

Winter School

Mapping the Aesthetics of Urban Life in Asia
A Dialogue with the Arts

Kyoto, Japan
25 - 30 January 2016

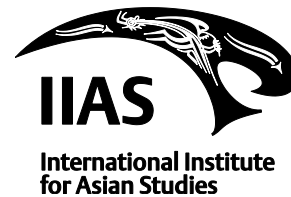


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**Mapping the Aesthetics of Urban Life in Asia
A Dialogue with the Arts**

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Organisers



Main Sponsor



This IIAS/CSEAS Winter school is run in conjunction with the CSEAS Southeast Asian Seminar. The seminar has run since 1977 and offers a platform for graduate students and post-doctoral researchers to exchange ideas with young scholars outside of Japan.

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Asia is home to some of the world's largest mega-cities whose fast-paced development is spurring considerable economic growth while reconfiguring and often unsettling social and cultural practices. Asian urban areas have become large-scale testing grounds for the re/invention of traditions and the questioning of cultural values. Cities in Asia are also subject to massive ecological challenges as for instance recurrent cases of flooding in Bangkok or Jakarta, or the recent Kathmandu earthquake.

Efforts to understand urban environments in light of future dramatic climate and economic challenges have ignited debates over issues of urban planning, privatization of public spaces and services, housing, infrastructures, urban heritage, et al, as well as their association to a linear "productivist", growth-obsessed conception of development. The process of constant expansion and transformation of Asian cities, if a testament to the region's economic success, also generates precarity as articulated in social fragmentations, ecological and psychological insecurities, economic poverty and other traits of "modern" alienations. Rebuilding after natural disasters, coping with environmental degradations, dealing with political and civil unrests, urban migration fluxes, and unaccountable forms of governance, have become growing concerns among Asian city dwellers.

Questions have emerged over cities' resilience and the kind of social dialogues within their midst. How can these dialogues guide and inform their future directions? And importantly, what – social and political – role do aesthetics including artistic and architectural interventions play in imagining the present and future city? This unique IIAS-CSEAS coordinated international winter school proposes to explore the theme of "mapping the aesthetics of urban life in Asian cities" in South, Southeast and Northeast Asia by examining how the Arts can contribute to the re-conceptualization of urban spaces.

The winter school's conveners believe that the unprecedented wave of urbanization in Asia can potentially open new spaces of interventions, not only for architects, city planners and designers, but also for artists and intellectuals committed to stimulate public engagements. Artists do it through various modes of performativity ranging from urban art, literature, performances, music, filmmaking et al. One key question emerges from these interventions: how can the urban landscape of the city be a template to think about both modern and traditional aesthetics in Asia or challenge that distinction, and how are aesthetics constitutive of the Asian city?

Observing the aesthetics of urban life within Asia allows us to connect with people's perceptions of space, beauty, harmony, sound, emotional quality and comfort. All these and their opposites inform, if not govern or police, the logics of living and interacting in cities. An engagement with diverse aesthetic interventions in the context of the Asian city may help us to think about urbanity from new angles. The Arts can be used to (re-)conceptualize the intense changes sweeping over Asia's cities. Already, there are numerous often under-studied examples of artistic interventions that have sought to visibly alter urban spaces or explicitly question concrete practices of belonging. For example, artistic flash mobs disturb the flow of the city, just as ephemeral public art practices can turn a pavement into a dance theatre. These works of art *in the city* should be recognized for their capacity to instill democratic values and social sharing in the public space.

As a production process, including public and performing arts, art-in-the-city draws attention to urban transformations and reconstruction. It involves communities and can challenge social harms such as poverty, rootlessness and so forth to bring about concrete social changes in Asia's highly populated urban centers. It helps to ask the critical question: who has the right to the city, and who do not, and how can we challenge this state of things? In sum, Art-in-the-city informs us about the right to the city. It is a practice that can potentially invent alternative, un-marketable, forms of citizenship.

By focusing in on different modes of urban-art interventions, including the role of sound-art in re-mapping the city, the re/usage of empty urban spaces and the city as a visual and creative spectacle, the January 2016 Kyoto winter school seeks to explore how arts and popular urban cultures can converge to act as agents of social inclusion in Asian cities.

The 6 day workshop set in the changing – yet highly historical and cultural- urban environment of Kyoto, Japan, will bring together three conveners – one cultural studies scholar, one artist/educator, and one architect - to guide a group of doctoral candidates from Asia and other regions to exchange on the role of the Arts in the (re)building of Asian cities. Two days will be set aside for fieldwork excursions within Kyoto.

