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SASA

The University of Central Asia (UCA) is a world-class centre for knowledge and learning, connecting isolated rural communities with the global community and building human capital needed for modern economies and stable governance.

The mission of UCA is to promote the social and economic development of Central Asia, particularly its mountain communities, by offering an internationally recognised standard of higher education and enabling the peoples of the region to preserve their rich cultural heritage as assets for the future.

A private, not-for-profit, secular university, UCA was founded in 2000 through an International Treaty signed by the Presidents of Tajikistan, the Kyrgyz Republic, and Kazakhstan, and His Highness the Aga Khan, ratified by their respective parliaments and registered with the United Nations. In addition, UCA brings with it the broader commitment and partnership of the Aga Khan Development Network, one of the largest private development agencies in the world.

ABOUT SAS

UCA's School of Arts and Sciences (SAS) offers a unique five-year undergraduate programme that cultivates interdisciplinary knowledge and skills students need to advance their intellectual growth, broaden their vision, and create innovations in their professional and personal life. The research-based curriculum combines a liberal arts and sciences education, where students benefit from an outstanding faculty with a 1:9 faculty/student ratio.

UCA's partnerships with world-class institutions enrich the student learning experience. Undergraduate students also gain work experience through internships as part of the University's Cooperative Education Programme.

The average contribution of students — towards their tuition, room and board, a laptop computer, health insurance, and numerous facilities — constitute a fraction of the cost of education. This makes education and living at UCA particularly affordable for students from rural communities.

Undergraduate programmes are located at UCA's residential campuses in Naryn, Kyrgyzstan, and Khorog, Tajikistan. The Tekeli campus in Kazakhstan is in the planning stage.



ABOUT UCA .

BSc, Computer Science
BA, Communications & Media

BSc, Earth & Environmental Sciences
BA, Global Economics

Modernity in Central Asia: Identity, Society, Environment

VISION

The Research Cluster “Modernity in Central Asia: Identity, Society, Environment” was established at the School of Arts and Sciences, University of Central Asia, in 2022. The cluster aims to foster interdisciplinary research across the communities of faculty, students, and visiting scholars with a focus on identity, social, and environmental transformations in Central Asia.



MISSION

Located in the heart of mountain communities in Central Asia, the cluster remains local in its focus and problematics, while it adopts and applies global and comparative perspectives through theoretical and empirical research.

Central Asia’s history has been shaped by its global significance and regional challenges from the ancient and modern migrations and trade routes to the clashes between the persisting colonial legacies, traditional values, and modern ways of life.

The interrelated shifts in local global affairs along with competing and conflicting understandings, discourses, and experiences of traditions, independence, and socio-political identities constitute the key forces in the region’s development. The rapid pace of changes also often produces chaotic regimes of production, consumption, and development that endanger the communities, landscapes, and ecological biospheres.

In this highly dynamic and generative milieu, the cluster aims to marshal new ideas and local insights within the tradition of liberal arts and interdisciplinarity of thought in social sciences and humanities to advance understanding of disappearing and emerging ideological fault lines, problems, and opportunities in the region. With this ambition the cluster hopes to contribute to the knowledge and development of mountain communities in Central Asia as the vision of UCA.

07

TRANSDISCIPLINARY
CONFERENCE

Soheil Ashrafi
Michael Garbutt

Conference Co-chairs

Nomadic Image 2022

Presented by the School of Arts and Sciences, University of Central Asia Research Cluster: Modernity in Central Asia: Identity, Society, Environment, the Seventh Transdisciplinary Imaging Conference is being held in the Central Asian republic of Kyrgyzstan, a country where equestrian nomadism remains a powerful cultural signifier. In Deleuze and Guattari's nomadology, the nomad pursues pure lines of flight across the steppe, desert, or ocean: smooth, continually shifting spaces that stand in opposition to the striated, enclosed world of the settled State. Similarly, images traverse and produce unbounded, uncharted spaces whose circumference shifts, expands, and dissolves. Confounding distinctions between arrival and departure, every return of the image is a phantom, as illusory as the belief that the earth returns to the same spot after orbiting the sun. Heterogeneous and dynamic, de-territorialised and de-territorialising, how do the image's nomadic flights construct and reflect the textures of the everyday?

In a hybrid online and in-person event hosted by the University of Central Asia on its Naryn campus, the conference offers an exciting opportunity for international participants to connect with Kyrgyz and other Central Asian creatives and scholars, and to explore experimental imaging cultures at the crossroads between East and West, and hypermodernity and tradition.



Erin Manning

University Research Chair in Relational Art and Philosophy in the Faculty of Fine Arts at Concordia University

Erin studies in the interstices of philosophy, aesthetics and politics, concerned, always, about alter-pedagogical and alter-economic practices. She is the direction her current research takes – an exploration of the transversality of the three ecologies, the social, the environmental and the conceptual.

Out of the Clear

“When there is nothing to govern, nothing to secure, there is blackness” (Moten and Harney 2021: 84).

Clearing produces property. Property produces dispossession. “All property is loss because all property is the loss of sharing” (Harney and Moten 2021: 14). The accursed share of all that exceeds interpersonality, mediation, whiteness, logisticality, of all that cannot be accounted for, sickens the field. And sometimes rejuvenates it. The force of the transindividual, of all that exceeds and precedes the individual, does rewild. But its vitality is weakened, and as perception is honed to single out the individual over the field, the human more and more becomes the focal point and soon man becomes synonymous with life. This is how the logistics of genocide - the genocide of relation - does its work, behind the scenes.

Out of the Clear begins here. It asks what the failure of mediation, and its insistence, leaves as its scar on the land. It asks what is at stake when the presupposition is that to make way for life you must first clear. It asks what practices, what architectural procedures - following Arakawa and Gins - can open the way for a mode of existence out of the clear.

KEYNOTE
SPEAKERS . . .



Dominic McIver Lopes

The University of British Columbia (aesthetics in Europe and South Asia, epistemic value of images, ontology of art, computer art)

Dominic teaches at the University of British Columbia and works on images and their value, art and technology, and theories of art and aesthetic value. His most recent (co-authored) book is *Aesthetic Life and Why It Matters*, he is co-authoring a book entitled *The Geography of Taste*, and his next solo project is *Aesthetic Injustice: A Cosmopolitan Theory*.

No Views from Nowhere

According to the network theory, all aesthetic cultures are local, social practices. According to a cosmopolitan theory of aesthetic justice, we should adopt such policies as would allow for mutually supportive interactions between local aesthetic cultures. However, some claim that new social media technologies provide for aesthetic cultures that are no longer local. One reaction to this claim gives up on the network theory and seeks a non-cosmopolitan theory of aesthetic justice. Since the cosmopolitan theory has a lot going for it, a better reaction is to show that social media technologies provide for aesthetic cultures that are local in a new way.



Ulrike Al-Khamis

Director and CEO of the Aga Khan Museum, Toronto

Ulrike has over 20 years of experience as a curator, senior advisor and director for museum and cultural projects, working with institutions including Glasgow Museums, the National Museums of Scotland, the Sharjah Museum of Islamic Civilization, and the Sharjah Museums Department in the United Arab Emirates.

The Aga Khan Museum - Fostering Intercultural Dialogue and Peace through the Arts of the Muslim World. In this Keynote lecture, Dr. Al-Khamis will introduce the mandate and mission of the Aga Khan Museum, opened in Toronto, Canada, 2014 to showcase the achievements and contributions of Muslim cultures in their interconnectedness with the world at large. The Museum's innovative curatorial and educational approaches strive to bridge cultures through the arts by unlocking the potential of its internationally renowned Islamic Art collection, permanent galleries, temporary and travelling displays, public and educational initiatives, and Performing Arts showcases to serve as catalysts for inclusive contemporary conversations and alternative narratives. The talk will present key themes and case studies exemplifying the Museum's recent work and vision for the future while illustrating its inclusive approach to creating transformative encounters and conversations beyond differences.



Paul Thomas

University of New South Wales, Sydney (electronic art, nanoscience, quantum consciousness)

Paul is an Honorary Professor at UNSW Art & Design and is currently the Director of the Studio for Transdisciplinary Art Research (STAR) as well as the conference founder and series chair of the Transdisciplinary Imaging Conference series 2010-2022. In 2000 he was the founding Director of the Biennale of Electronic Arts Perth. As an artist, he is a pioneer of transdisciplinary art practice. His practice-led research takes not only inspiration from nanoscience and quantum theory but actually operates there.

Situated Transdisciplinary Strategies: Making the Invisible Visible

Nomadism is a vehicle for discussing how art attempts to visualise the invisible. As nomads traverse the land, they are in search of a space to rest – to 'territorialise' the terrain. I examine the ways in which nomadism serves as a powerful analogy to understanding the practice of image-making at a classical and quantum level. The nomad/artist's act of territorialisation introduces a perturbation in the landscape/artwork that is both influenced by, and in turn, influences the situation. Like the perturbation in the terrain, when the artist makes art, something unexpected appears in the void that was not visible before. An interplay emerges between the material and the attentiveness of the artist. The artist makes camp in this new space, learning from the process of reflection and invention. At the heart of this visibility, however, a connection exists between classical and quantum territories. My talk explores this territory.

KEYNOTE
SPEAKERS . . .



Olga Kisseleva

University of Paris 1 Panthéon-Sorbonne (installation, science and media art, immersive virtual reality)

Olga is Professor of contemporary art in the Sorbonne University, head of Art & New Media program and Founding director of Art & Science International Institute. She is one of the key figures in the international art & science field and has had major exhibitions at the Modern Art Museum (Paris), Museo Nacional Centro de Arte Reina Sofia (Madrid) Fondation Cartier for contemporary art (Paris), Centre Georges Pompidou (Paris), Guggenheim Museum (Bilbao), NCCA (Moscow). Her works are present in the world's most important collections, including Centre Pompidou, Louis Vuitton Foundation, ZKM and NY MoMA.

