

# Posthuman Pedagogies: Mindful Creativity in the Age of AI

4–5 Mar 2026

1:30pm–6:00pm

Organised by LASALLE's Learning, Teaching and Research

# Posthuman Pedagogies: Mindful Creativity in the Age of AI

The integration of generative AI in the creative arts marks a critical inflexion point in how knowledge, authorship and imagination are produced and valued. Within tertiary arts education, this shift challenges long-standing assumptions about creative autonomy and the role of the human artist.

This symposium explores issues surrounding posthuman creativity through a hybrid lens that foregrounds the technological agency of AI systems and the embodied awareness of human creators in artistic practice.

It investigates how new forms of artistic intelligence might emerge from collaborative entanglements between human intuition, machine learning and mindful self-awareness. It calls attention to the risks of cognitive overload and detachment that can accompany these entanglements. It examines how mindfulness, mental rest and embodied reflection can act as vital counterweights—enabling sustainable and grounded creative practices within AI-enhanced learning environments.

At the heart of this symposium lies a generative question: What forms of creativity emerge when human and non-human intelligences co-produce knowledge—and how can arts education cultivate the conditions for this co-production without eroding the embodied, mindful dimensions of artistic practice?

We approach this question through the dual commitment to:

- Technological agency—understanding AI as an active participant in the creative process, shaping aesthetics, authorship and innovation.
- Embodied awareness—valuing slowness, rest, reflection and felt experience as essential components of sustainable artistic practice.

This dual commitment holds tension as productive: the machinic and the mindful, the accelerated and the slow, the disembodied and the grounded. It contests that posthuman creativity lives in the recalibration of what it means to create with others, both human and non-human.

These themes will be explored through keynotes, practice-led panels, short presentations and guided reflective interludes designed to model mindful methodologies. Participants will engage with scholars, academics, creative practitioners, and educators to discuss how tertiary arts institutions can prepare students for these complex realities.

The symposium targets tertiary arts educators, curriculum developers, creative practitioners, postgraduate students and researchers working at the intersection of creativity, AI, posthuman theory, and mental well-being. It also contributes to LTR's strategic goals around future-oriented pedagogies, sustainability of practice, and the integration of emerging technologies in arts education.

# Symposium credits

## **Symposium committee**

Dr Wolfgang Muench

Dr Subashini K Rajanthran

Dr Damaris Carlisle

Janet Teoh

Chen Chin Tyng

Isidro Ramirez

## **Administrative management**

Catherine Ong

## **Audiovisual**

Everlight Studio

## **Acknowledgements**

LASALLE senior management

Division of Facilities

Division of ICT

Division of Communications,

The Ngee Ann Kongsi Library

## **Note**

The Zoom link for online attendance will be shared closer to the event.



# SCHEDULE

## DAY 2: Mindful practices and human wellbeing in the posthuman era

Thursday 5 March 2026

|                      |   |
|----------------------|---|
| 13:30 SGT            | Registration for in-person attendance                               |
| 14:00 SGT   6:00 GMT | Keynote 2: Prof Angie Chew<br>'Mindful Creativity in the Age of AI' |
| 15:15 SGT   7:15 GMT | Coffee break  |

### Subtheme 3: The Slow Studio—Mindful methodologies for sustainable and embodied practice

|                      |  |
|----------------------|--|
| 15:45 SGT   7:45 GMT | Microtalks session 3<br>Moderator: Dr Stephanie Burridge |
| 16:45 SGT   8:45 GMT | Breathing space  |
| 17:00 SGT   9:00 GMT | Microtalks session 4<br>Moderator: Dr Stephanie Burridge |
| 17:45 SGT   9:45 GMT | Closing reflections: Dr Wolfgang Muench                  |
| 18:00 SGT            | Networking high tea                                      |

# DAY 1

## Keynote 1 | 14:15–15:00 SGT



### Francesca Ferrando

#### The Art of Being Posthuman

Embracing the human experiences of the 21st century, this keynote unravels what it means to exist through the transformative perspectives of existential posthumanism.

Inspired by Francesca Ferrando's *The Art of Being Posthuman* (Polity, 2024), this existential journey spans deep time and possible futures: from Palaeolithic origins to radical life extension, from multi-species entanglements to the rights of Nature, the Anthropocene, and the rise of Artificial Intelligence.

Rather than presenting posthumanism as abstract theory, the keynote becomes an inner exploration. Participants will be invited into short exercises of reflection and collective dialogue, moving from thought to praxis and experiencing firsthand the decluttering of anthropocentric habits. Alongside these practices, we will also enter into live dialogue with generative AI, exploring its role as both mirror and collaborator in our unfolding inquiries.

Together, we will explore how our lives can be embraced as ultimate works of art, and how posthuman becoming invites us into co-creation—with one another, with the ecological world, with technology and with the other-than-human realm.

Francesca Ferrando, PhD, teaches Philosophy at New York University (US), NYU-Program of Liberal Studies.

Dr Ferrando is a leading voice in the field of posthuman studies and the author of several publications, including *The Art of Being Posthuman* (Polity) and *Philosophical Posthumanism* (Bloomsbury). Their work has been translated into a dozen languages.

Dr Ferrando was awarded the philosophical prize "Sainati" by the President of Italy; named "One of the 100 Top Creatives Making Change in the World" by 'ORIGIN' Magazine, and defined as "the Philosopher Poet of our Times".

Dr Ferrando is the co-founder of the Global Posthuman Network and co-director of the Posthuman Academy. More info: [www.theposthuman.org](http://www.theposthuman.org)

# DAY 1

## Workshop | 18:00–19:00 SGT

### Shirley Tan

#### ONLY HUMAN: Facilitate like no machine can

This is a co-creation and game-based session exploring the human dimensions of facilitation in an AI-augmented world. By the end of this session, participants will be able to:

- Identify and reflect on key qualities of meaningful facilitation in an AI-augmented learning environment.
- Explore and apply core values of human-centred facilitation in the age of AI.

This session is a chance to pause, reflect and reimagine what meaningful facilitation looks like today.

It's not just about delivering content—it's about creating connection, offering perspective and knowing when to lean in (or step back) in ways no machine can.

Through storytelling, collaborative sensemaking, and hands-on design, participants will explore the core qualities that make facilitation human-centred and impactful.

We'll unpack moments that matter, surface shared values and co-create learning experiences that keep those values at the heart of our practice.

Expect real conversations, creative thinking, and a few “aha” moments—all contributing to a growing conversation about what it means to facilitate well in an AI-augmented world.



Dr Shirley Tan is a lecturer, senior academic mentor at Temasek Polytechnic's School of Business.

She began her career in design and advertising and later headed the creative team of an IT and business consultancy firm, a role that combined communication, design, and technology. This interdisciplinary grounding continues to inform her approach to learning design, facilitation and educator development.

