



# adaptation

A RECONNECTED EARTH

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Patty Chang  
Agnes Denes  
Josh Kline

Lui Medina  
Issay Rodriguez  
Derek Tumala

Deniz Tortum &  
Kathryn Hamilton  
Bartolina Xixa

Exhibition Run  
28 March–  
23 July 2023



Josh Kline  
*Adaptation, 2019–2022*

## Adaptation, A Reconnected Earth

The morning of May 2022, as we slowly eased our way out of the pandemic bubble, the museum team was up at 4 a.m. and headed 47 kilometers east of Manila to hike in Masungi Georeserve, a living and thriving forest. This 2,700-hectare conservation area is cradled by the Sierra Madre mountain range. Called the backbone of Luzon, the Sierra Madre shields the Philippines, a country crisscrossed by an average of 20 typhoons each year, from the destructive forces of extreme weather systems that have become more powerful, more ferocious, and more deadly over time. This four-hour trail hike through a dense rainforest, up and down karst rock formations, across hanging bridges, and amid the uninterrupted sound of a living and thriving forest, was one of the entry points for this exhibition. The other is the work by **Josh Kline** titled *Adaptation* (2019), a film that depicts a flooded world and the normalcy of living in an impending reality as ordained by ecologists. The imaginings proposed by these two points speak to the exhibition *Adaptation: A Reconnected Earth*, which proposes an approach to determining the present within the realities of a changed climate, a despairing planet, and a recently renewed humanity.

While climate agencies propose to keep the global temperature rise this century well below 2 degrees Celsius to "save" the planet, artists are speaking to the realities of our disrupted climate and our daily lives lived in anxious oscillation between the enticements of capitalism and responsible conservation. The articulation of these ideas speaks to the various imaginations and realities that the artists in this exhibition consider within their local social ecologies simultaneously speaking to the plural realities of global change.

Like roaches, the human species remain; our moment of quiet that allowed the planet to breathe for a moment in its epochal life was a virus that tore across cities, pushing populations into forced hibernations. The air went quiet, seas freed of plying ships, shores emptied of people, forests left alone. It takes no need for any length of imagination to realize that humanity will continue despite a ravaged planet. In November 2022, the United Nations forecast that the global population would reach 8 billion. "This milestone," according to UN Secretary-General António Guterres, "is an occasion to celebrate diversity and advancements while considering humanity's shared responsibility for the planet."

Our survival of the pandemic as a species, undeserved as some voices in the realm of the ecological movement opine, becomes a generational moment of reflection and consideration. **Deniz Tortum** and **Kathryn Hamilton** propose in their film essay *Our Ark* (2018) that technology is the answer to the very real

desire to preserve a replica of our present. They foresee a dying planet and propose ways of working to try and keep humanity and the rest of the world intact.

With this in mind, we must then approach re-entering the planet, of peopling the world again, through the modality of care and kinship. This proposal of having a thoughtful, kind, and considerate outlook is the consciousness we should strive for in order to survive the present and future of our own making. This manner of care, rather than an attempt to wind back the clock, appears as the "humane" approach to living in the present.

The nurturing aspects of responsible guardianship, for example, are epitomized in **Patty Chang's** video *Invocation for a Wandering Lake Part 1* (2016), where the artist slowly cleans a dead whale, beached off the coast of Newfoundland's Fogo Islands with tender, almost affectionate, concern.

**Issay Rodriguez's** *Song of Increase* (2023) features sound data of local bees industriously working in their hives. Recognized barometers of environmental change, the sounds and pace of their hive activities respond to shifts in their local ecosystem. Bees are eager pollinators that affect almost all aspects of nature; at the same time humans engage in certain manners of caring for nature, through our concern for non-human species as they relate within the world. Rodriguez's sound work emanates from hive structures similar to those which local beekeepers build to tend their colonies. For the artist these unique hives are valuable as points of contact and symbolic of the synthesis of inter-species care—people and nature—as a progressive path for conservation.

**Lui Medina's** practice has always been an imagined topography, fluid and malleable, drawn and painted on canvas, more mapping than landscape. This current suite of works are Medina's reimagination of landscapes, geological formations expatriated across geographies, to form a single picture. Her three works, *Untitled (Description of an Imaginary Island)* (2023); *(Bobbio I)* (2021); *(Land Studies)* (2023) consist of strange landscapes composed of images taken from places she had taken residence in and memorialized. Startling though are the revelation of each layer of one deforested mountain over another.

Mountains continue to be some of the most ravaged land formations across the globe. **Derek Tumala's** enormous sculpture, *Unearthing of a Funny Weather* (2023), gives the experience of the scale of an open-pit mine, one of the worst but very real threats to local areas, affecting air health and waterways due to the heavy metals released together with the dust that comes from this surface mining technique.

While efforts at righting the destruction brought on by colonialism through reparation and the difficult efforts of ecological restoration<sup>1</sup> are being sought, the exhibition thinks and reflects on the presents of our world.

**Bartolina Xixa's** video *Ramita Seca, La Colonialidad Permanente (Dry Twig, The Permanent Coloniality)* (2019) brings all these aspects to the fore.

This complex work by Maximiliano Mamani, and their alter ego/persona Bartolina Xixa, ties together matters of ecological crisis, folk art, indigeneity, and queer imaging in their work. Xixa, in the video, dances in an open-air dump in Argentina located in a region declared as a cultural and heritage site by UNESCO. The performance is set to a *vidala* (a form of traditional Argentinian poetry with music): "*The vidala I'm singing is bleeding with grief and pain / the injustices of centuries / in the Andean zone there are mining companies / they pollute dreams / water, land, everything.*"

The use of dumping areas as spaces, not only for critique but also for hopeful solutions to present-day crises, is seen in the practice of a seminal figure in the area of environmental art: **Agnès Denes**. Denes's commitment to environmental issues and human concerns has given her work a real-world resonance few other artists have been able to achieve. Included in the exhibition is the artist's documentation of *Wheatfield — A Confrontation* (1982), a project which had two acres of wheat planted and later on harvested on a landfill in Battery Park, Manhattan. A longer project, *Tree Mountain — A Living Capsule — 11,000 Trees, 11,000 People, 400 Years* was conceptualized in the 1980s and became reality from 1992 to 1996. A handmade hill in Finland was planted with fir trees arranged in a spiral pattern by individuals who signed a contract to own and care for their tree for the next 400 years.

