Han Nefkens Foundation

MCAD
MUSEUM OF CONTEMPORARY
ART & DESIGN

DE LA SALLE-
COLLEGE
OF SAINT
BENILDE

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32 min
A coproduction of the Centre d'Art
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Produced by Han Nefkens Foundation

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3 min 53 sec
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Produced by Han Nefkens Foundation

CONSTRUCTIONS **OF** TRUTHS
BY **JOSELINA CRUZ**

"The world itself is now nothing but a series of images—the simulacra that constitute our very life—threatening to drown us in a fraudulent universe that suspends all ties to the real and dissolves the world in simulation." (Philippe Dubois). [1]

How does one know the truth of images?

In 2013, an animated video was shown at the Venice Biennale's Austrian Pavilion. It was part of a large-scale installation that included a roomful of sketches and some wall text. The video was like watching vintage Disney animation—the catchy song, the bright colors, the happy singing birds, the dancing donkey in a sailor outfit—except this video was a scant three minutes and ran on a loop. Entitled *Imitation of Life*, the work was by Mathias Poledna, and was one of the most exacting (and enjoyable) commentaries on the production and consumption of images in the 21st century. Eschewing the digital, Poledna breaks down the language of animation by collaborating with film studios in California to produce more than 5,000 drawings, sketches and watercolors, with the musical score recorded by a full orchestra in an LA studio. The artist made a Disney-like film with the original system of labour no longer utilized by the animation company itself, a *"perfect recreation of something that never existed."*[2]

By producing something which we 'feel' to have been real through a work of art, the artist presents us with the troubling advent of 'truthiness,' wherein we believe in what *we feel to be true* rather than what the facts support. Sitting inside the installation of *Imitation of Life* watching a cartoon donkey dance and sing, we feel that the animation is an excerpt from a Disney film, and we try our best to remember which one. The sleight of hand produced by Poledna's work is to present an 'original' construction/production of animation which, in light of our century's remarkable technological advances, can only ever be possible through the digital process. The technological century we live in, together with the current global

political chaos and climatic catastrophe has upended our belief systems, with "truths" unhinging our understanding and experience of what is real. For anything as visually stunning as a crisp animation of singing birds and a deer peering out of the bushes to be anything else other than digital, is quite spectacular.

The exhibition *Constructions of Truths* is a proposal to engage criticality from the audience, a way to negotiate the continually shifting perceptions of reality. We need to be able to parse truthiness which reveals to us how degraded the condition of truth is in media, government, nonfiction, and elsewhere. The image has come to represent what is real, with unquestioning acceptance. In a time when the image is never more far from the truth than it is closer to fiction, we have to be aware of this shift in the 'truth' of the image. The 21st century's digital turn has blurred the media of photography and film, producing the post-photographic image so altered through its various layers that the 'original' is no longer a matter of concern. For what is now the originating image? When we are inundated with images everyday,

what happens with our perception of the world and its realities? Are we able to distinguish realities from constructed ones? Are we able to reconcile what is believable and what is not?

"...what happens once photography no longer reproduces the world as we perceive it but as it "invents" it, once it makes us see things that are in their very definition outside the reference of our perception of the apparent world? Does the old idea of resemblance (mimesis), which was still superimposable on the idea of the index, remain a criterion compatible with the image-fiction, and if so, at what price?"[3]

These questions are not only important but necessary at time when the ubiquity of images such as still photographs or moving images have become part of our lives. All aspects of media are now mostly image, the digital turn having become the pervasive vehicle and norm of communication. The digital has "flattened , erased, annulled the difference of nature between the kinds of images, and sounds... now all lodged under the same undifferentiated digital label of reproduction... there is no difference between a text, an image, and noise... all data...encoded signals"[4]. Unlike Hito Steryerl's defense of the poor

