pedagogy, state, UP Cebu, FASO

Being A Nora Teacher In An Educational Institution: A Case Study Teacher Duangkamol Boonchu

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Abstract

This research aims to examine the identity and role of Duangkamon Boonchu as a Nora teacher who has inherited and revitalized the traditional Southern Thai dance drama within a formal educational context. The study focuses on her pedagogical methods in teaching Nora at Kangpla Witthayakhom School in Nakhon Si Thammarat Province. Duangkamon Boonchu was selected as the case study due to her outstanding role in preserving Nora while adapting it to the constraints and opportunities of modern education. Her ability to integrate cultural heritage into the lives of young learners makes her a significant example of a local teacher who sustains living traditions in contemporary society.

The research employs a qualitative methodology, incorporating in-depth interviews, participatory observation, and descriptive content analysis. Key informants include the teacher, students who participated in Nora learning, and community members who hired student performances. The findings reveal that Duangkamon Boonchu effectively designs flexible and context-sensitive teaching approaches—such as repetitive practice, small group instruction, video-assisted learning, and off-class rehearsals at sacred sites like Wat Kang Pla.

Moreover, the teacher successfully motivates students to develop a deep sense of appreciation, understanding, and pride in Nora. Many students are able to perform confidently within a short period—such as one school term, or even one week in some cases. The study highlights the importance of “being a Nora teacher” as a culturally rooted educator who plays a crucial role in preserving intangible cultural heritage through formal education. Her pedagogical practice presents a sustainable model for transmitting traditional knowledge to future generations.

Keywords: Being a Nora teacher, Nora transmission, local teacher

The Process Of Developing Drama Students Holistically With The Enneagrams

Sakchai Iamkrasin

Abstract

Many new acting students today focus mostly on technical skills, like voice or movement, but often overlook emotional and social skills. These “soft skills” are just as important for becoming a strong performer. This study looked at how Enneagram theory, a personality system, can help acting students grow in a more complete way. Using a method called Practice as Research, the study had two goals: (1) to see how the Enneagram can improve acting training, and (2) to understand how it supports personal and artistic development.

The research involved 45 third-year students in a directing class. They took part in a 60-hour program that combined Enneagram learning with acting exercises and hands-on experience. Researchers gathered information before and after the training using surveys, classroom observations, and informal interviews. The results showed that the Enneagram helped students better understand the characters they play like the character’s goals, emotions, and behavior. It also helped students grow in four key areas: (1) being physically ready to perform, (2) working well with others in different situations, (3) building emotional, mental, and personal strength, and (4) developing key professional skills for an acting career.

This study also offers a new way to design acting lessons that support both artistic skills and personal growth, helping students succeed both on stage and in life.

Keywords: Acting Skill, Enneagram, Holistic Development, Character Analysis, Drama Student

Sustaining From Within: Community Art As Decentralized Social Infrastructure In The Absence Of Cultural Policy

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Abstract

This article explores the E-Lerng Artists Collective, a community-based art group in Bangkok, Thailand, as a model of sustainable community art practice. In a country where no national art council exists, where public art policy is absent, and where governmental support for community-based arts remains minimal, E-Lerng has sustained its work for over seventeen years through grassroots collaboration, cultural resilience, and adaptive practice. Drawing from both scholarly research and the author's firsthand involvement as a founding member, this article offers a rare insider's perspective grounded in long-term experimental engagement. The paper analyzes the collective's organizational structure, community-driven methodology, and adaptive strategies across social, cultural, economic, and digital domains. It argues that the E-Lerng model provides not only a case study of local resilience but also a foundation for a new theory of sustainable community art—one that is autonomous, co-creative, and context-responsive. This theory, distilled from E-Lerng's work, can be adapted by art initiatives in other parts of the world, especially in regions facing similar structural limitations.

Keywords: E-Lerng Artists Collective, Community Art, Sustainable Practice, Participatory Art, Cultural Policy, Thailand

Using Art-Based Practice With Youth For Building The Community Of Environmental Justice Storytelling

Manapee Khongrakchang

Abstract

This paper examines how diverse art-based practices facilitate youth in Mae Ngao village, northern Thailand, in engaging with environmental justice (EJ) storytelling through participatory research. In the context of the Bhumibol Reservoir Inflow Augmentation Project and its contested Environmental Impact Assessment (EIA), the village has experienced systemic silencing of its traditional knowledge, livelihood loss, and ecological concerns. We document three forms of art-based practice: (1) community-based art exhibitions opposing the dam, (2) youth drawing competitions, and (3) personal art journaling during intergenerational field explorations. These activities differ in style, structure, and impact, yet collectively contribute to a resilient storytelling ecosystem. Rather than prioritizing artistic output, this study centers on the processes of learning, transforming, and building solidarity. The findings highlight how art bridges relationships between youth and elders, as well as between individuals and communities, silence and voice, while offering varied emotional entry points for youth with different capacities. By tracing how young people transform marginalization into action, this paper argues that art-based storytelling is not only a mode of resistance but also a practice of cultural care and environmental stewardship grounded in place-based knowledge and intergenerational ties. This research contributes to broader discussions on youth agency, participatory art, and plural forms of environmental justice.

Keywords: art-based practice, storytelling, environmental justice, youth

Alone in the Crowd: An artistic approach to Loneliness, Anonymity, and Transit Spaces in Tokyo

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Abstract

This paper explores the interrelation between loneliness, anonymity, and urban life, focusing particularly on Tokyo as a paradigmatic case of hyper-modernity. Drawing from psychological, sociological, neurobiological, and cultural perspectives, it examines the structural and individual dimensions of loneliness in contemporary society. Artistic research complements this investigation: through the lens of a painterly work, the author reflects on her own experience of loneliness. The study considers how creative processes can transform isolation into productive solitude, and it highlights the cultural specificity of social expectations. Ultimately, it questions whether loneliness is inherently negative or if, under certain conditions, it may also be a generative state. Through aesthetic expression and embodied interaction, the painting fosters not only self-reflection but also shared resonance—making visible the invisible and connecting the disconnected. In doing so, the work demonstrates how artistic research can activate creative communities and serve as a catalyst for collective understanding, empathy, and discourse in the face of one of today's most pervasive emotional experiences.

Keywords: artistic research, urban loneliness, anonymity, Tokyo, Transit spaces

Media Portrayals Of The 30 September Movement In Indonesia: A Comparative Analysis

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Abstract

This study explores the contrasting media portrayals of the 30 September Movement in Indonesia across two regimes. The 30 September Movement occurred in 1965, during which six military generals and one lieutenant were kidnapped and killed, allegedly by the Indonesian Communist Party (PKI). In line with Barthes' concept of myth, this study argues that the media plays a crucial role in constructing myths about the 30 September Movement and identifies significant differences in media portrayals between the New Order and Reform eras. Employing the content analysis method, this study analyzes the film *Penumpasan Pengkhianatan G30S/PKI*, which was disseminated during the New Order era, alongside four works from the Reform era, including documentary films *The Act of Killing* and *Eksil*, as well as two novels, *Gadis Kretek* and *Cantik Itu Luka*. Research findings indicate that due to the militaristic nature of the New Order era, media portrayals of the 30 September Movement emphasize the heroic actions of the military while portraying PKI as brutal savages. Conversely, non-fiction media portrayals during the Reform era focus on humanizing the members of PKI by highlighting the mass killings of alleged communists in 1965-1966. The fictional media portrayals of the movement also tend to present more empathetic views of the Indonesian Communist Party members. However, the fictional works analyzed in this study often depict left-leaning characters as shallow and easily influenced. Additionally, this study found that media portrayals during the Reform era actively tried to construct new, more humane myths regarding the Indonesian Communist Party.

Keywords: 1965 Communist Purge, 30 September Movement, Cold War, Indonesian media.

Developing A Conservation Guidebook For The Lion And Dragon Dance Team

Siwat Visuthirungsiuri

Abstract

This research develops a conservation guidebook as a documentation tool to support community-led conservation for Lion and Dragon Dance communities. While some aspects of the tradition are preserved in institutional collections, much of the living heritage remains in community spaces, often undocumented or without formal conservation support. The template created in this project is designed to work with Lion and Dragon dance communities, offering a flexible approach that records the physical condition, stories, and cultural context of objects. The guidebook aims to empower communities to document, care for, and sustain their heritage in ways that are meaningful and practical for the community.

Keywords: Conservation, Conservation Guidebook, Lion and Dragon dance, Community-led conservation, Documentation tools, Living heritage

Collective Animation As Well-Being Creative Practice

Thanut Rujitanont

Abstract

The paper presents two participatory animation workshops - *Scratch Your Anger and Flip It!* (2021) and *On the Other Way Round* (2022) – conducted in Thailand with high school students, university students, and members of the general public. These workshops explore how animation-based artistic practices can promote emotional well-being, self-reflection and interpersonal exploration. Utilising ‘scribble art’ and ‘collective drawing’ as experimental animation techniques, the workshops aimed to reframe animation as a process of well-being creative practice and community engagement. The first workshop responded to the internal impacts of the COVID-19 lockdown, integrating animation and mental health support through expressive, individual drawing exercises. The second workshop expanded the boundaries of animation beyond industrial production by facilitating collaborative charcoal animation and shared sensory observation, emphasising perception, embodiment, and collective creation. Drawing on participant reflections and group discussions, the paper examines the affective and relational dimensions of these creative processes. Participants reported emotional release, a sense of engagement, and enhanced well-being through their involvement. These findings suggest that animation, when approached as a collaborative and reflective practice, holds significant potential for fostering emotional expression and social connectedness. The research contributes both practical methodologies and theoretical perspectives to the field of animation studies, proposing drawn animation as a participatory medium for artistic research, emotional well-being, and participatory cultural practices.

Keyword: Animation, creative practice, artistic practice, well-being

Bibitulit: People's Technology and Artistic Practice as Instruments of Social Critique

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Abstract

This article discusses the *Bibitulit* interactive installation series, which uses people's technology—particularly the TOA—to examine the relationship between sound, technology, and power in Indonesian public spaces. Employing a practice-led research approach, *Bibitulit* recontextualizes the TOA as a symbol of sonic domination and a tool of social control, creating participatory experiences that reveal hidden power dynamics in daily life. The eight works produced between 2017 and 2023 combine readymade objects, sensors, and microcontrollers to explore issues such as sonic control, symbolic obedience, information distortion, and the representation of minority voices. Installations such as bowing TOAs and layered sound distortions go beyond technological aesthetics, functioning as social critiques of inequalities in public sound hierarchies. This article shows how people's technologies like TOAs can be transformed into agents of critique within contemporary art practices, creating spaces for reflection on who speaks, who listens, and how sound mediates power relations.

Keywords: TOA, people's technology, interactive installation, sonic domination

Voices In Consonance: Crafting Asean Identity Through Music, Culture, And Youth Collaboration

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Abstract

This article explores the formation of a musical community within the ASEAN context through the case study of "C ASEAN Consonant," a contemporary ensemble composed of young musicians from all ten ASEAN member countries. Founded under the motto "In Music We Share, Through Music We Change," the ensemble aims to promote cultural collaboration, the integration of shared identity, and the development of regional awareness of cultural values. The study highlights the role of music as a cultural tool capable of crafting a shared emotional and cultural space within ASEAN. Music is presented not merely as an "art of sound" but as an "art of coexistence," a platform that empowers the younger generation of Southeast Asia to carry forward the cultural legacy in creative and sustainable ways.

Moreover, the article points out that over the course of more than a decade (2015–present), the C ASEAN Consonant project has faced multifaceted challenges : social, cultural, economic, political, and public health-related; particularly during the COVID-19 pandemic, which severely impacted cultural mobility in the region. Nonetheless, the project has remained resilient, inspiring both musicians and audiences across Southeast Asia.\

Keywords: musical community, ASEAN, contemporary music, transnational culture, C ASEAN Consonant

Intercultural Hand Loafing

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Abstract

In the impossibility of talking about music, sound is the immateriality that plays from a distance. The projection of the Other is the desire to dialogue and create porous spaces for a common future. This is the voice that challenges itself in the face of the incompleteness of the Other, of creation and the labyrinth of emotions. Inscribed in a historical and cultural context and imbued with diversity and epistemological complexity, the approach of vibrant bodies is the cadence for listening to the sound worlds of our contemporary times.

Keywords: Listen to the Other; Epistemologies; Decolonization; Worlds in Sounds; Contemporary Percussion;

Democratizing Art: Examining T.M. Krishna's Engagement with Marginalized Communities

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Abstract

Art has always been a powerful means for communities to share their stories and address challenges they face. Creative traditions are used to question inequality, break barriers, and bring people together. Art helps reimagine what communities can be and do- that embrace diversity, inclusivity, and shared purpose while inspiring change and fostering understanding. One such endeavour in this direction that this research explores is T.M. Krishna's groundbreaking work with marginalized communities, specifically his engagement with the Jogappas, a transgender folk tradition, and the Urur Olcott Kuppam Vizha, a festival that promotes inclusivity.

T.M. Krishna is a renowned Carnatic vocalist, writer, and activist. This research offers a critical lens on T.M. Krishna's philosophy of cultural inclusivity and its broader implications for decolonizing art and promoting social equity embedded in India's cultural practices. The study employs Discourse Analysis to unpack Krishna's rhetoric, media narratives, and performances, highlighting the transformative power of his artistic interventions. His initiatives showcase a dual strategy: collaborative co-creation with communities, such as the Jogappas, and building platforms for traditionally marginalized groups. This approach aims to democratize art forms, broadening access and representation in spaces historically reserved for elites.

Framing the study within the lenses of Intersectionality and Postcolonial Theory, it critically examines the entangled influences of caste, class, and gender in maintaining cultural hierarchies. The focus lies on Krishna's efforts to challenge and disrupt these structures through art. By engaging with marginalized communities as equal collaborators rather than mere subjects of representation, he redefines the relationship between art and social justice. Krishna's work not only enriches the artistic realm but also advances the discourse on social equity, pushing boundaries in both cultural and societal spheres.

Key words: Inclusivity, diversity, collaboration, engagement, hierarchies

Reverse Artistic Engineering of Lanna Heritage: A Site-Specific Contemporary Performance Inspired by Nirat Hariphunchai

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Abstract

This research project, "Nirat Hariphunchai: The Creation of Contemporary Lanna Performing Arts", applies the concept of Reverse Artistic Engineering to reinterpret and revitalize classical literature into a contemporary cultural performance. The study begins by deconstructing the ancient Lanna poem Nirat Hariphunchai—an emotional journey embedded with Buddhist philosophy—into its fundamental narrative, emotional, and symbolic components. Through a systematic analysis of literary content, the research breaks down key artistic elements such as script, movement, costume, music, set design, and lighting. These components are then reassembled using mixed media techniques, with a strong emphasis on light, shadow, and projection mapping. The performance is designed as a site-specific experience, utilizing real historical locations such as temples and restored Lanna architecture to deepen emotional resonance and cultural authenticity. By transforming traditional narratives into immersive, multimedia performance, this work creates a new imaginative space for the audience. The outcome demonstrates that reverse engineering of cultural texts can effectively bridge historical heritage with modern expression. Furthermore, the project fosters cultural sustainability, creative tourism, and place-based development by merging artistic innovation with community engagement.

Keywords: Reverse Artistic Engineering, Nirat Hariphunchai, Site-Specific Performance, Contemporary Lanna Arts, Mixed Media Performance, Cultural Sustainability

Ecologies of Participation – a practice-based research collaboration across architecture, arts, and technology

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Abstract

The Ecologies of Participation (EoP) collaborative began in 2024 with a common interest in participatory practices across fine arts, cultural studies, and architecture. Over the past year, we have held panel talks and methods workshops, inviting local and international arts practitioners and scholars to share their works and exchange ideas. The research question stems from disciplinary understandings about “participation” to seek common ground in interdisciplinary collaboration. This paper presents the research-creation process and the outcome of a prototype that involves multiple participatory methods, including field recording, urban mapping, generative AI, ethnographic artistic creation and VR world-building. Taking the vibrant Prince Edward Flower Market in Hong Kong as a study site, the prototype produces multiple alternative imaginaries of the area at risk of losing its character due to the anticipated government-led urban renewal plans. It demonstrates an ecological approach to understanding the agency of diverse actors, where both human and technology play a role as participant-creators. Recognising art as a social process of exchange, the initial findings suggest participatory practices as a collective form of knowledge production, and through technology to expand our imaginations of the city and everyday environment.