Conscious care for our world and the consequences of such an effort to care for our planet's climate, and they have gone past conceptual experiments, but have become necessary tools to engage with the present-day ecological crisis and very real climate change. Ballard wrote a most prescient novel to our present, beyond the totalitarian governments of Orwell and Huxley; he describes, in *The Drowned World*, nature, biology: "Everywhere the same pattern has unfolded, countless mutations completely transforming the organisms to adapt them for survival in the new environment. Everywhere there's been the same avalanche backward into the past-so much so that the few complex organisms which have managed to retain a foothold unchanged on the slope

look distinctly anomalous—a handful of amphibians, the birds, and Man. It's a curious thing that although we've carefully cataloged the backward journeys of so many plants and animals, we've ignored the most important creature on this planet. . . . If we return to the jungle, we'll dress for dinner." (J. G. Ballard, *The Drowned World: A Novel (50th Anniversary Edition)* [New York: Liveright Publishing Corp., 2012], 54–55).

The pandemic has shown us how humanity's retreat from nature gave the planet its longest moment of relief, albeit at the cost of human lives. This tragic irony floats the need for concern and affinity more urgently across all aspects of living, and, all living beings. What Denes wrote in her proposal for *Tree Mountain* in 1983 has manifested itself more in present-day thinking in ecology: "One can only become custodian and assume the moral obligations it implies . . . meanwhile the trees remain part of a larger whole . . . individual segments of a single, limited edition, unique patterns in the design of their universe."

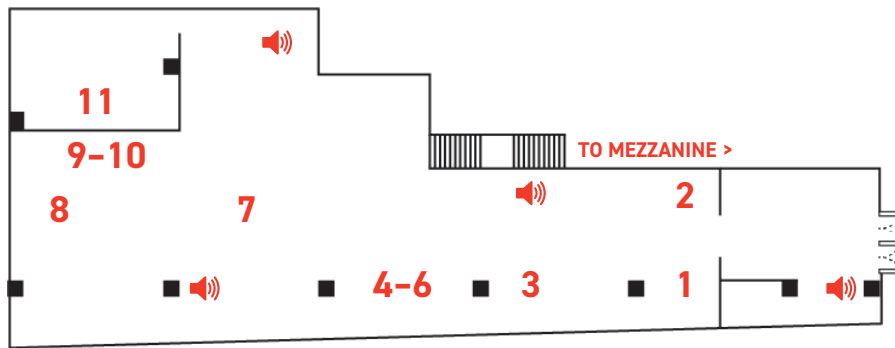
The care we bring to our world, to our universe, relieves it of many destructive consequences that can loop back to us. This radical awareness of being guardians of nature twinned with human solidarity is the key to reconnecting back to our troubled planet.

**Joselina Cruz and James Tana**  
Curators

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<sup>1</sup> Maja Fowkes and Reuben Fowkes, *Art and Climate Change (World of Art)* (London: Thames & Hudson, 2022), Introduction.

## GROUND FLOOR



**1** Agnes Denes  
*Wheatfield — A  
Confrontation: Battery  
Park Landfill, Downtown  
Manhattan, 1982*  
2014

Documentation of:

**2** Agnes Denes  
*Tree Mountain — A Living  
Time Capsule — 11,000  
Trees, 11,000 People, 400  
Years, 1992-1996*  
2019-2020

**3** Patty Chang  
*Invocation for a Wandering  
Lake, Part 1*  
2015-2016

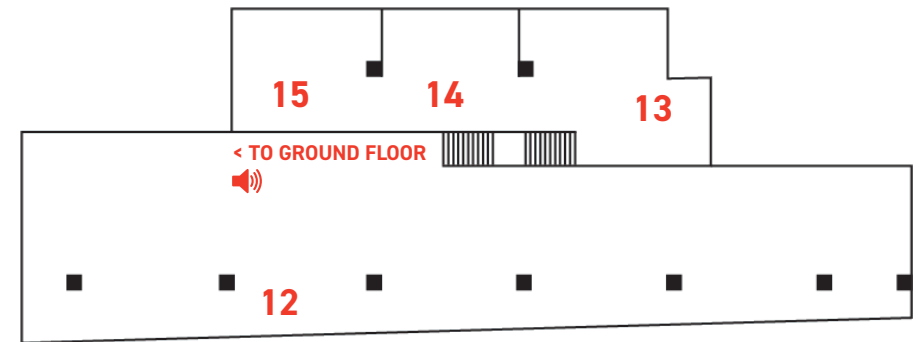
**4** Derek Tumala  
*Eating Gold Will Make Our  
Eyes Mutating*  
2023

**5** Derek Tumala  
*What Looks Like Burning Is  
Not Really Burnt*  
2023

**6** Derek Tumala  
*A Hairy Blob Washed  
Ashore, Doomsday Is  
Coming*  
2023

**7** Derek Tumala  
*Unearthing of a  
Funny Weather*  
2023

## MEZZANINE



**8** Lui Medina  
*Untitled (Description of an  
Imaginary Island)*  
2023

**9** Lui Medina  
*Untitled (Bobbio) II*  
2021

**10** Lui Medina  
*Untitled (Land Studies) IV*  
2023

**11** Bartolina Xixa  
*Ramita Seca, La  
Colonialidad Permanente  
(Dry Twig, The Permanent  
Coloniality)*  
2019

**12** Issay Rodriguez  
*Song of Increase*  
2023

**13** Patty Chang  
*Invocation for a  
Wandering Lake, Part 2*  
2015-2016

**14** Josh Kline  
*Adaptation*  
2019-2022

**15** Deniz Tortum &  
Kathryn Hamilton  
*Our Ark*  
2021

Agnes Denes

*Wheatfield — A Confrontation: Battery  
Park Landfill, Downtown Manhattan, 1982*  
2014