image, when it speaks of its obvious fractures and losses, the works in the exhibition present ways in which realities, i.e., things, images, acts can be interrupted not only formally, but content-wise. In each work there is a ghost, an echo, a tell that signals the artist's intrusion whether through narrative, the image or the media. In some, the ruptures are blatant, rough, a deterioration (Ramin Haerizadeh/Rokni Haerizadeh/Hesam Rahmanian, Atienza); there are those where the media itself is downgraded (Cuevas) or broken down to their most basic elements (Taniguchi, Wilkins), but imperceptible to the audience; in others, the very nature of transfer is embodied (Fadhil, Ho), with no conceit to the construction and/ or re-construction of the final work. Internal contradictions, the absurdities in the treatment of narrative, breaking down the medium itself, the subtle slippages from the authentic, and the challenge to technology's control of how we access our realities, all come into play within the internal structure of the work, in its production or the final material. The world is revealed to be nothing but a series of images presenting various permutations of reality. **Maria Taniguchi**'s *Untitled*

(crystal palace + gauguin) (2009) are photographic images of the dinosaurs at the Crystal Palace Park in South East London which in turn are actual pictures of the giant statues in Dinosaur Court. The inaccuracies lie in the sculptures themselves, and the moment of history when the sculptures were built (1850s) based on imprecise information from dinosaur skeletons. The artist further layers a false narrative description of the images. **James N. Kienitz Wilkins**'s *This Act Lies* (2018) presents us with a single image of a Styrofoam cup and a 32-minute monologue that is both about the image, and not. The film's single image of an ordinary coffee cup, and the weaving monologue shows us the limitations of observation—of looking at something while listening to a sometimes connected and most often disconnected narrative. **Luay Fadhil**'s short film *Scribe* (2017) also manages to produce a space where re-constructions can occur. A man writes to his absent wife via a sidewalk scribe, recounting deep insecurities, problems, and intimate thoughts while another man (*ardahalchis* found all over Baghdad) listens. As the artist says: the scribe knows all our secrets. **Ramin**

**Haerizadeh/Rokni Haerizadeh/
Hesam Rahmanian**'s silent video
From Sea to Dawn (2016 to 2017)
shows an excerpt from VICE News,
where immigrants escape on a
rubber boat headed for Europe. The
artists undercut the chaos by
removing the sound and having
subtitles 'narrate.' Through their
distinct practice of unsettling the
image via the disruption of figures
through filling in and colouring in
details of the news clip. By drawing
over faces, erasing bodies, adding
details, the news clip takes on the
feel of a stop motion animation short
film. The situation of 200 people
traveling on rubber dinghies from
the African continent to seek refuge
in Europe take on a sliding gravitas
as revealed by the subtitles, but are
undercut by gaudy neon colours that
outline and fill in the images.
Ho Tzu Nyen's *The Critical
Dictionary of Southeast Asia* (2017,
ongoing) is an ongoing project which
amalgamates images from
multiple sources into this dictionary
of a region. A collection of images
define a letter in the alphabet and
these slip between fact and
truthiness, what region means,
and what it does not. **Thao Nguyên
Phan**'s work *Becoming Alluvium*
(2019) is a complex film that retells
the cycle of reincarnation of two
young children, and told within a
composition of actual film footage
taken by the artist, drawings,
watercolours, and 18th-century
lithographic illustrations. The film,
whose script is taken from several
sources (Lao and Khmer folktales,
Marguerite Duras's *The Lover*, Italo
Calvino and Rabindranath Tagore),
moves between brief narrations in
French and subtitles. **Minerva
Cuevas**'s *Le Venganza del Elefante*
(2007) is a series of 12 vintage slides
(ca 1897) drawn by German artist
Wilhelm Busch. The images which
show "bad behaving" animals (a
common theme for Busch), places
an elephant toying with a black boy
who attacks and injures an elephant.
The original images come with a text
which is clearly racist as it equates
the black boy with an animal, in this
case the irritated pachyderm. Cuevas
removes the text and shows only
the slides, disrupting the narrative
by mixing up the slides and thus
complicating the storyline. **Martha
Atienza**'s *Man in Suit* (2009) is a
comedic take on a suit and how a
piece of clothing disrupts our reading
and expectations of people through
their clothing. Atienza films a variety
of people whom she each asks to
wear the suit when they go to work.

