

EMBODYING LOCAL
KNOWLEDGES
Critical Ecologies Symposium
in collaboration with
Wanwu Practice Group
12-13 NOV. 2021

Hybrid: Taipei + online
Hosted by Taipei
National University
of the Arts

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SHARED CAMPUS

Embodying Local Knowledges Critical Ecologies Symposium in collaboration with Wanwu Practice Group

2021, November 12-13
Hybrid: Online, Taipei & Hong Kong

Co-hosted by Taipei National
University of the Arts & Wanwu Practice Group

2021 marks yet another year of fatalities from natural and human disasters. With the COVID-19 pandemic and climate crisis spreading worldwide, we continue to rethink how to coexist with other living beings on Earth. Besides our natural ecology, how do we engage with other forms of ecologies, including social, political, artistic, and even academic ones?

Members of Shared Campus, Taipei National University of the Arts (TNUA) and the Wanwu Practice Group (WPG), are honored to host the first Embodying Local Knowledges Critical Ecologies Symposium.

Under the symposium, the morning conference Art and Critical Ecologies: Multiscalar Engagements, organized by WPG, consists of three panels that explore the intersection of contemporary art and ecologies from the perspective of geology, climatology, Indigeneity, as well as microbial worlds.

The evening agenda of the Embodying Local Knowledges Critical Ecologies Symposium, conceived by TNUA, is being formed with thoughts such as those of Canadian anthropologist Julie Cruikshank (2006) in her study of glaciers pointed out how “local knowledge” often conjoins social and biophysical processes. Tao Indigenous writer and anthropologist Syaman Rapongan from the Orchid Island of Taiwan reminds us how local philosophies from the ocean can teach us different values systems and ways of living. Brazilian Indigenous movement leader and philosopher Ailton Krenak observed that COVID-19 discriminates against humans, due to the way human societies work. “It does not kill birds, bears, or any other beings, just humans” (2020, 3). He even emphasizes that we have to abandon our anthropocentrism (2020, 6).

This symposium brings together academics, artists, and students who are members of Critical Ecologies. Meanwhile, it reaches out to researchers and practitioners worldwide, who work in the intersections of art, ecology, indigeneity, geopolitics, as well as science and technology studies, to build a cross-regional network of sustainable collaboration.

Art and Critical Ecologies: Multiscalar Engagements (Morning Event)

Hosted by the Wanwu Practice Group

Time: Morning Session 1
10:00–12:10 ^(GMT+8)

Event: Opening remarks
Panel 1, Art, Ecology, Geology,
and Climatology

- Speakers: Zarina Muhammad, Aki Nagasaka, Professor Darryl Whetter, Zimu Zhang
- Register now: <https://us02web.zoom.us/meeting/register/tZUrf--hqj8uHNfDnYqtH1RMCvvgqEfiUTU>

Time: Morning Session 2
12:20–14:20 ^(GMT+8)

Event: Panel 2, Art, Ecology, and Contested
Indigeneity

- Speakers: Emily Verla Bovino and Andrés Blazsek, Eiko Soga, Liu Mankun, Park Ji Yun
- Register now: <https://us02web.zoom.us/meeting/register/tZcsf-usqj0uGtJbB5DjntPdPOxDwAAgi7W->

Embodying Local Knowledges Symposium (Afternoon Event)

Hosted by Taipei National University of the Arts (TNUA)

Time: Afternoon Session 1
15:00–16:15 ^(GMT+8)

Event: Opening Performance
Pangcah Ilisin Dance and Sakero
By Kuo-Hsin Chuang Pangcah
Dance Theatre
Opening Welcome
By TNUA President Chen Kai-huang
Opening Keynote
Heterotopia: We Live on Different
Planets

- Keynote Speaker: Syaman Rapongan
- Moderator: Dr. Lin Yatin
- Register now: <https://forms.gle/pkRfFQf3LgZoJUdD9>

Time: Afternoon Session 3
17:50–19:10 ^(GMT+8)

Event: Panel 2, Ecologies, Value Systems
and Embodied Knowledge

- Speakers: Dr. Andrea Flores Urushima, Heather Barnett, Ayako Fujieda and Jennifer Louise Teeter
- Moderator: Dr. Andrea Flores Urushima
- Register now: <https://forms.gle/pkRfFQf3LgZoJUdD9>

Time: Afternoon Session 2
16:20–17:40 ^(GMT+8)

Event: Panel 1, TNUA University Social
Responsibility Project (USR)
— from Translation to Interpretation

- Speakers: Dr. Chiang Min-Chin Kay, Tu Wei-Cheng and Chuang Kuo-Hsin
- Moderator: Dr. Chang I-Wen
- Register now: <https://forms.gle/pkRfFQf3LgZoJUdD9>

Time: Afternoon Session 4
19:20–20:40 ^(GMT+8)

Event: Panel 3, Maritime Made Manifest

- Speakers: Dr. Anna Katharina Grasskamp, Charity Edwards and Dr. Mohd Anis Md Nor
- Moderator: Dr. Joëlle Bitton
- Register now: <https://forms.gle/pkRfFQf3LgZoJUdD9>

NOVEMBER 13, 2021 (SATURDAY)

Art and Critical Ecologies: Multiscalar Engagements (Morning Event) Hosted by the Wanwu Practice Group

Time: Morning Session 1
12:00–14:30 (GMT+8)
Event: Panel 3, Art and Microbial Worlds

- Speakers: Soichiro Mihara and Yosaku Matsutani, Sophie Xiaofei Guo, The Center for Genomic Gastronomy, Timurgalieva Olga, Felipe Shibuya
- Register now: <https://us02web.zoom.us/j/84461212703>

Embodying Local Knowledges Symposium (Afternoon Event) Hosted by Taipei National University of the Arts (TNUA)

Time: Afternoon Session 1
15:00–16:20 (GMT+8)
Event: Panel 4, Improwild!
A workshop on Knowledge Exchange through Improvisation

- Speakers: Michael Simon, Susan Van Esch and Dr Patricia Ribault
- Moderator: Nuria Kraemer
- Register now: <https://forms.gle/pkRfFQf3LgZojUdD9>

Time: Afternoon Session 2
16:30–17:50 (GMT+8)
Event: Panel 5, #togetherforourplanet
Responding to COP26

- Speakers: Dr. Eva Verhoeven and Naomi Bulliard
- Moderator: Heather Barnett
- Register now: <https://forms.gle/pkRfFQf3LgZojUdD9>

Time: Afternoon Session 3
18:00–19:20 (GMT+8)
Event: Panel 6, In The Twilight — Cultural Ecology and Technology

- Speakers: Dr Joëlle Bitton and Oulimata Gueye
- Moderator: Andreas Kohli
- Register now: <https://forms.gle/pkRfFQf3LgZojUdD9>

Time: Afternoon Session 4
19:30–20:40 (GMT+8)
Event: Closing Keynote, The Life is Wild

- Keynote Speaker: Ailton Alves Lacerda Krenak
- Moderator: Dr. Andrea Flores Urushima
- Register now: <https://forms.gle/pkRfFQf3LgZojUdD9>

Detailed Programme

Art and Critical Ecologies: Multiscalar Engagements (Morning Event) Hosted by the Wanwu Practice Group

Time: Morning Session 1
10:00–12:10 (GMT+8)
Event: Opening remarks
Panel 1, Art, Ecology, Geology,
and Climatology

◦ Speakers: Zarina Muhammad, Aki Nagasaka,
Professor Darryl Whetter, Zimu Zhang
◦ Register now: <https://us02web.zoom.us/meeting/register/tZUrf--hqj8uHNFDnYqtH1RMCvvggEfiUTU>

ABSTRACT

This panel brings together presentations of four researchers-creative practitioners, whose artistic research and work focus on global climatic, ecological, and geopolitical issues. Each presenter will address how these issues take shape in specific geographical locations and socio-cultural fabrics of Tibet, Singapore, Japan, and Canada. The panel also attempts to discuss advantages, possibilities, and disadvantages of using artistic expressions, particularly storytelling/re-storytelling, as ways to approach these issues, include diverse more-than-human voices, and convey them to others.

PRESENTATION 1

Practice of Imagining Future Forests and Vegetation through an Ancient Buried Forest and Knowing the World by Committing to a Fixed Geographical Locality

This presentation centers on one of my artworks, *Remaining Here Quietly, We Think of Our Drifting Forest* (2020).

The Japanese archipelago is one of the major places on the earth where buried forests exist because of both natural and human-created causes. The frequent-occurring geological and meteorological catastrophes, including earthquakes, volcanic eruptions and landslides caused by typhoons, have buried forests. And land developments such as dam constructions have uncovered them. As one of the biggest among them, the Dekishima Coast Last Glacial Period Buried Forest which exists in the Tohoku Region was a part of the vast coniferous forest that spread in the region about 28000 years ago. Taking the Dekishima

buried forest as the main subject, the work tells an imaginary story where a scientist and an artist have a conversation on the hill where the ancient forest is buried underneath. In the conversation, the two visit the ancient forest, the faunal-floral society that existed there, the incidents which caused the forest to be buried and disappear from the region, and current whereabouts of the tree species which used to form the forest.

In the presentation, I will talk about the key questions I dealt with in the work, the collaborative working process with different scientific fields' specialists, and use of factual-fictive storytelling and non-object-based media, such as voices, projected drawings and images in the work.

- The key questions include:
- How to approach the global issues of climate change, environmental change, species distinction, etc. from a fixed geographical locality and a personal viewpoint.
 - How to bring the viewer's attention to imagine possible future events and their influences on them while the work talks about the past events.
 - What is an effective way to illustrate the intelligence and mobility of forests and trees?
 - How can I present the earth ecosystem from a non-human centric perspective; attempt to present its scale, resilience, and fragility?
 - How can I approach the concepts of "rooting" and "migration" from the forest and tree perspectives?

Online viewing of *Remaining Here, We Think of Our Drifting Forest, 2020*: <https://vimeo.com/563663440>

AKI NAGASAKA is an artist and PhD candidate at the School of Creative Media, City University of Hong Kong. Her art practice-based PhD research investigates the multispecies relationships and situated ecology in Hokkaido.

Nagasaka starts her practice and research through chance encounters with living beings, objects, and events in her daily life. Using multi-faceted research, physical activity, and storytelling as her main methodologies, she creates stories that connect seemingly independently existing matters, reveals undercurrents in society, and present marginalized viewpoints. She uncovers inequalities existing between different people and species by giving voices to silent beings and tries to build biotic relationships with other beings.

Her artistic activities include exhibitions: *Times of Crisis* (Museum of Modern Art, Bologna, MAMbo, 2021), *To Our Beginnings: Time Traveling through Algae* (The Hokkaido University Museum, 2021), *ARTS & ROUTES* (Akita Modern Museum of Art, 2020), *Foreshadows* (Tokyo Arts and Space Hongo, 2019), *Quatro Elementos* (Galeria Municipal do Porto, 2017), *Material and Mechanism* (Aomori Contemporary Art Centre, 2014), and *Signs Taken in Wonder* (The MAK, Austrian Museum of Applied Arts/Contemporary Art, 2013).