Digital slide projection

13:09 min

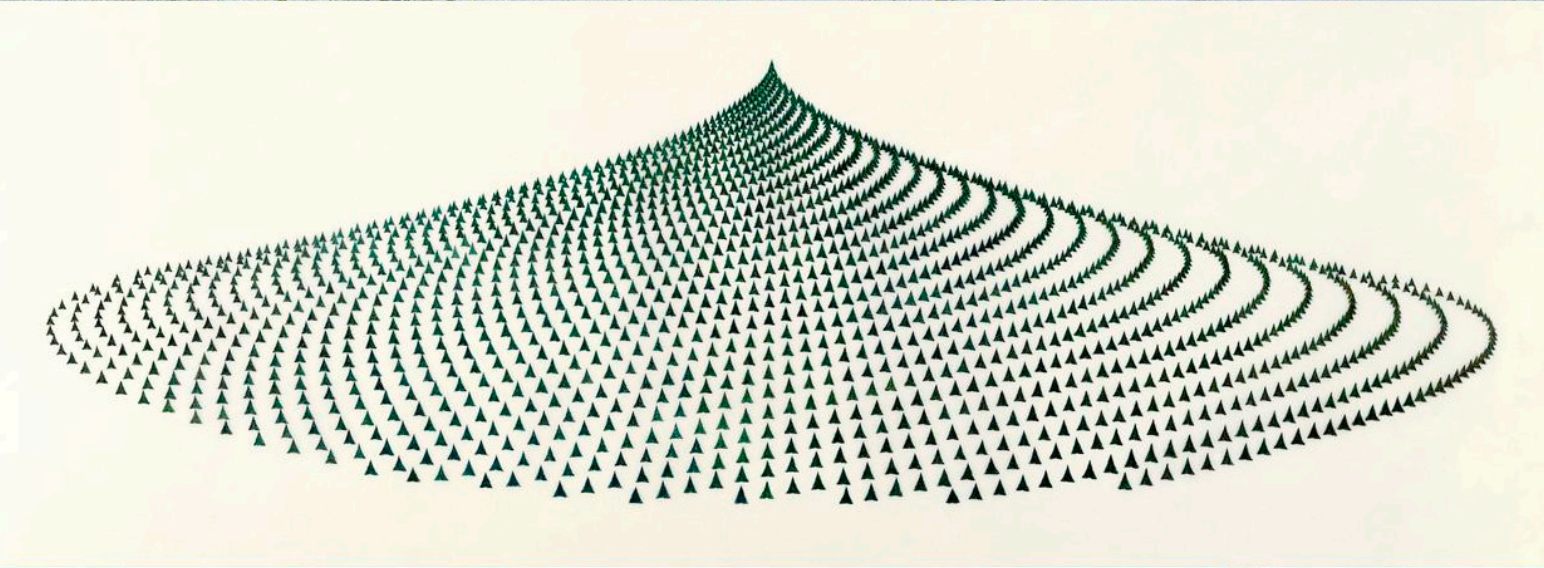
Copyright Agnes Denes

Courtesy of Leslie Tonkonow

Artworks + Projects

Commissioned by the Public Art Fund, the project saw the artist and her assistants dig 285 furrows by hand, clear rocks and garbage at the Battery Park Landfill to plant 1.5 acres of wheat which were then harvested and became part of the exhibition *The International Art Show for the End of World Hunger* (1987–1990). The decision to plant the wheat field was to draw people's attention to "having to rethink their priorities and realize that unless human values were reassessed, the quality of life, even life itself, was in danger." For the artist, "*Wheatfield* was a symbol, a universal concept. It represented food, energy, commerce, world trade, economics. It referred to mismanagement, waste, world hunger, and ecological concerns."





Documentation of:

**Agnes Denes**

*Tree Mountain — A Living Time Capsule — 11,000 Trees, 11,000 People, 400 Years, 1992–1996*

2019–2020

Single-channel digital video

4:27 min

Produced by The Shed, New York

Commissioned by Ministry of Environment in Finland and the United Nations, the work was designed by Denes to be an elliptically-shaped mound 420 meters long, 270 meters wide, and 38 meters high, for which 11,000 people from all over the world were invited to plant 11,000 trees in a golden section and “sunflower/pineapple” pattern of her own design. It is artwork and a man-made virgin forest planted on the site of an abandoned mine in Ylöjärvi, Finland—the first of its kind. By weaving aspects of inheritance and custodianship into the fabric of the work, Denes offers *Tree Mountain* as a testament to humanity’s capability to act beyond their own self-interest, in service of a future they will no longer be part of. In Denes’ own words, “If civilization as we know it ends or changes, there will be a reminder in the form of a strange forest for our descendants to ponder. They may reflect on an undertaking that did not serve personal needs but the common good and the highest ideals of humanity and its environment while benefiting future generations.”



**Patty Chang**

*Invocation for a Wandering*

*Lake, Part 1*, 2015–2016

Video still, TRT

cardboard bifold panels

12:49 min

Video projection on cardboard panels

Courtesy of the artist

Filmed at separate times and in different locations, *Invocation Parts 1 and 2* depict Chang washing the body of a whale which she found washed up on the shore of Fogo Island, Newfoundland, and then washing the body of an abandoned fishing boat moored in the dried-up Aral seabed in Uzbekistan. In both instances, Chang was struck by an overwhelming sense of history. Since 1992, the Canadian moratorium on cod fishing in Fogo Island—which Chang discovered was also a secret fishing ground for Basques in the 15th century—resulted in the

formation of an arts residency to promote industry in the area. In a similar vein, the Aral sea, once a large inland lake, was reverted into a desert due to extensive water engineering projects.

“I had never been in the water with such a large dead being before,” Chang writes about her encounter with the whale. “My sense of mortality was overwhelming.” The artist’s ceremonial washing is a demonstration of futility, the endless cycles of life, and relentless but unexplainable compassion.



