




CLIMATE FUTUREs #1

Cultures, Climate Crisis and Disappearing Ecologies

1–3 December 2022
Jakarta, Indonesia

Join virtually at
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Conceived by Professor **Ute Meta Bauer**, founding director and **Magdalena Magiera**, curator and research associate, **NTU Centre for Contemporary Art Singapore**. In partnership with **KONNECT ASEAN** and in-kind support of **Goethe-Institut** Singapore and Jakarta.



Tita Salina and Irwan Ahmett, *The Call of Fragility - Through the lens of Eurasian Plate fragility in Java Island (Indonesia) and Turkey*, 2022, video still. Courtesy the artists.

Notes from the Curators

Climate Futures #1: Cultures, Climate Crisis, and Disappearing Ecologies takes the format of a three-day on-site conference that will be distributed globally via live stream. It has been conceived to allow a better understanding of the accelerated decline in cultural and ecological diversity across Southeast Asia, one of the regions most impacted by climate change. This transregional and transdisciplinary gathering proposes to look at how the endangerment of traditional cultures and forms of knowledge in the face of environmental challenges affects the region's ecosystems. It is the aim of this conference to foreground and expound upon the fundamental interconnectedness of these often separately negotiated fields.

By involving participants from the spheres of art, design, and the media, alongside members of impacted communities, we hope to contribute to finding and implementing tangible solutions based on citizen climate action. This get-together of stakeholders, scientists, academics, artists, activists and self-organized initiatives will study and document the precarious conditions of this climate-vulnerable region primarily by means of audio-visual cultural practices. It will also analyse the many ways in which climate change is linked to histories of extractivism and the cultivation of mono-cultures.

The conference intends to map how the climate crisis informs contemporary perceptions of the world, while exploring how diverse cultures can take ownership of the process of adaptation to new environmental realities without losing a sense of purpose. Discussions will touch upon rising sea-levels and temperatures, and the loss of flora and fauna as well as of traditional forms of knowledge. Speakers will point to the pluralism of ecologies, and the many ways in which species and their social relations are in stress due to climate change.

The effects of culture loss – caused by the climate crisis or otherwise – are far reaching. It will require dialogue and debate across many forms of border to establish the kind of productive exchange that might result in meaningful shifts in policy as well as contributing to a widespread acceptance of the need to change the ways we live and live together.

The loss of habitat and ecosystems strip communities of their sense of kinship, belonging and dignity in a way that cannot fail to impact future generations. A climate future can only be achieved by means of a holistic approach and a transformation that respects ancestral relationships to land, water, and air.

We would like to take this opportunity to acknowledge and express gratitude towards the people, organisations, and government bodies that made the creation of *Climate Futures #1: Cultures, Climate Crisis, and Disappearing Ecologies* possible, namely ASEAN, KONNECT ASEAN, ASEAN Foundation, ASEAN-KOREA COOPERATION Fund, Goethe-Institut Singapore and Jakarta, Nanyang Technological University (NTU), and NTU CCA Singapore.

Ute Meta Bauer, Founding Director and Magdalena Magiera, Research Associate and Curator, NTU CCA Singapore



