

#bodyofwork



maria taniguchi body of work



MUSEUM OF CONTEMPORARY ART AND DESIGN (MCAD) MANILA
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MUSEUM HOURS
Tuesday–Saturday 10 a.m.–6 p.m.
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@MCADmanila

14 December 2024–30 March 2025

Museum of Contemporary Art
and Design (MCAD) Manila



Exhibition view: *Without a Murmur*, Museum of Contemporary Art and Design (MCAD) Manila, 2012.

Message

Br. Edmundo L. Fernandez FSC
President
De La Salle–College of Saint Benilde,
Philippines

The exhibition *maria taniguchi: body of work* by is the third solo show of a Filipino artist at the Museum of Contemporary Art and Design (MCAD) Manila. This survey show will be the first time selected works of Maria Taniguchi will be together in one space as many of her works are in private and institutional collections here in the Philippines and abroad. We are grateful to these collectors and institutions for their loan of the artworks.

Visitors to MCAD first encountered Taniguchi's work in the exhibition *Without a Murmur* (2013) which featured her video and installation, and later, in *The Vexed Contemporary* which had her work on paper. This exhibition is an opportunity to share Taniguchi's artistic journey, especially after her recent participation in the 60th International Art Exhibition of the 2024 Venice Biennale curated by Adriano Pedrosa.

A closer inspection of Taniguchi's oeuvre reveals that her works are extremely labor intensive and process-driven, from the stretching

and priming of the canvas, to drawing the outline and then filling in each rectangle in her brick paintings which the artist has referred to as the fundamental root of her larger artistic practice. In an interview, Taniguchi said "... insistent repetition, the process of repeating, making giant paintings made of tiny little bricks, and painting thousands of bricks over a number of years—this process insinuated itself into the larger practice organically."

Apart from muscle memory that creates the connection between the artist's body and artworks, and between one artwork to another, there is also a connection to contexts as Taniguchi makes references to the craftspersons and the histories of the Philippines.

In Benilde, we exhort everyone to do ordinary things extraordinarily well. The extraordinary work that Maria Taniguchi has done and continues to do speaks of her discipline and focus, and is the result of putting in the work.



Body of Work

Joselina Cruz

maria taniguchi: body of work, the artist's first survey show, brings together works from 2008 to the present. This effort comes at a time when Taniguchi's sustained art practice can be contextualized and acknowledged as a body of work.

A space for study, reflection, and critique for the public and the artist, a survey provides data, insight, and the opportunity for examination. This survey, in particular, thinks through a practice spanning fifteen years thus far, locates its preoccupations, and creates connections across multiple art and cultural spaces.

Taniguchi has consistently engaged with a single project despite the challenges presented by its imperceptible opacity and unlikely commitment to an aesthetic labor demanding of time (slowness) and of a maintained physical and mental effort. Her gridded *Untitled* paintings challenge our thinking of time, diluted and distilled

through the labor of several million individually painted bricks, each one the size of a small safety pin or double-A battery. This survey brings together the largest number of these works together for the first time, including five of her monolithic works, the largest of which spans close to eight meters in length. Her patient renderings have to this day expanded to some two hundred paintings. Each one limning the possibilities of surfaces within a strict schema. Each one exploring the edges of systems, expansiveness of scale, and the elasticity of time which the artist, through her labor, carves out into visible volume. Central to the production and development of her practice, the brick paintings serve as the artist's "conceptual scaffold," from whence her other projects of sculptural drawings, video works, and objects draw from.

Trained as a sculptor, Taniguchi has been interested in proposals of materiality and its being, and—



Runaways, 2024 (detail)
Length: 5.4 m
pole diameter: 50 mm
Duhat wood

together with the conceptual capacities of painting and sculpture—has methodically sought to rupture these categories. Her dark monochrome paintings (fondly referred to as “brick paintings”)—twenty-nine of which are included in this survey—create a hypnotic interplay between uniformity and imperfection. Each drawn brick—rendered in various shades of black, gray, purple, even dark shades of red—is, upon close inspection, given to irregular strokes, hinting at the intensive process and attention given to each work: the fine gesso to ensure the hold of the paint, the gray background, the perfect register of the drawn grid, the painstaking application of paint inside each rectangle. These paintings, according to the artist, deny singularity and represent an object’s distributed wholeness. In an interview, Taniguchi explained: “There is a tradition of repetition in modern painting, but I make no conscious effort to relate to it. . . . I was thinking . . . what happens if you deny singularity to one object and instead distribute its wholeness to several parts. This becomes a way to compress different things

into the painting (time being one), but at the same time the individual painting isn’t whole.”