First appearing online in *Tropical Climate Forensics*, the open-pit mine in papier-mâché form makes visible what is oftentimes hidden from view. The scale of the work alludes to both the setup of the mine as well its effects which led to the 2017 ban on open-pit mining in the Philippines. Tumala's inquiry into this extractive practice led him to its connection to colonialism and capitalism.

From November 2021 to February 2022, Derek Tumala was an artist-in-residence at the Manila Observatory. Using historical atmospheric data, he developed *Tropical Climate Forensics*, an online project examining the climate crisis by threading instances of extreme weather in the Philippines across time. The observatory's archive, dating back to 1856, reflects the era's attitudes toward historicizing nature and its desire to possess it, which led the artist to adopt the diorama as the medium to communicate his research. The three dioramas

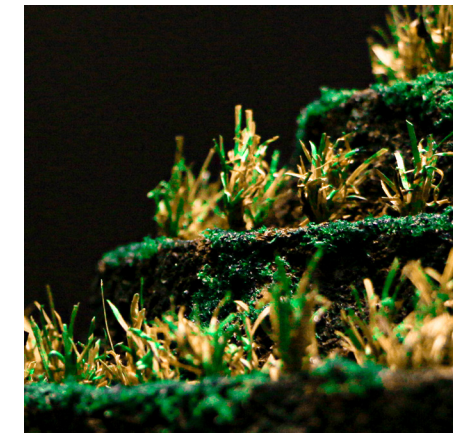
presented are physical versions of those in *Tropical Climate Forensics* and deal with a very different set of scenarios from their 19th-century counterparts: a globster washed ashore in Dinagat, indigenous kaingin farming practices in Palawan, and the upland rice field terraces in Ifugao. The works harbor tension between a model intended to flawlessly preserve idyllic environments, and subject matter manifesting colonial legacies, indigenous alternatives, and environmental changes as an inevitable condition of our time.



Derek Tumala  
*Unearthing of a Funny Weather*, 2023 (detail)  
Papier-mâché  
800 x 500 x 240 cm



Derek Tumala  
*What Looks Like Burning is Not Really Burnt*, 2023 (detail)  
Papier-mâché  
61 x 76.5 x 37 cm



Derek Tumala  
*Eating Gold Will Make Our Eyes Mutating*, 2023 (detail)  
Papier-mâché  
61 x 76.5 x 23 cm

Derek Tumala  
*A Hairy Blob Washed Ashore, Doomsday Is Coming, 2023* (detail)  
Papier-mâché  
61 x 122 x 19 cm

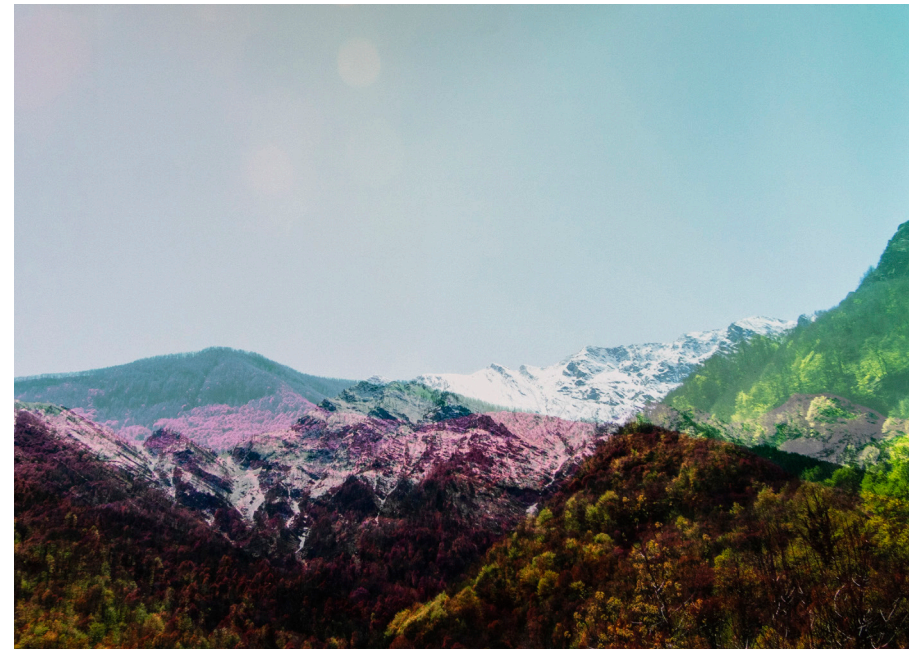


Lui Medina creates geographical and topographical landscapes that depict islands and archipelagos, and at times merges tropical landscapes found in the Philippines with other regions. Using a composite of images and through working on shapes, Medina manages to produce subtle yet distinct borders to indicate differing levels of terrain. In her exploration of the creation of forms that resemble archipelagos, she places importance on connection in the midst of separation.

**Lui Medina**  
*Untitled (Bobbio II)*, 2021 (detail)  
Digital C-print  
112.45 x 168.8 cm

**Lui Medina**  
*Untitled (Land Studies) IV*, 2023 (detail)  
Digital C-print  
109 x 163.83 cm

Next page:  
**Lui Medina**  
*Untitled (Description of an Imaginary Island)*, 2023 (detail)  
Digital C-print  
148.1 x 650 cm





Bartolina Xixa  
*Ramita Seca, La Colonialidad Permanente*  
(*Dry Twig, The Permanent Coloniality*), 2019  
HD video, color, sound  
5:07 min  
Courtesy of Maximiliano Mamani/Bartolina Xixa



"Ramita seca la colonialidad permanente" es una obra de video danza, que nace de la urgencia de denunciar y reaccionar frente a las interconexiones de desigualdades que vivimos en la Quebrada de Humahuaca - Jujuy - Argentina.

Tanto la Bartolina Xixa (Maximiliano Mamani), como la creadora del audiovisual Elisa Portela nacimos y crecimos desde la basura que OTROS depositan, somos nauseabundas y putrefactas como flores de velorio. Nuestro aroma es ácido, nuestros pétalos son bolsas de consorcio que cuelgan de nuestros brazos cansados.