Shirley spent close to a decade at Temasek Polytechnic's Learning Academy, where she designed educator development programmes and supported institution-wide pedagogical initiatives. She is also the author of *More Than Spaces: The Human Side of Teaching with Technology*.

Her doctoral research introduced the Change in Practice (CIP) cycle, which examines how educators adapt to new learning spaces, digital shifts, and evolving learner expectation.

## DAY 1: Session 1 | 15:30–16:30 SGT

### Subtheme 1: Co-authoring the posthuman canvas



#### Dwita Alfiani Prawesti

##### Co-Producing Brand Atmosphere with Generative AI in Mockup-Based Mood Creation for Early-Stage Visual Branding

The emergence of generative AI within contemporary design practice has transformed early-stage branding workflows, particularly in the creation of mockups and mood-driven visual explorations. This study investigates how AI functions not as a passive tool, but as a coproducer in shaping the atmospheric, emotional and stylistic direction of a brand during the mockup process.

Focusing on image-based mockups such as packaging mockups, signage mockups, and digital ad mockups in the pre-production stage. This research examines how AI proposes visual moods, material sensibilities, lighting schemes and spatial contexts that significantly influence designers' aesthetic support.

Through a practice-led, iterative methodology, designers engaged in three comparative workflows: (1) manual mockup creation, (2) AI-generated mockups, and (3) hybrid coproduction using DALL-E 3, Adobe Firefly, and AI-driven mockup platforms. Process documentation, reflective journals and visual analysis were employed to trace how designers negotiated agency, intuition, control and serendipity in response to AI-generated moodscapes.

Findings indicate that AI expands the horizon of mood exploration by generating unexpected atmospheric possibilities, accelerating ideation, and revealing stylistic variations that would otherwise require substantial manual labour. Yet, embodied judgment, tactile sketching, interpretive intuition and mindful reflection remain crucial for evaluating coherence, cultural sensibility and brand authenticity. Importantly, this study is positioned within the pedagogical context of visual branding education.

By examining how AI-supported mockuping can enrich students' conceptual development, enhance visual mood articulation, and broaden creative exploration, the research provides actionable insights for redesigning classroom workflows. It highlights how AI can support, not replace, embodied learning, encouraging reflective slowness and intentional curation alongside technological acceleration.

This study contributes a conceptual framework for posthuman mockuping, offering both theoretical and pedagogical implications for AI-augmented branding curricula in tertiary arts education.

**Keywords:** generative AI, branding mockups; visual mood, visual branding pedagogy, coagency, practice-led design research.

Dwita Alfiani Prawesti is a lecturer in Visual Communication Design at Universitas Pendidikan Indonesia. She holds a Master of Design from Institut Teknologi Bandung and brings professional experience as an art director in Jakarta-based creative agencies.

Her work sits at the intersection of branding practice and design education, with a particular focus on how visual systems can be made more inclusive, legible and responsible for diverse audiences.

Dwita's current research explores inclusive branding strategies, studio-based pedagogies in higher education, and the role of AI-assisted workflows in early-stage visual communication, especially in supporting ideation, iteration and accessibility checking. She is interested in how emerging tools reshape authorship, judgment, and creative decision-making in the classroom and professional practice.

Through her teaching and research, she aims to bridge industry-relevant design processes with critical, human-centred approaches to communication design.

## DAY 1: Session 1 | 15:30–16:30 SGT

### Subtheme 1: Co-authoring the posthuman canvas

#### Monika Lukowska-Appel and Dr Sarah Robinson TRANSMEDIAL: Reflections on Generative Artificial Intelligence Uses in Contemporary Printmaking

TRANSMEDIAL is an ongoing research project exploring the entanglements between printmaking, technology and science, focusing on how technological processes affect the medium both technically and conceptually. Situated within printmaking—a practice historically grounded in embodied skill, material knowledge and manual labour—it examines how generative artificial intelligence (GenAI) disrupts, augments, and reconfigures artistic processes, aiming to expand contemporary understandings of artistic agency, critical thinking, creativity, ethics and the evolving role of the artist.

Focusing on the latest iteration of TRANSMEDIAL, this presentation explores the role of GenAI tools such as ChatGPT and DALL·E when engaged not only as instruments but as speculative collaborators in the creative process. The project conceptually extends the 1969 exhibition *Art by Telephone* (Museum of Contemporary Art Chicago), in which artists, including Sol LeWitt and Richard Serra, instructed curators via analogue telephone on how to realise their works. Reflecting László Moholy-Nagy's notion of the modern artist as a producer of concepts rather than solely a hands-on craftsman, this approach finds renewed relevance in the postdigital context, where artists often provide image instructions that GenAI systems interpret and generate.

TRANSMEDIAL replaces the telephone with GenAI, reconfiguring artistic collaboration within a contemporary technological context. Using a practice-led and speculative methodology (Dunne and Raby), the project critically examines assumptions surrounding GenAI, creativity, and ethics, while foregrounding interpretation, context and critical reflection. GenAI outputs are subsequently transformed through traditional printmaking techniques such as etching, lithography and woodcut, fostering a dialogue between digital fabrication and tactile materiality. This process exposes both the generative potential and conceptual limitations of AI systems, revealing gaps in contextual understanding, bias and intentionality that become productive sites for inquiry.

The project proposes that while GenAI can generate visually compelling imagery, it lacks the conceptual nuance intrinsic to human creativity. TRANSMEDIAL therefore suggests a model of relational authorship within a human-in-the-loop framework (Mosqueira-Rey et al.), where humans and machines co-create while maintaining distinct agency. In doing so, the project contributes to broader debates on posthuman creativity, human-machine aesthetics and pedagogical approaches to AI in contemporary art education.

**Keywords:** generative AI, printmaking, contemporary art, creativity

#### Reference List:

- Dunne, Anthony, and Fiona Raby. *Speculative Everything: Design, Fiction, and Social Dreaming*. MIT Press, 2013.
- Mosqueira-Rey, Eduardo, et al. "Human-in-the-Loop Machine Learning: A State of the Art." *Artificial Intelligence Review*, vol. 56, no. 4, 2023, pp. 3005–3054.



Dr Monika Lukowska-Appel is a creative practitioner, researcher and lecturer in design at Curtin University's School of Design and the Built Environment. She obtained her MA from the E. Geppert Academy of Fine Arts and Design in Wrocław, Poland in 2011, MFA in Printmaking from the San Francisco Art Institute, USA in 2014 and PhD from Curtin University, Perth in 2018. Lukowska's artworks were exhibited internationally, and she is a recipient of multiple grants and awards to support her practice.

At Curtin University, she teaches across a range of units, specialising in design thinking, design theory and design history. Her research investigates themes of materiality of place, ecology and human experience alongside the use of digital technologies in conjunction with traditional print media, Lukowska is a Western Australian representative of the Print Council of Australia and a co-founder of TRANSMEDIAL, a research project that examines expanding technologies in contemporary printmaking.