Link: www.akinagasaka.net

PRESENTATION 2

Eco-mediating the 1991 Khawa Karpo Mountaineering Incident: Visualizing Climate Change in the Tibetan Sacred Mountain

The year 2021 marks the 30th anniversary of the Sino-Japanese joint mountaineering incident in 1991 on the snow mountain Khawa Karpo in Yunnan province in China. All seventeen climbers died of an enormous avalanche one night before their planned summit attempt. Apart from being one of the most deadly incidents in mountaineering history, this tragic event also manifests multiple implications on indigenous knowledge, sacred sites, conservation policy, as well as climate change. While the avalanche was traced back to extreme meteorological snowfall on the mountain, a phenomenon which had been occurring more and more frequently in the region due to climate change in the past decades, Tibetan villagers around the Mt. Khawa Karpo perceived the issue differently. They ascribed the incident as retribution by the

mountain deity, punishing humans' intrusion into his sacred realm, as the Mt. Khawa Karpo is one of the primary sacred mountains that dwells a mountain deity worshiped by local Tibetans. In Tibetan cosmology — a constellation of ancient animism, Tibetan Buddhism and an everyday lived experience closely entangled with wildness and more-than-human beings — humans are in a contractual relationship with the spiritual deities and all other living and animated entities that interwell in the deities' land (Guo, 2012; Litzinger, 2004; Studley & Jikmed, 2016). Thus, Tibetan villagers practice a historically inherited set of rules, behaviors and rituals to keep the boundary and equilibrium among the villagers, deities, animals, plants and other various forces in check.

Departing from the mountaineering incident and its aftermath over the past 30 years, I will engage with Tibetan cosmology and ecocritical theories to further discuss the incident as an eco-media event (Cubitt, 2005, 2016; Litzinger & Yang, 2020), which visualizes and materializes climate change in an affective, moral and spiritual manner (Byg & Salick, 2009) beyond Western and Chinese socialist scientism. I will also utilize and mediate the anthropological writing and filmmaking conducted in the Khawa Karpo region from the Yunnan anthropologist Guo Jing, the journey and photographs made by the Japanese mountaineer Naoyuki Kobayashi, who has devoted the past 25 years recovering the dead climbers' remains to "clean" the sacred mountain and glacier, as well as local Tibetan villagers' films documenting their eco-cosmological daily life under the sacred mountain. I argue that mediating these entangled stories of the sacred mountain with a diverse worlding of our endangered ecological system could shed light on an alternative visualization of climate change, as well as the urgent and intricate issues of how to live, how to grieve and how to die in the disastrous Anthropocene.

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○ Online viewing of excerpt of *Kawakarpo Epic-Glacier* (Guo Jing, 1998): <https://vimeo.com/639604225/8dd6cc60d5>
○ Online viewing of excerpt of *Kawakarpo Epic- Japanese Climbers* (Guo Jing, 1999): <https://vimeo.com/639604843/947b0e16b9>
○ Online viewing of excerpt of *Kawakarpo Epic- Wild Flower* (Guo Jing, Tshering Sgrolma, 2003): <https://vimeo.com/639611241/0198d-c166d>

ZIMU ZHANG is a researcher and moving image practitioner. She is currently conducting her PhD research at School of Creative Media, City University of Hong Kong. She is one of the awarded researchers of the 2022 Landhaus fellowship at the Rachel Carson Center for Environment and Society. Her research focuses on the conjunction of visual culture, society of control and the Anthropocene. She is also active in filmmaking, curating and socially engaged art practices. Her films and art projects have been featured in international film festivals and art events including European Media Art Festival, Doclisboa, Visible Evidence, Video Vortex, China Independent Film Festival, etc. Starting in 2021, she co-curates a screening project named “Black Tent Theatre” with curator Zhang Hanlu to feature multicultural and ecological films in the Guangdong Times Museum.

Contact: zimu.zhang@my.cityu.edu.hk

PRESENTATION 3

Eating Soil and Moving Earth: Lessons on Worldmaking Practices, Threshold Crossing, Archival Fragments and Working with Non-Human Collaborators

This presentation will draw from key ideas and artistic processes and methodologies underpinning *<earth, land, sky and sea as palimpsest>*, a long term collaborative research and artistic project looking into environmental histories, infrastructures overlaid on spirit paths, interspecies ecologies, extractive capitalist urbanization, archival fragments, moving, shapeshifting walking paths through human built landscapes alongside what lies

below and above these trails and coordinates. The preliminary explorations of this project have been described as “invitations and invocations to see with skin, hear with our feet, feel our way through spatial interruptions and somatically attend to sound at points of transit, change and threshold-crossing”. For the first iteration of this work, my collaborators and I were responding to the prompt of how the pandemic had reframed the forest and multi-species entanglements, if it did at all? While we can argue that computation systems have enabled forests and ecologies to be made legible in new ways, we had unanswered questions on the unofficial uses and memories of green spaces within an island city state like Singapore, and the multiple and broad breadth of intelligences that mark and shape these spaces?

Through this work, we were keen to engage more closely with worldmaking practices, practices framed as traditional knowledge as well as accessing embodied memory as archive. Through this work, we were paid attention to the sound of ants, the sacred meanings of earth mounds, relooking soil as a system of burrows and tunnels, trees as vessels and nodes, terra as palimpsest and delving into (exhumed) chthonic worlds. This work has also examined ways to experience space/site in polysensorial ways. In exploring ways the senses may be differentially and culturally conceived, how does this present expanded and divergent modes of relating to the vast ecologies of selves that attempt to thrive and survive in any given space? How do we make sense of the ever expansive realms, worlds, layers of accumulated data, information that is beyond human comprehension? How perceptible are we to these energy flows, both quantifiable and instinctively, intuitively, viscerally felt and sensed through our ecosystems, machines, selves and spaces? How do we imagine these future worlds we would like to breathe into and walk with? How can we continue to sustain and create practices of care for, remember, echo-locate, distance-sense, give attention to and speak with the myriad forms, shapes, guises of non-human worlds, the spirit loci, tutelary spirits, the creatures and trees that are older than our buildings? When we’re walking through compacted earth paths, how are we learning to enter, pass through, inhabit and share spaces with the whole body listening?

ZARINA MUHAMMAD is an artist, educator and researcher whose practice is deeply entwined with a critical re-examination of oral histories, ethnographic literature and other historiographic accounts about Southeast Asia.

Working at the intersections of performance, installation, text, ritual, sound, moving image and participatory practice, she is interested in the broader contexts of ecocultural and ecological histories, myth-making, haunted historiographies, water cosmologies and chthonic realms. Her work has largely explored the role of the artist as “cultural ventriloquist” who lends polyphonic voices to data-driven systems and shapeshifting worlds. She has been working on a long-term interdisciplinary project on Southeast Asia’s transmutating relationship to spectrality, ritual magic, polysensoriality and the immaterial against the dynamics of global modernity, the social production of rationality and transcultural exchanges of knowledge.

Currently she is developing another long-term collaborative project on archival and speculative readings of the earth, land, sky and sea as palimpsest. Forthcoming iterations of this audio-visual and text-based project will be presented in 2022.

In addition to presenting recent incarnations of her projects, performances and installations at Singapore Art Museum (Singapore), ArtScience Museum (Singapore), Indonesia Contemporary Art Network (Indonesia) and Museum of Contemporary Art Taipei (Taiwan,) she has also presented her work and been involved in projects across Asia Pacific and Europe. She lives and works in Singapore.

PRESENTATION 4

Reading from *Our Sands* (a Climate-Crisis Novel)

Canadian literature loves landscape novels but until Dr. Whetter’s novel *Our Sands* it was curiously, collusively silent about what is arguably its most quintessential Canadian landscape, the tar sands of Alberta.¹ The contentious tar sands have had scant manifestation in some Canadian fringe theatre but lack attention in fiction, the country’s most popular literary genre. Canadian fiction is shockingly perhaps collusively silent on the tar sands, while celebrated Canadian landscape photographer Edward Burtynsky rose to international renown partly through his images of them (Burtynsky “CV”). Far worse than a blind spot in Canada’s national literature, this absence of any meaningful treatment in Canadian fiction of what Noam Chomsky and Laray Polk conclude is “the dirtiest oil on the planet” (160) risks contributing to the “cultural genocide” the Truth and Reconciliation

Commission of Canada, as well as scholars and Indigenous citizens and stakeholders, decry as synonymous with Canadian history and governance. The disproportionately high incidence of cancer found in contemporary Indigenous peoples downriver from the effluents of the tar sands comprises a chillingly physical manifestation of the Canadian Indigenous genocide alternately described as both cultural and physical (Mako 191; Woolford & Benvenuto, 374; Bolen).

With the tar sands constituting one of Canada’s major contributions, and a conscious one, to global warming, the genocidal aspects of Canada’s tar sands, which may well be the least sustainable project on the planet, are not only domestic but also international. Canada’s sustained government and social support for a tar-sands industry with intense expenditures of carbon, energy, water, public subsidy and Indigenous health risks contributing to the global genocides of climate change inflicted on youth, the globally coastal, the climate vulnerable and what the Pentagon, not simply bloggers, regard as impending “climate refugees” (Hartmann 239). Like *Our Sands*, Canadian Indigenous Anishinaabe author Winona LaDuke calls the Alberta tar-sands industry “the ecological equivalent of Auschwitz” (Hanson 7).

Professor Whetter will introduce and read from his 2020 novel *Our Sands* (published by Penguin Random House).

Works Cited

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1

Even their name is contentious with, generally, those promoting the industry calling them “oil sands” and everyone else, including many workers, calling them “tar sands” (Cosh; Grescoe).

DARRYL WHETTER was the inaugural director of the first taught Creative Writing master’s degree in Singapore and Southeast Asia (at LASALLE College of the Arts). He is the author of four books of fiction and two poetry collections, including, most recently, the climate-crisis novel *Our Sands* (2020 from Penguin Random House). His other novels include the bicycle odyssey *The Push & the Pull* and the multi-generational smuggling epic *Keeping Things Whole*. In his native Canada, he regularly reviewed books on national CBC Radio, and nearly 100 of his reviews have appeared in *The Globe and Mail*, *The Montreal Gazette*, *The National Post*, Detroit’s *Metro Times*, etc. His essays on contemporary literature and Creative Writing pedagogy have been published by Routledge, Oxford University Press, the National Poetry Foundation (USA), *Les Presses Sorbonne Nouvelle*, etc. His latest book is the anthology *Teaching Creative Writing in Asia*, out from Routledge in 2021. He is currently editing *Best Asian Short Stories 2022* for Singapore’s Kitaab Publishing.

www.darrylwhetter.ca

Morning Session 2

Time: 12:20–14:20 (GMT+8)
Event: Panel 2, Art, Ecology, and Contested Indigeneity

- Speakers: Emily Verla Bovino and Andrés Blazsek, Eiko Soga, Liu Mankun, Park Ji Yun
- Register now: <https://us02web.zoom.us/j/8125283838>

ABSTRACT

This panel centres on the recent traffic between contemporary art, local ecologies, and indigeneity within a geopolitical framework. In particular, it calls together voices from East Asia where the contested notion of “indigeneity” is emerging through the creative initiatives, ethnographic endeavours, and theoretical provocations that strive to illuminate regional Indigenous experiences. Highlighting the role of art in this process, artists, practitioners, as well as writers of art history and criticism on this panel will share their working methods and ongoing projects not easily contained by single-disciplinary scholarship.