Contagiamos nuestro arte desde la movilización de los cuerpos ya sea al compás de la música o al compás de las luchas que se nos viene cargando. Nuestro golpe de pollera es para empujar la bronca y la injusticia colonial-capitalista.

La "Ramita Seca" es parte de un acumulado de varillas listas para prenderlo fuego todo y a todo. Que se quemé todo este hetero-mundo para que se abone la tierra y enfloremos en diversidad de múltiples colores.

Este video se reparte y se contagia contaminando todo y mostrando cómo vivimos en los basurales a cielo abierto allá por el culo del mundo. Esperando poder contagiar la epidemia para que como cuerpos enfermas reaccionemos y busquemos los remedios ancestrales para curar.  
— Bartolina Xixa

*Dry Twig, The Permanent Coloniality* is a dance video stemming from the urgency of denouncing and reacting to the international inequalities that we experience at the Quebrada de Humahuaca, a narrow mountain valley in Jujuy, Argentina.

Both me, Bartolina Xixa (Maximiliano Mamani), and audiovisual creator Elisa Portela were born and raised in the garbage discarded by OTHERS, we are nauseated and decaying like funeral flowers. Our aroma is acidic, our petals are trash bags hanging from our tired arms.

We infect through our art and the movement of our bodies, either to the beat of the music or to the beat of our struggles. The hit of our skirt serves to push the anger and the colonial-capitalist injustice.

"Dry Twig" belongs to a pile of branches ready to set everything on fire. Let the world burn so that the earth is fertilized and we may blossom in multiple colors.

This video is disseminated and transmitted, contaminating all and showing how we live in open-air garbage dumps in the world's ass. We hope it spreads like a pandemic so that, similar to sick bodies fighting illness, we can react and search for ancestral remedies to heal.  
— Bartolina Xixa

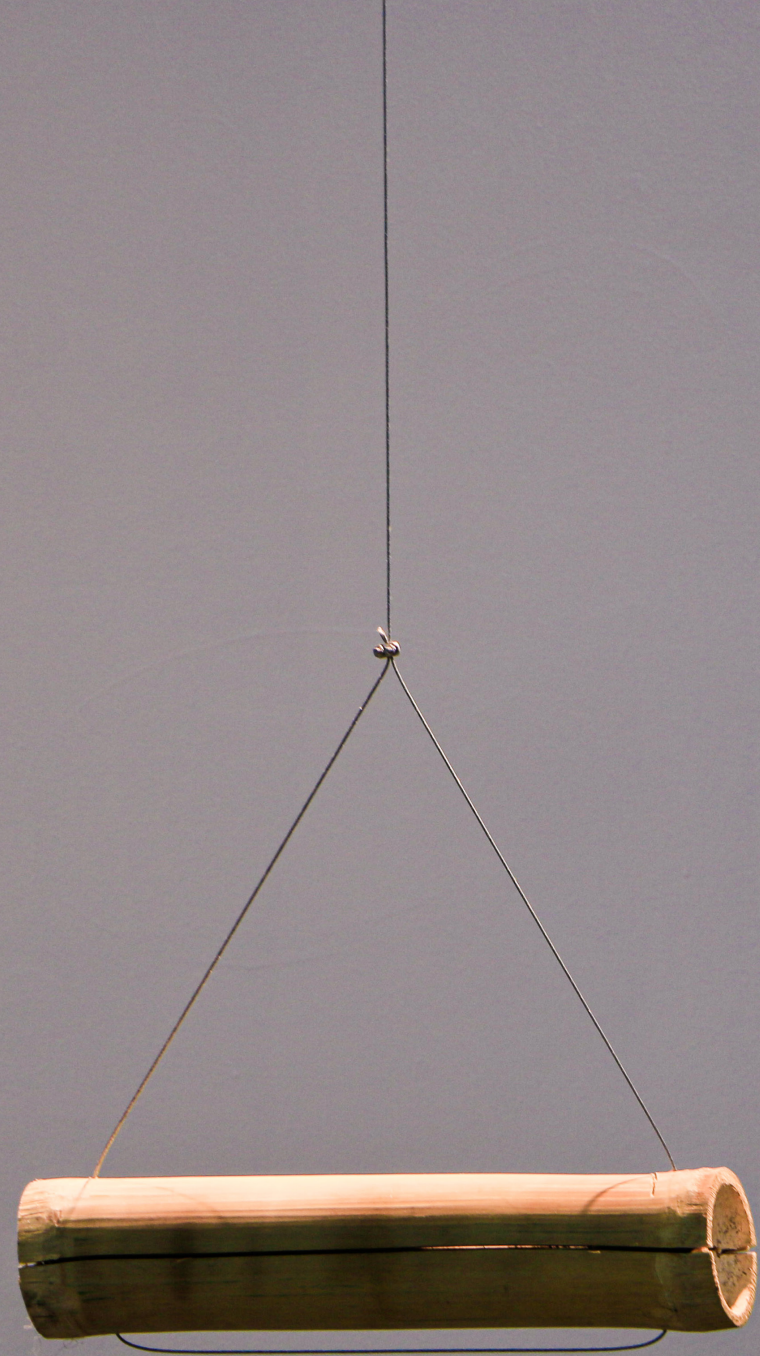
English translation from the original Spanish by Abril Cisneros Ramirez

Issay Rodriguez

*Song of Increase*, 2023 (detail)

Hive recordings, sound terminal

With terminals that transmit sound produced by bees based on how they are kept and the shifting of the seasons, *Song of Increase* offers interactive pockets of listening opportunities orchestrated by weather and remote hive data. There is no fixed notation as with a musical piece, no stage separating performer and listener, no next or play button. The sounds are influenced by the listener's position—if they choose to approach the acoustic vessels or stand in the middle of the space and let the sounds interact.



An aerial, high-angle shot of a small, orange-hulled boat with a white cabin, navigating through a vast, waterlogged city. The water is a deep, dark blue-green, and the submerged buildings and streets are visible as dark, irregular shapes. The boat is moving from the upper right towards the center, leaving a white wake behind it. The overall scene is surreal and evocative of a city completely inundated with water.

