A symposium on unlearning
within arts practice and arts education

UNLEARNING REALITIES

REIMAGINING FUTURES

Thursday 5 - Friday 6 October 2023
LASALLE College of the Arts

LASALLE College of the Arts is the highest ranked specialist arts institution in Singapore and joint top in Southeast Asia for art and design (QS World University Rankings 2023).

The College offers 35 Diploma, BA (Hons) and postgraduate programmes in fine arts, design communication, interior design, product design, film, animation, fashion, dance, music, theatre, arts management, art histories, curatorial practices, arts pedagogy and practice, arts and cultural leadership, art therapy, music therapy, creative writing and arts and ecology.

LASALLE provides a nurturing, interdisciplinary learning environment to inspire the next generation of forward-looking, globally engaged artists, designers and leaders of creative industries. Its faculty is led by a community of award-winning artists, designers, educators and researchers, and their practice-led research sets LASALLE apart as an international centre of excellence.

Founded in 1984 by the late De La Salle Brother Joseph McNally – a visionary artist and educator – LASALLE is a non-profit private educational institution. The College receives tuition grant support from Singapore's Ministry of Education. LASALLE is a founding member of the University of the Arts Singapore.

www.lasalle.edu.sg

Shared Campus is a cooperation platform for international education formats and research networks established by 13 leading international arts universities, schools and colleges.

Shared Campus establishes connections that generate value for students, educators, researchers and professionals, and enables participants to share knowledge and competencies.

The platform is designed around themes of international relevance with a distinct focus on transcultural issues and cross-disciplinary collaboration. Around our five core themes we co-create a broad scope of activities within education, research and cultural production. These include Semester programs, summer schools, courses, workshops, networking events, symposia, festivals, publications and a collaborative learning platform.

www.shared-campus.com

CREDITS

Symposium committee
Wolfgang Muench
James Félix
Shannon Sim
Phoenix Fry
Damaris Carlisle

Administrative management
Catherine Ong
Karen Cheok

Audiovisual
Everlight Studio

Thank you
LASALLE senior management, Divisions of Facilities, IT, Communications , The Ngee Ann Kongsi Library
Shared Campus project office

Recent changes have significantly impacted humanity, necessitating a rethinking of established ways of living in the world. Individuals and societies are now at a crossroads: are existing practices sufficient to navigate contemporary realities, or must we unlearn previously accepted notions, findings and frameworks to reimagine the future?

The concept of unlearning is multifaceted and can be approached and explored from a variety of perspectives – whether the emphasis is placed upon an individualist shedding of traditional modes of thinking, as suggested by Heidegger, or upon a collective critical engagement with society, towards reshaping and dismantling existing systems of power, as proposed by Freire. Any approach to unlearning is underpinned by the principle that growth and change require an openness to questioning and challenging preconceived notions.

Embracing a cross-disciplinary approach towards frameworks of unlearning and reimagining, this two-day symposium brings together practitioners and researchers to explore avenues through which the concept of unlearning can lead to innovation for education, the arts and communities.

This is an initiative by LASALLE Learning, Teaching and Research, in collaboration with the *Cultures – Histories and Futures* theme group of Shared Campus.

SCHEDULE

DAY 1
THURSDAY 5 OCTOBER 2023

15:00 Singapore | 7:00 GMT — *Welcome and introduction*
Venka Purushothaman, Deputy President and Provost, LASALLE
Wolfgang Muench, Dean of Learning, Teaching and Research, LASALLE

15:15 Singapore | 7:15 GMT — *KEYNOTE*
Evelyn Kwok & Michelle Fung
The Year of 2084

16:00 Singapore | 8:00 GMT — *PANEL 1*
Blurring STEAM

- Jaime Belmonte: **Unlearning assumptions: An indigenous ontological turn as a catalyst for decolonisation and musical creativity**

- Mahija Mandalika: **Blurring boundaries: Science fiction as a method for reimagining realities**

- Cissie Fu: **More-than-human lessons: Unfixing, unforming and unlearning through performative research**

17:20 Singapore | 9:20 GMT — Break

17:40 Singapore | 9:40 GMT — *PANEL 2*
Dislocating Technology

- Kenneth Lo: **Future of education: campusX cyber-physical learning**

- Tully Arnot: **Posthuman and phytomorphic perspectives: Simulation and emergent relationships between plants, humans, technology**