The resulting video is ridiculous, funny, and telling at the same time: we see a farmer wearing a black suit as he plows his rice fields with his carabao; a chicken farmer dressed in the same suit goes into his coop to collect eggs into a basket and even a tricycle driver in a black suit go about his day plying the streets and picking up passengers. **Shuruq Harb**'s new commission *The Jump* (2020) seeks out the experience of a blind woman in various aspects of living in contested spaces in the Middle East. It might just be poetic to consider that a blind woman defies the urgency of the image at its most basic: vision.

Using the mediation of the moving image to speak about ways in which we inspect the world, we bring to bear the methods utilised by the artists in the exhibition to produce images and narratives that contemplate the realities of our times by purposefully bringing into stark focus the boundaries between fiction, systems that present truths, and the points wherein we distinguish between the two. Artistic production has become adept at copying nature. From 19th century *plein air* painting, hyperrealism, photography, HD, AI, clones, we have always sought to see

beyond simulacra. The more we race towards copying reality, perfecting nature, the more we lose ourselves in the terrifying frame of a copied world, the more the flaws float to the surface. In Poledna's work, *Imitation of Life*, the donkey sings that "I got a feeling it's all a frame/ it's a well-known old army game/ fooling with me," again and again in that three minute loop; we realize that not only is the aesthetic form a critique, the content too now mocks the truth.

Right:
Thao Nguyên Phan
Becoming Alluvium, 2019

[1] Dubois, Philippe. "Trace-Image to Fiction-Image: The Unfolding of Theories of Photography from the 80s to the present." October No. 158 (Fall 2016): 160
[2] Charlotte Eckler, trans. "Another Image, a different song: On Mathias Poledna at Secession, Vienna", accessed January 3, 2020 , http://www.mayrevue.com/en/another-image-a-different-song/
[3] Dubois, 163
[4] Ibid, 159

Martha Atienza
Man in Suit, 2008
Single-channel video
15 min 2 sec
Courtesy of the artist and Silverlens

To mock our perceptions of success, Martha Atienza's *Man in Suit* (2008) features several men from Bantayan Island, Cebu, and the *riles* in Manila going about their daily routines in suits. We see a man pushing a cart down the railway track, a man making bread, and even a man paddling his *bangka* in the open sea. These men, however, take pride in their work; to see them perform laborious tasks while wearing suits almost seems paradoxical. Yet, this is precisely what Atienza wants to highlight. We have grown accustomed to thinking that those donning suits are successful and that they are ultimately the invisible hands exerting power over us. These men however, are successful, with or without a suit. If these men had the voice of men in suits with power,

what influence and change could they bring? *Man in Suit* (2008) is its own social reading on today's society that encourages viewers to rethink the meaning of success.

Martha Atienza's *(b. 1981, Philippines)* practice explores installation and video as a way of documenting and questioning issues around environment, community and development. Her work is mostly constructed in video, of an almost sociological nature, that studies her direct environment. Often utilizing technology in the form of mechanical systems, Atienza explores the immersive capacity of installation in generating critical discourse. Her work tends to be collaborative in nature, working with people from different backgrounds and expertise as well as residents of Bantayan Island, where her family is from, whose narratives are intricately woven into issues such as environmental change, displacement, cultural loss, governance and socio-economic disparities.

James N. Kienitz Wilkins
This Action Lies, 2018
Single-channel video
32 min
A coproduction of the Centre d'Art
Contemporain Genève for the Biennale de
l'Image en Mouvement 2018

"There is no such thing as a Styrofoam™ cup."

This Action Lies is a film about the limits of observation, about staring very hard at something while listening to something else. It unfolds as a mistrustful monologue analysing a common and underappreciated commercial product elevated through cinema to the status of a near-platonic form.

James N. Kienitz Wilkins *(b. 1983, United States)* is an artist and filmmaker based in Brooklyn. His works are engaged with questions of language and performance, and how media technologies are rife with loops, failures, and abstractions. He conducts investigations into the life and mind of artists, explores race, money, and technology, playfully and thoughtfully posing tough questions about the features, mechanisms and operations of the contemporary world we tend to take for granted.