DAY #1

Thursday, 1 December 2022
8.30am – 6.30pm

- 8.30am **Registration and Coffee**
- 9.00am **Opening addresses by**
H.E. Choi Jaeha (Korea) Minister Counselor, Korean Mission to ASEAN
H.E. Khamsouk Keovongsay (Laos), Director General, National Institute of Fine Arts, Ministry of Information, Culture and Tourism of Lao PDR
Dr. Yang Mee Eng (Malaysia), Executive Director of ASEAN Foundation
Prof. Tim White, Vice President (Singapore) (International Engagement); President's Chair in Materials Science and Engineering; Professor, School of Materials Science & Engineering, Nanyang Technological University
- 9.30am **Welcome and Introduction** by co-curators **Prof. Ute Meta Bauer** (Germany/Singapore) NTU CCA Singapore and **Magdalena Magiera** (Germany/Singapore) Curator and Research Associate NTU CCA Singapore and **Ben Hampe** (Myanmar/Australia) Project Director KONNECT ASEAN, ASEAN Foundation
- 9.45am **Circularity, Climate, Culture & Community: a Sabah story**
Keynote Lecture by **Cynthia Ong** (Malaysia), Chief Executive Facilitator, Forever Sabah Institute and LEAP
- 11.00am **Pendekar Laut: Sea Warrior Fishermen fighting for Survival in the face of Climate Change & Coastal Development**
Case study by **Dr. Serina Rahman** (Singapore/Malaysia), Lecturer, Department of Southeast Asian Studies, National University of Singapore
- 11.40am **Beyond the God's Eye: Militant Approaches to Cognitive Maps**
Case Study by **Cian Dayrit** (Philippines), artist
- 12.00pm **Indigo as Livelihood**
Case Study by **Dr. Chomwan Weeraworawit** (Thailand), lawyer, producer curator, creative director of fashion brand Philip Huang
- 12.20pm **Discussion** with **Cynthia Ong** (Malaysia), **Dr. Serina Rahman** (Singapore/Malaysia), **Dr. Chomwan Weeraworawit** (Thailand), and **Cian Dayrit** (Philippines)
Moderated by **Prof. Ute Meta Bauer** (Germany/Singapore)
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- Break*
- 3.00pm **Introduction: Can we Visualise Neocolonialism in Southeast Asia?: Solidarities and Cultural Practices for a Climatic Accountability**
by **Kathleen Ditzig** (Singapore) PhD Candidate at the School of Art Design and Media, NTU
- 3.20pm **Struggles for Sovereignty**
Case Study presented by **Eliesta Handitya** (Indonesia) writer, independent researcher and **Shilfina Putri Widatama** (Indonesia) independent researcher
- 3.40pm **Monumen Antroposen**
Case Study by **Ignatia Nilu** (Indonesia), curator
-
- Break*
- 4.20pm **Resettlement in Vietnam - Policies and Social Impact Assessment**
Case Study by **Hương Vũ** (Vietnam), architect
- 4.40pm **The Tonlé**
Case Study by **Sao Sreymao** (Cambodia), artist
- 5.00pm **Keeping the Flow**
Case Study by **Lêna Bui** (Vietnam), artist
- 5.20pm **Discussion** with **Kathleen Ditzig** (Singapore), **Eliesta Handitya** (Indonesia), **Shilfina Putri Widatama** (Indonesia), **Ignatia Nilu** (Indonesia), **Huong Vu** (Vietnam), and **Sao Sreymao** (Cambodia), **Lêna Bui** (Vietnam) Moderated by **Magdalena Magiera** (Germany/Singapore)

DAY #2

Friday, 2 December 2022
8.30am – 1.00pm

- 8.30am **Registration and Coffee**
- 9.00am **Introduction by Co-Curators**
- 9.15am **The Language Opacities of Climate Change Discourses**
Keynote Lecture by **Marian Pastor Roces** (Philippines), curator, critic and policy analyst
- 10.20am **Why Tikar? The Politics, Geographies, Architecture, Stories, and Language of our Mat**
Case Study by **Yee I-Lann** (Malaysia) artist
- 10.40am **Bantayan Island: An Island in Transition**
Case Study by **Martha Atienza**, artist and **Jake Atienza** (both Philippines), MA Student / Graduate Assistant at University of Hawai'i
- *Break* -----
- 11.20am **Archiving Resistance**
Case Study by **Elisa Sutanudjaja** (Indonesia), co-founder and Executive Director, Rujak Center for Urban Studies
- 11.40pm **Discussion** with **Marian Pastor Roces** (Philippines), **Yee I-Lann** (Malaysia), **Martha Atienza** and **Jake Atienza** (both Philippines), and **Elisa Sutanudjaja** (Indonesia)
Moderated by **Prof. Ute Meta Bauer** (Germany/Singapore)
- *Break* -----
- 2.00pm **CLOSED SESSION**
Ziarah Utara (Pilgrimage to the North)
Activation by **Irwan Ahmett** and **Tita Salina** (both Indonesia), artists



DAY #3

Saturday, 3 December 2022
8.30am – 1.30pm

- 8.30am **Registration and Coffee**
- 9.00am **Introduction by Co-Curators**
- 9.20am **Frequencies of Tradition, Frequencies for Sustainable Future**
Keynote Lecture by **Hyunjin Kim** (Korea), curator and writer
- 10.20am **Moving Earth, Crossing Water, Restless Topographies: Lessons on Threshold Crossing and Wayfinding alongside Non-Human Collaborators**
Case Study by **Zarina Muhammad** (Singapore), artist
- *Break* -----
- 11.00am **Uncovering Borneo's Little Green Jade, Moving Towards Post-Colonialism or Unlearning Stockholm Syndrome**
Case Study by **Jang Elroy Ramantan** (Brunei), artist
- 11.20am **ASEAN Foundation in 2022 and Beyond: Building Greater Awareness of the Climate Crisis with ASEAN Youths**
Case Study by **Dr. Yang Mee Eng** (Malaysia), Executive Director of ASEAN Foundation
- 11.40pm **Discussion with Hyunjin Kim (Korea), Zarina Muhammad (Singapore), Jang Elroy Ramantan (Brunei), and Dr. Yang Mee Eng (Malaysia)** Moderated by **Dr. Ingo Schöningh** (Germany/Indonesia), Head of Cultural Programmes Goethe-Institut Jakarta
- 1.00pm **Closing Remarks**
Prof. Ute Meta Bauer (Germany/Singapore) NTU Centre for Contemporary Art Singapore,
Cynthia Ong (Malaysia) Chief Executive Facilitator, Forever Sabah Institute and LEAP and
Marian Pastor Roces (Philippines) curator, critic and policy analyst
- *Break* -----
- 3.00pm **CLOSED SESSION: Where do we go from here?**
Workshop / Networking Session for Speakers and Presenters

