

DAY 1

9.00 am - 9.30 am	Coffee & Registration	
9.30 am - 10.00 am	Welcome address and introduction	
10.00 am - 10.30 am	Takeuchi Akiko	How the World of Noh has Verbalized the 'Ma' in Physical Movement: From Zeami till Today
10.30 am - 11.00 am	Fujita Takanori	The Origin of Ma in Noh Songs
11.00 am - 11.30 am	Kawamura Haruhisa	Ma in Noh
11.30 am - 12.00 pm	All participants	Comments & Discussions
12.00 pm - 1.30 pm	Lunch	
1.30 pm - 2.00 pm	Lu Zihui, Amethy	The Ma of Adaptation: Navigating Media Boundaries in 2.5-dimensional Theatre through Projection
2.00 pm - 2.30 pm	François Rose	Ma: Meaningful Emptiness in Anime
2.30 pm - 3.00 pm	Jaroslav Kapuscinski	The Significance of Silence, Stillness, and Absence in Contemporary Performing Arts: A Cross-Cultural Perspective
3.00 pm - 3.30 pm	All participants	Comments & Discussions
3.30 pm - 4.00 pm	Coffee Break	
4.00 pm - 4.30 pm	Kim Jeong-seung	Korean 'Pungnyu' Music and Ma
4.30 pm - 5.00 pm	Lee Ming Yen	When Japanese 間 (<i>ma</i>) Meets Chinese 間 (<i>jian</i>): An Exploratory Study of <i>jian</i> in Chinese Music
5.00 pm - 5.30 pm	Kitai Saeko	Ma in <i>Rokudan no shirabe</i> : A Koto Player's Reflection
5.30 pm - 6.00 pm	All participants	Comments & Discussions
6.00 pm - 8.00 pm	Welcome Dinner for invited guests	

End of Day 1

DAY 2

9.00 am - 9.30 am **Registration and Coffee**

9.30 am - 10.00 am	Han Shangrong	<i>Aida</i> as Coexistence (<i>kyosei</i>) Space
10.00 am - 10.30 am	Tanatchaporn Kittikong	Exploring Ma through Meditation- Based Movement: Reflections on My Artistic Journey and Experiments with Thai Performing Arts Students
10.30 am - 11.00 am	Hiramoto Mie	Phonological Silence in Haiku: A Review of Metrical and Moraic Analysis
11.00 am - 11.30 pm	Jung Youngdoo	Gravity and Breathing
11.30 -12.00 pm	All participants	Comments & Discussions
12.00 pm - 1.30 pm	Lunch	

End of Day 2 presentations

The next conference program “**Lab-Performance and Workshop**” at the Steven Baxter Recital Studio, Yong Siew Toh Conservatory of Music, NUS begins at 7.30 pm

7.30 pm Doors open and Registration

8.00 pm - 9.30 pm Lab-Performance and Workshop

Performers:

Fujita Takanori
Jaroslaw Kapunscinski
Jung Youngdoo
Kawamura Haruhisa
Kim Jeong-seung
Kitai Saeko
Tanatchaporn Kittikong

DAY 3

9.30 am - 10.00 am	Registration and coffee	
10.00 am - 10.30 am	Kawabe Yunosuke	The 'Ma' that has Emerged as a Result of the Digitalization of Traditional Japanese <i>Yūzen</i> Patterns
10.30 am - 11.00 am	Miguel Escobar Varela	Decoding Cultural Patterns: Machine-learning Analysis of Javanese Puppetry
11.00 am - 11.30 am	Natalie Pang	Through the (Digital) Looking Glass: Digitizing the Taboo in the Unseen
11.30 am - 12.00 pm	Peter Broadwell	Japanese Aesthetics and Web-based Presentation: The Frustrations and Promise of Technological Approaches
12.00 pm - 12.30 pm	All participants	Comments & Discussions
12.30 pm - 2.00 pm	Lunch	
2.00 pm – 4.00 pm	Post-conference	Closed door

