

The background is a painting of a dark sea at night. A red lifebuoy is floating on the left side, with a splash of white water around it. The sky is dark with several white stars. The overall mood is mysterious and contemplative.

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# CONSTRUCTIONS OF TRUTHS

STUDY GUIDE: SECONDARY LEVEL

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Ask them where/from whom they get information, and if the information they get is accompanied by an image. What effect does the accompanying image have on the way they receive the information, on which information they receive? Do they think information must be accompanied by images? Why?

Divide them into five groups -- one to look into newspapers (tabloids and dailies), another to look into social media platforms, one to look into tv, another to look at documentaries and one more to look at visual art. Looking at one event which was covered by the abovementioned media, have them see the similarities and differences in representation. As part of their media analysis, they can break down the images into:

1. Source/s of the images
2. Purpose of the images
3. Audience of the images
4. Technique- how were the images made and used in order to achieve their purpose/s?

Ask them to think of a certain object that can also express another meaning rather than its own, a symbol, a metaphor (figures of speech). Have them look at the dictionary for the object's meaning/s and follow the leads given (synonyms, antonyms, homonyms, etc). What does this exercise tell them about images and meanings, and the relation of language and image?

What is the difference between a mood board and a vision board? Have any of them used or made a mood board or a vision board? Look at the images that appear in a mood board and in a vision board, and how they are arranged. How do these make a mood board and a vision board more effective? If they have done a mood board or a vision board, have them share this with others, including the process of choosing the images .

Have them report on the different technologies used to create images. If there are samples of images made by these machines, line them up and have the participants guess which image was taken from which technology. Ask them about the importance of these technologies and the images that these create, and the training needed to read/interpret the image.

Introduce the pitfall/s of the digital era. Does the platform where they see images and when they see these images in these platforms affect their reception of the images and the messages these images convey? Ease of access and facility of creating images lead to manipulation. Discuss disinformation, lies, honest mistake and how one can avoid spreading these and what to do if one has unknowingly done so. Ask them why they

think there is a prevalence of fake news, what they think they as consumers of information can help to prevent the making and spread of fake news.

If possible, have a class film showing of the Cinemalaya 2019's *John Denver Trending*, a film that revolves around the misuse of social media and how a single perspective changes the perception of the people. Discuss perspective and factors that affect perspective. Ask them to rank the factors from the most influential to the least influential. Tally the answers.

## IN FOCUS

### Thao Nguyen Phan's *Becoming Alluvium*

This work is a product of the artist's research on the Mekong River. Point out the parts in the video that refer to the harvesting of fish done in the river, support the river gives to agriculture, how the river enables trade, etc. How are the effects of dams and water pollution shown in the video? What cultural elements are depicted in the video?

### Shuruq Harb's *The Jump*

Have them note the number of narrators and who they are. Which images tell their stories? The Jordan Valley where the video is set is part of one of the main migration routes of birds. Discuss bird's eye view and other view-points as used in the video, and their effects on the viewer. Note that one of the narrators is a blind person - what does she describe if she cannot see , and how does she describe them?

### Rokni Haerizadeh, Ramin Haerizadeh and Hesam Rahmanian's *From Sea to Dawn*

They call their work a 'moving painting', made by combining a series of single works on A4 paper composed from stills culled from the media and painted and drawn upon into video animations. Can they determine how many stills were used? Divide the participants into groups of five and assign each group to draw the forms and patterns used by the artists. Looking again at the images, have them think about how else they can de-personalize these. Can they further fragment the texts/ captions ?