

15–17 OCTOBER 2026 · SINGAPORE

Affective Technē

ART, CARE AND CREATIVE FUTURES

An international symposium on art, technology,
care and creative futures

THEMES

CREATIVE FUTURES
CARE
AFFECTIVE INTELLIGENCE
ART
TECHNOLOGIES
DESIGN
ART EDUCATION
CREATIVE INDUSTRIES

KEYNOTES

Patricia Piccinini
In conversation with Cissie Fu

Jaya Jacobo
Performance lecture

TIME	PROGRAMME	VENUE
2.00–2.30PM	COFFEE AND REGISTRATION	F202 Foyer
2.30–3.00PM	WELCOME AND OPENING REMARKS Prof Venka Purushothaman - President, LASALLE College of the Arts Prof Kit Wise - Dean, School of Art, RMIT University Prof Kwok Kian Woon - Vice-Chancellor, University of the Arts Singapore	F202
3.00–4.30PM	PANEL 1: INTRODUCTION TO ART, CARE AND CREATIVE FUTURES Chair: A/Prof Jonathan Gander LASALLE College of the Arts A/Prof Jonathan Gander is an established academic with over 20 years of experience in research, teaching and management in UK universities, including Westminster University, London, University of East Anglia, University of the Arts, London and Kingston School of Art. He has also held visiting professorships at universities in Moscow, Seville, Stockholm and Shanghai. His specialism is strategy and innovation in the creative industries. He has published work on competitive advantage in the popular music industry, alliance management in design consultancies, digital business model innovation and entrepreneurship in the fashion industry. The second edition of his textbook, <i>Strategic Management in the Creative and Cultural Industries</i> , will be published by Routledge in 2026 as part of the <i>Mastering Management in the Creative and Cultural Industries</i> series. Emylia Safian LASALLE College of the Arts <i>Home is where we start from: Threads of an otherwise pedagogy</i> Abstract: Borrowing Winnicott's <i>Home Is Where We Start From</i> , this presentation positions home as a method of beginning in the manner of hupomnēmata, rereading gathered recordings of observations, encounters and reflections from art therapy practice and education. Moving between seemingly ordinary practices of walking, looking, making, sensing, listening and remembering, traces from sites of encounter are intentionally stitched together with visible seams that hold uncertainty, unfinishedness and difference. What might become possible when care becomes a practice of returning, and when the learning space is imagined as a collective practice grounded in attunement and shared becoming? Emylia Safian is a practising art therapist and educator with specialist training in stress, trauma and loss. Her practice integrates psychological and physiological perspectives to foster a more encompassing understanding of human development. She has collaborated with educational, arts and cultural institutions, social service organisations, government agencies and NGOs across Southeast Asia for the last two decades. Her work spans diverse communities and life stages, supporting individuals and groups through situational and developmental transitions, including periods of stress, loss and change. A/Prof Drew Pettifer RMIT University <i>Minoritarian Futures in the Age of AI</i> Abstract: This paper examines how generative AI reproduces dominant cultural imaginaries through the sociotechnical networks of datasets, algorithms and creative practice. Drawing on research co-authored with Isaac Leung (HKBU), it brings actor-network theory into conversation with José Esteban Muñoz's minoritarian futurity to consider how historical exclusions become computational constraints on what can be imagined. Through contemporary artistic interventions, this paper explores how counter-datasets, alternative forms of knowledge production, refusal and opacity might challenge the normative assumptions embedded within generative systems. It positions care as not just an ethical response to technological change, but as a relational practice concerned with cultural authority, reciprocity and the conditions of participation. Connecting these propositions to creative education, the paper argues for pedagogies that move beyond technological proficiency towards critical experimentation, enabling artists and students to question, contest and reimagine the infrastructures through which cultural futures become possible. A/Prof Drew Pettifer is an Associate Professor and International Lead in the School of Art at RMIT University, Australia. He has a background as an artist, curator, writer, and non-practicing lawyer. His art practice works across photography, video, print, performance and installation, with research interests spanning the archive, gender theory, representation, and contemporary social politics. His recent exhibitions include: <i>Beechworth Biennale</i> (2026); <i>Rebel Heart</i> , State Library Victoria (2026); <i>Homospectres</i> , Temperance Hall, Melbourne (2025); <i>Closer Together</i> , Hong Kong Arts Centre (2024); and <i>Melbourne Now</i> , National Gallery of Victoria (2023). He has been awarded residencies in Tokyo, Perth, Berlin, Sydney, Taipei, Brussels, and Melbourne. His work is held in various public and private collections, including the National Gallery of Victoria, Art Gallery of South Australia, and Museum of Australian Photography. Drew has co-convened multiple interdisciplinary	F202

