

MCAD  
MUSEUM OF  
CONTEMPORARY  
ART & DESIGN

DE LA SALLE-  
COLLEGE  
OF SAINT  
BENILDE

Haegue  
Yang

The  
Cone  
of  
Concern

15 Oct 2020 -  
31 Mar 2021



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FKF Fund for  
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2020 - 2021

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## **PRESS RELEASE**

Museum of Contemporary Art and Design (MCAD) Manila  
***Haegue Yang: The Cone of Concern***

### **Exhibition run**

15 October 2020 to 31 March 2021

### **Exhibition Opening**

Online Event | General Public

Thursday, 15 October 2020 | 5:00 PM [GMT +8]

Web link for Registration: [bit.ly/MCADCoC](http://bit.ly/MCADCoC)

### **Private Online Viewing**

Online Event | Exclusive

Thursday, 08 October 2020 | 7:30 PM [GMT +8]

To register, RSVP via email

### **Public Program**

#### **Cross-continental Conversations in the Cone of Uncertainty**

Online Event | General Public

Thursday, 08 October 2020 | 8:00 PM [GMT +8]

Web link for Registration: [bit.ly/MCADPanelDiscCoC](http://bit.ly/MCADPanelDiscCoC)

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Please check our website for opening times and days. Please make an online reservation for an appointment when you plan your visit.

For information, please send us a DM at any of our social media platforms, or email us through our website. Visit [www.mcadmanila.org.ph/](http://www.mcadmanila.org.ph/) or follow [@mcadmanila](https://www.instagram.com/mcadmanila) #MCADCoC

On 15 October 2020, the Museum of Contemporary Art and Design (MCAD), Manila opened ***Haegue Yang: The Cone of Concern***, the first solo exhibition in the Philippines of celebrated Korean artist Haegue Yang which will feature her extraordinarily diverse and thought-provoking practice by presenting a number of new productions together with past work.

One of the most widely shown artists of her generation in the world today, Haegue Yang continues to live and work between the cities of Seoul and Berlin since the mid-nineties. She is known for producing a form of conceptual language and an aesthetic vocabulary

that is uniquely interwoven. Whichever aspect of Yang's practice is mentioned, her engagement is decidedly non-binary, tending to unsettle ideas, concepts and forms she previously sought to establish. Evinced through her deft handling of materials which can be understood within the modernist language of 'found objects,' the 'ready-made' and everyday object, Yang has further widened the vocabulary of form and scale from within the parameters of traditional craft production. Her interest in phenomena foregrounds the exhibition, placing a complex layer of objects—woven anthropomorphic sculptures, light sculptures, rotating sound bells, whirlwind-derived structures, textile canopies and sound elements—against a lenticular print backdrop of a digitally altered meteorological image.

The title of the exhibition, ***The Cone of Concern***, refers to a graphic tool for weather forecasting which especially traces the path of an oncoming storm or tropical depression. By overlaying circles on areas that could possibly be in the range of effect or path of a hurricane, cyclone or typhoon, resulting in a graphic image of a cone, one can try to anticipate which geographical mass will be affected in the coming days. What we learn from this forecasting modeling graphic is that the further we travel towards the future, the more our ability to predict it becomes uncertain. This fundamental view found in chaos theory proposes that the degree of uncertainty increases exponentially within the parameters that dictate our future against our civilizational will. This system built to predict the path of a typhoon presents how the human will attempts to confront the nature of natural phenomena. The artistic proposal in the midst of this constellation is to draw out the metaphoric towards the notion of solidarity amongst those of us facing difficult circumstances, and with human imagination, understand our very own condition in the universe.

Yang often pairs exhibitions in secret by having certain elements flow seamlessly from one exhibition to another despite geo-political differences and seemingly irrelevant or remote circumstances. Similar to the idea of chaos theory, this method draws attention to how things are connected through commonly shared uncertainties and concerns. In this case, Yang has paired ***Haegue Yang: The Cone of Concern*** at MCAD with ***The Cone of Uncertainty*** at The Bass, Miami Beach, Florida, last year. The two exhibitions allude to weather-specific phenomena that hugely concern the regions and their populations where both institutions are located. As an outsider, Yang sees the possibility of collaboration and a sense of community being built around difficulties faced together.

