IMAGING PASTS AND FUTURES: CREATIVE DIGITAL PRACTICES IN THE ARTS

TIME	FRIDAY 22 NOVEMBER 2024	VENUE
9:30am – 10:00am	REGISTRATION & COFFEE/TEA ON ARRIVAL	F201
10:00am – 10:15am	**WELCOME & INTRODUCTION** **PROFESSOR ADAM KNEE** | Dean, Faculty of Fine Arts, Media & Creative Industries, LASALLE College of the Arts **PROFESSOR KIT WISE** | Dean, School of Art, RMIT University **ASSOCIATE PROFESSOR KRISTEN SHARP** | School of Art, RMIT University	F201
10:15am – 11:45am	**PANEL 1: VR, MUSEUMS AND CULTURAL HERITAGE** CHAIRED BY **DR CISSIE FU** | LASALLE College of the Arts **URICH LAU** | LASALLE College of the Arts **DR WOON TIEN WEI** | LASALLE College of the Arts **DR FEDERICO RUBERTO** | National University of Singapore	F201
11:45am – 12:00pm	SHORT BREAK	
12:00pm – 1:30pm	**PANEL 2: DIGITAL MATERIALITIES AND HERITAGES** CHAIRED BY **A/PROF KRISTEN SHARP** | RMIT University **DR TAMMY WONG HULBERT** | RMIT University **DR ONDRIS PUI** | RMIT University **DR ALISON BENNETT** | RMIT University **DR CHRIS BARKER** | RMIT University	F201
1:30pm – 2:15pm	LUNCH	
2:15pm – 3:45pm	**PANEL 3: CONNECTING ART, TECHNOLOGY AND AUDIENCES** CHAIRED BY **DR WOO YEN YEN** | LASALLE College of the Arts **YAP SAU BIN** | Multimedia University, Malaysia **DR DAYANG T. YRAOLA** | University of the Philippines **DUTO HARDONO** | Institut Teknologi Bandung	F201
3:45pm – 4:00pm	SHORT BREAK	
4:00pm – 5:30pm	**PANEL 4: ROUND TABLE DISCUSSION: CAMBODIAN ARTS AND HERITAGE IN TRANSITION** CHAIRED BY **DR ROGER NELSON** | Nanyang Technological University **REAKSMEY YEAN** | Independent Art Curator, Writer, and Researcher **KANITHA TITH** | Artist **KAVICH NEANG** | Filmmaker and Co-Founder, Anti-Archive	F201
5:30pm – 6:30pm	NETWORKING & DRINKS	STUDENT LOUNGE
6:45pm – 8:00pm	**KEYNOTE SPEECH** INTRODUCTION BY **DR TAMMY WONG HULBERT** | RMIT University KEYNOTE PRESENTATION 1 BY **DR CHRISTIAN THOMPSON AO** | RMIT University	F201

IMAGING PASTS AND FUTURES: CREATIVE DIGITAL PRACTICES IN THE ARTS

TIME	SATURDAY 23 NOVEMBER 2024	VENUE
9:30am – 10:00am	REGISTRATION & COFFEE/TEA ON ARRIVAL	F202
10:00am – 11:00am	KEYNOTE SPEECH INTRODUCTION BY **DR JONATHAN GANDER** | LASALLE College of the Arts KEYNOTE PRESENTATION 2 BY 伍韶勁 **KINGSLEY NG** | Hong Kong Baptist University	F202
11:00am – 12:30pm	PANEL 5: SPACES IN BETWEEN: ARCHIVES, SITES AND EXHIBITION DESIGN Chaired by **A/PROF KRISTEN SHARP** | School of Art, RMIT University **SONG FEI FEI** | East China Normal University **A/PROF DREW PETTIFER** | RMIT University **JENNIFER LADE** | RMIT University	F202
12:30pm – 1:15pm	LUNCH	
1:15pm – 2:45pm	PANEL 6: WRAP-UP DISCUSSION CHAIRED BY **DR CISSIE FU** | LASALLE College of the Arts **DR ALISON BENNETT** | RMIT University **URICH LAU** | LASALLE College of the Arts **YAP SAU BIN** | Multimedia University, Malaysia **REAKSMEY YEAN** | Independent Art Curator, Writer, and Researcher **A/PROF DREW PETTIFER** | RMIT University	F202
2:45pm – 3:00pm	CLOSING REMARKS **DR VENKA PURUSHOTHAMAN** | Deputy President and Provost, LASALLE College of the Arts	F202

