OF THIS KIND OF THIS KIND OF THIS KIND OF THIS KIND
In Sir Isaac Newton’s treatise Philosophiæ Naturalis Principia Mathematica (1687), there is an unexpected passage taken from the observations of voyager and astronomer Edmund Halley, in which “Leuconia”, the ancient Ptolemaic name of Luzon, the largest island in the Philippines, emerges:

“There are two inlets to this port and the neighbouring channels,” writes Newton, “one from the seas of China, between the continent and the island of Leuconia; the other from the Indian sea, between the continent and the island of Borneo”.

Laying out the foundations of modern science in his study of motion, universal gravitation, and planetary movement, Newton’s imagistic and at times poetic description of the forces that affect us becomes strangely opaque, curiously indeterminate, when discussing the currents surrounding these distant seas. The Philippines is then passing through, appearing now in a universal law.

Newton continues to describe the pull of gravity. He names the interferences of seas from India and China, the strange tides that “motions of this kind add together”, yet leaves the final determination of these foreign tidal patterns to “observations on the neighbouring shores”. Generating theses and experiments central to contemporary scientific thought, Newton remains stumped, bewildered by an unknowingness that could only be captured, intervened, named, and observed through the tidal motions around these distant waters.

Centuries later, the Filipino scholar Ricardo Manapat uncovered this passage in his attempt to historicise the sciences and mathematics of the same group of islands that Newton refers to. For him, however, it acted as a visible vector, allowing not simply for an examination of the “rise and fall of tides” but the “historical ebb and flow of ideas” on the “side of the globe farthest from Newton”. Taking
Manapat’s suggestion very seriously, *Motions of this Kind* will thus survey the time-lag towards which the lacuna in Newton’s thesis alludes. The great scientist’s insights into motion and gravity were also marked by a deep fissure regarding these faraway shores, sites outside the gravity, beyond the waves of his extraordinary expertise.

Working with a group of eleven artists hailing from or focussing on the Philippines—a global locus of passage and flux—*Motions of this Kind* traverses the historical and contemporary forces that link this archipelago with other key spheres of social, political, and economic power. It also seeks to determine the various “propositions and problems” emphasised by Newton’s latency of knowledge. Through placing the theme of belatedness as both concept, reference, and argument, the project examines how time and contemporaneity move as turbulent eddies rather than smooth rivers, creating, as Homi Bhabha termed it, “ambivalent [...] disjunctive temporalities.”

Tidal currents that can both hasten and delay circulation, disrupt or enable new pathways to emerge.

The eleven artists featured in *Motions of this Kind* diagram the relationships of movement and the politics of speed from, within, and between these neighbouring shores.

From Yason Banal’s installation that literally slows down the Brunei Gallery WIFI to Jon Cuyson’s exploration of Filipino migrant laborers.

From Lizza May David & Gabriel Rossell-Santillán’s ocean-crossing search for the Bauhania leaf to Cian Dayrit’s counter-cartographic rotation of North and South axes. From Eisa Jocson’s exploration of performed happiness in the international service industry to Michelle Dizon’s trans-temporal study of reparation, restitution, and resistance. From Amy Lien & Enzo Camacho’s fragmentary notes on queerness and Modernism, Catholicism and Communism to Kat Medina’s play between concreteness and craftsmanship, the figurative and abstract.

And finally, Mark Salvatus’s much-delayed reprisal of the 1910 Lucban Carnival. These works engage with a belatedness that asserts itself as a rich terrain, not a linear judgement. The hierarchy of before and after, the hegemony of master and slave, the strictures of cause and effect are openly refuted. In this line of resistance, the need to anchor a nation as one fixed thing is also rejected.

The state of belatedness is a methodology in itself, a narrative of its own. Interrogating the puzzling gravitational pulls occurring outside the eye of history, uncharted motions are uncovered, refiguring knowledge of neighbouring shores, a speculative mapping beyond the eye of the dominant record.
For a long time the glitch remained motionless... and in disbelief!

