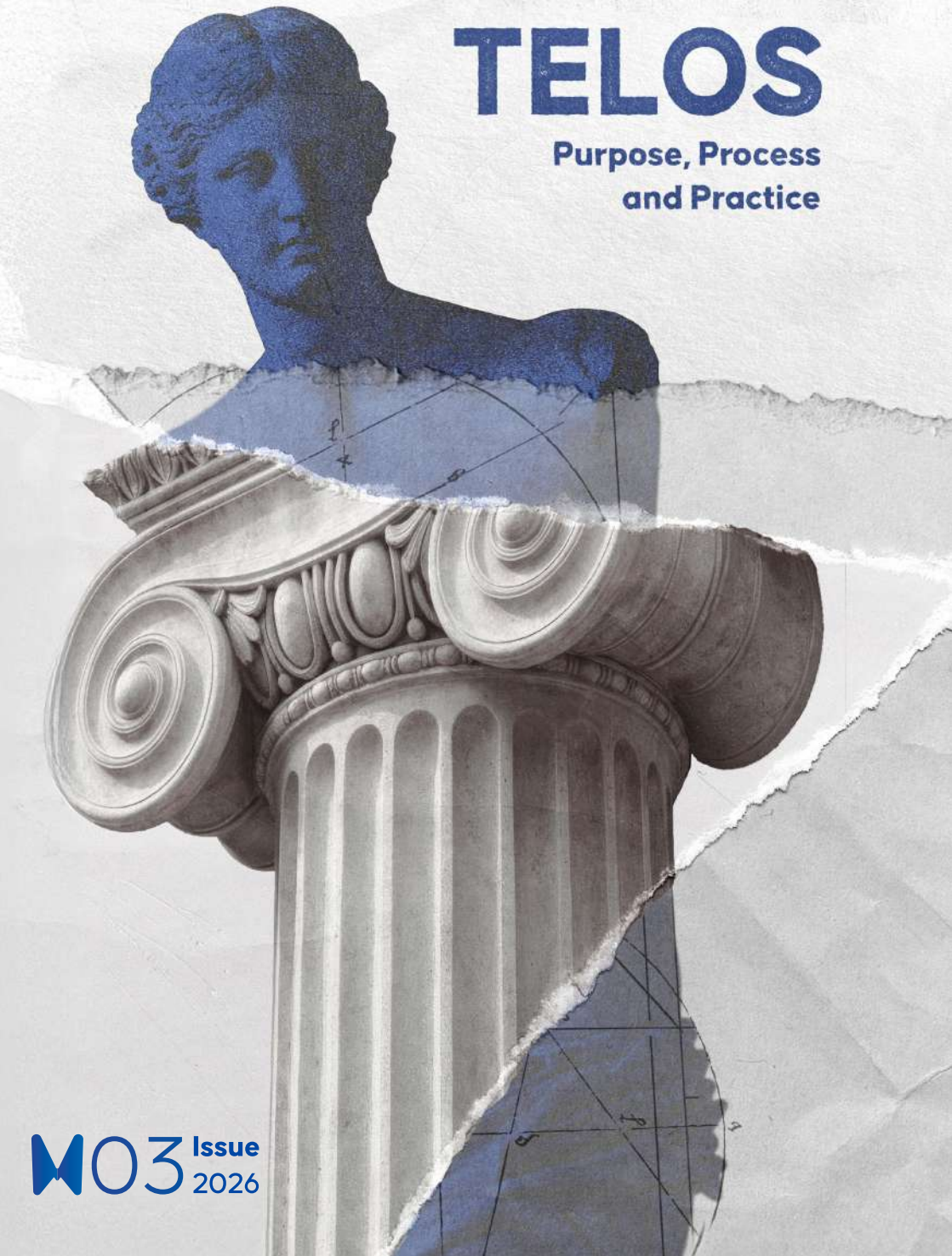
TELOS

Purpose, Process and Practice



M03 Issue 2026

TELOS

Purpose, Process and Practice

The Metamorphosis Project Journal

Issue 03, 2026

Acknowledgements

We acknowledge the many Traditional Custodians of Country throughout Australia and honour their Elders past and present.

We respect their enduring connection to their lands, waterways and surrounding clan groups since time immemorial. We cherish the richness of Aboriginal artistic and cultural expressions. The Metamorphosis Project is located on Whadjuk Noongar Land.

The Metamorphosis Project Journal Issue 03 is generously supported by StudioDG, a Perth-based public art practice working at the seam of art, architecture and computation.

The Metamorphosis Project

We are an international, open-access platform and volunteer-led collective based in Western Australia that fosters ideas and creative experimentation at the intersection of art, research and society. We exist to inspire public discourse about the role of the arts, humanities and transdisciplinary research and practice in shaping pathways for social transformation.

Website themetamorphosisproject.org
Email info@themetamorphosisproject.org

ISSN 2982-2440

the metamorphosis project

Editorial Team



Jennifer Halton

Editor-In-Chief

Jennifer is the Founder and Creative Director of The Metamorphosis Project (winner of Irish Research Council New Foundations Award 2016) and holds dual roles as Associate Dean (International) and Course Coordinator at the Western Australian Academy of Performing Arts (WAAPA) at ECU. She holds a PhD in Cultural Musicology, specialising in cultural politics and artistic innovation in Renaissance Italy.



Thomas Brady

Art Director

Thomas Brady is a designer whose practice is centred on making the complex, accessible to all. Through graphic design communication and visual storytelling, he develops engaging narratives that help wider audiences understand and connect with complex social, cultural and environmental issues. He holds a Bachelor of Applied Science (Arch Science) and a Master of Urban and Regional Planning.



Shauna Kelly

Editor for Visual Arts

Shauna Kelly is Coordinator of Administration and Communications at the Creative Futures Academy in Ireland. With an MA in Art History from University College Dublin, she has over 10 years' experience in the Arts sector, working for organisations like IMMA, the National Gallery of Ireland, and the World Crafts Council Europe, managing complex, multi-partner projects.



Lauren Fane

Editor for Architecture and Design

Lauren Fane is an artist and architectural practitioner based on Noongar Country. She supports State Design Review and the Government Architect Western Australia at the Department of Planning, Lands and Heritage. Her work engages with design, advocacy and cultural collaboration across the State government, private practice and educational contexts.



Daniel Giuffre

Editor for Architecture and Design

Daniel Giuffre is a designer, artist, researcher, and an educator at Curtin University with a Master's in Architecture. Co-founder of Intensive Fields, he specializes in generative design and fabrication technologies. Daniel fosters innovation through cross-disciplinary collaborations in public art and architecture and lectures on design, technology, and automation.



Katya Johanson

Editor for Audiences and Arts Participation

Professor Katya Johanson is the Associate Dean, Creative Humanities at Edith Cowan University, where she oversees the staff and courses focused on creative production in the School of Arts and Humanities. Katya works with public arts and cultural policy agencies and arts organisations to create more and better opportunities for communities to participate in arts activities.



James Arvanitakis

Editor for Humanities and Sociology

Professor James Arvanitakis is the renowned Director of the Forrest Research Foundation, promoting early career researchers in Western Australia. A Fulbright alumnus and recipient of multiple awards, including the Prime Minister's University Teacher of the Year, he founded Respectful Disagreements and serves on various boards, including the Perth Festival.



Clare Reid

Editor for Literature and Creative Industries

Clare is the founder of communications agency, Longform Creative. As a writer and communications / brand strategist and a creative writer at her core, Clare has been published in academic and creative journals and is a regular contributor to ArtsHub Magazine. She holds a Master of English in Transnational Creative Writing from Stockholm University.



Lindsay Vickery

Editor for Sonic Arts and Composition

Lindsay Vickery is a composer, performer, and academic whose work explores score presentation, musical structure, and the intersection of electronic and acoustic music. A soloist and collaborator with Decibel New Music, he has toured internationally for 25 years. He co-edited Actions | Remarks and teaches at WAAPA, Edith Cowan University.



Molly Schmidt

Editor for Creative Writing

Molly Schmidt is a writer and journalist from Albany, Western Australia. Her debut novel, Salt River Road, was the recipient of the 2022 City of Fremantle Hungerford Award, on which she collaborated with Noongar Elders from Albany to produce a novel that actively pursues reconciliation. Molly is a Forrest Research Foundation Scholar in Creative Writing, completing her PhD at Curtin University.



Dennis Power

Editor for Science

Dennis Power is a synthetic organic chemist with a BSc (Honours) from the University of Western Australia. During his postgraduate studies Dennis spoke on the global stage of TEDx UWA and worked abroad at the prestigious Leibniz Institute for Catalysis in Rostock, Germany. Four years of a PhD exploring nickel catalysis led Dennis to discover his talent for science communications.



Paul Maginn

Editor for People, Place, Policy and Politics

Associate Professor Paul Maginn is the Director of the UWA Public Policy Institute and coordinates the Administration and Governance stream of the Masters of Public Policy at UWA. An urban planner and geographer, he has co-edited several books, including Suburbia in the 21st Century (2022), and is Editor-in-Chief of Urban Policy and Research.

Contents

Prologue Living Teleologies

Living Teleologies 9
Jennifer Halton

Deep Listening

01 **The Pluriversity: Exploring Regenerative Futures and the Practice of Collective Imagination** 15
Andrea Deverell, Kerstin Mey

02 **Fostering Ecological Consciousness Through Instrumental Art Music** 29
Somayeh Heidarvand

Slow Practice and Entrustment

03 **RENOÉŌ: Digital Knowledge Commons as a Framework for Purpose-led Innovation** 37
Renee Kenny, Michelle Kee, James Jovanoski

04 **Telos in Motion: Intercultural Collaboration, Slow Practice, and the Architecture of Shared Creation** 43
Mohammed-Saheed 'Ayo Busari', Shelby McKenzie

05 **The Quiet Before Possibility** 53
Sarah Booth

Telos and Technē

06 **The Void and the Aperture: Image making as a Practice of Embodied Navigation** 59
Martina Mrongovius

07 **The Gamification of Artistic Practice** 67
Izabelle French

Embodied Praxis

08 **On Hylē, Embodied Praxis, and Iteration in Text Score Practice** 79
Craig Pedersen

09 **The Suspended Work of the Artist** 91
Clare Reid

Epilogue The Ongoing Pulse of Telos

Aligned, Connected, On Purpose 97
Shannon Palmer

Contributers



Jennifer Halton

Jennifer is Founder and Creative Director of The Metamorphosis Project (winner of Irish Research Council New Foundations Award 2016) and holds dual roles as Associate Dean (International) and Course Coordinator (Master of Creative Arts Entrepreneurship and Cultural Innovation) at the Western Australian Academy of Performing Arts (WAAPA) at ECU. She holds a PhD in Cultural Musicology, specialising in cultural politics and artistic innovation in Renaissance Italy. She is the Editor-in-Chief of The Metamorphosis Project Journal.



Kerstin Mey

Born and educated in Germany, Professor Kerstin Mey has a PhD in Art Theory/Aesthetics and an MA equivalent in Art and German language and literature. She has worked at universities in Germany, the UK and Ireland in academic and senior leadership roles. Currently she works as full Professor of Visual Culture at the University of Limerick, Ireland. She is pursuing a major, 5-year research project on the nexus between contemporary creative practices and the development of narrative frameworks that have the potential to shift value models and hierarchies to stimulate agency and catalyse social transformation processes towards sustainability and regeneration.



Andrea Deverell

Andrea is Director of Sustainable Teaching, Research and Engagement at the University of Limerick, Ireland. Her research explores how collective imagination, futures practices and organisational arrangements shape the capacity of institutions and communities to engage with change. She is co-founder of the Pluriversity Foundation and has led participatory foresight, sustainability and innovation initiatives across higher education, public policy and civic contexts. Her doctoral research examines the organising work through which imagined futures become consequential.



Somayeh Heidarvand

Somayeh is a composer and PhD candidate at the Western Australian Academy of Performing Arts (WAAPA), at ECU. After completing her first PhD in applied mathematics in Spain, she transitioned fully into music composition, studying in Barcelona and Perth. Alongside her research and compositional work, she is committed to music education, teaching music to students of all ages.



Renee Kenny

Renee is an Irish-Australian mechanical engineer and creative technologist based in Berlin. She has experience across aerospace design engineering, mechanical fabrication, installation and cultural production, and now leads RENOÉÔ's technical and editorial direction as Co-Founder and Technical Director.



Michelle Kee

Michelle is an urban researcher and experimental documentary filmmaker based between Berlin and Montreal, holding a Master of Arts in Geography from McGill University. Her ethnographic and policy-oriented research across Southeast Asia, the Asia-Pacific, and Canada informs her role as RENOÉÔ's Co-Founder and Director of Research and Media.



James Jovanoski

James is a graphic designer, artist, and creative director based in Perth/Boorloo, working as a Wayfinding Designer and Strategist at FOUND Wayfinding and a Resident Artist at PS Art Space. As Co-Founder and Creative Director of RENOÉÔ, he leads the platform's visual identity and brand strategy.



Mohammed 'Ayo Busari'

Ayo (he/him) is a Boorloo-based award-winning Creative Producer, Director, and interdisciplinary artist. Working across theatre, music, and visual arts, he champions collaboration and community storytelling. He is the founder of Blue Joy Theatre Co. and currently serves as Communications & Marketing Coordinator at The Blue Room Theatre.



Shelby McKenzie

Shelby (They/She) is an actor, theatre maker, and movement artist. They graduated with first class honours from WAAPA, where they focused on embodiment in live theatrical performance using a hybridisation of theatre techniques to build character and world. Their thesis, *Moments in Performance; Developing an Aid for Articulation and Reflection* has been published through the Edith Cowan University library.



Sarah Booth

Sarah is a Director of urban-renewal organisation, SPACEMRKT. With extensive experience working nationally in both the property and community engagement sectors, Sarah has a special passion for, and skill in, turning vacant buildings and precincts into healthy, vibrant places of creativity and connection. Sarah is a 2025 Churchill Fellow, a Board Member of the Fremantle Community Land Trust, and in 2024, was awarded Fremantle Community Citizen of the Year for her work in successfully reactivating underused spaces in Fremantle.



Martina Mrongovius

Dr Mrongovius is a Creative Research Fellow at Edith Cowan University. Her research and practice investigate the experience of multiple and extended perspectives by creating holographic art and experiential media. Through collaborative projects she has developed holographic structures for space science, placemaking for creative engagement, and participatory art experiences. Martina has directed cultural venues, curated exhibitions, built production studios and developed programs including for the Centre for the Holographic Arts, New York (2008–2020) and the Lake Arts Precinct on Awabakal Country/Lake Macquarie, Australia (2021–2025).



Izabelle French

Izzy (she/them) is a transfeminine sound-maker, researcher, and comic artist located in Boorloo/Perth. Her soundwork and research explore noise and queerness in performance, and the ludic devices that enable expression. She has been involved with companies such as Tura New Music, STRUT Dance, and the Fremantle Biennale. She is currently undertaking a PhD at the Western Australian Academy of Performing Arts.



Craig Pedersen

Craig is a Canadian trumpet player, composer and improvisor living in Boorloo/Perth. He is constantly searching for expressive potentials, seeking music that defies understanding and moves in unexplainable and unexpected ways. Highlights of his work include collaborations and/or performances with Toshimaru Nakamura, Tetuzi Akiyama, Godspeed You! Black Emperor, Keiji Haino, Manfred Werder, Pauline Oliveros, Roscoe Mitchell and many others. His in-progress PhD-research is centred upon the interpretation of poetic text scores.



Clare Reid

Clare is the founder of communications agency, Longform Creative. As a writer and communications/brand strategist, Clare has worked with UWA, Wadjemup / Rottnest Island, Australian Wildlife Conservancy, and the Aboriginal Cultural Centre, while regularly conducting communication workshops in the art of effective writing. A creative writer at her core, Clare has been published in academic and creative journals and is a regular contributor to ArtsHub Magazine. She holds a Master of English in Transnational Creative Writing from Stockholm University.



Shannon Palmer

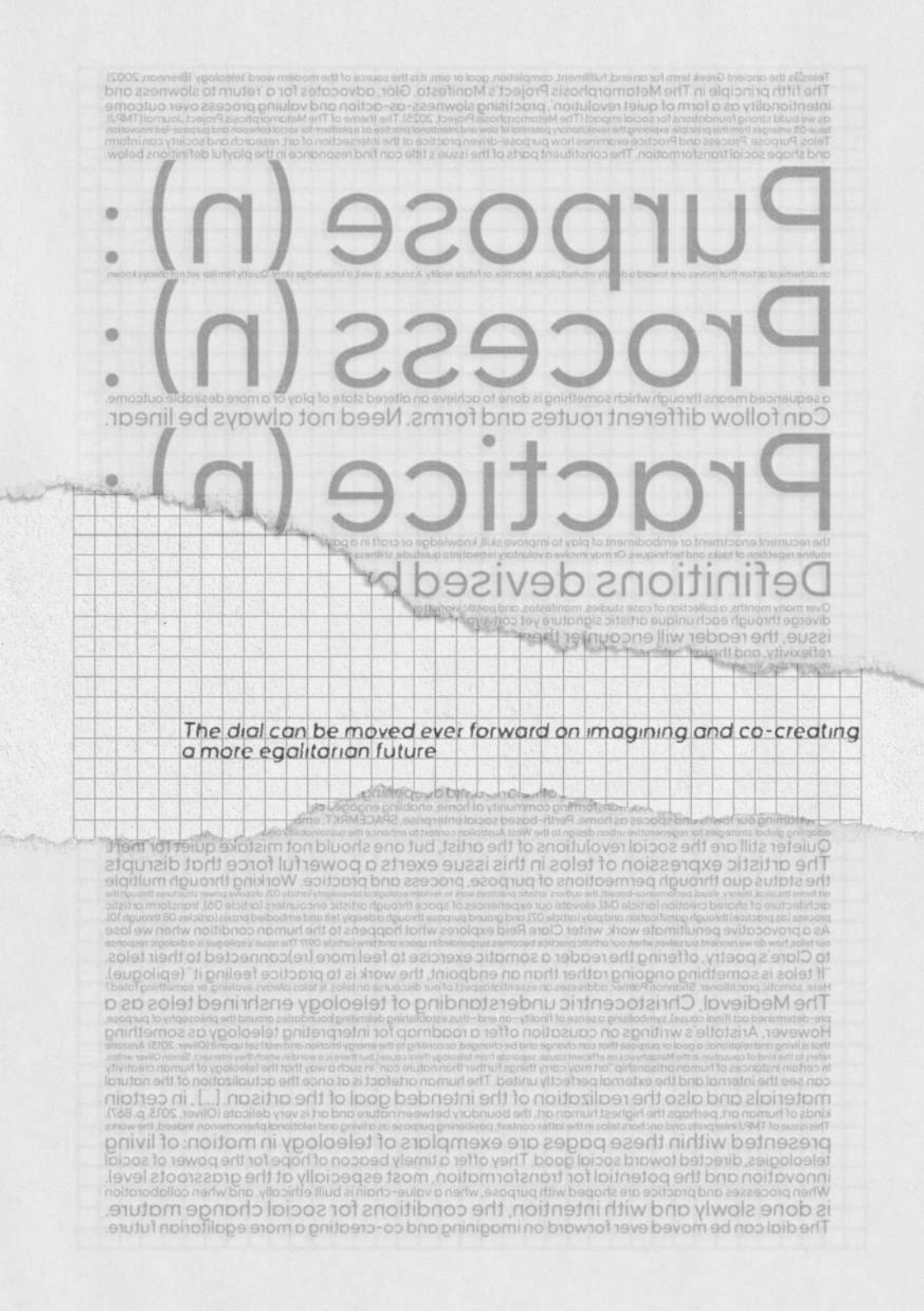
Shannon is a somatic practitioner based in Walyalup/Fremantle, Western Australia. Her work is body-led and relational, supporting people to return from chronic knowing into felt experience, and to find, in that return, a more honest relationship with what they are actually called to do.

Prologue

Telos

Living Teleologies

P 9→12


Purpose (n):
Process (n):
Practice (n):
The dial can be moved ever forward on imagining and co-creating a more egalitarian future

Prologue

Living Teleologies

Jennifer Halton
Founder and Creative Director, The Metamorphosis Project

Telos is the ancient Greek term for an end, fulfilment, completion, goal or aim; it is the source of the modern word 'teleology' (Brennan, 2002).

The fifth principle in The Metamorphosis Project's Manifesto, *Glór*, advocates for a 'return to slowness and intentionality as a form of quiet revolution', practising slowness-as-action and valuing process over outcome as we build strong foundations for social impact (The Metamorphosis Project, 2025). The theme of The Metamorphosis Project Journal (TMPJ), Issue 03, emerges from this principle, exploring the revolutionary potential of slow and intentional practice as a platform for social cohesion and purpose-led innovation.

Telos: Purpose, Process and Practice examines how purpose-driven practice at the intersection of art, research and society can inform and shape social transformation. The constituent parts of the issue's title can find resonance in the playful definitions below:

Purpose (n):

an alchemical action that moves one toward a deeply intuited place, practice, or future reality. A source, a well, a knowledge store. Quietly familiar yet not always known.

Process (n):

a sequenced means through which something is done to achieve an altered state of play or a more desirable outcome. Can follow different routes and forms. Need not always be linear.

Practice (n):

the recurrent enactment or embodiment of play to improve skill, knowledge or craft in a particular form or discipline. May involve the routine repetition of tasks and techniques. Or may involve a voluntary retreat into quietude, stillness and reflection as a form of practice. As a revolution.

Definitions devised by the author.

Over many months, a collection of case studies, manifestos, and poetic vignettes has emerged that reflects on the theme of telos in ways that diverge through each unique artistic signature yet converge upon themes and patterns that recur in each work. In this issue, the reader will encounter themes of trust-building, relationality, deep listening, reflexivity, and the importance of fostering creative and artistic processes that are responsive, adaptable and regenerative. Viewed holistically, this collection of essays and creative writing coalesces into a framework and methodological toolkit for devising and co-designing models of authentic, sustainable social innovation.

The social revolutions that our authors alchemise through their practice are not necessarily seen or experienced at scale, and some are intentionally designed to resist scale. RENOËÓ, an emerging social enterprise for the built environment and product design sectors, has built this principle into its manifesto, determined to "build shared value over extraction that depletes" (article 03). Other practices are speculative, planting seeds of impact today that could nurture large-scale transformation in coming decades. The Pluriversity is one such project, using an innovative futures framework to revitalise collective imagination and explore regenerative futures in the Mid-West of Ireland amid deepening, interrelated societal crises (article 01). Some practices are hyper-local, transforming community at home, enabling engaged citizenship and collective placemaking by reframing our towns and spaces *as home*. Perth-based social enterprise, SPACEMRKT, embodies local advocacy and action, adapting global strategies for regenerative urban design to the West Australian context to enhance the sustainability and liveability of our cities (article 05).

