


MOMENTS of DELAY

Allan Balisi • *CelineLæ* • Christina Lopez
Corinnede San Jose • *Joa r Songcuya*
Lesley-Anne Cao • Miguel Lorenzo Uy
Neo Maestro • R o c k y Cajigan • Ronyel Compra
Tambisan sa Sining • *Tropi k a l y e* • *Uri de Ger*

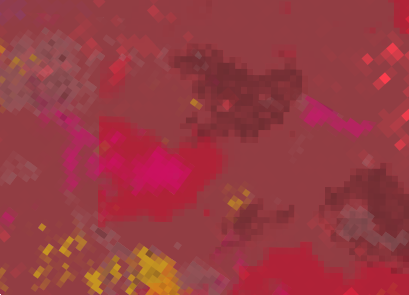


“To be contemporary does not necessarily mean to be present, to be here-and-now; it means to be ‘with time’ rather than ‘in time.’”

This key quote from Boris Groys undergirds one of the many ways that *Moments of Delay*, the exhibition curated by Arianna Mercado and James Tana, considers our relationship with time and contemporaneity. In this thoughtfully conceived project, both curators create a space for reflection that feels particularly resonant in our current moment.

Time has always been elusive—simultaneously the most tangible and intangible aspect of our existence. As we navigate our era marked by leaps in tech innovation and anxieties regarding climate and political situations, this exhibition offers a meaningful opportunity to explore what it means to exist in this prolonged present, this “potentially infinite period of delay” as Boris Groys so aptly describes it.

The artists brought together in *Moments of Delay* approach the exhibition through diverse perspectives and media. From textual interventions that thread through our architecture to a wall installation drawing parallels between technological static and cosmic beginnings, each work is a unique window into our contemporary condition. Paintings, new media work, and installations confront our political and social realities, while sound creates spaces for healing and meditation.





Beyond the conceptual core and complex considerations of contemporaneity's challenges, the exhibition is most especially significant as it embraces the concept of delay not as mere postponement but as an opportunity—a space where alternative conceptions of time can flourish and transformation can occur outside conventional frameworks. The curators have also been astute in their push that the exhibition can, and should, seep outside of the museum walls into the influential space of public programming, and this decision is integral to this exploration, building bridges between material and immaterial expressions of artistic practice.

There is also a wonderful continuity, as the curators refer to the 2015 exhibition *The Vexed Contemporary*, as we return to these questions about how art practices position themselves within local and global contexts. Yet this exhibition also breaks new ground, embracing the “glitch in time” that allows multiple temporal conditions to coexist and converse with one another.

In a world that often demands immediate responses and constant productivity, *Moments of Delay* reminds us of the value that can be had in hesitation, in reflection, in the seemingly “unproductive” time that actually allows us to be fully present. We invite you to linger here, in this moment of collective pause, to find moments within these spaces of delay, where contemplation can flourish and new understandings might emerge.

Joselina Cruz
MCAD Director



MOMENTS of DELAY

Moments of Delay questions the notions and conditions of contemporaneity. The exhibition and program draw from art critic Boris Groys's essay "Comrades of Time," in which he defines the contemporary as "a prolonged, even potentially infinite period of delay"—a period constituted by doubt and hesitation. It means to live with uncertainty, as both a rupture and a pause, a turbulent condition of both longing for and existing in the past and future, while dealing with the anxieties of the present.

Conceptions of the "now" are often determined in relation to major points in history, providing strict and clear delineations for the past, present, and future. How do we conceive of a present disjointed from events that have happened in the past? Or a future independent of our present desires and ambitions? Groys writes about time as fluid and repetitive, and in particular about the delays of the present marked by introspection, hesitation, and reflection—infinite periods of preparations, rewriting, and reconstructing of past ideals and potential futures.


The idea of a possibly infinite period of delay and uncertainty is often met with pessimism, as it seemingly denies a vision of a boundless future. The present seems to be doomed to continuously repeat itself with no end, no return of investment, or reprieve. Yet, as Groys points out, this "unproductive and wasted" time spent in reflection and doubt is also time that "attests to our life as pure being-in-time, beyond its use within the framework of modern economic and political projects." It is through this uncomfortable time spent in contemplation, which escapes productive conceptions of time, that allow us to be present, in the now, in this moment.



Today, in the Philippines, and much like elsewhere, we grapple with unpredictability in governance, environment, finances, and a conception of a liveable future. We seek to capture this uncertain time through various perspectives and artistic approaches, across a range of analog, current, and obsolete technologies. Between site-specific installations, generated imagery, sound, and painting, the artists in this exhibition and program speak to different facets of a contemporary world marked by doubt. These artists reference local concerns, addressing political calls and disinformation, together with poetic gestures alluding to public space, history, and the immaterial.

In *Moments of Delay*, artists respond to ideas and issues of the contemporary through an expanded exhibition, with attention to the museum's public programming as necessary to unpacking these ideas. We examine contemporaneity through an exhibition that includes public programming as an integral component, bridging material and immaterial expressions of artists, their work, practice, and concerns. Through a range of formats—exhibition-making, workshops, artist-led activities, and panel discussions—the artists in this program reveal different facets and strategies to comprehend our contemporary time and its delays.