Keywords: Participatory Practices, Socially Engaged Art, Sound Art, Urban Space, Technology-enabled participation, Ecologies

Fanglao, Generation and Prefiguration: Building community and demonstrating futures through dance in Vientiane, Laos

Roy Huijsmans

Abstract

Fanglao is a Vientiane, Lao PDR, based dance company run by and for young people in and connected to Laos. In this paper I draw on participant observation conducted in a number of Fanglao organized activities in 2019-2020 (dance festival, rehearsals, outreach activities, etc) and one-on-one interviews with key protagonists. Fanglao is one of the exponents of an emerging creative arts scene that has been developing in Laos over the past two decades or so, much in relation to the broader political and economic changes that have taken place in Laos. In this paper I reflect on the importance of Fanglao in contributing to building a creative and social community in the field of modern and urban dance. This is realized through the establishment of their own dance studio (venue), the various activities they host (both online and in person) and the cross-fertilisation with other forms of creative expression (i.e. visual arts) and actors in the broader creative arts scene. Conceptually, I highlight the notion of 'prefiguration', the act of realizing in the present a resemblance of a possible future, and how this matters from a generation perspective in a context in which most (aspiring) dancers are confronted with parental worries that excessive time spent dancing and with Fanglao might jeopardise their futures.

Bangsaen Plearn: Making Bangsaen City Lively Through Its Community Art

Nadhanant Uaesilapa¹, Kittipan Chittep²

Abstract

"Bangsaen Plearn" is a festival that celebrates music, performing arts, exhibitions, and creative activities, all inspired by this vibrant tourist city's unique local wisdom and knowledge. The festival showcases the research findings from the project "Creative Bangsaen: Making the City Lively Through Its Community Art." The project's objectives are as follows: 1) To explore how Creative Placemaking and Cultural Ecology frameworks can guide participatory processes that foster community well-being and inclusive cultural spaces in Bangsaen. 2) To examine how collaborative learning in music and performing arts promotes social cohesion, intergenerational dialogue, and sustainable urban development in Bangsaen. This creative research employs qualitative and practice-based methods, focusing on three coastal communities in Bangsaen: Wonnapha, Bangsaen Beach, and Khao Sam uk. The data collection includes an analysis of academic documents, interviews, and field studies conducted with key community stakeholders. From February 14 to March 2, 2025, the research findings were presented through performances in community spaces in Bangsaen and at the Eastern Center of Art and Culture at Burapha University. This research produces four key creative outcomes: 1) Performances by researchers; 2) Performances by resident artists; 3) Aesthetic community activities for elementary school students; 4) Creative initiatives that connect various community spaces based on local data collection. These outcomes include a site-specific theater walk at Wonnapha, the Wandee@Bangsaen concert at Bangsaen Beach, and exhibitions featuring performances in Khao Sam muk, which showcase contemporary dance, shadow puppetry, and traditional Thai Nang Yai performances.

Keywords: Artistic Research, Creative Placemaking, Community Art, Performing Arts Festival

**Collective Empowerment and Solidarity Through Dance Among
Indonesian Migrant Workers in Taiwan:
A Participatory Artistic Research Approach**

Anastasia Melati

Abstract

This study explores how Indonesian migrant workers in Taiwan use dance not just as recreation, but as a powerful form of collective expression and social connection. In the face of isolation, precarity, and restrictive legal environments, these workers come together to form self-organized dance groups: spaces where friendship, identity, and mutual care are cultivated. Drawing on participatory artistic research, this paper approaches dance not only as cultural performance but as a shared practice of resilience and empowerment. Through ethnographic fieldwork, performance observation, and active collaboration, the research highlights how dance becomes a strategy for building community and affirming dignity. Whether performing during religious celebrations, public cultural events, or advocacy campaigns, these migrant-led initiatives transform dance into a vehicle for visibility, belonging, and voice. Their choreographies speak of lived experiences, aspirations, and solidarity, grounded in the everyday realities of migrant life. The study draws from social design theory, performance studies, and migration studies to argue that dance serves as both a form of research and grassroots activism. It becomes a method through which migrants reclaim agency, build social capital, and imagine alternative futures, on their own terms. By recognizing migrant-led artistic practices as vital, this research invites both scholars and policymakers to pay closer attention to the creative strategies of marginalized communities. In these dance practices, we witness not only art, but acts of care, courage, and collective hope.

Live Coding as Critical Media: Asian Assemblages of Algorave

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Abstract

In this paper, we situate the practice of live coding as an articulation of critical media. This critical practice involves the real-time use of programming languages to address a range of creative challenges and communicative strategies through tactical improvisation. Despite its roots in the early 2000s, we observe that live coding remains a marginal creative practice. The literature on alternative media presents various modes of digital critical practice, including hacktivism, culture jamming, and others, yet live coding has received very little attention within this field. As a performance-based musical practice, algorave is a social movement centred on the performance of electronic music that re-centres human agency within an assemblage of sociotechnical relations. This critical practice challenges the logic of automation and generative AI by demanding human creativity and competence towards the creation of soundscapes. The nature of live coding decenters the use of programming away from its common institutionalized associations, particularly with neoliberal, STEM-based careers and education. Instead, live coding functions as a participatory practice to empower, subvert, resist, and transcend sociotechnical constraints. We see live coding providing experimental, experiential and pragmatic possibilities for marginalized and Global South contexts through a radical reframing of creative technologies which originate from the Global North. Our work highlights cases of live coding through algorave across Asian contexts.

Key words: live coding, critical media, algorave, alternative media, global south

Community Making through Social Media and Artist Website in Chinese Media Art

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Abstract

Since the 1990s, China's rapid digitalization has transformed its technological and cultural spheres, reshaping how artists engage with one another and with society. Younger media artists—such as Cao Fei, Miao Ying, and Lu Yang—differ from earlier figures like Zhang Peili and Yang Fudong in their adept use of digital platforms for both artmaking and exhibiting. This shift has redefined traditional relationships between artists, audiences, and institutions, giving rise to a distinct digital visual culture.

While existing scholarship by Barbara Pollack and Ros Holmes has explored the themes and criticality of younger artists, less attention has been paid to the role of specific platforms—artist websites and social media—in shaping new forms of community. This study addresses that gap by identifying two key models of community making: (a) international digital collaboration via internal traffic channels such as group chats and online forums, which challenge academic and workshop-based traditions; and (b) institutional bypassing via external traffic platforms like social media and artist-run websites, enabling direct audience engagement and influence over circulation and interpretation.

Using artist interviews and visual analysis, this paper examines how these platforms foster critical, participatory networks that operate independently of institutional frameworks. However, it also acknowledges risks of co-optation by commercial or political forces. Ultimately, this study contributes to a deeper understanding of the evolving relationship between art and technology in China, and provides insights into how artists in digitally saturated societies create new publics and cultural agency through online community-making.

Keywords: Chinese art, social media, artist website, media art

Artistic Research on Patterns of Perception and Action in the Context of an Aging Society.

Christina May Yan Carli¹, Ruth Mateus-Berr², Pia Scharler³

Abstract

This paper explores the outcomes of DEMEDARTS (Dementia. Empathy. Education. Arts.), a four-year transdisciplinary artistic research project undertaken in Austria from 2020 to 2024. As Europe experiences a demographic shift toward an aging population, dementia remains widely stigmatized and underrepresented in cultural discourse. DEMEDARTS confronts this invisibility through a hybrid artistic research methodology combining participatory art, co-design, and critical engagement with care communities. The project involved more than 70 co-created artworks—including customized rollators, wearable memory jewelry, and public installations—alongside over 40 multilingual educational toolbooks used across schools and caregiving institutions.

Through collaborations with people living with dementia, caregivers, schoolchildren, and artists, DEMEDARTS repositions dementia as a condition not of deficit, but of relational and creative potential. Drawing on artistic research frameworks, sensory engagement, and co-creation, the project reimagines care as a shared civic and aesthetic responsibility. The research was conducted in care homes, schools, galleries, and public spaces and documented through multimodal methods including photography, video, and participant reflection.

Key findings show that artistic processes promote agency and visibility for people with dementia and contribute to public empathy, educational reform, and policy dialogue. The paper highlights case studies such as *Taylored Memory*, *Cyclist*, and *Pinky*, emphasizing their symbolic and social dimensions. Ultimately, DEMEDARTS demonstrates that artistic research can reconfigure how communities understand vulnerability, aging, and collective.

Keywords: Dementia, Critical Design, Intergenerational, Empathy, Artistic Research

Might and Magnitude

Dr. Siriya Jitpimolmard

Abstract

The *Might and Magnitude Video Installation* project is an attempt to apply the concept of the sublime in Kant to create an aesthetic experience via artwork. The latter illustrates an artificial storm with lightning and thunder as the subject through a 14 x 5 meters cycloramic screen with a video projection technique. The video continues in a slow zoom into a thunderstorm in an infinite loop, along with thunder sound effects and ambient sound. The project was inspired by a sublime experience when confronting with thunderstorm, thunderclap and thunder flash on top of a skyscraper. Such an experience unveiled a boundless trait of nature and its magnitude, while being veiled by a mighty power of nature, an exhausted feeling of terror as well as an anxiety of annihilation. This sublime occasion entails both a virtual creativity and an aesthetic experience, whereas a feeling of pleasure is apprehended in the work of art, and hence, in the free play of imagination. Throughout the article, the objective is to promptly synthesizes the process as following: clarifying the concept of the sublime; reviewing the procedures of the sublime and the related contemporary art- works; analyzing the sublime experience; applying the procedure as the creation of *Might and Magnitude Video Installation*.

The research result shows a successful application of the aesthetic philosophy to creative artwork. It was able to accomplish clarification of the subjective experience with the framework of Immanuel Kant's Dynamical and Mathematical Sublime system. This led to the systematic analytical sublime experience and created a concept for a creative artwork which aroused the imagination and the subjective feeling in the viewer.

Keywords: Aesthetic Philosophy; Might and Magnitude; The Sublime

Performing Archives: Documentary Theatre and Digital Tools in Performing Romanian State Surveillance Archives

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Abstract

Performing Archives investigates how contemporary theatre can activate state surveillance archives through performative strategies that challenge institutional memory and foster civic engagement. Focusing on the CNSAS archive and the performance "Nostalgia Up&Down", the paper examines how theatrical re-enactment, multimedia interventions, and ethical reflection can render the distortions, silences, and contradictions within the Romanian secret police files. The research aims to understand the ways in which memory, testimony, and archival material can be ethically and creatively recontextualized in the post-communist present. Combining archival analysis with technological mediation, the project explores how theatre can function both as a critical apparatus and as a reparative civic gesture. This research demonstrates that documentary theatre, supported by digital tools and produced within a socially and politically engaged theatrical space such as Replika Center, can reactivate forgotten or hidden histories. Through its performative means, theatre becomes a space for inquiry and critical reflection on surveillance archives. The performance "Nostalgia Up&Down" illustrates how archival documents can be brought into the realm of living memory. Technology contributes to this transformation, amplifying the experience of witnessing. The archive is no longer merely a trace of the past, but a point of departure for civic and ethical questions rooted in the present. In this way, theatre emerges as a form of symbolic reparation and a gesture of solidarity with those whose voices were once silenced.

Keywords: performative archives, state surveillance, documentary theatre, digital dramaturgy, collective memory, ethical re-enactment

The Wheelchair: The Agent to New Embodiment and New Role in the Living Experience of a Person with Paraplegia

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Abstract

For the person with paraplegia, the wheelchair is not merely a thing or a mobility aid to help people who cannot walk. The wheelchair is a mediator that allows persons with paraplegia to adapt to a new embodiment of themselves. The person with paraplegia is accepting and comfortable with the wheelchair as they imagine it is a new part of their body. The wheelchair is likely a representation of their legs, even though it is not a prosthetic device. In such a situation, a phenomenon occurs where a person with paraplegia experiences adapting their body from its existing embodiment to a new one, incorporating a wheelchair.

Design and technology are enabling wheelchairs to become agents for persons with paraplegia, opening up opportunities in their daily activities and social interactions. When the wheelchair is to be a part of their body and living situation, the person with paraplegia has a unique identity that is intrinsic to two conditions: liberation and limitation. A person with paraplegia can go travelling where they like as long as they use a wheelchair; at the same time, they face the problem of accessibility because this world, until today, is built without considering the circumstances of a person who uses a wheelchair to walk.

This artistic research delves into the complex and often overlooked embodied experience of a person with paraplegia when they decide to rise from a paralysed condition, specifically through the lens of the design and technology of mobility devices. All the participants involved in this research are persons with paraplegia from a traffic accident, work accident, or disaster survivors. The methods used to determine how to shift embodiment include ethnographic interviews, participant observation, and somaesthetic interaction design.

Keyword: Embodiment; Mobility; Paraplegia; Wheelchair

PETA's Humanitarian Work and Resiliency Education through the Arts and Sustained Community Engagement

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Abstract

The Philippine Educational Theater Association (PETA) first entered humanitarian work amid the 1991 Mt. Pinatubo eruption, which erased swaths of Central Luzon's rice lands and displaced thousands. With no relief funds but a wealth of skill in the arts, experience and immersion in cultural work, PETA's artist-teachers transformed Integrated Theater Arts Workshops (ITAW) into arts workshops for healing and mobile psychosocial support sessions for young evacuees, community members, and Aeta families. This pioneering effort revealed theater's power to process trauma and sow hope escalating Hazards & the "New Normal"

Since 2004, the Philippines has faced stronger typhoons, heavier floods, and more earthquakes. In 2009, Typhoon Ondoy (international name Ketsana) submerged parts of Metro Manila for months. PETA's Children's Theater Program responded by launching Lingap Sining (Nurturing Hearts through the Arts), a psychosocial support initiative for children, families, and communities.

Together with partners like the Philippines Against Child Trafficking (PACT), Medical Action Group (MAG), Save the Children, Plan International, and the Citizens' Network for Psychosocial Response, PETA held workshops in affected areas of Metro Manila, Laguna, Pangasinan, and La Union. Activities combined psychosocial sessions with relief, feeding programs, and medical missions.

When Typhoon Sendong (international name Washi) struck in 2011, PETA trained volunteers and educators on using Integrated Theater Arts for trauma processing, especially among children and indigenous communities.

Research, Affect, and Asia-Pacific Performance Festival Ecologies

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Abstract

My contribution explores a recent shift in performing arts festivals across East and Southeast Asia, where curatorial infrastructures increasingly embed artistic research formats into their programming. Examples include initiatives such as ADAM (Asia Discovers Asia Meeting for Contemporary Performance) at the Taipei Arts Festival, Kansai Studies at Kyoto Experiment, and the Lab format at Asia TOPA in Melbourne. Framed as relational infrastructures, these programmes position research not as a preparatory or auxiliary activity but as a situated, sensory, and embodied practice – which enables new forms of knowledge production and collective attunement across geographic, disciplinary, and affective boundaries.

Foregrounding the sensual turn in performance and research, the paper draws on recent work in sensory anthropology and olfactory studies to consider how artists mobilise smell and breath as critical tools for urban placemaking. In particular, I examine works that engage with the atmospheric qualities of water and air — not just as environmental concerns, but as oral and olfactory portals of 'regional *Asian* dramaturgies.' As Nora A. Taylor (2022) reminds us, “hanging out” formed the basis of Southeast Asia’s art worlds before the rise of digital connectivity. Today, such durational, porous modes of togetherness are being institutionalised through frameworks that support artistic research as both method and community-forming gesture.