Quieter still are the social revolutions of the artist, but one should not mistake quiet for inert. The artistic expression of telos in this issue exerts a powerful force that disrupts the status quo through permeations of purpose, process and practice. Working through multiple art forms (musical, literary, visual, performance-based), the authors' artistic practices work to: reclaim ecological sovereignty (article 02), dissolve power structures through the architecture of shared creation (article 04), elevate our experiences of space through artistic encounters (article 06), transform artistic process (as practice) through gamification and play (article 07), and ground purpose through a deeply felt and embodied praxis (articles 08 through 10).

As a provocative penultimate work, writer Clare Reid explores what happens to the human condition when we lose our telos; how do we reorient ourselves when our artistic practice becomes suspended in space and time (article 09)? The issue's epilogue is a dialogic response to Clare's poetry, offering the reader a somatic exercise to feel more (re) connected to their telos.

"If telos is something ongoing rather than an endpoint, the work is to practice feeling it" (epilogue).

Here, somatic practitioner, Shannon Palmer, addresses an essential aspect of our discourse on telos. Is telos always evolving, or something fated?

The medieval, Christocentric understanding of teleology enshrined telos as a pre-determined act (final cause), symbolising a sense of finality—an end—thus establishing delimiting boundaries around the philosophy of purpose. However, Aristotle's writings on causation offer a roadmap for interpreting teleology as something that is living and relational; a goal or purpose that can change and be changed, according to the energy (motion and rest) set upon it (Oliver, 2013). Aristotle refers to this kind of causation in the *Metaphysics* as efficient cause, separate from teleology (final cause), but there is a world in which they intersect. Simon Oliver writes:

> *In certain instances of human artisanship "art may carry things further than nature can" in such a way that the teleology of human creativity can see the internal and the external perfectly united. The human artefact is at once the actualization of the natural materials and also the realization of the intended goal of the artisan. […], in certain kinds of human art, perhaps the highest human art, the boundary between nature and art is very delicate (Oliver, 2013, p. 867).*

This issue of TMPJ interprets and anchors telos in the latter context, positioning purpose as a living and relational phenomenon. Indeed, the works presented within these pages are exemplars of teleology in motion: of living teleologies, directed toward social good. They offer a timely beacon of hope for the power of social innovation and the potential for transformation, most especially at the grassroots level.

When processes and practice are shaped with purpose, when a value-chain is built ethically, and when collaboration is done slowly and with intention, the conditions for social change mature.

The dial can be moved ever forward on imagining and co-creating a more egalitarian future.

Deep Listening

P 15 → 34

01

The Pluriversity:

Exploring Regenerative Futures and the Practice of Collective Imagination

Andrea Deverell
University of Limerick, Ireland

Kerstin Mey
University of Limerick, Ireland

Our reflections on 'The Pluriversity' resonate with the thematic focus of this issue of The Metamorphosis Project Journal – 'Telos: Purpose, Process and Practice'. We explore conditions, processes, practices and tools for the revitalisation of collective imagination with the aim of envisaging and engendering regenerative futures at a time of deepening and interrelated societal crises. The practice-oriented exploration concentrates on impetus, support and consequence anchored in the respect for and the validity of diverse lived experiences, heterogeneous knowledge horizons, situated needs and affordances to move from conjuring up emergent ways of relational living towards a shared purpose, collective resolve and communal agency for respective socio-political, cultural and ecological transition processes.

Purpose I: The Loss of Imaginative Space

The Pluriversity emerged from a growing concern that many of the spaces that once supported collective debate and imagination are weakening or disappearing. As a conceptual framework and heutagogical device, 'pluriversity' recognises and makes productive diverse ways of framing, knowing and understanding the world and offers the potential to extend beyond Western epistemes and cultural traditions. Public conversations about the future are increasingly shaped by existential threats and uncertainty, often creating a sense of inevitability reinforced by familiar narratives about how society has developed and what forms of progress appear possible. At the same time, many institutional settings struggle to create space for experimentation and exploration, making it more difficult to engage with possibilities that sit outside established assumptions, value hierarchies and practices. Futures become something people are expected to adapt to rather than actively shape together. Yet imagined futures matter. As Beckert (2013) argues, expectations about the future influence action in the present long before those futures arrive. Questions therefore emerge around who gets to imagine the future, whose futures become visible, and how existing assumptions about society shape the possibilities that come to be imagined.

The Pluriversity project has been conceived as a phased project with various dependencies on organisational support and/or external funding. To date, two phases have been realised. Phase one was situated within the University of Limerick, Ireland, and brought together over 350 academics and researchers, professional support staff and students in a series of exploratory online and larger in-person workshops. Phase two moved beyond the university campus. Supported by philanthropic funding from Rethink Ireland, it facilitated the interaction of a total of 50 public officials, industry representatives, community organisations and civic participants to explore how alternative futures might be encountered rather than simply discussed. Instead of aiming at the development of a strategic plan or a forecast of possible, probable, plausible or preferred futures, the workshops collected conversations. It utilised artefacts, visualisations and speculative propositions through which participants explored how life might be organised differently. The facilitative methods and tools employed include the Interdependence Lab, DeepSight, Interspecies Internet and the Mission Cycles, which are discussed in more detail below. They served as catalysts for participants to share their views and concerns, their insights and understanding. In the process of activating the collective imaginary in the service of world-making they functioned as 'contact zones' where 'different ideas and beliefs met, grappled and clashed'. Currently, a third, cross-sectoral phase has been planned with the intention of bringing possible future worlds into emergence or at least sowing the seeds. Its realisation depends on external funding.

Purpose II: Positioning

Situated within the Shannon bioregion in the West of Ireland, the Pluriversity unfolds across six interconnected worlds: Civic Circularity, Interdependence, Energy Commons, Everyday Governance, Urban Nourishment and Adaptive Neighbourhoods. Developed through visual, material and experiential forms of world-making with the aid of creative devices such as the Interdependence Lab, DeepSight, Interspecies Internet and the Mission Cycles, these speculative environments engage with key aspects of key current interrelated societal crises: climate, food, energy, social justice and democracy. Each scenario remains intentionally incomplete, inviting interpretation and participation from different perspectives, experiences and requirements rather than presenting a finished and unified future world view. As articulations of polyphonic collective imaginaries, they conjure up a pluriverse of future alternatives.

The name Pluriversity reflects a commitment to plurality, recognising that no single institution, discipline or community can claim ownership ofthe future.

Communities themselves are neither fixed nor uniform, but continually shaped through dynamic relationships, shared concerns and collective action. In this sense, the project resonates with Escobar's (2018) conception of the pluriverse as a world in which many worlds coexist. The project is informed by a regenerative futures perspective. Drawing on Reed (2007), regeneration is understood not as a future state to be achieved, but as participation within living systems capable of continual renewal. Living systems are understood here not as passive environments to be managed, but as interconnected ecological and social processes within which humans participate. Rather than presenting a blueprint for transition, the Pluriversity functions as a facilitated space through which people can explore how they might understand themselves as part of the social and ecological systems that shape everyday life. The world-making that emerged through this process is therefore not predictive. It comprises speculative representations through which alternative possibilities can be explored.

Yet, important questions remain. Can designed futures genuinely expand collective imagination, or do they inevitably privilege particular visions of desirable futures? How much design and scaffolding are required to make alternative futures tangible before they begin to constrain interpretation? How are collective imaginaries translated into visual and material forms without losing the plurality from which they emerged or narrowing the possibilities towards which they point?

These questions are explored through the Interdependence Lab and form the focus of the following exegesis. The images, artefacts and soundscapes referred to here are not illustrations of a settled vision of the future. They serve as examples that emerged through a process of collective inquiry, offering a lens through which to reflect on the possibilities and tensions involved in designing futures as shared experience.

Process: Creating Conditions for Collective Imagination

The Pluriversity did not begin as a website or a collection of speculative worlds. It emerged through a series of conversations about place, possibility and the future. Over a two-year period, more than 350 participants engaged in a sequence of workshops spanning university, civic, community and professional contexts. The process included four faculty-based workshops at the University of Limerick and six community-focused workshops involving participants from 33 organisations across 13 sectors. Participants engaged with visualisations, speculative artefacts, future prospectuses, personas and facilitated dialogues. These

materials were not used to predict what the future might become, but to create conditions through which alternative futures could be encountered and experienced collectively.

As the workshops evolved, certain themes returned repeatedly. Discussions about food systems became conversations about community, access and local resilience. Questions of energy led to reflections on ownership and governance. Concerns about biodiversity often opened broader discussions about care and responsibility. While participants arrived from different backgrounds and perspectives, many of the conversations converged around a shared recognition that the challenges they faced were interconnected and could not be understood in isolation.

The Pluriversity emerged as a way of bringing these conversations together within a shared imaginative landscape. The six worlds are not presented as finished futures. They remain worlds in the making, shaped through ongoing participation, interpretation and dialogue. Each offers a different entry point through which participants can explore how regenerative futures might be experienced and discussed. Yet, the act of representation introduced new challenges. The workshops themselves brought together people with different experiences, perspectives and priorities. Dialogue became an important means through which participants could navigate disagreement, ambiguity and competing interpretations of the future. Translating these exchanges into images, artefacts and speculative environments inevitably required choices about what to emphasise, what to leave aside and how particular possibilities might be visualised.

The challenge was not simply to imagine different possibilities, but to translate a plurality of perspectives into forms that remained open to interpretation. At the same time, these representations needed to be engaging enough to invite reflection, discussion and further exploration. Images, artefacts and soundscapes were therefore developed not only to depict alternative futures, but to create points of connection through which participants could encounter, question and respond to them.

Practice I: Representing Possible Futures - Exploring Interdependence

The Interdependence Lab is used here as a lens through which to examine many of the questions that emerged throughout the Pluriversity process. Participants arrived with different concerns, from biodiversity and climate change to food systems and governance, yet conversations frequently returned to a shared recognition that these challenges were deeply interconnected and required collaboration across disciplines, sectors and forms of knowledge.

The Interdependence Lab emerged as an attempt to translate this insight into a speculative landscape. Set within a restored wetland environment in the Shannon bioregion in 2070, it presents a future in which ecological recovery and everyday life have become increasingly intertwined.

The image presents a landscape that differs markedly from many contemporary visions of development. Wetlands occupy spaces once shaped by extraction and control. Learning environments sit within the landscape rather than apart from it. Human activity remains visible, but it is no longer positioned as separate from the wider ecological systems that sustain it. Rather than romanticising nature or proposing a return to an imagined past, the image explores what kinds of relationships might emerge if communities understood themselves not as external managers of living systems, but as part of the ecological processes through which those systems continually evolve.



Figure 1, Studio Saol, *Interdependence Lab, Shannon Bioregion 2070*, 2025. Composite image. © 2025 Stu



udio Saol. Courtesy of the artists.

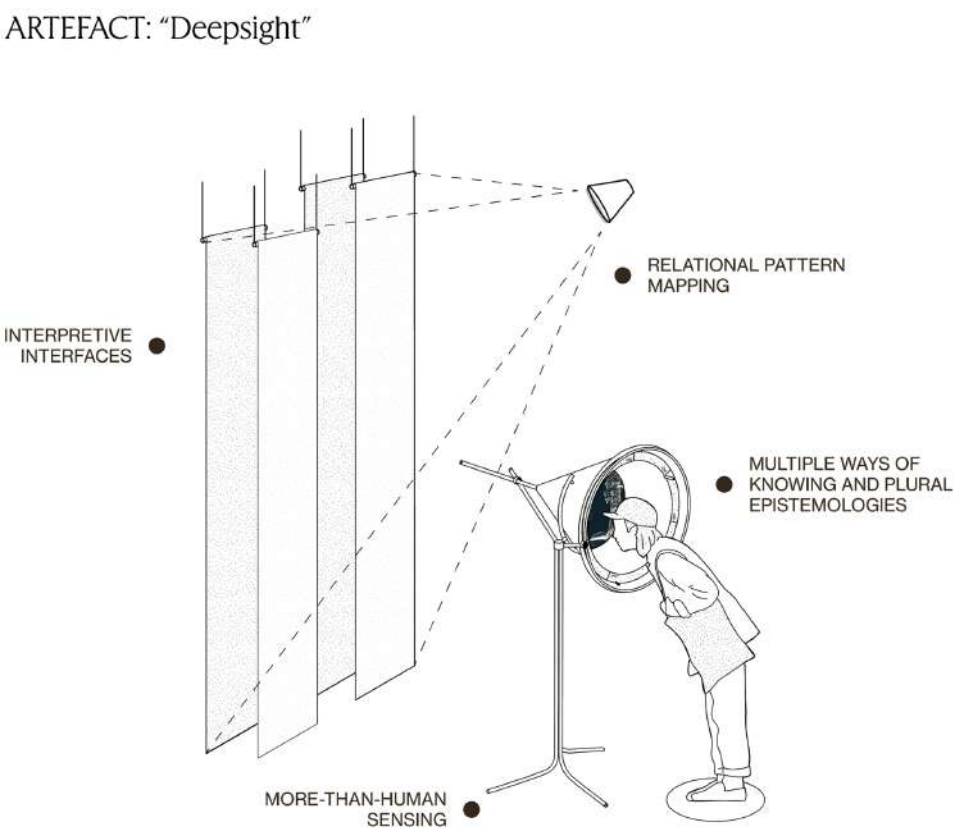


Figure 2, Studio Saol, *DeepSight, Artefact,* 2025. Composite image. © 2025 Studio Saol. Courtesy of the artists.

Yet the image is significant not only for what it depicts, but for the questions it raises. The landscape appears coherent and complete, presenting ecological restoration, learning and community life as mutually reinforcing. The conversations from which it emerged were far less settled and unanimous. For instance, the established model of agricultural production that shaped the regional landscape and way of life and employment based on pastures, milk and beef collided with the requirements of a diversified organic agriculture as a basis for the Bioregion and regeneration of indigenous biotopes and biodiversity with health benefit for people. Dialogic divergence marked the discussion of transport infrastructures in the tension between private mobility, public infrastructure investments and demands in a predominantly rural region. Advanced manufacturing as employment and regional revenue generator in its needs of energy, water, housing, health and education created frictions with local conditions, social justice agendas and environmental concerns and revealed tensions between local, regional and national interests. Questions

of decision-making powers and interests at play surfaced repeatedly. In translating collective conversations into a visual form, many of the ambiguities and disagreements that shaped the process become less visible. This revealed one of the central tensions of the project. Futures represented visually can quickly appear complete, even when they are intended to remain open. The challenge was therefore not simply how to imagine alternative futures, but how to represent them in ways that invite continued questioning, discussion and participation.

The Interdependence Lab should not be read as a blueprint for change. It is better understood as a space for critical and productive inquiry developed through creative practice. At the heart of the work sits a question: what might become possible if people understood themselves not as external managers of living systems, but as participants within them? In this sense, the image functions less as a vision of the future than as an invitation to reflect on how futures are imagined, represented and shared.

Practice II: Learning to See Differently

As the Interdependence Lab developed, attention became an increasingly important theme. Many environmental challenges are not invisible because information is absent. Rather, they often remain unnoticed within the rhythms of everyday life. The question therefore became not simply how people acquire more knowledge, but how they learn to notice what is already present. This concern informed the development of DeepSight.

DeepSight emerged as a speculative response to conversations about data, expertise and environmental knowledge. Contemporary approaches to environmental management often rely upon increasingly sophisticated systems of measurement, monitoring and prediction. As the artefact description suggests, the technology does not tell people what to do; it helps them learn how to attend to, interpret and discuss what they encounter.

DeepSight as a design proposition explored a different possibility. Rather than translating ecological systems into indicators or recommendations, the artefact was designed to support observation and discussion. Birdsong, water movement, seasonal change and soil conditions become prompts for attention rather than data points to be managed from a distance. As the artefact description suggests, it helps people learn what to look for, how to sense, experience and engage more attentively with the environments they inhabit, using technology as a tool for observation rather than instruction.

What became increasingly significant throughout the design process was not the technology itself, but the assumptions embedded within it. Much contemporary discourse assumes that better futures emerge through better information. DeepSight instead raises a different possibility: that our relationship with the future may depend equally on our capacity to pay attention. The artefact therefore became less about gathering information and more about reconnecting people with the material environments through which ecological change is experienced and understood. Yet this perspective introduces its own questions. Observation is never neutral. What we notice, how we interpret it and whose interpretations become valued remain social and political processes. DeepSight therefore does not seek to eliminate uncertainty or disagreement. Instead, it creates a space in which different ways of engaging with and understanding the living systems around us can remain visible and open to discussion, questioning and further inquiry.



Figure 3, Studio Saol, *Interspecies Internet*, 2025. Composite image. © 2025 Studio Saol. Courtesy of the artists.

What emerged through the development of the artefact was a growing emphasis on attention rather than environmental sensing. In doing so, it shifted the focus from predicting the future towards learning how to perceive the living systems within which futures emerge. This emphasis on perception and participation resonates with Ingold's (2000) understanding of dwelling as an ongoing process of learning from and within the environments we inhabit.

Practice III: Beyond Human-Centred Futures

As the work progressed, another question began to emerge. Whose perspectives are considered when imagining the future? Much of contemporary planning and decision making remains centred on human needs and priorities. Yet the workshops repeatedly returned to the recognition that human wellbeing is inseparable from the wider living systems upon which it depends. These conversations informed the development of the Interspecies Internet.

Practice IV: Interspecies Internet

The artefact explores a speculative future in which communities seek to better understand and respond to the signals generated by the wider living systems around them. While intentionally fictional, the idea emerged from a serious question: what changes when humans no longer assume they are the sole participants in shaping the future?

What became significant about the artefact was not its technological feasibility, but the assumptions it exposed. The exercise revealed how deeply many institutions and decision-making processes remain rooted in human-centred perspectives. This challenge to human-centred understandings of the world resonates with broader calls to recognise the entangled

relationships through which humans and non-humans collectively shape the conditions of life (Haraway, 2015). Even discussions of sustainability and ecological restoration frequently return to questions of human benefit, while the wider ecological systems upon which human life depends remain largely in the background.

The Interspecies Internet became a way of exploring this tension. Rather than suggesting that nature can somehow be given a literal voice, the artefact explores how humans might become more attentive to the signals generated by the living systems around them. It shifts the emphasis from control towards observation, listening and deeper engagement with the living systems around us. The idea of multispecies communication is therefore less about technology and more about cultivating new ways of noticing, observing, engaging with and responding to the living world.

How do different ways of knowing shape what becomes visible, valued and acted upon in efforts to understand the health of a place? These questions remained unresolved throughout the project, yet they revealed how assumptions about knowledge, expertise and what counts as legitimate understanding shape the futures we imagine.

The significance of the artefact ultimately lay less in communication than in challenging assumptions about what counts as knowledge. It invited reflection on how ecological signals are recognised, interpreted and acted upon, whose expertise is accepted, and how particular forms of knowledge come to be valued. It suggested that imagining regenerative futures may require new ways of learning from the living systems of which we are a part. In this sense, the artefact became an exploration of humility: a reminder that participation within living systems begins not with speaking, but with learning how to listen and attend to the more-than-human world around us.

Practice V: From Imagination to Participation

One of the challenges that emerged throughout the Pluriversity project was how to move beyond imagining alternative futures towards creating opportunities for collective action and co-design. While world-making created spaces through which different futures could be encountered and explored, questions remained about how people might actively contribute to shaping them. The Mission Cycles emerged as a response to this challenge.

The Mission Cycles were conceived as an approach to learning embedded within place. They were not derived through a formal selection process. Some missions emerged directly from recurring concerns and possibilities identified during the workshops, while others developed through the iterative practice of imagining and designing regenerative futures. Together, they became a set of invitations through which participants could continue exploring and shaping the possibilities they had begun to envision.

Rather than presenting regenerative futures as completed visions, the Mission Cycles identify ongoing missions through which learners, researchers, practitioners and citizens can participate in shaping the future of their local bioregion. Each mission represents an area of inquiry, experimentation and action that remains open to adaptation as conditions change over time.

This reflects a broader understanding of regeneration that informed the project. Regenerative futures are not destinations to be reached, but ongoing processes of learning and stewardship. The futures represented within the Pluriversity are therefore never complete. They continue to evolve through the actions, relationships and decisions of those who participate within them.

DEMONSTRATING PLACE-BASED REGENERATIVE CHANGE

MISSION CYCLES



HEALTH FIELDS

Health emerges not at single points, but across fields of interaction between people, biodiversity, water, soil, sound, light, and social presence. Health Fields creates spatially distributed zones across King's Island where these interactions can be sensed, experienced, and learned from – allowing people to move through environments where recovery, strain, vitality, and balance are shaped by overlapping ecological and social conditions.



INTER-SPECIES INTERNET

Healthy living systems communicate continuously through sound, movement, growth, and rhythm. The Interspecies Internet is a living archive that captures and translates these signals – birdsong, water flow, soil activity, seasonal change – alongside human observation and experience, building a shared language for understanding whole-systems health. Rather than extracting data, the project cultivates cross-species sensemaking, helping people learn how non-human life signals stress, recovery, and resilience long before breakdown is visible in human terms.



DESIGNED FOR HEALTH

Instead of focusing on preventing illness, Health-Causing Environments studies how places actively produce health and longevity through everyday conditions – access to nature, social connection, rest, movement, sensory richness, and reduced environmental strain.

FROM: Health understood as an individual condition

TO: Health understood as a relational field shaped by place and interaction

FROM: Systemic health knowledge limited to human-centred indicators

TO: Systemic health understood through multispecies communication and shared signals

FROM: Health systems designed around disease and prevention

TO: Environments designed to generate wellbeing and longevity upstream

---

KEY DISCIPLINES AND PARTICIPANTS

- Ecologists and environmental scientists
- Public health and wellbeing researchers
- Designers of landscape, sound, and public space
- Residents and everyday users of the island

- Ecologists, bioacousticians, and environmental researchers
- AI and systems translators
- Artists, storytellers, and cultu ral practitioners
- Residents and citizen observers

- Public health and longevity researchers
- Environmental psychologists and social scientists
- Landscape and urban desiners
- Community groups and long-term residents

The visual also reflects a particular understanding of education. Rather than separating learning from practice, the Mission Cycles position learning as participation within real-world challenges. Questions of health, biodiversity, food, governance and wellbeing become opportunities for collaborative inquiry and experimentation. Learners are not positioned as observers of change, but as participants in shaping the questions, experiments and actions through which futures emerge.

Importantly, the cycles challenge conventional assumptions about expertise. Within the imagined learning ecology, each mission brings together multiple forms of knowledge, from scientific research and design to artistic practice, local knowledge and everyday observation. The visual imagines ecologists, public health researchers, designers, artists, residents and community organisations participating together in the ongoing work of anticipating, negotiating and shaping more regenerative futures.

Yet, this approach also raises important tensions. The visual presents pathways for participation, but processes of change are rarely coherent or uncontested. Communities hold competing priorities and different views about what a regenerative future might involve. The missions therefore do not offer solutions to be implemented. Instead, they provide a framework through which uncertainty, disagreement and adaptation can become part of the learning process itself.