Occupying the longest wall space of the main gallery is the lenticular wall piece ***The Fantastic Warp and Weft of a Tropical Depression*** (2020) which is a large panoramic mural in three parts. Populated with motifs in 3D graphic quality, the images float in an undefined expanse, swirling in an extraordinary color scheme that depicts a projected imaginary of a post-human space through the digital manipulation and illustration of colors and symbols like wind speed, directionals, temperature, weather fronts, atmospheric pressure, isotherms taken from meteorological maps. By employing the technique of lenticular printing as the carrier for the image, there is an attempt to create a low-tech slap-stick-like animation, generating the illusion of depth and movement. This

effect is, however, only activated when the viewer walks alongside the mural, changing their perspective of the piece.

The new commissions are inspired by encountering things, as well as through observation and various conversations during the artist's multiple visits to Manila. **Haegue Yang: The Cone of Concern** also demonstrates influences from weaving patterns of traditional Philippine textiles, especially the whirlwind pattern of the local *binakol* from Ilocos, which are present in structures that will formally delineate the space of the museum. Yang was initially struck by the similarity of the whirlwind pattern with motifs found in many 60s Op Art pieces. This unexpected overlap of ornamental/optical abstraction both in Western art history as well as in local ethnic craft tradition captured Yang's attention: how some things can exist as seemingly unrelated doppelgangers across histories and cultures. The artist, however, continues to be critical of her aesthetic orientation as one still tainted by a largely dominant Western perspective, and this in large part feeds her fascination with the pattern. Her obsession with the whirlwind composition that appears in the *binakol* weave is reflected in her decision to utilize the same wall design as those found here, but in different structures at her solo exhibition at Tate St Ives (*Strange Attractors*, Tate St Ives: 24 October 2020 – 03 May 2021), UK. This approach is typical for Yang's practice, as she collapses distance in place and time through imaginary and/or conceptual leaps through the presence of things at the same time across distances.

The language of weaving continues in the six free-standing handwoven rattan sculptures developed between the studio in Seoul and the workshop in Manila. The ensemble is made up of two groups, the first set titled **Randing Intermediates – Inception Quartet**; and the other, the – **Underbelly Alienage Duo**. These two groups of anthropomorphic-sized sculptures present hybrid creatures, with this particular set of *Intermediates* characterised by being upright with animalesque and arthropod-like features, while the *Alienage Duo* references sea creatures. Resembling a duck, or an ant, some incorporated with artificial plants, others adorned with capiz shells, the sculptures bring to mind collective memories of the fairytale, of mythology, Korean animism, Cuban Santeria, Haitian voodoo. While the artist has used weaving as critical inquiry into the notion of folk as a conventional term to define identity and belonging as being something fixed and given, the **Randing Intermediates** describes a new sculptural category, which is more authentic in the sense that it hews closest to the traditional practice of weaving. Randing is derived from the most basic weaving technique which uses a single rod as the main stake around which the rest of the material is woven around. The weaving terminology found amid the exhibition brings out, through the artist's complex intertwining of ideas, materials and traditions under the phenomena of weather, a temperamental and all-encompassing natural phenomenon that speaks a language understood across countries and populations. As Yang sees it, *phenomena are autonomous beings with their own logic of existence ... imbued with powers of association.*<sup>1</sup>

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<sup>1</sup> Doryun Chong, *A less small Dictionary (For HY)*, Haegue Yang: Anthology 2006-2018. Tightrope Walking and its Endless Shadow, p118, Skira, ed. Bruna Roccasalva, 2019.