How to Rethink the Ontology of Art? –

This is one of main questions for contemporary art today. The Documenta 15 in Kassel is an excellent example, with its last edition under the artistic direction of the Indonesian group ruangrupa. In parallel, the Seventh Transdisciplinary Imaging Conference devoted to the Nomadic Image this year, is organized in Kyrgyzstan, one of the Central Asian countries where the contemporary art is still marginal, and nomadism remains a powerful cultural signifier. Nomadism, especially the digital variety, is a major feature of our society. And it seems to have a greater impact on it, than the lumbung process experimented by the curators of the last Documenta as the main tool of their curatorship. In this territory of Central Asia, one of the cradles of nomadism, we will see how this founding principle of society, from ancestral equestrian nomadism to the new identity of digital nomads, influences and changes the world of contemporary art.



Altyn Kapalova

Cultural Heritage and Humanities Unit, University of Central Asia (performance, installation, experimental art)

Altyn is an artist, writer, and research fellow at the Cultural Heritage and Humanities Unit at the University of Central Asia. She draws on her anthropological research to strengthen the voices of vulnerable communities in Kyrgyzstan. Her work as a curator and feminist activist has attracted international attention.

The Feminist Nomad

What is contemporary nomadism and nomadic art, and what do they have to do with the issue of women's rights? The exoticization of nomadism in Central Asia and an academic focus on historical events ignore the current situation in the nomad countries of Central Asia. The artists I will present engage with contemporary nomadism - labor migration; traditions without romanticization; the fact that the nomadic heritage belongs to all of us equally, regardless of ethnicity, religion, sexual and gender identities. They also reference the dangers and risks of migrants - modern nomads, thousands of us working in other countries, on the route from the Tien Shan mountains to the seas of Siberia, and far beyond.



Border Crossing in Contemporary Travelogues

Andrey Menshikov & Ekaterina Purgina. Travel writers traditionally reveled in describing border crossings due to the borders' symbolic milestone of their journeys. Recently, however, a new kind of travelogue has emerged. Travel writers choose to structure their whole itineraries around national borderlines and explore at length the subjective dimensions of border crossing. Borders become destinations.

In this paper, we shall focus on two contemporary travelogues: *The Border* (2021) by Norwegian writer Erika Fatland and *Mirrorlands: Russia, China and Journeys in Between* (2019) by British writer Ed Pulford. Literary studies have developed a range of theoretical transdisciplinary frameworks to analyze narrative strategies and conceptual moves travel writers use to present the authenticity of their experiences. We claim that border travel accounts reflect shifts in our spatial imaginaries. "Imagined communities", in Benedict Anderson's terms, were (re)produced by the national public spheres, systems of government and education in the "organized modernity." Core collective identities were firmly established in the spatial imaginaries prior to crossing borders. Today, the global media sphere, cosmopolitan consumption, and transnational mobility, which permeate our everyday life, chip away at the territorialized conceptualizations of communities and foster transnational identities. While crossing borders is habitual to many, travel accounts highlight an individualized experience of a traveler who deals with the border in its localized and physical form, focusing on the acts and points of border control (identification, interviewing, surveillance, examination, etc). Consequently, recent travel accounts feature the passage through the border as an enactment of difference rather than the marker of the preexisting differences.

We argue that for contemporary nomads whose everyday experiences are deterritorialized, border crossing in all its performativity becomes a tangible way to experience their national identities. In travel literature, therefore, borders are showcased as objects of sightseeing in their own right.

Hypermodern Apparatus of Capture and the Outside

John Dimopoulos

This paper aims to highlight the main ways in which contemporary, hypermodern, globalised systems function in terms of their subjectivating mechanisms and propose a conceptual and political alternative utilising the notion of the Outside. Proposing hypermodernity as a name for our high-speed, presentist era, that has reconciled and upgraded the modern-postmodern dichotomy, three basic signification and subjectivation techniques for contemporary social subjects are presented:

Firstly, TINA (There is no Alternative) as a passive way of making resistance and escape seem pointless. Secondly, Surrounding, as an active closing off of possible radical alternatives. Thirdly, Burn-out, as the specific strategy which makes social subjects internalise the basic mantras of hypermodern capitalism so that supervision and discipline can be minimised. These techniques combine to form an apparatus of capture (in Deleuze & Guattari's terms), dispositif (in Foucault's) or more broadly a

design logic for the constant re-modelling and re-designing of society to a progressively more restrictive and stifling instance of itself. The Outside, is schematised and proposed as a concept and conceptual design tool that can offer ways out, lines of flight, radical alternatives to the hypermodern regime. Similarly to hypermodernity being presented as a dialectical overcoming of the modernity-postmodernity dipole, the Outside is presented as a dialectical overcoming of

the utopia-dystopia distinction. It is argued that any 21st century utopian practice should incorporate dystopian imagery and narratives, if only to make amends with the necessary destructive or negative phase inherent in any radical world-scale change.

Coral Lulu

Belonging to Nature: The Philosophy and Aesthetics of Nomadism in the Transcending Territories Curatorial Project

Over the millennia, diverse nomadic and Indigenous peoples around the world have developed highly sophisticated cultural perspectives rooted in their knowledge of regional landscapes and experience of nature. The ways of thinking that emerge from traditionally nomadic cultures are Nomadism, which is more than merely a lifestyle or history of mobility. Nomadism is a discourse of philosophy, aesthetics, and relations to nature that remains beautiful and relevant to contemporary society. Transcending Territories is an ongoing series of art projects and exhibitions seeking to familiarize people with this concept of nomadism through contemporary art inspired by traditional nomadic cultures and geographies.

Starting in 2015, I have been researching, networking with artists, and organizing international exhibitions focusing on this concept of nomadism as curator of Transcending Territories. In this paper, I explore underlying concepts that structure these shows, through four images of creative works by contemporary artists from Tibet, Mongolia, and Inner Mongolia. The conceptual photographs and performances of Munguntsetseg Lkhagvasuren, Lkhajav, Enkhbold Togmidshirev, and Pepa express the importance of sustainable connections and maintaining balance with nature rooted in nomadic cultural philosophies. In response to the damaged relationships of economic globalization and capitalism, their contemporary nomadisms propose that values of reciprocity with nature protect ourselves, as we give, receive, and give back generously. Nomadism can be a vital and dynamic force in the modern world, and may spawn new ways of existence in global society and even cyberspace, potentially restructuring these in ways that are both more humane and more natural.

Deleuzian Nomadology and the Lost Tribe of Shabazz: Hip Hop Lines of Flight Michael Knight

In this paper, I produce an encounter between the philosophies of Gilles Deleuze and African American hip hop artists, grounded in Deleuze's (and Guattari's) concept of nomads. In particular, I look to a vast corpus of hip hop material that speaks from the Five Percenter tradition, a religious movement that originated in 1960s New York under the leadership of the Father, formerly known as Clarence 13X, who had been a student of Malcolm X in the Nation of Islam's New York mosque. The Father's Five Percenter movement, distinguished by a wildly creative bricolage of insider vocabularies, memorized texts, esoteric narratives (such as the mythology of a "Lost Tribe of Shabazz"), numerological systems and sacred algebra, and improvisational teaching styles contributed to a dynamic youth culture in New York that in turn nourished the development of hip hop in the late 1970s and early 80s. Drawing from my extensive work with Five Percenter communities and insider archives, I place this material in conversation with Deleuzian nomadology. In this discussion, I look to the materials that inform Five Percenter thought as producing creative and schizoanalytic practices, through which Five Percenter hip hop artists operate as Deleuzian nomads to disrupt molarities of U.S. white supremacy. Reading hip hop lyrics through this nomadological lens, I argue for Five Percenter hip hop artists as performing a kind of nomadic work, while also giving consideration to the productive future projects that could emerge from an intersection between Deleuze's concepts and Five Percenter traditions.

Hayakal al Noor, Bodies of Light is a multisensory light and sound installation inspired by ancient Islamic philosophy of Illumination. The philosophical paradigm of my art practice considers Islam's triadic ontology of the Sensible, Imaginal, and Intelligible realms, each more real than the preceding realm. Each domain has its corresponding mode of perception, of which imagination is the isthmus that connects the purely sensory faculties of the body with incorporeal modes of intellect, al-Aql.

Persian Muslim philosopher Shihab ud Deen Suhrawardi [1154-1191] describes the Imaginal as an extension of images of this world without any materiality, opening out to the world of the imagination and the suprasensory. Suhrawardi's Imaginal develops in the subsequent process ontology of Mulla Sadra Shirazi [1571-1640]; he describes tashkik ul Wajud, intensification in existence, as a continuous and perpetual flow of a singular Being in all realms, which is Noor e Ilahy, the divine light of Being.

Each particle of existence—material or immaterial, image or Imaginal—may be found in the cascading intensity of noor, light. I explore these potentials in the immersive art experience of *Hayakal al Noor, Bodies of Light* (2020-2021). Seeking to go beyond the coarse representational knowledge of things the work is a poetic, philosophical and performative meditation on light through sensory installation, which formulates artistic practice as an unfolding experience in which something

transcendental is imparted on the observer as the seer. Translucent chiffon, sound, Arabic calligraphy, and scent are spatially woven in and upon traversing through this textile forest, are moments for *ajab*, wonder and contemplation. A powerful female voice enunciates the chosen Arabic letters of the Quran, and projection materially integrates these letters, that seem to be moved by gravity. Participants of this event transform into lit bodies passaging in and through the installation.

Narjis Mirza



Burning Man Festival 2017 in Nevada. Photo retrieved from: Hybebeast.com.

Mooring Places

Cathy Smith & Daniel Connell

This paper conjures the built structures associated with contemporary nomadic practices through a discussion of the body and its mooring places. Located within the expanded field of architecture and landscape architecture and drawing principally on theories of relational geography, we discuss a range of experimental structures constructed in the fluid and sedentary places of the wandering body and its communities. Through three creative projects prepared by the individual panellists, we consider a series of trails, events and dwelling places that directly challenge the disciplinary boundaries of architecture as it moves, adapts and ref-forms with its mobile authors.