Josh Kline

*Adaptation*, 2019–2022

Single-channel video projection

10:45 min

Courtesy of the artist and 47 Canal,  
New York

Set in a near-future New York City, Josh Kline's *Adaptation* is a short science fiction film that depicts a waterlogged city utterly transformed by the traumatic consequences of today's ruinous and irresponsible politics and economics. In the wake of these transformations, day to day life carries on for a group of relief workers—essential workers—whose jobs bring them into this new New York. Shot on film and produced using largely analog special effects—scale-models, miniatures, and matte photographs—*Adaptation* eschews the slick computer generated imagery that powers so much contemporary video art in search of a less seamless and more poetic science fiction.

Director Josh Kline; Producers Jill Ferraro and Eliza Ryan; Director of Photography Kelly Jeffrey; VFX Supervisor Andrew Lim; Original Soundtrack Galcher Lustwerk; Production Design Elysia Belilove; Set Design Grace Hartnett; Costume Design Emily Schubert; Sound Design Jared Arnold; Cast (in order of appearance) Mariel Reyes, Malik Rashad, Lisa Boyett, Aaron McDaniel, Marlon Quijiji, Anastacia Pereira Casting Casting Double; Casting Directors Salome Oggenfuss and Geraldine Baron; Casting Support Breakdown Services; Music Supervision Eliza Ryan; Storyboards Maceo McNeff; Assistant Director James Wood; Assistant Camera Sachi Bahra; 2nd Assistant Camera Tyler Pakstis and Julia Moses; Loader Will Cherry; Gaffer Eric Hora; Best Boy Electric Scott Ray; Key Grip Matt Tomko; Best Boy Grip Kevin Bacon and Chris Yannaco; Grip Akil Jones; Hair Nero; Makeup Rei Tajima; Production Coordinators Liz Olear and TJ Silon; Accounting and Production Support KK Gile; Art Assistants Alvin Manalo, Stephen Weinheimer, and Laura Chautin; Costume Assistant William Colacito; Production Assistants David Eardley and Matthew Savoca; Editor Josh Kline; Assistant Editor Lola Sinreich; Post Producers Jill Ferraro, Josh Kline, and Sara Carter Conley; Additional

Post-Production Coordination Andrew Cannon; Sound Engineer Jared Arnold; Visual Effects and Compositing Andrew Lim, Miljohn Ruperto, Mackenzie Katz, Kelsey Boncato, Rodrigo de la Parra; Senior Colorist Joseph Bicknell; Junior Colorist Patrick Devine; Company3 Producer Cassidy Conway; Company3 Production Manager Maxwell Hadson; Color Assistants TJ Seiler and Quinn Wright; Company3 Head of Production Julia Paskert; Special Thanks Katherine Rochester, Bridgett Evans, Tishman Speyer, Michaella Solar-March, Gum Studios Brooklyn, Kodak Film Lab NY, New York City Camera Company, Hand Held Films Inc., Nix & Gerber Studio, Treatment Studio LLC, Sets & Effects, The Specialists, Todd Architectural Models, Mykita Anastasia Ehrich, Gabe Cook Miljohn Ruperto, Catherine Taft, Christopher Y. Lew, Hamza Walker, Jeremy Steinke, Cura Magazine, Ilaria Marotta, Andrea Baccin, Heather Trawick, Cynthia Leung / Native Agents, Aily Nash, Ed Halter, Thomas Beard, Avery Singer, Greg Singer, Janet Kusmierski, Daniel Chew, Micaela Durand, Sierra Pettingill, Oliver Newton, Jamie Kenyon; Executive Producer Josh Kline Studio; Commissioning Sponsor Via Art Fund Supporting Sponsor Horizon Art Foundation



Deniz Tortum & Kathryn Hamilton

*Our Ark*, 2021

Digital Cinema Packaging (DCP), HD

12:35 min, color, language and

subtitle in English

Courtesy of the artist and Firat Sezgin

for Institute of Time, Ecegul Bayram

for Institute of Time

We are backing up the planet, creating 3D models of animals, rainforests, cities, and people. We are archiving as if ecological collapse could be staved off through some digital Noah's Ark of beasts and objects. *Our Ark* is an essay film on our efforts to create a virtual replica of the real world.

Adolfo Bioy Casares' 1940 novella *Invention of Morel*, features a device that can perfectly capture life—at a cost. Anything captured by the device is infinitely replayed as a hologram but destroyed in the real world. In another approach to simulation, Elon Musk has said: "The odds that we are in base reality is one in billions." He refers to an idea popular amongst technologists and entrepreneurs: the simulation hypothesis, which argues that we live in an artificial simulation rather than in reality. Enthusiasm for this hypothesis may be explained by the nihilism of our current trajectory. This belief offers solace against paralysis: as we bring our world to ecological catastrophe, we terminate only one of infinite "simulations." At its core *Our Ark* explores this conflict.



## ARTIST BIOS

**Patty Chang** (b. 1972, California, US) is a Los Angeles-based artist and educator who uses performance, video, installation and narrative forms when considering identity, gender, transnationalism, colonial legacies, the environment, large-scale infrastructural projects, and impacted subjectivities.

Chang's work has been exhibited nationwide and internationally at such institutions as the Museum of Modern Art, New York; Guggenheim Museum, New York; New Museum, New York; M+ Museum, Hong Kong; BAK, Basis voor actuele Kunst, Utrecht; Hammer Museum, Los Angeles; Chinese Arts Centre, Manchester, England; the Museum of Contemporary Art, Chicago; San Francisco Museum of Modern Art; Times Museum in Guangzhou, China; and Moderna Museet in Stockholm, Sweden. She has received a United States Artist Fellowship, a Rockefeller Foundation Grant, a Creative Capital Fellowship, a Guna S. Mundheim Fellowship in the Visual Arts at the American Academy in Berlin, a John Simon Guggenheim Memorial Foundation Fellowship, The Robert H. N. Ho Family Foundation Art and the Environment grant, and an Anonymous Was a Woman Grant. She currently teaches at the University of Southern California in Los Angeles, CA.