- Tobias Fandel: **Multiplication and diffusion as intrinsic principles in the context of art within a digitised culture, and the consequences for craft and artistic skills**

18:55 Singapore | 10:55 GMT — Break

19:15 Singapore | 11:15 GMT — *KEYNOTE*
Matthew Gardiner, Ars Electronica Futurelab
Futures Thinking

DAY 2
FRIDAY 6 OCTOBER 2023

15:00 Singapore | 7:00 GMT — *Welcome*
Wolfgang Muench, Dean of Learning, Teaching and Research, LASALLE

15:05 Singapore | 7:05 GMT — *KEYNOTE*
Mariana Amatullo
The art and power of unlearning for a better tomorrow

15:55 Singapore | 7:55 GMT — *PANEL 3*
Shifting Roles

- London Contemporary Dance School: **Unlearning/relearning creative and pedagogical methodologies: Groove and Krump in the contemporary dance curriculum**

- Debe Sham: **From me to we: Unlearning and co-creation in the Collage City participatory art project**

- Sui Fong Yim: **Case studies from the Rooftop Institute: Reimagining art learning through artist-led approaches**

17:10 Singapore | 9:10 GMT — Break

17:30 Singapore | 9:30 GMT — *PANEL 4*
Media art as a memory system: reimagining in archiving, curating, breathing

- Alessandro Ludovico: **Unlearning the digital dispositif: (Un)archiving**

- Morten Søndergaard: **Reimagning media art: (Un)curating**

- Anna Nacher: **Unlearning as pedagogical strategy: (Re)breathing**

18:45 Singapore | 10:45 GMT — Break

19:05 Singapore | 11:05 GMT — *ROUND TABLE*
Reimagining Pedagogies

- Mark Ingham: **Nomadology: Radically transforming creative pedagogies**

- Fairul Zahid: **The relevance of dance performance in tertiary education for the future-ready**

- Gan Sheuo Hui: **Reimagining futures: Flipping classrooms for enhanced engagement**

- Michael Krohn: **Daring to unlearn**

20:00 — *Closing remarks:* Wolfgang Muench

THURSDAY 5 OCTOBER 2023

KEYNOTE 1

The Year of 2084
Evelyn Kwok and Michelle Fung
Moderator: Wolfgang Muench

This presentation is a dialogue between two panellists, an artist and an educator; one has a creative practice that reimagines a new world through a never-ending body of artworks, while the other generates socially-engaged art curricula to facilitate unlearning in intercultural and transdisciplinary settings.

The two discuss the possibilities for a new future of unlearning and learning through *The World of 2084*, an ambitious reimagination of a grand ecotopian and dystopian world with five imaginary countries: Contradictoria, Northlandia, Dreamland, the Aristocratic Union and the Republic of Strata.

These five micro-narratives weave together a grand narrative of 2084, portraying a futuristic geopolitical world that addresses aspects of climate-related issues in the age of the Anthropocene. However, instead of embracing the idea of the Eurocentric and masculine Anthropocene, *2084* teases out the meanings and questions the very idea of the Anthropocene.

Standing in this imagined future, the two panellists look back at the current world in the state of linear creative practices, structured facilitating and learning to propose a new way of looking and developing the possible reality of new futures. Like in some of the imaginary countries of 2084 - a world where artists live and create beautiful and meaningful works in an idyllic floating ecotopia indefinitely, for free; or a world where the Arctic North, inhabited by magical animals such as Northern-Lights-catching flying walruses, is taking back the podium. These logic-defying scenarios (mountain-sized ice-cream maker or plastic-eating children) demand reactions, highlight the impossibilities of current broken systems and open up bridges to reimagine viable yet fantastical futures.

Speakers

Evelyn Kwok is a research assistant professor at the Academy of Visual Arts at Hong Kong Baptist University. Her background is in spatial design research and her research explores the intersection of gender, labour and space, focusing on marginal communities in urban spaces and their use of public space. Her teaching integrates service learning into socially engaged art and design contexts in and beyond Hong Kong. She has been creating curricula for unlearning in interdisciplinary and multicultural settings since 2020 within the Shared Campus theme group Social Transformation.