In their 'moving painting' *From Sea to Dawn* (2016), the artists focus on some of the most urgent issues of today, which echo a long and recurring history of iconoclasm and migration issues. The artists use the term 'moving paintings' when referring to works made by combining a series of single works on A4 paper composed from stills culled from the media, and painted and drawn upon into video animations.

From Sea to Dawn charts the perilous journey of the thousands of people leaving their homelands in West Asia and North Africa for Europe by sea and on foot. The artists employ Brecht's technique of representing contemporary conditions while creating a sense of alienation or estrangement from reality by transforming and rendering unrecognisable the majority of the people in the news footage by drawing animal heads or abstract forms over their faces. In this way, they aim to 'exorcise the sentimentalism' and create an emotional distance, and 'elicit astonishment rather than empathy' from the viewer, allowing for critical analysis of the scene depicted. By depersonalising the individual subjects and emphasising collective experience, the artists seek to encourage the viewer to recognise the reality of interdependency and the value of solidarity with others. They similarly alter the settings by overlaying drawn forms and patterns, and adding repeating and often symbolic motifs as for example, 'good luck' ladybugs.

The artists remove the original voice-overs, leaving only snippets and traces of captions from the original broadcast. This fragmented text which by and large is more frustrating than illuminating, functions as an interruption in an otherwise entirely visual narrative, occasionally providing commentary, such as 'Do something so that the refugees won't suffer so much on the way'. The process of combining and layering the individual paintings on paper results in what the artists have described as a 'pulse'. Formally speaking, this visual stutter creates both a sense of dynamism and anxiety that correspond to the tension arising from various threatening and destructive actions that unfold. In spite of the chaos and loss in the work, evidence of regeneration and hope abounds.

From Sea to Dawn acknowledges that not everyone can survive the journey to Europe and the hardships met along the way, while also highlighting the power of determination and the resilience of the human spirit in the face of adversity. The video not only depicts the seemingly endless sea of people and their travails, but also highlights small acts of kindness such as volunteers handing out bottled water, and unbroken connections as for example, a touching embrace of what appears to be a parent and child at the end of the video, juxtaposed with the words 'we have some very good news'.

Ramin Haerizadeh (b. 1975, Iran), **Rokni Haerizadeh** (b. 1978, Iran) and **Hesam Rahmanian** (b. 1980, USA) have lived and worked together in Dubai since 2009.

The collective work independently and together, propagating a form of collaboration that doesn't suppress individualism. The seeds of their language were sown as early as 1999, back in Iran. Their practice offers up a novel redefinition of the collective as theirs is constantly growing and contracting to incorporate friends, writers, and artists at large. It entails the use of both low and high art references, and they freely embrace 'what is considered marginal, wasted, wrong, messed up, useless, and taken for granted'. Their individual practices differ stylistically while political and social commentary become inherently subversive in a common reflection. The exhibitions they conceive are as much insights into their daily practice, which they designate as the ritual of living and working together.

G for Ghostwriter

Ho Tzu Nyen
The Critical Dictionary of Southeast Asia,
2017, ongoing
Algorithmic Editing System, 5-channel
sound, 1 PC
Infinite
Courtesy of the artist and
Edouard Malingue Gallery

In 2012, Ho Tzu Nyen began
conducting research at Asia Art
Archive, Hong Kong, for his project
*The Critical Dictionary of Southeast
Asia (cdosea)*. The question he posed
was so complex that the project
transformed into years of research.
The work begins with a question:
what constitutes the unity of
Southeast Asia — a region never
unified by language, religion or
political power? *cdosea* proceeds by
proposing 26 terms — one for each
letter of the English / Latin alphabet.
Each term is a concept, a motif, or a
biography. Together they become
threads weaving together a torn and
tattered tapestry of the region.

The dictionary has, since its inception
in 2012, generated a number of filmic,
theatrical and installation works: *ten
thousand tigers* (2014), *2 or 3 tigers*
(2015), *the nameless* (2015), *the name*
(2015), *timelines* (2017), and *one or
several tigers* (2017).

