

Curators

Rafael Schacter

Dr Rafael Schacter (b. London) is an anthropologist and curator based in the Anthropology Department at University College London. He received his PhD from the same department in 2011 and was a British Academy Postdoctoral Fellow 2014-2017. Rafael is currently exploring contemporary art practices in Manila, the Philippines, as part of a wider project on global art. His previous work was focussed upon public art, specifically graffiti and the emergence of street-art and is set at the boundary of the anthropology of art and of urban space. He has been involved numerous high-profile exhibitions, co-curating the exhibition Street Art at the Tate Modern in 2008; curating Mapping the City and Venturing Beyond at Somerset House (in 2015 and 2016 respectively); Crossing Borders/Crossing Boundaries at the Street Art Museum, St Petersburg, in 2016; and most recently Silver Sehnsucht in London's emerging Silvertown district in 2017. Rafael is also currently curating a long-term public art project in Heerlen, the Netherlands.

Rafael has authored numerous academic articles and book-chapters as well as three monographs; the award-winning World Atlas of Street Art and Graffiti (2013) published with Yale University Press; Ornament and Order (2014) published with Ashgate/Routledge; and Street to Studio with Lund Humphries (2018). This latter book includes artists such as Eddie Martinez, Alicia McCarthy, Oliver Laric, and Santaigo Sierra, and is the first monograph exploring the influence of graffiti in contemporary art. Rafael also teaches about public and contemporary art at UCL as well as lecturing worldwide. Since 2015 he has been invited to speak at the Hermitage in St Petersburg, Hong Kong University, the Palazzo Pepoli in Bologna, Green Papaya in Manila, the British Science Festival, as well as numerous other locations.

Merv Espina

Merv Espina (b. Manila) is an artist and researcher based in Quezon City, Metro Manila. His practice involves moving images, sound, performance and text, to play with the lapses of cultural institutions, mistakes of current historiography and the problematics of archives. His interests span the half-life and migration of ideas, images, sounds and spices, and how they sometimes became an essential part of localities and specific cultural landscapes. Traversing '60s pop yeh yeh ecologies to failed nation states, spycraft and espionage to the white rajahs of Sarawak, Badjao gypsy electro to distilling the scents of cities, his projects attempt to tease out propositions and alternatives through off-tangents and fuzzy juxtapositions aimed at new knowledge production.

He helps run Green Papaya Art Projects, an independent arts initiative founded in 2000 that's slated to close in 2021. He's also one of the organisers of WSK Festival of the Recently Possible (founded in 2008), an experimental music and media art festival. In 2014, he started the Kalampag Tracking Agency with artist Shireen Seno, an initiative that explores the screening program as participatory archive of Philippine

experiments with the moving image. He was part of the curatorial team of *SUNSHOWER: Contemporary art from Southeast Asia 1980s to Now* (2017) at the Mori Art Museum and National Art Centre Tokyo, the largest survey of Southeast Asian artists to be exhibited in Japan. More recently, he was one of the curators of *VIVA EXCON 2018*, the longest-running arts biennial in the Philippines.

Renan Laru-an

Born 1989, Sultan Kudarat; lives and works in Manila

Renan Laru-an is a researcher, a curator and the Public Engagement and Artistic Formation Coordinator at the Philippine Contemporary Art Network. Between 2012 and 2015, he directed the Philippine-based DiscLab | Research and Criticism, a multidisciplinary platform and 'virtual' organisation for critical writing, theory, discursive activities and long-term research on Philippine contemporary art, as well as visual and network culture. He is currently working as one of the curators of the Singapore Biennale 2019: *Every Step in the Right Direction*.

In his research-oriented curatorial work, Laru-an studies 'insufficient' and 'subtracted' images and subjects at the juncture of development and integration projects through long-term inquiries, such as *Herding Islands, Rats and the Anthropocene* (2015), *Lightning Studies: Centre for the Translation of Constraints, Conflicts and Contaminations (CTCCCs)* (2016), and *The Artist and the Social Dreamer* (2017). He has also (co-)curated the 8th OK. Video – Indonesia Media Arts Festival, Jakarta (2017) and other recent exhibitions, including *A Tripoli Agreement*, Sharjah Art Foundation, Sharjah (2018); *An Ecological, The Obligatory*, Vargas Museum, Quezon City (2017); *From Bandung to Berlin: If all of the moons aligned* (with Brigitta Isabella), SAVVY Contemporary, Berlin (2016); *Lightning Studies and CTCCCs presents PASÁ PASÂ*, TPAM, Yokohama (2018)/Lopez Museum and Library, Manila (2016).