Also present in the exhibition are her **Totem Robots** from 2011 when her works, informally referred to as light sculptures, reached its climax. The three works presented here, **Totem Robot - Askew**, **- Forward**, and **- Sidewise**, are part of a larger body of 33 sculptures collectively titled **Warrior Believer Lover**, which was presented as a single installation in her **Arrivals** exhibition at Kunsthaus Bregenz, Austria. The robotic quality of this work is simulated with the use of light devices, such as reflectors, cheap and trivial objects like hair pieces, a sink strainer, metal rings, metal chains, paper clips, dustpans, a mini globe, stethoscope, among various others.

Alongside the artist's anthropomorphic configurations are works with a parallel investment in geometry and ornamentation. Yang's affinity for these forms are due to her resistance to binary models, and considers geometry and ornamentation in modern and ancient thought, as having both rational and spiritual orientations. The artist sees the connections that flow across these two systems as defiant of presumed binarist equations. In the new production of her wall-mounted sculptures, **Sonic Rotating Identical Circular Twins – Brass and Nickel Plated #1** (2020), for example, the circle is expressed and activated through its rotation, while the many bells contained within the disc lends the object its sonic element. The metallic rattle of rolling bells produces a silvery sound that calls to mind a Korean shaman's ritual.

The mezzanine floor presents her graphic works, set against angled wall structures that appear set to tilt, threatening to topple an otherwise formal space into disarray. The space is sectioned by slanted structures that echo the folds of origami, their angles unsettling our navigation through the exhibition, but also our engagement with the work, as the artist says of these structures which she first used in Bregenz, "... (it) enables a different type of hanging...there is an empty space below the work. Seeing this empty space and its effect was a liberating moment for me."<sup>2</sup>

Yang also chose to share print productions made in collaboration with the Singapore Tyler Print Institute (STPI), an institution known for their paper production and printmaking workshop, and their residencies that encourage artists to experiment with techniques in printmaking. During her residency, Yang developed prints that incorporated spices and natural plants, as well as various eatables. The prints found in this section reflect both colonial as well as contemporary history around spice, food and eating, with the artist once again blurring the definitions between natural and industrial. Amongst the prints in this section is a monoprint with tiny indentation marks showing through a yellow haze. **Cutting Board Print – Yellow Ginger #1** (2012) is done through a printing process of vegetables sliced directly on paper, revealing another of Yang's recurring gestures of having material residue hinting at the process. If her **Non-**

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<sup>2</sup> Yilmaz Dziewor, *Arrived*, Haegue Yang: Anthology 2006-2018. Tightrope Walking and its Endless Shadow, p201, Skira, ed. Bruna Roccasalva, 2019.

**Folding – Geometric Tipping** prints offer up a *ghost* of the process,<sup>3</sup> with **Cutting Board Print**, the golden glow merely hints at it, if at all.

Surrounding all the works in the exhibition in a seeming embrace is a sound piece transmitted through a polygonal fixture which the artist calls a Sound Fruit, perhaps the most current and non-material amongst Yang's oeuvre. Working with sound has given Yang the opportunity to add her voice, which is at the same time not hers as it is altered and manipulated using AI technology. The disembodied sound thus takes on a number of different accents, lilts and personalities, it is everyone and no one, an identity scrubbed by the overlay of inorganic voices. These overlapping voices are similar to her use of bird songs recorded from DMZ to pervade the space, nature as a silent observer, but an ever present backdrop to the vicissitudes of the human condition.

**Haegue Yang: The Cone of Concern** will be accompanied with a series of events, for which "**Cross-continental Conversations in the Cone of Uncertainty**" is planned as a kick-off live zoom conversation with **Jihoi Lee** (MMCA Korean), **Adelina Vlas** (Art Gallery of Ontario Canada), and **Anne Barlow** (Tate St Ives UK) moderated by **Joselina Cruz** (curator of the exhibition, MCAD) on 08 October 2020. For the further details and unexpected changes, please consult our website: [www.mcadmanila.org.ph](http://www.mcadmanila.org.ph)

This exhibition continues MCAD's consistent ambition of pushing the boundaries of exhibition-making in the Philippines. In support of the exhibition, the Museum's free, wide-reaching educational and public programs will take hold of a range of discursive positions that will explore themes presented in the show, and seek to engage a cross-section of demographics, irrespective of art knowledge, age or race. These programs will be accessible and presented through online platforms and announced through our social media and on our website.

