

2025 Media x Space :

BEYOND ILLUMINATION

Filamen Gallery

OPENING 22 NOVEMBER 2025, EXHIBITION 23 NOVEMBER 2025 - 18 JANUARY 2026

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Filamen Gallery

Fl. 4 GMBB – Creative Community Mall
2, Jalan Robertson, Bukit Bintang
Kuala Lumpur, Malaysia

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SUPPORTED BY:



Agam Akbar Pahala (Indonesia)

Pulung

Digital animation, projector, incense burner

Dimensions variable

1 min

2025

This work is titled "Pulung," which in Javanese culture is often interpreted as a ray of good fortune, revelation, or divine grace descending upon a person or place. In this work, the symbolism is manifested through the form of two dragons facing each other, bound and fighting each other as a sign of maintaining the balance of life's order.

Dragons, in Javanese mythology, are often considered the guardians of the balance of cosmic energy. In this context, the two dragons fight over the "pulung" for balance in maintaining the order of life.

The green and brown colors of the dragons' bodies reflect the elements of earth and life, indicating the close, complementary relationship between natural life and human spirituality.

Dragons who receive the "pulung" receive blessings, while those who do not receive it will experience hardship and misfortune. This means that maintaining the balance of the universe does not only mean taking care of it, but also giving punishment so that harmony is maintained.

The backsound element of Al-Barzanji's chant which is the background of this work emphasizes that pulung goodness will only come down to humans who always pray to glorify nature and God. In the Javanese Islamic religious tradition, reading Al-Barzanji is believed to bring blessings, ward off evil, and radiate good light.

Through this work, the artist wants to convey that humans must remember to maintain the "pulung of goodness" within themselves (be good to the natural world of life and God), so that their lives are in harmony with the natural order and Divine will.

Agam Akbar Pahala is a visual artist whose practice explores local traditions, material culture, and the shifting values of humanity in the modern industrial era. A graduate of the Indonesian Institute of the Arts (ISI) Yogyakarta, his work often combines natural materials, consumer waste, and contemporary technology to reflect on the complex relationship between tradition, spirituality, and modernization. Through his installations and digital experiments, Pahala examines how technological progress transforms human perception and challenges our ethical connection to the environment. For him, art serves as a medium to restore balance—bridging ancestral wisdom, spiritual consciousness, and the evolving landscapes of technological life. Pahala was born in 1992 in Magelang, Indonesia and now lives and works in Jakarta.



Algorapture (Indonesia)

(Documentation of audio-visual live coding performance held on September 18, 2025)

-Opening Live Coding Performance on September 18, 2025 in Jakarta-

Regan Iwada (GecTheory)

Trying to Find a Resolve

Live-coded musical composition audio with strudel.cc, 44.1khz. Pre-composed audio-reactive visuals with TouchDesigner, 1280x720 60fps

Performed live on audio and digital projection

15 min

2025

Trying to Find a Resolve (2025) is an audio/visual composition by GecTheory that unfolds in five acts. Each act carries a distinct mood and story, reflecting on what it means to seek resolution in a world increasingly defined by unpredictability, ecological fragility, and the weight of collective greed.

- **Act I – Fm7 Computer Crescendo**
A bright, jazzy celebration of technology—walls of hopeful light and sound through Fm7 Computer Crescendo.
- **Act II – I Spawned at a Weird Time**
Chaotic energy reflecting what it feels like to exist in an era where people fail to learn from history.
- **Act III – Oxygen Tank**
The core of the piece. A suffocating reminder of polluted air—literal and metaphorical—that shapes how we connect with one another.
- **Act IV – Sterilized Empathy**
Pianos and human noise form a fragile bridge between suffocation (Oxygen Tank) and memory (Remembering My Childhood).
- **Act V / End – Remembering My Childhood is the Only Thing that Keeps Me Going**
Memory as a guiding light. Recalling the carefree love of childhood as the only way to move forward and overcome worrisome.

