

the  
center  
will not  
hold

alfredo and isabel aquilizan

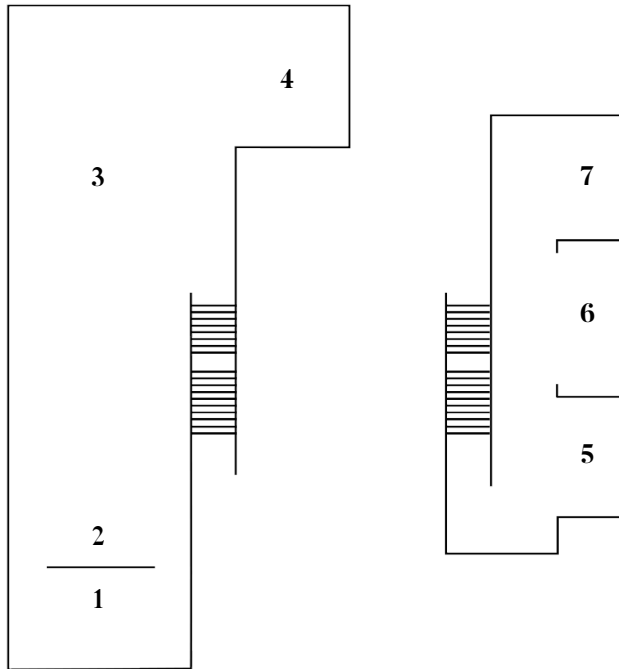
shilpa gupta

kim heecheon

manny montelibano

tintin wulia

floor plan



**1**  
**manny montelibano**  
*unrestricted areas*, 2019  
video installation  
dimensions variable

**2**  
**kim heecheon**  
*lifting barbells*, 2015  
single-channel video  
21 mins 22 seconds

**3**  
**alfredo and isabel aquilizan**  
*here, there, everywhere:*  
*project another country*, 2018  
mixed media installation  
dimensions variable

**4**  
**manny montelibano**  
*sorry for the inconvenience*, 2011  
video installation  
dimensions variable

**5**  
**shilpa gupta**  
*untitled*, 2016  
pencil tracings on paper  
21 x 29.7 cm

**6**  
**tintin wulia**  
*terra incognita, et cetera*, 2009  
Mural, installation, game-performance  
and DIY Kit with single-channel video  
(colour, stereo, looped)  
dimensions variable

**7**  
**shilpa gupta**  
*100 hand drawn maps*  
*of my country*, 2008-2014, ongoing  
carbon tracings on paper  
76.2 x 56 cm

kim heecheon  
*lifting barbells*, 2015  
single-channel video  
21 mins 22 seconds



"lu, why is the world still standing? we all know that the world is better as a deserted ruin, yet we still spare the life of this expired world," korean artist heecheon kim laments to his girlfriend ludmilla, as he writes to tell her about his father's death from an accident on a motorway in seoul. grasping for a way to make sense of his loss, kim searches through any and all modes of data and information; any means to reorganize those last moments of his father's time on earth. with gps tracking data from his father's smart watch, as well as traffic manifestoes that recorded the flow of traffic on that day, contemporary technological

applications that record our movements, our histories, our bodies—our internal and external functioning in the world—are contemporary corollaries to, and evocative of jeremy bentham's architectural proposal of the panopticon,<sup>1</sup> "allow me to construct a prison on this model." and kim, through the bars of contemporary technology, tries to reconstruct, and hopefully reconcile with his grief.

michel foucault would revisit and revitalize this concept further in his work *discipline and punish* (1975). using the panopticon as a metaphor

for the way some societies control and compel its citizens, foucault describes those who find themselves inside the panopticon as 'being at the receiving end of asymmetrical surveillance: he is seen, but he does not see; he is an object of information, never a subject of communication.'" the current exhibition speaks to more contemporary inflexions of power and the struggle to produce and advocate for spaces that can effectively critique and comment on the state of the

present. we can no longer deny that we live in a present grown weary with the failure of politics to implement changes; discontent brought on by weak democracies; the challenges of technology that innovates faster than we can even adapt to it; and a ravaged environment that we can't overturn. the works by many montelibano, tintin wulia and shilpa gupta are greatly invested in creating this space for thinking and reflection.

