

IN PARTNERSHIP WITH:

BELLAS ARTES PROJECTS

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Michael *Lin* LOCOMOTION



MUSEUM OF CONTEMPORARY ART AND DESIGN
G/F DLS-CSB School of Design and Arts Campus
Dominga St., Pasay City, Manila, Philippines

ABOUT MICHAEL LIN

MICHAEL LIN is internationally known for creating monumental site-specific painted installations that redesign and reconfigure public spaces, dynamically transforming their architecture and the way they are perceived by the public. Using decorative patterns based on Taiwanese textiles, his exploration of patterns and their motifs underscore the artist's interest in the histories of these designs, especially as these pertain to China's role in developing the global economic market. From covering windows to executing an enormous mural on a building's facade, Lin's installations range in size and scale but are always hand-painted by a team of painters. This manual, labor-based process is an integral facet to Lin's practice as it harkens to the traditional skills of Taiwanese artisans that have vanished into the assembly line production of the Chinese commercial industry.

Michael Lin was born in Tokyo and spent his formative years in Los Angeles and Taiwan. He completed an MFA from Art Center College of Design in Pasadena, California, USA. Lin lives and works between Shanghai, Paris, and Brussels.



Untitled
2009
Beppu Project
Beppu, Japan

PREVIOUS WORKS

Lisbon Daybed I
2003
Culturgest
Lisbon, Portugal



Quai Rambaud
2005
Lyon Biennial
Lyon, France



Mingling
2011
Towada Art Center
Towada, Japan





Model Home
2012
Rockbund Art Museum
Shanghai, China



Utah Sky 2065-40 (blue curve)
2015
High Museum of Art
Atlanta, Georgia, USA

ABOUT THE EXHIBITION

MICHAEL LIN: LOCOMOTION is the artist's first solo presentation in the Philippines. Internationally known for creating monumental site-specific painted installations, Lin's interventions redesign and reconfigure public spaces, dynamically transforming the way they are perceived by the public. A number of his previous projects have re-envisioned unusual sites for display, including a bookstore, tennis court, community hall, and atrium, among others. His aversion to the standard white box setting is a testament that his practice does not merely produce paintings on a flat canvas or as objects. Rather, Lin activates public spaces with specific colors and ornamental patterns while keeping faithful to its contextual purpose and architectural integrity.



Untitled Gathering
2009
Art Basel
Basel, Switzerland



Untitled
2005
Installation at the Contemporary Museum Honolulu
Honolulu, Hawaii, USA

He thus seeks to eliminate the distance between the viewer and a painting, away from an object of contemplation and toward one as an unbounded, interactive and inhabitable space. Created especially for the Museum of Contemporary Art and Design in Manila, Lin envelopes the walls of the galleries with an uninterrupted and fluid floral arrangement. Using his signature decorative patterns based on traditional Taiwanese textiles, Lin's exploration of ornaments and their motifs underscores the artist's interest in the histories of these designs, especially as these pertain to associations from his childhood and domesticity of everyday life. The imagery adapts and flows on top, through, or in between the nooks and corners of the building, transitioning into different forms—from painting, to drawing, to print—unyielding by the structure's unique characteristics and multi-textured surfaces.

The subject of the everyday is also an integral source of inspiration to Lin's work. For **MICHAEL LIN: LOCOMOTION**, Lin sources inspiration from Manila's urban landscape and produces an exchange with pedicab drivers. An avid cyclist, Lin's interest in inclusive mobility in dense and over-populated cities drew his attention to the pedicab—this country's second most ubiquitous mode of transportation next to the jeepney—and in particular toward the iconography of their cover design, reading them as an emblem belonging to a homegrown subculture of folk art. Selected pedicabs are adorned with the same pattern as the interior walls of the museum thereby metaphorically and physically extending the galleries out into the community and likewise bridging a specific component of our daily life inside the building.

The exhibition is sponsored by Pacific Paints Philippines Inc. with support from Bellas Artes Projects and Brgy 730, 733, and 752, Manila.



COMMUNITY COLLABORATIONS



Collaboration is the underlying framework in Michael Lin's work. His installations range in size and scale but are always hand-painted by a team of painters. Similarly, his recent multi-component projects have relied heavily on the guidance and expertise of workers, craftsmen, and scholars in a specific field, from architects and urban studies researchers to furniture makers and a professional juggler.

For **MICHAEL LIN: LOCOMOTION**, Lin initiates an exchange with pedicab drivers surrounding the immediate neighborhood of MCAD and the De La Salle-College of Saint Benilde.