Echoes of conceptual elements found in her thinking about her paintings can also be located in *Runaways*, a wooden sculpture distilled to the most basic of shapes. Consisting mainly of circles and straight lines “drawn” in space, Taniguchi’s *Runaways* are carved from plum wood, locally known as duhat. Taniguchi goes back to the source: The artist’s mother craved duhat while pregnant with her. The use of this material reclaims her biography, eschewing the industrial tenets of minimalism, while the spareness of her objects suggests the beginning of an infinite binary system written in Os and Is. Video works, mostly seen as an aside or marginal to her practice, are well represented in this survey. *Untitled (Celestial Motors)* (2012), arguably Taniguchi’s most popular work in this medium, is shared here as a projection, mustering scale to approximate her canvases. Her earliest video in the exhibition, *Mies 421* (2010), is a black-and-white video that captures various details of the 1929 Barcelona Pavilion

by Mies van der Rohe and Lilly Reich. Running for four minutes, it quietly observes the pavilion's lines and building materials (a mix of industrial steel and glass panes, punctuated by travertine stone, a surface that appears several times in the loop) to the sound of a metronome measuring and regulating the speed of the images. Aspects of this work seep into her video installation *Untitled (Dawn's Arms)* (2011), composed of two screens that alternate from a green screen and images of a power tool carving Romblon marble into the shape of arms, echoing the raised limbs of the sculpture in the Barcelona Pavilion. The three other videos included in the exhibition, all titled *Figure Study* (2012) (2015) (2018), intuit Taniguchi's curiosity towards material functions, origins, potentials, and process. These short videos also act like sketches for the artist, experimenting with and drawing out key elements of her thinking in other media, as Taniguchi said in an interview: "My videos tend to be sketches and often do not elucidate a large amount of background activity leading to their making. I instead chose a sparse number of images

and a short video clip to be arranged in a loop."

Taniguchi's oeuvre includes various media often addressing questions of history, memory, and the indeterminate position that her works hold as objects. Her works are deeply rooted in the physicality of their making, encouraging contemplation and introspection. Part of this survey includes *Deautomated Solids* (2016), thick silver pieces installed on the floor appearing like dropped coins. *Studio Visit* (2012), a set of pages lifted from her notebook laser-etched on twenty-three plywood pieces, is a glimpse of the artist's internal process, reminding one of failed experiments and forgotten plans. These works are fabricated using unlikely materials (plywood) and installed in unexpected conditions (the floor), suggesting an internal slippage between form and meaning, between permanency and loss.

The ubiquity of these objects and their materials also respond to the poster stacks that we find here. The earliest stack, *A place among other places* (2009), was done around

the same period as the first brick painting and makes reference to the tropical—a poster of palm trees and an orange sunset—overlaid by gray spray-painted sections. The other stack, *Untitled* (2015), is a photograph taken during a residency done at Darat al Funun in Amman, Jordan. The black-and-white image shows the craggy exterior of a cave punctuated by the dark mouth of its entrance. Evoking volume and interiority, both images are points of entry to understanding Taniguchi's process, while at the same time complicating her practice of what can be perceived as surface and what lies beyond, or—in her case—beneath.

Shown for the first time is *Untitled* (2024), a brick work laid bare, with process made visible. Taniguchi removes the obscuring layer of gray and reveals the labor of drawing,

the preparation of the surface, and the colored pigment she uses for each brick. An exploration of process, materiality, and scale, this piece continues Taniguchi's thinking through her art-making and its very impetus, her body of work.

Joselina Cruz is the Director and Curator of the Museum of Contemporary Art and Design (MCAD), Manila. She was the curator of the Philippine Pavilion at the 57th Venice Biennale (2017), a networking curator for the 13th Jakarta Biennale (2009), and a curator for the 2nd Singapore Biennale (2008). From 2012, she produced exhibitions with artists such as Michael Lin, Paul Pfeiffer, Lani Maestro, Manuel Ocampo, Apichatpong Weerasethakul, Tiffany Chung, Michael Lee, Maria Taniguchi, and Haegue Yang at MCAD. She is a fellow of the Nippon Foundation's Asian Public Intellectuals and of the Asian Cultural Council. Cruz is on the board of the International Committee of Museums of Modern Art (CIMAM).



