

ORDINARY
EXTRA
EXTRA
+ HE
+ RA
+ RA
+ NARY

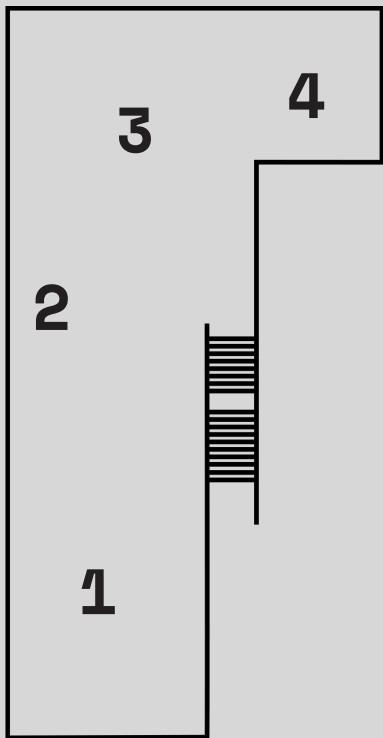
TROMARAMA

CHOU YU-CHENG

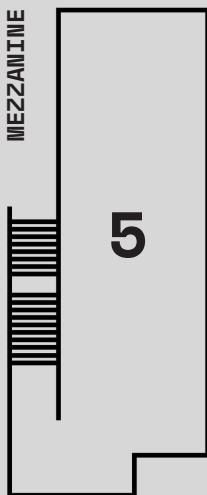
GARY-ROSS PASTRANA

FLOOR PLAN

GROUND FLOOR



MEZZANINE



1 CHOU Yu-Cheng

Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. V

Mixed media installation, painting

Dimensions variable, 2018

2 Tromarama

24 Hours Being Others

Three printers, paper, software, social media, #24hours, #being, #others

Dimensions variable, 2017

3 Tromarama

Soliloquy

Lamps, software, social media, #kinship

Dimensions variable, 2018

4 Tromarama

Quandary

Two-channel video, sync, sound

3 min 47 sec

Dimensions variable, 2016

5 Gary-Ross Pastrana

Rewilding

Three-channel projection

8 min 40 sec

Dimensions variable, 2018

INTRODUCTION

by Esther Lu

How can we attend to our everyday life when our faith in the future is clouded with much uncertainty and doubt in humanity? How can we learn more from the world while becoming a part of it?

The growing tension to unlearn ethics between human and non-human worlds is one of the burning issues of our time. We question the culture we've inherited in the face of accumulated ecological catastrophes, of wars and the continuously increasing debt that are passed onto the next generations. Our anxiety goes beyond traditional boundaries with technological inventions advancing rapidly, creating complex human-machine relationship and social changes. Many of us have been addressing ideas of the Post-Human and that of New Materialism as possibilities of finding ways to think beyond human principles, reasons and perspectives.^[1] *The Extra Extra Ordinary* shares such concerns specific to our modern material conditions, and seeks to offer an alternative spacetime for us to exercise and explore how we can relate ourselves among things seen and unseen. The title suggests an abstraction of affects, one that can be shared among the human and the non-human; their correlation and disjoints as informed by contemporary objects, technology and culture. The exhibition also presents possibilities towards the generation of various sets of social and material connections, finding ourselves simultaneously in the process of *becoming* and *worlding*.

The exhibition simulates a world, or to be more precise, one of many worlds that open and sustain abundant possibilities of reflection on everyday conditions and survival, relationships, reasoning and sensibility, the past and the future, and everything in-between. Minimal, humble and ordinary, the objects and subjects employed by the artists in this exhibition render their peculiar artistic language with energy based on their observation of and engagement with life, while working with notions such as spacetime to create various open signifiers to

invite activation and mediation. This exhibition also offers an opportunity to propose a new media theory, in this specific context, to build new paths for the flow of exchange among people and things, the material and the immaterial. Thus the exhibition attempts to manifest the spirit of what Jussi Parikka refers as developing, “a media theory of things—and yet not only thing-powers, but process-power,” ^[2] that is, concerns of, and beyond, a material condition. We try to ask what the role of art is today and what the extra extra ordinary could be with this world we are co-creating and participating in.