research symposiums and conferences, with topics spanning creative arts pedagogy, cultural inclusion, gender, and sexuality, bringing together researchers across the Asia-Pacific region.

Adeline Kueh | LASALLE College of the Arts
Making Home: Craft, Ritual and Practices of Care

Abstract: Can the home be employed as an infrastructure for mapping one's practice-led research? This presentation considers the home as a site of radical and uncanny domesticity, where rituals and ways of knowing emerge through making. It examines crafting culture as a living system of spaces, practices and networks that enables ongoing explorations of respite and care. Through craft, rituals and imaginings move both within and beyond the home. If the personal is political, attending to things that originate from the home can expand everyday practice as a form of pedagogy, revealing how domestic spaces shape the ways we make, think and understand.

Adeline Kueh is an artist, researcher and educator whose interdisciplinary practice engages installation, socially engaged art and material culture. Her work considers the entanglements of ritual, everyday life and socio-political histories, examining how materials carry cultural memory and forms of situated knowledge. As co-founder of the Critical Craft Collective (Singapore) and the pan-Borneo Serumpun Collective, she investigates craft as a site of contemporary artistic inquiry, alongside the politics of care. As a Senior Lecturer in the MA Fine Arts programme at LASALLE-UAS, her projects and exhibitions include Asia Forum in the Venice Biennale 2026: Minor Feelings, Hermès Singapore and the STPI Residency. She was also an Ewha Global Fellow (2024–2026).

5.00–6.00PM

EXHIBITION TOUR

Brother Joseph
McNally Gallery

Affective Technē: The Gentle Gravity Between Bodies
A/Prof Cissie Fu | LASALLE College of the Arts | Curator

Working across vectors of care, responsibility, and honesty, *Affective Technē: The Gentle Gravity Between Bodies* welcomes us into a space that demonstrates the unsettling strength and uncanny beauty of hybridity, entanglement, vulnerability, and more expansive forms of belonging. Amidst the imagination of Christian Thompson, Drew Pettifer, Mikala Dwyer, and Patricia Piccinini, whose diverse practices activate affective affordances through media and materials that test and register the emotional equilibrium of our times, we are invited to recalibrate learned behaviours and visceral responses, towards reconsidering how we live together on a shared planet. From unique perspectives and traditions, each artist explores how embodiment, identity, and environment shape one another; together, they model how art can respond to the challenges of the contemporary world. By proposing arguments and presenting counterpoints for the symposium, this exhibition forwards exhibition-making as a reflexive and relational mode of practice-led academic research. Let's feel our way through multiple centres of gravity to know and shape possible futures.

6.00–7.00PM

OPENING RECEPTION

Strategy Lounge

7.00–8.30PM

KEYNOTE #1

F202

Prof Patricia Piccinini
In conversation with **A/Prof Cissie Fu** | LASALLE College of the Arts
We are nurtured by breath

Abstract: *We are nurtured by breath* sees Patricia Piccinini reflect on her practice shaped by questions of care, connection and our changing relationships with technology and the natural world. Through a selection of artworks spanning her career, she considers the strange and tender encounters that emerge between human, animal and imagined forms, and what they might tell us about empathy, responsibility and coexistence. The presentation is followed by a conversation with A/Prof Cissie Fu, extending these ideas through dialogue around art, care and creative futures.

