

ANCER Lab Conversations | Manila

7 October 2020

Biographies of Speakers

Alain Zedrick Camiling practice includes arts education, curatorial and managerial gestures, and arts writing. He is currently Chairperson of the Arts Management Program at the De La Salle- College of Saint Benilde where he has been teaching since 2017 and co-authored its curriculum in 2018. He writes for various arts, culture, and lifestyle platforms, and has taken part in various projects as manager, curator, and collaborator with private, public, commercial, and nonprofit entities. In 2018, he pioneered Bank of the Philippine Islands' Arts Education program managing its art collection, museums in Cebu City and Zamboanga City, and educational programs. He recently convened Benilde's 2021 Arts Management Undergraduate Conference with support from the Association of Arts Administration Educators, and joined the Asian Contemporary Art Project (France) as a correspondent from the Philippines.

Alee Garibay is a painter, organizer and writer. She has received prizes for her works in oil and watercolor, and was shortlisted for the 2021 Purita Kalaw Prize for Art Criticism. Her works dealing with memory, time, and human relations are characterized by the moody portrayal of people and scenes that are rendered in cinematic pathos. Expressive brush strokes contrasted with delicate layers, and script-like abstraction are recurring motifs in her work. She currently runs the Linangan Art Residency in Alfonso, Cavite which cultivates the vital link between art and culture through developing art production that is rooted in and affirmative of community life.

Audrey WONG is the Programme Leader of the MA Arts and Cultural Leadership programme at LASALLE College of the Arts, Singapore. She served as artistic co-director at The Substation, an independent non-profit arts centre, from 2000 – 2010, and has been a board member of the Singapore Art Museum and a Council Member of the Singapore National Arts Council (NAC). She sat on the Arts and Culture Strategic Review Committee (2010-2012) for the NAC and is currently on the board of independent theatre company Nine Years Theatre. In 2009, she was nominated by the Singaporean arts community to be the first Nominated Member of Parliament and served as Arts NMP from 2009-2011.

Dottie Asela Domingo is a licensed Architect and Environmental Planner, completing her architectural degree from UP Diliman and her MBA in Ateneo Graduate School of Business. She had years of corporate practice in different real-estate companies, Ayala Land Inc., Landco Pacific, and Phinma Properties. Her first teaching stint was in Benilde way back in 2010, as part of the pioneering pool of the Architecture faculty. Also in 2010, she started her own private architectural practice, designing and constructing residential and institutional projects. In 2014, she was tapped to be part of the consultancy group that initiated the physical Master Planning strategies of Benilde. In 2015, she was asked to serve as OIC Associate Dean for SDA Environment Studies Cluster. She has been serving as the Dean of the School of Design and Arts of Benilde Manila since 2016.

KOH Hui Ling, Co-Artistic Director of Drama Box, is a Singaporean theatre practitioner who finds meaning in the process of community engagement, site-specific performances and the participation of non-artists in the art-making. She graduated with an MA in Applied Drama from the University of Exeter (Distinctions, UK) in 2010. Her desire to create alternative avenues for public discourse has led to the development of GoLi – The Moving Theatre, Singapore's first inflatable theatre that transforms spaces into vibrant places for arts and culture.

*Founded in 1990, **Drama Box** is a socially-engaged theatre company known for creating works that inspire dialogue, reflection and change. By shining a spotlight on marginalised narratives and making space for the communal contemplation of complex issues, it seeks to tell stories that provoke a deeper understanding of Singapore's culture, history and identity.*

<http://www.dramabox.org/index.html>

Koji Kato (b.1994) is an artist, PARADISE AIR coordinator, and Director of Studio Dead End. Koji received his MFA from Global Art Practice at Tokyo University of the Arts. He has exhibited his work in shows such as “The Destined of the Earth” (BUoY, Tokyo), “For Whom We Fight ”B-Side”” (THE

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POOL, Hiroshima), "For Whom We Fight "A-Side"" (gallery G, Hiroshima), "Barrak: survives Bangkok Biennial 2018" (White Line, Bangkok), "Openness?: The method of acquiring freedom" (Tokkaten|tochka, Tokyo), and "Maebashi Media Festival 2017" (Old Yasuda Bank Security Warehouse, Gunma).