A rarity in the Museum of Contemporary Art and Design (MCAD) Manila's usual programming, this presentation builds upon the 2015 exhibition *The Vexed Contemporary*, which sought to complicate the positioning of art practices in local and global spaces that make up the art world. Its curator Joselina Cruz writes, "[The contemporary's] shifting site—as a word, an idea or even as a period—is a cause for much consideration, of even a very certain vexation." *Moments of Delay* adopts a similar lens: not seeking to be definitive, but rather to operate within strategies that explore the varying embodiments of the looping and cyclical nature of time. In doing so, we propose approaches to understanding time and the contemporary, addressing how artistic practice has been used as ways to probe individual and collective experiences, as reactions to specific conditions and speculations on a future, which approaches "delay" as a fractured, yet expansive temporal state. This presents an opportunity to contemplate the changing landscapes of art, inviting reflective observations into narratives addressing cultural and political shifts, as well as technological advances that shape the contemporary milieu.



Moments of Delay speaks to the contemporary as a glitch in time: a pause influenced by and as manifestations of both distant and recent pasts and hopes into our futures. Threading through the museum's architecture are textual interventions by **Neo Maestro**, speaking to ideas of the experience of the contemporary as a phantom that transcends and represents multiple narratives in time and space. Maestro's storytelling reflects on collective experiences as well as the pain of stalled hopes and futures. The paintings of **Allan Balisi** similarly expose the hidden by breathing new life and interpretations into dusty mannequins found in the storage of the Cultural Center of the Philippines.

Miguel Lorenzo Uy's *Screen* (2021/2025), a multilayered large-scale wall installation, creates parallels between technological static and theories of the beginning of the universe, while **Christina Lopez** speaks to contemporary anxieties and disinformation as shaped by technology.

In spite of confusion and doubt, time is also explored in quiet gestures. **Corinne de San Jose's** low-frequency hums use sound and scent to evoke moments spent for healing and meditation, while **Lesley-Anne Cao's** heating, cooling, and melting work sheds light on how materials undergo subtle yet irreversible changes and alterations over time.

Moments of Delay also speaks to contemporary persistence when faced with recurring obstructions. Artist collective **Tambisan sa Sining** speaks to our history of collective resistance, reinforcing activism and socially engaged practice as enduring forces within history, encompassing various political epochs. **Rocky Cajigan's** labyrinthine installation *A barrier, a time II* (2019/2025) reflects on similar concerns, connecting queer movements, indigeneity, and religious enculturation. **Ronyel Comprá**, on the other hand, comments on the relentless search for public and communal spaces, through drone footage that documents a plot of land transformed into a basketball court.

These issues and reflections on the contemporary and its glitches are moreover explored and deepened through public programming.

Uri de Ger's practice is investigated through the lens of humor, as antidote to brutal narratives of sociopolitical issues and activism. **Tropikalye** workshops and indexes color, speaking to their interest in recording

strategies of contemporary “vernacular wisdom.” **Joar Songcuya** reflects on personal experience of placelessness and a diligent practice of painting the sea, through museum collections and other artists with similar inclinations.

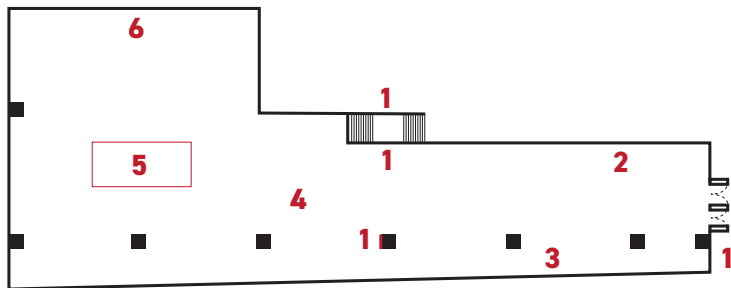
Celine Lee’s lecture-demonstration explores the use of haptics, manipulation, and illusion in her artistic process to reveal the underlying forces that shape our reality and perception of the world. By providing multiple entry points for public engagement, *Moments of Delay* opens up possibilities for extending the discourse beyond the physical format of presentation, hopefully encouraging a mode of conceptual thinking grounded in the exploration of certain artistic practices that respond to a variety of societal issues and contemporary concerns.

While the concept of time is central to our understanding of the contemporaneous world and art worlds, we acknowledge that time and its complex nature is not the only determining factor that situates our place across histories. It is within the nature of the contemporary to transcend temporal boundaries and time frames in order to bridge gaps between the past and the present, and to create resonance in the future. The idea of delay or the suspension of time opens up a space and creates moments where alternative conceptions of time and its possibilities can exist, and moreso, be argued or disputed. This act of resistance to immediacy allows transformation to take place outside the conventions of time, of art and art-making.