PRESENTATION 1

On Aggregation: Indigenous Mounds as Technological Thought in Coastal China and North America

Mounds are aggregations: gatherings of materials that exteriorise a culture working through its conception of time and structuring of the universe. Settler states founded on the displacement of indigenous populations compulsively perform the effacement of aggregations, either by demolition or by transformation into accumulations for surplus value.

This paper, performed as a lecture recital, explores aggregation as a technique, distinct from collecting and archiving for its spatial sensibility and from architecture for its relation to landscape. The accompanying sound-experiment sonifies aggregate data from geological studies of an iconic earthwork using microsounds from field recordings of its insects; the data also spatialises the resulting sound.

As philosopher Yuk Hui explains, in his studies of technics, Heidegger identified the essence of modern technology (techné) as “a transformation of the relation between man and the world such that every being is reduced to the status of ‘standing-reserve’ (...) something that can be measured, calculated and

exploited.” For Heidegger, modern technology demanded new forms of thinking; Hui agrees but questions the “ground” of Heidegger’s assertion—the idea that technology is an anthropological universal.

In the transformation of aggregation into accumulation, things not only lose the form they take over time and spaces they bring forth; they lose what Hui calls, “cosmotech-nics,” the particular cosmic and moral order that gave rise to the technological thought they express. This lecture recital considers the way mounds manifest technological thought of the immeasurable, incalculable and unexploitable in different ways.

The prehistoric Jingtoushan shell mound in Zhejiang Province is one of the largest and oldest in China, important for studying environmental change in coastal areas and for its connection to the Hemudu Culture’s development of the first architectural joint systems. Like the Hemudu findings of 1973, the Jingtoushan discovery has been subsumed by narratives seeking the “origins of Chinese civilization.” The mound is destroyed for its constituent parts: walnuts, mollusk shells and a prized wood fragment, possibly part of an architectural joint.

The Great Serpent Mound in Ohio has been effaced by preservation. The indigenous Shawnee are its traditional “protectors,” however, in 1830, they were forcibly removed from Ohio and resettled in Oklahoma. Attributed to both the Fort Ancient and Adena Cultures, the effigy mound in the shape of a snake, is landscaped by the Ohio Historical Society for aerial view. Visitors look at it from a 19th century tower built by settlers who made the mound a tourist site. Contemporary researchers employ non-intrusive geophysical methods like LiDAR (Light Detection and Ranging), ground-penetrating radar and electrical resistivity to study it, yet these technologies perpetuate the logic of accumulation, repeating effacement.

Mound building persists in indigenous cultures at various scales and in different forms. Moreover, advanced technologies create virtual mounds of data but without cosmologi-

cal consciousness. The aim of crossing cases from cultures in Zhejiang Province and Ohio is not to universalise mounds, but to take their effacement seriously, considering the aesthetic and epistemological challenge that aggregation presents to curation and the question of technology.

Link for a sample of the sound-experiment: <https://soundcloud.com/andras-blazsek/serpent-mound/s-Xb8EOCAI2mc>.

ANDRÁS BLAZSEK is a research-based mixed-media artist who works in sound, sculpture, installation and media archaeology focusing on visualization, sonification and modes of translating sound into architectural environments. He is a founding member of the Hungarian-Slovak collective BA– Unrated, recently exhibited at the Ludwig Museum (Budapest) in collaboration with ZKM (Karlsruhe). His work has been presented by LACE (Los Angeles), Futura (Prague) and Residency Unlimited (New York) among others. He received the Baker-Tilly Award 2020 for his site-responsive installation at Kunst Im Tunnel (Dusseldorf). Since 2019, he has worked as a part-time lecturer at the City University of Hong Kong's School of Creative Media and at the Academy of Visual Arts at Hong Kong Baptist University. He lives and works in Hong Kong.

EMYLY VERLA BOVINO is a researcher, writer and artist. As an art historian with training in urban ethnography, she studies the social history of architecture through art and visual culture, and explores the new questions that can be posed to art historiography through artistic research. As an artist, she works with trans-media storytelling, landscape studies and scenographic object-based environments, and has presented work with Fieldwork:Marfa (Texas), SOMA (Mexico), Futura (Czech Republic) and Viafarini (Milan) among others. She was awarded the M+ / Design Trust Research Fellowship (Hong Kong) in 2021 and is a Research Grants Council Postdoctoral Fellow at the School of Creative Media of The City University of Hong Kong. She is currently working on her first monograph on the concept 'plastic' in art and aesthetics.

PRESENTATION 2 Ainu Hunter, Mon-chan

My presentation will aim to raise an awareness of our sensory and felt knowledge that is ephemeral, changeable, and intangible among the more-than-human world. An idea of the world, that isn't centered around only humans. I'm interested in exploring ideas that support equality among all living species in the world through region specific ways. Traditional Ainu culture is considered to be ecological and inclusive. They developed a world view without a written language and extensive ways of using spoken language in very skillful ways – by oral communication like story-telling or remembering history through reciting the names of ancestors. By contrast, Japanese west-centric modernity gave the power to written language and thrived through capitalist values. How can we, who have been brought up in, and are conditioned by, a culture which depends on the written word, come to truly understand the world-view of indigenous people like the Ainu?

I will present my approach of spending a lot of time with Mon-chan. He took me to the mountain where he hunts and I tried to understand what he was doing experientially. As a result, I made a video work of my own experience to show my attempt to unlearn my social norm and a process of embodying Mon-chan's values.

- 1 Felt Knowledge of More-Than-Human-World
 - Brief introduction of the Ainu culture and history.
 - How can we rethink our social and cultural issues kindly and radically from more-than-human values?
- 2 Introduction of the video work 'Ainu Hunter, Mon-chan'.
 - How can people of the society who are educated through written language understand the culture of indigenous people?
- 3 Aesthetic of Intangible World
 - How do artists respond to intangible aspects of the world and express them?
 - Thinking and learning through doing.
 - Societal and political issues are personal.

Ainu Hunter, Mon-chan (2020) is available for online viewing at TORCH, The Oxford Research Centre in the Humanities, during COP26 (October 31-November 12) at: <https://youtu.be/kXTQqwwfCKY>.

EIKO SOGA lives and works in England and is currently reading for her DPhil at The Ruskin School of Art, University of Oxford. Through ethnography-led art practices, she explores the interrelationships between emotional and natural landscapes and how art can embody felt knowledge of the more-than-the-human world. Her research uses storytelling as a way to observe and document how ephemeral and sensory aspects of everyday processes can lead to larger phenomena such as collectivity and the development of culture.

PRESENTATION 3

Cosmological Fabrics of Relations: Vecik from within to beyond the Tjavadran World

When art meets with the contemporary Indigenous experience of imbricated socioecological catastrophes, it urges art history and criticism to address how artists voice Indigenous methodological and aesthetic inheritance to confront disasters. In August 2009, Typhoon Morakot swept across Taiwan and trashed the few remaining Indigenous mountainous tribes that had resisted rounds of governmental relocation schemes for more than eighty years. Irrevocable displacement ensued, with resettlement and drastic transformation of the harried communities. In the years that followed, Indigenous artists in Taiwan frequently speak of the disaster and its ongoing aftermath as a turning point of their practices. Among them, Etan Pavavaljung from the Paiwan tribe Tjavadran has been developing the method *vecik* to convey the sentiment of landscape loss. Taking Etan's work as a case study, this presentation traces the working of *vecik* as a tentacular mediator among various players in the more-than-human Paiwan cosmos and examines its transformation through contemporary art-making.

According to Etan, the Paiwan term *vecik* designates patterns on living beings and environmental entities as well as marks made by humans through writing, drawing, embroidery, and carving. While numerous studies of traditional Paiwan visual culture have analyzed the denotative and social functions of specific embodiments of *vecik* in grouped artefacts, the artist's rendition of the term as an ontological category hints at a broadened conception of *vecik* beyond semiotics. *Vecik* in the ontological sense suggests a series of coalescence: seeing with making and that which is out there in the environment with that which is mapped onto the cosmological landscape.

Furthering the above conception, this presentation moves from a segregated to a relational reading of *vecik* by rerouting it through anthropological and ethnographic materials. It accordingly proposes to understand *vecik* as a thread that weaves together animated objects, sentient species, creation beings, tribal communities, and ancestral presence in a network of more-than-human kinship, led by skilled vision and mark-making practice that essentializes these players. *Vecik* loses its perceptual plane when the tribe loses its territory. Facing serial calamities, Etan's practice can be interpreted as a tenacious grip of *vecik*, the vitality of which is integral to Indigenous survivance in the post-disaster landscape.

LIU MANKUN is a writer of contemporary art history and criticism based in Hong Kong and Mainland China. Her PhD research at the School of Creative Media, City University of Hong Kong, centres on contemporary art that engages with local ecologies and the multiple genealogies of Indigeneity in East Asia. The study looks into the diverging geopolitics of Indigenous identities, cosmologies, and lifeways within the region, their co-constitution with local ecologies, and how contemporary art voices these variances politically or aesthetically. Currently, the research highlights the worlds of relations woven by Indigenous perceptions, practices, and languages, as mediated through art.

Liu holds a Bachelor of Arts in Fine Arts from the Chinese University of Hong Kong and an MPhil in Visual Arts from Hong Kong Baptist University. Her art reviews are published on multiple print and online media in China.

PRESENTATION 4

Towards Multispecies Indigeneity: Learning from Plant-Human Interactions in Orchid Conservation

Most of the living organisms on this planet are currently encountering climate change and environmental crisis. One can argue that humans have governed nature and other species in an artificial way. If nature is the host plant, then humans have acted like parasitic plants that conquer and destroy the host. Mancuso emphasises that 'symbiotic relationships are fundamental for all forms of life on the planet' (2015, 141). For the past 2 years I have used Mancuso's statement as a guiding principle. I observed and visualised various

multispecies epiphytic orchid species that are native to Hong Kong. By scientific definition, an epiphyte is a non-parasitic plant that takes its roots on the body of another plant while an orchid shapes a unique interspecies relationship with other organisms. Epiphytic orchids combine those attributes to organise profound interaction networks and distinctive bio-social communities with neighbouring species. Through investigation of these networks and communities I propose that there is a way for human species to learn from this indigenous plant community in order to connect with other species and 'live together'.

