

DRAMATURGIES

Curated by

Alain Zedrick Camiling

Artists

Atsuko Yamagata

Costantino Zicarelli

Erika Mayo

Janis Reyes

Joshua Kane Gomes

Luis Antonio Santos

W. Rajaie

OF



ATTENTION



How does meaning emerge as we move across surfaces, structures, and perceptual systems?

●
Atsuko Yamagata

●
Costantino Zicarelli

●
Erika Mayo

●
Joshua Kane Gomes

●
W. Rajaie

●
Luis Antonio Santos

●
Janis Reyes

Dramaturgies of attention perceives meaning as something emerging from each individual's dynamic negotiation among matters, structures, and the movement of attention itself, explicated through perceptual zones, where multiple ways of seeing and looking intersect and coexist.



In particular, **Erika Mayo** approaches attention through facets of relational intimacies such as tensions and ambiguities that characterize interpersonal encounters. In her three-part paintings, which allow a four-part encounter, Mayo dissects varying perceptions of the mother of her children and herself through audio accounts of each child and the mother's own voice, portraying herself as a woman and as a mother, complemented by a looping video of the artist painting her mother in an open field. For Mayo, meaning does not settle within any image or voice alone, but it also emerges in, from, and around their nuances.

On the other hand, **Luis Antonio Santos** foregrounds attention as mediated through material and technological intervention. Between painting and photography, his retroreflexive works reveal imagery of verdure and reference European painting fragments from digital archives of the Metropolitan Museum in New York. For Santos, these works consider how images can hold, interrupt, or obscure one another. Here, what is seen is shaped by material, technology, and conditions dependent on one's encounter with the works.

Also on view are **W. Rajaie's** works, which form part of an ongoing series emerging from his engrossment, experiences, and explorations of dryness as a phenomenon. Here, Rajaie approaches dryness both as a material condition and as language by utilizing wax on sewn paper, directing attention toward subtle processes, textures, and systems.

Subsequently, a documentation of improvised markers, by **Joshua Kane Gomes**, through a series of works, across the city, foils overlooked gestures of occupation, navigation, and remembrance within the city. For Gomes, these makeshift markers are embroidered on aluminum sheets, which also reveal the coordinates of each marker's last recorded location, shedding light on the acts of both repetition and labor as an integral part of his process.

Conversely, plexiglass works with seemingly biomorphic forms by **Atsuko Yamagata**, referencing a mountain spring's uncontrollable behavior, in glue acrylic, tackling how attention drifts between what gathers, disperses, and dissolves such as within bodily configurations. Here, these forms emerge gradually through gravity, liquid, movement, and time.

Following this is **Janis Reyes'** deliberate play on light, from its presence to its absence, which dissects how attention becomes unstable and emotionally charged. Here, light, memory, and theatricality provide perceptual conditions that oscillate between intimacy and disorientation. For Reyes, light becomes a point of pain and discomfort, which can be both terrifying and liberating, referencing her ruminations and experiences of the quotidian.

And finally, **Costantino Zicarelli's** examination of how images of violence, myth, and otherness are constructed and transformed through media, translation, and repeated acts of viewing. Zicarelli references his wooden panels with laser-etched images and texts from the Tasaday narrative, presenting them as a moving image frozen in time, having a suspended sequence rather than a single static object.

In these lenses, materialities, and approaches, the exhibition explicates that attention is a dynamic process of various modes of engagement. The artists translate these into interventions that can be mediated by technology, altered by memory, shaped and reshaped by narratives, embedded in material processes, and shaped through space.

All in all, *Dramaturgies of attention* browses through a constellation of perceptual zones, perhaps a field of stimuli, conditions where multiple dramaturgies intersect and coexist, framing how we gather, disperse, and redirect attention.



Costantino Zicarelli
Proxy Video on Pause (The white magic 1-4)
 Laser etching on wood and
 tv bracket dimension variable
 2025



Costantino Zicarelli
Proxy Video on Pause (The white magic 1-4)
 Laser etching on wood and tv bracket
 dimension variable
 2025



Costantino Zicarelli
Proxy Video on Pause (The white magic 1-4)
 Laser etching on wood and tv bracket
 dimension variable
 2025



Costantino Zicarelli
Proxy Video on Pause (The white magic 1-4)
 Laser etching on wood and tv bracket
 dimension variable
 2025





Atsuko Yamagata
 水源の形 大1
Shapes of Water Source L1
 glue, acrylic, plexiglass
 15.5cm x 15.5cm x 1.7cm
 2025

Atsuko Yamagata
 水源の形 大2
Shapes of Water Source L2
 glue, acrylic, plexiglass
 15.5cm x 15.5cm x 1.7cm
 2025

Atsuko Yamagata
 水源の形 大5
Shapes of Water Source L5
 glue, acrylic, plexiglass
 15.5cm x 15.5cm x 1.7cm
 2025

Atsuko Yamagata
 水源の形 大6
Shapes of Water Source L6
 glue, acrylic, plexiglass
 15.5cm x 15.5cm x 1.7cm
 2025