Arianna Mercado & James Tana
Curators



GROUND FLOOR



1 **Neo Maestro**

Between the Corpse & the Tree

2020/2025

Text

Dimensions variable

2 **Corinne de San Jose**

4-7-8

2022

Amplifier, 12 woofer speaker boxes, audio loop, mugwort-scented incense, clay plate, wooden plinth
Dimensions variable

3 **Miguel Lorenzo Uy**

Screen

2021/2025

Screenprint

6.77 x 9.06 m

4 **Rocky Cajigan**

A barrier, a time II

2019/2025

Thread, steel, cement, human hair, jusi fabric, wood
Dimensions variable

5 **Ronyel Compra**

Pouring a million earth into a hollowed star

2022

Single-channel video with sound
43 min.

6 **Tambisan sa Sining**

Untitled (Mayo Uno 2018)

2018

Industrial paint on geena cloth
2.4 x 7.2 m

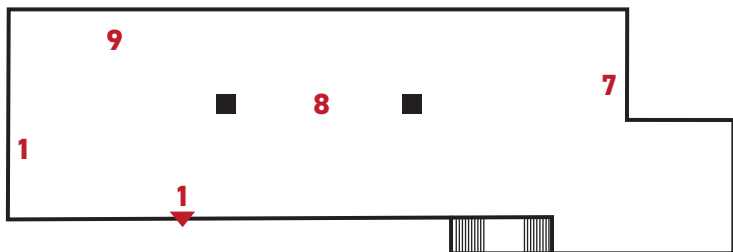
Untitled (International Working Women's Day 2021)

2021

Mixed media

1.5 x 4.2 m

MEZZANINE



7 Christina Lopez

Portraits (Proxies)

2020

Single-channel video, no sound

30 sec.

8 Lesley-Anne Cao

*If time is an arrow,
what is its target*

2023/2025

Coconut and soy wax,
silicone rubber, plywood,
and heat lamps

Dimensions variable

9 Allan Balisi

Autonomy of Painting

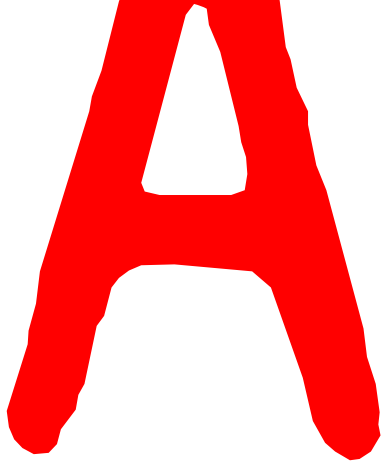
2021–2022, 2023

Oil on canvas

40.5 x 51 cm each

56 x 41 cm





Neo Maestro

Between the Corpse & the Tree

2020/2025

Text

Dimensions variable



In *Between the Corpse & the Tree*, Neo Maestro writes from the perspective of nearby and familial ghosts recalling parts of their lives in 2020, when the Philippine government imposed one of the longest pandemic lockdowns in the world. In this text, he thinks through the grief of halted futures, indefinitely suspended plans, and militarization during times of crisis. Literally conceived as writings on the walls or as omens, these awkwardly placed texts snaking throughout the museum speak to an effort of seeing and listening to the otherworldly, to those without bodies or voices.



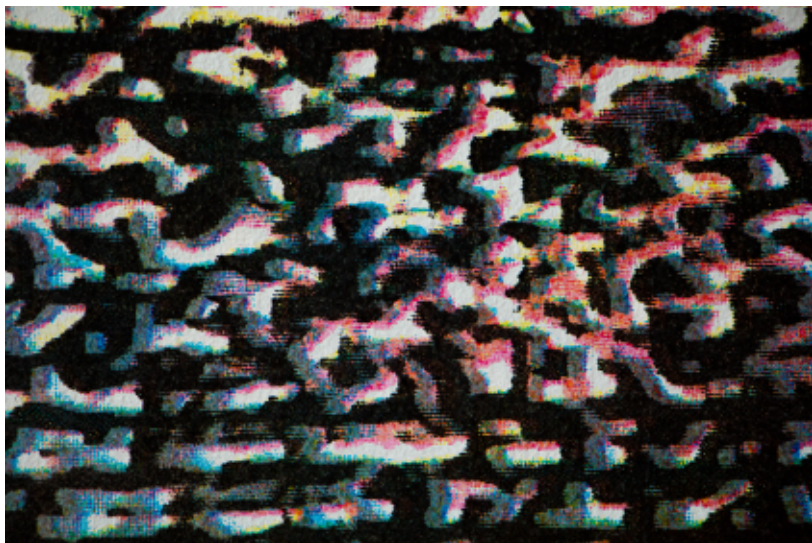
Corinne de San Jose

4-7-8

2022

Amplifier, 12 woofer
speaker boxes, audio loop,
mugwort-scented incense,
clay plate, wooden plinth
Dimensions variable