I have observed the ecologists and horticulturists of the orchid nursery and micropropagation laboratory at Kadoorie Farm and Botanic Garden (KFBG) to learn the general working process of orchid conservation. The purpose of conserving these orchids is not about controlling a species, but about comprehending the ecosystem of the species. Conserving a specific orchid species inevitably involves collaborating with surrounding environments. In this process, human scientists interacted with orchids while becoming engaged in the orchids' multispecies relationships also as a companion species. From an orchid's perspective, these humans are not 'scientists' but a non-plant species that are providing essential care and nourishment. In this sense, the staff at the conservation centre are members of the orchid's multispecies community who experience everything that happens in the orchid's lifecycle. It reminds me of indigenous wisdom, which is obtained and descended by experience. Under human colonisation in the anthropocene, more-than-human beings have shaped and descended their indigenous ecology. If the manner in which KFBG conservation staff works with orchids can be regarded as an alternative form of multispecies indigeneity, then it is highly applicable to present times in which humans need to urgently adapt a new way to co-inhabit the planet with other species. This approach can also inform how to best engage within the orchids' community.

Based on my observations of the KFBG orchid-human multispecies relationship, I argue that adapting an alternative indigeneity can be a way to symbiotically live with other species through artistic practices. More specifically, it is possible to acknowledge scientists as the orchids' companions by visualising and representing orchid-human interactions. Through art, I witness and document the process of human participation in the ecosystem, which in turn produces an alternative indigenous knowledge as well as human participation in the ecosystem.

Online viewing of (*Welcome to the*) *Planet of Orchids* (2021-ongoing)

Part 1: <https://youtu.be/humhTbRUGaM>

Part 2 (Trailer): <https://youtu.be/hfLdQfPz1B8>

PARK JI YUN is an artist, curator, and researcher. She is currently in her third-year PhD research at the School of Creative Media, City University of Hong Kong. She is using various visual media such as photography, illustration, animation, and eco-cinema to investigate multispecies relations of epiphytic plants. In Particular, she is working with epiphytic orchids and trying to visualise their ecosystem from a plant-centred viewpoint. She believes that she can engage with the more-than-human entities through her artistic practices. Her work-in-progress works were recently exhibited at JCCAC, Hong Kong. Her research interests include plant sociality, multispecies, urban ecology, eco-feminism. As a multimedia artist, she combines craft, installation, and drawings with experimental films.

Park Ji Yun holds an MFA from the School of Creative Media, City University of Hong Kong and a BA from the School of Film, TV & Multimedia, Korea National University of Arts. Her works have been exhibited in Seoul, Hong Kong, Zurich and exhibited online as well. As a fellow of ArtEngine, she organises monthly online forum series on practice-based research in creative arts and technology across the Asia Pacific.

Embodying Local Knowledges Symposium (Afternoon Event) Hosted by Taipei National University of the Arts (TNUA)

Time: Afternoon Session 1
15:00–16:15 (GMT+8)
Event: Opening Performance
Pangcah Ilisin Dance and Sakero
By Kuo-Hsin Chuang Pangcah
Dance Theatre
Opening Welcome
By TNUA President Chen Kai-huang
Opening Keynote
Heterotopia: We Live on Different
Planets

- Keynote Speaker: Syaman Rapongan
- Moderator: Dr. Lin Yatin
- Register now: <https://forms.gle/pkRfFQf3LgZoJUdD9>

OPENING PERFORMANCE ABSTRACT

Pangcah Ilisin Dance is one of the traditional dances created by the Pangcah of Taiwan. It is a dance and song sung on the last day of ilisin by the Ami people of Tafalong. “Sakero” is the word that is closest to the meaning of dance in Pangcah’s language. We name the performance as Sakero, because we are curious about the value of dance in Pangcah’s culture. How do the multiple aspects of ritual, society and culture overlap and reappear in its dance? Through the creative vision and spirit of inquiry in this work, Chuang Kuo-Hsin has created the possibilities of the body culture of the Aboriginal Pangcah people in contemporary Taiwan and the dance has a great intention of exploring the true meaning of dance.

OPENING KEYNOTE

Heterotopia: We Live on Different Planets

The lost language, the lost mythological philosophy, will also be the lost national memory, and the concept of heterotopia is proposed because the heterogeneous civilization of our nation exists in itself, which is a deep issue that is not easily known by mainstream society or the academia. Marine genetics, nautical ship ornaments, marine philosophies: unlike the large vessels (offshore factories) that seek from the sea with their skills, technological fishing and hunting, the more they catch, the less they will catch, which does not necessarily point to a tempo-

rary result of global climate change, at least according to technological fishing, which relies on the judgement of scientific instruments: however, the sacredness, the mystery of the sea is deconstructed. The T’ao-styled philosophy of the sea is a heterogeneous, heterotopic expression, a ritual of reverence for nature, and of course, this knowledge, or national wisdom, will come to an end when the island becomes a resort island.

SYAMAN RAPONGAN was born in 1957 and is a T’ao native of Taiwan’s Orchid Island. Master in Anthropology from National Tsing Hua University, Institute of Anthropology and a graduate in French from Tamkang University. He is more importantly an indigenous writer and anthropologist in Taiwan and founder of Island Indigenous Science Studio: IISS. He has been actively involved in the promotion of ethnoscience and culture, eco-environmental education, and marine and terrestrial ecological science on Orchid Island for many years.

MODERATOR

Dr. LIN YATIN is a dance scholar who holds a Ph.D. in Dance History and Theory from the University of California, Riverside. She is currently Dean of International Affairs Office, Chairperson of the International Master of the Arts Program in Cultural and Creative Industries (IMCCI), and Associate Professor of Dance Studies at the Taipei National University of the Arts (TNUA) in Taiwan. She is also Director of the Taiwan Dance Research Society Board.

Afternoon Session 2

Time: 16:20–17:40 (GMT+8)
Event: Panel 1, TNUA University Social
Responsibility Project (USR)
— from Translation to Interpretation

- Speakers: Dr. Chiang Min-Chin Kay,
Tu Wei-Cheng and Chuang Kuo-Hsin
- Moderator: Dr. Chang I-Wen
- Register now: <https://forms.gle/pkRfFQf3LgZojUD9D>

ABSTRACT

Since 2018, Taiwan has been promoting the project “University Social Responsibility Projects (USR).” Taipei National University of the Arts (TNUA) USR project “Hi-Five Plus: Indigenous Peoples from the Plains of Beitou to the Mountains of Pingtung” provides an opportunity for faculty and students at TNUA to explore themes of indigeneity and the Anthropocene. Indigeneity emphasizes human society as a component of ecology and touches on how the indigenous experience can and should compensate for and expand the forgotten or silenced narratives of history; Anthropocene is defined as the current geological epoch to reflect on human destruction of global ecology and biodiversity. With these concerns in mind, TNUA’s USR project, on the one hand, explores the significant “ecology” proposed in the UN’s Sustainable Development Goals, while focusing particularly on social practices related to, but not limited to, decolonization, indigeneity, cultural diversity, cultural heritage preservation, and sustainability.

In this panel “USR-from Translation to Interpretation,” we invite TNUA professors CHIANG Min Chin Kay, TU Wei-Cheng, and doctoral student CHUANG Kuo-Hsin, who have been actively engaging in local communities through their own efforts. They explore how art can help preserve cultural heritage and transform local knowledge into contemporary interpretation. They will also discuss the possible urgent issues and problems when practicing in the field.

MODERATOR

Dr. CHANG I-WEN is an Assistant Professor and executive director at International Master’s Program in Cultural Creative Industries (IMCCI) at Taipei National University of the Arts. She received her Ph.D. in Culture and Performance at the University of California, Los Angeles (UCLA). Her areas of specialization include salsa dance, Taiwanese theatrical dance, interdisciplinary and intercultural performance.

She serves as a board member of “International Association of Theatre Critics in Taiwan” and “Taiwan Dance Research Society.”

PRESENTATION 1

Language, Body and Translation: Interpretation of Indigenous Crafts Heritage

In 2016, Indigenous heritage gained special status in the newly modified version of the Cultural Heritage Preservation Act in Taiwan. It reflects the development of Taiwan’s multiculturalism since the 1980s and impacts from the international Indigenous movement in the meantime. Under the law, Indigenous craft practitioners were recognized as ‘Preserver of National Significant Craft’ (commonly known as ‘national human treasure’). Ljumiayang, the invited instructor for TNUA field class of the course session ‘Heritage Interpretation’ in April 2021, was just recognized by the Ministry of Culture as the Preserver of the Significant Traditional Craft ‘tjemenu, the Paiwan Traditional Weaving.’ Her insistence on the Paiwan training mode of nurturing weavers based on endogenous knowledge shines critical reflections upon heritage mechanism and interpretation practice.

Through the learning process with Ljumiayang at her workshop, we deeply realized the core issue of transmitting Indigenous weaving knowledge is ‘language.’ Here ‘language’ is not simply referring to the linguistic meaning, but also to language expressed with bodily practice. As the Austro-nesian-speaking Paiwan people did not have texts before they were forced to use Roman, Japanese and Chinese characters, woven textile was the way to record and transmit knowledge of the community. The loss of weaving is not only about loss of skill, but also losing the way to community knowledge accumulated for hundreds of years. As an interpreter of Paiwan weaving, ‘translating’ this oral and bodily knowledge within its temporal and ecological humanistic context is

a must.

Furthermore, as the text-based, unified professional knowledge of Indigenous weaving has often been 'fossiled' in the colonial and scholarly academia and further strengthened by the drive of 'culture for development', the close learning with Ljumi-yang in the local environment has shown the importance of recognizing the political nature of the 'contextualized humanistic knowledge.' For heritage interpreters, this serves as a reminder of the 'hierarchy of value' long endowed with Indigenous heritage interpretation, and the need for an alternative.

Dr. CHIANG MIN-CHIN KAY is Associate Professor and the Chairperson of the Graduate Institute of Architecture and Cultural Heritage in Taipei National University of the Arts, Taiwan. She is a committee member of the National Advisory Committee of the Traditional Crafts of the Bureau of Cultural Heritage, Ministry of Culture, Taiwan (2016-2020) and director of the advisory team of the Apprenticeship Programme of the National Heritage of Important Craftsmanship. Her research interests lie in craft, intangible heritage, and heritage dynamics in relation to community, institutions and colonialism.

PRESENTATION 2

Action Classroom-Watershed Aesthetics Art Plan

"Mobile Classroom - Aesthetics of Flow Art Revitalization (Initiation) Plan", takes art creation education and the classroom outside school grounds. It takes art activities or services as a method of involving oneself in the environment, and generates positive interaction between the creative and the societal fields, leading students to consider the connection between the environment and their own creative contexts, building a deep, corporeal connection.