By day, GecTheory clocks in as a programmer; by night, he unleashes sonic mayhem as a live-coding audiovisual artist. One night he's dropping kawaii bangers from the anime void, the next he's live-coding beats like he's fighting demons in binary—often while casually building his own visual tools along the way.

-Opening Live Coding Performance on September 18, 2025 in Jakarta-

Andra Winatama (andrawkx)

Flags as Shackles: The Organized Crime of Borders

Live-coded musical composition audio with sonic pi, 48.1khz. Pre-coded audio-reactive visuals with OpenGL/GLSL/Shader, 1280x720 60fps

Performed live on audio PA and Projectors

15 min

Flags as Shackles: The Organized Crime of Borders is an auditory journey from critique to vision. It begins by deconstructing the modern world, arguing that nationalism is a grand deception, an "organized crime" orchestrated by a global elite. The relentless industrial rhythm represents the machine of their control, while the distorted melodies and static whispers are the propaganda used to manufacture loyalty. The deep, rumbling basslines are the sound of economies forged in debt and decay for the benefit of the few.

But this is not a story of despair. The composition intentionally embraces collapse. The "drones of collapsing empires" and "broken signals of failing states" are not an ending, but a beginning. These are the sounds of the old-world unravelling, creating the space for something new to grow. The track is a call for a decentralized future, a world where the shackles of flags are broken and humanity reorganizes into interconnected, self-sufficient communities: thriving on permaculture, empowered by their own token economies, and united through open-source technology.

andrawkx is a live-coder and the founder of Algorapture, a groundbreaking series of live-coded audio/visual events based in Jakarta. Blending darkwave, EBM, and industrial sounds, he transforms the daily struggles of blue-collar and white-collar workers teetering on the brink of capitalism's burnout into haunting, visceral soundscapes. After more than a decade in Southeast Asia's tech industry, he turned to creative technology, shaped by the realization that big tech is not always the benevolent force it claims to be. he founded 97KoboLab, a sonic lab dedicated to experimental synthesis and anti-establishment live coding. 97KoboLab provides a space for artists to push back against techno-optimism with glitch, noise, and rupture. Since diving into live-coding in 2016 and relocating to Jakarta in 2019, he's been actively involved in this music landscape, one glitch at a time.



Almira Hafizha Wisnu, Theona Veda Saraswati, Siti Alya Namira Ibrahim, Isyana Permata Wibawati (Indonesia)

Oxygen

**Virtual Reality (VR), and video documentation
2025**

Around 200 years from now, in a world where trees are finally extinct due to humanity's greed and carelessness, the world falls into an apocalyptic state. Who would've thought the lack of clean oxygen could turn humanity into zombie-like creatures, hungry for meat and flesh?

In order to save the world, a group of people must go out of their way to replant trees, all while trying to survive this zombie apocalypse, and bring back the world they once knew.

Almira Hafizha Wisnu, Theona Veda Saraswati, Siti Alya Namira Ibrahim, and Isyana Permata Wibawati is a group of DKV New Media students in their third year, from the class of 2026, this work is the result of an assignment from the mid-term exam for the Digital Design Exploration course which is scheduled in the fifth semester and is an elective course from the design and technology science group.



Angela Oscario (Indonesia)

Haunted

Animation

50 sec

2025

Haunted represents the silent victims of sexual harassment—those unwillingly thrust into the spotlight and haunted by society’s harsh prejudice. The phrases float like ghosts, symbolizing how blame and shame continue to surround victims long after the incident. The spotlight, instead of revealing truth, becomes a tool of exposure and scrutiny, forcing the victim to bear the weight of public judgment. Through its haunting visuals and symbolism, Haunted questions why the gaze always falls on the victim rather than the perpetrator. It invites viewers to shift the illumination—to see beyond blame and acknowledge the quiet pain that lingers beneath societal silence.

Angela Oscario is a lecturer in Visual Communication Design at Bina Nusantara University, currently serving as the Head of the Creative Advertising Program. Her passion lies in visual storytelling—using images and words to express thoughts, emotions, and social reflections. Through her artworks, Angela narrates stories inspired by her surroundings, often addressing issues that provoke reflection or challenge common perspectives. She believes every visual piece holds the power to communicate beyond words, inviting audiences to feel, question, and connect through the subtleties of human experience.