The Mission Cycles provide one of the clearest expressions of the educational philosophy underpinning the Pluriversity. The future is not presented as something people arrive at. It is something they continuously learn, shape and remake together through ongoing participation within the places they inhabit.

Figure 4 (left), Studio Saol, *Mission Cycles, Demonstrating Place-Based Regenerative Change, 2025, Composite image.* © 2025 Studio Saol. Courtesy of the artists.

Transformation I: The Pluriversity as a Public Interface

Much futures work remains heavily textual. Reports and forecasts often position the future at a distance from everyday life. Candy and Dunagan (2017) describe experiential futures as situations people can encounter directly rather than simply think about abstractly. The Pluriversity builds on this approach through a series of world-making practices expressed through images, artefacts, soundscapes, personas and missions. Together, these elements invite forms of engagement that extend beyond abstract reflection and into experience, participation and imagination.

The website functions as a public interface through which these futures can be encountered. Rather than presenting a settled vision of the future, the speculative environments invite visitors to move between different possibilities, questions and forms of participation. The intention was not to predict what the future might become, but to create environments through which alternative possibilities could be experienced, discussed and contested.

Throughout the design process, important tensions emerged. How much detail should a speculative world contain? At what point does a future begin to feel overly resolved? How can speculative environments feel tangible enough to invite engagement while remaining open to interpretation? These questions persisted beyond the project itself.

The world-making process was therefore intentionally oriented towards openness and incompleteness. Wetlands remain connected to contemporary flood systems. Industrial buildings retain traces of earlier forms of labour. Emerging technologies coexist with familiar forms of community life and stewardship. The futures are grounded in recognisable landscapes and

everyday practices, creating opportunities for visitors to imagine how they might continue to develop.

This became one of the most significant reflections of the project. The value of the work lies not in its ability to forecast what will happen, but in its capacity to create space for collective imagination. If expectations about the future shape action in the present (Beckert, 2013), then creating opportunities for people to encounter, question and participate in imagining futures together becomes an important civic and educational practice. The artefacts, images, soundscapes and missions are not intended as solutions. They function as open invitations through which people can explore possibilities together while continuing to be attentive to the uncertainties, disagreements and possibilities that accompany change.

Transformation II: Futures as Shared Practice

At a time when the future is often encountered through ambiguity, volatility and institutional distrust, the Pluriversity attempts to create situations in which future possibilities can be explored, experimented with and prototyped rather than simply discussed. It suggests that regeneration may depend not only on new technologies, policies or infrastructures, but on rebuilding the spaces through which people can engage with the future. Central to this is the creation of opportunities for people from different disciplines, sectors and generations to encounter one another, exchange perspectives and participate in shaping shared futures.

Throughout the project, a recurring tension emerged between openness and representation. The workshops were characterised by dialogue, disagreement, ambiguity and multiple perspectives. Yet translating these ongoing processes of exchange into static images and artefacts, as well as soundscapes and speculative environments, required choices about what to emphasise, what to leave open and how possibilities could be made tangible. The project therefore revealed that the challenge is not only to imagine different futures, but to create representations that invite participation without becoming prescriptive.

Perhaps the most significant insight was that collective imagination is not simply about generating new ideas about the future. It is also about creating the *enabling conditions* through which people can encounter one another, question assumptions, explore different forms of knowledge and engage constructively with uncertainty. The workshops repeatedly demonstrated that concerns about ecology, governance, food, energy, health and community cannot easily be separated. They emerge through interconnected social and ecological relationships that require dialogue across disciplines, sectors and lived experiences.

The project also challenged assumptions about expertise and participation. Rather than positioning futures as something designed by specialists and communicated to others, the Pluriversity explored how futures might become a shared cultural practice. Across the different labs, participants were invited not only to imagine alternative futures, but to reflect on their own relationships with place, community and the living systems of which they are a part. In this sense, the value of the project lies less in the futures it depicts than in the conversations, questions and relationships it helps make possible.

The project does not resolve the uncertainties surrounding ecological, social and economic transformation. Instead, it explores how collective imagination might become a resource for engaging with uncertainty and responding creatively to change.

The wider Pluriversity worlds can be explored at www.the-pluriversity.com, where visitors can engage with the six speculative worlds, associated artefacts and soundscapes.

02

Fostering **Ecological Consciousness** Through Instrumental Art Music

Somayeh Heidarvand
Western Australian Academy of Performing Arts

For several years now, listening has become the centre of my practice. The subtle noises that surround us, the singing birds, the murmur of distant conversations blending with mechanical hums, even the sharp crack of a twig underfoot, activate my sensory imagination. This mode of attentive listening was articulated by the Canadian composer R. Murray Schafer in his book (Schafer, 1977), one of the foundational scholarly texts in the development of acoustic ecology and soundscape composition. Primarily through electroacoustic approaches, these fields sought to renew listeners' engagement with their acoustic environments and to encourage reflection on ecological responsibility and sustainability. My compositional practice, though articulated through an instrumental musical language, ultimately strives toward the same ends.

When I began my studies in music composition, I could not have anticipated that my creative curiosity would lead me toward research, not merely to address a gap in the literature, but to confront the questions that surfaced as I developed my compositional voice. The most persistent of these was: *Does the world truly need another piece of abstract music, performed once or twice in a concert hall before sinking into the vast reservoir of human artistic production*? As this question grew louder, I found myself searching for an artistic praxis that would allow my work to serve a purpose beyond theoretical frameworks, personal interest or self-expression. That search gradually drew me toward the interplay of ecology and instrumental art music. Over recent years, this orientation has reshaped my practice, guiding me toward a socially and ecologically engaged mode of making. Currently, at the Western Australian Academy of Performing Arts, I am undertaking a PhD project with a parallel creative component that seeks to inform a purpose-driven, practice-based inquiry into the intersections of ecology, human participation, and instrumental music composition.

In *Philosophy of Art,* Gordon Graham (1997) outlines a spectrum of artistic purposes, ranging from modes of expression and aesthetic experience to the capacity of art to intervene in social and political discourse and urgencies. Among contemporary emergencies, the intensifying phenomena of climate change and environmental damage incited the rise of a purposedriven artistic movement, later formalised as ecological art (Matilsky, 1992). This discipline that attempted to revitalise human–nature relations was renovated later by posthumanist theories that challenge assumptions of human superiority and centrality, calling for a respectful relationship with animals and the world in which we live. Posthumanist thinkers, such as Wolfe (2022), advocate for ecological consciousness as a defining competency of our time. In this evolving landscape, art becomes not merely a commentary on ecological crisis but a mode of thinking-with and creating-with the more-than-human world.

The engagement of Western art music with ecological and posthumanist currents has developed at a noticeably slower pace than in most other artistic disciplines. While literary and visual arts can articulate such concerns with relative directness, instrumental art music, rooted in abstract, non-representational theories, has traditionally been regarded as possessing only limited potential for addressing human or more-than-human issues. Its very abstraction, celebrated as a source of aesthetic autonomy, has also constrained its ability to speak explicitly to the matters and urgencies of human life.

By contrast, electroacoustic and electronic music have provided fertile ground for ecological exploration, offering tools and practices that readily accommodate environmental sounds and site-responsive creations. The emergence of *ecological sound art* (Gilmurray, 2017) has since crystallised into a recognised field, attracting a growing

international community of artists and generating a continuous stream of new works. *Deep Listening,* formalised by American composer Pauline Oliveros (2005), is another approach that cultivates awareness of both our internal and external sonic environments through attentive, responsive listening, typically enacted through collaborative group practices. Amid the continuous proliferation of digital and electronic music production, a number of composers continue to assert that Western traditional instrumental practice retains the potential to engage critically with ecology; and, indeed, such musical works occasionally receive premieres in concert halls around the world. I believe that in a world saturated with the rapid circulation of technologically-produced content, now further intensified by the increase of AI-generated material, the promotion of a participatory art music that brings performers, producers, and audiences into shared creative space for ecological reflection feels more relevant than ever. It offers a powerful interdisciplinary medium for engaging instrumental music with ecology while simultaneously fostering social connection. Through sound, such practices invite listeners to slow down, silence their devices, and attune themselves to the subtle acoustic sounds and textures inspired by the natural world that so often fade into the background of daily life and the isolating cocoon of ubiquitous headphones.

The creation of such works unfolds slowly, shaped by the composer's deep exploration of the natural sonic world. Once the score reaches the rehearsal room, a prolonged phase of exploration begins, one in which composer and performers work closely to translate intentions that musical notation can only partially capture. Through repeated rehearsals, dialogue, and shared listening, the ensemble gradually cultivates an interpretive understanding that exceeds the limits of the score. This interactive relationship among performers, conductor, and composer forms a kind of *performance ecology*. It is within this practice that the ecological aims of the work are not only articulated but lived into being.

Highlighting the need to further develop instrumental music for ecological awareness does not stand in opposition to the use of electroacoustic processes or field recordings. Rather, it seeks to articulate an autonomous artistic discipline, one capable of operating independently or in dialogue with technological practices, without being relegated to their margins or overshadowed by their presence, a tendency that has characterised much of the historical development of electroacoustic music and sound art. Developments in recording and analytical sound technologies have certainly drawn human attention not only to the familiar sonic events of our environments but also to the subtle whispers of the natural world that many of us had never previously heard. Examples of such discoveries include the intricate vocalisations of whales and the ultrasonic echolocation calls emitted by bats.

Nature is in perpetual motion; it sings its own melodies and articulates its own rhythms.

A striking example is the Australian pied butcherbird, whose songs are noted for their remarkable melodic inventiveness and sophisticated rhythmic organisation. Through extensive recording and analysis, composers Hollis Taylor and Jon Rose have brought these songs, often performed alongside instrumental accompaniment, into many concert halls. Contemporary technologies now allow us to register, amplify, and analyse these sonic patterns, rendering them audible and intelligible to the human ear. German-French composer, Alexander Liebermann, in *Feathers and Echoes* (2024) employs birdsong transcriptions and data derived from seismic activity (Liebermann, n.d.). These details reveal the degree of musicality inherent in such

events, musicality that, in the hands of a skilled composer, can be woven into a wide spectrum of contrasting instrumental textures. Within this context, I support those technologies that serve human creativity and purpose-driven artistic practice without undermining or substituting human participation.

My engagement with the intersection of instrumental music and ecology began when I first encountered Ramon Humet's *Scenes of Birds* (2008). Humet, who is a lecturer in composition at Conservatori Liceu in Barcelona, composed this work through detailed analysis and transcription of field recordings made in a Spanish forest. Its sensitivity to ecological sound worlds opened a path that would eventually shape my own artistic and research trajectory.

At the very beginning of my attempts to incorporate ecological sounds into my compositions, I noticed that translating ecological sonic events into the language of instrumental music requires extensive inquiry. As a discipline institutionalised and formalised over centuries, Western classical music has been slow to embrace the radical reimagining required for ecological responsiveness. The avant-garde movements of the 1960s and beyond did succeed in loosening the grip of traditional boundaries, only to rebind instrumental practice within new abstract timbral and structural systems described as a formalised *instrumental concrete music* (Ryan & Lachenmann, 1999) and timbre-based composition (McAdams, 2019). Although, I was introduced to Lachenmann's compositions as abstract music, I noticed how my imagination found plenty of associations to the environmental sounds in his works. While the performers appeared to follow strictly technical instructions, producing an array of discrete and continuous sounds within an organised-sound framework, I found myself imagining events such as air, insects, wild birds, and dripping water. This experience drew me toward forging a connection between this field and soundscapes through the creation of *instrumental soundscapes*, a line of inquiry later formalised as my master's thesis in 2025. I put my findings into practice by composing my first work in this style, *Resonances from Matilda Bay* (2025), premiered by musicians from Western Australian Symphony Orchestra. Through an extensive deployment of non-traditional, often termed *extended,* playing techniques, the music evokes a spectrum of natural elements such as wind, swans, seagulls, insects, the subtle movements of water, each rendered and developed through imitation and timbral inflection organised in a sequence of episodes where these elements interact. Conversations with audience members later affirmed that these strategies had indeed guided their listening toward an active, imaginative engagement, allowing an internally constructed soundscape to emerge, which resonates with Oliveros's *deep listening* practice. I have since completed another piece, provisionally titled *Nocturne* (2026), that further refines this approach, which I hope to premiere in the near future. This work critiques the noise pollution produced by human activity and its detrimental effects on ecological sonic environments, where anthropogenic noise masks nonhuman acoustic communication and contributes to the disappearance of species from their habitats. At its core, it seeks to inform and raise awareness through musical discourse.

Another approach I am currently examining is the possibility of drawing upon material agency as compositional material in combination with the traditional instrumental practice. The *agency*, as the posthumanist theories explain, is not exclusive to humans. Living or non-living material, such as plants, stone and wood possesses their own affordances and contribute to the shaping of the environment. This concept, introduced by the avantgarde composer John Cage in works such as *Child of Tree* (1975), where branches and plants were

employed as instruments, allowing them to emit a wide range of noises and vibrations determined by their physical properties. The sonic outcome depends entirely on the materials the percussionist selects for a given performance rather than on any pre-established compositional abstract rules. I am exploring this line of inquiry through a new composition for small ensemble that reflects on the human role in deforestation. In this work, I alter the resonance and sonic quality of a bass drum by covering its surface with branches, which not only transform the instrument's timbre but also establish a tangible relationship between the instrument, the performer, and the ecological material. At the same time, this gesture draws attention to the entanglement of human action and ecological fragility, highlighting the human impact on ecological environments.

The relative scarcity of such compositions in the contemporary repertoire, and the limited body of published research on the topic, makes further development in this field particularly challenging. My aim is to bring these works into clearer view, to articulate a critical and compositional framework, and to develop new approaches and techniques for engaging with ecological soundscapes through instrumental gestures, timbre and human participation.

This artistic practice, which I have termed *ecological instrumental art music*, being in part or in whole mimetic, is inevitably shaped by the listener's associative capacities, which draw connections back to the ecological sources that inspired the composition. For this reason, attending to the limits of human auditory perception and interpretation becomes vital, a fact that positions this practice as a socially engaged art separating it from its abstract origin. Such practice supports the cultivation of an interdisciplinary artistic practice capable of fostering ecological consciousness.

This practice aims toward social transformation, beginning at the moment performers first encounter the score.

Instrumental music, by its very nature, is inseparable from bodies and human gestures.

Performers become active participants in the work's unfolding, embodying it long before it reaches an audience. As an example, in the programme notes to *Migratory Birds* (2012) for wind ensemble and field recording, German composer, Carola Bauckholt explains that her transcriptions of birds' calls must be taken only as a guide, and that performers must listen to the original birds in order to understand how to realise the instrumental techniques convincingly. A similar ethos supports my own compositions, where, in combination with technical terms, I use performance indications such as *like wind, like a wild bird, or like crickets*, to invite performers into an active listening practice. These instructions are not metaphors but prompts for ecological attunement, an encouragement to listen to the world before attempting to recreate its sonic gestures. In this way, the performer's encounter with the score becomes an opportunity for ecological engagement, where listening, imagination, and technique converge to bring morethanhuman sound worlds into instrumental form.

Today, when I pause at a site, attentive to the call of a bird, the movement of wind through foliage, or the countless other sonic events that animate that place, I begin to imagine how these sounds might be translated into instrumental notation. I consider which instruments, techniques, and gestural vocabularies might most faithfully carry the character, energy, and ecological presence of these phenomena. In this way, listening becomes both a method of research and a catalyst for composition, a bridge between the natural world and the instrumental performance. The exact reproduction of environmental sounds and ecological

interactions through traditional instruments is, of course, nearly impossible. While field recordings offer an accurate reproduction of these elements, instrumental timbre inevitably colours the sonic material, and the natural limitations and imperfection in the human and instrumental gestures required to produce these sounds introduce a degree of ambiguity. Yet it is precisely this ambiguity that activates the listener's imagination, activating associative listening and personal interpretation. I can draw from my own experience when after the presentation of *Resonances from Matilda Bay*, an audience member remarked upon a bird call she was certain she had heard, despite the fact that no such transcription appears anywhere in the score. Her comment revealed how the imagination, seeking familiar anchors, creates instinctive associations beyond what is scored, allowing ecological presences that are not literally there to become vividly experienced.

I would like to highlight that the limitations imposed by the affordances of instruments and performers are precisely what compel the creative mind to search for new solutions, enabling this emerging practice to thrive as a distinct and vital creative art. In his lectures, Igor Stravinsky articulated the positive role of limitations in promoting creativity by stating that 'my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint diminishes strength. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit' (Stravinsky, 1947, p. 65).

The development of an instrumental art music that speaks directly to ecological issues and environments remains in a state of gradual evolution. However, one can imagine a future, perhaps not too distant, in which composers are often commissioned to musicalize phenomena such as volcanic activity, or to render the sonic entanglements of multispecies communities in a particular ecosystem whether through purely instrumental music or interdisciplinary projects combining multiple artistic practices. Such projects diminish the boundaries and dichotomies between the instrumental and the environmental, the human and the more-than-human, the cultural and the natural. Within these parameters, where research and practice converge, a new artistic field emerges with far-reaching possibilities for transdisciplinary collaboration and social transformation, the extent of which only the future will determine.

Slow Practice and Entrustment

P 37 → 56

03

RENOÉŌ:

Digital Knowledge Commons as a Framework for Purpose-led Innovation

Renee Kenny
Co-Founder and Technical Director, RENOÉŌ

James Jovanoski
Co-Founder and Creative Director, RENOÉŌ

Michelle Kee
Co-Founder and Director of Research and Media, RENOÉŌ

Introduction – Abundance Without Access & RENOÉÔ's Telos

The built environment and product design industries generate a plethora of viable sustainable materials, grassroots innovations and situated design knowledge. Due to barriers such as structural inaccessibility and fragmentation of collaborative efforts, there is an evident loss in the translation of knowledge gathered across disciplines, which hinders real-world application of sustainable technologies. A hollow entry waits in the field's existing channels where there is a need for a bridging mechanism to unearth vital processes, learnings, scientific developments, technologies and design integration. Many approaches exist to bridge this gap, and we, at RENOÉÔ, have taken the route of developing a digital infrastructure.

RENOÉÔ, a web magazine and knowledge commons for the built environment and product design sectors, stemmed from a conviction that closing the aforementioned knowledge gap is an act of purpose-led, artistic practice. This conviction is our telos.

We aim to close the knowledge gap, acting in service of communities, contributing to social innovation through design, research and advocacy. RENOÉÔ's editorial architecture enacts this as creative and curatorial practice – curating a material's technical properties alongside the story of its maker, and a real-world case study of its application, as an act of purpose-led design. In its editorial structure, its governance and its intentions, RENOÉÔ cultivates the values it aims to see across the built environment and product design industries.

This paper reflects on that development: what our research informed us about how practitioners encounter sustainable knowledge, how that research reshaped our thinking about what this platform exists as, and what testing it with practitioners revealed about trust, belonging and the collaboration gap between disciplines. Taken together, this practice pointed toward the need for a clearer statement of what RENOÉÔ aims to propagate. This is guided by a working manifesto, set out at the close of this article, describing the values from which our practice continues to emanate.

Fragmentation as a Structural Condition

The founding premise of this project is that fragmented knowledge-sharing in sustainability and ecological design is a structural condition, arising from the restricted domains this field has been organised around, including institutions and single disciplines. Three existing channels illustrate the pattern. Firstly, material libraries function as static reference collections, disconnected from the process narrative of how a material came to be used, by whom and with what result. Secondly, design weeks and expos showcase finished, polished work, and by their nature, privilege visibility and production budget over grassroots or in-progress practice. Lastly, educational programmes teach sustainability principles yet struggle to follow through and maintain contact with practitioners upon entering their field, when faced with challenges of adoption. Each of these channels serves a purpose in isolation, yet each is limited in the extent to which it can carry a material, an idea or a practitioner across the gap between disciplines – stifling a snowball effect on innovation and implementation of sustainable solutions. Grassroots and situated knowledge, in particular, is structurally undervalued in this arrangement: it is treated as anecdotal or provisional, set against knowledge that carries institutional credentialing, in spite of the situated knowledge being more rigorously tested in practice.

What Practitioners Told Us

The empirical basis for this argument is a survey we conducted directly: 32 responses from practitioners across more than eight countries and multiple disciplines in the built environment and product design fields. Respondents described themselves as solution-aware: they knew sustainable alternatives existed, despite lacking reliable access. Existing channels felt siloed and institutionally gatekept; several respondents described discovering relevant materials by accident, and less often through any dependable channel.

This finding reoriented the project, from an initial instinct toward a comprehensive sustainability aggregator, to an intentional, editorially curated architecture linking a material to its maker, and the maker to a real-world case study. Through curation, discovery is inseparable from editorial judgement and narrative context.

Conditions for Encounter: Between People and Practices

The project aims to deepen encounters, inspiring co-creation between practitioners and practices occupying distinct professional worlds. Pairing a material profile with a maker profile and a case study is, in practice, a curatorial act, akin to a curator placing two works in dialogue. The platform's editorial architecture creates the conditions under which designers and practitioners may connect.

This reframes artists, designers and makers as active participants in the platform's ecosystem and co-producers of its knowledge base. Here, a 'quiet revolution' (The Metamorphosis Project, n.d.) has the capacity to develop in the slow, intentional momentum of creating cross-disciplinary encounters and allowing for the emergence of new knowledge and design.

The platform is further shaped through its visual communication system. Through an intuitive visual hierarchy, we signal equivalence between a grassroots contributor and an institutional case study. This is a decision led by the project's Creative Director, whose interest lies in design as an instrument of systemic change. Each maker profile is developed through direct, interview-based collaboration, so the resulting narrative is jointly authored with its subject. Praxis and phronesis converge in practical judgement surrounding publishable content.

Naming the Pipeline: From Idea to Application

RENOÉŌ is a name for the process it supports: a pipeline running through idea, material research, creation, testing and application. The platform's structure connects the practitioners working at each stage to one another. A material profile documents the idea and research; a maker profile documents the practitioner creating and testing; a case study documents the material in built application. The pipeline is seldom followed in strict order, and part of the platform's editorial task is rendering the pathways between stages visible and traceable, such as when a researcher's early-stage material finds its way into an architect's specification. Poor recording leaves the next practitioner without a way to find, trust, or use that stage.

Situated Knowledge Alongside Institutional Knowledge

The telos of this project is cultivating a more porous, reciprocal design culture, where situated and grassroots knowledge holds the same structural seriousness as institutionally produced knowledge. The Living Building Challenge Red List, maintained by the nonprofit International Living Future Institute, continues to hold value for identifying harmful chemicals in building products (International Living Future Institute, n.d.). Verification and credibility, in our argument, should extend

beyond institutions alone. Long-standing, often Indigenous, ecologically-embedded design methods represent a parallel body of technical knowledge, tested over far longer timescales than most contemporary certification systems, and deserving of engagement on comparable terms (Watson, 2019). Sustainability, in this framing, is an ongoing negotiation between ecological knowledge and material possibility. RENOÉŌ's editorial voice suggests an open negotiation, embracing debate over prescription and resisting premature resolution toward whichever knowledge system carries the most institutional weight.

