

DPhil Application Portfolio

Main Video links:

ArtEx2019

A bi-annual multi-disciplinary art laboratory for young artists across regional Philippines, designed to have multi-site and interdisciplinary workshops, looking at interventions as exhibitions, and transnational interactions and collaborations. The project is developed in partnership with several indigenous communities in Southern Philippines and funded by the National Commission for Culture and the Arts (NCCA).

Bapor Tabo(o)

A boat which flowed and glided through London's canals, showcasing political artworks vis-à-vis live performances, culminating in conversations shared through food. **Password:** Baportabo

Brgy. South Kensington

A week-long 24/7 durational performance art exhibition in a 3-bedroom house, fully accessible to the public the entire period. **Cue markers:** First 4 minutes: curatorial core of the exhibition; the rest are segments of the different artists involved and their work

ArtEx 2019 Southern Mindanao Art Laboratory

Video link: <https://www.facebook.com/ArtEx2019/videos/808855542920884/>

ArtEx is a venue for art practitioners and cultural workers to explore and expand their art-based approaches. It is a laboratory for Experimentation, Exchange, and Extensions outside of their usual spheres of production. It is a multi-disciplinary platform for art practitioners across regional Philippines, designed to have multi-site and interdisciplinary workshops, looking at interventions as exhibitions, and transnational interactions and collaborations. The project is developed in partnership with several indigenous communities in Southern Philippines, programmed and directed by *ARRteh Curatura, funded by the National Commission for Culture and the Arts (NCCA) and supported by National Union for the Restoration of Environment, Inc. (Nature Inc.)

*ARRteh Curatura is a curatorial experimentation initiated by three artist-curators and researchers [Angely Chi](#), [Rhine Bernardino](#) and [Ralph Eya](#). ARRteh emphasises investigations and explorations of approaches and methodologies in art practice, especially working collaboratively with varying types of communities in order to generate new ideas to find more impactful ways of activism and resistance. Determined to extend a multitude of art practices into cross-disciplinary collaborations as a way to seek and build connections across struggles, the core of ARRteh's work is an invitation, a call for collaboration, for action - because no matter how brilliant and successful we become as singular entities, no one alone can invent the future.

EXtend.
EXchange.
EXperiment.

ARTEX
SOUTHERN MINDANAO ART LABORATORY 2019

AUGUST - OCTOBER 2019

ArtEx 2019 is a venue for artists and cultural workers to explore and expand their art-based approaches. It gathers emerging artists from Southern Mindanao, transnational artists and curators for a series of activities which culminates through a multi-site exhibition.



ABRIGO (MNL)
BANTA ARTISTS INITIATIVE (MNL)
HERNANDEZ
LOPEZ
ROJAS
BERNARDINO (LDN)
CERIN (MNL)
CHI (DVO)
DALIRE (DGT)
DE VEYRA (MNL)
EYA (MNL)
FONACIER (CEB)
KAPSAMER (VIE)
MALIBAGO (TAC)
MANALASTAS (BXU)
NARCISO (DVO)
PEÑAFLOIDA (MNL)
PO X ACA (CGY)
PINTO (MNL)
RAMA (CEB)
REGALARIO (BAG)
SOLAJES (TAC)
SOLIDUM (CEB)
TIOGANGCO (MNL)

TIRA-TIRA

shots,
sweets,
and scraps



EXHIBITION OPENING
05 DEC 2018 | WED | 6PM

Exhibition runs December 5-15, 2018
Pineapple Lab - 6053, R. Palma Street,
Barangay Poblacion, Makati City



PINEAPPLELAB



Inventory

pineapplelab.ph | activevista.ph | hrfest.ph

Tira-tira / Arrtehr Curatura for Festival of Human Rights / 2018 / Pineapple Lab / Manila, Philippines

Curatorial experimentation that brought together 24 artists from all over the Philippines working in diverse mediums and practices, in a conversation about power, access to opportunities, and representation.

Link to images and further information:

<http://www.inventoryplatform.org/manila.html>

If only you're hardworking... 2018

Developed during my residency at *[performance space]* in Folkestone, I juxtaposed a durational performance that took 3 hours, running in place in the harbour, but not going anywhere, with a statement made the day after Labour Day by Philippines' Budget Secretary stating with conviction that (translated): *"I think if you are hardworking, you won't be hungry in the Philippines, if only you're hardworking."* During my 2-week residency I focused my research and series of works developed mostly in public places on the notions of working hard and the working body – what it represents in my case, a highly sexualised body in the western gaze (in gender terms) and a productive primary export commodity (global economic terms) that the Philippines, my country of origin, is extremely proud of.

