



Tammy Ko Robinson  
*Artist and scholar*

Dear Tammy:

We would like to invite you to participate in the **First Lucban Assembly**.

Project Space Pilipinas is an artist-initiated platform committed to art and cultural practices based in Lucban, Quezon. Coinciding with the celebration of the town's patron saint San Isidro known as the **Pahiyas Festival** on May 15, 2015, PSP is organizing the First Lucban Assembly titled **PAMUMUHUNAN (Waiting for a capital)**.

Working with **Disclab | Research and Criticism** as the Assembly's curator, *PAMUMUHUNAN (Waiting for a capital)* gathers networks and individuals in rural Southern Luzon to position how communal practices are translated into artistic method and strategies and other creative production, and to highlight how these ways of working show other relationships with the capital.

In staging a series of events for art, it finds the urgency to ask how communities have instituted both material and immaterial infrastructures that continuously create an affective and cognitive network of doing/working. Set on **May 11 – 20, 2015**, *PAMUMUHUNAN* will operate in multiple platforms: exhibitions, performances, open air screening, a series of discussions and lectures, a research fellowship, a guided tour and a publication (to be produced after the event).

In this light, we would like to invite you to give a lecture in the three-day discursive activity called **PAGPAG (Unlearning)**. The forum is divided in the following streams: *Visibilizing the Capital*, *What else can art show that we don't know?*, *Without roof*, and *In-between waiting times*. We aim to host your lecture in the stream titled *What else can art show that we don't know?* on May 18.

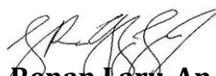
We hope that you recognize the merits of this endeavor and we look forward to your support and participation. Attached herewith are the organizers' profiles, project brief and tentative program for your perusal.

For questions or clarifications, please do not hesitate to get in touch with us at 0917.5603642 (Leslie de Chavez) or email us at [projectspacepilipinas@gmail.com](mailto:projectspacepilipinas@gmail.com).

Thank you.

Sincerely,

  
**Leslie de Chavez**  
Project Space Pilipinas

  
**Renan Laru-An**  
Disclab

## **First Lucban Assembly: PAMUMUHUNAN (Waiting for a capital)**

The First Lucban Assembly titled *PAMUMUHUNAN (Waiting for a capital)* gathers networks and individuals in rural Southern Luzon to position how communal practices are translated into artistic method and strategies and other creative production, and to highlight how these ways of working show other relationships with the capital.

In apprehending **translation**, the First Lucban Assembly operates in multiple folds of the alternative—being the dominant characterization of independent initiatives, self-organized cultural production, and non-institutional activities. It renders the production of arts and values within these ‘local’/‘peripheral’ spaces as complicated yet functioning economic and political systems, which shape particular worlds and promote certain modes of existence. Here, the Assembly boldly claims **translation**, beyond process of transfer and relay, **to be organization**: expounding individualized and localized struggles and interrelating them with several subjects and sites.

Thinking through **relationship**, the First Lucban Assembly reflects on the constitution and movement of relations mobilized by actors, brokers/mediators, visitors, authorities, and other incidental and conscious investors in different scales of ecological field. In staging a series of events for art, it finds the urgency to ask how communities have instituted both material and immaterial infrastructures that continuously create an affective and cognitive network of doing/working. Then, the Assembly inaugurates the question in the cultural sector: Can we build **an institution of desires and commitments in an insecure field**, with limited access to state, market and private infrastructures?

Hardly a thematic axis, *PAMUMUHUNAN (Waiting for a capital)* classifies the Assembly’s position as a draft—**not based on art**, but **transposed from values and struggles of communities**—in forming ways of connecting and organizing. It hopes to host different anxieties, interests, goals, and politics while allowing performance of contradiction, dissent, and disagreement. The agrarian context of Lucban anchors *PAMUMUHUNAN* onto another ground of precarious experience without taking it as exception or norm, but as part of ongoing and emerging struggles against capitalistic regimes present in other contexts. Integrating pedagogy, research and exhibition-making, the Assembly commits to communicate discourses and to represent practices of knowledge through artistic language and curatorial devices.

*PAMUMUHUNAN (Waiting for a capital)* is curated by DiscLab | Research and Criticism.

**First Lucban Assembly is a project by Project Space Pilipinas (PSP).**

## **Waiting Sheds Cooperative Study Program**

### WHAT

**Waiting Sheds** is an itinerant, cooperative studies program and practice-based research immersion that relocates the encounter of theories, facilitation of discourses, and transposition of knowledges at the intersection of state, market, alternative and non-public infrastructures. It acts as a non-formal, continuing education program where participants can continue and/or initiate artistic and research projects away from unnecessary pressure of competition, performance, legitimization, validation, and other signs of active production.

