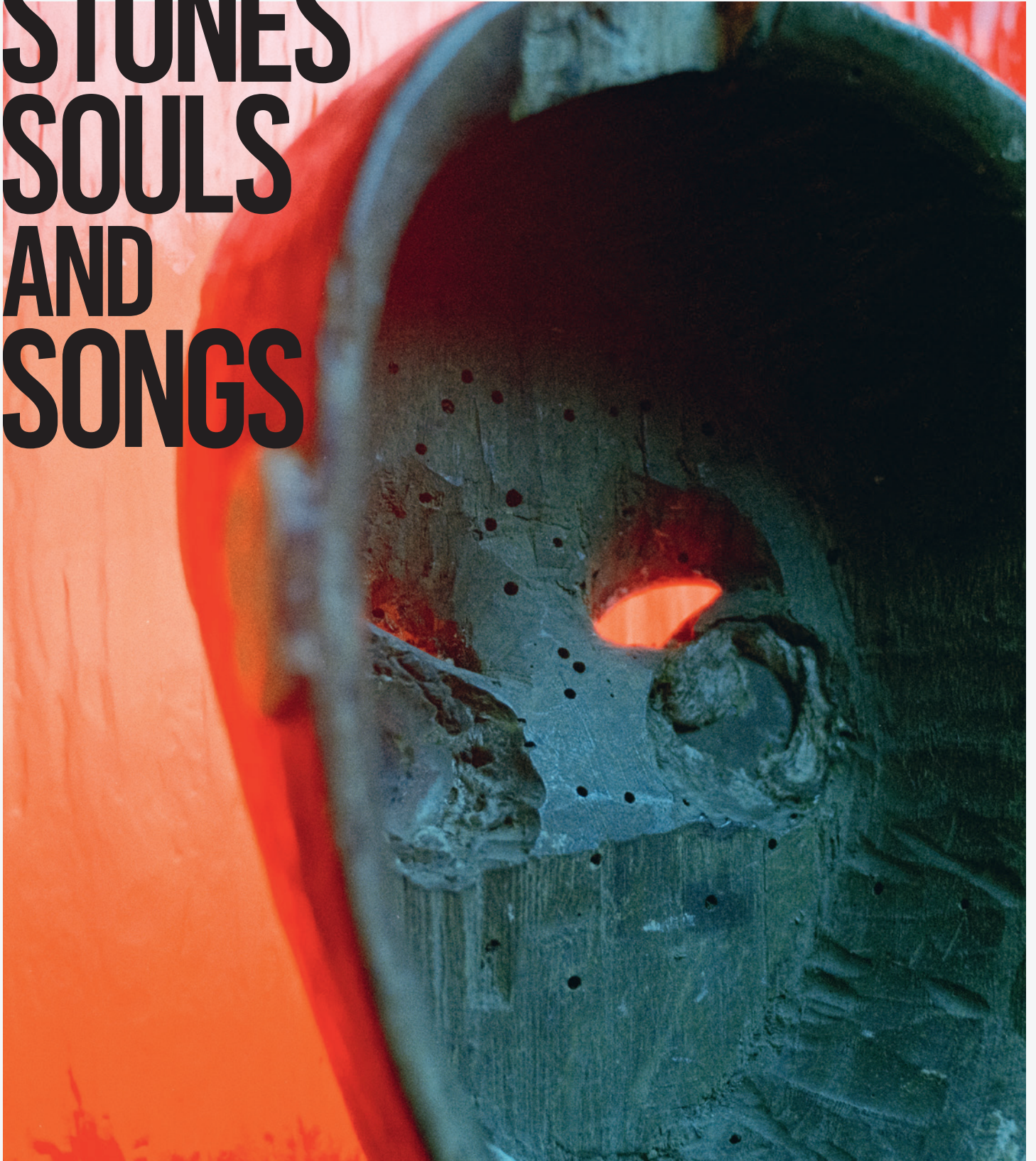


SOIL AND STONES SOULS AND SONGS

MCAD
MUSEUM OF
CONTEMPORARY
ART & DESIGN



SOIL AND STONES SOULS AND SONGS

6 SEPTEMBER -
4 DECEMBER 2016

This major traveling and transforming exhibition presented by Kadist San Francisco / Paris, the Museum of Contemporary Art and Design (MCAD) in Manila, and Para Site Hong Kong, curated by **Cosmin Costinas** and **Inti Guerrero**, is based on several intertwined lines of tension and narratives found today in the realities, artistic and cultural production, and contemporary thought in the Asian sphere and beyond. It is constructed on a spectre of art practices, new commissions, works from the Kadist collection, cases studies curated by **Yongwoo Lee**, **Qu Chang**, and **Simon Soon**, and experiments on forms and processes addressing, directly or symbolically, several broad categories of issues. These can all be traced to the seismic forces that have transformed the world over the past decades, with Asia being at the forefront of these changes.

