

## **Antares Gomez Bartholome: *Curation as Cultural Work***

The presentation explores the relationship of curatorial work and political struggle within the context of the Philippines. It briefly tracks the development of art practices and discourses alongside the National Democratic movement in the Philippines from the 1970s onward, and explores how curatorial practice figures in, and is perhaps challenged and refigured by, the varied approaches to artistic production, presentation, and distribution involved in the broader frame of cultural work undertaken by the National Democratic movement in the present.

### **Antares Gomez Bartolome, independent writer, curator, Philippines**

Antares Gomez is a Manila-based independent writer and curator as well as a practicing artist. He is an Art History graduate from the College of Fine Arts in the University of the Philippines whose recent curatorial projects include *Hold Everything Dear* at the University of the Philippines Film Institute, *Ian Carlo Jaucianís Fork Bomb* at 1335 Mabini, the *HLMX Wall Project* in the Hacienda Luisita Massacre Commemoration, *Alwin Reamillo’s Tinubuang Lupa* at the National Commission for Culture and the Arts, *Cian Dayrit’s Bla-bla Archeological Complex* at the Vargas Museum, and *Blindspots 01: The President’s Office*, also at the Vargas Museum. He is a cultural activist and is a member of organizations such as Concerned Artists of the Philippines and Luisita Watch, as well as a spokesperson for Artista Kontra Korupsyon (AKKSYON). He is a convenor and consultant of Graffiesta, a street art and graffiti initiative run by Kabataan para sa Tunay na Kalayaan (KARATULA, Youth for Genuine Freedom) and has also taught courses at Philippine Women’s University and Kalayaan College. He was a participant in the Young Curators Workshop of the 8<sup>th</sup> Berlin Biennale in 2014. He most recently served as Festival Director for *Project Bakawan*, a collaborative art festival that sought to raise critical awareness and build networks to address the environmental crisis.

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## **Isabel Ching: *Frames of Conceptualism from Southeast Asia***

While considered as an important vector leading to the plurality of artistic practices globally, “conceptualism” could appear to have only registered frail trails in Southeast Asia. How do we understand, discuss and frame the conceptualisms of specific localities in the region? Looking at a case study each from Myanmar, the Philippines and Singapore, we try to speculate about the fraught, sometimes contested, meanings of conceptualism(s) in history and the efforts made today to reclaim or reanimate their legacies.

### **Isabel Ching, curator, writer, Singapore**

Isabel Ching is a curator and writer who holds a Masters of Arts in Art History from the University of Sydney, Australia. She is currently a Ph. D. candidate at the University of Heidelberg, Germany, and member of its Cluster of Asia and Europe in a Global Context’s Graduate Program for Transcultural Studies. Her doctoral research project investigates conceptualism in Myanmar, The Philippines, and Singapore from the 1960s to 1990s. She is the co-curator of *To Be Continued*, and *Complete & Unabridged* parts 1 and 2 about Philippine conceptual artist Roberto Chabet (2011), and *‘pLAy’*, a major showcase of installation and video art from Myanmar (2010). She has also curated exhibitions of artists from China, Hong Kong, Myanmar, the Philippines, Singapore and Thailand, and was

recently guest curator of the 9<sup>th</sup> *BrandNew Art Project* in 2014 hosted by the Bangkok University, Thailand.

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### **Moe Satt:** *Short Introduction of Myanmar Performance Art*

Overviews the history of Myanmar performance art that started in the mid-90s, identifying who they were and what kind of issues they dealt with. The presentation also locates differences and parallelism between the first and second generation of performance artists. Likewise what is the context of indoor performances as contrasted from the gallery sites and other outdoor/ more public venues.

#### **Moe Satt, artist, curator, Myanmar**

Lives and works as an artist and curator in Yangon, Myanmar. He started creating art after graduating in Zoology in 2005. Moe Satt is part of a new generation of Myanmar artists to emerge after the year 2000, with a different approach to making, from conception to embodiment. He was invited to be the resident artist from several locations including Rimbun Dahan (Malaysia, 2008), Hooyong Performing Art Center (S-Korea, 2008), 3331 Arts Chiyoda (Japan, 2011), De Deelstaat Nijmegen, (Netherlands, 2013). He has actively participated in live arts festivals in Asia, and occasionally in the West. He has participated in several major exhibition including the Busan Biennale (2012), CAFA biennale (Beijing, 2013), Concept Context Contestation: Collective-Driven Art In Southeast Asia (Bangkok, 2013), and The Journal of the Plague Year (S Korea, 2014). Moe Satt also works regularly as a curator. Selected curated exhibitions: *On/Off: Myanmar Contemporary Art Event*, The Almaz Collective (Vietnam, 2010), *Forward/Backward: 8 Myanmar Second-Wave Contemporary Artists*, H Gallery (Thailand, 2011). *Beyond Preassure Festival of Contemporary Art*, Yangon (Myanmar, 2012). *General / Tiger / Gun: Group exhibition by Myanmar artists*, Rebel Art Space (Bangkok, 2014), *The Mirror\_reflect the society*, TS1 Gallery, Yangon (Myanmar, 2008). He founded *Beyond Pressure*, an international festival of performance art in Myanmar. He writes regularly on art in Myanmar and contributes to magazines across the region. He is currently artist in residency at Recollets in Paris.

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### **Sidd Perez:** *Prompts: Curatorial strategies in facilitating and sustaining knowledge resources*

The presentation looks into process-based strategies in exhibition-making as a way of dealing with lack of infrastructure support in knowledge production in the Philippines. Case studies will include how curatorial modes of exhibition accommodate activating the audience's accountability to also contribute, how we negotiate with different sites of power represented by stakeholders of an exhibition and other modes of extending the life of an exhibition.

#### **Sidd Perez, curator, art writer, Planting Rice, Philippines**

Sidd Perez is a curator and art writer from the Philippines. Since 2012, she shuttles between Manila and Singapore in programming The Drawing Room 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