**Haegue Yang: The Cone of Concern** is presented by the Museum of Contemporary Art and Design (MCAD), Manila in partnership with Goethe-Institut Philippinen, the Ministry of Culture, Sports & Tourism of Korea, Korea Arts Management Service, and the grant program Fund for Korean Art Abroad, with support from ifa (Institut für Auslandsbeziehungen).

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<sup>3</sup> regarding the **Non-Folding Geometric prints**: "...Yang spray-painted them during different stages of the production process, so that what we see are the negative images of the shapes on paper sheets beneath them. They become 'origami dust', a constellation of shapes that have vanished like deadstars. ...reduced to an image, a two-dimensional projection, so that *process* becomes inaccessible. The work offers just a *ghost* of – or *nostalgia* for – *process*..." from Patricia Falguieres, *A Dance Lesson at the Aubette*, *ibid*, p257

Special thanks to Taeyoung Chung, Hyundai Card, Seoul, who generously supported this exhibition through donation of his *Montblanc de la Culture Arts Patronage Award 2019*, and Juan Gaitan whom the artist and the exhibition curator were in conversation with at the planning stages of the exhibition. S.C. Vizcarra Philippines and Rita Nazareno were not only crucial for the sculptural production but also provided a meaningful learning process for the artist about on-site production with local artisans who understand the materiality and technique of weaving in depth and in practice. We also thank Heesun Seo, whose graphic support has been essential for *The Fantastic Warp and Weft of a Tropical Depression (2020)*.

## LEARNING AND PUBLIC PROGRAM

### **Cross-continental Conversations in The Cone of Uncertainty Streaming online on 08 October 2020**

Online event | General Public

Web Link for Registration: [bit.ly/MCADPanelDiscCoC](https://bit.ly/MCADPanelDiscCoC)

8 PM (Manila)

9 PM (Seoul)

1 PM (UK)

8 AM (Toronto)

Cross-continental Conversations in The Cone of Uncertainty is a conversation among a panel of four curators from across the globe involved in mounting exhibitions of artist Haegue Yang. The panel will speak about the experience and the challenges of producing an exhibition during a pandemic, and amidst social and political turmoil. Utilising the circumstances of installing a large scale solo show now, the discussion will also touch upon the ways art and cultural institutions have responded and adapted to the crisis in their own contexts.

Taking part in the conversation are **Jihoi Lee**, Curator at the National Museum of Modern and Contemporary Art in Seoul, Korea; **Adelina Vlas**, Associate Curator at the Art Gallery of Ontario in Toronto, Canada; and **Anne Barlow**, Director and Curator at Tate St Ives in Cornwall, UK. **Joselina Cruz**, Director and Curator, at the DLS-CSB Museum of Contemporary Art and Design (MCAD), Manila, Philippines, will moderate.

For more information about the other exhibitions:

MMCA Korea - Haegue Yang: O<sub>2</sub> & H<sub>2</sub>O (29 Oct 2020 - 28 Feb 2021)

<https://www.mmca.go.kr/eng/exhibitions/exhibitionsDetail.do?exhId=202001140001253>

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Art Gallery of Ontario - Haegue Yang: Emergence (01 Oct 2020 - 31 Jan 2021)

<https://ago.ca/exhibitions#upcoming-exhibitions>

Tate St Ives UK - Haegue Yang: Strange Attractors (24 Oct 2020 - 03 May 2021)

<https://www.tate.org.uk/whats-on/tate-st-ives/exhibition/haegue-yang-strange-attractors>