Bayu Dirgantoro (Indonesia)

Pattern #1 and Pattern #2

Video

5 min (Pattern #1) and 2min 39 sec (Pattern #2)

2025

Pattern #1 examines the structural relationship between light and shadow. Variations in illumination produce shifting geometrical shadows, demonstrating how changes in light intensity and angle directly affect spatial perception. The work highlights the interdependence of light and its absence, presenting shadow as an active element in the formation of visual patterns.

Pattern #2 investigates shadow as a dynamic product of fluctuating light. The projected forms expand, contract, and distort according to the modulation of brightness, emphasizing the role of shadow in defining spatial boundaries. By foregrounding these transformations, the work situates shadow not as a passive residue but as a critical counterpart in understanding the behavior of light.

Bayu Dirgantoro, S.Sn., M.MDes. is a designer, educator, and researcher who integrates art, technology, and pedagogy. As Head of Program for Graphic Design and New Media at BINUS University International, he explores gamification, AR/VR, and interactive systems to enhance learning and cultural engagement. His projects range from educational boardgames and AR for museums to immersive installations like Virtually Out There and Trapped, all reflecting his commitment to human-centered design. Alongside practice, he publishes and collaborates on digital storytelling and gamification research, shaping new approaches in design education and cultural heritage through innovation and creative technology.



Boo Jihyun (Republic of Korea)

Ultimate Space

Single channel video

8 min 4 sec

2020

Ultimate Space begins with the concept articulated by architect Kim Swoo Geun : a “third space” for contemplation and inner enrichment — a place where the mind dwells, beyond function and productivity, and where the direction of one’s inner life can be restored through stillness and non-material presence.

This work expands that architectural thought into immaterial media. Fog softens boundaries and dissolves the reality of the space, while laser light traces the air, forming an intangible structure. Lines of light repeatedly contract and expand, revealing and erasing unseen dimensions.

Within this field, a single material object — a fishing-lamp beacon — moves slowly, carrying the memory of illuminating the night sea. Its blue light resembles a living organism moving through water or a distant star flickering in the night sky, blurring distinctions between sea and sky, reality and imagination. In the ephemeral space formed by light and fog, inner landscapes — memory, dream, imagination, and the ocean’s depth — overlap and unfold.

This project records such spatial investigations in moving-image form. Alongside indoor scenes, it includes footage shot across Jeju Island’s forests, ocean, cliffs, and architecture. Where natural atmospheres meet artificial light, the work proposes that Ultimate Space emerges not only within built structures but also within natural and lived environments.

Ultimately, Ultimate Space exists beyond physical construction — a psychological site that briefly surfaces through the interplay of time, light, and mist. It seeks the presence of an inner spatiality: intangible yet perceptible, a domain that appears to exist only in sensation and thought.

Boo Ji Hyun is a contemporary installation artist who explores the interplay of light, water, and reclaimed industrial materials. Through large-scale, site-specific installations, she reflects on environmental cycles, the fragility of human existence, and the transformation of discarded objects—such as old fishing-boat lights—into poetic symbols of memory and time. Her works have been showcased in major international exhibitions, including the Setouchi Triennale in Japan, the Guandu Biennale in Taiwan, and the Vladivostok Biennale in Russia.



Dila Hendrassukma, Siti Chadijah (Indonesia)

Dappled Memory

Single channel video

3 min 56 sec

2025

Dappled light is the scattered sunlight that passes through layers of leaves, branches, and gaps in the forest canopy, creating shifting patterns of light and shadow on the ground or surfaces. Indonesian forest known for the dense and diverse vegetation (such as tropical rainforests, teak forests, or mangroves), and dappled light is a very common and unique visual phenomenon. However, dappled light is not just a visual or aesthetic phenomenon, it plays a critical role in sustaining the bottom layers of the forest ecosystem.