Programme Information

Irwan Ahmett and Tita Salina

Activation: *Ziarah Utara (Pilgrimage to the North)*

Friday, 2 December 2022

2.00 – 7.00pm

Over the last four years, Irwan Ahmett and Tita Salina have conducted *Ziarah Utara (Pilgrimage to the North)* every year in their city, Jakarta. Initiated together with the Australian artists and geographers Jorgen Doyle and Hannah Ekin, this annual walk aims to build trust and intimacy with people they encounter along the way, from informal settlements to gated communities, by way of visual documentation, trespassing, and listening to fading stories.

On a physical and sensorial level, Ahmett and Salina expose their bodies to nature afflicted by industrial contamination. Population growth and land conversions, coupled with massive human activity along the coastline, have resulted in ecological collapse, land subsidence, and rising sea levels in Jakarta, which now faces an uncertain future. This accumulation of sedimented problems becomes Ahmett and Salina's "ground zero" to elaborate another side of the first capital in modern world history that plans to escape due to the climate crisis.

During the conference, Ahmett and Salina invite participants to be in dialogue with the fishing community of Kampung Dadap,

Tangerang, to learn about its struggle through cultural activities that aim to defend its dignity. While looking at Jakarta from the sea, participants are called to search for pearls of hope while critically questioning if the megalopolis is just an empty shell burdened with a narrative battle that exacerbates polarisation?

Irwan Ahmett and Tita Salina (Indonesia) are an artist duo based in Jakarta. Since 2014, they have been working on a project in the Ring of Fire – Pacific Rim, a global region prone to natural disasters as well as persistent ideological violence. In their search for answers about planetary anxieties regarding human existence by means of evolutionary perspectives, Ahmett and Salina participate in residency programmes, research, field study and exhibitions, especially in specific yet paradoxical areas. Through their artistic practice, they produce knowledge in relation to injustice, humanity, and ecology.

Martha Atienza and Jake Atienza

Bantayan Island: An Island in Transition

Friday, 2 December 2022

10.40 – 11.00am

In the Visayas region of central Philippines, the fishing communities of the Bantayan Islands have, for decades, borne the brunt of detrimental, government-endorsed commercial enterprises. Under the guise of promised economic prosperity, the group of islands has, in recent years, been increasingly subject to the interests of the private sector. From a bill removing Bantayan's Wilderness area which made way for the privatisation of land and the formation of the North Cebu Economic Zone, to the push to allow foreigners to have 100% ownership of assets, a neoliberal agenda continues to impose coercive ways of dispossession. The intersectionality of governance, environment, and community necessitates an art-practice that tackles these issues through actions and collaborations.

Martha Atienza's (Philippines/Netherlands) practice explores installation and video as ways of documenting and questioning issues around the environment, community, and development. Her work mostly takes the form of video of an almost sociological nature, studying her direct environment in the Philippines. In 2017, Atienza won the Baloise Art Prize in Art Basel for her seminal

work *Our Islands*. Since 2017, her work has been shown and collected worldwide. Currently, she lives and works in Bantayan Island, Philippines.

Jake Atienza (Philippines/Netherlands) is an M.A. student and Graduate Assistant in the Sociology program at the University of Hawai'i at Mānoa. His paternal home of Bantayan Island in central Philippines has shaped his interest in islands as social and physical spaces where exploitation and dispossession are rampant. This is the starting point of artistic and scholarly work on institutional violence, power and the judiciary, and systems of social and environmental exploitation, with a particular focus on the mining industry.

Lêna Bùì

Keeping the Flow

Thursday, 1 December 2022

5.00 – 5.20am

Bùì will share a meditation on the nature of all things being in constant exchange with themselves and with each other.

Lêna Bùì (Vietnam) lives and works in Ho Chi Minh City, Vietnam. Her practice is deeply fascinated with intangible aspects of life, such as faith, death, and dreams, and the ways in which they influence our behaviours and perceptions. Incorporating anecdotes and personal stories, her works articulate intimate reflections on the impact of rapid development and the relationship between humans and nature.

