

A journal  
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# Ctrl+Pdf

J o u r n a l o f C o n t e m p o r a r y A r t

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**October 2007**  
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Four decades ago, artists necessarily worked with scientists to get anything done with computers. In the seminal 1966 project *Experiments in Art and Technology* for example, artists had no choice but to collaborate with programmers and software designers. But in the advent of the 21st century, any consumer online can now become producers and program designers themselves. "Internet, portals such as <http://www.flickr.com>, <http://www.youtube.com> <http://www.myspace.com>; and virtual worlds, such as <http://www.secondlife.com> or blogs now offer a newly structured space for the creative statements of millions of people."<sup>1</sup>

In this issue, Ctrl+P explores the potential of the digital journal as another structured space in the Net for the exhibition of art. In particular, the portable downloadable format (PDF) file that has served this journal well into this 8th issue is a versatile and efficient digital file able to compress big files to manageable and easily downloadable documents.

Seven artists from different cities were invited to exhibit images that consider the strengths and weaknesses of digital technology in the production and circulation of their art. Although Gun Holmström, an artist based in Berlin, contributed a work to the now historical digital art competition *Form Art* developed by Alexei Shulgin, the father of net.art, and did some work for the Net in the 90s, she along with Adéla Matasová from Prague, RJ Fernandez (London), Claro Ramirez (Manila), Sara Haq (London), Paul Pfeiffer (New York), and Conrado Velasco (Dublin), are not Net artists and their works exhibited here are not considered "net.art"—art specifically made for the Internet. Nevertheless, as artists very much of the digital age, they are all savvy in their understanding and knowledge of image production using the new technologies.

From Pfeiffer's short biography we are informed of his "uses of recent computer technologies to dissect the role that mass media plays in shaping consciousness, and contemplates an uneasy dialectic of presence and absence through acts of erasure, camouflage, displacement and reconstruction. His works address the evolving effects of new digital technologies, which easily manipulate pre-existing images of the human being, and rather than masking the use of technology in his work, Pfeiffer calls full attention to its presence." *Dutch Interior*, his work for Ctrl+P, consists of three images derived from a 2001 installation of the same title. The first two images are a close-up of a diorama reconstruction of a set in the film *Amytville Horror* that was part of the installation. The third image is a document of one perspective of the installation. In this image we see another image of the diorama taken from a different perspective and now projected on a screen in real space. Thus in the first two images, we see the inside of a diorama seen as if from a peep-hole through which we inspect the minute elements of a miniature room; in the third image we are suddenly transported several feet away looking at another view of the room but this time with the image projected blown-up on an enormous screen which we see located in some room. Exhibited here as mere stills of an installation, the impact experienced from that earlier work—the "shift in scale from cinematic projection to doll-house sized construction" which threw "one's perspective and physical relationship to the space into disarray"<sup>2</sup>—is not altogether lost here in cyberspace.

Originally shot in film and exhibited as prints on glossy paper, Haq's images taken from her *Comparative Anatomy* series, and digitized for Ctrl+P, no longer have the reflective character which were intentional in the original work. But she trusts that her images will do well in this new environment as they gain a certain luminosity close to

the quality of her original transparencies. Focusing on the connection between death and photography, her “still lives” are lit stages where life no longer happens.

Fernandez on the other hand simply but impeccably recognizes the beauty of low resolution images taken with her cellphone camera. Extremely pixilated, they are exquisite impressionist-like contemporary “paintings.”

Both Matasová and Ramirez skilfully take advantage of the now-taken-for-granted practice of computer manipulation of images. Their process of collaging incongruent elements to arrive at congruent wholes result in fictitious images that are at the same time evidences of the realities of the technologies used. In Matasová’s *Fictitious Landscapes* “new shapes are introduced into the existing scenery...as if they had always been part of the extraterrestrial environment...Her photographs suggest both the previous environmental exploitation of the area, but also the possibility of recovery.”<sup>3</sup>

Velasco’s series of photographs of a work constructed with humble Post-it-Notes, is a translation of four images by photographers Bernd and Hilla Becher. It is according to him, a project that “extends the Bechers’ study of typologies to an extreme conclusion by reducing the subject [matter] into its most deadpan state.” Simply, he scanned four of Bechers’ images which were laid out on a grid and rendered on the studio wall with Post-it-Notes with each piece of paper standing in for a pixel. In creating and using files such as jpeg files, a process called lossy compression takes place where compressing data and then decompressing it retrieves data that may well be different from the original, but is close enough to be useful in some way. Repeatedly compressing and decompressing the file will cause it to progressively suffer generation loss. Velasco observed that what results from this compression-decompression process “had a leveling-off effect on images destined for the computer screen” and asked what happens if one were to take this to its logical conclusion. *Tower 1-4, Deadpan Aesthetics, Lossy Compression, Post-it-Notes* is his answer, a work of great wit.

Interested in man’s desire to communicate with whatever means is available, Holmström created a work entitled *ASCIIBESQUES*, a series of images with superimposed codes using The American Standard Code for Information Interchange (ASCII)—the standard computer code for representing English characters as numbers with each letter assigned a number from 0 to 127. In the advent of net.art, artists used ASCII for its possibilities as a pictorial device<sup>4</sup> making it perhaps the earliest computer imaging code.

But why curate another exhibition in the Net when as Haq claims “A portfolio/exhibition online has become a great way to get out there and get seen. Organisations and photographers I know are now having full exhibitions online to showcase works. Without web presence now it’s hard to exist and survive.” Moreover, sites like [www.rhizome.org](http://www.rhizome.org) feature member-curated exhibitions built from works in their online archive—exhibitions whose curatorial focus and inquiry “have touched upon diverse critical and formal themes relating to new media art; selected work has come from various points over the past decade.”<sup>5</sup> However, since Ctrl+P is a digital journal of contemporary art, it is almost a given that it looks into its nature as a medium capable of producing, reproducing and circulating art. Although many of the works are considered old works, all are dated 2007 in this journal for the simple reason that they are technically no longer the original works. The original works have been either digitized or resized specifically for this journal making them altogether new.