2019

Installation with multiple video projections, 3D printed acrylic sculptures, tarpaulins, paintings, photocopies, drone, MIFFED Manila-speed publicly accessible WIFI, other elements, and some surprises

Dimensions variable
Commissioned with support from The Drawing Room, Manila

Yason Banal, born 1972, in Manila. Lives and works in Manila.

His practice takes form across installation, photography, video, performance, text, curating, and pedagogy. His work employs conceptual and critical strategies in order to research, reconfigure, and refract seemingly divergent systems. His works have been exhibited widely including the Tate, Frieze Art Fair, IFA Berlin, Yerba Buena Center for the Arts, Vargas Museum, Christie’s, Singapore Biennale, Shanghai Biennale, Museum of Contemporary Art and Design, National Taiwan Museum of Fine Arts, Daegu Art Factory, Arete Art Center, Asia Film Archive, and the Venice Architecture Biennale. He obtained a BA in Film at the University of the Philippines, and an MA in Fine Art at Goldsmiths, University of London. He is assistant professor at the University of the Philippines Film Institute and head of its Film Center.

Unravelling its haunted history and mythology of pageantry and power, corruption and death, stardom and surveillance, cultural patronage and undead labour, the trajectories and afterlives of the Manila Film Centre are thus made manifest by Banal through elements ranging from video, painting, text, and sculpture.

Another core aspect of the work explores the ways in which media is consumed in the Philippines today, specifically through the internet. Slowing the Brunei Gallery WIFI down to 1MPBS—accessible to the public through the MIFFED network (password MIFFED19)—replicates the internet speed of the Philippines, reportedly the slowest in Southeast Asia. Following the “Quasinternet”, a concept emphasising both the “lack of internet access and slow WIFI frequency” as much as its “homonormative and homonalist content, from online censorship and poor translation to post-facts and outsourced digital labour and desire”, Banal explores the buffering architectonics and belated dark technology present in this local context in relation to the spectres of MIFF and the Manila Film Center itself.

Refracted in divergent yet interlinking ways, Banal’s project continues his ongoing exploration into abstract and architectural mechanisms as well as the effects of state power and spectacle.

Whilst comprised of various strands, the work centres around the Marcos-era architectural wonder and nightmare that is the Manila Film Center, built for the so-called “New Society” during the Marcos’ three-decade reign in the Philippines. Hastily constructed to provide a venue for the first Manila International Film Festival (MIFF) in January 1982, hundreds of construction workers are believed to have been buried within its walls as structures collapsed amidst rain and wind during the typhoon season of 1981 and solidified in quick-dry cement.
Jon Cuyson

Dancing the Shrimp
(whodoyouthinkyouare?)

2019

Multivariable installation with paintings, found objects, sculpture, sound, drawings, and text. Dimensions variable.

The altitude of bruteness moving against the depth and force of the ocean was initially captured in Jon Cuyson’s Kerel (2015), a film proposal fragmented into overlapping forms and media that resurface Genet’s and Fassbinder’s Querelle from and into the body of a Filipino seafarer. The same torso reappears, multiplied and frozen in an archival image of Filipino immigrants in a fishing village in 19th century Louisiana. Two pictures reveal the skill and reflex of ordinary men’s extremities: Kerel’s hand with AK47 and the migrants’ feet with shrimp shells. Both depiction and documentation of agility and adroitness form Jon Cuyson’s ongoing study of (male) subjectivity in spaces and temporalities afforded to the postcolonial.

The new scenography continues to render Dancing The Shrimp... as a transnational and modular tableaux through the paternal heritage of British military occupation in Manila. In this new commission that appropriates the popular show Who Do You Think You Are?, Cuyson traces his filial links with an English military personnel, drafted in the Philippine capital, and later stationed in the neighbouring province of Pampanga where the artist grew up next to a (now repurposed) US military base along the contested West Philippine Sea.

Dancing The Shrimp (whodoyouthinkyouare?) stages the artist’s tactical test of paternity as an assembly of “echoing references and correspondences” that visually renders objects into a biography of fictions and a personification of histories. In circumventing genealogical investigation, the work smuggles a concurrent contaminant to the valorised conception of filial connection as a source of solidarity and history, and to the legacy of strength—associated with maleness—as a forefather of resistance and emancipation. This critico-fictional import twists into tangents of the postcolonial and the modern: a remix of audaciously camp male transitioning to figures and references capable of torturing old meanings and conceiving new narratives.