End of Day 3

SPEAKERS' ABSTRACTS AND BIOS

DAY 1

Takeuchi Akiko

Title: How the World of Noh Has Verbalized the 'Ma' in Physical Movement: From Zeami till Today

Abstract: In noh theater, "ma" traditionally referred to pauses and timing in music. However, if we define "ma" as a spatiotemporal void that is given as much significance as non-void, we recognize another type of "ma" in noh, that is, "ma" in physical movement. For example, Zeami repeatedly emphasized how the motionless body becomes intriguing when the actors' concentration continues uninterrupted. This presentation will explore how the concept of "ma" in physical movement has been articulated by noh practitioners and scholars from the early 20th century onward, following the rediscovery of Zeami's treatises.

Bio: Takeuchi Akiko is a professor of Comparative Theatre in the Faculty of Intercultural Communication at Hosei University, Tokyo. She received her MA from the University of Tokyo and her Ph.D. from Columbia University. Her research interests include the reception of Noh in English-speaking worlds, the narratological analysis of the linguistic ambiguity of Noh plays, and the comparative analysis of Noh and oratorio. Among her recent publications are: "Nō to oratorio shiron: gasshō narēshon shūkyōteki kinō toiu kantenkara" in *Chūsei ni kakeru hashi* (Shinwasha, 2020, 159–80); and "The Fusion of Narration and Character Voices in Noh Drama: A Narratological Approach to Zeami's God Plays and Warrior Plays" in *BmE* 7 (2020, 113–49).

Fujita Takanori

Title: The Origin of Ma in Noh songs

Abstract: Noh songs, distinct from traditional Japanese music, use "temporal intervals" or "ma" between lyrical lines to ed fixed musical rests and rhythmic regularity. The introduction of the o-tsuzumi drum helped maintain timing and enrich these intervals, further developing the dramatic impact of noh drama.

Bio: Fujita Takanori is a Professor of the Institute for Japanese Traditional Music, Kyoto City University of Arts. As an ethnomusicologist, he has been involved in the music research on Noh drama in Japan and related local traditional performances of the medieval origin. Watching performance not exclusively but in relation to their social contexts, he aims to understand and explain the value and meaning of Japanese musical traditions handed down generation after generation. His doctoral thesis (Noh Choruses and Choral Singers. 2000, in Japanese) describes the historical change of the choral part of Noh chanting and its effect on dramatic production and narrativity. His recent work includes Hagaromo with Full Notation (www.youtube.com/watch?v=zuMPY-Vm9Ck) as well as co-authored work, Noh as intermedia (noh.stanford.edu).

Kawamura Haruhisa

Title: Ma in Noh

Abstract: In Japan, there is a sense of beauty that often finds meaning in 'nothing,' such as silent spaces or unpainted areas, which are seen as being rich in spatial time rather than as emptiness. Noh, a traditional Japanese art form established in the 14th century and similar to opera, emphasizes this concept of 'senuhima' or 'nothingness' through its blend of song, music, and movement. This presentation will explore the role of pauses in Noh's music and movement, highlighting how these pauses contribute to the art's unique expression and overall impact.

Bio: Kawamura Haruhisa is a distinguished Noh performer from the Kanze school and a holder of the General Certificate of Important Intangible Cultural Asset "Nohgaku." Born in 1956, he studied under Hayashi Kiyonobu XIII and is primarily active at the Kawamura Noh Theatre in Kyoto. In addition to a vibrant performance career, Kawamura has pursued advanced studies in the history of Noh, completing postgraduate work at Doshisha University. In 2005, he spent a month and a half in the USA and Canada as a Cultural Exchange Officer for the Agency for Cultural Affairs. During this time, he lectured and performed at numerous prestigious institutions, including Harvard University, as part of a cultural exchange program. He has also conducted numerous English-language classes and lecture demonstrations abroad. Kawamura Haruhisa is currently a Visiting Professor at Doshisha University and has also served as a part-time lecturer at Kobe University and Kyoto City University of Arts. In recognition of his contributions to cultural preservation and promotion, he was awarded the Kyoto Prefecture Prize for Cultural Merit in 2020.

