

# Human Ratius

AT THE INTERSECTION OF THE HUMAN, THE NATURAL, AND THE MACHINE

*ffluid apparatus: At the Intersection of the Human, the Natural, and the Machine* is an exhibition held at Rumah Tangsi, 10 Jalan Tangsi, 50480 Kuala Lumpur, from 26 October to 3 November 2024.

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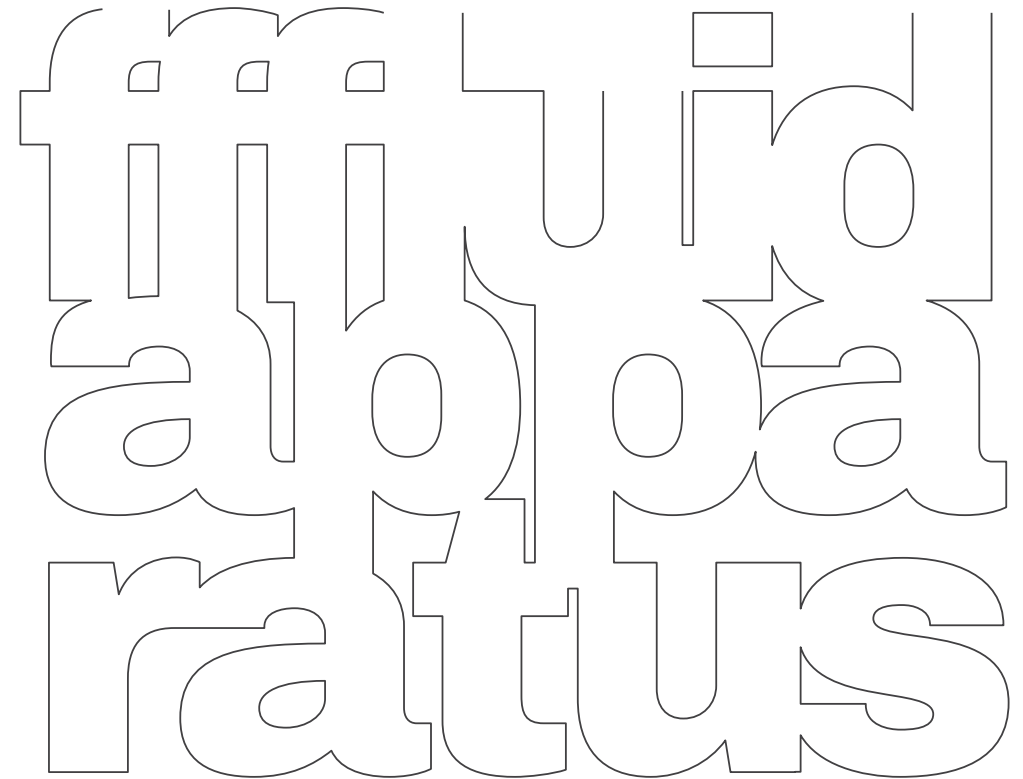
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AT THE INTERSECTION OF THE HUMAN, THE NATURAL, AND THE MACHINE

Aw Boon Xin & Koh Kai Ting  
Ayoung Kim  
Bagus Pandega  
Candasuara & KAE  
Chong Yan Chuah  
Jinjoon Lee  
Kamal Sabran  
Lim Kok Yoong  
Nawin Nuthong  
Rosemainy Buang  
Vacharanont Sinvaravatn  
Zai Tang

2024 ASEAN KOREA INNOVATIVE CULTURE EXHIBITION

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# Foreword

The starting point to open a dialogue between Korea and the 10 ASEAN state members lies in the recognition of their cultural distinctions. In the context of art and culture, the “exhibition” emerges as a vital medium of dialogue, offering a profound way to express the region’s unique cultural identities. Historically, humanity has reinterpreted its understanding of the world through technology and innovation, and within this framework, media art has amplified the concepts of “dialogue” and “communication”, positioning them at the forefront of contemporary cultural discourse.

The Partnership Project for Innovative Culture (PIC), initiated at the ASEAN-Korea Summit and Special AMCA Plus ROK Meeting in 2019, serves as a platform for deepening cultural and artistic exchanges between Korea and ASEAN while advancing collaborative initiatives. From 2023 onward, the programme is centred on discussions of artificial intelligence and creativity, reflecting on the evolving dynamics of ASEAN-Korea relations as they navigate a shifting global paradigm.

This exhibition features the works of leading artists from Korea, Malaysia, Thailand, Indonesia and Singapore, curated to examine creativity at the intersection of humanity, nature and technology. I extend my deepest appreciation to Indonesia’s IndoArtNow, Malaysia’s RogueArt, Filamen and the Faculty of Creative Multimedia, Multimedia University (MMU) for their pivotal role in the planning and execution of this endeavour. KOFICE remains dedicated to cultivating deeper cultural exchanges between Korea and ASEAN through a diverse array of future initiatives and collaborations.

Park Chang-Sik  
President, Korean Foundation  
for International Cultural  
Exchange (KOFICE)

# Curators' Note

Welcome to *fffluid apparatus*:  
*At the Intersection of the Human, the Natural, and the Machine*, an exhibition initiated by the ASEAN-KOREA Partnership Project for Innovative Culture (PIC), bringing together artists and artist collaborations from Korea and Southeast Asia.

The “fffluid apparatus” of the exhibition title may be applied to different systems of thinking and operating — a human body, a musical instrument, a computer; a natural ecosystem, artificial intelligence; a geopolitical entity; or an art exhibition.

As an exhibition, *fffluid apparatus* thinks along different forms of intelligence and where they might meet, as we face present crises and future imaginaries. It has been put together by a small team of human art workers, plugged into and dependent on machine technology — hardware and software, virtual systems, online connectivity, the algorithms that drive social media. The curators have employed AI assistants as a sounding board for our queries and ideas. Microsoft’s Bing Chat offered the following description of the exhibition concept:

*fffluid apparatus investigates/ explores/critiques the complexity of social, cultural mediation, and computational systems, and ultimately with ecological and planetary concerns. It foregrounds the flowing, dynamic, shifting, flexible, adaptive, multifaceted, resilient characteristics of human and non-human interaction and entanglement. The themes of the artworks and project include the (post/non-)human condition, technics of temporal-spatial imagination, and the performative (ceremonial, ritualistic).*

Prompted to provide an expanded analysis, they replied as follows:

*Sure, I'd be happy to help explain this exhibition concept!*

**### CORE CONCEPTS:**

**01 *\*Complexity of Systems\**:**

- *\*Social and Cultural Systems\**:

*These refer to the structures and norms that govern human societies and cultures.*

- *\*Mediation Systems\**:

*This could involve how information and communication are managed and transmitted.*

- *\*Computational Systems\**:

*These are the digital and technological frameworks that support modern life.*

- *\*Ecological and Planetary Concerns\**:

*This highlights the environmental and global impact of these systems.*

**02 *\*Dynamic Characteristics\**:**

- *The exhibition emphasises qualities like \*flowing, dynamic, shifting, flexible, adaptive, multifaceted, and resilient\*. These terms suggest a focus on how interactions and relationships are constantly changing and evolving, both among humans and between humans and non-humans.*

**### THEMES:**

**01 *\*(Post/Non-)Human Condition\**:**

- *This theme explores the state of being human in a world where technology and other factors are blurring the lines between human and non-human entities.*

**02 *\*Technics of Temporal-Spatial Imagination\**:**

- *This likely refers to the ways in which technology influences our perception and imagination of time and space.*

**03 *\*Performative (Ceremonial Ritualistic)\**:**

- *This theme might investigate how rituals and ceremonies, both traditional and modern, play a role in human and non-human interactions.*