Dappled light supports forest floor life by enabling photosynthesis in shade-tolerant plants, triggering seed germination, and fostering microclimatic diversity. It also drives nutrient cycling through decomposition and shapes animal behavior by guiding movement and offering camouflage. Together, these roles make it vital for biodiversity and forest regeneration.

However, much of Indonesia's forest cover has been diminished by deforestation and land conversion. The presented model is trying to stimulate the memory of presence in a forest, recall the atmosphere of being under trees. A way to remember what has been lost and question how much more we are willing to lose.

Siti Chadijah is focuses on participative design. She has been a lecturer in Interior Design Study Program, Bina Nusantara University (BINUS) Jakarta Campus, teaches basic furniture, materials, and adaptability in design. Since 2020 she has been part of BINUS University Interior Design. She joined several projects initiated by Indonesia Creative Economy Agency (BEKRAF RI in 2016) and Ministry of Education and Culture of the Republic of Indonesia (2019) as design facilitator in remote areas, such as East Nusa Tenggara and, Papua. In 2025 she joined Melihat Kota Community as research team.

Dila Hendrassukma is a lecturer in the Interior Design Study Program with an educational background in interior design. With a deep appreciation for both art and design, she enjoys exploring neat and structured aesthetics that reflect clarity and balance. She also has interest in modularity, which shapes much of her creative perspective, emphasizing order and adaptability in design. Sometimes she takes inspiration from nature and develops it into a reflection of a dialogue between serenity and mystery—where the organic meets the geometric. The exploration is to invite viewers to experience calm within complexity.



Jonata Witabora, Octavianus Frans (Indonesia)

Sundara

Digital animated images, 3 screens, projection mapping, motion sensor

200cm x 225cm

2025

Sundara (2025) is an interactive digital artwork utilizing projection mapping techniques on fabric as a space for interaction with the audience. Visual projections respond to the visitor's presence in real time, creating a participatory experience where the work is newly reshaped through the viewer's active engagement.

The word *Sundara* evokes beauty that emerges after absence, and this idea shapes the artwork's aesthetic and narrative. Presented in triptych format, the work unfolds as a spiritual journey from darkness to light, from chaos to harmony. Its visual language is inspired by Balinese *Rerajahan*—sacred drawings used in mystical and ritual practices—reinterpreted here through digital projection. These symbols are connected to the *Nyepi* tradition, Bali's Day of Silence, purification, and renewal. The triptych mirrors this journey, starting from the process of purification (left screen), expelling evil elements (right screen), then sinking into darkness to emerge true light (center screen).

Light in *Sundara* is interpreted as the axis of the sacred, a primordial energy that animates all forms and transforms them into a new consciousness. It is a bridge between the material and immaterial realms.

Octavianus Frans is an academic and art and design practitioner specializing in new media. He combines artistic exploration with digital approaches, opening new dialogues to present novel artistic experiences. Jonata Witabora is an academic interested in the intersection of design, culture, and reality as a transcendent experience.



Rizki Taufik Rakhman, Abdul Azis (Indonesia)

Kunang-Kunang (Fireflies)

Animation

4 min 55 sec

2025

Kunang-kunang (Fireflies) are unique creatures, possessing light as an inherent part of their bodies. This work draws inspiration from a folktale originating in West Java, which resonates deeply with the conditions of our present time—an era in which slander and falsehoods can be easily spread, often leading to harmful consequences. Yet, the story reminds us that darkness need not be met with more darkness; instead, kindness and integrity naturally bring forth light. In this installation, viewers encounter an animation displayed on an LED television accompanied by an audio narration of the folktale, accessible through prepared headphones. Through this immersive experience, the audience is invited to reflect on the moral power of goodness and the quiet resilience of light amidst the shadows.

Rizki Taufik Rakhman is a Jakarta-based artist and educator whose practice centers on storytelling, visual media, and digital culture. He holds a Doctorate in Fine Arts and Design from the Bandung Institute of Technology (ITB), where his research focused on collaborative visual narratives and Indonesia's digital native generation. Since 2001, he has been a lecturer at Universitas Negeri Jakarta and currently serves as Coordinator of the Visual Arts Education Program. Engaged in community storytelling initiatives such as "The Nest" and "Ayo Dongeng Indonesia", Rakhman integrates Indonesian folktales into his artistic and educational work, highlighting their relevance in contemporary digital society.