PARADISE AIR: <https://www.paradiseair.info>

LOW Pey Sien is the manager of KongsikL (2018 -) and assistant producer of Seni Tiga (2019-). As a freelance photographer, filmmaker and graphic designer, she is an active contributor in various local film festivals, film productions, and community-focused initiatives. In 2019, she participated in Koganecho Bazaar: Artist-in-Residence Manager: Internship in Residence Program. She recently curated Di Situ: An Exhibition under the Curatorial Workshop 2020 organized by the Japan Foundation Kuala Lumpur.

MAH Jun Yi is the manager of KongsikL (2019 -) and assistant producer of Seni Tiga (2019 -). Working with the curatorial team of Lostgens' as an architectural designer, she has set up various museums and galleries. She also co-curated the Pangkor Story House (2019) with her team from UCSI University. Her other involvements include Malayan Mansion Research Project supported by Khazanah and Think City (2019), Tokyo Performing Arts Meeting (2020, 2021) and Asian Performing Arts Farm organized by Tokyo Festival (2020). She is also a producer, lecturer, architectural designer and writer.

KongsikL is a creative coalition and an art space at Old Klang Road, Kuala Lumpur, that is passionate in creating safe spaces for discussions, experiments and multidisciplinary expressions.

<https://www.kongsikl.com>

Mark Salvatus (b. 1980) works and lives in Manila, Philippines. He studied Advertising Arts at the University of Santo Tomas, Manila. His works have been presented in numerous international exhibitions and venues including the International Studio & Curatorial Program, New York; Kunstraum Kreuzberg/Bethanien, Berlin; Sharjah Biennale 2019, *Sunshower, Art in Southeast Asia from 1980's-now*, Mori Art Museum (2017); and many more. He is a recipient of the 13 Artists Award from the Cultural Center of the Philippines (2012) and Ateneo Art Awards (2010). In 2006 he co-founded Pilipinas Street Plan, a community of street artists based in Manila and in 2012 he co-founded 98B COLLABoratory, a multi-disciplinary site for creative sharing, discussion and collaboration. In 2016 he founded **Load na Dito (LONADI)** with Mayumi Hirano, an artistic and research project based in Manila.

Load Na Dito is an artistic and research project based in Manila, Philippines. Developed as a home made culture, currently located in Cubao, Quezon City, it uses any possible space as a site for knowledge sharing, inquiry and discussion. "Load na Dito" is a local top up system for cellphone credit, where you can load anywhere as long as you can see a sign "load na dito." Developing it as a model, the initiative makes projects in different locations—building new energies to have "load." By organizing and co-organizing a wide range of programs, Load na Dito hopes to critically address the questions of participation and collaboration in relation to the practice of contemporary art.

Mars Edwenson Briones is an Assistant Professor in the Division of Humanities at UP Visayas Tacloban College. He completed his master's degree in Art Studies (Major in Art History) at UP Diliman in July 2020. He serves as the Faculty-in-Charge of UP Tacloban's Office of Continuing Education and curated exhibitions by the college's Leyte-Samar Heritage Center. He is one of the regional curators of the exhibition component of the 16th iteration of VIVA ExCon, "Kalibutan: The World in Mind," which opened in September this year.

Currently with the Museum of Contemporary Art and Design (MCAD) of the De La Salle-College of Saint Benilde, **Mary Ann Josette Pernia** has worked in museums (Metropolitan Museum of Manila, Museo De La Salle in Dasmarinas, Cavite, and the Lopez Museum) since graduating from the Humanities program of the University of the Philippines in Diliman. Inspired by Dr Brenda Fajardo, Ms Pernia has focussed on museum education. Ms Pernia is a member of AGMAM (Alliance of Greater Manila Museums, Inc) and ICOM-Philippines. She used to teach subjects under the Philippine Arts program of the University of the Philippines in Manila.

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Mei Miyauchi is a coordinator and curator. Born 1991 in Japan, She is a member of PARADISE AIR, which is a collective team running an artist-in-residence programme in Matsudo, Japan. She also works at the Learning Art Center VIVA (industry-government-academia collaboration project) as a Program Officer and Art Communicator. She graduated from Sophia University, Faculty of Foreign Studies, and is a graduate of Tokyo University of the Arts, Graduate School of Global Arts.