Hong Kong Canadian interdisciplinary artist **Michelle Fung**'s lifelong interdisciplinary oeuvre revolves around a grand dystopian world-building narrative in the year 2084. She had a recent solo exhibition at the Hong Kong Art Centre, the national Art Gallery Boris Georgiev, Bulgaria and has held solo exhibitions at leading galleries in Australia and California, as well as the Hong Kong University of Science and Technology. Her short films have been selected at many international film festivals, and she has participated in prestigious international residencies including in China, the Arctic Circle, International Territory of Svalbard, USA and Canada.

Evelyn Kwok

Michelle Fung

Wolfgang Muench is Dean of Learning, Teaching & Research at LASALLE College of the Arts

PANEL 1

Blurring STEAM
Moderator: Darren Moore

Jaime Belmonte
Unlearning assumptions: An indigenous ontological turn as a catalyst for decolonisation and musical creativity

This presentation introduces a collaborative project undertaken by Sámi musician Anna Näkkäläjärvi-Länsman and Jaime Belmonte, a Western contemporary classical composer. The project explores the possibilities of coexistence and fruitful dialogue between yoik, an Indigenous musical form, and Western classical music while preserving their respective identities. Through a profound study of yoik's musical, cultural, and spiritual essence, strategies were developed to challenge conventional norms in Western contemporary classical music. This reconsideration of Western musical assumptions signifies an ontological turn towards Indigenous perspectives on music creation and sonic creativity, affirming their legitimacy and visibility as valid knowledge practices.

Jaime Belmonte, a Spanish-Finnish composer, conductor and doctoral researcher at Uniarts Helsinki, engages in artistic research that delves into the profound impact of cross-disciplinary and cross-cultural perspectives on the creative process. His work focuses on understanding how these diverse influences shape the role of a composer, especially within collaborative contexts.

Mahija Mandalika
Blurring boundaries : Science fiction as a method of reimagining realities

In Hindu mythology, a majority of scientific analysis was explained to the general population through myths and stories. This helped in making scientific knowledge more accessible, while presenting facts in an interesting way. In the current anthropological climate, where religion is no longer a learning line for scientific study, there is a need to reimagine the pedagogical methods to further inquisitiveness and enquiry. Science fiction acts as the perfect launching pad for exploration into scientific study without the need for rigorous mathematical proofs. Science fiction and speculation play a major role for furthering scientific thought, and a transdisciplinary approach to speculative thought would create an unrestricted flow of knowledge.

Mahija Mandalika is an interdisciplinary artist and engineer, whose interest lies in science fiction and archaeology. Through the mediums of film, printmaking, sculpture and drawing, Mandalika's practice focuses on materialising and evidencing the passage of time. At the core of her practice, she explores time through various methods of questioning and interrogation.

Cissie Fu
More-than-human lessons: Unfixing, unforming and unlearning through performative research

Post-truth complexity calls for new modes and manners of inquiry. Suspending the whithers and wherefores that underlie standardised academic research, this talk proposes an openness to the unknown and the unknowable. Especially suited to art and design education, this provocation assembles matters of concern rather than matters of fact for generative ambiguities and ambivalences to emerge. Shedding unsustainable distinctions between culture and nature, facts and norms, human and non-human let's embrace our post-truth condition by acknowledging interdependencies of the more-than-human, towards a creative epistemic disobedience that can counter colonial historicism with decentralised and inclusive ways of knowing.

Cissie Fu (AB Harvard; MSt, MSc, DPhil Oxford) is a political theorist and co-founded the Political Arts Initiative, which invites 21st-century imag-e-nations of the political through digital technology and the creative and performing arts. She currently heads the McNally School of Fine Arts at LASALLE College of the Arts, University of the Arts Singapore.