Atsuko Yamagata
 水源の形 大8
Shapes of Water Source L8
 glue, acrylic, plexiglass
 15.5cm x 15.5cm x 1.7cm
 2025

Atsuko Yamagata
 水源の形 大10
Shapes of Water Source L10
 glue, acrylic, plexiglass
 15.5cm x 15.5cm x 1.7cm
 2025

Atsuko Yamagata
 水源の形 大11
Shapes of Water Source L11
 glue, acrylic, plexiglass
 15.5cm x 15.5cm x 1.7cm
 2025



Janis Reyes
Exit Signs
Oil and acrylic on canvas
1.6 x 2 ft.
2026



Janis Reyes
Spinning, Sleepless, Spinning
Oil on canvas
3 x 4 ft.
2026



Erika Mayo
Jonahbeth
Acrylic on canvas
12 x 14 inches
2026

Erika Mayo
Gigi
Acrylic on canvas
12 x 14 inches
2026

Erika Mayo
Kumpol
Acrylic on canvas
12 x 14 inches
2026

Erika Mayo
Portrait of a Mother (Second Iteration)
Interactive video installation; iPad, custom
software, video files; viewer-selected sequences
2025



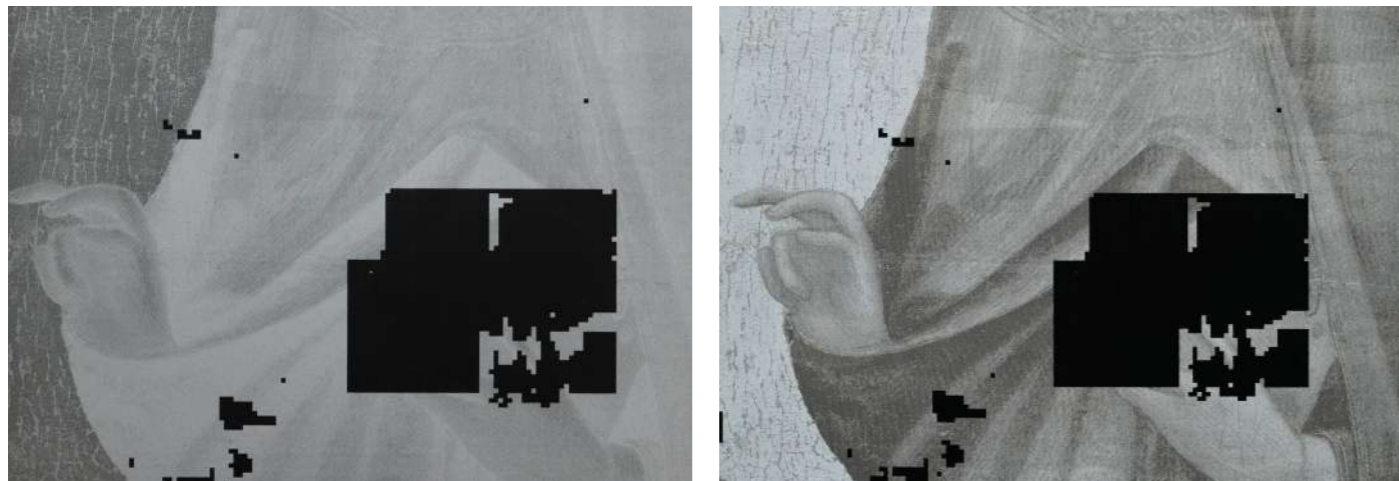
Luis Antonio Santos
Index V
 Flashe and acrylic on retroreflective fabric
 30 x 22 cm
 2026

Image on the right from the artist.



Luis Antonio Santos
Untitled VII
 Flashe and acrylic on retroreflective fabric
 40 x 30.3 cm
 2026

Image on the right from the artist.