<sup>1</sup> As a piece of architecture, the panopticon allows a watchman to observe occupants without the occupants knowing whether or not they are being watched. As a metaphor, the panopticon was commandeered in the latter half of the 20th century as a way to trace the surveillance tendencies of disciplinary societies.

<sup>2</sup> Thomas McMullan, "What does the Panopticon Mean in Digital Surveillance?", *The Guardian* <https://www.theguardian.com/technology/2015/jul/23/panopticon-digital-surveillance-jeremy-bentham> (accessed Feb 22, 2019)

manny montelibano  
*unrestricted areas*, 2019  
video installation  
dimensions variable



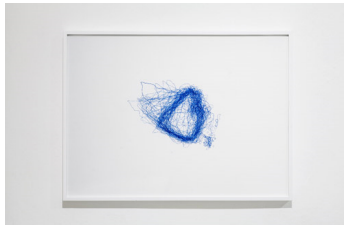
manny montelibano's two works, *unrestricted areas* (2019) and *sorry for the inconvenience* (2011), speak to the underlying mechanisms that gird our societies. for *unrestricted areas*, a surveillance camera positioned in another lobby of the building, feed images to a screen that greets you upon entering the museum. by placing a thermal camera, often used in military activities to detect heat signatures in a room or an area, to observe another space where more surveillance is being done, montelibano folds the idea of control into itself. a technological eye, becomes multiple eyes, and observing from a central control room loses its efficacy. an older work, re-installed here as a multiscreen installation, *sorry for the inconvenience*, is a group of black and white images, blinking rapidly on the screen showing us various heads of states: muammar al gaddafi, emperor akihito, idi amin, macapagal-arroyo. in a nausea-inducing installation, the flickering images display a confusing barrage of images and messages. confusion is as much a strategy for control as inane comfort.

manny montelibano  
*sorry for the inconvenience*, 2011  
video installation  
dimensions variable

photo courtesy of artist



shilpa gupta  
*100 hand drawn maps of my country*, 2008-2014, ongoing  
carbon tracings on paper  
76.2 x 56 cm



shilpa gupta's work, *100 hand drawn maps of my country* (2008-2014; ongoing) is a cartography project she has undertaken several times in several countries. gupta asks a hundred participants to draw the shape of their country from memory. she then overlays these drawings to produce one image concurrent with the projected image of the country. the resulting image is one which is deeply personal and marked by the body and its relationship to space. her other work, *untitled* (2016) are tracings of events at the knesset<sup>3</sup> when members of parliament were forcefully pulled away, interrupting their address. such violent acts that take place in the public eye have been softened by gupta: rather than show the forcefulness of the removal, gupta does not include the subject being taken away, tracing the rest of the images in pencil. such violent reprisals at public events speak to the same violence as montelibano's *sorry for the inconvenience*, where messages given by national leaders are blurred to become a several second loop.