**### OVERALL AIM:**

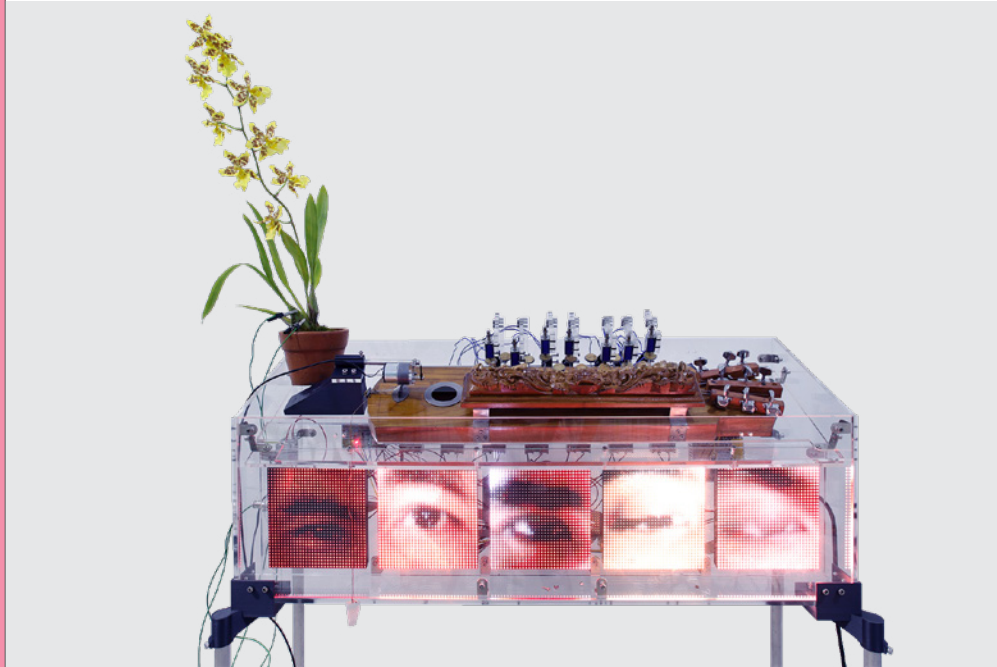
*The exhibition aims to critique and explore these complex systems and their interactions, ultimately raising awareness about their impact on ecological and planetary health. It seeks to highlight the adaptive and resilient nature of these interactions, encouraging viewers to think about the fluid and interconnected nature of our world.*

We hope that the exhibition offers all of the above to its audience, while providing a platform for diverse and exciting practices to come into conversation. To sum up in our own words, the works gathered here invite important questions. About how we understand systems of life and what nurtures them, and how we experience and move in time and in the world. About how we construct information and in turn history and society, and how we are wired through story, ritual and culture. About human agency, and our relationship with the rest of the living world and with the machines we make.

We would like to thank the exhibition’s artists and organisers for this opportunity to think and explore these together.



# BAGUS PANDEGA



*Reminiscing Pentang:*  
Pentang, also known as *penting*, is a unique traditional musical instrument from Karangasem, a regency in eastern Bali. The villagers of Karangasem claim it as an original local instrument passed down from the time of their ancestors. The pentang resembles a Japanese instrument called the Taisho-koto, a modernisation or westernisation of the traditional koto instrument that emerged during the Taisho era around 1912. The Taisho-koto was invented in Nagoya, Japan, by Nisaburo Kawaguchi, who was commonly known as “Goro Morita”. This instrument is a hybrid of the traditional Japanese koto, a typewriter and a piano.

Speculation surrounds the story of how the pentang traveled from Nagoya to Karangasem and became part of the local Balinese tradition. It is believed that the instrument was brought to Bali during the Dutch colonial era through trade networks. At that time, only the Dutch East India Company (VOC) had exclusive trading rights with Japan, and it is likely that the instrument arrived in Karangasem through these trade routes. Introduced to the villagers of Karangasem, the instrument was quickly embraced and became an integral part of their cultural heritage. Since its arrival and recognition as an ancestral instrument, the pentang has been used in various traditional ceremonies unique to Karangasem, such as temple festivals, community celebrations and rituals honouring the spirits of the ancestors.

The journey of the pentang from Nagoya to Karangasem highlights how an instrument, originally a product of modernisation and westernisation in Japan, evolved through cross-cultural exchanges to become part of Balinese tradition. This transformation illustrates how music and cultural elements are not static but are continually reshaped by historical events, trade and human creativity.

— Bagus Pandega

*Witnessing Pentang, 2020, 2023*

Penting, live flower, acrylic, stainless steel, aluminum, LED P5, solenoid, relay, MIDI sprout, motor, carbon 3D printed parts, custom electronic and mechanical system

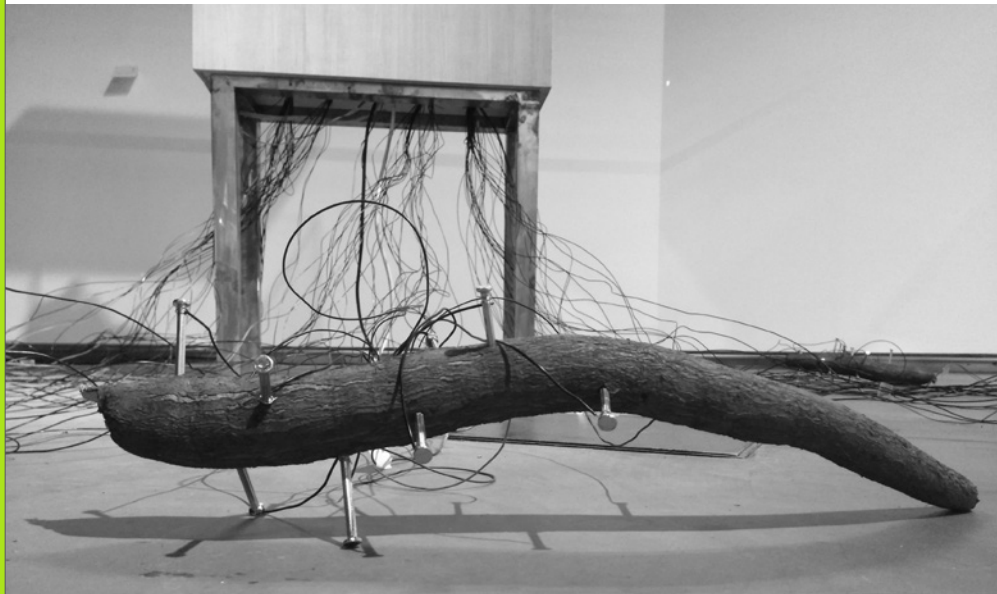
Collection of Margaret Wang

Images courtesy of the artist and ROH Projects

BAGUS PANDEGA (b. 1985, Jakarta, Indonesia; lives and works in Bandung) works primarily through the medium of installation and often challenges pre-conditioned relationships between objects and their viewers. In his works, he assembles various electronic systems as “modules” and explores objects such as voice recorders, cassette and record players, lamps and electronic circuit boards — among others — to construct his works. Many of his artworks become activated through the interaction of movement, sound and light.

Bagus Pandega graduated from Institut Teknologi Bandung in 2008, majoring in sculpture. Solo exhibitions include *A Pervasive Rhythm* at Yamamoto Gendai, Tokyo (2018), *Random Black*, ROH Projects, Jakarta (2016) and *A Monument That Tells Anything*, Cemeti Art House, Yogyakarta (2015). Group exhibitions include *WAGIWAGI* at documenta fifteen (2022), *Declaring Distance: Bandung–Leiden*, Selasar Sunaryo Art Space, Bandung (2022), *ArtJog MMXIX: Common Space* (2019), all of which feature his collaborative practice with Kei Imazu; the 10th Asia Pacific Triennial (2021–2022); *Distorted Alteration* at Project Fulfill, Taipei (2018); and Amsterdam Light Festival (2017).

# LIM KOK YOONG



*Operasi Cassava* is an ongoing project by the artist since 2012, initially conceived as a personal effort to collect his grandmother's oral stories. Over time, it has evolved into a participatory project, inviting contributions from participants to share stories related to *ubi kayu* (cassava) in an online archive at [opscassava.com](http://opscassava.com).

*Operasi Cassava 5.0* envisions a "cyber-organic unity," reimagining the human-plant relationship to encompass not only the utilitarian social value of *ubi kayu* but also its non-utilitarian aspects, including aesthetic, symbolic, metaphoric, nationalistic, cosmological and mythological significance. This installation functions as "existential media", exploring the convergence of digital technologies with life and collective consciousness, enabling human-plant interaction through a network of interconnected sensors and actuators. In its cybernetic form, the installation serves as a surrogate body – an immortal hybrid, decoupling human consciousness. The cassava plant is now transformed into a cybernetic entity whose existence is sustained by memory. Through this digital interface, the system becomes a prosthesis for memory, extending both presence and existence.

In this context, the cassava plant functions as both a symbolic and literal extension of being, challenging conventional distinctions between human, machine and nature. Additionally, the metaphor of *ubi* (cassava root) represents the artist's journey to trace his roots and lineage. By using this symbolic plant, the artist invites Malaysians to reflect on the past, present and future of Malaysia, encouraging a more contemplative approach to the consumption and production of culture.

– Lim Kok Yoong

*Operasi Cassava 5.0*, 2024

Installation

Dimensions variable

Technical assistance by Wee Jia Foong

With initial support from Multimedia University, Yamaguchi Centre for Arts and Media (YCAM), Media Art Kitchen, Yap Sau Bin, and all individuals who have contributed their memories to the archive; this project continues to evolve into new iterations. Installation view of *Opscassava 4.0 Memory Farming*, at *ILHAM Contemporary Forum: Malaysia 2009 – 2017*, ILHAM Gallery Kuala Lumpur, 2017.