Dr Sarah Robinson is an artist and independent creative practice-led researcher based in Perth, Western Australia.

Working as a contemporary printmaker, she possesses a creative and curious nature. Her work focuses on hybrid ways of working across historical, geological and biological possibilities to push and embrace the limitless possibilities that emerge from the convergence of technology and creativity.

She completed her PhD at Edith Cowan University in 2017 and, as a Royal College of Art (London) alumnus, founded the NeoEvolution Print Space (2019) to articulate the technological shifts that affect traditional and digital methods of viewing the world. Robinson established a joint research project, TRANSMEDIAL, which currently explores Generative AI and its impact on printmaking. Her extensive roles in the arts include project manager, curator and higher-education lecturer alongside exhibiting and employing collaborative practice.

Robinson is a current Western Australian representative of the Print Council of Australia.

## DAY 1: Session 1 | 15:30–16:30 SGT

### Subtheme 1: Co-authoring the posthuman canvas

#### Agnes Tan

#### Decentering the Canon: Mindful AI Films for Parallel Asian Modernisms



Building on my 2025 video essay ‘Milestones and Messengers: Structuring Creative Practice with AI’, first presented at ADPREx (Arts & Design Practice Research Exchange) and NAFA’s Southeast Asian Arts Forum, this second instalment examines how generative AI can act as a mindful co-agent in Asian Art Histories education. It asks how AI-generated moving images can help learners perceive Asian modernisms as interconnected, self-defining movements rather than peripheral echoes of the West.

The practice-led project centres on a “mindful context film” (AI-generated moving-image sequence) under one minute that visualises key historical intersections in India and China—anti-colonial struggle, wartime reconstruction, and urban modernity—and related responses in wash painting, ink realism, satire and geometric abstraction. The AI-generated clips slow these intersections to show how history becomes artistic form. Nandalal Bose’s wash painting emerges from India’s search for identity; Xu Beihong’s realism embodies China’s wartime resolve; Gaganendranath Tagore’s angular satire captures Calcutta’s modernity; and Wucius Wong’s geometric ink experiments reimagine tradition through spatial design. These pairings provide a scaffold through which learners compare, contrast and mindfully analyse Asian modern art.

The pedagogical design draws on constructivist and experiential learning, organised as a problem-centred sequence that balances guidance and reflection, and integrates mindful methodologies. Mindful viewing and reflection routines—breath intervals, silent viewing, reflective jotting—function as reflective interludes and combine Dual Coding, the Cognitive Theory of Multimedia Learning, and the ARCS model to regulate cognitive load and sustain attention. Learners annotate AI-generated frames using guided evidence/ speculation tags and simple influence-mapping to examine artistic relationships without assuming Western primacy. Here, AI functions as a collaborator within a posthuman learning assemblage rather than as a mere technical tool.

This project contributes a replicable, low-stakes method for using AI-generated moving images to support mindful, comparative reading of Asian modernisms without defaulting to Western art-historical hierarchies. Brief AI-generated film clips will be screened alongside a prototype Mindful Context Film Toolkit. Initial classroom trials indicate gains in temporal awareness and interpretive confidence among multilingual learners. Framed through practice, this research shows how mindful AI visualisation sustains cultural specificity and embodied attention while enriching library-based scholarship.

**Keywords:** Generative AI, Posthuman Pedagogy, Constructivist Learning, Asian Modernisms, Art History Education

#### References

- Kolb, David A. *Experiential Learning: Experience as the Source of Learning and Development*. Prentice Hall, 1984.
- Li, Kun, and John M. Keller. “Use of the ARCS Model in Education: A Literature Review.” *Computers & Education*, vol. 122, 2018, pp. 54–62, <https://doi.org/10.1016/j.compedu.2018.03.019>
- Donald A. “Designing: Rules, Types and Worlds.” *Design Studies*, vol. 9, no. 3, 1988, pp. 181–90, [https://doi.org/10.1016/0142694X\(88\)90047-6](https://doi.org/10.1016/0142694X(88)90047-6)

Agnes researched Asian Art Histories, following in-depth undergraduate studies in multimedia arts at the Birmingham Institute of Art and Design, deepening her art historical investigations, informed by visual narratives and design-led thinking. She also researched teaching and learning in Higher Education, following in-depth undergraduate studies in education at the National Institute of Education, Singapore, refining her pedagogical approaches.

Her work engages the intersections of world histories and Southeast Asian histories as mediated through art, exhibition and visual culture. Her thesis examined Xu Beihong’s art, nationalism, and exhibitions in Singapore, applying critical inquiry across transregional and historical contexts.

Agnes’ pedagogical interests reflect a sustained engagement with inclusive and interdisciplinary methods, shaped by work with diverse audiences and creative communities. Committed to critical and reflective practice, her presentation, ‘Milestones And Messengers—Structuring Creative Practices With AI’, was part of the Art and Design Practice Exchange Forum, contributing to knowledge exchanges on critical methodologies.

## DAY 1: Session 1 | 15:30–16:30 SGT

### Subtheme 1: Co-authoring the posthuman canvas



#### Mariyam B. Humaira and V.K. Karthika

#### Art-based Posthuman Pedagogies in Practice: Graphic Assemblages for Multilingual Storytelling in Tertiary Education

The rapid integration of generative AI into educational spaces necessitates a reimagining of learning practices that transcends text-centric and efficiency-driven paradigms. Arts-based methodologies, particularly those grounded in mindfulness, embodiment, and multimodality, facilitate reflective, affective and creative engagement among learners. While emerging research highlights the potential of creative AI tools in various educational fields, limited attention has been given to how human-nonhuman entanglements and AI-assisted art practices can support multilingual storytelling and meaning-making within broader posthuman pedagogical frameworks. This study addresses this gap by examining how mindful illustration through graphic assemblages can serve as co-creative agents in enabling storytelling and reflective practices among tertiary-level engineering students enrolled in an English for Communication course in India.

Guided by the posthuman theoretical perspective, the study investigates two research questions: RQ1: How do mindful illustrations through graphic assemblages shape learners' creative processes and multilingual narratives? RQ2: In what ways do human-nonhuman entanglements in learning influence reflective awareness, affective engagement, and the emergence of creative agency within an arts-based multilingual learning environment?

Situated within a qualitative paradigm, the study draws on a rich corpus of artefacts gathered through a classroom activity organised around the theme "Technology, Society, and Human Experience." Sixty participants, grouped in fours, created graphic assemblages using AI, hand-drawn illustrations and materials, which were utilised for a multilingual storytelling activity. Collected data include graphic assemblages, reflective journals, voice-recorded multilingual stories, group discussions, observational notes and photographs, all analysed diffractively to trace material-discursive relations shaping creativity and meaning-making.

