

BUEN CALUBAYAN

Amoy Araw: Rhythms of Play and Labor

BUEN CALUBAYAN

부에 칼루바이안 | 부에 칼루바이안: 놀이와 노동의 리듬

morning babies

morning babies

OXIDATION

PURIFICATION

- 1- Ex. 1 morning
- 2- argument on work
- 3- hand paper
- 4- paper paper

A-B-C
D-E-F

AB - hand - hand
AC - hand - hand

BE - hand - hand
CE - hand - hand

DF - hand - hand
EA - hand - hand

A community

Experiment is by perturbations
at bottom

A — B

뷰엔 칼루바얀 | 아모이 아라우: 놀이와 노동의 리듬

BUEN CALUBAYAN

Amoy Araw: Rhythms of Play and Labor

2025. 2. 26 - 4. 12

ARARIO GALLERY SEOUL

A rustling of leaves in the blistering heat

Dominic ZINAMPAN

How do we raise our capacity for sensing, activate our other senses, and develop them to the fullest? What would this entail and what would be its implications in the broader social and political spheres?

Amoy Araw: Rhythms of Play and Labor shoots off from Buen CALUBAYAN's long-term and sprawling research project that—while centered on landscapes as genre, form, and device—has charted vast terrain, yielding a constellation of investigations into diverse matters, particularities, and tangents wherein systems as varied as the history of landscape painting, Waldorf pedagogy, and indigenous land struggles and education, among others, are woven together. Homing in on a field of interest in this multifaceted research, this exhibition dives into the intricate and inextricable intertwining of sensing, knowledge, and politics.

The exhibition takes off from a reading session that was held as part of the public programming of *Forms without vanishing points: Diagrams for sensing and becoming* (2023), CALUBAYAN's solo exhibition at the UP Vargas Museum. The session, which discussed an essay on the curriculum of an indigenous people's community in Central Luzon, raised questions on the contradictions between education programs rooted in local production and the mainstream system designed to fulfill global market demands. Anchored on critical pedagogy as a framework, *Amoy Araw* condenses the dizzying array that *Forms without vanishing points* sought to encompass, one that touched on subjects such as space, the body, education, feudalism, colonialism, and ideological state apparatuses.

The artist suggests that, deeply entrenched in what he describes as the “monoculture” of neoliberal education—the transformation of schools into increasingly inaccessible factories whose commodity is cheap labor-power for export—is the specter of linear perspective. The emphasis on metrics and key performance indicators, the banking model of education, rote learning, and other standardizations—as opposed to critical thinking or knowledge-production aligned with the experiences, social practice, and concrete conditions of a community—are argued to be symptoms of this. CALUBAYAN makes a case for how, similar to the ways in which the domination of linear perspective in the arts have limited our ways of seeing and flattened experience, it has, historically, aided colonizers in plundering resources, exploiting labor, and decimating bodies of indigenous knowledge.

Far from obsolete, this privileging of linearity ostensibly remains at the core of our thinking, despite the burgeoning in recent decades of more rhizomatic models like datasets, networks, and complex algorithms. Take the ubiquity of screens, for instance, and how their dimensions and orientation—how it reinforces flatness, surface, and pixelation as default properties—mediate how we experience and process life. CALUBAYAN opines that our reliance on screens, sensors, satellites, and the like for our interactions fosters and normalizes a specific perceptual state, one heavily reliant on sight and linearity, while collapsing other possibilities. The exhibition thereby operates from this premise, and aims to explore the capacity of our bodies as well as other ways of perceiving the world.

Methods for dismantling linear perspective, for resisting the ways in which it has structured and defined our ways of being, are proposed. The artist speculates on an alternative trajectory that our systems of knowledge could have traversed had they taken a more embodied form, one in which motion and senses are most vital, by placing rhythm at the core of learning. As part of what the artist refers to as “grounding,” the exhibition initiates a program of unlearning, relearning, and/or co-learning, of reacquainting ourselves with our bodies and sensorial faculties for a more embodied knowledge, one that could augment prevailing epistememes, to emerge.

The title encapsulates the exhibition's concerns as it identifies an established relation between the ecological and the sensorial, foregrounding the interaction between body and environment and the thermochemical reactions it sets into motion. The phrase—typically associated with children and workers—is often used derogatorily, as though acquiring that particular scent must be avoided at all costs. It implies a hierarchy of cultural values informed by deep classism, as though to say that children and workers in air-conditioned rooms deserve far more respect than those who spend time outdoors, most of whom are left with few, if not zero, options but to play or toil under the scorching heat. The show's subtitle recuperates these activities from such a pejorative sense, and approaches them as practice-oriented modes of knowledge-production.

The works in the exhibition are grouped into four sections, the first of which, titled “Re-reclaiming common grounds: Rhythms of light and fire”, contain two sets of two single-channel video projections. (*How to enjoy*) a *premature sunset* (2025) juxtaposes footage of the sun at dusk with that of Horizon Manila, a planned community on reclaimed land in Manila Bay. The work suggests that the famous “Manila Bay sunset” is momentarily suspended as the government alters the landscape, manipulates the horizon, and imposes its linear designs on natural rhythms,

regardless if such a project displaces communities, disrupts biodiversity, and exacerbates economic conditions. The second work, titled *Put your worries behind your basic needs* (2025), combines a video of a bushfire with one depicting children playing in a private resort situated in agricultural land. In the background of the latter video, a farmer preparing land for rice planting is visible—thus coalescing matters of space, leisure, necessity, and catastrophe. Despite the videos' extensive use of subdued and static shots, the section depicts the world undergoing a massive transformation, and ponders on the prevalence of unstable, shifting grounds—of tampered horizons, combusting fields, and converted lands.

Titled “Dismantling the gaze of your own gaze: Rhythms of moving bodies”, the second section contains three groups, each consisting of four paintings and chalk drawings, which address the relationship between bodies and environments and how they affect and shape each other. One group, *A set of ecological backdrops* (2024–5), assembles together an image of a commune, observations on plants, and movements of everyday life. Another, *Restless questionings of moving bodies* (2024–5), amalgamates atmospheric conditions, restlessness, excavation sites, and agrarian labor. Lastly, *Draw your face to erase the land, and vice versa* (2024–5) juxtaposes the human gaze with satellite images of land as well as the usage of cartography to facilitate extractive industries.

Taken together, the constituent elements of this section examine how painting indexes the logic of world-flattening, or how linear perspective as a model has come to be associated with the white male gaze. The main concern of this section is to explore how we could dismantle this model, thereby opening up a gap through which we could reorient and align our perspectives in proximity to our moving bodies. The works, while tactically co-opting painting as a conventional medium and lingua franca, initiate a swerve away from presenting picturesque beauty, assuming instead the form of objects that register motion, observations, and notes. Provisional swirling palimpsests, these exercises in mark-making provide glimpses of weather forms, human figures, and vegetation, bear traces of sites and actions, and treat lists and lectures as both raw matter and instructional tool.

Here, chalkboards are used to invoke critical pedagogy and are intended to function as performative dismantling tools. The vinyl sticker diagrams constituting the third section, “Walking is drawing is sensing is dancing: Rhythms of rhythms”, lean into this intention even further. Assimilating various methods of visualizing information, such as simple actions (e.g. breathing, walking, etc.) and stages (e.g. of planting rice, of learning in the Steiner-Waldorf curriculum, etc.), among others, this section explores psychogeography, relationships between rhythm and education, and philosophical interventions into the notion of ground. These are diagrams that, while using a visual medium, are aimed at allowing us to enhance our sensorial faculties. At times resembling schematics, strange attractors, and bibliographies, the works collectively function as instructions for enchantment, for new ways of relating with the world. The fourth section, which consists of notes and sketches, emphasizes this didactic dimension of the exhibition.

In aspiring to give form to this dynamic flux of experience, CALUBAYAN's works strain against the limits of its context, of having to work within the logic of the exhibitionary and its centering of the optical. Throughout the exhibition, the artist attempts to disturb the passive spectatorship of auratic objects, treating the artworks more as maps, manuals, or mutating organisms that may prompt or trigger new perceptions and elicit the transferring of its coordinates to the everyday lives of its audience. As such, the exhibition functions as an unfinished handbook that needs to be activated by the audience, who would then form connections between elements found both within and beyond the exhibition.

As part of CALUBAYAN's ongoing and open-ended research project, *Amoy Araw* and its constituent elements are snapshots, instances of momentarily fixing a ceaseless flow of ideas, while staging a resistance against desensitization. At the core of CALUBAYAN's impetus to place rhythm at the center of learning lies an emancipatory, empowering, and decolonial project. Locating the seeds of political awakening in one's capacity to sense, one which has been severely constrained by the pervasive colonial linear model, *Amoy Araw* aims to initiate changes on a molecular level via the dismantling of systems that have prevented us from better processing our experiences. It is a project of enhancing our ability to sense, which could be then scaled up to heighten our senses of urgency and empathy, both towards others and the environment—an imperative amidst the perpetual state of crisis and emergency, both ecological and sociopolitical.

Dominic ZINAMPAN is a cultural worker alternating between Manila and Cebu. Since 2013, he has been active in the Philippine independent music scene. In 2016, he received a Purita Kalaw-Ledesma Prize for Art Criticism, and since then his writings have appeared in publications and platforms like ArtAsiaPacific, Perro Berde, tractions, Nusasonic Magazine, and DISPOP. He has participated in group exhibitions organized by Kiat Kiat Projects and Project Space Pilipinas, as well as workshops initiated by the Philippine Contemporary Art Network and Afterall Research Centre. Among his curatorial projects include *Clouds and Portals* (2023, as part of *Curating Around Islands*) and *The Electric Soil* (2024, as part of *The First Ctrl+P Journal/Biennale of Contemporary Art*). He is currently a member of Tambisan sa Sining, a cultural national democratic mass organization focusing on labor issues.



Installation view of Amoy Araw: *Rhythms of Play and Labor* at Arario Gallery Seoul, 2025



(How to enjoy) a premature sunset (어떻게) 이른 석양을 즐길 것인가
2025
Two single-channel video installation
L 15:44 & R 28:48



Installation view of Amoy Araw: *Rhythms of Play and Labor* at Arario Gallery Seoul, 2025



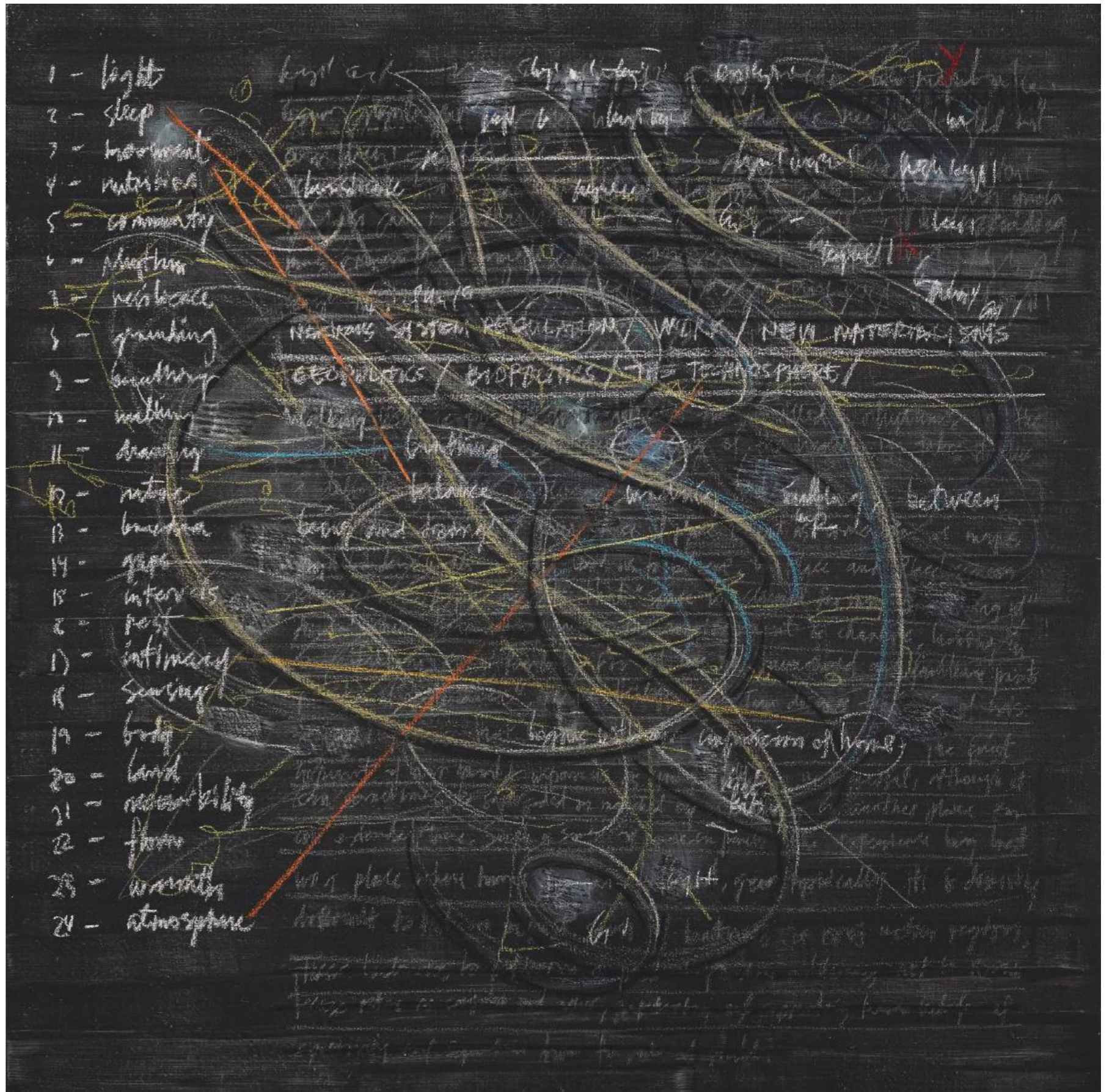
A set of ecological backdrops 1 생태적 배경의 조합 1
2024
Oil on canvas
122 x 122 cm