Jon Cuyson, born 1969, Manila. Lives and works in Manila. He was educated in the Philippines and US and has exhibited locally and internationally since 1999. His practice is influenced by film and scenography, employing various techniques and media, such as video, painting, text, and installation. His most recent solo exhibition, Dancing the Shrimp (The Tactical Improvisation of Postcolonial Space Mix), Vargas Museum and Filipiniana Research Center, Quezon City (2016), reveals a 19th-century Americana reference of Filipino labourers as a contemporary point of access and vector for a re-reading of postcolonial hybridity. Through his production platform Everyday Productions, Cuyson creates set designs for films and theater. He is a recipient of international fellowships, including the Geraldine R. Dodge Foundation (2006) and Iowa Arts Council Mini Grant Award (2008), and residencies in Vermont and Skowhegan. He holds an MFA from Columbia University.
How many seas will you swim?

2019 Installation with single-channel video and wallpaper

26’36”

Produced, directed, and edited by Lizza May David & Gabriel Rossell-Santillán

Herma Alparaque (voice of Gabriel’s letter), Sebastian Bodirsky (color correction / editing), Jochen Jezussek (sound design)

Inspired by chants and myths from Mexico and the Philippines, How many seas will you swim? displays David and Rossell Santillán’s ongoing exploration of the ocean as a spatial dimension and relational point of view.

Trailing through the Brunei Gallery site—starting within the Foyle Special Collections Gallery, moving down the gallery staircase before situating itself in a darkened cove under the stairs themselves on levels 0 and -1—the artists follow traces of the Bauhinia orchid tree, using it to speculate upon trade relations during New Spain.

Bridging the natural with the spiritual, among the many tropes they explore is the figure of the Binukot, a noblewoman and spiritual guide of the Panay Bukidnon people in the Visayas region of the Philippines. Mysterious, as they are secluded from the common folk, the Binukot are first chosen among the most beautiful offspring of the nobles, then hidden from the sun, their feet not allowed to touch the ground. Binukot are tasked to memorise the genealogy of their families and commit to memory the traditional folklore only handed down from generation to generation by spoken word. Only the Binukot have the honour of memorising and retelling these epic songs and stories as they have no written form. The Binukot are living vessels to their peoples’ histories, embodying memory, becoming archives.

Working from their own artistic and cultural backgrounds, their installation intuitively follows visual appearances, indigenous stories, archival materials, daily news, and dream-like states in order to sketch a dispositif for alternative knowledge and for unravelling multi-layered concepts of time.
Dayrit’s map, entitled *Northern Conquests in Oriental Soil and Sea*, aims to literally upturn our traditional perception of geographic space. Based upon a work from 1744 by Emanuel Bowen (a renowned English map maker who worked for both George II of England and Louis XV of France), Dayrit’s *Northern Conquests*... not only physically reverses the original through rotating the North and South axes but replaces the colonial names delineated in Bowen’s “new and accurate map of the East India Islands” with the collective names of local indigenous groups. As such, whilst geographically depicting the exact area described by Isaac Newton in a passage from *Principia*—the seas between “Leuconia”, South China, and Borneo, the very site in which Edward Halley’s strange tidal motions were discovered—Dayrit rejects the naturalised efficiency of colonial cartography and instead reveals a defiant minor narrative working against the historical grain. Yet the power of Dayrit’s “counter cartography” not only emerges in its dense infographic status—the ability to function as visual forms depicting space, memory, and time, alongside the plethora of emblems and clandestine insignia embedded within them—but so too through their basically anachronistic positionality. The contrast of materials, concepts, and temporalities, as well as the chronological juxtaposition of pre- and neo-colonial artefacts, thus enables Dayrit to “talk about the issues of today with the language of yesterday”. While the main body of the tapestry was produced in Metro Manila, final key elements were completed at Hand & Lock, a London-based establishment founded in 1767 and official embroiderers to the Royal Family and Royal Armed Forces. Imperial and colonial history thus not only exist representationally or conceptually within Dayrit’s map but are woven into the very fabric of the tapestry.