Lu Zihui, Amethy

Title: The Ma of Adaptation: Navigating Media Boundaries in 2.5-Dimensional Theater through Projection

Abstract: 2.5-dimensional theater, or 2.5D theater, blends manga, anime, and video games with live performance, capturing the liminal space between 2D source material and 3D staging. This hybrid genre uses projection technology to simultaneously highlight and blur the boundaries between these media, creating a fluid space where 2D and 3D elements interact. By examining the use of projection in productions like the Hyper Projection Engeki "Haikyū!!" series, this presentation explores how 2.5D theater embodies the concept of "MA" by integrating different media forms and enriching the audience's engagement with both the original work and its theatrical adaptation.

Bio: Lu Zihui is a postdoc fellow and lecturer at the School of Japanese Studies, Shanghai University of International Studies. Prior to joining the faculty at SISU, she was a junior fellow in the Society of Liberal Arts at the Southern University of Science and Technology. Lu received her PhD in Japanese Studies from the National University of Singapore, with a focus on the manga, anime, and video game adapted 2.5-dimensional theater. Her current research interests involve popular theater in Japan and China, Japanese popular culture, Chinese IP industry, voice and performance, and media and technology in performance. She teaches courses in Japanese studies, theater studies, and Japanese language.

François Rose

Title: Ma: Meaningful Emptiness in Anime

Abstract: The Heart Sutra's paradoxical statement, "form is emptiness, emptiness is form," reflects the Japanese aesthetic concept of ma, which values the significance of emptiness in both time and space. This principle, while seemingly simple, has inspired various interpretations as "meaningful emptiness," a space for receiving emotions and feelings. My presentation explores how anime directors use music, imagery, and narrative to express this concept of meaningful emptiness.

Bio: Born in Montréal, François Rose is a composer whose profound interest in Japanese culture has led to a significant collaboration with Dr. Jarosław Kapuściński and the Tokyo-based gagaku ensemble Reigakusha. This research, which explored the intricate relationship between time and timbre in gagaku music, culminated in the creation of the Gagaku-project website. Furthermore, this project paved the way for a collaboration with Dr. Jarosław Kapuściński, Dr. Takanori Fujita, and the Kyoto-based Kongō Noh school, leading to the publication of the Noh as Intermedia website.

In addition to his musical pursuits, Rose's fascination with anime has inspired him to teach a course at Stanford University titled "Decoding Anime." This course provides an in-depth analysis of the interplay between music, imagery, narrative, and Japanese aesthetics in anime.

Jarosław Kapuściński

Title: The Significance of Silence, Stillness, and Absence in Contemporary Performing Arts: A Cross-Cultural Perspective

Abstract: This presentation explores the integration of silence, stillness, and absence in contemporary performing arts across Asia, Europe, and North America. These elements, which are also central to the Japanese concept of "Ma," have gained global prominence, particularly within post-dramatic theater, experimental dance, and music. Through examples from artists such as Pina Bausch, Robert Wilson, Dumb Type, John Cage, and Marina Abramović, we will demonstrate their expressive potential in encouraging deeper audience engagement and a heightened awareness of the present moment.

Bio: Jarosław Kapuściński is an Associate Professor of Music at Stanford University, where he is also affiliated with the Department of East Asian Languages and Cultures. His research focuses on intermedia composition, performance, and Japanese traditional aesthetics. He often combines live piano performances with AI-enabled computers to create multimedia content. Kapuściński has received grants and commissions from a range of international organizations, including the National Endowment for the Arts, the Governor General of Canada, and Institut National de l'Audiovisuel (INA) in France. His works have been awarded prizes at festivals in Canada, France, Switzerland, and the United States, and have been presented at prestigious venues around the world, such as New York MOMA, Spoleto USA, EMPAC NY, Logan Center in Chicago, ZKM in Karlsruhe, Reina Sophia Museum in Madrid, Media Biennale Wrocław, Warsaw Autumn Festival, National Art Centre in Ottawa, Creative Media Center in Hong Kong, and Benz Arena in Shanghai. In addition to his artistic work, Kapuściński has collaborated on scholarly websites about Japanese Gagaku music (gagaku.stanford.edu) and Noh Theater (noh.stanford.edu).