4-7-8 consists of a wall of twelve woofer speakers playing an audio sequence of a clean 40-hertz tone patterned after a 4-7-8 breathing technique—a form of pranayama breathing—that slows down one’s heart rate and mitigates panic or anxiety attacks. In front of the speakers stands a plinth that carries a clay plate that periodically burns incense scented with a healing herb commonly referred to as Damong Maria, our local mugwort. The piece is part of a series of works engaging with the first Filipino feature-length silent film, *Dalagang Bukid* (1919), one of the many important films that are now forever lost in Philippine film history, as there are no known existing prints or copies of it in any known archive. 4-7-8 also references the loudspeaker/sound-system battles conducted in towns south of Manila, where sound is used as a force to knock down objects, to conquer spaces, to intimidate. The work presupposes what the flip side, the “yin” version, of a wall of speakers: instead of aggressive beats, a frequency with the potential to enhance focus and slow down memory loss in Alzheimer’s patients; instead of overwhelming reverberations capable of knocking down objects, a sound that disseminates the scent of burning leaves, a familiar memory-triggering fragrance from the artist’s childhood in the countryside.



Miguel Lorenzo Uy

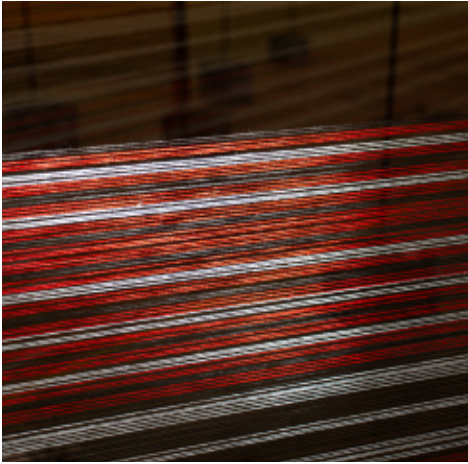
Screen

2021/2025

Screenprint

6.77 x 9.06 m

This second iteration of *Screen*, first shown in 2021, is a site-specific silk-screen pattern directly printed onto the museum's walls. Using CMYK—a subtractive color system corresponding to cyan, magenta, yellow, and key (black), achieved by eliminating certain spectrums of light—Miguel Lorenzo Uy recreates the static lines and glitches displayed on our television screens: visual manifestations of faulty connections or malfunctioning electronic devices. These glitches are linked to the Big Bang moment, which, in theory, was a cosmic inflation that expanded the universe through an explosion of energy some 13 billion years ago. It is believed that a fraction of the static emitted from our televisions originates from the heart of the Big Bang; a small percentage of this cosmic hum is, in fact, a sliver of the chaos of all energies that exists beyond human perception and experience. The processes involved in translating this cosmic phenomenon into a silk-screen pattern reveal the intersection—and transformation—between digital and analog, machine-made and man-made, mass production and painstaking individual labor.



Rocky Cajigan

A barrier, a time II

2019/2025

Thread, steel, cement,
human hair, jusi fabric, wood
Dimensions variable

A barrier, a time II expands the site-specific installation exhibited for *Antonym x Vicalana*, a queer group show organized by the alternative art space Kaalo 101 in Patan, Nepal, in 2019. Threads that comprise the colors of the rainbow flag were warped across the floor of a traditional Newari house. Installed as a maze, the piece incorporated a sukul mat shaped like a lingam or a phallus woven in collaboration with sukul weaver Chirimai Maharjan.

The phrase “one day at a time,” from which the work title is derived, is construed as the rigor of repeating an act as in the craft of weaving or a familiarity gained from passing through the same place over and over. In the making of the piece, the act of familiarizing is in shaping the maze thread by thread to contend with an unfamiliar Newari living space. *A barrier, a time* alludes to the sustainability of movements and iconographies at the core of religious rituals: the queer rights movement as a series of collective actions represented by the historical transformation of the rainbow flag, and the sukul mat, an everyday object in the Newari household, woven into the shape of a Hindu lingam, a symbol of generative power associated with the phallus of Shiva.

In *A barrier, a time II*, the maze of threads references the warp of the Bontok tapis, the wrap skirt of the indigenous community to which the artist belongs. Within the maze are soutanes made of jusi fabric decorated with indigenous human hair. This new iteration explores the entrenchment of enculturation projects of Christian churches in indigenous communities in the Cordillera.



Ronyel Comprá

Pouring a million earth into a hollowed star

2022

Single-channel video with sound

43 min.

Pouring a million earth into a hollowed star emanates primarily as an improvisation from the schematic, and as an artist's personal take on the politics of space. Comprá's work fundamentally questions the insatiable need to own a space/territory. The video sets an aerial view showing a dynamic game on the basketball court. The projection from the ceiling conveys this perspectival view of land and space.

The artist draws on the contrast between territories and boundaries, between public space and the personal, between reconstructing memories and the urge to pause for a moment to reflect on them in the present. What connects these concepts is a relentless focus on the areas that serve as a familiar playground to the artist, viewed rather openly for the eyes to nonchalantly gaze towards a virtual surveillance—or to trickle down to a familiarity of personal grounds as a subject matter that has gone through multiple reiterations brought upon by one's changing environment.