shilpa gupta  
*untitled*, 2016  
pencil tracings on paper  
21 x 29.7 cm



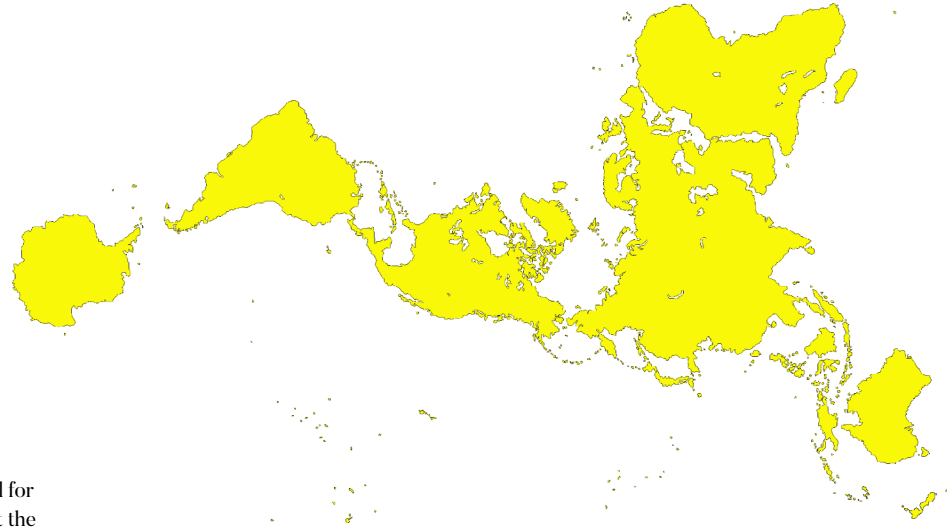
<sup>3</sup> <https://mfa.gov.il/mfa/aboutisrael/state/pages/the%20state-%20legislature-%20the%20knesset.aspx>

The Knesset is the unicameral national legislature of Israel. As the legislative branch of the Israeli government, the Knesset passes all laws, elects the President and Prime Minister, approves the cabinet, and supervises the work of the government. It elects the State Comptroller, has the power to waive the immunity of its members, remove the President and the State Comptroller from office, dissolve the government in a constructive vote of no confidence, and to dissolve itself and call new elections. The Prime Minister may also dissolve the Knesset. However, until an election is completed, the Knesset maintains authority in its current composition. The Knesset is located in Givat Ram, Jerusalem. from <https://en.wikipedia.org/wiki/Knesset>

tintin wulia

*terra incognita, et cetera*, 2009

Mural, installation, game-performance  
and DIY Kit with single-channel video  
(colour, stereo, looped)  
dimensions variable



one of the deepest scars that continue on to the present have been those left by colonialism and imperialism. reflecting on events when colonial imperatives directed global affairs—tintin wulia imagines *terra incognita, et cetera* (2009) a performative work which speaks unapologetically about the practice of imperialist expansion when territories were annexed by more powerful countries. using a blank buckminster fuller dymaxion map projection, participants are given rules on how to claim a spot of land on the world map. everyone claims their piece of land and names these on the map that is also overlaid within a game which asserts place, also declares separation, sets and re-sets borders, and at the same time, destabilizes any hierarchy to ownership of space. the map used by

the artist for this project is unusual for several reasons, the first being that the map has no 'rightway up',<sup>4</sup> and rejects any 'gravitational center,' its distortions are so small ensuring a visually correct image of the world. this unique map, which is laid out on a 20-sided polyhedron, faithfully represents the world on a flat surface, and any bias, which fuller refers to as "cultural bias," is surprisingly not evident. when the dymaxion projection was published in life magazine in 1943, the map's capacity to un-distort the landmass led them to write that: "the world is now one continent". proposed in the midst of world war ii (it was also presented as a genuinely important tool for heads of states to have a grasp of "the true, relative geographical locations of the great powers...to visualize the world's geographical layout not only from his vantage point, but

in the divergent perspectives of other nations and their political geographers"<sup>5</sup>) the dymaxion map was a futurist's visionary idea and can be read in the same vein as any other project that sought to create a utopic space from the ruins of war. while such acts can be seen as reactionary, even political theorists hardt and negri, in their widely discussed, and then later, woefully critiqued book *empire*, proposed a 'smooth space' which they called 'empire.' this space they proposed

"is *no place* of power—it is both everywhere and nowhere. empire is an *ou-topia*, or really a non-place."<sup>6</sup> things are de-centered and de-territorialised, predictions of a future world speaks to one where political events allow for globalisation to function. the work by alfredo and isabel aquilizan, *here, there, everywhere: project another country*' (2018), is a large model of an imagined metropolis produced by volunteers using recycled cardboard. built to sit on a specially built frame