A set of ecological backdrops 2 생태적 배경의 조합 2
2024
Oil on canvas
122 x 152 cm



A set of ecological backdrops 3 생태적 배경의 조합 3
2025
Pastel and acrylic on canvas
122 x 152 cm



- 1 - light
- 2 - sleep
- 3 - movement
- 4 - nutrition
- 5 - community
- 6 - strength
- 7 - resilience
- 8 - grinding
- 9 - smothering
- 10 - walking
- 11 - drawing
- 12 - nature
- 13 - boundary
- 14 - gaps
- 15 - intervals
- 16 - rest
- 17 - intimacy
- 18 - searching
- 19 - body
- 20 - land
- 21 - responsibility
- 22 - form
- 23 - uncertainty
- 24 - atmosphere

A set of ecological backdrops 4 생태적 배경의 조합 4
 2025
 Pastel and acrylic on canvas
 122 x 122 cm



Installation view of *Amoy Araw: Rhythms of Play and Labor* at Arario Gallery Seoul, 2025



Put your worries behind your basic needs 걱정은 내려놓고 기본 욕구에 충실하기
2025
Two single-channel video installation
R 13:59 & L 15:24

아모이 아라우: 놀이와 노동의 리듬

뷰엔 칼루바얀

Amoy Araw: Rhythms of Play and Labor

Buen CALUBAYAN

《아모이 아라우: 놀이와 노동의 리듬》은 비판적 교육학에 대한 세 가지 개념에서 출발한다: 정치적 각성의 가능성, 위기감의 형성과 특권적 지위에 대한 인식이다.

이러한 전제는 해방적 교육학이 무엇이어야 하는가를 질문한 독서 프로그램에서 시작되었다. 이 독서 프로그램은 칼루바얀의 이전 개인전 《소실점 없는 형태들: 감각과 존재의 다이어그램》(2023)에서의 공공 프로그램 중 하나였다.

풍경과 신체의 관계를 장기적으로 연구하는 이 프로젝트는 비판적 교육학의 요소를 다루며, 특히 ‘움직임이 지닌 본질적 의미와 중요성’을 강조한다. 이번 전시에서는 회화, 파스텔 드로잉, 영상, 다이어그램 작품들이 삶의 교재로 가능하다. 또한, 작품과 함께 리듬의 중요성을 연구하고 탐색한 흔적들이 담긴 작가의 노트들이 전시된다.

다이어그램은 감각과 그 감각의 실질적 실천에서 비롯된 결과물이다: 걷기, 발을 땅에 내딛기, 햇볕 쬐기, 집안일 하기, 워크숍 참여, 돌봄 등과 같은 활동은 놀이와 노동의 리듬 속에서 이루어지며, 그 특성을 드러낸다. 이러한 실천적 행동을 통해 우리는 기억하고, 경계하며, 노동의 가치와 공동체 의식을 체득한다. 신체의 움직임은 우리가 몸을 움직이는 공간 속에서 각인되고 흔적으로 남는다. 특히, 이러한 경험들은 유년기에 형성되는 중요한 학습 과정이라 할 수 있다.

앞서 설명한 이러한 역량은 성인이 된 후가 아니라 어린 시절에 형성됨을 강조하고자 한다. 따라서 이 프로젝트는 신자유주의 교육의 단일한 체계를 벗어나, 변화의 가능성이 실현될 수 있는 지점을 탐색한다. 즉, 유년기 발달의 근본적인 기반에서 부모의 해방적 교육 실천을 통해 변화가 시작될 수 있음을 의미한다.

‘아모이 아라우(태양 냄새)’는 햇볕 아래에서 뛰놀며 땀에 젖은 아이들이나 육체적 노동을 한 노동자들의 땀 냄새를 뜻한다. 이는 감각적 체험을 통해 일상의 가장 기본적인 차원에서 우리가 둘러싼 세상을 다시 활발하게 움직이게 하는 역할을 한다. 정치적 각성은 감각하는 능력에서 시작되며, 이러한 감각의 역량은 우리가 위기감을 느낄 때 행동할 힘과 능력을 기르는 데 중요한 역할을 한다. 또한 타인과 함께 일하는 과정에서의 불편함을 감수하면서도 스스로를 지켜낼 수 있는 능력이 형성된다는 점, 그리고 개인이 자신만을 위한 것이 아닌 사회 집단과 함께 존재하고 활동한다는 인식이 성장한다는 점을 강조한다.

이 전시는 이러한 연구와 실천을 구성하는 여러 체계를 엮는다: 풍경화와 미술사의 제도적 맥락, 발도르프 교육학, 기억과 심리치료, 토착민의 토지 투쟁과 교육, 그리고 움직임과 감각의 실천들. 보여주는 전시라는 한계를 넘어, 관객이 작품을 단순한 전시품으로 바라보는 것이 아닌 새로운 방식을 제안하는 장으로 확장하고자 한다. 이번 전시를 통해 놀이와 노동의 리듬의 의미를 탐구하고, 그 결과가 우리의 일상 속으로 다시 스며들 수 있는 방법을 제안하는 안내서처럼 관람하기를 바란다. 움직이며. 바깥으로.

Amoy Araw: Rhythms of Play and Labor takes off from three premises pertaining to critical pedagogy: a capacity for political awakening, a sense of urgency, and an awareness of the position of privilege.

Such propositions emerged from a reading session that questioned what an emancipatory pedagogy should be. The situated reading session is one of the public programs in the exhibition *Forms without vanishing points: Diagrams for sensing and becoming*.*

In what is unfolding as a long-term research on the relationships between landscapes and the body, the project addresses aspects of critical pedagogy by placing emphasis on the “primacy of movement”. For this exhibition, paintings, chalkboards, videos, and diagrams are utilized as instructional materials, assembled as a handbook of drawings from which one may glean the importance of having rhythm as the core of learning.

Diagrams are thus formulated as the result of sensing and affective practices: walking, grounding, sunbathing, doing housework, workshops, and caring, among others. Such activities are rooted in the qualities and rhythms of play and labor, from which memories, boundaries, the value of hard work, and the sense of community are inscribed into the body and the space in which it moves. These are crucially learned during early childhood.

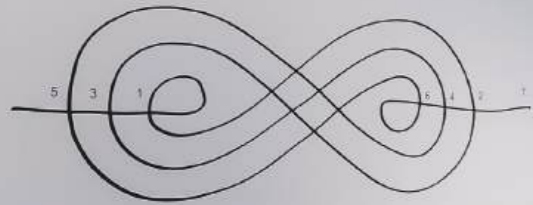
In essence, one’s capacities in adulthood are acquired during early childhood. In this way, the project effectively traces a different route, away from the monoculture of neoliberal education, by attempting to locate where the possibilities for change can happen: at the groundwork of early childhood development, through emancipatory parenting and education.

“Amoy araw (smells like sun)” refers to the scent of sweaty children playing under the sun or workers doing manual labor: a condition of sensorial embodiment towards a reactivation of a world at the fundamental level of everyday life. It is speculated upon that political awakening begins with one’s capacity to sense—and then to act, with a “sense of urgency”, on what needs to be done in the state of perpetual crisis. This is critical in holding one’s self while embracing the inconvenience of working with others—an “awareness of the position of privilege” as an individual functioning not for itself but “with” the collective.

Here, the exhibition weaves together the systems that inform this research practice: the institutions of landscape painting and art history; Waldorf pedagogy; memory work and therapy; indigenous land struggles and education; and movement and sensing practices. Negotiating with the limitations of the exhibitionary, the viewer is urged to approach the artworks as elements of a handbook that can illuminate the rhythms of play and labor and ground us back to *ordinary* life. Moving. Outside.

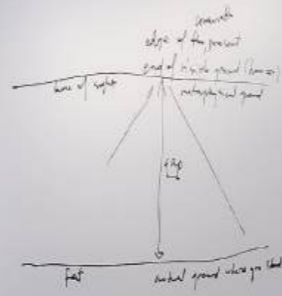
* 본 독서 프로그램은 뷰엔 칼루바얀의 개인전 《소실점 없는 형태들: 감각과 존재의 다이어그램》(2023) 의 공공 프로그램으로, 콘 카브레라가 진행하였으며, 필리핀 케손시티에 있는 UP 바르가스 미술관에서 개최되었다.

* Situated reading session facilitated by Con CABRERA as part of the public programs for Buen CALUBAYAN’s Forms without vanishing points: Diagrams for sensing and becoming, 2023, UP Vargas Museum, Quezon City, The Philippines.



systems / rhythms / captures

land preparation - seeding - fertilization - transplanting - fertilization - weeding - thinning
breathing - warming - outwinding - sowing - maturing - growing - ripening
light - movement - nutrition - grounding - community - sleep - sleep
breathing in - breathing out - outward activity - inward activity - large traversals - small movements -



on the nature of ground



all dimensions
the ground is not a flat surface
it is a complex, multi-layered structure
that changes over time and space
and is shaped by the actions of
both humans and nature.

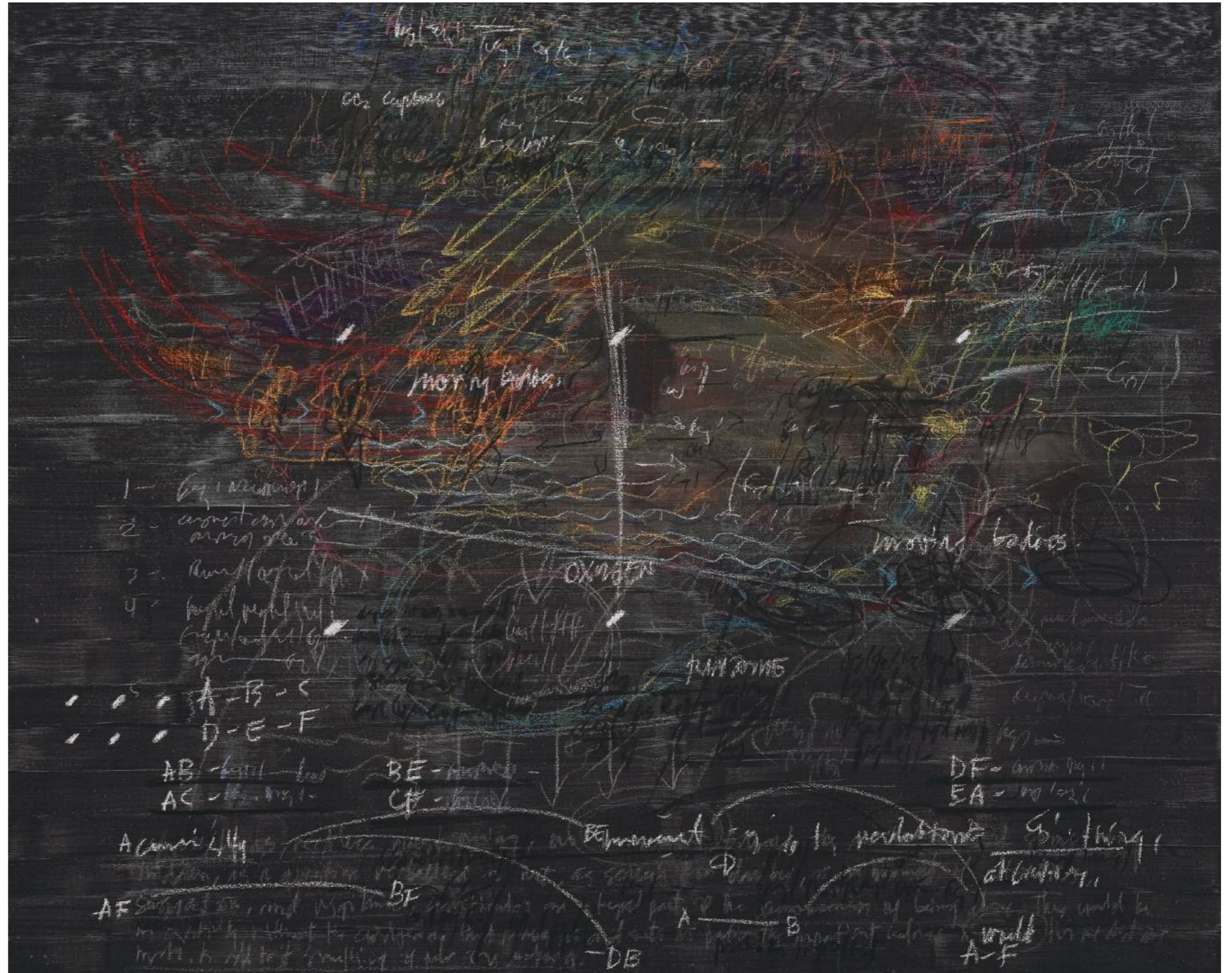




Installation view of Amoy Araw: *Rhythms of Play and Labor* at Arario Gallery Seoul, 2025