Preliminary insights suggest that creating graphic assemblages disrupts habitual thinking, enabling learners to experience reflective, meaningful and embodied learning. Mindful illustration practices also facilitated slow-paced learning and heightened affective presence, contributing to a stronger sense of creative agency. The entanglement of AI, human collaborations, languages and materials reveals creativity as an emergent, distributed process rather than an individual cognitive act. The study highlights the importance of integrating AI-assisted arts-based methodologies into communication curricula, providing reflective and relational pedagogical possibilities for posthuman education in the era of AI.

**Keywords:** Posthuman Pedagogies, Art-based learning, Multilingual Storytelling, Tertiary Education, Diffractive Analysis.

Humaira Mariyam B. is a research scholar in the Department of Humanities and Social Sciences at the National Institute of Technology, Tiruchirappalli, India, where she also serves as a teaching assistant for the English for Communication course for undergraduate engineering students. She obtained her Master's degree in English and Cultural Studies from Christ University, Bangalore.

Her doctoral research explores English language education through posthuman and AI-mediated pedagogical frameworks, with a particular focus on LLMs, arts-based learning, multimodality, inclusivity and sustainable education.

Her scholarly work has been published in reputed Scopus-indexed journals, including *Education and Information Technologies*, *Educational Philosophy and Theory* and the *Journal of Applied Learning & Teaching*. She has also presented her work in various international conferences.

In addition to her academic pursuits, she is trained in Waldorf pedagogy through her internship experience at the Yellow Train School in Coimbatore.



## DAY 1: Session 2 | 16:45–17:45 SGT

### Subtheme 2: Curricular Crossroads: Designing arts pedagogies for human-non-human co-production

**Nur Hidayah Abu Bakar, Clara E. Fernandes, Ricardo Morais**

#### Beyond the Prompt: Preparing Design Students for Mindful and Ethical Creativity in an AI-Driven Landscape

Through the lenses of posthumanism and mindful creativity, this study examines the current state of Artificial Intelligence (AI) education within Design Higher Education Institutions (HEIs). The conventional design curriculum is facing a Curricular Crossroads as AI systems become agents in the creative process. We tackle the crucial question: To what extent are design schools equipped to incorporate AI's technological agency while maintaining the embodied, mindful aspects of artistic practice?

Our study employs a mixed-methods approach to address the conflict between the need for the slow studio and accelerated AI-driven design. The methodological approach starts with a thorough literature review that identifies emerging aesthetics of human-machine co-creation and focuses on global best practices for AI integration in design. To evaluate the current foundational skills taught, both technical and critical, a content analysis of curricula from highly regarded design schools is included.

In order to reduce the risks of cognitive overload and detachment associated with continuous machine interaction, experts who have studied or taught AI-related content will be interviewed in a semi-structured manner. The interviews will centre on practical strategies for incorporating mindful methodologies (such as reflective interludes and conscious prototyping). The primary goals are to assess the current state of AI education, pinpoint key gaps in the development of mindful skill integration, and propose recommendations to improve AI readiness.

For design schools looking to promote future-focused pedagogies that prepare graduates to succeed as co-authors in the AI-driven design landscape, this research is vital because it offers insightful, practice-driven information. The results will provide specific suggestions for enhancing design education, guaranteeing a grounded and sustainable creative consciousness in the era of artificial intelligence.

**Keywords:** Design Education; Posthuman Pedagogies; Mindful Creativity; Design Curriculum.

**References:**

- Amankwah-Amoah, Joseph, et al. "The Impending Disruption of Creative Industries by Generative AI: Opportunities, Challenges, and Research Agenda." *International Journal of Information Management*, vol. 79, Feb. 2024, p. 102759. <https://doi.org/10.1016/j.ijinfomgt.2024.102759>.
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- Sabrina, et al. "How Does Generative Artificial Intelligence Impact Student Creativity?" *Journal of Creativity*, vol. 34, no. 1, Dec. 2023, p. 100072. <https://doi.org/10.1016/j.yjoc.2023.100072>.

Clara E. Fernandes holds a PhD in Fashion Design and has been a Design Lecturer for over a decade.

Her research focuses on design education, entrepreneurship, innovation, sustainability and design communication.

She is a member of the UNIDCOM/IADE research centre and lectures part-time at LASALLE College of the Arts, University of the Arts Singapore.



## DAY 1: Session 2 | 16:45–17:45 SGT

### Subtheme 2: Curricular Crossroads: Designing arts pedagogies for human-non-human co-production

#### Dr Rebecca Najdowski, Neo Xia and Sean Redmond

##### Critical Disruptions and Slow Creative Pedagogies in the Liquid Age of AI

This presentation explores how radical pedagogy can emerge through sustained critical and creative engagement with AI in arts education. Drawing on three frameworks that respond to liquid technological culture marked by speed, automation and algorithmic intimacy, we examine how educators can resist AI's algorithmic seduction and temporal acceleration while fostering meaningful critical consciousness. These complementary perspectives foreground disruption, friction and slowness as essential pedagogical strategies.

Sean Redmond proposes a pedagogy of the slow where cinema and loneliness come together to resist or recast the forces of liquid technology. Bringing together slow cinema, slow loneliness and liquid technologies as strange but intimate bedfellows, this approach embraces and entangles the creative and the lived, the analogue and the post-digital, teaching us about our being-in-the-world.

Rebecca Najdowski presents a pedagogical framework where technical proficiency develops inseparably from ethical inquiry. Students encounter AI within a climate of anxiety: displaced artistic labour, contested data ownership, the carbon costs of large models, and uncertainty about future creative industries. Through parallel streams of practical modules and an AI Ethics Journal, students engage in Freirean praxis, developing agency as informed practitioners capable of making intentional ethical decisions about when, how and whether to engage AI in their art-making.

Neo Xia utilises Spike Jonze's film *Her* as a pedagogical heuristic to theorise critical affective distance. As generative AI transitions from passive utility to active interlocutor, algorithmic seduction creates friction-free interactions that mimic creative partnership. Just as Theodore delegates emotional articulation to his operating system, students risk surrendering cognitive struggle to the convenience of Large Language Models. The educator must become a curator of detachment, deliberately reintroducing friction and slowness into AI workflows.

Taken together, this presentation argues for slow, disruptive and critically conscious pedagogies as necessary responses to the growing presence of AI in creative education.