Cian Dayrit born in 1989, Manila. Lives and works in Manila. He is an intermedia artist working with painting, sculpture, and installation. Exploring concepts of origins and histories, Dayrit examines the visual apparatus and representational forms these often work through, from the map to the cabinet of curiosities. With an interdisciplinary practice rooted in the exploration of colonialism, ethnography, archaeology, history, and mythology, Dayrit seeks to interroga}

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Cian Dayrit

*Northern Conquests in Oriental Soil and Sea*
2019

Tapestry, archival objects and documents arranged in museum vitrines

215 cm x 238 cm

Dimensions variable

Produced in collaboration with Henry Caceres and Karin Beharrell of Hand and Lock

Commissioned with the support of Gasworks

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In Disneyland Hong Kong, a legion of dancers from the Philippines are employed as professional entertainers to repeat formatted performances of “happiness” as their daily labour. Excluded from the main roles that are reserved for specific racial profiles, they are assigned anonymous supporting parts such as a zebra in Lion King, a coral in The Little Mermaid, a monkey in Tarzan.

**Becoming White** points to a deeply embedded colonial construction that directly manifests in migration, labour opportunities, and the daily performance of happiness of Filipino workers in the service industry—from professional dancers in Disneyland to nurses, nannies, and domestic workers elsewhere.

Emerging from Jocson’s ongoing **Happiness** series, a project that probes into the system of desire formation within the global Disney entertainment empire, **Becoming White** unpacks the process of two Filipino performers hijacking the figure of Snow White through a detailed reconstruction of a powerful symbol of happiness: The Princess, an archetypal model that dominates the narrative imagination of children while excluding their context, bodies, and histories. These problematics are constructed in a performance, embodied by Jocson and collaborator Joshua Serafin. The installation includes documentation of Jocson’s **Isnowhite Procession**, a parade-of-sorts from the Cultural Center of the Philippines to a Chinese fast food restaurant in front of the US Embassy in Manila as well as a participatory colouring activity series **Colouring White**. The audience is invited to take a page, colour it in, and add to this ongoing work.
Informal Empire: Philippine-British Entanglements until the 19th century

2019
Archival display
Commissioned with support from Philippine Studies, SOAS, and UCL Anthropology.

Curated by Dr Cristina Juan with the support of Delphine Mercier, Informal Empire: Philippine-British Entanglements until the 19th century is an archival complement to the exhibition.

Selecting material from the Ifor B Powell Collection held in the SOAS archives, the exhibit uses the historiographic concept of Informal Empire... to describe the extensive yet shrouded reach of British interests in the region. The Philippines, while not directly ruled by the British except for the brief occupation of Manila from 1762-64, was nevertheless the site of de facto domination in which the British were one of the most active drivers of Philippine economy, trade, and even cultural capital in the late 18th to the 19th century. From Ifor B Powell’s extensive field research in the Philippines, where he spent three years as a Rockefeller scholar collecting data in the 1920’s, to his subsequent correspondence with Philippine scholars and lifelong proclivity for collecting Philippine-British primary source materials, Informal Empire... teases out four emergent themes: the British occupation of the Philippines between 1762 and 1764; the economic and cultural interests of Britain in the Philippines that persisted deep into the 19th century; the British negotiations with the Sultanate of Sulu and North Borneo on behalf of the East India Company; and British vice consul Nicolas Loney’s role in the agricultural sugar production of Negros.

Cristina Juan, born in Cebu, Philippines. Lives and works in New York and London. She is a senior teaching fellow in the South East Asia Section, School of Languages, Cultures and Linguistics, School of Oriental and African Studies (SOAS). Dr Juan specialises in Philippine Post-colonial Cultural and Comparative Literature Studies. She established and is the lead programmer for Philippine Studies at SOAS.

Delphine Mercier born in Lyon, France. Lives and works in London.