Daniel Connell will discuss *Colour Sensitive*, a temporary installation for the Burning Man Project in 2017. In this work an image was re-edited as a communal building event, giving it a new historical and ideological narrative. Cathy Smith will discuss the notions and practices of urban meanwhile use, and a series of projects related to it including two recent collage series: *Meanwhile Bodies* and *The Permanently Temporary*.



The session involves nine participants. It takes the form of a performative conversation presenting diverse approaches to the idea of nomadic mapping with openings for audience interaction. A choreography of layered fragments will serve to create the nomadic map.

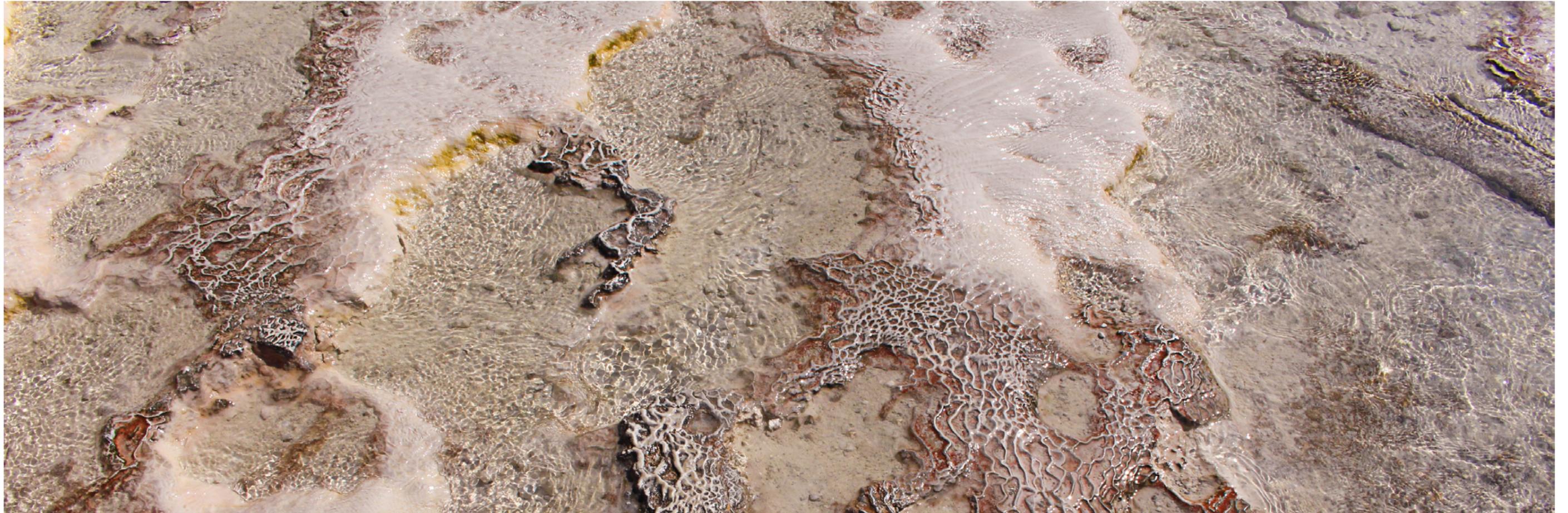
If, conventionally, the map is an image that supports the construction of absolute and unchangeable territories, to preserve life the map has to be reinvented. It has to integrate de-territorializing practices and become nomadic. The nomadic map will act as an 'image' only to some extent. It will be performative, not static. Always suggestive, it will be oriented towards desired pluralistic futures. It will be 'gesture' rather than 'image' as representation exists to become dynamic presentation.

Stanislaw Lem's character, the inventive professor Tarantoga, developed for one of his expeditions a device called the 'Peregrinator': an apparatus for space travel by way of which the traveller does not move, but rather bends the surrounding space into the 4th dimension. Similarly, Polynesian islanders on their travels between the remote archipelagos of the infinite Pacific Ocean, are said to have regarded their ships as 'places outside of space and time'. Astronauts, quite literally step off the planet's surface and at speeds of 27.000 kilometres per hour orbit the Earth for many months at a time, experiencing a minute yet measurable relativistic shift and thus arriving back on Earth some milliseconds younger.

This is to say that those who travel engage with space and time differently while the nomad, a traveller by nature, navigates the world not with maps but by stories and the stars. As such, the nomadic map will be the anthropo-cosmo-technology that situates nomads and civilians in a play of resistance and tension and objects the territory to a process of continuous re-invention through temporary intersubjectivities.

THE NOMADIC MAP

Tordis Berstrand
Amir Djalali
Claudia Westermann
Yiping Dong
Martin Goffriller
Siti Balkish Roslan
Jiawen Han
Teresa Hoskyns
Glen Wash Ivanovic



Szikago Pakrel: Future Archaeology

Szilvia Ruszev, Elisabeth Brun,
Gonzalo H. Rodrigues, Kausik
Ghosh, Paul Jones & Kristín
Mjöll Bjarnadóttir Johnsen

We are an international interdisciplinary arts-based research group that has been working together on the deterritorialized fabulative media collaboration: Szikago Pakrel: FUTURE ARCHAEOLOGY, a blended body of audiovisual artifacts wandering through various media presented in a web-based immersive space. Our collaborative media production methodology is leaning towards the logic of an “exquisite corpse”, invented by the surrealists, by which we create brief audiovisual artifacts starting from our own praxis. In the next turn, we pass on the very last frame or piece of sound to the next participant, whose artifact emerges in reaction to it. Through this process, the stitched together body of Szi-ka-go Pa-kr-el (a hybrid half machinic creature, or a computational thought?) has emerged as a polyvocal future archeologist from whose multidimensional perspective these artifacts are investigated.

In the paper, we will follow the migration of the motifs, produced and left behind for Szikago Pakrel. These artifacts emerge from our respective research questions addressing the present and future of humanity, exploring the relationship between human and nature, and current ethical and ecological challenges within this context. These artifacts emerge as “minor gestures” (Erin Mannung) and enter into a body of rhizomatic relationality of becoming (Deleuze&Guattari), or a living archive. We create and excavate the archive at the same time, alongside the fictional Szikago Pakrel.

Our work is an actualization of nomadology (Rosi Bradiatti), a structure of embodied thought – multiple, independent and interconnected. In our collaboratively written paper, we will ask: How do images traverse through various media and modulate their digital materiality and connotation? How are past, present and future folded into this living archive? How does this media assemblage augment multiple gazes? How does fabulation find its place within nomadic thought through wandering images?

Lolisanam Ulugova

Art Reflections on Women from The Global South

Being an independent researcher in the field of arts and culture, I explore many acute social issues through theater production, filmmaking and essays or interviews. Migration is a vital subject to me at the professional level too. I have been engaged as a Safe Migration Consultant at Internews in Tajikistan since last autumn. The same year, 2021 I produced an animation film *Huwaydo* addressing the 2018 tragedy of the Tajik migrant family Tilozoda. Their little daughter, Huwaydo Tilozoda was kidnapped, raped and murdered in Russian Serpuhovo.

I wanted to speak out on behalf of the child; I wanted her to live at least in my art work.

In my film, I raise the following issues:

1. Families in migration. How it is hard for poor families to survive when the host country authorities are insensitive to the communications challenges they face and to the needs of their children.

2. Violence and discrimination directed towards Tajik migrants in Russia.
3. The relationship of humans and nature.

A doll performance video featuring a young woman from Global South who escapes to the Global North but is killed by her husband.

Creative Producing as a Nomadic Creative Practice in a Global Pandemic Event

In a time of an invisible virus churning up uncertainty through borders tightening and lockdowns, innovative and creative practices came to the fore, particularly those nomadic in nature. As a deference from Deleuze and Guattari's nomadology, this panel explores and expands on the creative producing stream of creative practices, particularly in its abilities to create imaginaries across borders, across academic disciplines, and embodied experiences.

In 2021, an international cohort of designers, creators, producers, scientists, and artists in collaboration with Ars Electronica set out to critically reflect on creative producing/creative production and from this emerged the "Manifesto for Creative Producing". This established a framework for creative production which demonstrated how attending to a values-based process, without specifying methods that confines work to a single way of knowing, allows practitioners to work fluidly across different scales, time and disciplines to enable creativity.



Led by Lizzie Crouch, Manifesto co-lead and creative producer, this paper brings together practitioners from the original manifesto cohort to reflect on the nomadic nature of the creative producing process. It will further expand on how the Manifesto's creation process gave shape and language for what was previously an instinctive approach, allowing the panelists to find unexpected commonalities amongst a diverse cohort. Using case studies they will explore how this approach allows them to open up new possibilities and imagine different futures in their work. The panel will close on reflections on creative producing being beyond a job title and more a nomadic orientation to work and practice.

Lizzie Crouch
Kavita Gonsalves
Nicholas Medvescek
Matt Gingold

Nomadism in a US Supermax Prison

You might think I am one of the least nomadic people on the planet: I am 43 years old and have spent the last 24 years in a maximum-security prison in the Appalachian Mountains of Virginia, most of it inside a 6' x 9' concrete cell. All I want to do is go home (whatever that means to someone who never had one) but with a sentence of 1,214 years for capital murder without the possibility of parole, that's not happening any time soon.

For sure, I am in prison, but I am no prisoner. I am a nomad of the imagination, wandering through time, space and memories of life before incarceration, exploring fantasies of magic, dragons, and adventure. Most of all, I remember the woods I knew as a child, the place I felt most at home. Far from the world of violence and abuse, I walked free, harvesting sounds, smells and images that remain with me to this day. Images free me from the prison and allow me to wander beyond its walls.

