

MICAELA BENEDICTO

VOLUME

26 JUNE – 24 JULY 2021
BY APPOINTMENT ONLY

MICAELA BENEDICTO
VOLUME

SILVERLENS

Micaela Benedicto's latest exhibition, **Volume**, extends the artist and architect's exploration of the spatial dimensions of memory, loss, and absence. Working at the intersection of photography and sculpture, Benedicto exploits the alchemical properties of metal and paper to construct pieces that register never-to-be-completed processes of becoming and ruination. Such processes—presented through cuts and folds, screens and mirrors—necessarily produce gaps and distortions. In **Volume**, these trace-effects not only demonstrate how matter itself forgets and remembers, but how new forms are generated by objects that serve as records of time's passage.







Continual Record 1, 2021
silver-toned photogram
in acrylic box
16.25h x 13.5w x 4d in
41.27h x 34.29w x 10.16d cm
(framed)

inquire

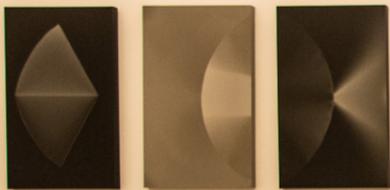
book an appointment

Continual Record 2, 2021
silver-toned photogram
in acrylic box
16.25h x 13.5w x 4d in
41.27h x 34.29w x 10.16d cm
(framed)

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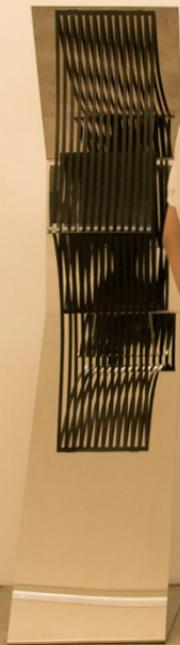
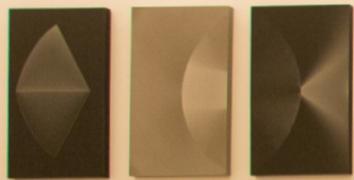
Volume 2, 2021

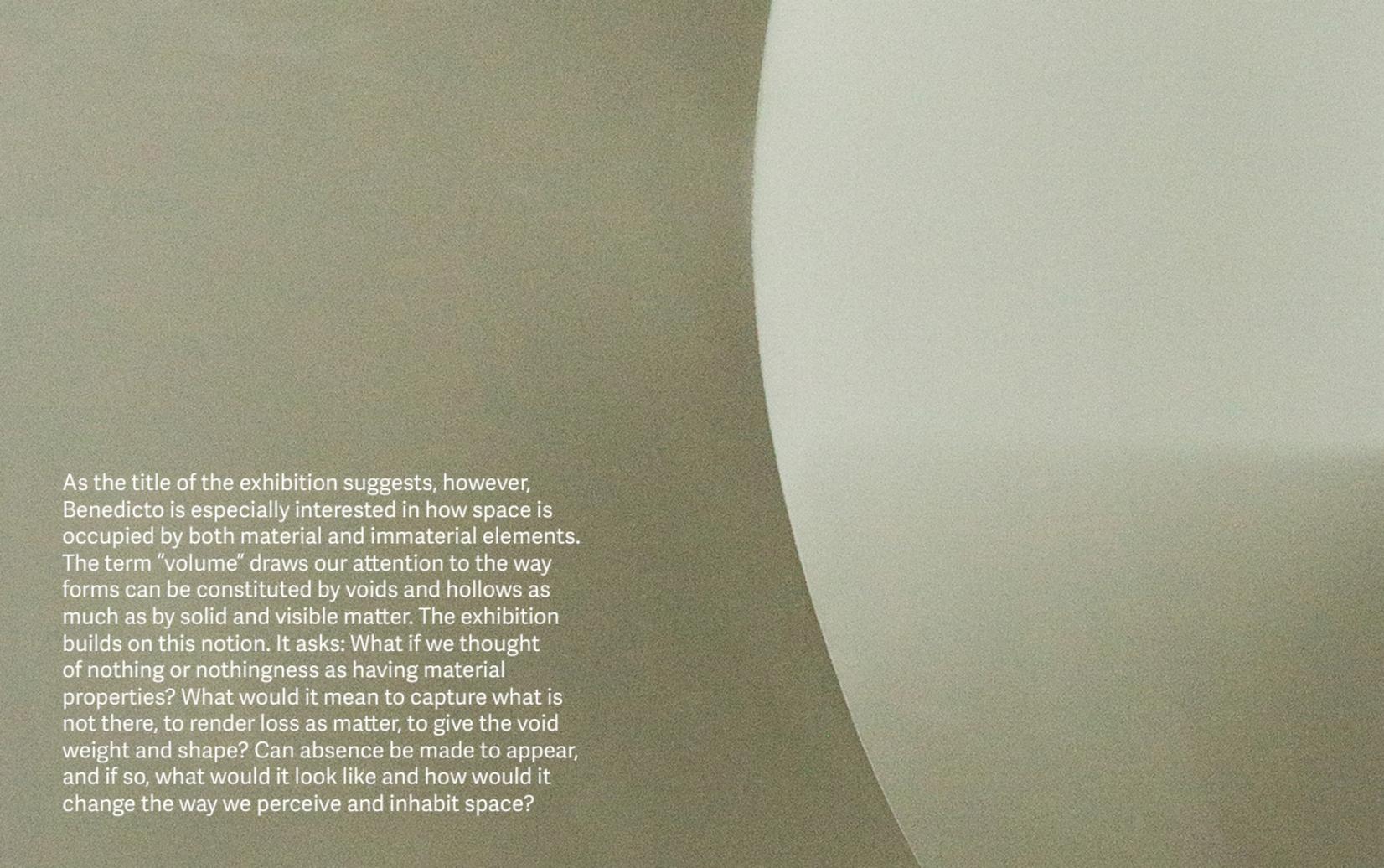
mirror stainless steel plate,
powder-coated steel sheet
66.93h x 15.75w x 19.49d in
170h x 40w x 49.50d cm