Artists invited to this exhibition demonstrate such process-power, bidding us to relate beyond matter and form. CHOU Yu-Cheng presents the latest series in his project *Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. V (2018)* at the front part of the museum. Through this installation, he reflects on speculative questions around the natural habitat, the built environment and survival, with Manila as backdrop and source of inspiration. Mundane objects, such as galvanised sheeting, a common building material articulated to hint the form and canton of a threatening wind chime, coins and large tires are laid out in the space, providing a sharp close-up of everyday fragments. He builds a performative stage where the presence of the audience as well as the surrounding objects, including new paintings inspired by shades of the city, are equally highlighted. A generative reading on the immediate city life is deliberately and mindfully expressed in the foreground as a familiar yet new reference, replicating the external world inside the museum. The sentiment of the urban vibe is captured and channeled through his display and naming strategy for a formulated aura.

Tromarama presents three works with a dynamic focus on human anxiety, condition and the problematic relationship between self and others in contemporary media society. *24 Hours Being Others (2017)* is a media work that reflects on our uncertainties regarding our social role and identity.

It is composed of a set of printers that spews collected real-time social media posts which include the hashtags of "24 hours," "being" or "others" during the course of the exhibition. *Soliloquy (2018)*, a commissioned work, presents an installation responding to a different hashtag, animated via a large number of second-hand lamps acquired from markets. The lamps are spread out like islands or left in solitude in the space. Their flashing bulbs transcribe layers of human desire and of stories told within the blink of an individual light. The whimsical video installation *Quandary (2016)* brings forth a representation of reality that we experience with an untimely gap and lag of consciousness, exposing how consequences in the digital world operate within manipulated codes and systems. These works allow us to contemplate how our subjective perception, expression and sheer sense of existence could be vulnerable and undetermined as confronting a world full of non-transparent access and matrices of produced reality. They ask: how can we relate again?

The three-channel video installation *Rewilding (2018)* is Gary-Ross Pastrana's latest attempt to reconfigure the power of process for both construction and deconstruction. Three protagonists are in conversation with the artist to render a fictional scenario of termites boring into a piano, how a piano in this state can be played and the conflicts between two species' habitations. Spoken words are mixed with the selected amplified sounds of the environment, producing a porous and poetic layer of documented reality which projects the circles of life and ruins while figuring various relationships crisscrossed between spheres of lives. The commissioned work provokes a reconsideration of the meaning of symbiosis by manifesting a symbolic material transformation. Another immaterial layer of transformation is suggested by musical composition and performance, releasing a vibrant investigation toward perfection and chaos, interrupted by another beings' fight for survival. When such a complex structure of questioning is woven together, we may find ourselves losing means of measurement for a tuned world.

By creating a simulation of such a worlding process with works presented by the artists, *The Extra Extra Ordinary* conceives several unparalleled sensibilities to operate the essence of life in detail, inter exchanges and connections among matter, energy and life. With the circulation of these ideas, where agents such as audience and the display becoming intrinsic parts of the media, the extraordinary celebration of every ordinary life takes on a poetic and imaginative turn while we explore the world with perception turned anew.

[1] Among some sources of inspiration, contemporary thinkers such as Timothy Morton, Jane Bennett, Elizabeth Grosz, Jussi Parikka, Karen Barad, Rosi Braidotti have developed various social inquiries to the polycentric dynamic of materialization and notion of matter as productively reworking connections between matter and meaning to understand liveliness.

[2] Jussi Parikka, "New Materialism as media Theory" *Media natures and Dirty Matter. Communication and Critical/Cultural Studies*. Vol. 9, No. 1, March 2012.