Finally in Sylvia Parent’s essay “Location and Cyberspace” published for the exhibition *Location/Dislocation* she co-curated with Valérie Lamontagne for The New Museum in 2001, her concerns then about art exhibitions found in cyberspace still have currency today, six years later. These particular undertakings, she concludes, “suggest an examination of the experiences of location, dislocation, and relocation, and envisage continuities between them.”

1. Quoted from an October 16, 2007 e-flux email announcement on the exhibition *You\_ser: The Century of The Consumer* at the ZKM Center for Art and Media. (<http://www.e-flux.com/shows/view/4756>)

2. Dominic Molon. *Corporealities*. [www.mit.edu/~lvac/pdf/pp2-back.pdf](http://www.mit.edu/~lvac/pdf/pp2-back.pdf)

3. From a text emailed by Matasová excerpted from an essay in an exhibition catalogue written by Charlotta Kotik. *Fictitious Projects*. 2001.

4. Rachel Greene. *Internet Art*, Thames & Hudson, Ltd., London, 2004, p.88.

5. <http://rhizome.org/art/member-curated/>



Adéla Matasová  
*Fictitious Projects* (2007)  
Manipulated computerized photographs



RJ Fernandez  
Untitled (2007)  
Image taken with a cellphone camera



RJ Fernandez  
Untitled (2007)  
Image taken with a cellphone camera



RJ Fernandez  
Untitled (2007)  
Image taken with a cellphone camera



RJ Fernandez  
Untitled (2007)  
Image taken with a cellphone camera



Claro J. Ramirez  
*Tropical Palace* (2007)



Claro J. Ramirez  
 Top: *Flora* (2007)  
 Bottom: *Rabbit-proof Fence* (2007)



Claro J. Ramirez  
*Deadend* (2007)



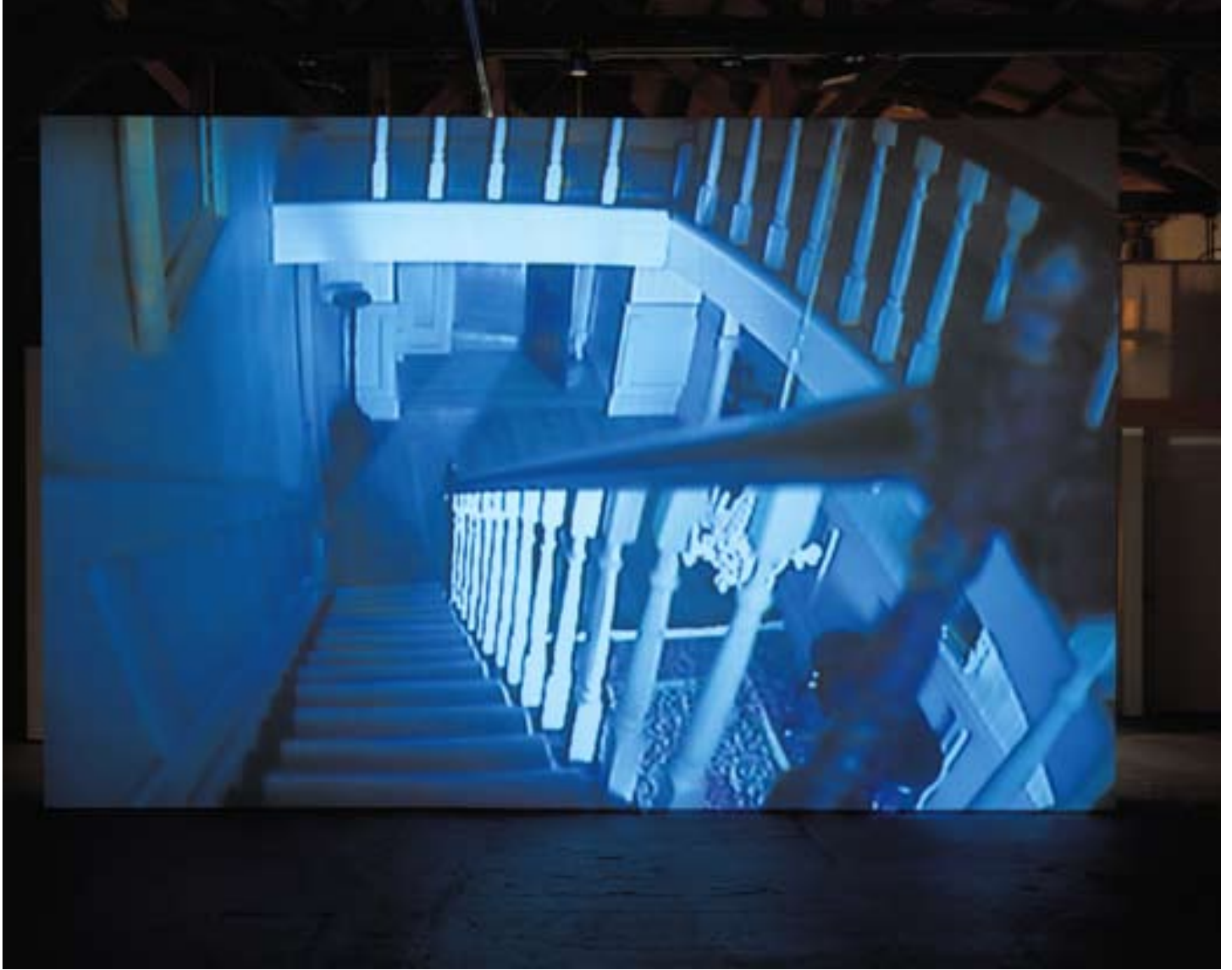
Sara Haq  
*Comparative Anatomy* (2007)



