

**NOTHING TO DECLARE @
YUCHENGCO MUSEUM**
November 16, 2011 – January 29, 2012

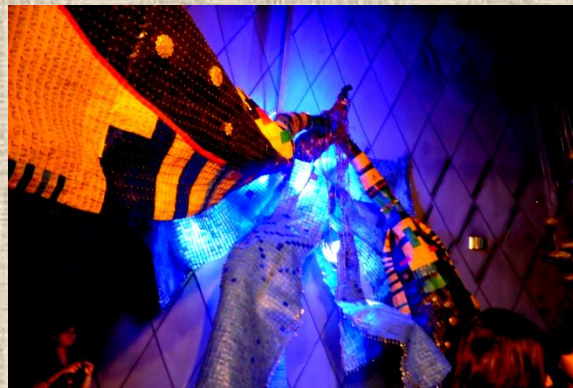
The overarching concept of the Yuchengco Museum leg of *Nothing to Declare* is built around an abandonment of personal territorial limits. Each artist will be enjoined to open up to the notion of an overall installation that blurs authorial contours and exclusive claims to space. In the case of already extant works previously installed in other spaces, this will also be an attempt to reconfigure these works with respect to their original intentions but also responds specifically to the site and proposed dialogue between the highly individuated and synergistic whole. The exhibition then is intended as an exercise in communing and immersion amongst other intentions to be negotiated with. – Claro Ramirez, Jr., venue curator

The House of Comfort Art Project, which is the heart of the trauma, interrupted project (<http://arthoc.org.ph/trauma-interrupted/>), is a collaborative, textile-based project that gathered the visual dream narratives of abused children, orphans, evacuees, young prostitutes, differently-abled children, peace journalists, Moro women, street children, juvenile delinquents, battered women, Japanese Filipino children (JFC), migrant women as well as students, artists, caregivers in the Philippines through workshops in order to create a symbolic house of hope and resilience for its collaborators.

- Alma Quinto



Alma Quinto (Philippines)
House of Comfort
Installation (embroidered silk tapestries), 2011



Josephine Turalba (Philippines)

Ecdysis

Installation (spent bullets of calibers 45, 49, 38, 9mm, 22, 5.56, 308 and shotgun shells), 2010

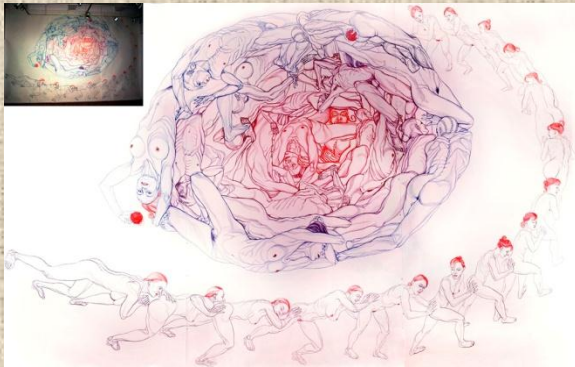
Ecdysis (noun): the act of molting or shedding an outer layer, as in insects and crustaceans

“The process of dying and being born, psychologically and metaphorical losing and reconstituting oneself, re-creation out of and from destruction relates to a performance in and out of these bullet armour sculptures. Ecdysis is my continuous process of research in the nature of identity, the constant experimentation in life leading to an eventual discovery of the self.”

-Josephine Turalba



Martin Sims (Australia)
Baggage Claim
Installation, 2011



Sol Kjøk (Norway/USA)
Nine Nights / Successive Shifts
 Pastels on Paper, 2011
 365cm x 610 cm



Errol Balcos (Philippines)
Kapos
 Charcoal and acrylic on gessoed canvas, 2009



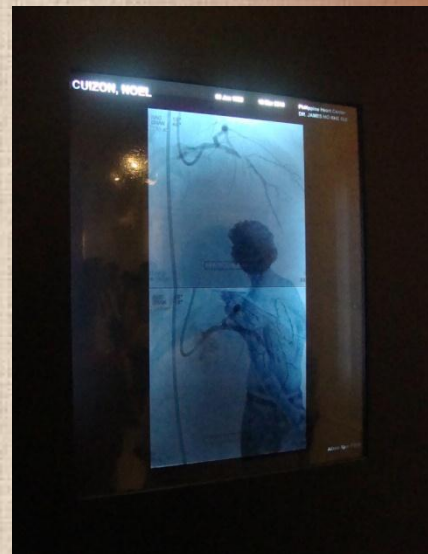
Nikki Luna (Philippines)
Ovoid/Void
 Installation
 Resin eggs, fibreglass trays, 2011



Dana Cojbcu (France)
Pneumo-logis
 Series of 10 Photographs, 2011

"By accumulating an astounding number of pneumatic tires, the owner becomes an artist and gives her house a picturesque touch: whether by a collector's fever, due to over-protectionism, preventive storage or simply because of an eccentric choice, the tires take hold of this modest property in a very powerful and imaginative way. Moreover, every thick rubber ring is motivated by an esthetical or practical purpose. Preserving traditional lines while playing with modern life resources – this is Leana's gamble for her house."