**Keywords:** Slow Pedagogies, Generative AI, Posthuman Pedagogy, Critical Consciousness

Dr Rebecca Najdowski is an artist-researcher exploring how imaging technologies mediate nature and the climate crisis. Based in Naarm/Melbourne, she is a senior lecturer at RMIT University, where she co-leads the Imaging Futures Lab, an international network exploring expanded imaging practices. Through experimental approaches to photographic media—spanning analogue experimentation, photogrammetry, and generative AI—her creative research reconfigures how we sense and understand the entanglements between technology and the more-than-human world. Her work has been presented internationally, including at the Museum Belvédère (Netherlands), Belfast Photo Festival (Northern Ireland), and the Centre for Contemporary Photography (Australia). Recent publications include the monograph *Ambient Pressure* (Tall Poppy Press, 2023) and co-editing *Confronting the Climate Crisis: Activism, Technology and Ecoaesthetics* (Palgrave MacMillan, 2025).



Neo Xia (he/his) is a PhD candidate at RMIT University. His research areas include science fiction cinema, the film industry, and sci-fi film culture, with a particular focus on topics related to cyberpunk and post-cyberpunk. He has been published in *Continuum: Journal of Media & Cultural Studies*, *Southern Semiotic Review*, *Somatechnics: Journal of Bodies – Technologies – Power*, *Cinephile: The University of British Columbia's Film Journal*, and *NiTRO + Creative Matters*.



Sean Redmond is Professor of Cinema and Associate Dean, Media, Writing and Publishing at RMIT University, Australia. He is the author of numerous books, including *Liquid Space: Science Fiction Film and Television in the Digital Age* (Bloomsbury, 2017), the editor of *Breaking Down Joker: Violence, Loneliness, Tragedy* (Routledge, 2021), and *Endangering Science Fiction Film* (Routledge, AFI Film Series, 2015). He has written for such journals as the *Cinema Journal*, *New Review of Film and Television*, *Continuum*, *Social Semiotics*, and the *European Journal of Cultural Studies*. His latest monograph, *The Loneliness Room: An Audio-visual Ethnography of Loneliness*, was published by Manchester University Press in 2024.

## DAY 1: Session 2 | 16:45–17:45 SGT

### Subtheme 2: Curricular Crossroads: Designing arts pedagogies for human-non-human co-production

#### Daniel Binns, Ingrid Richardson and Arlo Mountford

Synthetic literacies, speculative pasts and collaborative poiesis: co-authoring the posthuman canvas with AI

#### Synthetic Literacies and Obstinate Pedagogies

As generative AI transitions from spectacle to infrastructure, creative education must address teaching alongside systems that are fast, frictionless, and prescriptive (Roe 2025). This presentation introduces the notions of “synthetic literacies” and “obstinate pedagogies” as a framework for cultivating mindful, resistant, and materially aware co-creation with AI.

Drawing on small-scale and unconventional AI practices (Bussler 2024), glitch aesthetics (Kemper 2023), and creative misuse, this approach foregrounds slow, situated engagements that counter optimisation logics. Rather than treating AI as a seamless collaborator, it emphasises asymmetry, opacity, and negotiation.

Through studio teaching examples, this work demonstrates how students can develop critical-creative capacities embracing ambiguity, error, and embodied reflection within automated environments.

#### Speculative Pasts

Photorealistic generative image models offer new possibilities for interrogating personal and public memory. While art has long questioned reality, photography democratised visual deception and became contentiously linked to truth and record during the nineteenth and twentieth centuries. Generative models now destabilise this association, reigniting debates about representation and the real (Palmer et al, 2023).

This presentation examines *Doubling Down* (Mountford, 2025), a practice-led research project that collaborates with vast image datasets to speculate moments, blending fact and fiction. The work conjures improbable encounters between writers, inventors, and thinkers alongside personal diary entries and family narratives, exploring how synthetic images might reimagine historical and intimate memory.



Daniel Binns is a Senior Lecturer in Media at RMIT University, Melbourne, and a tinkerer-theorist exploring how emerging technologies reshape storytelling and media cultures. His research and creative practice focus on synthetic media, critical AI literacies, and glitch-based methods of creative engagement.

He is the author of *The Hollywood War Film* (2017), *Material Media-Making in the Digital Age* (2021), and co-editor (with Rebecca Najdowski) of *Confronting the Climate Crisis* (2025).

His films and experimental works—including the award-winning AI microfilm *The Technician*—have screened internationally.

He is an Associate Investigator with the ARC Centre of Excellence for Automated Decision-Making and Society.



Ingrid Richardson is Professor in the School of Media and Communication at RMIT University, Melbourne. She is a digital ethnographer and phenomenologist with a broad interest in the human-technology relation and screen-mediated perception, and the application of innovative research methods in these contexts.

She is a co-author of *Gaming in Social, Locative and Mobile Media* (2014), *Ambient Play* (2020), *Understanding Games and Game Cultures* (Sage, 2020), *Bodies and Mobile Media* (2023), and contributing co-editor of *Data Excess in Digital Media Research* (2024).

## Collaborative Poiesis with Large Language Models

Generative language models are transforming creative writing as a pedagogical and research practice; they offer higher degree candidates (HDRs) in creative writing unprecedented tools for drafting, revision, and ideation. Yet this collaboration raises questions about voice, intentionality and original authorship (Bassett, 2024). HDR creative writing researchers increasingly work alongside systems trained on vast textual corpora, navigating tensions between human expression and algorithmic suggestion.

This presentation examines pedagogic models for engaging critically with these tools while preserving the reflective, embodied processes central to literary creativity and poiesis. Understanding AI's capabilities and limitations is essential for all researcher-writers, who must now navigate the balance between authorial agency and the co-creative possibilities enabled by large language models (LLMs).

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Arlo Mountford Over the past 20 years, Arlo has developed an extensive practice, exhibiting nationally and internationally whilst primarily being based in Naarm (Melbourne), Australia.

His work spans a wide field of mediums, often resulting in large-scale installations which integrate sound, video, animation, as well as object-based work, drawing and photography and digital image making. Conceptually, his practice is preoccupied with history and time, both as a burden to, and as a resource for, contemporary art-making.

Dr Arlo Mountford is the acting co-director for RMIT Imaging Futures Lab and is also the Program Manager for the Bachelor of Photography.

## DAY 2

### Keynote 2 | 14:00–15:15 SGT

#### Angie Chew

##### Mindful Creativity in the Age of AI

In an era where artificial intelligence can generate ideas, images and entire narratives in seconds, the nature of human creativity is undergoing a profound shift. There is a need to embrace the technology to craft meaningful, resonant work in a world shaped by intelligent machines. Under the pressures of limitless digital possibilities, emotional regulation and clarity of mind are needed to stay grounded to focus on constructive responses to the increasingly challenging and fast-paced changing landscape.

It is time to explore how creators, artists, writers, designers, educators and innovators can harness the power of AI without losing their creative brilliance, relevance and presence. This session will offer mindful applications that can help individuals stay grounded in using AI as a partner to expand the imaginative possibilities while reinforcing human values such as curiosity, compassion and intentionality.