KEYNOTE PRESENTATION 1

BY **DR CHRISTIAN THOMPSON AO** | RMIT University

In 2017 Dr Christian Thompson AO was the Inaugural recipient of the ACMI Mordant Family VR Commission. His work 'Bayi Gardiya (Singing Desert)' is a bold ambitious virtual reality work. In it he invites audiences to walk through the landscape of his childhood, where they witness a simple yet profound aesthetic gesture of the artist singing in his traditional Bidjara language, a language that has been recognised as extinct. In his keynote lecture he will discuss the use of his language throughout his practice, the making of 'Bayi Gardiya (Singing Desert) and his exhibition at 4A Centre for Contemporary Asian Art, Sydney which brought together his more recent work exploring his Southern Chinese Gold rush heritage.

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Dr Christian Thompson AO is an Australian contemporary artist whose work explores notions of identity, cultural hybridity & history. Formally trained as a sculptor, Thompson's multidisciplinary practice engages mediums such as photography, video, sculpture, performance & sound. His work focuses on the exploration of identity, sexuality, gender, race and memory. In his live performances and conceptual portraits he inhabits a range of personas achieved through handcrafted costumes & carefully orchestrated poses & backdrops. In 2010 Thompson made history when he became the first Aboriginal Australian to be admitted into the University of Oxford in its 900-year history. He is currently a research affiliate at the Pitt Rivers Museum, University of Oxford and an Adjunct Industry Associate Professor in the School of Art and School of Fashion and Textiles at RMIT University, Melbourne. Thompson holds a Doctorate of Philosophy (Fine Art), Trinity College, University of Oxford, United Kingdom, Master of Theatre, Amsterdam School of Arts, Das Arts, The Netherlands, Masters of Fine Art (Sculpture) RMIT University and Honours (Sculpture) RMIT University, Melbourne, Australia and a Bachelor of Fine Art from the University of Southern Queensland, Australia. His works are held in major international and national collections. In 2018 he was awarded an Officer of the Order of Australia for distinguished service to the visual arts as a sculptor, photographer, video and performance artist, and as a role model for young Indigenous artists.

Thompson has exhibited widely both nationally and internationally, having been included in exhibitions such as The Marina Abramovic institute Takeover, Adelaide Festival, 'Australia' at the Royal Academy for the Arts, London, 'We Bury Our Own', The Pitt Rivers Museum, SOLOS, Modern Art Oxford, Oxford, 'The Other and Me', The Sharjah Museum, United Arab Emirates, 'Shadow life' Bangkok Art and Cultural centre, Bangkok, Thailand. 'The Beauty of Distance/ Songs of Survival in a Precarious Age', 17th Biennale of Sydney. A major survey exhibition of Thompson's work, Christian Thompson: Ritual Intimacy toured nationally from 2017 to 2019 curated by Charlotte Day and Hetti Perkins.

Thompson's work is held in major public and private collections.
http://www.drchristianthompsonao.com

KEYNOTE PRESENTATION 2: WHEN HYBRID MUSEOLOGIES AND SITED PRACTICE CROSS PATHS: TECHNOLOGICAL INTERVENTIONS AND THE RETURN TO THE REAL?