## About the panelists

### Jihoi Lee

Curator, National Museum of Modern and Contemporary Art, Korea

Jihoi Lee is a curator at the National Museum of Modern and Contemporary Art (MMCA), Korea. At MMCA, she curated *O2 & H2O*, a solo exhibition of artist Haegue Yang as part of the annual *MMCA Hyundai Motor Series 2020*; *Architecture and Heritage: Unearthing Future* in 2019, an architectural intervention at Deoksugung Palace and MMCA Seoul's front yard with five architects active in Asia: Bureau Spectacular, 3L3, OBBA, Obra Architects, and Space Popular. In 2018, she organizes *The Essential Duchamp* exhibition with Matthew Affron presenting approx. 150 collections of the Philadelphia Museum of Art. She also curated *Beka & Lemoine: Through the Lens of Domesticity*, a mini-retrospective of architectural filmmakers Ila Beka and Louise Lemoine. She hosted *Superhumanity: Post-Labor, Psychopathology, Plasticity* a symposium and a publication project with e-flux Architecture in 2017, with authors including Cathrine Malabou, Yuk Hui, Mark Wasjuta, and Arisa Ema. Also in the same year, she curated an exhibition of Common Accounts (Igor Bragado & Miles Gertler), *Three Ordinary Funerals* at the first Seoul Biennale of Architecture and Urbanism. She was the Curator of a three-year research project with Kyong Park, *Imagining New Euraria* from 2015 onward at the Asia Culture Center, Gwangju. She was the Deputy Director and Managing Director for *Crow's Eye View: The Korean Peninsula* for the Korean Pavilion at the 2014 Venice Architecture Biennale, which received the Golden Lion. Lee also was the Associate Curator for *Before/After: Mass Studies Does Architecture* at PLATEAU, Samsung Museum of Art in Seoul. She is a graduate of Columbia University's Graduate School of Architecture, Planning and Preservation in the City of New York, and Goldsmiths, University of London.

### Adelina Vlas

Associate Curator, Art Gallery of Ontario, Canada

Prior to joining the AGO in 2014, Adelina Vlas held curatorial positions at the Philadelphia Museum of Art and the National Gallery of Canada, where she concentrated on permanent collection displays and special exhibitions. She holds a Master's Degree in curating contemporary art from the Royal College of Art, a Master's Degree in art history from York University, and a Bachelor's Degree in Art History from McGill University. Vlas's area of specialty is post-war contemporary art with a focus on conceptual and time-based media practices.

**Anne Barlow**

Director and Curator, Tate St Ives, UK

Anne Barlow is Director of Tate St Ives, where she most recently curated exhibitions with artists Otobong Nkanga, Huguette Caland, Amie Siegel and Rana Begum. She was also co-curator of *Naum Gabo: Constructions for Real Life* (2020) and collaborating curator with Castello di Rivoli, Turin for *Anna Boghiguian* at Tate St Ives (2019).

She was previously Artistic Director, Tate St Ives (2017–2018), Director, Art in General, New York (2007–2016), Curator of Education and Media Programs, New Museum, New York (1999–2006), and Curator of Contemporary Art and Design, Glasgow Museums, Scotland (1994–1999). Across these roles, she has led on programmatic and institutional vision, and overseen collection displays, artist residencies, new commissions, public programmes, and numerous international collaborations. She also initiated award-winning programmes including *Museum as Hub* (New Museum) and the *What Now?* symposia (Art in General), and curated exhibitions with artists including Dineo Seshee Bopape, Donna Huanca, Adelita Husni-Bey, Marwa Arsanios, Basim Magdy, Jill Magid and Shezad Dawood.

Barlow has published with Tate, the New Museum, Henry Moore Institute, Journal of Curatorial Studies, and Sharjah Art Foundation among others, and was Curator of the 5th Bucharest Biennale, Co-Curator of the Latvian Pavilion at the 55th Venice Biennale and a guest programme curator for The Jerusalem Show VII and the 2nd Tbilisi Triennial, Georgia. She has acted in an advisory capacity to organisations including the Institute of Museum and Library Services, Washington, D.C. and New York State Council on the Arts, and as a jury member for the kim? Residency Award, Latvia; Exposure 8, Beirut Art Center, Lebanon; MAC International 2018, Belfast; and the British Pavilion, 58th Venice Biennale.