The video installation was exhibited in dialogue with me cleaning up mussels collected on the shores of Folkestone, cooked in the manner of the simplest Filipino-style soup. This was then served on a table that holds 8 bowls at a time, with 3 rules: for each batch, no one starts eating until everyone's ready, no one leaves the table until everyone finishes and bowls have to be washed for the next diners. During the course of each meal, conversations on human labour, social and economic injustices and inequality were discussed, most notably how people of colour, whether in their own home countries or places they migrated to, carry the heavy burden and responsibility of survival and "making do", as if it is not a systemic problem that needs to be addressed through governmental services and policies.



Video link: <https://vimeo.com/295035312> Password: hardwork



Meet me by the Balloons / December 2016-January 2017 / London, UK

Highlighting the path along the river while tapping into the spirit of the community around it, I installed colourful LED balloons on a line of trees along the newly opened park and pathway, which gradually grew throughout the festival. Members of the community, most particularly kids, participated in blowing up, at times writing and drawing on the balloons, and employing their own personal designs.

As a part of *Remapping Nine Elms: Winter Trails*, *_inventory*, a collaboration-based platform of which I am a founder and co-director, received a public commission to programme events that involve the community, which took the form of three projects. *Winter Trails* is a festival of

events and activities in Nine Elms, exploring the seemingly foreboding paths by infusing them with light, life and colour. The trail starts at St George's Tower and stretches across Nine Elms to Battersea Power Station. It invites the participation of the unique perspectives of artists and performers, as well as including the local community and members of the public. The two other projects are: **DIY Music with Local Communities** and **On and Off**, an exploration into the contrast between static and moving bodies and how these opposing approaches can generate environments.

Video link: <https://vimeo.com/250999306>

Link to images and further information: <http://www.inventoryplatform.org/nine-elms-on-the-south->



Bapor Tabo(o) / curated for *_inventory* platform for Art Licks Weekend/ 2017 / London, UK

A one-day moving exhibition set on a boat flowing and gliding through London's canals, showcasing live performances by live artists, contemporary dancers and movers, musical performances and spoken word. The boat's façade was strewn with artworks flying in the form of flags, posters and banners by RAGE COLLECTIVE and artists whose works deal with political issues and concerns, serving as a stage for live works and performances to take place.

To conclude the event, the boat moored at an arranged place where the public joined in conversations and discussions shared with food and drinks, with others joining the impromptu musical jams and performances. The

format of the exhibition is a response on the scarcity of places for exhibitions, in a process of finding solutions to utilise different ways of showcasing art events and encounters. It is an exercise of exploring alternatives not just to situate artworks and projects, but one that also widens accessibility and interaction with a broader audience, as there is definitely a need to find ways to bridge from our closed groups, to try and cross the ever widening social divides.

Video link: <https://vimeo.com/241665182> Password: **Baportabo**

Link to images and further information: <http://www.inventoryplatform.org/bapor-taboo.html>

The door is always open and the work never stops. For a whole week, a three-bedroom house located at the heart of London's museum quarter was inhabited by 10 international artists, living and working together. Having 24/7 access, the public experienced an environment wherein they were able to intimately immerse themselves in the liveness of the moments of making. No time limit, no closing time. For a brief period, the exclusivity of this estate and the very area it stands will be dismantled to create a communal space with direct points of interaction and conversations. Aside from experiential live art, the space also hosted ticketed shared dinners. Curator Isabel Blanco-Fernandez with her project PENINSULA [<https://welcometopeninsula.tumblr.com/>] opened an avenue for food to be considered as a catalyst for interaction, bringing together artists and audience in an informal meal.

Brgy. South Kensington wanted to be treated as an avenue for understanding what constitutes an artwork, where it takes place, when it ends, how it's relevant in our daily lives, and a multitude of whys. We wanted for people to show up and ask questions, to consider this small community as a place wherein one closed groups can be bridged to other closed groups. Through this

*Barangay's temporal existence, attempted and tried to cross our ever widening social divides.