BY 伍韶勁 **KINGSLEY NG** | Hong Kong Baptist University

Museums have traditionally been defined as institutions dedicated to housing and displaying objects of historical, scientific, artistic, or cultural significance. However, the concept of the museum has evolved beyond fixed physical spaces, embracing a broader framework that reflects a complex relationship between humanity and reality through the intentional and systematic collection, conservation, and curation of material artifacts. Scholars have further expanded the definition of museums as places of memory and as phenomena with distinct cultural and experiential significance. Contemporary "hybrid museologies" have augmented museum experience with VR, AR, XR, etc. technologies. While these technological augmentations present to audiences novel experiences of mediated realities, this presentation asks whether there could be other ways to present realities immediately to audiences through technological interventions. The evolution of the concept of the museum is strikingly comparable to historical developments of sited practice, ranging from the notion of non-sites, site-specificity, new genre public art, etc., over the past few decades. Reading hybrid museologies alongside artist's site-specific projects, this presentation reflects on the possibilities and challenges of expanding both the practices of museums and public art as complementary ways of cultural production and avenues for experiencing cultural realities.

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Kingsley Ng is Associate Professor and Programme Director of the BASc in Arts and Technology, at the School of Creative Arts, Hong Kong Baptist University. He received postgraduate training at Le Fresnoy – National Studio of Contemporary Arts in France and obtained an MSc in Advanced Sustainable Design from the University of Edinburgh. His intermedia works have been presented in notable international institutions and festivals including Center Pompidou, Museum of Contemporary Art of Rome, Contemporary Art Centre of South Australia, Pavilion Lille Europe in Shanghai Expo, Echigo-Tsumari Art Triennale, Art Basel Hong Kong, etc., as well as in unusual venues such as a moving tram, a colossal underground stormwater tank, a night-time urban greenhouse among others.
https://kingsleyng.com/wp3/

IMAGING PASTS AND FUTURES: CREATIVE DIGITAL PRACTICES IN THE ARTS

PANEL 1: IMMERSIVE INFRASTRUCTURES FOR EXPANDING REALITIES

CHAIRED BY **DR CISSIE FU** | LASALLE College of the Arts
URICH LAU | LASALLE College of the Arts
DR WOON TIEN WEI | LASALLE College of the Arts
DR FEDERICO RUBERTO | National University of Singapore

CHAIR: **DR CISSIE FU**

Dr Cissie Fu (AB Harvard; MSt, MSc, DPhil Oxford) is a political theorist and co-founder of the Political Arts Initiative, which invites 21st-century imag-e-nations of the political through digital technology and the creative and performing arts. Her research connects politics, philosophy, and performance, with attention to relational aesthetics and decolonial action.

PANELIST: **URICH LAU**

Abstract: The Museum Theorem: Super-Structure

The research-based work and interactive artwork, "The Museum Theorem | VJ Conference: Super-Structure", is to build a dataset of 3D digital fragments from LiDAR scanning on various architectural parts of Singapore's main 3 art museums (National Museum of Singapore, Singapore Art Museum, National Gallery Singapore), that had official and appointed functions in the past, now gazetted as cultural monuments and redesignated as art institutions. These digital fragments are reconstructed into a lifesize 3D virtual 'museum'. In addition, the concept has led me to other countries to continue with scanning other colonial buildings with similar conditions. The subsequent outcome of the work is building a chimeric structure in the metaverse as a new functionless 'museum' for disassembly and discourse.

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Urich Lau is a visual artist and art educator based in Singapore. Focusing in video art, photography and media art, he has presented works in Singapore and internationally. He holds a Master of Fine Art from Royal Melbourne Institute of Technology, he is a senior lecturer at LASALLE College of the Arts, University of the Arts Singapore. He is also the founding member of the art collective INTER–MISSION and the studio Hothouse.

PANELIST: **DR WOON TIEN WEI**

Abstract: Working in the Realm of the Dead and Undead

A relatively unknown, sleepy cemetery in Singapore was thrown into the public spotlight when it stood in the way of progress in shiny Singapore. Five thousand tombs and a part of the natural landscape must make way for a new highway, sparking a public debate on development and heritage conservation. The Bukit Brown Index (2014-) explores the issues surrounding land contestations and urban participation.

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Woon Tien Wei is an artist and curator based in Singapore. He received his education at Goldsmiths College in London and completed his Doctoral of Creative Arts at Curtin University in 2012. His doctoral research focused on artistic strategies in Singapore's renaissance period.