Over the last two years, with the support of friends on the outside, I have been able to share my stories with thousands of listeners around the world through a weekly podcast. In an experimental presentation that will feature my recorded voice, sound samples from the podcast, and the voice of my producer, I will illustrate how these images themselves become nomadic. Produced across three continents, with people I only know as disembodied voices, my podcast is now heard by people across the globe, some of whom report that my own wandering voice has inspired them to discover their own true nomadic self.

Paulie Doyle & Randall Via



process==structure

In this presentation, I connect my work process==structure (Lee 2022) to the theme of the Transdisciplinary Imaging Conference, the Nomadic Image, exploring how algorithmic processes may structure images visually, as well as temporally. Harun Farocki (2004) and others including Friedrich Kittler (2010) and more recently, Jussi Parikka (2022), have discussed the fact that images are increasingly informed by non-visual factors. As I point out in my PhD thesis, "Machine Learning and Notions of the Image" (Lee 2020), the algorithmic turn (Ulricchio 2011) subverts traditional expectations of images as primarily visual, physically-individuated, static objects, placing emphasis instead on procedure, iterability, transmissibility (Lee 2020, 15) and the performance of code (Marino 2020).

This defiance of traditional criteria for defining the image offers opportunities for theorists and practitioners to reconsider deeply embedded assumptions in the history of visual technologies as well as the history of Western art, such as tendencies to prioritise the visual over the non-visual, and the temporally- and materially- fixed over that which changes. But while digital media and approaches such as machine learning have the potential to radically reshape how we think about images, in practice, they tend to reiterate and enforce existing aesthetics, power dynamics, and value systems. Engaging with these ideas in relation to process==structure and several of my works, I seek to question aspects of my own artistic practice and its engagement with visual technologies. Considering what forms of knowledge may be drawn from the Deleuze and Guattarian conception of the nomad and nomadic art (1980, 492–499), this talk explores how new forms of imaging practices may develop more dynamic, open, and thoughtful relationships with the visual.

Rosemary Lee

Techniques and Movements of the Telepathic Image

Jacqueline Drinkall

This is a hybrid artist presentation and written paper. I will draw upon my recent solo exhibition and curatorial work, as well as my research into the image work of capitalist telepathics. My paper comprises of two parts:

1. my artist/curator statement for my forthcoming exhibitions 'Jacqueline Drinkall Solo Exhibition and Group Exhibition Curated by Jacqueline Drinkall: Telepathic Environment and Activist Neuroaesthetics in Video Art' at WAYOUT Artspace
2. Some relevant sections on nomadic and telepathic images from my forthcoming long essay "Capitalist Telepathics and the Search for Collective Intelligence."

My artwork combines painted lines of light, spheres of data and technologically enmeshed subtle bodies with images from deep tech and big tech as well as telepathic processes of the natural and/or organic environment. In my curatorial work I discuss the concept of the telepathic image in relation to new forms of cognitive labour, the algorithmic manipulation social and digital media algorithms and the proliferation of telepathic devices and neural interfaces in the environment.

My written research also explores this same area. In the second section I look at the telepathic image and how it travels via algorithms, collective intelligence, the practical telepathy of telepathic infrastructure, and art and design telepathics. I pay special attention to the work of Anna Munster on algorithmic manipulation of images and the holographic and fMRI and fNIRS imaging work of former Facebook CEO of Engineering Mary Lou Jepsen. Jepsen famously left Facebook to transform health care and invent consumer telepathy. She is doing this by pioneering techniques of reading the brain by shrinking the room-sized fMRI imaging machines into small medical imaging devices enough to be transported in ambulances, worn in a knitted beanie or wrapped around the body in bras and bandages.

Dana Rice

Following the collapse of the Soviet Union, Kazakhstan's interactions with China rapidly increased. Scholarship has reflected this development in the corpus of literature published on the nature of current Sino-Kazakh relations. Few, however, have explored the pre-1991 dimension of this relationship, even fewer from the Kazakh perspective.

This article therefore examines the history of contact between the nomadic peoples of what is now Kazakhstan and the settled Chinese state. The focus is not on proving what did or did not definitively happen but rather on exploring how this relationship is portrayed in the historical memory (or memories) of the people of Kazakhstan, specifically how 'China' factors into a collectively-imagined nomadic past. In doing so, this article draws on both Soviet and post-Soviet 'popular' culture in Kazakhstan (including art, poetry, novels, films and school textbooks) as well as personal interviews with historians, security intellectuals and ordinary citizens. By exploring key events such as the Battle of Talas and the Dzungar Wars, the aim is to better understand how the politics of memory has influenced and continues to influence popular perceptions of China in Kazakhstan, including feelings of sinophobia.

China in the Historical Memory of the People of Kazakhstan

Following the abolition of apartheid and the establishment of democracy in South Africa in 1994, a new Constitution and Bill of Rights were created that aimed to restore the dignity and humanity of the oppressed.

Twenty-eight years on, however, the ghosts of the past still haunt the landscapes of South Africa. In the Cape Flats area alone, 146,000 households live in informal settlements (Gibson & Rush, 2020) consisting of temporary, precarious and frequently rebuilt constructions. The inhabitants of these spaces find themselves permanently awaiting the "adequate" housing guaranteed by the constitution: they are thus 'residents-in-transit', nomads waiting for homes to come.

“It seems like my home never existed on a map”: Subjectivities of Informality and Imperceptibility in Cape Town, South Africa.

Liezl Dick & Anna Wilson

In this paper, we describe findings emerging from a UKRI-GCRF-funded project in the Cape Flats area (Water & Fire). We use images and texts generated by co-researchers living in informal settlements to interrogate the interrelatedness of informality, space and subjectivity and explore subjectivities of informality, highlighting the intimate entanglement of informality and imperceptibility.

Deleuze and Guattari's philosophy of nomadology posits 'becoming-imperceptible' as an ethical position, moving towards a subjectivity driven by a "desire to avoid categorization by language or other state apparatuses", allowing for "molecular modes of movement" (Message, 2010: 128; Deleuze & Guattari, 2008). In the Global North, such a position might be associated with informality – the deliberate abstraction of oneself from the striated space of formal urban living, the desire to live "off grid". But what is the implication of the notion of 'becoming imperceptible' when applied to subjectivities living within informality? What if poverty, informality and consequential marginalization renders you imperceptible, producing subjectivities of always already being imperceptible? In this paper, we aim to provide an affective, localized portrayal of what it means to navigating a meaningful life amid constant environmental precarity in informal settlements.

Barbarizing Perspectives on Violence – Mapa Teatro's Artists Laboratory

This paper approaches Mapa Teatro's artists laboratory from a perspective of nomadic thought or, more precisely, as a war machine. It addresses the group's four-part triptych on Colombian violence. Here, each "manifest of barbarism" is taken as a perspective from which the group forges a prism by way of making it possible to follow lines of flight from official History. Culture versus barbarism is the dichotomy broken from their multiple entry points, yet the direction is always in a very clear sense, which is never that of words with capital letters. By exploding the dichotomy, each of the group's barbarisms engenders multiple perspectives that do not recognize an absolute point of view, that of the Culture or of the Truth, thus combating it without engaging in its logic.

As a war machine, Mapa Teatro escapes state-form, its destructive power does not exist in opposition to anything, it is at the service of a fury, a manifestation of affects that come from the outside and have no future objective. They are nomadic by flying away from univocity, admitting a multiplicity of perspectives and, consequently, detouring from the space-time admitted as unique by official History. More than that, they engender alien space-times by which they populate the world with new modes of existence, which are guerrilleras metamorphosed into uncrowned beauty queens, disarrayed into dancing coca forests, they are executioners who whip into nothing and reappear as a dreaming Mayakovski. Thus the group's artworks are taken as perspectives on Violence in Latin America, focusing in Colombia, this paper intends to follow these movements and to draw a map, whose critical-clinical materiality consists in offering images and thoughts for other approaches that escape the coding and decoding grid of what is usually understood as violence and its subjective implications, as well as its macropolitical manifestations.

Clara Barzaghi
and Rafael Urano



Tamkin Hussain. Imperialism continues to regard Pakistani contribution to global art as inferior to the master works of Western civilization. How do Pakistani artists rise up to the contemporary practice of reproducing materiality in art so that it is no longer an expression of feeling, but a portal into reality? This paper examines how affect conditions social relations through the Other, by proliferating "minor" forms of art in the disjunction within power. French philosophers Deleuze and Guattari consider how becoming minor entails both the fragmentation of edifices and their dislocation across societies through exchange of material forces. In contemporary art from Pakistan, micronization of forms mobilizes assemblages of desire that redefine gender as a fluid concept. These art-works free sexuality from the economy of exchange by transforming it into a force beyond life. Woman becomes an agent of insurrection at the limit of civilization. I argue that in contradistinction to an affective theory of social change, the Third World is an assemblage of forces transforming the periphery into a passage, codifying culture along the diagonal of transnationalism.

Shahzia Sikander and Huma Bhabha appropriate the technical Other in order to raise the question of Woman in relation to the political concept of life. In Sikander's work, the veil functions as the catachrestic element in the palimpsest of avatars, extending beyond the history of Pakistan as an Islamic state in a transversal relation of Subcontinental cultures. Sikander offers the most scathing critique of imperialist discourse that seeks to rescue the Third World woman from violence through cultural representation that treats her as Other, minimizing her autonomous agency. In Imran Qureshi's work, the recent history of religious extremism and terror in Pakistan gives birth to the universal language of love. Art becomes the Event of history.

Transversal Politics of Violence in
Contemporary Pakistani Art

Registry of Itinerant Architectures

The Registry of Itinerant Architectures is a dynamic online register for wild, mobile, temporary and inventive forms of architecture associated with contemporary nomadic life. It responds to notions of space-making in mobile communities and directly engages diverse audiences through invited participation. It challenges what we think of as 'architecture' and who we think of as the 'architect' through the publication of regular new works in the register. A global audience considers each new work as a proposition and then accepts it or rejects it, actively co-creating the Registry over time.