SUB THEMES

The City as an Orchestra: Remapping Cities through Sound

Cities are very much like formal structures of musical compositions and spontaneous improvisations that emerge and unfold before us. Like the instrumental sections of an orchestra, a city is made up of numerous sections of communities. In rapidly expanding urban Asia how can remapping and examining an acoustic ecology allow us to study, create and experience, through sound, the relationship between people and their environments? What do Asian musical cultural heritages developed by communities create and add to the making of a city as part of its cultural literacy? How can we reinterpret cities in a different manner and create organically in a larger context as “large ensembles” that offer new thoughts on what historically and currently make up the environment of a city? What kind of remapping of the city in aural terms allows us to reorient our perception of the city, its liveability and the social relations we form through them?

Urban Mapping and the Exploration/Cultivation of Empty Space

Asian urbanity exists on diverse scales and dimensions and the sense and manner of the occupation of both public and private space is diverse. Yet, in cities many empty spaces, as unused or devalued land or as the result of urban decay exist and are used in many different ways. In what ways can we recognize and consider the absence or presence of intimate relations in unused or wasted urban space? How can we think about them and map the networked conditions of empty spaces in cities, by applying the collection of data? In what ways are space refilled and/or transformed and how does their use reflect people’s attitude toward public space?

Urban Precarity, Revitalization, and Occularcentrism

All around the world, cities aspire to become “creative.” Even as decay spreads throughout cities, abandoned factories are turned into fashion outlets; different combinations of communities and market initiatives can produce creative districts. Previous layers of the city are reconfigured by market forces, city planners and architects for new uses and working classes are morphing into creative and consuming middle classes. These trends raise a question: if cities are all creative, then what does this creativity mean, in particular now that they have become so intimately aligned to commerce and its expansion? Simultaneously, Asian cities have also undergone urban metamorphoses into visual spectacles indicating that they are, sensory experiences that prioritizes sight. Occularcentrism, the privileging of vision over the other senses undermines other ways we spatially orient ourselves. In what ways can we remap cities through bottom-up cartographies developed by artists, activists and architects to present alternatives to conventional boundaries and streets encountered in traditional forms of mapping?

PROGRAM

Monday 25 January 2016

08.00-09.00 hrs.	Registration and refreshment
09.00-09.10 hrs.	Welcome remark by the Representative of CSEAS
09.10-10.00 hrs.	Introduction students
10.00-10.30 hrs.	Coffee/Tea Break
10.30-12.00 hrs.	Introduction to Winter School by convenors on themes below: <ul style="list-style-type: none"> - The City as an Orchestra: Remapping Cities through Sound - Urban Mapping and the Exploration/Cultivation of Empty Space - Urban Precarity, Revitalization, and Occularcentrism
12.00-13.15 hrs.	Lunch
13.15-14.15 hrs.	Guest lecture <i>Andrea Flores Urushima</i> + Q&A
14.15-14.45 hrs.	Coffee/Tea break
14.45-15.45 hrs.	Guest lecture <i>Yoko Inoue</i> + Q&A
15.45-16.15 hrs.	Coffee/Tea break
16.15-17.00 hrs.	Introduction to fieldwork and division in groups
17.30 hrs.	Welcome Dinner

Tuesday 26 January 2016

10.00-12.00 hrs.	Workshop by Susie Ibarra <i>The City as an Orchestra: Remapping Cities through Sound</i>
12.00-13.15 hrs.	Lunch
13.15-15.15 hrs.	Workshop by Kenta Kishi <i>Urban Mapping and the Exploration/Cultivation of Empty Space</i>
15.15-15.45 hrs.	Coffee/Tea break
15.45-17.45 hrs.	Workshop by Jeroen de Kloet <i>Urban Precarity, Revitalization, and Occularcentrism</i>

Wednesday 27 January 2016

09.00 – 18.00 hrs.	Fieldwork day 1
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Thursday 28 January 2016

08.00 – 18.00 hrs.	Fieldwork day 2
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Friday 29 January 2016

9.00-12.00 hrs.	Groups prepare presentations for Saturday
12.00-13.15 hrs.	Lunch
13.15-17.00 hrs.	Groups continue to prepare presentations for Saturday
18.00-19.30 hrs.	Special Lecture by Dayang Magdalena Nirvana T. Yraola + Q&A

Saturday 30 January 2016

10.00-16.30 hrs.	Presentations / Review
16.30-17.00 hrs.	Closing remarks convenors
18.00 hrs.	Farewell dinner