Process as Practice: What Prototype Testing Taught Us

Process through iterations has continuously informed the project. Through rigorous prototype testing, we discovered that sustainability-minded participants valued trust and belonging to a collective movement more than professional visibility. Willingness to contribute stemmed from values alignment and a wish to be part of a collective. This finding reshaped our approach to governance and tone as well as interface decisions, and it is why we aim to launch RENOÉŌ as an open-access commons with an explicitly non-extractive editorial logic. We think it is crucial that contributors retain authorship and credit, growing with the platform. The database and its editorial journalism are one form this commons takes, with future goals extending to community events and workshops that bring practitioners together directly.

A Working Manifesto for RENOÉŌ

Meaningful innovation in design practice requires clear boundaries. A working manifesto serves this function within the framework scaffolding RENOÉŌ. This manifesto follows the tradition David Bollier traces in *The Commoner's Catalog for Changemaking: a catalog of tools rather than a body of theory* (Bollier, 2022). Holding this as a working piece, while rejecting a rigid doctrine, accommodates malleability through informed practice, where experimentation may trickle down into future revisions. What follows on the next page is where that practice currently stands.

Conclusion: The Commons as Structure and Ethic

Building knowledge infrastructure openly and in genuine service of cross-disciplinary encounter is social transformation. The commons, understood as both structure and ethic, is a practice with a telos. It is a living arrangement between people, disciplines, and forms of knowledge. RENOÉŌ reorganises the conditions under which people encounter one another around information, treating that reorganisation under curatorial practice and enhancing co-creation. The commitments set out below are the project, made explicit, driven by the culture we form through community.

THE RENOÉŌ MANIFESTO

01 Create a Digital Community for Sustainable Design

We aim to design and maintain a digital platform to curate ideas, streamline knowledge-sharing, encourage co-creation and develop commoning practices across materials and product design, in service of a sustainable future.

02 Surface Abundant Knowledge through Curatorial Practices

We work to surface and connect the sustainable materials, methods and situated knowledge that already exist in abundance. Co-creation is vital for changemaking, as is the awareness and elevation of knowledge presently held by practitioners.

03 Assert Knowledge Parity

Grassroots, community-led and Indigenous practice is structurally commensurate with institutionally produced research. It is knowledge held on comparable terms.

04 Serve to Facilitate Co-Creation

We aim to develop relationships between people and practices, connecting a material to its maker and a maker to a case study, and bringing designers and technical practitioners together for sustainable co-creation.

05 Cultivate Artistic Research and Experimentation

We aim to endorse and advance artistic-based research and experimentation, linking creative practice to concrete outcomes and applications by fostering collaboration between artists, researchers, technologists and makers.

06 Document as an Act of Change-making

Surfacing this knowledge extends into how we document it. Documentation, archiving and curation are a purpose-led practice shaping traceability, audience trust and providing a means for extension work by other practitioners.

07 Approach Sustainability as an Open Negotiation

We treat sustainability as a continuous negotiation between ecological knowledge and material possibility, and resist resolving it prematurely into a fixed standard.

08 Resist Extractive and Gate-kept Knowledge Systems

We enact our governance through means that are non-extractive, open-access and co-authored, as a deliberate stance against the institutional, financial and disciplinary barriers that hinder knowledge transmission.

09 Convene Community in Service of the Climate Crisis

We connect like-minded practitioners across disciplines who are addressing the climate crisis through materials and physical products, and support that community in generating unique solutions through a database, journalism, events and workshops.

10 Build Shared Value over Extraction that Depletes

Cross-disciplinary trust and genuine co-creation must resist the rush to scale in order to deter extractive incentives and to support generative value.

04

Telos in Motion:

Intercultural Collaboration, Slow Practice, and the Architecture of Shared Creation

Mohammed-Saheed 'Ayo Busari'
Creative Producer, Director, and Interdisciplinary Artist

Shelby McKenzie
Actor, Theatre Maker, and Movement Artist

EXEGESIS

Introduction

This work is an arts-based research project examining intercultural collaboration, slow practice, and shared creation through an ongoing collaboration between Mohammed-Saheed 'Ayo Busari' and Shelby McKenzie. Our journey began through Perth Festival LAB, a professional development program for early-career artists that notably had no performative outcome. In the absence of the pressure to produce or create any work, the program prioritised observation, experimentation, conversation, and relationship-building. Looking back now, the absence of outcome became a key foundation for our practice as collaborators and slowly introduced us to the value of slowness as a methodology.

This research is guided by a key question: "What is the purpose of intercultural collaboration?" We define intercultural collaboration as a creative process that unites people from varied cultural identities, backgrounds, and lived experiences through collaborative decision-making and reciprocal exchange. Slow practice refers to a deliberate focus on relationship-building, trust, and reflection before concentrating on results. Shared creation is a joint approach that redistributes authorship and prioritises collective knowledge over individual ownership.

Drawing on the concept of telos, understood as the purpose or ultimate aim of an action, this research explores the way collaboration can serve as more than a strategy for producing artistic work. We investigate collaboration as a relational practice that generates friendship, community, knowledge, and cultural understanding. Through various reflective conversations, artistic projects, and community-engaged practice, we examine how purpose is continuously negotiated throughout the process and how cooperation itself can constitute a meaningful outcome.

Collaboration as Practice

The collaboration operates at the intersection of intercultural and interdisciplinary practice. Busari's work is informed by experiences in Nigeria, the United Kingdom, and Australia, encompassing music, theatre, spoken word, creative producing, and community participation. His intercultural practice emphasises creating opportunities for artistic exchange, particularly between BIPOC and non-BIPOC artists. McKenzie's practice is rooted in performance, theatre-making and language-inclusive work, centering on listening, access, and the creation of spaces where multiple perspectives coexist.

Our interdisciplinary approaches add further insight to our collaborative process. Busari regularly navigates music, theatre, visual arts, and social practice, while McKenzie integrates acting, movement, facilitation, and education. Rather than confining ourselves to a single discipline, our projects regularly emerge through the interaction of diverse artistic languages. This process requires curiosity, flexibility, and an inclination to learn from each other.

A shared purpose has become a defining feature of our relationship through our collaboration. Despite our differing backgrounds, we are united by a commitment to supporting young people, early-career artists, amplifying underrepresented voices, and fostering spaces for meaningful cultural discussion. This common purpose enables us to approach co-authorship as an ongoing negotiation rather than a fixed hierarchy, with leadership shifting according to context, project, expertise, availability and capacity.

This approach also influences our understanding of collaboration beyond tokenism. In our discussions, we observed that diversity initiatives frequently prioritise representation without tackling underlying institutional inequities. Authentic collaboration requires more than inclusion; it demands investment, research, trust, mentorship, and shared power (Crumpton, 2020; Orquiza, 2025, para. 6). For us, intercultural

collaboration becomes transformative when all participants contribute meaningfully to decision-making and creative direction.

Ethical Frameworks and Methodologies

This research is informed by the Aristotelian concepts of *telos, phronesis,* and *praxis.* Telos refers to purpose, phronesis to practical wisdom (Fisher & Dimmock, 2019), and praxis to virtuous action (Dennison, 2013). Together, these concepts offer a structure for understanding collaboration as a purposeful, reflective, and relational process.

Slowness functions as a central methodology within our practice. We recognise that meaningful collaboration requires time to build trust, develop shared language, and navigate differences. However, we also acknowledge the tension inherent in promoting slowness within a sector driven by deadlines, competition, funding requirements, and production results. The difficulty lies not in rejecting outcomes or failures but in ensuring that relationships are not compromised in the search for efficiency.

Koepnick (2014) states, "-slowness actively reworks existing perceptions of cotemporality, of the copresence of disjunctive streams of development, in order to warrant the very possibility of experience." (p.4). To slow down our practice is to gain a greater connection to all that we are experiencing in the moment. To fully attend to the space, each other and our collaborators, therefore, to slow down is to experience the full breadth of our art practice.

Our practice differs from the traditional Western theatre hierarchy, which is often the dominating voice in theatre academics and institutions (Sidiropoulou, 2011, P.2), and in our context, Australian Institutions. This hierarchy often centralises authority with directors, playwrights, or producers. While leadership or facilitation is still necessary, we intentionally cultivate cooperative environments in which ideas can emerge from multiple sources. Communication, transparency, and shared respect function as ethical tools that sustain our process. We have often noticed that the best leaders are those who collaborate with people to make decisions.

Relational practice is fundamental to our approach. Through challenging conversations, creative disagreements, and continuous discussion, we have learned that collaboration is based on trust. However, within the intercultural space, we know that trust has many meanings (Bird and Osland, 2005, p. 116). Friendship, accountability and care are not peripheral to the artistic process but are essential parts of it. The strength of the relationship directly improves the capacity for experimentation, vulnerability, and growth.

Case Studies in Practice

Several projects have informed our knowledge of collaborative practice. The Barking Gecko Arts Creative Challenge illustrated the significance of adapting creative processes to participants rather than imposing predetermined outcomes. Working with young people demonstrated how process-led approaches can prioritise engagement, confidence, and creativity.

New Beginnings 2026 served as an important case study in intercultural co-leadership. The project was designed to support collaboration between BIPOC and non-BIPOC artists from diverse disciplines and experience levels, emphasising listening, dialogue, and collective decision-making. This process reinforced the value of establishing environments where artists learn from one another rather than compete for authority.

The *In The Making* development program at the Town of Victoria Park further expanded our knowledge of youth engagement and joint facilitation. Working with young, emerging participants stressed the significance of meeting individuals where they are, rather than where institutions expect them to be.

The *Freedom* Residency at PICA acts as our most substantial example of collaborative performance-making. Through the residency development, workshops, and artistic experimentation, the project examines themes of migration, identity, belonging, and joy. The residency prioritised process, conversation, and artistic exchange instead of immediate creative results.

Similarly, *Echoes in the Pavement* is currently investigating socially engaged and community-based performance. By collaborating with communities outside our immediate networks, the project underscored the importance of listening before creating and demonstrated how collaboration can act as a form of community relationship-building.

Discussion

Several themes emerge across these projects. First, purpose strongly influences decision-making. Our collaborative choices are guided not only by artistic outcomes but also by considerations of care, equity, and sustainability. Second, intercultural collaboration provides both opportunities and challenges. Busari mentions 'African time' during our conversation, a colloquial term used for a relaxed approach to punctuality. Bird and Osland provide a concise yet self-admittedly limited table on the dimensions of cultural values (2005, p120), this table displays two cultures' similarities and differences in aspects like environment, time, space etc., however, it does not begin to scratch the surface of the multifaceted complexities within culture. Our cultural differences can foster creativity and learning, however they also require ongoing communication, negotiation, and self-reflection. In this space, we are creating a supportive environment where people can make mistakes and feel comfortable growing from them.

A recurring theme in our research concerns Australia's reputation as a multicultural nation. While diversity is frequently celebrated rhetorically, meaningful intercultural engagement is still inconsistent (Ang, et al, 2006, P.7-9). Many BIPOC artists continue to encounter barriers to leadership, mentorship, and visibility (Schmidt, 2022, p.1). Notably, several BIPOC mentors involved in our projects expressed hesitation in identifying as mentors despite their extensive experience and expertise. This observation emphasises wider system-wide issues related to confidence, representation, and recognition.

Ultimately, sustainable artistic ecosystems require more than representation; they necessitate structures that enable long-term development, cultural sharing, and shared leadership. Intercultural collaboration is most meaningful when it creates conditions for upcoming relationships, opportunities, and communities to develop.

Conclusion

This research proposes collaboration as an architecture of shared creation. Rather than serving solely as a means of producing artistic work, collaboration becomes a framework for building relationships, exchanging knowledge, and fostering cultural understanding (Aldouby-Efraim, 2024, p24). Through projects involving youth engagement, community practice, artistic residencies, and intercultural performance-making, we have found that the most enduring outcomes are often relational rather than strictly artistic.

Going forward, our goal is to continue developing joint projects that prioritise equity, cultural communication, and experimentation. Future developments in *Freedom,* ongoing community-led initiatives, and the growth of Blue Joy Theatre Company will further explore how intercultural collaboration can promote more connected and inclusive creative futures.

Ultimately, the telos of our collaboration is not limited to creating artwork. It encompasses the relationships, communities, and possibilities that remain long after the work is complete.

TELOS IN MOTION: A CONVERSATION

This conversation is an excerpt from a longer dialogue between the authors that was recorded in Boorloo in 2026.

SM = Shelby McKenzie, MAB = Mohammed-Saheed 'Ayo Busari'

MAB: ***What does collaboration mean to you?***

SM: Just as simple as everybody gets a voice. And there's no hierarchy necessarily - I know, obviously to produce a show, you need directors and producers, and you need people to lead. But I feel that collaboration really is just putting the best work forward, no matter whose voice it is. So, if it's not yours, then that's okay. What does collaboration mean to you?

MAB: Good question.

SM: Thank you.

MAB: Just working together in the best way possible.

SM: ***How does your culture or community approach the idea of collaboration?***

MAB: It's so interesting because I feel like I belong to multiple communities. Yeah. And I feel like my culture is something I'm trying to reclaim and really understand. So a part of me knows, but another part does not. I would probably just say my own approach to the idea of collaboration. I think for me it's conversation. I think every collaboration is always going to be different, and I feel like it's just having honest conversations on how this collaboration for this project should be, because it should always be different, depending on where you're working, the multiple cultures, or people that are involved in the collaboration, and the different kinds of art forms. But I think one key thing would definitely be being honest and just having conversations. Without good conversations, you can't have good collaboration. That's what I believe. What about you?

SM: Yeah, as an actor, being trained in a very traditional Western sense of theater. It is very much the director's word that goes. And I think for a lot of my undergrad, I did have that opinion of theater. But when I was directing, I still felt like I wanted everybody's opinions because I knew I couldn't do it by myself. And why would I want to? And I think I had some pretty good role models as well. So it made it pretty clear that it did feel collaborative on a smaller scale within the institutions. But I think on a broader scale we still had that knowledge of 'director is like god'. Then, moving into the BPA at WAAPA and training in devised and collaborative spaces, I think solidified that idea that it takes a village. But then, as well, I think community-wise, like other arts communities, the queer communities, like the communities that I'm involved in are centered on wanting voices to be heard. So, I think that space is already pretty collaborative, a very all for one and one for all situation.

SM: Why is it important for your work to be intercultural?

MAB: I think it's important for the world, but I think for me personally, it's very important because of where I live and work right now, which is in Boorloo (Perth), Western Australia. I think I've done a lot of research living in this country. I think I've just realised that, for our stories to be heard more, we need more intercultural collaboration. And that could look very different depending on the project.

The more intercultural the collaborations on the project are, the more people who aren't from the same culture as I am will understand my culture.

But if you only do things within your culture, how can people outside that culture understand or even gain knowledge for themselves? So, I feel like it's very important not only for other cultures to learn from one another. It's also important for me to learn about other cultures, depending on which culture it is.

So, we have to really understand each other. And my goal is to do more intercultural collaborations, conversations, and projects. I think the more we have of that, the better the world will be. Because if we don't work together, then how can we understand each other and live in a peaceful world? And my goal is, hopefully, that one day it's important to every single person. How about you?

SM: I think it's important to me because I can see how much struggle there is for people to have their voices heard. There has been a wash of certain perspectives. It was Chimamanda Ngozi Adichie who spoke about the dangers of a single story. If you're only seeing stories from one perspective, then you think there is only one story, you don't get to see anything else, and you don't realise it's even happening, and you have a very narrow view of what life is. I think a lot of people in Australia have this opinion that Australia is this very multicultural, inclusive, diverse place, but then, having conversations with BIPOC collaborators, it's not the case.

We are living and working on this Boodja, but everyone feels very separated, and it's exactly what you said Ayo, being able to have those conversations and have those spaces to build work all together so that the stories shared are equivalent to all experiences. Because right now, the stories are not equivalent to the experiences of everyone. I feel like there is a very one-sided story that we're getting shown in the media.

SM: What is one piece of knowledge or wisdom you've gained from our collaboration?

MAB: Oooh

SM: I have one. We talked about it on the weekend, but how much more knowledge I have on Nigeria and I think it has been bumped up to my number one place to travel. You talk about it with such richness and respect. I think that through my education, I didn't know anything about Nigeria. I think it was really eye-opening. I mean, you can

have this conversation with almost anybody who's grown up in the Australian education system. It's very much tailored through a specific lens, a specific story, like Chimamanda Ngozi Adichie was talking about. Having these intercultural collaborations means I get to witness more of the world.

MAB: I'll just say, going back to what we've already spoken about, I've been to so many workshops, and I always pick up a thing or two from how people lead the room. I'll definitely say the way you lead the room. I think I've definitely gained from that. Sometimes people ask me how and where I learn most things. I learn just by watching people do their stuff or by watching YouTube. That's how I have learnt a lot of stuff outside of Uni or academics. Learning from actually watching and observing. I think I always say this: if you want to be good at something, you have to do more of that thing.

SM: Practice makes progress.

MAB: Exactly

SM: ***How have we actively chosen process over product throughout our collaboration?***

MAB: By not making the product the final step. Because I think we've had a lot of collaboration, some of which the product was alright. But I think the fact that we're still collaborating means it's the process that mattered, I would assume... because if it was just the product, then we would not be collaborating still, because we would have thought 'I didn't like the product.'/

SM: ...'I don't want to work with you again'. Yeah, it's interesting because all of our projects that we've done so far didn't really have a big ending product, like *New Beginnings* had our showcase, but it was a work-in-progress showcase. So people came into the space knowing that it wasn't done, knowing not to expect clean, crisp, beautiful. Even though our people did exactly that. They made the show their own.

MAB: ...I think I would choose process over product any day, any time. I think for me that's what Blue Joy is all about. Just building a community.

SM: The community comes first, and the product will probably always be there; that's just how our industry works, needing to outsource income. But you're right, if the collaboration is going to be a terrible experience, no one's going to want to come back.

But we're also emerging independent artists, and the expectation to get it perfect on the first try is not realistic. It doesn't exist, or if it does exist, not many people have found it yet. There's always going to be something to work on. But that's why we have Blue Joy, and we start building it up so that one day we can have these beautiful works. But it's been built on such a strong process, such an enjoyable process, that we've worked the kinks out in a soft and kind way, so that the product can be great.

MAB: I feel like in theatre especially, we don't give ourselves enough credit. I feel like we need to be easy on ourselves. Like, if you want someone to be really good, they need time to fail, keep working, and grow their craft. You can't just expect someone who has only been making work for a few months or even a year or two to be like, the best, to make the best work.

SM: How can collaboration move beyond tokenism and become something genuinely transformative?

MAB: More conversations like this? I think it's just conversation... easy answer. I think sometimes when I get selected for some stuff, I'm like, "damn, did I get this because I was the only BIPOC that applied? Like, what if there are more of us or what if I was not even good and they just picked me?"

I don't want them to just pick me because they need diversity. I also want to be good enough. I think people feel like they're helping. But if I'm not ready for the opportunity or project or residency or whatever I was chosen for, then it really affects me because I'm not ready. There have been a lot of opportunities that I've applied to so many times, our recent residency. I think it was a total of four times I applied for it. Now I look back, I'm like, "oh yeah, I think I was obviously not ready for it. So fair enough." And I like that. So, actually picking people based on merit matters. But also, for that to make sense, then there needs to be an industry that can make BIPOC artists ready as well.

Because we can't expect people to be good or to be ready if there isn't an industry that caters to that. So that can only work if there is actually a space for those people like myself to actually be as skillful as others.

So, it doesn't just seem like you're just giving someone an opportunity, but actually creating spaces whereby you don't even need to create those opportunities, where everyone is just as good. So, it's not a matter of 'Oh, you're just ticking the box." It's like everyone is actually as skillful, so it's based on merit. I think that's my dream.

I want a space where Blue Joy does not need to have the word *'underrepresented'* anymore. It's just 'early-career.' because what is 'underrepresented?' (lol) I hate that word so much, but I know why I use it.

And there's this one as well... sometimes maybe there are only five slots, but people want to give one slot to a BIPOC artist. And even if there are other BIPOC artists who are much better than the other four people, they miss out because they only have one spot for a BIPOC. So, you're missing out because they can only give it to one of you.

SM: I think you say it really well in *Freedom*. You talk about the idea of not wanting to have to present your suffering for people to listen to your story. And I think a lot of the time I feel like you (and I don't want to put words in your mouth), but I feel like sometimes BIPOC feel like they need to present an idea that has to do with their identity in order to be chosen.

And you're rightfully using what you can to get through doors as you should, as you would be. But it is that conversation that you're having then with yourself of like, "what are they really wanting?" "Why am I getting this position?" "Why am I here?" And that's awful to have to do.

MAB: A lot of things that I have been blessed to be able to get accepted or get offers from are things that have to do with identity. I can't really think of anything that doesn't have to do with my identity that I've ever applied for and gotten a 'yes'. It's always been something that has to do with my identity or culture.

It's interesting because people feel like it's easy to do this stuff, but anything 'Identity' takes time. The first draft of Freedom was in 2020 and look at how long it's taking me to even be comfortable performing it, and even other shows I've done that had to do with identities also have taken quite a long time as well.

SM: Yeah, it's interesting on a very, very different scale, I understand this, but, being diagnosed with ADHD and the idea now, especially within the last five years of applications, having to tick your own box of who you are and what your identity is when you're applying for a large grant, like are you neurodiverse, Are you BIPOC, are you culturally or linguistically diverse? You are literally ticking a box. and it doesn't feel very nice.

MAB: Yeah, in a lot of EOIs, we put those boxes in for Blue Joy. But I think for me it's more about why they are ticking those boxes. I know why those boxes are important for Blue Joy, because Blue Joy is all about underrepresented artists. So those boxes are very important.

SM: The grassroots groups have done a really good job of incorporating it in a way that feels relevant and necessary. But I feel like for the larger institutions, it does feel a little bit Tokenistic.

MAB: I mean, there are some applications that are like... oh we encourage CaLD, you know, blah, blah, blah to apply for this stuff. I'm just like, 'Are you guys actually reaching out to communities to get these folks to apply for this stuff?'

Like, what are the additional steps or community engagement? I feel like a lot of people want community engagement; they want a black person to apply for something, they want a First Nations person to apply for something. But there's no engagement with these communities. But let's say they do apply. Are you taking care of them? That's just as important as well.

SM: What ethical values or frameworks do you think are needed to sustain intercultural partnerships?

MAB: We've just talked about it, Community engagement

SM: Community engagement is a very big one. And we have found out how difficult it is. When you're going into a community that is not your own, even if it is just as simple as going into a suburb or a residency that is not your own, we've worked out.

MAB: So difficult. Even when I do things specific to Africans, it's still difficult, even as an African person, to get African people to come for shows. Because they want to feel safe and welcomed and you need to be able to protect them. When I've done shows, all of our shows, we always make it so there is no lockout - when we can obviously - because African time is something, and people are just always gonna come late.