The Registry of Itinerant Architectures is developed by the mobile artist – the Registrar – who walks or travels with the mobile communities and repeatedly attempts to apprehend forms of itinerant architecture through observation, discussion, interpretation and documentation. In doing so, the Registry of Itinerant Architectures questions what is architecture, how does it relate to mobile lives, who makes it, how do they make it, and why do they make it?

Forms of itinerant architectures may include natural and built structures, mobile and fleeting structures, weather events. This is a playful artistic practice that is mobile itself precisely as it investigates other mobilities; the Registry moves with and creates itinerant space with its subjects. Evidence of itinerant architectures is discovered, interpreted, documented and published to formulate a steady cumulative body of new work.



Ainslie Murray

A Nomadic Image for Fictocriticism

Scott East

A key feature of autotheory or fictocriticism is its mobility - crossing the borders of literature, philosophy, art, cultural studies and other disciplines (Muecke 2002). For Deleuze and Guattari concepts are able to be mapped or diagrammed as specific images of thought. How might we map the quintessentially nomadic project of fictocriticism? Key examples in the genre of fictocriticism including Paul B. Preciado's *Testojunkie* (2013), Chris Kraus' *I Love Dick* (1997) and Heather Rose's *The Museum of Modern Love* (2016)

are characterised by 'Lévy flights' (Mandelbrot 1982) of imagination and stylistic experimentation. This paper will explore the genre in relation to the development of the author's current fictocritical project *Love in the Time of Covid*. Referencing Gabriel García Márquez's widely celebrated *Love in the Time of Cholera* (1985) and Angela Alaimo O'Donnell's recent *Love in the Time of Coronavirus: A Pandemic Pilgrimage* (2021), this paper will explore how fictocriticism provides a means to express love for art while living with pandemics.



Flows and Crossing Zones: Counter-Narratives, Experimental Imaging and New Media Environments in Transcultural Art and Visual Practice

Patricia Flanagan &
Georgia Wallace-Crabbe

This presentation explores emerging forms of discursive cultural production, framed by what Australian art historian Ian McLean has somewhat playfully called the 'transpocene' – the increasingly deterritorialised context in which much new artistic practice occurs. These transcultural and transnational contexts encompass the experience of genocide and epistemicide, conflict, bio-precarity (health and environmental peril) and other forms of displacement in response to an ever-more-volatile planet. Refugee camps, 'no-places', borderlands and crossing-zones; rainforests, river deltas and steppes; communities physical and virtual – all are sites of contestation and imagination, of personal and public memory. The panel will consider diverse counter-narratives and experiential media within and beyond the museum, across private and public space, and the ways in which these are shaped by both climate change and by powerful socio-political forces. These encompass screen-based installations; auditory and sensory experiences; temporary memorials and responses to trauma and grief; journey mapping and storytelling; forensic visualisation; and explorations of personal mythologies.

Patricia Flanagan explores landscape and imagination, focussed on the Brigalow Belt – an Australian wilderness corridor that was once a super-highway for fauna and flora, drawing on clues, fragments, and memories, and exploring a sustainable future for agriculture involving diversity of knowledges and values.

Georgia Wallace-Crabbe explores screen-based responses to human and non-human flows in the Anthropocene era, by artists working across documentary realism and expanded, immersive video, whose concepts/images wander across national boundaries, drawing on different traditions, evolving, transmuting.

Submissions are invited engaging with First Nations and minority perspectives, manifesting through visual/plastic arts media and/or related artforms – including the performative – which embody aspects of decolonial, disruptive and 'deviant' counter-narratives.



Locating Cultural Memory Through Ephemeral Art Practice

This paper examines recent developments in the arts of memory worldwide – encompassing civic monuments and public art, memorialisation and museum exhibitions, artists actions, and diverse emergent practices around the commemoration of conflict and other forms of physical, cultural and spiritual trauma. These manifestations include recent precarious and itinerant artistic practices (for example, in the work of Japanese collective Chim Pom or Australian First Nations artist Julie Gough), as well as performative and collectively-originated expressions of grief and mourning (for example Doris Salcedo's 'Acción de Duelo' in Bogotá, 2002). There is arguably a visible 'monumental turn' in the visual arts worldwide, often involving temporary memorials and interventions in contested public space, as seen in the work of USA artists Sanford Biggers and Kara Walker, or First Nations artists Fiona Foley (Badtjala, Australia) and Máret Anne Sara (Sámi, Norway). Even more ephemeral are new forms of digital work which conjure virtual memorial spaces (for example in the work of Irish artist John Gerrard), and immersive experiences using new technological developments in projection mapping and interactive LED technology. The fraught societal context for many of these developments are quasi-academic and tabloid 'culture wars', driven by shadowy forces which seek to diminish and erase cultural memory of minority groups – especially First Nations peoples – and to re-impose epistemic and aesthetic regimes inscribed by a combination of government, academia and the 'exhibitionary complex' (Bennett, 1988). The paper provides an overview of some key discourses, works and artists whose work challenges such silencings and elisions and – through diverse decolonial strategies and ephemeral and nomadic forms of practice – reveal and express hidden histories and revive cultural memory in powerful and affective new ways.

David Corbet

In *Theory | of | Cloud*, Hubert Damisch looks at clouds as visual challenges to linear perspective, asking where do clouds begin and end? Blending is a similar form of visual conundrum, imperceptible in the smooth transition from one colour to another, one image to another, one idea to another.

In this paper I will compare blending with ideas of expansion and convergence, where a discipline displays an inherent nomadism, stepping outside its own boundaries to explore a beyond, as in expanded cinema, expanded sculpture and expanded painting. In media terminology blend and expansion are characterised as convergence, typified by the mobile phone where many technologies converge on one device with profound social, cultural and political impacts. This coincides with the blend in time and space suggested by the word

Anthropocene, a new period in geochronology that asks: how have we shifted into a new way of earthbound (un) being. The political map shows six states and two territories divided by mostly geometrical lines defining hard borders based on exclusionary political proprietary rights. The difference between the two maps invokes a borderland between two modes of being in Australia, between Anthropocenic Western modernity and First Nations' wisdom traditions. By way of key thinkers in these areas, Latour, Heidegger and Mignolo, I aim to show that the blend contains the one, the other and many pluriversal states in between. Finally I will suggest that 'Australia', is also in a state of blend, transition, expansion, and convergence. This is captured in two types of map of 'Australia', the Horton Map of Indigenous Australia and the Political Map of Australia. The Horton map shows 500 Indigenous groups and nations across 18 geographic regions with indefinite or fuzzy boundaries all ripe for nomadic ceremonies of welcome and transit.

Mark Titmarsh

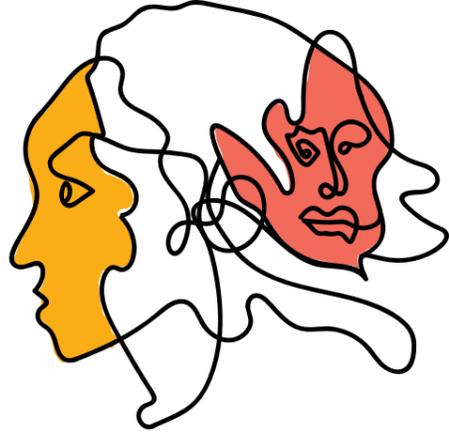
Modified Fruit: Weaving a Rhetoric of Place with Transcultural Threads

This presentation extends my research on transcultural textiles through the term, 'rhetoric of place' by considering space as a co-participant. Digital media is key in contextualising the relational interface in which I translate my experiences into art practice. The images I digitally transfer on to polyester are JPEGs—they are re-representations—'poor' images (Stern). Material which is produced in a space of mobility can be the result of transcultural processes which involve acts of appropriation, a process in which new forms arise through both mistranslation and auto-ethnography.

Important to visualising these relations are the vinyl materials found in walls and imitation cement flooring that mimic natural materials, coat and wrap the environment. They are inexpensive and universal, replaceable. They form the interface of the architecture, the patina of natural making something feeble look concrete. Retranslating them in my work onto a moveable material, I can peel them off and transplant them, re-figuring a habitat, overlaying and therefore, re-configuring space, although temporarily.

Transferring the photographs of surfaces to textiles allows me to print large and expand them in space—their portability means that they occupy space temporarily—as folding and unfolding make possible a variety of configurations. The enlarged surface patterns act to bring the distance nearer—by bringing the background to the foreground—to heighten the presence of imagery that is not seen through digital manipulation the magnification and materiality of photographs are exaggerated and foregrounded, as enlarged souvenirs of place and reference a 'new' domesticated landscape through the implication of various possible configurations and—via their modularity and portability—negotiate the role of a peripatetic architecture.

Lisa Andrew



Incubadora de masculinidades: Towards Plurality and Nomadic Ethics

Michel Gantous

Traditional conceptions of masculinity tend to reduce the diversity of its possible expressions, ossifying difference into a single correct way of enacting the masculine. In Latin America, this often violent and noxious settled state of subjectivity and relation is called "machismo." *Incubadora de Masculinidades* (IM), per its name in Spanish, begins from process ontologies and works through performance art to conceptualize, co-create and enact nomadic masculinities in everyday relation; that is, ways of travers-

ing the world which center a situated and embodied relational ethics as an approach contra the static indentitarianism of both machismo and a prevalent politics of guilt. Informed by narrative practices, schizoanalysis and feminist perspectivism, IM looks to be a tool for the resubjectivation and resingularization of Latin American men in the context of deeply embedded violence, mysogyny, emotional neglect and other machismo induced social tendencies.

Kazakh Musical Culture..