A/Prof Angie Chew is the Founder, CEO, and Mindfulness Principal of Brahm Centre, and Singapore's first certified Mindfulness-Based Stress Reduction (MBSR) teacher trained through Brown-UMass. She is also trained in Mindfulness-Based Cognitive Therapy (MBCT) by the Oxford Mindfulness Centre.

For her contributions to mental health, she was recognised as Singaporean of the Year in 2019. She has taught mindfulness to more than 10,000 individuals across the corporate, healthcare and education sectors.

She also served as Vice President of the Singapore Computer Society for six years. In addition, she has been an adjunct faculty at the National University of Singapore for eight years and is a member of the advisory committee for Monash University's Centre for Consciousness and Contemplative Studies.

With a background in both mindfulness and technology, she brings deep expertise at the intersection of mindful awareness and human creativity—capacities that are essential to teaching and learning as AI reshapes human imagination and future possibilities.

## DAY 2: Session 3 | 15:45–16:45 SGT

### Subtheme 3: The Slow Studio: Mindful methodologies for sustainable and embodied practice



#### **Joscha Bernath** Mindful Voice and Speech Training with AI-Generated Texts: A Practice-Led Approach in Actor Education

This practice-led contribution explores how generative AI can be used as a pedagogical tool in actor training, voice, and movement education to strengthen fundamental skills of speech, embodiment, and imagination. Rather than replacing creative or embodied experience, AI serves here as a precise and adaptable partner that allows learning processes to be individually tailored and focused on specific pedagogical aims.

In my teaching, I design AI-generated texts that respond to distinct learning objectives—such as developing sensitivity to sensations and emotions, refining awareness of spatial surroundings, or cultivating the ability to imagine and mentally construct a scene that can then be communicated vocally. These texts form the basis for practical exercises in which students learn to centre their attention, embody sensory impressions, and translate inner imagery into spoken expression.

The contribution reflects on the role of AI as a co-author that enables flexible, situationally specific learning materials which can address students' individual developmental needs. It further considers how mindfulness and embodied reflection can serve as counterbalances to the risks of cognitive overload or abstraction often associated with digital tools.

By integrating generative AI with mindful voice and movement practice, this project proposes a form of posthuman pedagogy in which technological and human intelligence collaborate to create learning spaces that enhance presence, perception and creative awareness.

Joscha Bernath is a senior lecturer in voice and speech for stage, and in movement and somatic awareness at the Hochschule für Musik Franz Liszt Weimar, where he teaches at the Institute for Singing and Music Theatre.

As a performing artist, he has worked internationally across a wide range of genres, including voice performance, acting, singing, music theatre, improvisational formats and body-based performance practices. This extensive artistic background continues to inform and shape his pedagogical approach.

In addition to his position in Weimar, he regularly teaches workshops and masterclasses at universities and performing arts institutions in Germany and abroad. His teaching focuses on voice and speech for the stage, vocal training, eutony (a somatic approach focusing on balanced muscle tone and bodily awareness), and scenic performance, often within intensive, project-based and masterclass formats.

Through his private studio near Frankfurt, he also works in individual and group training contexts with professional performers as well as high-performing individuals from a range of other professional fields. His teaching practice is characterised by a close integration of artistic practice, technical precision and embodied awareness, shaped by long-standing international teaching experience.

**Keywords:** stage fundamentals; generative AI; voice training; embodiment; artistic pedagogy

## DAY 2: Session 3 | 15:45–16:45 SGT

### Subtheme 3: The Slow Studio: Mindful methodologies for sustainable and embodied practice

#### Chris Shaw & Alice Dunseath

#### Creative Atrophy: Reclaiming Creative Imagination in AI-Enhanced Arts Education

Generative AI offers extraordinary acceleration in artistic production, yet this speed masks a deeper educational risk: students increasingly outsource the difficult parts of thinking. In real classroom settings, many use AI not to explore ideas but to minimise effort, producing fluent outputs without engaging in the imaginative struggle that develops originality. This reflects a broader cognitive pattern in contemporary life: as routine tasks are absorbed by digital systems; human mental muscles quietly weaken. In creative disciplines, this subtle erosion is particularly dangerous. When students rely on AI for ideation, narrative design or aesthetic direction, they lose contact with the slow, uncertain, iterative space where imagination grows.

This presentation provides insights from a cross-institutional project between Goldsmiths and LASALLE exploring how AI is affecting the development of Creative Imagination in arts and animation programmes. It argues that metacognitive growth does not emerge automatically through technology, but must be intentionally designed and embedded into pedagogical strategies that explicitly require reflection, iteration and process accountability.

We propose a series of “slow studio” interventions that integrate multiple creativity theories into a single lens for rethinking studio practice, which can then be applied to practical assignments and assessment strategies. The goal is to create learning conditions where AI provokes curiosity rather than replaces it, and where reflection, risk and possibility remain central to creative imagination. The aim is not to shield students from AI, but to cultivate students who can collaborate with it intelligently, critically and imaginatively. Ultimately, this project seeks to preserve imagination as a living, embodied, human practice within posthuman creative education.

**Keywords:** Creative Atrophy, Metacognition, Imagination, Pedagogy



Chris Shaw is an animator, educator and researcher whose experience spans studio feature production, advertising and contemporary media pedagogy.

Trained in graphic design (BA, Falmouth University) and animation (MA, Bournemouth University), he began his career with Walt Disney Animation and later worked across studio and freelance contexts.

His professional credits include animation for major international clients such as the BBC, Reuters, IBM, MTV, Lego and Paul McCartney.

This industry background now informs his research-led teaching and academic inquiry into animation practice, creative cognition and emerging technologies.



Alice Dunseath is a filmmaker, animator and academic, currently convening Animation and Illustration at Goldsmiths, University of London. She holds a BA in Media and Communications from Goldsmiths and an MA in Animation from the Royal College of Art.

Working across animation, live action, moving image and installation, her practice explores experimental and expanded forms of animation.

Her work has been widely screened and discussed at international festivals, design events and universities, alongside her research-focused pedagogical practice.



## DAY 2: Session 3 | 15:45–16:45 SGT

### Subtheme 3: The Slow Studio: Mindful methodologies for sustainable and embodied practice

#### Maria Rita Nogueira

#### Embodied Digital Pedagogies: Movement-Based Interaction and Co-Creation with AI

This practice-led presentation examines how movement-based interaction can support mindful, digital, and embodied approaches to co-creation with Artificial Intelligence (AI).

My recent projects, such as FORMS (Nogueira et al., 2023) and Move In Tempo (Nogueira et al., 2025), explore the body, gesture, and movement as active vehicles of communication and relationality with the machine, forms of expression that both shape and are shaped by algorithmic systems and machine learning (ML) models (e.g., pose-detection models). In other interactive installations, such as In Linea (Nogueira, 2024), my research positions the body within a dynamically shifting digital frame, where human and non-human agencies negotiate authorship and aesthetic emergence in real time using additional ML techniques (e.g., body segmentation). These works employ generative algorithms and spatial mapping to translate bodily expression into adaptive visual and spatial compositions, positioning AI as a collaborator rather than a tool.