CONVENORS

Susie Ibarra is, Composer/Percussionist and Faculty in Music and Advancement in Public Action at Bennington College. Ibarra creates live and immersive music that explores rhythm, indigenous practices and interaction with cities and the natural world. With Bennington students, Ibarra founded a Sister City Partnership with Tagum City, Mindanao and Bennington Vermont in education and cultural exchange. At the Center for Advancement of Public Action her work and teaching focus on Rebuilding Cities with the Arts, Art in the Public Realm and Human Rights extended equally to women and girls. Her work includes *Mirrors and Water*, a composition and sonic installation commissioned for Ai Wei Wei's Circle of Animals/Zodiac Signs at the sculpture trail of the National Museum of Wildlife Art, Jackson, Wyoming 2015; *Digital Sanctuaries*, a modular music app walk that remaps cities with sanctuaries of music and engages with historical and cultural sites within a city with music composed by Electric Kulintang commissioned by Lower Manhattan Cultural Council and City of Asylum Pittsburgh; *Circadian Rhythms*, commissioned for Earth Day 2013 at Rensselaer RPI EMPAC inspired by endogenous rhythms for 80 percussionists and 8.1 surround sound of Macaulay Library recordings; *The City* a Radio Radiance commission for Young Peoples Chorus of NYC; *We Float*, a 2014 commission by Ecstatic Music Festival with singer songwriter Mirah, a sonic retelling of space explorations; and *The Cotabato Sessions*, a digital music film and album that captures one family legacy of gong-chime kulintang music in Mindanao, Philippines. Susie Ibarra is a Yamaha, Paiste and Vic Firth Drum Artist. She is a 2014 TED Senior Fellow. See also SusieIbarra.com

Kenta Kishi received BFA in School of Architecture in Tokyo University of the Arts and M.Arch from Cranbrook Academy of Art in Michigan, US. After graduating from Cranbrook, he conducted experimental design studio in several art institutions in Singapore. In 1998, he started his professional career in Japan, with works focusing on finding the latent tasks of architecture in issues of contemporary cities, in particular, the "urban transformation" that is created by diverse impacts of massive urban (re-)development projects. This is reflected in his projects that cross diverse fields such as art, architecture, design, education, and urban research, through LWL – Lab. for the wonderlandscape. Besides his practice, he has been also teaching practice and theory in architecture, urbanism and art at Tokyo University of the Arts (-2003), Tokyo Institute of Technology (-2008), Tokyo Zokei University and Kyoto University of Art and Design. Since 2010, he has been conducting an experimental urban study project at Surabaya in Indonesia, as an API (Asian Public Intellectuals) Fellow of The Nippon Foundation. Based on this latest project, he is co-directing an urban study organization OHS - Orange House Studio in Surabaya, together with local creators and practitioners. See also <http://orangehousestudio.org/>

Jeroen de Kloet is Professor of Globalisation Studies and Director of the Amsterdam Centre for Globalisation Studies (ACGS) at the University of Amsterdam. His work focuses on cultural globalisation, in particular in the context of East Asia. He is part of a HERA project on single women in Shanghai and Delhi, together with Heidelberg University (Germany) and Open University (UK). He is also the principal investigator of a project funded by the European Grant Council (ERC), titled "From Made in China to Created in China. A Comparative Study of Creative Practice and Production in Contemporary China." In 2010 he published *China with a Cut - Globalisation, Urban Youth and Popular Music* (Amsterdam UP). He edited together with Lena Scheen *Spectacle and the City – Chinese Urbanities in Art and Popular Culture* (Amsterdam UP, 2013). See also www.jeroendekloet.nl

ORGANISERS CSEAS

Nathan Badenoch grew up in Philadelphia, where he was exposed to the languages and cultures of Southeast Asia. Since then he has been interested in how language is used in society, especially where multilingualism is the common framework for interaction. He researches primarily in rural areas of Laos, Thailand and Cambodia, where many local languages will disappear in the coming generations. As languages weaken, so do knowledge and belief systems. In addition to researching the socio-linguistic implications of rapid livelihood transition, he is involved in documenting language and oral literature together with the people he works with in the field.

Mario Lopez is a cultural anthropologist who works in Japan and the Philippines. He has done long-term research on migrants settled in Japan from Latin America (Peru) and the Philippines. He is the organizer of the Visual Documentary Project which sets out to examine and document the plural co-existence and rich ethnic diversity, religious and cultural features of Southeast Asia through documentary films made by Southeast Asian filmmakers.

GUEST LECTURERS

Andrea Flores Urushima is currently a researcher at the Center for Integrated Area Studies of Kyoto University and collaborates to a project on heritage and landscape transformation at the Research Center for East Asian Civilizations (CNRS), Paris. She did her graduate work at Kyoto University, where she earned a doctoral degree in Human and Environmental Studies in 2008. She also completed a program in architecture and urban planning at the University of Sao Paulo, and worked at the development of regional plans in Brazil thereafter. She has widely published in English, French and Portuguese, including the recently edited book "Urban Modernization and Contemporary Culture: Dialogues Brazil-Japan" (Terracota, 2015) and the book chapter "Everyday Unavoidable Modernization and the Image of Hell: Visual Planning in the Writings of Nishiyama Uzō" in *Alternative Visions of Postwar Reconstruction: Creating the Modern Townscape* (Routledge, 2014). She has researched about the mechanisms of city modernization and the intellectual history of urban and regional planning, winning international recognition with fellowships and grants, as well as prizes in design competitions and academic conferences.