Kazakh musical culture is represented by both song and instrumental heritage. Each region of Kazakhstan has its own specific features of the sound world, performing arts and content. All stylistic features are connected with the nomadic world, which means that the music, which has its roots in legends, stories, is closely associated with the space and time of nomadic culture. This is where the originality and special sensory world of a nomadic person lies. The legends of instrumental works often depict the surrounding landscapes and the behavioral norms of a nomad. The moral, spiritual world is created from the fabric of the moving sky, which is reflected in the main ideological constant - Mangilik Kok Tanir (Eternal Blue Sky). The sound world of the nomad's music is space, the content world is Time flowing in the unhurried movement of the luminaries. The image of reincarnation in music and the conformity of the genre basis of music to the canons of the mushel (Tengrian calendar) is the space and time of the nomadic world, which was almost destroyed, but genetic memory is a stubborn thing. It has preserved to this day all the canons of being a nomad - a steppe.

Meruert Kurmangaliyeva

Thus, we have kyui (instrumental works performed on dombra, kobyz, syrнай, shankobyz) - they tell about the affairs of past years. The musical interpretation of the kui may vary depending on the place of performance, which means that the accent of the sound world and the content of the kui itself correspond to the nomadic norms of the region in which it is played or composed anew. The outline of the semantic load shifts from the batyr exploits of the hero to the philosophical process of understanding his actions. This is the difference between the works of Western Kazakhstan (kui tokpe), in which they roamed in harsh natural conditions, preserving the borderlands with other peoples, from the works of Eastern Kazakhstan (kui shertpe) and South Kazakhstan (Seven Rivers), in which they roamed in favorable natural conditions and more diverse landscapes. The message is devoted to the disclosure of the issue of the connection between the nomadic lifestyle and the musical traditions of Kazakhstan.

The Evolution of Artistic Comprehension of Nomadic Civilization in the Paintings of Kazakhstan

Throughout all stages of the development of a professional art school in Kazakhstan, a characteristic trend is observed. In the work of most artists, there is an appeal to the images of nomadic civilization, which appear in the works both in the plot and thematic terms, and in a symbolic way. The most diverse everyday items of a nomad - yurt, shanyrak, dishes, felt carpets and tuskiiz, horse equipment, musical instruments, details of the national costume - are the constant companions of the nomad in his daily existence until the 20th century. Ornament was the basis of representation. The traditions of decorating a nomad's house were formed over the centuries, filled with semantic and symbolic counterpoints.

Historically, the painting of Kazakhstan is a young phenomenon and has about 100 years since its inception. This means that the most of the paintings were created in other post-nomadic historical conditions. Living mainly in an urban environment, getting an education in specialized art schools, creative work in the context of new realities - all these conditions determined a new attitude associated with innovations in everyday life. However, this situation did not contradict the constant inclusion of images of nomadic civilization in the works of artists of different generations. The comprehension of the historical past in the art system of modern times largely determines the fine arts of Kazakhstan. A review of the works of leading masters of Kazakhstani painting from the collection of the State Museum of Arts of the Republic of Kazakhstan clearly demonstrates the variety of transliterations and interpretations in the interpretation of traditional cultural heritage in one or another historical paradigm. The realistic tendencies of the initial stage, due to the direct connection with nature, were fully manifested in the work of the founder of Kazakh painting, Abylkhan Kasteev. The 50s are permeated with a state of free pictorial improvisation based on the academic school. The epic stylization of images of nomadic civilization in the painting of the sixties becomes a search and expression of a sublime national idea, as well as the development of new color-plastic techniques in the self-determination of Kazakh painting. The author's personal comprehension, unexpected original combinations, philosophical reading, the solution of a wide variety of pictorial problems are increasingly captivating artists of the 1970s and 90s. And, finally, the actualization of the traditional heritage in more conceptual forms in the modern artistic process, aimed at searching for national self-identification in the modern global world.

Katerina Reznikova





The Decline of the Warrior Woman: Image of Central Asian Women in Film through the Lens of the Jungian Archetypes

This study analyzes the female characters of eight contemporary Central Asian films – Kyrgyz movies – *Kurmanjan-Datka*, *Mother Earth*, *Cloud*, *Pure Coolness* and *Empty Home*; as well as Kazakh movies – *Snipers*, *Kelin* and *Jat*. Female characters in each of the films are being identified, analyzed and classified using an Archetypal theory in the theoretical lens of the Jungian Depth Analyses. This examination consists of identifying the archetypes representing the women characters. Primarily it attempts to discover how the image of woman has been portrayed and its transformation through pre-colonial (*Kurmanjan-Datka* and *Kelin*), colonial (*Mother Earth*, *Snipers*, *Jat*) and post-colonial times (*Cloud*, *Empty Home*, *Pure Coolness*). Guided with these objectives, a comparative content analysis approach is used.

Nariste Alieva

Traversing the Landscape of the Soul to Empower the Soma

Drawing on the image as a powerful medium I share photographs of objects formed from burnt remnants of the Australian bushfires, healed, and returned to the places I found them. I describe felt sensations of first wandering the coastline, discovering the remnants, and associating their forms as symbols of destruction. Then, I describe somaesthetic practices I used to heal the 'wounds' of the found remnants and how I found myself sitting in soft fascination with the objects. Capturing images of the objects in nature allowed me to see signs of their resilience and project new associations on my own wounded soul. In this presentation I discuss Henry Corbin's *Mundus Imaginalis* and the imaginal as the landscape of the soul.

Drawing on my personal lived experiences of trauma, the somatic turn in traumatology and aesthetics, and the evaluation of imagination in healing from trauma I ask the question: How can I traverse the landscape of my soul when my mind and body feel disconnected? Through my practice-based research I developed a conceptual framework, an imaginal ART to living better lives, that provides new forms of engagement for trauma-informed design and designers. The designed objects and images provide moments of reverie that enable people to traverse landscapes of an imaginal space, a space of liminality, that bridges mind, body and soul.

Chloe Cassidy



A Time and Land Where the Horses Run Free

Shaarbek Amankul

With the collapse of the Soviet Union the newly independent Kyrgyz Republic – mountainous, resource-rich home to an enduring nomadic culture – encountered opportunities to explore its traditional roots. These roots are reflected in harmony with the rhythm of nature, movement from place to place with the change of the seasons, and the mobility of the home in the form of the traditional dwelling of the nomadic people, and yurt is a fitting metaphor for this lifestyle in harmony with the land.

In 2000, Kyrgyz artist Shaarbek Amankul began his artistic nomadic project in Kyrgyzstan in interaction with the local mountain community in different regions of the country, which later grew into experimental research integrative project and opened the doors for the international art community to communicate through art with nature, heritage, biodiversity and nomadic culture. The presentation will map the work of B' Art Contemporary including the history of the Bishkek Art Center and the Nomadic Art Camp - a sustainable platform for long-term artistic, curatorial and educational collaboration between different countries, generations and cultures.

Nomadology & the Everyday Object

Meder Akhmetov

In this presentation, I discuss my work as an artist and curator exploring the Deleuzian theme of the smooth and striated space through the medium of non-conventional materials that include the democratic and de-territorializing power of potatoes and other everyday objects. The flat ontology of everyday objects such as these throws places the artistic medium in a new light - a giant and dwarf point of view that manipulates the top-down and bottom-up.

Neither on the Mountain, Nor in the Plain: Kyrgyz Nomadism and Time Compression

Guided by what Anibal Quijano and other defenders of the “decolonial option” have written, I have attempted to epistemologically “decolonize” my approach by creating an interchange of experiences and meanings between a group of Pamir Kyrgyz nomads who recently left their Afghan “roof of the world,” a Kyrgyz village inhabitant “neither on the mountain, nor in the plain,” and myself, turning out to be in-between village, capital city, and the West. Since language is always a part of knowledge, I chose to respond to what the Pamir Kyrgyz chose, or were able, to bring with them: footage shot with a small Sony camera bought in Kabul. This footage was their archive, documenting their traditional life-style, from horse-games to marriage, and the recent changes affecting them. The footage was also to be used as a non-verbal medium of communication between those tracked since the 19th century in the high ranges of the Pamir and those who escaped to China or Turkey in later times. I chose to respond with a film, composed over the years, and which has taken the form of a conversation between their “archive”, my own footage documenting their coming to Kyrgyzstan in 2017, and footage that I shot in the village where I lived until 2002 and where my family lives and works until the present day. The film attempts to understand what happens when the last Kyrgyz Pamir nomads come “home,” and what are their—and our own—hopes and disappointments. Because mere survival is not the only option in the conditions that are almost a shortcut, or better, a “time compression” of what happened to “us” since the last 150 years.

Gulzat Egemberdieva



Cameography: Portraits of Resilience

Since the late 2010s, I have been studying and creating bodies of artwork, including a new artist’s book, about a somewhat specific diaspora: that of displaced peoples, typically Jews, from European 20th C. wars. Included are the two world wars and the genocides, along with the pogroms of Russia and its territories. My work has been transdisciplinary for decades, more recently delving into research on displaced immigrants, many from the Holocaust, with a focus on those immigrants’ resilience through their creativity. As a visual artist, I was strongly drawn to these stories. I and student-interns dove into online study of mostly visual artists who fled their homelands in the Eastern European Jewish (and their sympathizers) diaspora. Not only did we uncover photographs of these inspirational people, we searched for a breadth of images that described their work, their spaces, their heritages, and their cultures – both of their birthplaces and their destinations. Their various territories of living and working, which both shrank (in concentration/ death camps) and expanded in seeking refuge, were crucial to their depictions. These sometimes nomadic flights from terror quite unexpectedly yielded images and stories of richness and beauty. The challenge has been to use a tangible, and dimensional form of experimental imaging – ‘digital’ cameography – pushing at the boundaries of computer art-making while exploring unusual printmaking substrates. Eventually, a full complement of mixed-media portraits evolved into the limited-edition artist’s book at the heart of this presentation. These unique pieces test the limits of the experimental digital printmaking, spring-boarding the work into contemporary craft and an atypical aesthetic all at once.