With support from the National Commission for Culture and the Arts, he conducted a comparative research on culture-based and community-oriented publications in Mindanao that operated on the vision of 'dialogues between Muslims and non-Muslims', initiated by two cohorts of American missionaries after the Japanese occupation and at the height of conflict in Mindanao.

He is a recipient of various fellowships, grants and residencies from numerous art institutes internationally. Laru-an holds a degree in psychology from the University of the Philippines, Diliman.

Artists

Yason Banal

Born 1972, Manila, Philippines; lives and works in Manila, Philippines

Biography

Yason Banal is an artist whose work moves between and among video, photography, sculpture, performance, text and painting, taking myriad forms and critical strategies in order to research and explore associations, frictions and refractions among seemingly divergent systems.

He obtained a BA in Film from the University of the Philippines, an MFA in Fine Art from Goldsmiths, University of London; residencies at AIT Tokyo and CCA Singapore; visiting lectureships at London Metropolitan University and Tokyo National University of Fine Arts; and, an assistant professorship at the University of the Philippines Film Institute. His works have been exhibited widely, including at the Tate, Frieze Art Fair, IFA Berlin, Oslo Kunsthall, Yerba Buena Center for the Arts, Vargas Museum, Christie's, Singapore Biennale and Shanghai Biennale. Banal represented the Philippines at the Venice Architecture Biennale in 2018.

Banal has curated video exhibitions for the Osage Art Foundation, the Andy Warhol Museum and the Asia Pacific Triennial; while his own video works have been screened at Gasworks, 98B Collaboratory, South London Gallery, Gertrude Contemporary and the Garage Museum of Contemporary Art. Recent group exhibitions include those at the Bangkok Art and Culture Center, the Museum of Contemporary Art and Design, Ateneo Art Gallery and National Taiwan Museum of Fine Arts.

Banal's work has also been shown in a number of international exhibitions including Untitled Formations, The Drawing Room, Manila (2017); On Just Sand Patterns of Drift Will Nature Man of Me, The Drawing Room, Singapore (2014) and Parisian Life, Galerie Zimmermann-Kratchowill, Graz (2013).

Cian Dayrit

Born 1989, Manila, Philippines; lives and works in Manila

Biography

Cian Dayrit is an intermedia artist working with painting, sculpture and installation. Straddling between fact and fiction, Dayrit's works explore origins and histories, and their representations, in visual apparatus, from the map, curiosity cabinet and on to the museum. With an interdisciplinary practice rooted in the exploration of colonialism, ethnography, archaeology, history and mythology, Dayrit seeks to interrogate notions of power and memory, as framed by institutions, in particular museums, mass media and the state.

His work has been shown in a number of international solo and group exhibitions, including Songs for Sabotage 2018 Triennial, New Museum, New York (2018); Long Green Lizards, Dak'Art 2018, IFAN Museum of African Arts, Dakar (2018); Busis Ibat Ha Kanayunan (Voices from the Hinterland), Outpost, Makati City (2017); Almost There, Jorge B. Vargas Museum, Quezon City (2016); Exposition, Lopez Memorial Museum, Pasig (2016); Popular Exotica, Kaida Gallery, Quezon City (2015); Spectacles of the Third World, Tin-Aw Gallery, Makati City (2015); Paperviews 14: On Immanence, Project Space Pilipinas, Lucban (2014); Applied Savagery, Now Gallery, Makati City (2013); and March 32, Café 1951, Manila (2012); Seeds of Deceit, Kaida Contemporary, Quezon City (2011).