## **ONLINE LEARNING AND PUBLIC PROGRAMS**

### **Cross-continental Conversations in the Cone of Uncertainty**

8 October 2020, 8PM [GMT +8]

### **Creative Exchanges in the Cone of Concern with Rita Nazareno**

28 October 2020, 3pm [GMT +8]

### **Observation Series – Research and Observation: Multidisciplinary Approaches in Designing for Function with Gabby Lichauco**

17 November 2020, 3pm [GMT +8]

### **Observation Series – A Look on Social Evolution in The Age of Social Media and Surveillance with Padma Perez**

19 November 2020, 3PM [GMT +8]

### **Observation Series – Synergizing Creative Energies A Talk on Creative Expression, Interdisciplinary Collaboration and Public Engagement With Rico Entico**

26 November 2020, 3pm [GMT +8]

### **Humanizing Climate: A Panel Discussion with PAGASA, Institute for Climate and Sustainable Cities, OML Center and Manila Observatory**

12 January 2021, 3pm [GMT +8]

### **Designing Solutions: A Conversation on Re-imagining the Environment with Norberto Roldan and Erwin Romulo**

26 January 2021, 3pm [GMT +8]

### **Weaving Vitality: A Workshop on Basic Handloom Weaving with the Philippine Textile Research Institute**

27 February 2021, 2pm [GMT +8]

For more information, please visit the Learning Section of our website.



## **PARTICIPATING INSTITUTIONS**

### **MCAD**

The Museum of Contemporary Art and Design (MCAD) is a free, not-for-profit institution that continues to be the external face of De La Salle-College of Saint Benilde. Distinct locally for its position as a non-collecting institution, MCAD's contemporary art exhibitions, public and learning programs, as well as other cultural and art-inspired undertakings showcase, among others, the possibilities of technology, new media and presents content that encourages engagement with art and culture, its practice and production, as well as its presentation and interpretation. Professionally recognised for its standards in curatorial and exhibition practice, MCAD is a space where art is central, serving as inspiration to its viewers and a means by which to understand and change the world at large. By remaining reflexive and responsive to changes in society, politics and the production of ideas, the Museum continues to develop an innovative and inclusionary paradigm where "free access for all" addresses not only a cross-section of social classes, but also of knowledges.

<http://www.mcadmanila.org.ph/>

### **DLS-CSB**

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 continues the mission started by St. La Salle and St. Benilde by making innovative education accessible to the poor and to diversely-gifted learners.

<https://www.benilde.edu.ph/>

### **GOETHE-INSTITUT PHILIPPINEN**

The Goethe-Institut is the Federal Republic of Germany's cultural institute, promoting the study of the German language abroad, and encouraging international cultural exchange.

<https://www.goethe.de/>

### **THE MINISTRY OF CULTURE, SPORTS AND TOURISM OF KOREA**

The Ministry of Culture, Sports and Tourism of Korea develops and implements a wide range of policies to promote culture, arts, sports, tourism and religion so as to provide

cultural opportunities to the public. Korean Culture and Information Service belongs to the ministry.

<http://www.korea.net>

## **KOREA ARTS MANAGEMENT SERVICE**

Founded in 2006, the KAMS concentrates on provision of supports and services related to international exchange, and on enhancement of the competitiveness of the Korean performing arts.

Especially, the KAMS offers diverse research, consulting and educational programs for those in the field to boost the industrial competitiveness of the Korean arts.

For that purpose, the KAMS forms various exchange strategies tailored for different regions, and helps tap on overseas markets through its network of international partners.

The global performing arts community has lately faced various dramatic challenges from changing art policies, economic turmoil and changing relationships with fans; and is trying to better survive the challenges.

The Korean community members hope to share with their global counterparts the challenges and their experiences through more exchange with them.

The KAMS wishes to serve as a useful vehicle for that purpose, and to help the Korean artists better share and exchange with the global community members.