The unleashing of the forces of the global market in the region has modified the forms of production, labour, landscape and environments, as well as wider societal structures across the continent. The anxieties of the new world, and the often competing aspirations of these reshaped societies are in search of new forms of imagining the political, of new ideas meant to give sense and direction to the changing realities. Many of these ideas try to position themselves in opposition to liberal democracy—perceived as foreign—or even outside of the parameters of Western modernity, often creating complex and hybrid ideological projects. Sometimes continuing ideas from the anticolonial struggle and from the postcolonial nation building process, these ideological projects are nevertheless very current adaptations to the region's rejuvenation and to what is seen as the crisis of the West. In this respect, there is a thread uniting as disparate ideas as the neo-Confucianist revival of the Communist Party in China to new ideas about what it means to be indigenous across the colonized world, from Melanesia to the Americas, passing through what appears to be a more conventional resurgence of nationalism in different countries. This latter phenomenon has catalysed revisionisms of historical issues and of various founding myths (of communities and of the world itself) in the face of historical and ecological threats, leading to a general horizon of anxiety. This fear extends, however, beyond Asia, finding a fertile ground in a world marked by a loss of certainties, by the anxiety of a shifting geopolitical order in the postcolonial and post-Cold War Era, and by the unease and violence often accompanying the transformation of traditional economic and cultural patterns.

How can an art exhibition convey this? How can forms, objects, and matter translate the contextual anxieties we are pointing out? How can the infinite complexities of the horizon over our continent be translated, not to mention the complexities defining the actual object and spectre named China, which appears at the centre of these issues? The exhibition attempts these through several interrelated threads, as well as through a number of separate case studies that compose a kaleidoscopic vision of our subject. It is also particularly attentive to aesthetic vocabularies and to how the search for an outside to Western modernity has been reflected in the references or the forms employed by artists of various generations and geographies. While many of the stories traced are occurring within Asia, the exhibition also tries to understand the transformations happening on our continent by tracing their echoes, resonances, and mirrored shadows outside its shores, near and far.

The soil is the practical, symbolic and often sacred home of the nation, the repository of its history, as well as its most valued economic asset. The exhibition presents the soil in its multiple understandings, from that of a concrete (albeit spiritually invested) landscape, to its physical and no less sacred quality as an object, as well as to its conceptual form as a crucial element in defining a nation. The exhibition also introduces environmentalism as a growing determinant of cultural phenomena, while expanding the geographical implications of Asia, to its inner and outer peripheries in the Pacific, and beyond.

A body of works in the exhibition looks at the convulsions of societies affected by extractionist economies, often implemented by dominant multinational corporations, as a continuation of past colonial projects. These cases, from the Philippines, India, Bougainville, Australia, to Mongolia, often see a continuation and overlap between Western and Chinese dominance. In many of these contexts, the deep transformation of landscapes as well as of communities encounter and clash with traditional ideas on the use of and relation with the soil. Some contexts experience the dislocation of indigenous cultures more radically and violently than others, the modern project entering some societies as an existential cataclysm, with historical and environmental manifestations, from the Aboriginal communities in Australia, discussed in **Peter Kennedy & John Hughes'** historical film, to the complex consequences in the Pacific island of Bougainville, addressed by **Taloi Havini**. In the Philippines or in India, as reflected in the work of **Edgar Talusan Fernandez** and the new commission by **Prabhakar Pachpute**, the struggles related to mining are entangled in broader social issues. The works of **Simryn Gill** connect the profound transformations of landscapes by mineral extraction, to the equally severe consequences of mass scale palm oil production. In Mongolia, the nomadic respect for the untouched soil, which formed an early basis for the deep phobia towards agriculturalist China, with its growing interest in its Northern neighbour's underground resources, is now a significant reason behind the escalating Sinophobia in the country. The deep anxiety felt in Mongolia towards the excavation of its territory (by China or its agents) is often gendered and sexualized, being associated with the fear that Mongolian women (metaphors of the sacred motherly soil) will be impregnated by Chinese men. **Tuguldur Yondonjams'** works playfully and ironically reveal the allegorical imaginary behind the anxiety in both its historical and current manifestations in Mongolia. China itself experienced such a deep conflict between the understanding of soil as a fundamentally spiritual landscape and as a resource at the beginning of its modern era, illustrated in the late Qing dynasty's reluctance in building railroads, in order not to disturb the ancestral graves and the *feng shui* of its territory. Soil and agriculture, together with the issues of land rights (particularly in China, where the transition towards an economy based on private property has not yet settled the question of land ownership) and the complex rural-urban dynamics across Asia are present in the works of **Li Binyuan**, **Trương Công Tùng**, alongside the aforementioned works by **Simryn Gill**. *Agri-Aquaculture: An identity report on Hong Kong*, the case study curated by Qu Chang looks at the connections between soil and agriculture, history and territory, and the rapidly shifting identity of Hong Kong. The city is further discussed through the works of **Ho Siu-Kee**, **So Wai Lam**, and **Ocean Leung**, with a particular attention to its accelerated process of self-interrogation and radical political imagination in the post-Umbrella Revolution years, making it into one of the sites where anxiety for the future and competing attempts to address it are felt more acutely.