Prof Patricia Piccinini is an internationally renowned Australian artist whose practice encompasses sculpture, drawing, photography, video and installation. Born in Freetown, Sierra Leone, she lives and works in Naarm/Melbourne. Her work explores relationships between bodies, technology and the natural world, often through hyperreal hybrid creatures that invite questions of care, empathy, evolution and responsibility. Piccinini represented Australia at the 2003 Venice Biennale and has exhibited extensively internationally. Recent solo exhibitions include *Kinship* at Suwon Museum of Art, South Korea (2026), *Holding Tight and Letting Go* at Ames Yavuz, London (2026) and *Care* at Museum MACAN, Jakarta (2024). She is Professor of Practice at RMIT University.

A/Prof 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. Born in Hong Kong, Cissie lectured, curated, and performed across cultural and educational institutions in Asia, Europe, UK, and the Americas. As Associate Professor at University of the Arts Singapore, she currently heads the McNally School of Fine Arts at LASALLE College of the Arts, after having served as Dean of the Faculty of Culture + Community at Emily Carr University of Art + Design in Vancouver and earlier as Director of Studies at Leiden University College in The Hague. Cissie's philosophical investigations of voice and silence interleaves with her practice-led research into participatory aesthetics and decolonial action, which, combined with her experiential experiments in transformative

organisational design, inform her approach to institution-building as a creative, critical, and communal cultural practice.

TIME	PROGRAMME	VENUE
9.30–10.00AM	COFFEE AND REGISTRATION	F202 Foyer
10.00–11.15AM	KEYNOTE #2 Introduction: A/Prof Drew Pettifer RMIT University Dr Jaya Jacobo Performance lecture <i>THERE WERE MOMENTS OF GOLD: Precious Object, Metaphoric Truth, Beatitudinous Detriment</i> Abstract: This excursus commits itself to a fundamental devotion with adornment not as supplement to beauty but a metathesis of the beautiful particular to the procedures of the poetic. Hence, an archaeology of metaphor's obsession with the preciousity of an object will be staged through passionate reveries within tropical forms that will be exposed to adumbration from continental manoeuvres on the poematic, catastrophising technique to force thaumaturgic figurations to traverse wretchedness, beatitude, and the thresholds of a "formal feeling." Despite daydreams on filigree and joya and nacre and tesoro, a decolonial reckoning with the gender of the gem will be confronted when the precious object becomes the remainder of the colonial desire in the perfidious relay between matter, device, and the truth of their amorous relation... what is ultimately cherished in the Poem after all manner of devastation? Dr Jaya Jacobo is a trans feminist poet, theorist, scholar, and dramaturg. She holds the PhD in Comparative Literature from the State University of New York through a Fulbright Scholarship and was Postdoctoral Fellow of the Global Grace: Gender and Cultures of Equality Programme supported by the United Kingdom Research Innovation at the Pontificia Universidade Católica do Rio de Janeiro and the Observatório de Favelas where she began her work alongside Brazilian travestis and transsexual women in art, academe, and community work. Currently a Professorial Lecturer of Literary and Cultural Studies at the Polytechnic University of the Philippines, she has previously taught Literature and Literary Theory at the Ateneo de Manila University and Trans and Queer Studies at the University of the Philippines-Diliman. As a dramaturg, she has collaborated with Filipina/x/o performers in the Philippines and the Philippine diaspora abroad and was Curator of Discourse at Sincerely Yours, The Philippines: Festival for Dance, Performance, and Karaoke at Künstler*innenhaus Mousonturm, Frankfurt, Germany in 2025. Her book <i>Arasahas: Poems from the Tropics</i>, translated by Christian Jil Benitez and published by PAWA and Paloma Presses in San Francisco, USA, was nominated as Best Book in Transgender Poetry at the 2025 Lambda Literary Awards.	F202
11.15–11.30AM	BREAK	
11.30AM–1.00PM	PANEL 2: ECOLOGY, FOOD AND TECHNĒ Chair: Dr Anna Lovecchio Dr Anna Lovecchio (Italy/Singapore) is an independent curator and researcher whose practice is deeply enmeshed with artistic research. Her work unfolds through process-led, transdisciplinary frameworks that complicate the contours of knowledge. From 2016 to 2026, she was Curator and Assistant Director at NTU Centre for Contemporary Art Singapore, where she developed residency frameworks, exhibitions, and public programs. Recent projects spanning ecology, technology, and earth sciences include <i>STAR Residencies</i> (2025–26), <i>Kent Chan: Three Acts of the Sun</i> (2026), and <i>Communities of Practice: Techno Diversions</i> (2024–25). She holds a PhD from the University of Bologna and an MA from Tufts University. Dr Veronica Sau-wa Mak Hong Kong Shue Yan University <i>Rural Cosmopolitanism: Performing Heritage, Designing Futures</i> Abstract: This paper examines how Japanese Globally Important Agricultural Heritage practices in the Kunisaki Peninsula enact a form of rural cosmopolitanism through which local, embodied, aesthetic performances of heritage generate ecological care. Drawing on ethnographic fieldwork and digital content analysis, I argue that Japan's tech-savvy translocal newcomers sustain ancient technē in which the cultivation, preparation, and transmission of food, culinary, and agricultural knowledge constitute performances of care. Through a close reading of cases including organic farmers, a Michelin-trained chef, and a foreign-educated Buddhist priest, I demonstrate how heritage making operates as a mode of affective worlding: an ecological responsibility enacted through attention, hospitality, and innovation. Dr Veronica Sau-Wa Mak is Associate Professor in the Department of Sociology at Hong Kong Shue Yan University. Her research interests include agricultural heritage, sustainability, technology, and digital activism in Hong Kong, China, Japan, and Southeast Asia. She is the author of <i>Milk Craze in China: Body, Science and Hope</i> (University of Hawai'i Press, 2021). Veronica has also published professional papers in academic	F202