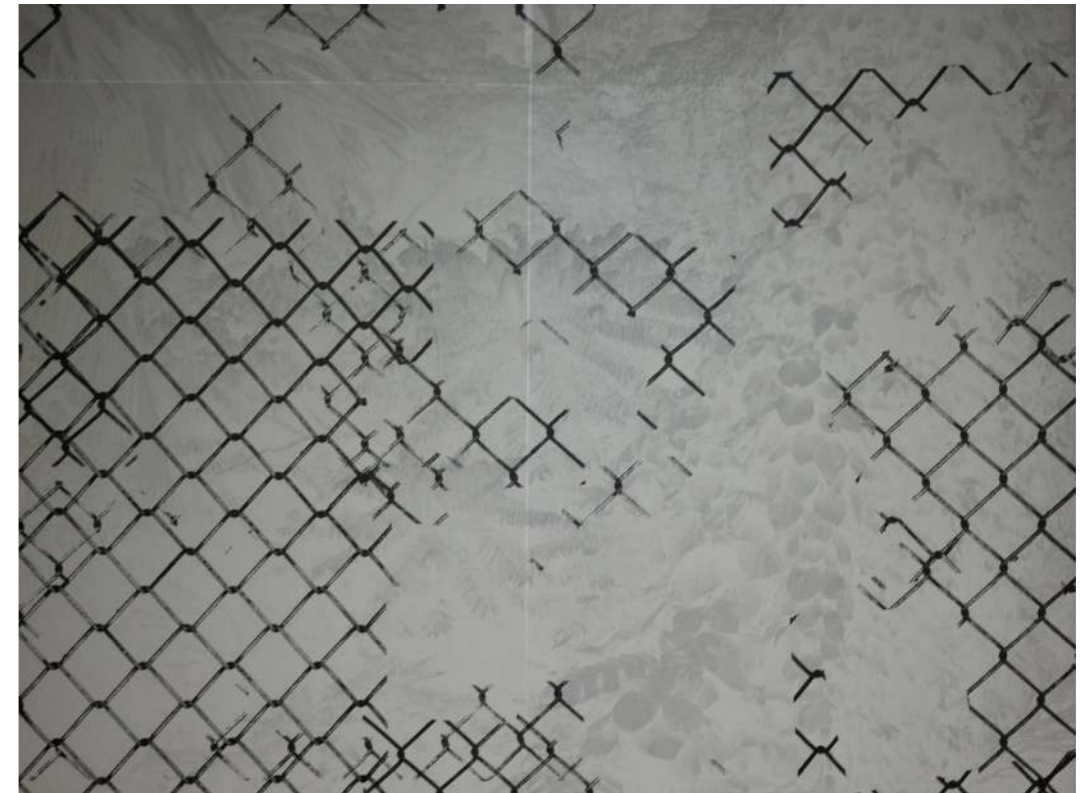
Luis Antonio Santos
Untitled VI
 Flashe and acrylic on retroreflective fabric
 32.8 x 45.7cm
 2026

Image on the right from the artist.



Luis Antonio Santos
Untitled I
Acrylic on retroreflective fabric (with flash)
36 x 48 inches
2025

Image on the right from the artist.



Luis Antonio Santos
Untitled II
Acrylic on retroreflective fabric (with flash)
36 x 48 inches
2025

Image on the right from the artist.