CHOU Yu-Cheng

*Chemical Gilding, Keep
Calm, Galvanise, Pray,
Gradient, Ashes,
Manifestation, Unequal,
Dissatisfaction,
Capitalise, Incense Burner,
Survival, Agitation, Hit,
Day Light. V (detail)*
Mixed media installation,
painting
Dimensions variable, 2018





Tromarama

Soliloquy

Lamps, software, social media, #kinship

Dimensions variable, 2018

Tromarama

24 Hours Being Others

three printers, paper, software,
social media, #24hours, #being, #others

Dimensions variable, 2017





Tromarama

Quandary

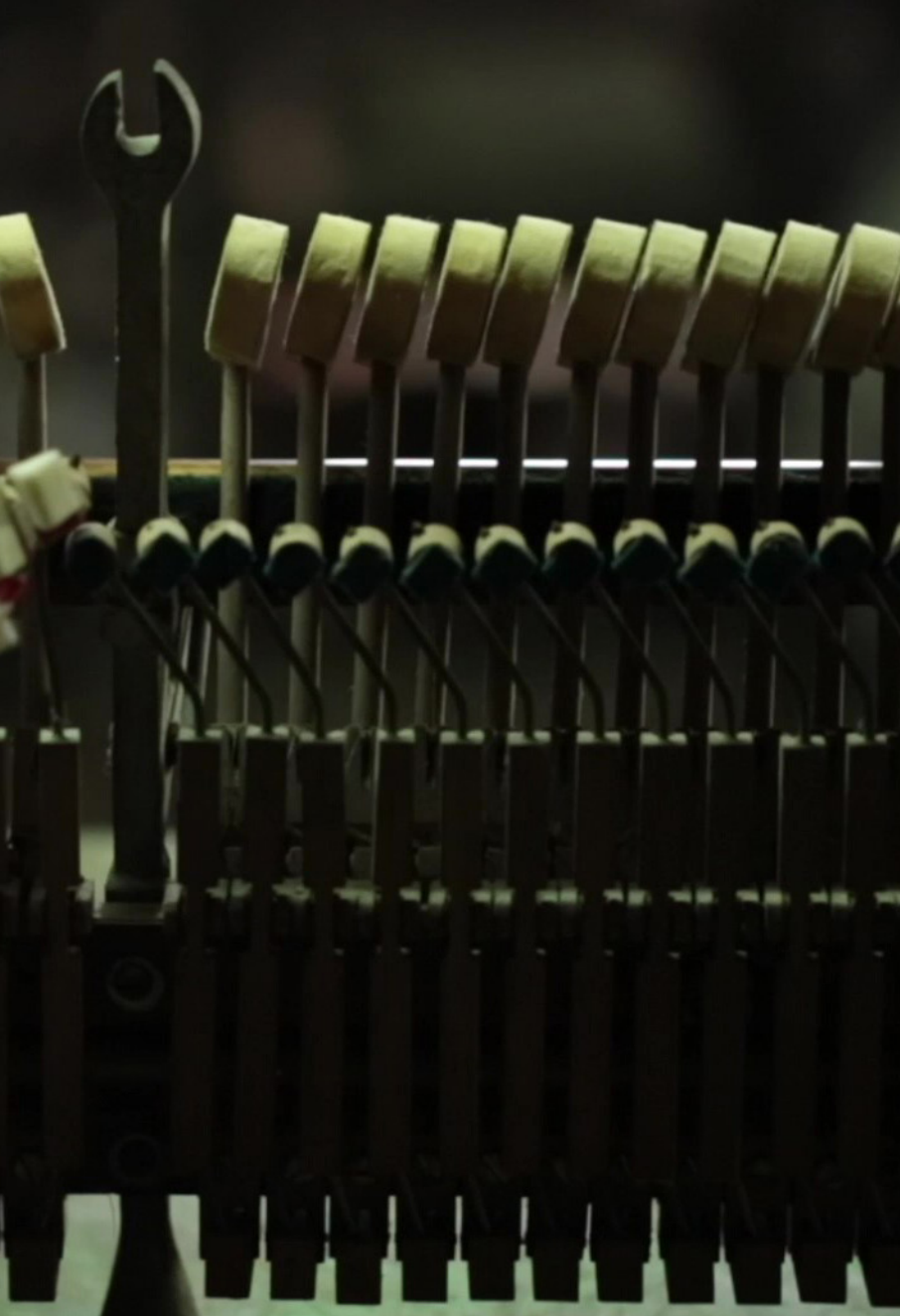
Two channel video, sync, sound

3 min 47 sec

Dimensions variable, 2016



Gary-Ross Pastrana
Rewilding (video still)
Three-channel projection
8 min 40 sec
Dimensions variable, 2018



ARTIST BIOS

CHOU Yu-Cheng (b. 1976) lives and works in Taipei, Taiwan.

He works across a wide range of media including installations, sculpture, digital media, painting. While he sets to make the mechanism of art production and organisation visible with his use of objects from companies, museums or factories, this work "*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light*" followed by a number shows a departure from this idea. He participated most recently in the Art Basel Hong Kong's Encounters section (2018) and the Taipei Contemporary Art Center in Taiwan (2016). CHOU has been awarded the Grand Prize in the Taipei Art Award (2012), the Taishin Annual Visual Art Award (2011), and the Annual Sculpture Prize (2005) by École Nationale Supérieure des Beaux-Arts. He was also a recipient of residencies such as the Künstlerhaus Bethanien in Berlin, Germany (2015), the Open Contemporary Art Center (2012) in Bangkok, Thailand and the International Studio and Curatorial Program in New York, USA (2011). He received his bachelor's degree in fine arts from the National Taiwan University of the Arts, and an MFA from École Nationale Supérieure des Beaux-Arts de Paris where he was also part of the research program La Seine.