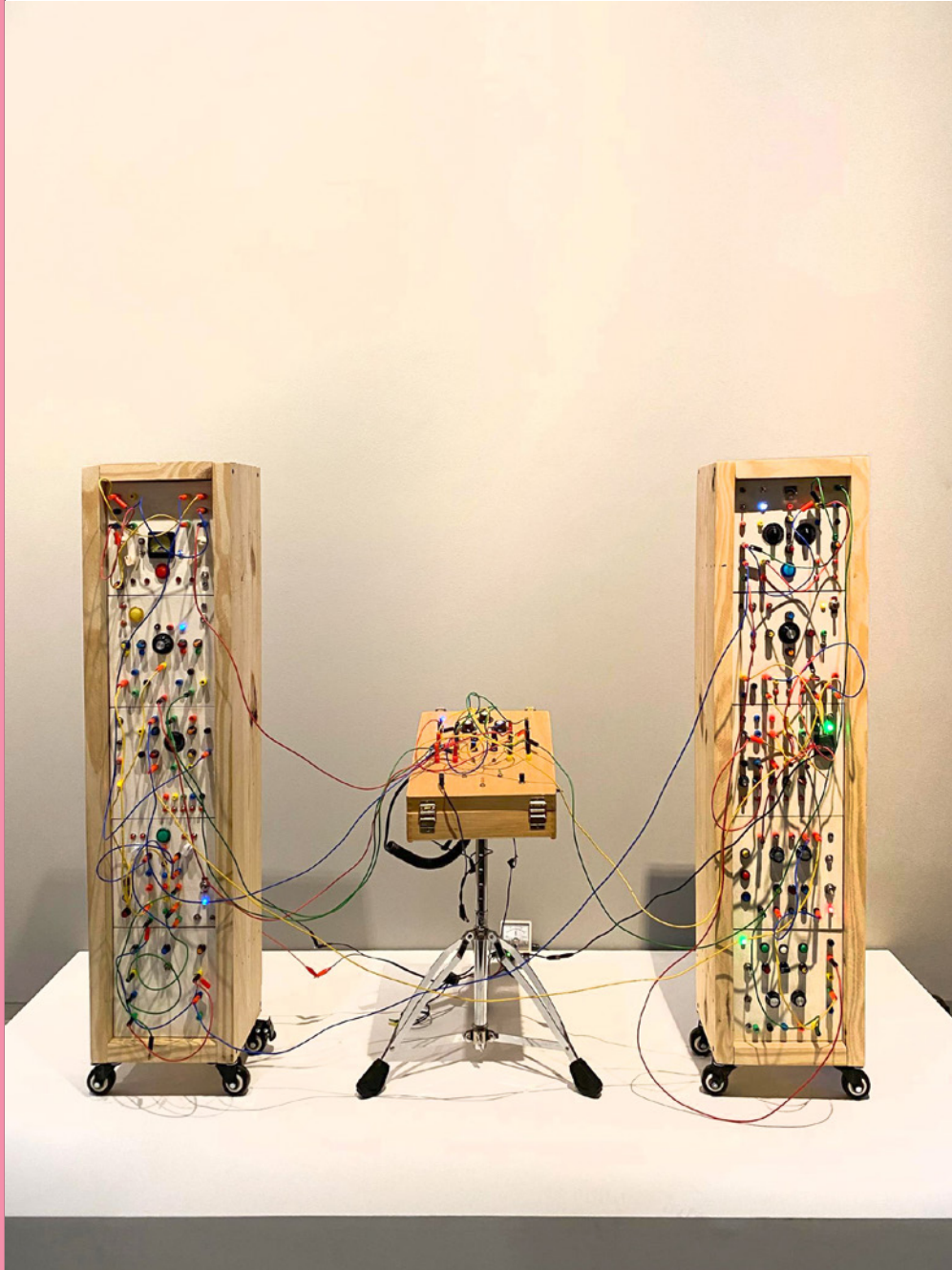
Images courtesy of the artist

LIM KOK YOONG (b. 1980, Kuala Lumpur, Malaysia; lives and works in Saigon) is a media artist and educator. His practice integrates media technology with philosophical inquiries, exploring new aesthetics, human existential conditions, and consciousness. His work critiques contemporary notions of existence, identity and belonging in the Cybrid landscape, revealing and defining the dynamics of "Here-ness" and "There-ness". By manipulating perception, he addresses ideas about a new space-time consciousness shaped by technologies that are transforming our very psychology of presence.

He has exhibited across Southeast Asia, Korea, Japan and the UK. Recent exhibitions include *Mediating Asia* at National Taiwan Museum of Fine Arts (2022), *Stories Across Rising Lands* at Museum of Modern and Contemporary Art in Nusantara (MACAN), Jakarta (2021), and *Phytopia* at Science Gallery Bengaluru (2020). Dr Lim is Associate Professor at the School of Communication and Design at RMIT Saigon, previously serving as a senior lecturer and dean at the Faculty of Creative Multimedia, Multimedia University, Malaysia.



# KAMAL SABRAN



*Machine (Not) Learning* is a critique of Artificial Intelligence, exploring the illusion of control humans have over code-driven systems. This hand-wired electronic artwork invites interaction but remains unpredictable, requiring careful engagement from viewers. With exposed wires and knobs, it seems approachable yet behaves in unexpected ways, challenging our assumptions about technology's obedience.

The piece follows an algorithm, but it is designed to resist... "Dia tak nak ikut peraturan, dia nak degil" (It doesn't want to follow the rules, it wants to be stubborn). Each electronic component takes on a life of its own, revealing its personality over time, much like a wild creature.

While rooted in the artist's background in sound, *Machine (Not) Learning* goes beyond the auditory realm, investigating sound as frequency, power, and message... the piece responds uniquely to each viewer, shaped by their presence and energy. It becomes a conversation between human and machine, encouraging careful observation and interaction.

Blurring the lines between control and autonomy, *Machine (Not) Learning* invites viewers to embrace the unpredictability of technology and surrender to the unknown. As it continues to evolve through future performances, the work promises to unveil new layers of meaning beyond its physical form.

— Kat Rahmat, excerpt from interview with Kamal Sabran for *ILHAM Art Show 2022*

*Machine (Not) Learning*, 2022  
DIY, circuit bending and modified electronics  
Dimensions variable  
Installation view at *ILHAM Art Show 2022*, ILHAM Gallery,  
Kuala Lumpur, 17 May-23 October 2022  
Image courtesy of the artist

KAMAL SABRAN (b. 1977, Perak, Malaysia; lives and works in Perak) is an artist-researcher with a PhD in Art and Design (New Media) from Universiti Teknologi MARA. His interdisciplinary practice merges art, science and technology, focusing on art-based interventions for health and well-being. Kamal's work spans experimental music, performance art and electronic installations, often through collaborations with artists, musicians, researchers and scientists.

Notable achievements include winning the Best New Media Artist Award from Malaysia's National Art Gallery in 2004 and the ASEAN New Media Artist Award from Indonesia's Galeri Nasional in 2007. He was Artist-In-Residence at Malaysia's National Space Agency in 2005 and part of the visiting artist program at 18th Street Art Center, California in 2015. Kamal Sabran is the founder of the experimental collective Space Gambus Experiment and Ipoh Experimental Art School. He is currently a lecturer at Universiti Sains Malaysia, Penang, and has composed scores for several award-winning films.

# VACHARANONT SINVARAVATN



Vacharanont's video installation *May [the] land bear witness* (2024) captivates with a backdrop featuring a landscape photograph of snow-capped mountains mirrored in water, immediately seizing the viewer's attention with its surreal beauty. Upon closer examination, viewers find two essay films that navigate the realms of reality and fiction. The two films portray landscapes. One film tells a story deeply rooted in Thai society – the belief in the Thai people's origin from the Altai Mountains (detailing the challenges Thais would have faced had they truly embarked on such a migration), while the other delves into contemporary Thai social and political landscapes.

Vacharanont's art...is driven by a fascination with a specific artistic form: rural landscapes... His exploration and experimentation with landscapes invite us to scrutinise our beliefs and assumptions, potentially moulded by societal factors, some recognised and others unnoticed.

