

<u>Artist</u>	<u>Artwork</u>
<p>Yason Banal</p>	<p><u><i>For a long time the glitch remained motionless... and in disbelief!</i></u>, 2019</p> <p><i>(Notes on a New Society)</i> Multi channel video installation comprised of the artist's videos and Youtube downloads</p> <p><i>(Miffed Film Festival)</i> New but slowed down wifi account in Brunei Gallery to match the Philippines' internet speed, Youtube channel containing trailers of the films featured in the 1stManila International Film Festival Duration variable depending on wifi speed</p> <p><i>(City of Man, city of Pearl)</i> Lasercut acrylic and 3D print, Manila Film Centre Reader 45.72 x 60.96 x 17.78 cm</p> <p><i>(Untitled Reformation)</i> Data dossiers on tarpaulin and fabric, barcoded 'book alikes' until page 69 based on the PHP – GBP exchange rate, decommissioned SOAS CCTV cameras, commissioned genre oil paintings, chroma blue drone painting, drone painter-filmmaker, speaker headphones with karaoke bar audio</p>
<p>Jon Cuyson</p>	<p><u><i>Dancing the Shrimp (whodoyouthinkyouare?)</i></u>, 2019 Multivariable installation with paintings, found objects, sculpture, sound, fabrics, and text</p>
<p>Cian Dayrit</p>	<p><u><i>Northern Conquests in Oriental Soil and Sea</i></u>, 2019 Tapestry, archival objects and documents arranged in museum vitrines Tapestry 215 cm x 238 cm Produced in collaboration with Henry Caceres and Karin Beharrell of Hand and Lock Commissioned with the support of Gaswork</p>
<p>Lizza May David / Gabriel Rossell Santillan</p>	<p><u><i>How many seas will you swim?</i></u>, 2019 Installation with single-channel video, museum vitrine, and wallpaper 26' x 36'</p>
<p>Michelle Dizon</p>	<p><u><i>The Archive's Fold</i></u>, 2018 Multi-image slide and sound installation with texts</p>
<p>Eisa Jocson</p>	<p><u>Featured work</u></p> <p><i>Becoming White</i>, 2018 Princess Parade Video documentation of public intervention</p> <p><i>Magiting Sessions</i> Video documentation of Princess Studies rehearsals</p> <p><i>Colouring White</i></p>

	<p>Framed A4 and A3 coloured copies from Manila and Shanghai</p> <p><i>Colouring White, 2019</i> Photocopies for the audience to take and colour Produced with Rockbund Art Museum, Cultural Center of the Philippines' 13 Artists Awards 2018, and Bangkok Art Biennale 2018</p> <p><i>Princess Studies, 2019</i> Koppel Project Central, London Part of Motions of this Kind: Proposition and Problems of Belatedness at the Brunei Gallery, SOAS</p>
<p>Amy Lien and Enzo Camacho</p>	<p>Featured work</p> <p><i>Notes on "The Angry Christ", 2019</i> Charcoal, real/imitation blood, molasses, semen, and soil Dimensions variable</p> <p><i>Notice of Coverage, 2019</i> Ink, candle wax, watercolor, and gouache on paper made from cotton, bagasse, tree bark, and organic carbonated rice hulls 36 cm x 25 cm</p> <p><i>Beneficiaries, 2019</i> Ink, candle wax, watercolor, and gouache on paper made from cotton, bagasse, sugarcane flowers, and bird's nests 36 cm x 25 cm</p> <p><i>Death Curve, 2019</i> Ink, candle wax, watercolor, and gouache on paper made from cotton, bagasse, and organic carbonated rice hulls 36 cm x 25 cm</p> <p><i>Immersion, 2019</i> Ink, candle wax, watercolor, and gouache on paper made from cotton, bagasse (a fibrous byproduct of cane sugar manufacturing), and palm husk 66 cm x 30 cm</p>
<p>Kat Medina</p>	<p>Featured work</p> <p><i>Minding the pit, 2019</i> Cotton thread, rope, glass beads, acrylic glass, oil paint on canvas, glue, photo paper onnyl on net stretched in wooden frame 152.4 cm x 152.4 cm Commissioned with support from The Drawing Room, Manila</p> <p><i>Making and unraveling a loom, 2019</i> Pair of two paintings with cotton thread, wooden frame Glue 35.6 cm x 45.7 cm (each) Commissioned with support from The Drawing Room, Manila</p>
<p>Mark Salvatus</p>	<p>Blue Moon, 2019 Video installation in single channel with masks, vinyl, and LEDs. 8', dimensions variable</p>

	Produced by Salvage Project
Cristina Juan and Delphine Mercier	<i>Informal Empire: Philippine-British Entanglements until the 19th century</i> , 2019 Archival display Dimensions variable Commissioned with support from Philippine Studies, SOAS, and UCL Anthropology. Courtesy of SOAS Library, UCL Ethnographic Collection, and Sir Richard and Lady ^{SEP} Hyde Parker of Melford Hall, Suffolk