Rizq Yazed (Malaysia)

Lost in Translation

Live website

Realtime

2023

The website automates through numerous random translations, gradually removing the context from the original text. The work underscores the urgency of the translation process, demonstrating its fragility in the context of translation services that employ machine learning and neural engines. It highlights the potential dangers of relying on technology, which can distort understanding and dilute the richness of our culture and identity.

Rizq Yazed (b 2004) is a Malaysian artist and developer based in London. His work ranges from web-based to film and installation experiences, which is interested in the Internet's infrastructure and how we navigate and inhabit it. He questions our perception of internet cultures and the inherent intimacy embedded in them. Through performances and digital mediation, Rizq brings forth what is hidden: errors, quirks, and the physicality of digital experiences we have grown accustomed to. It's an exploration of the materiality of technology, be it physical or algorithmic.



Roger Ng Wei Lun (Malaysia)
Too Many Birds in One Tree
Digital Animation, 1920 x 1080 resolution
1 min 46 sec
2024

As Katherine Hayles mentioned in her 'How We Became Posthuman', if the body is "the original prosthesis" by which we "learn to manipulate" our environment, then this elemental aspect of human being has merely been extended by recent technological modes of human evolution – the cybernetic, virtual, computer simulated etc; secondly, that the "essential function" of all life, even "the great cosmos itself," is "processing information".

The cosmos, in all its vast complexity, is just a grand processor of data. This video work interrogates mankind's audacious drive to mirror and perhaps even control the universe's complexity. Drawing inspiration from the ancient cosmology of the Dayak Ngayu, where the first mountain rises up to the clouds; and from there, the Tree of Life appears, the piece explores how the digital realm connects all forms of existence—humans, plants, rocks—in a vast network of information.

The Tree of Life, reimagined in digital form, symbolizes the interconnectedness of all entities within our realm. It serves as a conduit between humanity and the cosmos, echoing ancient concepts of unity and kinship with all forms of life in the primordial past.

However, the work also addresses a critical flaw: an overload of information. The Tree, while representing the interconnectedness of life, becomes overwhelmed by an excess of data—symbolized by celestial birds that proliferate and disrupt the system. This data overload shatters the system's equilibrium, resulting in cascading failures and systemic collapse.

Through the narrative intertwined with myth, nature, and data, 'Too Many Birds in One Tree' reflects on the consequences of an imbalanced digital ecosystem. It provokes a dialogue about our relationship with nature in the digital age and challenges us to consider whether our technological advancements can truly address the pressing issues of our planetary destiny. It echoes the ancient wisdom that, despite our technological progress, we remain fundamentally intertwined with the cosmos and all life forms, urging us to ponder our place within this grand, interconnected web. [...In the ancient cosmology of Dayak Ngayu, Mountains, Hornbills, Tree of Life, Water Serpent Canoe, Man and Woman emerge one from the other, to disappear in the destruction in which the two birds, indulge....]

Roger Ng Wei Lun (b. 2001) is a Malaysian media artist, designer and technologist based in Singapore. His work usually takes the form of moving images, installation art, and speculative objects. He explores diasporic experiences in post-colonial contexts examining culture as a dynamic system of ever-evolving symbols. Utilising New Media, he seeks to demythologize and deconstruct the intricate layers of the unseen, including narratives, materiality, and spirituality, which shape our societal existence and identities.



Satrya Mahardhika, Jonata Witabora, Devi Kurniawati Homan, Ardiyan, Ahmad Faisal Choiril Anam Fathoni, Arik Kurnianto, Danendro Adi (Indonesia)

The Battle of Light and Shadow

Single channel video

2 min 25 sec

2025

This work reimagines the legendary figures of the Mahabharata, the Pandavas and the Kauravas through colorful, interlocking acrylic pieces shaped in the silhouettes of wayang characters. The transparent material allows light and shadow to play, creating shifting layers of meaning that echo the complexity of human nature.