Darren Moore is a senior lecturer in music at LASALLE College of the Arts

DAY 1 SPEAKERS

PANEL 2
Dislocating Technology
Moderator: Damaris Carlisle

Kenneth Lo
Future of education: campusX cyber-physical learning

This session describes and reflects on Singapore University of Technology and Design's educational innovation programme, campusX. It aims to address the future of education and develop forward-looking educational models, technology tools and pedagogies for a new form of learning called "Cyber-Physical Learning", where remote cyber students and face-to-face physical students can learn and interact effectively, seamlessly, and synchronously in the same class. campusX involves exploration of various streams of technologies such as immersive technologies, telepresence robotics, and personalised learning.

Dr Kenneth Lo is Director of Office of Digital Learning, and Program Director of campusX at Singapore University of Technology and Design (SUTD), which involves educational innovations, pedagogy, and services such as EduTech, Library, and Fabrication Laboratory. Kenneth has experience in technology innovations, predictive machine learning research, and in designing engineering systems.

Tully Arnot
Posthuman and phytomorphic perspectives: Simulation and emergent relationships between plants, humans, technology

My research reflects on increasing engagement with AI, robotics and non-human substitutes for human relationships, proposing an alternative model of deeper speculative relationships with plant-life. I recently undertook a major research project, Epiphytes, working with Gagliano to visualise plant perception in a multisensory virtual reality environment. This research asks what we can learn, or unlearn, from trying to understand the perspectives of artificially intelligent and phytomorphic beings?

Tully Arnot's interdisciplinary practice explores models of plant-based multisensory perception as well as how technology mediates our relationships with the natural world, through areas including plant robotics and the simulation of nature. Arnot is a PhD Fellow at the School of Creative Media Hong Kong with Professor Zheng Bo.

Tobias Fandel
Multiplication and diffusion as intrinsic principles in the context of art within a digitised culture, and the consequences for craft and artistic skills

Digital media objects can be multiplied nearly infinitely, losslessly, and almost instantaneously through computational technologies. In conjunction with the disruptive nature of mediated network structures, the echoes of Benjamin's *The Work of Art in the Age of its Technological Reproducibility* must be upscaled into a new landscape of technologies which is dominated by automation and, increasingly, Machine Learning applications. This paper traces the aesthetical and creative implications of the post-analogue artistic production and its distribution, situated in a computerised and networked society. Accompanied by visual and sonic examples, I propose a continuation of Hito Steyerl's *In Defense of the Poor Image,* investigating distinct perceptive qualities of digital media artifacts, such as A.I.-noise.

Tobias Fandel is a composer and visual artist with a creative interest centered on aesthetical implications of digital culture. He teaches Music at Baruch College and is currently pursuing a PhD at the CUNY Graduate Center. He received his Doctor of Music from The Chinese University of Hong Kong.

KEYNOTE
Futures Thinking
Matthew Gardiner
Moderator: Wolfgang Muench

The Ars Electronica Futurelab is a laboratory and atelier for future systems. As the think-and-do tank of the Ars Electronica, it places the human being at the centre of the research, considering the social aspects of technological developments such as artificial intelligence, robotics, media architecture, interactive technologies, new aesthetic forms of expression or swarm intelligence and their effects on the future of society.

At the interface of art, technology, and society, it creates future visions which are realised for the public, together with cooperation partners from the fields of business, culture, research, and education. This talk will discuss recent projects and methods of creativity to accompany the development and shaping of future trends and visions.

Selected projects for this talk:

Future Teams is collaborative research project with Ricoh, Art and Program, launched with the mission to inspire and support human creativity in the future workplace. The project aims to develop innovative technologies, spaces, and services that enhance team creativity and foster mutual care among future teams.

The **Data Art & Science Project** in collaboration with Toyota Coniq Alpha in Japan, envisions a new interdisciplinary field that incorporates artistic perspectives on future transformations based on data science.

Anatomy of Nudging is the first installation presented at the Ars Electronica Festival 2023 within the framework of the Collective Transformation Lab. The ambition is to demonstrate the transparency of Godot's application NudgeAI and to provide users with a trustful approach to artificial intelligence in which they themselves become part of the process.

With **Oribotic Instruments**, we ask what happens to our experience of space when we fold sound? It is situated within our research into fundamental artistic methods for origami and robotics, following our central theme of Fold Sensing.

Deep Sync creates an interactive playground for sound and visuals in the immersive Deep Space 8K environment, inviting visitors to experiment with the correlation between psychological and physiological processes.