Cian Dayrit

Beyond the God's Eye: Militant Approaches to Cognitive Maps

Thursday, 1 December 2022

11.40 – 12.00pm

Maps are usually impersonal objects that conceal the experiences of the people inhabiting a represented space, yet beneath the cartographic surface are stories upon stories of struggle and survival. Influenced by his position as artist, scholar, and activist, Dayrit's presentation outlines his explorations of cognitive mapping as both a cultural and political tool to challenge the hegemonic grids of maps authored by centralised bodies such as the state or corporations. Working within the context of counter-mapping, Dayrit facilitates cognitive mapping workshops with various subsistence communities, indigenous and labour groups. In these pedagogical interventions, geo-narratives are activated to express precarious conditions and systemic oppression as well as collective resistance, whilst producing material that can be further activated for solidarity campaigns. The maps produced in these workshops are raw and intimate articulations of the everyday lives of populations historically disenfranchised through the conditions of a neo-colonial society. Informed by approaches from humanistic and radical geography and artistic social practice, the method explores the ways in which the narratives of individuals can reflect the shared conditions of their

respective communities. In this light, cognitive mapping becomes a process-based approach to building solidarity and collectively articulating shared aspirations.

Cian Dayrit (Philippines) is an artist whose work investigates notions of space, power and identity as they are represented and reproduced in monuments, museums, maps, and other institutionalized media. Working with textile, installations, archival interventions, and community-based workshops, Dayrit's work responds to different marginalised communities, encouraging a critical reflection on dominant and privileged perspectives. While informed by the experience of neo-colonialism from the perspective of the Philippines, his work defies being tied to a specific position or location. Dayrit is a member of Sama-samang Artista Para sa Kilusang Agraryo (SAKA), an alliance of cultural workers advocating for land rights and food sovereignty. He is also currently enrolled at the Department of Geography in University of the Philippines Diliman.

Kathleen Ditzig

Introduction: *Can we Visualise Neocolonialism in Southeast Asia?: Solidarities and Cultural Practices for a Climatic Accountability*

Thursday, 1 December 2022

3.00 – 3.20pm

Neocolonialism is a form of colonialism where states and communities have the appearance of autonomy but do not have political or economic independence. Providing a brief review of the entangled Cold War legacies of cultural production and ecological extraction in Southeast Asia, this introduction emphasizes the urgency of curatorial practices and cultural practices to critically consider the region's enduring legacy of colonialism while mobilising the exceptionalism of cultural projects to imagine a global climate accountability.

Kathleen Ditzig (Singapore) is a researcher and curator currently pursuing her PhD at Nanyang Technological University, School of Art Design and Media. She was a fellow in the Getty Foundation's "*Connecting Modern Art Histories in and across Africa, South and Southeast Asia*" project, organised by Cornell University and Asia Art Archives. Her research interests include exhibitionary histories of Southeast Asia, global histories of capitalism and enduring legacies and networks of the Cold War in cultural production.

Eliesta Handitya and Shilfina Putri Widatama

Struggles for Sovereignty

Thursday, 1 December 2022

3.20 – 3.40pm

Handitya and Widatama, two members of the collective *Struggles for Sovereignty*, will amplify alternative narration and realities of climate injustice struggles from the perspective of grassroot communities, activists, indigenous and local communities, researchers, and artists, amongst others, from Indonesia and other parts of the world. Their curatorial practice connects global struggles and provides a space for those involved to participate and learn from each other in the spirit of solidarity.

Eliesta Handitya (Indonesia) is part of Bakudapan Food Study Group and *Struggles for Sovereignty* – a collective focused on structures for social and ecological justice. She is involved in curatorial practices that

deal with social and climate injustice to create translocal solidarity. Handitya is also an independent researcher and writer concerned with decoloniality, interdisciplinary art, and "carework" amongst cultural workers.

Shilfina Putri Widatama (Indonesia) is part of Bakudapan Food Study Group and *Struggles for Sovereignty*, and a researcher who deals with social and climate justice. Within the framework of these two collectives, Widatama is involved in learning practices and curatorial frameworks that address climate injustice. She currently works as a visual campaigner for an NGO focused on democratic and sustainable energy transformation.

Hyunjin Kim

Frequencies of Tradition, Frequencies for Sustainable Future

Saturday, 3 December 2022

9.20 – 10.20am

How can tradition be engaged with as a mode of sustainability? Although negative perceptions have alienated tradition as a source of patriarchal, authoritarian, hierarchical, and outdated customs, tradition still connects various generations, transmits values of community, and serves as a living archive of the future emergence of cultures. This keynote speech first examines how traditions are entangled with different modes of modernisation in the Asian region. Furthermore, it will address possible wisdom for sustainability through artistic investigation and practices derived from or adapted from tradition, such as community belonging, resilience, symbiotic life with nature, spirituality, and de-anthropocentric thinking.