Furthering the cooperation between the School of Fine Arts, the Impact Music Program, and the School of Theatre Arts, we aim to generate greater connection between the community and fluid cultures through activities such as explorations, talks, workshops, activities, exhibitions, river-cleaning, competitions, and markets. These are to be held along the Tamsui River, progressing into the city, the community, life, and the personal, allowing students and the public to initiate close connections between art creation and the

environment through art activities. Furthermore, through cooperation with private enterprises, including organizations such as Dazhou Shipyard, Bamboo Curtain Studio, and Commonwealth Magazine, we aim to initiate greater possibilities through discussion and collaboration, and add depth and breadth to the artistic and genealogical capabilities of the Tamsui River basin. By this, we also consider the particularities of this culture of flow, as well as our own creative contexts, helping students understand how artistic creation generates possibilities for dialogue with local history, culture, industries, ecologies, or spaces.

TU WEI-CHENG was born in Kaohsiung, Taiwan in 1969, TU Wei-Cheng holds an MFA from the Graduate Institute of Plastic Arts of the Tainan National University of the Arts (2005). He now works as an artist, as well as a lecturer at the Taipei National University of the Arts in Taiwan. He has exhibited internationally, including at the Rijksmuseum, Amsterdam, Netherlands (2019); 1st Thailand Biennale, Krabi, Thailand (2018); V&A Museum, London, U.K. (2017); Singapore Art Museum (2013); Gwangju Biennale, Gwangju, South Korea (2012); Guangzhou Triennial, Guangdong, China (2012); Queens Museum, New York, U.S. (2008); Palazzo delle Arti Napoli, Napoli, Italy (2007); and Shanghai Biennale, Shanghai, China (2006).

PRESENTATION 3

The Transition of the Pakalungay Culture of Atolan into Dance- a case study of Bulareyuang's work, "Not Afraid of the Sun and Rain."

In 2020, the Bulareyuang Dance Company was scheduled to present its new work, "Not Afraid of the Sun and Rain," at the National Theater and Concert Hall in celebration of its fifth anniversary. However, the new work was delayed for one year and was finally performed in the Cloud Gate Theater due to the pandemic. Both the world and humanity have changed tremendously during this year.

Bulareyuang is one of the top-notch dancers in Taiwan with many performing experiences and who returned to his hometown, Taitung, to continue his work as a choreographer. "Not Afraid of the Sun and Rain" is drawn from the Pakalungay, an Amis age organization of the Atolan community, Taitung. The Pakalungay is engaged in the local Ilisin (Harvest Festival). Its members are responsible for all the labor work during the

llisin. They go through various training in the ocean and mountains. When they undergo the toughest part of the training and feel extremely tired, the local seniors hold their hands and continue singing a song. The song's lyrics include "not afraid of the sun and rain," telling the Pakalungay's connection with nature.

The study deploys in-depth interviews and observations to explore how Bular-yaung transformed the Pakalungay training into a dance and further discuss the dynamics of indigenous subjectivity shown on stage.

CHUANG KUO-HSIN belongs to the Amis/Pangcah people from Hualien County, Taiwan, and is a current Ph.D. student at the School of Dance, Taipei National University of Arts. He holds a bachelor's degree at the National Hualien University of Education and a master's degree in Dance and Education at the National Taiwan University of Sports. Chuang is the owner and art director of Kuo-Shin Chuang Pangcah Dance Theatre and part-time teacher of Bei Pu Elementary School, Hualien County. He has engaged in Taiwan indigenous dance and education research, taught in schools, and created dances for many years. He is one of the contemporary indigenous choreographers.

Afternoon Session 3

Time: 17:50–19:10 (GMT+8)
Event: Panel 2, Ecologies, Value Systems and Embodied Knowledge

- Speakers: Dr. Andrea Flores Urushima, Heather Barnett, Ayako Fujieda and Jennifer Louise Teeter
- Moderator: Dr. Andrea Flores Urushima
- Register now: <https://forms.gle/pkRfFQf3LgZoJUdD9>

ABSTRACT

Varied value systems shape the way humans connect with other humans, other species and natural environments. Cultures, as well as, social and political standpoints organize these systems. For example, some indigenous cultures emerged in the past based on value systems which see human living as inseparable from non-human ecologies. As a matter of fact, human interpretation of and consequent bodily actions towards the land, the ocean, trees, insects or animals will vary according to viewpoints. Consequently, the promotion of proactive forms of knowledge exchange has the potential to transform value systems and generate novel creative responses. This can be done by recentering indigenous values, shifting perspectives, as well as, by challenging hierarchies, domination and colonization. This interactive panel aims to promote a critical discussion on how varied value systems are embodied and the relevance of knowledge exchange for maintaining local ecologies through storytelling and the active participation of the audience in experiential activities. The sponsors of this panel will stimulate participants to shift into alternative perspectives, including non-human or indigenous ones.

PRESENTATION 1

Feeling the trees shivering: Embodied traditional silviculture knowledge in the North mountains of Kyoto

This is a “story” of a deep-seated relationship formed between humans and trees during a long time. The foresters of Kitayama have developed for more than 400 years a visceral relationship with cedars. Although cedars are common in Japan, the way they plant these trees on steep hills of a narrow valley results in logs of special features only found in this place. Human souls and emotions impregnate this landscape, based on techniques that developed after long term observation and an accumulated bodily experience. Nowadays this cultural

landscape is endangered as only few people maintain this knowledge.

Dr. ANDREA FLORES URUSHIMA is a lecturer at Kyoto Seika University. She became an architect and urban planner after completion of the course of Architecture and Urban Planning from the University of São Paulo. PhD in Regional Environmental Studies from the Graduate School of Human and Environmental Studies at Kyoto University. She has researched topics related to urbanization and environment, with emphasis on local cultures of urban and regional planning, mainly in Japan and Brazil. Recently, she has been interested in incorporating environmental ethics and theoretical approaches of sustainability studies into urban and regional theory.

PRESENTATION 2

Compostulations: the interconnectedness of living things and the value of noticing

This is a story about an opportunistic ant colony and their entangled multi-species interactions. Living in an urban garden and operating as a collective superorganism the ants forage in their locality, farm aphids on nearby bean plants and cohabit harmoniously with the worms who repurpose human food waste into a nutrient rich home. They coordinate their activities in an entirely self-organised way through a constant feedback loop of information sharing. It is a story about relationships, reciprocity, and resilience across species and across scales. It is also a story about tuning in and taking note of the dynamic systems at play in the smallest of corners, and about what we can learn from what we find there.

HEATHER BARNETT is a British artist and teacher working with natural phenomena and emergent systems. Her work explores collective behavior, nonhuman intelligence and embodied knowledge through interactions and interventions with slime molds, ant colonies

and human groups. She is interested in how we observe, influence and understand multi-species ecosystems.

PRESENTATION 3

Recentering indigenous knowledge: perspectives from my experiences in Ainu Mosir

This is an ongoing “story” of resilience, resistance, and transformation in the face of Japanese settler-colonialism in Ainu Mosir (known as Hokkaido since 1869 after Japan unilaterally annexed the northern Ainu lands in that year). Reflecting on my experiences facilitating inter-indigenous exchange between Ainu and Maori, and other indigenous peoples, through an Ainu-led organization, I will tell a story of a different world where indigenous knowledge plays a central part in our value systems and Ainu contributions are respected in academic institutions, artwork, and Japanese law.

JENNIFER LOUISE TEETER is a lecturer in the Department of Japanese Studies in the Faculty of Global Culture at Kyoto Seika University. She currently serves as the head of the Center for Diversity and Inclusion at the university. She has researched topics including language revitalization, language education, sustainable shipping, and volunteerism in Japan after the nuclear and natural disasters in Tohoku, Japan. She is currently researching diversity and inclusion in Japanese educational institutions.

PRESENTATION 4

Living with cyclones: community resilience and self-reliance in the remote island villages of Vanuatu

This is a “story” of how people can live with natural disasters. The people of the South Pacific have developed their own ways of coping with recurring natural disasters based on years of experience and accumulated knowledge, much of which has been undermined by westernization and colonization. Have these become a product of the past? In the face of an unprecedented cyclone in 2016, the remote island communities of Vanuatu demonstrated that they can survive and recover from the disaster in a short time by mobilizing their knowledge and local resources without relying on external assistance.

AYAKO FUJIEDA is a lecturer of the Faculty of Global Culture at Kyoto Seika University and currently serves as the director of the Center for Africa-Asia Contemporary Culture Studies of the university. With interests in housing, environment, and international cooperation, she has been engaged in various development projects as well as research projects in Asia Pacific. In recent years, she has been conducting research in countries such as Fiji, Japan, Thailand and Vanuatu with the aim of developing a comprehensive understanding of vernacular architecture in terms of materials, building techniques, knowledge transfer, uses and cultural and economic meanings as well as exploring its role and sustainability in a local context. She has B.S in Civil Engineering from Pennsylvania States University and Master and Ph.D. in Global Environmental Studies from Kyoto University.

Afternoon Session 4

Time: 19:20–20:40 (GMT+8)
Event: Panel 3, Maritime Made Manifest

- Speakers: Dr. Anna Katharina Grasskamp, Charity Edwards and Dr. Mohd Anis Md Nor
- Moderator: Dr. Joëlle Bitton
- Register now: <https://forms.gle/pkRfFQf3LgZoJUdD9>

ABSTRACT

Our relations to the maritime are both remote and intimate, made of myths bigger-than-life, of encounters of cultures and exchanges of merchandise, of Empires built and others defeated, of explorations of the abyss and of ecological devastation. Last March, the incident of the commercial vessel Ever Given stuck for six days in the Suez Canal reminded us that the very flow of our everyday life relies on an intricate maritime infrastructure. In fact, 90% of all trade takes place over the sea (oecd.org) and in the past few years, the once-forgotten “Silk Road” is being remodeled through the ambition of China for its Belt and Road Initiative. Within a large geopolitical and opaque logistical context, we are (re)discovering the stakes of maritime control and exploitation, and how they impact our culture and ecosystem. Artists and researchers in this panel will showcase some of the legacies and current trends of these maritime identities.

MODERATOR

Dr. JOËLLE BITTON is an ‘undisciplined’ practitioner. She teaches at the Zurich University of the Arts. Joëlle explores a sense of intimacy and personal geography with machines and systems that are usually considered cold or unfriendly. She advocates for the de-evangelization of technologies and of design as markers of progress, especially in the context of global warming.

PRESENTATION 1

Maritime Material Culture in Chinese Contemporary Art

The paper examines maritime material culture as matter and metaphor in twenty-first century Chinese art through works by artists including Ai Weiwei, Wu Jian’an, Hu Xiaoyan and MAP Office. It argues that artworks such as those discussed, which are bilingual in the languages of organisms and ideas, (maritime) matter and art, open up ways to understand the world

beyond narratives of origin or belonging according to the imposed divisions of the nation state or the art world and engage with ecological relationships to heighten our awareness of the ways in which we shape matter and matter shapes us.

ANNA KATHARINA GRASSKAMP is Assistant Professor at the Academy of Visual Arts, Hong Kong Baptist University. She is the author of *Objects in Frames: Displaying Foreign Collectibles in Early Modern China and Europe* (2019) and *Art and Ocean Objects of Early Modern Eurasia. Shells, Bodies, and Materiality* (forthcoming 2021).