PANELIST: **DR FEDERICO RUBERTO**

Abstract: (Art, And) Collective Synthesis

The short talk presents two recent projects by formAxioms, curated and developed between 2021-2023 for art exhibitions and institutions based in Singapore. With both we tested digital entropic frameworks, collective archival actions and haunted an-architectures. Specifically, fragments from a platform and an immersive serious-game will be shown, both conceptualised and designed with similar structural characteristics following a few axioms: collective digital spaces require discrete frameworks as a granular syntax promotes modes of collective archiving and expansive synthesis, where "blocks" are added and managed through a logic of adjacencies and consensual responsibilities; a serial yet non-linear conceptual production catalyses trans-media operations; digital materiality as physical materiality, with entropy, and vectors resisting it, ingrained within collective digital experience and game dynamics. The aim is to illustrate how such experiments-prototypes were constructed as transformative spaces, yet with structural long-lasting and self-sustaining dynamics -- drafted to diverge from a contemporaneity destined to adhere to the autocatalytic logic of profit maximisation without compensation, to the blunt cancelling of creative expressions and to the systematic disabling of critical fiction.

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Federico Ruberto is a writer-designer with a PhD in Philosophy, Art and Critical Thought. He produces textual-material projects that intersect digital (platforms) and physical space (buildings), infra-structures (planetary urbanism), political economy, technology (of self) and (artificial) ecologies. Federico is co-founder and director of formAxioms and of the architectural practice reMIX Studio. He teaches at National University of Singapore, Department of Architecture, where he is the Programme Director of the BA Arch.

PANEL 2: DIGITAL MATERIALITIES AND HERITAGES

CHAIRED BY **A/PROF KRISTEN SHARP** | RMIT University
DR TAMMY WONG HULBERT | RMIT University
DR ONDRIS PUI | RMIT University
DR ALISON BENNETT | RMIT University
DR CHRIS BARKER | RMIT University

CHAIR: **A/PROF KRISTEN SHARP**

Kristen Sharp is Associate Dean Discipline, Art in the School of Art, RMIT University. Kristen's research focuses on contemporary art, urban space and Asian art. She has led a number of international research projects including *Phantasms for Future Ecologies* (with M. Dwyer/T.W.Hulbert) and *Mutable Ecologies* (with P. Samartzis) and is the co-author of *Screen Ecologies* (MIT Press 2016).
https://academics.rmit.edu.au/kristen-sharp

PANELISTS: **DR TAMMY WONG HULBERT & DR ONDRIS PUI**

Abstract: Future-proofing the Cultural Sector in Hanoi: Developing digitization processes for display and engagement for local and international audiences

This research project, set in Vietnam, developed a digital 'package' to help museums digitize, exhibit, and promote collections online. During the 2020 pandemic, the GLAM sector (galleries, libraries, archives, and museums) rapidly adopted virtual exhibitions to maintain audience access. Recognizing the urgent nature of these efforts, this project explored sustainable digital strategies for long-term audience engagement. Collaborating with the Vietnamese Women's Museum, Lai Xa Photography Museum, Museum of Ethnology, and Fine Arts Museum, the team created case studies to showcase digital collections. The research team included Emma Duester, Michal Teague, Jonathan Crellin, Thoa Tran, Ondris Pui, and Tammy Wong Hulbert.

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Tammy Wong Hulbert (RMIT University, Melbourne, Australia) is an artist, curator and Senior Lecturer, Arts Management (Curating) and International Coordinator, School of Art, RMIT University.
https://www.tammywonghulbert.com/

Ondris Pui (RMIT University, Saigon South, Vietnam) is a transdisciplinary educator and practitioner at the intersection of Media, Design, and Cultural Studies, with a research emphasis on Higher Education, Digital Cultures, and Alternative Media.
https://academics.rmit.edu.au/ondris-pui