Hyunjin Kim (Korea) is a curator and writer based in Seoul. Kim was recently the Artistic Director of Incheon Art Platform 2021 and the KADIST Lead Curator for Asia, with which she developed her three-year program and exhibition, *Frequencies of Tradition*. She was also the co-curator of the 7th Gwangju Biennale (2008), and the Director of Arko Art Center, Seoul (2014–15). She curated the exhibition *History Has Failed Us, But No Matter* for the Korean Pavilion at the 58th International Art Exhibition of La Biennale di Venezia (2019), and co-curated *2 Or 3 Tigers* at HKW, Berlin (2017) with Anselm Franke.

Zarina Muhammad

Moving Earth, Crossing Water, Restless Topographies:

Lessons on Threshold Crossing and Wayfinding alongside Non-Human Collaborators

Saturday, 3 December 2022

10.20 – 10.40am

For this sharing, Muhammad reflects on the processes and pathways undertaken in recent selected projects namely *«earth, land, sky and sea as palimpsest»*, *Dioramas for Tanjong Rimau*, and *Breathing in Unbreathable Circumstances*. These works have emerged from her long-term research project that engages with environmental histories, extractive capitalist urbanisation, and archival fragments in order to redraw hegemonic cartographies and seek out a more-than-human, multidimensional understanding of our place in the world.

Zarina Muhammad (Singapore) 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 of Southeast Asia. Working at the intersections of performance, installation, text, sound, moving image and participatory practice, she is interested in the broader contexts of ecocultural identities and interactions, indigenous ontologies and the cultural translations within myth-making. Muhammad has presented her work and been involved in collaborative research projects across the Asia Pacific region and Europe.

Ignatia Nilu

Monumen Antroposen

Thursday, 1 December 2022

3.40 – 4.00pm

Reclaiming the Piyungan Landfill — a site loaded with deep ancestral knowledge dating back to the Islamic Mataram Kingdom, during which it inspired other regions, villages, and kingdoms with its flourishing advancements across architecture and science under the rule of King Sultan Agung (1613–1645) — *Monumen Antroposen* is a radical attempt to present an alternative ecosystem of the Piyungan area and to reactivate public awareness of its historical identity. Designed with temple-shaped complexes made of plastic “stone” alongside reliefs narrating holocene-anthropocene and post-anthropocene scenography, the complex is also equipped with a makerspace, which is intended as an experimental public laboratory, compiling prototypes from plastic materials found near landfills. In her presentation, Nilu expands on *Monumen Antroposen*'s desire to transform this area into a space for activities that allow the public to participate in a circular materials economy, and for the performance of local culture, not to evoke past religious or ethnic factionalism, but rather, to demonstrate how the preservation of cultural knowledge plays an important role in safeguarding contemporary thought, allowing us to maintain human harmony with the natural surroundings.

Ignatia Nilu (Indonesia) is a writer, independent curator and cultural producer based in Yogyakarta, Indonesia. Through the lens of her formal studies in political science, she has worked extensively in arts management and the curation of visual, media, and sound art in different formats. Since 2015, she has been curator of ARTJOGI International Contemporary Art Festival, Yogyakarta, and a founding member of ARTBALI since 2018. Currently, she is working on *Monumen Antroposen* with other curators and the Indonesian Upcycle Forum, to develop an innovative arts and culture project through ecology and sustainability insights. She has a strong concern that the arts should bring openness to humanity and inclusivity. She believes that the arts have an important role to play in questions of inclusivity, and part of her research has focused on the feminism movement in Indonesia and art projects that intersect with STEM-based approaches.

Cynthia Ong

Circularity, Climate, Culture & Community: A Sabah story

Thursday, 1 December 2022

9.45 – 11.00am

In her keynote lecture, Ong shares the ways in which Forever Sabah envisions the transition towards a diversified, equitable, circular economy in Malaysian Borneo, humanising processes through facilitative approaches that tend to emergent potential. An initiative rooted in local aspirations, Forever Sabah serves as a collaborative social movement built by an enthusiastic team that believes in the empowering potential of local Sabahan knowledge and experience.

Cynthia Ong (Malaysia) engages in facilitating processes, partnerships and projects that provoke ecologically sustainable coexistence between groups, communities, regions, and nations. With a passion for finding the creative tension and balance between process and outcome, Ong led the founding of Forever Sabah, the Malaysian Borneo state of Sabah's transition towards a diversified, equitable circular economy with the focal areas of food, agriculture and fisheries, forests, water and soil, infrastructure, energy and waste, livelihoods, tourism, and enterprise.