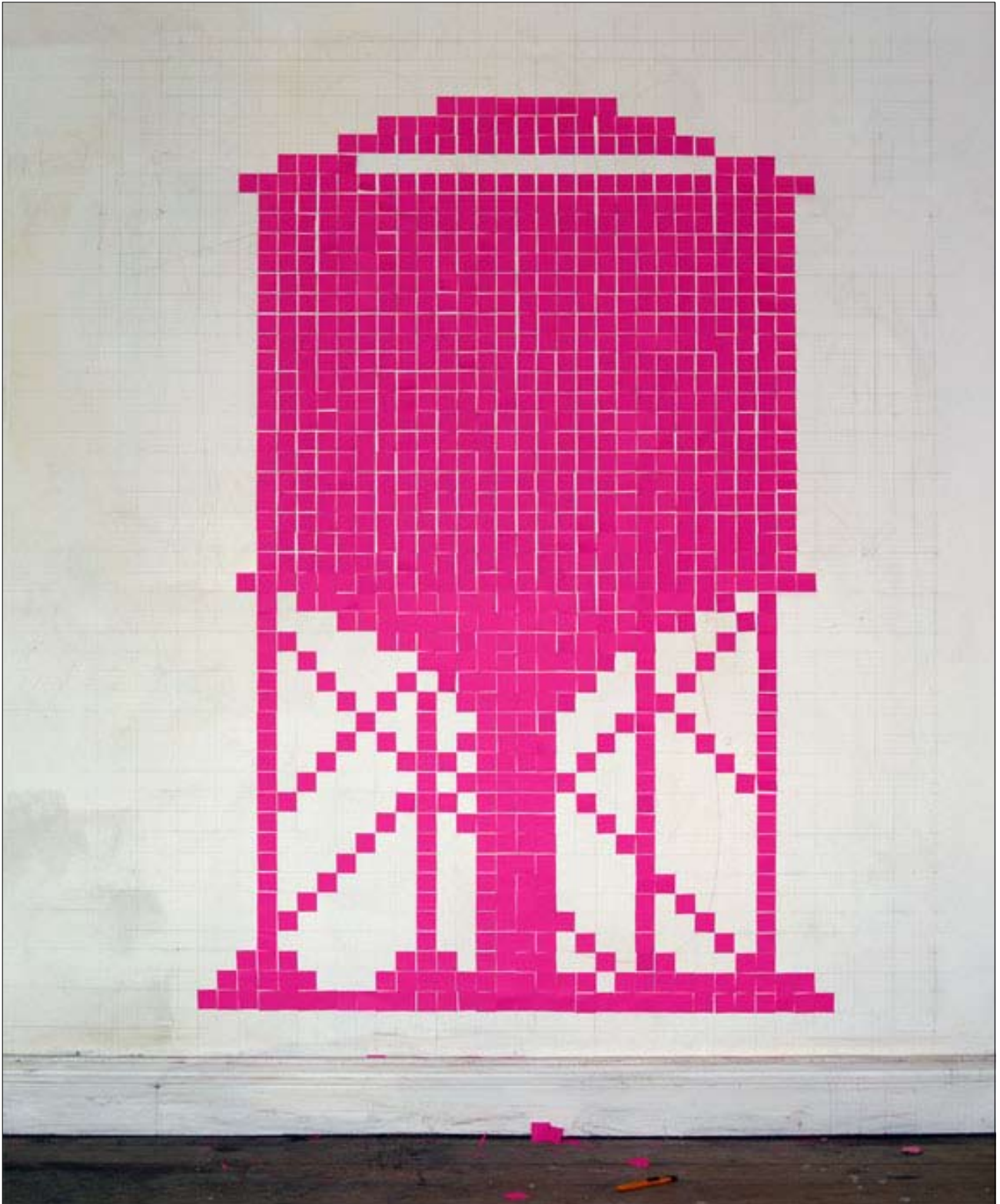
Sara Haq  
*ComparativeAnatomy* (2007)



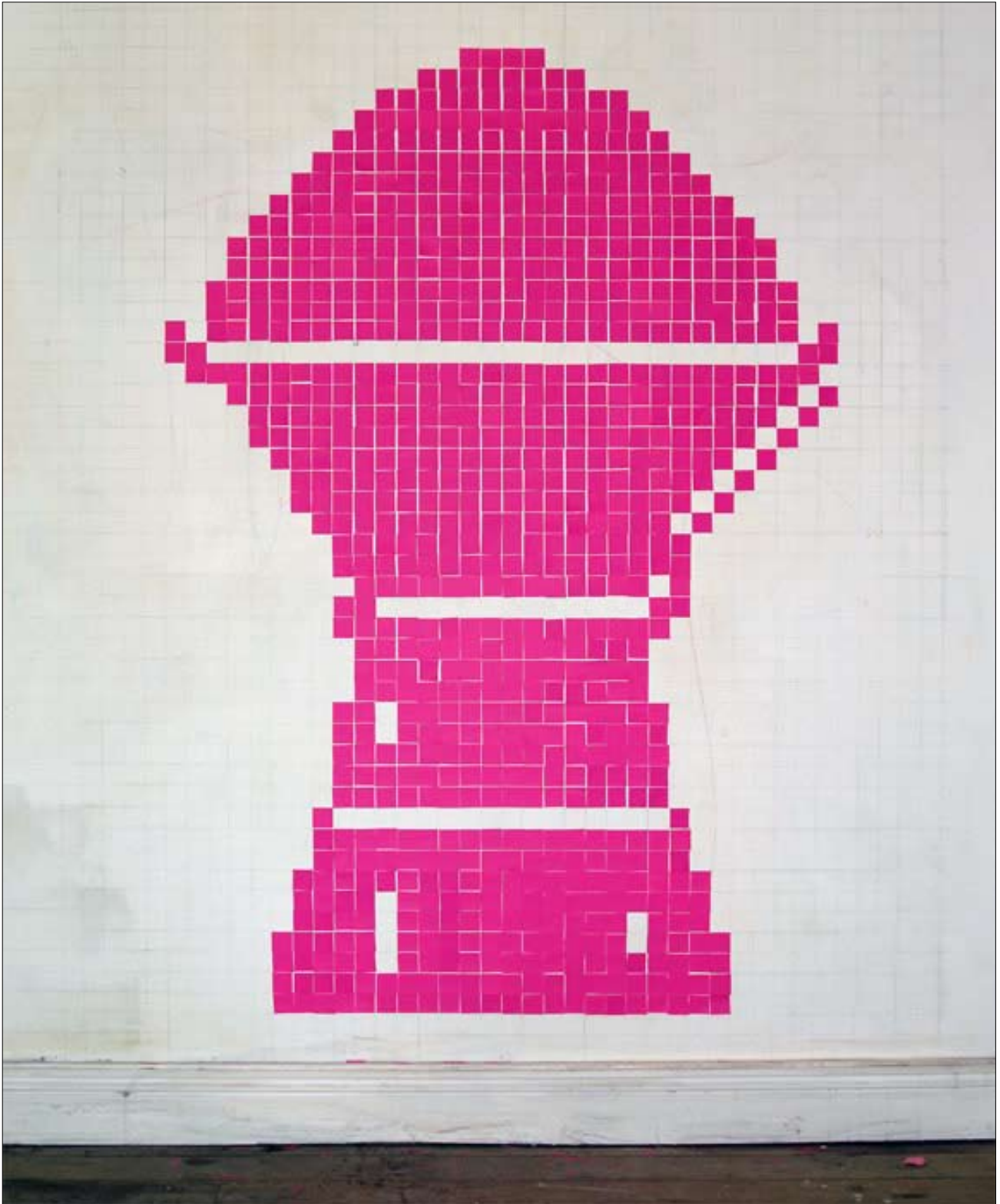
Paul Pfeiffer  
*Dutch Interior* (2007)



