



RE—

FRANCIS ALÿS  
YASON BANAL  
ERICK BELTRÁN  
DORA GARCÍA  
LIZ MAGIC LASER  
MICHELLE LOPEZ  
SILVANA & GABRIELLA MANGANO

# ENACTMENTS

**MCAD**  
MUSEUM OF  
CONTEMPORARY  
ART & DESIGN

DE LA SALLE-  
COLLEGE  
OF SAINT  
BENILDE

# RE- ENACTMENTS

Museum of Contemporary Art and Design  
G/F De La Salle-College of Saint Benilde SDA Campus Dominga St., Malate,  
Manila, Philippines

## EXHIBITION RUN

13th July - 10th September 2017

## EXHIBITION DETAILS

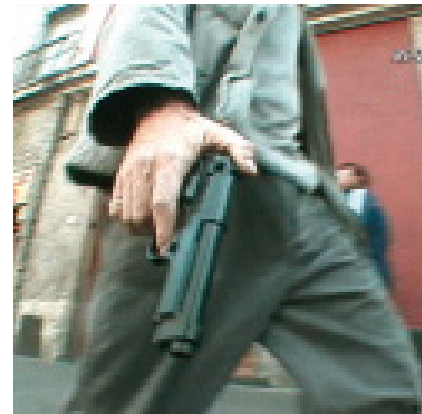
The exhibition **Re-enactments\*** takes up the issue of situations, whether constructed, instruction-based, document orientated or those positioned as gestures, within the parameters of a traditional exhibition format. It seeks to expand our experience of this medium, its possibilities and its challenges, while at the same time engaging the forms by which concept, constructed situations, documentation and the exhibition co-exist within an institution. The exhibition also presents work that move away from the centrality of the artist, questions the role of body and language, as well as blur, and momentarily merge, the live act with its mediating instrument, whether these be through video, sound, or hired performers. Document, object, situation, action, re-enactment are ways by which mediated action can be interpreted and accessed. These propositions will be explored via the presentation of works by Francis Alÿs, Yason Banal, Erick Beltrán, Dora García, Liz Magic Laser, Michelle Lopez, and Silvana and Gabriella Mangano.

*\*The title is lifted from a video work by Francis Alÿs in 2001, where he sought to work out the dilemma of action, active participation, and its documentation.*

ENACTIV

# FRANCIS ALÿS

RE-ENACTMENTS, 2000



## ABOUT THE ARTIST

Francis Alÿs (b. 1959, Antwerp, Belgium) studied architecture at the Institut Supérieur d'Architecture Saint-Luc Université in Tournai, Belgium. He continued his education with a Master's degree in urbanism at the Università Luav di Venezia completing a thesis on the presence of animals during the European medieval and Renaissance eras. In 1986, he moved to Mexico where he pursued a career as a visual artist in response to the problems of urbanization and rampant social injustices in his adopted homeland.

Alÿs channels his poetic and one-of-a-kind empathy through public actions, performances, and videos that focus on geopolitical and anthropological concerns and realities such as areas of conflict and community, national borders, benefits and consequences of progress, as well as localism and globalism. He concentrates on the observations and engagements within everyday life and he described his projects as "a sort of discursive argument composed of episodes, metaphors, or parables."

His prominent works include *Sometimes Making Something Leads to Nothing* (1997) and *When Faith Moves Mountains* (2002) where he pushed a block of ice until it completely melted along the Mexican city streets for the former and where he solicited the help of volunteers to move an immense sand dune in Lima, Peru for the latter.

His recent creations consists of *The Green Line: Sometimes Doing Something Poetic Can Become Political* and *Sometimes Doing Something Political can Become Poetic* (2007), *Sometimes Doing Is Undoing and Sometimes Undoing is Doing* (2013), and *Reel – Unreel* (2014). In these projects, he carried a can of leaking paint across the Israel and Palestinian border, filmed and documented a British and Taliban soldier disassembling their firearms, and followed two children as they unrolled a reel of film in a neighborhood in Kabul, Afghanistan respectively.