The deep feelings of anxiety in the region are analysed through phenomena connected to the resurgence of nationalisms, with all their founding myths, insistence on ethnicity, territory, common stories, and souls, particularly manifested in the fractured social body of Asia with its anxieties of complex ethnic landscapes, oscillating between agonistic conviviality and the spectre of violent antagonisms. Among these phenomena, new representations of the distinctiveness of the nation have surfaced, often based on romantic views over past idyllic civilizations in their respective countries or on previous (and often contested) moments of glory or collective tragedy. Chinese neo-Confucianism of the past decade and the country's longstanding obsession with historical humiliation and vindication in relation to the West or Japan are good examples of these reflexes. These ideological instrumentalizations of history and national narratives are being questioned throughout Asia by artists such as **Chulayarnnon Siriphol** looking at the deep divisions in Thailand in recent years and at how nationalist narratives play along this divide; **Pio Abad** dissecting the toxic legacy of the Marcos regime in the politics and culture of the Philippines; and by **Shitamichi Motoyuki** tracing the remains of *toriis*, sacred Shinto gates in various parts of Asia and the Pacific occupied by Japan in the Second World war, bringing thus in the discussion the relics of the last tragic attempt of a new Asian order with Japan as its hegemon. **Li Ran**'s piece alludes ironically to China's new hegemonic position and the insecurities associated with the cultural manifestations of this position of power. *The Phantom Modern*, the case study curated by Lee Yongwoo offers a broader context for the convulsions of modernity throughout Asia, navigating from history to spirituality and popular culture.

However, the works in the exhibition are not only meant to translate narratives, they are assembled to reveal the position of forms, matter, objects, and language in resonating these conflicts and world views. The identification of cultural specificity through visible formal codes remains a deep reflex in our contemporary world, and while artists in the show operate on different formal avenues, dissidence from a single canonical art history is a unifying thread of their artistic practice. In the exhibition, the case study curated by Simon Soon revisits the seminal 1974 exhibition by Malaysian artists **Redza Piyadasa** and **Sulaiman Esa**, *Towards a Mystical Reality*, a major moment in the history of conceptual art in Asia. Conceived as a manifesto exhibition, it explored the ideas on the art object of what the two artists regarded as the "Western" neo-avant-garde and how these related to conceptions of reality, matter, and objects in Asian philosophies and spiritual systems. The 1974 exhibition has been a relevant and influential example of local references being summoned for the production of modern cultural projects that see themselves as distinct from a Western model. Another case study in the exhibition

looks at the works of **José Maceda**, a Filipino musician known for his concrete compositions using ethnographic instruments from the Philippine archipelago and often involving large numbers of performers. His artistic language, bringing together a nativist folkloric element as well as a neo-avant-garde method, reflected the ideology of the Marcos regime, striving for a Philippines that was both authentic and distinctive in its national character as well as a modern nation, firmly integrated in the US-led world. The exhibition is, however, not interested in his work because of its illustration of a failed dictatorship, but rather because of its relevance for a cultural pattern of nativist versions of modernisms, that were created alongside ideological attempts to imagine modernities that were distinct from the Western one. Related to the work of Maceda is the contribution of **Walter Smetak**, who has worked

throughout the 20th century with the indigenous musical traditions of Brazil. The work of **Mariana Castillo Deball**, illustrating the exhibition, and of veteran artist and activist **Jimmie Durham** are striking commentaries about the ambiguities behind the narratives of indigenous cultures in today's world. **Josh Faught**'s work alludes to a more contemporary process of building a community within a broader mainstream society, in the post-AIDS queer community of the US. Hybridity, cultural conflict and layering pervade the works of **Kawayan de Guia** and **Dominique Zinkpé**. **Ion Grigorescu**'s works reveal his negotiations of the national, the individual, and the spiritual in the Romanian context, which alongside other parts of Europe sees its cultural legacy at least partially removed from hegemonic western modernity.

In a similar line of deep spirituality and blasphemous inquiry sits the rather unacknowledged drawing impressions of a trip to India by **Gendün Chöpel**, a Tibetan modern artist, writer, and monk of the first half of the XXth century, who became fascinated with the tropical version of Buddhism in the South, while creatively and sometimes scandalously juggling his religious beliefs and a desire towards modernity. The works of artists such as **Meschac Gaba**, **Sheela Gowda**, **He Xiangyu**, **James T. Hong**, **Trevor Yeung**, **Valerie Snobeck**, and **Trương Công Tùng** mentioned before, explore, each in its own way, the multiple cultural implications of objects and matter, of natural and cultural items, in

the rapidly industrializing and urbanizing contexts in which they each work. **Pratchaya Phinthong**'s discreet piece is a poetic commentary on the distortions of scale and distance in the world, brought about by the great unsettling of the past decades.

Cosmin Costinas and Inti Guerrero



Mariana Castillo Deball
Untitled, 2014
Laserchrome prints mounted on dibond
270 x 180 cm each
Courtesy of the artist and kurimanzutto, Mexico City

CURATOR'S PROFILE



COSMIN COSTINAS was born in Satu Mare, Romania in 1982. He is an author and freelance curator, based in Bucharest and Vienna. After his studies in art history and history at the Babes Bolyai University in Cluj-Napoca, he now is contributing editor of the magazines *Idea Arts + Society* (Cluj) and *Version* (Paris and Cluj), and visual arts consultant for Romanian National Television. His latest curatorial projects include *Textground* (Prague, 2004) and *Laicitate dupa Complicitate* (Secularity after Complicity, Bucharest, 2005). His upcoming writing projects include a comprehensive book on Romanian contemporary art after the year 2000 (together with Mihnea Mircan). Since January 2006, he has been a member of the editorial team of *Documenta 12* Magazine Project. The writer, critic, and member of ERSTE Foundation's PATTERNS advisory board is executive director/curator of the Para Site Art Space, Hong Kong's leading non-profit organization dedicated to contemporary visual art exhibitions. Costinas is Asia's first Outset Curator of Contemporary Art.



