

Curators, Writers, Artist/Researchers, Archivists from Slovenia, Croatia and Southeast Asia



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## Curating-in-Depth 2

Manila, Philippines

August 3, 4, and 5  
Blackbox, Benilde SDA



with the support of



Lopez Museum & Library



Kulturpunkt.hr



Curating-In-Depth is a symposium partnered with Asia Europe Foundation, SCCA Ljubljana, Planting Rice and the De Lasalle College of Saint Benilde. Curators, Artist/Researchers from Slovenia, Croatia and Southeast Asia are coming together at the Blackbox Theater in Benilde SDA to discuss 1) Rehistorization: Critical non-linear histories 2) Alternative organizational infrastructures 3) Problematizing archival practices in video.

The symposium will be from August 3-5.

Speakers for Curating-In-Depth include: Antonija Letinić (Croatia, Kulturpunkt.hr), Dušan Dovč (Slovenia, SCCA-Ljubljana), Simona Zvanut (Slovenia, SCCA-Ljubljana/ World of Art), Miha Kelemina (Slovenia, SCCA-Ljubljana/ The Liminale), Barbara Borčić (Slovenia, SCCA-Ljubljana/ Diva Station), Angel Velasco Shaw, (Philippines/US, Markets of Resistance), Simon Soon (Malaysia, Ambitious Alignments/ Southeast of Now), Renan La-Ruan, (Philippines, DiscLab), Narawan Kyo Pathomvat, (Thailand, The Reading Room), Ricky Orellana (Philippines, Mowelfund Audio-Visual Archive.) You can find out specific information on this public registration link: <http://contestingcontemporary.peatix.com/>

## Presentations and Biographies

### August 3, Monday Rehistoricization: Criticality in linear art histories

1.00PM Welcome remarks

1.10-1.20 Introduction with Sidd Perez on the Asia-Europe foundation exchange

Sidd Perez will present a brief introduction to Asia-Europe Foundation and the project Curating-In-Depth.

(Organizer) **Sidd Perez**, curator, art writer, Planting Rice, Philippines. Since 2012, she shuttles between Manila and Singapore in programming The Drawing Room (2012-2015) while actively pursuing the activities of Planting Rice, a curatorial and resource platform focused on Philippine practices and its cross-pollinations, that she founded with another curator Lian Ladia. Graduating from Ateneo De Manila University in 2008, she has then been affiliated with Ateneo Art Gallery and Valentine Willie Fine Art and has ran an artist space LOSTprojects. She is currently a curator at the National University of Singapore, Museum.

1.20-1.30 Introduction of speakers Lian Ladia

1.30PM Antonija Letinić (Croatia), What is The Future of Criticism?

#### **Antonija Letinić: What is The Future of Criticism?**

Criticism as a form plays two crucial and equally important roles – one is mediating artworks to audience, interpreting it and equipping them with the tools which would enable them to communicate with it; the other to offer artist an interpretation, valorisation and perception of its work from an outside eye. The transformation of the form itself transforms also the ways these two roles are fulfilled. What is happening with the criticism nowadays? Where does it exist and in which form in constantly changing media landscape? How to interpret contemporary artwork that changed its material, approach and final output in the new production and paradigmatic framework? To go even beyond – what is happening with the critical thinking and how to introduce it as a necessary component in the shaping and participating in democratic societies? Those are just several of the questions we are dealing with through the project Criticism – Past, Present, Future.

Through the presentation, I will sketch the landscape from which we started dealing with the form, developing programme line of the organisation and how we intertwined it with other programmes we run through our organisation.

At the end it would be interesting to have a debate on some of the questions raised with the local audience and to get an insight in the criticism in Philippines context and what does it offer to artists?