Another major work is *Re-enactments* (2001), a two-channel synchronized video installation lasting 5:20 minutes. It explored a new form of social commentary through live performance, its dramatization. For this performance, Alÿs purchased a gun in Mexico then strolled through the streets, weapon in hand. It took twelve and a half minutes for him to be pursued, apprehended, and arrested by the police. With his collaborator, Rafael Ortega, Alÿs replicated the scene with a fake gun and with the collaboration of the officers this time. Through juxtaposing the two footages, amply labelled as "Real" and "Re-enactment," the work tinkered with the idea of blurring the lines between authentic and fictional, on "how media can distort and dramatize the immediate reality of a moment," as the artist himself had said.

Francis Alÿs is represented by David Zwirner since 2004 and had exhibitions at the gallery in New York in 2007 and 2013. Ciudad Juárez Projects marked his first solo show at David Zwirner, London in 2016. Alÿs had other solo exhibitions at the Museum of Contemporary Art (Tokyo, 2013), Irish Museum of Modern Art (Dublin, 2010), The Renaissance Society at the University of Chicago (2008), Hammer Museum (Los Angeles, 2007), Hirshhorn Museum and Sculpture Garden (Washington, DC, 2006) and Portikus (Frankfurt, 2006).

His works are also present in the public collections of prominent museums such as the Museum of Contemporary Art (Kanazawa, Japan), Musée d'Art Moderne de la Ville de Paris, Musée d'Art Moderne Grand-Duc Jean (Luxembourg), The Museum of Modern Art (New York), Solomon R. Guggenheim Museum (New York), Stedelijk Museum (Amsterdam), and Tate Gallery (London).

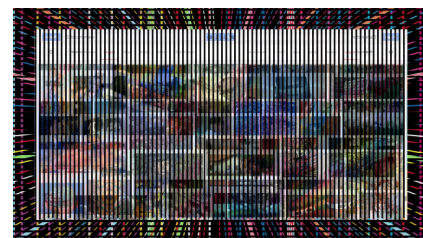
Fabiola, Alÿs' ongoing project, is currently on view at The Menil Collection in Houston, Texas through January 28, 2018.

Alÿs lives and works in Mexico City.

<http://francisalys.com/>

# YASON BANAL

UNTITLED EPISODE, 2015



## ABOUT THE ARTIST

Yason Banal (b. 1972, Manila) received his BA in Film from the University of the Philippines, Diliman; while his MFA in Fine Arts from Goldsmiths College, University of London. Banal is a prolific artist, curator and academic whose work moves between installation, photography, video, performance in order to explore, perhaps even elicit, suppressed associations and links.

His practice works with wistful conceptualism and abstraction as well as distinct documentation which evoke contemporary folklores, both speculative and awkward. He explores concepts pertaining to supernatural reality TV, lo-fi internet culture, geomarket forces and neo-migrant formalism.

This is apparent in his 2016 creation named *Untitled\_SUNSET* for the group exhibit *Day for Night: 24HRS*. Inspired by Wong Kar Wai's *Happy Together*, the piece includes a cinematic installation of cars as well as a soft symphony of specially-recorded songs and words from friends, colleagues and strangers. Songs of love and loss, dance tunes, and spoken memories and hopes created a backdrop for reflection and contemplation.

As part of the 8th Asia Pacific Triennial of Contemporary Art at the Queensland Art Gallery and Gallery of Modern Art (Brisbane), Banal presented his work

*AN UNTITLED EPISODE\_2015* for the APT8 Cinema: Filipino Indie exhibit which he co-curated himself.

The show highlighted experimentation on documentary realism and the creation of hybrid forms of non-fiction and drama. For Banal, *AN UNTITLED EPISODE\_2015* functions as "an experimental curatorial essay for the screen, combining Super-8 film, chroma effect, still images, text, graphics, sound, a superstar actor and fragments of Philippine cinema, reality TV and art industry."