Yoko Inoue is a multi-disciplinary artist whose work explores the commoditization of cultural values, immigrant assimilation, cultural merging and identity issues in the context of globalized economy. Through research and fieldwork from an anthropological viewpoint, she develops installation projects and public intervention performance work.

Originally from Kyoto, Japan, Inoue earned MFA (Combined Media) from Hunter College of the City University of New York and attended Skowhegan School of Painting and Sculpture in 2000. Her work has been shown at Brooklyn Museum, Sculpture Center, New Museum, Art in General, Rubin Museum, UCLA, Yerba Buena (San Francisco CA) Des Moines Art Museum (Iowa), Krannert Art Museum (Illinois) and San Antonio Museum of Art (Texas) in the United States. International venues include Contemporary Art Center (Vilnius, Lithuania), Nobel Museum (Stockholm), El Chopo University Museum (Mexico City) and others. Inoue has received numerous awards and fellowships such as Guggenheim Fellowship, New York Foundation for the Arts Fellowship (Sculpture/Interdisciplinary Performative Work/Craft), LMCC Grant for Arts in Public Spaces Grant, 9-11 Fund, Lament Fellowship and Franklyn Furnace Performance Art Fund among others. Her diverse artist-in-residence experiences include at Sacatar Foundation (Brazil), Civitella Ranieri Foundation (Italy) and others. Most recently she was awarded LMCC Paris Residency from Lower Manhattan Cultural Council. Inoue has been a faculty member of Visual Arts at Bennington College since 2004.

Andrea Giolai is a Ph.D. candidate at the Leiden Institute for Area Studies, Leiden University, and at Ca' Foscari University of Venice (co-supervision of doctoral studies). He holds a BA and an MA (cum laude) in Japanese studies from Ca' Foscari University, and an MA in Music from the "A. Steffani Conservatory of Music" of Castelfranco Veneto (full marks). His research examines the practice of court music (gagaku) in contemporary Japan. Often seen as the quintessential example of 'authentic Japanese traditional music', this genre is recently experiencing a surprisingly pervasive comeback. Contrary to the past, however, the attachment expressed by gagaku lovers overflows the boundaries of the musical world and encompasses a wide range of social dimensions, from popular music to religious institutions, local groups of practitioners and even environmental issues. Through his PhD thesis, Andrea will try to sketch a necessarily incomplete, emotional map of Japanese court music in 21st century Japan. From September 2015 to September 2016, he will be the recipient of a Japan Foundation Fellowship hosted by the Research Centre for Japanese Traditional Music at Kyoto City University of Arts, where he will conduct further research on the relation between ancient sounds, environmental disputes and grassroots activism in Western Japan.

Anissa Rahadiningtyas is a graduate student in the history of art at Cornell University, where she specializes in the history of modern art in Indonesia. Her research focuses on the flow of transmission, translation, and adaptation of images, materials, and technology brought by trade, diaspora, and the age of European exploration in the Indian Ocean in the making of modern art in Indonesia during the New Order period of 1965-1998. She also investigates the negotiation and contestation between Islamic images and ideas with European aesthetics and technology in fashioning the aesthetics and artistic sensibility of local artists during the *longue durée* of modernity in the Indonesian archipelago. Her interests include postcolonial theory, comparative modernities, materiality, diaspora, tropicity, social history of art, and the notion of biographical object introduced by Janet Hoskins based on Arjun Appadurai's *The Social Life of Things: Commodities in Cultural Perspective* (1986).

Anissa gained her master degree from the Art Department at Institut Teknologi Bandung (ITB – Bandung Institute of Technology). Her thesis also focused on modern art in Indonesia, with particular emphasis on Bandung artists and artworks produced during the authoritarian period of the New Order from 1965 to 1998. She previously worked as an assistant curator in several exhibitions of contemporary art in Indonesia National Gallery.

Arjen Nauta is a PhD Candidate in Media Studies in the Amsterdam School of Cultural Analysis at the University of Amsterdam. He obtained bachelor degrees in History and Religious Studies, and a research master degree in Religion and Politics at the University of Groningen. He then lived for two years in Taiwan, where he received a master degree in China and Asia-Pacific Studies from National Sun Yat-sen University in Kaohsiung. His PhD project focuses on governmentality and reality television (especially Hunan TV) in China, examining how reality TV diffuses and amplifies the government of everyday life, utilizing the cultural power of television to assess and guide the ethics, behaviors, aspirations, and routines of ordinary people. This research unites a discursive and semiotic analysis of reality TV programs with ethnographic methods, such as interviewing and participant observation. Arjen currently resides in Changsha, Hunan, for his fieldwork.