Dayrit was awarded the CCP Thirteen Artists Awards in 2018 and the Ateneo Art Awards in 2017. In 2017, he was an artist-in-residence at the Bellas Artes Projects in Bataan. He graduated from the University of Philippines in 2011 with a BFA in Painting.

Lizza May David / Gabriel Rossell Santillan

Lizza May David, born 1975, Quezon City, Philippines

Gabriel Rossell Santillán, born 1976, Berlin, Germany, lives and works in Berlin

Biography

With individual practices often mirroring each other around common themes – identity, knowledge, personal and subaltern narratives, amongst others – Lizza May David and Gabriel Rossell Santillán demonstrate the reciprocal influence acquired by studying together at the University of Arts Berlin, Germany. Together, the duo use their respective artistic and cultural backgrounds – Mexico and the Philippines and meeting in Germany – to assemble alternative knowledge forms based on visual appearances, indigenous chants and daily news.

Lizza May David's multidisciplinary practices involves autobiographical narratives relating to identity, memory, knowledge and its loss in a personal and collective sense. Responding and resonating to these through mark making on canvas allows her furthermore to question how ideologies run through our bodies, influencing human/nonhuman relations, materialities and indexical affinities.

Gabriel Rossell Santillán utilises drawing, performance, photography and video in order to create specific narratives that act as epistemologies in sharing authorships, indigenous critical thinking, feminists of colour and queer thinkers. These epistemologies explore subaltern and alternative forms of knowledge transfer, often highlighting the body through interaction with smell, heat and humidity.

David's work has been shown in several international exhibitions including On Surface, Green Papaya Art Projects, Manila (2012); Text, tête, Berlin (2013); Pro Test Song Test, Litmus Community Space, Seoul (2014); Contemporary Transnational Journeys and Liaisons, Metropolitan Museum of Manila, Philippines (2015); Mangrove, Galerie Michael Janssen, Berlin (2016); Sonic Soundings, Venice Trajectories, Venice (2017); Precurse, Park Place Gallery, Brooklyn (2018). She was an Artist in Residency at 1335Mabini, Manila in 2014 and has also been the recipient of grant awards from the Berlin University of Arts, Berlin Senate Cultural Affairs Department and the Institute for Foreign Cultural Relations. Santillán's work has been shown in numerous international exhibitions including We Move, Wilde Gallery, Berlin (2009); The Island, Sala Del Camino, Venice (2010); Ruta Mistica, Museo de Arte Contemporaneo de Monterrey, Monterrey (2013); and Booster, Kunst Sound Machine, Marta Herford (2014). Art & Anthropology, Galerie Im Körnerpark, Berlin (2016) and He was awarded in Karl Hofer Atelier Stipend in 2010.

Michelle Dizon

Born 1977, Los Angeles, U.S.A.; Lives and works in Los Angeles, U.S.A

Biography

Michelle Dizon is an artist, filmmaker, writer, and Associate Professor of Media and Cultural Studies in the Department of Media and Cultural Studies at UC Riverside. The violence of imperialism and the intimate spaces of resistance within globalization form central pivots in her work which take the form of multi-channel video installations, multi-image slide projection, expanded cinema performances, essay films, photographs, discursive events, pedagogical platforms and writing.

Dizon's recent projects include *Gaza Before the Law*, a film about failure of the US legal system in matters of justice for Palestine, *The Archive's Fold*, a multi-image slide installation that explores the violence of the US colonial archive by reading its images through seven generations of women in Dizon's family, and *White Gaze* (with Viet Le), an artist's book and photographic installation that poses a decolonial counterpoint to National Geographic and its legacy of imperialist visuality. Past projects of note include *Perpetual Peace*, a multichannel video installation about extractivism and ecological disaster in the Philippines, *Basing Landscapes*, a single-channel video installation about the gendered violence of neocolonial occupation, and *Civil Society*, a three-channel video installation that considers cultural memory through the lens of two events: the 2005 uprisings in the French banlieues and the 1992 uprisings in Los Angeles. Organising and autonomous community building are central to Dizon's aesthetic and political practice. She is the founder of *at land's edge*, an autonomous decolonial initiative focused on nurturing the voices of artists of colour in East and South Los Angeles.