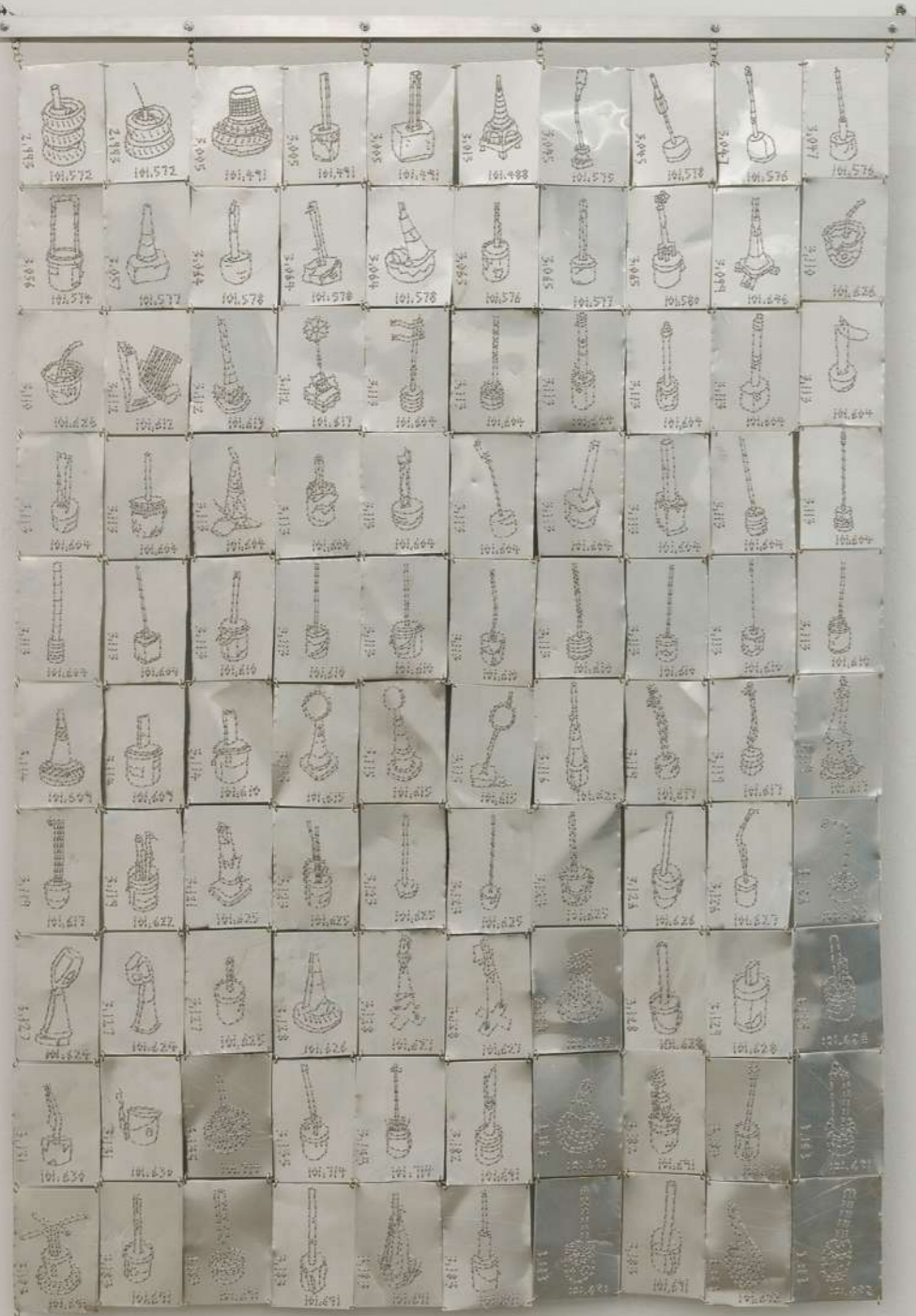




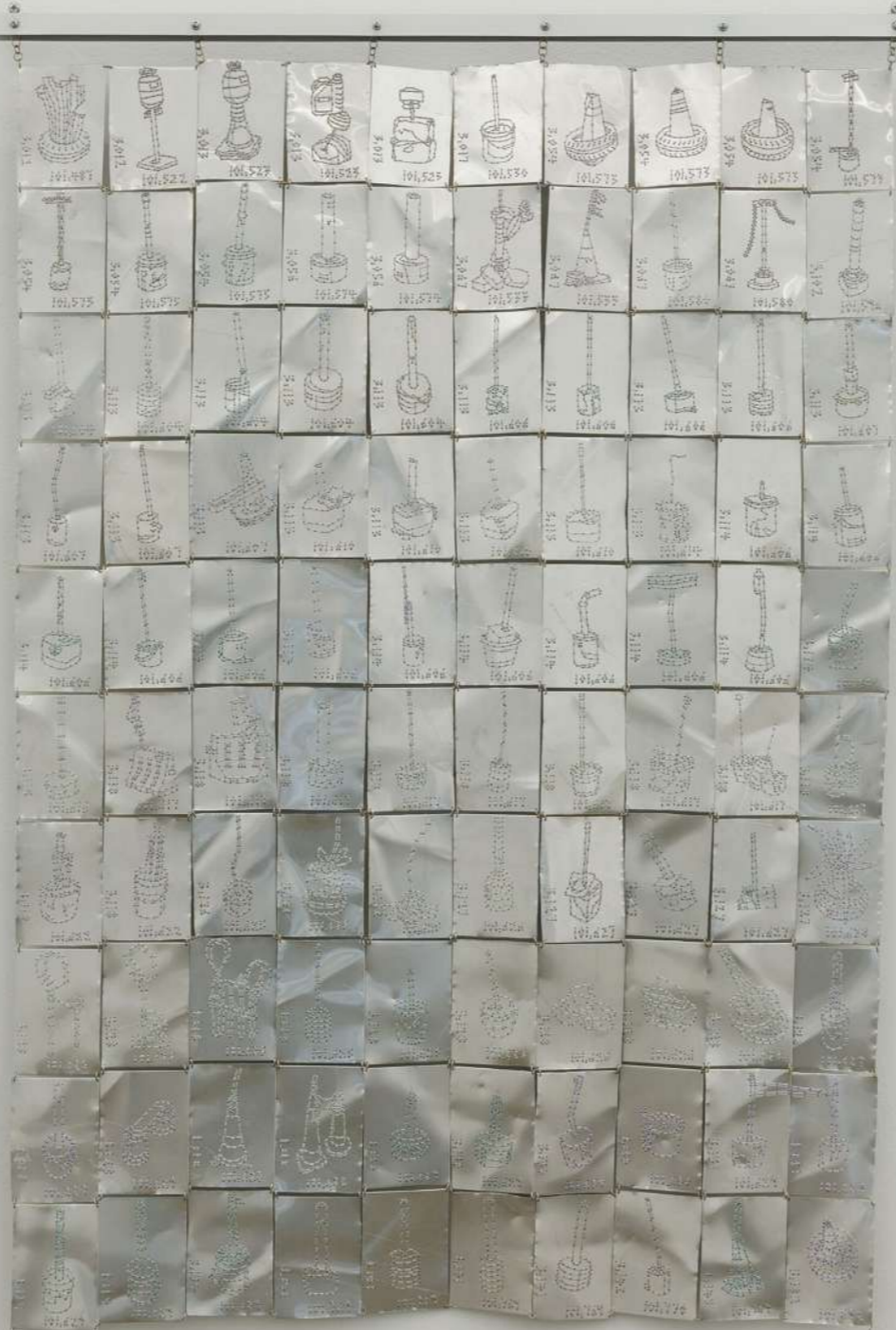
W. Rajaie
'Untitled' (+)
Wax on Sewn Paper
241 cm x 241 cm
2026