Marian Pastor Roces

The Language Opacities of Climate Change Discourses

Friday, 2 December 2022

9.15 – 10.20am

Roces opens her keynote lecture with discussion of an ongoing work to create a museum for cross-cultural understanding on the island of Basilan – heretofore synonymous with extreme sectarian violence in the Philippine south – to explore the opacity of one language to another in a multilingual setting. By the word language, Roces does not refer alone to language qua language spoken by locals, but to the different languages of development circles, artists, economists, historians, anthropologists, and so forth. As the presentation moves from the Basilan microcosm to a macro perspective that encompasses the Coral Triangle, it sketches

out the challenges of translation that must be met in order to address the climate crisis.

Marian Pastor Roces (Philippines) is an independent curator, critic, and policy analyst. She runs a corporation, TAOINC, which curates the establishment of museums: notably, 21AM, the online museum of the Cultural Center of the Philippines; and the museum of the Bangsamoro Autonomous Region in Muslim Mindanao. She is also a partner of the sustainable development think tank, Brain Trust Inc. "Gathering: Political Writing in Art and Culture," an anthology of her writing, was published in 2019.

Dr. Serina Rahman

Pendekar Laut: Sea Warrior Fishermen Fighting for Survival in the Face of Climate Change & Coastal Development

Thursday, 1 December 2022

11.00 – 11.20am

In the western corner of the Tebrau Strait a fishing community is trying to find ways to survive irreversible socio-economic and climate changes. They are losing their land and sea to development and urbanisation and increased severe weather compounds decreasing fish stocks, jeopardising their ability to bring home the catch. A local community organisation, Kelab Alami, set up the Sea Warriors Market (Pasar Pendekar Laut) to ensure better earnings for the fishermen, more sustainable fisheries and supplementary means of earning incomes. This is the story of their effort to stand up and make the best of what befalls them.

Dr. **Serina Rahman** (Malaysia) is a lecturer in the Southeast Asian Studies Department at National University of Singapore, teaching environmental politics, the intersection of religion with politics and society, and about Southeast Asia through the lens of the sea. Trained as a conservation scientist, her practice is in community empowerment through citizen science, community research and ecotourism, and artisanal marine fisheries resource management; all of which is done at Kelab Alami, a community organisation in Johor, Malaysia that she co-founded in 2008.

Jang Elroy Ramantan

Uncovering Borneo's Little Green Jade: Moving Towards Post-Colonialism or Unlearning Stockholm Syndrome

Saturday, 3 December 2022

11.00 – 11.20am

How do we navigate indigenous ecological knowledge in the digital age of globalization? Based on this question, Ramantan, a multidisciplinary artist and creative, will speak about how cultural heritage and knowledge correlates to environmental appreciation and conservation.

Jang Elroy Ramantan (Brunei) works hand-in-hand with civil groups and societies as well with creatives and artists in creating social change in Brunei Darussalam. His initiatives include partnerships with indigenous and minority communities, highlighting how such communities are valuable co-agents of social change.

Dr. Ingo Schöningh

Moderator

Saturday, 3 December 2022

12.00 – 1.00pm

Dr. Ingo Schöningh (Germany / Indonesia) is Head of Cultural Programmes Southeast Asia, Australia, New Zealand, at the Goethe-Institut Indonesia. He has been and active for 20 years in foreign cultural policy, dealing with migration, language and cultural diplomacy over the course of his postings to Vietnam, Korea, Japan, Germany, and Indonesia.

Sao Sreymao

The Tonlé

Thursday, 1 December 2022

4.40 – 5.00pm

Sreymao's presentation begins with the experience of witnessing the loss of Tonlé Sap in 2016, a lake in Northwest Cambodia connected to the Mekong River. The lake, which is one of the world's most vibrant ecosystems, has been drying up over the past several years. Exploring the connections between rivers and memories, Sreymao's research on the Mekong led to the creation of multiple series of works which will be discussed during her presentation: *Under the Water*, *Daydream*, *Shaking Land*, as well as her current ongoing work with the Kampong Chhnang community that is part of Tonlé Sap.

Phare Ponleu Selpak's School of Visual and Applied Arts, Battambang Province, in 2006, and was a participant of Sa Sa Art Projects Contemporary Art Class in 2016. Her multidisciplinary practice includes painting, photography, digital drawing, sculpture and performance. Her works explore personal expression and memories, as well as the changing physical and psychological landscapes of Cambodian urban and rural communities. She has collaborated with various writers in visual storytelling and published a number of graphic novels.