<sup>4</sup> Fuller argued that in the universe there is no "up" and "down", or "north" and "south": only "in" and "out". Gravitational forces of the stars and planets created "in", meaning "towards the gravitational center", and "out", meaning "away from the gravitational center". He attributed the north-up-superior/south-down-inferior presentation of most other world maps to cultural bias. Wikipedia contributors, "Dymaxion map," Wikipedia, The Free

Encyclopedia, [https://en.wikipedia.org/w/index.php?title=Dymaxion\\_map&oldid=875677826](https://en.wikipedia.org/w/index.php?title=Dymaxion_map&oldid=875677826) (accessed February 22, 2019)

<sup>5</sup> LIFE presents R. Buckminster Fuller's Dymaxion World', LIFE, March 1, 1943, p42

<sup>6</sup> Michael Hardt and Antonio Negri, *Empire*, (Massachusetts: Harvard University Press, 2000) p190

alfredo and isabel aquilizan  
*here, there, everywhere:*  
*project another country, 2018*  
mixed media installation  
dimensions variable

commissioned for cosmopolis #1.5: enlarged intelligence  
with the support of the centre pompidou and mao ji-hong  
arts foundation

photo by ejan studio @fang zheng, ji he, wang wenze, du  
hongbin. courtesy of the execution team of cosmopolis  
# 1.5



reminiscent of a satellite dish, it cradles thousands of houses—dream houses—formed by volunteers. this work, which has never been shown in the philippines, has a stronger and more powerful resonance in the local context because of the homeless who find themselves on the streets of manila sleeping under large sheets of used cardboard as flimsy protection. the aquilizans have been working with secondhand cardboard for decades with the ubiquitous material becoming a recurring element in their practice. in the midst of this massive work, there is in the middle part of the installation a tiny square of finely finished cardboard structures depicting the old city square. this small square no longer exists in chengdu, (the work is based on a town in chengdu, china) what is left is a small sculpture that sits somewhere holding the kernel of the city's memory. the aquilizan's satellite dish is a city like all growing cities, they move in all directions organically and grow without warning. this (uncontrollable) expansion characterizes most city spaces despite governmental planning and control. similar to gupta's hand drawings, these individually built structures perform a collaborative function. both are radically quiet gestures that allow for the personal to become the means by which to make sense of the

inability of governments to satisfy the public need. by decentralizing these areas of control, by allowing for cities, and imaginations, to sprawl, necessarily creating plural nodes across society as its swells, we draw away from unsatisfactory central governing, and move towards more productive collaborative relationships.

in 1919, yeats' prescient poem *the second coming* reflects on the recent events of his time with judgmental bravado, its apocalyptic tone rings through these lines: *things fall apart; the center will not hold; anarchy is loosed upon the world.* the exhibition is a response to the zeitgeist of the contemporary moment, much like yeats' when he wrote his poem. we seek ways and forms to creatively subvert, engage, rethink, propose and resist during an age when democracy seems to have failed us, when governments across the globe continue to make strange choices. the exhibition looks to present this complexity, a web of utopian maps, disappearing politicians and deeply personal events touching upon global resistance, giving us space to navigate away from a center and build our own systems, giving access to our capacity to imagine alternative futures.

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<sup>7</sup> The work was commissioned by the Mao Ji-Hong Foundation, Chengdu and the Centre Pompidou, France



## artist bios

**alfredo and isabel aquilizan** (b.1962, cagayan, philippines / b.1965, manila, philippines) currently live and work in brisbane, australia and los baños, philippines. the couple's artistic approach is rooted in co-creation and collaboration. their projects involve communities whom they engage with and forge links through shared experiences. the artists elaborate their work in relation to the subjectivities and stories of the participants exploring themes of displacement, change, memory and community.

**heecheon kim** (b. 1989, seoul, korea) lives and works in seoul, south korea. trained as an architect, kim, who is considered as part of a generation of post-internet artists, anchors his practice on his architectural training. his works deal with the effect of technology on human life after the explosion of the internet. his juxtaposition of images and text, produces narrative stories in different formats and formula from private letters to live broadcasting and interviews.