**Antonija Letinić**, born in Zagreb where she currently lives, studied Art History and French Language and Literature at the Philosophy Faculty, University of Zagreb. She is active in the field of contemporary culture and arts since the beginning of 2000 and worked with numerous organisations of the non-mainstream cultural scene in Croatia. She worked as a producer and editor at the Eurokaz – Festival of New Theatre from 2003 till 2009. She is member of the organisation Kurziv – Platform for Matters of Culture, Media and Society where she works from 2009 as a project manager and editor. Organisation has four main programmes – online publication/portal Kulturpunkt.hr, dedicated to contemporary culture and arts, media and society, where she is currently on the position of editor-in-chief. She is in charge of the programmes Criticism – Past, Present, Future, a multi-annual programme directed towards affirmation and realization of critical discourse on contemporary cultural and artistic practices in the media, and towards identifying the subject of criticism as a process of reflection, participation and social engagement. The disappearance of critical journalism from mainstream media, the disregard of contemporary cultural and artistic practices and independent culture, their valorisation within a wider cultural and social-political context – all were incentives for making criticism and critical analysis the foci of the project.

She also runs programme Kulturpunkt's Journalism School, an educational programme consisting of journalism skills training courses and lectures on theoretical and historical approaches to contemporary culture, arts and theory. The aim of the journalism school is to educate future young authors in writing, understanding and analysing subjects connected with contemporary visual culture and to raise the level and quality of media coverage of contemporary artistic practices whose presence in the mainstream Croatian media is often on an unsatisfactory level.

She works as translator from French and English into Croatian and contributes with texts on the topics of contemporary performing and visual arts in specialized publications.

1.50PM Renan Laru-an (Philippines), *Being Subtracted From*

### **Renan Laru-An: Being Subtracted From**

Two fragments will serve as margins of the lecture-presentation. These fragments are disjointed images and dissociative fiction based on a rural legend. Between the rehearsal of an incomplete story, *Being Subtracted From* will be an

exercise of anticipation on letting criticality appear in the plane of insufficiency, then allowing it to disappear in the hypervisibility of networked individualism. The lecture-presentation will take multiple incursions with ambivalence to points of departure and arrival in order to speak about criticality that introduces vertigo and scars into history, memory, and the contemporary.

**Renan Laru-an** (b. 1989 in Sultan Kudarat) is a researcher and curator. After studying psychology at the University of the Philippines, he founded DiscLab | Research and Criticism, a multidisciplinary platform and virtual organization for critical writing, theory, discursive activities, and long-term research on Philippine contemporary art and visual and network culture. He is the editor of *An Auto-Corrected Journal of Printing Properties*, co-author of *From Bandung to Berlin: A Social Fiction* (with Brigitta Isabella), and as executive director of DiscLab, co-curator of the multi-platform and research-oriented *First Lucban Assembly: PAMUMUHUNAN (Waiting for a capital)* (with Dorothea Garing). Ongoing research include *Working with Naivete*, *Before Criticality* (since 2012) and *Curatorial Labor and Solutions* (since 2014). He has presented projects and lectures in institutions, such as the University of the Philippines-Diliman, Academy of Media Arts Cologne, Fondation Cartier pour l'Art Contemporain, and Akademie der Bildenden Künste München. In 2014, he participated in the 6th Gwangju Biennale International Curator Course led by Ruth Noack. He is a member of SYNAPSE – The International Curators' Network at Haus der Kulturen der Welt in Berlin.

2.20PM BREAK

3.00 PM Lian Ladia (Philippines), *Anachronism of Southeast Asian Modernism: Raden Saleh*.

**Lian Ladia: Anachronism of Southeast Asian Modernism: Raden Saleh**

Speculating on the notion of the local and global, trajectorial shifts in modernisms and parallel discussions of the western-global-contemporary. The biography and historicized identity of Indonesian painter, Raden Saleh as the annointed father of modernism becomes a probing question of the laws of instituting and its relationship to multivocal modernities.

(Organizer) **Lian Ladia** is a curator and co-founder of *Planting Rice*, a contemporary art platform based in Manila which is a curatorial collaboration with Sidd Perez. *Planting Rice* also endeavors to publish mobilities and information not available in mainstream spaces for contemporary art in the region. Her curatorial projects include, *You have every right*, *Ateneo de Manila*

(2013), Ethos Bathos Pathos at the UP Vargas Museum (2015), Articles of Disagreements at the Lopez Museum (2014). She just completed the curatorial programme of de Appel Arts Centre in Amsterdam 2014-2015 and will pursue a graduate degree at Bard College in curatorship through Asian Cultural Council, New York.