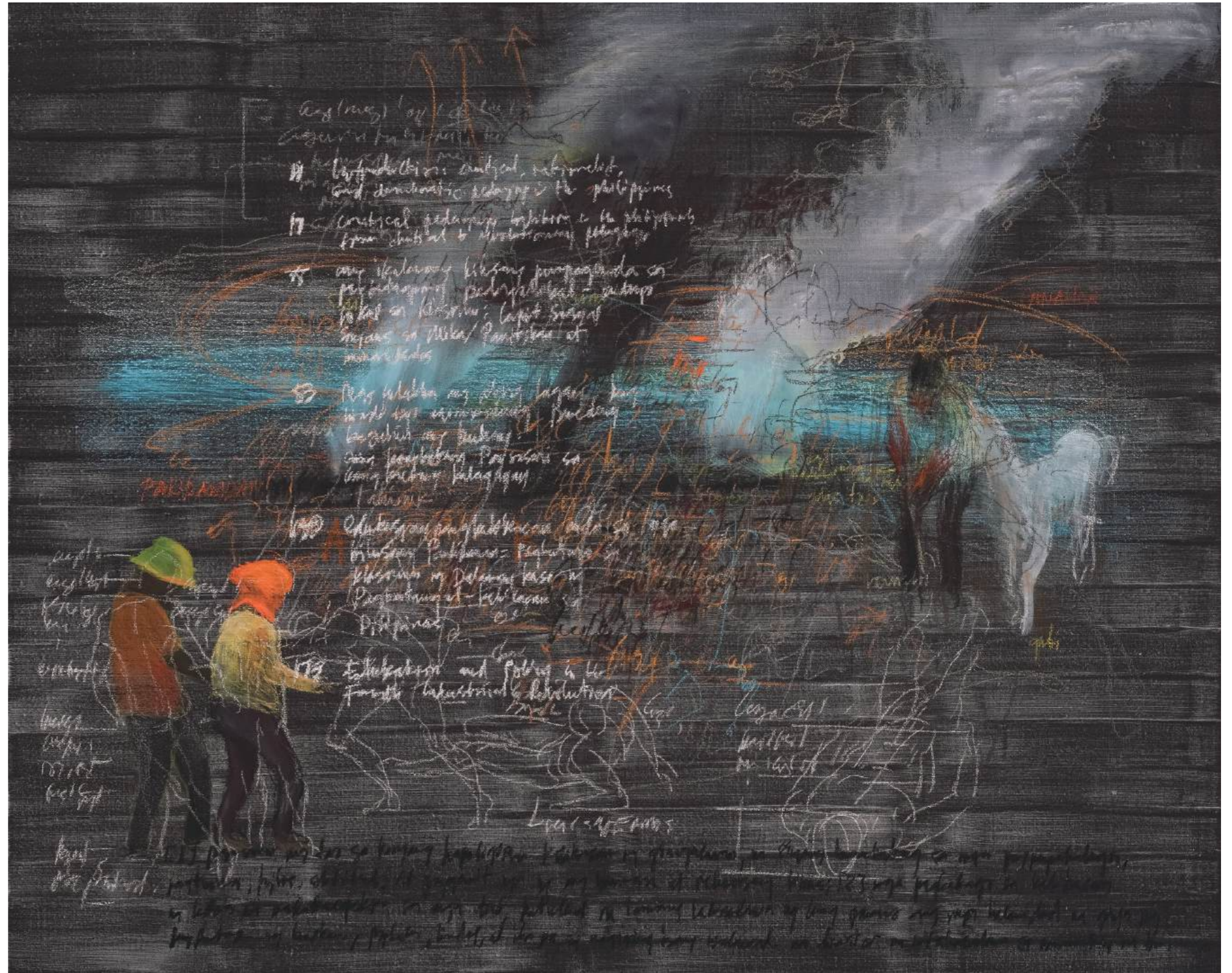
Restless questionings of moving bodies 1 움직이는 몸에 대한 끝없는 질문 1
2024
Oil on canvas
122 x 152 cm



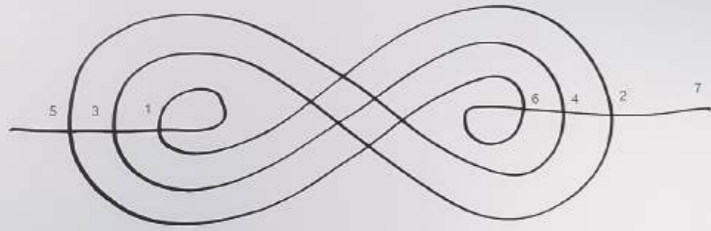
Restless questionings of moving bodies 2 움직이는 몸에 대한 끝없는 질문 2
 2025
 Pastel and acrylic on canvas
 122 x 152 cm



Restless questionings of moving bodies 3 움직이는 몸에 대한 끝없는 질문 3
2024
Oil on canvas
122 x 152 cm

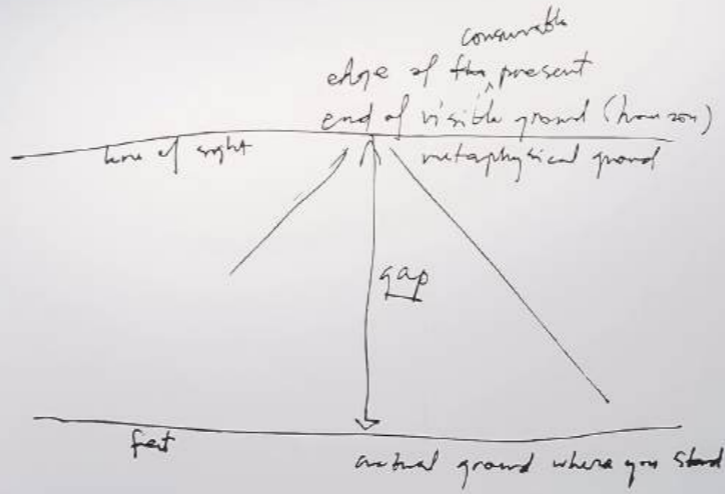


Restless questionings of moving bodies 4 움직이는 몸에 대한 끝없는 질문 4
 2025
 Pastel and acrylic on canvas
 122 x 152 cm

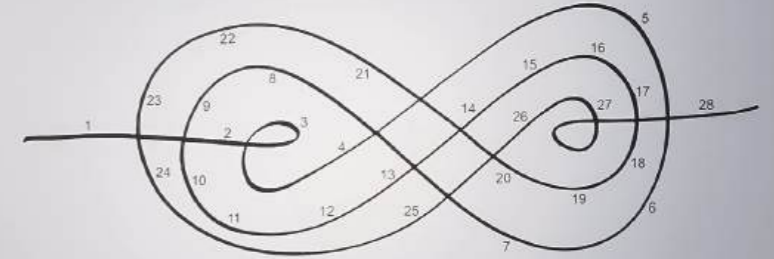


systems / rhythms / raptures

land preparation - seeding - fertilizations - transplanting - fertilizations - harvesting - distribution
 breathing - warming - nourishing - sorting - maintaining - growing - reproducing
 light - movement - nutrition - grounding - community - study - sleep
 breathing in - breathing out - outward activity - inward activity - large movements - small movements - rest



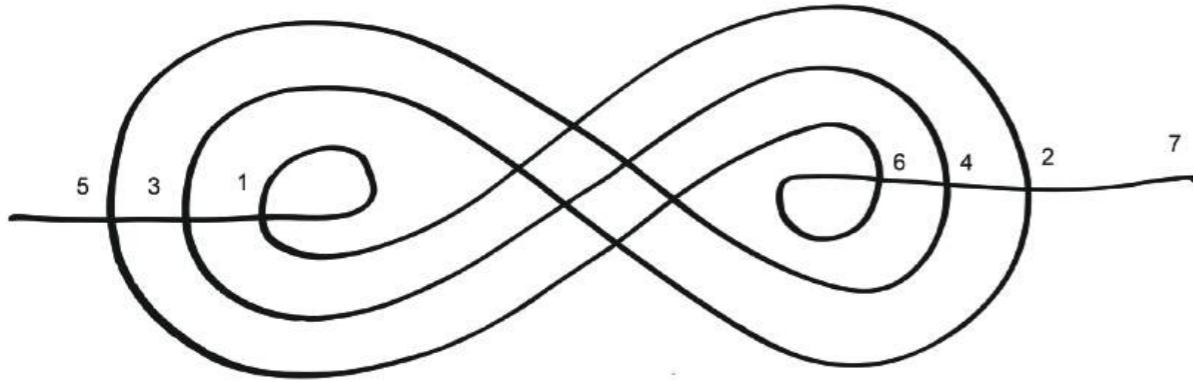
on the nature of grounds



a daily rhythm of kindergarteners

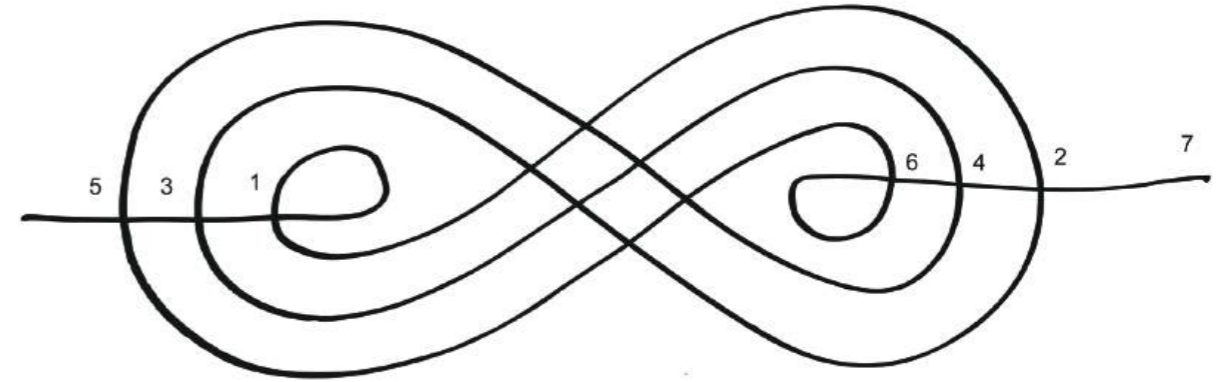
1 (teacher) meditation on the intentions for the next day [right before] 2 good sleep 3 classroom preparation (7 am)
 4 opening verse 5 morning greeting with students *breathing-outs* 6 outdoor play (8:30 am) 7 main activity
 8 changing of clothes *breathing-ins* 9 circle time 10 preparation for eating 11 eating time (10:30 am)
 12 doing of chores 13 quiet time and rest 14 indoor play (11 am) 15 free drawing activity 16 keeping of toys
 17 storytelling 18 closing verse 19 lunch 20 rest 21 free play 22 keeping of toys 23 activity
breathing-outs 24 outdoor play 25 preparation for dinner 26 dinner *breathing-ins* 27 storytelling 28 good sleep

* Artist interpretation based on various Waldorf pedagogy and Jean Piaget theory.
 Sources: Interview and consultation with Loretta Lopez (Philippine Association for Integrative Mind and Art Therapy, Inc. (PIMATI))
 and Pamela Brown of Kailash Waldorf School.