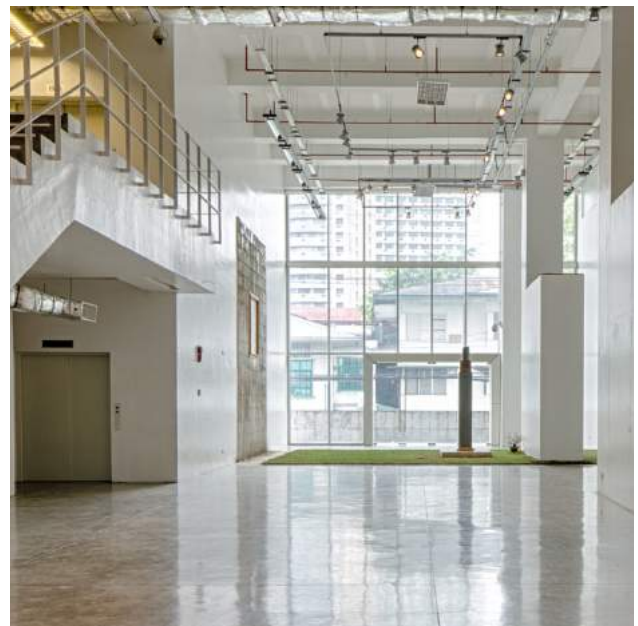
Selected pedicab drivers donate their existing pedicab covers and, in return, are adorned with the same pattern as the interior walls of the museum, thereby metaphorically and physically extending the galleries out into the community and vice versa. Through such partnerships, Lin intends a new collaborative relationship that breaks down the boundaries between communities and institutions, modes of art production and the social practice of art, and the relationship between site-specificity and the cultural landscape of its given locale.

MUSEUM OF CONTEMPORARY ART AND DESIGN

Housed within the stunning architecture of the College of Saint Benilde's School of Design and Art (SDA), designed by local architect Ed Calma, **MUSEUM OF CONTEMPORARY ART AND DESIGN (MCAD)** is the only space in the Philippines that approximates an international contemporary art museum and gallery space.

Located within an art college, MCAD's programmes are molded in line with the school's courses: film, fashion design, animation, multi-media, photography, architecture, as well as music production. In step with this, MCAD produces outstanding exhibitions with world-wide standards by collaborating with professional artists and curators, both local and international.

MCAD provides the experience and exposure to contemporary art works, usually only found outside the country. Its contemporary art exhibitions, projects, as well as other cultural and art-inspired undertakings showcase the possibilities of technology and new media through its internationally-designed programme of contemporary art exhibitions enhanced by an ever-widening educational platform.



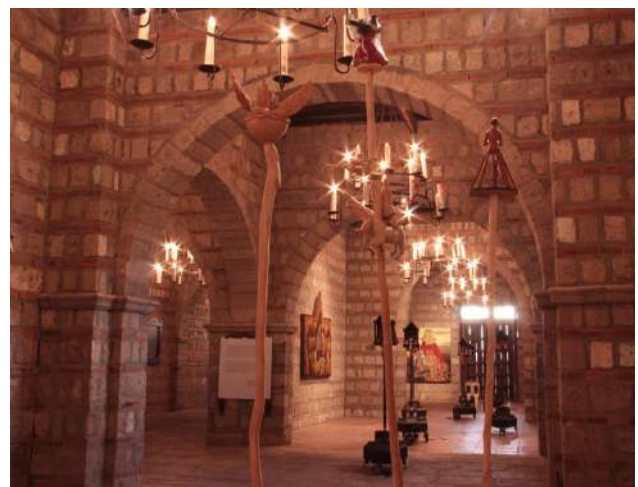
Without a Murmur (2012)

BELLAS ARTES PROJECTS

BELLAS ARTES PROJECTS (BAP) is dedicated to opening up the world of creative expression in the Philippines and creating a new breed of artists and art enthusiasts. It leads initiatives from talks with local artists and craftsmen, to its Artist in Residency program, to other community projects. BAP continues to preserve the heritage of classic and contemporary Filipino art, as well as inspire the new generation to live on this heritage.

BAP is based inside the reconstructed Escuela de Bellas Artes in Las Casas Filipinas de Acuzar. The home of the famous painter Rafael Enriquez y Villanueva, it was then transformed into a humble art studio for young painters during the late 1800s. Designed in 1867 by Felix Roxas y Arroyo, this house-turned-art school became home to famous Philippine artists such as Felix Hidalgo, Juan Luna, and Carlos Francisco, among others.

The studio became the first campus for the University of the Philippines School of Fine Arts during the 1900s. Now, it houses Bellas Artes Projects, which strives to continue the legacy of the Enriquez mansion as a place where creativity can grow.



PACIFIC PAINT PHILIPPINES, INC.

Founded in 1953, **PACIFIC PAINT PHILIPPINES, INC.** is one of the leading paint production companies in the Philippines and in the Asia Pacific region. Pacific Paint garnered many awards for its world-class services and export-quality products, including being one of Reader's Digest Magazine's Trusted Brands for seven consecutive years.

Pacific Paint started off as a paint and lacquer thinner repackaging plant. Five years after, in 1958, it delved into paint production with the economy-level paint line Nation House Paints. During the 60's, it acquired the license to produce Boysen Paints from California, USA. After then, Pacific Paint has developed its line-up of paint products and led in innovative paint technologies such as environment-friendly paints. The company has continued to expand and become one of the top paint companies in the Philippines.

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