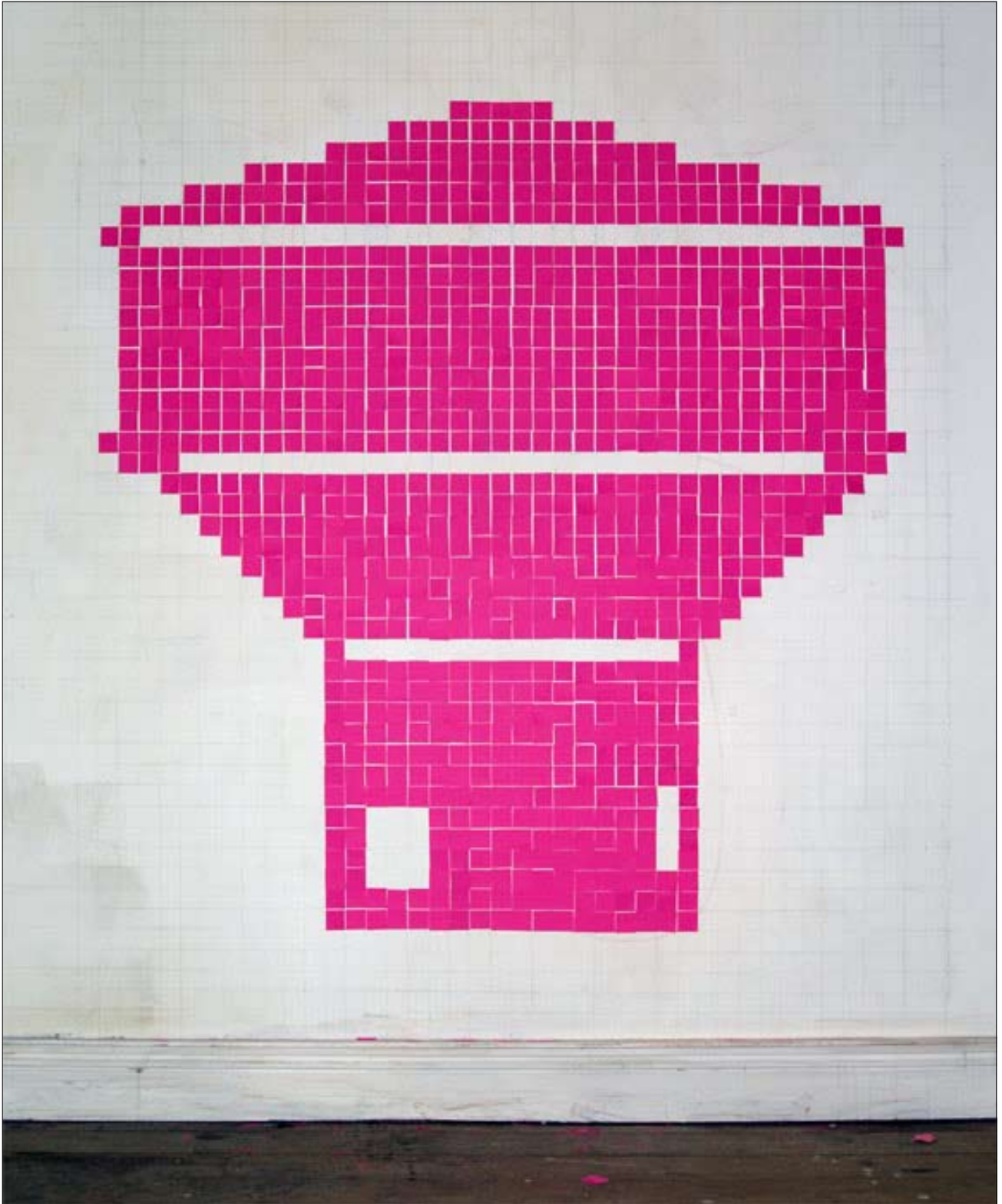
Paul Pfeiffer  
*Dutch Interior* (2007)