PANELIST: **DR ALISON BENNETT**

Abstract: Expanding Photography: The Desire of a Third Dimension in Photography

3D applications such as light-field photography, photogrammetry and NeRF are examples of emergent phenomena in 21C photography. However, there are historical threads to these technical trajectories. In 1860s Paris, François Willème developed a brief but astonishing practice of photosculpture in a studio not dissimilar to a photogrammetry rig. It consisted of a circular room with cameras embedded in the walls that triggered simultaneously. He then projected the plates onto a screen and translated the silhouettes to sculpture. The results are astonishingly accurate, like steam-punk 3d printing. His photosculpture studio had a short but wildly popular impact internationally. I propose that it was Willeme's understanding of the affordances of photography that led him to this innovative approach. I speculate that Willeme was able to imagine the potential application of photography to realize three dimensional 'photographic' representation. Photogrammetry has deeper antecedents than the current 21st century expression, a thread that connects the past and the future.

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Alison Bennett is an artist academic whose research considers the ontological implications of technologies intersecting with theoretical frameworks. Based in Melbourne, Australia, Dr Bennett is head of photography at RMIT University as Associate Dean, Photography, RMIT School of Art; and the director of the RMIT Imaging Futures Lab. https://alisonbennett.net/

PANELIST: **DR CHRIS BARKER**

Abstract: Yalinguth: Place is not separate to voice. Becoming entangled in the particular.

The concept of "entanglement" spans physics, phenomenology, and artistic practice, highlighting the interdependence of entities—people, objects, and ideas—that blurs traditional separations between self, other, subject, and object. Entanglement resists separation, unsettling fixed identities and spaces. It defies Cartesian clarity, emphasizing interconnectedness and rejecting the idea of singular, autonomous individuals. Politically, entangled epistemologies challenge authoritative structures. In creative contexts, entanglement fosters unexpected connections and intersubjective impacts. This presentation explores the emergent themes of entanglement in the creation of *Yalinguth*, a spatial AR sound environment in Fitzroy, Victoria.

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Dr. Chris Barker is a Senior Lecturer at RMIT's School of Design, specializing in animation, games, and interactivity. His work explores the intersection of people and places, spanning 2D/3D animation, visual effects, game development, and anamorphic projection. His artwork is exhibited nationally and internationally. https://chrisbarker.org

PANEL 3: CONNECTING ART, TECHNOLOGY AND AUDIENCES

CHAIRED BY **DR WOO YEN YEN** | LASALLE College of the Arts
YAP SAU BIN | Multimedia University, Malaysia
DR DAYANG T. YRAOLA | University of the Philippines
DUTO HARDONO | Institut Teknologi Bandung

CHAIR: **DR WOO YEN YEN**

Dr Woo Yen Yen works on nurturing the growth of artist educators across different disciplines as Programme Leader, MA Arts Pedagogy and Practice at LASALLE College of the Arts, University of the Arts Singapore. She directed the award-winning film *Singapore Dreaming* and is the founder and creator of *Dim Sum Warriors*, the bilingual comics series and edtech start-up. Her work has been featured in such major platforms and venues as Netflix, HBO, App Store, Google Play Store, Singapore Airlines, the Smithsonian Institution and the Brooklyn Museum of Art.

PANELIST: **YAP SAU BIN**

Abstract: Distance/Interval/Gap Between Lesson and Practice

This presentation explores my entangled positions in the education profession and as an artist/curator in the art scene, particularly in the context of Kuala Lumpur, and in Malaysia. Drawing from previous curatorial projects, such as SENSORii and fffluid Apparatus, the presentation reflects on the gaps between academic content, institutional structure, and the artworld, the industry or public reception; between learning, teaching, practice, and playing. I attempt to make sense of or seek to understand the ways in which these gap/distant/interval could manifest as productive openings that can be navigated to bridge perceived polarities and foster creative (digital) practices, or otherwise.

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Yap Sau Bin teaches at the Faculty of Creative Multimedia, Multimedia University and is a member of the artist initiative Rumah Air Panas [RAP]. Previous curatorial projects include ESCAPE from the SEA organised by the Japan Foundation in Kuala Lumpur in 2017 and the BRANDNEW Art Project at Bangkok University Gallery in 2019. He was interlocutor for the 10th Asia Pacific Triennial, QAGOMA in 2020, artistic director for SENSORii, Art In the City by CENDANA in 2022, and recently co-curated fffluid apparatus: At The Intersection Of The Human, The Natural, And The Machine by KOFICE at Rumah Tangsi, Kuala Lumpur.