3.20PM Simon Soon (Malaysia), Bodies that Matter - Art and the Cultural Left

**Simon Soon: Bodies that Matter - Art and the Cultural Left**

Artistic practices of the cultural left in Southeast Asia have thus far been considered primarily from an iconographic approach. These readings have situated representation of bodies within leftist pictorial vernacular, or what is commonly known stylistically as social realism. What is seldom considered is how these representational icons operate as citational politics that have broader resonances within the agitprop practices that need to take into considering its relationship to its circulation within a public domain. This paper consider how art constituted a spatio-visual practice that shaped or intervened in modern urban spaces at the cusp of the Indonesian revolution. The street in this sense represents a significant trope and site of engagement with a broader public. Through this reading, I hope to make visible the significant political and ideological pressures that shape artistic modernities of post-war Southeast Asia and its demand on the contemporary.

**Simon Soon** is researcher based Kuala Lumpur. He is currently completing his PhD in Art History at the University of Sydney under an Australian Postgraduate Award scholarship. His thesis 'What is Left of Art?' investigates the intersection between left-leaning political art movements and modern urban formations in Indonesia, Singapore, Thailand and the Philippines from 1950s–1970s. His broader areas of interest include comparative modernities in art, Malaysian art history, spatio-visual practices, history of photography and art historiography. He has contributed essays to a number of journals including *Yishu* and *Modern Art Asia*. He is also co-editor of *Narratives of Malaysian Art Vol. 4*. From 2015–16, he is a participant in the Power Institute's 'Ambitious Alignments: New Histories of Southeast Asian Art', funded by Getty Foundation's 'Connecting Art Histories' initiative. He is also part of the editorial collective of *SOUTHEAST OF NOW: Directions in Contemporary and Modern Art*, a new refereed journal due to launch in early 2016.

3:45-4:30 Q&A Moderated by guest moderator artist Jenifer Wofford and Angel Velasco Shaw

## **August 4, Tuesday Alternative organizational infrastructures**

1.00PM Welcome remarks & Introduction of Speakers

1.20 Dušan Dovč (Slovenia), The same word different meaning: a brief introduction to the cultural art production in Slovenia.

### **Dušan Dovč: *The Same Word Different Meaning***

*A brief introduction to the cultural production in Slovenia*

Do cultural operators have the capacity to understand each other when confronting opinions about production conditions in culture and art system in general? We all (such as artists, curators, theoreticians, producers etc.) come from different geopolitical backgrounds and the context of our operational modes is as important as the creativity itself.

A brief introduction will present the art system in Slovenia (in connection with European Union) from the infrastructural perspective. The presentation will tackle the meanings of the terms such as private vs. public institution (eg. gallery or museum); autonomous vs. dependent programming; non-profit vs. profit oriented organization; private vs. public funding, free-lance cultural operator vs. public officer.

During the presentation we will browse through our “cultural dictionary” and see where we speak the same and yet think differently.

### **Dušan Dovč, project manager, SCCA–Ljubljana, Slovenia**

Studied Comparative Literature and Slovene Language at the Faculty of Arts in Ljubljana. His first working experiences in the art sector he gained at Emzin, Institute for Creative Production and Arts Magazine as an editor and head of the projects (1997–2002), continued at Pristop, consultancy and communications company as an assistant for public relations (June–December 2003). Since 2004 he works at SCCA–Ljubljana as a production manager, responsible for coordination, public relations and fundraising. At SCCA–Ljubljana he is also a member of a physical and web archive of video art *DIVA Station* and coordinates *No Nails, No Pedestals* programme. He is active in the field of cultural policy (a member of an expert group on mobility information standards at the European Commission, May–December 2011, a member of management board at Asociacija, Association of Arts and Culture NGOs and Freelancers, Ljubljana since 2009).