inquire

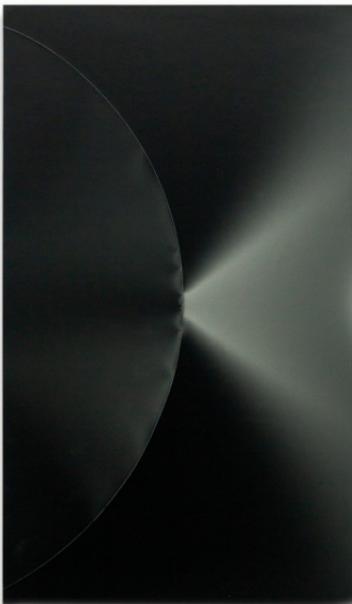
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As the title of the exhibition suggests, however, Benedicto is especially interested in how space is occupied by both material and immaterial elements. The term "volume" draws our attention to the way forms can be constituted by voids and hollows as much as by solid and visible matter. The exhibition builds on this notion. It asks: What if we thought of nothing or nothingness as having material properties? What would it mean to capture what is not there, to render loss as matter, to give the void weight and shape? Can absence be made to appear, and if so, what would it look like and how would it change the way we perceive and inhabit space?



Relic 8, 2021
solarized photogram
mounted on wood
20h x 12w in
50.80h x 30.48w cm



Relic 9, 2021
solarized photogram
mounted on wood
20h x 12w in
50.80h x 30.48w cm



Relic 10, 2021
solarized photogram
mounted on wood
20h x 12w in
50.80h x 30.48w cm

Triptych
Sold as a set

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Faceted Record 1, 2021

silver-toned photogram in acrylic box
14.25h x 14.25w x 3.5d in
36.20h x 36.20w x 8.89d cm (framed)

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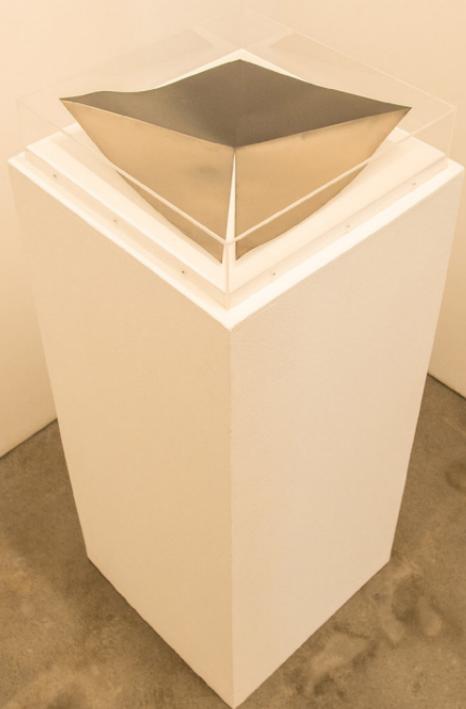
Faceted Record 2, 2021

silver-toned photogram in acrylic box
14.25h x 14.25w x 3.5d in
36.20h x 36.20w x 8.89d cm (framed)