Even on our opening night, we had African foods and stuff. I think those are definitely part of community engagement. But in terms of values and frameworks for intercultural partnerships, it goes back to conversations as well.

SM: Yeah, and with New Beginnings we started off every one of the four rehearsal processes with a big conversation about their expectations and what they needed to feel supported. It is just about conversations and asking questions and being open to knowing that you don't know everything.

And definitely very much a lot of understanding is necessary - on all ends - that everyone is learning and should be trying their hardest in order to create a safe space for themselves and others.

05

The Quiet **Before Possibility**

Sarah Booth
Director of SPACEMRKT

Like a performer emerging onto a silent, waiting stage, I too get a rush as I cross the threshold into a long vacant building.

The moment before creation, the quiet before possibility.

Unlike the theatre, however, there are no warm bodies filling the rooms I'm walking into. Not yet.

The telos, the drive, of my human experience is in *realising, coaxing out, opportunity*. And I manifest this in reviving forgotten places. A sensitive, tender pursuit that finds its expression in hard, material things.

Last year I travelled across Europe as a Churchill Fellow looking for solutions to the commercial vacancy that plagues our central cities. To understand our situation – Perth CBD, the capital city of the financial engine room of the nation, has a commercial vacancy rate of ~20%. Central Sydney is around 5.4%, central London 1.1%.

My task: not to figure out how to make Perth Europe, but to figure out how to make Perth work.

I returned with practical recommendations, inspiring case studies and policy ideas.

But they were not the most valuable things I brought home.

The most valuable realisation was that the cities and places that *feel* best are not driven by the 'market' but are driven by care. A care that is generous, deliberate, mature and innate. Something not necessarily wealthy, but rich.

The ancient Greeks understood telos as the fulfilment of inherent potential – *becoming more fully what something is capable of becoming*. An acorn does not become an oak because it is instructed to.

And if the telos of an acorn is an oak tree, what is the telos of a city?

Perhaps the purpose of a city is not to maximise growth, wealth or efficiency.

Perhaps its purpose is to cultivate the conditions in which people trust themselves – and one another – enough to contribute without a calculable return.

This is the essential element I believe is currently missing in our West Australian cities, and where I see the most potential for our growth.

One warm night as we were walking up past the Parthenon, we heard the most incredible voice across the soft limestone landscape. Following it, we arrived at the ancient Odeon auditorium where a famous opera was taking place inside, outside however, speakers projected the opera to the public, sitting and listening on benches. Not paying, culture shared.

In Paris, the City of Paris owns 20% of all retail holdings in the entire city. These spaces, across all neighbourhoods, are subsidised to businesses who reflect the culture of Paris – luthiers, bookshops, cheese makers, perfumiers. No global chains, no fast franchises – a place for independent business to thrive, paid for and owned by the people who live in the city itself.

In Amsterdam, the local government acts not as regulator but as an active facilitator – a partner to pilot projects, to experiment, to set precedent.

In Berlin, I noticed that the urban realm was governed by a series of rules only where they were needed, and not where they weren't.

There was an ever-present level of trust in all of these cities that I could only dream of us being afforded in Perth. It was thrilling yet also challenging to experience.

For many years I thought my work was about vacant buildings.

Only recently I realised it has always been about people.

More specifically, it has been about the deeply human act of *entrustment*.

Somewhere along the way, we've become better at protecting ownership than possibility. Our systems have become extraordinarily good at helping people acquire and hold buildings, but far less generous towards the people brave enough to bring them to life. As time has gone on, we have eroded the trust once present in our urban centres.

Yet without trust, nothing new can begin.

An owner entrusts a building. Someone else entrusts their future to an idea. A neighbour entrusts a new business with their time.

Slowly, almost imperceptibly, a street begins to trust itself again.

I have come to realise that my work exists in the space between those acts.

Not as the destination, but as the bridge.

Years ago, that bridge became SPACEMRKT. From a distance it appears to be an enterprise that fills empty shops. To me, it has always been a practice of demonstrating that trust is possible. Not simply arguing for it, not simply writing about it (though I do!), but demonstrating it. Again, and again.

An opportunity to show we can believe in ideas before they are fully formed, before they are de-risked and verified by the bank. That people can try things out and learn as they go. That *young* people can try things out and learn as they grow. Culture requires 'opportunity' to exist and thrive. Our urban centres can't just be pay-to-play; otherwise, you just get those who can afford to be there, and we know that isn't where the most dynamic, fresh and attractive ideas are found.

Trust, like any behaviour, grows through demonstration. It spreads because someone experiences it - then offers it to someone else.

People sometimes ask me what my vision is, and the truth is, I've never really had one.

Like an acorn, I have simply followed a pull towards forgotten places, generous people and questions that refused to leave me alone.

Looking back, I realise that every step has been teaching me the same lesson.

The measure of my work is not how much continues to depend upon me. It is how much continues to flourish without me.

I imagine a day when organisations like SPACEMRKT are no longer necessary because trust has become part of our culture.

Perhaps that is the telos of our city.

Not simply to build places.

But to become the kind of place where people entrust one another with possibility.

Cities are not built from concrete alone. They are built from countless acts of entrustment – ordinary people believing in one another long enough for something new to begin.

Figures 1–6, from left to right, top to bottom:

Figure 1, *Absalon*, Copenhagen, 2025. Photograph by the author;

Figure 2, *Gracie Barrow, Fornax Bakery, Piazza Pop Up*, 2026. Photograph by Adam Kenna;

Figure 3, *Sam Balcombe & Shaye Preston*, 2026. Photograph by Adam Kenna;

Figure 4, If *You're Selling, We're Buying! Paris as Active Against Vacancy*, 2025. Photograph by the author;

Figure 5, *Case Frames Warehouse*, 2026. Photograph by Olivia Pizzale-Bryce;

Figure 6, *Case Frames Warehouse #2*, 2026. Photograph by Olivia Pizzale-Bryce.

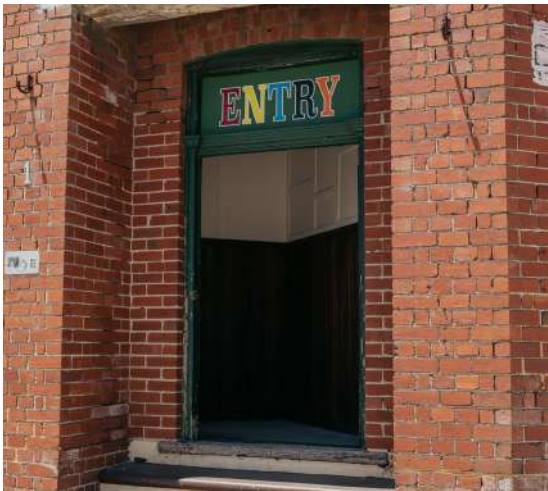



TONNAY BAKERY




voilages rideaux
sièges
Tissus d'Ameublement
PARIS COMMERCES
ACHETE
RÉNOVE
& LOUE




ENTRY

Telos and Technē

P 59 → 76

06

The Void and the Aperture:

Image Making as a Practice of Embodied Navigation

Martina Mrongovius
Creative Research Fellow, Edith Cowan University

A poetic exploration of *Telos* as the driver of the exhibition 'The Shadow Between Us' across ECU City Campus, Boorloo in October 2026.

The title of this exhibition takes its name from my eponymous artwork, a hologram that I made years ago and journeyed with me to Boorloo, Western Australia. The absence of the artwork offers a spectral layer to this exploration of constructed perception.

The 200-frame animate holographic print *The Shadow Between Us* (2013) captures the overlapping of my shadow with the shadow of a friend that I am following down a wharf, our shadows growing and receding with the path lights. The animation is spatially dense so that it resolves as a field of light. Puncturing this visual landscape is a form of shared absence created by two bodies moving together.

The structuring and sharing of relationships that form experience, interweaving perception and image-making, drives my purpose, process and practice. Through capturing, composing and exhibiting, I explore my *Telos* to probe experience and shape encounters.

The hologram *The Shadow Between Us* was among the last pieces made on a printing system that was dismantled due to a shift in the political and economic priorities of the Academy of Media Arts in Cologne. Before the loss of this recording system, I had shaped my art practice around being able to automate the stencilling perspective views across a hologram.

To understand the spatial animation that the hologram offers, think of a window divided into a grid where what you see changes as you move around and look through different segments.

An articulation of a single imaging window is the projected image in a room by a camera obscura – and its portable cousin the pinhole camera. In both cases, the small aperture enables light from a scene to be projected and resolved as an image.

One of the first pinhole cameras I made was a response to the requirement for a permit to use a tripod in New York City, so I constructed a cardboard camera that fits into chain-link fencing. Fenced-off spaces became latent arrays for photographic image captures. To exhibit *Looking through a pinhole fence*

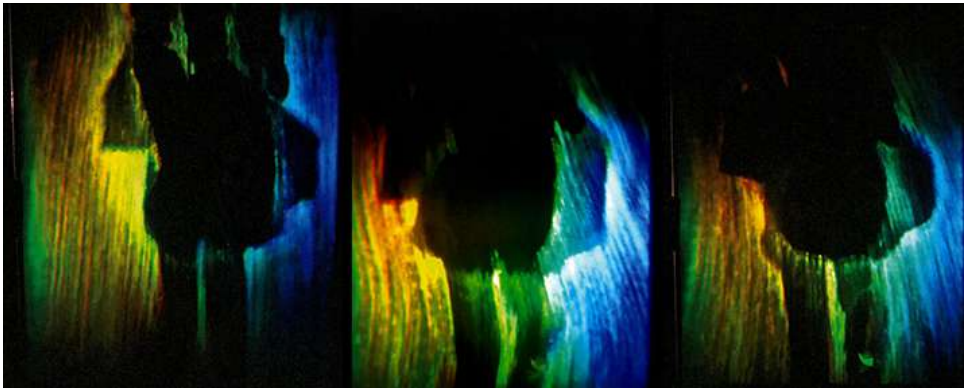


Figure 1, Martina Mrongovius, *The Shadow Between Us*, 2013. Three views of the holographic print. Courtesy of the artist. © Martina Mrongovius.





Figures 2–3, Martina Mrongovius, *Looking through a pinhole fence*, 2004–2006. Installation with animate hologram and pinhole photographs. Photographs by Jian Peters from the exhibition *Middles*, Cheap Tongue, Fremantle, 2026. © Martina Mrongovius and Jian Peters. Courtesy of the artists.

(2004-2006), the pinhole photographs and composite animate hologram made from them were installed into a chain-link fence to accentuate the relationships between image, aperture and space.

Flipping this relationship, the hologram can project an image from a tiny aperture, a technique I employed to create the *Hover...* (2004) animations from stop-motion recordings with patterned stencils. These holographic laser projections demonstrate the encoding of an image through the aperture. The animate dragonfly from a laser scanning across the hologram produces a felt appreciation of dynamic perspective.

To make holograms and pinhole photographs, I build and work inside cameras, creating recordings from the projection of light into cavities. Darkness enables optical images to be extracted and meaning rendered. The void is essential to unfold and delimit a visual perspective. The ability to select and direct attention suggests the presence of a perceiving body.

Revealed in the reversible relationship between aperture and scene is the density of optical information in every point of space and how recording this transit of visual information enables a mapping of perspective between spaces.

Perception can also be understood in terms of relations, where our embodied awareness gains definition through viewing ourselves and others.

Considering the perceiving body in terms of chiasm – a crossing over between subjective experience and objective existence, Maurice



Figure 4, Martina Mrongovius, *Hover...*, 2004. Animated holographic laser projection. © Martina Mrongovius. Courtesy of the artist.

Merleau-Ponty describes in his incomplete manuscript, *The Visible and the Invisible* (1968): 'there is a double and crossed situating of the visible in the tangible and of the tangible in the visible; the two maps are complete, and yet they do not merge into one' (p. 134).

In imaging my shadow, I enact Merleau-Ponty's concept of the body as a double reference. As in his example of two mirrors facing each other, the images that arise 'belong really to neither of the two surfaces, since each is only the rejoinder of the other, and which therefore form a couple, a couple more real than either of them' (p. 139).

Our cultural amplification of self-image can be seen as living within this loop of cameras, mirrors and the awareness of being seen. Within imaging systems, how we direct our attention shapes the structure of the amplification. In moving with a camera through environments, I embody a spatial capacity that emerges with my aperture of attention and reflective framing of perception. The capacity of holographic imaging inherently captures depth as a relationship of direction. By fragmenting the hologram surface, the image seen changes across the viewing field, structuring the composition into the exhibition space.

My image capture and the holographic composition are activities that each reference and encode relationships. The physical agency and proprioception involved in playing the holographic image produce an affective encounter with these relational dynamics. The holographic scene hence emerges as a perceptual experience.

The experience of image installations is also shaped by contemporary culture, where performance and gaming are implicit in how we relate to cameras, sensors and screens. While a hologram offers a direct playing of animation by transversing the image field,

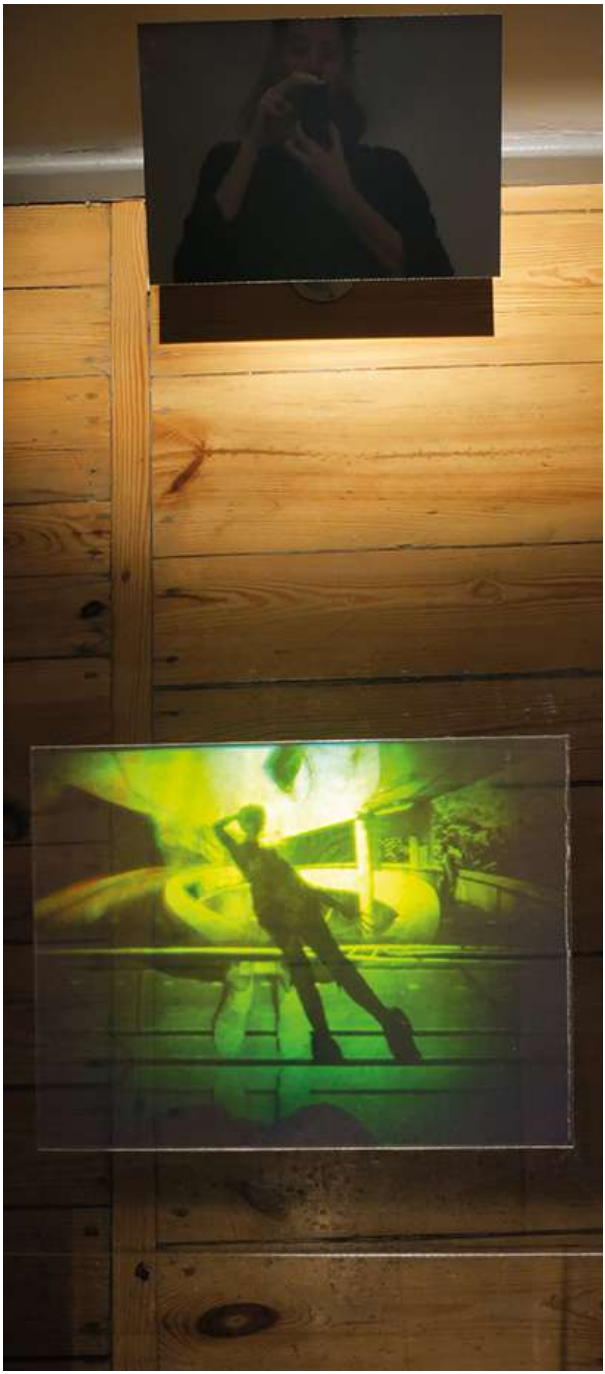


Figure 5, Martina Mrongovius, *Down from the peak*, 2009. © Martina Mrongovius. Courtesy of the artist.

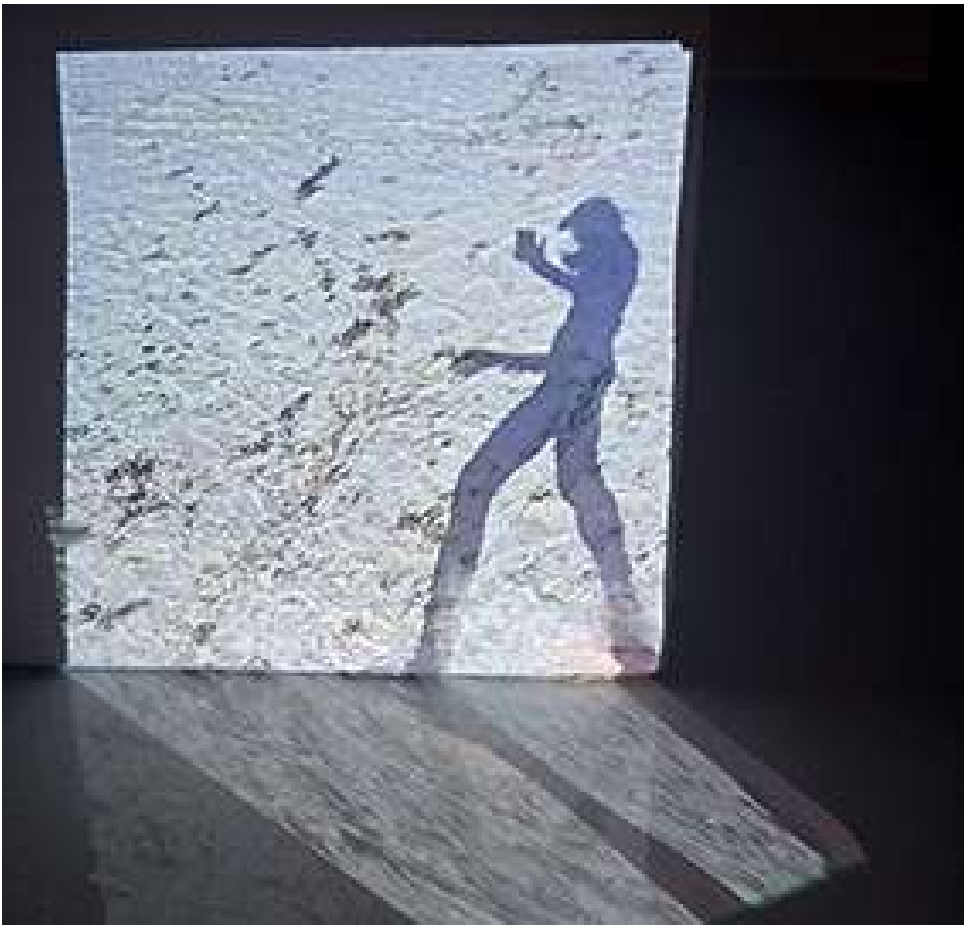


Figure 6, Martina Mrongovius, projection tests for *The Shadow Between Us*, 2026. ECU Spectrum Gallery. © Martina Mrongovius. Courtesy of the artist.

digital interactives unfold through programmed transformations. The endless options for digital manipulations of sensed presence include time distortions, cumulative patterns and content switching. My use of mapping as a compositional tool for holographic images helps me navigate expressive intention across a plethora of digital options.

For the exhibition 'The Shadow Between Us', the shadow of my body, and sometimes of my dog, traces paths over the Western Australian landscape of Noongar Boodjar (place/land), and Kepa Kurl Wudjari Country. The activity of walking is a suspended negotiation between the camera and landscape. Within the aperture of the capture performance, I am moving as an image - a complex presence, looped between embodied and abstract to create a form that can be carried into an image installation.

Approaching the installation encounter and performance capture as connected activities, I select and map relationships to reveal the

dynamics of liminal qualities. Visuo-spatial anchors that are linked to the body of the photographer, such as my reflection or shadow, offer the dual referencing of located presence and of directed attention. Connecting through the shadow of the photographer enables a visual protagonist to guide us into the scene with felt dynamics.

My practice seeks ways to amplify the malleability of the perceptual body. The compositions reference the capturing so that a dynamic landscape can emanate from establishing a relationship. The exhibition encounter aims to evoke a sense of being within the shaping of imagery. The installations map and transform perceptual processes to extend relationships with image-making. Stretching out the sense of located embodiment offers a capacity to sense other connections and invites the practice of navigation.

To design interactive augmentation and multi-dimensional imagery, my predominant considerations centre on guided agency, expressive dynamics, and embodied affect. The purpose of these works is to entice creative exploration. The act of capturing requires embodying the referenced relationships to map conceptualisation. The image experience suggests a relational perspective that highlights our active role in shaping perception. My *Telos* is both structurally rendered and enacted through the activity of composing scenes that are connected by and emerge from embodied image-making.

My installations of imagery aim to coax an experience that extends into the scene and brings awareness to how relational dimensions shape perception. By setting up conditions that invite exploration and agency, my *Telos* becomes a driver of relationships that communicate a perceptual performance.

To transmit the structural poetics of perceptual performance, my digital works are grounded by the physics of optical imaging. The direct spatial relations of a shadow, like that of a mirror, establish a reference from which conceptual dynamics can be mapped. Hinged relational qualities then extend the system of embodied perception. The shadow protagonist suggests presence and attention that shares the activity of perception with the viewer. This shared perceptual structure is elicited through resonance, thereby emanating an experiential poetry.

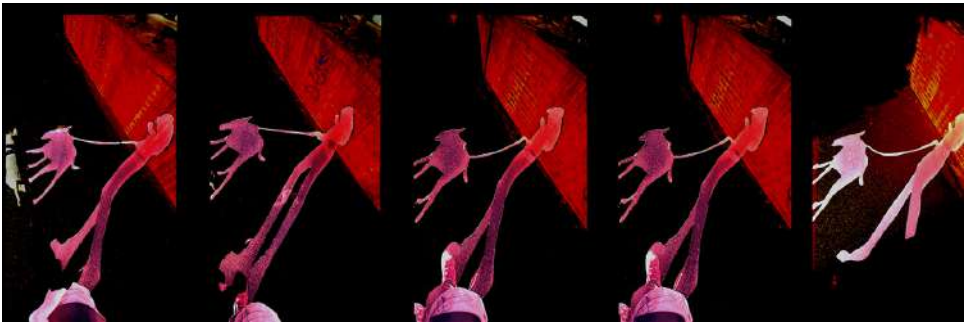


Figure 7, Martina Mrongovius, *Red Earth Wall test* sequences for *The Shadow Between Us*, 2026. © Martina Mrongovius. Courtesy of the artist.

07

The **Gamification** of **Artistic Practice**

Izabelle French
Transfeminine sound-maker, researcher, and comic artist.

On Artistic Practice

I artistically define myself as a musical improviser—someone who makes up what they are about to perform while performing. As such, the lines between the process of making art and the art itself are personally blurred. Yet, I still make the distinction that what I do on the stage is 'art', and everything off the stage is 'practice'. It makes sense on some level that 'art' — no matter how you define it—is the result of the practice that presupposes it. Seeing how superfluous the distinction is, I grew curious to the melding of the processes of practice into an art itself.