Catherine Bender's experiences as a biracial, bilingual citizen of both Japan and the United States have made her interested in the ways that inclusion and democracy are envisioned and practiced by different groups and in different cultural and geographic contexts. She was born in Kyoto, moved to semirural Ohio in elementary school, and now lives in Los Angeles, where she works and studies through the Department of Geography UCLA. Her dissertation project uses mapping and ethnographic methods to think about alternatives to official conceptions of democracy through a

case study of a movement in Japan that actively produces these alternatives in addition to organizing through resistance movements explicitly against specific issues. Her work is informed by her own organizing work against the privatization of higher education.

Dayang Magdalena Nirvana T. Yraola received her Bachelor of Arts in Philippine Studies majoring in Literature and Art Studies, and a Masters in Museum Studies from the University of the Philippines. She was a fellow of Thomas Jefferson Foundation in 2001; an arts associate of the National Art Gallery Singapore through Singapore International Foundation in 2010; a grantee of the Asian Cultural Council in 2012; and a recipient of various grants from Japan Foundation. From 2001 to 2006, Dayang was a faculty member of the School for Design and Arts-De La Salle College of Saint Benilde. From July 2007 to December 2014, she was the Archivist and Collections Manager of the University of the Philippines Center for Ethnomusicology. Independent of her institution work, Dayang is a curator with practice in Southeast Asia. Her curatorial focus is in new media particularly: process as media (archival and laboratory), technology as media (analogue, digital, mechanical, electronic), and senses as media. She is presently a Research Postgraduate Student at the Department of Cultural Studies of the Lingnan University, Hong Kong, working on the topic "Relationship of Sound Art Practices with Creative Industries Sector in Hong Kong and Manila from 1990 to 2015".

Dinesh Kafle is a PhD candidate at the Centre for English Studies, Jawaharlal Nehru University, New Delhi. He has previously worked as a television journalist in Kathmandu, Nepal. His research interests include South Asian fiction, translation studies, Indian aesthetics and urban aesthetics. His reviews and op-ed pieces have appeared in Contemporary South Asia, Indian Literature, The Book Review and The Kathmandu Post, among others.

Elizabeth Wijaya is a Ph.D. Candidate in Comparative Literature at Cornell University and she received her B.A. in English Literature and M.A. in Literary Arts at the National University of Singapore. Her dissertation is on "New Wave" or "New Generation" Trans-Chinese cinema in Taiwan, Hongkong, China, Singapore and Malaysia. In each film territory, she considers the conditions of possibility for an era-defining shift in cinematic modes and practices. Her concern is with cinema's own illuminations of its interstices, and the possibilities of non-national, non-utopic imagined communities, even communities of failures, across national, geographical, chronological, and theoretical boundaries. Her first feature-length co-directed film *I Have Loved*, shot in Siem Reap, Cambodia, was nominated for a Best Cinematography award in the 24th Singapore International Film Festival and represented Singapore at the Asia Pacific Screen Awards in 2012. It also competed in various international film festivals including the Asian New Talent Award at the 15th Shanghai International Film Festival. She co-founded E&W Films, a Singapore-based independent film development company (<http://ewfilms.com.sg/>), which focuses on long-term project development and incubation for emerging Southeast Asian filmmakers. She has published on Derrida and Levinas in *Derrida Today* and is co-editing a Special Issue of *Parallax*, "Survival of the Death Sentence" (Forthcoming Jan 2016).

Elly Kent is PhD scholar in the School of Art, at the Australian National University. In 2013, Kent was the recipient of a Prime-Minister's Australia-Asia Post Graduate Award, allowing two years of field research. Kent's current research consists of two aspects; her own practice exploring collaborative and/or participative projects and their impact on subsequent individual 'studio' works; and academic research applying similar questions in a more ethnographic manner, to participatory praxis and studio practice by individual artists in Indonesia. This research focusses on the way that distinct constructions of modernism have allowed space for individual artists to maintain dualistic practices over the course of Indonesia's brief history. Before postgraduate study, Kent worked both as a practicing artist and as an educator in the National Portrait Gallery of Australia, an experience which opened her eyes to the many roles art plays in broader society. In 2010 she was awarded an Asialink

residency with the Indonesian Visual Arts Archive to research arts programming for children and families in Java. Kent first became interested in Indonesia when living in remote West Timor, Indonesia, as a child. She is a fluent Indonesian speaker and professionally accredited translator, focussing mainly on arts and cultural texts. Working as an artist has provided Kent the space to process and reflect on the experience of being in between cultures, and how the negotiation of identity shifts dramatically through this. Her art practice utilises fibre, pattern, detritus and domestic tools to produce works that question our assumptions of otherness, the reproduction of culture, the role of community and individual within society and how place and meaning are visualised and validated. Kent is the founder of the fledgling Studio Auntara, a network of individuals and groups in Australia and Indonesia which promotes and actively works towards greater understanding and interaction in the cultural and informal education sectors in Indonesia and Australia.