Dizon has exhibited and lectured across Europe, the Americas, Asia, and the Middle East at venues such as the Center for Women's Studies (Zagreb, Croatia), Sursock Museum (Beirut, Lebanon), Caixaforum (Barcelona, Spain), Copenhagen International Documentary Film Festival (Copenhagen, Denmark), *Jeu de Paume* (Paris, France), IASPIS (Stockholm, Sweden), Salasab (Bogotá, Colombia), Sumaryo Art Space (Jakarta, Indonesia), Vargas Museum (Manila, Philippines), Para/site Art Space (Hong Kong, China), Mind Set Art (Taipei, Taiwan), Los Angeles County Museum of Art (Los Angeles, United States), Museum of Contemporary Art (Los Angeles, United States) and the Yerba Buena Center for the Arts (San Francisco, United States).

Dizon has been honored with a Master Artist Fellowship from the City of Los Angeles and with grants from Art Matters, the Fulbright Foundation, and the Human Rights Center. The relevance of her artistic practice to has been recognized in dissertations, scholarly books, and articles. She earned an MFA in Art with specialization in Interdisciplinary Studio at the University of California, Los Angeles, and a Ph.D. in Rhetoric with designated emphases in Film and Women, Gender and Sexuality from the University of California, Berkeley.

Eisa Jocson

Born 1986, Manila, Philippines; lives and works in Manila, Philippines

Eisa Jocson is a choreographer, visual artist and dancer.

Biography

Eisa Jocson exposes body politics in the service and entertainment industry as seen through the unique socio-economic lens of the Philippines. She studies how the body moves and what conditions make it move – be it social mobility or movement out of Philippines through migrant work. In all her creations – from pole to macho dancing and hostess to Disney princess studies – capital is the driving force of movement pushing the indentured body into spatial geographies.

Jocson's solo works *Host* (2015), *Macho Dancer* (2013) and *Death of the Pole Dancer* (2011) have been featured in major international festivals, including the Asia Triennial of Performing Arts, Melbourne (2017); Zürcher Theater Spektakel, Zurich (2012, 2013, 2015, 2017); Noorderzon Performing Arts Festival, Groningen, the Netherlands (2013, 2015); *Tanz im August*, Berlin (2013, 2015); *Theatre der Welt*, Mannheim, Germany (2014) and *ImPulsTanz—Vienna International Dance Festival* (2013). These solo works have also been presented as a trilogy at the *Liveworks Festival of Experimental Arts*, Sydney (2016) and *CounterPulse*, in association with SFMOMA, San Francisco (2016). She had her first solo exhibition *Philippine Macho Academy* in Vargas Museum, University of the Philippines (2014).

Jocson was a recipient of the 2018 Cultural Centre of the Philippines Thirteen Artists Award. Jocson's work *Macho Dancer* won the Zürcher Kantonalbank Acknowledgement Prize (2013), and her performance piece *Princess* has been selected as one of the outstanding contemporary productions for the 2018 edition of *Tanzplattform*, Essen, Germany. She holds a Bachelor of Fine Arts in Visual Communication from the University of the Philippines Diliman, Quezon City, Philippines (2008). She received a BFA in Fine Art from the University of Philippines.

Amy Lien and Enzo Camacho

Amy Lien, born 1987, Dallas, U.S.A., lives and works between Berlin and Bacolod

Enzo Camacho, born 1985, Manila, Philippines, Lives and works between Berlin and Bacolod

Biography

Amy Lien (b. 1987, USA) and Enzo Camacho (b. 1985, Philippines) have been collaborating since 2009. Their practice has existed through a series of geographic displacements: between their respective home cities of New York and Manila and recent periods living and working in Berlin, Milan and Singapore. Accordingly, their work reflects different models of organizing around art – particularly ‘contemporary art’ – within and outside its supposed centers.