An artistic practice leaves residue and artifacts, hints of a trail taken, indicative of what the practice was: pencil sketches on loose pieces of paper, poorly mixed demos on Soundcloud, tossed words in the Notes App. However, these are not 'practice-as-art', or at least I am not convinced that they are. These artifacts of practice are 'static', both in the sense that they are rarely returned to, once the art that supposes them is created, and that the artistic medium they typically inhabit (visual/audio/written media) is non-interactable as practice, they can only be viewed as separate works of art. A living practice is continuous and breathing, an embodied, personal, and holistic sum of knowledge and experiences on which the artist draws upon to create art (Coessens, 2014). If artistic practice is to be faithfully evoked in an artform, the artistic medium it inhabits should allow for development, agency, and process.

On Games

Games are particularly great at demonstrating process. Most processes have an objective: you paint to make a painting, you wash the dishes to have clean dishes to eat from, you walk the dog to keep the dog healthy, and so on. Games also utilise objectives (get to the end of the level, find eight red coins, kill some enemies, etc.), but unlike the processes mentioned previously (and a majority of objective-based processes), games utilise objective as the means to indulge in the process of playing (Suits, 1978). If washing the dishes were to be engaged with ludically (as a game), though a clean pile of dishes (the objective) still stands as a signal to the end of the game, the primary reason to engage with the process is that you find washing dishes fun. Game designers, realising this, utilise the artform to explore other processes in an artful way (Salen & Zimmerman, 2004). The best example of this is in simulator games, such as *Microsoft Flight Simulator* or *SimCity* (figure 1), which explore processes such as flying a plane and building a city through gameplay, allowing the player to engage with otherwise foreign and nigh unreachable practices with embodied agency and at least a degree of accuracy.

Within simulative game design, once a process is chosen to be simulated, the goal becomes abstracted into a simulacrum of itself—clean dishes become sprites or a pile of cards, for example. Despite the goal's abstraction into a frivolous nothing, players of a simulation still accept the goal as if it were unabstracted, for if a player stops accepting the game's reality into their own, then they are no longer playing the game. In game studies, this effect is called the "magic circle" (Huizinga 1949, Juul 2008): a space of subjective awareness in which the reality of the game (in all its absurdness and abstraction) is accepted, separate from the world around, for the sake of continuing play. This is best exemplified in a sport pitch (say, football): the turf is contained in the magic circle where the rules of football apply, bordered by stands that separate 'reality', that is, a place where the rules of football no longer apply. It is within this suspension of disbelief, this magical task of taking on the role of someone else as a videogame player takes the helm of the protagonist, that it is possible to explore 'practice-as-art'.

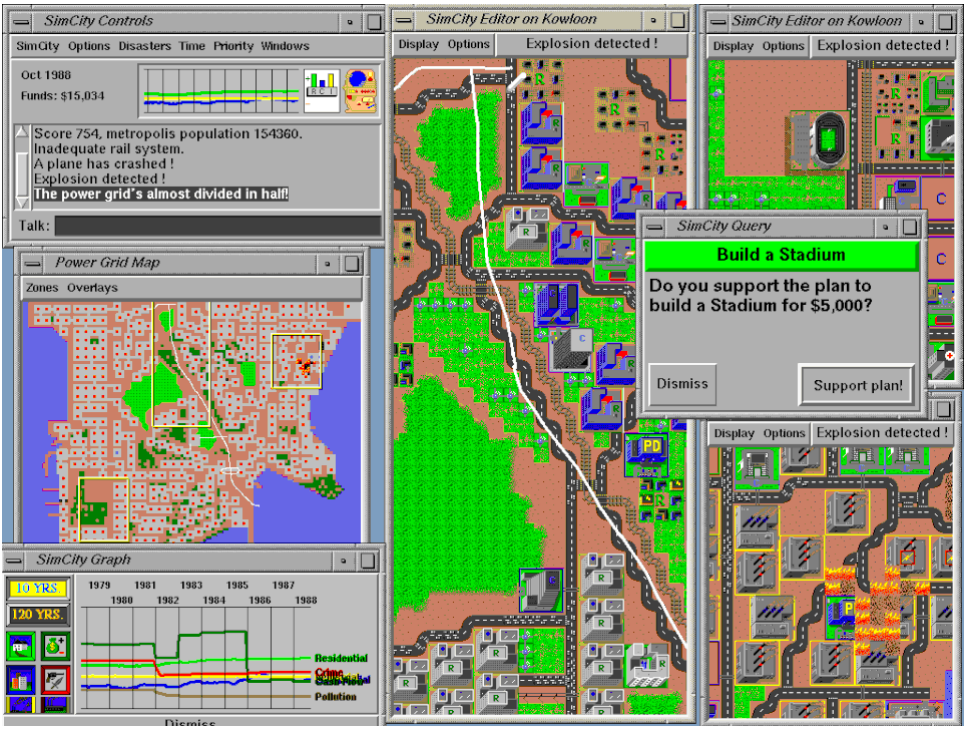


Figure 1, Xardox, *Multi Player SimCity for X11 TCL/Tk running on SGI Indigo workstation, by Don Hopkins*, 2006. Screenshot. Retrieved from Wikimedia Commons, 2011.

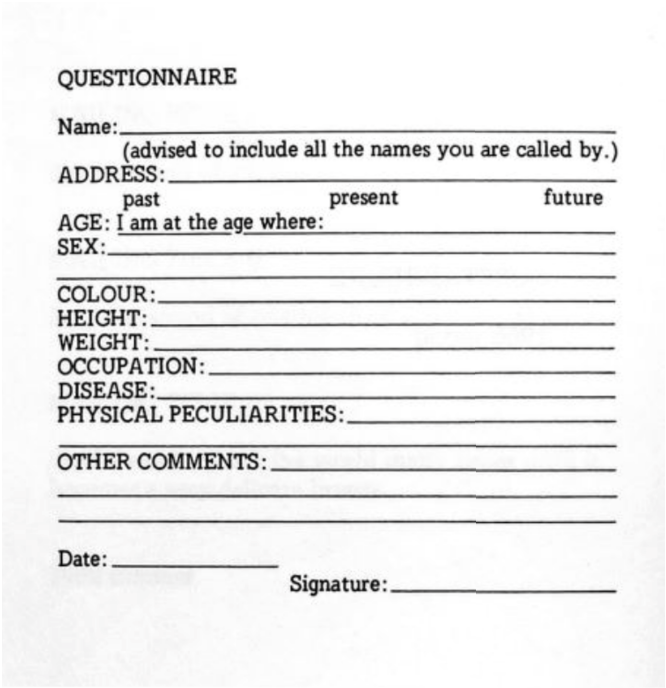
Gamified Practices

The term, 'practice-as-art' is not new per se, but it is often appropriated as performance art. While I love performance art, the term itself is an ambiguous catch-all (all observable art is performative?) which is not conducive to specific analysis. This section of the article will explore and reframe established previous practices of art as acts of game.

Let us start with a literal 'practice' transformed into an 'art': *Millennial Reaper* by Tasmanian artist Loren Kronemyer (2021) explores and invites unto others the practice of broom-making. Kronemyer's body of work engages in the practices of other disciplines in the name of ecological, anticapitalist, and feminist advocacy (Kronemyer, 2024). This ethos is on display in *Millennial Reaper*: through the art of broom-making learnt from Australia's last millet broom factory, Kronemyer shares the history and labour of Australian broom-making, the people that supported the tradition for decades, and the industrialisation that destroyed it. Though the promise of the workshop is that you get to make your own broom, Kronemyer is more occupied with portraying empathy towards those tyrannised by industrialisation. It is within this obscuration of intent that *Millennial Reaper* is a game: a narrative of industrialisation in Australia and empathy towards the unfairly-treated labourer is conveyed through the embodied act of broom-making. Through the game of *Millennial Reaper*, the workshop participant/player enters a simulation of the broom-maker, watching as they make their last broom, clinging onto the humanistic aspects of the process before leaving the magic circle, forever.



Figure 2, Fremantle Biennale, Loren Kronemyer leading the broom-crafting session, 2021. Digital photograph.



QUESTIONNAIRE

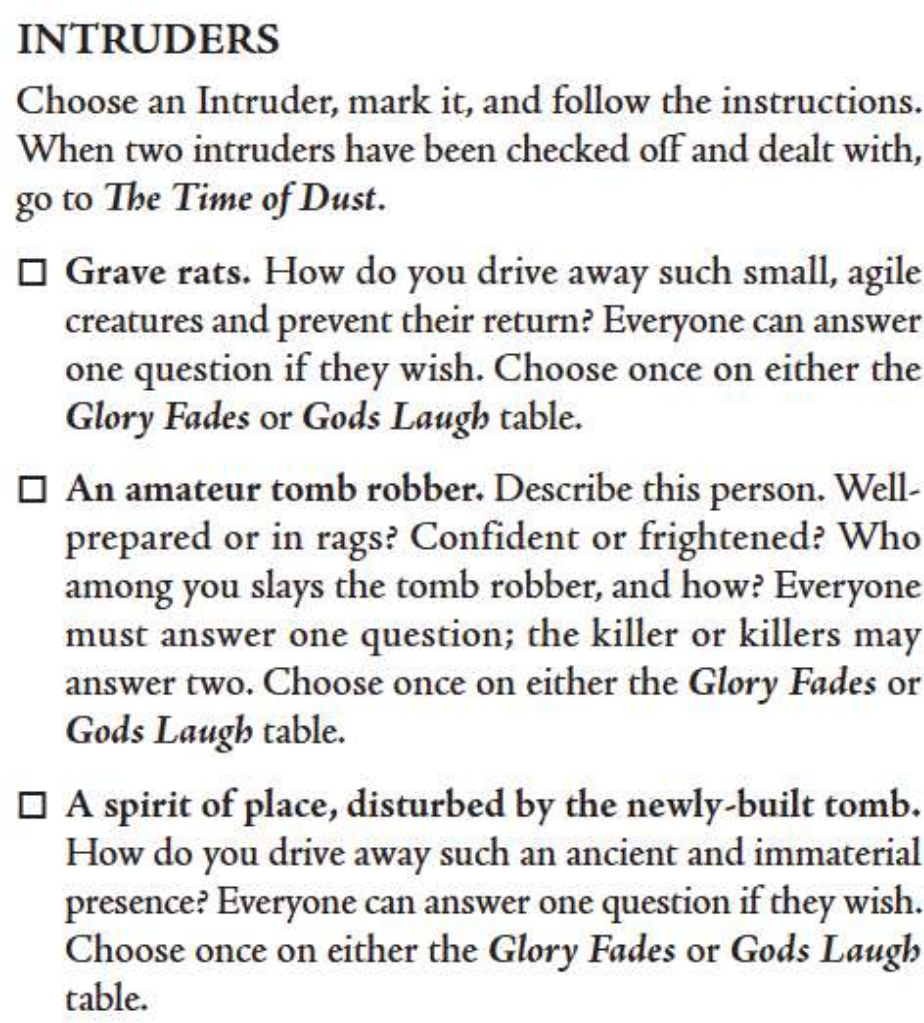
Name: _____
(advised to include all the names you are called by.)
ADDRESS: _____
past present future
AGE: I am at the age where: _____
SEX: _____
_____
COLOUR: _____
HEIGHT: _____
WEIGHT: _____
OCCUPATION: _____
DISEASE: _____
PHYSICAL PECULIARITIES: _____
_____
OTHER COMMENTS: _____
_____
_____

Date: _____
Signature: _____

Figure 3, Yoko Ono, page one of *Questionnaire* (1966), as published in *Grapefruit*, 1970. © 2000 Yoko Ono.

Toward a more poetic interpretation of 'practice-as-art', let us turn to Yoko Ono's *Questionnaire* (1966) (figure 3), from her collection *Grapefruit* (1970). Ono's practice is absurd: best known for her daring, strange, and interactive acts, exemplified in her notable *Cut Piece* (1964). However, within that absurdity, one will find an anti-establishmentarianism, which manifests as curiosity, whimsy, anarchism, and social criticism, such as on display in *Questionnaire*. *Questionnaire* is a parody of the eponymous medium, twisted to portray Ono's practice. Age, for example, is not asked for as a number but as an answer to the unfinished sentence "I am at the age where...". The expected answer to "Sex:" is two lines long, expecting an elaboration not typical of a governmental census, but typical of the ever-curious (and queer-conscious) Ono. The questionnaire continues in True or False statements about absurd comments such as "There is a transparent peace tower in New York City which casts no shadow and, therefore, vary rarely recognized" and "Your weight is twice mine, and height 5 inches shorter". If asked randomly, vocally, in no order, one would probably answer false to most/all the questions. But through the medium, you are already suspending your disbelief; if you find yourself filling out a form for not particular reason, so why not accept what it has to say? By doing so, one becomes closer to Ono's way of seeing the world, and in turn, observe her practice-as-art.

Questionnaire reminds me of solo tabletop role playing games, such as *The Skeletons* (Morningstar 2015, figure 4) and *Thousand Year Old Vampire* (Hutchings, 2020), in which one player is similarly carried through an embodied experience of another through the answering of prompts. It is a meditative



INTRUDERS

Choose an Intruder, mark it, and follow the instructions. When two intruders have been checked off and dealt with, go to *The Time of Dust*.

☐ **Grave rats.** How do you drive away such small, agile creatures and prevent their return? Everyone can answer one question if they wish. Choose once on either the *Glory Fades* or *Gods Laugh* table.

☐ **An amateur tomb robber.** Describe this person. Well-prepared or in rags? Confident or frightened? Who among you slays the tomb robber, and how? Everyone must answer one question; the killer or killers may answer two. Choose once on either the *Glory Fades* or *Gods Laugh* table.

☐ **A spirit of place, disturbed by the newly-built tomb.** How do you drive away such an ancient and immaterial presence? Everyone can answer one question if they wish. Choose once on either the *Glory Fades* or *Gods Laugh* table.

Figure 4, Jason Morningstar, an excerpt of *The Skeletons*, 2015. © 2015 Bully Pulpit Games LLC.

process, as dictated by the game design; *The Skeletons* ask for the room to become dark as each player contemplates who their character was, and how the world moves around them. These embodied experiences are almost entirely removed from the real world; the fictional experiences of these embodied characters do not carry over into real-world dealings. However, they persist through the player's memory as a lived experience. It is the same with *Questionnaire*, no answer submitted is observed or becomes data, it is just yours. Simulations do not offer much aside from experience, but within that experience, one can feel and learn and remember valuable things.

My Practice

To further exemplify game as a medium to express practice, I submit my own. Though every piece written by myself is indicative of my practice in one way or another, one that exemplifies my practice must first be aware of what my practice is. To put it in a genre, I deal with post-modern experimental and improvised sound-making, whether that be performing it or composing instructions to aid the performance of it. I enjoy the abstraction and freedom of text scores, and the absolute freedom of expression given by noise music. I am a playful performer on stage; I will make a game out of anything and play it to its limits. I find things to interact with—fellow performers, audience members, ideas, objects in my vicinity such as a trombone—and discard them once they do not serve any fun purpose. This often includes discarding aspects of myself, especially in my noisier practices. It is a choice done internally, but felt externally, exemplified in loud, sharp, and angry scenes. This aspect of my practice comes from my expression of gender through my performance. I find that the stage is a wonderful place to excise my masculinity from my transgender body, to break my sense of self into sound and flesh, to construct a woman again and again, to leave dysphoric markers of hair and body shape and voice and just be euphorically myself. This is the foundations of my practice on which my art is made, and thus not the art itself. Let us transform it, let us gamify.



Figure 5, Izabelle French, *The dingy radio in question.* Digital photograph. © Izabelle French. Courtesy of the artist.

The Gamification of My Practice, *FIND URSELF FM.*

Because my practice is sound-based, in the process of gamifying it, I rely on the genre of 'game pieces', or 'ludic music' (Chou, 2023), where games are designed to produce music as an end goal, such as Xenakis' *Duel* (1959) or the Nintendo-published videogame *Electroplankton* (2005). How one formulates a game from beginning to end is a unique process that requires one to be struck with inspiration. Exploring boring processes with an overly curious eye is where I find the inspiration for my games, and, because ruminating on the theme of gender and experimental music was not getting me anywhere, I moved to playing with a dingy AM/FM radio/cassette player (figure 5).

The phrase "finding yourself" has always struck me, especially as a trans person. The implication that I am not 'myself' at any point is terrifying yet familiar, and the hope that my true self is somewhere to be found, like a singular radio station through the waves of frequency, is beautiful. It is in this phrase that I found the foundation of my game piece, *FIND URSELF FM* (figure 6), a game played through radio manipulation.



(c) Izabelle French 2026

you will need a radio reciever that can recieve FM and AM radio stations. you can get a shit one at jaycar for $17, if you don't have one already. you will also need a timer (use your phone).

instructions: you are carving yourself out of radio signal. take pride in the carving out of yourself. follow the prompts to the time.

stage directions: the room should be dark. sit in a chair, facing the audience. hold the radio in you lap. have a table, or table-adjacent surface in front of you. this score should be on a laptop. balance your phone (with the timer) on one side of the screen.

0m00s. Find your favourite white noise in FM.

0m50s. Find some old pop music.

1m15s. Turn the dial left abruptly. Sit in whatever you find.

1m28s. Find someone talking.

1m37s. Switch to AM. Find God in wherever you landed.

1m50s. Find someone not talking. There should still be someone there.

2m10s. Find your favourite white noise.

2m32s. Scroll all the way to the right. Find comfort.

2m45s. Switch to FM. Find the leering eyes of someone wherever you landed.

3m10s. Find something that sounds backwards.

3m52s. Find music. Shuffle the dial, imitating a record scratch.

4m01s. Find someone talking. Move the dial slightly so the sound is half noise.

4m19s. Find the sound of your blood.

4m45s. Find your perfect self.

4m52s. Turn off the radio. Turn the dial with no reason. Find reality in the fiddling sounds.

5m12s. Switch the radio on AM. Find your brother in the sound.

5m32s. Find your worst self.

5m39s. Find nothing.

5m59s. Find yourself, who you are, right now.

6m20s. Switch to FM. Find that old pop music again.

6m35s. Turn off the radio.

Figure 6, Izabelle French, the score for *FIND URSELF FM*. © 2026 Izabelle French.

The game consists of finding different frequencies that match the prompt within the time limit. Each prompt has something to find, either literally ("Find some old pop music") or metaphorically ("Find the sound of *your* blood"), and it is up to the intuition of the player to interpret the prompt. The act of exploration is a common incentive for players, it is why we solve puzzles and watch police dramas (Rouse 2005), and finding a frequency is one of the few acts of exploring that creates tangible, listenable, and interpretively musical sound.

The metaphor of 'finding yourself' becomes literalised within the prompts, asking the player to build their sense of identity through seemingly obtuse questions. The first prompt asks the player to find their favourite white noise—a strange question that gets the player thinking about their taste in sound and timbre, in turn finding a part of themselves along the way. At 1 minute 37 seconds, the player is asked to find God as they switch to AM without touching the dial. 'God' is incredibly interpretive, but something that we all interpret in our own individual way, in turn building our sense of self. This continues through the finding of the sound of *your* blood, the perfect and worst self, your brother and the connection to family, and yourself as you envision right now. Despite beginning unassumingly friendly, *FIND URSELF FM* is an exercise in existentialism, but so was carving out my trans-identity; I had to find out who I was through obtuse questions, breaking down my relationships and why I felt that way, to discover who I am. If 'practice-as-art' is to bestow the experience of my practice onto others, then intrinsically, I must bestow a semblance of trans identity as I experience(d) it to the player.

Conclusion

Artistic practice, as it exists within the artist, only divulges its nature through simulations of itself (art). It leaves artefacts, but it does not reveal itself, for the only way for it to be seen is for it to be experienced and embodied. However, the artistic practice can become experienced through gamification and simulation, allowing the artist to share their perspective and pillars of artistic practice through the language of game design. Through this practice, one can learn their history, learn about themselves, and learn about other artists in an embodied, shared, and valuable experience of personal and collective Telos.

Embodied Praxis

P 79 → 94

08

On Hylē,

Embodied Praxis and Iteration in Text Score Practice

Craig Pedersen
Creative Research Fellow, Edith Cowan University

Prelude

The following essay describes a long-term process-based musical composition project. While initially this project started with the purpose of attending to a growing dissatisfaction in my own performance practice, engagement in iterative processes quickly transformed my ongoing work into something that repeatedly upended any established notions of purpose I may have begun with.

Introduction

In early 2019 I began writing a series of experimental text scores for myself to perform on trumpet. Drawing on the rich history of post-1960s avant-garde musical composition, these scores used words instead of musical notation, using instructional language to indicate a range of musical and structural elements, while additionally including underlying abstract or poetic concepts. Taking an iterative approach, the practice involved conceiving a set of musical ideas, writing a brief score, recording or performing it, listening, reflecting, and then reworking the score the following day.

In one such piece, titled *July 22, 2019,* I arrived at an iteration that felt more "fixed" in comparison to those before. Out of curiosity, I sent it to seven artists from vastly different creative practices to record their own versions, choosing each artist for the perspective they would bring.[1] To my delight, while the versions they created were wildly different in their interpretation of the score I felt they retained a core compositional identity.

Further, although iterative processes were already embedded in my practice, this simple act of communion with friends and colleagues acted as a new beginning, marking a turning point in my compositional practice towards exploring the expressive interpretative potentials of text scores, which has continued to occupy the greater part of my creative practice for the last seven years.

The iterative score writing project

In 2022, I embarked on a focused period of creative research, asking the same group of artists[2] to take part in multiple iterations of score realisation. Each week, I independently wrote, reworked, and recorded iterations of a single text score, sending the ones that felt most "finished" to the artists to record by the week's close. I then reviewed each artist's recording, repeating this process several times until I arrived at a "fixed" version. Taking a multidisciplinary approach, I solicited not only audio recordings, but also text, still and video images, and interview responses. Working in this way, I created three score cycles: *dismissal cycle, Autumn cycle,* and *residues.*

The scores themselves took a very specific form (Figure 1) handwritten on a set of found index cards housed in a metal box, chanced upon in a second-hand shop in Montréal, handwritten in Pilot blue ink with my burgundy Kaweco Classic Sport fountain pen (Nuremberg, Germany) with a fine nib, modified to accommodate writing left-handed. In place of titles, each score was marked by a calendar date, emphasising iterations in time, additionally

1 Clarinettist Heather Roche (UK/Canada) for her experience in European New Music; Laura Kavanaugh (Canada) for her experience with digital media and sound; multi-instrumentalist Mark Molnar (Canada) for his experiences in acoustic and amplified improvised music; artist Elizabeth Millar (Australia) for her experience with self-made instruments; self-described unidisciplinary artist Julián Galay (Argentina) for his perspectives working with sound, images, and language across performance mediums; media artist, photographer and cinematographer Gudinni Cortina (Mexico) for his experience working in different media, including a specialty in field recording; Zhao Cong / Zhu Wenbo (China) for their work with DIY instruments and sound art.

2 In this case, Laura Kavanaugh was not available, and the project continued with the six remaining participants.



Figure 1: Craig Pedersen, *Metal score-box*, 2019-2024, © 2024 Craig Pedersen. Courtesy of the artist.

lacking attribution of authorship, pointing to continuance within a larger project. Although bordering on the overly descriptive, these characteristics came to define the limits of the project.