-Dana Cojbcu



Noel Soler Cuizon (Philippines)
Leveling of Perspectives
 Lightbox, 2010

"The domestic, the family, the holy matrimony—these are the structures of power that have continually both nourished and limited the female figure. This is the struggle I have addressed in "The Easter Bunny—Just As Charming and Just As Fake" Ovoid/Void piece (2010) wherein I invited the audience to walk on a ground made of resin trays filled with resin eggs. The intrinsic fragility of our ground is based on being identified as the weaker sex, whose main contributions to productivity, familial and domestic, are mostly invisible. I capitalize in the tension of these irreconcilable conflicts—of woman whose value is weighed through her ability to stay and comply, whose strength is in her stoic desperation and the ability to cope through it all in the name of the keeping the balance."

-Nikki Luna



Ruth Schreiber (Israel)
One Man's Journey, Rupture and Repair
Video, 55 seconds

"This is a small work with a big agenda: trying to encapsulate in a few seconds a message of the devastating destruction of European Jewry in the Shoah, and the subsequent rebuilding of Jewish families by so many survivors...and after 2000 years of exile, the establishment of the state of Israel.. This is also a short story of my family. My father escaped Auschwitz...nevertheless carries it constantly in his heart and no doubt this explains why he was so calm and willing to model a survivor with a number tattooed on his arm."

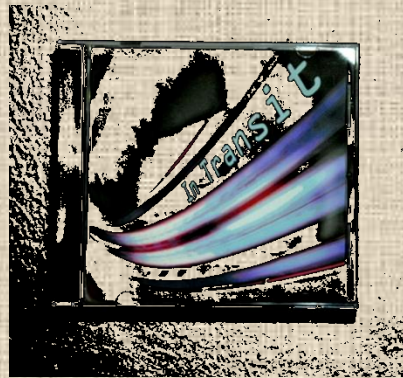
- Ruth Schreiber



Michael Bacol (Philippines)
Isolation Box (Bata III)
Lightbox, 2011

"...we are all immigrants," that is, socio-cultural voyagers caught in situations of transit in which real immigrants are the first victims, the most lucid witnesses, the experimenters and the inventors of solutions."

Michael de Certeau as quoted by Victor Cueto



Quint Welters (USA)
In Transit
Video, 2:40 minutes



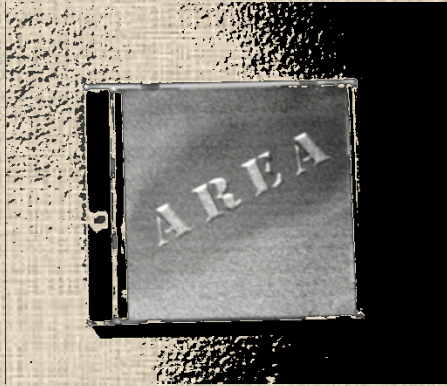
Ding Ren (Netherlands/USA/China)
Moment of Silence
Video, 4:34 minutes



Mateo Amaral (Argentina)
Una Piedra Negra
Video, 11:25 minutes

"I make recordings all the time. All the things I have recorded overflow my brain. I need to listen to other's people recordings."

-Mateo Amaral



Sebastian Mahaluf (Chile)
Area
 Video, 3:36 minutes

“AREA project consists of a video that records the accumulation of dust in suspension on a flat surface. This is marking the passage of time, recording it in a geometric area. It also shows “the imperceptible” in two stages: a constructive and destructive stage manifesting the instability of the time such as the structure that sustains us as individuals. This construction is an ongoing effort to build relationships with concepts of resistance, surface and material.”

Khaled Hafez (Egypt)
Murcia Dwelling (11:42 minutes) and
The Video Diaries (6:18 minutes)
 Video

“Murcia Dwelling is video that explores the traits of people, migration and two cities: the histories and life cycles of Murcia, Spain and Alexandria Egypt.