INTI GUERRERO is an art critic and curator based in Hong Kong. Until recently he was Associate Artistic Director of TEOR/ética, San José, Costa Rica. Guerrero has curated exhibitions for Tate Modern, London, UK; Museum of Art of Rio, Rio de Janeiro, Brazil; Para Site, Hong Kong; TheCube, Project Space, Taipei; ARKO art centre, Seoul; Kadist, San Francisco, CA; and Bergen Assembly, Bergen. His writings have appeared in *Afterall*, *ArtNexus*, *Metropolis M*, *Nero*, *Manifesta Journal*, and *Ramona*, among other publications and exhibition catalogues.

ARTISTS



PIO ABAD

Born: 1983, Philippines
Lives and works: U.K

Untitled 1986, from the project 1986-2012
Courtesy of the artist

Ferdinand as Malakas (The Strong One), 2015
Imelda as Maganda (The Beautiful One), 2015
Courtesy of the artist

Abad has a B.A. in Fine Art (Painting and Printmaking) from the Glasgow School of Art in 2007, with First Honors, after completing a Bachelor of Arts (Painting) at the University of the Philippines in 2004. Abad's works in this show are recreations of actual paintings found in Malacañang after the end of the Marcos dictatorship - as shown in the photograph accompanying the paintings.

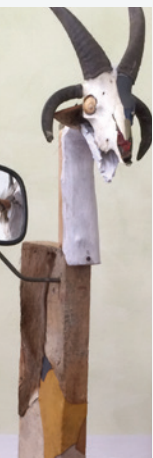


TRƯƠNG CÔNG TÙNG

Born: 1986, Vietnam
Lives and works: Vietnam

Journey of a Piece of Soil, 2013
Journey of a Piece of Soil, 2014
Courtesy of the artist and Kadist, Paris and San Francisco

Công Tùng graduated from Ho Chi Minh University of Fine Arts in 2010 with a major in lacquer painting. He has been moving further away from his painting background in order to pursue a more conceptual approach in art making. He is interested in spiritual culture, oral history, folklore, and magic with strange nuances. His works are a combination of video, installation, painting, and found objects that reflects his personal thinking, the changes in society and the issues of race, religion and politics.



JIMMIE DURHAM

Born: 1940, U.S.A.
Lives and works: Italy

The Isle of Man, 2016
Courtesy of the artist and kurimanzutto, Mexico City

Durham is a sculptor, essayist, poet, and activist. In 1987 Durham moved to Cuernavaca, Mexico during which time he began to exhibit internationally, including at the Whitney Biennial, Documenta IX, ICA London, Exit Art New York, the Museum of Contemporary Art, Antwerp and the Palais des Beaux-Arts, Brussels. He also published a large number of essays in books and periodicals, including Art Forum, the Art Journal and the Third Text. Since 1994, he has been based in Europe. Durham has participated in the Venice Biennale (2013, 1999, 2001, 2003 and 2005), Documenta (IX, XIII) and the Whitney Biennale (1993 and 2006, 2014), among others.

MARIANA CASTILLO DEBALL

Born: 1975, Mexico
Lives and works: Germany

Untitled, 2014
Courtesy of the artist and kurimanzutto, Mexico City

Masks are used in Mexico in traditional dances as well as ceremonies and have also evolved into new forms. Castillo Deball's research process has led her to the Ethnographic Museum in Berlin where there is a Mesoamerican collection that includes masks, and to popular culture as the work is based on a Mexican advertisement for an anti-psychotic medicine. The work presents the backside of a mask, this reversal playfully exploring the notion of identity and appropriation.



KAWAYAN DE GUIA

Born: 1978, Philippines
Lives and works: Philippines

Plaga Colonial de las Pilipinas, 2015
Courtesy of the artist

Dear Hunter, 2015
Courtesy of the artist and The Drawing Room, Manila

De Guia was born into a family very much involved in the arts. Working with painting, installation and sculpture, he makes references - through the objects he chooses as well as the subject matter - to indigenous, contemporary and popular culture in order to make observations on Philippine society. De Guia organized AX(iS) Art Project, a bi-annual arts festival and was one of the curators for the Singapore Biennale in 2013.



JOSH FAUGHT

Born: 1979, U.S.A.
Lives and works: U.S.A.

Edward, 2014
Courtesy of the artist and Kadist, Paris and San Francisco

Faught is a sculptor and an Associate Professor at the California College of Arts in Oakland and San Francisco. He mixes past and present, personal and social concerns, inspired by his life experiences and by his knowledge of craft from his childhood and later as assistant professor and program coordinator of fibers at the University of Oregon. He has received multiple awards including the 2009 Seattle Art Museum Betty Bowen Award, the 2011 Louis Comfort Tiffany Foundation grant, and the 2012 San Francisco Museum of Modern Art Society for the Encouragement of Contemporary Art (SECA) Award.