PANELIST: **DR DAYANG T. YRAOLA**

Abstract: Live Currents: Creative Digital Practices in Manila

To illustrate the current landscape of the creative digital practice in Manila, this presentation will identify contemporary practitioners in moving images, sound art, robotic arts, and bio-arts, which utilises digital media in the form of video, audio, text, images or program/ algorithm. It will also be proposing a genealogy of the said practice and to project its future with a specific regard to the role of the academia, and the inevitable effect of the commercial art world, and artist initiatives.

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Dayang Magdalena Nirvana T. Yraola, PhD is a curator and an Associate Professor at the University of the Philippines. Her curatorial foci are exhibiting interstitial art and collaborative productions. Her research includes ecology of art practice, archive as method, and listening cultures.
www.dayangyraola.com

PANELIST: **DUTO HARDONO**

Abstract: Honey, I Dematerialized the Works!

This presentation explores the evolution of my artistic practice, transitioning from nearly a decade of working with concrete mediums such as collage, found objects, and sound installations using magnetic tape loops, to a significant shift influenced by a transformative life event—a marriage. Through personal reflection, it examines how artists adapt and improvise in response to changing circumstances, focusing on the transfer of formal and material characteristics from one medium to another. The discussion highlights experimentation as a key approach to sustaining creativity and resilience in art practice.

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Duto Hardono (b. 1985, Indonesia) is an artist, experimental musician, and lecturer based in Bandung, Indonesia. His work spans sound installations, collages, site-specific pieces, and instruction-based works. He has exhibited and performed internationally at notable spaces such as the Stedelijk Museum voor Actuele Kunst (Belgium), Hara Museum of Contemporary Art (Japan), Haus der Kulturen der Welt (Germany), and the National Gallery of Australia (Australia), Delfina Foundation (UK), Asia Art Museum of San Francisco (US) and Pivô, São Paulo (Brazil).

As a musician, his practice explores minimal compositions with tape loops, musique concrète, and modular synthesizer improvisation. He teaches Sound, Performance, and Media at the Faculty of Art and Design, Institut Teknologi Bandung, and runs the publication platform Hasana Editions.
www.dutohardono.art
www.hasanaeditions.org

PANEL 4: ROUND TABLE DISCUSSION: CAMBODIAN ARTS AND HERITAGE IN TRANSITION

CHAIRED BY **DR ROGER NELSON** | Nanyang Technological University
REAKSMEY YEAN | Independent Art Curator, Writer, and Researcher
KANITHA TITH | Artist
KAVICH NEANG | Filmmaker and Co-Founder, Anti-Archive

This special roundtable features three prominent figures in Phnom Penh's contemporary arts scene—a multi-media artist, a filmmaker, and a curator—who previously visited LASALLE together in March 2018 to discuss the Cambodian arts environment at that time and who have since then all experienced notable successes in their careers. Art historian and curator Roger Nelson, who also participated in the 2018 forum, will be rejoining us as well, to lead the trio in a consideration of the ways their works have all engaged with issues relating to Cambodian heritage and identity under conditions of rapid change and disruption (social, geopolitical, and technological)—conditions which have posed distinctive challenges for the three in varying ways, but also new creative and curatorial opportunities.

CHAIR: **DR ROGER NELSON**

Roger Nelson is an art historian and curator working on Southeast Asia's modern and contemporary art, and Assistant Professor of Art History in the School of Humanities at Nanyang Technological University. He is co-founding co-editor of *Southeast of Now: Directions in Contemporary and Modern Art in Asia* (NUS Press).