1.40 Angel Velasco Shaw (Philippines/USA), Markets of Resistance: Baguio/Manila.

### **Angel Velasco Shaw: Markets of Resistance**

Markets of Resistance is a project and series of events inspired by the desire to highlight the cultural diversity and richness of Baguio's hybrid artistic communities—exploring issues of appropriation of western practices, the impact of local/global tourism, how Filipino traditional markets may or may not represent convenient and/or exotic consumption for some, while remaining an oppositional tradition for others, and the effects of globalization on indigenous and non-indigenous peoples who co-inhabit a place. The project will celebrate the meeting of highland/lowland traditional and contemporary cultures, their artistic practices, intellectual thoughts, cinematic tales, and performative spoken word. Engage in the ancient tradition of the barter-trade system for the participating artists' everyday life necessities.

**Angel Velasco Shaw** is a media artist, educator, curator, and cultural organizer living in Manila and New York City. Her documentaries have screened in American, European, and Asian film festivals, museums, galleries, and schools. They are in the film collections of the Metropolitan Museum of Manila, Cinematheque Suisse Schweizer Filmarchiv, Casa Asia, and the Museum of Modern Art. She is currently a tenured Associate Professor and the Director of the Institute for Heritage, Culture and the Arts in the School of Fine Arts and Design at Philippine Women's University. She has also taught at Hunter College, Pratt Institute, The New School and was core faculty in the Asian/Pacific/American Studies Program and Institute at New York University for 11 years. She served as project director, professor, participating artist, and curator for multidisciplinary, cross-cultural exchange projects such as "Markets of Resistance," Markets of Resistance Redux," "Woman as (Mythical) Hero," and *Vestiges of War 1899-1999: The Philippine-American War and Its Aftermath*. Publications include: [Vestiges of War: The Philippine-American War and the Aftermath of An Imperial Dream: 1899-1999](#) and [Silent Stories](#). Grants and artists residencies include the Asian Cultural Council, Arts Network Asia, Philippine National Commission for Culture and the Arts, Banff Centre for the Arts, Women Make Movies, Arts International Travel Pilot Grant, NYSCA Individual Artists, and Jerome Foundation. Group exhibitions of artworks include galleries in New York, Manila, and Los Angeles. She curated film and art exhibitions at the Guggenheim Museum, the New Museum, the Cultural Center of the Philippines, Orange Gallery and Galeria Duemila in the Philippines, amongst others.

2.10PM Miha Kelemina (Slovenia), The Liminale, modes of working, production and networking.

**Miha Kelemina: *The Liminale, a Project by OFFTIR Association***

Studio 6, a programme by SCCA-Ljubljana, Center for Contemporary Arts, offers a platform for conversations about modes of working, cooperation and networking among the diverse protagonists in the field of contemporary arts. With *Liminale*, a project prepared by OFFTIR association in 2013, the team of Studio 6 curatorial programme wanted to explore the ways in which generation of younger artists tries to form a new collectives to create alternative working conditions and, more broadly, question the significance and role of oneself and one's work in present-day society.

**Miha Kelemina, assistant of video programme and archive, SCCA-Ljubljana, Slovenia**

After graduating from the Secondary School for Design and Photography, he enrolled in Art History at the *Faculty of Arts* in Ljubljana which he completed in 2010. Next year he enrolled in the *World of Art*, School for Curators and Critics of Contemporary Art, which operates within the SCCA-Ljubljana, Center for Contemporary Arts. After completing the programme, he started with the OJT programme for curator – educator. In 2014 he completed the training in project management (*Project Manager* programme, Micro Team, Ltd.). In recent years he participated in the preparation of various exhibitions and events, currently with his cultural and artistic association OFFTIR. During his studies he was actively involved in several associations, he is currently editing art texts, he just finished the conservation study for the town cemetery at Škofja Loka and prepared *The Tombstones Catalog*, architectural project *Walls of Light* and other art project. He is also the associate of Culture and Humanities editorial board at Radio Student and editor of the *Art-Area* radio emission.