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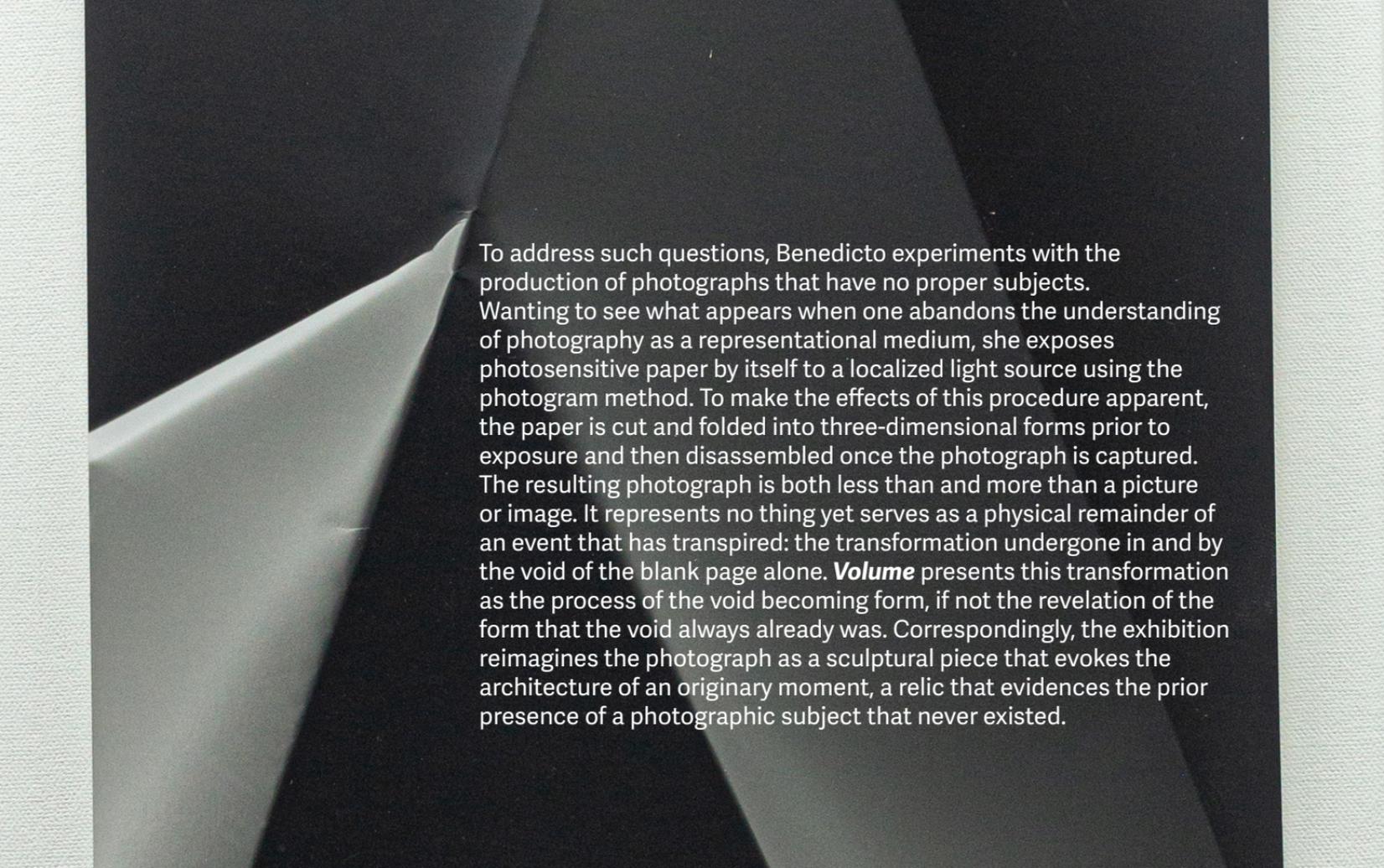
Volume 3, 2021

mirror stainless steel sheet
19.69h x 47.05w x 9.45d in
50h x 119.50w x 24d cm

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To address such questions, Benedicto experiments with the production of photographs that have no proper subjects. Wanting to see what appears when one abandons the understanding of photography as a representational medium, she exposes photosensitive paper by itself to a localized light source using the photogram method. To make the effects of this procedure apparent, the paper is cut and folded into three-dimensional forms prior to exposure and then disassembled once the photograph is captured. The resulting photograph is both less than and more than a picture or image. It represents no thing yet serves as a physical remainder of an event that has transpired: the transformation undergone in and by the void of the blank page alone. **Volume** presents this transformation as the process of the void becoming form, if not the revelation of the form that the void always already was. Correspondingly, the exhibition reimagines the photograph as a sculptural piece that evokes the architecture of an originary moment, a relic that evidences the prior presence of a photographic subject that never existed.