Notes on the Motherboard

Maria Taniguchi's Brick Paintings*

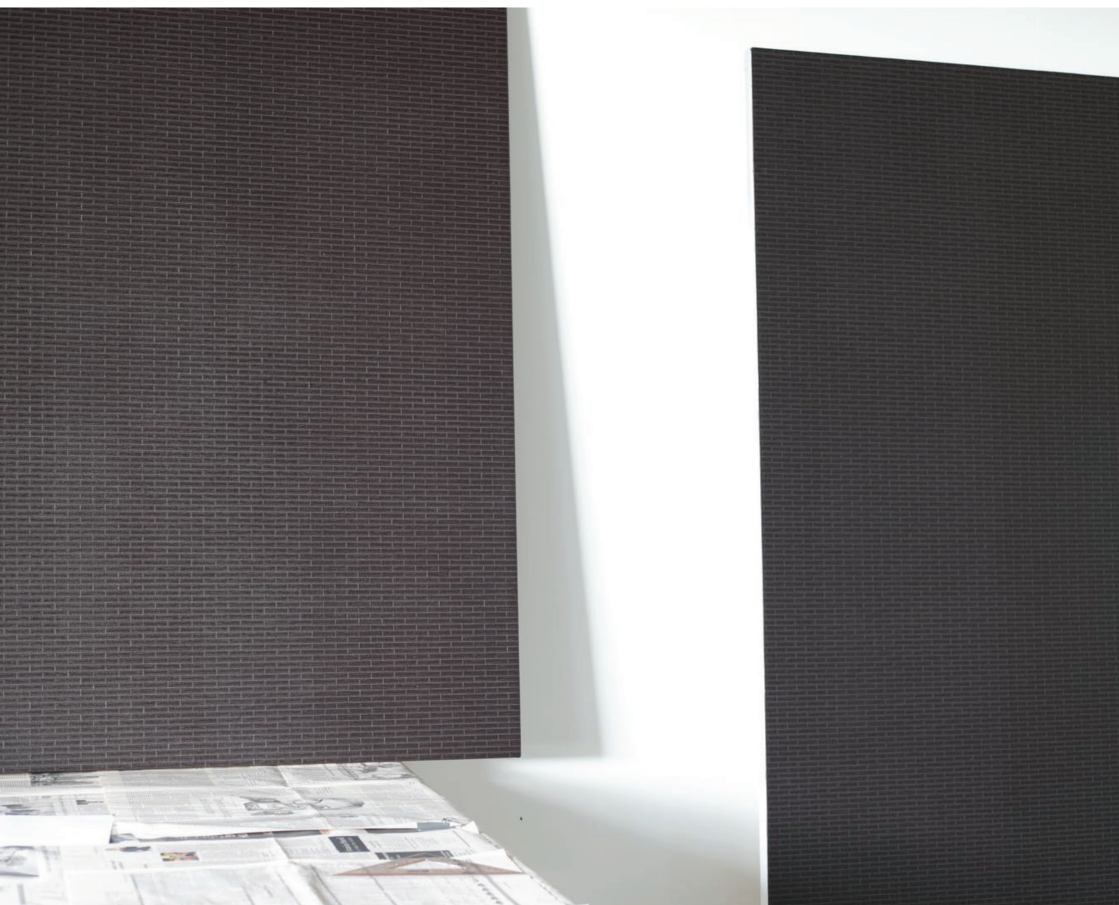
Anders Kreuger

Painting is the great rule of
modification assuring the
world's continuance.
—Shitao

Since 2008, the Manila-based artist Maria Taniguchi has been executing her so-called brick paintings in black (or sometimes purple) acrylic on stretched (but unframed) canvases, which are displayed either standing on the floor and leaning onto the wall (if they are larger) or hung on the wall (if they are smaller), and which invariably show a gridded pattern that is an abstraction of the basic bricklaying pattern known as the stretcher bond, nowadays mostly used for applying ceramic cladding to prefabricated concrete walls. Her painstaking production process is important for these paintings' mind-altering presence and tight-lipped allure.

While it may be tempting to associate Taniguchi's brick paintings with an East Asian tradition of meditative monochrome painting, it is imperative to remember the

Undertones of dark violet (left) and deep gray or blue (right).