Phloeun PRIM is the Executive Director of Cambodia Living Arts. A visionary cultural entrepreneur, Phloeun has spearheaded Cambodian Living Arts' transformation from a grassroots project reviving traditional art forms to a leading cultural organization in Cambodia and the [Mekong region](#). Phloeun joined CLA in 2009 having previously led Artisans Angkor, a Cambodian social enterprise that provides professional skills and opportunities to young Cambodians in rural communities with limited educational opportunities. Under Phloeun's leadership, CLA has extended its reach from local to international audiences; expanded its community from the old generation of masters to a new generation of emerging artists and cultural leaders; and evolved its mission from preserving and transmitting endangered art forms to serving as a catalyst in Cambodia's vibrant arts sector, focusing on innovation and expression.

***Cambodia Living Arts (CLA)** is one of the leading arts organisations in Cambodia. Our work is based on the belief that the arts are at the heart of a vital society. We envision arts and cultural expression as essential to a thriving future for Cambodia, and our mission is to be a catalyst in a vibrant arts sector, inspiring new generations.*

<https://www.cambodianlivingarts.org>

Riksa Afiaty is an art worker living and working in Yogyakarta. She seeks to contemplate decoloniality in artistic practice and curatorial framework. She has been involved in exhibition making in Jakarta, Maastricht, Ljubljana, and Brussels. In 2019 she initiated and presented a series of talks entitled *Padat Merayap*, as a participant in the Jan Van Eyck Academie in Maastricht, each iteration a proposition for multiple approaches on dismantling coloniality in aesthetic, cultural and institutional approaches. The project emphasizes positionalities, the displacement of Eurocentric rationality, and centering of the existence of those who radically articulate the pluriversalities from the perspectives of artist, curator, activist, and academic.

Sandra Palomar-Quan currently lives and works as artist, researcher, and consultant in Dumaguete City, Negros Island, Philippines. She was the director of the Metropolitan Museum of Manila from 2012-2015. She currently lectures at the Arts Management Program of the De La Salle- College of Saint Benilde Manila and at the Fine Arts Program of Foundation University in Dumaguete City. She studied Fine Arts (BFA) at the University of the Philippines Diliman and Multimedia (MFA) at École nationale supérieure des beaux-arts de Paris.

Siree RIEWPAIBOON is a performer, interpreter, performing arts manager/ producer. Her past works include her position as a Program Officer at the Japan Foundation, Bangkok (2016 – 2019), a co-producer for Life|Performance festival (2019 – 2020), and translation, management, coordination for many more projects. She is currently working as the Assistant Artistic Director for BIPAM (Bangkok

International Performing Arts Meeting) and one of the core creative producers for Prayoon for Art while pursuing her MA in Arts and Culture Management at Leuphana University.

***BIPAM**, the Bangkok International Performing Arts Meeting, is a platform for regional and international exchange and meeting.*

<https://www.bipam.org>

Theodora Agni has been practising as an arts manager for more than 10 years and is currently working independently in various residency projects in Yogyakarta, Indonesia. She is one of the founding members of the 'After-Hours Care Club', a collective of behind the scenes workers based in Yogyakarta that focuses on the practices and issues of reproductive and invisible labour in the arts. In 2020, she initiated a platform called 'Shifting Realities' to reflect together on how to dismantle the established system and re-imagine healthier and more balanced working conditions.

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***Shifting Realities** is a platform that aims to develop a discursive space to reflect on practical, theoretical and ethical issues in arts management. The first programme was held in November 2020 as a series of online workshops looking at arts management from an interdisciplinary perspective. The workshop was developed in collaboration with curator Riksa Afiaty and supported by the Indonesian Ministry of Education and Culture, Directorate General of Culture through the Cultural Facilitation program in 2020.*

<https://www.instagram.com/shift.ing.realities/?hl=en>

Venka Purushothaman is Deputy President and Provost at LASALLE College of the Arts (Singapore) and founder of the Asia-Pacific Network for Culture, Education and Research (ANCER). He is an award-winning art writer with a distinguished career in the arts and creative industries in Singapore. He speaks internationally on transformative art and design education and works to enable the development of cultural leaders in Southeast Asia. He is widely published and is currently editor of *Issue*, an annual international peer-reviewed art journal. Venka holds a PhD in Cultural Policy and Asian Cultural Studies from the University of Melbourne. He is a member of the Association Internationale des Critiques d'Art, (France/Singapore), Fellow of the Royal Society of the Arts (UK), University Fellow, Musashino Art University (Japan) and was recently inducted into the International Cultural Relations Research Alliance of the Institut für Auslandsbeziehungen (Germany).