Ars Electronica / Martin Hieslmair

Matthew Gardiner is head of Art-Science-Research Strategies for Ars Electronica Futurelab.

His research-based practice contexts are team-based research collaborations with commercial and research entities; and his artistic practice which draws on experience extending across aesthetic and interactive experience design, parametric origami design, manufacturing, design of new digital fabrication methods, expert-level origami, curation and code.

Gardiner's philosophy on teaching art and design is based on Art Thinking, Design Thinking and Origami Thinking and seeks to allow students to discover methods that are informed by the naturally occurring relationships between concept, handwork & fabrication and social context.

His artworks works portray a future wherein folding forms the fundamental fabric of life, and his artistic process explores Folding as Code for Matter, creating works that exhibit material intelligence. He is author of best-selling *Everything Origami, Designer Origami* and *Ultimate Origami*.

Damaris Carlisle runs The Learning Centre, providing academic support to students and staff at LASALLE. College of the Arts

Wolfgang Muench is Dean of Learning, Teaching & Research at LASALLE College of the Arts

FRIDAY 6 OCTOBER 2023

KEYNOTE 1

The art and power of unlearning for a better tomorrow
Mariana Amatullo
Moderator: Wolfgang Muench

In this talk, Mariana Amatullo will draw on her expertise in design for social innovation and arts education to reflect on the challenges and opportunities that intentional unlearning can bring to our art and design practices.

Biography

Mariana Amatullo is vice provost and academic dean of Continuing and Professional Education, and associate professor of strategic design and management at Parsons, The New School. Mariana has a twenty-year-long trajectory in senior executive administration positions in art and design education. She is an experienced strategist, award-winning educator, and practitioner-scholar.

Mariana's research and teaching bridge the art and design education and management disciplines and examine the role of a design attitude as a cognitive approach to social innovation and organisational learning. Initially trained as an art historian and curator, she has been a pioneer in developing the design for social innovation field, where she remains an active scholar globally.

In January 2022, she joined the Board of Aalto University in Finland. Her latest book: *Design for Social Innovation: Case Studies from Around the World* (coeditor, Routledge, 2021), presents an overview of the design field for social innovation through 45 global case studies. Her upcoming publication positions design as a leadership capability for the 21st century. Mariana holds a PhD in Management (Designing Sustainable Systems) from Case Western Reserve University, an MA in Art History and Museum Studies from the University of Southern California, and a Licence en Lettres Degree from the Sorbonne University, Paris.

Mariana Amatullo

Wolfgang Muench is Dean of Learning, Teaching & Research at LASALLE College of the Arts

PANEL 3

Shifting Roles
Moderator: James Félix

London Contemporary Dance School, The Place
Unlearning/relearning creative and pedagogical methodologies: Groove and Krump in the contemporary dance curriculum

The BA (Hons) Contemporary Dance at The Place, London Contemporary Dance School underwent a radical course redesign in 2020, with a focus on decolonising through the introduction of dance practices from the Global South, including Groove-based foundations and Krump. The team sought to break down existing hierarchies in dance and de-centre the educational model. Rather than emulating a singular aesthetic ideal, dancers are encouraged to make the movement their own, play with ideas, work on call and response, and support and build each other up. The role of spectator has shifted from one that merely beholds the dance as a visual display to that of active witness, vocal supporter and co-respondent.

Debe Sham
From me to we: Unlearning and co-creation in the Collage City participatory art project

The contemporary art landscape has experienced a noticeable transformation thanks to the increasing popularity of socially-engaged art, and particularly through short-run workshops. In the new paradigm, both artists and viewers have undergone a process of unlearning their traditional roles. In this presentation, I will delve into the concept and effectiveness of unlearning and co-creation, using the Collage City participatory art project in Hong Kong as a case study. The aim is to investigate the implications of these concepts on individuals' experiences and their potential in fostering collective engagement and collaboration.