2.30PM BREAK

3.00 PM Narawan Kyo Pathomvat (The Reading Room, Thailand), On independent spaces in Thailand

**Narawan Kyo Pathomvat: Problematizing Issues in Contemporary Thai Art through The Reading Room**

Independent art spaces in Thailand have existed and prospered during the past two and a half decades alongside the growing contemporary art scene. Several important issues on the idea and practice of Thai independent art spaces will be explored, exemplified, and expanded through micro history of a small



independent space, The Reading Room, Bangkok, including and especially issues in art education, conformity and local politics and censorship.

**Narawan Kyo Pathomvat** is the founder and director of a contemporary art library/non-profit platform, The Reading Room, Bangkok. She is also a lecturer at the Department of Art History, Faculty of Archaeology at Silpakorn University (Bangkok) and an advisory board member of a digital and human rights advocacy group, Thai Netizen Network. She receives her MPS (Arts and Cultural Management) from Pratt Institute (New York) and previously worked for Lower Manhattan Cultural Council (New York), and Asia Art Archive (Hong Kong). Narawan is also an independent curator, writer, and translator.

3.20PM Simona Žvanut (Slovenia), World of Arts, School for Critics and Curators of Contemporary Art.

**Simona Žvanut: *World of Art, School for Critics and Curators of Contemporary Art***

In the case of *World of Art* School the presentation will explore educational models possible in the field of curatorial studies. World of Art School is the only comprehensive programme in Slovenia aimed towards practical and theoretical education in the field of contemporary art. Today, it covers a two-year study programme as well as research, exhibition and production platform for analysing and reflecting on artistic, curatorial and critical practices. An overview of School's various segments will be accompanied with examples of particular exhibition and research projects.

**Simona Žvanut, curator, writer, SCCA–Ljubljana, Slovenia**

In 2011 she graduated from art history, comparative literature and literature theory at the Faculty of Arts in Ljubljana. At SCCA, Center for Contemporary Arts – Ljubljana she coordinates School for Critics and Curators of Contemporary Art World of Art and its research-exhibition programme Studio 6, as well as contributes to their concept and programme and participates at various projects and exhibitions. She is a curator, writer of texts dealing with the field of contemporary art and web-editor for [www.worldofart.org](http://www.worldofart.org). Curated: *Day by Day* (Škuc Gallery, Ljubljana, Slovenia, 2014); with Saša Nabergoj, *Vseeno* (Sokolski dom, Škofja Loka, Slovenia, 2014), *Stik/h* (Fürst House, Ptuj, Slovenia, 2014), *Studio 6 Presents: Uni-form* (Project Room SCCA, Ljubljana, Slovenia, 2014, exhibition was part of the International Ceramic Triennial UNICUM 2015); with Saša Nabergoj, *Liminale* (Project Room SCCA, Ljubljana, 2013, exhibition was part of 7th Triennial of Contemporary Art in Slovenia); with Saša Nabergoj. In collaboration with Alkatraz Gallery and Saša Nabergoj she has been working on research of visual art scene at Autonomous Cultural Center (ACC) Metelkova

City, Ljubljana, Slovenia (2011–2013). Within this working process they prepared: *The Closing Stop*, various locations in ACC Metelkova City, 2013 (co-curated *Metelkova Revived!*, documentary exhibition at the 20th Anniversary of ACC Metelkova City, Alkatraz Gallery, Ljubljana, 2013; with co-workers) and *A Mid-Stop*, various locations in ACC -Metelkova, 2012.

3:45-4:30 Q&A Moderated by Antonija Letinić and Jenifer Wofford

### **August 5, Wednesday Alternative organizational infrastructures**

1.00PM Welcome remarks & Introduction of Speakers

1.10 Barbara Borčić (Slovenia), Video As a Tool and Strategy of Artistic Expression.

#### ***Barbara Borčić: Video As a Tool and Strategy of Artistic Expression. Selected Examples From DIVA Station Archival Practices in Video***

SCCA-Ljubljana emphasises on video art and the meaning of audio visual archives and their accessibility. DIVA station is run as a physical and online/digital archive. SCCA conducts research, curates exhibitions and organises educational seminars on the topic of “practices of archiving video and media art” in order to present the local circumstances, compare them to successful international practices, and establish long term collaborations. Barbara Borčić, Dušan Dovč and Miha Kelemina (members of the DIVA Station project group) will present archive and archival practices to the Philippine art community that has also independent enterprises in archiving video and films in their locale. SCCA’s sharing will benefit the Philippine audience as they present their strategies in archiving.