EDGAR TALUSAN FERNANDEZ

Born: 1955, Philippines
Lives and works: Philippines

Our Lands Are Marked for Destruction...And We With Them, 1979
Gift of the Catholic Bishops' Conference Episcopal Commission on Tribal Filipinos

Fernandez studied Fine Arts and Advertising at the College of Music and Fine Arts, Philippine Women's University. *Our Lands are Marked for Destruction...And We With Them* was created in 1979, in solidarity with and as a part of the campaign against mining in indigenous lands. The piece both rallies against the damage caused by excessive mining, and also promotes Tribal Filipino Sunday, which was held on October 14, 1979 – presently known as Indigenous Peoples' Sunday. Fernandez remains one of the leading figures in Philippine art, and a known activist - founding two progressive art groups in the 1970s and 1980s: Kaisahan and Concerned Artists of the Philippines.



SIMRYN GILL

Born: 1959, Singapore
Lives and works: Australia / Malaysia

Vegetation, 2016
Courtesy of the artist

Eyes and Storms, 2012-2013
Courtesy of the artist and Utopia Art Sydney

Skin, 1994
Courtesy of the artist and Art Gallery of South Australia, Adelaide

Gill works in sculpture, photography, drawing, and writing. She is a systematic collector, especially of books as objects of reverence and dispute. Several of her projects involve erasing or excising the printed word in a microcosmic struggle with authority as embodied by canonical texts. Gill is a tinkerer, altering mundane objects and sites via poetically critical sleight of hand. She aggregates her modest interventions into encyclopedic series comprised of dozens of components, in which the smallest gestures—repeated or expanded—generate resounding statements.



ION GRIGORESCU

Born: 1945, Romania
Lives and works: Bucharest, Romania

St. George Slaying a Dragon, 2016
Courtesy of the artist

Boxing, 1977
Courtesy of the artist and Andreiana Mihail Gallery, Bucharest

The Limping Man or The Man with the Walking Stick, 2016
Courtesy of the artist

Those Two, 2016
Courtesy of the artist

Grigorescu's works range from films, photographs, drawings and collages that document his own private life and that of the Romanian people under both the communist and capitalist rule. His is known for incorporating his own body as a medium in the 70's, a method which was taboo at the time.

MESCHAC GABA

Born: 1961, Benin
Lives and works: Benin / Netherlands

Hubert Maga (perruque MAVA musée d'art de la vie active), 2010-2011
Courtesy of the artist and Kadist, Paris and San Francisco

Widely known for his Museum of Contemporary African Art, which he brought to life during his residency at Rijksakademie in Amsterdam, Meschac Gaba has been questioning cultural identity as a construct along with the systems of trade as they relate to exchanges between Africa and the Western world. His works often explore themes of globalization, consumerism and the Western museum through acts of artistic appropriation.

In his recent work, he has produced a number of sculptures and various figures out of braided hair extensions – a popular trend in African-American culture.



SHEELA GOWDA

Born: 1957, India
Lives and works: India

No Title, 2016
Courtesy of the artist

Breaths, 2002
Courtesy of Sunitha and Niall Emmart

Moving from painting to making three-dimensional work, Sheela Gowda makes large-scale installations that use everyday materials, often in a symbolic way. The motif of incense used in her previous works is called to mind here through the charred exteriors and fragile and broken parts of the twigs. Incense is an industry in India that predominantly employs women, and has remained unchanged in structure and operations for generations.

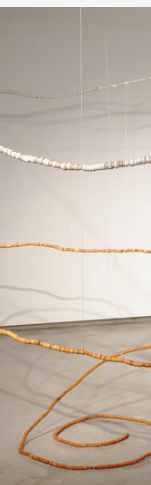


TALOI HAVINI

Born: 1981, Bougainville / Papua New Guinea
Lives and works: Australia

Beroana (shell money), 2016
Courtesy of the artist

An interdisciplinary artist, Taloi Havini works in ceramics, photography, print, video and mixed media installation. Her practice centres on the deconstruction of the politics of location, and the intergenerational transmission of Indigenous Knowledge Systems. In her research, she engages with living cultural practitioners and Oceanian material collections and archives. She often responds to these experiences and sites of investigation with experimental ceramic installations, print, photographic and video works in solo and collaborative works. She is actively involved in cultural heritage projects, exhibitions, research and community development in Melanesia and Australia.





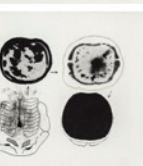
HE XIANGYU

Born: 1986, China
Lives and works: U.S.A

Wisdom Tower (A Pretty Girl), 2013
Courtesy of the artist and White Space Beijing

Palate Project-Everything We Create is Not Ourselves 16-1, 2014
Courtesy of the artist and White Space Beijing

He Xiangyu is an artist known for his work depicting and commenting on social systems. *Wisdom Tower* (2013) is inspired by Chinese pagodas, which are known for being reliquaries and holy places. The wisdom teeth used are He's own, and the arrangement calls to mind the *Sarīra* or *She Li Zi*, Buddhist relics that are found in cremated remains of spiritual masters and have protective properties. The gold highlights the splendour associated with religious objects, yet the teeth posit a question about the cost of labor necessary for such grandeur.



