

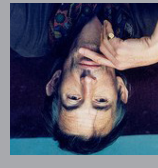
The exhibition *Re-enactments*\* takes up the issue of situations, whether constructed, instruction-based, document-oriented activities, or those positioned as gestures, within the parameters of a traditional exhibition format. It seeks to expand our experience and understanding of the performative medium, its possibilities and its challenges, while at the same time engaging the forms and which concept, scripted situations, documentation and the durational can co-exist within an institution and its traditional framework. While it can be argued as having Fluxus happenings as its forerunner, the works in the exhibition look more to the acts and manifestos developed by the Italian Futurists (Filippo Tommaso Marinetti's Futurist manifesto was written in 1909) and agitprop in the Soviet Union, long before George Maciunas' Fluxus. The sources of these practices are problematic, that is, the Futurists aligned themselves with Mussolini, while agitprop was employed as propaganda to indoctrinate the masses, their incarnations, have, in the hands of contemporary artists, ironically been employed to critique social, cultural and political systems. The Italian Futurists employed the performative utterance, unlike the loosely organized ideas of chance encouraged by Fluxus; theirs necessitated contextual conditions, even that of institutional protocols to be present for the work, that is, for the performative situation to manifest.

— Anthony Howell, *The Analysis of Performance Art: A Guide to Its Theory and Practice*

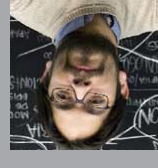
“Performance rescued from speech holds the promise of a language compounded of stillnesses and repetitions; a language of transferences and objectivizations; a language of expectations, inconsistencies and catastrophes, of regressions and sublimations...”

## ARTISTS' BIOS

**FRANCIS ALYS**  
Alys' practice is characterized by his ability to produce poetic projects and actions set against the difficult politics that beset various social contexts of the world at large. A Belgian who moved to Mexico in the 1980s, his work are mostly gestural in nature, looking to challenge the politics of a context and period but via the lightest of interventions: standing amongst a row of labourers in Mexico City offering his services as a tourist; moving a line of sheep around the flagpole where the large Mexican flag flaps at high mast on the square of the Zocalo; a trip around the world which avoided having to cross the airspace of the Mexican-American border, the remnant of this work now existing as text on a postcard and only talked about. His performative practice find themselves frozen in a variety of documentation: drawings, video, posters, small paintings, including that of hearsay that develops and enters the realm of myth-making.



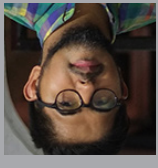
**ERICK BELTRAN**  
Beltran's work analyzes and examines the impact that visual information and graphic images, and their consequent structures have on viewers. In collating and assembling these images and media, Beltran maps out and explores the link between the viewing public and the esoteric visual language that has been amassed through history. Beltran's practice itself is based on research and his interest in areas of "unspecialised knowledge and his efforts to establish their significance done in the form of research by gathering evidence, as well as by sifting through historical materials, focus on subjects that upend dominant discourses and systems by drawing out unwritten histories and the re-definition of social phenomena.



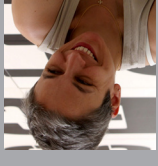
\*The title is lifted from a video work present in the exhibition by *Francis Alys in 2001, where he sought to work out the dilemma of action, active participation, and its documentation.*

The performative has always been grasped as an 'event' which engages with the concept of time, whether this is stretched or instantaneous, focused or discussed at length, constructed and documented for later consumption. The challenge to include and structure these within the institutional, long-term duration of an exhibition, led to performance festivals presided by a programme of events over a short period, to contain and allow for a variety to be presented, engaged with, and experienced. The artist was also central to these engagements, and activated only by their presence, thus producing the aura of spectacle around the artist's persona. By including work that moves away from the centrality of the artist, the exhibition questions the role of body and language, blurring and momentarily merging the live act with its mediating instrument, through video, sound, or hired performers. Document, object, situation, action, or re-enactments are ways by which mediated action can be interpreted and accessed.

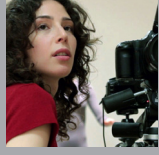
**YASON BANAL**  
Banal as an artist, curator and academic who moves between installation, photography, video and performance in order to explore, and elicit, suppressed associations and links across these media, and systems of thinking predominant in popular culture. His practice moves on wistful conceptualism and abstraction as well as distinct documentation which in totality evoke contemporary folklore, both speculative and awkward, defying accepted actions within the framework of contemporary culture and society. He explores concepts pertaining to the supernatural reality of TV, lo-fi internet culture, geomarket forces and neo-migrant formalism.