#### **Barbara Borčić, curator, writer, SCCA–Ljubljana, Slovenia**

Graduated with B. A. in art history from the Ljubljana Faculty of Arts, University of Ljubljana and studied PhD media studies and anthropology, ISH, Postgraduate Faculty of Humanities, Ljubljana. Active in the field of contemporary arts as a free-lance curator, publicist and editor. Member of AICA and IKT. In frame of SCCA Borčić conceived and edited the documentation, archival and research project on video art in Slovenia under the title *Videodokument. Video Art in Slovenia 1969–1998*. She is also curating video programme under the title *Videospotting* and writing about video. She was a leader of curated web project *Internet Portfolio*, research projects *What Is to Be Done with the Balkan Art* and *What Is to Be Done with the Audiovisual Archives*, and editor of *PlatformaSCCA* magazine. At the moment she is also a leader of *No Nails, No Pedestals*

presentation/discussion programme and of a physical and web archive of video art *DIVA Station*. From 1980 on she worked in Škuc Gallery, Ljubljana and was the artistic director of the gallery 1982–1985. Between 1982 and 1992 she was involved in video practice in frame of *Ljubljana alternative scene* and collaborated on several art and documentary video projects. 1991–1992 she was editor-in-chief of the fine arts magazine *Art Words*. From 1993 she was an assistant to the director, from 1997 the director of the Soros Center for Contemporary Arts – Ljubljana.

1.30-2.30 Screening and Selected Examples From DIVA Station Archival Practices in Video.

2.30PM BREAK

3.00 PM Ricky Orellana (Philippines), The Mowelfund Audi-Visual Archive

3:30-4:30 Screening and Selected Examples from The Mowelfund Film Archives

### **Ricky Orellana: The Mowelfund Audio-Visual Archive**

MOWELFUND stands for the Movie Workers Welfare Foundation, Inc., a non-stock non-profit social welfare, education, and industry development foundation organized and established in 1974. Under its thrust to uplift the state of Philippine film culture, the Mowelfund Resource and Information Center was formed and comprises the Mowelfund Audiovisual Archive, Dr. Guillermo de Vega Memorial Library (Mowelfund Library), and the Pambansang Museo ng Pelikula (PMP) which aims to collect, store and preserve film artifacts and records on historical and current events in Philippine Cinema. What is unique about the Mowelfund Visual Archive is that it has the largest collection of short films (alternative/non-industry films) ranging from short feature, documentary, animation and experimental films. The presentation will highlight the evolution of the archive to its status quo and the alternative solution to its preservation practices.

A selection of short films will be screened.

**Ricky Orellana** has worked variously as director, animator, film editor, sound recordist and art director on short and feature films, and documentaries. He began to make films while studying architecture at the University of Santo Tomas, and made experimental films at a workshop by German filmmaker Christoph Janetzko. His representative work is *Sa Maynila* which won the Best Documentary award at the 3<sup>rd</sup> Gawad CCP para sa Alternatibong Pelikula at

Video in 1989 and Best Student Film Documentary at the 8<sup>th</sup> FAP Student Motion Picture Awards in 1990. He directed the documentary films on Philippine National Artists Arturo Rogerio Luz and Maestro Lucio San Pedro. He is a board member of the Animation Council of the Philippines (ACPI) and the Samahan ng mga Filipinong Arkivista para sa Pelikula (SOFIA). He is currently the Archives Head at MOWELFUND and teaches part time at the College of Saint Benilde School of Design & Arts Campus handling Experimental Animation and Scriptwriting.

4:30-5:15 Q&A Moderated by Lian Ladia and Renan Laru-An