Leslie Nobler

There was almost no end to discovering the displaced, oft-traveling, and creative souls who gave their all to rebuild their lives, and in doing so gave so much to the cultures of their new homelands. Focusing primarily on under-known artists and writers – all women – a series of mixed-media, interdisciplinary portraits, all of which considered gender and identities (socio-economic levels, religion, feminist engagement, marital status, etc.), were central to the stories we would tell in images and words in the mostly-handmade books. Each woman also has a short, but dynamic biography to accompany the reproduction of their portrait. Throughout the multi-phase project, all of its mediums are non-linear; multiple modalities of experiencing the picture-word narratives are available: portraits in a gallery, in the illustrated artist’s book (both of these physical and virtual), via a slide show or additional videos. Working in the liminal space between the art of painted portraits – many in relief, the contemporary approaches to the craft of book-making, designing installations, and writing biographies, this research/art-making project merges craft, narrative arts and experimental imaging. All platforms of delivery laser-focus on the migration and diaspora of marginalized women, Jews, LGBTQ+ community members, and their sympathizers and families.

AFK: Nomadism as Praxis - Moving as Thinking, Moving as Art, Moving as Living

Patrick Lichty

From Odyssey to Ulysses: a Round Trip

This paper is going to explore nomadism from Byron's to Patrick Leigh Fermor/ his wife Joan Fermor artworks to John Craxton's painting and activities in the frame of nomadic culture/voyageurism. It will focus on how nomadism is perceived nowadays and in which ways nomadic artists view the cultural identity and how that is being reflected into various forms of arts and culture. It will also examine how nomadic culture is being evolved through different decades in the greek (art) history and how various ways of representation through art can also show us various experiences.

It will also study the post documenta effect: various artists live and work in Greece for a certain period of time and experience/ interact with greek art scene. Various programmes have been created institutional and non-institutional. I aim to study the way the work and their objectives also impact on the cultural art scene and entrepreneurship.

The examples will be mainly taken from Greek art, modern art scene and history and I will also use as an example the Post documenta 14 nomadic stream of artists and residencies in Greece as above mentioned. Moreover, it will reflect how the nomadic culture is being reshaped by following the paradigm of Manifesta 14 in Pristina, Kosovo this year and study nomadism in a neighboring Balkan country through ethnographic interviews.

Tiziana Villani, Gilles Deleuze: Philosophy and Nomadism, discusses Deleuze's Nomadism as a strategy that foregrounds space, creating a plurality as a geophilosophy. Nomadism explodes the subject into a multiplicity of becomings, into the manifold environments they unfold. The ontology of the nomadic reveals as a plethora of sites of becomings, connected by lines of flight between unfoldings. The nomadic ontology is constantly unfolding, as the revelation of the "project", rather than the subject, as a matter of becoming a Kaprobian gesture of "Life as Art." This writer also believes that Nomadism as praxis is reflected in the work of Erin Manning in her thought regarding experienced realities of thinking in movement, connecting Deleuze's thought on Nomadism and movement-as-ontology.

This essay will link these concepts to the emergence of the author's project *AFK (Away From Keyboard)*, which has roots in the Concordia SenseLab intervention, *Through the Midst*, in a series of interventions of scanning and movement, also with artist Nathaniel Stern. Another project explicating the nomadic is the author and Negin Ehtesabian's *Googled Earth*, relating to partners not being able to live in each others' country due to geopolitics, but in their home in Abu Dhabi, how they co-inhabited each others' home spaces through Google Earth VR.

This essay will engage sites of artistic praxis from *Through the Midst* to *Googled Earth*, constructing a discourse around the larger scanning project *AFK/Away From Keyboard*, including 3D scanning during the early pandemic in Dubai, augmenting Central Asia, 3D scanning during moving through Cyprus, and finally capturing spaces in Manhattan and Winona, Minnesota. The practice of scanning hints at freeing the digital imaginary from the created computational regime, creating an alternate nomadic phenomenology of movement, creating a trail of event-records through scans as a constant unfolding of being, more akin to dance than computation.

Come and See the Real Thing: The Making of Midnight Oil from Stage to Exhibition

The exhibition of rock & roll music in museums is one of the 'nomadic camps' on a long journey of mediation from the live source event to fans' retellings and sharing. The nomads on this journey are the band, their artefacts and images, personal and collective memories of them, as well as the moving sites – the travelling exhibitions of them.

In my work as an exhibition designer I bring together these disparate sounds and images to produce spaces of collective and individual memory that constitute sites of secular pilgrimage. In this presentation I explore one such journey of meaning – the translation of live performances by the Australian band Midnight Oil, to a travelling exhibition produced by Manly Art Gallery & Museum. I focus on a selection of the visitors' handwritten notes that accumulated on the exhibition wall over a three-month period. My analysis of the notes models the image of the band as a complex set of meanings that are co-constructed between band, fans and designer.

Wendy Osmond

Storytelling at this museum camp is a highly multimodal process. The handwritten notes contain messages to the band, exhibition team and other visitors, in sketches and song lyrics connecting music, memory and place. The camp is a temporal site of pilgrimage and exchange, in which source experiences are mediated and remediated. Further, the distributed nature of the contemporary museum, a network of built and virtual places, means that these encounters can occur onsite, offsite, and online, sometimes simultaneously.

The notes map the multidirectional journeys, or Deleuze and Guattari's "lines of flight" of these collective visitor memories, through the many spaces between live rock music experiences and their mediation in State authorised exhibition spaces. Through them I will explore how design choice is a key agent in the social co-construction of meaning in exhibitions – how changes in meaning are constantly negotiated, and designers are challenged to create the productive, provocative spaces for these shared encounters.

Emergent Objects: Theorizing the Digital Object at the Crossroads of Reality

The objects we encounter in video game spaces and within augmented and virtual reality landscapes pose a unique challenge to traditional philosophies of the object and our sense of object-based images. Unlike their material counterparts, these objects are problematic for territorialised ontologies, having a phenomenal appearance that belies a distributed and deterritorialized materiality. Thus, their appearance is not coextensive with their spatio-temporal context, and, in turn, their images appear only within the hypermediated and remediated interfaces of digital spaces. Like the nomad, these images are an anathema to the enclosed spaces of the settled state, emerging, producing and departing at will. Indeed, whilst we might encounter them everyday, we do not know where they come from, where they will go, and whence they shall return. Consequently, these objects are ontologically nomadic, unbounded and trans-territorial, existing concurrently across transnational spatio-temporal milieus and with images that map in unusual ways onto the functionality of the objects themselves. In response to this disjunction, this paper introduces a new ontological framework for theorising digital objects.

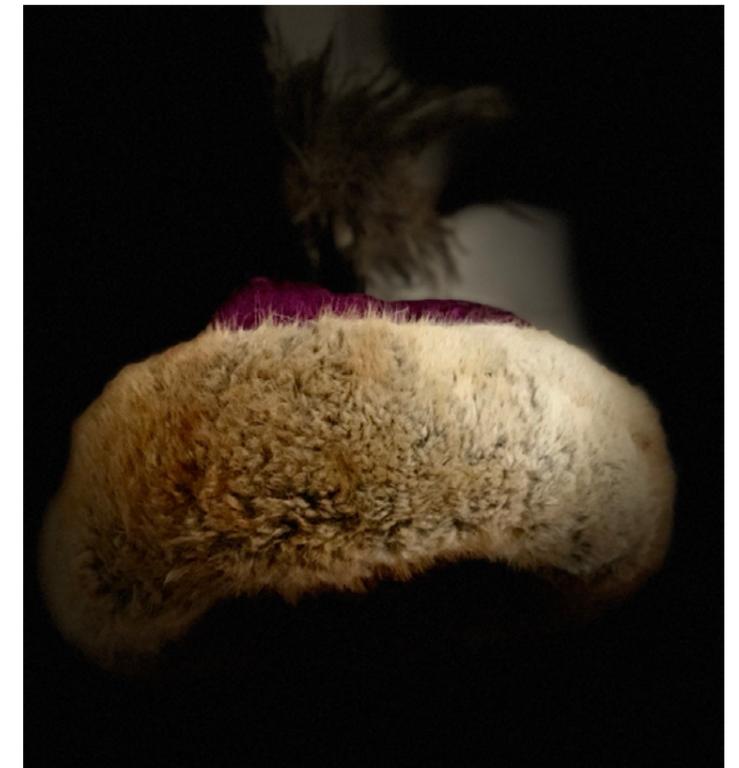
Conor Spence

Specifically, this intervention seeks to develop an account of game objects and the images of game objects by critically reappraising their nature. I propose to look at them as a phenomenologically-apprehended totality of material, software and social assemblages existing across multiple spatial milieus, emerging into reality from a labyrinthine network of processes, enabling actions, representing functions and producing spaces across an ever-shifting digital steppe. Calling on the work of Gilbert Simondon, Gilles Deleuze and Felix Guattari, programming studies and interfacial theory, I use this paper to propose a new terminology and ontological map for the images of, and our apperceptions of, such objects - an ontology that is equal to the task of articulating these differences whilst differentiating them semantically from their material forebears. What I am proposing then, is a new object, an 'emergent object', one that is co-constituted by material, programmatic, and social processes.

The Great Urkun of 1916 and its Effect on Collec- tive Identity Formation of Kyrgyz People

Elena Kolesova

Nomadism was at the core of life for Northern Kyrgyz. In the late 19th century Kyrgyz nomads followed their herds along the plains and rivers of Semirech'e (now divided between south-eastern Kazakhstan and northern Kyrgyzstan) through the Tian Shan mountains (Celestial Mountains) that pass into China. Smooth, continually shifting spaces provided a sense of belonging and shaped the concept of home for the Northern Kyrgyz tribes. The forced migration of Kyrgyz people to China (Xinjiang region) in 1916, called by Kyrgyz people "Urkun", or forced exodus, distracted their nomad life. This was not the usual seasonal flight of nomads through their land, but an escape from the brutal prosecution by the Russian Imperial army and Cossacks.



The Urkun resulted in the deaths of thousands of men, women and children and left massive emotional trauma on the survivors and subsequent generations.