Other notable works include *A Blank Stare Dear Abstract*, 2014 at The Vargas Museum which featured abstracted documentary images via zooming in, slow downloading and opening up in an incompatible format, Google search result for "abstract painting", a neon hyperlink indicating a wall painting-peeling effect tutorial, and a wall text referring to an archive of carnal images.

Banal has been included in a number of group exhibitions including Project 35: The Last Act, Garage Museum of Contemporary Art, Moscow (2016); PULSE, Bangkok Art and Culture Center, Bangkok (2015); Vexed Contemporary, Museum of Contemporary Art and Design, Manila (2015).

His works were also shown at the Tate, Frieze Art Fair, IFA Berlin, Sotheby's, Guangzhou Triennale, Singapore Biennale, Yerba Buena Center for the Arts, and recently at the Shanghai Biennale, Queens Museum of Art, and the Cultural Center of the Philippines.

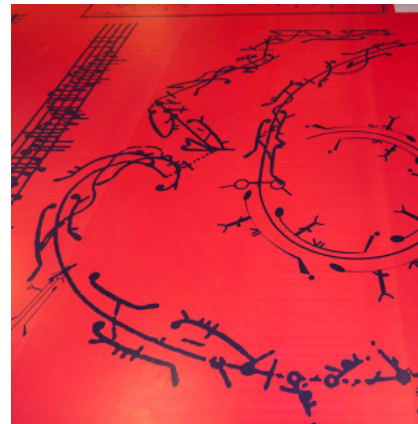
Not only that, he has been awarded residencies at Rijksakademie in Amsterdam, AIT in Tokyo, Platform 3 in Bandung and the NTU Centre for Contemporary Art in Singapore, as well as visiting lectureships at London Metropolitan University and Tokyo National University of Fine Arts and Music.

Banal is a faculty member at the University of the Philippines, Diliman and runs the studio-space Sonja Bath.

He lives and works in Manila.

# ERICK BELTRÁN

DEMONSTRATIVE FIGURES  
(Assimilated), 2012/2013



## ABOUT THE ARTIST

Erick Beltrán (b. 1974, Mexico City, Mexico) is an artist whose works focus on the organization of research, knowledge, and discourse. His creations cover various formats from drawings, maps, charts, diagrams, and objects that serve as a link for unique graphic languages and public art. Beltrán inspects the elements that define, classify, evaluate, reproduce, and distribute images that can create political and cultural discussion,; how contemporary society consumes and internalizes information as it reflects how we view and explain the world.

One of his solo exhibitions, *The Fallen Tree*, 2015 at the Kadist Foundation in San Francisco, highlights a sculpture from a recovered tree trunk with embedded concept webs, names of tissues and organs, geographical locations, historical and natural events, dates, and even locations. All these were collated by Beltrán in one monumental structure in his efforts to reflect and understand what makes up an economic and political ideology.

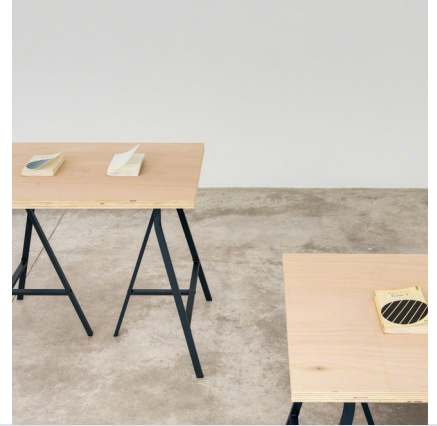
Beltrán has also presented his work at the CCA Wattis Institute for Contemporary Arts (San Francisco), University Art Gallery, UCSD (San Francisco), REDCAT (Los Angeles), The Tropenmuseum (Amsterdam), Museu d'Art Contemporani de Barcelona (MACBA), La Capella (Barcelona), Grimmuseum (Berlin), as well as at the Qalandia International (Palestine), and Taipei Biennial 2012.