Working with a group of collaborators
to manifest the dictionary as a whole,
Berlin-based programmers Jan
Gerber and Sebastian Lütgert
(0x2620) developed a platform for
absorbing and annotating online
audiovisual materials to feed into the
editing system that endlessly
composes new combinations of
audio-visual materials according to
the 26 terms of the dictionary.

Ho Tzu Nyen's *(b. 1976, Singapore)*
complex practice that primarily
constitutes video and installation,
features work that unravels
unspoken layers of Southeast Asian
histories whilst equally pointing
to our own personal unknowns.
Permeating Ho's work is a sense of
ambiguity, theatricality and unease,
augmented by a series of deliberate
literary, art historical and musical
references. Centrally, Ho charges the
viewer emotionally and physically to
deliver a multisensory consideration
of what we know and crucially,
do not.

Minerva Cuevas's *La Venganza del Elefante* is a slide presentation that uses vintage (ca. 1897) illustrations accompanied by text by Wilhelm Busch, a 19th century German artist regarded as one of the founders of modern-day comics. A common theme for Busch was 'bad behaving animals,' with accompanying descriptive text.

The slides in this projection were produced by W. Butcher & Sons, London (1870 to 1906) under the trade name 'Primus.' The slides, usually sold as a set of eight, were also released as sets called "Primus Projecting Post Cards," of which *La Venganza del Elefante* is the latter.

Cuevas has directly appropriated the images—without the text—reproducing the glass slides on photographic film, allowing her to project the images without following the original sequence, making the reading of the images storyline more complex.

Minerva Cuevas's *(b. 1975, Mexico)* practice has always been accompanied and nurtured by her relation with social activism. Her work is known for integrating images appropriated and reconfigured via

social context studies through different media. The distribution of information, employing techniques from the commercial publicity while transgressing their consuming persuasion purposes, public interventions and their documentation, the use of video and mural paintings are mechanisms Cuevas applies to conform complex projects that expand in time, and whose dissemination transcend the space and duration of the museum rooms.
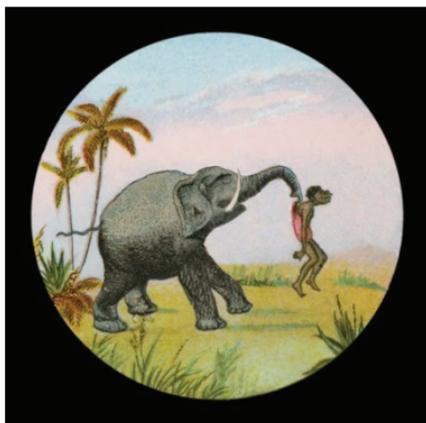
Minerva Cuevas
La Venganza del Elefante
(The revenge of the elephant), 2007
Installation with a series of 12 slides, looped
Courtesy of the artist and
Kurimanzutto, Mexico City

Becoming Alluvium builds on Phan's ongoing research into the Mekong River, which runs through China, Burma, Thailand, Laos, Cambodia and Vietnam. It observes the environmental changes to the river due to the expansion of agriculture, overfishing and the economic migration of farmers to urban areas, with particular emphasis on the perceptions of the impact of environmental change on nature and human lives. Through different levels of narrative and speaking simultaneously of real and imaginary worlds, Phan proposes alternate versions of reality. Her work builds up a multi-layered, aesthetically thrilling, poetic body of work. However, going beyond a purely historical or political point of view, it explores current questions on food security and our ecological responsibility towards agricultural environments.

Thao Nguyên Phan's work was commissioned as part of the Han Nefkens Foundation - Fundació Miró Video Art Production Award 2019, in collaboration with WIELS (Brussels), Chisenhale Gallery (London), and Galerie Zink (Waldkirchen).

Thao Nguyên Phan *(b. 1987, Ho Chi Minh City, Vietnam)* is a multimedia artist whose practice encompasses painting and installation. Through literature, philosophy and daily life, Phan observes the ambiguities of social convention, history, and tradition.