Paintings in the artist's studio, 2018.

cultural hybridity of the Philippines, which in some significant ways is an anomaly in Southeast Asia. Chinese impulses have always had to pass through multiple filters in this multilingual archipelago, twice colonized from the New World and one of only two predominantly Roman Catholic countries in Asia (the other one being Timor-Leste, a former Portuguese colony). At this level of global connectivity, it is no surprise that Philippine mentality, to an outside observer, should appear oceanic rather than insular. Nor is it surprising that its recent visual art should be plugged into the Euro-Atlantic grid, however actively it might rely on a “tropical” repertoire of colorful gestures and narrative flourishes.

Very few of those are in evidence in Taniguchi’s oeuvre, which apart from the brick paintings also comprises video

installations and sculptures. Perhaps the relative austerity of her artistic identity was nurtured by her studies in London, during which she started making the brick paintings. Or perhaps it is just a feature of her personality and artistic persona, as she has decided to present them to the outside world. I wish to avoid getting stuck in the “black box” that advanced painting routinely sets up for writers, and to break open the hermeticism of imploring painting to voice its own concerns.

Ever since I first saw a brick painting in progress, in her studio in downtown Manila in July 2012, I have half-consciously considered them akin to the fruiting bodies of mushroom colonies: interlaced manifestations of a collectivity rather than separate sovereign singularities.

Anders Kreuger is the Director of Kunsthalle Kohta in Helsinki, Finland. After completing his studies in his native Sweden, he directed the Information Office of the Nordic Council of Ministers in Vilnius, Lithuania, before founding the Nordic Institute for Contemporary Art in Helsinki. He served as Director of the Malmö Art Academy (Sweden), and as Senior Curator at the Museum of Contemporary Art Antwerp (M HKA, Belgium). As well as working as an editor for the London-based art journal *Afterall*, Kreuger has taught at institutions across Europe including the Royal Academy of Art (Copenhagen) and the Royal College of Art (London).



Strains*

Patrick Flores

In a symptomatic curation of contemporary art in the Philippines, an intriguing attentiveness to the philosophical concerns of abstraction may be felt, one that foregrounds the decision of the artist to engage with abstraction as a vital trace of contemporary agency.

When fact is deemed daunting and data formidable, how might knowledge play out intimately? The word “finding” is critical: it is as much evidence as it is search. Maria Taniguchi explores the process of in-forming, whether through the pattern of painting that builds up or the diminution of stone through sculpting, a chipping away at a slab to reveal a dis-embody. Still, all this artifice remains—as fragments: parts of a grid on canvas or a partial figurine within the frame of video, a vast surface of miniature bricks and an allusion to the bronze replica of a

Untitled (Dawn's Arms) (detail)

2011

Two-channel digital video, with sound, monitor, wooden plinth,

4:07 min

*Excerpt from a forthcoming publication accompanying *maria taniguchi: body of work*.



Mies 421 (detail)
2010

Single-channel digital video, black and white, sound, monitor, 4:07 min

Georg Kolbe piece at the Barcelona Pavilion of Mies van der Rohe. Such intimacy, because fully aware of what is finally incommensurate, is humbled by the failure to comprehend and, therefore, prone to be more inclined outward and, surely, to others.

unexpected melancholy by re-playing the theater of the symbolic order and anticipating a potentially intransigent subjectivity? Or perhaps both, which makes Taniguchi strongly placed to subject the aesthetic volition to the imperative ideological critique.

In this interlocution of Taniguchi through moving image and photography, she returns to the abstraction of her aesthetic structure, or her aesthetic structure as an abstraction, pertaining to both the visual language of art history and the cultural policy of a government that was deposed by an uprising. As she retraces the choreography of learning, which translates into producing things for the art world, she performs the role of a repeating subject by fleshing out retroactive objects in half-light. Is this a sign of analysis through documentation, or an

Patrick Flores is Chief Curator of National Gallery Singapore and concurrently Professor of Art Studies at the Department of Art Studies at the University of the Philippines. He is the Director of the Philippine Contemporary Art Network. He was a Visiting Fellow at the National Gallery of Art in Washington, DC, in 1999. Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999); *Past Peripheral: Curation in Southeast Asia* (2008); *Art After War: 1948–1969* (2015); and *Raymundo Albano: Texts* (2017). He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014. He was the Artistic Director of Singapore Biennale 2019 and Curator of the Taiwan Pavilion at the Venice Biennale in 2022.