Yet while these curatorial investments may cultivate new ecologies of artistic knowing, they remain entangled in the asymmetries of transnational infrastructures and the commissioning logics of the festival apparatus. This paper asks whether sensorial and site-based practices, particularly those engaging with environmental atmospheres such as air, water, and smell, can genuinely enact political or activist intervention, or whether they risk being circumscribed as symbolic gestures within the aesthetic and temporal economies of the festival. By framing these case studies as both critique and proposition, I consider how artistic research might not only foster resilient, affectively attuned communities of practice, but must challenge the limits of curatorial practice itself.

Im/Materialities of CO-. From CO-researching to CO-imagining.

Ingrid Cogne

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Abstract

Co-processes are subject to formal and informal levels of structuring, in which i) forms of verticality and horizontality come into play and ii) perpetual re-/negotiation and transformation imply a constant openness and attention towards repositioning.

CO- is usually thought (of) as being merely a prefix and in terms of collaboration. CO-, for Cogne, calls the between and in-between “I”(’s). Convinced that plural/ity is not only a sum of “I” (neither is “we”), one of the main approaches of Cogne is to “think bigger than oneself”. Some of the questions addressed are: Can the CO- exist as such, without being imagined (as such)? How does this articulate between theory and practice, “vision” and “doing”? How does CO- relate to a *singular plural*? Is CO- an alternative to “we”? Can a CO- be as particular as it can be general?

Outside and beyond generalization that limits its potentialities, CO- wants to be thought as potentiality instead as a fixed concept.

Keywords : Expanded Choreography; Methodology; Situation; Practical Knowledge;
Languages

Conjuring the Holy men : art activism and rearticulation of locality

Worathep Akkabootara

Abstract

This article examines the Phi Boon ("Holy Men") movement in northeastern Thailand as a historical framework of resistance against Siamese centralized authority. Bangkok's administrative reforms during the late nineteenth and early twentieth centuries undermined traditional power structures in Isaan, generating significant socio-political tensions. The implementation of new taxation systems and regulatory frameworks was perceived as unjust, while economic challenges exacerbated existing vulnerabilities among the region's inhabitants.

The contemporary manifestation of this resisting impetus is analyzed through the "Ubon Agenda," a decentralized coalition of activists employing minimalist expressive strategies with do-it-yourself methods. Despite its informal structure, the movement effectively rearticulates narratives of marginalization while establishing communicative channels for historically disenfranchised communities. The study highlights how the movement's emphasis on localized micro-narratives contributes to the formation of multidimensional conceptualizations of regional identity and place-based consciousness within specific geographical contexts.

This article aim to point out how historical resistance frameworks evolve in contemporary sociopolitical environments, demonstrating continuity between traditional resistance movements and modern activist expressions. The findings suggest that decentralized resistance strategies effectively address regional marginalization by reframing collective identity through locally-resonant narratives.

Keywords: Holy Men, art activism, locality

The Space of Happiness: Spirit, Body, and Breath — Integrating Visual Art and Contemporary Practice through Human Dialogues

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Abstract

This article focused on the study of “The Space of Happiness” through the art process which connected the cultural roots with the Contemporary Performance Art as well as the Healing Art. This study was conducted with the emphasis on the local participation and the roles of the artist as the facilitator and also performance artist during field researches at four provinces, including Nakhon Pathom, Chaiyaphum, Suphanburi and Nonthaburi Provinces. Also, as a part of the creative initiative entitled “Integration of Visual Art with Mixed Media: Performance Art and Digital Art,” “Performance Art as Visual Art and Interdisciplinary Integration with Mixed Media: Spirit, Body and Breath” was aimed at exploring the potentials of Art in transforming mind and society, particularly summoning “Kwan (means consolation/encouragement/heartening)” and its linkages with Art, rituals, beliefs, and happiness of people in the targeted study areas. By contemplating on “Kwan” as the medium of spirit, local beliefs and rituals, this study significantly indicated the potentials of Art in healing, opening dialogues, and integrating interdisciplinary knowledge which all eventually led to the mind and social wellbeing. The artist’s previous researches, for instance, “The Happinesses Space: Spirit of Kwan” (2023), “The Garland: Spirit of Kwan” (2024), “I’m My Own Queen: Spirit of Kwan” (2024) และ “Spirit of Kwan” (2025), attested the creation of spaces for healing, communicating, and integrating interdisciplinary knowledge together.

Keywords: Contemporary Art, The Space of Happiness, local participation, Healing Art, Kwan, Visual Art, Mixed Media, Performance Art

Creating The Whispers Of Hala Bala Soundscape Album

Sutthiphong Ruangchante

Abstract

The Whispers of Hala Bala Album presents a combination of soundscapes from the tropical rainforests of Southeast Asia with music created by AI, focusing on the natural sound from southern Thailand, especially the Hala Bala tropical rainforests in Narathiwat Province. The project aims, first, to foster a deep sense of connection between people in the communities and urban soundscapes, as well as the natural soundscape of Southeast Asia's tropical rainforest, and second, to promote environmental awareness of this unique tropical rainforest soundscape focus on the Hala Bala Wildlife Sanctuary in southern Thailand. The album, which focuses on four important points in Narathiwat Province, consists of eight tracks: (1) Awakening the City, (2) The Heart of the Forest, (3) Interlude of the Stream, (4) Echoes of the Ancients, and tracks five through eight, combining AI-generated music compositions with authentic ambient sound elements, including hornbills, siamang gibbons, dusky langurs, rough-sided frogs, rain, flowing water, and other natural acoustics, accompanied by contemplative melodies. The result is an engaging audio experience that takes listeners right into the sounds of Southeast Asia's tropical rainforest, helping them feel calm and more aware of their environment while they explore the related exhibits. The project not only celebrates the natural beauty of the region's soundscapes but also demonstrates the transformative potential of AI to create meaningful and deeply immersive listening experiences. We design these experiences to inspire reflection, promote mindfulness, and foster a renewed appreciation of the tropical rainforest in Thailand. We achieve this by seamlessly blending traditional and contemporary elements. It is important to note that music created by AI has certain limitations, and humans continue to be the most nuanced creators of soundscapes with music composition.

Keywords: tropical rainforest soundscape, Hala Bala, the Whispers of Hala Bala Soundscape Album

Embodied Cartography in Masinloc, West Philippine Sea

Annelys De Vet¹, Josephine Turalba², Lyn Viado³

Abstract

Scarborough Shoal, locally known as Bajo de Masinloc or Panatag Shoal, has long served as a natural refuge for small-scale fishing boats. The shoal's natural formation, with its lagoon surrounded by reefs, has historically offered calm and safe shelter during stormy weather, which is the basis for its local name 'Panatag' (Lopez, 2024), meaning “calm” or “tranquil” in Filipino. The term holds both emotional and historical resonance for Filipino fisherfolk. However, this sense of refuge has been disrupted by intensifying geopolitical conflict in recent years.

220 kilometers off the Philippines' largest island, Luzon, Panatag Shoal sits within the exclusive economic zone and municipal fishing grounds. Its strategic location in the West Philippine Sea places it on a corridor carrying about \$3.4 trillion in trade annually. Over the past two decades, China's aggressive military expansion in the region has prompted increased naval and surveillance activity from other foreign powers seeking to protect vital trade routes. Local communities now face restricted fishing, constant monitoring, and militarized waters, straining both their livelihood and their bond to the sea. In this climate, the right to represent one's place, to name and narrate it, becomes both an act of agency and survival.

Drawing on the Subjective Atlas framework's emphasis on lived, emotional, and sensory geographies, we organized a workshop with the fisherfolk as narrative-makers and visual co-authors of place. Memory, story, and embodied knowledge are validated through subjective mapping as essential ways of knowing, capable of challenging colonial and technocratic norms of representation. This participatory art-based approach engages in reframing its cartography, not as an extractive or imperial tool, but as a method of listening, reciprocity, and co-authorship.

The activity was part of Project PANATAG, led by artist Josephine Turalba. The workshop applied the Subjective Atlas methodology, developed through Subjective Editions as part of Annelys de Vet's design practice in critical and participatory cartography. Their joint *Subjective Atlas of the Philippines* brings this methodology into local contexts through collaborative visual mapping. This article reflects on the participatory mapping workshop held in Masinloc, Zambales, where our respective artistic research practices intersected through embodied cartography and subjective mapping. In Masinloc, we came together with fisherfolk, marine biology students, and local artists to co-create drawings and visual narratives that surfaced memory, cultural knowledge, and lived experience in the West Philippine Sea.

While building on the momentum from prior workshops in the context of the *Subjective Atlas of the Philippines*, the Masinloc workshop stood out for its immediate geopolitical relevance and emotional depth. While still being in the middle of the process, and eager to learn from our experiences, this article examines how participatory visual methods may contribute to place-making, narrative sovereignty, and political presence in contested maritime spaces. Through this reflection, we seek to understand how embodied cartography can become a tool for both representation and resistance.

Karang Penyu: The Investigation of Site-Specific Installation as a Coral Garden.

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Abstract

In this study, a site-specific installation was constructed in an open location used as a studio, where the concept of objectivity or neutrality of knowledge is practiced. I was inspired by this space and created a site-specific installation using recycled materials sourced from the surrounding area. These materials were identified and examined through research methods that include literature analysis and documentary studies to ensure their safety in constructing a coral garden. This study aims to contribute to contemporary art discourse while strengthening the connection between art, science, the environment, and spatial context in artistic thinking.

Keywords: Site-Specific Installation, Assemblages, Artificial reef.

From Hopscotch to Diversity: The Creative Journey Behind the Dance Video Installation 'Step, Step, Hops at The Peninsula Bangkok

Sirithorn Srichalakom

Abstract

This initiative integrates art into hospitality, demonstrating how it can improve cultural experiences and support the local economy. The Peninsula Bangkok Artist in Residence Programme connects artists with the public to foster relationships and inspire future art. It examines the potential of artist residencies in hotels, emphasizing creativity and community engagement. The primary aim is to offer an environment where artists can innovate and create works while interacting with guests. Sirithorn Srichalakom has been invited to participate in this residency program from May to August 2023, to conceptualize and produce a Dance Video Installation. Research and creation will occur within The Peninsula Bangkok. The process began with researching and observing the hotel's atmosphere and guests. This included exploring hotel spaces to identify opportunities for the main concept. The project involved defining the presentation format with the curator, finalizing details about the method and location of the presentation, the creative process, budget considerations, and coordinating with various hotel departments for installation and promotion. The exhibition "Step, Step, Hops!" features two Dance Video Installations inspired by Hopscotch, highlighting the diversity of movement by feet and fingers within The Peninsula Bangkok from July 18 to August 15, 2023. Participants shared their creative journeys with the audience through collaboration. The exhibition resulted in a series of dance videos that enhanced the hotel's aesthetic value and facilitated cultural exchange within the hotel's guest, art lover, dance social, and broader community.

Keywords: Dance Video, Video Installation, Artist in Residence, Hotel Arts, The Peninsula Bangkok

Dancing the Identity of Mat Weavers in Sa Kaeo, Thailand: A Case Study of the Fon Chak Soi Roi Ngern Project

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Abstract

The purpose of this research was to (1) Study the identity of the Ban Phra Phloeng Mat Weaving and Processing community enterprise group to design and create performance called Fon Chak Soi Roi Ngern. (2) Study the importance of the cultural values of the community in this performance. (3) Study the methods of using such performances to promote community tourism. This research is a participatory action research, by qualitative research methods and creative methods in the focus groups using information received from the community to jointly design and create dance moves, creating awareness with a focus on communities as key players, creative thinking, creative styles and cultural lifestyle symbol theory. The “Fon Chak Soi Roi Ngern” dance which means a performance that conveys the art of mat weaving and the mat patterns that the weavers design themselves, which can generate income for the community. It has 17 dance moves and has creative forms: (1) Script (2) Performance style (3) Costume (4) Music and (5) Actors. The importance and the value of this performance to the community as follows: (1) Physical importance (2) Importance to the brain, memory system (3) Importance to the mind and (4) The importance of the spirit. (5) Social value (6) Cultural values (7) The Identity value (8) Educational value and (9) Aesthetic value. The methods of using such performances to promote community tourism as follows: (1) Community participation (2) Stimulate community awareness of values (3) Community members learn to respect themselves and others (4) Promote cultural tourism through public relations and dissemination through cooperation between researchers, communities, and the Phra Phloeng Subdistrict Administrative Organization

Keywords: Dancing the Identity, Mat Weavers, Fon Chak, Soi Roi Ngern

Developing A Choral Singing Project To Enhance Psychological Well-Being In Thai Elderly

Nutthan Inkhong

Abstract

A researcher initiated a study on the psychological well-being of elderly participants in the choral singing project in 2020. Researchers found that the six aspects of Ryff's Psychological Wellbeing correlate with skills in choral singing activities. The researcher employed the findings to establish a choral singing project aimed at examining the relationship between psychological well-being and singing among Thai elderly people once more in 2024. This research seeks to create a choral singing program for the elderly, emphasizing skills that enhance psychological well-being. Findings suggested that the psychological well-being of elderly people who engaged in choral singing for at least four months, as per the project specifications, improved. The choral singing project is structured around six aspects of psychological well-being, including (a) Autonomy: Self-directed learning and evaluation conducted via Google Forms; (b) Environmental mastery: Recording your understanding of reading musical notation and the approach for vocalizing songs using symbols and language during practice sessions; (c) Personal growth: Accountability for training to improve vocal skills until mastery of the songs is attained; (d) Positive relations with others: The ability to engage in collaborative singing practice within the same vocal group, providing mutual support. (e) Purpose in life: The commitment to personal growth for effective teamwork; and (f) Self-acceptance: Recognizing personal errors and exhibiting openness to advice from the conductor and fellow singers for self-enhancement. Prior data indicates that understanding the relationship between musical activities and psychological well-being facilitates the creation and implementation of musical projects for the long-term advantage of individuals in society.

Keywords: choral singing, choral singing in elderly, psychological well-being

Habitus: The Naturalness of the Balletic Body

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Abstract

Ballet is a distinctive dance form that merges elegance with technical precision. Although rooted in Western performing arts traditions, a central question remains: how can dancers from different cultural backgrounds meaningfully access and embody ballet? This study explores how the "*Naturalness*" of the *Balletic Body* can be developed within culturally specific contexts, using Pierre Bourdieu's concept of *Habitus* as the theoretical foundation. The research employs document analysis alongside narrative interviews with three experienced Thai ballet teachers. The findings identify four key dimensions of *Habitus* that shape the *Balletic Body*: (1) *Everyday Life Habitus*, (2) *Cultural Habitus*, (3) *Practising Habitus*, and (4) *Stage Presence Habitus*. These interconnected dimensions illustrate how dancers internalise ballet not only through technique, but also through cultural values, daily behaviours, and performance attitudes.

This study contributes a new conceptual framework for understanding how the *Balletic Body* can emerge naturally in non-Western dancers. Its insights are valuable for ballet practitioners, educators, and researchers seeking to adapt ballet training across diverse cultural settings while preserving artistic and technical integrity.

Keyword: Habitus, Balletic Body

Hortus Āpertus

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Abstract

In today's urban environments the connection between humans and the natural world has become increasingly fragile. This disconnection, intensified by technological saturation, fast-paced lifestyles and a loss of traditional knowledge, can have significant consequences in terms of mental and physical well-being.

In an attempt to rekindle this bond this paper presents Hortus Āpertus—an ongoing project able to take different shapes depending on the city in which it is conceived and established. In accordance with the principle of a community garden, the developing project Hortus Āpertus: Brno proposes an artistic return to tradition and a new way of living the community installed in the Moravian city of Brno, Czech Republic.

The artwork is not only an artistic installation but also a method of research that involves community-based learning, ecological awareness, and the healing potential of plants.

At the heart of this initiative is an exploration of how urban communities, particularly younger generations, can re-establish a deeper bond with the land while learning from elders and local experts, in a process that bridges generations.

Community gardens have been encouraging connections between citizens and nature for years—bringing history, tradition, and care into social gatherings; envisioning a space where people might engage in plant cultivation as intergenerational learning.