Thao Nguyên Phan
Becoming Alluvium, 2019
Single-channel 4k, video projection, color
16 min 28 sec
Produced by Han Nefkens Foundation

15

Luay Fadhil
Scribe, 2017
Single-channel video
3 min 53 sec
Courtesy of the artist and
Ruya Foundation

While the figure of the *ardahalchis* or scribe is ubiquitous, waiting outside of public buildings to write letters and draft official documents, in the film he (the scribe) serves as an allusion to the heritage of writing in Iraq, and a mediator between the man who approaches him for help in writing a letter to his wife, and the text. The scribe is the hyphen between the man and his own anxious wrestling with what remains the most archaic and fundamental aspect of the human predicament: mortality.

The artist says in an interview that "the work is also a film about mourning where the main character visits him (the scribe) daily to deal with his grief, like a therapist. He wants to believe that his wife is alive, because he loves her. He resurrects her by talking to the scribe".

Luay Fadhil *(b. 1982, Iraq)* is a filmmaker based in Baghdad. After training as a construction engineer, Fadhil took a course in filmmaking at the New York Film Academy Abu Dhabi and began working as a film director in 2009. He has directed documentaries and short films which he has presented at international film festivals.

Maria Taniguchi's *Untitled (crystal palace + gauguin)* is a slideshow of images taken at the Crystal Palace Dinosaur Court in London with a voice over describing an unnamed Gauguin painting (Where do we come from? What are we? Where are we going?). The voice describes people going about daily interactions, as we look at some of the world's first dinosaur statues, sometimes creating humorous juxtapositions of image and text as well as two fictional worlds, in a light conflation of ideas about past and progress. The work creates a provocative collusion of art history with that of a scientific error in evolutionary theory. Taniguchi describes the work as 'taking what already has an archetypal meaning or a historicized existence, to put it in a situation with another, and to derive a productive equation of this meeting."

Maria Taniguchi *(b. 1981, Philippines)* works across several media but is principally known for her long-running series of quasi-abstract paintings featuring a stylized brick wall device. Full of subtle gradations and low-key modulations, these are her trademark: a sustained, reiterative practice, steeped in repetition but carefully attuned to the economies and the sculptural presence of painting. Her approach to painting is conceptual. Her point of

departure for the series is individual, subjective time. The unified visual grid of the black monochrome acrylic paintings is based on the simplest repeating pattern in masonry, yet when viewed more closely their stark surfaces veer more towards the personal and poetic: glistening patches of irregular shapes and sizes reveal the limits of a day's work.

Throughout her paintings, sculptures, and videos, Maria Taniguchi unpacks knowledge and experience—connecting material culture, technology, and natural evolution—and investigates space and time, along with social and historical contexts. Whether with her quasi-abstract brick paintings or with the moving images of plain and everyday objects, Taniguchi enforces the action of viewing upon our senses. The consequence is the reinterpretation of the objects, and the attainment of sensorial and cognitive experiences.

Maria Taniguchi
Untitled (crystal palace + gauguin), 2009
Digital video
17 min
Courtesy of the artist and Silverlens

Set within the tectonic rift of the Jordan Valley and weaving multiple storylines that are joined through a robotic narrator, *The Jump* explores the psychological terrains of leaping into the void.

Interested in acceleration, history, survival, and escapism in relation to narratives that provide agency in thinking about the future, the artist looks at the possibility of storytelling through fragmentation. She views fragmentation as a technological condition of our contemporary era—the way we navigate our lives virtually online through our devices, our condition of short attention spans. It also references the condition of geography and history as a Palestinian. Without giving up on the possibility of narratives, the artist is committed to finding new ways of narration that present sound and image without the total blur and abstraction of the human subject.

Shuruq Harb's work was commissioned as part of the Han Nefkens Foundation - Fundació Antoni Tàpies Video Art Production Award 2019, in collaboration with the Museum of Contemporary Art and Design (Manila), the NTU Centre for Contemporary Art (Singapore), WIELS (Brussels), and Jameel Arts Centre (Dubai).