A place among other places, 2009, Modified machine-printed posters, 70 x 40 cm, height variable

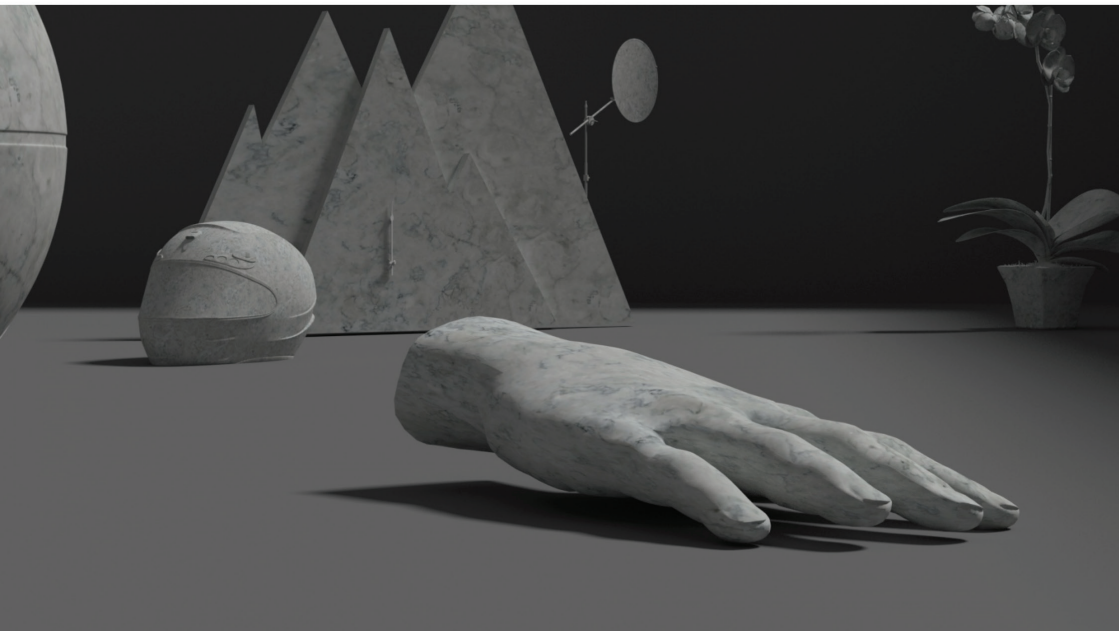


Figure Study (still)
2015
Single-channel HD video, black and white, sound, 2:40 min



Figure Study (still)
2018
Single-channel HD video, sound, monitor, 3:51 min


The Song of the Murmuring Flowers

On Maria Taniguchi*

Chus Martínez

Another important aspect of the work of Maria Taniguchi is sound. A sound that is not present as matter in her works but as a presence that is mostly recalled through her sculptures and installations. Her geometrical sculptures act in the space almost like tuning forks, elements that remind us that knowledge evolves through a complex combination of cerebral and somatic stimuli. The human species is always keen on trespassing visual perception and engaging—in an almost unconscious way—in communication and transmission. Simple forms are specially fertile for us. We easily relate to geometrical units, to repetition. They allow us to support our desire to explore the possibility of communicating with the inanimate world. Painting provides a surface upon which to imagine depth, sculpture provides a body with which to engage

*Excerpt from a forthcoming publication accompanying *maria taniguchi: body of work*.



Runaways, 2024
Length: 5.4 m
pole diameter: 50 mm
Duhat wood



into a meta conversation with the world of matter, video provides us with a sense of the messages being not only sent but also coming back to us.

The work of Taniguchi is always recalling the importance of imagining, again and again, incessant forms of transmitting and communicating with realms that go beyond human reason and language. By doing so, the work induces us to reflect on all the sounds our ears cannot hear. We are mentally affected by dimensions that resonate in us and produce a sympathetic response without being reflected in words, or thoughts. This possibility of tuning the body's inner organs and perception systems with a world transmitting waves is a way of

referring to the visible and invisible dimensions of the corporeal. Rhythmicity, exaggeration, and condensation stimulate the brain and demand a bodily reaction. Bodies reacting in a given space embody the hope of a collective flux that possesses a force, that allows us to think that we could consider our presence with the works as a rite of passage oriented towards social transformation. Existing together with the works of Taniguchi means to exist in a complex universe of possibilities oriented towards experimenting with alternative social relations or to invent new ones.