The choice of those two locations is for a reason that is imperative for the second part of the project: two radio programs to be transmitted during the opening weeks; the two programs recount the itinerary of two Andalus Arab Spanish thinkers who dwelled through North Africa: they both came out of Murcia, and both passed by Alexandria,

one of them (Abu Al Abbas AL Murci) lived for over half a century and died there and has a shrine and a mosque in Alexandria. The other figure is the great Ibn Arabi, who came out of Murcia, dwelled through what is now Morocco, Algeria, Tunisia and Libya, then to Alexandria, Egypt, from which he moved briefly to Cairo, where he was persecuted for his Sufi thoughts by the fundamental conservative Cairo Clerics, which drove him to flee out of Egypt to Damascus, Syria where he lived seventeen years and died there.

So the video “Murcia Dwelling” juxtaposes the two cities that saw those two figures dwelling and living and transmitting thoughts.”



Hillerbrand + Magsamen (USA)
ETA (Estimated Time of Arrival)
 Video, 3:55 minutes

“ETA is an experimental video by the collaborative team of Hillerbrand + Magsamen. Through performance, ETA examines the shifting space between art and the contemporary American family by playfully and poetically exploring perceptions of shifting emotions, family, consumerism and media within a uniquely American subjectivity.”



Thomas Kutschker (Germany)
Me, Myself and I in the Age of Download
 Video, 4:13 minutes

“Me, Myself and I in the Age of Download is an entertaining exercise researching on the phenomena of digital copying and downloads from the internet.”



Dada Docot (Philippines)
Sunday (E)scapes
 Video, 30:00 minutes

“Sunday (E)scapes (2010) appropriates Appadurai’s (1990) concept of ethnoscapas, particularly the domestic workers in Hong Kong. The film shows images from several Sundays in Hong Kong when female Filipino domestic workers are temporarily able to transform the urbanity of Hong Kong’s business district into their own private spaces

similar to home. Akin to fiestas or festivals, events by Filipinos in Hong Kong during Sundays are not random, and, in fact, if one observes closely, from the "chaos" emerges a blueprint of the rituals, intricacies and performances of the self and citizenship/nationhood."

-Dada Docot



Minou Norouzi (Canada)
I remember (2010)
Video, 6:03 minutes

Whilst giving the impression of layered fiction her video works are rooted in documentary practice. Her thematic preoccupation lies in the psychological landscapes of incubated desire, displacement, authoritarianism and surrender, misplaced femininity, often framed within the mundane.



Nerea Martinez de Lecea (UK)

Nerea

Video, 8 short films (approx. 1:00 to 4:00 minutes each), total duration 19:04 minutes



Hanna Pettyjohn (Philippines)

Untitled

Installation (wood blocks)

2011

Fate, TX and Home, CV

Oil on canvas

2010



Noel Soler Cuison (Philippines)

In Transit

Video/Installation 25:00 minutes

Performance/Space (durational) Intervention

In collaboration with Asia Pacific College/ABMA

Interns

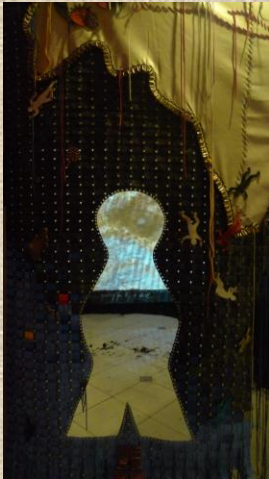


Joey Cobcobo (Philippines)

Hardin ng Kalikasan

Installation

2011



Motohide Taguchi (Japan)
Between Shifted Memories
Sound Installation
8:00 minutes
2011



Josephine Turalba (Philippines)
I'm Coming Home
Installation with video (9mm caliber
bullets, shotgun casings, leather,
charcoal and chalk; 2:04 minute video
2011

"This work is an experimental attempt to present the following memories as a form of sound installation - the memories of the Filipinos living in Japan such as overseas Filipino workers (OFWs) about their hometown and their family in their mother country, the Philippines; the memories of people living in Manila about the family members or former close neighbors living in other countries as OFWs migrants. These are memories about the people or the place that were left or brought by the people going to other countries. In other words, these memories were shifted from original place. Between those shifted memories, this work attempts to see various human relations."

-Motohide Taguchi



Tony Gonzales and Tes Pasola (Philippines)
Suspended Garden
Installation (recycled pulp), 2010



Sonja Van Kerhoff (The Netherlands)
Performance/Installation