Central to my creative research was the question of how much or little information is needed in a text score before it loses its compositional identity. Although I explored using varying degrees of complexity, ranging from instructional language to poetic statements, I was drawn to composing scores using neither prescriptive or descriptive language, instead focusing on simple poetic statements, or single words. As such, a cornerstone of my composition practice became the *poetic* text score. It was my intuitive finding that participant recordings of my poetic text scores were equally, if not more, interesting to listen to than their prescriptive counterparts, and that despite vast differences in sounding qualities, the scores held a mysterious core compositional identity. These intuitive conclusions posed to me greater questions about the nature of interpretation of extremely open scores. Further, delving deep into the nature of poetic text scores revealed to me questions about both the nature and identity of all scores, while simultaneously raising questions about the relationship between process, interpretation and embodied praxis.

dismissal Cycle

The project began with the *dismissal Cycle*, a cycle of fourteen text scores written in March and April 2022. Throughout this cycle, scores transitioned from inquiry-based reflections, to instructional, to hybrid instructional-poetic, and ultimately to the purely poetic. Further, while early scores in the iterative process were written for myself, serving to clarify and express my creative impulses, they ultimately transitioned to being written for others.

For example, the first score from the cycle *March 15, 2022* (Figure 2) clearly engaged in a form of self-reflection. The score describes an experience of hearing "the sounds of birds in the garden, the distant freeway, an airplane, and the sound of my son playing with his grandfather", followed by inquiry, asking "how can I best fit into this space?". It then turns to a suggestion of language (sounds and notes) and duration (~ 10 minutes). Although my original impetus of the work wasn't documented beyond the score, the score activates memories of reconciling my place as sound-maker (and as being) in an environment.

The fourth score in the cycle, *March 18, 2022* was the first score sent to project participants to record, and presents a notable shift as I attempted to move away from my own internal reflection, towards a hybrid poetic-instructional form more appropriate for interpretation by others. Continuing the theme of sound-making practice and environment, the score begins with the poetic text:

> *you are neither separate from, nor part of (the) environment. you are as much (the) environment as (the) environment is.*

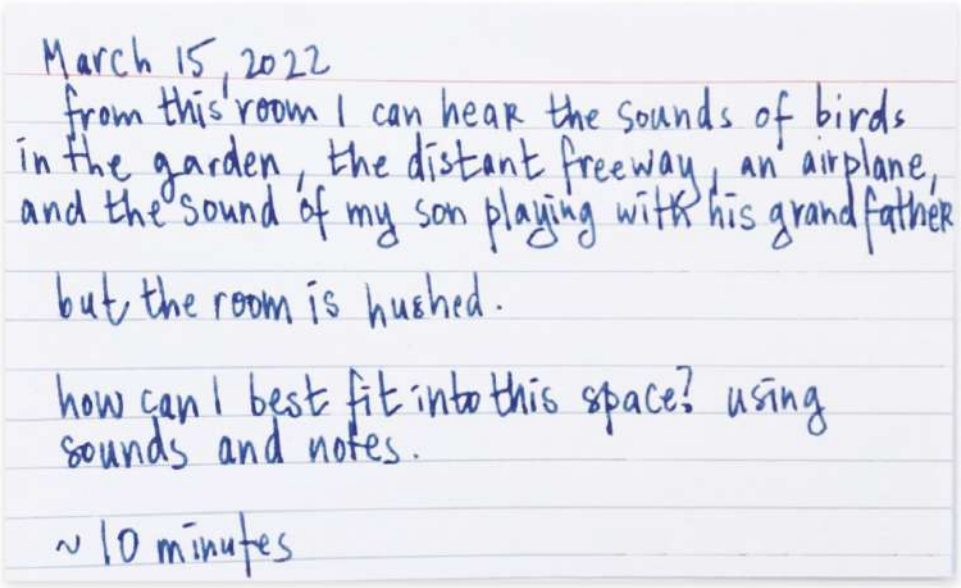


Figure 2: Craig Pedersen, *March 15, 2022,* 2022, ink on found index card © 2022 Craig Pedersen. Courtesy of the artist.

The poetic statement was followed by headings indicating structure, sound language and duration. While the heading format was used in my previous score *July 22, 2019,* within this composition cycle the employment of poetic text was novel.

Throughout the following iterations of scores, I experimented with the addition of parameters in response to participant recordings. For instance, *March 23, 2022* added a volume parameter, *asking an interpreter to consider both ambient sound level and local perspectives,* included after reflecting on how each recording I received was overtly quiet and gentle, a characteristic I found confusing given the lack of volume instruction present in the score. However, by April 5th, I began to feel as if my scores had become too long and encumbered, full of details, some spilling over onto three cards. Further, my sense at the time was that the recordings received from participants were losing focus and becoming less interesting. To simplify, I attempted to consolidate parameters, grouping together or reducing musical variables language, while continuing to re-word the poetic phrase.

On the morning of April 14th, I met with my friend and colleague, composer Manfred Werder, who provided commentary on the scores. He suggested that the inclusion of a date in place of my name acts as a form of signature, further noting that autobiographically the scores also mark my location, albeit unstated in the score. In this way, he suggested the works act as a diary or journal of my work and practice, especially so being housed in an index box. Most importantly, we discussed balancing the *elegance of the message* against the feeling that my scores were becoming increasingly encumbered with details borne from the reaction between contributor recordings and my own aesthetics.

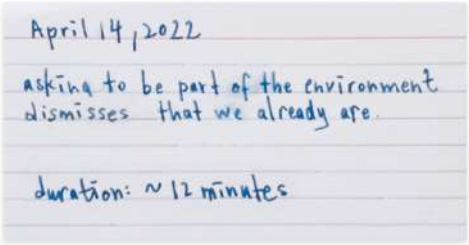


Figure 3: Craig Pedersen, *April 14, 2022,* 2022, ink on found index card © 2022 Craig Pedersen. Courtesy of the artist.

Reflecting upon my discussion with Werder, I arrive at the final score[3] of the cycle, marking another significant shift in my score writing practice: the abandonment of instruction (barring for practical purposes, duration) for focus on poetic text as means to explore underlying expressive potentials. In this light, *April 14, 2022* (Figure 3) is composed of the text "asking to be part of the environment dismisses that we already are", the text itself clearly marking the beginnings of reconciling my place as sound-maker (and as being) in an environment[4].

Although lacking in performance instructions, clear themes of reconciling oneself with and inhibiting one's environment emerge across interpretations of the score, most saliently in recordings by Galay and Cortina. Galay relays his understanding of the text, noting that "in reality the 'environment' was always present, without the need to go outside or to work directly with field recording. I wrote down in my notebook: *House as environment.*" Consequently, Galay's living space became his interpretive environment: finding old cell phones, computers, and iPads, he loaded them with sound generators and placed them in different resonant spaces in the house. Clearly working with ideas of space and physical environment in his recording, Galay then draws a map of his home using it to navigate through the space while playing a set of tuning forks, giving equal value to his incidental sounds (such as footfalls) as much as the produced tones.

Similarly, Cortina recounts an experience of accidentally carrying a facsimile of the score in his pocket into the ocean, prompting inspiration for his interpretation: a field recording where we hear him existing on a beach, enter a body of water, spend time in it and leave – additionally documented photographically (Figure 4).

Autumn Cycle

The *Autumn Cycle*, a series of seventeen scores, was written between 17 October 2022 and 30 January 2023. The first score in the series, *October 17, 2022* (Figure 5) is a direct quote take from Kahlil Gibran's (1957) novella *The Broken Wings*: "Thus, the appearance of things changes according to the emotions and thus we see magic and beauty in them, while the magic and beauty are really in ourselves" (p. 51).

Of note is how this form of score as direct quotation does not exist elsewhere within the cycle, scantly in my complete body of work. While like the early scores in the *dismissal Cycle* the original impetus of this cycle wasn't documented, unlike the previous cycle, this score does not activate a specific memory. However, it is not a stretch to speculate that the text resonated with my ongoing pursuits to reconcile or negotiate ways through my personal world, with an external public

3 An additional score, April 15, 2022 exists, the same in all ways as the previous, but lacking indication of duration. Although perhaps the logical conclusion of the score, for practical purposes, the open duration gave rise to impractically long recordings - most notably an hour-long recording of Zhao & Zhu exercising on rowing machines.

4 Also the topic of legendary Australian improvisor Jim Denley's book, *Towards Ecological Musicking: "As Weather" Improvisation* (2026)



Figure 4: Gudinni Cortina, *April 14, 2022*, 2022, digital photograph © 2022 Gudinni Cortina. Courtesy of the artist.

practice, a fact that becomes more apparent when viewing the following scores in relation to my life - most pertinently, that myself, partner and 18-month old child were in the process of leaving our established home in Montréal, Canada, to permanently migrate to Perth, Australia.

The following scores, clearly draw upon my personal circumstances, each composed of slight grammatical revisions of the words "repeating" and "transitioning": *October 18, 2022* states "repeating & transitioning"; *October 19, 2022*, "repeating and transitioning"; *October 24, 2022 (1)* (Figure 6): "repeating, transitioning". Employing semantic instability the "-ing" functions as both non-finite verb and noun, pointing to both my personal circumstances, as well as the possibility for interpretation.

The next set of scores in the cycle transitions away from parametrical indications: *October 24, 2022 (2)* reads "Autumn / transitioning / 7 minutes"; *October 24, 2022 (3)* marks my permanent abandonment of specific

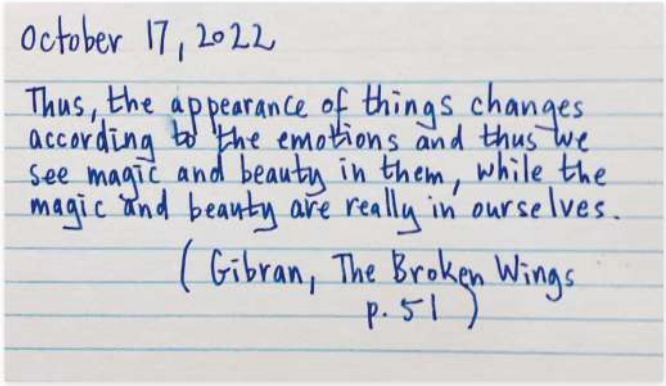


Figure 5: Craig Pedersen, *April 17, 2022*, 2022, ink on found index card © 2022 Craig Pedersen. Courtesy of the artist.

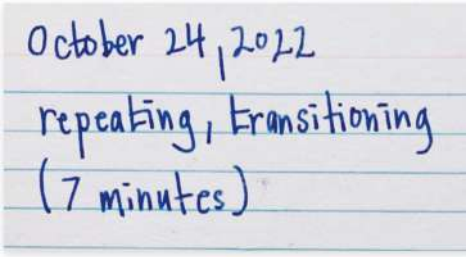


Figure 6: Craig Pedersen, *October 24 2022(1),* 2022, ink on index found index card © 2022 Craig Pedersen. Courtesy of the artist.

musical parameters, towards the purely poetic (barring practical indications of duration), semi-autobiographically stating "Autumn in Montreal"; *October 24, 2022 (4)* (Figure 7) sent to participants to record, removes all specific sense of personal biography, simply expressing "Autumn".

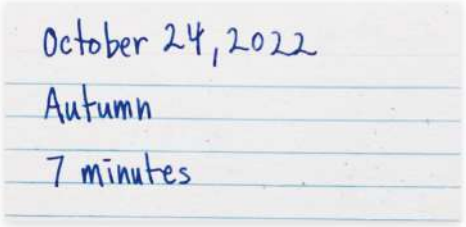


Figure 7: Craig Pedersen, *October 24, 2022 (4),* 2022, ink on found index card © 2022 Craig Pedersen. Courtesy of the artist.

Having transitioned between expression of my own interior impulse (and autobiography) and formalisation of something for others to interpret, the subsequent scores explore different ways of alluding to the performers. For example, *November 7, 2022 (1)* (Figure 8), the second in the cycle sent to participants, is composed of the text "abstracting Autumn".

The final series of scores within the *Autumn cycle* reworks and simplifies "abstracting Autumn" to "autumnal", and revises the direct indication of duration with a

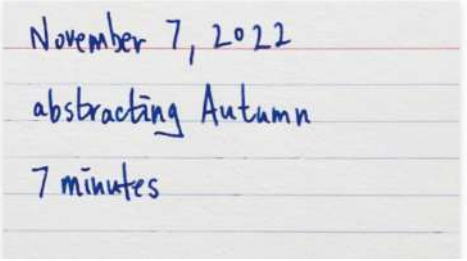


Figure 8: Craig Pedersen, *November 7, 2022,* 2022, ink on found index card © 2022 Craig Pedersen. Courtesy of the artist.

poetic suggestion. The cycle concludes with *January 24, 2023* (Figure 9) stating: "autumnal / duration could be chosen". The irony is not lost on me that by January, the season of Autumn had well and truly past, in the northern hemisphere where I had started the cycle, and in the southern hemisphere where the cycle was concluded - never mind project participants being spread across both.

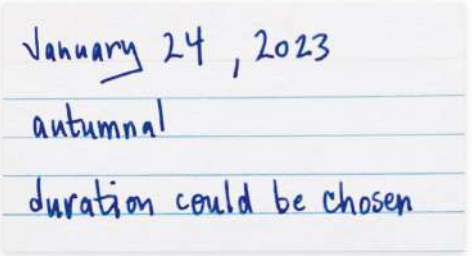


Figure 9: Craig Pedersen, *January 24, 2023,* 2023, ink on found index card © 2023 Craig Pedersen. Courtesy of the artist.

Of interest is how, unlike the way in which the *dismissal cycle* culminated in the creation of a single "fixed" score (*April 14, 2022*), my sense has always been that the *Autumn cycle* ultimately culminated in the creation of three scores: *October 24, 2022* (Autumn), *November 7, 2022* (abstracting autumn), and *January 24, 2023* (autumnal / duration could be chosen), each expressing nuances. The text *Autumn* clearly points to the season, and like the



Figure 10: Julián Galay, *dry leaves on a drum*, 2022, digital photograph © 2022 Julián Galay. Courtesy of the artist..

previous cycle, inhabitation is a strong theme, with the idea of Autumn denoting a sense of seasonal and environmental place. However, while *abstracting autumn* potentially asks interpreters for an idea, feeling or quality of autumn, *autumnal*, asks interpreters to explore qualities of autumn.

Given the already abstracting nature of interpreting or translating text into sound, the three different texts have potential to function quite similarly. For example, the prevalence of dry leaves (as seen in Figure 10) and leaf-like sounds, and field recordings, in each of the three scores cannot be overlooked. Present in recordings across the whole cycle, there is a literalness to their presence, with the sound and use of dry textures acting representationally as sounds of Autumn, and field recording denoting temporality, seasonality and inhabitation.

However, for some participants, the nuance of language was at the forefront of their interpretations. For instance, Molnar shared his view of the differences - noting of the text *abstracting autumn* that "something in that score felt very dark and deteriorating", which he "tried to capture … in the scraping away of resin from the face of the cello". Further, for him the use of suffix in the text *autumnal* brought a gentleness to the score, reminding him of "the fragility of the space between bark and the tree's rings" and the "scratching and creaking of separation".

Cortina also felt there were differences in the scores - especially in the feeling and sense of the words. Revealing his predilection for wordplay, he shares that for him, artistic expression of text is linked to the way the words feel in his mouth or body as he articulates them, sometimes as sound, at other times as pure sensation. This approach is found in his interpretation of *January 24, 2023*, featuring the strikes of a large metal silo in different ways. In the recording, he can

almost be heard working and reworking the text into sensation, fragmenting the word into parts and physical gestures, before getting carried away into the sound - and the season.

Contrastingly, Zhao & Zhu note they had difficulty distinguishing the differences between the three scores, both in English and their own Chinese translations, feeling that in sounding interpretation there was almost no difference. However, in place of linguistic nuance, Zhao & Zhu derive differences in the scores from their personal context. Describing their interpretation of *January 24, 2023 (autumnal)*, they share:

> *A few weeks ago, the "white paper revolution" happened in many of China's big cities. Young people went on street to protest the strict anti-pandemic laws. After that, China stopped the lock-down polices, but some young girls were caught by government. It is really an important Autumn. So we did that recording, only using some white A4 paper.*

Notably, their use of paper as instrument signifies connection to a specific Autumn in their life, deliberately framing their interpretation as response to the White Paper Revolution.

Residues

Following the completion of the *Autumn cycle*, the project intermitted again until September, once more in preparation for coming life changes, resuming in late September. The *residues* cycle marks the completion of my iterative score writing project, consisting of a single score titled *26 September 2023* (Figure 11). The score reads "something will always remain, as a kind of residue, that exceeds analysis". Unlike previous scores, it was not written as part of an iterative process. Quite frankly, I was in the throes of welcoming

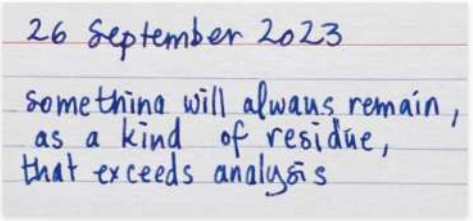


Figure 11: Craig Pedersen, *26 September 2023, 2023*, ink on found index card © 2023 Craig Pedersen. Courtesy of the artist.

my second child into the world two months earlier and left any speculation to the reader. Of passing interest is the shift in date-title format. While previous cycles utilised the month/day/year format prevalent in North America, *residues* employs the day/month/year format used in Australia, subtly marking my permanent immigration to the country.

The score can be read as a reflection on the whole project. Zhao & Zhu suggest that even though the text and instructions of my scores reduced over time, a way of working developed from the very beginning, with all the scores and interpretations existing in relation to one another, observing that the complete process of score writing and interpretation - *Dismissal cycle*, *Autumn cycle*, and *residues* - can be viewed as a single composition, lasting nearly two years. This view is shared by Galay, who also discusses the relational nature of the complete scores:

> ...but the curious thing is that at this stage it is difficult for me to see the cards as separate works, for me the piece was the entire process of receiving each of the correspondences, with their different dates and formats, and in my perception that was generating a structure and a slow metamorphosis. I think that this "metamorphosis" is your piece.

Viewing the complete process of the project as a larger work, he views the final score as

condensation of all the scores in the project, carrying with it the whole weight and history of the project. This experience of the weight of history of the project is shared by Molnar, who reflects upon how the sadness experienced in knowing our multi-year score project was coming to an end laced his interpretations with a sense of loss.

Of further interest is participant commentary discussing how their experience within the project influenced and generated not only musical knowledge, but impacted the attitudes with which participants approached the project. For instance, participants discussed how long term-participation allowed them the latitude to trust in their interpretative decisions, most notably Roche's reflection that prolonged process gave her latitude to build trust in her own creative process. Finally, Millar makes the distinction that participation in the project wasn't in vacuo: interpretations and scores didn't simply influence later interpretations, or her creative practice, they were instead *part* of said practice, with the scores accompanying her throughout her life and practice from 2019 to 2023.

Hylē and embodied praxis

In the article *Is content embodied form?*[5] Liedman (2007) traces the history of thought regarding philosophical concepts of material, form and content. Of particular interest is his discussion of Aristotle's use of the terms hylē, originally the everyday word for wood or timber, and material. Although the term hylē later became translated into "materia" (from mother), and later "material", ultimately hylē and material became distinct concepts, with the former referring to a formless potential and the latter pointing to actualised substance. In this light, Liedman discusses *hylē* as the formless point at which a process starts.

The notions of form and formlessness are somewhat fraught, and Liedman additionally acknowledges that our concept of form has always struggled between two tensions: defined as both that which is empirically observable, and that which is lasting or essential, perhaps even gestalt or more than the sum of its parts. In this light, formlessness contrastingly becomes unobservable and ephemeral, and we consider the existence of a liminal threshold between form and formlessness.

Of particular interest to me is how within my iterative score writing practice, different points in the project can be viewed as hylē, material, or both[6]. Most saliently, the original act of the spirit impelling me to put pen to paper, borne from the very confluence of my life and practice, can be viewed as hylē, while the resulting physical form of the index-card as score is material. However, each score was both an ending and beginning: physical object and potential within which each artist's interpretive process began. Further, considering a musical interpreter's practice as the true summit of embodied praxis, we see each artist's practice as material - the form from which the score was engaged with and realised, with their interpretations both material, as existing realisation, and hylē, as inspiration from which a process of discovery unfolded towards new composition.

Notably, the tensions between form (material) and formless potential (hylē) sit at the centre of notions of embodied praxis. In music, there exists an assumed definition of embodied praxis as roughly *musical knowledge which exists in the body,* pointing to the network of skills, abilities, craft, training,

5 Spoiler: not really. If it were only so clear!

6 There is also a particular poetic beauty of viewing my found paper index cards as wood trans formed into material.

experience and beyond accumulated, reflected upon and revised by the musical performer. Indeed, the notion of embodied praxis acknowledges the role of the "tacit" world (Coessens, in Crispin, 2013). Of interest however is Schroeder's (2006) suggestion, in her explorations of embodiment theories and musical performance practice, *that* the body is ambiguous and liminal - that is, what we called the body in embodiment praxis is unclear, lying on the threshold between form (the body) and formlessness (thought, experience, skills). Further, this non-fixity of embodiment is made especially clear when taking into consideration that the musical body's experience in a context is both shaped by and shapes said musical understandings and experiences (Clayton & Leante, 2013). In this light, notions of points in the process, whether my own writing or artist interpretations, as categorically distinguishable as hylē or material becomes less certain. Instead, within embodied praxis, hylē and material, formless and form, exist simultaneously.

Returning to Galay's observation, viewing the slow metamorphosis of scores over time as the true work, my initial project intentions of score iterations as transmutation towards a refined state is similarly upended, setting in relief a field of not-yet-answered questions about the nature of hylē, material and embodied praxis.

Postlude

In March 2024, I was preparing for an exhibition of my scores and paintings, *Extract from text score archive*, at Edith Cowan University's Spectrum Gallery in Perth. As part of the display, I made final copies of the scores recorded by Zhao & Zhu, Cortina, Galay, Millar, Molnar, and Roche, to be mailed to them at a future date. Serendipitously, I had just enough index cards left in my card box to finish the task. A week or so later, I drop my burgundy Kaweco Classic Sport fountain pen with modified nib, and when repaired it no longer writes in the same weight. The score-box project formally concludes.

This research was supported by the Commonwealth through an Australian Government Research Training Program Scholarship. [DOI: https://doi.org/10.82133/C42F-K220]

I acknowledge the support of the Canada Council for the Arts.

09

The **Suspended Work** of the **Artist**

Clare Reid
Founder and CEO, Longform Creative

Exegesis

How do we, as artists, interface with the world when our art is suspended?

In this state, we question the purpose of our work. The process is unattainable and the practice itself has been abandoned, by our own hands or that of an external condition. The completion, the telos, that once came from poetic expression—the work of the mind—is now left to the intelligence of the body, to be practiced, processed, and completed with its own purpose. In 'The suspended work of the artist', the functions of the body are enough art, for today.