Born in Spain, **Chus Martínez** has a background in philosophy and art history. She is currently the Head of the Institute Art Gender Nature of the Basel Academy of Art and Design FHNW in Switzerland; and Associate Curator of TBA21 in Madrid/Venice. She has also been appointed Artistic Director of the 36th Ljubljana Biennale of Graphic Arts, opening on 5 June 2025.

She is a board member of the International Committee of Museums of Modern Art (CIMAM) and serves on the advisory boards of numerous international art institutions, including Castello di Rivoli, Turin; and Deutsches Historisches Museum, Berlin. She has been the Chief Curator at El Museo del Barrio, New York; and dOCUMENTA (13) Head of Department. Martínez has organized numerous exhibitions and publications with contemporary artists. She lectures and writes regularly including numerous catalog texts and critical essays, and is a regular contributor to international journals.



Untitled
2015
Offset print poster stack
61 x 91.44 cm each
Quantity and dimensions variable

Maria Taniguchi's System Aesthetics On Global Affinities, Historical Densities, and the Right to Opacity*

Kathleen Ditzig

How then do we think of the simultaneous historical density and opacity of the system aesthetics of Maria Taniguchi's artworks? Taniguchi has noted that her return to the Philippines was precipitated in part by the financial crisis of 2008. There is a correlation between the *Untitled* series (2008–) and Heman Chong's *Monument to the people we've conveniently forgotten (I hate you)* (2008), an expansive installation of one million blacked-out business cards that expand into a sea of shimmering black that is at once sculpture and architectural intervention. Some of the most iconic and internationally circulating works in their oeuvre, both works arise out of a historical climax of a global neoliberal market system built on the US Cold War and counterculture of the 1960s. Yet they turn to the aesthetic tropes of the period and are fundamentally opaque surfaces. How do we understand these dense

*Excerpt from a forthcoming publication accompanying *maria taniguchi: body of work*.



abstractions and their seemingly opaque black surfaces?

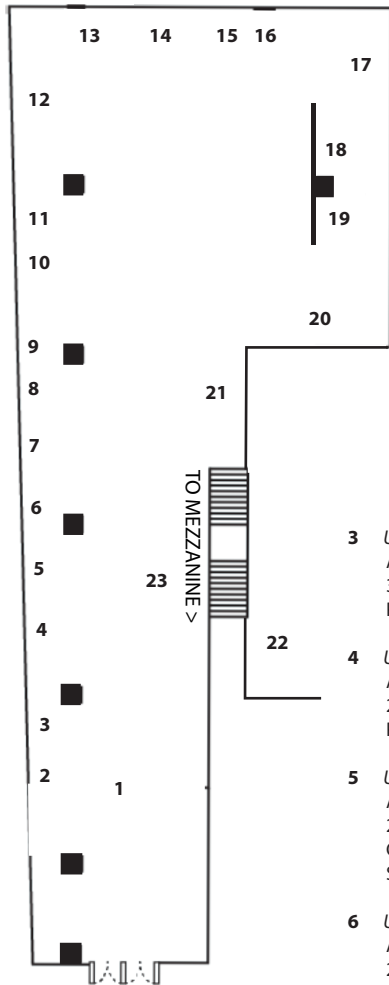
Perhaps, the opacity is both the grease lubricating the international network and the critical rub of these artists. The Martinican poet and postcolonial theorist Édouard Glissant in his work *Poetics of Relation* (1990) advocates for the right to opacity in opposition to Western ontology's demand for transparency and thus knowing the other. Aruna D'Souza extrapolates this relation in her thesis "Imperfect Solidarities" to clarify:

When a postcolonial subject demands opacity, on the other hand, they are asserting the right to remain untranslatable into Western thought, the right to remain unrecorded by the colonising institutions of the West, the right to remain irreducible to Western categorizations and—most importantly for us—the right to remain unknown by the knowledge gatherers of the West. It is thus a fundamental prerequisite to equality and the ability to fully participate in the world.