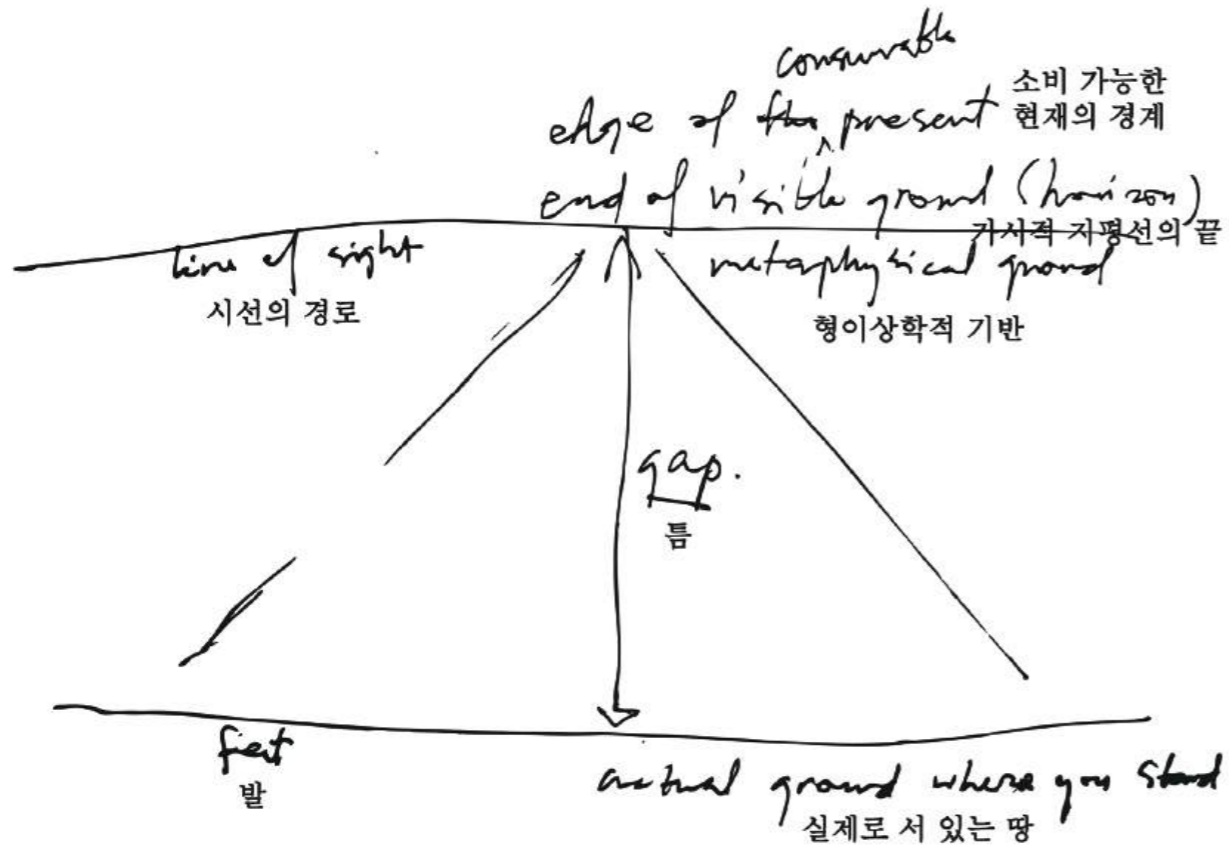
시스템 / 리듬 / 환희

땅 준비 - 파종 - 비료 주기 - 옮겨 심기 - 비료 주기 - 수확 - 분배
 호흡 - 따뜻하게 하기 - 영양 공급 - 분류 - 유지 - 성장 - 번식
 빛 - 움직임 - 영양 - 뿌리 내리기 - 공동체 - 학습 - 수면
 들이마시기 - 내쉬기 - 외부 활동 - 내부 활동 - 큰 움직임 - 작은 움직임 - 휴식

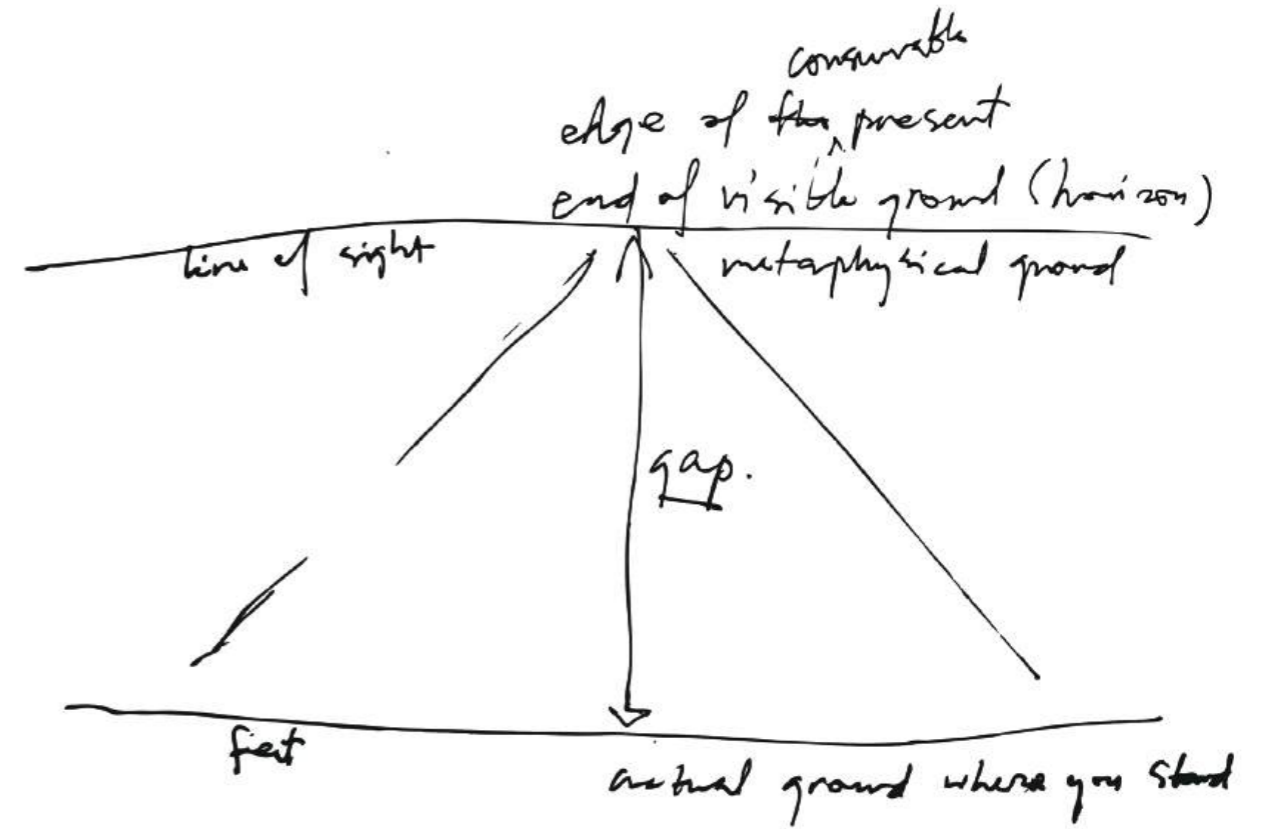


systems / rhythms / raptures

land preparation - seeding - fertilizations - transplanting - fertilizations - harvesting - distribution
 breathing - warming - nourishing - sorting - maintaining - growing - reproducing
 light - movement - nutrition - grounding - community - study - sleep
 breathing in - breathing out - outward activity - inward activity - large movements - small movements - rest



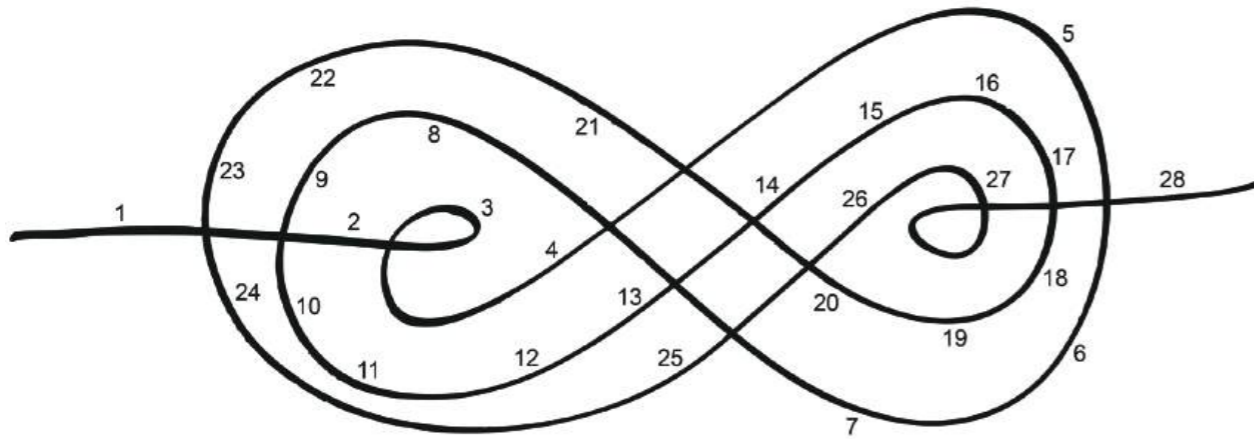
on the nature of grounds
기반의 본질에 대하여



on the nature of grounds

Where you stand doesn't mean you are on a stable ground 당신이 서 있는 곳이 안정된 기반은 아니다

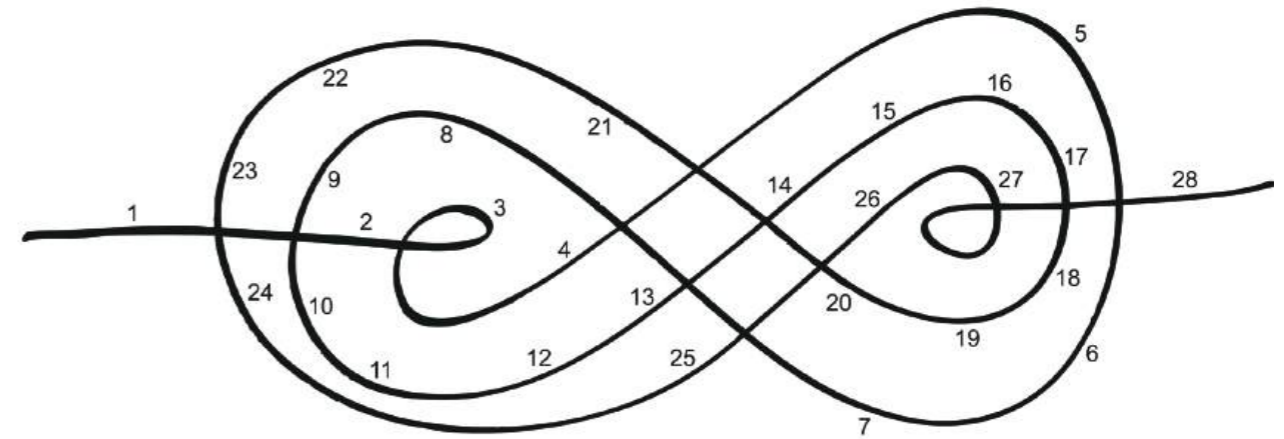
2025
Vinyl sticker
152 x 152 cm



유치원생의 일상 리듬

- 1 (선생님) 다음 날을 위한 명상 [전날 밤] 2 충분한 수면 3 교실 준비 [오전 7시]
 4 등원 5 학생들과 아침 인사 **내쉬기** 6 야외 놀이 [오전 8시 30분] 7 주요 활동
 8 옷 갈아입기 **들어마시기** 9 그룹 활동 10 식사 준비 11 식사 시간 [오전 10시 30분]
 12 맡은 일 하기 13 조용한 시간 및 휴식 14 실내 놀이 [오전 11시] 15 자유로운 그리기 활동 16 장난감 정리
 17 이야기 시간 18 하원 19 점심 식사 20 휴식 21 자유 놀이 22 장난감 정리 23 활동
내쉬기 24 야외 놀이 25 저녁 식사 준비 26 저녁 식사 **들어마시기** 27 이야기 시간 28 충분한 수면

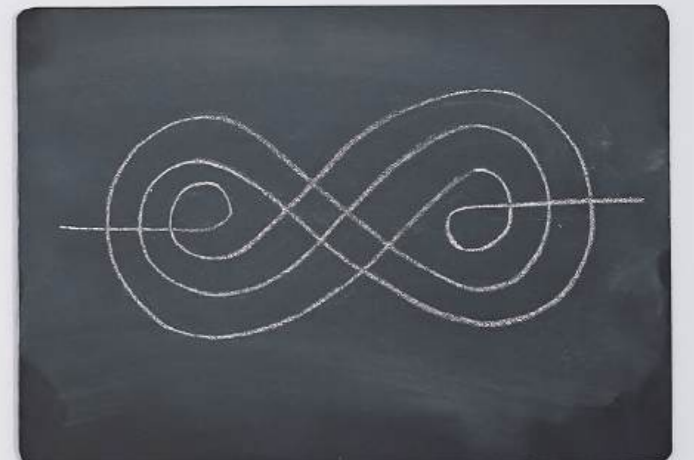
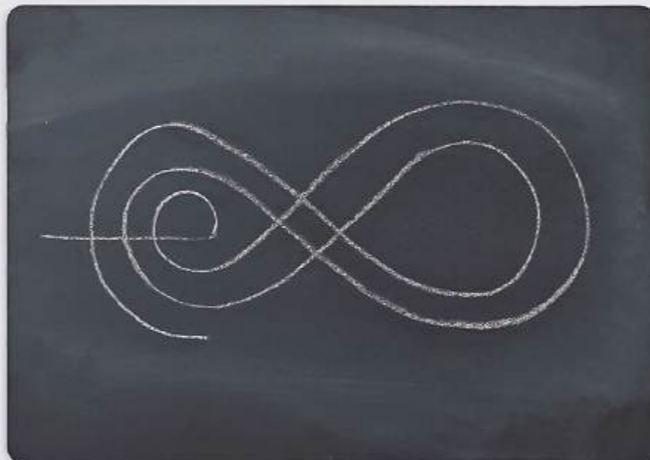
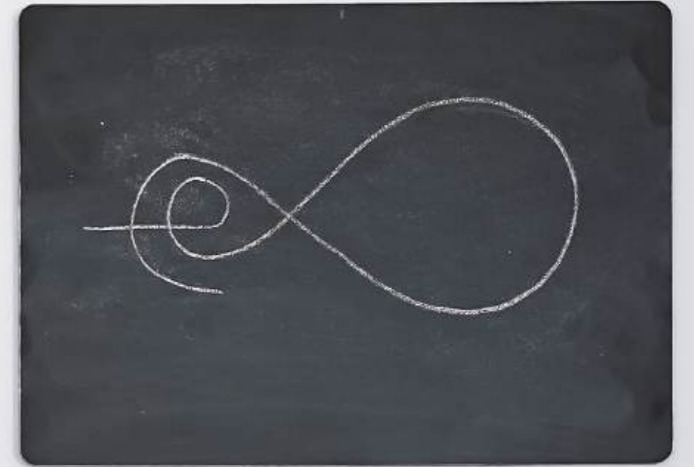
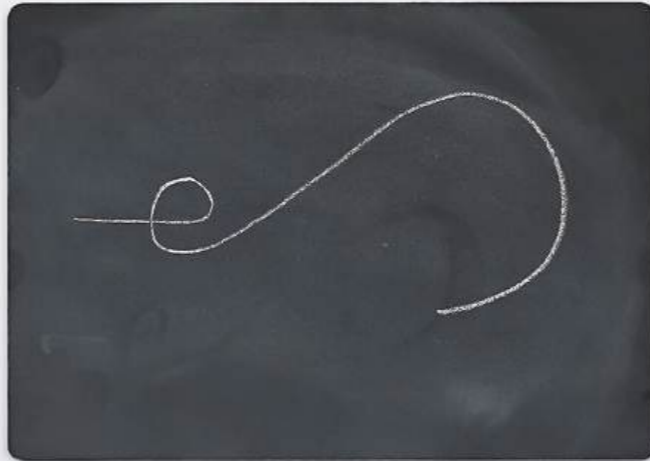
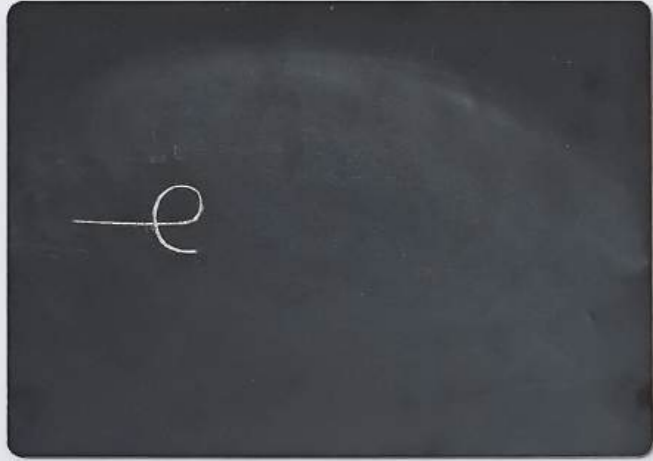
* 슈타이너-발도르프 교육학과 형태 그리기 치료에 기반한 예술적 해석입니다.
 출처: 필리핀 필기 작업 및 예술치료 협회 (PABATI) 의 로르미 라조 및 콜리스크 발도르프 학교의 주나델 브리오네스와의 인터뷰 및 상담