**Waiting Sheds** tests probable sites and experiments with feasible scenarios where an assembly of devices, languages, concepts, and grammars is produced through collective learning, sharing of individual experience, challenging pedagogical background, and coinciding horizons. The program is keen to reflect with participants how the limitations and possibilities of immersion and studying together can become tools in knowledge production, and how this prospective toolkit can overcome and navigate through the shifting power infrastructures in the Philippine setting.

### HOW

The program is sensitive to the demands of each context where it is organized. **Waiting Sheds** anticipates its method based on practical and logistical issues. Without subordinating criticality, its pragmatism is a tactical mode of operation, where it capitalizes on existing formats, established networks, and even traditional/conservative method while it simultaneously materializes its vision and introduces new ways of doing. Then, the design of the curriculum becomes a radical adaptation that results from various struggles of participants and organizations with actual constraints.

The program runs from May 2015 until December 2016, segmented into five phases with four regular phases and a culminating phase. Each phase is integrated in projects initiated by DiscLab and partner organizations. DiscLab serves as the co-facilitator of **Waiting Sheds** with designated collaborating agent. A group of lecturers and tutors are invited to lead reading groups, workshop sessions, field trip, and other activities.

### WHY

**Waiting Sheds** believes that learning must be continuously socialized in relation to/against prevailing conditions of governing infrastructures. With this attempt, the program responds to the need of intensifying collective thinking in order to annul critical practice from its solitary position and disciplinary enclaves. Ultimately, **Waiting Sheds** is a proposal-in-action with two founding intentions: to react to the complacency of educational programs and to the calcification of collaboration as frameworks of knowledge production; and to constitute a sustainable support group for independent intellectual and artistic endeavors.

## FOR WHOM

Designed for early career researchers and scholars, writers, journalists, filmmakers, activists and other cultural producers, it positions the problem and task of developing and articulating knowledge within the complicities and conflicting goals and trajectories of infrastructures.

**Waiting Sheds is a project of DiscLab | Research and Criticism.**

### About *PAGPAG (Unlearning)*

The three-day forum *PAGPAG (Unlearning)* articulates and expounds the Assembly's position. Approaching the forum with interdisciplinary method where different registers and trajectories are organized to think together, *PAGPAG (Unlearning)* is a research-in-action where discussion and documentation become devices for production of theories, historicizing practices, charting research coordinates, and accumulating local references. Its short-term goal shares a kinship with the superstitious investment to the local term 'pagpag,' which requires people who just visited the dead (usually after the burial or funeral ceremony) to literally disrupt their return to their house, so they could shake the bad spirits off—believed to be acquired from the dead and might inhabit human dwellings. The disruption of habit and the ritual of cleansing that 'pagpag' suggests are potent signals for envisaging both the aesthetics and politics of knowledge production. Here, 'pagpag' seemingly clarifies another form of struggle that precedes emancipation and transformation: articulation of unlearning and/or disarticulation of learning. The forum, like what the image of 'pagpag' conjures, attempts to be a temporary space for performative criticality and to be a moment of sensitivity to the imminent violence of regimes and powers that be.

### About the curator

Formed in 2012, **DiscLab | Research and Criticism (Discussion Lab)** is an independent, non-aligned, and not-for-profit organization founded by art researchers and writers. DiscLab | Research and Criticism emerges as a multidisciplinary platform and virtual organization for critical writing, theory, discursive activities, and long-term research on Philippine contemporary art and expands in the wider domain of contemporary visual and network culture. Struggling to work collectively, DiscLab takes the method of organizing virtualities around concepts, propositions, affectivities, and subjectivities in the intersections of and gaps between art and other knowledge sites. DiscLab believes in the agency of research and criticism in documenting the recent history of Philippine contemporary art, while recognizing multiple lines of inquiry and complicity in the process of doing and living in a local context. Projects include *Amalgam*, *Approximating* (with Art Barricade, Hyphen, and The Maximilian), *Squatting Knowledges*, and *An Auto-Corrected Journal of Printing Properties*.

## **About the organizer**

**Project Space Pilipinas** is an artist-initiated platform committed to art and cultural practices. Founded in 2007, PSP provides venue, assistance and support for artists, cultural workers and individuals with artistic interests. With a holistic framework, it hopes to serve as a vehicle for the various practices of art through traditional, alternative and emerging approaches. Its primary objectives are to provide creative opportunities and make art accessible to various audiences. Its core programs include artist residencies, exhibitions, education, and collaborations. Past projects and collaborations include, *Ingress: A roundtable discussion on art and society* (Discussion Lab, 2014), *Strange Gaze: Exhibition and talk* (Mite-Ugro, Gwangju, Korea, 2014), *Multiple Languages* (Silverlens Galleries, 2014), *Unbearable Lightness of Being* (Finale Art File, 2014), *Southeast Asian Artist Group Exchange Residency* (HOM Trans, Malaysia, 2011-2013), *Soeksu Market Artist Exchange Project* (Stone & Water, Seoul, Korea, 2011).