By transforming the epic heroes and villains into sculptural "pieces," the work suggests life itself as a grand board of strategy where choices, virtues, and flaws move in constant tension. The bright, modern medium contrasts with the ancient tale, bridging tradition and contemporary design.

This artwork invites viewers to see the Mahabharata not only as a story of war, but as a timeless reflection of human conflict, morality, and destiny, that still relevant in today's world.

The artists, Satrya Mahardhika, Jonata Witabora, Devi Kurniawati Homan, Ardiyan, Ahmad Faisal Choiril Anam Fathoni, Arik Kurnianto, and Danendro Adi are lecturers from Binus School of Design, each coming from diverse artistic backgrounds including animation, graphic design, illustration, concept art, 3D art, and visual research. Together, they collaborated to reinterpret the epic of the Mahabharata through the symbolism of chess pieces in a modern context. Blending research, visual narrative, and digital form exploration, this collaboration creates a dialogue between tradition and modernity reviving the timeless epic in a contemporary visual language through an animated portrayal of a strategic game of choices, morality, and destiny. It bridges the sacred narrative of the wayang tradition with modern visual and design, inviting the audience to reflect on how ancient struggles of virtue and desire continue to resonate in today's world.



Suwen Wang (United Kingdom)

Echoes of the Displaced

**AI-Based Digital Storytelling Communication for Cultural Heritage Artifacts Experimental Storytelling Filming
2025**

**6 min 3 sec
2025**

This research explores the transformative potential of digital storytelling as a medium to bridge the emotional and cultural disconnect between cultural heritage artifacts and audiences. By leveraging immersive narratives, interactive media, and emotionally resonant storytelling techniques, this research aims to reanimate the voices of artifacts—such as looted relics, displaced sculptures, and forgotten treasures—transforming them from static museum exhibits into dynamic storytellers. Through their stories, these artifacts express their histories, struggles, and longing for their origins, fostering a profound sense of empathy and connection among viewers.

A key innovation of this project lies in the creative integration of Artificial Intelligence technologies. The voice narration, textual scripts, and soundscapes—including background music and ambient audio—are all generated or co-composed with AI tools. By using AI-generated voices, the project gives form to the imagined inner monologues of ancient artifacts, creating an uncanny, poetic resonance between the digital and the historical. AI, in this context, becomes more than a tool—it becomes a symbolic counterpart to cultural heritage artifacts themselves. Both are perceived as lifeless, artificial, and object-like, yet both can be brought to life through the illusion of voice, expression, and soul. However, there is one crucial difference: AI systems come alive through algorithms and data, while heritage artifacts rely on me, the storyteller, to breathe thought and life into them. In this process, I act as the bridge—giving form to memory, voice to silence, and identity to the forgotten.

The research emphasizes the emotional power of storytelling—amplified by AI's generative capacities—to raise public awareness about the consequences of tomb raiding, illegal trafficking, and the neglect of cultural heritage. By humanizing artifacts and highlighting their plights, the narratives aim to inspire a deeper sense of responsibility and urgency in preserving and protecting these irreplaceable cultural treasures. Ultimately, this research advocates for a shift from disconnection to reconnection, where AI-powered digital storytelling serves not only as a creative tool, but as a catalyst for cultural empathy, justice, and preservation.