She is the curator of the ethnographic collection at UCL Anthropology. Educated at the École du Louvre and at Université Paris-Sorbonne, she was head of projects at Patrimoine sans Frontières, and she previously engaged with École du Louvre and other schools as an art history teacher.
Michelle Dizon
*The Archive’s Fold*
2018
Multi-image slide, digital video, and sound installation with texts

Prophylactic procedure introduces history of cure into a body through its meditative and preventive act. Disinterested in the palliative, Michelle Dizon’s long-term research on US colonial archives resembles a walk through an infirmary of remediation, reparation, and restitution. These terms are chronic yet futural. Images and documents are nurtured in her study of violence, locating them into the specificities of globalisation and migration and risking these visualities into the potency of intimate spaces of resistance.

The sickness of the archive, its ruinous refusal to collaborate further, and its current placement in a planetary scale of destruction emerge in Dizon’s sensitive attention and mediation. She organises an installation of images and sounds based on a correspondence between her great-great-grandmother in 1905 and her imagined descendant in 2123. Both named Latipa, the former writes about surviving with images and the latter writes about surviving for images, both daring to live and dream in different spatio-temporal constructions of darkness. Their intersectionality lies at the cross-section of a fold: US colonial photographs are now summoned by images of women in Dizon’s family album, migrants of Chinese heritage in what used to be a predominantly Muslim empire of Cotabato in the south of the Philippines. This trans-temporality cultivates meanings in the archives.

As Dizon produces duration in a textural intervention of the archives and claims space in a pictorial calibration of the same holdings that monumentalise violence, she allows the archival to speak again. Its pictures run amok across aspirations and imaginations. This custodianship as artistic practice nourishes the formerly infirm, abused, and absent as faculties who talk back, return the gaze, and sustain difference. It is generous and caring and, therefore, refusing to be worn out.

Michelle Dizon is an artist, filmmaker, writer, and Associate Professor of Media and Cultural Studies in the Department of Media and Cultural Studies at UC Riverside. She has exhibited and lectured internationally.

Dizon’s projects are formed in and around the violence of imperialism and the intimate spaces of resistance within globalization, taking multiple forms, such as video, slide projection, expanded cinema, photographs, discursive events, and pedagogical platforms. Recent projects are *Gaza Before the Law* (2017), a film about failure of the US legal system in matters of justice for Palestine; and *The Archive’s Fold* (2018), an exploration of the violence of the US colonial archive through seven generations of women in Dizon’s family. Dizon is a recipient of recognitions from the City of Los Angeles, Art Matters, the Fulbright Foundation, and the Human Rights Center. She holds an MFA from the University of California, Los Angeles, and a Ph.D. in Rhetoric from the University of California, Berkeley.
Amy Lien &
Enzo Camacho

Notes on “The Angry Christ”

2019

Charcoal,
real/imitation
blood,
malasses,
semen, and
soil

Dimensions variable

Immersion

2019

Ink, candle wax,
watercolor, and gouache
on paper made from
cotton, bagasse, tree
bark, and organic
carbonated rice hulls

36 cm x 25 cm

Big Dick Energy

2019

Ink, candle wax,
watercolor, and gouache
on paper made from
cotton, bagasse, and palm husk

56 cm x 56 cm

Beneficiaries

2019

Ink, candle wax,
watercolor, and gouache
on paper made from
cotton, bagasse,
sugarcane flowers, and
bird’s nests

36 cm x 25 cm

Death Curve

2019

Ink, candle wax,
watercolor, and gouache on paper made from cotton, bagasse, and organic carbonated rice hulls

36 cm x 25 cm

Notice of Coverage

2019

Ink, candle wax, watercolor, and gouache on paper made from cotton, bagasse, tree bark, and organic carbonated rice hulls

36 cm x 25 cm

Amy Lien and Enzo Camacho’s work departs from a remarkable church mural on the Philippine island of Negros commonly known as The Angry Christ. Painted in 1950 by the New York-based Filipino-American artist Alfonso Ossorio, this wild depiction of the Last Judgment adorns a chapel built to service the workers of an industrial sugar refinery. Both the refinery and chapel are still in use today.