Kim Jeong-seung

Title: Korean 'Pungnyu Music' and Ma

Abstract: Korean traditional music is categorized into court, Pungnyu, folk, art, and religious music, with 'Pungnyu' or 'Refined Music' being particularly significant for its intellectual and meditative qualities. This type of music, enjoyed by scholars during the late Joseon Dynasty, emphasizes personal enjoyment and emotional purification through slow tempos, repetitive melodies, and gaps between notes, which shares similarities with the Japanese concept of 'Ma (間)'. The exploration of 'Pungnyu' reveals a close relationship between meditation and 'Ma (間)', highlighting how both involve mental space, balance, perception of time, and concentration, thereby enriching our understanding of these concepts in daily life.

Bio: Professor Kim Jeong-seung earned the B.A. and M.A. from Seoul National University. His M.A. thesis focuses on the special playing techniques of the daegeum and further he developed into his own theory in his D.M.A. dissertation on acoustics features and playing technique of the daegeum.

He also has been recognized as a pioneer in performance and interpreting contemporary music for traditional instrument and he originated several new contemporary daegeum playing techniques including fingering for 12 notes, multiphonics, and expanded fingering for trill and tremolo, circular breathing, Daegeum-beet box and more. He formerly served as a member of the Court Music Division of the National Gugak Center for 16 years and a founding member of Contemporary Music Ensemble Korea (CMEK) from 1998. He also held 11 solo recitals. He won the grand prix for the wind instrument at KBS Traditional Music Contest in 2009 and was winner of the Today's Young Artist Award held by the Ministry of Culture, Sports and Tourism in 2011. He served as a professor at the Korea National University of Arts from 2013 up to 2022. He also served as the first artistic director of the Donhwamun Gugak Center in Seoul and the artistic director of the K-Arts Performance & Exhibition Center. Currently, he is a professor at the Seoul National University College of Music.

Lee Ming-Yen

Title: When Japanese 間 (ma) meets Chinese 間 (jian): An Exploratory Study of jian in Chinese Music

Abstract: The Japanese concept of ma (間), which signifies time and space, is deeply rooted in traditional Japanese performing arts and also finds parallels in Chinese arts in the concept of "Jian 間". In both Japanese and Chinese contexts, ma and jian embody ideas of intervals, pauses, and emptiness, reflecting similar concepts in Chinese calligraphy and music. This presentation will explore how Chinese music, including literati music and folk songs like Lanhuahua, demonstrates characteristics akin to Japanese ma, highlighting the profound cultural connection and aesthetic richness that ma brings to both traditions.

Bio: Dr. Lee Ming-Yen is a Senior Lecturer at the School of Music, Nanyang Academy of Fine Arts, University of Arts, Singapore. She specializes in ethnomusicology, with a focus on Chinese and Southeast Asian music. Her research interests encompass musical interactions in Greater China, the modern Chinese orchestra, Indonesian music, and the pedagogy of world music. She has contributed articles to journals such as Asian Culture, Asian-European Music Research Journal, Journal of Aesthetic Education, Journal of the Central

Conservatory of Music, Journal of South Seas Society, Kuandu Music Journal, and Modern China Studies. Currently, she is working on her book manuscript titled "Making Music in Greater China: The Chinese Orchestras of China, Hong Kong, and Taiwan." This work explores the evolutionary paths and musical interactions of three modern Chinese orchestras spanning Greater China. Dr. Lee holds the role of editor for the "Singapore Chinese Music" category within the Singapore Chinese Cultural Centre's Online Repository. Moreover, she serves as a Liaison Officer for Singapore at the International Council for Traditional Music. She is also an editorial board member of Taipei Chinese Orchestra's Silk Road journal and a committee member of the Taiwan Musicology Forum.