Keywords: Medicinal plants, Reconnection, Feminism, Environment, Traditions, Intergenerational learning

Moist Maps: Reimagining the Mekong River Through the Materiality of Its River Weeds

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Abstract

Since 2023, I have participated in a series of collaborative and transdisciplinary research groups involving artists, activists, and local communities to explore the shifting landscape of the Mekong River in Thailand, impacted by upstream dam construction in China and Laos. The fieldwork included interviews, workshops, and sensory engagement with local women and men who harvest Kai, an endemic and ecologically vital river weed. Once central to the Mekong's life cycle and local economies, Kai now faces threats from erratic water levels and chemical pollution caused by dams. Drawing on Ala Plastica's definition of initiatives as artistic processes emerging through exchanges shaped by context and relationships, this research adopts a fluid, responsive approach. Handmade paper crafted from Mekong River weed became the foundation for a "moist map" that challenges conventional, neo-colonial mapping practices. Historically, maps of the Mekong served as instruments of power, reducing its complex ecosystems to static forms for control and resource extraction. In contrast, this counter-visualization highlights the river's inherent dynamism and the entangled relationships between human and non-human actors. The Moist Maps: Collaborative Map-Making Initiative brought together artists and activists, with Kai weed harvesters and local youth from Baan Had Krai (Chiang Khong) to co-create a series of maps using locally sourced Kai. This workshop fostered intergenerational knowledge transfer, amplifying micro-stories and diverse perspectives that shape the river's reality. Through embodied cartography, the research reimagines fieldwork as a relational, place-based method, advocating for alternative representations that resist extractive narratives while nurturing situated knowledge and ecological awareness.

Keywords : Mekong River, Kai Riverweed, Extractive Practices, Colonial History, Visualisation Techniques, Collaborative Map Making

Reimagining Communities: Poetic Spaces of Light, Movement, and Language in Collective Experience

Bin Youn

Abstract

This research explores how transdisciplinary artistic practices foster communal experiences through light, movement, and language in immersive installations. Examining four case studies: *Projective Verse of ㅇ* (2023), *otherisland* (2022), *Abyss* (2022), and *Butterflying* (2023), the study demonstrates how installations function as transformative spaces encouraging collective engagement through embodied interaction. Projects incorporate Korean letters as visual anchors while extending beyond linguistic forms through light sculptures and collaborative structures. The research employs mixed methods combining practice-based research, participant observation, and digital ethnography, analyzing 179 Instagram stories. Drawing from Charles Olson's Projective Verse, Eastern concepts of qi (氣/기) and Wayu (臥遊/와유), and theorists including Sarah Bryant-Bertail and Homi Bhabha, this work situates artistic practice as spatial and temporal reconfiguration. The study introduces "qi-time" as a framework for understanding non-linear temporal experience in digitally-mediated art. Findings reveal how installations create temporary collective experiences through shared vocabularies, embodied documentation, and cross-cultural dialogue, though not sustained communities. The research contributes to understanding how contemporary artistic practices bridge physical and digital spaces, offering models for reimagining social connection in an era of technological mediation.

Keywords: immersive installation, projective verse, theatrical space, dematerialization, cultural translation, collective experience

Lanna Performing Arts and Natural Conservation: Exploring Pathways and Possibilities in the Digital Age

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Abstract

This research investigates the potential of Lanna performing arts as a medium for fostering environmental awareness and promoting community engagement. Drawing on artistic and practice-led research methodologies, it explores how traditional performance practices can convey ecological knowledge and respond to contemporary environmental concerns.

The study centers on two creative works rooted in Lanna traditions but differing in form and emphasis. Both integrate Lanna dance as a key expressive element. The first draws on beliefs in sacred forests, using bodily movement, traditional string instruments, and evocative silence to evoke the spirit of nature. The second presents local watershed knowledge through newly composed *phleng so* (Lanna poetic song), recorded community interviews, and images from Ban Ko village's creative process.

Comparative analysis reveals that Lanna performing arts can serve as a “language of nature”—a sensory, embodied form of storytelling rooted in rhythm, sound, memory, and cultural identity. These works demonstrate how art can function as a knowledge-making process grounded in lived experience, place-based practices, and cultural engagement.

The study also raises critical questions: Are digital platforms sufficient to generate meaningful impact? Can art become a sustainable tool for social transformation? While it offers no definitive conclusions, the research highlights how Lanna performance, when interwoven with local wisdom and digital innovation, can foster dialogue between humans, nature, and culture in the digital age.

Keywords: Lanna performing arts, Environmental Conservation, Artistic Research, Digital Media, Community Engagement

Improvisation: Aesthetic Dialogues between Sound and Movement of Southern Thailand

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Abstract

This article explores the creative process behind contemporary performance art projects centered on *Nora*, a traditional performance form from Southern Thailand. Challenging conventional boundaries between music and dance, the project follows a three-phase methodology: *Decoding* examines the origins of *Nora*—its rhythms, soundscapes, movement, and costumes—to uncover its artistic essence; *Deconstructing* interprets its deeper meanings within religious, social, and cultural frameworks; and *Recomposing* reimagines its core elements into new expressions through music and dance, drawing on theories such as tone and colour, improvisation, choreography, and ethno-aesthetics.

The idea presents in three original performance pieces: *The Sorrow of Princess Nang Nuan Thong Samli*, a free-improvisation dance reflecting the princess's exile from a patriarchal society; *Silpa Song Thang: The Creation of Painting with Colour, Sound, and Rhythm*, a dialogue between Dr. Suchart Wongthong's paintings, live music, and dance gestures; and *Catalyst the Bliss*, an experimental performance inspired by the six traditional winds of Southern Thailand, symbolizing cultural fusion of this region.

The result shows that this project engages contemporary audiences while fostering a platform for artistic collaboration. It seeks to bridge traditional and modern performance practices, encouraging dialogue between traditional masters and contemporary practitioners. By transcending conventional artistic boundaries, this creative artwork can contribute to the evolving discourse on performance art, offering new possibilities for cultural reinterpretation and interdisciplinary creation.

The Creation of *Krai Kha Tia*: A Mixed Media Stage Play for Actor Development and Personal Branding at Maiosiam Artist Management

Sutida Singharach

Abstract

Thailand's entertainment industry has grown into a dynamic and influential sector, with professional actors playing a key role in setting performance standards and driving success. To maintain excellence and prepare talents for diverse roles, enhancing their capabilities is essential. With the industry becoming increasingly competitive and fast-evolving, developing actors as personal brands has emerged as a strategic approach to captivate both domestic and global audiences. In response, Maiosiam Artist Management Co., Ltd. launched *Krai Kha Tia*, a mixed-media stage play aimed at strengthening the acting skills of its artists while reinforcing their brand identity. The production is directed by Professor Sutida Singharach, Head of Cinematic Arts and Creative Media (International Program) at the College of Communication Arts, Suan Sunandha Rajabhat University. Scheduled for six performances on March 30–31, 2024, at The Street Hall (The Street Ratchada, 5th floor), the initiative serves not only as a platform for professional actors to showcase their talents but also as a learning opportunity for students to gain hands-on experience in stage production. This structured and strategic endeavor highlights Maiosiam's commitment to maintaining high production standards and nurturing its actors as both skilled performers and brand ambassadors.

Keywords : Thai entertainment industry , Actor development , Personal branding , Mixed-media stage play

Agitating Towards Flourishing: Fermentation Intelligences in Para-Pedagogical Practice

Lleah Amy Smith

Abstract

This paper positions the para-pedagogical as a liberatory practice and theoretical orientation of ‘learning beside’. It seeks to liberate pedagogy from the contextualising of objects and artefacts through the reimagining of learning, people and more-than-human bodies and energies as material. Building on a shared interest in interrogating how learning moves through mainstream education, the para-pedagogical in this context situates the work in direct relation with the gallery and museum sector rather than the university. Drawing from embodied research across diverse geographies and institutional contexts, it argues for fermentation as a methodological lens, articulated through a set of ‘fermentation intelligences’ that make para-pedagogical work possible. These intelligences—*contamination*, *queer temporalities*, *interspecies kinship*, *agitating towards stability*, and *preserving and transforming*—animate pedagogy as a site of relational learning, institutional reimagining, and sovereignty through the position of the beside. By shifting focus from outcomes to conditions, the paper repositions pedagogy as central, not to contextualise objects, artists, or exhibitions, but as a critical, sovereign force in its own right. It contributes to emerging discourses on para-institutionalism and pedagogical sovereignty, proposing new vocabularies and infrastructures through which institutions might re-world themselves amidst cultural and ecological precarity. This is not a model to scale, but a method to sit with: porous, durational, and alive with potential. The para-pedagogical, as articulated here, is both a vessel and an invitation to begin again, beside again, and again

Keywords: para-pedagogical, fermentation intelligences, institutional critique, eco-pedagogies, para-curatorial

Reproduction of Traditional Karawitan *Gending* With Hybrid Instrumentation for Community Revitalisation in Art Performances

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Abstract

Traditional karawitan *gending* has a standard system for its performance. The system affects the quality of the performance. Adjustment models, game techniques, and types of gamelan instruments are interrelated elements that show that the system works. The interconnectedness of the three is a factor in the beauty and authenticity of karawitan. All three also traditionally require that traditional karawitan *gending* be served with many karawitan players. Thus, it is natural that every karawitan community must have many members of the players to play the karawitan *gending*. On the other hand, many karawitan communities today have few members, so they cannot play the karawitan *gending* ideally. Often, this community plays karawitan *gending-gending* with a reduction of (incomplete) instruments. It causes the performance to be inauthentic, and the resulting sound removes the characteristics of the gamelan beauty. Therefore, the phenomenon is one of the problems faced by the karawitan community, especially the art of karawitan related to Bali and Java. For this reason, the researcher tried to reproduce the traditional karawitan *gending* using hybrid instrumentation.

Hybrid instrumentation is a way to present *gending* with analogue and digital instrumentation. This hybrid instrumentation can be utilised, as Western music uses the same thing. The challenge is that karawitan has acoustic characteristics that are different from Western music. Therefore, this research is significant to be carried out, aiming to find the right formula for using hybrid instrumentation in traditional art. The purpose of this study is to find a formulation of the use of hybrid instrumentation in traditional karawitan art so that the karawitan art community can present traditional *gending* performances with good quality. This study uses the practice-led research method to find the formula. This practice-led research has a long history and has been reconsidered in many academic contexts worldwide.

Keynotes: gamelan community, *gending karawitan*, hibrid instrumentation, tradisional.

Voice From An Urban Village: Negotiating The Ethnic Identity of Kalipasir Cikini Village Through Performing Arts.

Yola Yulfianti¹, Aulia Detha Amalia²

Abstract

Urban villages in the middle of metropolitan Jakarta, Indonesia's capital city, face great challenges in maintaining their cultural identity amidst the pressures of globalization and social change. Kalipasir, a village in the Cikini and Gondangdia area of Central Jakarta, is a unique example of how a local community has survived more than a century in the midst of urban development. Despite being directly adjacent to an elite area, Kalipasir has maintained its distinctive character as a dynamic urban village. However, big questions arise: how do Betawi and non-Betawi identities survive in this space? How do immigrants who have lived here for decades negotiate their cultural identities?

The Community Service Program conducted by the Graduate School of the Jakarta Institute of Arts (IKJ) through arts training, especially performing arts, seeks to answer this question by facilitating a space for expression for residents. This program places at “Balai RW” as a community center where art is used as a means of maintaining, negotiating, and reconstructing cultural identity in urban life.

Kalipasir reflects a broader phenomenon in major cities around the world, where local communities struggle to maintain their cultural identity amidst urbanization. This performing arts training program is expected to serve as a model for similar initiatives in other urban areas, demonstrating how art not only functions as an individual expression, but also as a social tool in shaping more inclusive and sustainable spaces. As such, this activity not only contributes to the local community, but also to the global discourse on art, identity, and the production of urban space in the modern era. In addition, to further explore cultural identity, an oral history method was used with in-depth interviews with three generations of Kalipasir residents to reveal how their artistic identity evolved with social and spatial changes in the city.

Keywords: Betawi, Identity, Kalipasir Cikini, Theater, Performings Arts.

Multidimensional Analysis of the Integration of Chinese and Western Music in Guzheng: A Case Study of "Ding Feng Bo"

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Abstract

Since modern times, the continuous influx of Western musical ideas has had a profound impact on the art of Guzheng, which is not only reflected in performance techniques and work creation, but also in Guzheng education, cultural dissemination, aesthetic concepts, and other aspects. The Guzheng Concerto "Ding Feng Bo", as a modern Guzheng work, not only retains the essence of traditional Chinese music, but also cleverly integrates Western music elements. This article will use three research methods, namely music analysis, case study, and interview, to analyze the creative background, melody structure, performance techniques, and harmony direction of the music itself, explore the application of Chinese and Western music elements in the work, compare two performance cases, analyze the handling methods of two performers and their reflection of the integration of Chinese and Western music, interview guzheng performers, composers, and music scholars to understand their views and interpretations of the integration of Chinese and Western elements in "Ding Feng Bo", interview audiences to understand their acceptance and feelings of the integration of Chinese and Western elements in the work, and discuss how to achieve the integration of Chinese and Western music in the guzheng work "Ding Feng Bo". Explore and understand the new directions and possibilities arising from the fusion of Chinese and Western musical elements in guzheng music, and reveal the cultural significance of this fusion and its implications for modern music creation.

Keywords: Guzheng; Ding Feng Bo "; Integration of Chinese and Western Music

Beyond the Classroom: Exploring Collaborative Learning and Student-Lecturer Dynamics in Practice-Based Design Festival

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Abstract

This study explores Vietnam's National Architecture Student Festival as a model of collaborative, practice-based learning in design education, focusing on the dynamic partnership between students and lecturers. The festival brings together participants from various universities to engage in intensive, hands-on design challenges, fostering a unique environment where investigation, creative proposals, and learning function as interconnected processes. By examining how participants co-create, exchange knowledge, and navigate creative problem-solving within the festival setting, this study frames the event as a living laboratory for artistic research and community-driven design. It investigates how experiential, practice-based approaches strengthen design education, encouraging adaptability, innovation, and critical thinking. This research employs a qualitative, reflective approach, drawing on the author's first-hand experience at the 2024 festival in Hue, Vietnam. Primary methods include reflective inquiry – analysing personal observations and interactions – and semi-structured interviews with participating students and lecturers to capture diverse perspectives on collaboration and creative processes. Additionally, a review of festival materials will provide further context on projects and methodologies. The findings will contribute to discussions on artistic research, participatory education, and creative communities, offering insights into how collaborative learning models can be applied beyond the festival context. By positioning the festival as a site of artistic and architectural research, this paper aligns primarily with the theme of “Learning to Create with Communities”, illustrating how multiple agents across education, community engagement, and creative practice can work together to shape more engaged, resilient, and innovative creative environments.

Keywords: collaborative learning, design education, practice-based pedagogy, student-lecturer collaboration, student festival

Open End: Re-Tracing And Re-Reading The Substation Archive — A Curatorial Methodology Of Activation

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Abstract

This paper examines OPEN END: Resonate, Re-Read and Re-Trace The Substation Archive as a curatorial and research-led project that reactivates the dispersed archive of The Substation—Singapore’s first independent contemporary art space (1990–2021). Presented in 2024 at the Rotunda Library & Archive, OPEN END is situated within the wider context of the archival turn in contemporary art, drawing from theoretical insights by Sara Callahan, Diana Taylor, and Hal Foster, while foregrounding the specific institutional conditions of Singapore’s art ecology. Through sonic interventions, textual installations, and performative re-readings by artists Chong Li-Chuan, Ulrich Lau, and the author, the exhibition approaches the archive not as a closed repository but as an open-ended site of resonance, resistance, and relational knowledge together with artistic production.

The paper argues that The Substation’s legacy—like many artist-run initiatives in Southeast Asia—has been subject to partial remembrance and bureaucratic containment, particularly during the era of performance art restriction in Singapore. Recalling the landmark 2001 exhibition Open Ends, which was an exhibition that presented documented performance practices during a period of de facto censorship, this essay positions OPEN END (2024) as a continuation of that curatorial impulse: one that challenges dominant historiographies by activating the marginal, the ephemeral, and the affective. Drawing comparisons with Koh Nguang How’s Singapore Art Archive Project, the essay reflects on the potential of counterarchives to reframe institutional memory and proposes curating-as-archival-method as a strategy for ongoing public engagement and historical re-imagination.