**manny montelibano** (b. 1971, bacolod, philippines) lives and works in bacolod, philippines. working in video and inter-media installations, montelibano focuses on the psychology of the current social, political, economic, and religious structures. the artist probes these

subjects and subject matter, often exposing their macroscopic realities through extracts from local culture

**shilpa gupta** (b. 1976, mumbai, india) lives and works in mumbai, india. gupta's participatory and interactive installations utilize materials and actions that make up the margins of the everyday. works are embedded with the message that we are all actors in the political forces that regulate society. her works make obvious the invisible threads that bind various factions of society together, often sensorially challenging her audience to occupy subject-positions of the 'other', even if temporarily, to initiate an empathetic understanding.

**tintin wulia** (b. 1972, denpasar, indonesia) lives and works between brisbane, australia and gothenburg, sweden. wulia's work investigates the flux of the geopolitical border, made and unmade by humans. her interactive and participatory performance methodology takes form in games, engaging people in sociopolitical relationship models to foster critical dialogues. wulia's works are process-based, taking place across media, fusing installation, mural, video, sound and performance, as well as hacking and repurposing ready-mades. trained as a composer, architect and artist/researcher, wulia works across various media discussing sociopolitical issues through participatory means.

## public programs

artists' day:

**march 8, 11am and 2pm**

**mcad multimedia room**

join artists alfredo and isabel aquilizan and heecheon kim for a series of talks as part of *the center will not hold* exhibition.

**11am** the aquilizans will speak about the journeys and transformations that their work, *project another country* has undergone through its multiple iterations since its inception.

**2pm** kim's talk will explore his background in architecture, how it informs his work, his current practice of reading cities and the effects of technology on the perception of time and space, surfaces and textures.

public lecture series 2019:

**alexie glass-kantor**

**march 21, 3pm**

**sda cinema, 12th floor, benilde**

join alexie glass-kantor, executive director, artspace, sydney and member of mcad's council of advisors for a discussion of artspace's expanded programming initiatives including rethinking residencies and strategies for considering the institution as a curated entity across all modes of audience engagement and artistic production.

**before things fall apart: a forum on governance and leadership**

**march 26, 1:30 pm**

**sda cinema, 12th floor, benilde**

join a panel discussion with lisa ito, pepe diokno, agot isidro, and jun sabayton on the drivers of changes in governance and their relation to society and performance. moderated by leni velasco, former executive director of dakila, a philippine collective for modern heroism. presented by dakila, mcad, bacc (benilde's arts and culture cluster), and beam (benilde arts management).

**mapmaking for kids**

**april 27, 3pm**

**mcad multimedia room**

led by dr joseph palis and dominique amorsolo, this hands-on mapmaking workshop for kids aged between 7-11 will help develop a sense of place, identity and perspective through a fun and engaging set of activities.

**on taft love**

**march 30, 3pm**

**meeting place: mcad multimedia room**

join benilde's hub for innovation and inclusion (hifi) for a local walking tour that will explore and discuss the creation of design concepts, the encroachment of private design on public space and the formation of design identity.

public lecture series 2019:

**antoni muntadas**

**may 2019\***

**sda cinema, 12th floor, benilde**

a pioneer of media and conceptual art, antoni muntadas' work addresses social, political, and communications issues from a global perspective. join us as he explores the relationship between public and private space within specific social frameworks, varying channels of information, and the ways they may be used to censor or promulgate ideas.

\*exact date to be announced  
follow us on our social media accounts for updates.

## acknowledgements



### project manager

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### interns

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frances villanueva  
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neli go  
ryan villamael

### painter for *terra incognita, et cetera*

anjo bolarda

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**GALLERIACONTINUA**  
SAN GEMIGNANO BEIJING LES MOULINS HABAKK

YAVUZ GALLERY



### graphic design

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### museum hours

tues to sat 10.00am - 6.00pm  
sun 10.00am - 2.00pm

#mcadTCWNH