Kitai Saeko

Title: Ma in Rokudan no Shirabe - A Koto Player's Reflection

Abstract: Rokudan no Shirabe is a seminal koto piece by Yatsushashi Kengyo, structured into six steps with each step containing 52 beats, except for the first which has 56. The piece follows the traditional jo-ha-kyu structure, starting slowly, accelerating, and then slowing down at the end. This study examines the differences in performance duration of Rokudan, focusing on the interpretation of tempo, comparing the shorter recordings by Miyagi Michio with the extended performances by contemporary artists like Kazue Sawai.

Bio: Kitai Saeko is a Lecturer in Japanese Language Education at the Centre for Language Studies, National University of Singapore (NUS). In February 2009, she founded the koto ensemble "KotoKottoN" as a co-curricular activity at NUS, and she has since been teaching koto on a voluntary basis to NUS students, alumni, and koto enthusiasts outside of NUS. Born in Osaka, she began studying koto under NAKASHIRO Toshiko at the age of ten and was an active member of the koto ensemble "Sagi/Falcon" at Kobe College. In 1996, she was dispatched to Victoria, Australia, by the Japan Foundation as a Japanese Language Advisor, and has since continued her koto studies under ODAMURA Satsuki, an apprentice of SAWAI Tadao and SAWAI Kazue. Kitai is a certified instructor at the Sawai Koto Institute in Tokyo and a member of "Koto no Kai" at the Japanese Association in Singapore. Additionally, she is one of the founding members of the NPO "Global Koto Music Network," which aims to support English-speaking koto learners worldwide.

Han Shangrong

Title: Aida as Coexistence (kyosei) Space

Abstract: This presentation will explore the concept of 'Aida' as "between," focusing on the relational and atmospheric aspects rather than mere space. It discusses how 'Aida' represents fluid interactions and symbiosis with others, drawing from thinkers like Takaaki Yoshimoto and Watsuji Tetsurō. The analysis extends to how 'Aida' influences social dynamics and the creation of new relational environments, highlighting its role in shaping interpersonal connections and social capital.

Bio: Han Shangrong specializes in Western and Japanese Literary Theory, as well as Modern Japanese Thought. Currently an Assistant Professor at Shanghai Jiao Tong University's School of Humanities, she has previously served as a Research Fellow at Meiji University and as a Postdoctoral Researcher at the Chinese Academy of Social Sciences. She was a visiting PhD student at Meiji University and earned her Doctorate in Literary and Art Theory from Sichuan University. Her research projects include "A Study of Japanese Theory of Aida" (National Social Science Fund of China, 2021-2024), "Anthropocene: New Trends in Japanese Capitalism Criticism" (China Postdoctoral Science Special Foundation, 2021-2022), and "Critiques of Postmodern Leftist Thought in Japan" (China Postdoctoral Science Foundation, 2021-2022).

Tanatchaporn Kittikong (Or Kittikong)

Title: Exploring Ma through Meditation-Based Movement: Reflections on My Artistic Journey and Experiments with Thai Performing Arts Students

Abstract: Emptiness, silence, and in-betweenness, central to the Japanese concept of 'Ma,' have naturally aligned with my Thai Theravada Buddhist practice, which emphasizes mindful observation and the space between experiences. Realizing that 'Ma' has been an intrinsic part of my artistic and meditative practice, I see it as a profound pause that allows for deep reflection and the creation of meaningful performance moments. I plan to explore integrating 'Ma' into movement-based meditation with my students to enhance their embodiment and perception of time and space, seeking to uncover new forms of movement and insights.

