

# SOIL AND STONES, SOULS AND SONGS

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 Bin Yuan**, **Truong Cong Tung**, 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 *torii*, 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.



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

**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

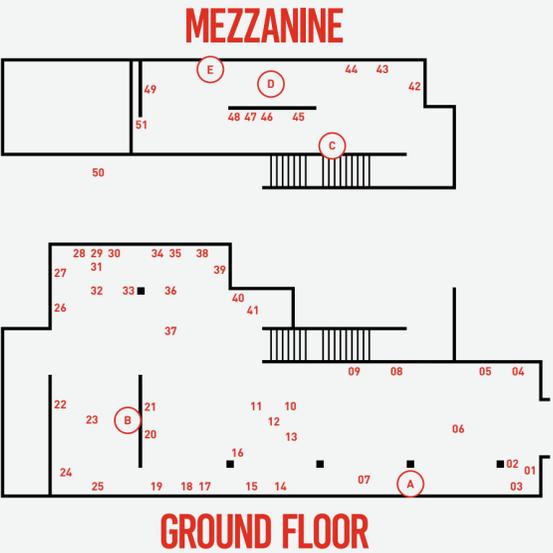
in Asian philosophies and spiritual systems. The 1974 exhibition has been a relevant and influential example of local references being summoned for the production of modern cultural projects that see themselves as distinct from a Western model. Another case study in the exhibition looks at the works 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**, 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

# SOIL AND STONES, SOULS AND SONGS



**EDGAR TALUSAN FERNANDEZ**  
Born: 1955, Philippines  
Lives and works: Philippines

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

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.



**HO SIU-KEE**  
Born: 1964, Hong Kong  
Lives and works: Hong Kong

**04** *Making Brick*, 2005  
Courtesy of the artist

**38** *Walking on Two Balls*, 1995  
Courtesy of the artist

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.



**PRABHAKAR PACHPUTE**  
Born: 1986, India  
Lives and works: India

**07** *Broken Varaha*, 2016  
Courtesy of the artist



**PETER KENNEDY**  
Born: 1945, Australia  
Lives and works: Australia

**JOHN HUGHES**  
Born: 1948, Australia  
Lives and works: Australia

**01** *On Sacred Land*, 1983-1984  
Courtesy of the artists

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.



**SIMRYN GILL**  
Born: 1959, Singapore  
Lives and works: Australia / Malaysia

**03, 44** *Vegetation*, 2016  
Courtesy of the artist

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

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

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.



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

**06** *Beroana (shell money)*, 2016  
Courtesy of the artist

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

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

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

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.



**MESCHAC GABA**  
Born: 1961, Benin  
Lives and works: Benin / Netherlands

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

to exchanges between Africa and the Western world. His works often explores 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.



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

**12** *The Isle of Man*, 2016  
Courtesy of the artist and kurimanazutto, Mexico City

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.



**SHEELA GOWDA**  
Born: 1957, India  
Lives and works: India

**14** *No Title*, 2016  
Courtesy of the artist

**15** *Breaths*, 2002  
Courtesy of Sunitha and Niall Emmart

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.

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.



**JAMES T. HONG**  
Born: 1970, U.S.A.  
Lives and works: Taiwan

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

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.



**TREVOR YEUNG**  
Born: 1988, China  
Lives and works: Hong Kong

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

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.



**JOSH FAUGHT**  
Born: 1979, U.S.A.  
Lives and works: U.S.A

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

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.



**KAWAYAN DE GUIA**  
Born: 1978, Philippines  
Lives and works: Philippines

**17 Plaga Colonial de las Pilipinas**  
2015  
Courtesy of the artist

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



**MARIANA CASTILLO DEBALL**  
Born: 1975, Mexico  
Lives and works: Germany

**20-21 Untitled**, 2014  
Courtesy of the artist and kurimanzutto, Mexico City

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.



**VALERIE SNOBECK**  
Born: 1980, U.S.A.  
Lives and works: U.S.A.

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

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.



**DOMINIQUE ZINKPÉ**  
Born: 1969, Benin  
Lives and works: Benin

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

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.



**SHITAMICHI MOTOYUKI**  
Born: 1978, Japan  
Lives and works: Japan

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

from his torii series, he worked on *Re-Fort Project* from 2004-2015.



**LI RAN**  
Born: 1986, China  
Lives and works: China

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

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).



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

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

**27 Chess moves**, 2013  
Courtesy of the artist

**28 Copper mining sites of Mongolia**, 2013  
Courtesy of the artist

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

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

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

**32 Antipodal alphabet chess**  
2013  
Courtesy of the artist

**33 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).



**ION GRIGORESCU**  
Born: 1945, Romania  
Lives and works: Bucharest, Romania

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

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

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

**37 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.



**LI BINYUAN**  
Born: 1985, China  
Lives and works: China

**26 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.



**TRƯƠNG CÔNG TÙNG**  
Born: 1986, Vietnam  
Lives and works: Vietnam

**40 Journey of a Piece of Soil**, 2013

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

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.



**SO WAI-LAM**  
Born: 1988, Hong Kong  
Lives and works: Hong Kong

**45 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 Lo), 2015/2016  
Courtesy of the artist



**CHULAYARNNON SIRIPHOL**  
Born: 1986, Thailand  
Lives and works: Thailand

**49-50 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.



**WALTER SMETAK**  
Born: 1913, Brazil  
Lives and works: Switzerland

**42 Professor Ernst Widmer**, Swiss-Brazilian musician and composer conducting a concert of Walter Smetak's *Pindorama* instrument, Federal University of Bahia, 1949  
Courtesy of the Estate of the Artist

scene of the 1960s and 1970s, part of the larger *Tropicalia* movement.



**PIO ABAD**  
Born: 1983, Philippines  
Lives and works: U.K

**46 Untitled 1986**  
from the project 1986-2012  
Courtesy of the artist

**47 Ferdinand as Malakas (The Strong One)**, 2015

**48 Imelda as Maganda (The Beautiful One)**, 2015  
Courtesy of the artist

dictatorship - as shown in the photograph accompanying the paintings.



**OCEAN LEUNG**  
Born: 1983, Hong Kong  
Lives and works: Hong Kong

**51 Untitled**, 2015  
Courtesy of the artist

*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.



# SOIL AND STONES SOULS AND SONGS

ORGANIZED BY  
**KADIST**

CO-PRODUCED WITH  
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Princess Dalayawon  
Camille Fresco  
David Laboy

DOCUMENTATION  
Anne Baloy  
Kimberly Anne Garcia  
Savannah Russell  
Jennilyn Tan  
Angel Roland Villena  
Ricardo Yan II  
Karl Hongyuen Yeh

GRAPHIC DESIGN  
Bon Corachea

SPECIAL THANKS  
Aldwin Tabuena

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

6 SEPTEMBER -  
4 DECEMBER 2016

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MUSEUM OF CONTEMPORARY ART AND DESIGN  
G/F De La Salle-College of Saint Benilde SDA Campus  
Dominga St., Malate, Manila, Philippines 1004  
www.mcadmanila.org.ph  
f /MCAD.Manila  
t @MCADManila