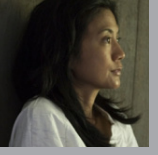
**DORA GARCIA**  
Spanish artist, Dora Garcia explores one of her core artistic strategies, the disruption of the real and of the conventions that determine both the traditional exhibition of art and some of our everyday behaviours. By questioning the public's expectations, she re-examines the parameters that define the nature of artistic experience. Consisting mainly of performances, installations, talks, tours, collaborations, participation, texts and photographs, her work creates a state of indeterminacy, blurring boundaries between author and actor, reality and fiction, and life. For Garcia, art is about the gesture of an artist and the figure of the author epitomized by the image of "someone who watches the others busying themselves and is by nature, outside of them." (Meats, 2011)



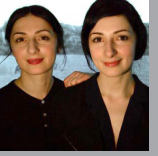
**LIZ MAGIC LASER**  
Trained as a photographer, Laser's practice has come to include video and performance, sculpture and installation. Referring to her videos as 'scripted pieces,' Laser creates situations by asking actors to personify inanimate objects, such as an Automated Teller Machine, and communicate with scripts based on literary texts adapted for the video. Her work considers ideas of power and power relations as these are presented in mass media, while seeking to reclaim agency for its audience. She often integrates audience participation into works that involve social and political critiques, and has staged performances in public spaces such as banks and movie theaters; these projects were influenced in part by Bertolt Brecht's concept of epic theater and Augusto Boal's theater of the oppressed. More recently, Laser has expanded her interest in the construction of identities to include children and the ways in which their self-perception is influenced by the news media. (Laser)



**MICHELLE LOPEZ**  
Lopez' works utilize seemingly disparate industrial materials in a manner of critique of present day cultural phenomena. In later years, Lopez's work was influenced by the study of politics and personal life, and the ensuing collision and, at times, crumbling of both social and political contemporary cultures. She has described entropy as a central theme of her work.



**SILVANA MANGANO & GABRIELLA MANGANO**  
Silvana and Gabriella Mangano, more popularly known as the Mangano sisters, are twins who collaborate on their projects. Working in the area between performance and video, they address the interrelation between the human body, space and time.



The backdrop and setting of their performances present a variety of perspectives and tones that inform the final video. Works often contain elements that are sculptural, painterly and the motion of drawing embedded within each final piece.






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| <p><b>PERFORMERS</b></p> <p>Abbey Batocabe<br/>Natasha Cabrera<br/>Cori Francesca Co<br/>Mia Fortugaleza<br/>Carissa Laurel<br/>Venus Mar<br/>Jezi Matias<br/>Michelangelo Miccolis<br/>Paul Natividad<br/>Amihan Ceres Ruiz<br/>Mita Santiago<br/>Eira Joanne Tangalin<br/>Hayme Zulaybar</p> | <p><b>INTERNS / VOLUNTEERS</b></p> <p>Francine Alviar<br/>Andy Avila<br/>Shannon Balangue<br/>JC Barcelon<br/>Rowshan Begum<br/>Francesca Bernardo<br/>Veronica Bernardo<br/>Rosemarie Calderon<br/>Kristoffer Carillo<br/>Rhoben Chan<br/>Eunice Clemente<br/>Kaye dela Rosa<br/>Kim Eneria<br/>Danni Fernandez<br/>Ava Flores<br/>Julia Francia</p> | <p>David Laboy<br/>Janelle Lai<br/>Gabriel Ligan<br/>Justine Marie Pega Mojica<br/>Julieanne T. Ng<br/>Pauleen Olivian<br/>Agiemar Ordinez<br/>Krissy Parcon<br/>Jessa Pomar<br/>Harrisha Ruelos<br/>Alessa T. Salindato<br/>Erico Sy<br/>Paolo Tiausas<br/>Frances Nicole Villanueva<br/>Emmanuel Zorilla</p> |
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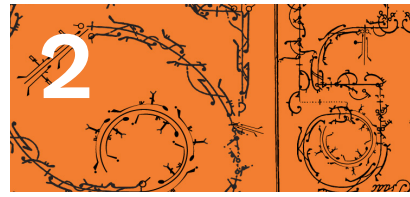
# RE-ENACTMENTS