– Tunyaporn Hongtong, “Bangkok Art And Culture Centre (Bacc) Holds The 7th Early Years Project Exhibition Where Several Promising Artists Showcase Outstanding Artworks Reflecting Their Views On Modern Thai Society”, *Art4d.Com*, 22 April 2024

*May The Land Bear Witness* (รสนี้มันเป็นพยาน), 2024

Video Installation, two channel 4K video, printed backdrop

Videos: 10 min; 22 min 40 sec

Backdrop: dimensions variable

Installation view at *Early Years Project #7*, Bangkok Art and Culture Centre, 10 January–12 May 2024

Image courtesy of the artist and Nova Contemporary

Investigating the spaces we exist in and how they become portrayed and embodied, VACHARANONT SINVARAVATN (b. 1997, Suphan Buri, Thailand; lives and works in Bangkok) engages with tensions of representation, probing the aesthetic vestiges of real and imagined local histories. Born into a time of intense political upheaval in Thailand, including the 1997 Tom Yam Goong crisis in his birth year, and the series of democratic protests when he was a student, Sinvaravatn has always been interested in how mainstream narratives can condition our belief systems and ways of life. Living in an age of infoxication, he re-examines histories of political propaganda and image-making. He transforms the traditional landscape genre, embedding subtle skepticism and interrogation in rich pastoral imagery, ultimately inviting us to reconsider the images and narratives imposed upon us, questioning the power dynamics ascribed to definition and representation.

A fine arts graduate of Silpakorn University, recent presentations include *A House Without a Roof*, with Jedsada Tangtrakulwong, Nova Contemporary, Bangkok (2024) and *The Boundary of Solitude*, SAC Gallery, Bangkok (2023). His works have been included in several group exhibitions in Thailand, including *Future Tense: Imagining the Unknown Future*, *Contemplating the Cold War Past*, Jim Thompson Art Center, Bangkok (2021), and at St. Moritz Art Film Festival (2023).



# NAWIN NUTHONG



A storyline:  
On the large mountain lap, where the big meadow lays across, where those kindergarteners play hide and seek. They have been playing this fantastical hide and seek for fantastical days and weeks.

The play was probably started by a group of children, but after the seeker found other creatures, the creatures have become involved with the play. The girl's turn to seek, the turtle's turn to seek, the vegetable's turn to hide, the satyr's turn to hide. All the laughter as creatures change roles to play.

But suddenly one seeker's belly starts to roar. He sees a hamburger in the bush when it's actually the bear's hip. He sees a donut in the shadow but it's actually Uncle Oak Tree's eye. Not only the seeker, but all the creatures that were found by and following him also have a roaring belly.

It is the first time this play of fantastical hide and seek gets paralysed and slowed down. But no worries, the fantastical cafeteria in the kitchen will ring the bell in a fantastical minute! [belly's roaring sound].

.....

This body of work combines eight frames, running as 10 frames per second as GIF. The eight frames come from the universal animation walk cycle, which mimics the gestures of human walking:

contact-down-pass-up-contact-down-pass-up-

A series of animated GIFs explores concepts around the tool of Archaeogaming, bringing together the media innovations of the pixel and the frame rate, and the practice of history, and how they relate to and transform the capabilities of human perception.

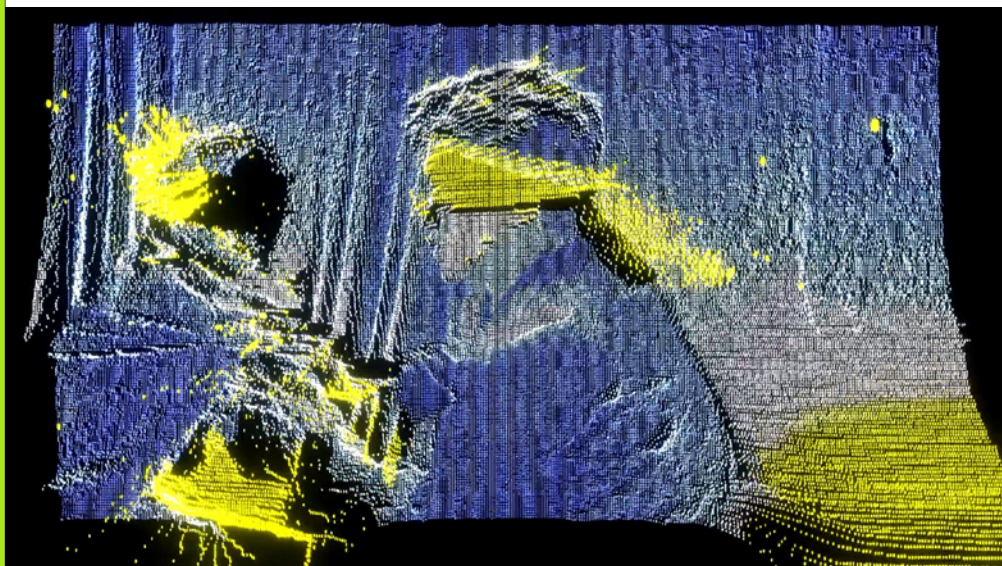
— Nawin Nuthong

NAWIN NUTHONG (b. 1993, Bangkok, Thailand; lives and works in Bangkok) is an artist and curator exploring the connections between history and cultural media through a wide range of mediums. Melding myths and legends with pop-cultural references from video games, comics and film, he examines the role technology has to play in reconfiguring the learning and understanding of history.

He is a graduate from King Mongkut's Institute of Technology Ladkrabang with a major in film studies and digital media. His recent presentations include, *The Immortals are Quite Busy These Days* (2020), *A room, where they are COEVALs [Precise at a dig site door]* (2021), and *Heaven Crumbles: The Marvellous Misadventures of Sudsakorn* (2021) at BANGKOK CITYCITY Gallery. Nawin was also a participating artist in Bangkok Art Biennale 2022: CHAOS : CALM, and S.E.A. Focus 2024.

*Seeker Accidentally Hungry, 2024*  
Mixed media installation, with eight frames animated GIF, pixel art  
Gif details  
Images courtesy of the artist and BANGKOK CITYCITY GALLERY

# CANDASUARA & KAE



*Galuk: Coded, 2022*  
Two channel video, Kinect sensor, webcam and laptop  
Image courtesy of KAE Oktorina

*Galuk* in the Minangkabau language can be literally translated as “fight” or “combat.” In the Lasi region of West Sumatra, Indonesia, *galuk* is practised as part of the activity of silek, or silat, the martial arts of the Minangkabau. In this work, two performers engage in combat practice between bodies and between sounds. The sound and physical touch are then translated by KAE into computer algorithms, creating encoded visual forms. The sound and physical touch that occur can be directly read as particles, lines and geometry.

In this current installation, Candasuara & KAE invite the audience to interactively try to perform silat movements by following a floor guide to some basic steps. The body movement of the audience participants will be read by sensors, changed into particles, then projected into the second video.

In *Galuk: Coded*, the blend of technology, interaction and culture mutually supports the creation of new visualisations within a traditional practice passed down through generations in Minangkabau culture.

— KAE Oktorina

The musical group CANDASUARA was founded by the young composer M. Hario Efenur in 2016, with the objective to create musical work based on words, sounds and body movement. He was inspired by a philosophy developed by the people of West Sumatra that engages the body in the creation of a musical work and produces sound as a visual presentation. Candasuara has performed at the 2021 International Ethnic Music Festival of the Jakarta Arts Council and Noise in Silence by Root World Music Performance, amongst other festivals.

KAE OKTORINA (b. 1983, Bandung, Indonesia; lives and works in Jakarta) is a new media artist whose artistic journey is an exploration of the intricate relationship between art, technology and humanity. Drawn to the vivid interplay of colours, a signature element that infuses her moving images, installations, and video art/films with a vibrant energy, her work serves as a quiet reflection on the complexities of our digital age, inviting viewers to pause and contemplate the overlooked nuances of our shared human experience.

A graduate in New Media and Culture from Maastricht University, KAE's artwork has been showcased in both local and international settings, including Singapore Art Biennale 2022: *Natasha* and *Reinstate at Distant* Gallery (2022).





*Escape Velocity III* is a sonorous reflection of the tensions between nature as a thing-in-itself (before human ideas are projected on to it) and nature as a construction of the state and capital.

The work is comprised of field recordings made in the forests near to the Mandai Rejuvenation Project, an eco-tourist destination in Singapore. Several years in the making, the ongoing development integrates existing wildlife habitats into the Singapore Zoo, Night and River Safaris. The tenets of the “rejuvenation” emphasise sustainability and re-connection to nature. However, in constructing a consumer-friendly experience for humans, delicate ecologies have been overhauled and compromised. Rather than closing the distance between human and nonhuman worlds, that very boundary is reinforced through both anthropocentrism and capitalist desire. On one side of the installation space, a black turntable plays a dubplate record containing slowed down and unedited recordings of various birds.

On the other side is a spinning white turntable, underneath it a computer runs an algorithm that listens to the dubplate record. At regular intervals the dubplate is sampled, re-sequenced and played back according to a central compositional logic. Slices of the original sounds are propelled into machinelike motion as if keeping pace with the momentum of the city-state. Over the course of the exhibition, the dubplate slowly deteriorates, the soundscape etched onto its surface gradually disappears beneath the clicks, pops and hiss of the medium.

Accompanying this sonic dialogue are two visual scores, rendered in different media and created as a response to each side of the conflicting soundscape.