Gary Ross Pastrana (b. 1977) lives and works in Manila, Philippines.

Pastrana explores the wholeness or thing-ness of an object through the process of dismantling and re-working of parts. The physical transformation achieved through the simplest means opens up possibilities in terms of forms and meanings for the said object as it becomes defamiliarized. His most recent exhibitions were at ROH Projects, Jakarta (2017); Asia Culture Center, Gwangju, Korea (2017); ; ICA, Singapore (2016); Vargas Museum, Philippines (2014); Bangkok University Gallery, Thailand

(2011); and the IAF Space, Fukuoka, Japan (2003). Pastrana has also shown works at the 2010 Aichi Triennale in Japan and the 2008 Busan Biennale in Korea. He was also part of the New Museum's 2012 Triennial *The Ungovernables* in New York. Along with his curatorial work for various spaces such as Osage Gallery, Silverlens, Kyoto Art Centre, ICA Singapore and ROH in Jakarta, he was also one of the co-founders of Future Prospects Art Space in Manila (2005-2007). He studied painting at the University of the Philippines, and received the Dominador Castaneda Award for Best Thesis. Apart from being a recipient of the Cultural Center of the Philippines' 2006 Thirteen Artists Award, he also took part in the Japan Foundation Jenesys Program in Kyoto, Japan (2008), and the NTU CCA Research Residency (2015) in Singapore. In 2016, he was a finalist for the Sovereign Asian Art Prize.

Tromarama is an artists collective founded in 2006 in Bandung, Indonesia by Febie Babyrose (b. 1985), Herbert Hans (b.1984) and Ruddy Hatumena (b. 1984). "Tromarama" refers to the trauma of the labor-intensive work they did for the music video for the Indonesian rock band Seringai.

