

# FLATLANDS

STUDY GUIDE | COLLEGE

MCAD

MUSEUM OF  
CONTEMPORARY  
ART & DESIGN

DE LA SALLE-  
COLLEGE  
OF SAINT  
BENILDE

# Provenance

## Amie Siegel



### PRE-VISIT

#### Understanding Provenance

- Look into the Metropolitan Museum of New York's Provenance Research Project (<http://www.metmuseum.org/about-the-met/policies-and-documents/provenance-research-project>) and similar projects. You can assign the students to research on other related articles and bring them to class. From this, students can exchange with one another the readings they have found.
- In small groups, let the students have a discussion about the different articles. Focus on the following questions during the sharings:
  - What are the objectives of these projects?
  - What were/are the challenges the projects face/d and how were/are these overcome?
  - How did these projects affect the distribution of art? the valuation of art?
- Present to the students catalogues of auction houses and how provenance is indicated in them. For each auction house, have the class determine if it is highlighted and hypothesize on the reason for this.
- Lastly, let the students write a brief of essay defining what "provenance" is for them. Let them reflect on the activities done and include in their piece how significant provenance is in artworks. Allow them to explore the idea of the importance of provenance outside art or instances in which provenance is factor.

### VISIT

#### Explore the Exhibit

- Look at the cinematic techniques used by Amie Siegel - tracking shots, establishing shots, mimesis, retakes. Let the students list them down as well as what these strategies were presenting. Have them write an analysis on how these help the viewers 'consume' the film? Once done, let them share their insights with a partner. They can also compare and contrast what techniques they saw in the film and what these were showcasing.
- In her short film, Siegel reverses the trajectory -- from the collectors' homes to Chandigarh, and also creates another trajectory for another object. Does the lay-out enhance the two trajectories? create intersections?
- The work present something that is oftentimes in the background or unseen/invisible/hardly noticed. Apart from the cinematic techniques, what else does the artist use to bring this to our attention?



## POST-VISIT

- Read and discuss this article <https://news.artnet.com/market/the-importance-of-provnanace-in-determining-authenticity-29953>.
- Have the students research various local, regional, and international laws relating to art and provenance. What are the similarities and differences in these laws? Look into how they address the challenges raised by lawsuits pertaining to provenance.
- In groups, have the class draft their own laws protecting the provenance of artworks. From this, have a sharing and let each group comment on the laws created.

## Provenance Outside Art

- Note that the issue of provenance is not limited to works of art like paintings. In music, provenance is also important. Information need provenance, especially in light of fake news. Provenance of food (food traceability) is also important in movements such as farm-to-table/farm-to-fork/farm-to-school and in global seafood trade. Have the class search for articles relating to issues of provenance outside art. From this, have a sharing of each article and have discussion on the pros and cons of such focus on provenance.

# istory

## Hrair Sarkissian



### PRE-VISIT

#### Photography in Various Disciplines

A study done by Joshua Bell asks "Whom and what do we touch, hear and see when we hold, listen and look at photographs? What histories are enfolded within photographs' materiality? What elided pasts do they contain, and what possible futures can be negotiated with source communities by engaging with these artefacts in the present?"

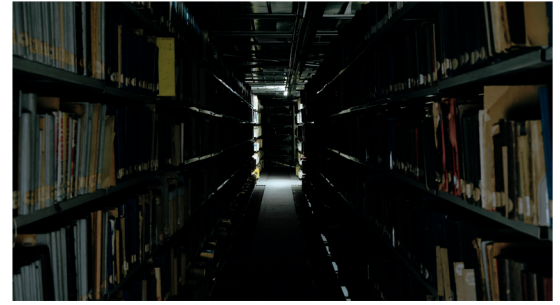
- Identify which disciplines use photographs and have the students answer the questions based on what they know of the disciplines.
- You can divide the class into small groups and assign each a specific discipline to research on. From this, have a class presentation/report where each group will show their answers to the questions.
- Once all the groups have presented, have the class write a reflection based on the following questions:
  - What is the purpose of photography? What are your new concepts/ideas about the art of photography?
  - How do you feel about photography's power in shaping our history and identity?
  - What other disciplines do you think photography can help expand and be more engaging to the public? Why is this so?

### VISIT

#### Explore the Exhibit

- Noting how different disciplines can have gatekeepers, tell the story of the artist's experience in doing this work (<http://www.manifestajournal.org/issues/i-forgot-remember-forget/plenty-history>). Can you see shelf lists, catalogue numbers in the photographs of the archives? How does this affect our access to the information in the archive? Compare your experience with that of the artist.
- Write a short retelling of your last experience visiting an archive or library. Include the following details in your short story:
  - Date and time you visited
  - Reason for visiting
  - Staff/gatekeeper's disposition upon greeting you
  - Layout of the premises
  - Accessibility of the books/resources
  - Overall feeling of spending time in the archive/library

Artists are also exploring archives in the work that they do. Discuss Sarkissian's work vis-a-vis Amie Siegel's and James Beckett. [https://www.artspace.com/magazine/art\\_101/art\\_market/the\\_art\\_worlds\\_love\\_affair\\_with\\_archives-51976](https://www.artspace.com/magazine/art_101/art_market/the_art_worlds_love_affair_with_archives-51976) and <http://www.archivejournal.net/essays/art-work-and-archives/> may be starting points for discussion of artists and archives.