Bio: Tanatchaporn Kittikong (also Or Kittikong) is a theatre and performance educator at Khon Kaen University, Thailand. Trained as an actor in Russia at Moscow State University, she earned a master's in Drama in Education from the University of Exeter, England, and a PhD in Performing Arts from the Western Australian Academy of Performing Arts, Australia. Her research focuses on the bodymind and movement of performers, intercultural acting, and performance making. She authored the first Thai textbook on performance, "Performance: A Basic Understanding of Performance" (2020), and her research articles have been published in the Asian Theatre Journal (2022) and Theatre, Dance and Performance Training (2024). She has also contributed chapters to books published by Routledge and Cambridge Scholars Publishing. Her creative works as a performer and creator include Hunger (2014) at Perth Fringe World, Australia; Land & Skin (2017) at World Stage Design, Taiwan; #Mun Kor Ja Pang Pang Noi (2017) and Yiep-Yang (2018) at Bangkok Theatre Festival, Thailand; Bheen (iSan Persona) (2020), a live performance and video exhibition; and Theatre and

the Plague (2020), a collective film by TaanTeatro Companhia, Brazil. Her latest work is Single Number (2023) by Theatre to Go, exhibited in Thailand and Prague.

Hiramoto Mie

Title: Phonological Silence in Haiku: A Review of Metrical and Moraic Analysis

Abstract: In linguistics, a mora is a unit of sound influencing syllable weight and speech rhythm, crucial in Japanese haiku, which follows a 5-7-5 mora pattern. Empty moras, or kühaku, are conceptual pauses in haiku that are not counted as spoken sounds but play a key role in maintaining the poem's rhythm and traditional structure. These pauses help preserve the haiku's 5-7-5 pattern and contribute to its reflective quality by allowing moments of silence or contemplation. Although not spoken, these pauses are essential for preserving the balance and flow of the haiku.

Bio: Hiramoto Mie is Associate Professor in the Department of English, Linguistics and Theatre Studies at National University of Singapore (NUS). Her research interests encompass sociolinguistics and linguistic anthropology, focusing on areas like language, gender and sexuality as well as contact linguistics. Mie's work has been featured in journals such as Language in Society, Language and Communication, World Englishes, and Journal of Sociolinguistics. She maintains editorial positions, serving as co-editor-in-chief for Gender and Language and Journal of Language and Pop Culture, alongside her role as an associate editor for the Journal of Language and Sexuality and an area editor for Linguistics Vanguard. At NUS, Hiramoto is a Principal Investigator of the Gender and Sexuality Research Cluster.

Jung Youngdoo

Title: Gravity and Breathing

Abstract: Our bodies are inherently adapted to gravity, influencing all movements and sensations. Achieving a state of "Ma" involves deeply relaxing and synchronizing with gravity and breathing, leading to new sensory experiences and natural movements. By embracing gravity and focusing on calm, deep breathing, one can experience transformative moments in movement and dance, revealing a profound connection with one's body and environment.

Bio: Jung Youngdoo is a Choreographer and Director from South Korea. He began his acting career in 1992 with a theater company and he pursued choreography at the Korean National University of the Arts in 1999. He established Doo Dance Theater in 2003. Between 2013 and 2018, he taught at Rikkyō University in Japan, focusing on Body Expression and Cinematic Arts. From 2018 to 2021, he taught technique, composition, and choreography at the Korean National University of Arts in South Korea. He is known for developing innovative techniques and methods through various classes and workshops, with a keen interest in research on time, space, and systems. He currently continues to work as a director, choreographer, and dancer, in both dance and theater.

Kawabe Yunosuke

Title: The 'Ma' that has Emerged as a Result of the Digitalization of Traditional Japanese Yūzen Patterns

Abstract: The kimono, introduced from China and evolving uniquely in Japan, features yūzen-dyeing—a technique from Kyoto known for its pictorial patterns on silk. The kimono's decline began with Japan's modernization and Western influence, leading to its rare use today. However, yūzen patterns have found new life through digitalization, allowing for intellectual property protection and revealing commonalities with Japanese anime, which also emphasizes the significance of space -i.e 'ma' - and margins in artistic expression.