Notes on “The Angry Christ” consists of fragmentary research notes transcribed over charcoal tracings of the mural on several walls in the gallery’s light-saturated upper stairwell. By engaging the act of copying as a mode of close study and interpretation, Lien & Camacho utilize the formal density of Ossorio’s original mural as a structural tool, sketching out a lush cosmology of queerness and Modernism, Catholicism and
Communism, oligarchy and sugar that spirals outward from the The Angry Christ and its regional context. By following these threads forward into the present and tying them to live political struggles, the artists ask how The Angry Christ might be radically reprogrammed towards collective expressions of anger in our contemporary moment. 

Alongside this mural is a new series of drawings on handmade paper, embedded with various organic matter gathered in Negros—including sugarcane pulp sourced from the same sugar mill complex that is the site of The Angry Christ. This bio-matter is enmeshed with a wax-resist technique that Ossorio utilized in a series of drawings made while working on the mural, which embodied a private perversity that couldn’t be expressed in the sacred space of the church.

The drawings have been unpacked and repacked, worked and reworked, on their journey from Negros to London, via Hong Kong and Manila, tracing the exigencies of the artists’ peripatetic movements. Presenting this project here in London draws the specificity of The Angry Christ into the global metropolis, underscoring an urgency to acknowledge those overlooked spaces that bear the harshest wounds from capitalist circulation.

Amy Lien, born 1987, Dallas. Lives and works between Berlin and Bacolod.

Enzo Camacho, born 1985, Manila. Lives and works between Berlin and Bacolod.

Amy Lien & Enzo Camacho are collaborating contemporary artists, whose practice often draws on translocational formations of culture and discourse. Within this roving sensibility and method, Lien and Camacho also often engage with Philippine histories and contemporary circumstances.

Lien and Camacho have been working exclusively in collaboration since 2009. They have had previous solo exhibitions at the Hessel Museum at Bard (Annadale-on-Hudson, USA), Green Papaya Art Projects (Quezon City, Philippines), 47 Canal (New York, USA) and Mathew Gallery (Berlin, Germany), and have participated in group exhibitions at the Kestnergesellschaft (Hannover, Germany), the Jim Thompson Art Center (Bangkok, Thailand), and the Ullens Center for Contemporary Art (Beijing, China). They have been Artists-in-Residence at Sa Sa Art Projects (Phnom Penh, Cambodia), am Artspace (Shanghai, China), the NTU Centre for Contemporary Art (Singapore) and Gluck50 (Milan, Italy). Their writing has been published in Flash Art and Texte Zur Kunst, among others. They received their BA from Harvard University, and their MFA from the Hochschule für bildende Künste in Hamburg, Germany.
Kat Medina

_Minding the pit_

2019

Cotton thread, rope, glass beads, acrylic glass, oil paint on canvas, glue, photo paper on nylon net stretched in wooden frame

152.4 cm x 152.4 cm
Commissioned with support from The Drawing Room, Manila

_Making and unraveling a loom_

2019

Pair of two paintings with cotton thread, wooden frame, glue

35.6 cm x 45.7 cm
Commissioned with support from The Drawing Room, Manila

Through pigment, thread count, and other outgrowths, Medina’s new set of paintings compose the installative agency of canvas as she fills the grid of a net, while maintaining its perforation that decimates the verso-recto dichotomy of the painterly medium. In _Minding the Pit_, the square frame holds a shadow, hanging proximal to the wall, away from the traditionally conceived center of painting: the flat surface. It prioritises the formation of images as it recedes spatially into the corners, spilling and uniting with other new images. The smaller paintings continue this experiment of depths as Medina takes the picture-rectangle limit as a loom. Without regard to the consistency of laminar flows, all these works suspend the emergence of pictures.

This return to biological lines is not a psychic invention and manifestation in Medina’s body of works. The pulsating covers, marks, and characters of pigment and objects show the length and breadth of the visible surface. In appreciating Medina’s ‘painted’ shapes and properties, circumscriptions replace strokes, and the proof of concept is diluted between the straightness of the stretched canvas and the disunity of composition. These irregularities affirm that the picture is a dimension and a character. It is not about formalism but resurfacing the facticity and fiction of painting as an act: It only grows and agrees with its limits.