Tambisan sa Sining

Untitled (Mayo Uno 2018)
2018

Industrial paint on geena cloth
2.4 x 7.2 m
shown above

Untitled (International Working Women's Day 2021)
2021

Mixed media
1.5 x 4.2 m

Tambisan sa Sining is a national democratic cultural mass organization campaigning for labor rights. Their murals and banners are planned, produced, and painted collectively, as material for protests. These murals and banners give form to the struggles faced by ordinary Filipinos and call out their primary oppressors in the national democratic perspective: imperialism, feudalism, and bureaucrat capitalism.

Tambisan's mural was created in 2018 in celebration of Mayo Uno (Labor Day). Stretching slightly over seven meters, this mural is the largest that Tambisan has created to date. It served as the backdrop of the program at the Mendiola Peace Arch in Manila, coinciding with the largest Mayo Uno in recent history, which brought together various sectors and political alignments in a mass protest. Mayo Uno (2018) focused on campaigns to end all forms of contractualization, which has disempowered workers' rights to decent wages, benefits, and the formation of unions.

Tambisan additionally presents a standing banner created in collaboration with women unionists of Kilusang Mayo Uno (May First Movement). Its imagery and material speaks to the type of labor done by these women before becoming unionists—revealing embroideries depicting childcare, tailoring, fishing, and administrative work. Stretching to roughly the size of a street lane, this banner was created for International Working Women's Day 2021, and traveled with the group as they marched to Mendiola, calling for an increase in wages amid inflation and health concerns during the pandemic.



Christina Lopez

Portraits (Proxies)

2020

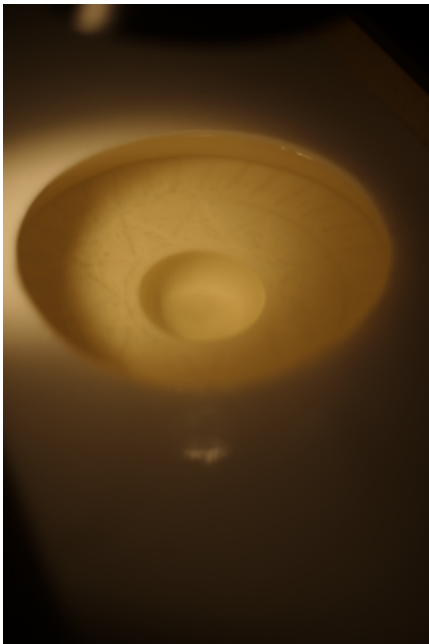
Single-channel video,
no sound

30 sec.

Portraits (Proxies) is a morphing series of computer-generated nonexistent people drawn from a dataset of five hundred online paid trolls during the Rodrigo Duterte administration. Through this work, Christina Lopez studies portraiture, image-making, and power, while also interrogating her relationship to the internet and surveillance.

Lopez trained her own version of StyleGAN (a type of general adversarial network) in creating these portraits. Rather than clear images of faces, what instead emerged are eerie, uncanny, and pixelated amalgamations of disfigured heads and features. Lopez reflects on how identities and information have been co-opted by holders of power—whether that is the government, imperialist forces, or capitalist endeavors—revealing how material conditions influence our digital lives, and vice versa.

Interestingly, the technology that Lopez trained for this work is now obsolete despite having run it for *Portraits* only five years ago. AI (Artificial Intelligence) and GPT (Generative Pre-trained Transformer) technologies have developed exponentially in the past decade. Despite no longer being able to run the technology, Lopez's *Portraits* still speaks volumes about contemporary issues around personal data, the development of technology, and anxieties surrounding the future of the internet.



Lesley-Anne Cao

*If time is an arrow,
what is its target*

2023/2025

Coconut and soy wax,
silicone rubber, plywood,
and heat lamps

Dimensions variable

If time is an arrow, what is its target revolves around the processes of heating, cooling, and melting: phenomena dependent on and affecting spatial atmospheres and experiences of time. It is a work in slow motion and constant change, evolving according to the gallery's temperature, the hour one visits, and the exhibition's duration.

Central to the installation are molds of inverted percussive instruments and a conch, the wax that fill them, and the heat they are subjected to during viewing hours. The first iteration in 2023 had two brass bells and a kulintang gong. The silicone molds function as the vessel, shadow, and environment of these spectral instruments.

Depending on the time of viewing, the "bells" will be in varying states of visibility and transformation, sometimes offering no discernible form in the earlier hours of the day. The wax also undergoes irreversible and imperceptible change as the number of times it has cycled through melting and cooling within the duration of the exhibition gradually reduces the amount of time it needs to liquify.