a daily rhythm of kindergarteners

- 1 (teacher) meditation on the intentions for the next day [night before] 2 good sleep 3 classroom preparation [7 am]
 4 opening verse 5 morning greeting with students **breathing-outs** 6 outdoor play [8:30 am] 7 main activity
 8 changing of clothes **breathing-ins** 9 circle time 10 preparation for eating 11 eating time [[10:30 am]
 12 doing of chores 13 quiet time and rest 14 indoor play [11 am] 15 free drawing activity 16 keeping of toys
 17 storytelling 18 closing verse 19 lunch 20 rest 21 free play 22 keeping of toys 23 activity
breathing-outs 24 outdoor play 25 preparation for diner 26 diner **breathing-ins** 27 storytelling 28 good sleep

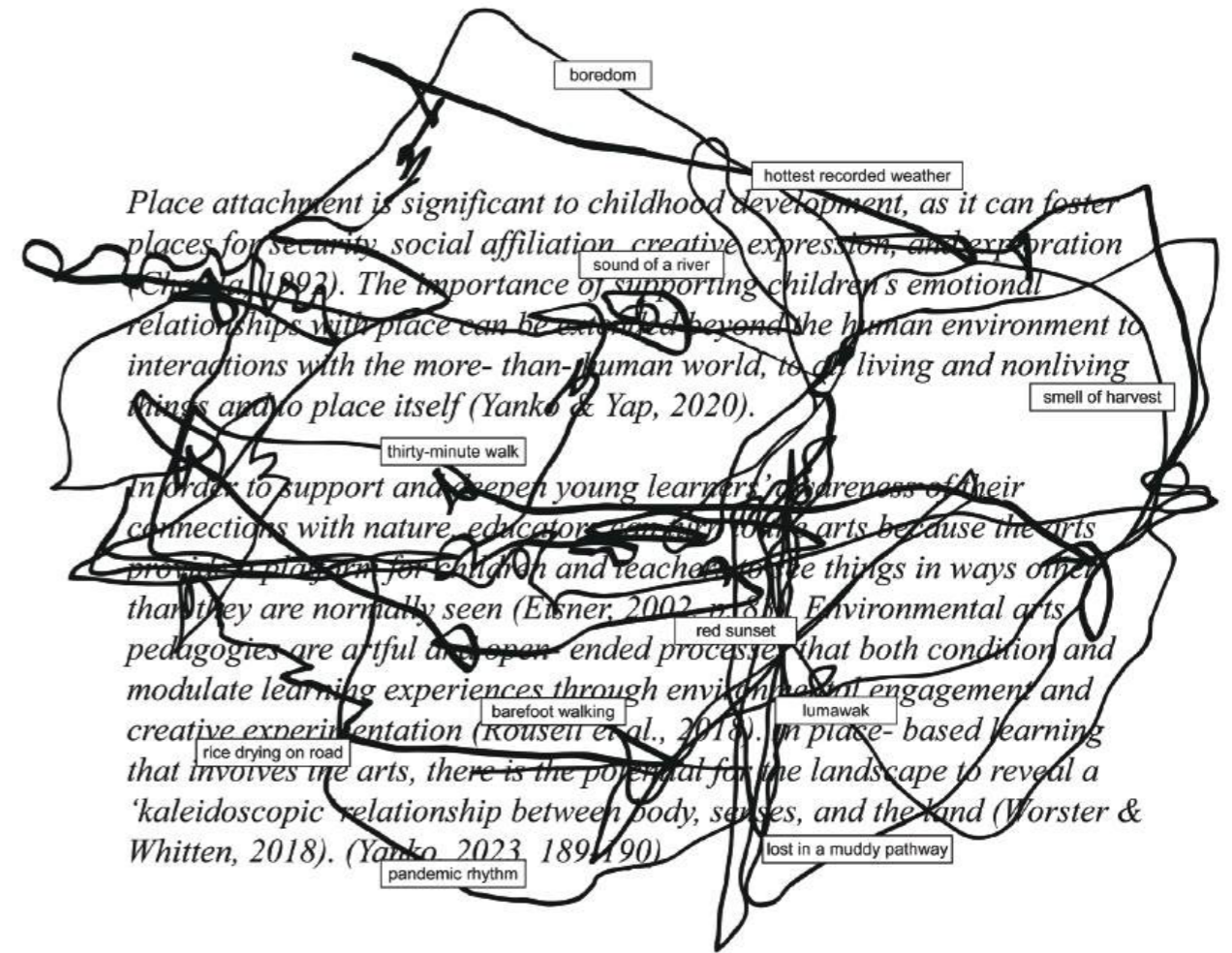
* Artist interpretation based on Steiner-Waldorf pedagogy and form drawing therapy.
 Sources: Interviews and consultations with Lormie Lazo of Philippine Association for Biography Work and Art Therapy, Inc. (PABATI) and Junadet Briones of Kotisko Waldorf School.

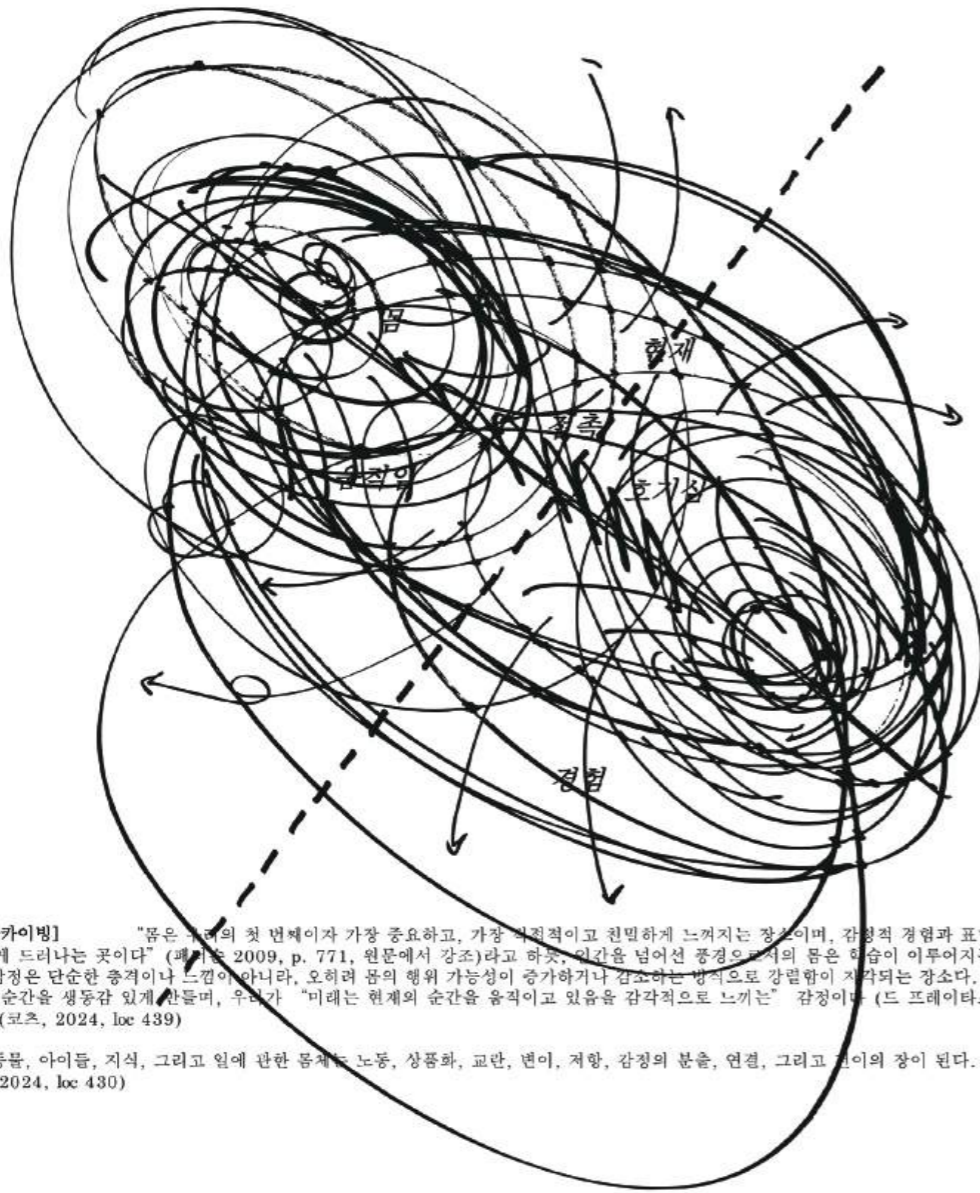


Drawing exercise for rhythm regulation 리듬 조절을 위한 드로잉 연습
2025
Black board, chalk, Instructional drawing installation
Dimensions variable