Keywords: The Substation, Archival Turn, Performance Art, Singapore Contemporary Art, Curatorial research, Counter-archives, Memory.

Transforming the Inner Self with Theatre for Learning

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Abstract

This research article presents the experience of using drama knowledge to transform the perspective on life and alter the behavior of male juveniles in the context of a Male Juvenile Observation and Protection Training Center. This is part of a doctoral dissertation on developing a theater program for inner self-learning aimed at enhancing the self-esteem of male juveniles in observation and protection training centers. The content of the article presents experiences in designing drama activities to develop the inner self, delivering methods for using drama activities under the following principles: Drama is an activity that fosters learning to change the internal dimensions of human beings, promoting knowledge, attitudes, understanding, and meaningful behavioral changes through the creation of appropriate learning conditions leads to inner self-change through drama activities. Lessons are presented on the application of drama principles in the learning process, including principles of acting, directing, scriptwriting and analysis, theatre-making, and the use of drama as a tool to understand changes within individuals. The author believes that learning through drama practice will foster a connection to one's own life through emotional experiences. Awareness arises from seeing oneself and others. Learning through drama is like a life journey that helps you define your life and identity through action. This is an examination of what happens to you in a moment, which affects both your conscious and subconscious mind.

Keywords: Inner Self, self-esteem, Theatre Programs

Balancing Power(s) in a Community-based Artistic Practice and Education

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Abstract

As the significance of community in artistic practice and educational settings continues to be recognized, shifting power dynamics—often shaped by generations of individual-centered approaches—can create contradictions. These tensions have the potential to jeopardize or frustrate community-led initiatives. Without acknowledging and addressing these areas of conflict, community-based artists and educators may struggle to navigate the balance between individual autonomy and the collective, ultrasocial needs of a community. Shared power does not always translate into shared responsibility, and while cultivating a sense of agency in individuals is essential, it doesn't necessarily foster an awareness of others' autonomy. In art academies, community-centered values can clash with institutional agendas, while in artistic projects, these values often confront socio-economic realities. Human culture is not simply a set of material objects, but is 'a collection of movement patterns' (LaMothe, 2015), learned and embodied through social relationships. Thus, the paradigm shift proposed by community-based artistic and educational projects does not automatically dismantle ingrained patterns of social interaction and learning. On the contrary, introducing new patterns, especially ones in conflict with established norms, may result in miscommunication, resistance, and even conflict. In this paper, I will share insights from my MA research project, *Balancing Powers in Somatic-Informed Dance Class: Pedagogy, Environment, and Capitalism*, as well as subsequent experience of developing the interdisciplinary course *Archives of the Future* for undergraduate art and design students. The discussion will highlight areas of tension within community-based projects and offer reflections on how artists and educators can better navigate and facilitate these complex power dynamics.

Keywords: embodied research, critical pedagogy, social somatics

Algorithmic Interpretations of Epirote Silverwork: Digital Evolution of Cultural Heritage

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Abstract

This paper presents “Algorithmic Interpretations of Epirotic Silverwork,” a collaborative digital art project that transforms traditional Greek silversmithing patterns into dynamic computational experiences. Developed through a partnership between the University of Ioannina School of Fine Arts, Tongji University’s College of Design and Innovation, and the Piraeus Bank Group Cultural Foundation’s Silversmithing Museum, the project addresses the critical challenge of preserving and revitalizing endangered craft traditions through digital innovation. Fourteen artists created interactive generative artworks using Processing and p5.js, each offering unique algorithmic translations of traditional motifs. Through embodied interaction design—incorporating hand tracking, face detection, and audio reactivity—these works transform passive viewers into active participants in cultural heritage. The project’s impact extends beyond the digital realm through projection mapping installations in Ioannina’s historic buildings, creating distributed cultural experiences that engage the broader community. Our findings demonstrate that computational approaches can extend rather than replace traditional craftsmanship, creating new pathways for cultural transmission while maintaining authentic connections to historical practices. This model offers valuable insights for similar heritage preservation initiatives globally, suggesting that the intersection of algorithmic thinking and traditional craft knowledge can generate innovative forms of cultural expression relevant to contemporary digital societies.

Keywords: digital heritage preservation, generative art, computational craft, interactive installation, Epirotic silversmithing, embodied interaction

Prototyping Principles for Humanizing Technologies: Preliminary Research in Artificial Intelligence and Mixed Reality for Migration Studies

Annie Wan

Abstract

This paper presents the foundational inquiries of the interdisciplinary project Humanizing Technologies: A Survival Toolkit Navigating the Artificial Intelligence Era in Migration Studies, which seeks to address systemic challenges faced by first- and second-generation immigrants through innovative technological solutions. By integrating mixed reality (MR), artificial intelligence (AI), oral histories, and qualitative methodologies, the larger project aims to foster cultural resilience, bridge generational divides, and mitigate barriers such as communication gaps, career inequities, and multifaceted struggles within migrant communities. While this paper documents decision-making processes in early-stage research—such as formulating interview questions aligned with socially engaged design and MR storytelling—this work establishes provisional guidelines for scholars navigating similar interdisciplinary terrains.

Keywords: Mixed reality (MR), artificial intelligence (AI), migrants' history, cultural resilience, inclusive storytelling, research-creation

Intersubjective methodology for the interaction between traditional and contemporary practices

Dr Nareeporn Vachananda

independent dance artist and researcher

Abstract

This presentation concerns a research methodology utilising ‘intersubjectivity’ as a principle of practice-as-research where traditional and contemporary artistic practices interact for knowledge generation or innovation. Focusing on the discipline of performing arts, this presentation refers to practitioners-scholars Joanne ‘Bob’ Whalley and Lee Miller who argue that a research project must be embedded with some form of ‘intersubjective exchange’—a bodily and cognitive encounter between performer and watcher—in order to test new knowledge and innovation. This cognitive/bodily approach can bring the collaborators’ attention to the actual process of the encounter. This presentation will examine an intersubjective methodology in my PhD practice-led research project *Improvising Time* in collaboration with Butoh-trained solo dancer Janette Hoe, culminating in a dance film *Solo Dialogue* (2021). In a series of shared practice sessions, Janette and I took turns to be performer and watcher. My practice of the repertoires from Noh theatre and improvisation witnessed by Janette catalysed a crucial somatic shift in my perception of temporality while performing. In this presentation, I will argue that, despite the complexity associated with artistic/cultural/philosophical differences, the intersubjective encounter can lead to a process of ‘inching’ towards the shared objectives of the participants. While this encounter might not yield a concrete knowledge generation or new innovative art form, the framework of intersubjectivity provides a research condition that brings about cognitive, somatic and paradigmatic shifts in the collaborators’ experience. In addition, the methodology enhances peer-to-peer interpersonal relationships and enables further intersubjective experience for subsequent creative encounters.

Keywords: artistic encounter, cognitive exchange, inching, intercultural practices, somatic shift

The Hear Us Through... Collective: A Student-Driven, Community-Based Cacophony

Mike Hansen

Abstract

To create an eco-futuristic community-based art project, PhD student Mike Hansen collaborated with high school art teacher June Sulley, and six of Sulley's students, to form The Hear Us Through... Collective, (HUTC). HUTC collectively developed ideas and constructed visual components to build The Cacophony Project – kinetic sound sculptures depicting a dystopian scenario in which the university's protected Arboretum acreage is rezoned for urban development. Prioritizing the mounting importance of such protected areas in the face of climate change, the collective constructed works that are relatively eco-friendly, constructed with found, thrifted, and re-used materials. Ultimately, The Cacophony Project became a vehicle of caring that culminated in an expression of the students' environmental rights. This project allows the students a public art platform to express their own climate change stories through publicly displayed kinetic sound sculptures. The result is a kind of eco-futuristic fable. As H.J. Bickham stresses in *The Fable as Literature*, "a fable gets past the garrison of resident assumptions, the mind's defenses, to bring home its point or raise its questions: it is a tactical manoeuvre to prompt new thinking." (Bickham p. xi) In The Cacophony Project, HUTC presented an acoustemological approach to knowing that expanded the understandings of both the participants, and those who viewed the work. Incorporating an auto-ethnography methodology, by developing a Practiced Based Research (PBR) based on R. Lyle Skain's 2018 paper *Creative Practice in Research* model. The research is built on a process of documenting the process of the art works' developmental stages, as well as close scrutiny of my past works, through capturing the development of the sculptures through video recording, and interviews of the participants. Some of this material was included in a documentary video that chronicles and archives the project. These sculptures are a reflection of the reality these students are experiencing in the face of a provincial government bent on destruction of preserved areas in their home city.

Breathe Kritisk: Ambiguous control to materialise entangled agency between human, body and technology

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Abstract

This paper presents *Breathe Kritisk*, an inflatable installation that explores the negotiation for control among clinical practitioners, clinical apparatus, and patients in medical settings. The installation aims to materialize the patient's experience of uncanniness and entanglement in agency at the encounter with biomedical technologies. It seeks to provoke visitor reflection on their personal experience and discussion among critical medical humanities and human-computer interaction (HCI) communities.

This article presents my process of creating a functional prototype that manifests a tangible experience of entangled control with an artificial self. The installation results from my practice-led research, which applies contesting control — a technique of estrangement in interaction design. The piece focuses on creating ambiguous control by switching between giving users control and giving it away to machines and internal organs that users do not have complete control over. Through interaction tests, I observed that this installation aesthetically constructed a poetic interaction, where users could not tell apart when they were in control of the inflatables and when they were not. Within this liminal territory, ambiguous control produces a never-ending grappling for control. Lastly, I reflected on ambiguous control as a framework for reflection and materialization entangled agency for practitioners working closely with tangible, participatory experiences.

Keywords: Interactive installation, Poetic interaction, Contesting control, Ambiguous control

A Hermeneutic of Collaboration: Curating Community-Engaged Work in UNESCO's Creative City of Design

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Abstract

In 2019, UNESCO officially designates Cebu City as “Creative City of Design.” With such designation comes the restructuring of city spaces which results in the displacement of dwellers from strategic metropolitan areas. One example of such displacement-inducing restructuring of space is the privatization of Carbon Public Market. But whereas local designers and artists opposed certain restructuring in 2013, they now collaborate with the local government in a corporate-led “modernization” project. The wavering disposition of artists and designers in Cebu shows that, per Michel Foucault, urban architecture functions to magnify the regulative dimension of power. It also demonstrates that civil society can work to undermine the promise for an inclusive community of co-makers; that urban design can serve social surveillance and control. This artist-led research offers a hermeneutic of collaboration. It examines the tensions between the “spatial practices” of creative experts and the marginalized by reflecting on community-engaged curatorial work in Cebu. This hermeneutic gesture is a counterpoint to the Foucauldian account of space in that, instead of reinforcing the panoptic reading of built spaces, it looks into the improvisatory tactics of dwellers which lend new possibilities of communitarian engagements that could contest the panoptic, albeit collaborative, instantiation of power.

Keywords: community-engaged art, urban architecture, spatial practice, civil society

Writing A Coping With Social Bullying: Creating Performance Art From Narratives Of Personal Experience

Jutaphit Usaha

Abstract

This research constitutes an artistic inquiry that integrates interdisciplinary approaches between live performance art and theatrical arts. Its primary objective is to create a piece of live performance art through a multi-modal artistic approach while incorporating theatrical techniques such as storytelling and acting. These methods serve as tools to present performance art derived from personal narratives and memories. The central themes conveyed include reflecting on past experiences, understanding and reconciling with the past, healing, and recognizing the role of the “family unit” as a crucial element in establishing a safe space that enables individuals to navigate through difficult times.

The researcher anticipates that this live performance art—rooted in the principles of storytelling and theatrical expression—will effectively communicate and cultivate an experiential awareness in the audience, equipping them with strategies to cope with the distressing experiences of social bullying. The performance aims to inspire audiences while fostering social awareness, ultimately encouraging individuals to transcend their emotional suffering both in the present and future.

Keywords: Artistic Research, Interdisciplinary Integration, Performance Art, Theatrical Arts, Coping with Social Bullying.

From Manifesto to Method: Artistic Research, Community Voice, and the Reimagining of Energy Transitions

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Abstract

This paper presents the PED Manifesto as a methodological and artistic intervention into energy transition discourse, emphasizing participatory, co-creative, and arts-based research practices to formulate social consent between stakeholders and citizens. Rooted in standpoint epistemology and informed by extensive fieldwork with Renewable Energy Communities (RECs) across Europe, the Manifesto emerges as both a process and a living document designed to aid in *democratizing energy governance*. Through collaborative workshops, artistic outputs (including films, games, and exhibitions), and iterative community engagement, the project repositions energy not merely as a technical issue but as a socially embedded and culturally meaningful practice. The research integrates creative methodologies to amplify citizen voices, challenge hierarchical structures in planning, and build tools for dialogue, inclusion, and local empowerment. Central to the Manifesto are five core demands and ten actionable recommendations aimed at fostering transparency, holistic integration, and place-based solutions in Positive Energy Districts (PEDs). This work demonstrates how artistic research, and co-creation can expand the epistemological scope of sustainability transitions. While the approach aims to present a participatory model for equitable and culturally responsive energy futures, these claims should be viewed as being exploratory in nature, requiring further validation. The proposed framework offers promising pathways toward inclusive energy governance, though its broader applicability and long-term impacts remain areas for future research.

Keywords: Energy Communities, Artistic Research, Community Engagement, Energy Justice, Participatory Governance, Co-creation

Music, Dance, and Transformation: Funeral Rituals of Marma Buddhist Monks in Bangladesh

JANNATUL FERDOUS

Abstract

The indigenous Marma community of Bangladesh has a distinctive dance and music tradition that is intricately connected with Buddhist ceremonies. Among these, the Soi dance, Sying (drumming), and Eying (cymbal playing) are essential components of the funeral rites of prominent Buddhist monks. Unlike quiet Theravāda Buddhist funerals, the Marma funerary customs incorporate ceremonial dances and intricate musical performances, which serve as social acts of reverence and spiritual expressions. The funeral of a Marma Buddhist monk is a large-scale gathering where community members, dressed in traditional Marma attire, come together in tribute. The Soi dance, which is exclusively performed at funerals, reflects Buddhist philosophical teachings on impermanence and transition. Monks from across the Chittagong Hill Tracts, lay practitioners, and cultural organizations participate in the event. The rhythmic beats of the Sying drums and Eying cymbals accompany processions, while artistic structures and symbolic gestures—such as rocket fireworks launched toward the mortuary shrine—honour the deceased. In recent times, funeral programs have evolved, incorporating modern sound systems and fusion elements that reshape the sonic and performative aspects of rituals. By analysing the 2025 funeral of Venerable Ñāṇuttara Mahāthera, the Seventh Saṅgharāj of Bandarban, Bangladesh, this study explores the dynamic interplay between tradition and modernity. The paper examines the relationship between Marma practices and conventional modifications of Theravāda rituals, placing them in the larger Buddhist traditions of Southeast Asia, which is where the majority of Marma monks receive their religious training. Through participant observations, oral histories, and textual sources, it investigates how Marma funerary dance and music maintain cultural identity while embracing modern influences.

Key words: Cultural adaptation, Funeral music and dance, Marma Buddhist ceremonies, Monastic traditions, Ritual performance.

Watching the Photograph

Adjani Guerrero Arumpac

Abstract

This essay proposes critical information literacy (CIL) to counter disinformation. The methodology endeavors to complement the dominant paradigm of fact-checking in media literacy efforts while arguing for a broader understanding of information production and circulation within historical and political contexts. The main method in CIL is watching the photograph, defined by Ariella Azoulay as the “repeated observation of a photograph”, through which the study traces and analyzes the virality of Raffy Lerma’s 2016 photograph *Pieta*—a powerful image depicting the atrocities of the Philippine drug war. Building on archival and documentary principles, the interdisciplinary study reveals how the sustained visibility of *Pieta* was driven by activist engagement rather than algorithmic amplification alone, underscoring the necessity of proactive, critical engagement with networked digital media to challenge authoritarian disinformation and uphold historical truth. Ultimately, watching the photograph is framed as a method of care, resistance, and political intervention.