His creations also figure in the collections of the Deutsche Bank Collection (Berlin), Nuremberg City Government (Germany), Bibliothèque Nationale de France, Museo Nacional Reina Sofia (Madrid), Contemporary Art Center (Osaka), and the Instituto de Cultura Portorriquena (San Juan, Puerto Rico, USA) among others.

As part of the group exhibition, *Ritual without Myth*, 2012 at the Royal College of Art in London, Beltrán showcased his *Demonstrative Figures (Assimilated)*, 2012/2013. Beltrán's *Demonstrative Figures (Assimilated)*, 2012/2013 explored the concept of "ritual without myth" as a series of contradictions pertaining to geographical dislocations and cultural contexts which in total affect identity and human experience and transformation.

Beltrán lives and works in Barcelona, Spain.

# DORA GARCÍA



## ABOUT THE ARTIST

Dora García (b. 1965, Valladolid) studied fine arts at the University of Salamanca in Spain and the Netherlands at the Amsterdam Rijksakademien. She lives and works in Barcelona. Dora García uses the exhibition space as a platform in which to investigate the relationship between the visitor and the place of art. To this end, the artist uses interactivity and performance. She deals with differentiation of reality and imagination, and the entanglement. Since 1999, she has created works on the Internet ([doragarcia.net](http://doragarcia.net)). She represented Spain in the 54th Venice Biennale in 2011. Selected exhibitions: Kunsthaus Bregenz in 2013; (d) OCU-MENTA 13; Kassel 2012; Gwangju Biennial, Korea in 2010; Lyon Biennial, 2009; Tate Modern, London 2008; Center Pompidou, Paris 2008; SMAK, Gent, 2006; MUSAC, Leon, 2004; MACBA, Barcelona 2002.

Dora García's loosely scripted, open-ended stories, performances, and scenarios analyze (and at times psychoanalyze) language's impact on the social formation of identity. Creating spaces for intervention, her works negotiate the relationship between author and actor and audience and public, a dynamic García characterizes as "the one who speaks and the one who listens." Borrowing elements of Joycean literature, Boalian theater, and "unofficial" translations of French psychoanalyst Jacques Lacan, García's performances draw visitors and passersby into conversations, often without their awareness.

Her work *The Beggar's Opera* (2007), based on the character of *Filch* from John Gay's 1728 opera and on Bertolt Brecht's *The Threepenny Opera* (1928), interfered with and contradicted the expectations of its participants in the city of Muenster, Germany. García has represented Spain in the Venice Biennale.

She has always been interested in anti-heroic and marginal personas as a prototype to study the social status of the artist, and in narratives of resistance and counterculture. In this regard, Dora García has developed works on the DDR political police, the Stasi (*"Rooms, Conversations"*, film, 24', 2006), on the charismatic figure of US stand up comedian Lenny Bruce (*"Just because everything is different it does not mean that anything has changed, Lenny Bruce in Sydney"*, one-time performance, Sydney Biennale, 2008) or on the origins, rhizomatic associations and consequences of antipsychiatry (*"Mad Marginal"* book series since 2010, *"The Deviant Majority"*, film, 34', 2010).

In the last years, she has used classical TV formats to research Germany's most recent history (*"Die Klau Mich Show"*, *Documenta 13*, 2012), frequented Finnegans Wake reading groups (*"The Joycean Society"*, film, 53', 2013), created meeting points for voice hearers (*"The Hearing Voices Café"*, since 2014) and researched the crossover between performance and psychoanalysis (*"The Sinthome Score"*, 2013, and *"Segunda Vez"*, 2017).



# LIZ MAGIC LASER

PRIMAL SPEECH, 2016.  
single-channel video  
(installation), 11:50 minutes

THE THOUGHT LEADER, 2015.  
single-channel video,  
9:22 min



## ABOUT THE ARTIST

Liz Magic Laser (b. 1981, New York) earned her BA at the Wesleyan University (2003) as well as a MFA from Columbia University, 2008. She has attended the Skowhegan School of Painting & Sculpture (2008) and participated in the Whitney Museum Independent Study Program (2009).