13 JULY -  
10 SEPTEMBER 2017



**1**  
Dora García  
**The Artist Without Works : A Guided Tour Around Nothing**, 2008  
Performance

García, long interested with the idea of an artist without works, one who produces nothing, gives us a work exploring the very idea. **The Artist Without Works : A Guided Tour Around Nothing**, 2008, is a speech in the form of a tour about artists who refuse to produce anything, with García hoping that the audience fills in the gaps with their imagination by positing this 'artist who has not work' as a possible figure. García proposes that an artwork does not necessarily need an author and an author does not necessarily need an artwork whilst exploring the relationship between artwork, audience, and place.



**2**  
Erick Beltrán  
**Demonstrative Figures (Assimilated)**, 2012/2013  
Site-specific intervention  
Dimensions variable

Beltrán's **Demonstrative Figures (Assimilated)**, 2012/2013, explores a system of dance instructions written down during the eighteenth century as part of French choreography manuals, establishing court sanctioned dance. Here he illustrates the dance known as the sarabande, a slow court dance from the baroque period maintained by the French and Spanish upper class, but one whose history is peppered with instances of colonial interventions. In the work, laid out as a massive dance instruction manual on the floor meant to be followed, Beltrán inserts movements associated with colonised peoples as well as gestures of protest within the notations of the dance.



**3**  
Francis Alÿs  
**Re-enactments**, 2001  
Two-channel video installation  
5:20 mins each  
Dimensions variable with installation  
Courtesy David Zwirner, New York/London

**Re-enactments**, 2001, which the exhibition's title is drawn from, is a two-channel video that works on two discursive layers: 1) its formal qualities as a video which problematizes the tension between performance and the second-hand experience of watching it, experiencing it only through documentation; and 2) as a work of brave black humour that challenges Mexico's political climate of the period when illegally, he buys a firearm and walks the streets of the city in blatant disregard for the law, he is obviously apprehended by the police several minutes later. This video is an echo of the other screen; we do not merely see the documentation of the performance, but also witness the collusion of the police when they release Alÿs, and agree to take part in the performance's recreation. This illegal act, though done in the name of art, had its consequences, as Alÿs was imprisoned in a Mexican jail.

*\*\*MCAD does not condone the use and/or purchase of firearms. We highly encourage our viewers to reflect on the political temperature of our country and the problems faced worldwide as a result of gun violence and their related crimes.*



**4**  
Silvana Mangano & Gabriella Mangano  
**There is no there**, 2015  
Single-channel High Definition digital video and live performance, sound  
10:27 mins (video)  
Courtesy of the artists and Anna Schwartz Gallery

**Performance Schedule**  
Tuesdays-Saturdays, 11am and 4pm  
Sundays, 11am

As one of the practices in the show that still embody an almost-traditional performative practice, that is, dealing with the structurality of form and the elements of sound and space, the Mangano sisters have recently extended their current work by removing themselves from the performance and have looked to challenging the problematics of their medium. By juxtaposing performance and video, each image echoing the other, the work is connected as informing the other: Is the performance the original? Or does the video precede the performance? Do they happen the same time as we experience it?

One of their major works, **There is no there**, 2015, sought inspiration from the Living Newspaper, a form of theatre initiated in the US in 1935 as part of the Federal Theatre Project. The idea for the living newspaper was to employ theatre and its techniques and present various social and political issues such as poverty and housing, economics and health. The main ideas of the living newspaper were drawn from the agitprop practices of 1920s Soviet Union, a political tool to inform the general populace. With this project, the artists move towards external collaboration, employing dancers to carefully follow choreographed movements referencing and isolating ubiquitous gestures - such as pointing fingers or fists raised in the air - found on the front page of newspapers. The geometric mats laid within the installation work act as anchors for the performance, much like the screen that holds the video.



**5**  
Liz Magic Laser  
**The Thought Leader**, 2015  
Single-channel video, sound  
9:22 mins  
Courtesy of the artist,  
Various Small Fires, Los Angeles  
and Wilfried Lentz, Rotterdam

In one of her most prominent works, **The Thought Leader**, 2015, Laser utilized the TED Talk format in insinuating an Underground Man's perspective towards the online motivational speech powerhouse. The actor, 10 year-old Alex Ammerman's compelling performance recites Laser's adaptation of Fyodor Dostoevsky's, *Notes from the Underground* (1864), posing questions such as our desire for a perfect world, and supplying the reply of how this perfect world is impossible, "because systems stop me from doing so." The video highlights the socialist ideal of enlightened self-interest as well as its modern capitalist incarnation.