Keywords: critical information literacy, documentary, disinformation

The Presentation and Dissemination of Shanxi Merchant Culture through Dance in "See Pingyao Again"

Yijing Xue , Chutima Maneewattana

Abstract

"See Pingyao Again" is a large-scale immersive situational experience drama that takes Shanxi merchant culture as its background and integrates dance, music, and visual arts to recreate the spirit of Shanxi merchants in the Qing Dynasty of China. This paper focuses on this drama and explores the role of dance in the presentation and dissemination of Shanxi merchant culture, analyzing how it presents the values of integrity and righteousness, as well as the sense of family and country of Shanxi merchants through dance segments, body language, costumes, props, and spatial interaction. In addition, the study also combines the characteristics of immersive performances and, through on-site observation and interviews, analyzes how audiences accept and understand Shanxi merchant culture under the free-wandering viewing mode. This research focuses on the practical significance of dance in the integration of culture and tourism and the revival of local culture, and explores its cultural dissemination value, providing a new perspective for modern cultural communication and inheritance.

Key words: Shanxi Merchant Culture, See Pingyao Again, immersive drama, cultural dissemination

Sustainability in Ceramics: Exploring Waste Utilization and Community Engagement through Baravia Pottery and Workshop

Dyah Retno Fitriani

Abstract

The awareness of sustainable practices in the field of ceramics has grown significantly over the last decade, evidenced by a rising number of ceramic practitioners and institutions exploring material reuse and environmental responsibility. This study continues the author's previous research on ceramic waste reuse, including clay waste, glaze overspray, and glasswool insulation from kilns. The research integrates material experimentation and participatory design through the establishment of *Baravia Pottery and Workshop* in Yogyakarta. The studio functions not only as a production space but also as a pedagogical platform for sustainability-based ceramic practices, offering workshops and training modules to students and the broader community. Methodologically, the research follows a seven-stage approach combining experimental techniques and community engagement. The goal is to produce a replicable and inclusive model of sustainability in ceramics that supports environmental, educational, and economic dimensions. While results emphasize circular material use and collaborative learning, the study acknowledges the need for further quantification and long-term impact evaluation.

Keywords: sustainability, ceramic industry, waste utilization, material experimentation, community education

Dynamic writing of "boat living" culture: a study on dance in Tanka wedding culture in Beihai, Guangxi

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Abstract

This study focuses on the dance in the Tanka wedding of Beihai, Guangxi, exploring its symbolic significance and social functions as a dynamic medium for "boat-dwelling" culture. Through field investigations, video documentation, and analysis of dance movements, the research finds that the Tanka wedding dance, through body language, ritual structure, and spatial fluidity, reenacts the identity and cultural memory of the water-dwelling community. The dance movements center around "wave-like" trajectories and simulated rowing motions, metaphorically representing the symbiotic relationship between the Tanka people and the sea; the dynamic performance of the wedding ceremony, through the transition from "boat to shore," reinforces the dual nature of ethnic boundaries and social integration. This study provides theoretical references for the protection of intangible cultural heritage and the study of maritime ethnic cultures.

Keyword : Tanka wedding; dance research; boat living culture; dynamic writing

Siamo-Portuguese Dance: From Thai Communities to Innovative Economic Development

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Abstract

This creative research, "Siamo-Portuguese Dance: From Thai Communities to Innovative Economic Development," explored the cultural capital of Thai communities through Portuguese dance. Its objectives were to study this cultural capital, foster community participation in establishing creative communities using the dance, and develop it as a teaching medium for Thai school dance curricula. Applying the theory of artistic creation based on creative diversity, the study analyzed creative works across five aspects: their connection to people's way of life, nature, environment, and cultural processes; the influence of internal variables like belief and faith; the impact of external factors such as globalization, science, technology, and innovation; the capacity for learning, knowledge accumulation, transmission, and development; and the value derived from recipients' knowledge and artistic experience. The findings demonstrate how Siamo-Portuguese Dance can transform Thai community cultural capital into an educational medium and inspire community engagement to become a creative community.

Keywords: Siamo-Portuguese Dance, Creative Community, Creative Dance, Kudichin Community

Piano as Material *Body*: Reconsidering Instrumental Representation in Contemporaneity

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Abstract

This article explores the transformation of the piano from a functional musical instrument into a hybrid, conceptually charged body within contemporary artistic practices. Traditionally associated with technical mastery, concert tradition, and cultural prestige, the piano in these contexts loses its conventional functionality and becomes a site for expanded meaning-making. Through the analysis of three artistic cases – Ross Bolleter’s *Ruined Piano Sanctuary*, the author’s own performances *Compost* and *Concerto and Installation for Piano and a Piece of Furniture* – the article investigates how altered, deconstructed, or contextually displaced instruments may affect the role of the performer and the structure of performative interaction. The analysis draws on Bruno Latour’s actor-network theory and Jane Bennett’s vital materialism, seeking to highlight how the material state of the instrument generates performative potentials beyond sound production. These perspectives suggest that the instrument can be understood as an active agent whose altered materiality encourages alternative strategies of sensitivity, adaptability, and embodied intersubjectivity. The piano ceases to be a neutral medium and instead emerges as a participant in a distributed network of meaning. The article proposes that the transformation of the instrument’s status can contribute to a shift in the performer’s identity and in the aesthetic and ethical value systems that shape musical experience.

Keywords: piano representation, new materialism, performance practice, interdisciplinary, ethics

Act Your Own Story: Enhancing Creative Skills for the Local Community to Develop Soft Power for the Nation

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Abstract

In order to enhance creative skills in theater for a total of 103 participants from all four regions of the country in the project “Developing Innovators through Theatre Practice and Local-Contemporary Knowledge for Diversifying and Enriching Creative Thailand”, who varied greatly in terms of age, profession, theatrical experience, life experience, and goals for attending the training, enabling them to create works that reflect issues they believe are important to their society and community, the first author, as a researcher, found that in addition to training the hard skills related to the creation of theatrical works, such as acting, scriptwriting, directing, and presenting performances, the group of instructors also needs to guide the use of soft skills in collaborating creative work with others for the trainees. The researcher learned that the most appropriate method is to use a “soft power” approach.

Keywords: The Development of Creative Skills, Teaching Scriptwriting, Acting, and Directing, Theater “Hard” Skills, Soft Skills, Soft Power.

The KalAvantulu Body and Repertoire as Signifiers of Resilience

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Abstract

This paper investigates the embodied knowledge, historical erasure, and aesthetic resilience of the KalAvantulu women—hereditary performers from coastal Andhra Pradesh—through an ethnographic and autoethnographic lens. Using oral history as a foundational methodology, the research uncovers how the repertoire of the KalAvantulu, particularly through compositions like the padam, varnam, jAvali, and swarapallavi, functions as an archive of marginalized histories. Drawing upon theoretical frameworks from performance studies and feminist historiography, including the works of Diana Taylor, Susan Foster, and Uma Chakravarti, the study foregrounds the KalAvantulu dancing body as both a site of resistance and a medium of cultural memory. The repertoire is analyzed not merely as artistic expression but as an assertion of agency against colonial, nationalist, and patriarchal redefinitions of Indian classical dance. Through the author’s embodied engagement with the repertoire and intergenerational knowledge, the paper presents a critical reclamation of a performance tradition that continues to challenge systemic erasure and re-inscribe matrilineal memory.

Keywords: KalAvantulu, embodied memory, devadasi repertoire, feminist historiography, performance studies

On 'R' - intermediate 'R' and the collective as a unit

Erika Matsunami

Abstract

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

Art transcends boundaries of race, nationality and gender. It is a creative act of unifying in the context of humanity, from the subject to the various topics, by asking questions. This point is the lack of "reality" (dealing with reality) from a sociological perspective. But it is impossible to define humanity and reality based on sociological statistics alone—is my perspective of Wittgenstein's "Ethics and Aesthetics are one". Thereby, I examine 'world and life' from the 21st century perspective.

In current artistic research *Metamorphosis - Ethics and Aesthetics are One - from a Neuroscientific Perspective II* (2025), I am exploring two types of communication "near and far", on-site community and long-distance community. Here, I refer not to community, which is a social function, but to methodologically about the intermediate 'R' between social and meta-knowledge and its notion of the collective as a unit. - on 'R'

Thus, I challenge myself to deal with Mental Imaginary (Bence Nanay, 2023, OUP) Ch. III. Multimodal Perception and IV. Cognition in the context of a Neuroscientific Perspective.

Keywords: transversality; interface (interact); post-conceptual; assemblage; spatiality; randomness;

Beyond Orientalism: Islamic Social Justice as a Transnational Curatorial Praxis

Samah Ayesha

Abstract

This paper examines how Islamic social justice operates as a decolonial and transnational curatorial method to actively fight against the systemic marginalisation of artists. Taking the case study of *My Name, Not Yours* (MNNY) as a curated publication featuring Muslim artists from the UK, India and Kashmir demonstrates how Islamic core values can transform a field controlled by Eurocentric perspectives. This research questions the dominant orientalist epistemological violence present in curatorial practice historically and in contemporary times. It argues that a praxis formed with a theological perspective can create space for resistance, identity formation, and cross-border solidarities, thereby also increasing the accessibility of marginalised communities.

Keywords: Justice, Theology, Transnational, Curation, Islamic, Contemporary Art

An Artistic Approach To Intangible Heritage Documentation In Vietnam: Xoan Singing

Nguyen Ngoc Quy

Abstract

This research explores generative art as a method for preserving Vietnam's intangible cultural heritage, specifically focusing on Xoan singing, a traditional practice combining ritual singing and dancing with significant communal value. Traditional archival approaches such as static video and audio recordings often fail to capture the dynamic and embodied nature of these cultural practices. Adopting a practice-led research methodology, this study investigated how generative art systems can document and interpret the intangible aspects of Xoan singing. Through artistic experiments, sound, dance movements, and ritual objects related to Xoan singing were transformed into dynamic, real-time visuals, emphasising the interplay between cultural symbolism and digital aesthetics. Instead of creating fixed archives, the project developed practical workflows that position generative art as a creative tool for cultural preservation. This thesis includes an analysis of case studies and experimental outcomes, illustrating how generative systems visually represent symbolic elements, such as repetition, cyclical patterns, and embedded ritual symbolism. It also explores broader implications, providing new methodologies for artists and cultural researchers and interactive educational tools for younger audiences. By prioritising artistic innovation over static preservation, this research contributes to discussions on the role of contemporary art in cultural heritage. This demonstrates how generative art can effectively bridge traditional expressions with digital practices, ensuring that intangible heritage such as Xoan singing remains accessible and relevant for future generations.

Keywords: Intangible heritage, Generative arts, heritage safeguarding

Conception of SYS: The Smell Of A Mysterious Being

JEANETTE MUELLER

Abstract

This presentation explores the conceptual design process behind *SYS: The Smell of a Mysterious Being*, an arts-based research project within the broader framework of *Sensing Living Systems*. The work investigates how olfactory experiences can be reimagined as a medium for interspecies connection, sensorial imagination, and artistic inquiry. Departing from traditional visual-centric approaches, the project emphasizes smell as a powerful yet underexplored channel through which human beings can sense and relate to the living environment.

The design process integrates philosophical reflection, sensory experimentation, and spatial composition. Inspired by ecological thinking and post-humanist discourse, the project conceptualizes “SYS” as an ambiguous lifeform that exists through its scent rather than visual form. This approach challenges anthropocentric perspectives and encourages participants to engage with unfamiliar modes of perception. Through iterative prototyping and participatory encounters, the installation invites audiences to navigate a performative space where smell triggers emotional memory, curiosity, and a sense of presence.

By foregrounding olfaction as a central design element, *SYS* opens a dialogue between artistic practice, sensory research, and ecological awareness. The project not only proposes new ways of experiencing art beyond the visual but also reflects on how design can foster more intimate relationships between humans and other living systems. This presentation highlights the theoretical foundations, creative strategies, and experiential outcomes that shaped the work, offering insights into art as a mode of speculative sensing and environmental imagination.

Keywords : arts-based research, systems awareness, GST, senses, sense-ability, smell, multisensory scenography, democracy, voting processes, communities, present-oriented systems awareness, future-oriented collective intelligence, sustainability

Management of Contemporary Folk Theatre Production: A Collaborative Theatre Production Between Community Members and Outsiders; Case Study: The Red Ship Warrior at the Eng Kor Festival 2025

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Abstract

The management of the contemporary folk theatre production The Red Ship Warrior is a practice-based research project. The objective of this study is to explore the methods and strategies used in managing a community theatre performance. This theatre project, The Red Ship Warrior, was a collaboration between people from inside and outside the community. We used this performance—which was part of the Eng Kor Festival 2025 in Phanat Nikhom, Chonburi—as a case study to explore how community theatre can be creatively managed. As the researcher also served as the production manager and is an outsider to the community, the research question was formed: How can we creatively develop and manage this theatre production in a way that truly reflects the community's stories and fosters a sense of pride among local people? The findings of this research revealed several key strategies used by the researcher in managing the production, as follows:

(1) redefining the role of the manager as a facilitator, (2) creating inclusive spaces for learning and co-creation, (3) managing resources with a focus on local capacity-building, (4) maintaining clear communication to foster unity, (5) budgeting with sustainability and community benefit in mind, and (6) shaping a shared artistic identity rooted in local voices.

These strategies highlight practical approaches for artists and cultural workers seeking to engage meaningfully with communities through theatre. The researcher hopes that this study will contribute to their own professional development by offering insights and experiences gained through the process. More importantly, it aims to identify effective approaches for managing community-based theatre productions that are co-created by both local and external collaborators. At the heart of this collaboration is a shared commitment to using theatre as a tool for personal and community development—empowering local participants and enhancing the long-term capacity for creative expression within the community

Keywords: Olfactory design; Artistic research; Sensory experience; Conceptual art; Ecological thinking

Fusion of Tradition and Modernity: A case study of "Only Dream of Red Mansions"

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Abstract:

This study investigates the innovative integration of traditional culture and modern art from Dream of Red Mansions, Focusing on the modern art project Only Dream of Red Mansions, the research examines how traditional cultural elements can be creatively transformed and developed in contemporary artistic practices. This paper takes "There Is and There Is Not", "The Impermanence" and "Reader's Theater" as examples, as a case study, The multi-dimensional approach of the project is analyzed, including thematic interpretation, spatial design, technology application and immersive experience. The findings reveal that the fusion of traditional culture and modern art not only generates significant artistic vitality but also provides a model for fostering creative communities. By bridging historical heritage and modern expression, this research highlights the potential of artistic research to enrich community life, promote cultural sustainability, and inspire social innovation. The study contributes to the broader discourse on the role of artistic research in (re)generating thriving and sustainable communities, particularly within the Asia Pacific context.

Keywords: Fusion of Tradition and Modernity, Creative Communities, Dream of Red Mansions

**Becomebecome, a Transdisciplinary Methodology for Art
Education/Incubation and Community Building based on Somatic
Awareness, Somatic Intuition, and Somatic Psychology.**

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Abstract

This article outlines a transdisciplinary framework and methodology for integrating somatic, intuitive, and psychological techniques into the creative process. It introduces a transpersonal and transcultural approach to art education and incubation that can be used to expand the agency of all the actors involved in the creation of artwork including the participants designated as authors/artists, the people who help the artists, the public, and other social entities. Furthermore, the Becomebecome method is presented as an example of how to combine cognitive science with embodied practices to unlock subconscious layers of the creative mind and generate new ideas. The techniques used to access this enhanced space for creativity also nurture wellbeing and empathy, foster collaboration and group-dynamics, and lower social and cultural barriers.