journals such as *International Journal of Heritage Studies and Food, Culture and Society*. She teaches subjects in the Sociology and Arts, Culture and Technology programs.

Dr Rebecca Najdowski | RMIT University

Affect and Accountability: Seeing the Environmental Dimensions of Creative AI

Abstract: Generative AI has an environmental footprint that is difficult to quantify because of limited transparency around energy, water use, material extraction, and infrastructure. How can creative practitioners approach working with AI responsibly when the environmental costs are partially obscured? This presentation considers approaches to making and accountability in creative AI practice that attend to infrastructure and energy, climate imagery, and multiple knowledge systems to highlight and counter the environmental costs of generative AI. It proposes that artworks engaging affect and attention, and using measurement and constraint, can serve as forms of care in creative AI practice.

Dr Rebecca Najdowski is an artist-researcher investigating how imaging technologies mediate nature and the climate crisis. She is a Senior Lecturer at RMIT University where she co-leads the Imaging Futures Lab, an international network exploring expanded imaging practices. Her artwork has been presented internationally, including at Museum Belvédère (Netherlands), Belfast Photo Festival (Northern Ireland), and the Centre for Contemporary Photography (Australia). Recent publications include co-editing *Confronting the Climate Crisis: Activism, Technology and Ecoaesthetics* (Palgrave Macmillan, 2025) and her monograph *Ambient Pressure* (Tall Poppy Press, 2023).

Dr Francis Maravillas | LASALLE College of the Arts

Anarchival Speculations and the Epistolary Form in the work of Chu Hao Pei

Abstract: This paper examines *If We Grew Rice* (2024), a set of postcards by Singaporean artist Chu Hao Pei featuring AI manipulated archival images of Singapore's tree planting campaigns, and a speculative epistolary exchange that reimagines the city-state's ecological past and future. It explores how the recto and verso of the postcards work together to enact the folding, unfolding and refolding of images, time, affect, narrative and archival elements, so as to imagine them anew or otherwise.

Dr Francis Maravillas is Programme Leader, BA (Hons) Art Histories and Curatorial Practices: Asia and the World, and Senior Lecturer at LASALLE College of the Arts, University of the Arts Singapore. His research focuses on the aesthetics and politics of food in contemporary Asian art. He recently published the co-edited book *Tastes of Justice: the aesthetics and politics of food-art practices in Asia and Australia* (2025), and he co-curated *Tasting Justice: Cooking the Coda* (2026) in Magenta House Sydney, *Tasting Justice: the politics of food in art* (2025) at LASALLE, and *Bruised Food: A Living Laboratory* (2019), at RMIT Gallery, Melbourne.