Their work has been shown in several international exhibitions including *Her split body is a crack in our community*, Hessel Museum, New York (2018); *The Mere Future*, American Medium, New York (2017); *The New Normal: Art and China in 2017*, Ullens Center for Contemporary Art, Beijing (2017); *Manananggal*, Various locations, Berlin (2016); *Urban Aspiration*, Physics Room, New Zealand (2015); *Not with nothing but. With nothing.*, Project Native Informant, London (2015); *Leak Light Time Heat*, 47 Canal, New York (2014); *The Libidinal Net in Contemporary Photography*, Heit, Berlin (2013); *Grand Opening*, Mathew, Berlin (2011); and *Latent/Lubricious*, Adams ArtSpace, Cambridge (US) (2009).

The duo received an Achievement Grant Award from DAAD/Karl H. Ditze Stiftung in 2013. Both received Bachelor of Arts from Harvard University in 2009 before receiving their MFA from the College of Fine Arts, Hamburg in 2014.

Kat Medina

Born 1984, Manila, Philippines; lives and works in Quezon City, Philippines

Kat Medina is a painter who utilised elements of craft-making in her works. She explores making places through architectonic nuances, extending her research to the possible lives of objects immediate to her surroundings and images through interaction, development and understanding its place within contemporary society. Medina is interested in the way that a painting can be utilized as a starting point to describe our current way of viewing within its own limitations, demands and meaning.

Biography

Her work has been shown in a number of international solo and group exhibitions, including Soft Pockets, Sampaguita Projects, Quezon City (2018). The Game Of The Real, Mono8, Manila (2018). Seeing Green From The Sound Of The Ground, Underground Gallery, Makati (2018). Elephant In The Room, Salon, Madrid (2017); Traffic, Articulate Project Space, Sydney (2017). Forever Folding To Temper A Window To A Siphon Or A Knife, The Drawing Room, Makati (2016). The Solution Before Itself, ESC Project, 98B, Manila (2015). Powers that Be, The Drawing Room, Gillman Barracks, Singapore (2014). Rugbees, Green Papaya Projects, Quezon City (2013). Pulp Fiction, Art Informal, Connecticut St, San Juan (2012). Magnum Asupre, Light and Space Contemporary, Fairview (2011). Love 2010, Heima Cubao Expo, Cubao (2010). If We Only Walk Long Enough, Studio 83, Singapore (2009), Out Two Tow Wot, Bigskymind, Quezon City (2008). and The Black Station Of The Colored Train, Whitebox Studio, Cubao Expo (2007).

Medina was an artist-in-residence at the Programa de Residencias Matadero Madrid (AECID) (2017). She received a Bachelor of Fine Arts at Far Eastern University, Sampaloc, Manila (2001–2007) and is currently pursuing a postgraduate diploma in archaeology at the University of the Philippines, Diliman.

Mark Salvatus

Born 1989, Lucban, Philippines; Lives and works in Manila, Philippines

Working across various disciplines and media, Mark Salvatus tries to build direct and indirect engagement using objects, photography, videos, installations and participatory projects that present different outcomes of energies, meanings and experiences. Calling his overall artistic practice 'Salvage Projects', a name that corresponds to the meaning of his surname, he deals with the debris of everyday politics in the city, remnants of the blurred history of the nation and its complicated narratives, and the fragments of the constant movements that he is confronting and experiencing.

Biography

His work has been shown in a number of international solo and group exhibitions, including A Tripoli Agreement, Sharjah Art Foundation (2018); How Little You Know About Me, Museum of Modern and Contemporary Art, Seoul (2018); The sun teaches us that history is not everything, Osage Art Foundation, Hong Kong (2018); Salvage Projects, 1335 Mabini, Manila (2018); SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, Mori Art Museum, Tokyo (2017); Imagined Homes, Thessaloniki Biennale, Greece (2017); Muhon: Traces of an Adolescent City, Philippine Pavilion, Venice Architecture Biennale (2016); transACTION, Sonsbeek International, Arnhem, the Netherlands (2016); Neither Forward nor Back: Acting in the Present, Jakarta Biennale (2015); and

Salvatus received an Asia Center Fellowship from the Japan Foundation, Kyoto and Osaka (2016); the 13 Artists Award, Cultural Center of the Philippines, Manila (2012) and the Ateneo Art Award, Manila (2010). He earned a BFA in Advertising Arts from the University of Santo Tomas, Manila (2003).