Laser is a video and performance artist who has collaborated with individuals from surgeons and political strategists, to actors, and even motorcycle gang members. Hailing inspiration from Bertolt Brecht's concept of epic theater and Augusto Boal's theater of the oppressed, she has staged her performances in public places such as banks, movie theaters, and news rooms which timely magnify social and political critiques into them. She has explored how public opinion and identity is shaped and manipulated by politicians through dominant psychological strategies and performance techniques. She also studied by studying children's self perception as influenced by today's oversaturated news media.

*Primal Speech*, 2016, a single channel video lasting 11:50 minutes, is a work integrating therapeutic activities spearheaded by Valerie Bell, a Certified Professional Life Coach. Set in a futuristic primal scream room covered in thick, padded grey walls and punching pillows, Laser organized a therapy group with actor-participants holding opposing political convictions regarding Brexit and the 2016 U.S. presidential election. Through the methods of Primal Therapy, Laser and Bell urged the actors to revisit and reenact formative experiences as well repressed political feelings and frustrations. In doing so, "patients" were liberated from the neurotic repetition of unhealthy behaviors and relationships freeing them to transform themselves.

In her most prominent work, *The Thought Leader*, 2015, Laser utilized TED Talk's format in insinuating an Underground Man's perspective towards the online motivational speech powerhouse.

With 10 year-old Alex Ammerman's compelling performance reciting Laser's rendition of Fyodor Dostoevsky's *Notes from the Underground* (1864), *The Thought Leader* highlighted the socialist ideal of enlightened self-interest as well as its modern capitalist incarnation. Accompanying the piece is the performance *My Mind is My Own*, 2015, as well as two mirrored sculptures depicting diagrams from a 19th Century manual by François Delsarte on how to deliver a powerful speech.

Other works include *In Camera*, 2012, *Flight*, 2011, and *I Feel Your Pain*, 2011.

Laser held solo exhibitions at the Kunstverein Göttingen (Germany), Mercer Union (Toronto), Wilfried Lentz (Rotterdam), Various Small Fires (Los Angeles), Paula Cooper Gallery (New York), DiverseWorks, (Houston, Texas), and Malmö Konsthall (Malmö, Sweden).

Her work has also been shown at the Swiss Institute, Museum of Contemporary Art (Cleveland), The Whitney Museum of American Art, Le Mouvement: 12th Swiss Sculpture Exhibition ESS SPA, Lisson Gallery (London), the Moscow Museum of Modern Art; and in biennales such as the Performa 11.

Biennial (New York, 2011), the Biennial of Graphic Arts (Ljubljana, Slovenia, 2011), and the MoMA PS 1 (New York, 2010).

She is also the recipient of grants from Alfred Krupp von Bohlen und Halbach Foundation (2013), the Southern Exposure Off-Site Graue Award (2013), New York Foundation for the Arts Fellowship (2012) and the Franklin Furnace Fund for Performance Art (2010).

Laser lives and works in Brooklyn, New York.

<http://www.lizmagiclaser.com/>

# MICHELLE LOPEZ

INVISIBLE OBJECT, 2016.  
Single-channel video



## ABOUT THE ARTIST

Michelle Lopez (b. 1970 of Filipino descent) is a BA cum laude graduate in Literature and Art History at the Barnard College, Columbia University, New York in 1992. She received her MFA in Painting and Sculpture at the School of Visual Arts, New York in 1994.

Lopez is best known for her for large-scale leaning and wall-based sculptures that investigate sculptural history, gravity, and the body. She delves into the legacy of Minimalism in which she examines the finish fetish and fascist quality of the monolith. Imbued with social and political commentary, her structures works are grounded in research on the iconography of cultural phenomena.