1.00–2.00PM

LUNCH

Strategy Lounge

2.00–3.30PM

PANEL 3: CREATIVE CARE

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Chair: **Dr Pia Johnson** | RMIT University

Dr Pia Johnson is a visual artist, photographer, curator and lecturer. Her practice is engaged in performance, transcultural identity and belonging, stemming from her mixed background of Chinese Italian-Australian descent. Her works have been awarded and exhibited globally and are in collections including the National Gallery of Victoria (Aus) and European Cultural Centre (Italy). Pia holds a Bachelor of Creative Arts (University of Melbourne) and Doctorate in Fine Arts (RMIT University), and in 2024 she won the RMIT Research Award for Engagement and Impact (ECR). Pia is currently the Associate Dean Photography in the School of Art at RMIT University.

Ha Ninh Pham | RMIT University Vietnam

Country X: Making a Place to Belong

Abstract: Country X, my long-term artistic world-building project, examines creative care not as gentleness but as the brutal labor of belonging. Through a monumental map of a fictional country, I translate ideological positions, everyday proximity, displacement, and institutional conflict into spatial form. Fiction functions as an epistemological instrument: inhabiting Country X changes how I know, act, sacrifice, and form relations. Drawing on recent works across mapping, drawing, architecture, writing, public interventions, and artist books, this presentation considers care as reconstruction from within. It argues that belonging is transformative because it can require sacrifice, endurance, difficult exclusions, conflict, and sustained commitment.

Hà Ninh Pham (b. 1991) is an artist from Hanoi, Vietnam, whose work explores how territories are understood from afar. He holds an MFA from the Pennsylvania Academy of the Fine Arts (2018) and a BFA from the Vietnam University of Fine Arts (2014). His work has been exhibited internationally, with solo presentations in New York, Singapore, Kuala Lumpur, Paris, and Basel. He has attended residencies including Skowhegan and Yaddo. Pham is a lecturer at RMIT University Vietnam and a curatorial board member at Á Space Experimental Arts in Hanoi.

Dr Man Lai Tin | Hong Kong Metropolitan University
The Affective Technē of EEG Shan Shui

Abstract: This paper presents EEG Shan Shui (Chinese landscape painting), an interactive art project that translates real-time brainwave features into subtle changes in a generative AI image system. The work treats EEG as an embodied, affective input that modulates evolving interpretations of contemporary Chinese landscape imagery. Bringing together neurotechnology, generative AI, and artistic practice, the project explores technē as a careful process of human-machine co-creation. It examines how emerging technologies might support contemplative and affectively engaging forms of image-making while reimagining Shan Shui as a dynamic ecology connecting body, mind, machine, and landscape.

Dr Man Lai Tin is a Hong Kong-based academic and artist who explores the phenomenological and aesthetic dimensions of human-machine collaboration. His research spans computational aesthetics, machine creativity, and the philosophy of technology, examining how AI reshapes perception, sensory experience, and creative agency. He is an Assistant Professor at Hong Kong Metropolitan University, and his work has been presented in international publications, conferences, and festivals, including Springer Nature, ISEA, and Ars Electronica. He is also the founder of PRÉCÉDÉE, a 24/7 contemporary art space featured in The New York Times, and maintains international affiliations with organizations focused on art, design, and emerging technologies.

Zarina Muhammad | LASALLE College of the Arts
Care as a Practice of Attention: Moving Earth, Crossing Water, Reading Signs

Abstract: What happens when care becomes something we name too easily? Who gets to describe an artistic encounter, methodology or institution as caring, and on whose behalf? Within contemporary art, care is frequently invoked as an ethical orientation, raising questions about how such claims take form through relations, responsibilities and labour. Drawing together 3 recent projects - Moving Earth, Crossing Water, Eating Soil, Dioramas for Tanjong Rimau and Observing Omens Drawn by Lightning, this presentation turns from care as declaration towards the conditions through which attention, responsibility and response are practised. Moving across changing landscapes, intertidal ecologies, animal sensing and weather, I consider what it means to witness, listen, return and read signs without assuming their complete legibility, and how creative practice might remain in relation with what is uncertain, opaque or beyond human perception.