In parallel with this artistic and research practice, I integrate these methodologies into teaching through studio protocols that foreground attention, slowness, and embodied awareness. These include reflective interludes, the use of AI and ML models in interaction design, and guided observation exercises that help students recognise how movement, gesture, human behaviour, and presence influence digital outcomes. By situating AI creation within the body's experiential domain, these approaches counter tendencies toward disembodied, rapid production and encourage more intentional, situated interactions with computational systems.

This presentation offers a close reading of these movement–AI systems, focusing on three aspects: (1) how embodied data becomes a site for co-authorship between human and machine; (2) how mindful interaction methods can mitigate cognitive overload and foster sustainable creative rhythms; and (3) how movement-based design expands our understanding of the posthuman learning environment, where intelligence and creativity are distributed across bodies, interfaces, and algorithms. This contribution proposes an alternative pathway for AI-integrated arts education, one that cultivates presence, agency, and mutual responsiveness between humans and computational partners.

**Keywords:** movement-based interaction; embodied AI; co-creation; interaction design; posthuman pedagogy; mindful design.

**References:**

- Nogueira, Maria Rita, João Braz Simões, José Maças de Carvalho, and Paulo Menezes. "Move in Tempo: Involving the Audience Through Their Movement in Installation Art." *International Journal of Arts and Technology*, 2025. <https://doi.org/10.1504/IJART.2025.146787>
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Maria Rita Nogueira is an artist, researcher, and senior lecturer at Manchester Metropolitan University (UK), specialising in human-centred computing and movement-based interaction. She holds a PhD from the University of Coimbra, completed in collaboration with the College of Arts and the Institute of Systems and Robotics.

In parallel with her academic trajectory, she performed as a dancer for over 20 years, and her practice-based research spans media art, performance, interaction design and code, with a strong focus on AI-driven and immersive interfaces. Her work explores how movement and artificial intelligence generate new visual and interactive experiences.

Maria Rita has received international recognition, including an Advance HE Fellowship (2025), the Best Presentation and Performance Award at Technarte Bilbao (2023), and Best Artwork at the CRIATECH Artistic Residencies (2021).

She has exhibited and performed internationally, with solo exhibitions at the Czong Institute for Contemporary Art (South Korea), the UNESCO World Heritage Machado de Castro Museum (Portugal), and the Intercontinental Bienal (Buenos Aires).

## DAY 2: Session 3 | 15:45–16:45 SGT

### Subtheme 3: The Slow Studio: Mindful methodologies for sustainable and embodied practice



#### Elizabeth Wong

#### Weaving the Mindful Positive Self for AI-Enhanced Environments

My microtalk responds to the symposium’s call for “mindful methodologies” by presenting the concept of Mindful Positive Self (MPS) from Mindfulness-based Strategic Awareness Training (MBSAT) as a “slow studio” protocol for AI environments (Peters et al 2025). Rapid advances in AI are penetrating education and the workplace. Adult workers, leaders, and students can experience identities shift, as their ideas are repeatedly refined by machines, raising questions about how arts education can protect well-being and resilience. At the same time, learners negotiate blurred boundaries of AI stepping into our roles and authorship.

MPS creates intentional, technology-free human time within the curriculum. In guided sessions, students step away from digital for a moment of holistic check-ins, focusing on Body sensations, Emotions, Thoughts, and Action impulses (BETA)—to notice how AI use is affecting their nervous system, mood, and sense of ownership over their work (Young et al 2024). They then translate strengths feedback, lived experiences, and emerging identities into tangible self-portraits.

MPS is already a standard protocol in the MBSAT curriculum; to date, around 20 participants I taught in various cohorts have created their own MPS pieces and report enjoying deeper self-understanding and a sense of grounded calm when revisiting their artefacts. My own experience of producing my first mindful, positive self-portrait that materialised courage, learning, gratitude, generosity, and sensitivity through colour, texture, and composition, in a free-form Saori-inspired tapestry of weaving.

In the MBSAT programme, journaling is highly recommended to capture everyday contexts, and participants are encouraged to apply brief mindfulness and BETA check-ins before high-stakes interactions at work, especially critical dialogue. The contribution thus showcases MPS as a specific, implementable mindful methodology that helps students put their precious minds away from AI for a while, allowing them to engage in embodied reflection and cultivate a resilient, responsible, and creative person.

**Keywords:** Mindful Positive Self, Mindfulness-based Strategic Awareness Training (MBSAT), posthuman pedagogies, Identity and authorship, Emotional resilience

**References:**

- Peters, E.K., Sim, S., Reb, J., Young, J.H. and Young, M.E., 2025. Minding Well-Being: Validation of the Mindfulness-Based Strategic Awareness Training (MBSAT) for Non-Clinical Populations. *Mindfulness*, pp.1-19.
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Elizabeth is an international marketing specialist serving leaders in healthcare and medical technology worldwide. She brings over 25 years of experience with Medtronic, Stryker, Merit, and Biotronik across Asia. Rising from Territory Manager to Strategic Marketing Director for Greater China and later Marketing Director for Asia Pacific, Lisa’s leadership journey shaped her passion for developing others.

After years in Vancouver, Singapore, San Francisco, and Hong Kong, she founded TwoDoors Ltd. in 2023 to help future leaders integrate emotional and artificial intelligence in global markets.

A recognised marketing and women’s leadership awardee, she is completing her DBA at the University of Plymouth, UK, focusing on market leadership and EI/AI. She is an accredited coach, mentor, and university lecturer, training professionals in strengths, emotional regulation, and decision-making.

Lisa also serves the community as a Board Member for ICF Hong Kong.

## DAY 2: Session 4 | 17:00–17:45 SGT

### Subtheme 3: The Slow Studio: Mindful methodologies for sustainable and embodied practice

#### Ross Williams

##### Co-Listening with Machines: Sound, Aesthetic Agency and Pedagogy

As AI systems become increasingly capable of analysing, generating, and transforming sound, the aesthetics of sonic practice are being reshaped through forms of co-listening and co-creation between humans and machines. This presentation examines how posthuman creativity emerges within these entanglements, focusing on the shifting balance between algorithmic suggestion and human aesthetic agency.

The presentation explores how AI-driven sound processes, noise reduction, generative sound, and AI-powered sound search operate as aesthetic forces in their own right. While these tools may accelerate production and broaden creative possibilities, they also risk encouraging students to outsource decision-making to algorithmic defaults, normalising homogenised sound palettes and diminishing critical, intentional listening.