Taniguchi's system aesthetics as read through the broader expanse of her cultural production and her development as an artist asks wider questions about how we write art history. The complex lineages of the avant-garde and conceptualism imbricated in the US Cultural Cold War resounds in contemporary practices like Taniguchi's that lean into systemic interrogations. Her aesthetics, which recall system aesthetics arguments made by the counterculture of the 1960s, points to the amnesiac deficits of current narratives of a global art history and urgencies of "being an international artist" today. Yet, her aesthetics also advances a generous strategy of global affinities, holding space for opacity and, in turn, speaking to contemporary agencies of abstraction in addressing history.

GROUND FLOOR

All works otherwise indicated are courtesy of the artist.



1 *Runaways*, 2024
Duhat wood
Dimensions variable

2 *Untitled*, 2016
Acrylic on canvas
228 x 114 cm
Collection of Adela Co

7 *Untitled*, 2015
Acrylic on canvas
228 x 114 cm
Private Collection (Manila)

8 *Untitled*, 2014
Acrylic on canvas
304 x 137 cm
Private Collection (Manila)

6 *Untitled*, 2014
Acrylic on canvas
274 x 487 cm
Private Collection (Hong Kong)

5 *Untitled*, 2021
Acrylic on canvas
274 x 121 cm
Courtesy of the artist and
Silverlens, Manila and New York

4 *Untitled*, 2018
Acrylic on canvas
213 x 114 cm
Private Collection (Manila)

3 *Untitled*, 2013
Acrylic on canvas
304 x 457 cm
Private Collection (Manila)

9 *Untitled*, 2013
Acrylic on canvas
304 x 213 cm
Rina Ortiz Collection

10 *Untitled*, 2015
Acrylic on canvas
304 x 548 cm
Taguchi Art Collection

11 *Untitled*, 2022
Acrylic on canvas
228 x 114 cm
Collection of Bea Camacho
Gift of Lito and Kim Camacho

12 *Untitled*, 2018
Acrylic on canvas
289 x 790 cms

13 *0*, 2008
Acrylic on canvas
304 x 137 cm
Olivia Yao Collection

14 *Untitled*, 2017
Acrylic on canvas
274 x 487 cm
Courtesy of artist and
Taka Ishii Gallery

15 *Untitled*, 2023
Acrylic on canvas
274 x 121 cm
Shane Akeroyd

16 *Untitled*, 2024
Acrylic on canvas
274 x 122 cm

17 *Figure Study*, 2018
Single-channel HD video,
sound, monitor
3:51 min

18 *Mies 421*, 2010
Single-channel digital video,
black and white, sound, monitor
4:07 min

19 *Figure Study*, 2015
Single-channel HD video,
black and white, no sound,
monitor
2:29 min

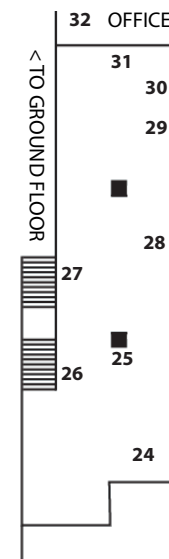
20 *Untitled (Dawn's Arms)*, 2011
two-channel video installation
23:07 min

21 *Figure Study*, 2012
Single-channel video,
sound
37:00 min

22 *Untitled (Celestial Motors)*, 2012
Single-channel digital video,
black and white, sound
6:38 min

23 *Untitled*, 2015
Offset print poster stack
61 x 91.44 cm each,
dimensions variable

MEZZANINE FLOOR



24 *Untitled*, 2023
Acrylic on canvas
49 x 24.5 cm / 37 x 23 cm / 34.2 x 27 cm /
34.5 x 44.5 cm / 49 x 25 cm / 44.5 x 34.5 cm /
49 x 25 cm / 44.5 x 34.5 cm / 37 x 23.5 cm /
37 x 23.5 cm
Private Collection

25 *Deautomated Solids*, 2016
White metal (sterling silver)
Dimensions variable

26 *A place among other places*, 2009
Modified machine-printed posters
70 x 40 cm, height variable

27 *Untitled*, 2024
Acrylic on canvas
274 x 487 cm

28 *Studio Visit*, 2012
Laser etched plywood
21.59 x 30.48 x 1.14 cm each
Olivia Yao Collection

29 *Untitled*, 2011
Acrylic on canvas
213 x 152 cm?
Private Collection

30 *Untitled*, 2011
Acrylic on canvas
213 x 152 cm?
Private Collection

31 *Untitled*, 2019
Acrylic on canvas
Sunpride Foundation

32 *Room with a view*, 2014
Single-channel HD video, color, no sound
3:48 min



ARTIST BIO

MARIA TANIGUCHI (b. 1981, Dumaguete City, Philippines)

Working across several media but known for her ongoing series *Untitled (Brick Paintings)*, Maria Taniguchi's works encourage audiences to view them as a sensorial experience, connecting material culture with notions of time, space, labor, and technology. Her conceptual approach to painting emphasizes the physical accumulation of individual time while eschewing the immediate cultural references often ascribed to artists from Asia.