Zarina Muhammad is an artist, educator and researcher whose practice explores the entanglements between ecology, belief, material culture and embodied forms of knowledge. Working across installation, performance, moving image, sound and participatory practice, her long-term research engages with shifting landscapes, more-than-human worlds, ritual, myth and Southeast Asian and archipelagic knowledge systems. Her work is often developed through sustained encounters with particular sites, attending to how land, water, weather, animals and materials hold and transmit histories and ways of knowing. She is a lecturer at LASALLE College of the Arts, University of the Arts Singapore, where she teaches across Fine Arts, ecology and curatorial practice.

3.30–4.00PM

BREAK

4.00–5.30PM

PANEL 4: TECHNIQUES & TECHNOLOGIES: MATERIAL FUTURES

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Chair: **A/Prof Wolfgang Muench** | LASALLE College of the Arts

A/Prof Wolfgang Muench is a media artist, researcher and academic whose work engages with interactive media, cybernetics, posthumanism and artificial intelligence. His research examines the sociocultural, technological and epistemological implications of evolving media systems and human-computer environments, with particular interest in artistic agency, technological mediation and practice-led knowledge production. His academic writing includes peer-reviewed publications with Routledge and in Leonardo (MIT Press), addressing interactive systems, posthuman environments and the implications of generative AI for artistic research, pedagogy and epistemic frameworks. His artistic practice is grounded in a sustained international engagement with digital and interactive media; works including Bubbles and Small Fish have been presented at exhibitions and festivals across Europe, the United States and Asia. He is Associate Professor and Dean, Learning, Teaching & Research at LASALLE College of the Arts, University of the Arts Singapore, where he contributes to institutional research and the development of responses to emerging technological and epistemological change. He received his PhD in Theatre, Film and Media Studies from the University of Vienna in 2017.

Asst Prof Kian Peng Ong | Nanyang Technological University
Following the Grain: Generative AI as Material, Technique as Cosmology

Abstract: Generative AI is often treated as immaterial, and cosmology as a matter of discourse. Together, these framings let cultural claims float free of technical practice. This presentation argues that neither framing produces technodiversity. Culturally marked AI aesthetics routinely emerge from default pipelines, and cosmology claimed above the level of technique is indistinguishable from branding. Drawing on Cook Ding's blade (Zhuangzi, Ch. 3) that follows the ox's grain, alongside Simondon and Ingold, I treat the generative pipeline as a material with resistance and tempo. Two works anchor this: Cloud Scripts, a diffusion model trained on Daoist Cloud Seals and inscribed by plotter, and Afterglow, which reads cosmic

noise through a “Yijing”-conditioned language model. Material futures are specified parameter by parameter, not declared.

Asst Prof Ong Kian Peng works across film, sound, and new media, positioning his practice at the confluence of art, technology, and ecology. His immersive environments and installations engage climate change and the entangled relations of culture, nature, and machine. In 2026, his work *Disaster Free* was presented in *The Spirits of Maritime Crossing*, a collateral exhibition of the Venice Biennale. He has exhibited at the Victoria & Albert Museum, National Gallery Singapore, Tank Shanghai, and Ars Electronica, and received the Grand Prize of the President's Young Talent in 2015. Ong is an Assistant Professor at Nanyang Technological University.

A/Prof Peng Liu | Macau University of Science and Technology

Speculative AR and Creative Pedagogy: Reimagining Ephemeral Graffiti and Street Art in Macau

Abstract: This conceptual study examines how augmented reality (AR) can reimagine Macau's ephemeral graffiti and street art as sites of reflective nostalgia, affective care, and place-based creative pedagogy. Drawing on observations, community interviews, and Macau Memory archives, it proposes a speculative AR scenario for the former Graffiti Park at Rua dos Mercadores, now a car park. Informed by Boym, fragmented digital overlays foreground absence and urban transformation rather than reconstructing an “authentic” past. Integrating archival images, local narratives, and virtual graffiti, AR becomes an ethical medium for engaging contested memory, marginalised expression, and culturally situated creative learning.