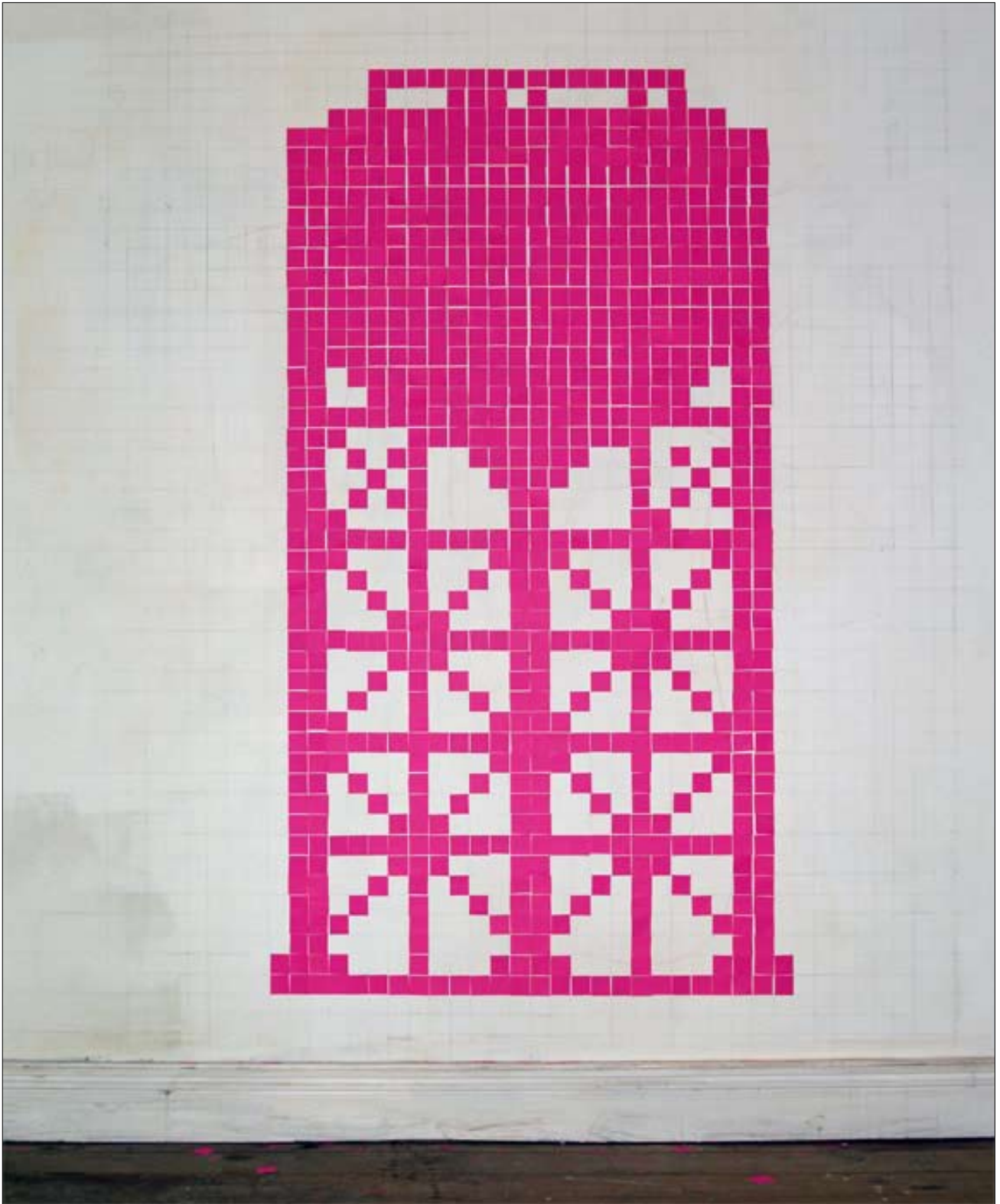
Conrado Velasco  
*Tower 1, Deadpan Aesthetics, Lossy Compression and Post-it-Notes (2007)*



Conrado Velasco  
*Tower 2, Deadpan Aesthetics, Lossy Compression and Post-it-Notes* (2007)



Conrado Velasco  
*Tower 3, Deadpan Aesthetics, Lossy Compression and Post-it-Notes* (2007)



Conrado Velasco  
*Tower 4, Deadpan Aesthetics, Lossy Compression and Post-it-Notes* (2007)



Gun Holmström  
*ASCII BESQUE* (2007)



Gun Holmström  
*ASCIIBESQUE* (2007)



Gun Holmström  
*ASCIIBESQUE* (2007)



Gun Holmström  
*ASCIIBESQUE* (2007)

### Exhibitions and Geography

We planned this exhibition for Québec New York, an event that was to comprise an extensive collection of cultural happenings meant to showcase Quebec art. In such a context—where creations issuing from one geographical place are exhibited in another, it seemed appropriate to us to examine the relationships between the physical locations involved in this project (Québec and New York City) and the allegedly ambiguous place(s) brought into play in cyberspace.

The context in which cultural projects materialize always has an impact on both their inception and their reception. “National” or “regional” cultural events, with their attendant and often considerable promotional efforts, provide a lot of exposure for geographically situated productions. Such events aim to exteriorize the art produced in a particular country, simultaneously putting it to the test and showcasing it, while sometimes also laying some degree of stress on national or local identity. The place of origin—the location—becomes a predominant factor in the reading because these events bring attention to the connection between the creators and designers, on one hand, and geography, on the other, and suggest that this connection has meaning.

Even international exhibitions, however, where the participants’ geographical origin is not a fundamental criterion on the conceptual level, generally include an extended selection of local productions. In other words, the contexts of production and dissemination remain significant parameters, whether or not the question of geographical location lies at the heart of the project. For several reasons, then, as surprising as it may first appear, art on the Web is not dissociated from its geographical origin. Indeed, even if the art works or exhibitions conceived for the Web seem to rid themselves of geographic connections, the individuals involved, and therefore their productions, can never be completely free of them.

### Geography and the Web

While the Web may be accessible anywhere on the planet—economic and technological conditions permitting (perhaps the most decisive geographic factor in excluding some from cyberspace), its content is not necessarily free of connections between the individual and his geographic situation. The most obvious manifestation of the origin of content on the Web is the language used in communicating it, but many other cultural traits also emerge in this space.