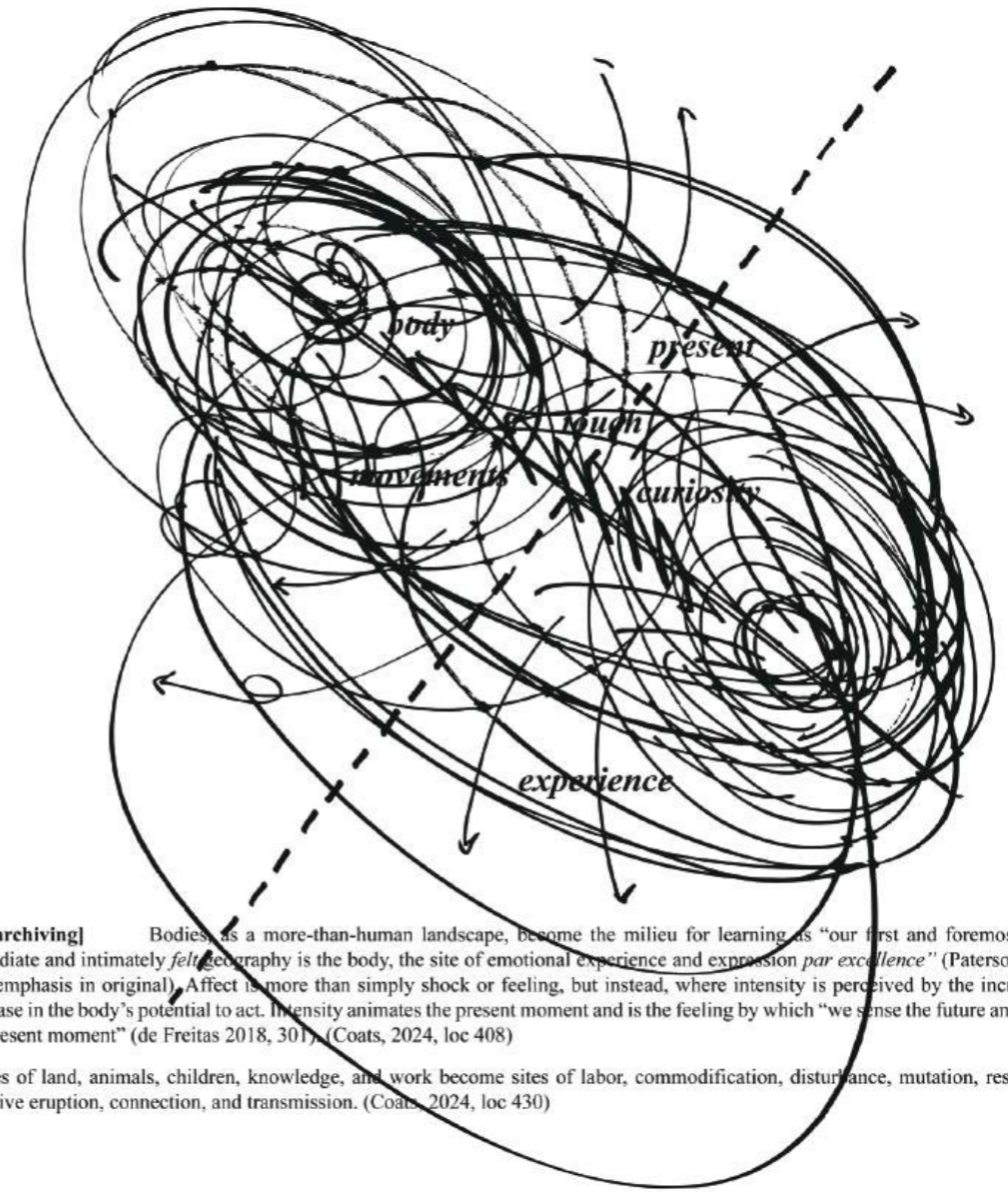
Drawing exercise for rhythm regulation 리듬 조절을 위한 드로잉 연습 (detail)





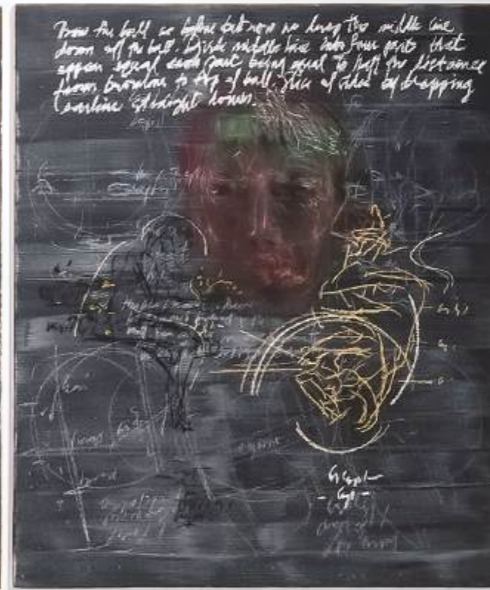
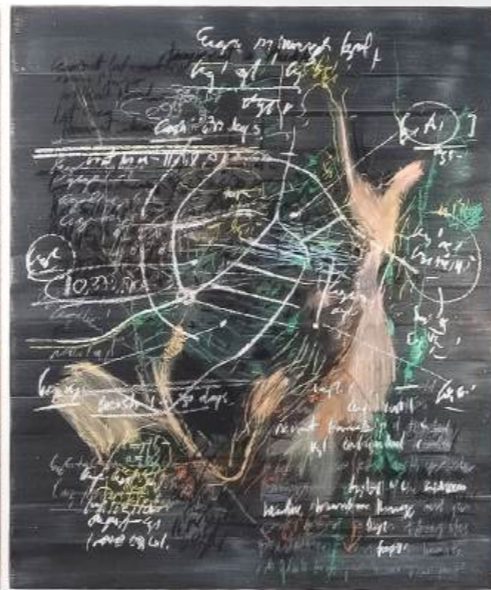
[안티아카이빙] “몸은 우리의 첫 번째이자 가장 중요하고, 가장 직접적이고 친밀하게 느껴지는 장소이며, 감정적 경험과 표현이 가장 탁월하게 드러나는 곳이다” (패터슨 2009, p. 771, 원문에서 강조)라고 하듯, 인간을 넘어선 풍경으로서의 몸은 학습이 이루어지는 환경이 된다. 감정은 단순한 충격이나 느낌이 아니라, 오히려 몸의 행위 가능성이 증가하거나 감소하는 방식으로 강렬함이 자극되는 장소다. 강렬함은 현재의 순간을 생동감 있게 만들며, 우리가 “미래는 현재의 순간을 움직이고 있음을 감각적으로 느끼는” 감정이다. (드 프레이타스 2018, 301). (코츠, 2024, loc 439)

대지, 동물, 아이들, 지식, 그리고 일에 관한 몸체는 노동, 상품화, 교란, 변이, 저항, 감정의 분출, 연결, 그리고 권력의 장이 된다. (코츠, 2024, loc 430)

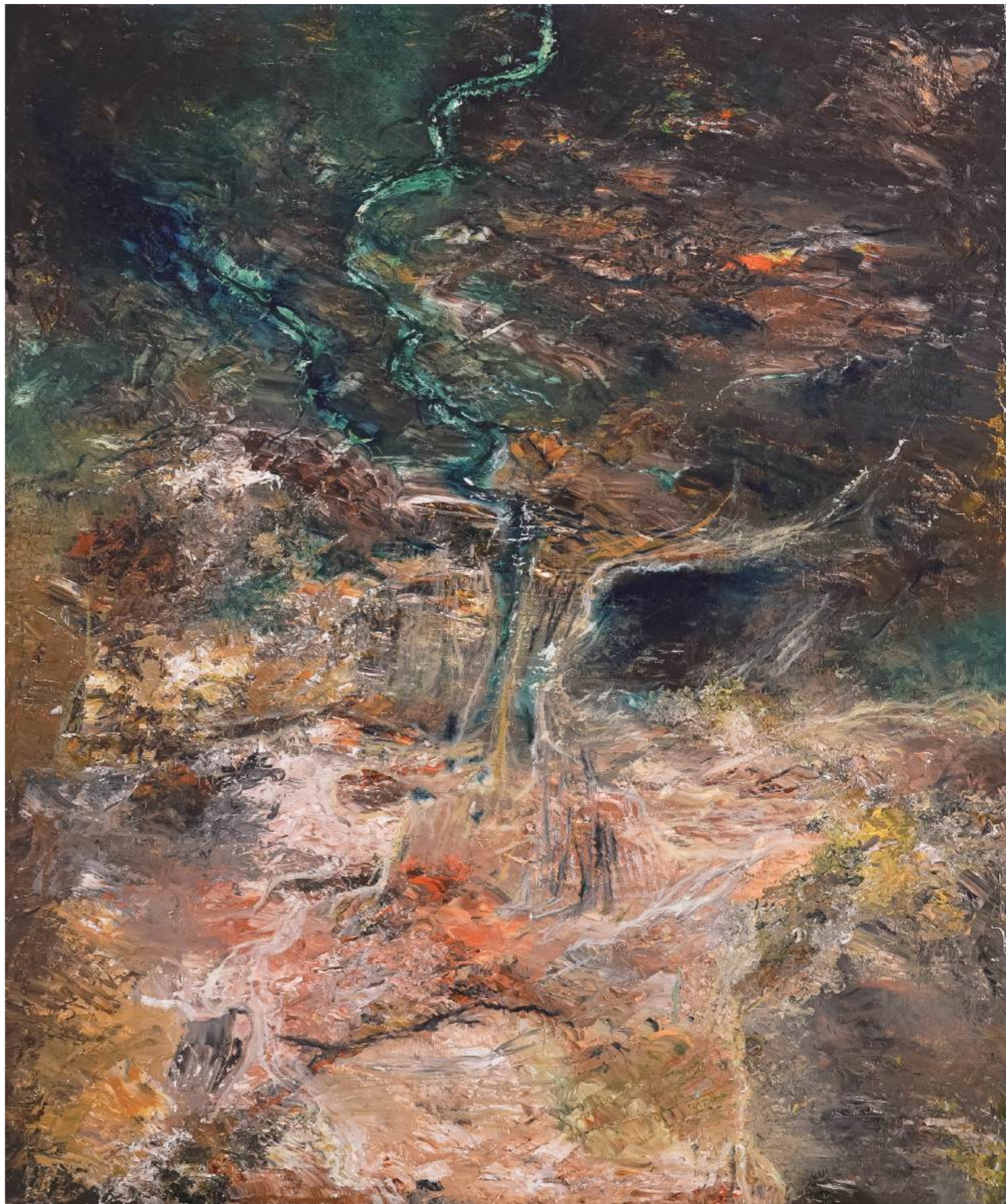


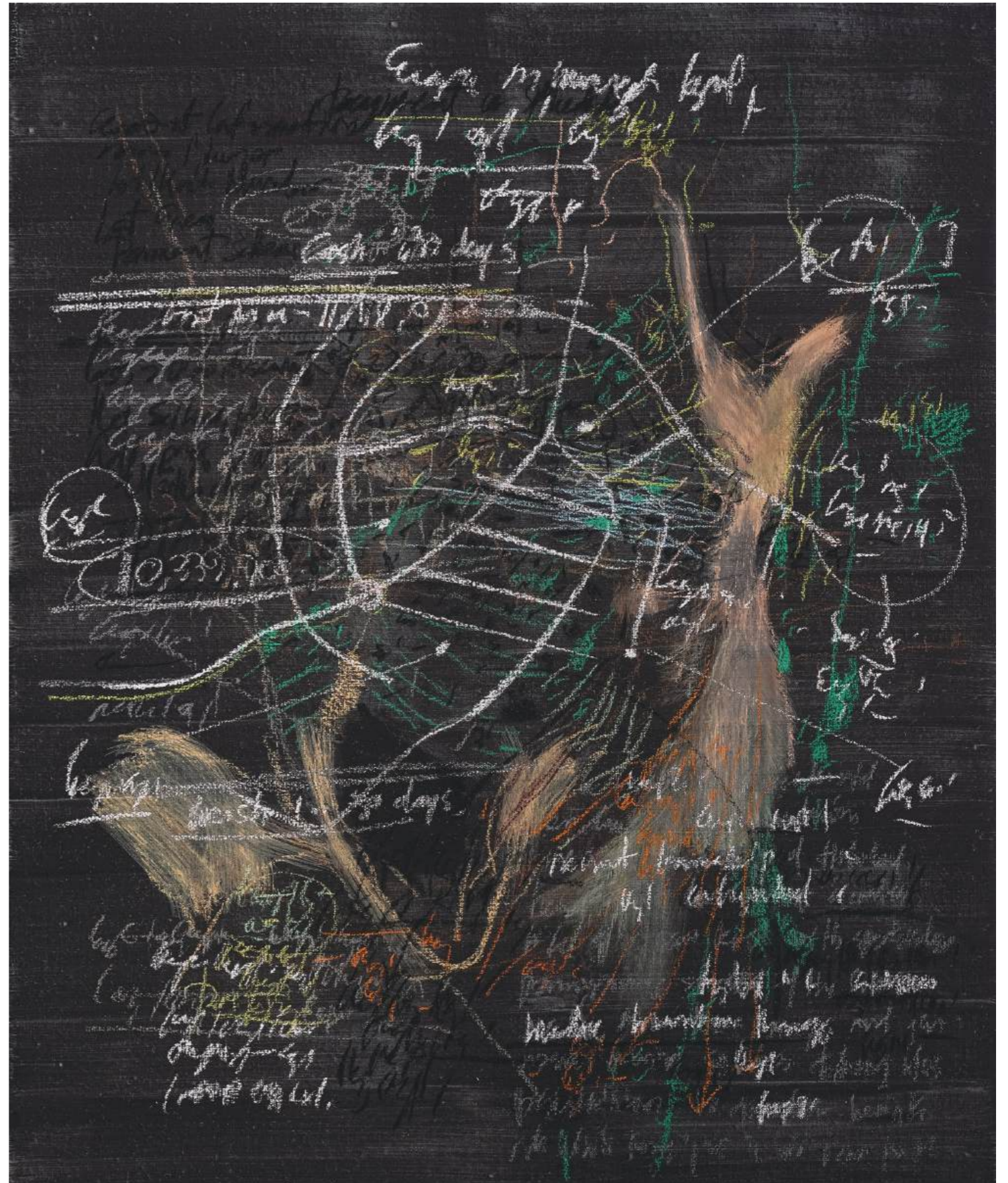
[antiarchiving] Bodies, as a more-than-human landscape, become the milieu for learning as “our first and foremost, most immediate and intimately *felt* geography is the body, the site of emotional experience and expression *par excellence*” (Paterson 2009, 771, emphasis in original). Affect is more than simply shock or feeling, but instead, where intensity is perceived by the increase or decrease in the body’s potential to act. Intensity animates the present moment and is the feeling by which “we sense the future animating the present moment” (de Freitas 2018, 301). (Coats, 2024, loc 408)

Bodies of land, animals, children, knowledge, and work become sites of labor, commodification, disturbance, mutation, resistance, affective eruption, connection, and transmission. (Coats, 2024, loc 430)