*BARANGAY (BRGY.) IS THE NATIVE FILIPINO TERM FOR A VILLAGE, DISTRICT OR WARD. IN COLLOQUIAL USE, THE TERM OFTEN REFERS TO AN INNER CITY NEIGHBOURHOOD, A SUBURB OR A SUBURBAN NEIGHBORHOOD. SOUTH KENSINGTON IS A DISTRICT OF WEST LONDON IN THE ROYAL BOROUGH OF KENSINGTON AND CHELSEA. IT COVERS SOME OF THE MOST EXCLUSIVE REAL ESTATE IN THE WORLD AND IS HOME TO LARGE NUMBERS OF FRENCH, SPANISH, ITALIAN, AMERICAN, AND MIDDLE-EASTERN CITIZENS.

Link to short documentary by Fayomi Fash of Artraits: <https://youtu.be/mAx4h132k18> Cue markers: First 4 minutes: curatorial core of the exhibition; the rest are segments of the different artists involved and their work

Link to images and further information: <http://www.inventoryplatform.org/brgy.html>



Brgy. South Kensington/ curated for *_inventory* platform / 2017 / London, UK



_inventory platform residency / 2014 / Romblon, Philippines

The first *_inventory* international residency took place in a fishing and coconut farming town of Sta. Maria, Tablas Island, Romblon, Philippines from 1st to 10th of December, 2014. It was organised with Tuburan Community, an eco-commune based in Tablas island.

10 international artists from diverse backgrounds and practices participated in the first iteration of the residency. They worked with the local children inside and outside of the schools, local government agencies and the local communities.

The format and structure of the residency that the platform initiated has since been adopted by the Tuburan Community and they continued to host artists and strengthened the relationship with the local community in collaborating and co-creating art projects in the area.