She is a painter who utilises elements of craft-making to explore making places through architectural nuances, extending her research to the possible lives of objects immediate to her surroundings and images. Her interest in the tensions between painting and the archaeological manifests in recent solo presentations _Transmission sustained (but it was still incomprehensible) (2018)_ and _Forever Folding to Temper a Window to a Siphon or a Knife (2016)_ at The Drawing Room, Makati and in select group exhibitions, including _Casting Stones in Still Water, Mind Art Center, Taipei_ (2018); and _Elephant In The Room, Salon, Madrid_ (2017).

In 2012, she opened her apartment as a platform for monographic exhibitions and artist-organized public programs. Medina is a recipient of Program de Residencias Matadero, Madrid (2017). She holds a BFA from Far Eastern University and is currently studying archaeology at the University of the Philippines, Diliman.
Mark Salvatus

Blue Moon

Video installation in single channel with masks, vinyl, and LEDs. 8’, dimensions variable

Produced by Salvage Projects

On December 31st, 1910, in Salvatus’s hometown of Lucban, a masquerade took place to “pay tribute”, as a local newspaper reported, “to the year that had just ended”, a “simple experiment” the townsfolk wished to turn into an annual event.

Key questions remain. Who in fact introduced the masquerade into Lucban? Who influenced its style? What was the exhibition or festival the participants said that they wanted to display alongside it? At a key transition period between Spanish and American colonization, between the religious Catholic pageants brought from Iberia and the more secular parades brought from the States, the newspaper images seem to simply to show elements of the both. Yet the conquistador-style features depicted on many of the masks also reveals a wider link to Mexico, the colonial administrators of the Philippines during the rule of Spain.

This very local, seemingly parochial event can be seen as an opening from which one can enter much wider, global networks. Salvatus thus not only pays tribute to his ancestors and their vernacular, participatory, creative actions, but connects the periphery with the centre, the minor with the major, the actions of the street with that of the State. The history of his hometown and family become intertwined with our all encompassing metanarratives, history from below reclaimed to the status of the truly Historical.

Mark Salvatus,

Working across multiple media, he uses objects, photography, videos, installations and participatory projects to present the different outcomes of energies, meanings and experiences. Calling his overall artistic practice ‘Salvage Projects’, a name that corresponds to the direct translation of his surname, he deals with the debris of everyday politics in the city, remnants of the blurred history of the nation and its complicated narratives, and the fragments of the constant movements that he is confronting and experiencing. Salvatus’s work has recently been shown in a number of international solo and group exhibitions, including Leaving the Echo Chamber, Sharjah Biennale (2019); Unfolding: Fabric of our Life, Mill6, Hong Kong (2019); How Little You Know About Me, Museum of Modern and Contemporary Art, Seoul (2018); The sun teaches us that history is not everything, Osage Art Foundation, Hong Kong (2018); SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, Mori Art Museum, Tokyo (2017); and Muhon: Traces of an Adolescent City, Philippine Pavilion, Venice Architecture Biennale (2016).
MOTIONS OF THIS KIND has been initiated and generously sponsored by Mercedes Zobel, partner of Outset Contemporary Art Fund, with support from Philippine Studies, SOAS, and The Office of Senator Loren Legarda.

The initiative has been made possible by the kind assistance of Approved by Pablo, The British Academy, The British Council, Delfina Foundation, The Department of Anthropology at University College London, Don Papa Rum, The Drawing Room, Gasworks, Outset Contemporary Art Fund, and Philippine Airlines.

Special thanks to Eli Saunders-Deutsch, Steven Redding, John Hollingworth, and the Brunei Gallery installation team: John Swarbrick, Allan Boston, Paul McAvoy, Robin Mitchener, and Alan Hedgecock.
Professor Ifor H. Poculli,
100 Westward Rise, Percy, Glam.,
Great Britain (U.K.).

Dear Ifor B.-

We were delighted to have your prompt and comprehensive answer to my letter of August 26th, which came in yesterday, today Sept. 3rd.

Although cautious, I am hoping that this brief answer may possibly reach you a day or two before you go up to London. Harold’s schedule, as I think he wrote you this day before he went to Mindoro, is as follows:

Leaving Manila for Europe (Via Hongkong, Siam, Iraq, Pakistan, etc.)