<http://www.gokams.or.kr/>

## **HYUNDAI CARD**

As the financial arm of Hyundai Motor Group, Hyundai Card/ Hyundai Capital/ Hyundai Commercial has successfully grown into a multinational financial services provider with assets valued at 100 trillion Korean won following relentless innovation and growth efforts throughout global financial services markets covering credit cards, auto financing, corporate financing, industrial financing, and more.

<http://about.hyundaicard.com/>

## **IFA (INSTITUT FÜR AUSLANDSBEZIEHUNGEN)**

ifa (Institut für Auslandsbeziehungen) is Germany's oldest intermediary organisation for international cultural relations. It promotes a peaceful and enriching coexistence between people and cultures worldwide. ifa supports artistic and cultural exchange in exhibition, dialogue and conference programmes, and it acts as a centre of excellence for international cultural relations. It is part of a global network and relies on sustainable, long-term partnerships.

It is supported by the Federal Foreign Office of the Federal Republic of Germany, the state of Baden-Württemberg and its capital Stuttgart.

<https://www.ifa.de/>

### **S.C. VIZCARRA**

Originally founded in 1925 and a pioneer in exquisite hand-made needlework, S.C. Vizcarra is a brand of finely hand-crafted and hand-made objects by Filipino artisans. They have worked closely with individual and corporate entities across many industries to deliver a wide array of products such as leather and cane products, bespoke creations for interiors, and even art projects, among many.

<http://www.vizcarra1925.com/>

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<http://bit.ly/MCADCoCPressKit>

Other images available upon request.

**For the downloadable Exhibition booklet and Guide to the Exhibition**

in PDF formats, please visit  
[bit.ly/MCADCoC](http://bit.ly/MCADCoC).

**PRESS CONTACT (MANILA)**

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**Supported by:**

Goethe-Institut Philippinen  
The Ministry of Culture, Sports and  
Tourism of Korea  
Korea Arts Management Service  
Fund for Korean Art Abroad  
Hyundai Card  
ifa (Institut für Auslandsbeziehungen)

**In Collaboration with:**

S.C. Vizcarra

**MUSEUM OF CONTEMPORARY ART  
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G/F De La Salle-College of Saint  
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## PHOTOS

For hi-resolution images, visit: <http://bit.ly/MCADCoCPressKit>



View of three of the *The Randing Intermediates–Inception Quartet*, 2020 and *The Randing Intermediate–Sea Alienage Fanned-out Bang*, 2020 at the Museum of Contemporary Art and Design (MCAD) Manila. Photo: At Maculangan/Pioneer Studios.