PANELIST: **REAKSMEY YEAN**

Reaksmey Yean, from Battambang, is an independent art curator, writer, and researcher. He leads STP Cambodia, a contemporary art space, and lectures on art histories. A dual LL.M. candidate, his interests include Buddhist arts, contemporary Southeast Asian art, decolonial theory, art law, and cultural heritage law.
https://www.linkedin.com/in/reaksmeyyean/

PANELIST: **KANITHA TITH**

Kanitha Tith (b. 1987), a Phnom Penh-based artist, explores freedom through labor-intensive processes across sculpture, installation, video, and performance, drawing on personal and collective Cambodian experiences. Active in independent cinema, she has exhibited globally, including Carnegie International and Singapore Biennale. Her work is featured in prominent collections and art publications.

PANELIST: **KAVICH NEANG**

Kavich Neang studied music and dance at a young age at Cambodian Living Arts. In 2010, he joined a documentary film workshop led by filmmaker Rithy Panh. He joined Cannes Cinéfondation's Residency in 2017-18. His debut feature film, WHITE BUILDING premiered at Venice, BFI, New Directors New Films, and SGIFF.
https://www.antiarchive.com/

PANEL 5: SPACES IN BETWEEN: ARCHIVES, SITES AND EXHIBITION DESIGN

CHAIRED BY **A/PROF KRISTEN SHARP** | School of Art, RMIT University
SONG FEI FEI | East China Normal University
A/PROF DREW PETTIFER | RMIT University

CHAIR: **A/PROF KRISTEN SHARP**

Kristen Sharp is Associate Dean Discipline, Art in the School of Art, RMIT University. Kristen's research focuses on contemporary art, urban space and Asian art. She has led a number of international research projects including *Phantasms for Future Ecologies* (with M. Dwyer/T.W.Hulbert) and *Mutable Ecologies* (with P. Samartzis) and is the co-author of *Screen Ecologies* (MIT Press 2016).
https://academics.rmit.edu.au/kristen-sharp

PANELIST: **SONG FEI FEI**

Abstract: AI Collaborative Design to Imagine Beyond the Stars

Beyond the Stars: The Wandering Solar System was an exhibition, which considered future imaginaries and was a teaching-based research project focused on narrative based exhibition design. AI Collaborative Design (AICD) models were used to explore the potential and feasibility of collaboration between artificial intelligence and human designers. As artificial intelligence technologies continue to advance, their role in creative fields like exhibition design has become increasingly significant. The AICD model combines the strengths of both AI and human intuition, fostering a symbiotic creative process where AI aids in generating novel design concepts and optimizing spatial arrangements, while human designers retain control over the narrative and aesthetic direction.

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Song Fei Fei is an academic at ECNU, School of Design, Shanghai, China. She studied her Bachelor of Architecture, Central Academy of Fine Arts (CAFA) Beijing, and her Masters of Architecture, Pratt Institute, New York. She has industry experience in New York, Beijing, Shanghai and Mexico. She lectures and researches in the areas of space composition, urban renewal and urban public spaces.
https://faculty.ecnu.edu.cn/_s13/sff/main.psp

PANELIST: **A/PROF DREW PETTIFER**

Abstract: Imaging the Ephemeral: Archiving Minoritarian Experiences

Marginalised groups and minoritarian histories are often erased, suppressed, or absent within archives. The resultant gaps, ruptures, and slippages make it difficult to fully capture these histories. This paper argues that creative responses to the archive provide important vehicles for imaging new histories and different alliances of representation. One radical creative methodology for re-presenting these narratives has been termed 'parafiction' (Lambert-Beatty). Parafiction sees 'real and/or imaginary personages and stories intersect with the world as it is being lived', allowing projections, fantasies, and inventions to disrupt the status quo or imag(in)e speculative futures. It will be argued that this tension between fact and fiction, or real and imagined, opens a productive space for reclaiming marginalised narratives.

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Drew Pettifer is an Associate Professor in the School of Art at RMIT University with a background as an artist, curator, and lawyer. His research explores the archive, queer theory, gender, representation, and social context. His artwork has been included in recent exhibitions at Hong Kong Arts Centre (2024) and National Gallery of Victoria (2022 and 2023).

https://www.rmit.edu.au/contact/staff-contacts/academic-staff/p/pettifer-dr-drew