A/Prof Peng Liu is Associate Professor and Director of International Affairs in the Faculty of Humanities and Arts at Macau University of Science and Technology. An Australian citizen based in Macau, he holds a PhD in Visual Arts from Curtin University. His research addresses embodiment in museum and fashion studies, affective architecture, and visual culture. He serves on the Editorial Board of *TEXTILE: Cloth and Culture*, and as Academic Editor for *PLOS ONE*. He is also a mixed-media visual artist whose work has been exhibited in Australia, China, Japan, and the United States.

Dr Indra Selvarajah | LASALLE College of the Arts

Affective Resonance: Music, Embodiment and the Relational Work of Care

Abstract: Music therapy is fundamentally relational: it unfolds through embodied encounters in which sound, gesture, movement and affect shape possibilities of connection. This presentation explores affective resonance as a way of understanding how music therapists and clients attune to one another within moments of shared musical and embodied experience. Bringing together perspectives from clinical practice, research and interdisciplinary dialogue, the session considers how music can mediate presence, vulnerability, agency and care. In conversation with the themes of *Affective Technē*, it asks how relational knowledge is embodied, sensed, and co-created, and how music therapy might cultivate forms of care that emerge between bodies, rather than residing within them.

Dr Indra Selvarajah is Programme Leader of the MA Music Therapy programme at LASALLE UAS. A music therapist, educator and researcher with over 20 years of academic and clinical experience, she holds a PhD in Music Education/Music Therapy from Florida State University. Her clinical and scholarly interests encompass medical music therapy, community and culturally responsive approaches to care. A key advocate for music therapy development in Southeast Asia, she currently helms the South East Asian Music Therapy Alliance (SEAMTA), and actively contributes to education, research and professional leadership globally. She most recently chaired the WFMT's Global Crises Intervention Commission and served as an appointed member to the WFMT's Constitution & Bylaws Revision Taskforce.

TIME	PROGRAMME	VENUE
9.30–10.00AM	COFFEE AND REGISTRATION	F202 Foyer
10.00AM–12.00PM	WORKSHOP: MAKING OTHERWISE – ART, CARE AND CREATIVE FUTURES Facilitator: A/Prof Drew Pettifer RMIT University Honor Harger <i>Beyond Computism: The Power of Embodied Artistic Experience</i> Abstract: We live in an age increasingly governed by the assumption that if something can be measured, it can be understood. Bodies become data points, behaviour becomes pattern, knowledge becomes corpus, and experience becomes something to be modelled, predicted and optimised. Drawing on designer and writer Liam Spradlin's recent formulation of "computism", Honor Harger considers what gets lost when lived experience is treated as something that can be fully captured by data. Against this tendency, she looks to the messier realm of embodied knowledge: forms of understanding that arise through bodies, memories, relationships, contexts and physical encounters. Harger has spent much of her career working with artists and scientists to create experiences that transform abstract ideas about technology and possible futures into something physical and felt. Drawing on examples from her curatorial practice, she explores how artworks can create knowledge through scale, sound, touch, atmosphere, proximity and participation, and how technology itself can be used to deepen rather than diminish embodied experience. The futures we are building cannot be understood through data alone. They have to be felt, inhabited and tested against lived experience. If computism reduces the world to what can be counted, embodied artistic experience restores what escapes the count. Honor Harger is a curator, cultural strategist, and institutional leader with more than two decades of experience directing organisations at the intersection of art, science, and emerging technology. She is based in Singapore. She is the Director and Chief Curator of Futures Imagined Ltd (https://www.futuresimagined.com/), a consultancy and studio working at the intersection of art, science, and futures thinking. Futures Imagined helps organisations imagine, develop, and communicate new possibilities in response to technological, environmental, and societal change. From 2014 to 2026, Honor was the director of ArtScience Museum in Singapore, one of the world's foremost institutions at the meeting point of creativity and scientific enquiry. There, she led the museum's artistic vision, institutional strategy, and interdisciplinary programme across contemporary art, science, technology, and culture. She was also Vice President of Attractions at the museum's parent company, Marina Bay Sands. Across a 25-year international career, including senior roles at Tate Modern in London, transmediale in Berlin, AV Festival in Newcastle, and Lighthouse in Brighton, Honor has built and led ambitious cultural organisations across Europe and Asia. She has delivered over 80 major exhibitions and hundreds of public programmes. Her work combines curatorial vision with strategic and commercial leadership, developing partnerships across government, industry, and the cultural sector to deliver projects with global reach. She is known for advancing futures-oriented practice within institutions, using art and interdisciplinary collaboration to open up new ways of understanding and engaging with the challenges of our time. Janet Li, Canna Tang & Dr Wilson Yeung Hong Kong Expressive Arts Therapy Service Center <i>Creative Care and Affective Technē: Making Connection Through Art, Theatre and Technology</i> Abstract: Hong Kong Expressive Arts Therapy Service Center (HKEXAT)'s practice is grounded in the belief that everyone possesses creative capacity and that creative making can foster connection, agency and wellbeing. Through expressive arts, community arts and theatre-making, we work with diverse communities whose experiences and voices may be marginalised in language-dominated social systems. We explore Creative Care as an embodied, participatory and relational practice that values sensory knowing, creativity and collective making. Drawing on experiences across Hong Kong, we consider how artistic processes, theatre and emerging technologies can expand participation, enable difficult conversations and cultivate more inclusive, connected and caring futures, while reflecting on Creative Care as a field for research and cross-regional collaboration. Janet Li Wai Chong Janet Li is Co-Founder of the Hong Kong Expressive Arts Therapy Service Center and a Registered Arts Therapist (ANZACATA). She provides expressive arts therapy for older adults, people in mental-health recovery, children with special needs, and their caregivers. Her work integrates visual art and creative writing to foster wellbeing, self-exploration, and community connection. Canna TANG Chi Shan Canna Tang is Co-Founder of the Hong Kong Expressive Arts Therapy Service Center and a Registered Expressive Arts Therapist (IEATA) and Arts Therapist (ANZACATA). She is also a Lecturer at The Chinese	F202