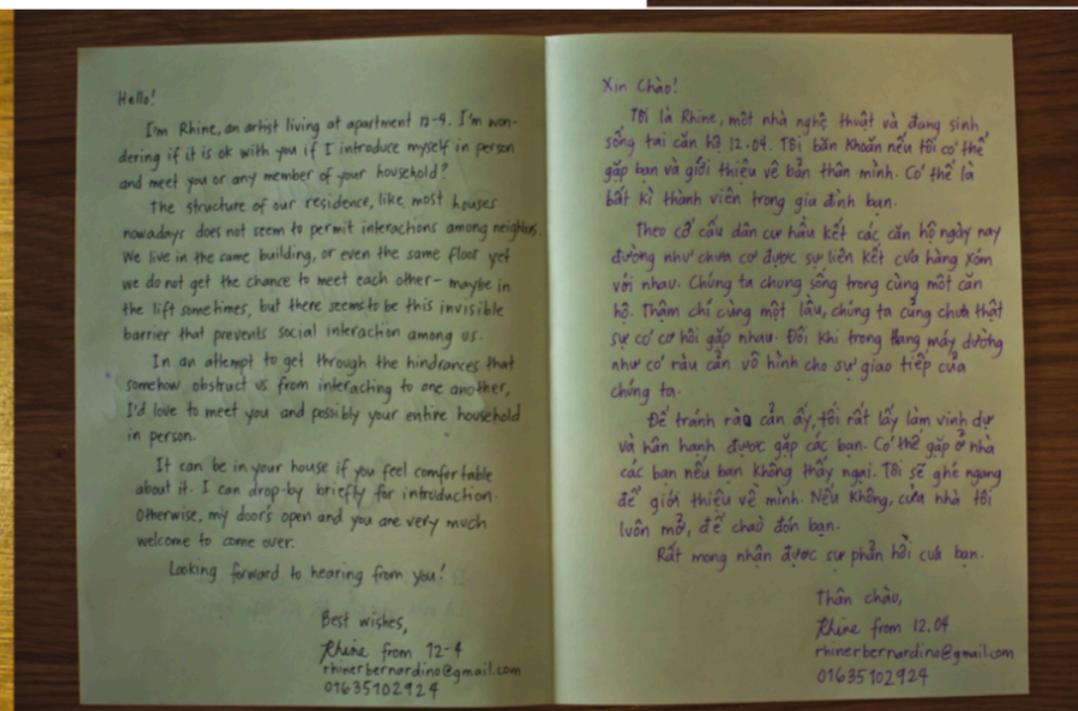
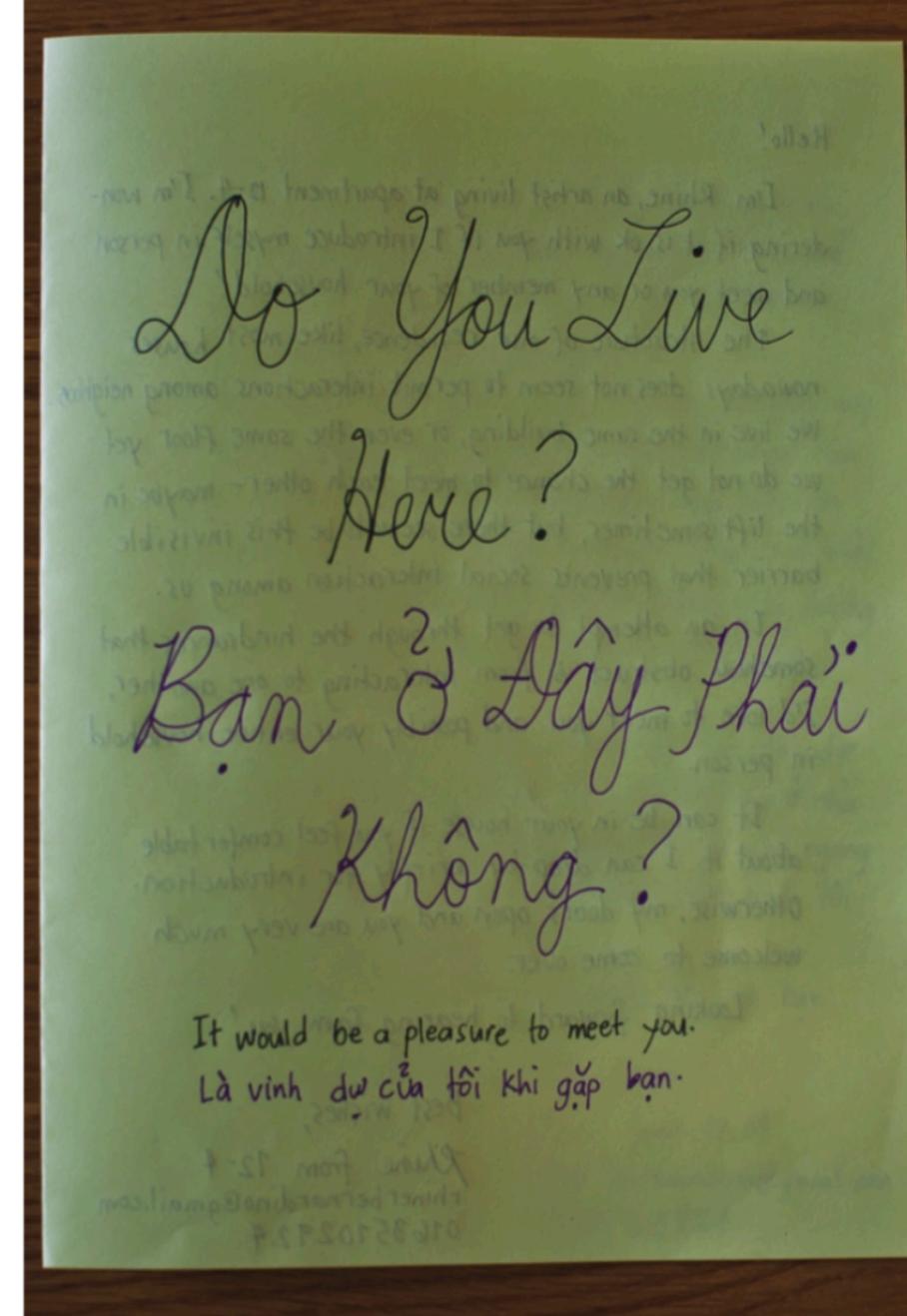
Link images and further information: <http://www.inventoryplatform.org/residency.html>

Do you live here?

In an attempt to get through the hindrances that somehow obstruct us from interacting, I send hand-written letters to every house *in my building stating the desire to meet in person and the possibility of spending some time with them either in their home or at mine.

I believe this is an effective way of sharing a place's customs and cultures and also a platform for cultural exchanges to flow. But people nowadays are either too busy to take part in communal activities/interaction or they choose not to, for varying reasons. This way, the project can yield interesting results.

* I started this project in HCMC, Vietnam where I was based in 2013-2014. I'm revising this work in 2020 and doing this in the apartment block where I have been living for about 5 years now in Deptford. London.





*Household living in 1
apartment unit*

I took pictures of those who responded to me in their house and collected all these images for public exhibition in the building. The event became a gathering of the community and a venue for interaction between them.

This openness is in line with the project's goal to help strengthen a community and build a bridge for people to interact more, demonstrating that it's not such an impossible task to do so - because if it can be done in one area, then it can be done anywhere.