Eyun Jennifer Kim is a PhD candidate in the Program in the Built Environment at the University of Washington, and she is currently doing her dissertation fieldwork research on the Cheonggyecheon restoration and the transformation of industrial spaces into sites of urban nature and studying Korean in South Korea. She holds a Master of Architecture from SCI-Arc in Los Angeles and is a licensed architect in New York State. She has worked in architecture and urban design offices in Los Angeles, the Bay Area, and New York City. She also spent two years in the doctoral program in English at CUNY Graduate Center and earned an en-route master's degree before switching to architecture school. She graduated from Pomona College with a BA in English.

Kim Đĩnh Bui graduated two master courses in *Vietnamese Archaeology* in Hanoi and *Management and Communication in Museums* in Berlin. Besides, she has working experiences in archaeology, anthropology, early childhood education, contemporary art and public education. Since December 2014, Đĩnh has been working as a research assistant for the competence network "Dynamics of Religion in Southeast Asia" (*DORISEA*) and is preparing for her doctoral project on *Independent art in Vietnam since the late 1990s as a political power for civil society*. Her work focuses on how art develops and negotiates with politics in the contemporary political and social context in Vietnam.

Khushboo Bharti is currently pursuing PhD from IIT (Indian Institute of Technology) Bombay(India). Her research is dealing with the aspect of "Analysing effect of art patronage and policy on art production- a case study based on art in public spaces of Jaipur". At present she is teaching as assistant professor at Indian Institute of Crafts and Design Jaipur.

Since 2010 Khushboo has been active in publishing and documenting the state government sponsored public art projects in Jaipur. Through her research she wants to engage public discourse around public art which can be used for better policy decisions. She continues her involvement with arts in public spaces while documenting the current trends in various cities of India.

Liwen (Zoénie) Deng is a PhD candidate in Amsterdam School of Cultural Analysis, University of Amsterdam. She obtained her master degree in Cultural Studies, Goldsmiths, University of London in 2014, focusing on the concept of image in Chinese philosophy and aesthetics. She worked as a translator and project coordinator for Shanghai Biennale in 2012. Her PhD dissertation is provisionally entitled "The Critical Implications of Socially Engaged Art Concerning Urbanisation in Contemporary China". Her project intends to investigate the critical spatial dimension and the political aspect of these practices in the context of China's rapid land commodification and urbanisation. She was the researcher in HB Station (Contemporary Art Research Centre), Guangzhou in 2013. She is also the European correspondent of the Chinese art media *Phoenix Art*.

Maria Adriani is an urbanist based on city of possibilities, Yogyakarta, Indonesia. She believes that "leak" of modern urban planning, is in fact the nature of Southeast Asian cities, and at the same time is locus of humanity and resilient-ness. She calls her vision "hydrospace", and working to building up

the framework of alternative concept of urban space that refuse the-other-ness. Yet, not only focus on water area, she broaden her fieldwork in the daily practice of urban-*kampung* as the representative of leak-character which against modern urban planning.

Her concerns ranging from urban studies, architecture, landscape, natural environments, plants and animals, globalization, psychoanalysis, anthropology, in the frame of postcolonial studies. Her researches vast ranging from mountain to river, malls to market, house to cities. One of her research *Rumah Asal: Between Romanticism and Globalisation*, that was presented in 2011, is about contemporary perception of family origin house in Bali, and how it constructs urban fabric in Denpasar and beyond.

She is the founder and activist for GAWA-*kampung* design community, involves in Yogyakarta's network of movements aiming for justice and the rights for the city: *Warga Berdaya*; involves in local urban sketcher community, IS Jogja; and works as urban and landscape analyst for Ugahari Architecture. She also teaches at Dept. Architecture in Islamic University of Indonesia since 2009 until present. Since April 2015, she is in collaboration of developing *#rumahbacacimot*, a small library with up to 6000 collections of social and environmental studies, providing accessible, extensive, and alternative space for young students.

Markus Wernli is a PhD candidate with the School of Design and the Department of Civil Engineering and Microbiology at the Hong Kong Polytechnic University. Since moving to Asia in 2005 his art and design practice evolves around participatory models and spaces that bring environmental issues into a tangible, day to day experience. For the past five years Markus is investigating the intrinsic human role in material and energy cycles. Addressing the socio-cultural aspects of upgrading organic waste in Hong Kong, he launched in early 2015 a citizen-driven learning platform named *Fermenting the City* to evaluate the viability and sustainability of ecological alternatives in local production and consumption.