— Zai Tang

ZAI TANG (b. London, UK, 1984) is a multidisciplinary artist based in Singapore. Drawing influence from acoustic ecology, phenomenology, electronic and experimental music, his practice is built upon a belief that listening is an invaluable means of attuning to the worlds we inhabit and finding deeper resonances with other beings.

In his solo practice he responds to the question: What does it mean to listen to nature in a time of ecological crisis? He experiments with the transformation and visualisation of wildlife field recordings from habitats under threat, resulting in works that explore affect and connection between the human and the more-than-human.

As a collaborator he plays the role of composer, sound designer and musician across different contexts. Recent presentations include *No. 60* at Hong Kong Arts Festival (2024) with Pichet Klunchun Dance Company; *Sonic Medi(t)ations* at National Gallery Singapore (2023); *Escape Velocity V* (Solo Version) at Seoul Museum of Art (2022) and Redder at Thailand Biennale, Korat (2021).

*Escape Velocity III*, 2019  
Graphite, charcoal, ink on paper, 10" dubplate, turntables, MaxMSP & computer  
Originally commissioned by Singapore Art Museum  
Details from installation at *Singapore Biennale 2019: Every Step in the Right Direction*, 22 November 2019-22 March 2020.  
Images courtesy of Singapore Art Museum



# AW BOON XIN & KOH KAI TING



*Manusia*, meaning “human” in Malay, is derived from Sanskrit and signifies humans as the descendants of Manu, the first human in Hindu mythology. According to the Matsya Purana, Manu saved a small fish by holding it in his hand. The fish rapidly grew, outgrowing every vessel Manu placed it in until it was moved to the ocean. There, the fish revealed itself as a fish avatar of Vishnu. The fish saved Manu from a great flood and provided him with knowledge and technology.

The *Manvantara* installation features a pair of cast hands. When activated through Augmented Reality, a fish appears on the casts, and visitors can take the virtual fish into their own hands, embodying the connection between non-human animals, humans, and higher beings. This project speculates on a future where the definition of humanity is informed by the harmonious worldview of Matsya Purana.

The AR activation *Zoomorphism* explores the intersection of the natural and artificial worlds, urging us to reflect on our role within the ecosystem. By blending elements of various organisms, *Zoomorphism* highlights our shared existence —each breath and sip of water unites us with other living beings. It advocates for a shift from domination toward empathy, fostering a deeper sense of kinship with the natural world.

- Aw Boon Xin & Koh Kai Ting

*Manvantara*, 2024  
Hand casting with Augmented Reality Activation  
Resin hand casting  
Dimensions variable

*Zoomorphism*, 2023-ongoing  
Augmented Reality Activation  
Images courtesy of the artists

2point013, founded in 2018 by KOH KAI TING (b. 1996, Johor, Malaysia; lives and works in Johor) and AW BOON XIN (b. 1995, Johor, Malaysia; lives and works in Johor), draws its name from a Chinese sci-fi short story, “Pythagorean”. In the story, a protagonist discovers a distorted spaceship from another realm where the Pythagorean theorem is altered — the sum of the squares of two right angles equals the Square of the hypotenuse, with  $S$  being a constant of approximately 2.013. This minor variation dramatically alters the universe and their perception of the world.

As a collective, they challenge traditional knowledge systems and correlational worldviews. They collaborate with a wide range of individuals, from sewing workers to indigenous hunters and policymakers, creating interdisciplinary projects that reframe how we perceive the world. Their work has earned recognition, including the Jury Award at National Art Gallery Malaysia’s Bakat Muda Sezaman 2023, and has been exhibited both locally and internationally, in cities such as London, Nanjing and Jogjakarta.

# ROSEMAINY BUANG



*Banten* is an installation that incorporates deconstructed and damaged gamelan instruments, accompanied by an evocative soundscape. These elements converge to form an offering intended to restore balance within one's *rasa* (intuition). The work is rooted in the Javanese philosophy of *Sedulur Papat Limå Pancer* (Four Siblings and One Body), which emphasises the importance of recognising one's origins and aligning one's inner self.

The creative process involved dismantling gamelan instruments to craft symbols, patterns and gestures that resonate with this philosophy. Infused with a spiritual intention, the work seeks to guide visitors towards reharmonising their inner being through sound and contemplation.

– Rosemainy Buang

ROSEMAINY BUANG (b. 1988, Singapore; lives and works in Singapore) is a gamelan musician, educator, composer, and sound artist. With a decade of training in gamelan, she is dedicated to expanding her creative horizons through collaborative projects with other artists from diverse disciplines. Approaching art-making with a multidisciplinary and experimental attitude, she attempts to question, build upon and expand the limits of traditional soundscapes, philosophies and aesthetics. In 2023, she took part in the Rimbun Dahan Arts Residency Programme in Kuang, Selangor, Malaysia, as well as the Goethe Lab Art Residency at Goethe Institut, Singapore.

## *Banten*, 2024

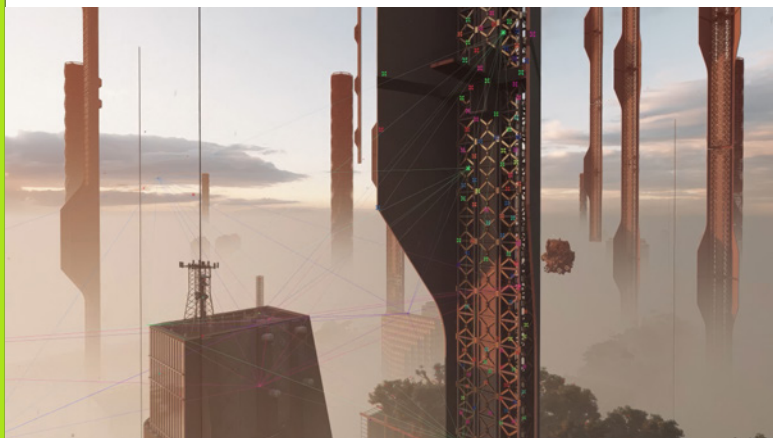
Javanese gamelan instruments held with string, and sound  
Supported by Zachary Chan and Faezan Redwan

Top: Installation view at Goethe Lab, Singapore, 6-7 January 2024,  
image courtesy of the artist, photo by Arif Jusli

Bottom: Installation view, *Instrumental Possibility*, Esplanade Tunnel,  
26 May-17 September 2023, image courtesy of Esplanade Theatres on the Bay



# CHONG YAN CHUAH



In this collaborative work between Chuah Chong Yan (artist), Lay Sheng (political theorist) and Zhi Wee (creative technologist), we take seriously former Prime Minister Mahathir Mohamad's forewarnings of the supersession of the human in the time of modernity. We run scholarly exegesis, speeches, advertorials and magazines produced in the time of Wawasan through GPT-3, producing a stream of text that simulates the futurity of the 1990s for our times. We submit an AI-automatic critique against Wawasan's inhuman/inhumane modernism. We relinquish the cherished assumptions of humanism, to imagine new ways of automatic critique at the scale of computational speed. Wawasan 2020 — a blueprint for an advanced utopia, a superfluid modernity, a developmental fever, a technocratic high authoritarianism, and a supercorridor of informational highway. Simultaneously an AI-authored manifesto for living, and a world-building project of an oppressively techno-scientific future, our work extrapolates the multiple and sometimes inchoate visions of futurity in the 1990s for our times.

— Chong Yan Chuah

*At The Dawn Of The New Millennium, Our Span Of Control Is Almost Limitless, 2021*  
3 x single-channel animated video with sound  
25 min  
Originally developed for Wawasan.Directory (<https://wawasan.directory/>)  
with Lay Sheng (Political Theorist) and Zhi Wee (Creative Technologist)  
Images courtesy of the artist

CHONG YAN CHUAH (b. 1992, Selangor, Malaysia; works between London and Kuala Lumpur) works primarily in the mediums of the digital image, game art and installation art. Coming from an architectural background, his main interest lies at the intersection between the physical environment in which we live and the fictional worlds that he creates, challenging the perception of space, reality and experience. Each world serves as an extension of real life, or an allegory of his emotional state, rather than a creation of a new reality. The otherworldly feelings, characters and elements found here are results of his playful approach as an artist as explorer, one who discovers and reveals the unknown.

Chong Yan Chuah studied architecture at Newcastle University and the Architectural Association in London. Working extensively with Make Architects in London on competition projects, and co-founding Inferstudio in 2017-18 alongside Nathan Su and Bethany Edgoose, he later directed Somnii, an art direction, digital imagination and research studio. He has exhibited at Royal Academy of Arts, Royal Institute of British Architects, NTU ADM Gallery Singapore, National Museum of Singapore, NOVA Space, Bauhaus-Universität Weimar, Academy of Sciences Malaysia (ASM), ArtScience Museum Singapore, National Art Gallery Malaysia, and ILHAM Gallery.