“People, their residencies, and their sites of production and consumption are only rendered partially footloose by ICTs; the modernist spatial logic is fundamentally disrupted but it does not dissolve into a logic of ‘spaceless.’ Geographic space is being supplemented by a virtual space allowing people and organisations to be more flexible in relation to real-space geographies.”<sup>1</sup> Cyberspace and geographic space are not separate realms, they are interconnected and sustained by the experiences of each other.

One often hears that the Web experience is dislocated, that it gives one the impression of being anywhere, everywhere, and/or nowhere. The means provided by telecommunications technologies like the Web do in fact generate a sense of motion that does not require physical movement. Involvement in cyberspace suspends spatial awareness, to the extent that the point of origin, the destination, and all the network stops in between remain invisible behind the content one seeks. Sometimes, however, location becomes more manifest; we designed this exhibition around such questions.

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This text was initially written for the exhibition *Location/Dislocation* held at the New Museum of Contemporary Art, New York in 2001 and is reprinted here with the author’s permission. (<http://www.deplacement.qc.ca/>)

When I look at sites featuring Web exhibitions or art events—<http://net.artma-drid.net/>, for instance, or <http://www.mediamodell.c3.hu/>, I know very well where I am “situated” and can identify the geographical “relay” taken by these productions. Similarly with <http://www.deplacement.qc.ca/>. In a very enlightening online text entitled *location=yes*, Olia Lialina explains the semantic effects of the domain name appearing in the location bar on identification and location, that is, on a sense of belonging. That domain name constitutes a point of access, often already marked by geographic location (by the country domain extension). In turn, engaging with a Web site often brings out the location through other means.

From a down-to-earth point of view, artists and designers probably have more opportunities to come together in the same city, to meet in new media festivals, production centres, or in a café, even if their support is the Web and much of their exchanges occur on the Internet. The fact of spending the greater part of one’s time at the computer doesn’t exclude this type networking. The electronic arts scene is also built in the physical world, with real people, in flesh and blood.

I believe geography matters; location does have an impact on the production and dissemination of an art said to be immaterial and disembodied. Points of departure and arrival for content on the Web are “located,” because the individuals who provide it and those who consult it are situated geographically. Even if the hops taken by the Web pages are numerous, the corridors congested, the bridges busy—to use the metaphors of their movement, tangible analogies to refer to an impalpable circulation of data—the Web page is destined to find itself on a very material computer, and then on another, located at different points on the planet, set before other geographically located individuals.

The presentation of a Web art exhibition that brings local artists together in another place, another country, another culture, is not altogether different from that of other exhibitions. As much as any other, it requires one to move, to stand back, to be aware of distance and difference, to measure oneself against the other, to be aware of oneself, elsewhere. It also requires one to relocate cyberspace in real space, and vice versa, to confront one space with the other and initiate an exchange between them.

### **Location/Dislocation**

The Media Z Lounge space at the New Museum gave us the opportunity of presenting projects designed for the Web, of displaying these works on plasma screens, and of occupying a physical space. The situation favoured precisely such an encounter between cyberspace and the exhibition space and encouraged an examination of related questions. Thanks to a space-and time-shifting projection device, Atelier in situ’s interactive installation, *s(e)izing nyc (1:10000:1)*, made us aware of the spectator’s actual and virtual presence, echoing the experience of the Web. Nancy Tobin’s *RESTAREA*, by preventing the visitor’s movement, also invites an awareness of self, of the here and now. And *Everywhere/tout par tout*, by Johnny Ranger and Bill Sullivan, proposes an archeology of identity within real and virtual spaces, leading again to spatial self-awareness.

Yan Breuleux’s *NeverEndingStories*, both in its Web and DVD versions, confronts the visitor with the processes of globalization and homogenization in which telecommunications technologies like the Web take part, leading us to consider the place of the individual and of that which is “local” in this great scheme. For its part, *Green*, by the AE collective (Stéphane Claude and Gisèle Trudel), invites us to picture our living spaces from another perspective, to invent and redefine them, and to reconsider our relationships with the experience of space. Offering a rich and imaginative universe, the place created in Brad Todd’s *Utopia PKWY* associates the individual with a specific space; it is an invitation to make a place for oneself in cyberspace, to conceive spaces as marked by individuality. Finally, [The User] collective’s *Silophone* convenes us to materialize space by way of time, to appropriate space through participation, inclusion, and difference, and to create bridges between space and cyberspace.

All these projects—and the links woven between them, both in cyberspace and in “real” space, reveal the relationships between the individual and the places he or she occupies. They probe the experience of dislocation in cyberspace. They invite us to identify the spaces we frequent and the relationships we develop with them, to create connections between cyberspace and real space. They suggest an examination of the experiences of location, dislocation, and relocation, and envisage continuities between them.

Note

1. Martin Dodge and Rob Kitchin, *Mapping Cyberspace*, Routledge, London et New York, 2001, p. 15.

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### About Ctrl+P Journal of Contemporary Art

Ctrl+P was founded in 2006 by Judy Freya Sibayan and Flaudette May V. Datuin as a response to the dearth of critical art publications in the Philippines. It is produced in Manila and published on the Web with zero funding. Contributors write gratis for Ctrl+P. Circulated as a PDF file via the Net, it is a downloadable and printable publication that takes advantage of the digital medium’s fluidity, immediacy, ease and accessibility. Ctrl+P provides a testing ground for a whole new culture and praxis of publishing that addresses very specifically the difficulties of publishing art writing and criticism in the Philippines. It is currently part of *documenta 12 magazines project*, a journal of 97 journals from all over the world (<http://magazines.documenta.de/frontend/>)