Shuruq Harb
The Jump, 2020
Single-channel video
10 min
Produced by Han Nefkens Foundation

Shuruq Harb *(b. 1980, Ramallah, Palestine)* is co-founder of "ArtTerritories" (2010-2017), and "The River Has Two Banks" (2012-2017) last exhibited at the Asian Art Biennial in Taiwan. Her work has been exhibited internationally at the New Museum, Columbia University, Gwangju Biennial, Istanbul Biennial, Darat al-Funun, Ikon Gallery, amongst others. Her work, *The White Elephant,* received the award for best short film at Cinema du Reel Festival in Paris, 2018.

Insight: Moving Image, Philippines
27 February 2020, 3pm
MCAD Multimedia Room

Manny Montelibano, Lisa Chikiamco, Rica Estrada, Tenten Mina, Merv Espina and Shireen Seno will discuss collecting, archiving and exhibiting video and film within the Philippines.
Focusing on some of the country's leading moving image projects, the speakers will discuss the collections of the Institute of the Moving Image of University of St. La Salle in Bacolod, the projects of Visual Pond, and Kalampag Tracking Agency with its participatory archive.

Public Lecture Series 2020 - Han Nefkens
7 March 2020, 3pm
SDA Cinema, Benilde

Collector and founder of the Han Nefkens Foundation will discuss the evolution of his personal collecting which transformed into the setting up of awards, scholarships, commissions and residencies globally. The foundation focuses on emerging and mid-career moving image artists, working and presenting works internationally.

Crafting Images
21 March 2020, 1-5pm
A1002, SDA Campus, Benilde

The workshop will introduce aspiring filmmakers to the theoretical and practical aspects of image-creation and narrative-construction in film, such as the Kuleshov effect. To maximise the experience of the workshop, it's recommended that participants have a basic knowledge of Adobe Premier.

*100 Years of Creating
the Moving Image*
24 March 2020, 3pm
MCAD Multimedia Room

In light of 100 years of Philippine
cinema, this panel discussion with
local artists, filmmakers and industry
professionals will explore critical
junctions in the development of
moving image in the Philippines, and
its impact on the conversation on the
medium's form and function.

*The Art of Contemporary
Videomaking*
4 April 2020, 1-5pm
MCAD Multimedia Room

Community-based initiative Lost
Frames have pioneered
showcasing artists' moving images
in the Philippines. In this special
workshop, Lost Frames members
will teach and inspire participants on
techniques for shooting, viewing and
developing images, culminating in a
screening of the workshop's films.

Open House
29 March 2020, 10am-2pm
MCAD

Inspired by the artworks of
Constructions of Truths, join us for
free engaging activities, exhibition
guided tours and giveaways for all
ages.

Han Nefkens
Foundation

MCAD
MUSEUM OF
CONTEMPORARY
ART & DESIGN

DE LA SALLE·
COLLEGE
OF SAINT
BENILDE

Constructions of Truths, which runs from 7 February to 12 April 2020, is presented by the Museum of Contemporary Art and Design (MCAD), Manila in partnership with the Han Nefkens Foundation and in collaboration with Edouard Malingue Gallery, Kurimanzutto, the Ruya Foundation and Silverlens Gallery.

kurimanzutto

Edouard Malingue Gallery
馬 凌 畫 廊

SILVERLENS

مؤسسة رؤيا
RUYA FOUNDATION

ABOUT THE HAN NEFKENS FOUNDATION

The Han Nefkens Foundation supports emerging and mid-career video artists by financing the production of new work and provides an opportunity for the output to be presented internationally. The Foundation delivers its awards through scholarships, commissions and residencies across all areas of the globe. They have partnered with artists and institutions from countries such as Thailand, Vietnam, Cambodia, Korea, Ecuador, Peru, Spain and the Netherlands and strive for personal, long-term relationships to be built with the people and institutions they collaborate with. In short, the Han Nefkens Foundation connects people through art.

MARTHA **ATIENZA**
MINERVA **CUEVAS**
LUAY **FADHIL**
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