Sao Sreymao (Cambodia) was born in the Site Two Refugee Camp on the Cambodian-Thai border in 1986. She graduated from

Elisa Sutanudjaja

Archiving Resistance

Friday, 2 December 2022

11.20am – 11.40am

Cities are formed and shaped through various social, economic, political, and cultural processes. The act of planning, in the sense of urban planning, is never neutral, and power relations always matter. For Jakarta, modern urban planning is a technocratic process that is also a reproduction of colonial practices, where active city-making from underprivileged residents, such as the urban poor, is considered unnecessary or undesirable. As a result, underprivileged *habitus* are always on the margin. In order to secure their rights to the city, resistance became a means to stand up against plans from above. *Archiving Resistance* will

highlight several strategies by Jakarta's urban poor in Kampung Akuarium in order to secure residents rights to live and prosper in capitalist cities like Jakarta.

Elisa Sutanudjaja (Indonesia) is educated as an architect specialising in sustainable and urban development. In 2009 she co-founded the Rujak Center for Urban Studies, an NGO focused on urban and knowledge issues. Currently serving as RCUS's Executive Director, her concerns are on urban studies and urbanism, the right to adequate housing, informal economy, and mobility. Sutanudjaja was an Eisenhower Fellow in 2013.

Hương Vũ

Resettlement in Vietnam: Policies and Social Impact Assessment

Thursday, 1 December 2022

4.00 – 4.20pm

Involuntary resettlement is one of many challenges imposed by the extractive sector, particularly balancing the competing interests and responsibilities of governments, companies and affected local communities. Unfortunately, resettlement projects are established with so many competing interests that inhabitants are involuntarily relocated to sites where living conditions are poor and there is little infrastructure. The displaced are often from minority ethnic communities, whose customary land rights do not appear to be considered under the Vietnamese government's Land Use Policy and its associated documents. The rehabilitation and resettlement statements are often prepared only after the project investment has already

received approval from the Provincial People's Committee, resulting in limited engagement and agency for inhabitants. No social impact assessment is considered.

Hương Vũ (Vietnam/Germany), studied at the Technical University of Berlin. Together with her partner, she runs the architecture studio 'vn-a', based between Berlin, Germany and Da Lat, Vietnam. In 2016 they won the second prize at the international Awards for Sacred Architecture VI Edition, Fondazione Frate Sole, Pavia, Italy and the Hans Schäfers Prize, BDA Berlin. In 2017, vn-a was appointed a full member of the BDA, Bund Deutscher Architekten, Landesverband Berlin (Association of German Architects).

Dr. Chomwan Weeraworawit

Indigo as Livelihood

Thursday, 1 December 2022

12.00 – 12.20pm

The natural blue dye indigo grows abundantly in the Northeast of Thailand, and it was the journey to find that blue that connects Weeraworawit's research to the ways in which traditional knowledge can be used to forge a different path of development. Weeraworawit's research and practice is guided by the belief that we are all capable of making and creating in harmony with the land, and that this knowledge is crucial in the face of the climate crisis and decline of biodiversity. Learning ancient know-how from artisans is a means of telling their stories, sharing in the processes and creations made through collaboration.

Dr. **Chomwan Weeraworawit** (Thailand) has worked with artists for over 15 years. With a PhD from King's College London in intellectual property, she uses her training to work with artists, filmmakers, architects, and designers. In 2010, she founded Mysterious Ordinary, a creative studio that creates and produces projects. In 2016, she co-founded Philip Huang, a fashion brand and vehicle that collaborates with artisans in the Northeast of Thailand. In 2022, she co-curated the third Bangkok Art Biennale.

Dr. Yang Mee Eng

ASEAN Foundation in 2022 and Beyond: Building Greater Awareness of the Climate Crisis with ASEAN Youths

Saturday, 3 December 2022

11.20 – 11.40am

Dr. **Yang Mee Eng** (Malaysia) worked in private and government sectors for over 26 years. She was most recently the Senior Vice President at Alphacap. Prior to that, she was the CEO of Gameview, the largest mobile game publisher in Malaysia, where she oversaw three offices in Malaysia, China and Thailand. Before moving to the private sector, Yang spent 19 years working as the Business Development Manager at Malaysia Digital Economy Corporation. Yang also led the Digital Media sector foresight studies

and created the Malaysia's creative industry forecast for 30 years (2019-2050) under Mega Science 3.0 project with Academy Science of Malaysia.

Yee I-Lann

Why Tikar? The Politics, Geographies, Architecture, Stories, and Language of our Mat
Friday, 2 December 2022

10.20 – 10.40am

Engaging with the complex geopolitical histories of Southeast Asia by way of a community-based practice of mat-making, Yee has changed the way she thinks about art, culture and the world we live in.

