


FOR IMMEDIATE RELEASE



**CALL
FOR
CONTRIBUTIONS**

Tensing, Trembling, Twitching: Recent Philippine Art Writing

inquiries must be directed to Public Engagement and Artistic Formation
Coordinator Renan Laru-an at renanlaruan@gmail.com

The **Philippine Contemporary Art Network (PCAN)** invites contributions to its first volume of writing on Philippine contemporary visual art. Decisively centered in, though not exclusively steered towards, Philippine art contexts, PCAN reflects on the curious location of Philippine art writing as it plays out along the production and presentation of visual arts in recent years. This attempt recognizes the diverse and tonic quality of articulations registered in disparate spheres and opportunities of discourse. As these instances of writing might have been moored in different agenda, PCAN affirms the task of writing as *the* active form that puts pressure on the tendency towards motion.

As if only existing in the muscle tensions of the writer and the trembling spirits of the reader, the call to gather art writing relieves, at least temporarily, the social authority that maintains writing's status as subsidiaries of art-making. PCAN positions this collection to be a broad alliance of art and writing: It treats the two faculties as co-makers and fellow sufferers of a world. The publishing of this co-habitation functions as events of understanding, painfully shown as *things* themselves revealing passion and commitment in the rhythm of critique, imagination, and connection.

PCAN's emphasis on a more hospitable custodianship of writerly rigor, esoteric analytical routes, and ample reflection aligns with a writing that **deepens with theory** and **generates with materiality**. Writing that is attentive to the nature of contemporary visual art practice is encouraged. Voices that diligently assert their thoughts through the cracks of the professionalised critical writing are valued here. PCAN looks forward to receive submissions that open up to wider horizons, either through the deployment of the marginal author or to the new irritations that the neglected subject of study surfaces.

PCAN will assemble texts that invest in the following forms and subjects.

1. In-depth analysis or comparative study of contemporary exhibitions and collections of Philippine visual art in the country and elsewhere;
2. Comprehensive appraisal of artworks, framed through an exclusive vector, which then navigates disciplines of knowledge and other sensibilities;
3. Theorization of art projects that have taken place in sites outside the white cubes of museums, galleries, and cultural institutions, which eventually find their way back to the white cube;
4. Discursive reflection of non-exhibitionary curatorial projects that take the Philippine as its main locus of engagement;
5. Interdisciplinary theorization of localized curatorial toolkit and language in relation to the histories of artworks and exhibition-making;
6. Focused reading of live arts, literary arts, performances, and performing arts developed and presented in visual art settings;
7. Focused reading of moving images and photography presented beyond the duration of screenings and public events;
8. Multidisciplinary approach in highlighting long-term artistic projects by Filipino artists (not their individual practice), and the seriality of objects produced through this commitment;
9. Dedicated analyses across the intersections of artists' writings, their archives/ archival practice, and the development of printed matter as artistic medium;
10. Aesthetic inquiries into archives by and about artists, artist collectives, institutions, and other stakeholders of contemporary art, which may possess idiosyncrasies in the practice of building a collection;

11. Introduction of traditional practices and/or popular cultural articles in the interface of contemporary visual art practice with a particular stress on objects and processes surrounding them;
12. Formation of analytical strategies and writing styles that privilege moments of contemporaneity in visual art or that take the presence of visual art in contemporary incidental spaces seriously.

PCAN respects the long history of initiatives in art writing in the country. **The following may find more fitting platforms elsewhere.**

1. Exhibition reviews and other texts that prioritize the review format and journalistic impulse;
2. Monographic essays dedicated to an individual artist or to an artist group/collective;
3. Reports about the contemporary art landscape specific to a place and time;
4. Histories of contemporary art institutions, organizations, and/or initiatives;
5. Interviews with artists about their artworks and practice;
6. Literary interlocutions about a single artwork presented in a group or other large-scale exhibition;
7. Histories of artworks or their provenance in economic circuits;
8. Analyses that are better suited for academic journals and other more specialized (academic) publications.

Submission requirements

1. Any previously published or unpublished essays of 2,000 - 3,500 word in length, inclusive of references, will be reviewed and considered for publication. Authors must clear their submission from any copyright issues for all the materials included in the text.
2. For unpublished texts from a book manuscript, a thesis, or a dissertation, submissions must be edited to the 3,500-word limit, and its research or production of manuscript must be done in the past five years. For previously published articles, submissions must reach the 2,000-word limit and must not exceed 3,500 words. Only texts published in the past five years are accepted.
3. All essays must be sent to Public Engagement and Artistic Formation of PCAN at **vargasmuseum@up.edu.ph** by **October 15, 2019**. Submissions must be formatted in double space using Arial Font 12 in a single MS Word file. **Please use the subject line: PCAN_Recent Art Writing.**
4. All essays accepted for publication will be notified on November 3, 2019 after the deliberation of PCAN members.
5. All inquiries must be directed to Public Engagement and Artistic Formation Coordinator Renan Laru-an at renanlaruan@gmail.com.