Mengfei Pan is a Phd student in Information, Technology and Society in Asia at the Graduate School of Information Studies (GSII), The University of Tokyo. Born and raised up in Shanghai, China, she holds a B.A. degree with First Class Honors from The University of Hong Kong (HKU), a M.A. in Museum Studies from The University of Sydney, and a Master of Arts and Sciences in Information, Technology, and Society in Asia from the University of Tokyo. Her master's thesis, "Encountering and Incorporating Popular Cultures: Towards a Reconceptualization of the Museum as Networked Media" was awarded as Excellent Thesis by GSII. Her past work experience includes internship at The University Museum and Art Gallery, HKU; Shanghai Biennial Office, Shanghai Art Museum; Corporate collection of Allens Arthur Robinson, Sydney; and Curatorial Department, The Tokyo Metropolitan Museum of Photography. Currently she is working on the topic, "Redesigning Boundaries- The Expansion of Museums in Late Postmodern Age" to discern the contemporary barriers of museums. She is also Research Assistant for Shinobazu Cultural Resource Project (URL: www.shinobazu-prj.jp), a project aiming at revitalizing Ueno and Hongo areas in Tokyo through exploitation of cultural resource information.

Mohamed Shahril bin Mohamed Salleh has a long affinity and interest in conducting, having studied Choral and Orchestral Conducting with Dr Richard Swann, Mr Gwyn Roberts and Dr Debra Cairns during his undergraduate and postgraduate tenure. He also had the opportunity to work with several well-known clinicians such as Dr Anton Armstrong, Dr Heather Buchanan, Dr Richard Sparks, Ms Saeko Hasegawa, Mr Jon Washburn and Prof. Woon Hak Won. He counts amongst his influences Dr Samantha Owens (vocal Practices in Early Music, Performance practices in the pre-classical era) and Mrs Judith Johnson (Classroom teaching and Kodály Methodology). He studied musicianship with renowned Hungarian Pedagogues such as Piroska Varga and Ildiko Herzaboly. He still maintains a close mentorship with Mr Graeme Morton, an internationally recognized conductor and music educator based in Brisbane, Australia. A seasoned performer, he was a member of the University of Queensland (UQ) Chamber Choir, UQ University Chorale, and sang as a soloist with UQ University

Symphonic Orchestra. He had also performed several solo and ensemble performances with various groups, both locally and internationally. These include the Asian Youth Choir, The National Youth Choir of Australia (NYCA), the Brisbane Chamber Choir, and the Madrigal Singers of the University of Alberta. Shahril is the founder and Artistic Director of Vox Camerata. He is currently a recipient of the Nanyang Technological University Research Scholarship, and is pursuing his Doctorate Studies in Socio-musicology at the School of Humanities and Social Sciences.

Preeti Singh is a PhD scholar at Jawaharlal Nehru University, New Delhi. Her M.Phil dissertation titled *Pictions of the Self: Constructions of Subjectivity in the Graphic Novels of Sarnath Banerjee and Amruta Patil*, looks at visual subjectivities in the form of the Indian Graphic Novel through the lens of Urban Spaces, Roguery and Sexuality. The first chapter of her M.Phil dissertation is called 'Portraits and Painted Cities' and it explores the connections between urban experience and individual subjectivities through the medium of the graphic novel. Novels like Vishwajyoti Ghosh's *Delhi Calm* (2010), Sarnath Banerjee's *Corridor* (2004), Amruta Patil's *Kari* (2012) and Naseer Ahmed and Saurabh Singh's *Kashmir Pending* (2007) look at the everyday lives of their protagonists in relation to their cities. Cities like Delhi, Mumbai, Calcutta and Kashmir come alive in these novels through their unofficial histories and the collages of photographs and paintings that the form of the Graphic novel incorporates within its form. Preeti has presented papers on the interrelationship between Urbanity and the Graphic Novel at the University of Delhi, Tata Institute of Social Sciences, Mumbai, Indian Institute of Technology, Chennai, St. Stephen's College, Delhi and so on. Her paper titled 'Delhi in Graphics' presented at the second workshop of Planned Violence: Postcolonial Infrastructure and Literature on Planning Modernity: *Colonial Continuities, Postcolonial Disjunctions* discusses the interrelationship between the comic form and structures of surveillance in Delhi during the Emergency imposed by Indira Gandhi from 1975-1977. She wishes to expand her research on urban experience and the literature of the Emergency and hopes to gain valuable insight from the Winter School.

Rafique Wassan is an anthropologist from Pakistan. Under the Swiss Government Excellence Scholarship Program, currently he is doing doctoral study with transdisciplinary focus in the fields of anthropology, ethnomusicology and cultural studies in the Institute of Musicology/Center for Global Studies in University of Bern. Switzerland. His doctoral study research project is based on Sufi literature and music in the cultural context of Sindh province in Pakistan which attempts to explore and analyse the representations of tolerance, peace and pluralism in the Sufi tradition of Sindh. Rafique's M.Sc in anthropology research project in the domain of ethnomusicology was based on the ethnography of a musician community in Sindh.