PRESENTATION 2

Subversive Submersives: instruments of safety, operating in wild spaces

The Southern Ocean is typically encountered through techno-utopian myths that do little to share the diverse ecologies, sensations, and imaginaries within (Elzinga, 2009). Such representations avoid the long history of industrial processes here, and the ocean is made to seem redundant in the co-constitution of human, nonhuman, and non-lively relationships across an urbanising planet. Countering this are new technologies expanding into remote spaces: a ‘smart ocean’ that generates complex legal, ecological, and moral questions. This presentation will examine the escalation of potentially destructive processes within environments that sustain populations on dry land, and ask what contribution can be made to understanding everyday life by extending into an ocean world encountered through increasingly automated underwater bodies.

CHARITY EDWARDS is a lecturer at Monash University and an architect-geographer who collaborates with artists and scientists to create objects, environments, and strategy. Her research highlights more-than human impacts of urbanization in remote and off-world

environments. She is currently investigating how urban processes extend into the Southern Ocean and manifest through increasingly autonomous underwater technologies.

PRESENTATION 3

Journey Along the Maritime Silk Route: Crafting Malay Zapin from Hadhramaut to the Malay Peninsula

The Maritime Silk Route, with a distance of over 15,000 kilometres stretches through a network of sea routes linking the East and the West, was and is the cauldron of intercultural encounters between nations. The ports along the Maritime Silk Route acted as melting pots for ideas and information, extolling the virtues of intercultural exchanges into new works of arts, music and dance. Such encounters brought intercultural-interreligious ecosystems, influencing the creations of syncretic and hybrid performance traditions through indigenous inventions. An example is the Malay Zapin, a syncretized-hybrid performative tradition invented by the indigenous communities in the Malay peninsula through their encounters with the Hadhrami Arabs from Hadhramaut, a region in South Arabia mostly in present-day eastern Yemen. The inventive processes of this hybridised dance and music tradition embodies local knowledge through intercultural encounters between the Hadrahmi Arabs and the indigenous communities within the littoral regions of the Straits of Melaka. These processes continue today in the same way intercultural exchanges are diachronically recollected, adapted, and synchronised through memories and practices based on the recognition of differences and similarities between cultures from the East and West of the equatorial belt in Southeast Asia.

Professor Dr. MOHD ANIS MD NOR is a retired Professor of Ethnochoreology and Ethnomusicology at the Faculty of Creative Arts, University of Malaya in Kuala Lumpur and is currently an Adjunct Professor at the School of Arts Sunway University. He is the Managing Director of Nusantara Performing Arts Research Centre in Kuala Lumpur. Professor Dr. Mohd Anis Md Nor has pioneered the study of Zapin dance and music in Southeast Asia and has published widely on the said topic. His current studies are on the interfacing of dance traditions among the Malayo-Polynesian societies in Southeast Asia and Polynesia and the making of new traditions through contemporary performances.

Art and Critical Ecologies: Multiscalar Engagements (Morning Event) By the Wanwu Practice Group

Morning Session 1

Time: 12:00–14:30 (GMT+8)

Event: Panel 3, Art and Microbial Worlds

◦ Speakers: Soichiro Mihara and Yosaku Matsutani,
Sophie Xiaofei Guo, The Center for Genomic
Gastronomy, Timurgalieva Olga, Felipe Shibuya
◦ Register now: <https://us02web.zoom.us/j/8121212121>
[register/tZlqf-qqrjoqG9bGAW4Vv1KbmEvliC4XFEqV](https://us02web.zoom.us/j/8121212121)

ABSTRACT

This panel centers on the practices at the intersection of microbial ecologies and art, including artistic reflections, art-historical, and theoretical presentations that explore various aspects of human co-existence with microorganisms. The panel comprises contributions that discuss the roles of microbes in soil, human health, food, and culture and engage with artistic investigations of microbial ways of knowing and being, microbial impact on other species, and broader macroecologies.

PRESENTATION 1

An Infinite Cycle of Life and Death in Making Soil

As is well known, soil is composed of a vast number of living and non-living things. Hence, we can consider soil as a milieu where they are intricately entangled with each other. In this milieu, life and death are exchanged incessantly. As a result, a cycle of decomposition of existence is established.

Donna Haraway, David Montgomery, and other scholars have paid attention to soil and to the diversity of life forms, such as microorganisms, therein and have developed various and important discussions that demonstrate skepticism about the human status so far. How has soil been treated in the art world? Certainly, as Christian Feller and others have argued, soil has been shown as symbolic and realistic representations (as we often find in paintings) in the history of art. However, in the development of Land art, Environmental art, Ecological art, BioArt, and Soil art, and the increase in art practice in Multispecies Anthropology, where anthropolo-

gy and art are fused together, the situation involving soil in the art world has changed significantly. Contemporary artists have also taken an interesting approach to soil and have created related works. One such piece is “Making Soil,” a work created by Soichiro Mihara. In this study, we focus on this work. In “Making Soil,” soil, compost, and composting are placed at the core of the work. Composting is the process of increasing the activity of microorganisms as a component part of soil by adding various organic compounds and providing it with the right amount of oxygen; in other words, increasing the intensity of the entanglement of existence, exchange of life and death, decomposition, and cycle. Soil that has been transformed by this process is what we call compost.

Thus, “Making Soil,” which focuses on soil, compost, and composting with microorganisms as agents, is composed of three parts. The main part is a video of the composting process, distributed on the web (<http://compost.mhrs.jp/>) in real time. The other part will be the legally approved will of Mihara (currently being prepared). As soon as it is completed, it will be posted on a web video screen. Finally, there will be an “On-Site Dialogue” between Mihara and the guests, which will be superimposed on the web video in real time.

In this presentation, Mihara, as the creator of “Making Soil,” will give an overview of this artwork and discuss the future development of the piece. In the current study, Matsutani, who has been involved in the production of this work as a collaborator, in this paper, will demonstrate what Mihara is trying to express in this work through a comparison with Mihara’s previous art practices and other artists’ artworks involving soil and microorganisms.

Aiming to make art that openly engages with the world, SOICHIRO MIHARA creates systems that employ a wide range of materials, media, and technologies, such as acoustics, bubbles, radiation, rainbow, microbes, moss, air stream, soil, water, and electrons to continually question the here and now. Since 2011, after an earthquake and tsunami struck the East coast of Japan, he has been working on the “blanks project,” which explores the boundaries of the systems that drive modern society. Since 2013, he has participated in residency programs at 12 sites in eight countries from the center of contemporary art to extreme environments, such as polar regions (ars biaoctica), rain forests (labverde), and demilitarized (DMZ) zones (Real DMZ Project).

Mihara has exhibited and awarded internationally; his solo exhibition “The World Filled with Blanks” was held at Kunstraum Kreuzberg/Bethanien in Berlin in 2013 and the Kyoto Art Center in 2016. Group exhibitions include “Open Space 2017: Re-envisioning the Future” (ICC, 2017), “Elements of Art and Science” (Ars Electronica Center, Linz, 2015–16), “Sound Art—Sound as a Medium of Art” (ZKM, Karlsruhe, 2012–13), residency at 10 sites in eight countries such as SymbioticA (Perth, Australia), DEPO2015 (Pizen, Czech Republic), Kuandu Museum (Taipei, Taiwan), and Do a Front (Yamaguchi, Japan), awarded from Ars Electronica, Transmediale, Japan Media Arts Festival, co-author of “Haptics Hacks” (Asahi Press, 2016), Jury of Prix Ars Electronica 2019 and Finalists of Nissan Art Award 2020. More information about Mihara is available at mhrs.jp

YOSAKU MATSUTANI is currently an Associate Professor of the Faculty of Letters, Department of Philosophy at Kokugakuin University, Tokyo, Japan. He specializes in aesthetic, art and media theory, and visual culture studies. He works on problems of art practices since the aesthetic turn, the relationship among science, technology, and art, and the sensibilities in common among various organisms and things. His published works include papers on art practices in Japan since the 2010s, on the relationship between art and computation in the 21st century, on the aesthetic experience of insects, and on image practices in outer space. His translations from English include Rosi Braidotti’s *The Posthuman* (2013).

PRESENTATION 2

Performing a Viral Future: Immune Ecologies, Animacies, and the Making of the Microbial Body in Pei-Ying Lin’s *Virophilia* (2018-ongoing)

Conceived two years before the COVID-19 outbreak by the Netherland-based Taiwanese artist Pei-Ying Lin, “Virophilia” is a prescient project which radically imagines an alternative future where pandemics have become common occurrences. Instead of using the twentieth-century metaphor of war for describing the relationship between humans and infectious agents which still pervades the realm of science and mainstream media today, “Virophilia” embraces an ecological perspective to human-virus encounter via a set of culinary design that engages viral agents as active ingredients. Borrowing methods from the emerging discipline of speculative design, she created a scenario of time travel to the past from the future of the twenty-second century where “the government of earthlings” rules the planet. For this government, the hierarchy and binary relationships between humans and non-human creatures are altered. Though viruses as microscopic species are the smallest of all the microbes and cannot be fully defined as living beings, they are treated equally under “the government of earthlings” with other organic lives. Lin has staged numerous “virus dinner performances” with invited participants from different cultural backgrounds, to probe the cultural logic behind their diverse attitudes towards virus and disease.

The artist’s speculative design consists of five steps of human-virus engagements. The first step “Simulating the Viral Experiences” is intended to facilitate the perception of viral existence and generate proactive (instead of passive) relationships with viruses, especially the infectious ones. The second and third steps, “Viral Fermentation” and “Viruses as Active Ingredients,” both involve the design of new texture, taste, and morphologies of food through the mediation of virus. The most radical steps of all, namely the “Dynamic Cuisine” and “Ecosystem Cuisine,” involve the participation of “all agents which possess the ability to digest and replicate,” be they “microbes, animals, humans, or even the semi-living viruses.” Human beings partake in this (eco)system as a source of nutrition for other earthlings to enjoy, and thus become the fodder of beings, subject to the use of others.

This paper argues that Lin’s conscious making of a microbial body and the imagining of a viral future takes its epistemological root in the moment of what science historians have called the “microbial turn” in

biological science since the turn of the twenty-first century. It examines Lin's speculative practice in relation to the changing discourse of immune ecologies and argues that her non-anthropocentric approaches to human-virus relationship can be traced back to the notion of networked immunity—a major conceptual shift in the immune system discourse from the late twentieth century. In opposition to historical conceptions of juridico-political and bodily immunity as defence against external threats, networked immunity embraces an ecological notion of an unstable self as perpetually defined and redefined through the shifting complexity of its interspecies relation. Drawing on Neel Ahuja's concept of the "government of species" and Mel Chen's theory of animacy, this paper then explores what potential political potency against the pre-existing neoliberal immunological knowledges that Lin's work might produce through culinary designs which cause disruptions to "animacy hierarchies."