### About Ctrl+P’s Contributors

Born and educated in the Philippines, **Conrado Velasco**’s creative output covers the fields of photography, graphics, painting and sculpture. His *String Theory*, a set of 51 photographic prints was recently acquired by Manila based Silverlens Photography Foundation for their permanent collection. Ayala-backed Bonifacio Arts Foundation also recently acquired Velasco’s 15 foot metal sculpture, *TINSTAEJ no.85* as part of their public sculpture program in Metro Manila. Velasco is presently based in Dublin. ● **Sylvie Parent** is a free lance curator and writer living in Montreal. She has been involved in many electronic publications over these past years. From 2002 to 2004, she was the French editor of HorizonZero, an online magazine published by the Banff New Media Institute. Before that, she was chief editor of the CIAC’s Electronic Magazine (1997-2001). Parent has written texts for many publications and contributed to web sites such as Archée, MobileGaze, The Daniel Langlois Foundation for Art, Science and Technology, ZeroOne San Jose/ISEA 2006. She curated the Web art component of the Biennale de Montréal 2000. With Valérie Lamontagne, she co-curated Location / Dislocation for the New Museum of Contemporary Art in New York in 2001. ● **Sara Haq** trained as a visual artist/ photographer at Goldsmiths College, and then worked as a freelance photographer/ project manager/ agent for 7years. In 2002/3 she gained a scholarship for an MA in Fine Art at Central Saint Martins. Since graduation she has shown in group exhibitions in the UK, Malaysia, Philippines, Pakistan and New York. She regularly runs workshops on colour photography. Haq also regularly undertakes commissioned work. Clients include Jigsaw, MAC and the National Portrait Gallery. Haq lives and works in London. ● **Paul Pfeiffer** is the recipient of numerous awards and fellowships, most notably becoming the inaugural recipient of The Bucksbaum Award given by the Whitney Museum of American Art (2000). In 2002, Pfeiffer was an artist-in-residence at the Massachusetts Institute of Technology and at ArtPace in San Antonio, Texas. In 2003, a traveling retrospective of his work was organized by the MIT List Visual Arts Center and the Museum of Contemporary Art, Chicago. Pfeiffer’s work has also been shown at MoMA, the Guggenheim (NY), P.S.1 Contemporary Art Center (New York), San Francisco Art Institute, Singapore Art Museum, Castello Rivoli and Gio Marconi (Italy), Kunst-Werke and Carlier I Gebauer, (Germany), the Cairo Biennial 2003, The Studio Museum in Harlem, the Walker Art Center, SITE Santa Fe, The 49th Venice Biennale, Thomas Dane Limited, Whitechapel Art Gallery and White Cube (London), The Project, Gagosian Gallery, Ronald Feldman Gallery, James Cohan Gallery, MoCA Detroit,

and MoCA Shanghai. Pfeiffer recently co-curated SculptureCenter's spring 2006 group exhibition *Grey Flags*, and has recently completed a project for ArtAngel in London. Pfeiffer is also currently working on a project for the 2008 Sydney Biennale. Pfeiffer is based in New York.

● **Claro J. Ramirez** is a multimedia artist whose paintings, sculpture, photography, soundwork and mixed media installations have been exhibited in China, Japan, Bangladesh, Denmark, Poland, and the United States. His work has also been shown in the Philippines at the National Museum, Cultural Center of the Philippines, the Metropolitan Museum of Manila, Lopez Museum, Ayala Museum, Ateneo Art Gallery, GSIS Museo ng Sining, Negros Museum, West Gallery, Finale Gallery, The Drawing Room, Crucible Gallery, Kulay Diwa, Gallery 139, The Junk Shop, and Surrounded by Water. He is a 2000 Cultural Center of the Philippines Thirteen Artists Awardee, a former apprentice of National Artist for Visual Arts Cesar Legaspi, and a graduate of the University of the Philippines and University of Santo Tomas. He presently curates exhibitions at blankspace gallery in Parañaque and serves as a faculty member of the Southville International School IBO Visual Arts Program.

● Working mostly in video and photography, **Gun Holmström** is a visual artist creating all kinds of imagery that can be derived with the help of a computer. She also works in the web context and has recently started exploring the use of sound in art. The essential element in her works is the humane nature of social communication, and she often likes to combine seemingly contradictory elements. Holmstrom is from Finland, but presently lives and works in Berlin. Her artist portfolio can be found at [www.gnuh.net](http://www.gnuh.net).

● **RJ Fernandez** is a Filipino photographer based in London. Through photography, appropriations and installations of site-specific works, her work focuses on her identity and culture as a Filipino engaging in contemporary art. She is also known as Mayumi Masaya.

● **Adéla Matasová** has worked on a spectrum of artforms for the past four and a half decades: sculptures using different materials such as synthetic resin, flax paper mass to shape spaces, metal combined with steel mirrors; performance events using music; and sound installations. Her paper reliefs combined with pencil drawing were awarded a prize at the Biennial of Drawing in Rijeka in 1982. She amplified her interest in motion and its activation in her exhibition in Prague in 1986. During the same year her work was presented at the art Fair ART 17 in Basel, in 1987 at the CIAE in Chicago and in 1994 at the Czech Art Festival in New York. She presented her sound installations in individual shows in Prague, Ustí nad Labem, Klatovy and Brno. In 1993 she took part in the 3rd Minos Beach symposium in Crete, Greece, and in the International Symposium of Enamel in Filakovo, Slovakia. Her works are represented at the National Gallery in Prague and other galleries in the Czech Republic and abroad, as well as in private collections in Germany, USA, Sweden and Poland. From 1990 to 2003, she was professor of the Department of Alternative Techniques at the Academy of Applied Arts in Prague. And in 2000 she was visiting professor at the Department of Art at the University of Colorado, Boulder, USA. From 2004 to 2005 she was a vice-chancellor for art at the Literary Academy of Josef Skvorecký in Prague. Matasová lives and works in Prague.