Previously, Rafique has been engaged with participatory research and community development projects in Pakistan. He is also a faculty member in the Department of Anthropology and Archaeology, University of Sindh, Jamshoro Pakistan and has been engaged in teaching and research projects on gender, human rights, education, culture, folk music and art. He has worked with Sarangaa, a Sindh based cultural and literary Organization, on the cultural project of 'art for peace and human rights' to engage with and promote the idea and intervention of arts and culture for peacebuilding, harmony and development.

He has participated and presented papers in national and international seminars, conferences, training and fellowship study programs. Rafique attended South Asian level research study fellowship program on 'masculinity and social change' based in Nepal in 2011 and produced research work on masculinity and honour crimes against women in Sindh, Pakistan. In June 2015, he participated in the workshop and study tour program 'anti-democratic social movements, public policy and governance in Europe and South Asia' held in Germany organized under the research collaboration of DAAD and Quaid-e-Azam University, Islamabad Pakistan supported by German Federal Foreign Office.

As researcher and writer, Rafique contributes to and produces ethnographic features on diverse socio-political and cultural issues in the specific context of Sindh, Pakistan. In his new role

and study assignments as doctoral student in University of Bern Switzerland, Rafique intends to work on diverse research projects on visual culture, arts, performance and cultural heritage.

Sharenee Philomena Paramasivam is presently pursuing her PhD in English Literature at the National University of Singapore where she is a recipient of the Graduate Research Scholarship. Her research area is focused on the reimagined cities within Malaysia and how these spaces become crucial sites of engagement on national discourse, global city formations and history. She completed her Masters in Postcolonial Studies at the National University of Malaysia, working on transmigrant Malaysian writers and the cultivation of transnational colonial nostalgia. Currently, she is particularly interested in the resurgence of city narratives in Malaysia and the role that the transforming city plays in interrogating the inconsistencies of the nation's past and present.

Soaham Mandal is currently a PhD researcher at the Centre for English Studies, SLL&CS, Jawaharlal Nehru University (JNU), New Delhi. He is an undergraduate from the erstwhile Presidency College, under the Calcutta University, with Honours in English (2011). He went on to pursue Masters Programme at the Department of English, University of Hyderabad, completing in First Division with Distinction (2013) before he took up the integrated MPhil/PhD programme in JNU. He has qualified the National Eligibility Test for Lectureship in June 2012 and is recipient of the prestigious Rajiv Gandhi National Fellowship. In July 2015, he has submitted his MPhil dissertation titled "Pictures on the Walls: Understanding and Defining the Street Art Narratives of Delhi" where he explores the neo-urban spaces of Delhi with respect to the wall art present. His project looks into the role of vandalism and curated art practices in undefined urban spaces/pockets of Delhi. He looks at street art in an attempt to counterpoint them with the political poster practices within the protected theoretically aware enclosed spaces of JNU as the conflict of public/general visual spatiality and the impact of the 'visual' in spaces that accentuate arguments about the modes of citizenship practices.

Additionally, Mandal is a musician, a drummer and percussionist, frequently operating in the professional circuits of Kolkata, Hyderabad and the National Capital Region (NCR). Based on the varied experiences of his performances in the corporate spaces, universities, cultural centres, and the street, he wishes to expand on (and possibly contribute to) the theoretical understanding of space, performance, art, resistance, appropriation and city in developing newer modes of approaching creativity and execution. His current project is to inquire the possibilities of the multi/inter-disciplinarity and ambiguities of methodology.

Widya Suryadini is currently a Ph.D candidate in Architecture at Institut Teknologi Bandung (ITB) in Bandung, Indonesia. She got her Bachelor degree in Urban Planning, and her Master degree in Architecture from the same institution. As teaching is her deepest passion, she has been teaching in the Department of Urban and Regional Planning in Institut Teknologi Nasional (Itenas) Bandung for almost 20 years now and enjoying every moment of it. She is a trained urban planner, but her interest is moving away from the technicalities of planning, and inclined toward the urban life instead. Her list of publications might look random at first glance, from a chapter in an anthology on higher education to qualitative research method for planning to hermeneutics and postmodern urbanism, but at the heart of them lies her desire to understand how people interact with space, influence space, and in the same time, influenced by space. Eventually, this particular interest has brought her to her current research that perform a philosophical-theoretical exploration on the concept of Irigarayan fluidity within the context of Indonesia urban liminal spaces. She expects to finally untangle the cultural traits that has given Indonesian contemporary urban realms its unique characters.

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The **International Institute for Asian Studies (IIAS)** is a research and exchange platform based in Leiden, the Netherlands. IIAS encourages the multi-disciplinary and comparative study of Asia and promotes national and international cooperation, acting as an interface between academic and non-academic partners, including cultural, social and policy organisations. The main research foci are Asian cities, dynamics of cultural heritage, and the global projection of Asia. These themes are broadly framed so as to maximise interactions and collaborative initiatives. IIAS is also open to new ideas of research and policy-related projects.

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