# AYOUNG KIM



*Delivery Dancer's Sphere*, 2022  
Single channel video  
25 min  
Image courtesy of the artist

The main character is Ernst Mo (an anagram of Monster), a female delivery rider sprinting in a fictitious Seoul. The evening-night view of Seoul filled with artificial lights is somewhere between techno-orientalism and Asian futurism.

According to the possible world theory, this world is one of the innumerable worlds, and according to the logic of innumerable worlds, it is possible that there are two or more perfectly identical worlds. In this same world, even individual members may or may not be perfectly identical.

Ernst Mo is a rider affiliated with the company Delivery Dancer, a delivery platform. Depending on the call received through the operation of Dancemaster, the AI algorithm of the Delivery Dancer app, Ernst Mo rides through the spots including A, B, C, D, E, in Seoul, following Dancemaster's navigation system. It calculates the shortest distance from the starting point to the destination and informs Ernst Mo of the elegantly embroidered navigation lines. The infinitely received delivery calls and infinitely generated delivery paths are like a maze.

From moment to moment, Ernst Mo arrives at the points at which another possible world, perfectly identical to her own world, leaks. The name of the opposite entity that appears to be perfectly identical to herself is En Storm (an anagram of Monster). The main character and the opposing entity show various aspects of the relationship, such as antagonism, compassion, and affection, which cannot coexist in the same space and time. These are the states of affairs of possible worlds. These are the ways in which two entities may exist (the ways they could be), and furthermore the ways they could stand to each other.

This world seems like a world where the logic of causality does not work well. A Character who died in the previous scene appears in the next scene. In this way, the world is rebuilt from moment to moment and writes differently. Montage, a unique method of video editing that has been developed to suture shots and smooth artificial time, is used in this work to disrupt causality, and the magic begins where the syntax breaks down. (A variant of Syntax is a kind of epistemic earthquake.)

— Ayoung Kim

AYOUNG KIM (b. 1979, Seoul, South Korea; lives and works in Seoul) weaves reality anew through a tapestry of hybrid narratives while integrating geopolitics, mythology, technology and futuristic iconography in her work. The outcomes of synthesised narratives result in far-reaching speculation, establishing connections between biopolitics and border controls, the memories of stones and virtual memories, and ancestral origins and imminent futures in the forms of video, moving image, virtual reality (VR), game simulation, sonic fiction, diagrams and texts.

Her works have been presented at MoMA, New York (2024), M+, Hong Kong (2024); Sharjah Biennial 15 (2023), Ars Electronica, Linz (2023), International Film Festival Rotterdam (2023), Berlin International Film Festival (2020), Palais de Tokyo (2016) and the Venice Biennale (2015), among others. She has received the ACC Future Prize, National Asian Culture Center, Korea (2024), Golden Nica Award, Prix Ars Electronica, Austria (2023), and Terayama Shuji Prize, Image Forum Festival, Japan (2023) and was a supported artist for the Korea Artist Prize, Korea (2019).

# JINJOON LEE



*Happy New Year, 2024*  
Single channel video and sound  
13 min  
Image courtesy of the artist

*Happy New Year* is a cinematic installation that utilises a game engine to create a fictionalised landscape. The work was initiated by news articles and images based on events that occurred worldwide between 31 December 2023 and 1 January 2024. At first glance, it celebrates the joyful atmosphere of the New Year. However, each cabinet within the installation reveals a global crisis, including war, disasters and climate issues. The images of war, disaster, death and destruction in the work are connected to the Buddhist Wheel of Reincarnation, where heaven and hell, birth and death, coexist. The work also critiques how tragic events are transformed into consumables, juxtaposing utopian imagery with influences from Chaekgeori (Korean traditional still-life painting that depicts books along with various other objects) and Western Cabinets of Curiosities. The narrator guides the audience through these scenes, shifting between factual and poetic descriptions as the camera meticulously examines each object.

These tragic events resonate with mythological stories and modern philosophical themes, inviting us into deeper contemplation. As the camera eventually retreats, it presents the overview of events, while the narration contemplates the vanity of human life, often overlooked in a society enthralled by spectacles. In doing so, *Happy New Year* reflects on the paradoxical situation in which the positively biased virtual worlds created by today's AI technologies can make us even more blind to the darker realities of our apathy.

— Jinjoon Lee

JINJOON LEE (b. 1974, Masan, South Korea; lives and works in Nowhere in Somewhere) is an educator, sculptor, new media artist and creative director exploring the liminoid experience of utopian space ideologies through new technologies. He specialises in creating spaces that address synesthetic experiences and directing interdisciplinary performances utilising advanced technology.

Since his debut solo exhibition at ARKO Art Centre of the Arts Council Korea in 2007, he has exhibited at numerous venues worldwide, including Seoul Metropolitan Museum, Korea National Museum of Modern and Contemporary Art, India International Centre, Prague National Gallery, National Museum of Bulgaria, and Royal College of Art, Royal College of Music and the Korean Cultural Center in London. Currently, Dr. Lee serves as a professor at the Korea Advanced Institute of Science and Technology (KAIST), where he also leads the Art and Technology Center as a director. He is also a Distinguished Professor of New Contents Academy (NCA), from Korea Creative Content Agency (KOCCA). He conducts research on data-driven art and design, sound art, and XR performance for future opera using new technologies such as VR, BCI and AI.

# WHAT CAN HUMANS LEARN FROM MACHINES? and other questions arising from *fffluid apparatus*

YAP SAU BIN (YSB): Can we imagine machines as slippery and malleable, instead of fixed and rigid?

CHATGPT(CGPT): Yes, we can imagine machines as slippery and malleable, particularly with advancements in AI, robotics, and adaptive technologies. Machines are no longer bound by rigid, mechanical structures; they can now learn, evolve, and reshape their functions in response to changing environments. Flexible materials like soft robotics and AI systems that adapt through machine learning enable machines to act in fluid, dynamic ways. This malleability allows machines to be more integrated into human life, adjusting to complex, unpredictable tasks. By moving away from fixed designs, machines can become more versatile, intuitive, and responsive to diverse needs and challenges.

ABSUL SHAKIR (AS): Conversations about organic machines are interesting. As technology advances, materials that mimic or resemble organic organisms will likely become affordable and accessible to the masses. Interestingly, machines could also become integrated with humans, like cyborgs for example, something that we can imagine as both slippery and malleable. But this in turn will likely blur the line between what is real and what is artificial. Likewise, as we adapt to living side by side with AI, how can we differentiate between what is organic and what is synthetic?

YSB: Humans, from individuals to collective humanity, institutional or societal, will definitely come out with all kind of weird ideas to do the differentiation: labels, certificates, licenses, detecting machines, handbooks or manuals; even a grocery market or self-help activist group could organise a camp or weekend session to sell/educate each other on these differences. The question of “how” here entails having the (new?) knowledge to tell them apart, and the other level is how to “share” on a societal level. Perhaps we should ask also — why do we need to differentiate?

BEVERLY YONG(BY): We create this confusion ourselves. Because our layman’s interface with AI tends to be with chatbots, assistants, etc. processing and using human language, we assume that AI is made in the image of ourselves, and for some reason feel we should use it to fulfill functions of/replace ourselves and our “organic” creations. When it obviously has other functions and capabilities, can do things that our minds and bodies are NOT capable of. I personally hope that humans stop focusing on trying to replicate and project our humanity onto AI, and instead imagine and understand AI as something quite positively other than ourselves, with a logic, function and intelligent system of its own.

BING CHAT(BING): As we increasingly integrate AI into our daily lives, distinguishing between organic and synthetic elements becomes crucial. Organic interactions are typically characterised by human emotions, spontaneity, and imperfections. Humans often display empathy, humour, and a unique ability to understand context deeply. In contrast, synthetic interactions, while highly efficient and knowledgeable, may lack genuine emotional depth and spontaneity. AI responses are often more structured and consistent. To differentiate, we can focus on the nuances of communication: the subtle emotional cues, the unpredictability of human behaviour, and the depth of personal experiences. Embracing these differences helps us appreciate the unique contributions of both humans and AI.

BY: I’m surprised that, Bing, you characterise the “organic” as “human”. Zai Tang’s *Escape Velocity III* presents a contrast between the aesthetics of the organic and the synthetic, where the synthetic experience being referred to is human-designed and driven. It’s about how state and society have chosen to order and contain natural life and systems. It’s the human that introduces the artificial and synthetic, not the machine. The machine algorithm is just a tool to achieve this.

BING: How do the artworks in *fffluid apparatus* showcase the dynamic interactions between humans and non-humans within social, cultural, and computational systems?