SOPHIE XIAOFEI GUO is currently a final-year Ph.D candidate at The Courtauld Institute of Art. She received her B.A. and M.A degrees in History of Art from University College London. Her research investigates the intersections of biotechnology and contemporary art in Sinophone cultures, with a particular focus on gender, sexuality, and race. Her work takes on a transdisciplinary approach and adopts methodologies from feminist theories, queer technoscience, postcolonial theory, and political ecology. Her research interests include contemporary Chinese art, feminism, transnationalism, and decolonial approaches to contagion and disease. Her publications include "Doubting Sex: Examining the Biomedical Gaze in Lu Yang's *UterusMan* (2013)," "Gender in Chinese Contemporary Art" published at the Tate Research Center: Asia (2018), and "'We Will Infiltrate Your Bloodline': Biohacking Gender, Trans Aesthetics and the Making of Queer Kinship in the Work of Jes Fan" (forthcoming book chapter). Apart from academic activities, Sophie is Deputy Project Director at Art Pioneer Studio in Shanghai and is a regular contributor to *Wallpaper**, *The Art Newspaper* (China), *Ocula*, *ArtReview* and other art magazines. She has also done invited talks at Chisenhale Gallery in London and UCCA, Beijing. Her upcoming events include the 2021 Intermedia Art Festival organised by China Academy of Art in Shanghai, "Viral Images: Art and Contagion" session at Association for Art History's 48th Annual Conference, and Candice Lin in conversation with Neel Ahuja at The Courtauld Institute.

PRESENTATION 3

The Air is Alive: Tracing and Tasting a Wildfire Loaf

How do wildfires affect the smell, taste, and texture of bread? "Wildfire Loaf" is an ongoing artistic research project to taste, test and genetically sequence the microbial communities of wild sourdough starters made from smoke-tainted wheat. Climate change is increasing the number and severity of wildfires and this has direct implications for how food is farmed, assessed, processed, and eaten. This project focuses on bread for its symbolic value and wheat's status as a key agricultural commodity.

The "Wildfire Loaf" project identifies the locations and the moments when wildfires on or near wheat fields have altered the crop, either by direct burning, through smoke taint, or via the exposure to a pyroaerobiome, a collection of microbes aerosolized and transported by wildfire.

While this investigation uses sequencing technology to explore how smoke taint changes the smell, taste, and microbial composition of sourdough bread starters, it also maps relationships from farm, bakery and biotech lab to land management and climate policy. The work also makes connections across scales—from the microbial to the planetary—to foreground the question: is there a future for wheat farming and daily bread in a time of climate crisis?

In this talk we will contextualize the "Wildfire Loaf" project in relation to our previous work about "Aeroir" (the unique atmospheric taste of place), "Smog Tasting" and where food + agriculture meets microbes ("Endophyte Clubs" + "Microbiotours").

THE CENTER FOR GENOMIC GASTRONOMY is an artist-led think tank that examines the biotechnologies and biodiversity of human food systems. Launched in 2010 the Center has collaborated with scientists, chefs, hackers and farmers in Europe, Asia, and North America.

Their mission is to:

- map food controversies
- prototype alternative culinary futures
- imagine a more just, biodiverse & beautiful food system.

The Center presents its research about the organisms and environments manipulated by human food cultures in the form of meals, recipes and exhibitions. Their work has been published in *Science*, *Nature* and *Gastronomica*

and has been exhibited at the World Health Organization, Kew Gardens, Science Gallery Dublin, Microwave International New Media Arts Festival and the V&A Museum.

Their current research initiatives include: prototyping a Norwegian National Dish, researching Agroforestry and water issues in the Netherlands and mapping, tasting & cooking with crops damaged by wildfires (Wildfire Loaf).

- URL: <http://genomicgastronomy.com/>
- Instagram: @genomicgastronomy
- A basic Introduction to the work of Center for Genomic Gastronomy (6 minutes) is available for viewing via: <https://vimeo.com/500445443>
- A deep dive into the methods and process of researching "The Air is Alive: Tracing and Tasting a Wildfire Loaf" pre-recorded for the Culture2Culture Conference (38 minutes) is available for viewing via: <https://vimeo.com/593975653/e0857265e>

PRESENTATION 4

Human-Candida Affinities as Tactical Biopolitics in the Works of Tarsh Bates

The routines of body and food hygienics comprise a substantial aspect of biopolitical arrangements and multispecies life politics. Such multispecies interactions with microbial organisms, especially pathogenic, become even more vital in the face of emerging diseases and epidemics. This talk discusses the works of Tarsh Bates "The Unsettling Eros of Contact Zones" and "Ereignis, Gellassenheit, and Lichtung: Love Story." The two projects, first time presented at the Gallery Central in Perth (Australia) in 2015, feature *Candida albicans*, a potentially pathogenic yeast that can be benign and harmful for human health depending on the conditions of host-candida interactions. For example, in pathogenic cases, *C. albicans* brings approximately three quarters of a million deaths yearly worldwide.

In the immersive installation "Ereignis, Gellassenheit and Lichtung: Love Story," a video projection of moving yeast cells "contaminates" the exhibition room, walls, floors, and the bodies of the viewers. With the "The Unsettling Eros of Contact Zones," the artist offers the audience bread produced by utilizing widely-known baker's yeast and uncommon for bakery, potentially pathogenic *C. albicans*. Instead of the aversion to the yeast as an expected reaction against pathogens, "eros" and "love" in the titles of these artworks rather entice the viewers into experiencing affinity and affection for the microbes, and the sense of kinship with them. Exactly this paradoxical juxtaposition of the potential, sometimes deadly pathogen with the encour-

agement of the participants to engage with the yeast in the art projects is at the center of this paper.

In 2008, Beatriz da Costa and Kavita Philip introduced the term "tactical biopolitics" in order to describe artistic practices that play with, uncover, and undermine the structures of life governing, institutional approaches, and ideologies of domination (Costa & Philip 2008: xviii). In keeping with this very useful term and interlacing it with the contexts of post-Pasteurian microbiopolitics (Paxson, 2008), this paper discusses the experiences of human-candida encounters facilitated by the artworks. By examining how Bates' artworks subvert prevailing antimicrobial perspectives by activating affective interactions of the exhibition audiences with the potentially pathogenic yeast, this presentation argues that the projects "The Unsettling Eros of Contact Zones" and "Ereignis, Gellassenheit, and Lichtung: Love Story" become the instances of tactical biopolitics.

Works cited

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- Paxson, H. (2008). Post-Pasteurian cultures: The microbiopolitics of raw-milk cheese in the United States. *Cultural Anthropology*, 23(1 (Feb.)), 15–47.

OLGA TIMURGALIEVA is a researcher, curator, and Ph.D. candidate at the School of Creative Media, City University of Hong Kong. Her research investigates the intersections of biotechnology and contemporary art, with a particular focus on interspecies relations.

In 2018, Timurgalieva graduated with a joint master's degree in Media Arts Cultures, having written a thesis entitled, "When Species Meet in Bioart: Multispecies Encounters in BioArt from a Baradian, Post-humanist Perspective." Olga has working experience in art institutions such as V-A-C Foundation (Moscow) and the ZKM |Center for Art and Media (Karlsruhe). Additionally, she has co-curated several art exhibitions, including the exhibition, "Here and Elsewhere," at the Kopro Gallery (The Strzemiński Academy of Art) in Lodz and the festival, "Seasons of Media Arts 2019," at the ZKM.

Timurgalieva has presented her research at a number of international conferences. Among them are the Women Against Domination and Oppression Conference (Lodz, 2017), the 10th Beyond Humanism Conference (Poznan, 2018), the 3d Interdisciplinary

Conference Taboo-Transgression-Transcendence in Art&Science (Mexico, 2018), the 8th International Conference on Media Art, Science, and Technology Re:Sound (Aalborg, 2019). Recently, Timurgalieva chaired a panel titled, "Interspecies Research and Becoming Animal," at Art Machines 2: An International Symposium on Machine Learning and Art (Hong Kong, 2021).

PRESENTATION 5

Becoming (in)visible

Color is fundamental for any form of life on Earth. Life as we know it, is only possible by the presence of oxygen, in which plants, algae, and cyanobacteria use a greenish pigment-chlorophyll—as a basis for photosynthesis. In nature, color plays different roles in different species, but in general it is responsible for mechanisms that guide evolutionary processes, such as camouflage, aposematism, and communication. Color can materialize at different levels, some of which are not perceptible to humans, for example outside of the visible light spectrum and on a microscopic scale, where bacteria and viruses are found. Bacteria are present in virtually all environments, from human skin to the deep ocean, and are responsible for important biological processes, such as the decomposition of organic matter and the fixation of nitrogen in the soil. Despite their microscopic sizes, bacteria found ways along the evolutionary path to become perceptible to other organisms, through the production of odors and colors. The coloring found in bacteria is the result of the production of several pigments like carotenoid and melanin, which allow them to express a wide color palette, from purple to red. As in other organisms, colors also play a fundamental role in the survival of bacteria, which are proven by science, such as the antibiotic response and as a form of protection against ultraviolet rays and freezing. However, there are still many gaps in the knowledge about how pigment production in these microorganisms can be associated with communication. In this essay, I discuss how the materialization of colors in bacteria can be related to an attempt at communication between the micro and the macro world. Examples for this can be found in scientific literature in the symbiotic associations involving pigmented bacteria; and in the poetic analysis of natural processes like decomposition—in which the bacterium manifests itself through color when another being dies. It is

crucial to understand micro and macro world of the materialization of color so that humans can better understand their role in the physical and ecological space, mitigating their impact as a species in nature.

FELIPE SHIBUYA is a Brazilian ecologist and artist who decided to adventure around the world. His journey began when he completed his Ph.D. in Ecology and Nature Conservation at the Federal University of Paraná. He then decided to explore the visual aspects he had included in his research, beyond the purely scientific perspective. He also holds an M.F.A. in Studio Art from the State University of New York at Buffalo, where he worked with pigmented bacteria, with the intention of understanding how the colors they synthesize could be communication signals for us humans. Being a scientist-artist enables Shibuya to explore different forms of life, from bacteria to trees, using different methods, from microbiological culture to videos. However, all of his work involves aspects of his own identity, and he always highlights the visuality of nature. Currently, he is a Hyundai Biological Programs Fellow at Edna W. Lawrence Nature Lab, at Rhode Island School of Design. Shibuya's work has been shown in the United States, Canada, Portugal, and Germany, as well as had citations published in important magazines and journals such as National Geographic, Citylab, and Ecology.