## POST-VISIT

### Methodological and Ethical Issues in Photographs

- Have your students go into online sources with historical writing. Do the same exercise as with the printed book. Look for common subject matters that can be both found in online source and printed book. For each topic, let the students make a table highlighting the similarities and differences in terms of content: its context, details, and information.
- Looking at the quality of content taken from the online source and printed book, have a discussion on whether or not the standard, methodological and ethical issues change with regard to the use of photographs as evidence.
- From this, let the class work in groups where they will create their own set of guidelines or moral code of conduct in utilizing photographs as a supplement to history. Have a class presentation and let everyone comment on each work made.

# Licola Pop Up

## Eugenio Tibaldi



### PRE-VISIT

#### Expansion and Contraction

- Matters follow the principles of expansion and contraction. Looking at a place or locale as an organism, have the students imagine what would be the equivalent of these principles in terms of urban planning, management, etc. Research on these concepts and terminologies and have them look for communities or landscapes that have either been expanded or contracted. What processes were involved? What elements of urban planning and management were applied?
- Have a debate on the pros and cons of expansion and pros and cons of contraction. Explore the notion if the processes of expansion and contraction are natural or human-made. Why? How?

### VISIT

#### Explore the Exhibit

- Have the students look at the way in which the work is displayed. Does it mimic the idea of the spread or the swell? How does each element enable viewers to see the relationship with space? Compare the space occupied by one component to the other.

The pop-up form also implies the ability to be kept/stored neatly and to be brought out as desired. Why do you think Licola is kept and why do you think this is opened up? When? To whom?

- In each of the component, something acts like a bubo that changes the appearance of the surface. Identify the bubo, the change/s in the appearance in each of the components' surface, how drastic and/or quick the change may have taken place and why.

### POST-VISIT

#### An Uncontrolled Growth

- The artist likens the change in the space/place to a painful swelling that needs to be treated otherwise there will be complications. He is referring in particular to the "uncontrolled informal growth in these places."
- Discuss similar occurrences in your area and ask how the phenomenon is viewed by people who are involved in the growth (either in opposition to it or assisting it). You can interview experts in urban planning or perhaps mayors or barangay officials to shed light in these matters. You can also ask around your neighbors and other community members on how their place and surroundings have changed and if this is for the better or not.
- From this, think of strategies that would mitigate the conflict between those who are for and opposed to the growth of buildings. Have the students devise a proposal or manifesto addressing this. Present it to the class and let the others comment on it.

# Negative Space: A Scenario Generator for Clandestine Building

## James Beckett



### PRE-VISIT

#### Tropical Modernism

- Show the students photos of the buildings referred to in the work of James Beckett and discuss Tropical Modernism in Africa, especially West Africa from 1950s to 1970s. Have the students determine which facets of Tropical Modernism are present in the buildings seen in James Beckett's work.
- Discuss Tropical Modernism's popularity then and now in Africa and elsewhere. Let the students create Venn Diagrams presenting the differences and similarities of its popularity then and now, as well as its popularity in Africa and in other places. What do these places where Tropical Modernism was popular have in common? When was Tropical Modernism popular in these places and why?

### VISIT

#### Explore the Exhibit

- Look at how volume is created in the work. The artwork is said to dramatize the reworking of volume for efficiency's sake. Can you discern patterns in the way the spaces are reworked? What are they? Have the students write down their answers.
- Architecture is said to be an instrument to support national ideas of modernization. With this in mind, have the class answer the following questions based on the structures they witnessed in the exhibit:
  - What ideas of modernization are implied in the reworking of the space?
  - Are these new ideas or old ones? Would these be useful? Why or why not?
  - In the spirit of reworking for efficiency, how would one rework the idea/s of modernization?
- Once done, have them work on a structure through a sketch or drawing incorporating the ideas of efficiency and modernization. Add to this the element of livability. Arrange to visit some structures where modernism, efficiency and livability are all present and structures where these are not working, and discuss the challenges faced by the architects, interior designers and, as well as the prospective inhabitants and how these challenges can be addressed.

### POST-VISIT

#### Mapping Tropical Modernism

- Work on continuing the mapping of Tropical Modernism:  
<http://sites.psu.edu/arch312/wp-content/uploads/sites/14693/2014/11/Tropical-Modernism-Mapping.pdf>. You can assign students to an area or two for this work. From this, have the class report what structures and buildings they found in those areas.
- Based on the class' reports, let the students write a reflection on Tropical Modernism. Are they in favor of it? Why or Why not?
- Discuss building and planning in the context of the colonial experience of Africa, Asia and Latin America.

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# FLATLANDS

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MUSEUM HOURS

Tuesday - Saturday  
Sunday

10.00am - 6.00pm  
10.00am - 2.00pm



MCAD is closed during holidays.

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