She is the winner of the 2015 Hugo Boss Asian Art Award. Her work was included in the 60th International Art Exhibition, *La Biennale di Venezia*, and was part of the 2018 editions of the Gwangju Biennale and the Biennale of Sydney, Australia. Selected recent projects include Musée National d'Art Moderne - Centre Pompidou, Paris; 8th Asia Pacific Triennial of Contemporary Art, Brisbane; *New Sensorium*, ZKM Zentrum für Kunst und Medientechnologien, Karlsruhe; *HIWAR: Conversations in Amman*, Amman; and *Don't You Know Who I Am? Art After Identity Politics*, Museum of Contemporary Art (MHKA), Antwerp.

The Museum of Contemporary Art and Design (MCAD) Manila is pleased to present the first survey exhibition of Maria Taniguchi's multidisciplinary practice in the Philippines.

maria taniguchi: body of work, which runs from 14 December 2024 to 31 March 2025, is presented by the Museum of Contemporary Art and Design (MCAD) Manila of the De La Salle-College of Saint Benilde.

We would like to thank the following for their invaluable support: Jam Acuzar, Shane Akeroyd, Tisha de Borja, Bea Camacho, Adela Co, Mara Coson, Marcel Crespo, Idan Cruz, Mitzi de Dios, Allen and Terry de Guzman, Pam Lopez, Isa Lorenzo and Rachel Rillo, Rina Ortiz, Rommel Pabon, Paul Pfeiffer, Nori and Nikki Poblador, Anton Ramos, Sunpride Foundation, Taguchi Art Collection, Honus Tandijono, Jun Tirtadji, Olivia Yao, and Mercedes U. Zobel. The artist would also like to thank carlier | gebauer, Taka Ishii Gallery, and Silverlens Galleries.

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Andrian Isipin

PUBLIC PROGRAM

Saturday, 18 January 2025, 2 PM

With Eyes Peeled is MCAD's Slow Art activity which aims to have participants get to know the artwork a little more by having them look slowly and a little longer at the works. The first of the series will have Lost Frames' Cocoy Lumbao, Neo Maestro, and Lena Cobangbang facilitating. They will begin with a screening of related video works, after which they will give a tour focused on three of Maria Taniguchi's video works. Limited slots.

Thursday, 23 January 2025, 3 PM

Bodies in Flux: Feminist Readings of Time, Labor, and Becoming in Artistic Practice

Do a deep dive into the ideas of time, effort, and labor in the talk of Dr. Rosallia Domingo, Vice-Chair of the Philosophy Department of the De La Salle University. She offers a feminist reading of Gilles Deleuze's concepts of becoming and duration, drawing on Rosi Braidotti's nomadic subjectivity to explore embodied labor in artistic practice.

Tuesday, 28 January 2025, 1–3 PM

As part of the Lasallian Week 2025 celebration, MCAD welcomes members of the partner communities with a tour of the exhibition *maria taniguchi: body of work*.

Saturday–Sunday, 1–2 February 2025

MCAD is part of Paseo Museo, a hop-on, hop-off museum tour under Pasinaya, a multi-arts festival organized by the Cultural Center of the Philippines for National Arts Month. Apart from the tour of the exhibition *maria taniguchi: body of work*, there are also exhibitions and performances mounted by the student organizations in Benilde under Art Puno on February 1.

15 February 2025, 3 PM

The second of the series *With Eyes Peeled* will have architect, sculptor, and musician Micaela Benedicto guide viewers as they consider three of the sculptures in *maria taniguchi: body of work*. Limited slots.

Saturday, 22 February 2025, 3 PM

A guided tour led by Maria Taniguchi will be followed by an artist talk on her practice.

Thursday, 13 March 2025, 3 PM

The third and last of the series *With Eyes Peeled* will have artist and curator Lesley-Anne Cao lead viewers in their encounter with the brick paintings. Limited slots.