Suwen Wang is a London-based artist and design researcher whose practice lies at the intersection of AI, digital storytelling, and cultural heritage. He holds an MA in Digital Media Arts and is currently pursuing an MRes in Communication Research at the Royal College of Art, UK. His work reimagines how immersive technologies and narrative systems can reconnect displaced cultural artifacts with their emotional, historical, and geographic contexts. Suwen's practice critically explores the "heritage empathy gap"—the emotional disconnection between audiences and artifacts severed from their original settings. Through AI-generated voice, text, and sound, combined with AR and 3D spatial media, his work transforms silenced objects into expressive narrative agents. By doing so, he challenges static museological displays and proposes new models of digital restitution, emotional engagement, and cross-cultural communication. Rather than positioning AI as a neutral tool, Suwen treats it as a co-author in the storytelling process, capable of mediating memory, identity, and loss. His installations humanize fragmented histories and raise awareness of cultural displacement, illegal

trafficking, and the politics of representation. In doing so, he blends algorithmic processes with curatorial sensitivity to create participatory, affective experiences that foster dialogue across global audiences. As a researcher, Suwen investigates how design can restore narrative agency to marginalized objects and communities, offering new frameworks for inclusive digital heritage practices. His work advocates for emotionally intelligent systems that are culturally situated, ethically grounded, and publicly engaged.



Tan Yun Yi (Malaysia)

Light Between Generations

TV monitor, digital video, digital prints, headset

Dimensions variable

2019-2025

Light Between Generations (2019-2025) presents two intergenerational explorations in 2D and 3D art, uniting senior participants with younger collaborators to step into the digital world while drawing on familiar artistic traditions. Rather than aiming for technical perfection, the works celebrate the joy of creativity and the rich exchange of ideas across generations. These presentations are selected outcomes from the contributions of numerous participants over the course of the project, where light—whether the glow of technology or the spark of discovery—becomes a thread of connection and renewal.

The first series features digital sceneries of trees, mountains, birds, and the sun, motifs recalling the classic “first exercise” from a conventional art class in Malaysia. Instead of pencil and brush, seniors experimented with digital tools alongside youth collaborators, discovering that light on the screen could feel as natural as paint on canvas. These works reimagine a familiar starting point in art learning, linking the comfort of the past with new possibilities.

The second series present a looping video of 3D scanned objects brought by seniors, each tied to personal memories. With support from younger collaborators, they scanned the objects themselves, turning them into 3D models that carry and preserve their stories. Together, these works affirm that art is not bound by age or medium. It flourishes through light, memory, and imagination, illuminating new paths of connection across generations.

Ts. Dr. Tan Yun Yi is an Assistant Professor and Deputy Dean at the Faculty of Cinematic Arts, Multimedia University, Malaysia. Trained in digital media and educational technology, her practice lies at the intersection of creative media, technology and learning. She is interested in how digital tools can spark new ways of experiencing knowledge, creativity and connection. Beyond academia, she engages closely with communities through initiatives that introduce older adults to digital literacy and creative experimentation. These projects use technology as a doorway to confidence, imagination and meaningful conversations across generations. Her approach highlights how creativity can serve as both a method of empowerment and a bridge between education and society. By combining academic research with community-driven practice, media and technology are reimagined as transformative tools for lifelong learning and meaningful cultural participation.



Taufiq (Indonesia)

The Nature of Light

Single channel video

1 min

2025

This work depicts the nature of light in theoretical visual way. Where light or electromagnetic waves have their electro and magnetic fields oscillating in perpendicular to each other and to the direction of wave propagation. These waves propagate in empty vacuum space, carrying energy and momentum.

Taufiq is an academic interested in interactive digital media. He likes to experiment an exhibition by combining physical artworks with digital media interactivity.



Reno Fanthi, Ulli Aulia (Indonesia)

Layers Of Interior Rays

Single channel video

1 min 4 sec

2025

Layers of Interior Rays is a visual poem where lines meet light, where the precision of a layout plan transforms into luminous whispers. Each ray slips gently across the surface, unfolding in layers that reveal the hidden soul of the interior. What was once static and technical now breathes, glowing like horizons drawn not by ink, but by light itself.

Here, the interior is no longer confined to walls and functions; it becomes a radiant landscape woven by overlapping rays. Every line turns into a boundary of memory, every layer of light becomes a fragment of the story. The layout plan, once a silent map, evolves into a living narrative where space is both geometry and poetry, both structure and emotion.