**Agnes Denes** (b. 1931, Budapest, Hungary) is an American-Hungarian concept-based artist based in New York. Known as a pioneer of several art movements, Denes spans diverse types of mediums across art forms such as poetry, history, linguistics, and music.

Denes emerged in the 1960s, with her art focusing on socio-political ideas. Her recent solo exhibitions were held at acb Gallery in Budapest, Hungary (2019 and 2018); Leslie Tonkonow Artworks + Projects, New York (2015 and 2013); and at Firstsite, Essex, United Kingdom (2013). She also collaborated with artists for group exhibitions in several countries such as Italy, United States, Austria, Hungary, and Switzerland in 2021. Denes has received numerous awards in recognition of her exemplary work in the arts, including the Ambassador's Award for Cultural Diplomacy for Strengthening the Friendship between the US and the Republic of Hungary through Excellence in Contemporary Art (2008), the Watson Trans-disciplinary Art Award from Carnegie Mellon University (1999), and the Eugene McDermott Achievement Award In Recognition of Major Contribution to the Arts (1990). She has honorary doctorate degrees from Ripon College in Wisconsin and Bucknell University in Pennsylvania.

**Josh Kline** (b. 1979, Philadelphia, US) is an American artist and curator. In spring 2023, the first US museum survey of his work opened at the Whitney Museum of American Art. Kline is best known for creating immersive installations—using video, sculpture, photography, and design—that question how emergent technologies are being used to change human life in the 21st Century. He often utilizes the technologies, practices, and forms he scrutinizes—digitization, data collection, image manipulation, 3D-printing, commercial and political advertising, productivity-enhancing substances—aiming them back at themselves. Some of his most well-known videos use early deep fake software to speculate on the meaning of truth in a time of post-truth propaganda. At its core, Kline's practice is focused on work and class, exploring how today's most urgent social and political issues—climate change, automation, disease, and the weakening of democracy—impact the people who make up the labor force. Josh Kline lives and works in New York, US.

**Lui Medina** (b. 1981, Manila, Philippines) is a visual artist who emphasizes the use of landscape as a framework and explores geologic and geographical forms through the use of graphite as medium.

Medina's recent exhibitions were held at Artinformal, Manila (2021), Nancy Fyfe Cardozier Gallery, Texas, US (2020), Associazione Quasi Quadro, Turin, Italy (2018), and the University of the Philippines Vargas Museum (2013). She has also participated in group exhibitions in Indonesia, Taiwan, Singapore, United Kingdom, Hong Kong, and the Philippines, among others. Medina received a Bachelor of Fine Arts Major in Painting from the University of Philippines and finished her MFA in Fine Art – Painting at the Slade School of Fine Art, University College London, UK. She was shortlisted at the Ateneo Art Awards for the exhibitions *Lui Medina* (2015) at Artinformal and *Metamorphic Histories* (2014) at the UP Vargas Museum.

**Issay Rodriguez** (b. 1991, Manila, Philippines) is a visual artist based in Manila, Philippines, who tackles themes on ecology and posthumanism, which are manifestations of her research and community engagements.

Rodriguez's recent exhibitions include *Brighter Than Many Ever See* (2021) at Silverlens, Manila, and *Capital Gains* (2016) at the First United Building Community Museum. In 2021, she finished her residency at the GASWORKS Residency for Artists based in the Philippines, in Gasworks London. She presented her artworks at the 57th Venice Biennale, Central Pavilion, in 2017. Rodriguez finished her undergraduate degree in Painting at the University of the Philippines (UP) and won an Outstanding Thesis Award

and Gawad Tanglaw while being a scholar under the J. Moreno Foundation. During her stay in UP, she participated in a one-year exchange student program at the École nationale supérieure des Beaux-Arts in Paris, France. In 2018, she was shortlisted at the Ateneo Art Awards – Fernando Zobel Award in Visual Arts. Rodriguez also collaborates with CC, an art initiative she co-founded with artist Anjo Bolarda.

**Derek Tumala** (b. 1986, Manila, Philippines) has an art practice that revolves around the chasm of scientific reference and ecological thinking.

Tumala conveys materiality across a spectrum of media and disciplines utilizing new media, moving image, object-making, research and collaboration. He meditates on the idea of interconnectedness and forming ecologies and systems of thought. Tumala's notable artistic projects were presented in Art Basel Hong Kong, Formosa Art Fair Taiwan, Georgetown Festival, Malaysia, FLAME HK Video Art Fair, Asia Art Awards Tokyo, ASEAN Exhibition, South Korea. He has also shown works at the Museum of Contemporary Art and Design (MCAD) Manila, Cultural Center of the Philippines, University of the Philippines Vargas Museum, and Art Fair Philippines. He attended the Delfina Foundation AiR in London; Manila Observatory Artist-in-Residency; Apexart Fellowship in New York City, US; Salzburg Global Seminar in Austria; Beyond Time Residency in Poland; and Flash Residency in Bellas Artes Projects, Philippines. He was awarded for his work Sacred Geometry at the Ateneo Art Awards 2015 in Manila, Philippines. He also initiated STEAM/Projects, a collective of artists working on the intersection of art and science in Manila.

**Deniz Tortum** (b. 1989, Istanbul, Turkey) is a director, filmmaker, curator, and screenwriter based in Istanbul and Philadelphia.

A film and immersive media artist, Tortum has screened his work internationally at the Venice Film Festival, South by Southwest (SxSW), International Film Festival Rotterdam (IFFR), International Documentary Film Festival Amsterdam (IDFA), Sheffield Doc/Fest, Hot Docs, True/False and Dokufest. His latest short, *Our Ark* (2021, co-directed by Kathryn Hamilton), premiered at IDFA 2021 and won Best Short Film award at the Istanbul Film Festival. His latest feature film *Phases of Matter* (2020) premiered at IFFR and received Best Documentary awards at the Istanbul and Antalya Film Festivals. He worked as a researcher at the MIT Open Documentary Lab and MIT Transmedia Storytelling Initiative, where his research focused on immersive media. In 2019, he was featured in *Filmmaker Magazine's* 25 New Faces of Independent Film.