HO SIU-KEE

Born: 1964, Hong Kong
Lives and works: Hong Kong

Making Brick, 2005
Courtesy of the artist

Walking on Two Balls, 1995
Courtesy of the artist

"Bodily Perception as a Means of Expression in Contemporary Art Practice" was Ho Siu-Kee's research topic while taking up his Doctor of Fine Arts at the Royal Melbourne Institute of Technology (RMIT) University. He continued his exploration of this subject through various media such as sculpture, installation, photography and video. His works have been exhibited at the 23rd International Biennial of São Paulo in 1996 and the 49th Venice Biennial in 2001. He was awarded the Associate Membership of Royal British Society of Sculptors ARBS, London, UK in 2012.



JAMES T. HONG

Born: 1970, U.S.A.
Lives and works: Taiwan

Taiwan WMD - Uranium, 2012
Courtesy of the artist and Kadist, Paris and San Francisco

Hong is a filmmaker known for his experimental documentaries and video essays marked by excursions into controversial issues. In 1997 he founded the production company Zukunftsmusik. His current research focuses on nationalism and disputed territories in East Asia.

Taiwan WMD showcases the rarely documented and much contested history of these types of destructive power within and around Taiwan.



PETER KENNEDY

Born: 1945, Australia
Lives and works: Australia

On Sacred Land, 1983-1984
Courtesy of the artists

Peter Kennedy is an Australian artist, who contributed to introducing conceptual art to Sydney in the 1970s. His practice includes the use of neon lights, sound pieces and performance works.

John Hughes is an Australian independent producer, writer and director in documentary and drama. He has taught filmmaking, cinema and cultural studies and was Commissioning Editor for documentary with SBS Independent.

JOHN HUGHES

Born: 1948, Australia
Lives and works: Australia



OCEAN LEUNG

Born: 1983, Hong Kong
Lives and works: Hong Kong

Untitled, 2015
Courtesy of the artist

Currently completing his master's degree, Leung has been involved in contemporary art projects as curator for *Yau Ma Tei Self Rescue Project and Demonstrative Exhibition*, and *P-art Riot: June Fourth Festival for the Post-80s Generation*. He also works on solo projects which include documentary films. His preoccupation is with the relation between art and society's manipulations, often looking at the relationship between Hong Kong and China after the Umbrella Revolution of 2014.



LI BINYUAN

Born: 1985, China
Lives and works: China

Freedom Farming, 2014
Courtesy of the artist and Kadist, Paris and San Francisco

While his body of works include videos, Li Binyuan is more known for his live actions or performance art. His use of the body in his works began in the third year of university, driven by a need to express himself. His work has been part of solo and group exhibitions in the Shanghai Contemporary Art Museum; Suzhou Jinji Lake Art Museum, Suzhou; Groninger Museum, The Netherlands; Gallery Yang in Beijing; and Gallery 55, Shanghai, among others.





LI RAN

Born: 1986, China
Lives and works: China

Beyond Geography, 2012
Courtesy of the artist and Kadist, Paris and San Francisco

A graduate of the Sichuan Fine Arts Institute, Oil Painting Department with BFA, Li Ran is both the initiator and participant of the Company project. He has exhibited at the basis voor actuele kunst (BAK), Utrecht; Haus der Kulturen der Welt (HKW), Berlin; The Jewish Museum, New York; Contemporary Arts Museum Houston (CAMH), Houston; Musée d'art contemporain de Montréal, Montreal; The Museum of Moscow, Moscow; Institute of Contemporary Arts (ICA), London; Centre d'Art Contemporain Genève, Geneva; CCA Wattis Institute for Contemporary Arts, San Francisco; OCT Contemporary Art and other venues. His works have also been featured in Montreal Biennale (2014), Biennale Of Moving Images 2014 (2014 In Geneva), 4th Moscow International Biennale for Young Art (2014), 2nd CAFAM Biennial (2014), 4th "Former West" Project (2013, In Berlin), 9th Gwangju Biennial (2012), 7th Shenzhen Sculpture Biennale (2012).



PRATCHAYA PHINTHONG

Born: 1974, Thailand
Lives and works: Thailand

If I Dig A Very Deep Hole, 2007
Courtesy of the artist and Kadist, Paris and San Francisco

Fascinated by motion picture as a medium, Pratchaya Phinthong's works are short and experimental films, documentaries and video installations. Themes of personal memory, spiritualism, the supernatural and contemporary politics course through his works. The two photographs were taken in Paris and Chatham Islands, New Zealand, respectively, two locations on the globe that are geographically opposite to each other.



CHULAYARNNON SIRIPHOL

Born: 1986, Thailand
Lives and works: Thailand

Myth of Modernity, 2014
Courtesy of the artist

A filmmaker who works on short and experimental film, documentary, and video installation, Siriphol looks into the relation of history and memory. His works have been screened in various places in Asia and Europe.

