

FOR IMMEDIATE RELEASE | October 2016

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CURATORIAL INTENSIVE IN TOKYO. ICI continues to build upon its past initiatives in Asia; its next intensive will be in Manila, organized with the Metropolitan Museum of Manila.

Five Filipinos Selected to the International Training Program for Curators: ICI Curatorial Intensive to be held in Manila in November

Five Philippine-based curators have been selected to the Curatorial Intensive, an international training program for curators organized by Independent Curators International (ICI) headquartered in New York. This November, the Curatorial Intensive will be held in Manila from November 15 to 21, through the initiative of the National Commission for Culture and the Arts (NCCA) and the Office of Senator Loren Legarda. The Metropolitan Museum of Manila will be the hosting the seven-day event. This professional program aims to increase scope, foster dialogue, expand networking and open up new art scenes to curators.

After announcing an open call and carefully assessing proposals received from applicants from 15 countries, the ICI selection committee has selected five curators from the Philippines to participate in the Curatorial Intensive in Manila: Kristoffer Ardeña, Con Cabrera, Avie Felix, Tessa Maria Guazon and Carlos Quijon, Jr. The five were selected based on their curatorial experience, how their respective curatorial proposals could be enhanced by the training, and the complementarity of interests of the pool of participants, among others.

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The Philippine-based curators will be joined by Monica Amieva (Mexico City, Mexico), Manila-born Patricia Cariño (San Jose, CA), Atreyee Gupta (Minneapolis, MN), Joleen Loh (Singapore City, Singapore), Asli Seven (Istanbul, Turkey) and Sydney Stoudmire (Chicago, IL). The selected 12 early and mid-career curators will go through a rigorous and highly-constructive lineup of seminars, presentations, site visits, and one-on-one meetings to develop new skills and perspectives on various aspects of curating, as well as to increase dialogue in curatorial ideas. Topics to be discussed in the Curatorial Intensive range from the pragmatics of exhibition-making and funding models to building working relationships with artists.

The program will be led by the following some of esteemed curators and professionals working with institutions in emerging and established art centers around the world: Jessica Berlanga (Creative Director, Alumnos47 Foundation), María del Carmen Carrión (Director of Public Programs & Research, ICI), Cosmin Costinas (Executive Director, Para/Site Art Space, Hong Kong), Joselina Cruz (Director & Curator, Museum of Contemporary Art and Design of De La Salle-College of Saint Benilde, Manila), Patrick D. Flores (Curator, Vargas Museum, Manila and Adjunct Curator, National Art Gallery, Singapore), Kate Fowle (Chief Curator, Garage Museum of Contemporary Art, Moscow, and Director-at-Large, ICI), Gridthiya Gaweewong (Artistic Director, Jim Thompson Art House, Bangkok), and Renaud Proch (Executive Director, ICI), among others.

The Curatorial Intensive in Manila will be followed by a Curatorial Intensive Symposia that will be open to the public on November 22 (Tuesday) from 10:30 a.m. to 3:45p.m. Renaud Proch, Joselina Cruz, Cosmin Costinas and Maria Lind will discuss current issues in the art world. A 15-minute Q&A period has been allotted after each talk. Admission fee for this event is PhP 1,000.00, inclusive of lunch. For more information, email info@metmuseum.ph.

BIOS OF FILIPINO PARTICIPANTS

Kristoffer Ardeña is a curator who lives between Negros Island (Philippines) and Madrid (Spain). He is the recipient of various awards and scholarships: a full undergraduate scholarship at the Academy of Art in San Francisco, California (USA), scholarship awarded by the Ministry of Culture from Luxembourg, the Academy in Rome award and the Cajamadrid Generaciones in Spain. Individual projects include: Museo Carrillo Gil in Mexico, Selesar Sunaryo Art Space, Ruang Mes56 and Cemeti Art House (Indonesia), Vargas Museum and the Cultural Center of the Philippines in Manila (Philippines), Centro de Arte Dos de Mayo Museum (Madrid), La Conservera Centro de Arte Contemporáneo (Murcia), Spain. He has also participated in various collective projects, among them the 3rd Bucharest Biennale (Romania), 3rd Guangzhou Triennale (China), Konsthall C in Stockholm (Sweden), Caixa Forum in Barcelona and La Casa Encendida in Madrid, MUSAC in León (Spain), Casino Forum d'Art Contemporain (Luxembourg), Apexart in New York (USA), Museo Ex Teresa Arte Actual (Mexico and the Museo de Arte Moderno in Medellin (Colombia). Ardeña created the curatorial platform Moving Image Lab Filipinas (MILF), which creates experimental exhibition formats.

Con Cabrera is a visual artist and independent curator. She graduated with her Bachelor of Fine Arts in Advertising Arts at the University of Santo Tomas, and is now pursuing her Masters degree at the University of the Philippines Art Studies Department in the Curatorial Studies program. For the past ten years, she has participated in a number of group exhibitions in Manila and had her first solo show in 2011. She's a founding member of Artists' ARREST, an alliance of cultural workers

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devoted to social change, and 98B Collaboratory, an artist-run space based in Escolta, Manila. She was a fellow in the HAO Summit held at The Substation in Singapore in 2012 and was a residency partner for 98B's project Flyover 158-98B Japan-Philippines Exchange Program. In mid-2014, she functioned as a guest editor for plantingrice.com, a digital platform that serves as a resource for Filipino contemporary art. Also in 2014, she participated in the Vargas Museum and Japan Foundation Manila curatorial workshop which led her to a short-term residency in Japan and an exhibition grant under Japan Foundation's program Run and Learn: New Curatorial Constellations with the next generation of curators from the Southeast Asia.