Keywords: Transdisciplinary, Art, Education, Somatics, Cybernetics, Subconscious

Waves of movement through suspension Then Release

Ameena Aljerman Alali

Abstract

Since the documented history was and still is viewed mainly as autonomous, this essay attempts to challenge history's formal, disciplined approach with a narrative from the history of enslaved people rather than viewing slavery as an isolated event. The Indian Ocean slavery has not been documented as much as Atlantic slavery history, which led to a gap within the history of the Persian/Arabian Gulf countries. Moreover, the essay examines explicitly my family history as an artist, and the interest in documenting such history was to find ways to relate to and understand the afterlife of slavery. I raise questions regarding the reflection on the remembrance and presentation of enslaved people's history as part of the amendment process and as an attempt to fill the gaps in understanding history and the socio-political positioning of Afro-Emiratis. The essay unfolds with its suspension then release, in three main narratives titled: Fairuz, Dalma, and Zar, which took place in the last century. The methodology is mainly focused on weaving narratives, events, and heritage of Afro-Emiratis into a stepping stone to document further and present an unspoken history.

Getting there ↔ Getting Lost: Sharing Stories Where Traveler Myths Meet Tourist Realities

Jesse Todd

Abstract

This artistic research project, conducted in Phuket, Thailand, investigates the potential of magical realist storytelling to disrupt conventional tourism practices, encouraging tourists to practice intimate and self-actualizing encounters. In a region dominated by mass tourism and commercialism, the project questions traditional touring approaches by inviting tourists to reflect on their travel choices and reconsider their relationships with public spaces. Through active touring, creative writing, and speculative storytelling, the project encourages tourists to engage in playful, imaginative encounters with their surroundings, using magical realism as a tool for personal and collective transformation. The project employs storytelling postcards as a writing tool to facilitate these encounters. Postcards become vessels for fragmented, magical realist narratives that blend the familiar with the unexpected, encouraging participants to connect deeply with their environment and creatively explore the spaces they inhabit. These postcards serve as both physical objects and narrative devices, blurring the lines between personal mementos, storytelling tools, and magical realities. Through writing experiments in public spaces, participants are prompted to "get lost" and craft stories that challenge conventional tourist experiences and foster a deeper connection to both the place and self. Drawing inspiration from Michel de Certeau's notion of a 'critical tourist', this research aims to transform touristic locations into spaces for active engagement and sharing, through the creative practices of touring, writing and storytelling. By blending art and tourism, the project fosters new ways of thinking about travel, cultural exchange, and the role of storytelling in shaping sustainable, engaging, and reflective travel practices.

Stage of Self: Empowering First-Year Students through Theatre-Based Self-Discovery

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Abstract

This study examines the "Performing Arts for Self-Discovery" (PFA 108) course at Bangkok University, investigating how a seven-week intensive program uses theatre practice to help first-year students discover their identity, build empathy, and clarify their goals. The course combines acting techniques with contemporary digital media creation, reflecting the hybrid nature of modern performance and communication. Through action research methodology across multiple cohorts (2018-present), this study documents the transformative effects of experiential theatre pedagogy on student development. Data collection included facilitator field notes, student reflective journals, and focus group discussions. Results indicate three consistent outcomes: heightened self-awareness, strengthened empathy and trust, and enhanced sense of direction, with over 80% of participants reporting greater clarity about academic and career goals. The findings suggest that integrating creative, reflective theatre processes into early university curricula can accelerate students' psychosocial development and enhance their readiness for both artistic and non-artistic pursuits.

Keywords: theatre pedagogy, self-discovery, experiential learning, first-year students, identity formation, empathy development

Embodied and Visual Narratives: Kinaesthetic and Photographic Practices for Reimagining Community

Izabelle Louise Monteiro Penha

Abstract

This joint presentation explores how kinaesthetic and photographic practices operate as non-hierarchical, community-driven methodologies that challenge conventional pedagogical and artistic structures. Through movement and visual storytelling, we consider how embodied and photographic practices foster agency, collective creation, and alternative epistemologies across cultural contexts. The first part, *The Art of Non-Directive Facilitation*, investigates how kinaesthetic suggestion supports inclusive movement practices. Using a practice-as-research approach, it explores how individuals – particularly those without formal dance experience – develop self-knowledge through non-instructive movement. Drawing parallels with Pichet Klunchun's blend of Thai classical and contemporary dance, this study frames movement as a tool for community resilience and creative reimagination beyond didactic norms. The second part, *Reimagining Community through Photography: Yuki Kihara's Collective Artistic Practices*, examines photography in the Asia-Pacific as both aesthetic and political resistance. Focused on Yuki Kihara's *Paradise Camp* (2021), it explores how recontextualizing colonial imagery centers Fa'afafine identity and queer Indigenous agency. Informed by theories of Indigenous Methodologies, Shared Creation and cosmotechnics, the work challenges dominant visual regimes and power structures. Together, these case studies highlight how embodied and visual methodologies can catalyze social innovation and cultural sustainability. They demonstrate how artistic research can build resilient communities, elevate lived experience, and offer transdisciplinary tools for imagining equitable and fairer futures. Through this lens, art becomes a powerful space for alternative ways of knowing, being, and creating in community.

Keywords: Pedagogical-Artistic, Methodologies; Collectiveness; Kinaesthetic Experience; Indigenous Methodologies; Shared Creation.

Peripheral Flows: Creative film practice as a medium to reveal the intangible heritage of motion in Ho Chi Minh City.

Andrew Stiff

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Abstract

This paper presents initial findings of a research project that documents peripheral flow from a motorbike, revealing the relations between the pavement, event and movement within Ho Chi Minh City. This research argues that peripheral vision constitutes a form of ephemeral and intangible urban heritage that is often overlooked yet crucial to understanding the lived experience of the city. By using mobile recording technologies, a series of motorbike journeys have been documented, shifting the focus away from the direct path ahead and instead emphasizing the peripheral view. This approach captures the spatial interconnectedness between the passenger and the city, highlighting the layers of urban life that are typically unnoticed in the fast-paced, motorbike-dominated streetscape. The project challenges conventional ways of framing urban experience by embracing movement, transience, and the fragmented perspectives that define everyday mobility in Ho Chi Minh City. Through this method, the research not only offers new insights into how the city is navigated and perceived through the 'zoning' of the urban streetscape, but also asserts the importance of recognizing and preserving ephemeral urban heritage. This investigation contributes to broader discussions on urban cultural memory and the role of creative moving-image practices in documenting and interpreting city life, as knowledge artefacts that can inform a more inclusive urban governance.

Keywords: Motorbike, Peripheral Vision, Digital Video, Streetscape

Exploring the Impact of Michael Chekhov's Acting Methods on Character Development in *The Proposal*

Sahatsawat Chotkhan

Abstract

This autoethnographic study explores the application of Michael Chekhov's acting techniques in developing the actor's performance skills through the rehearsal process of the character "Lomov" from Anton Chekhov's *The Proposal*. As a farce requiring emotional complexity and intricate timing, the play challenged the actor to access deep inner states. Through systematic experimentation, three specific exercises were identified as most effective: Staccato-Legato, Qualities of Movement, and Psychological Gesture. These techniques appeared to facilitate a more profound connection to the character's inner world, enabling fuller expression of emotions and dramatic energy. The research process revealed that Michael Chekhov's techniques can serve as valuable tools for character development, particularly in creating and maintaining complex, emotionally nuanced characters.

Keywords: Belief in character, Concentration, Autoethnography, Actor training

From Projecting to Radiating: Reimagine Energy in Solo Acting

Marian Poom-on

Abstract

This article reflects on a discovery that emerged during the rehearsal and live performance of *Grounded* by George Brant, approached through the author's own experience as a solo performer. The initial aim was to cultivate a state of psychophysical readiness by integrating Qigong with the psychophysical techniques of Michael Chekhov and Rudolf von Laban, seeking to harmonize body and mind so that neither would lead nor lag. During the performance process, an unexpected question arose: must a solo actor always project energy outward, or can energy also radiate naturally without force? The longstanding principle of "sending energy to the back row" was reconsidered when the author noticed that pushing energy outward sometimes felt less effective than staying present and allowing energy to expand from within. A turning point came during stage rehearsals when director Jarunun Phantachat introduced the distinction between projecting and radiating energy, prompting exploration of a quieter, more grounded mode of presence. In the author's experience, Qigong supported energy flow through breath and internal stillness, while Chekhov's and Laban's methods offered ways to explore force and spatial dynamics. This reflective account suggests that "still but alive" energy may, in certain contexts, resonate more than "pushed but dry" intensity. Rather than presenting generalizable conclusions, the article positions itself as an autoethnographic reflection, offering a perspective on how radiating rather than projecting might provide an integrated and sustainable way of engaging body, mind, space, and audience, inviting deeper connection and recognition across distance and silence.

Keywords: performance energy, solo performance, psychophysical acting, Qigong, radiating presence

The Architect of Chaos: Physical Actor Training in Farce Through Mask Techniques for Bernard in *Boeing-Boeing* by Marc Camoletti

Rusharnon Whongkomonl

Abstract

This research explores the application of masks in the training of actors within farcical performances, specifically examining the character of Bernard in Marc Camoletti's *Boeing-Boeing*. The study addresses the blend of specific physical training associated with masks Neutral Mask, Character Mask, and Commedia dell'Arte within the context of theatrical farce performance to hone the actor's precision and comedic timing. The approach to the research integrates practical mask techniques with rehearsal within the framework of Jacques Lecoq's mask techniques as a basis for theoretical analysis. As a researcher, I designed targeted mask training sessions to overcome challenges I personally faced in physical expression and comedic timing. Neutral masks provided barebones physical presence awareness while eliminating personal quirks. Character masks allowed thorough engagement with Bernard's traits, enabling him to respond and react in an exaggerated manner. Commedia dell'Arte masks of Arlecchino, Zanni, and Il Capitano specifically refined comedic timing and broad movement necessary for farce. The scope of data gathering encompassed self-assessments through in-depth reflections and analyses of one's own videos, external evaluation from 342 audiences over three public performances, and focus group interviews with six creative collaborators and one expert in mask techniques. The results indicate significant advancements in physical control and mobility, resulting in enhanced range of motion, agility, and fluidity. Independent evaluations corroborated these findings, with 57.9% of the audience recognizing natural movement and bodily control, and 66.7% acknowledging effective comedic timing. These insights indicate that mask training equips actors with heightened skills in physical mime, thus improving their ability to embody a character, especially those that require rapid emotional transitions and precise physical comedy. This research helps to fill the gap in the literature regarding the application of traditional mask techniques to contemporary actor training, especially for challenging comedic performances.

Keywords: Mask techniques, Farce Performance, Neutral Mask, Character Mask, Commedia dell'Arte, Actor Training

Nurturing Third Places: Konstlek på Råby as Artistic Research and Practice for Resilient Creative Communities

Simon Lindblom¹, Wichanan Glunrawd²

Abstract

This paper showcases Konstlek på Råby, a decade-long community art space in Västerås, Sweden, as a case study in practitioner-led artistic exploration where ethics are integral from the start, not an afterthought. Portrayed and analysed through the co-developed Moral Aesthetic Action (MAA) framework—which embeds ethical imperatives at the heart of creative intervention—our Art in Action Research (AiAR) explores how Konstlek cultivates a liberatory 'third place' (Oldenburg, 1999). We articulate the 'Råbymodel,' a practice-derived approach revealing how core MAA principles—including morally driven disruption, fostering creative indeterminacy (Klinger, 2024), robust practitioner support, and principled 'ethical refusal'—are vital for building youth empowerment and community resilience. This research offers transferable, actionable insights for deeply embedding ethics within community art practice and generating impactful, practitioner-led knowledge.

Keywords: Moral Aesthetic Action (MAA), Råbymodel, Action Research (AR), Community Art, Aesthetic Action (AA), Third Place Theory

Embodied Cartography and Community Resilience in the Context of the West Philippine Sea

Annelys De Vet¹, Josephine Turalba², Lyn Viado³

Abstract

Project PANATAG is an arts-based research initiative that explores how artistic practice fosters community, amplifies the voices of marginalized individuals, and reclaims agency in politically sensitive maritime spaces. This article stems from the broader development of the Subjective Atlas of the Philippines, a multi-sited mapping project initiated by the Artistic Research Center (ARC) of the Philippine Women's University in collaboration with Subjective Editions. While the larger mapping trajectory encompasses multiple sites across Luzon and the Visayas—including engagements at Casa San Miguel (CSM)—this article focuses specifically on one of the workshops, namely the Masinloc fisherfolk workshop in Zambales. This singular field site offers urgent insights into community resilience, territorial memory, and artistic co-creation within the context of the West Philippine Sea.

The name Panatag, meaning “calm” or “tranquil” in Filipino, holds both emotional and historical resonance for Filipino fisherfolk. Scarborough Shoal—locally known as Bajo de Masinloc or Panatag Shoal—has long served as a natural refuge for small-scale fishing boats. The shoal's natural formation, with its lagoon surrounded by reefs, has historically offered calm and safe shelter during stormy weather, which is the basis for its local name 'Panatag' (Lopez, 2024). Its calm lagoon and protective reefs once offered shelter during storms, hence its name. However, this sense of refuge has been disrupted by intensifying geopolitical conflict in recent years.

The continuing struggle for sovereignty over the West Philippine Sea, particularly around Panatag Shoal, has heightened the vulnerability of coastal communities. The region has become a geopolitical flashpoint in the broader Indo-Pacific, marked by increased maritime patrols, territorial assertions, and the presence of foreign coast guards that directly impact the daily lives of fisherfolk. Scarborough Shoal (under the names Pulo ng Panatag and Bajo de Masinloc), located approximately 220 kilometers (140 miles) west of the Philippine mainland, is claimed by the Philippine government as part of Masinloc's municipal jurisdiction. An estimated one-third of global trade passes through these waters, making it a vital commercial and strategic corridor (UNCTAD, 2023; Asia Maritime Transparency Initiative, 2023). As a result, major powers such as the United States, the European Union, Australia, and China have heightened their visibility in the area, whether through naval presence, diplomatic positions, or infrastructure investment, further intensifying the pressure experienced by local communities. Livelihoods are increasingly threatened by militarization, surveillance, and ecological disruption. In this climate, PANATAG becomes more than a reference to tranquil waters; it signals a longing for stability, autonomy, and dignity. The right to represent one's place, to name and narrate it, becomes both an act of agency and resistance.

PANATAG engages with this terrain by reframing cartography—not as an extractive or imperial tool—but as a method of listening, reciprocity, and co-authorship. Drawing on the Subjective Atlas framework's emphasis on lived, emotional, and sensory geographies, the project invites fisherfolk not as data points but as narrative-makers and visual authors. Subjective Mapping validates memory, story, and embodied knowledge as essential ways of knowing, capable of challenging colonial and technocratic norms of representation.

In the Masinloc workshop, participants engaged in embodied cartography through various activities such as drawing, storytelling, flag-making, and spontaneous songs. The group primarily consisted of fisherfolk (mostly men), female marine biology students interning at the Department of Tourism, and local artists. Together, they co-mapped their seascapes not as fixed geopolitical units but as lived terrains shaped by tides, dreams, losses, and traditions. While building on the momentum from prior PANATAG workshops, the Masinloc engagement stands out for its immediate geopolitical relevance and emotional depth.

The collaborations with Casa San Miguel and the Masinloc Department of Tourism were formative in building trust and ensuring meaningful community engagement. Casa San Miguel—an arts and education center established in 1993 and deeply rooted in Barangay San Antonio (village), approximately two hours from Masinloc—partnered with PANATAG through its year-long coastal festival, Zambulat 2025, which explores themes of migration, ecology, and cultural memory. Josephine Turalba, director of the Artistic Research Center (ARC) of Philippine Women’s University and lead of Project PANATAG, was also a resident artist at CSM. She initiated the Masinloc outreach component and invited other CSM artists to join the workshop. This collaboration bridged ARC–PWU’s research initiative with CSM’s community-based artistic networks. Together with the facilitation of the local Department of Tourism, these partnerships enabled deeper local engagement, interdisciplinary exchange, and anchored the project in relationships of trust, reciprocity, and cultural familiarity.