Sound methodologies such as deep listening, intentional silence, sound walks, and tactile, non-AI sound-making become essential practices that help students maintain embodied awareness and resist passive acceptance of machine-generated solutions.

The paper outlines pedagogical strategies for integrating AI tools while safeguarding aesthetic judgement. It argues that sound education must cultivate both technical fluency with machine listening and the reflective, embodied capacities required to sustain meaningful creative autonomy in an era of human-non-human co-production.

**Keywords:** AI-assisted Sound Design, Machine Listening, Sound Aesthetics, Pedagogy of Sound.

**References:**

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Composer and sound designer Ross Adrian Williams creates music and sound for theatre, film, installations, 360° video, and VR. His work spans abstract, documentary, and narrative forms and has been presented internationally.

He is senior lecturer and program lead for Film and Media Production at the British University of Vietnam, where his research explores sound aesthetics, sound-evoked visual memory in narrative film, and sound-focused pedagogy in film and media education.

## DAY 2: Session 4 | 17:00–17:45 SGT

### Subtheme 3: The Slow Studio: Mindful methodologies for sustainable and embodied practice

#### Morgan Yu Hao and Xin Chen

#### Countering Theory Fatigue with Slow-Materialist Posthuman Pedagogy

This presentation addresses a critical challenge in contemporary humanities education: “theory fatigue”. Characterised by student disengagement from hyper-abstract, text-centric poststructuralist frameworks, this fatigue stems from a perceived detachment between theory and the material, performative realities of cultural objects like digital games and social media platforms.

We argue that a slow-materialist posthuman pedagogy, specifically grounded in Karen Barad’s concept of intra-action (Barad 2007) and Rosi Braidotti’s affirmative ethics (Braidotti 2019), provides a powerful framework for overcoming this fatigue. By shifting the classroom from a site of textual decipherment to a hybrid laboratory of human-non-human co-creation, this pedagogy makes theory tangible. Concepts like ‘assemblage’ and ‘more-than-human agency’ cease to be mere abstractions; they become lived experiences through direct, slow-making engagement with digital tools, AI systems and platforms.

Our proposed approach, developed through MA courses in game studies and social media studies, directly engages the symposium’s core themes. It presents a model for integrating technology and materiality in the classroom, where critical skills are developed through hands-on prototyping and negotiation with non-human actors, directly tackling the tension between accelerated technology and slow, reflective practice. This process also inherently cultivates AI literacy, reframing AI from a black-box tool to a collaborative agent in the learning process, which can expand creative autonomy within a relational framework.

Furthermore, by centering mindful methodologies and material durability, this pedagogy creates a slow-materialist environment. This mitigates the detachment of pure theory and the overload of uncritical digital immersion, which can foster an embodied, sustainable practice. We intend to demonstrate how posthuman pedagogy transforms theory fatigue into agential curiosity, offering a transferable module for revitalising arts and humanities education.

**Keywords:** posthuman pedagogy, theory fatigue, materiality, co-creation, slow making

**References:**

- Barad, Karen. Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning. Duke UP, 2007.
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Morgan Yu Hao is a postdoctoral fellow and part-time lecturer at the School of Creative Media, City University of Hong Kong, where she also earned her PhD.

Morgan’s research explores the intersections of digital games, media philosophy, and posthumanism. Her work investigates how digital games mediate human and non-human relationships and challenge traditional notions of play and interactivity.

Morgan has presented her research at leading international conferences, including CHI PLAY (2021), DiGRA (2022; 2023; 2025), the International Society for Intermedial Studies Conference (2022), CEEGS (2024), and ISEA (2025). She is also an active board member of Chinese DiGRA.

## DAY 2: Session 4 | 17:00–17:45 SGT Subtheme 3: The Slow Studio: Mindful methodologies for sustainable and embodied practice

### Gabriela Tropa

#### AI Film Jam: Improvisation, Flow, and Posthuman Co-Creation in AI Filmmaking

Over the past two years, there has been a rapid proliferation of AI film hackathons: short, intensive events in which filmmakers collaborate to produce AI-generated films within compressed timeframes. Borrowed from software-development culture, these formats often reproduce a “move fast and break things” mentality that prioritises speed, efficiency, competition and product, while offering little space for reflection or embodiment.

My proposal takes a different approach. In 2014, I developed a practice of improvised filmmaking within dance Contact Improvisation Jams, producing thirteen short dance films conceived, shot, edited and screened within two-hour sessions. While the finished films were often compelling, the process was consistently exhilarating, playful, and immersive—a state defined as “flow” (Csikszentmihalyi). This method later informed my teaching practice when screendance students joined me in creating improvised films inside live dance environments.

Drawing from this lineage, the AI Film Jam is conceived as a new pedagogical format for creative collaboration with AI models. Rather than approaching AI filmmaking through optimisation or accelerated production, the Jam applies improvisational principles from dance, theatre, and music to a two-day collective creative process. Its design is guided by qualities identified by Midgelow (8-14), such as irreversibility, receptivity, and emergent construction, which describe improvisation as a “way of going about things”. Research on technology-enabled theatre improvisation further demonstrates how digital systems can facilitate flow states (Branch). Central to the event design is a posthuman understanding of flow not solely as a human psychological state, but as emerging from an assemblage of humans, AI systems, interfaces, and materials. For this reason, the AI Film Jam proposes to integrate embodied warm-ups, collaborative tech troubleshooting, receptive prompt-building, shared insights, and reflective pauses, fostering conditions for mindful creativity and supporting participants in navigating the intensities of AI filmmaking.

In the video presentation, I will discuss the design and realisation of the first AI Film Jam at Central Saint Martins (February 2026), reflect on the process and screen one of the short films created during the event. The talk positions the Jam as a model for posthuman creative pedagogy grounded in improvisation, embodied awareness, and human-nonhuman collaboration.

**Keywords:** AI films; flow; improvisation

**References:**

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- Midgelow, Vida L. “Introduction: Improvising Dance: A Way of Going about Things.” *The Oxford Handbook of Improvisation in Dance*, edited by Vida L. Midgelow, Oxford University Press, 2019, pp. 1-22.



Gabriela is an artist-filmmaker and educator working across film, performance and emerging technologies.

At Central Saint Martins (UAL), where she leads the MA Performance: Screen programme, she is developing new ways to collaborate with AI and exploring the creative possibilities of AI film as a new medium.

In 2025, Gabriela directed the award-winning AI short film *Organising Principles of Experience*. She previously developed and led the first MA Screendance course in the world at the London Contemporary Dance School.

Her short *Under the Cobblestones*, a film about freedom of speech and protest, was screened at the Cinedans Festival Amsterdam and awarded at the Passion for Freedom Arts Festival in London. *Tableleg*, another film that she directed and performed in, has been shown at Sadler's Wells Theatre. She has been commissioned twice by T.H.E. Company and the National Museum of Singapore.