Her notable works include *Smoke Clouds*, 2016, *Blue Angels*, 2012, *Flare*, 2011, and *Boy*, 2000. In *Smoke Clouds*, 2016 and *Blue Angels*, 2012, Lopez endeavored to capture the “wisp of smoke after destruction” as an elegiac sculptural form and as a mirror to reflect the viewer’s image with pieces of silver nitrate-covered architectural glass exposed to light for and to create a series of massive crumpled mirrored-aluminum rectangles in exemplifying the pomp and technological failure of the Navy’s famous flight demonstration squad respectively.

*Flare*, 2011, a title taken from a John McCracken work, explored wall sculptures with stark, factory-made, and industrial qualities as pieces with their own unique natural and organic form. The familiarity of minimal sculpture shifts as each piece possesses subtle paintings of varying iridescent tones of automotive purple and blue. On the other hand, *Boy*, 2000 riffs off of our relationship to “products” by combining forms of Capitalism with contradictory materials, such as her leather-covered car.

Lopez’s work has been exhibited in institutions with solo exhibitions at Fondazione Trussardi (Milan), LA→←Art (Los Angeles), The Aldrich Contemporary Art Museum (CT), ALT Foundation(Istanbul). She has had solo exhibitions at galleries such as Feature Inc. (NY), Deitch Projects (NY), Simon Preston Gallery (NY), Galerie Gaillard (Paris), and Paule Anglim (SF).

She has done public projects with The Public Art Fund (NY), and “Art Public” in collaboration with the Bass Museum of Art (Miami), and has been in group exhibitions at PS1/MOMA, the Brooklyn Museum, Yerba Buena Center for the Arts (San Francisco). Lopez has been a recipient of the New York Foundation for the Arts (NYFA) Grants, a Sculpture Fellowship (2011), a 9/11 Support grant (2002), and a Fiscal Sponsorship(2009) and faculty research grants through UC Berkeley (2002-05).

Her latest opus entitled *Invisible Object*, 2016, is a dive into nothingness wherein the 16-minute long video hinges on its capacity to present absence. Inspired by Swiss artist Alberto Giacometti’s *Hands Holding the Void (Invisible Object)*, 1935, the video shows different women and one man, with eyes closed, striving to describe an object we cannot see. When words fail, physical gestures and movements are utilized to illustrate the shape of things. For Lopez, her work probes on the idea of “allowing the subjects to imagine the space ‘in between,’ in order that they may build an object that vanishes, once they open their eyes and look in the mirror.”

Lopez has taught at Yale School of Art in the Sculpture Department, Columbia, NYU, the School of Visual Arts, and Bard in their graduate and undergraduate programs. She has also taught at UC Berkeley, where she headed the sculpture division and conducted sculptural research on large-scale 3D rapid-prototyping. She is now an assistant professor in sculpture at the University of Pennsylvania School of Design, Graduate Fine Arts.

Lopez lives and works in Brooklyn.

<http://www.michellelopez.com/home.html>



# SILVANA & GABRIELLA MANGANO

THERE IS NO THERE, 2015.  
(Video installation,  
performance)



## ABOUT THE ARTIST

Gabriella Mangano and Silvana Mangano (b. 1972), twin sisters hailing from Stanthorpe, Australia, both completed their BFA in Drawing at the Victorian College of the Arts in 2001 and 2003 respectively. Since the mid-2000s, the sisters have been working on a variety of video installations highlighting the body's rhythmic and unchoreographed gestures and movements as well as their relationship towards the space and physicality of the landscape at hand. Their works aim to magnify the elements of sound, form, structure, and the subtle nuances of the places they explore and traverse in.

The sisters held solo exhibitions at the Anna Schwartz Gallery (Melbourne) for *Shapes for Open Spaces*, 2011; as well as at the Centre of Contemporary Photography (Melbourne) and Perth Institute of Contemporary Art for *If...so...then...*, 2007/2008.