#### About Ctrl+P's Editorial Board Members

**Flaudette May V. Datuin** is Associate Professor, Department of Art Studies, University of the Philippines (UP). A co-founder of Ctrl+p, she is also author of *Home Body Memory: Filipina Artists in the Visual Arts, 19th Century to the Present* (University of the Philippines Press, 2002). The book is based on her dissertation for the PhD in Philippines Studies (UP, 2001-2002). Datuin is recipient of the Asian Scholarship Foundation (ASF) and Asian Public Intellectual (API) fellowships, which enabled her to conduct research on contemporary women artists of China and Korea (2002-2003) and Indonesia, Thailand, Malaysia and Japan (2004-2005). She is currently curating an international exhibition called *trauma, interrupted* to be held at the Cultural Center of the Philippines in June 2007 ([www.trauma-interrupted.org](http://www.trauma-interrupted.org)). Datuin currently teaches graduate and undergraduate courses on the contemporary arts of Asia, art criticism, art theory and aesthetics, and gender issues in the arts.

● **Varsha Nair** lives in Bangkok, Thailand. Her selected shows include *Exquisite Crisis & Encounters*, New York, 2007 ([www.apa.nyu.edu](http://www.apa.nyu.edu)); *Subjected Culture-Interruptions and Resistances on Femaleness*, venues in Argentina till 2008 (<http://www.planoazul.com/default.php?idnoticias=1390>); *Sub-Contingent: The Indian Subcontinent in Contemporary Art*, Fondazione Sandretto Re Rebaudengo, Turin, Italy, 2006; *EMAP - media in 'f'*, 5th EWA Media Art Presentation, Seoul, Korea, 2005; *In-between places*, Si-Am Art Space, Bangkok, 2005; *Video as Urban Condition*, Austrian Culture Forum, London, 2004; *From My Fingers—Living in the Age of Technology*, Kaohsiung Museum of Art, Taiwan, 2003; *With(in)*, Art In General, New York, 2002; *Home/Dom*, Collegium Artisticum, Sarajevo, Bosnia Herzegovina,

2002; *Free Parking*, Art Center, Chulalongkorn University, Bangkok, 2002 ([www.thingsmatter.com/project.php?proj=0234&mediaID=13](http://www.thingsmatter.com/project.php?proj=0234&mediaID=13)) She performed at *Saturday Live*, Tate Modern London, 2006; and at *National Review of Live Art*, at Tramway in Glasgow, 2006, at the Arches in Glasgow, 2004 ([www.newterritories.co.uk](http://www.newterritories.co.uk)), and at *National Review of Live Art* Midland, at the Railway Workshops in Perth, 2005 ([www.swan.wa.gov.au/nrla/](http://www.swan.wa.gov.au/nrla/)) Nair has co-organized/co-curated various art events and projects; she was also instrumental in setting up the *Womanifesto* website in 2003 ([www.womanifesto.com](http://www.womanifesto.com)). The last three projects for Womanifesto: *Womanifesto Workshop 2001*, *Procreation/Postcreation 2003* and the recently completed net-art project *No Man's Land*, were conceptualized by her. She was the Bangkok curator for *600 Images/60 artists/6 curators/6 cities: Bangkok/Berlin/London/Los Angeles/Manila/Saigon*, an exhibition that was simultaneously exhibited in all 6 cities in 2005. She was invitee speaker at the conference *Public Art In(ter)vention, Chiang Mai, 2005*; *Women's Art Networks: Varsha Nair and Wu Mali* in Conversation, Taipei Artist Village, Taipei, 2004; Presentation for EMAP, 5th Media Art Presentation held in conjunction with 9th International Interdisciplinary Congress on Women, held at EWha University, Seoul, Korea, 2005; *Art and Public Spaces* by SEAMEO-SPAFA Regional Centre for Archeology and Fine Arts, Bangkok, 2002; *Asia Now: Women Artists' Perspectives*, Moderna Museet, Stockholm, 2001; Exhibition symposium *Women Breaking Boundaries*, Hillside Forum, Tokyo, 2001; co.operation, a conference on feminist art practice and theory, Dubrovnic, Croatia, 2000. Her writings have been published in art and architecture journals such as *n.paradoxa*, *Art AsiaPacific*, and *art4d*. Born in Kampala, Uganda, Nair has a BFA from Faculty of Fine Arts, Maharaja Sayaji Rao University, Baroda, India. ●**Judy Freya Sibayan** has an MFA from Otis Art Institute of Parsons School of Design. She is former director of the erstwhile Contemporary Art Museum of the Philippines. In 2006, the City of Manila where she lives and works awarded her the *Patnubay ng Sining at Kalinagnan sa Bagong Pamamaraan Award*. She performed and curated *Scapular Gallery Nomad*, a gallery she wore daily for five years from 1997-2002, ([www.asa.de/magazine/iss4/17sibayan.htm](http://www.asa.de/magazine/iss4/17sibayan.htm)), and is currently co-curator and the *Museum of Mental Objects* (MoMO), a work proposing that the artist's body be the museum itself (<http://www.peeruk.org/html/projects/sibayan1.html>). Although Sibayan's major body of work is an institutional critique of art, she has also exhibited and performed in museums, galleries and performance venues such as Privatladen in Berlin, PEER Gallery Space, London; The Tramway, Glasgow; the Vienna Secession; the Hayward Gallery, PS1 Contemporary Art Center, The Farm in San Francisco; Sternersensemuseet, The Photographers' Gallery, ArtSpace Sydney, The Kiasma Contemporary Art Center, The Mori Art Museum, The Museum of Far Eastern Antiquities, Nikolaj Contemporary Art Center, Fukuoka Art Museum; Louisiana Museum of Modern Art, Hong Kong Art Centre; and at the capcMusée d'art contemporain de Bordeaux. She has participated in two international art biennales, the 1986 *3rd Asian Art Biennale Bangladesh* and the 2002 *Gwangju Biennale*. Also an independent curator, she conceived and was lead-curator of *xsXL Expanding Art* held at Sculpture Square, Singapore in 2002 and *600 Images/60 Artists/6 Curators/6 Cities: Bangkok/Berlin/London/Los Angeles/Manila/Saigon* in 2005. Both projects investigated the possibilities of developing large scale international exhibitions mounted with very modest resources. She currently teaches as an Assistant Professor of the Department of Communication, De La Salle University ([www.dlsu.edu.ph](http://www.dlsu.edu.ph)) where she has taught for twenty years.