Bio: Kawabe Yunosuke was born in Kyoto in 1965, as the eldest son of a family renowned for crafting Kyoto Yūzen kimonos. At the age of twelve, he saw a poster celebrating the Montreal Olympics which sparked his ambition to become a graphic designer. After graduating from art school, he began his career at an advertising planning and production company. He transitioned from the advertising world to his family's traditional Kyoto Yūzen business, where he trained under his father, a master craftsman. His dedication to preserving and advancing the craft led to his recognition by Kyoto Prefecture as a successor to these revered techniques. In 1977, he embarked on pioneering research into the digitization of Kyoto Yūzen patterns with the Kyoto City Dyeing and Weaving Digital Archive Study Group. This innovative approach culminated in the founding of Japan Style System Ltd in 2001. That same year, MIZUNO launched swimwear featuring digitized Kyo-Yūzen patterns.

Miguel Escobar Varela

Title: Decoding Cultural Patterns: Machine Learning Analysis of Javanese Puppetry

Abstract: This presentation highlights innovative computational techniques for analyzing cultural structures, specifically focusing on Javanese wayang kulit performances. By employing machine learning to examine large datasets of videos and images, my research uncovers key temporal and graphic elements in traditional art forms. Although it does not directly address the Japanese concept of "Ma," this approach bridges technology and cultural studies, offering fresh insights into analyzing diverse cultural expressions.

Bio: Miguel Escobar Varela is Associate Professor at the department of English, Linguistics, and Theatre Studies (NUS) and deputy co-director of the Centre for Computational Social Science and Humanities (CSSH). In his research, uses digital tools to document and study media and cultural heritage in Southeast Asia. He is the author of Theater as data (University of Michigan Press, 2021) and has written several articles on Indonesian theatre, digital archiving, and intercultural exchanges. A full list of his publications and Digital Humanities projects is available at <https://miguelescobar.com>

Natalie Pang

Title: Through the (Digital) Looking Glass: Digitizing the Taboo in the Unseen

Abstract: Cultural heritage is typically celebrated, but what happens to heritage that is taboo, hidden, or stigmatized? This talk explores my digital projects documenting Bukit Brown Cemetery, Singapore's first pan-Chinese municipal cemetery, which faced significant scrutiny after government plans to build a road affected 5% of its graves. I share the challenges of digitizing and representing this complex heritage through new media, highlighting the significance of documenting such marginalized aspects of cultural heritage.

Bio: Natalie Pang is an educator and researcher, as well as University Librarian at the National University of Singapore. She specialises in socio-technical studies of technology including social media and civil society and the convergence of data and immersive tech in the contexts of culture and heritage in urban cities. Currently, she is an Associate Professor at the Department of Communications and New Media, Faculty of Arts and Social Sciences, National University of Singapore. She also holds a concurrent appointment as University Librarian at NUS Libraries.

Peter Broadwell

Title: Japanese Aesthetics and Web-based Presentation: The Frustrations and Promise of Technological Approaches

Abstract: Applying computational methods to artworks and performances to explore their manifestations of Japanese aesthetic elements such as Ma 間 and Oku 奥 involves a complex but potentially fruitful tension between content and technology. Examples like the Noh as Intermedia project show that despite challenges in quantifying aesthetic elements and analyzing traditional performance practices and visual arts with modern tools, these efforts can result in a productive dialogue between humanistic theory and technological practice.

Bio: Peter Broadwell is a Digital Scholarship Research Developer at the Stanford University Libraries' Center for Interdisciplinary Digital Research, where his work applies machine learning, web-based visualization, and other methods of digital analysis to complex cultural data. He has a Ph.D. in Musicology from the University of California, Los Angeles and an M.S. degree in Computer Science from the University of California, Berkeley. In addition to his efforts to augment recordings of Japanese theater performances with multimedia annotations for the Noh as Intermedia site, he is one of the primary developers of the Pianolatron interactive player piano web app, and also is actively pursuing the application of deep learning-based technologies for pose, gesture and action recognition to recorded dance and theater performances as part of the ongoing MIME (Machine Intelligence for Motion Exegesis) project.