Tortum studied Film at the Bard College, then enrolled at the Massachusetts Institute of Technology (MIT) for his master's degree, majoring in Comparative Media Studies. After graduation, he worked in the same university as a research assistant in their Open Documentary Lab. He is a fellow at the Harvard Film Study Center. In 2017, he won the Dokufest Best Short Documentary Award in Kosovo. He received grants such as the SAHA Production Grant in Istanbul (2019) and the LEF Moving Image Fund in Cambridge (2017).

**Kathryn Hamilton** is a theater director based in New York and Istanbul. She is the founder of Sister Sylvester, a performance group. Recent productions include *Three Rooms*, a live Skype documentary which premiered at Shubbak Festival in London, and has toured Europe and US, and which critiques technologies promising "presence" and "mobility" in the context of the crisis over refugees; *The Fall*, a performance essay at The Public Theater for the Under the Radar festival, currently touring US universities. Other work has been performed at The Park Avenue Armory, NYC; Bozar, Brussels; Arcola, London. Her work has been reviewed by the *New York Times*, *New Yorker*, *Time Out*, *Village Voice*, *American Theater Magazine*, and *Performance Art Journal*.

**Bartolina Xixa** (b. 2017) is an Argentine drag queen, a persona created by Coya artist Maximiliano Mamani.

Xixa is a "transformational and diverse drag queen" who was created to express the artist's advocacies against environmental abuse, racism, misogyny, and illegal land appropriation in her homeland, Latin America. The persona is a tribute to Bartolina Sisa Vargas and her husband, Tupac Katari, who were Bolivian revolutionary leaders who fought against the colonization of present-day Peru and Bolivia.

The drag queen uses virtual spaces such as videos to showcase art. Xixa has participated in several performances such as the music video *Ramita Seca, La Colonialidad Permanente* (2019) which was presented at the Berlin Biennale and the *Fundamentals of Bartolina Sisa*, which was inspired by the rebel leader of the same name.

Maximiliano Mamani is a dancer and professor of folklore. He studied anthropology at the University of Salta in Argentina. He is based in Jujuy, Argentina.

## CO-CURATOR BIO

**James Luigi Tana** is an independent curator, writer, and cultural worker from the Philippines.

In 2023, he curated *keeping / sending* (2023) at MONO8 Gallery. He served as a member of the curatorial team at the Museum of Contemporary Art and Design (MCAD) Manila for *do it* (Manila) (2021), *Watch and Chill* (2021), *MCAD Commons: Artist's Film International: Care* (2021), *Haegue Yang: The Cone of Concern* (2020), and *Construction of Truths* (2019).

He participated as a researcher-curator in co.iki's remote residency program *Memory and Memocide of the Land: Reimagining Alternative Model of Museum* in 2021. In the same year, he served as curator for the Manila iteration of *Korea Research Fellow: 10x10*.

Tana wrote articles for Asia-Europe Foundation (2020–2021) and contributed to InTheMuseum, a newsletter sponsored by the Centre of Doctoral Studies at King's College London "which explores engaging with art and museum in a pandemic." He won the Ateneo Art Gallery-Kalaw Ledesma Foundation Inc. Essay Writing Prize for the non-student category (2020).

Tana graduated with a bachelor's degree in Journalism from the University of Santo Tomas and is currently finishing his master's degree in Art Studies-Curatorial Studies at the University of the Philippines.

## PUBLIC PROGRAMS

April 29, May 27, June 10, July 15, 3 PM

### **Strange Weather Reading Group**

A series of communal readings to be led by Derek Tumala focused on the idea of strange weather or the vernacular of the climate crisis as a strange phenomenon forcing abnormal changes, ecological imbalance, and mutations.

May 15

Participants must be at the Design and Arts Campus at 6:45AM

### **Bee There: A Bee Farm Tour and Artist's Talk**

MCAD, in partnership with the Cavite State University Bee Research, Innovation, Trade, and Extension (BRITE) Center, offers an informative tour of a bee farm where artist Issay Rodriguez recorded sounds featured in the current exhibition, *Adaptations*. To be followed by an open discussion with Rodriguez on her ongoing projects.

May 20, 2–4 PM

### **Hot Couture**

#### **Workshop for 6-to-12-year-olds**

Using fashion, this drawing workshop will encourage participants to speculate on the effects of climate change on their lives.

MAY 25, 12 NN via zoom

### **In Conversation: Deniz Tortum and Amy Balkin**

MCAD will host a discussion between artists Deniz Tortum and Amy Balkin on their projects *Our Ark* and *A People's Archive of Sinking and Melting* respectively. Moderated by conservator and museum administrator Margarita Villanueva, the conversation will touch on archiving, technology, and climate change among others.

June 17, 2–4 PM

### **Turning Over New Leaves**

Become a *plantito* or *plantita* by working on simple plant patterns in this amigurumi workshop (amigurumi is the Japanese art of crocheting tiny stuffed toys).

June 27, 3 PM hybrid (Patty Eustaquio will be in via zoom)

### **Waste Not, Want Not**

Given the gap between waste generation and processing, and the lack of adequate infrastructure for the efficient use of resources, Patty Eustaquio will speak about sustainable and intentional choices in the journey towards a viable earth-friendly lifestyle.

Please check MCAD Manila's website and social media channels for updates.

*Adaptation: A Reconnected Earth* is presented by the Museum of Contemporary Art and Design (MCAD) Manila of the De La Salle-College of Saint Benilde.

As part of the World Weather Network, Derek Tumala's work is supported by the British Council's Creative Commissions for Climate Action, a global programme exploring climate change through art, science and digital technology.



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**MUSEUM HOURS**

Tuesday-Saturday 10 a.m. – 6 p.m.

Sunday 10 a.m. – 2 p.m.

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**Lui Medina, *Untitled (Bobbio II)* 2021 (detail),**

Digital C-print, 112.45 x 168.8 cm