In *Shapes for Open Spaces*, 2011, a succession of four suspended screens and multi-channels sounds were utilized to present four distinct but interconnected narratives boasting off the expansive Sicilian rock pools, skies, architectural ruins, and oceans. The four videos include *A Monument for Air*, *Monument for Monument*, *Monument for Sea*, and *Songs for the Past*.

On the other hand, *If...so...then...*, 2007/2008 is adapted from Marina Abramovic and Ulay's performance entitled *Imponderabilia*, 1977. Here, the Mangano twins recorded a private moment where they observed and mimicked each other's actions to point that a simple gesture of fixing the other's hair is deemed as mechanical but endearing. Through the stark black and white lenses as well as haphazard editing, they have created a constructed documentation of performance that is bigger than the event itself.

The Mangano twins have also held group exhibitions at the Art Gallery of Western Australia, Christchurch Art Gallery Outer Spaces (New Zealand), Museum of Contemporary Art (Sydney), Nichido Contemporary Art (Tokyo), and at the Gallery of Modern Art (Brisbane). They have also participated in numerous biennales and triennials such as the 8th Asia Pacific Triennial of Contemporary Art 2015-2016, Tarrawarra Biennial 2014, Fifth Moscow Biennale of Contemporary Art 2013, and the 18th Biennale of Sydney 2012.

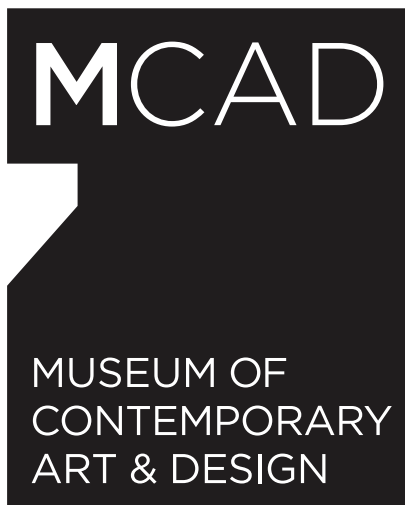
One of their major works is *There Is No There*, 2015 which was inspired by the Blue Blouse Theatre Collective (1924-32) of the Soviet Union, giving birth to a new kind of performance called *Living Newspapers*. The sisters extended this concept by collaborating with local dancers in creating carefully choreographed movements and gestures in reference to timely news and events. These poses and dances are also a complement to the installation space, geometric platforms, and video projections the artists have designed to complete the whole piece.

Gabriella and Silvana are represented by Ann Schwartz Gallery in Melbourne and Sydney, Australia. They have also completed a residency at the International Studio and Curatorial Programme (ISCP), New York in 2013 - 2014.

The sisters live and work in Melbourne, Australia.

<http://www.gabriella-mungano-silvana-mungano.com/>

# RE- ENAC



#### MUSEUM HOURS

Tuesday - Saturday 10.00am - 6.00pm  
Sunday 10.00am - 2.00pm

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## 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, the 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, multimedia art, photography, arts management, production design, technical theater, 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.

[www.mcadmanila.org.ph](http://www.mcadmanila.org.ph)

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**DE LA SALLE-  
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## **DE LA SALLE COLLEGE OF SAINT BENILDE**

De La Salle-College of Saint Benilde is a learning environment that nurtures students to develop their interests and passions, and trains them to become professionally competent in established industries and emerging fields of specialization.

At Benilde, learning in its many forms is encouraged. Spiritual creative pursuits, artistic endeavors, service to the community, awareness of environmental issues, and concern for the common good are all part of the Benildean education. The College's learner-centered philosophy is founded on the belief that each student is endowed by God with talents and gifts that should be understood, appreciated and nurtured.

# RE- ENACTMENTS

## EXHIBITION OPENING

13 JULY 2017  
6.00 PM - 8.30 PM

## EXHIBITION RUN

13 JULY 2017 -  
10 SEPTEMBER 2017

IMAGES AVAILABLE UPON REQUEST.

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