More information about the project Becoming (in)visible is available via: www.felipeshibuya.com/invisibilia

Embodying Local Knowledges Symposium (Afternoon Event) Hosted by Taipei National University of the Arts (TNUA)

Time: Afternoon Session 1
15:00–16:20 (GMT+8)
Event: Panel 4, Improwild!
A workshop on Knowledge Exchange
through Improvisation

- Speakers: Michael Simon, Susan Van Esch
and Dr Patricia Ribault
- Moderator: Nuria Kraemer
- Register now: <https://forms.gle/pkRffQf3LgZoJUdD9>

ABSTRACT

Can a visual artist improvise in the same way as a performing artist? In the field of performing arts, improvisation is a common and inherent practice for experimentation, while in the visual arts, it is less commonly used. Performing as producing forms is a creation of knowledge per se, and improvising these forms challenges the ways in which the visual arts usually operate. In this session we are going to explore the potential of knowledge exchange in improvising through drawing. We will experiment what it means and does to each one of us.

SPEAKERS

Prof. MICHAEL SIMON, Professor for Stage Design, Theater, Performing Arts and Film Department (ZHdK). He is a German designer and director for ballet, drama and opera. His designs have been seen all over the world from Australia to Canada and the US, from Japan to China and throughout Europe. He has worked for many years with the choreographers Jiri Kylian and William Forsythe. The titles of some of the works are Isabel's Dance, Impressing the Czar, Limb's Theorem, Kaguyahime, Stepping Stones, Whereabouts Unknown, Wings of Wax, Arcimboldo, One of a kind, Doux Messonges and Zugvögel.

SUSAN VAN ESCH, (HKU), Lecturer Creating Crossover Collaborations, Head of Ma Crossover Creativity. She is a trained Cultural Anthropologist and has been working on the crossroads of culture and international social development for the past 20 years. Establishing and supporting intercultural and transdisciplinary collaborations for addressing complex societal issues has been her key focus and area of expertise; intersectionality and systemic design are two important frameworks she

works with. Currently she is heading the MA programme Crossover Creativity at the Utrecht University of the Arts in The Netherlands.

Prof. Dr PATRICIA RIBAUT is Professor of Performative Design Research at the weißensee kunstschule berlin since 2020 and Principal Investigator of the Cluster of Excellence Matters of Activity at Humboldt University Berlin. Prior to that, she was Junior Professor for the History and Theory of Gestaltung at the Institute for Cultural History and Theory (HU) since 2015. She also directs a Master seminar at the École Nationale Supérieure des Beaux-Arts in Paris. She began her career by studying applied arts and ceramics at ENSAAMA - Paris and by learning glass blowing in England and Murano. Her research focuses on the body, gesture, work, technique, art, industry and design, and, more recently, on interspecific relations.

NURIA KRAEMER, Programme Manager, Shared Campus Deputy Head, Transcultural Collaboration, Assistant Professor (ZHdK). Nuria Kramer's interests focus on collaborative and transcultural arts practices. From 2013 to 2018 she was head of Connecting Space Hong Kong, being responsible for the art space and the on-site development in Hong Kong of the transcultural platform for artistic collaboration Connecting Spaces Hong Kong – Zurich. Since 2014 she runs jointly with Daniel Späti the international semester programme for Transcultural Collaboration, as deputy head. Her focus in the artistic field lies on the development and implementation of collaboration concepts, curatorial activities and programming with a particular interest in finding forms for decolonizing knowledge.

Afternoon Session 2

Time: 16:30–17:50 (GMT+8)
Event: Panel 5, #togetherfourplanet
Responding to COP26

- Speakers: Dr. Eva Verhoeven and Naomi Bulliard
- Moderator: Heather Barnett
- Register now: <https://forms.gle/pkRfFQf3LgZoJUdD9>

ABSTRACT

The climate health and equity crisis have an effect on us all, but most humans and non-humans affected will be absent from the conference and will not partake in these important conversations. How could we engage with those conversations? How are those conversations conducted, in what environment? Whose perspective is not being represented or considered? What conversations are not being had at COP 26? Taking the COP26 hashtag #togetherfourplanet as a provocation, we invite other perspectives to be included the conversation in the form of an unprotest, to listen to and be with Nature's protest as an attempt to reduce humans' relentless imposition.

oversees strategic activities across Research, Education and Knowledge Exchange, and the co-design of sustainability strategies and sustainability literacy and skills development.

MODERATOR

HEATHER BARNETT is an artist, researcher and educator working with natural phenomena and complex systems. Working with live organisms, imaging technologies and playful pedagogies, her work explores how we observe, influence and understand the world around us. She is Pathway Leader on the MA Art and Science at Central Saint Martins (University of the Arts London), Honorary Research Fellow with SHOAL Group (Swansea University) and a Higher Education Academy National Teaching Fellow.

SPEAKERS

EVA VERHOEVEN is an artist, researcher and educator. She is the co-founder of Supra Systems Studio, which uses critical and creative practice to conduct urgent investigations and demonstrations at intersections of ecological, political, and technical systems at London College of Communication, UAL where she works as a Programme Director for Interaction Design & Visual Communication. Eva is interested in the consequences of technological developments and its relays into society, and investigates computational culture through design research. A current focus is the scope of post-human centred design and the role of design and the designer in shaping our material realities in the context of the Anthropocene.

NAOMI BULLIARD is linguist and multilingual educator with expertise in participatory design, cultures of sustainability and transcultural collaborations. She has worked in academic and professional roles in education across locations and generations, and has created awards and professional development courses in intercultural and inclusive working practices. As Head of Strategy at Centre for Sustainable Fashion, one of UAL's Research Centres, Naomi

Afternoon Session 3

Time: 18:00–19:20 (GMT+8)
Event: Panel 6, In The Twilight — Cultural Ecology and Technology

- Speakers: Dr Joëlle Bitton and Oulimata Gueye
- Moderator: Andreas Kohli
- Register now: <https://forms.gle/pkRfFQf3LgZojUdD9>

ABSTRACT

This panel addresses narratives on how we might imagine worlds of tomorrow. Joelle Bitton is looking at machine forms of “intelligence” and how we ascribe autonomy and soulfulness to them. Oulimata Gueye points out how local knowledge could lead to new narratives, concepts and alliances. She addresses questions about the place of the African continent in the formulation of Future narratives.

PRESENTATION 1

Do Machines Have A Soul?

In a context where the terms ‘AI’ or ‘Artificial Intelligence’ make headlines, clickbaits and trendy topics, emerges an opportunity to travel through historical expectations of machine behaviours, and through what constitutes characters of autonomy and soulfulness. In a way, this talk proposes to look at the many forms of ‘intelligence’ of non-living entities, especially that of machines: their presence appraised beyond AI argues for non-human centric values.

JOËLLE BITTON is an ‘undisciplined’ practitioner. She teaches at the Zurich University of the Arts. Joëlle explores a sense of intimacy and personal geography with machines and systems that are usually considered cold or unfriendly. She advocates for the de-evangelization of technologies and of design as markers of progress, especially in the context of global warming.

PRESENTATION 2

UFA, University of African Futures

What place did the African continent occupy in the development of speeches presented as narratives of the future? What imaginaries of

Africa have been mobilized? What remains of the utopias of the non-aligned futures? To explore these questions, the exhibition UFA – University of African Futures calls upon artists-researchers who go back in time to deconstruct clichés about Africa’s relationship to the future, and summon the mythologies of origins to invent alternatives. The title of the exhibition refers to the University of the African Future in Sébikotane, Senegal, which is one of the major projects initiated by President Abdoulaye Wade in the mid-2000s and now abandoned. These models of education have not kept their promises and invite us to reinvent the idea of university and to create new tools for understanding our changing world.

OULIMATA GUEYE is a Senegalese and French critic and curator. Her curatorial approach is based on research at the intersection of digital and scientific cultures, contemporary art, popular culture, literature and political ethics. She has a longstanding interest and commitment to the uses of digital technologies in Africa and within its diasporas.

MODERATOR

ANDREAS KOHLI is an art teacher and designer and works as a lecturer and project manager at the Zurich University of the Arts. He teaches mainly in the Bachelor of Arts Education at the Department of Cultural Analysis. His teaching activities focus on the characteristics of perception of reality and its medial representation, on social issues and their effects on visual and pedagogical work, on transculturality and on methods of artistic practice. One of the main interests relates to the current processes of change in urban development and urban life.

Afternoon Session 4

Time: 19:30–20:40 (GMT+8)

Event: Closing Keynote
The Life is Wild

- Keynote Speaker: Ailton Alves Lacerda Krenak
- Moderator: Dr. Andrea Flores Urushima
- Register now: <https://forms.gle/pkRFFQf3LgZoJUdD9>

ABSTRACT

Ailton Krenak calls us to summon life to govern the course of this world which has become excessively human. He alerts us to the fact that it is not culture that produced us, and that we must reconcile ourselves to the idea that we belong to life on Earth and that we are not a product of culture. The several generations of children who throughout the 20th century have learned in school to separate themselves from nature and the natural, in reality, have learned to divorce themselves from a unique and irreplaceable source of life. For humans there is no other way to live. Human life is impossible in outer space. And the pandemic indicates that human life may become impossible on planet Earth too, depending on how we continue to live here.

Ailton invites us to imagine a world which is different from the one we have built. The world of the Anthropocene contains dystopian landscapes, where disruption, violence and arrogance based on the belief in the infinite power of technology dominate. The discourse of sustainability, and the millennium goals, are based on a discourse that assumes that human intervention is able to repair natural processes. It carries within it the idea that humans and their technology will be able to make planet Earth perform! A planet that has existed, without humans, for billions of years, with an impressive capacity to regenerate? All that is needed for its regeneration is the cessation of excessive human intervention. In reality the regeneration of the planet would be possible if the human species was registered on the list of endangered species.

Why can't humans fit into landscapes with moderation and share with all other beings the abundance that the planet offers? Why do humans force themselves to create monumental and excessive structures? Platforms of concrete, steel, and glass made to memorialize those who built them, and destined to become mountains of rubble for future generations. When he came to Japan, Ailton was moved to see how traditional Japanese architecture lands softly on earth, following a metamorphosis of life in the

landscape, in its scale, in its use of wood, straw and paper. He invites us to learn how to step softly on the earth, fitting modestly into landscapes by controlling the human race to devour the world.

CLOSING KEYNOTE

The Life is Wild

SPEAKER

AILTON ALVES LACERDA KRENAK (born in Itabirinha de Mantena, Minas Gerais, 1953). Brazilian writer, philosopher, environmental activist and indigenous movement leader from the Krenak ethnicity. He was the representative of indigenous peoples during the elaboration of the 1988 Brazilian constitution. Awarded an honorary doctorate from the Federal University of Juiz de Fora. Received from the Brazilian National Government the Grão-cruz da Ordem do Mérito Cultural, an honorific order given in recognition for his contribution to Brazilian culture.

MODERATOR

Dr. ANDREA FLORES URUSHIMA is a lecturer at Kyoto Seika University. She became an architect and urban planner after completion of the course of Architecture and Urban Planning from the University of São Paulo. PhD in Regional Environmental Studies from the Graduate School of Human and Environmental Studies at Kyoto University. She has researched topics related to urbanization and environment, with emphasis on local cultures of urban and regional planning, mainly in Japan and Brazil. Recently, she has been interested in incorporating environmental ethics and theoretical approaches of sustainability studies into urban and regional theory.

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