W. Rajaie
'Untitled' (X)
Wax on Sewn Paper
209 cm x 209 cm
2026



Joshua Kane Gomes
A Study of Makeshift Markers #1-100
 Embroidery on aluminium
 112(h) x 80 x 3 cm
 2025

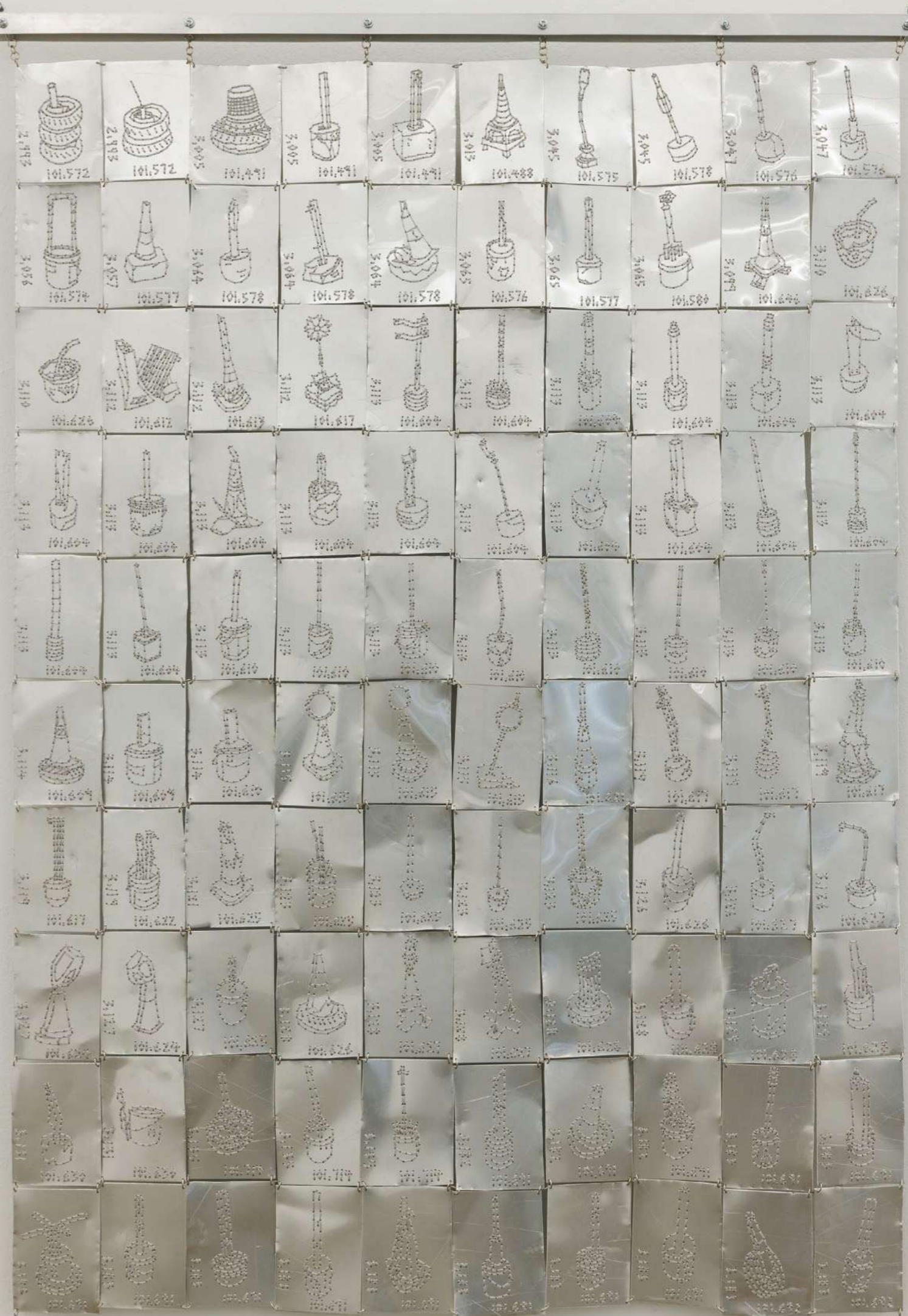


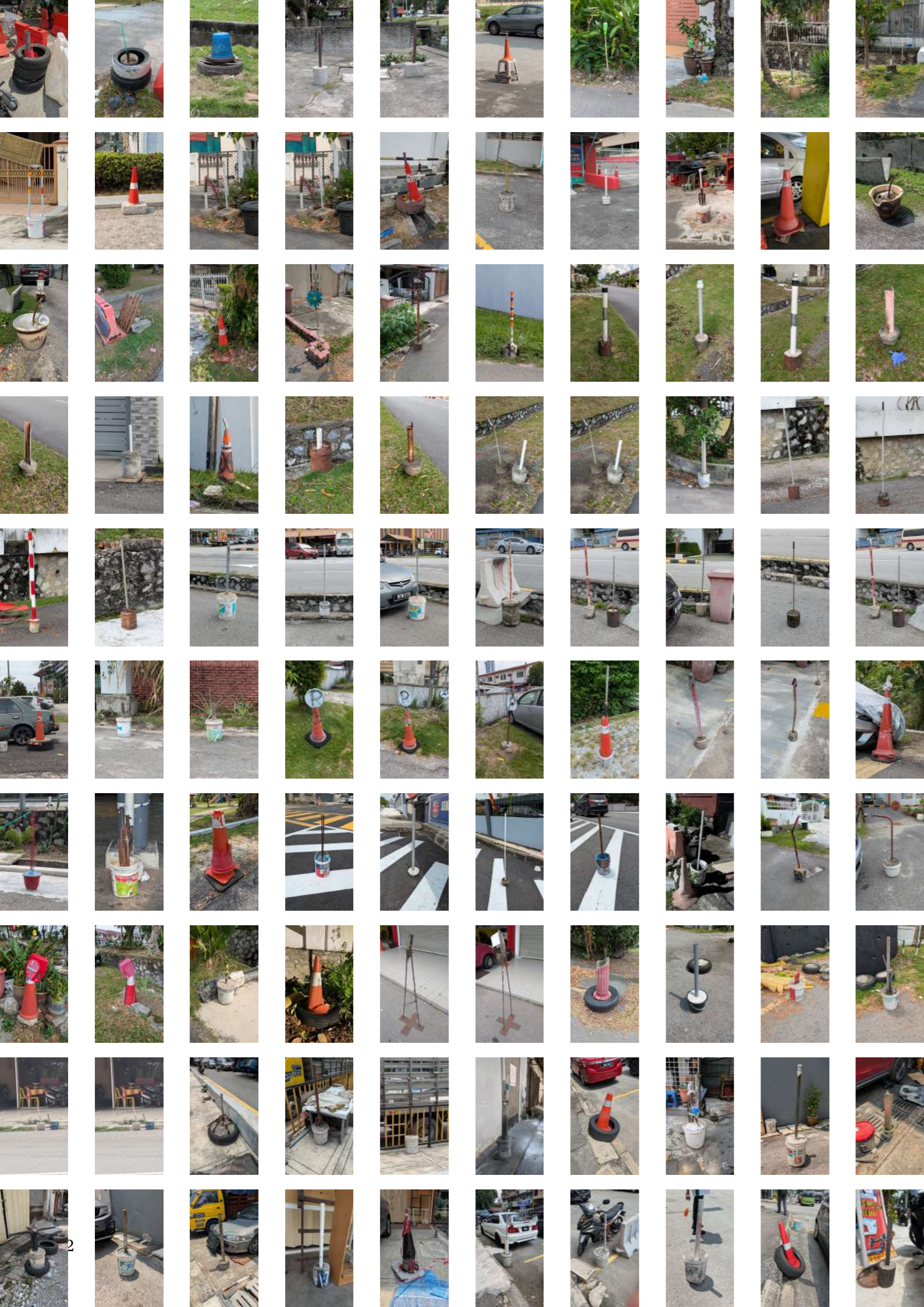
Joshua Kane Gomes
A Study of Makeshift Markers #101-200
 Embroidery on aluminium
 112(h) x 80 x 3 cm
 2025



Joshua Kane Gomes
A Study of Makeshift Markers #201-300
 Embroidery on aluminium
 112(h) x 80 x 3 cm
 2026

Joshua Kane Gomes
A Study of Makeshift Markers #1-100
Embroidery on aluminium
112(h) x 80 x 3 cm
2025





Joshua Kane Gomes
I want to hold your hand #1
 Embroidery on aluminium
 38(h) x 30 x 3 cm
 2025

Joshua Kane Gomes
I want to hold your hand #2
 Embroidery on aluminium
 38(h) x 30 x 3 cm
 2025

Joshua Kane Gomes
I want to hold your hand #3
 Embroidery on aluminium
 38(h) x 30 x 3 cm
 2025



Alain Zedrick Camiling is a curator and researcher based in Manila. He currently serves as Head of Curatorial and Engagement at the López Museum and Library and Assistant Professorial Lecturer at the Creative Industries Management Program (formerly Arts Management), which he chaired from 2020–25, at the De La Salle– College of Saint Benilde.

Between 2023–25, he served as committee member/mentor for Museum of Contemporary Art and Design's (MCAD) Curatorial Conversations program and Cultural Center of the Philippines' Upskilling on Performance and Visual Arts Curation program. His curatorial portfolio spans projects within and outside the Philippines. Together with Nattaporn Thapparatt, he is co-curating the Southeast Asia demapping project at the Prague Quadrennial of Performance Space and Design, as part of its Exhibitions of Countries and Regions program in 2027. In 2018, he pioneered Bank of the Philippine Islands' Arts Education program through BPI Foundation, managing its art collection and museums in Manila, Cebu, and Zamboanga, curating a workshops series which ran in Lucban, Lucena, and Tacloban, and coordinated Images of Nation: National Artists in the BPI Art Collection (2019) at the Ayala Museum. Camiling is a grant recipient of the International Committee for Museums and Collections of Modern Art (CIMAM) (Buenos Aires in 2023) and the British Council (London in 2026), among others.