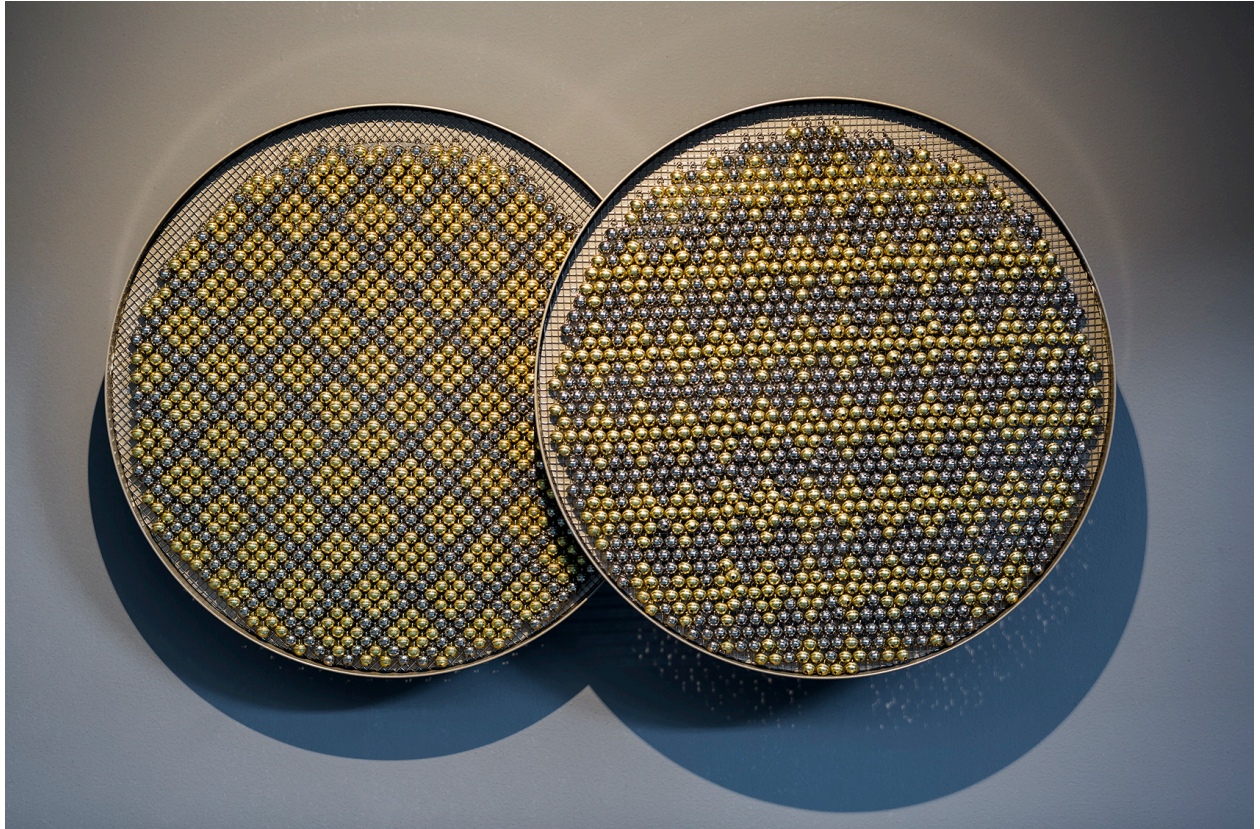
View of *The Randing Intermediate—Earth Alienage Rising Spring, 2020* in front of a part of *The Fantastic Warp and Weft of a Tropical Depression, 2020* at the Museum of Contemporary Art and Design (MCAD) Manila. Photo: At Maculangan/Pioneer Studios.





View of *The Fantastic Warp and Weft of a Tropical Depression*, 2020 and *Whirlwind Structure* at the Museum of Contemporary Art and Design (MCAD) Manila. Photo: At Maculangan/Pioneer Studios.





View of *Sonic Rotating Identical Circular Twins–Brass and Nickel Plated #1*, 2020 at the Museum of Contemporary Art and Design (MCAD) Manila. Photo: At Maculangan/Pioneer Studios.



View of *Hardware Store Collage – Bauhaus Levels #1*, 2013, *Hardware Store Collage – Bauhaus Mirrors #1*, 2013 and *Hardware Store Collage – Bauhaus Fire Places #1*, 2013 at the Museum of Contemporary Art and Design (MCAD) Manila. Photo: At Maculangan/Pioneer Studios.



MCAD

MUSEUM OF  
CONTEMPORARY  
ART & DESIGN

DE LA SALLE  
COLLEGE  
OF SAINT  
BENILDE

Panel Conversation

# Cross-continental Conversations in the Cone of Uncertainty

with Jihoi Lee (National Museum of Modern and  
Contemporary Art, Korea),  
Adelina Vlas (Art Gallery of Ontario, Canada),  
Anne Barlow (Tate St Ives, UK)

Moderated by **Joselina Cruz** (DLS-CSB  
Museum of Contemporary Art and Design  
(MCAD), Philippines)

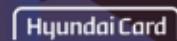
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8 PM (Manila), 9 PM (Seoul)  
1 PM (UK), 8 AM (Toronto)

Online event | General Public

To register, visit  
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korea Arts  
management  
service



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**Haegue  
Yang**

**The  
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of  
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5:00 PM (GMT +8)

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Haegue Yang  
Courtesy of the artist and kurimanzutto, Mexico City / New York  
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