Allan Balisi

Autonomy of Painting

2021–2022, 2023

Oil on canvas

40.5 x 51 cm each

56 x 41 cm

Allan Balisi grapples with the concepts of authorship and the autonomy of painting as a visual medium, while recognizing its potential to convey multiple layers of meaning to viewers. Balisi deeply engages with found objects, particularly mannequins he discovered in storage at the Cultural Center of the Philippines (CCP), using them as central subjects in a series of paintings. These mannequins embody the long and complex history of CCP, a state-run art institution initially established as a performance venue during Martial Law. By foregrounding the mannequins' unclothed and fragmented body parts, Balisi also alludes to other narratives, such as that of the *Desaparecidos*.

The *Autonomy of Painting* series was first exhibited in the 2021 edition of the Thirteen Artists Awards at the Cultural Center of the Philippines, a triennial program that recognizes emerging Filipino contemporary artists.



Public Programs

Uri de Ger

Talk

Multimedia Room, MCAD

1 July, Tuesday, 3 PM

Living in the Philippines is challenging, especially for Filipinos in the margins whose lives are marked by precarity. This condition, rooted in disempowerment and specific policies, is ubiquitous and has political repercussions, with many cultural workers choosing to approach their practice through social analysis. In *Moments of Delay*, we explore humor through resistance as one of the creative ways by which one can make sense of this condition. Through forms like protest, satire, and political pedagogy, artists are able to make visible the boundaries of language and thinking.

Uri de Ger's practice is explored through a talk that examines how the reframing, reconstruction, and circulation of humor is mediated through approaches to art-making and media. By mimicking and referencing meme culture, de Ger unpacks contemporary anxieties in the age of the internet. Despite approaching humor through the lens of absurdist philosophies, de Ger avoids normalizing violence as he reflects on current issues and the senselessness of reality.

Joar Songcuya

Annotation of museum collection

Hybrid: Online/MCAD/ILOMOCA

10 July, Thursday, 3 PM

Being at sea for long stretches of time can be seen as a limbo state, where the edge between water and land becomes indistinguishable and time itself loses meaning. Although formless and shapeless, seas and oceans have been a source of sublime inspiration for artists who have imposed form and order on these bodies of water in seascapes. The Philippines, as a maritime and archipelagic nation, has produced iconic images and exhibitions that capture the many moods of water.

In this program, Joar Songcuya walks viewers through selected pieces from the collection of the Iloilo Museum of Contemporary Art (ILOMOCA), discussing the affective and subjective experience these may communicate, informed by his experience as a former marine engineer. The vastness of the sea and its unfathomable depths have become a source of contemplation for artists, and Songcuya responds to particular works by contemporary artists who render their own visual expression of the sea.





Tropikalye

Indexing workshop

Multimedia Room, MCAD

19 July, Saturday, 2 PM

Tropikalye is a project interested in citizen-ethnography and accumulates instances of contemporary and vernacular wisdom that responds to local conditions. They have indexed local urban landscapes, doing research into phenomena such as the prevalence of a shade of mint green commonly used as house paint to create a cooling environment at home. The project has continued to explore the aesthetics of the street, ranging from interests into patterned wallpaper to makeshift parking markers. Through the act of indexing, Tropikalye interrogates the vantage point of the “street” as a signifier for the gray area between spaces maintained by institutions and interfered by locals.

For *Moments of Delay*, Tropikalye will moderate an indexing workshop with high-school students and teenagers focused on the colors of their everyday environment. Through online materials, user-generated content, and input from participants, Tropikalye focuses on color to study the adaptation and transformation of material practice in the everyday. Central to this workshop is the process of indexing, used as an approach to categorizing colors associated with the cooling effect in the local context of a tropical country like the Philippines.

Celine Lee

Lecture-demonstration

Green Room, 10F, D+A Campus

9 August, Saturday, 3 PM

Artists engage with swiftly changing technology and materials across a range of media, locating their practice within a broader art ecosystem that intersects with contemporary issues. By exploring the construction, dissemination, and consumption of images through different media and processes, Celine Lee addresses the deficiencies in the comprehension of scientific knowledge and information literacy.

Through a lecture-demo, Lee revisits the viability and certainty of visual perception vis-a-vis other means of perceiving, and immersion in space, whether actual or virtual, in transporting viewers to a state of limbo and liminal space. The lecture-demo explores the concept of haptics in relation to the sensorial experience of art through the use of green screens (commonly used in filmmaking and photography) and mirrors. Illusion-making is a component of Lee's practice, as she often distorts perception to reveal alternate possibilities in a make-believe environment.

Arianna Mercado & James Tana

Curatorial talk

Multimedia Room, MCAD

14 June, Saturday, 2 PM

A conversation between Arianna Mercado and James Tana will offer insight into the realization of the current exhibition and how the experience of time and its delays can be conceptually expanded through different formats of curatorial practice.

Tambisan sa Sining

Educational workshop

Black Box, 10F, D+A Campus

21 June, Saturday, 2 PM

In cooperation with Benilde's Center for Social Action, Tambisan sa Sining will lead a drawing and writing workshop as part of their ongoing educational program

Palihang Neil Doloricon, a series of events paying tribute to labor organizer, educator, and artist Neil Doloricon.