PRABHAKAR PACHPUTE

Born: 1986, India
Lives and works: India

Broken Varaha, 2016
Courtesy of the artist

Pachpute was born into a family with three generations of miners, and he is influenced by this history in his works. He draws straight onto walls, often creating surreal figures. Through his travels, he has dealt with this issue in other contexts. In this site-specific work, the images of the manager, the map and part of the globe appear, accompanied by a boar. While the first three are contemporary, the third is a reference to Hindu mythology where one of Vishnu's avatars, Varaha, rescues the goddess Bhudevi, who represents the earth. Pachpute's work seems to imply that reality is starker than myth.



SHITAMICHI MOTOYUKI

Born: 1978, Japan
Lives and works: Japan

Saipan USA, From series torii, 2006-2012
Taichung Taiwan, From series torii, 2006-2012
Sakhalinskaja Russia, From series torii, 2006-2012
Changchun China, From series torii, 2006-2012
Sakhalinskaja Russia, From series torii, 2006-2012
Courtesy of the artist and Kadist, Paris and San Francisco

The work traces the remains of Shinto gates (known as *Torii* in Japanese) erected in various Asian and Pacific territories, occupied by Japan in the 20th century

Shitamichi Motoyuki received his BFA from the Musashino Art University in Tokyo, Japan. Apart from his *torii* series, he worked on *Re-Fort Project* from 2004-2015.



WALTER SMETAK

Born: 1913, Brazil
Lives and works: Switzerland

Professor Ernst Widmer, Swiss-Brazilian musician and composer conducting a concert of Walter Smetak's *Pindorama* instrument, Federal University of Bahia, 1969
Courtesy of the Estate of the Artist

Smetak migrated from Switzerland to Brazil in 1937. He was a composer trained in classical music who invented new instruments using tropical seeds and Brazilian native wood with which he made music. He was deeply influential for the avant-garde Brazilian music scene of the 1960s and 1970s, part of the larger *Tropicalia* movement.





VALERIE SNOBECK

Born: 1980, U.S.A.
Lives and works: U.S.A.

Reservoirs with Stains, Dust and Burns (Arches and Bowed), 2015
Courtesy of the artist and Simon Lee Gallery, Hong Kong

Snobeck's work references washer fluid plastic tanks from vehicles, and the damage that heat and prolonged use has left upon the containers. Each piece is accompanied by a shiny industrial table that highlights the materiality of the sculpture. Fascinated by found objects, the artist combines these and transforms them through processes like cutting and moulding. She calls this an un-coding of materials and their uses.



TREVOR YEUNG

Born: 1988, China
Lives and works: Hong Kong

We Both Died At the Same Moment Siliquaria Armata, 2014
Courtesy of the artist and Kadist, Paris and San Francisco

Yeung graduated from the Academy of Visual Arts of Hong Kong Baptist University in 2010. Since 2010, He has focused on developing personal projects. His practice uses botanic ecology, horticulture, photography and installations as metaphors that reference the emancipation of everyday aspirations toward human relationships. He participated in exhibitions including "CHINA 8" at MKM Museum Küppersmühle für Moderne Kunst in Germany (2015) and Shanghai Biennale 2014 in China. He was one of the 3 shortlisted artists in BMW Art Journey award with his solo exhibition "Garden Cruising: It's not easy being green" from DISCOVERIES section at Art Basel Hong Kong 2015.



DOMINIQUE ZINKPÉ

Born: 1969, Benin
Lives and works: Benin

Cosmos animiste, 2012
Courtesy of the artist and Kadist, Paris and San Francisco

Zinkpé's body of work comes in the form of installations, drawings, sculptures, and videos. His drawings and paintings often include a combination of animalistic and natural appearance and human attributes created by these figures. They explore the different sociopolitical situations Zinkpé finds himself in at the local, regional, and international levels. His work tackles themes and concepts such as political injustice, religion, and AIDS. He also often infuses the issues of voodoo in Benin into his works.

SO WAI-LAM

Born: 1988, Hong Kong
Lives and works: Hong Kong

Underground City: The Old Fantasy of Future (text by Charles Lai), 2015/2016
Civilisation and the Ghost in Tubes (text by Felicity), 2015/2016
From Underground to Overhead Metro (text by Lol), 2015/2016
Courtesy of the artist

So is an artist, part of the Asia Art Archives Learning Lab 2010-2011, and one of the guest curators for the *Sparkle* exhibition in 2015. Her work *The Voice Messages* was exhibited at *Sound Pocket*.



TUGULDUR YONDONJAMTS

Born: 1977, Mongolia
Lives and works: U.S.A. / Mongolia

Fin Soup & Black Lemon, 2010
Courtesy of Francis J. Greenburger collection, New York

Chess moves, 2013
Courtesy of the artist

Copper mining sites of Mongolia
2013
Courtesy of the artist

An antipode drawing of Chile, 2013
Courtesy of Mergen collection, Ulaanbaatar

Fossil research drawings at the AMNH, 2013
Courtesy of Mergen collection, Ulaanbaatar