A conceptual anchor of PANATAG is the Mapa de las Islas Filipinas (1734), created by Jesuit priest Pedro Murillo Velarde and engraved by Filipino artist Nicolás de la Cruz Bagay. While often cited in legal efforts to assert Philippine territorial claims, the map is also a colonial artifact—one that fixed borders and projected imperial control. By juxtaposing this map with the community-generated visual expressions from Masinloc, PANATAG reclaims the right to draw—and to redraw. It repositions cartographic authority from the state to the sea’s stewards, demonstrating that maps can emerge not only from surveyors’ tools but from the hands of those who fish, remember, and resist.

Making Space: On the Fragility and Force of Collective Research

Olivia Hamilton¹, Andy Miller², Jen Lynch³

Abstract

This paper explores the tensions between collaborative research practices and institutional constraints through a three-day event organised by Collective is Critical (CIC), an interdisciplinary creative practice research group based in Architecture and Urban Design at RMIT University. In late 2024, the collective hosted an “UnSymposium”, adapting an “unconference” model into a three-day gathering that would foster an interconnected community through a participant-led program centred on shared creative inquiry, critical reflection, and ecological practice. Framed through the interrelated concepts of the minor, commoning, and the tactical, the UnSymposium sought to surface and value alternative modes of working that challenge dominant institutional frameworks and to connect a community of practitioners that shared interests and values. The Unsymposium revealed the difficulties and possibilities in challenging dominant frameworks that favour measurable outcomes over emergent, relational processes. Even in an external setting, and with strong commitment from core members, familiar patterns of engagement and institutional value systems surfaced alongside moments of experimentation and exchange. These dynamics reveal the ongoing complexity of creating the time, space, and resources necessary to support alternative modes of thinking and working. This paper critically reflects on how models grounded in connection, hope, and resilience can be nurtured and sustained within and beyond institutional environments, particularly during times of constrained resources.

Keywords: Commoning, ecologies, pedagogies, minor, tactics

Botanical artists' relationships with Plants : Cases from Indonesia, Thailand, and Singapore

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Abstract

Although I am not a botanical artist myself, I had the privilege of participating in the recent exhibition as a curator rather than an artist. My insights into the creative processes are derived primarily through observation of my wife, the artworks, and interviews with her friends. The ongoing research is still in its early stages, and initial findings are subject to change upon publication.

Artists study their objects before realising them into final artworks. Their mode of observation is different from that of the scientists in that their main intent is to portray plants as accurately as possible, as opposed to gaining insight into its biological systems, just like scientists. This raises the question, do botanical artists solely work in service of scientific knowledge, or do they produce their own knowledge? What are the relationships between the artists and the plants that bring about the knowledge? Are there national differences between these artists?

Curating the KonTra Series as a Heterotopic Platform for Emerging Malaysian Choreographers

Mohd Zhafir Muzani Mohamad

Abstract

KonTra series is a mixed bill dance production that highlights six contemporary works inspired by traditional elements from six Malaysian choreographers in each series. KonTra was presented by The Actors Studio Seni Teater Rakyat at Pentas 2, the Kuala Lumpur Performing Arts Center (klpac) and curated by the resident choreographer Zhafir Muzani. Started from KonTra: Bianglala (2022) focuses on experimenting with the Malay traditional art form, followed in the same year by KonTra: Asirvatham, experimenting with the 'blessing' concept in the Indian community. Then, KonTra: Borneo in the following year, exploring the Sarawak and Sabah cultures. The recent series, KonTra: Yùeguāng, is the fourth instalment, venturing into the Chinese traditional element in October last year. Curating the KonTra series allowed emerging Malaysian choreographers to create new work and utilise traditional material as inspiration to convey the message and ideology in the space of heterotopia. Foucault defines heterotopia or 'other space' as a real place in society that is different from the typical space that consists of special rules, purpose and meaning. Through a heterotopia lens, the idea of contemporising the traditions in the KonTra series can be seen as a platform that offers emerging choreographers a space of otherness which challenges the conventional boundaries between contemporary and traditional dance, a temporary and evolving space; each series reshapes its identity through the diverse background of its choreographers, and as a space of both inclusion and exclusion, not only for the choreographers but also for the audience experiencing this 'other space' of artistic negotiation. Looking at KonTra as a heterotopic space, courageous emerging choreographers experiment with contrasting elements and invite a new way of thinking about the alternative space for dance-making in Malaysia.

Keywords: Heterotopia, Contemporary, Traditional, Curator, Choreographer

Exploring Arts Education in Cambodia: A Case Study

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Abstract

This presentation explores how the subject of Arts Education can play a significant role in enabling learners to develop knowledge, skills, and attitudes essential for cultivating a foundational understanding of artistic expression and appreciation. It aims to nurture creativity, curiosity, critical thinking, tolerance, and aesthetic sense in children and young people. The Ministry of Education, Youth and Sport in Cambodia envisions a holistic education policy that integrates STEAM learning, designated Arts Education as a standalone subject, for grades 1 – 9, as outlined in the General Education Curriculum Framework of 2016. Arts Education subject comprises components such as dance, music, singing, drawing, handcrafts, and art appreciation.

However, given the current situation with limited resources, the Arts Education curriculum is not yet fully implemented in the public schooling system. The National Arts Education curriculum is in its final stage of development, with assistance from a Japanese program. Although Cambodia has numerous talented artists, there is a scarcity of arts educators in general schools, despite the recent launch of a teacher training program aimed at educating arts teachers.

In practice, we observe that students engaging in various art forms build confidence, promote self-expression, and develop positive attitudes and behaviours. This engagement ultimately enhances their overall learning experiences and prepares them to interact effectively with society, instilling a deep-rooted understanding of their own cultural context. In conclusion, Arts Education plays a vital role in the holistic development of children and young people, nurturing their creativity, emotional health, and social skills while laying a foundation for lifelong learning and personal growth.

Analyzing the Opportunities for Ban Laem Homestay to Develop Tourism Activities through a Performative Experience Framework

Khalid Midam

Abstract

Drawing on firsthand observations from eight tourism events, this article explores how Ban Laem Homestay, a coastal Muslim community in Nakhon Si Thammarat, Southern Thailand might enhance its community-based tourism through a performative experience approach. While the community offers culturally rich and engaging activities, many are delivered in a fragmented manner, often lacking narrative coherence and structured facilitation. The study considers how principles from performance theory, storytelling, and creative tourism could be applied to reframe these activities as immersive experiences. It highlights opportunities for the community to craft shared storylines, clarify the roles of local guides, and design each activity as part of a cohesive journey. By doing so, tourism in Ban Laem could evolve into a participatory form of cultural expression that strengthens both visitor engagement and community identity.

Keywords: Performative Experience, Community-Based Tourism, Storytelling, Creative Tourism, Ban Laem Homestay, Cultural Performance

Integrating Feminist Pedagogy in Vietnamese Graphic Design Education: Reimagine the Design Learning experience

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Abstract

Responding to the challenge of revitalizing and empowering student communities through inclusive learning experiences, this presentation explores the implementation of a feminist pedagogy framework in undergraduate graphic design at British University Vietnam (BUV). Through a critical investigation of non-feminist practices in design higher education and guided by feminist pedagogical theories, the researcher designed, facilitated, and documented a series of feminist-informed workshops. The presentation will share key insights and lessons learned, contributing to the ongoing dialogue on pedagogical innovation while offering practical strategies for enhancing inclusivity. This work demonstrates how empowering both students and educators can foster an equitable learning environment and revitalize the design community.

Delhi Dancescape: Dancers navigating presence and representation

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Abstract

India's capital city, Delhi attracts large number of national and international visitors because of its position as the capital, the fascinating architectural remains, and its role in promoting the performing arts. This has encouraged many art practitioners including dancers to make Delhi their home. This presentation is an attempt to explore the dance ecology, that has developed in this city since Indian independence. The growth of premier institutions, the state patronage, the cultural policies and the overall proximity between the structures of patronage and the dancers, have made this city a hub of dance-related activities. Such activities include dance institutions teaching specific classical and folk dance forms, many dancers migrating to Delhi to make it their home, annual fundings, state recognitions of individuals, forms and institutions, spectacular events such as the Republic Day Celebrations, numerous annual festivals and invitation for foreign tours organized and funded by the Government of India. The active cultural processes in this ecology have been identified by dance scholars as hope/ identity assertions, (re)inventions, claims of authenticity, creative expressions and representation. This presentation analyses the relationship, agency, the sense of rights and expectations that dancers have as inhabitants of Delhi, by using multidisciplinary methodologies of history, performance anthropology, dance studies and cultural studies. It also hopes share some reflections on the research-in-progress that aims to reflect on the dancers' responses and responsibilities in the changing scape of the capital city, the fast-altering audience perceptions and the contemporary trends of aesthetic understanding.

Sultanate Monuments of Ahmedabad as Community Anchors

Riyaz Latif

Abstract

The historical identity of the city of Ahmedabad in western India is at its core delineated by the surviving corpus of monuments – mosques, mausoleums, water structures and so on – dating to the Gujarat Sultanate period (15th – 16th centuries); their presence as the city's defining emblems of heritage has been central to the city being declared a UNESCO World Heritage City in 2017. These Sultanate monuments, distinctive due to their architectural configurations which seamlessly assimilate the earlier indigenous temple building traditions into their visual and structural expression, stand out for their intricate ornamental idiom, which makes them singular within the overarching sphere of Indo-Islamic architecture. However, the afterlives of these monuments have been quite varied where some representative structures are primed for cultural consumption through heritage walks and so on, while others – of no less historical significance – suffer relative neglect, dilapidation and encroachment. In a singular way, this variance in the afterlives of the Sultanate monuments of Ahmedabad is irrevocably entangled with the nature of transforming community practices in relation to their reception, and this presentation seeks to address in a very prefatory manner the significance of these emblems of heritage in molding the ways in which people – communities – receive and impart meanings to them. The central question which this presentation seeks to address in this regard is: how has the communities' engagement (or the lack of it) with these monuments as active or passive consumers shaped their relationship with the historical identity of the city as a living organism. To that end, the presentation, by foregrounding this distinctive architectural corpus, seeks to reflect on the issue of artistic exploration and its potential to engage, inform and transform creative communities.

Embodied Resistance, Memory, and Social Imaginary in the “Woman, Life, Freedom” Movement: A Study of Participants’ Experiences

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Abstract

In one of my artistic research-based projects, *Kariznew*, performed at the Attakkalari Biennial in Bangalore in 2011, I explored the concept of *Collective Gesture Memory (CGM)*—a repertoire of gestures, body movements, forms, and associated concepts embedded in the cultural memory of a community, serving as a resource for creating dance and physical theatre. According to the hegemonic social imaginary, some of these gestures are regularly used in daily life, while others appear rarely or are reserved for specific events and contexts. In that project, we revisited CGM through a creative process that reinterpreted elements—particularly those from religious rituals—as new artistic materials to reveal fresh dimensions of otherwise rigid religious bodily practices.

A similar process could be seen in the Woman, Life, Freedom protest in Iran in 2022. One major theme of the protest was resistance against the oppression of women’s bodies and the hegemonic gender performativity imposed by religious doctrine. Protest participants performed and shared subversive gestures—embodied expressions that had been banned or suppressed by the dominant social imagination.

Social movements are fertile grounds for collective creativity. In this context, creativity connects collective memory to the formation of social imaginaries. Artistic research can analyze these connections and the processes of transformation rooted in collective creativity. My inquiry explores the relationship between the process of collective embodiment and its impact on hegemonic social imaginaries in protest contexts, as well as its potential for artistic research focused on embodiment, memory, and imagination. How do participants extract gestures from collective memory, revise and share them, and generate new symbolic forms that contribute to emerging social imaginaries?

This study presents a qualitative analysis of semi-structured interviews with four women from Bandar Abbas and Tehran, focusing on their embodied experiences, cultural memory, and imagined futures during the 2022 *Woman, Life, Freedom* movement. The findings highlight how the body and performativity served not only as sites of resistance but also as mediums of creative political expression and gender redefinition amid state violence and cultural repression.

Participants described performative acts—such as walking unveiled, burning headscarves, clapping as part of local wedding rituals, collectively stamping the ground, shouting slogans, and standing silently in protest—as symbolic and creative actions. These embodied gestures redefined what it means to be a woman in public space. Emotional transitions—from fear and shame to pride and collective empowerment—were deeply interwoven with these bodily expressions.

These gestures were not only reactions to oppression but also citations of collective and cultural memory. Some referenced legendary figures, past movements, maternal heritage, or familiar images from television and cinema. For example, group clapping was inspired by wedding traditions in southern Iran. Nonviolent acts such as standing silently or unveiling recalled iconic protest images, such as Vida Movahed’s.

Regarding social imagination, women envisioned a future where bodily autonomy and gender expression were no longer controlled. Several observed cultural shifts after the protests: increased courage among young women, changing attitudes among men, and the normalization of personal choice around wearing the hijab.

In sum, this study reveals how women's bodies in southern Iran became living archives of resistance, reclaiming cultural space through gesture, emotion, and memory. These embodied narratives contribute to a feminist social imaginary that challenges hegemonic gender norms and fosters new collective visions of freedom, bodily autonomy, and women's rights.

Keywords: embodiment, collective memory, social imagination, artistic research

The Process of Presenting an Adapted Play as a Stage Reading Performance: A Case Study of The Country of the Blind

Munin Suwanprasert

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Abstract

This practice-oriented research titled "The Process of Presenting an Adapted Play as a Stage Reading Performance: A Case Study of The Country of the Blind" aims to study the process of presenting issues of conflict in Thai society. The researcher selected H.G. Wells' 'The Country of the Blind' as source material, adapting two endings of the Thai translation published by SM-Thai Publishing and translated by Manorah into a stage play.

The researcher analyzed both published versions to examine Social Conflict, Concept of Power, Concept of Discourse, and the play adaptation process. Data was collected from general audience members through anonymous questionnaires and discussions with playwriting experts. The story, addressing otherness in society, was adapted to reflect and critique social conflict issues in Thai society while communicating that humans should analyze differences rationally to facilitate change and coexistence. The adapted play was presented through stage reading performances three times at Sripatum University's Multipurpose Building.

The research found that stage reading performance presents plays accurately and completely, reduces rehearsal time, and applies to different contexts between "the sighted" and "the blind" through reading and non-reading scripts. However, limitations include requiring collaborative decision-making between adapter and director regarding storytelling proximity to actual performance, and the format's unfamiliarity to general audiences may cause viewer uncertainty.

Nevertheless, presenting ideological conflicts is universal and can be understood across different social contexts. Stage reading performances help audiences connect with ideological conflicts in Thai society, generating post-viewing discussions and debates, demonstrating the format's effectiveness in engaging audiences with complex social themes.

Keywords: Adapted play / Stage reading performance / Concept of Power / Concept of Discourse / Social conflict issues in Thai society

Performing Ricelihood Kinesthesia and Animist Theatrics in Northern Thailand

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Abstract

This research is part ethnographic and creative research centering on a performance *Ricelihood* to explore the livingness and agency of northern Thai rice culture that, I argue, has undergone the processes of erasure, dormancy, and reemergence. In addition to denoting continuity, *Ricelihood* is the title of a ritualistic and theatrical performance I produced collaboratively with several rice communities, including students, rice growers, and elders, in Lampang, Lamphun, and Chiangmai between 2019 and 2020. Through the approaches of *Practice as Research* and *Devised Theater*, my inquiries focus on how Thai rice communities engage with ritualistic storytelling and how the synchronization of memories between the performers and audiences is formed, transformed, and sustained through crises of religious coloniality, gender inequality, economic disparity, and political ruptures.

I employ the conceptions of the *act of totality* and the biological concept of the *morphic field* to discover the possible continuity of rice culture in contemporary northern Thailand. I argue that the performance *Ricelihood* generates the rice's *morphic field*, in which memory of rice ritual and plantation is enlivened not only through the accumulated memory in the rice communities but also through the sensorial perception of both performers and audience, created and shared during the ephemeral event. The performance *Ricelihood* is the collective attempt of several rice communities at community building and constructing a rice tale that is about them and genuinely belongs to them.