Miguel Lorenzo Uy

Talk

Multimedia Room, MCAD

26 June, Thursday, 3 PM

Benilde alumnus and visual artist Miguel Lorenzo Uy will explain the artistic perspective that informs his media-based practice with the view of examining innovation and critical approaches toward technology.

Lesley-Anne Cao

Annotation of time-based works

Multimedia Room, MCAD

3 July, Thursday, 3 PM

Lesley-Anne Cao will discuss her work and how she engages with the concept of time through different materials and processes. Durational works by other artists will also be presented to illustrate an alternative viewing experience that does not guarantee seeing the completion or entirety of the work.

Rocky Cajigan

Conversation

Multimedia Room, MCAD

24 July, Thursday, 3 PM

In this conversation between Bontok-Kankanaey visual artist Rocky Cajigan and textile educator Diana Jean Katigbak of the Fashion Design and Merchandising Program of Benilde, the two will engage in a discussion focusing on material and indigenous culture and the life of these objects when placed within contemporary settings and displayed as art objects.

Corinne de San Jose

Listening exercise

31 July, Thursday, 3 PM

Contemplation Room, Mezzanine
D+A Campus

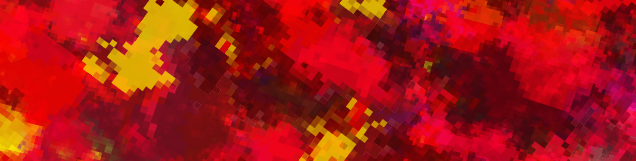
Through an active listening exercise that encourages sensory awareness and as a means of grounding oneself, the artist will invite participants to explore the potentials of sound and its therapeutic qualities.

Neo Maestro

Walking tour and storytelling
D+A Campus

22 August, Friday, 6 PM

In a walking tour around the building of the School of Design and Arts Campus of Benilde, Neo Maestro will introduce participants to the ghosts that reside in the building and site, putting focus on recognizing otherworldly beings with whom space is shared.



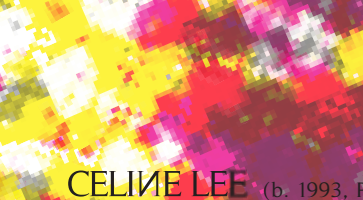
ALLAN BALISI (b. 1982, Isabela, Philippines; lives and works in Manila) is a painter whose practice underscores a shared consciousness of life and emphasizes innate knowledge, understanding, and intuition over the obvious. His paintings are about the medium and practice itself, eradicating unnecessary information to arrive at the essence of an idea or the drawing of a structure. The graphic quality of his work reveals a slow and deliberate reification of the image that addresses the flat reality of the canvas, brandishing painting's apparent disposition towards its conventions while simultaneously providing a critique of representation, the task of painting—a tautological condition developed from a photographic source through the practice of painting. His practice extends to making zines and self publishing.

ROCKY ACOFO CAJIGAN (b. 1988, Bontoc, Mountain Province, Philippines) is a Bontok-Kankanaey visual artist who explores material culture, indigeneity, and museology through painting, installation, and assemblage.

LESLEY-ANNE CAO (b. 1992, Quezon City) explores the interplay of materiality, language, and artmaking. She works with self-produced and found objects, images, and text—often involving collaborators in different fields, alongside mutable materials, machines, and environmental elements—to explore alternative narratives departing from the familiar.

RONYEL COMPRA (b. 1985, Philippines) is a visual artist whose interdisciplinary practice spans painting, video, sculpture, and printmaking. His work explores the intersection of material culture through a pseudo-archaeological approach in his art practice, engaging with the act of digging into remnants of history by recontextualizing found and discarded objects.

URI DE GER (b. 1988, Philippines) is a Filipino cultural worker, conceptual painter, and installation artist based in the southern region of Luzon, Philippines. De Ger explores the complex interplay between philosophy, the sociopolitical conflicts and absurdities, and the pervasive influence of meme culture in contemporary society which often intersects with lived struggles and contradictions. His works contemplate how death is directly related to neo-colonialism and neo-feudalism, which affects his personal view of existence, ideology, and art.



CELINE LEE (b. 1993, Philippines) is a visual artist based in Metro Manila with an interest in understanding the underlying structures that govern our world. Integrating the natural sciences to explore the metaphysical aspects of our contemporary human experience, Lee's practice is characterized by her diverse use of materials and media, including painting, sculpture, embroidery, installation, and multimedia works. With a focus on process on materiality, her body of work reflects on the potential of visual and spatial experiences to suggest meanings that extend beyond their form.

CHRISTINA LOPEZ (b. 1995, Manila) is a visual artist based in Manila, Philippines, who examines how images are constructed, disseminated, and consumed. Her work is often presented through different media while utilizing production processes that range from old and "new." She is interested in the capacity of art to present alternative possibilities; to theorize, to test certain boundaries that are currently in place. There is specific intent to explore power, including its relations, structure, and implications.