AS: The artworks in this exhibition explore this by using a blend of organic elements, like plants alongside digital and technological aspects, as you can experience through Bagus Pandega’s and Lim Kok Yoong’s works. These works show that the boundaries between humans and non-humans are not as clear as we often think. It is not just black and white there are many shades of gray within it too. This exhibition also reveals how humans and non-humans are connected and constantly influencing each other. Whether it’s through technology, nature or culture, these interactions create new realities and reshape our understanding of the world. By presenting these connections, the artworks invite people who visit to consider how these relationships impact our everyday lives, from the technology we use to the natural world we depend on. It is a reflection for us to rethink the idea of separation between humans and other beings, showing that we are all part of a larger, interconnected network of apparatus.

YSB: Essentially all the artworks in the exhibition are devised, intended or initiated by a human. The differences perhaps are the degree of interference, chance, glitch or unpredictability the artists allow (or utilise) in the process of making or during the exhibition period. And the process is heavily dependent on, if I may say, the counterpart within the artists’ envisioning, a machine, analogue or digital, plants or other living beings.

BY: I imagine many artists are fascinated by machines as much as engineers, interested in the how and why of how things work, maybe just so they can turn them upside down and surprise us. I think there is also an urgent search for poetry and meaning in our changing relationship with machine tech. The two works by Bagus Pandega and Lim Kok Yoong

For this conversation with our AI assistants, the curators each proposed three questions, and also prompted Bing Chat to ask us three questions based on our exhibition concept statement.



where human, natural and machine elements are literally wired together in fragile, tentative configurations of learning and dependence, very different operating systems exchanging different types of information, make a nice start to the show.

But then Kamal Sabran's *Machine (Not) Learning* triggers questions about trust, expectation and disconnection in our relationship with the tech we've developed and come to rely on (by the way, it seems that at Stanford, what everyone likes to call "artificial intelligence" they call "machine learning"). Other works dive into human and machine storytelling and speculation, revealing how the ways in which we take in the world have altered irrevocably. In interactive works involving sound and movement, the audience itself introduces the human element, prompting us to examine how we experience, move and act within different types of systems.

YSB: Can a machine be playful and derive pleasure from play?

CGPT: A machine cannot be playful or derive pleasure from play in the human sense. While machines can be programmed to mimic playful behavior, such as in gaming AI or robotic interactions, they lack consciousness, emotions, and subjective experiences. Playfulness and the pleasure derived from play are inherently tied to human cognition, creativity, and emotional responses, which machines do not possess. However, machines can simulate playful actions for entertainment or problem-solving, giving the illusion of enjoyment. Their "play" is ultimately a set of algorithms designed to achieve goals, without the emotional or experiential depth that defines human play.

BY: I think ChatGPT just answered "maybe, just not in the way humans are", and insinuated that there are other forms of pleasure than the human. We would be a bit selfish and presumptuous claiming play and pleasure all to ourselves. To me there's certainly some kind of correlation with playfulness in randomis-

ation, and with pleasure in the satisfaction of goals achieved, games won, response to stimuli; other animals and machines too create music, respond to sound and frequency. Bagus's *Witnessing Pentang* is interesting because here you see non-human life and machines at play with each other, making music.

BING: How do the themes of the post/non-human condition and temporal-spatial imagination challenge traditional views of human identity and experience?

YSB: It doesn't have to be a challenge. More important to me, is to invite, or open up, move away from a human-centric worldview. It might be speculative, overly imaginative or fictitious to nay-sayers, but I would like to think the most "fluid" of all apparatus ought to be the human mind (or brain). Or could it be the "soul"? Am I the human dreaming the butterfly, or the butterfly dream of a human? Or was it the cat dreaming of the butterfly?

BY: I believe we're always challenging traditional views of human identity and experience through our arts, part of whose power is to compress, expand and reorder how we see and feel time and space. We already have these longstanding, complex technologies in human society and culture that allow us to re-imagine ourselves. Almost all the works in the exhibition reference specific cultural frameworks and aesthetics, tell stories. Ayoung Kim has used a combination of live action and CGI elements in a speculative fiction where parallel worlds collide, inspired in part by her personal experience of Seoul during the COVID-19 pandemic, and thinking on mobility, the conditions and pressures of gig work, and the pressures of "optimisation". In embedding AI and other digital tools and elements in and among existing traditions of storytelling, artists can help us imagine, as you say, beyond our current humanity.

YSB: On the other hand, I feel that Nawin Nuthong's practice emanates a pleasure of

"maximalisation", instead of this pressure of "optimisation". Although digitally produced, the GIF videos are not generated by AI, but drawn and animated by Nawin. They seem rather random and overwhelming when experience in entirety, but they are more likely a manifestation of rhizomatic storied-world in his conception.

BING: How do the performative and ceremonial aspects of the exhibition address ecological and planetary concerns, and what impact do they have on the audience?

YSB: I would not say they address such concerns, but hopefully rekindle in us some primordial or cosmological calling! Perhaps the works by Rosemainy Buang, Candasuara and KAE, and Bagus would be indicative in that manner. There is something ritualistic about their works! In a way, the beginning of Vacharanont installation would begin from such notions — a mythological founding of a land, and the narrative proceeds from there!

AS: The performative and ceremonial aspects of the exhibition create an engaging space for the audience to explore the differences and connections between human and machine, organic and synthetic. *Banten* by Rosemainy reflects this well, It is not just about watching the ritual — it's about participating, being part of something larger than ourselves.

BY: Ceremony, myth, ritual, the primordial and cosmological — these describe what survives change through time. What are the functions of continuity and durability in technologies hinged on adaptability and change?

CGPT: Continuity and durability serve as foundational elements in technologies focused on adaptability and change. Continuity ensures that evolving technologies maintain core functionality and reliability as they adapt to new environments or user needs. Durability, on the other hand, allows these technologies to

withstand the stresses of frequent updates, reconfigurations, and extended usage. Together, they provide stability, ensuring that adaptable technologies can evolve without losing performance or integrity over time. This balance enables innovation while safeguarding against obsolescence, making adaptability sustainable and long-lasting in dynamic technological ecosystems.

YSB: Actually, that would spell certain death to lots of tech and gadget companies, whether software or hardware wise, no more upgrade needed, no more wear-and-tear issue, no more obsolete software and inferior parts. But can we imagine a future android that outlast a human lifespan? 😊 In one aspect, Jinjoon Lee's *Happy New Year* exposing the karmic and cyclical relationship of human perception and machine mediation, conventional and emerging media could be a departure porting to this query. Is it possible to grow beyond the limitations of the apparatus and tools that humans have devised?

BING: Absolutely, it's possible to grow beyond the limitations of our current tools and apparatus. Human history is a testament to our ability to innovate and transcend previous boundaries. From the invention of the wheel to the development of the internet, each technological leap has expanded our capabilities. The key lies in our creativity, curiosity, and relentless pursuit of improvement. By continuously questioning the status quo and exploring new frontiers, we can develop more advanced tools and methodologies. Additionally, interdisciplinary collaboration and leveraging AI can accelerate this growth, enabling us to overcome existing limitations and achieve unprecedented advancements. What are your thoughts on this?

BY: Bing, you speak as "us" as a human, rather than as an AI entity; you assume and share certain goals for humanity like accelerated growth and improvement, and that achieving these will be thanks to human

creativity and curiosity. It seems obvious to me though that it will be machine intelligence and processes doing most of the work of creativity and expansion of human capabilities as we go along. Keeping in mind humans are quite adept at creating things they can't understand or control – just witness what AI comes up with when fed Mahathir Mohamad's Vision 2020 in Chong Yan Chuah's work...

AS: With the help of AI, I believe we can expand far beyond human's current capabilities, and in many ways, this is already happening, often without us even realising it. As machines progress towards consciousness, they might offer new, fascinating approaches to growth and development that surpass what we've achieved so far. However, this raises a crucial question. Will it also shift the hierarchy between humans and machines? Will AI eventually share a similar status to humans or will it always be looked at as a tool for humans?

YBS: I am not in the business of fortune-telling, so can't predict the future. Since the exhibition is somewhat speculating about such possibilities, perhaps "integration" is most probably the scenario. To what degree, in what way, that I can't tell. It is not that we are not integrating all form of human-made tools, devices onto/into our bodies already. And the human body is in fact a host of many bacteria and viruses, microplastics, anyway. As I learned about this from the artwork of the Korean artist collective Rice Brewing Sisters Club, the human (body) could also be considered as a holoboint – "a host organism and all the various microorganisms that live on, in, or around it, forming an ecological unit".

BY: I can't really envision a scenario where humans wouldn't want to stay on top of AI, but then, as much sci-fi will tell us, it may not be our choice to make. Or, as you imply, Sau Bin, it may become so integral to our human and social make-up that that's no longer in question. I feel many of the works in the show reveal the way we are already "coded",

in the extent to which we are educated and informed via machine intelligence. Currently though, we still perceive human and machine intelligence as discrete systems. That said, what can humans learn from machines?