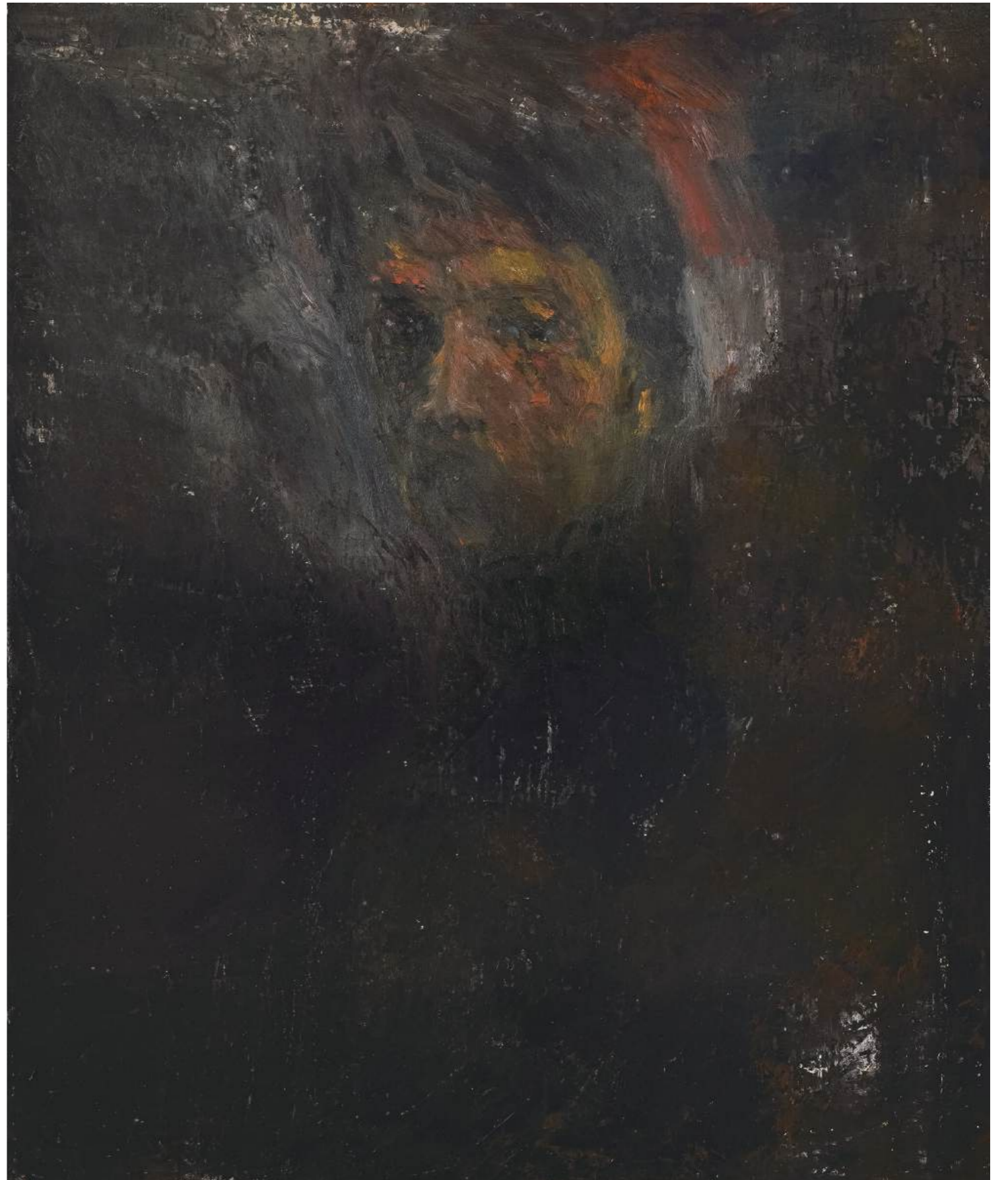
Draw your face to erase the land, and vice versa 1 얼굴을 그려 땅을 지우고, 그 반대로도 1
2024
Oil on canvas
91 x 76 cm

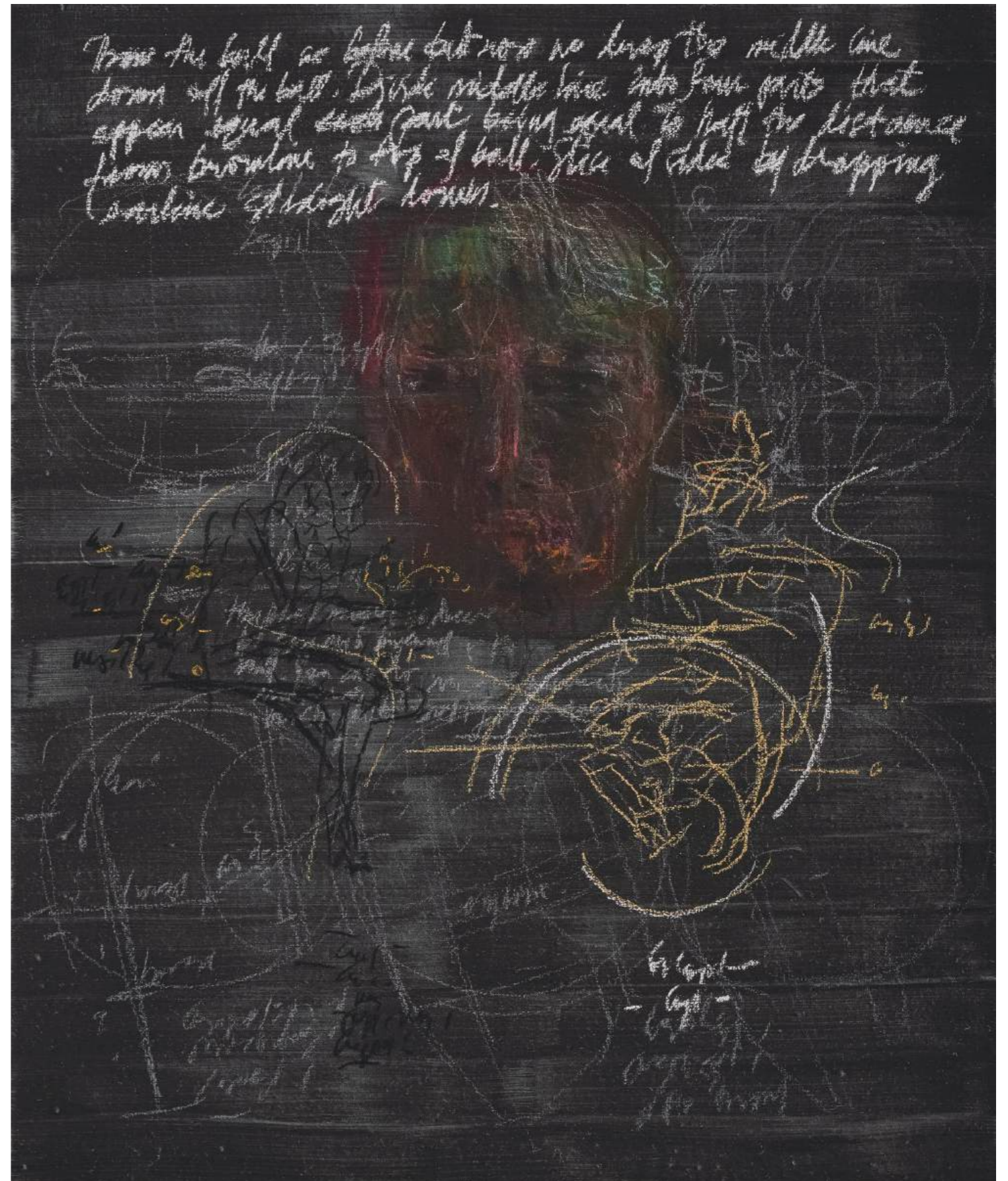




Draw your face to erase the land, and vice versa 2 얼굴을 그려 땅을 지우고, 그 반대로도 2
2025
Pastel and acrylic on canvas
91 x 76 cm

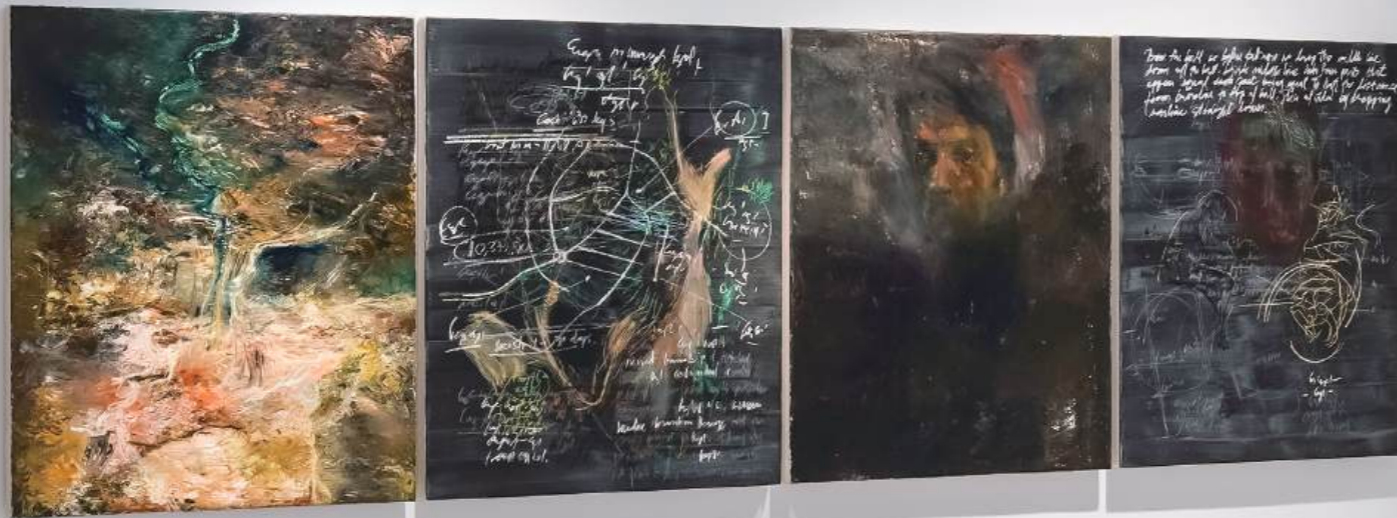
Draw your face to erase the land, and vice versa 3 얼굴을 그려 땅을 지우고, 그 반대로도 3
2024
Oil on canvas
91 x 76 cm





Draw the ball as before but now no longer the middle line.
Draw the ball. Inside middle line into four parts that
appear equal each part being equal to half the distance
from base line to top of ball. Place of color by dragging
overline of light brown.

Draw your face to erase the land, and vice versa 4 얼굴을 그려 땅을 지우고, 그 반대로도 4
2025
Pastel and acrylic on canvas
91 x 76 cm



[unlearning] Being in a non-human landscape, through the index for learning, "our first and foremost, most immediate and intimate site of geography is the body, the site of emotional experience and expression par excellence" (Paverson 2009, 77). "reptain is originally Atlas" "more than mere rock or feeling, but instead, whose intensity is perturbed by the increase of the present motion" (de Laet 2018, 51). "it is not, 2024, loc 408)

Bodies of land, animals, children, knowledge, and work become sites of labor, commodification, domination, mutation, resistance, affective capture, connection, and transmission. (Cass, 2024, loc 439)

Interview

EN

Interviewer: Arario Gallery (hereafter, A)

Interviewee: Buen CALUBAYAN (hereafter, C)

A: Please introduce yourself

C: I am Buen CALUBAYAN, a visual artist from the Philippines. I grew up in a time and place where kids used to go out and play in nature. My wife, Jocelyn, and I are currently involved in a community of families that still want this kind of nurturing for their children and are curious on different ways of caring, and educating. This is what influences my artistic practice.

A: Could you briefly introduce this solo exhibition in a few sentences?

C: *Amoy Araw: Rhythms of Play and Labor* is a handbook of sorts in a form of exhibition. The key in understanding it is to diagrammatically visualize how experiences, daily rhythms, and movements influence and produce the spaces we live in.

A: I would like to ask about the concept behind the exhibition title. *Amoy Araw* is a phrase deeply tied to sensory memory and embodied experience. What was the starting point for this exhibition, and how did the concept evolve?

C: It started from a preoccupation about the overuse of the sense of sight. We look at everything too much, but the world is not an image alone, it is a real thing that can be experienced with all the senses. We have to reactivate these senses and rethink how we relate to this world. *Amoy Araw* addresses this multi-sensorial unfolding of that world through lived experience.

A: Rhythm is a key unifying theme in this exhibition. How do you see rhythm functioning beyond the artworks—perhaps in the way we live, learn, and interact with the world?

C: Rhythm facilitates how we interact with everything. It holds the principle of patterns, intervals, movements, even its own rupturing. A functioning rhythm enables rest after work, waking after sleep, thinking after moving, and vice versa.

A: The exhibition is structured with four parts of using different types of medium —videos, paintings, diagrams, and sketches. How did you approach this division, and what role does each medium play in conveying your ideas?

C: Think of reading a handbook with video demonstrations, visual aids, instructional diagrams, and text. Each part plays an important role: laying the foundation, mapping the coordinates, describing some details, and sketching the connections. Everything is in dialogue with each other and with the audience.