NEO MAE2TRO (b. 1991, Quezon City) is a visual artist whose work ranges from video, installation, text, photography, and painting. His current practice weaves through ghost stories, Filipino folklore and beliefs, rituals, and movements within the spiritual and the occult. He is also a member of the Manila-based video screening platform Lost Frames.

CORINNE DE SAN JOSE (b. 1977, Bacolod City) is an interdisciplinary artist and film sound designer based in Manila, Philippines. She works in a range of media, including photography-based processes such as printmaking and video, installations, kinetic sculptures, and sound generating pieces, often using found objects and outmoded forms of communication, juxtaposing them with current and imagined technologies to create new systems of storytelling.

JOAR SONGCUYA (b. 1990, Iloilo City) is a Visayan self-taught painter whose multidisciplinary practice is a convergence of painting, maritime expertise, and personal narrative. Born into a five-generation farming-and-fishing family, Songcuya spent a decade onboard merchant ships as a marine engineer, traversing over fifty countries—an experience that deeply informs his art practice.

TAMBISAN SA SINING (est. 1979) ay isang pambansa-demokratikong pangkulturang organisasyong masa para sa manggagawa at mamamayang Pilipino. Binubuo ito ng mga manggagawang pangkultura mula sa iba't-ibang sektor at larangan ng sining at panitikan. Layon nito na isulong ang pambansa, siyentipiko, at pangmasang para sa pambansa-demokratikong pakikibaka na may sosyalistang perspektiba.

Tambisan sa Sining (est. 1979) is a national democratic cultural mass organization campaigning for labor rights. It aligns its struggle with national democracy, aiming to push forward a national, scientific, and mass-oriented culture with a socialist perspective.

TROPIKALYE (est. 2018) is an exercise in citizen-ethnography, its output currently structured as a co-learning resource on the vernacular material culture in present-day Philippines. The resource, an online index containing documentations of folk strategies that respond to tropical and postcolonial conditions, is continually updated through content aggregation and submissions from its public. A shared interest in the “accidental intersections of aesthetics and the everyday” guides the process of accumulating vernacular wisdom—and humor, as it happens—that is otherwise overlooked. A portmanteau of the words “tropical” and the Tagalized Spanish “kalye,” the project implements a casual and convivial exchange of observations about the community by the community.

MIGUEL LORENZO UY (b. 1993, Philippines) is a visual artist whose practice revolves around phenomena that accompanies our rapidly evolving society. His work explores the role and paradoxes of technology, media, culture, and globalization within the struggles of individuality, identity, and independence. The themes found in his work stem from the society in which he is situated, raising questions that address immediate concerns regarding religious beliefs and conventions, media consumption and production, and the volatile possibilities in the future that have yet to unfold.





ARIANNA MERCADO (b. 1995, Manila) is a cultural worker from the Philippines.

Mercado is interested in the material manifestations of power, and investigates this through exhibitions, research, and publishing. In 2018, she co-founded *kiat kiat* projects, a nomadic curatorial initiative that examines sites for exhibition making. Mercado has curated programs and exhibitions at Kunstverein in Hamburg (co-curated, 2023), cell project space (London, 2022), and Calle Wright (Manila, 2017–2019), among others.

Mercado is co-editor of Afterall Research Centre's Exhibition Histories title *How to Pin Down Smoke: ruangrupa since 2000* (forthcoming, 2025). She won the Purita Kalaw Ledesma Award for Art Criticism in 2017 and her writing has been published through Archives of Women, Artists, Research, and Exhibitions (AWARE), *Ctrl+P Journal of Contemporary Art*, and *Ocula*. Mercado has participated in residencies with Koganecho Bazaar (Yokohama, 2020) and Singapore Art Museum (2022), and workshops with Philippine Contemporary Art Network and Vargas Museum (2018) and Para Site (Hong Kong, 2024).

JAMES LUIGI TANA (b. 1990, Manila) is an independent curator and writer focusing on contemporary art.

In 2024, he was awarded a competitive travel grant by CiMAM, an international association of museum experts, where he is an active member. He was selected by the Liverpool Biennial and British Council to attend a curator's networking and development week at the 13th edition of the Liverpool Biennial, UK's largest festival of contemporary visual art.

He co-curated the *Adaptation: A Reconnected Earth* (2023) and was the project manager for various exhibitions from 2019 to 2024 at the Museum of Contemporary Art and Design (MCAD) in Manila, including solo presentations by artists Haegue Yang and Maria Taniguchi.

He has curated exhibitions featuring works by Kiri Dalena and Shireen Seno, showing his keen interest in film, moving image, and videos. He served as a scout expert for Han Nefkens Foundation's Fundació Antoni Tàpies Video Art Production Grant 2022, and LOOP Barcelona Video Art Production Grant 2022. He was a curator-mentor for MCAD's curatorial incubator workshop *Practices and Potentials*. In 2024, he co-curated the inaugural presentation of *Benilde Open Design and Art: Curious*.

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MOMENTS of DELAY

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