"Layers of Interior Rays" invites viewers to contemplate the passage of light as one contemplates time—shifting, layering, deepening. Morning, noon, and dusk echo in its luminous strata. The interior emerges not as a fixed entity, but as a breathing presence: layered, radiant, and profoundly human. In this work, the ray becomes language, the layers become verses, and the interior itself becomes a poem of light.

Two educators—ulli from interior design and Reno from product design—collaborate to explore the boundary between technology and art. With experience in AutoCAD and laser-cutting, they transform precision into poetry. From rigid layout lines emerges a new vision: a luminous narrative born from light and layered form. What began as a two-dimensional plan becomes a glowing table lamp—a poetic fusion of interior and product design, where digital lines transcend function and evolve into radiant stories.



Bio Curators

Abdul Shakir, also known as "Grasshopper" is a multidisciplinary multimedia artist and co-founder of Filamen, a new media art collective specializing in new media art activation. With a self-taught foundation in contemporary fine art practices, Shakir's work bridges traditional artistic techniques and current technologies.

Shakir has participated in several notable group exhibitions, including 1000 Tiny Artworks organized by Red Hong Yi Studio, ANTARA 2.0 by Kapal Lorek in Seri Iskandar and Hanya Satu Exhibition at Balai Seni Negara. His work has also been featured internationally at events such as ANTARA Extended in Jakarta and the Singapore Night Festival 2023. Beyond exhibitions, Shakir has contributed to the art community through his involvement in several art residency programs, including Rimbun Dahan and PORT Ipoh Residency, both in 2022 and 2023.

Jeong Ok Jeon is a Jakarta-based Korean curator, educator, and researcher specialized in new media art, the intersection of art and technology, and curator education. Her recent curatorial projects include *"Imposter (2025)"*, a browser-based exhibition; *"Media X Space: Across Asia (2024)"*, an international tech art exhibition in Jakarta; *"Terra Dialectic (2023)"*, a national Media Art Community Festival in Lombok; *"Cosmos Chronology: Space Art Exhibition (2023)"*, held in Yogyakarta to celebrate the 50th anniversary of the Korea-Indonesia diplomatic relations. As an educator, she initiated XPLORE: New Media Art Incubation, a program to enhance the competencies of emerging artists and curators in art and technology. She has shared her research and experiences at various academic and professional conferences, SATA – Society Art Technology Asia (2025) in Hong Kong; *Immersio: New Media Art Exhibition (2024)* in Kuala Lumpur, Malaysia; *RE:SOURCE – The 10th International Conference on the Histories of Media Art, Science, and Technology (2023)* in Venice, Italy; and *Hello from the Global Creative Laboratories! (2023)* in Tokyo, Japan. Through her projects and initiatives, she strives to create opportunities for young Indonesians from regions beyond the cultural hubs to engage themselves with art and technology. To that end, she has worked with numerous young creatives from Samarinda, East Kalimantan, Bengkulu, West Sumatra, Lombok, West Nusa Tenggara (NTB), and Kupang, East Nusa Tenggara (NTT). Jeon recently contributed a book chapter to *Aesthetics in Cultures, Materials, and Philosophies*, published by IntechOpen. Jeon holds a PhD in Arts Education at the Education University of Indonesia (UPI, Bandung). She is a lecturer at Jakarta State University and serves as a director at ARCOLABS. ig @arcolabs.id

Patricia Penina Adele is a design practitioner, researcher, and lecturer at Binus University. She began her curatorial work as a curatorial assistant for the Center for Arts and Design at Surya University in 2013. She is also a founding member of ARCOLABS, where she contributes to curatorial projects and design. As a programming

curator, she helps facilitate creative processes and currently serves as the Gallery and Exhibition Coordinator at the School of Design. Her professional interests include branding, digital media, and environmental design, with research focused on critical thinking, sustainability, and cultural conservation. She applies various analytical methods and has experience with multimedia platforms like UX/UI design, animation, and motion graphics. In 2012, she exhibited her media art in the "Show Yourself: ASEAN Self-Portrait, Korean Self Portrait Exhibition" at the Seoul Museum of History, Korea, an event initiated by the ASEAN-Korea Centre