Engaging with the notion of hyperreality in the digital age, their projects explore the interrelationship between the virtual and the physical world. Their works often combine video, installations, computer programming and public participation depicting the influence of digital media on the society perception towards their surroundings. The 3rd Asian Art Biennial in Taiwan (2011), VideoZone, the 5th International Video Art Biennial in Tel Aviv, Israel (2010), OK. VIDEO COMEDY, 4th Jakarta International Video Festival (2009) have featured their videos. They have exhibited at Center A (2017) in Vancouver, Canada, National Gallery of Victoria in Australia (2015) and Mori Art Museum (2010) in Japan, were part of Art Basel Hong Kong (2016), the Gwangju Biennial (2016) in South Korea and the 7th Asia Pacific Triennial of Contemporary Art in Brisbane, Australia (2012).

CO-CURATOR BIO

Esther Lu is a curator and writer currently based in Paris and Taipei. Lu worked as the director of Taipei Contemporary Art Center from 2015 to 2017, embarking on a series of institutional transformation to shape discursive dialogues among production forms, program contents and the space. Lu's curatorial practice focuses on creating interplays between institutions and visibility of art. Her conceptual approach often addresses the agency of art, initiating alternative artistic production in-between the existing social scenes and artistic platform to investigate the critical role of art in the contemporary society. She is interested in developing performative curatorial tools and workshops to explore how art can expand our relationships with the world. Her recent projects include *Salon Spice (2017)*, *Portrait Portrait (2016)*, *Marginal Matters (2016)* for Arkipel International Film Festival, *Never Odd or Even (2014)*, *This is not a Taiwan Pavilion (2013)* – collateral event in the 55th Venice Biennale, *Don't Brush Off What You See: 10 Ideas from Artists on Energy and Disaster (2011)*, *Good Gangsters in Town (2008)*, etc.

PUBLIC PROGRAMS

**IN-CONVERSATION: ESTHER LU, TROMARAMA, CHOU YU-CHENG,
GARY-ROSS PASTRAMA**
September 20, 4–5:30pm
De La Salle-College of Saint Benilde 12F SDA Cinema

IMMERSIVE WORKSHOP WITH ESTHER LU, CURATOR
September 22, 3–5pm
MCAD Multimedia Room
A series of activities exploring the senses, observation practice and writing.

"SAN FRANCISCO BAY AREA" SCREENING
October 3, 12–1pm
MCAD Multimedia Room
MCAD partners with Art21's Screening Society for the launch of the ninth season of 'Art in the Twenty-First Century'.

STOP-MOTION ANIMATION WORKSHOP
October 13, 10am–5pm
MCAD Multimedia Room
In partnership with Benilde's Animation Department, this hands-on experience for kids aged 10-14 uses the latest Stop Motion Studio app.

UPCYCLING WORKSHOP
October 27, 10am–5pm
Learn about moulding and casting as means of upcycling with Manuel Dacanay of the DLS-CSB Industrial Design program. Workshop on Oct 27, 10am-5pm.

ACKNOWLEDGEMENTS

CURATED BY

Joselina Cruz and Esther Lu

PROJECT MANAGER

Ar. Jann Leyba, uap

INTERNS/VOLUNTEERS

Frances Villanueva

Avian Sim

Edgardo Oabel

Ma Jasmin Dacua

GRAPHIC DESIGN

Francis Tan Tadeo

The Extra Extra Ordinary is presented by the Museum of Contemporary Art and Design (MCAD) and the Taipei Contemporary Art Center (TCAC). The show is generously supported by Edouard Malingue Gallery and the National Culture and Arts Foundation (NCAF).



National Culture and Arts Foundation

Edouard Malingue Gallery

馬凌畫廊

MUSEUM OF CONTEMPORARY ART AND DESIGN (MCAD)

G/F De La Salle-College of Saint Benilde SDA Campus

Dominga Street, Malate, Manila, Philippines 1004

02 230 5100 loc. 3897

mcad@benilde.edu.ph

www.mcadmanila.org.ph

 /MCAD.manila

 @MCADmanila

MUSEUM HOURS

Tuesday to Saturday

10.00AM - 6.00PM

Sunday

10.00AM - 2.00PM

#TheXXOrdinary