This piece explores the loss of flow state, the creative impasse that causes a discombobulating domino effect, leading to the absence of telos (purpose). Wrapped up in this approach is the personal exploration of identity, relationship expectations, and even financial uncertainty.

'The suspended work of the artist' illustrates the necessity of telos through its absence.

Once playing a vital role in society—able to alchemise pain into peace, inertia into momentum—the loss of inspired output renders the artist misunderstood, empty, purposeless.

In this piece, the subtly-noted catalyst for this loss is the postpartum experience or 'matrescence', a term coined by anthropologist Dana Raphael in the 70s to encompass the psychological, social, cultural, and existential changes that occur in the transition into motherhood (Athan, 2024). As the poem moves into first-person narrative, the blank lines represent lost words thanks to the synapse pruning that occurs as part of matrescence, an experience of cognitive decline reported by 80% of women during their transition to motherhood (McCormack et al., 2023). For many writers and artists, this experience halts their practice, sometimes for years.

'The suspended work of the artist' aims to challenge the cultural expectation of continued output for all artists but especially those in matrescence. Is simply being human enough artistic purpose, for today?

As the author, four months post-partum, producing this piece was like trying to breathe underwater. In the early stages of matrescence, I feel like I have misplaced my superpower, my ability to articulate the pains and pleasures of this human experience with words. Words are my purpose, my therapist, my income, and my ability to connect to my kin. The blank spaces are very real as I struggled, to articulate this state of being.

In this temporary state of suspended artistry, I see the value of continuing to produce work. While the piece did not pour out of me (rather, I dug it out of the bottom of the jar like hardened peanut butter), I am still a writer. It says so on my son's birth certificate under 'mother's occupation'. And as a writer, it's my job to write.

The suspended work of the artist

We were the adorned
able to turn human into art
and they wait
our readers
for their pain to ease
hungry hearts
desperate to know themselves

This is the work of the artist

The complex lays still, understood in her care
Tangled thoughts thread freely through her fingers
The artist will know what to do

When the whole world is too close to find joy in your children
when their babies are buried and mothers are screaming
give it all to the artist
she will dig out the peace and give it back to you, somehow

When her own husband dies
her words heal break-ups and lost jobs and missed chances

There was purpose there
as the artist

Now I lay mute
misunderstood in the _____
a baby on my left breast
the right, blistering with shingles
I am empty of_____
suspended from 'artist'

First, chase the flow that once cloaked you in spontaneous artistry.
Then long for her to return.
Convince yourself that this state is temporary.
It has to be.
Graduating through the stages of grief is not an option.

Even the most basic _____
is missing
yet I feel

When their fathers die
all I can _____
are misspelled clichés
yet I know their grief and cry

When I'm served stories of war
and greed and corruption
I find no peace in _____ practice
yet I swallow, breathe,
heartbeat
hunger sighs
cook
eat

I can't see it in print
exchange it for a meal
but it's there
purpose
in digestion, circulation,
_____

swelling the belly
as the womb grows
my baby boy

We are the adorned
able to be human
today, that's enough art
if we wait
our pain will ease
our hungry hearts
keep beating as before
this is the work of the _____

Epilogue

The Ongoing Pulse of Telos

P 97→102


Somatic Cente
Beginning
Lengthanddignity
Widthandconnecti
dercurrentofpurpos
erence-tofeelyourow
Lastly,
Whetherseatedorstanding,yo
dcapac

Epilogue

Aligned, Connected, On Purpose

Shannon Palmer

Somatic Practitioner

The Church says: The body is a sin. Science says: The body is a machine. Advertising says: The body is a business. The body says: I am a fiesta.

– Eduardo Galeano

Strip away our mind-made stories, and the body remains an exquisite living record of endurance. In the pitch of a shoulder, a shallow catch of breath, the guarding of a ribcage or the steadying of feet, we see the shape of everything a person has done and survived. I meet these somatic signatures with reverence and curiosity, asking: What brilliant instinct taught them to adapt this way? What safety were they trying to secure? For what purpose?

I'm a somatic practitioner trained in body-led modalities and just as thoroughly schooled by my own lived experience of pain, grief, sensitivity and overwhelm. Through both educations I've come to trust the sweet, primal impulse beneath every coping mechanism – an innate biological drive toward coherence, regulation, safety and connection. It is the same natural intelligence that moves a seed through dark soil toward the sun.

Modern culture does something sad to that impulse though, flattening our sense of purpose into a checklist of goals and endpoints. We even domesticated philosophy to suit our contemporary rush, turning Aristotle's illustration of the acorn becoming the oak into a story of achievement and completion; a tidy metaphor that loses the animated, ongoing pulse of *telos*.

The truth is that an oak's purpose is not finished just because it stopped growing taller. Even at its canopy limit, the tree is dynamically alive, breathing with the seasons, sending messages through underground root networks, sharing nutrients with struggling saplings and holding up an entire ecosystem of care.

When someone tells me they want more purpose, I've found they're not usually chasing a gold star. More often they're reaching for something wordless and potent – a (re)connection with that same ongoing aliveness of the oak tree. What they're describing, in their own words, is closer to *coherence* than completion. It asks 'what am I becoming?' and 'what is required of me?' and 'how much energy do I have to give right now?'.

Coherence – the integration of sensation, action, meaning and relationship in real time – is what *telos* looks like in a human being. An emergent and life-affirming capacity – restored again and again for as long as you're alive to feel it – rather than something you reach once and keep. It's a pulsing signal that only becomes perceptible when we slow down.

You won't find this version of purpose in a five-step productivity framework. It'd make an esoteric LinkedIn update and it looks stranger still on a resume. This kind of purpose lives further down and deeper in; closer to biology than achievement.

An Ecology of Body and Mind

You may be familiar with the word 'somatic' meaning *of the body* but its root, *soma*, carries an older and wider definition – the living organism *as experienced from the inside* (Hanna, 1988). To talk about *soma* is to talk about a whole internal landscape where emotion, thought, sensation, impulse and action stay in constant conversation, fizzing with life.

Somatics honours the wisdom already moving through that landscape, even before the mind hurries to make meaning of it. My role is mostly to hold a warm, unhurried space where someone can begin returning to the steady reliability of their body – to the bubbling undercurrent of *purpose* that exists in all of us.

A Somatic Centring Practice

If *telos* is something ongoing rather than an endpoint, the work is to practise feeling it. So here's an exercise – a way to anchor yourself in real-time coherence – to feel your own *telos* right here.

As you're reading this on a page, find whatever rhythm suits you – you might choose to read the prompts once or twice to build a mental map before setting the text down, or record yourself reading them slowly, so you can close your eyes and play them back. Whatever helps you drop in.

Each instruction is an invitation. At every point, trust what's arising in your own body over what I'm offering. If something doesn't feel safe or doesn't feel nourishing, stop. Your own intelligence comes first.

Lastly, there's no way to get this wrong. If something arises, that's information. If nothing does, that's information too.

Beginning

To begin, offer yourself the freedom to choose your position. Would you prefer to practice while seated or would you like to stand?

Then, place a hand over your lower abdomen, perhaps resting your thumb knuckle over your navel with your palm cupping your lower belly. When we are standing, this is our centre of gravity, the origin point from which all movement begins. Take a moment to let your attention settle here, not just at the surface beneath your hand, but throughout the full, 360-degree volume of this space: belly, waist, lower back and deep internal organs.

Length and Dignity

From this central anchor behind your hand, let a sense of weight begin to cascade downward. Feel that groundedness drop through the bowl of your pelvis, through soft glutes and hamstrings, down into your hips and knees, until you feel the soles of your feet resting firmly against the earth below.

And at the same time, from that centre behind your hand, invite a gentle sense of elevation upward through your spine. Imagine, feel, or sense your breath creating space between the vertebrae, extending up through the back of your neck and reaching softly beyond the crown of your head.

When we centre in our length we speak of centering in our dignity and our inherent worth. There's a settling through the lower body, and an elongation – a lengthening – through the upper.

Width and Connections

From that initial vertical line – anchored down and reaching above – allow your attention to spill outward into your width.

Notice how far apart your feet are resting. How much space do you allow yourself to occupy? Whether seated or standing, you might experiment with letting your feet rest a little wider apart, letting your toes splay out slightly to broaden your base. Notice what happens when you grant yourself permission to take up a little more space.

Let that sense of widening travel up through your body. Feel a broadening across your hips, letting your lower belly remain soft and expanding easily with each inhale. Allow that roominess to move into your chest, opening across the collarbones. Perhaps let your arms rest a little further from your sides, opening space to breathe into the underarms.

Figure 1: *Shannon Palmer* 2026. Digital photograph. © 2026 Joia Ellery. Courtesy of the artist.



Even the face can join this invitation. You might lift the corners of your mouth into an easeful smile, and let the small muscles around your eyes melt back into their sockets.

When we centre in our width, we are tending to the relational plane. This is the space of connection: how we relate to those around us, how we orient to our environment and how we allow ourselves to both reach out toward the world and be touched by it.

Depth and Capacity

Now, allow your attention to sink backward, resting into the expanse of your back body. Sense the quiet presence behind you: the back of your skull, your shoulder blades, the long line of your spine. Your glutes, your hamstrings and your heels. If you're seated, let yourself lean gently into the support at your back. If standing, you might experiment with shifting some of your weight into your heels.

As you settle here, notice what it feels like to have a background. This is the realm of your history – the day you've lived so far, the years behind you, the lived experience you carry. It is your ancestry, your origins and all those who have stood before you. Feel how much support is holding you from behind; you do not have to hold it all up on your own.

From this grounded history, bring your awareness softly around to the front body. As upright, bipedal beings, our front is where we meet the world – soft, open and exposed. It is where our vital organs live, and so it is naturally where we tend to brace or protect when life moves too fast.

Bring a gentle curiosity to these front edges: the brow, the tip of your nose, your lips, the point of your chin. Let your collarbones shine softly forward. Notice your sternum, your belly, the fronts of your hips, your knees and your toes. You might give your toes a little wiggle, or let your weight shift forward. This is your leading edge. It is where you are heading, who you are becoming and the future you are stepping into.

And then, come home to the space in between. Between the history at your back and the future at your front lies the rich, internal terrain of your present moment. Feel the soft weight of your tongue resting in your mouth. Notice the inhale of air at your nostrils and if your next breath wants to move a little deeper. Notice any sensations in your belly: a gentle churning, a warmth. The quiet (or not-so-quiet) rumbles of digestion.

Sense the strength of your leg muscles holding you upright with ease and the intricate dance of the tiny bones in your feet, constantly making intelligent adjustments to keep you balanced.

Relativity

Centred now in your dignity, relationships and capacity. Aligned, connected and on purpose. Pause to notice what you notice and offer it curiosity.

Notice if there is a directionality to what you are feeling. Is there a drawing inward and down, or a subtle movement rising forward and up? Notice the intensity: some signals may be faint whisperings while others feel loud. What is the texture or quality of it? Is there a tingling, a swirling, a sense of density or a numbness?

If anything feels uncomfortable, that's OK. See if you can offer it a little more breath and space. But if anything feels painful or distressing, honour that boundary and pause again. Let whatever remains – whatever you sense, feel or imagine – be witnessed without judgment.

And then, drop in a question: *Does this sensation or emotion belong to this moment?* Is it current? Or is it an echo from another time? Does it belong to the past, a situation that's over now? Or is it perhaps anticipatory – expectant, moving you towards something?

If it feels supportive to your body, you might offer yourself some gentle touch. One way I like to do this is by placing a hand on my opposite shoulder, smoothing slowly down the upper arm to the elbow, and continuing down the forearm to the wrist, then swapping sides. It is a way of offering containment and a felt reminder of where you end and the world begins.

Notice if the warmth and light pressure of your own hands invites anything to shift – checking in again with the intensity, the direction, the narrative or the tension. Is there something here that is ready to be set down?

Or perhaps nothing moves at all. Perhaps everything you arrived with is still here, exactly as it was. That's alright. Somatic practice is only ever about staying for a moment with what's present and true.

Returning

When you feel ready, allow your attention to widen once more, expanding from the internal world of your *soma* to include the space around you. Notice the environment you're in. Listen for any sounds nearby, and then in the distance. Feel the ambient temperature of the air against your skin, taking your time to orient to your space. Notice what you notice.

A Greater Purpose

Somatic practices begin in one body, but their effects ripple outward. Imagine what would be possible if the level of presence you've just cultivated was the baseline from which we met our daily lives, relationships, workplaces, creative pursuits and social change movements.

Teams, communities and whole organisations are shaped by what the people inside them are able to sense and tolerate, not just what they know and decide. When we are disconnected from our own *soma*, our decisions are easily driven by anxiety or the relentless drumbeat of urgency. Building even a little more capacity to feel what is *actually* happening, rather than just reacting to what is pressing, might be one of the most vital gifts any of us can offer the systems we inhabit. This is where personal embodiment meets collective *telos*.

When we cultivate internal coherence, we expand our capacity for deep listening, clear boundaries and genuine empathy. We move away from purpose as a corporate metric and return to purpose as a pulsing, emergent and relational expression of care.

Acknowledgements: The practice I share here draws on two lineages. The centering sequence – length, width, depth – comes from the Strozzi Institute's tradition of somatic coaching, itself rooted in Aikido and embodiment practices developed by Richard Strozzi-Heckler. The inquiry into directionality, intensity and timing of sensation is adapted from Nkem Ndefo's Resilience Toolkit, a somatic framework developed to build nervous system capacity, particularly within communities carrying high stress and intergenerational trauma.

Both lineages, and somatics more broadly, sit within a long human history of body-based wisdom, practices that Western somatics has borrowed from, formalised and renamed without always tracing the thread back. Many of these ways of sensing and settling the body have long lived in indigenous and land-based knowledge systems, often without acknowledgement. I hold that history with care, and try to practise and teach in a way that doesn't repeat the erasure.

Statement on the use of AI: The practice included in this piece was first spoken aloud – guided the way I offer it in a session – and transcribed with the help of AI before being edited by me.

References

Adichie, C. N. (2009). The Danger of a Single Story [YouTube Video]. In *TED Talk*. https://www.youtube.com/watch?v=D9Ihs241zeg

Aldouby-Efraim, D. A. (2024). *Ethics of Care in Collaborative Art Practices* (p. 24) [Thesis *Ethics of Care in Collaborative Art Practices*]. https://academiccommons.columbia.edu/doi/10.7916/8zxy-yy17

Athan, A. M. (2024). A critical need for the concept of matrescence in perinatal psychiatry. Frontiers in Psychiatry, 15, Article 1364845. https://pmc.ncbi.nlm.nih.gov/articles/PMC11220490/

Beckert, J. (2013) 'Imagined futures: Fictional expectations in the economy', Theory and Society, 42(3), pp. 219–240.

Bird, A., & Osland, J. S. (2005). Making Sense of Intercultural Collaboration. *International Studies of Management & Organization*, *35*(4), 115–132. https://doi.org/10.1080/00208825.2005.11043739Crumpton, T. (2020, July 23).

Bollier, D. (2022). The commoner's catalog for changemaking: Tools for the transitions ahead. Schumacher Center for a New Economics.

Brennan, T. (2002). Telos. In *The Routledge Encyclopedia of Philosophy*. Taylor and Francis. https://www.rep.routledge.com/articles/thematic/telos/v-1

Candy, S. and Dunagan, J. (2017) 'Designing an experiential scenario: The People Who Vanished', Futures, 86, pp. 136–153.

Chou, G. (2023). *Play Makes Perfect: An Exploration of Game and Play Elements in Composition and Performance* [Doctoral dissertation]. The City University of New York.

Clayton, M., & Leante, L. (2013). Embodiment in Music Performance. In M. Clayton, B. Dueck, & L. Leante (Eds.), *Experience and Meaning in Music Performance*. Oxford University Press. https://doi.org/10.1093/acprof:oso/9780199811328.003.0009

Coessens, K. (2014). The Web of Artistic Practice. In D. Crispin & B. Gilmore (Eds.), *Artistic Experimentation in Music* (pp. 69–81). Leuven University Press. https://doi.org/10.2307/j.ctt14jxsmx.10.

Crispin, D. (2013). From Territories to Transformations: Anton Webern's Piano Variations Op. 27 as a Case Study for Research in-and-through Musical Practice. In P. de Assis, W. Brooks, & K. Coessens (Eds.), *Sound & score: Essays on sound, score and notation* (pp. 47–60). Leuven University Press.

Dennison, B. (2013). It's all Greek to me: The terms 'praxis' and 'phronesis' in environmental philosophy | Blog | Integration and Application Network. In ian.umces.edu. https://ian.umces.edu/blog/its-all-greek-to-me-the-terms-praxis-and-phronesis-in-environmental-philosophy/

Ely Sonny Orquiza. (2025, July 29). *The Face Has Changed, But the Framework Hasn't: BIPOC Leadership and the Trap of White Supremacist…*. Medium. https://medium.com/@elysonny.orquiza/the-face-has-changed-but-the-framework-hasnt-bipoc-leadership-and-the-trap-of-white-supremacist-99fb74e3bacb

Escobar, A. (2018) Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds. Durham, NC: Duke University Press.

Fisher, A., & Dimmock, M. (2019). Aristotelian Virtue Ethics. *Pressbooks.Pub*. https://pressbooks.pub/phronesis/chapter/virtue-ethics/

Galeano, E. (1997). *Walking words* (M. Fried, Trans.). W. W. Norton & Company. (Original work published 1993)

Gibran, K. (1957). *The Broken Wings* (A. R. Ferris, Trans.). The Citadel Press.

Gilmurray, J. (2017). Ecological Sound Art: Steps towards a new field. *Organised Sound*, 22, 32–41.

Hanna, T. (1988). *Somatics: Reawakening the mind's control of movement, flexibility, and health*. Addison-Wesley.

Haraway, D. (2015) 'Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making kin', Environmental Humanities, 6(1), pp. 159–165.

Huizinga, J. (1949). *Homo Ludens: A Study of the Play-Element in Culture*. Routledge & Kegan Paul Ltd.

Hutchings, T. (2020). *Thousand Year Old Vampire* [Tabletop roleplaying game]. Petit Guignol LLC.

Ien Ang, & Australia. Special Broadcasting Service. (2006). *Connecting diversity : paradoxes of multicultural Australia*. Sbs.

Ingold, T. (2000) 'Building, dwelling, living: How animals and people make themselves at home in the world', in The Perception of the Environment. London: Routledge, pp. 172–188.

International Living Future Institute. (n.d.). The Red List. Living Future. https://living-future.org/red-list

Juul, J. (2005). *Half-Real: Video Games between Real Rules and Fictional Worlds*. MIT Press.

Koepnick, L. (2014). *On slowness : toward an aesthetic of the contemporary*. Columbia University Press, Cop.

Kronemyer, L. (2021). *Millennial Reaper*. Fremantle Biennale. https://web.archive.org/web/20211130080839/https://fremantlebiennale.com.au/project/millennial-reaper/.

Kronemyer, L. (2024). *Biography & C.V*. https://www.lorenkronemyer.com/biography.

Liebermann, A. (n.d.). *Feathers and Echoes*. https://alexanderliebermann.com/feathers-and-echoes

Liedman, S.-E. (2007). Is content embodied form? In J. M. Krois, M. Rosengren, A. Steidele, & D. Westerkamp (Eds.), *Advances in Consciousness Research* (Vol. 71, pp. 127–140). John Benjamins Publishing Company. https://doi.org/10.1075/aicr.71.11lie

Matilsky, B. C. (1992). *Fragile Ecologies: Contemporary Artists' Interpretations and Solutions*. Rizzoli International.

McAdams, S. (2019). Timbre as a Structuring Force in Music. In K. Siedenburg, C. Saitis, S. McAdams, A. Popper & R. Fay (Eds.), *Timbre: Acoustics, Perception, and Cognition. Springer Handbook of Auditory Research* (Vol. 69). Springer, Cham. https://doi.org/10.1007/978-3-030-14832-4_8

McCormack, C., Callaghan, B. L., & Pawluski, J. L. (2023). Matrescence: Lifetime impact of motherhood on cognition and the brain. Trends in Cognitive Sciences, 27(3), 302–316. https://pmc.ncbi.nlm.nih.gov/articles/PMC9957969/

Merleau-Ponty, M. (1968). Lefort, C. (Ed.), Lingis, A. (Trans.), *The Visible and the Invisible*. Northeastern University Press.

Morningstar, J. (2015). *The Skeletons* [Tabletop roleplaying game]. Bully Pulpit Games.

Oliver, S. (2013). Aquinas and Aristotle's Teleology. *Nova et Vetera, English Edition, 11(3)*, 849–70.

Oliveros, P. (2005). *Deep Listening: A Composer's Sound Practice. iUniverse.*

Ono, Y. (1970). *Grapefruit*. Simon & Schuster.

Reed, B. (2007) 'Shifting from "sustainability" to regeneration', Building Research & Information, 35(6), pp. 674–680.

Rivers, S. C. (2023). *An Arbitrary Aesthetic: Cultural Reproduction and Hegemonic Canonical Formations in the Western Theatrical Academy. VCU Scholars Compass*. https://doi.org/10.25772/J1AN-EP87

Rouse, R. (2005). *Game Design: Theory & Practice*. Wordware Publishing, Inc.

Ryan, D, & Lachenmann H. (1999). Composer in Interview: Helmut Lachenmann. *Tempo* 210, 20–24. http://www.jstor.org/stable/946811

Salen, K., & Zimmerman, E. (2004). *Rules of Play: Game Design Fundamentals*. MIT Press.

Schafer, R. M. (1977). *The Soundscape: Our Sonic Environment and the Tuning of the World*. Destiny Books.

Schmidt, C. U. (2022). No count! BIPoC artists counteracting "fair" representation and systemic racial loneliness in higher education in the arts. *Journal of Aesthetics & Culture*, *14*(1). https://doi.org/10.1080/20004214.2022.2046956

Schroeder, F. (2006). Re-situating Performance Within The Ambiguous, The Liminal, And The Threshold: Performance Practice Understood Through Theories Of Embodiment. *Edinburgh College of Art Thesis and Dissertation Collection*.

Sidiropoulou, A. (2011). *Authoring performance: The director in contemporary theatre*. Springer.

Stravinsky, I. (1947). *Poetics of Music, In the Form of Six lessons*. (A. Knodel & I. Dahl Trans.). Harvard University Press.

Suits, B. (1978). *The Grasshopper: Games, Life and Utopia*. Broadview Press.

The Metamorphosis Project (2025). Glór/Voice: Our Manifesto. https://www.themetamorphosisproject.org/manifesto

Walker Art Centre (2026). *Yoko Ono Biography*. https://www.walkerart.org/collections/artist/yoko-ono/.

Watson, J. (2019). Lo-TEK: Design by radical indigenism. Taschen.

Wolfe, C. (2022). *Art and Posthumanism: Essays, Encounters, Conversations*. University of Minnesota Press.

ISSN 2982-2440