Avie Felix is a teacher, writer, multi-disciplinary artist, and advocate of gender, culture and environment. A graduate of Art Studies from the University of the Philippines, she taught cinema studies and interdisciplinary courses at the UP Film Institute for a few years while serving as coordinator of the UP Film Center. As a writer, has worked in different forms and genres, having contributed academic, research and feature articles as well as literary works in local and international academic journals, mainstream and independent publications and literary anthologies in the country. As cultural worker, she co-founded a cultural organization and LGBT organization, as well as contributed in other NGOs and groups such as the Concerned Artists of the Philippines, Task Force Free the Artists and Rainbow Rights Project. Her work in the visual arts is focused on new media and exploration of materials not commonly used in fine art forms. Avie also has a body of work in performing arts as actress, choreographer, writer and producer. In pursuit of promoting the love for art to children and non-artists, Avie founded a year-round artschool for all ages in 2009 called the Young Artists' Studio (YAS), which now has 3 branches and a few satellite collaborations in the metro. As program director of YAS, Avie is in charge of the curricula, programs and students' exhibit. In curating YAS exhibitions, Avie discovered her interest in creating experience to exhibition viewers. In 2012, Avie started to manage a small art space where she is able to collaborate with artists, art collectives and organizations. Most of the projects she has curated deal with advocacy-related exhibits in coordination with institutions and organizations like the Museo Maritimo, Earth Day Network Philippines Inc., International Association of Women Artists and Designers and Creating Sustainable Practices in Artistic and Cultural Endeavors (Creating SPACE Inc.) As curator, she is currently interested in creating opportunities and venues for advocacy-oriented artists to expose them to a wider audience.

Tessa Maria Guazon is a curator and Assistant Professor in the Department of Art Studies, College of Arts and Letters at the University of the Philippines Diliman, Quezon City. Her research endeavours are closely tied to her curatorial projects, which centers on contemporary art practices in urban contexts. She has published numerous essays on this topic, most recently for *Transforming Asian Cities*, a Routledge anthology on Asian cities and an essay for the *International Journal of Urban Regional Research*, a Wiley Blackwell journal. She has been commissioned to curate exhibitions for institutions, most recently a section of the permanent exhibition at the Metropolitan Museum of Manila. *Infinite Time, Proximate Distance* presented articulations of time and space through the works of Filipino contemporary artists. In 2015, she spearheaded an artist residency program in Baler province. Central to her practice as academic and curator is melding my research on public art practices and urbanisation with curation, activating the latter as platform for pedagogy to broaden the scope and deepen the breadth of Philippine art history. In 2013, she curated PLOT, a public art project at the University of the Philippines sculpture garden. It

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considered the practices of three generations of Filipino artists whose bodies of work comprise site-specific installations. Tessa Maria Guazon teaches courses in art history, criticism, and a course on cities and public art she developed at the University of the Philippines Diliman. This year, she is completing research on heritage and gentrification funded by the University of the Philippines, developing an art trail of the campus and preparing for a research project with the International Institute of Asian Studies in Leiden in 2017. She will focus on districts in Manila that are undergoing gentrification and will examine the role of contemporary art in the process. She holds degrees in interior design and art history from the University of the Philippines Diliman.

Carlos Quijon, Jr. writes art criticism and works as a freelance curatorial coordinator. Most recently, he was curatorial coordinator for the Manila iteration of the exhibition *Soil and Stones, Souls and Songs* (2016)—a traveling exhibition presented by Para Site (HK), Kadist Foundation (San Francisco/Paris), and the Museum of Contemporary Art and Design (Manila), and curated by Cosmin Costinas and Inti Guerrero. He is a graduate student in the University of the Philippines in Diliman taking up Art Criticism and Theory. He was a fellow in Japan Foundation's Curatorial Development Workshop (Manila, 2015), in Para Site's Workshops for Emerging Art Professionals (HK, 2015) and was a fellow for Hybrid Text in the 13th Ateneo National Writers Workshop (Manila, 2015). He was also a scholar/student participant in LUMA Foundation and Bard College-Center for Curatorial Studies' symposium "How Institutions Think?" (Arles, 2016). He writes essays and poetry, and his works have been published in High Chair, Disclab, Cabinet, The Literary Apprentice, the Kritika Kultura Anthology of New Writing in English, and in the Kritika Kultura Special Literary Section for the Contemporary Philippine Essay. He is also founding editor of *transit*, an online intermedia journal that engages with ideas of the new. His chapbook *DECOMPOSITION* was published in 2012. He has been recently shortlisted in the Ateneo Art Gallery's Purita Kalaw-Ledesma Prize for Art Criticism (2016).

ABOUT INDEPENDENT CURATORS INTERNATIONAL

Established in 1975 and headquartered in New York, the Independent Curators International (ICI) produces exhibitions, events, publications, research and training opportunities for curators and diverse audiences around the world.

Their Curatorial Intensive program began in 2010 and has quickly become one of the well-regarded curatorial programs all over the world. Prior to Manila, ICI has done intensives in other Asian cities namely Mumbai, Beijing and Tokyo. For more information, visit <http://curatorsintl.org>