Sui Fong Yim
Case studies from the Rooftop Institute: Reimagining art learning through artist-led approaches

This presentation explores the transformative power of artist-led approaches in education. In contrast with rigid systems of assessments or evaluations, artist-led education focuses on art's essence in nurturing creativity through inspiration, embracing diversity, and fostering innovation. The key lies in the ability to unlearn - students becoming true learners by valuing process-based approaches, adopting a mutual inspired ethos, and translating ideas into continuous experiential practices. Citing examples from Rooftop Institute and the subsidiary art collective HASS Lab, we will explore the possibilities of a dynamic "student-overriding-teachers" approach. Our recent Special Education Needs (SEN)-inspired programme demonstrates how students' 'weaknesses' can turn into powerful insights in visual art learning.

Dr Lise Uytterhoeven is Director of Dance Studies at The Place, London Contemporary Dance School. Her publications include *Sidi Larbi Cherkaoui: Dramaturgy and Engaged Spectatorship* and a co-authored study guide *What Moves You? Shaping your dissertation in dance*. Lise co-chairs the Society for Dance Research. She is joined by
        Claire "Shortie Buck" Hough, one of the UK's leading Krump champions.
        Vicky "Skytilz" Mantey, a dancer, choreographer and teacher specialising in hiphop and street dance
        Jess Yeo and Elvi Christiansen Head, two final year students on the BA (Hons) Contemporary Dance

Debe Sham is a Hong Kong-born artist whose projects reimagine the forms of community and community-building, with a particular focus on the nature of human relationships. She is pursuing her Ph.D. in the School of Creative Arts at Hong Kong Baptist University while serving as a board member at 1a Space.

Yim Sui Fong is an artist and educator living in Hong Kong. Many of her activities revolve around questions concerning the concept of the common and artist-led pedagogy. Her work often takes the form of social engagement and collaborative research. She is a co-founder of Rooftop Institute, an organisation dedicated to researching, practicing, and promoting artist-led education in the context of contemporary society and Asian culture.

James Félix is a lecturer in music at LASALLE College of the Arts

PANEL 4

Media art as a memory system: reimagining in archiving, curating, breathing
Moderator: Shannon Sim

In *Statement of Intermedia* Higgins (1967) writes that "the central problem [of media technologies] is now not only the new formal one of learning to use them, but the new and more social one of what to use them for?"
What Higgins is pointing towards is the process of not only unlearning the 'old habits' of art, but also (in a more speculative way) unlearning the ways technologies are employed in imagining probable and possible futures.

It is possible to claim that the early foundation of media art is fueled by a call for engaging with the 'social problem' of media technologies. Simply to learn how to use them is not enough. This could be said to be the 'cultural' problem of media art, leading to a more humanistic question: what do we really 'learn' from media technologies? How do we 'unlearn' bad habits and avoid constructing new ones?

This panel adresses this question from three critical perspectives, all centered on actual learning situations with international students of (new) media art. Since its early foundations, it is possible to see media art as a memory system that enables us to retrace the processes of formal 'learning' and social 'unlearning'. If we follow these artistic and scholarly traces, a genealogy of shifts and turns appear. Some made it into a more formal 'art history', while others only exist as unheard or invisible traces behind screens of a global culture of media-generated attention-economy and (false) consciousness.

So, how might we activate unlearning processes and ask students to reimagine not only the future of the field, but also its pasts?

Alessandro Ludovico
Unlearning the digital dispositif: (Un)archiving

Morten Søndergaard
Reimagning Media Art: (Un)curating

Anna Nacher
Unlearning as pedagogical strategy: (Re)breathing

Alessandro Ludovico is a researcher, artist and chief editor of *Neural* magazine since 1993. He is Associate Professor at the Winchester School of Art, University of Southampton and lecturer at Parsons Paris – The New School. He has published and edited several books, and has lectured worldwide. He also served as an advisor for the *Documenta 12* Magazine Project. He is one of the authors of the award-winning Hacking Monopolism trilogy of artworks, *Google Will Eat Itself, Amazon Noir* and *Face to Facebook*.

Anna Nacher is associate professor at the Jagiellonian University. Her research interests include digital culture, cultural theory, media art, sound studies and e-literature. She currently pursues a research project on the aesthetics of post-digital imagery on a grant from Polish National Science Centre.