## GROUND FLOOR



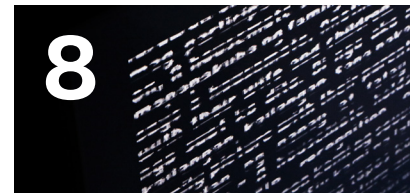
**6**  
Michelle Lopez  
**Invisible Object**, 2016  
Single-channel video, sound  
16:20 mins  
Courtesy of the artist

Lopez' most recent work, **Invisible Object**, 2016, is a dive into nothingness. The 16-minute long video hinges on its capacity to present absence despite the presence of gestures. 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 remain as the only anchor to illustrate the shape of things. For Lopez, her work probes 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."



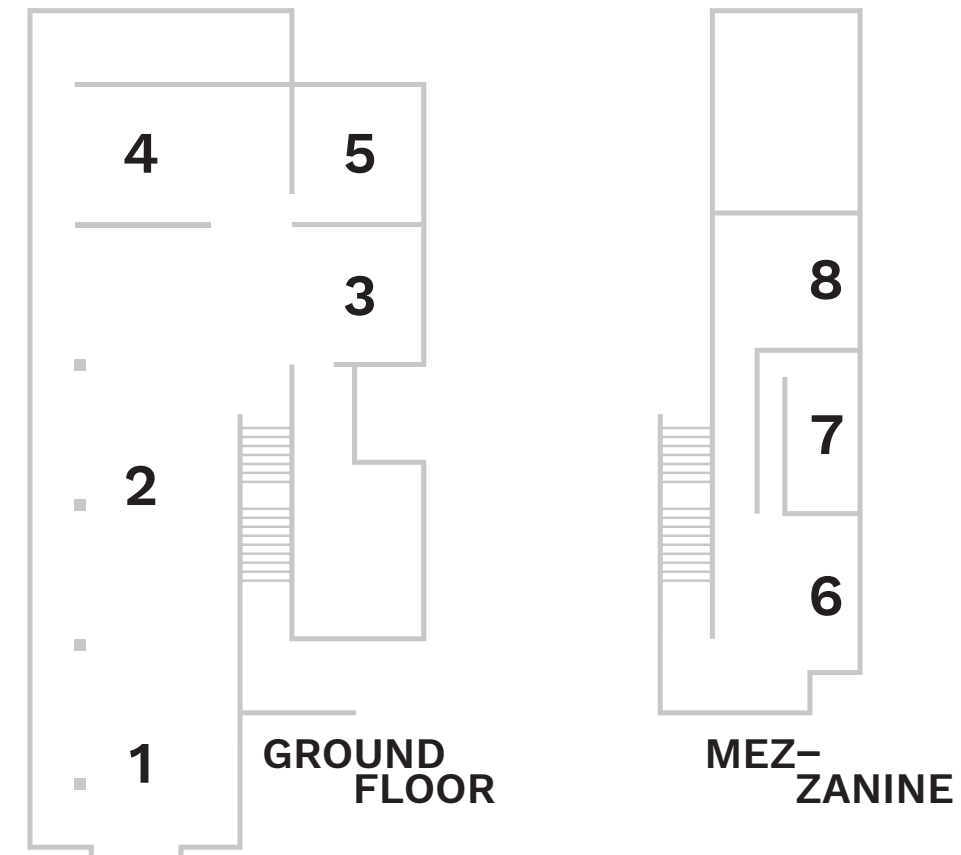
**7**  
Liz Magic Laser  
**Primal Speech**, 2016  
Single-channel video, sound  
11:50 mins  
Courtesy of the artist,  
Various Small Fires, Los Angeles  
and Wilfried Lentz, Rotterdam

**Primal Speech**, 2016, 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 re-enact formative experiences as well as repressed political feelings and frustrations. In doing so, "patients" were liberated from the neurotic repetition of unhealthy behaviors and relationships, freeing them from victimhood.



**8**  
Yason Banal  
**Untitled Episode**, 2015  
Chroma paintings, kino faux lights, risers, videos  
Dimensions variable  
Courtesy of the artist

**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 the art industry.



## MEZZANINE