The quickly growing concept of digital nomads has brought many countries to establish new immigration and fiscal rules to attract the modern age nomads. Small countries such as Portugal benefit greatly from digital companies in general due to the low living costs and great quality of life.

The number of digital nomads has seen exponential growth after the recent pandemic. The United States alone has more than 10 million digital nomads within its borders. This number will continue to grow because many companies and workers were forced to work remotely

and have understood the benefits of a “ubiquitous” workplace.

Legislators try to establish rules for these newcomers in the economy by creating new immigration laws. But most of these laws are extremely complex, need a lot of paperwork and are time consuming. Nomads, mostly choose to be nomads to get rid of constraining rules and to have freedom of movement. New regulation sees the nomads as a new immigration force and therefore tries to set normal life conditions for these workers. Southern European countries such as Portugal,

Digital Caravanserais for Ancient Silk Road



Spain, Italy and Malta base their attraction on mostly over the climate and quality of life.

Central Asian countries, mostly are landlocked, may have harsh winters and present some instability. To attract nomads as adventurers, a new concept of the Digital Caravanserai can present an advantage for these countries. The Digital Caravanserai is a short stay possibility for workers. The Nomads can spend few weeks in different countries and use the infrastructures of these virtual Caravanserai is a short stay possibility for workers. The Nomads can

spend few weeks in different countries and use the infrastructures of these virtual Caravanserai to work remotely. They can also have access to shared computing centers and use local freelancers if necessary.

Immigration laws are not necessary because most of short stay is regulated by tourism.

In this paper, different data from different countries is blended to draw a possible trend of digital nomads in the coming years and a theoretical model of a Digital Caravanserai is presented as a hybrid of a high-tech center and a tourism company.



PANELS.

Nomadic Landscape and Readings

Image of the Nomad in the Kyrgyz Creative Industries of the 21st Century

Innovation from Tradition: Nomadic Image and Creativity in Modern Kyrgyzstan

What does Movement do to Images?
Three Perspectives from the Mountains to Cyber-space

Modernity and Movement

Nomadism and Culture in Kyrgyzstan

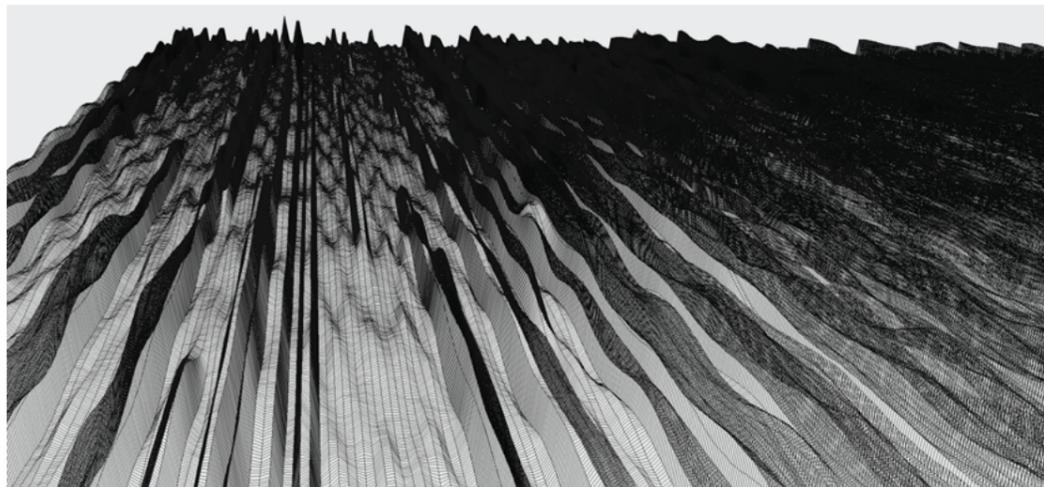
The Role of Museums in Shaping
Nomadic Memories

Quantum Drawing

Paul Thomas

Participants will be exploring via drawing concepts of John Bell's 1964 provocation, to try and capture reality in the act of happening. Bell's theorem was designed to prove or disprove the fundamental concepts of quantum mechanics.

The workshop questions the role of the observer influencing what is seen and experienced whilst measuring the world through drawn marks. By the act of drawing, the participants will question their roles in observing and measuring the world.



Art as Catalyst for Intercultural Connection & Conversation

Ulrike Al-Khamis

Participants will explore the power of individual artworks to unlock stories, histories, memories, and associations that - while originating in a particular time and place - offer often unexpected opportunities to connect people and communities across differences, bridging their unique respective traditions and experiences as well as universally shared ones in relation to their local and globalized realities and ways of being in the 21st century.

The Inner Nomad in Creative Writing

Lucy Palmer

To write creatively is to enter a space of 'not-knowing', to become a nomad or traveler in one's own internal landscape where ideas, memories, emotions converge into three unpredictable elements: language, the world, the self.

"Whenever I go to the village, I feel my absence there." (Anushervon Jumakhonov)
For the last two years, students and faculty at UCA, as well as teachers from Naryn schools, have explored this inner landscape in a series of writings which illuminate, in new and surprising ways, ancient nomadic culture and its ongoing place in a post-digital world.

"Veins drawing beautiful rivers, hairs drawing forests, muscles making relief and bones making picks."

Javohir Mirmastov

This workshop by Lucy Palmer and will present original works focusing on the themes of survival, identity, time, space, and the elemental life read by the writers themselves. Participants will be taken to the lookout overlooking Naryn and, using localized sensory prompts, will create a short piece of creative work as the basis for a collaborative conference poem.

Michael Garbutt

In this open-air workshop, we will explore the smooth spaces of body, mind and place through playful, contemplative and performative practices. Drawing on the embodied approaches developed by Garbutt and Nico Roenpagel in the Playful Eye project presented at the Gapar Aitiev National Museum of Fine Arts, the Getty Center and the Smithsonian Institution's National Museum of Asian Art, we will discover the power of "anchoring" in the ancient landscapes of the Tian Shan Mountains.

The Nomadic Eye



Photo credits: Malik Alymkulov

Shyrdak & Photography

EXHIBITIONS

Women and
Wool:
Felt, Feelings &
Freedom

Photo credits: Aibek Baiymbetov

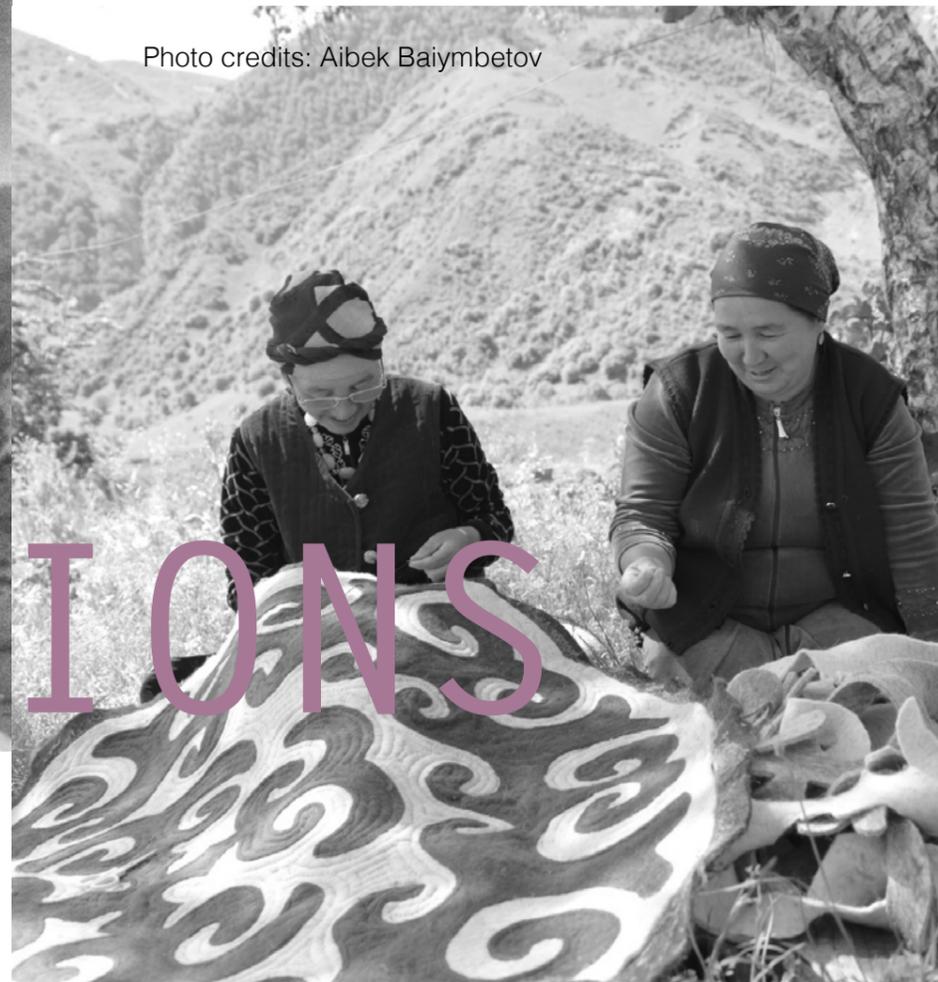


Photo Exhibition by
Malik Alymkulov
Guliza Urustambek

Contemporary
Nomads

⋮



Photo credits: Saniya Nurova

JURY MEMBERS.

Asel Zhuraeva
Gulbara Tolomushova
Soheil Ashrafi
Michael Garbutt
Nursultan Stanaliev

FILM

FESTIVAL

CULTURAL EVENTS

The Kyrgyz Community of Artists presents



Concert of "Kyrgyz Kairyk" Ensemble
Concert of Kyrgyz Folk Music
Theater Performance *First Teacher* based on Chinghiz Aitmatov's Novel

Theater Performance *Jer Ene*
Fashion Show: Modern Ethnic Style