Yee I-Lann (Malaysia) lives and works in her hometown Kota Kinabalu, capital of the Malaysian Borneo state of Sabah. Her practice engages with regional Southeast Asian histories by addressing issues of colonialism, power, and the impact of historical memory in lived social experience. She employs a complex, multi-layered visual vocabulary drawn from historical references, popular culture, archives, and everyday objects. In recent years she has been

working collaboratively with communities and indigenous mediums in Sabah. Yee has worked in art departments and as a production designer in the Malaysian film industry since 1994, and between 2003-2008 established the production design department and lectured at Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA). With her partner, rock n roll subculture archivist, musician and designer Joe Kidd, Yee shares KerbauWorks, a cross-discipline project label and pop-up space. She is currently a Board member for Forever Sabah, and a co-founding partner of KOTA-K Studio in Tanjung Aru Old Town, Kota Kinabalu.

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NTU CENTRE FOR CONTEMPORARY ART SINGAPORE

A leading international art institution, NTU CCA Singapore is a platform, host, and partner creating and driven by dynamic thinking in its three-fold constellation: Research and Academic Education; Residencies Programme; and Exhibitions. A national research centre for contemporary art of Nanyang Technological University, the Centre focuses on *Spaces of the Curatorial*. It brings forth innovative and experimental forms of emergent artistic and curatorial practices that intersect the present and histories of contemporary art embedded in social-political spheres with other fields of knowledge.

NANYANG TECHNOLOGICAL UNIVERSITY

A research-intensive public university, NTU has 33,000 undergraduate and postgraduate students in the colleges of Engineering, Business, Science, and Humanities, Arts and Social Sciences, and its Graduate College. NTU's campus is frequently listed among the top 15 most beautiful university campuses in the world and has 57 Green Mark-certified (equivalent to LEED-certified) buildings. Besides its 200-ha lush green, residential campus in western Singapore, NTU has a second campus in the heart of Novena, Singapore's medical district.

KONNECT ASEAN

As the post-Cold War reality of a new world has taken shape and formed new directions and conversations, ASEAN has re-entered the contemporary art space via collaborative efforts between various ASEAN bodies. The Republic of Korea celebrated 30 years of diplomatic relations with ASEAN in 2019 and in the same year established KONNECT ASEAN, an ASEAN-Korea arts programme. Supported by the ASEAN-Korea Cooperation Fund (AKCF) and administered by the ASEAN Foundation, KONNECT ASEAN signals both an eagerness by ASEAN to revitalise its once integral role in contemporary visual arts and South Korea's sincerity in establishing closer ties with ASEAN.

The programme celebrates Southeast Asian arts using different platforms (exhibitions, education and conferences, public programmes, residencies, and publications and archives) to explore and discuss social, political, economic, and environmental issues in the region. The artists' works and activities engages and strengthen the public's understanding of ASEAN's role in facilitating cultural diplomacy. Furthermore, the programme intends to connect with the three major stakeholder groups of government, business, and civil society to achieve the vision of an ASEAN Community. Outcomes provide permanent resources recording why ASEAN matters and its ongoing contribution to the region's growth, prosperity, and stability.

GOETHE-INSTITUT SINGAPORE AND JAKARTA

The Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global reach. It promotes knowledge of the German language abroad and fosters international cultural cooperation. Its interdisciplinary work brings together people from different disciplines, cultures, and countries.




With contributions by artists **Irwan Ahmett** and **Tita Salina** (both Indonesia); artist **Martha Atienza** and MA Student / Graduate Assistant at University of Hawai'i **Jake Atienza** (both Philippines); artist **Lêna Bui** (Vietnam); artist **Cian Dayrit** (Philippines); curator and PhD Candidate at the School of Art Design and Media, NTU **Kathleen Ditzig** (Singapore); Struggles for Sovereignty's **Eliesta Handitya** and **Shilfina Putri Widatama** (both Indonesia); curator **Hyunjin Kim** (Korea); artist **Zarina Muhammad** (Singapore); curator **Ignatia Nilu** (Indonesia); Chief Executive facilitator Forever Sabah Institute, and LEAP **Cynthia Ong** (Malaysia); curator, writer, art critic **Marian Pastor Roces** (Philippines); Lecturer, Southeast Asian Studies, NUS **Dr. Serina Rahman** (Malaysia); artist **Jang Elroy Ramantan** (Brunei); Head of Cultural Programmes Goethe-Institut Jakarta **Dr. Ingo Schöningh** (Germany/Indonesia); artist **Sao Sreymao** (Cambodia); co-founder and Executive Director, Rujak Center for Urban Studies **Elisa Sutanudjaja** (Indonesia); architect **Hương Vũ** (Vietnam); lawyer, producer curator, and creative director, Philip Huang **Dr. Chomwan Weeraworawit** (Thailand); artist **Yee I-Lann** (Malaysia); and Executive Director ASEAN Foundation **Dr. Yang Mee Eng** (Malaysia).

Conference:


Veranda Hotel at Pakubuwono


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

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