Morten Søndergaard is associate professor and senior curator of media and sound art at Aalborg University. He is co-founder, national coordinator and member of the Coordinator Board / faculty of the Erasmus Mundus Master in Media Arts Cultures (with Lodz University Poland, Krems University Austria, and LaSalle Singapore). Since 2012 faculty member of the Media Art Histories master in Krems, Austria. He was curator at the Museum of Contemporary Art in Roskilde curating several sound and media art exhibitions and projects. He has published widely on media art, sound art and the digital archive experience in English and Danish.

Shannon Sim is the Programme Leader of the BA (Hons) Fashion Media and Industries programme at LASALLE College of the Arts

ROUND TABLE

Reimagining Pedagogies
Moderator: Woo Yen Yen

Mark Ingham
Nomadology: Radically transforming creative pedagogies

In this provocation I propose that we need to radically change the way we teach and learn in our creative universities, by radically reimagining and deterritorialising our pedagogies. Driven by the philosophy of Deleuze and Guattari, nomadology embraces the notion of constant movement and fluidity, a stark contrast to the static nature of conventional education. This nomadic, rhizomatic structure cultivates an education system teeming with hope and joy. In their pursuit of educational transformations, critical creative universities may dare to think differently, to become wildly nomadic.

Fairul Zahid
Relevance of dance performance in tertiary education for the future-ready

Reflective practice, subsequent research, and professional practice - these three ideas help students elevate their understanding in terms of the future and prepare them for a better career in dance. The motivation for my work-based research is to further develop opportunities for dance studies within the higher education sector.

Gan Sheuo Hui
Reimagining futures: Flipping classrooms for enhanced engagement

In our evolving world, traditional teaching methods face growing scrutiny. My pedagogical approach epitomises the unlearning and reimagining that's pivotal to modern education. While conventional paradigms position educators as the central authority, I've transformed classrooms into student-driven exploration spaces. By establishing foundational briefs and readings, I enable students to spearhead their understanding, interpretation, and real-world application. This flipped classroom method, anchored in active engagement and team-based discovery, underscores the pressing need to move away from entrenched methods towards more adaptive and inclusive strategies. In the realm of arts and humanities, these practices encapsulate the essence of reimagining futures.

Michael Krohn
Daring to unlearn

Unlearning is a radical key and method to unlocking authentic growth and progress. Embracing the discomfort of challenging our deeply ingrained beliefs and biases is essential for personal and societal transformation. Only by shedding outdated knowledge and embracing the unknown can we pave the way for new insights, fresh perspectives, and innovative solutions. Unlearning methods disrupt the status quo, shatter limiting paradigms, and ignite the fires of curiosity and change. So, dare to unlearn, for it is through unlearning that we truly learn to evolve and thrive in an ever-changing world.

Mark Ingham is an educator, artist and researcher. His creative pedagogical enquires and are entangled encounters with memory, rhizomatic learning theories, and fuzzy narratives. Reader in Critical and Nomadic Pedagogies, National Teaching Fellow. Co-Chair of UAL's Professoriate, and SFHEA, co-founder of UAL's Experimental Pedagogies Research Group.

Fairul Zahid is a lecturer in dance at LASALLE College of the Arts Singapore. As a choreographer and dancer he has produced performances for tours in Beijing, Los Angeles, New York, Jakarta, Indonesia, the Philippines, and Chicago. He holds an MFA from New York University, Tisch School of the Arts, and is currently pursuing his PhD at a Malaysian university, focusing on practice as research in choreography.

Gan Sheuo Hui is a lecturer at the Puttnam School of Film and Animation, LASALLE. Holding a PhD in Human and Environmental Studies (Animation Studies) from Kyoto University, Japan (2008), she has widely published in English and Japanese. Her current book project is on Japanese animation directors.

Professor Michael Krohn holds a position as co-head of the Center for Sustainability at the Zurich University of the Arts, where he lectures, researches and publishes on design and sustainabilty topics. He has an academic practical background in Industrial Design and Design Strategy.

Woo Yen Yen is the Programme Leader of the MA Arts Pedagogy and Practice programme at LASALLE College of the Arts

Website

Brochure

LASALLE
COLLEGE OF THE ARTS | UAS University of the Arts Singapore | SHARED CAMPUS

This is an initiative by LASALLE Learning, Teaching and Research, in collaboration with the *Cultures – Histories and Futures* theme group of Shared Campus.