University of Hong Kong. Her work integrates psychotherapy, community engagement and theatre-making to promote mental wellbeing. She pioneers expressive arts therapy-oriented theatre, exploring trauma, healing and social connection through creative practice and performance.

Wilson YEUNG Chun Wai

Wilson Yeung is an artist-curator with a PhD (Architecture & Design) from RMIT University. He is a Research Associate at Hong Kong Metropolitan University and a Board Director of the Hong Kong Expressive Arts Therapy Service Center. His research explores curatorial care, collective practice and creative production across contemporary art, theatre and community contexts in the Asia-Pacific. He currently also serves as an Examiner for the Hong Kong Arts Development Council.

12.00–1.00PM

LUNCH

Strategy Lounge

1.00–2.00PM

PANEL 5: PLENARY PANEL

F202

Chair: **A/Prof Cissie Fu** | LASALLE College of the Arts

A/Prof Jonathan Gander | LASALLE College of the Arts

Dr Anna Lovecchio

Dr Pia Johnson | RMIT University

A/Prof Wolfgang Muench | LASALLE College of the Arts

2.00–2.30PM

CLOSING REMARKS

F202

2.30–6.00PM

MUSEUM FIELD TRIP (OPTIONAL)

SAM

Maria Taniguchi, *Afterimage*
Singapore Art Museum

ABOUT THE SYMPOSIUM

Affective Technē: Art, Care and Creative Futures is an international symposium bringing together artists, academics, students, and members of the creative industries from across the Asia Pacific to examine the evolving intersections of art, technology and care.

As artificial intelligence (AI), automation and ecological precarity reshape our cultural and communal landscapes, this symposium asks how creative practices can foster new forms of affective intelligence, ethical engagement and sustainable making. Drawing on the concept of *technē* - the skilled, thoughtful craft of making and a root word for both technology and technique - participants will consider creative futures that are both technologically agile and grounded in care, empathy and ecological responsibility.

Hosted by the Faculty of Fine Arts, Media & Creative Industries at LASALLE College of the Arts and the School of Art at RMIT University - and being held at LASALLE's McNally Campus in Singapore - *Affective Technē* invites discourse and dialogue across art, design, education and technologies. Through a series of keynotes, panels, workshops and field trips, this symposium aims to build transdisciplinary networks and shared practices that advance more caring, adaptive and forward-looking approaches to creativity and pedagogy.

Symposium proceedings will be published following the event

Program details are subject to change