Janis Reyes (b. 2002) is a Manila-based painter who pursued her studies at the University of the Philippines College of Fine Arts. Her current practice traces the movement of light, observing its passage across physical and temporal boundaries. Using painting to layer imagery into transparent, ghostly, and almost uncanny visualizations, she explores the oscillations between presence and absence, exposing the fleeting and shifting nature of observed places and memories.



Atsuko Yamagata (b. 1982, Hokkaido, Japan) is based in Gunma and works between Japan and the Philippines. Her practice is materially driven and process-based, spanning two-dimensional works and installations which uses glue, handmade paper, thread, fabric, pigment, and water.

Situated at the intersection of new materialism, feminist thought, and folkloric knowledge, her work explores forms of life and emotional universality. Drawing on microscopic imagery and local memory, she activates the agency of materials through processes of bleeding, layering, and accumulation—allowing works to emerge as events shaped by relations between matter, body, and time.

Her recent activities include Art Brussels 2026 (Belgium), Tokyo Gendai 2025 (Japan); Nakanojo Biennale (2017, 2019, 2023, 2025, Japan); a group exhibition at the UP Vargas Museum (2022); a two-person exhibition with Mervy Pueblo at the Cultural Center of the Philippines (2019–2020); and a solo exhibition at The Drawing Room (2025). She was a finalist of the Sovereign Asian Art Prize in 2022.



Joshua Kane Gomes (b. 1993, Malaysia) is a sculptor and object-maker. His practice focuses on leveraging the art-making process to foster discourse that explores the intersection of values between the rational and sentimental. In this current body of work, Gomes archives makeshift markers made from discarded objects. These urban assemblages, discovered during walks and commutes, are often utilized as a means of boundary marking and space reclamation by the public. Gomes ritually transcribes these markers onto metal, while reflecting on their nature as transient landmarks.

Gomes has participated in international and local group exhibitions and art fairs such as Art Jakarta (2024), Art Basel Hong Kong (2023), as well as solo exhibitions such as "The After-party" (2024), "Violent Delights" (2024), "These Things We Do" (2019), and most recently "Lost time and the motions of the in-between" (2025) at A+ Works of Art in Kuala Lumpur, Malaysia.



Costantino Zicarelli (b. 1984) works at the intersection of beauty and ruin. Through large-scale paintings, drawings, and installations, he transforms each exhibition into a mise-en-scène: a work of fiction that visually references the conventions of the gallery while articulating a more personal narrative. Despite the prevailing gloom at first glance, his practice is preoccupied with the moment before the inevitable, where belief hangs suspended in the air alongside a hazy acceptance. His work also draws from an interest in fictionalized Filipino tales produced by Western observers in pre-colonial and early colonial contexts, examining how myth, misinterpretation, and authorship shaped cultural memory, leaving residues that persist in how identity, history, and place are imagined today. Recent works reflect an interest in "making up" for lost space (as opposed to time), as Zicarelli reacquaints himself with his dual heritage by constructing identities-as-landscapes.

He received the Cultural Center of the Philippines Thirteen Artist Awards in 2012, and the Ateneo Art Awards Fernando Zobel for Visual Arts in 2017 and 2019 where he was awarded a residency at Liverpool Hope University in 2018 and La Trobe University Bendigo, Australia in 2020. He has exhibitions in Manila, Singapore, Hong Kong, Kuala Lumpur, Tromsø, Sandnes, Liverpool and Brooklyn.



Luis Antonio Santos (b. 1985) is a visual artist based in Quezon City, Philippines. His practice explores memory, entropy, isolation, and longing through painting and photography. Santos employs techniques such as oil painting and different forms of printing and image manipulation via the use of digital and analog means to investigate the relationships between these mediums and their ability to reflect the shifting nature of recollection. He incorporates utilitarian and ubiquitous materials as metaphors for memory, space, and identity, emphasizing their transient and mutable qualities. By layering and altering imagery, he examines how memories are preserved, distorted, or lost over time.

He has participated in exhibitions since 2010 with solo shows in Singapore (Fost Gallery) and Manila (Silverlens Gallery, West Gallery, Blanc Gallery, Finale Art File, MO_Space, Artinformal, and the Drawing Room). He has also been included in several group exhibitions in Manila, New York (Jane Lombard Gallery), Hong Kong (Art Basel), Singapore (Art SG), Beijing (Tang Contemporary), Athens (Athens Video Art Festival), and Malaysia. Santos is a recipient of the Cultural Center of the Philippines's Thirteen Artists Award in 2024. He also won the Fernando Zobel Prize and the Embassy of Italy Purchase Prize for the Ateneo Art Awards and was a finalist for the Sovereign Asian Art Prize in 2023. He has been shortlisted for the Ateneo Art Awards in 2014 and 2015, and was nominated for the Singapore Art Museum's Signature Art Prize in 2018.