Into Rome; Paris, Sept. 13, 7 a.m.

Receives Sept. 13th, 6:30 p.m. at Myrtle Avenue (Monday)

To Paris Sept. 18th (Monday)

Arrives London Sept. 21st, 10 a.m. (Alarm at 9 a.m.)

Returns London, Sept. 26th, 8 a.m. (Wednesday)

Leaves London for New York, 11 a.m. (Mansion, Sept. 27th)

Arrives New York, Sept. 29th, 8 a.m. (Thursday)

Excuses corrections above, as I did not look at the calendar closely enough!

It was certainly nice to have Harold here, went for the short time he was able to spend in Manila -- but I am looking forward to seeing him and his wife again out here for a longer stay next year.

I hope you may have received my first small parcel of photographs of the Teotihuacan model, etc., before you got this. In any case, however, I am asking Harold to look after it and keep copies of the "Model of Teotihuacan" as well as one to the "Natural History Museum of Paris" -- and in case any change should occur, the model should be sent to you from London. One copy is intended for Mr. Spencer, and one for the person most interested in such matters at the British Museum (probably the successor of W. Spencer as director of the aesthetic collection or in charge of the South American section). The other can go to whoever you think best -- but I would appreciate like to know who gets them.

Harold intends to send you a telegram from Rome or Paris -- and I hope nothing prevents your seeing him. I have some other ideas of yours, but haven't had time just now to include them here. Will try to write you as soon as I get your next note about the meeting, etc. -- so I am on the jump just now -- and want this to go in tomorrow morning's mail.

With best regards to Aora and yourself.

Sincerely,

R. F. L. R.
the Royal Botanical Expedition dating from 1787.
I also found the names Bahinia divaricata,
tions may be accelerated and retarded, but the true, or equable, progress of absolute time is liable to no change. The duration or perseverance of the existence of things remains the same, whether the motions are swift or slow, or none at all: and therefore it ought to be distinguished from what are only sensible measures thereof; and of which we collect it, by means of the astronomical equation. The necessity of which equation, for determining the times of a phenomenon, is evinced as well from the experiments of the pendulum clock, as by eclipses of the satellites of Jupiter.

As the order of the parts of time is immutable, so also is the order of the parts of space. Suppose those parts to be moved out of their places, and they will be moved (if the expression may be allowed) out of themselves. For times and spaces are, as it were, the places as well of themselves as of all other things. All things are placed in time as to order of succession; and in space as to order of situation. It is from their essence or nature that they are places; and that the primary places of things should be moveable, is absurd. These are therefore the absolute places; and translations out of these places are the only absolute motions.

But because the parts of space cannot be seen, or distinguished from one another by our senses, therefore in their stead we use sensible measures of them. For from the positions and distances of things from any body considered as immovable, we define all places; and then with respect to such places we estimate all motions, considering bodies as transferred from some of those places into others. And so, instead of absolute places and motions, we use relative ones; and that without any inconvenience in common affairs; but in philosophical disquisitions, we ought to abstract from our senses, and consider things themselves, distinct from what are only sensible measures of them. For it may be that there is no body really at rest, to which the places and motions of others may be referred.

But we may distinguish rest and motion, absolute and relative, one from the other by their properties, causes and effects. It is a property of rest, that bodies really at rest do rest in respect to one another. And therefore as it is possible, that in the remote regions of the fixed stars, or perhaps far beyond them, there may be some body absolutely at rest; but impossible to know, from the position of bodies to one another in our regions, whether any of these do keep the same position to that remote body; it follows that absolute rest cannot be determined from the position of bodies in our regions.

It is a property of motion, that the parts, which retain given positions to their wholes, do partake of the motions of those wholes. For all the parts of revolving bodies endeavour to recede from the axis of motion; and the impetus of bodies moving forward, arises from the joint impetus of all the parts. Therefore, if surrounding bodies are moved, those that are relatively at rest within them, will partake of their motion. Upon which account, the true and absolute motion of a body cannot be deter-
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