A: The idea of play and labor as intertwined forces is central to the show. How do you see the two terms play and labor as an act of learning?

C: Learning would entail processes like breathing, warming, nourishing, secreting, maintaining, growing, and reproducing. These are best acquired through rhythmic experiences of play and labor—while doing meaningful work with others.

A: Why is Waldorf Pedagogy important and reason for applying and reinterpretation in your works?

C: What we can learn from Waldorf Pedagogy is its understanding of age-appropriate learning development of the human being where sensing, groundedness, and rhythm function as the central element in the learning process. It is regarded as a healing pedagogy in its holistic approach in understanding the world and our relation to it. The works in the exhibition embodies these principles and illuminates how we can sense the world in these terms.

A: What triggered your interest in Steiner-Waldorf education?

C: My preoccupation with consumerism, traditional education and strict religious middle-class upbringing that tend to suppress expression, critical thinking, and creativity. There are many alternative approaches to education and parenting, Steiner-Waldorf is one of them.

A: In your thoughts how does linear perspective get intertwined with colonial construct?

C: Linear perspective showed us a world that is too convenient to look at. It was instrumental in making us believe that a world can be observed and measured on a flat surface. As a result, it flattened the world as an image and reduced our experiences in one dimension. It denied indigenous systems of looking at it in multi-sensorial/other-worldly capacities.

A: Building up on the ideas on linear perspective, colonialism and neoliberal education, I would like to ask about your thoughts on schools being treated like factories and this being connected to cheap labor power.

C: As I have mentioned, these traditional schools tend to suppress expression, critical thinking, and creativity. It has promoted extreme competition, careerism, progress, and property accumulation at the expense of practically our lives and the earth. This is the result of one-dimensional thinking.

A: Dismantling, reinterpretation, relearning, resistance are important actions in your works. Could you perhaps describe and further explain through one work presented in this exhibition?

C: Systems similar to the logic of the linear perspective have penetrated how we regard the world through the arts, ecology, and education. Dismantling these systems is a necessary task. The exhibition encourages the audience to find the connections between the artworks and with our own experiences. Finding these connections through meaningful work in everyday life is the artwork itself. In this way, we can liberate ourselves in our fixations with one definitive work of art or important artists and reorient our ground and perspective to what is really needed to be done at the moment of continuing crisis.

A: In reference to your video works, how does the two works show in the exhibition convey the message of movement?

C: The videos, in slow and meditative manner, show rhythms of nature, work, leisure, and rapture. It is moving by way of how each system enables another. For example, how the juxtaposition of children playing in a private resort is put in the context of agricultural land conversions and food security.

A: (*How to enjoy*) a *premature sunset* and *Put your worries behind your basic needs* contrast artificial landscapes with natural cycles. How do you see these tensions playing out in everyday life?

C: I see these tensions as our evolutionary capacity. Without these tensions, we cannot evolve as a species, as a society, and as a “world”. Keeping a balance and being aware of where we are is fundamental to our survival.

A: Could you give a brief explanation on the materials you use for the painting works and chalk drawings?

C: Ground preparation for painting is very important. It is the layer that will hold the paint for a very long time. Doing it right determines the stability of the painting. Both of my oil and chalk paintings are prepared with layers of sizing and acrylic gesso. They differ only on the top layers of primer where oil ground is used for oil painting and acrylic gesso for pastel is used for chalk works. The artwork is then painted with oil or drawn with chalk pastels.

A: For this exhibition the painting works are put together as sets. What were the main themes for the forming these sets for installation?

C: The painting sets are arranged to depict movements of bodies, formation of worlds, and collapse of traditional foundations that used to hold societies together.

A: Several works in this exhibition critique land reclamation, private ownership, and ecological imbalance. How do you see your art engaging with current socio-political realities?

C: For art to engage in current socio-political realities, it must have the capacity to stop being art and redistribute itself to bodies who struggle to make themselves sensible in the larger scheme of things. With that in mind, my work attempts to use art in this way.

A: Many of your works depict farmers, landscapes, and ecological rhythms. Is there a personal or historical connection that draws you to these themes?

C: It is coming from the personal towards the political struggle for decolonization. On finding ways of healing and caring, unlearning and relearning.

A: In *Draw your face to erase the land, and vice versa*, you explore the interplay between identity and land. What does it mean to “erase” land or self in this context?

C: It is about “becoming” the land as a people from which an examination of our notions of the commons, property, and what is sacred can help to illuminate.

A: You use diagrams as instructional materials rather than static artworks. How do you want audiences to engage with them? Are they meant to be read, followed, or physically enacted?

C: It is meant to be used as a tool for regulating daily rhythms; a map for navigating spaces; and a sensor of time, feelings, movements, and experiences.

A: You reference walking, grounding, and light bathing as sensing practices in your research. What is the significance of these bodily experiences in your own process?

C: It is a process of relearning how to activate “all” the senses towards a deeper examination of our relationship with the world. It is hoped that a fully functioning sensing capacity will result in the unfolding of a world through deeper connections and experiences.

A: In *Rhythm of Rhythms*, linking farming, learning, and living. How does the lemniscate symbol you use reflect your ideas on movement and cyclical time?

C: The lemniscate has been used by many cultures to illustrate movements, belief systems, and cosmologies. It is also used in therapy work as a focusing and regulating tool. In this research project, it is applied to natural phenomena and work routines that depict outward and inward movements, breathing ins and outs, and intervals and rupturings. Drawing the lemniscate gives the experience of these rhythmic patterns.

A: You often push the boundaries of what an exhibition can be—turning it into a learning space, a handbook, or an archive of movement. How do you want visitors to interact with *Amoy Araw*?

C: My hope is for the audience to realize that sensing the world needs actual sensing—to go out of this gallery and activate what we have learned from these works.

A: The *Notes and Sketches* shown in this exhibition gives insight into your working process. How do you see the role of notes, diagrams, and research materials in your practice?

C: It is very important as it reveals how thoughts are formed. How mistakes redirect the work in its right path. It reveals the building blocks of creativity, imagination and intuition.

A: What are some of the most surprising or unexpected insights you’ve gained while working on this exhibition?

C: It is the insight coming from boredom. In our current era where everything can be obtained instantly, to wait for something to unfold slowly can be revolutionary. It is the insight we hope to teach to the younger generation—the seed of imagination within the ringing sound of nothing to do.

A: How do you hope *Amoy Araw* will continue to evolve in your future works?

C: I am planning to continue researching critical pedagogy, with the focus on the curriculum of the indigenous Lumad people in the Philippines and doing sensing workshops.

뷰엔 칼루바얀 BUEN CALUBAYAN

Born in 1980, City of Lucena, The Philippines

Lives and works in Manila, The Philippines

ARTISTIC RESEARCH

Diagrammatology, Rhythm, Movements, Sensing

Forms without Vanishing Point / Plantscript / Amoy Araw: Rhythms of Play and Labor

On Experience and Everyday Life

Landscape as the Expanded View of Experience / Ground and Perspective / On Diagrams

On Perception, Landscape Theory and World Making

Sensing the World / Dismantling the Picturesque / Spectra of the Old Horizon / Instructions on Viewing the Landscape / Vanishing Point

On Archiving, Biography Work and Historiography

Towards the Everyday and Its Proper Places / Biowork / Bionote / Biography / Fressie Capulong

Hidalgo: Towards A History from Within / Employee 55 / Spoliarium / Idiot Knows No Country

On Religiosity and Decolonization

Body of Christ / My Virgin Mama / Year of the Rat / Critcat Project / On Spectacle and Other Awkward Rules on Killing By Means of

Natural Selection

WORK EXPERIENCES

Researcher, Arts Division, National Museum of the Philippines, Manila, The Philippines

Assistant conservator and graphic artist, University of Santo Tomas (UST) Museum, Manila, The Philippines

EDUCATION

2005 MA Units in Cultural Heritage Studies, University of Santo Tomas, Manila, The Philippines

2001 BFA Advertising, University of Santo Tomas, Manila, The Philippines

SELECTED SOLO EXHIBITIONS

2025 *Amoy Araw: Rhythms of Play and Labor*, ARARIO GALLERY SEOUL, Seoul, Korea

2023 *Forms without Vanishing Points: Diagrams for Sensing and Becoming*, UP Vargas Museum, Quezon City, The Philippines

Eye Level View Point, Blanc Gallery, Quezon City, The Philippines

2020 *Antimemory Antiarchive*, Mind Set Art Center, Taipei, Taiwan

2019 *Landscape, Museum, Household: A Swipper's Guide*, ARARIO GALLERY Ryse Hotel, Seoul, Korea

2018 *Towards the Everyday and Its Proper Places: On Housework Museology and the Production of Oxygen*, Blanc Gallery,

Quezon City, The Philippines

2016 *Hidalgo: Towards a History from Within*, Blanc Gallery, Quezon City, The Philippines

2015 *Biowork*, Ateneo Art Gallery, Quezon City, The Philippines

2014 *Bionote*, Blanc / Liongoren Gallery, Quezon City, The Philippines

Idiot Knows No Country, La Trobe University Visual Arts Center, Bendigo, Australia

2013 *Biography*, Blanc Gallery, Quezon City, The Philippines

Spoliarium, Now Gallery, Makati City, The Philippines

2012 *Fressie Capulong*, Blanc Peninsula, Makati City, The Philippines

2008 *Crawling Man™*, 1/of Gallery, Taguig City, The Philippines

2007 *Idiot Show for Idiots*, Cultural Center of the Philippines; The Cubicle Art Gallery, Pasig City; Big Sky Mind, Quezon City,

The Philippines

TAO™, 1/of Gallery, Taguig City, The Philippines

SELECTED GROUP EXHIBITIONS

2024 *Fever Dream*, UP Vargas Museum, Quezon City, The Philippines

2022 *Flowing Light*, Mind Set Art Center, Taipei, Taiwan

2021 *We Are Going to Have to Live Outside, For Proto/Para: Rethinking Curatorial Work*, UP Vargas Museum, Quezon City, The Philippines

2019 *Far Away But Strangely Familiar*, Danubiana Meulensteen Art Museum, Bratislava, Slovakia

2017 *The Artist and the Social Dreamer*, Forecast Festival, HKW, Berlin, Germany

Mutable Truths: Perspectives in Philippine Contemporary Art, La Trobe Art Institute, Bendigo,

Australia; Ateneo Art Gallery, Quezon City, The Philippines

2016 *Figuring Filipino Utopia*, Ateneo Art Gallery, Quezon City, The Philippines

Every Island from Sea to Sea, Mind Set Art Center, Taipei, Taiwan

Between the Street and the Mountain, ARARIO GALLERY SHANGHAI, Shanghai, China

2015 *Stop Look Listen*, 1335 Mabini, Manila, The Philippines

Wasak! Filipino Art Today, Arndt Berlin, Berlin, Germany

2014 *Holdings*, Working Artists Group, In Forces at Work, UP Vargas Museum, Quezon City, The Philippines

Articles of Disagreements, Lopez Museum, Pasig City, The Philippines

The Mirror and Monitor of Democracy in Asia, Gwangju Museum of Art, Gwangju, Korea

2013 *Marking Time: Ateneo Art Awards 2013*, Shangri-La Plaza / Ateneo Art Gallery, Quezon City, The Philippines

The Philippine Contemporary, Metropolitan Museum of Manila, Manila, The Philippines

2012 *Working Artist Group*, In Inexactly THIS, Kunstvlaai Festival of Independents, Amsterdam, The Netherlands

2011 *Touch Me*, Hiraya Gallery, Manila, The Philippines

2010 *Now/here*, Plataporma Collective, In *Zero In: Extensions*, Lopez Memorial Museum, Pasig City, The Philippines

2009 *13 Artists Awards*, Cultural Center of the Philippines, Manila, The Philippines

2008 *Tablado*, w/ Noel Soler Cuizon & Renan Ortiz, Boston Gallery, Quezon City, The Philippines

FoEM, Finale Art File / SM Art Center, Mandaluyong City, The Philippines

TutoK: Kargado, Ateneo Art Gallery, Quezon City, The Philippines

2007 *TutoK: Nexus*, Loyola House of Studies, Quezon City, The Philippines

AWARDS

2013 *Ateneo Arts Awards: Marking Time*, Ateneo Art Gallery, Quezon City, The Philippines

2009 *13 Artists Awards*, Cultural Center of the Philippines, Manila, The Philippines

RESIDENCIES

2018 *Acts of Life*, NTU Center for Contemporary Art, Singapore / MCAD Manila, Manila, The Philippines

/ Commissioned by the Goethe-Institut

2017 NTU Center for Contemporary Art, Singapore

2014 Ateneo Art Gallery – La Trobe VAC (University Visual Arts Center) Residency Program, Bendigo, Australia

2011 *JENESYS Invitation Programme for Creators*, Aomori Contemporary Art Center / The Japan Foundation, Tokyo, Japan

2008 *Residency and Exchange Art Program*, Artesan Gallery / National University of Singapore, Singapore

Asian Institute for Liturgy and Music, Quezon City, The Philippines.

뷰엔 칼루바얀 | 아모이 아라우: 놀이와 노동의 리듬

BUEN CALUBAYAN

Amoy Araw: Rhythms of Play and Labor

2025. 2. 26 - 4. 12

ARARIO GALLERY SEOUL

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