Erika Mayo (b. 1993) is a full-time visual artist whose work, primarily in oils and acrylics, explores the tension between vulnerability and strength. Her paintings reflect a deep inquiry into the complexities of identity and the inner struggles of being, using bold brushstrokes and subtle undertones to create a compelling visual narrative.

Mayo has participated in group exhibitions in Bacolod, Iloilo, Cebu, and Manila, as well as internationally in Germany and South Korea. She was featured in the Orange Project showcase at Art Fair Philippines 2020 and in the Visayas regional focus at Art Fair Philippines in 2023. In 2025, she presented her first solo exhibition, "Kill Your Darlings", at Orange Project in Bacolod City.



W. Rajaie (b. 1997, Malaysia) is a Kuala Lumpur-based artist who explores the connection between materiality, metaphysics, and mysticism through his practice.

Rajaie is currently participating in the Arts Intensive Study Program (AISP) at the Fire Station, Qatar (2025–2026). His presentations include Sorga Rawa (The Back Room, 2025) and Ruh Geluh (TAKSU Kuala Lumpur, 2024). Alongside his artistic practice, he is also part of Rumah Batas.





DRAMATURGIES OF ATTENTION

Atsuko Yamagata
Costantino Zicarelli
Erika Mayo
Janis Reyes
Joshua Kane Gomes
Luis Antonio Santos
W. Rajaie

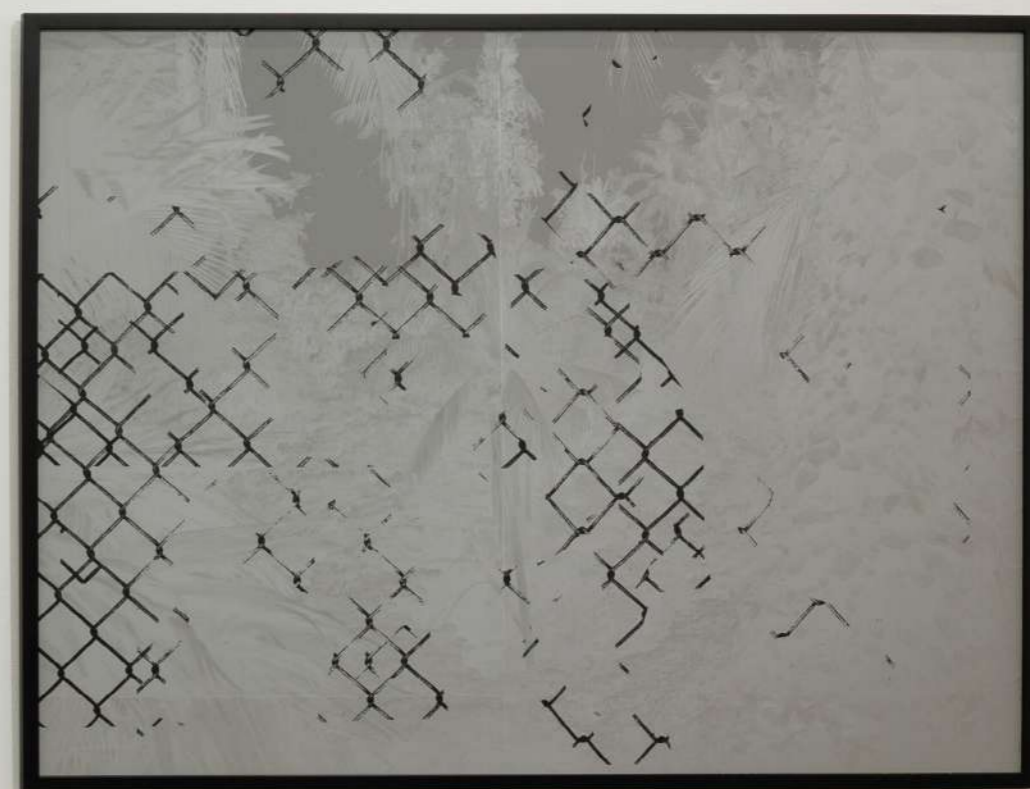
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ATTENTION





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Closed on public holidays

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A+ WORKS OF ART is a contemporary art gallery based in Kuala Lumpur, with a geographic focus on Malaysia and Southeast Asia. Founded in 2017, the gallery presents a wide range of contemporary practices, from painting to performance, drawing, sculpture, new media art, photography, video and installation. Its exhibitions have showcased diverse themes and approaches, including material experimentation and global conversations on social issues.

Collaboration is key to the ethos of A+ Works of Art. Since its opening, the gallery has worked with artists, curators, writers, collectors, galleries and partners from within the region and beyond, and continues to look out for new collaborations. The gallery name is a play on striving for distinction but also on the idea that art is never without context and is always reaching to connect – it is always “plus” something else.

Artists

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Luis Antonio Santos
W. Rajaie

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