The secret mountain of falcons, 2012
Courtesy of Mergen collection, Ulaanbaatar

Antipodal alphabet chess, 2013
Courtesy of the artist

Antipode suit #2, 2013
Courtesy of the artist

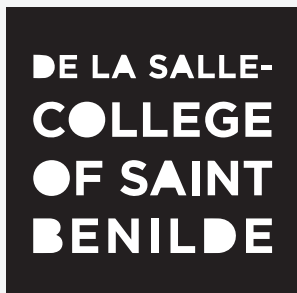
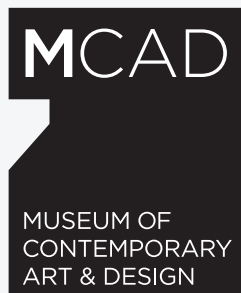
Yondonjamts's practice mainly focuses on works on paper. He tackles issues surrounding the changes affecting Mongolia's society and economic development. The nomadic culture and its symbiotic relation to nature is disappearing as the mining of natural resources (gold, coal) continues without effective control. Taking an ironic perspective, his works question how these factors are played out in the physical and psychological space between tamed and untamed worlds. The artist is currently developing a body of drawings that critiques the exportation of falcons in Mongolia to Saudi Arabia (currently 240 per year).



CASE STUDIES

- A** *Meekamui Pontoku Onoring*
- B** *The Phantom Modern* curated by Lee Yongwoo
- C** *Udlot-Udlot* and *Ugnayan* by José Maceda
- D** *Towards a Mystical Reality*
by Redza Piyadasa and Sulaiman Esa, curated by Simon Soon
- E** *Agri-Aquaculture: An identity report on Hong Kong*
curated by Qu Chang

PARTICIPATING INSTITUTIONS



Housed within the stunning architecture of the School of Design and Art (SDA) building 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 is located at the **DE LA SALLE-COLLEGE OF SAINT BENILDE**, a post-secondary education institution and member of De La Salle Philippines, that prides itself with its expansive and innovative set of courses and programs. Benilde claims to be a learner-centered institution with the aim to hone the innate, individual talents and skills of their students.

KADIST

Founded in 1996 as Hong Kong's first exhibition-making contemporary art institution, **PARA SITE** is one of the oldest and most active independent art institutions in Asia, celebrating its 20th year anniversary this year. Para Site was established with the mission to reinvent the local art scene of Hong Kong and make sense of the trends and phenomena concerning local and international contemporary art through projects such as exhibitions, discussions, educational supplements, and publications.

Ever since its founding year, Para Site continues its growth as a contemporary art institution with local and international collaborations and a wide array of activities. Throughout its history, Para Site's activities have included a range of different formats, among which P/S magazine (1997-2006), a bilingual publication, which was Hong Kong's first visual arts magazine and a central platform for the development of art writing and of a discursive scene in the city and the Curatorial Training Programme (2007-2010). Since 2012, Para Site has been running an International Art Residency Programme and has been organizing an annual international conference.



Based in Paris and San Francisco, the **KADIST ART FOUNDATION** is a non-profit organization aimed to present contemporary art as a fundamental part and contributor of a progressive society. The organization's extensive collection and programs promote the active engagement of artists towards current issues and affairs.

Kadist's collections and productions reflect the global scope of contemporary art, and its programs develop collaborations with artists, curators and many art organizations around the world. Its local programs include exhibitions, public events, residencies and educational initiatives: complemented by an online reach to an international audience, they aim at creating vibrant conversations about contemporary art and ideas.

SOIL AND STONES, SOULS AND SONGS

ARTISTS

PIO ABAD • MARIANA CASTILLO DEBALL • TRƯƠNG CÔNG TÙNG • KAWAYAN DE GUIA • JIMMIE DURHAM • SULAIMAN ESA
JOSH FAUGHT • EDGAR TALUSAN FERNANDEZ • MESCHAC GABA • SIMRYN GILL • SHEELA GOWDA • ION GRIGORESCU • TALOI HAVINI
HE XIANGYU • HO SIU-KEE • JAMES T. HONG • PETER KENNEDY & JOHN HUGHES • JANE JIN KAISEN • KYUNGMAN KIM
SOYOUNG KIM / KIM JEONG • OCEAN LEUNG • LI BINYUAN • LI RAN • JOSÉ MACEDA • PRABHAKAR PACHPUTE • REDZA PIYADASA
PRATCHAYA PHINTHONG • JAE OON RHO • SHITAMICHI MOTOYUKI • CHULAYARNNON SIRIPHOL • WALTER SMETAK • VALERIE SNOBECK
SO WAI-LAM • TREVOR YEUNG • TUGULDUR YONDONJAMTS • DOMINIQUE ZINKPÉ

OPENING NIGHT

6 SEPTEMBER 2016
6.00pm - 8.30pm

EXHIBITION RUN

6 SEPTEMBER -
4 DECEMBER 2016

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Carlos Quijon Jr

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Aldwin Tabuena

ORGANIZED BY

KADIST

CO-PRODUCED WITH

P 藝術
a 3 i 空
r 空
a t e 間

WITH SUPPORT FROM

GRAFTPOINT  National 
kurimanzutto 

MUSEUM OF CONTEMPORARY ART AND DESIGN

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Images available upon request.

Kindly email Patricia Paredes, Marketing and Research
Manager, MCAD (patriciaana.paredes@benilde.edu.ph)

MUSEUM OPENING HOURS

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