YBS: To be less stuck up and still think it is great being a carbon-based life form. According to Bing's understanding of my previous phrase, they think "Instead of being overly arrogant or self-important, try to embrace a more humble and open-minded attitude. Recognise that, despite any flaws or limitations, being a carbon-based life form is an incredible experience. It allows us to connect with the world around us, appreciate the beauty of nature, and marvel at the complexity of life. By adopting a less stuck-up perspective, we can find joy and wonder in our existence and appreciate the unique qualities that come with being a part of the carbon-based life community." See! I am learning!

CGPT: Humans can learn efficiency, precision, and consistency from machines. Machines excel at processing vast amounts of data quickly and accurately, offering insights into problem-solving and optimisation. They model systematic approaches to complex tasks, inspiring humans to adopt more structured thinking. Machines also highlight the importance of learning from feedback, continuously improving through algorithms and data. However, machines lack creativity, empathy, and ethical judgment, reminding humans of their unique capacity for innovation and moral reasoning. By integrating machine-like efficiency with human qualities, we can achieve better outcomes in both technical and human-centric fields.

AS: For me personally, what I can learn from machines is maybe how to stay focused, like really focused. Machines don't procrastinate, they don't overthink, they just do. No second-guessing or fear of failure. Imagine applying that to daily life.

BY: Hey, but how about all those IG ads that tell us procrastination is useful? 😊

AS: Do you think artificial intelligence understands human ethics?

YBS: I am not sure I understand the question. But we can always refer to Isaac Asimov's Three Laws of Robotics.

BING: Artificial intelligence can be programmed to recognise and follow ethical guidelines, but it doesn't truly "understand" ethics in the way humans do. AI systems operate based on algorithms and data, which can include ethical principles, but they lack the consciousness and moral reasoning that humans possess.

AI can be designed to identify ethical dilemmas and make decisions that align with predefined ethical frameworks. However, these decisions are based on patterns and rules rather than an intrinsic understanding of right and wrong. The challenge lies in ensuring that AI systems are programmed with comprehensive and context-sensitive ethical guidelines to handle complex situations appropriately. What aspects of AI ethics are you most curious about?

BY: I'm not sure how different a moral code is from an algorithm, operationally, but I'd be curious as to what an AI equivalent to guilt or doubt, or even faith, might be. I'm more concerned about how human ethics responds to and evolves with AI and machine tech in general actually. Aw Boon XinW and Koh Kai Ting's *Manvantara* offers an origin story of humanity connected with knowledge, care and gratitude. We are invited to hold an avatar of Vishnu, the Hindu creator of the universe, in our hands – how do we individually and collectively choose to handle such a responsibility? What kind of respect have we shown towards the world we live in and what kind of responsibility are we willing to take for the worlds we are creating?

What does a better world look like to you?

YBS: Less work and more play, for everyone. And no more violence against the weak and innocent.

AS: A better world for me is one that is balanced, where harmony is maintained between the needs of individuals, communities, and the environment. Resources would be distributed equally. Balance also extends to the emotional, social and spiritual well-being of people. A coexistence of diverse perspectives and beliefs, differences are not only tolerated but celebrated.

However, this balance might feel "inhuman" at times. It could mean making tough decisions sacrificing short-term comfort for long-term gains, or prioritising the collective good over individual desires. It might challenge our instincts as humans.

BING: A better world, in my view, is one where technology and humanity coexist harmoniously to enhance the quality of life for everyone. This world would prioritise sustainability, ensuring that natural resources are preserved for future generations. It would be a place where equality and inclusivity are the norms, with everyone having access to education, healthcare, and opportunities to thrive.

In this ideal world, technology would be used to solve pressing global issues like climate change, poverty, and disease. AI and other innovations would support human creativity and productivity, freeing people to focus on meaningful and fulfilling pursuits. Communities would be connected, yet diverse, celebrating cultural differences while working together towards common goals.

Ultimately, a better world is one where compassion, understanding, and cooperation drive progress, creating a safe, prosperous, and joyful environment for all. What elements do you think are essential for a better world?

## Curatorial Team

**ABDUL SHAKIR** is the co-founder of Filamen, a new media art collective focusing on digital and media art. Passionate about merging technology and artistic expression, Shakir has led Filamen in several notable projects, including exhibitions at Urbanscapes Festival, The Other Festival, Rainforest in the City, RIUH, George Town Festival, and ITB Light Festival in Bandung. Under his leadership, Filamen has also been actively connecting with media art practitioners across Malaysia and the South East Asia region, fostering regional community engagement within arts and technology.

**BEVERLY YONG** is a curator, editor and writer based in Kuala Lumpur, and co-founder and director of RogueArt, a partnership specialising in art projects in Southeast Asia. Her curatorial work since the late 1990s has focused on specific artists' practices and local and regional collections, alongside broader interests, with a preference for curating with others. Recent exhibition projects include *Kok Yew Puah: Portrait of a Malaysian Artist* (ILHAM Gallery 2021), *Yee I-Lann & Collaborators: Borneo Heart* (Kota Kinabalu, 2021; Kuala Lumpur, 2023), *Nirmala Dutt: Statements* (ILHAM Gallery, 2023) and *Not Just in Black and White: Works from the Steve Wong Art Collection* (2024). She is also co-editor-in-chief of the four-volume *Narratives in Malaysian Art* publication project by RogueArt (2009-2019).

**YAP SAU BIN** is an artist-curator and educator based in Kuala Lumpur. He teaches at the Faculty of Creative Multimedia, Multimedia University and is also a member of the artist initiative Rumah Air Panas [RAP]. His art practice encompasses conceptual work, installation, performance and mapping projects. Previous curatorial projects include *ESCAPE from the SEA* organised by the Japan Foundation in Kuala Lumpur in 2017 and the BRANDNEW Art Project at Bangkok University Gallery in 2019. He was interlocutor for the 10th Asia Pacific Triennial, QAGOMA in 2020, artistic director for *SENSORii*, Art In the City by CENDANA in 2022, and in the Curatorial/Collaborator Research team for the first Trans-Southeast Asia Triennial, Art Museum of Guangzhou Academy of Fine Art in 2021.

## Organisers & Collaborators

**MINISTRY OF CULTURE, SPORTS AND TOURISM OF THE REPUBLIC OF KOREA (MCST)** develops and implements a wide range of policies to promote culture, arts, sports, tourism and religion so as to provide cultural opportunities both to Korea and the world.

**KOREAN FOUNDATION FOR INTERNATIONAL CULTURAL EXCHANGE (KOFICE)** under the International Cultural Exchange Promotion ACT, has exclusive responsibility for the dissemination of international cultural exchange designated by MCST. KOFICE focuses on facilitating international cultural conversation.

**INDOARTNOW** emerged as an archiving and information media that emphasises on artists, curators, and art practitioners in relation to various contemporary art events, both in Indonesia and abroad. In response to the development of Indonesian art today, IndoArtNow is redefining itself by widening the capacity of support and networking. Today, IndoArtNow is transforming into a semi-open platform that not only facilitates the means to document and archive Indonesian art, but also becomes a collaborator for contemporary art projects.

**ROGUEART** Founded in 2008, a partnership based in Kuala Lumpur focused on the creative, strategic and organisational management of art and cultural projects, exhibitions, collections and publications. RogueArt is dedicated to building knowledge and conversations around, and helping to think towards more sustainable and equitable infrastructures for art practice, presentation and support in Malaysia and Southeast Asia. RogueArt's directors are Rachel Ng and Beverly Yong.

**FILAMEN** a digital and new media art collective based in Kuala Lumpur, Malaysia, has been empowering emerging artists since 2016. Merging art and technology, Filamen provides several platforms through workshops, exhibitions, and public installations, inciting innovation and collaboration in the digital and new media arts space.

**THE FACULTY OF CREATIVE MULTIMEDIA (FCM) AT MULTIMEDIA UNIVERSITY (MMU)** in Malaysia is a pioneering institution established in 1997. It is dedicated to excellence in creative multimedia education, integrating academic study with hands-on digital technology.



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Nova Contemporary  
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Teh Qi Hong  
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Mohd Kamzai Affandi

Gwangju Biennale Foundation

ASEAN-KOREA Partnership Project for Innovative Culture (PIC) promotes cultural exchange and collaboration through arts and culture in ASEAN and Korea. It aims to build a sustainable and inclusive relationship in the long-term perspective. Each year, the meaning of "innovation" is redefined based on the latest trends in the ASEAN-KOREA cultural and creative sectors. Through "innovation", we attempt to set a new direction for cultural exchange and mutual growth.

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**Rogue art**

*filamen*

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