Volume 1, 2021

mirror stainless steel plate
35.63h x 35.43w x 28.74d in
90.50h x 90w x 73d cm

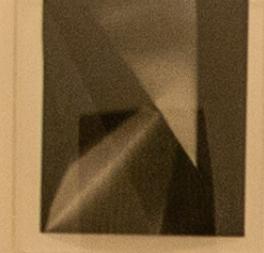
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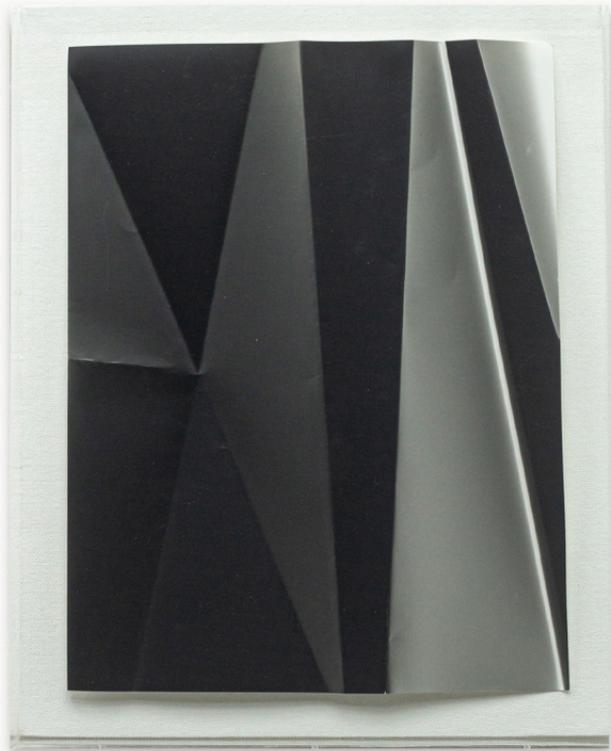


[***play video***](#)





Benedicto extends this proposition further in a series of photograms which, in addition to the above procedure, have also been altered through chemical toning. The resulting pieces acquire reflective properties that allow viewers to see what appear to be unfinished or still developing images of themselves and their surrounds. As with Benedicto's other photograms, the void, the blank page, here takes the form of photograph-cum-sculptures that are non-representational and that possess no content. However, by re-emerging with a mirrored surface, these pieces also suggest that the void or the void-made-form is able to gaze back at the viewing subject, confronting her with an uncanny reflection of herself as inchoate—as informe or formless. Moreover, this series also includes works that have acquired the patina of age. A product of the same chemical procedure, this aging effect suggests that the generation and degeneration of forms can be coterminous or difficult to distinguish. Images that appear to be setting—including images of our selves—may actually be in the process of vanishing, just as novel objects might emerge, out of nowhere and from nothing, and already be in states of ruin.



Relic 2, 2021

solarized photogram in acrylic box

14h x 11w in • 35.56h x 27.94w cm (unframed)

16.25h x 13.25w x 2.25d in • 41.27h x 33.66w x 5.71d cm (framed)

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Relic 3, 2021

solarized photogram in acrylic box

14h x 11w in • 35.56h x 27.94w cm (unframed)

16.25h x 13.25w x 2.25d in • 41.27h x 33.66w x 5.71d cm (framed)

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Relic 5, 2021

solarized photogram in acrylic box

14h x 11w in • 35.56h x 27.94w cm (unframed)

16.25h x 13.25w x 2.25d in • 41.27h x 33.66w x 5.71d cm (framed)

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Relic 7, 2021

solarized photogram in acrylic box

14h x 11w in • 35.56h x 27.94w cm (unframed)

16.25h x 13.25w x 2.25d in • 41.27h x 33.66w x 5.71d cm (framed)

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Relic 6, 2021

solarized photogram in acrylic box

14h x 11w in • 35.56h x 27.94w cm (unframed)

16.25h x 13.25w x 2.25d in • 41.27h x 33.66w x 5.71d cm (framed)

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Relic 4, 2021

solarized photogram in acrylic box

14h x 11w in • 35.56h x 27.94w cm (unframed)

16.25h x 13.25w x 2.25d in • 41.27h x 33.66w x 5.71d cm (framed)

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Relic 1, 2021

solarized photograph in acrylic box

14h x 11w in • 35.56h x 27.94w cm (unframed)

16.25h x 13.25w x 2.25d in • 41.27h x 33.66w x 5.71d cm (framed)

inquire

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Volume 4, 2021

2021

mirror stainless steel sheet

22.24h x 19.69w x 11.22d in

56.50h x 50w x 28.50d cm

inquire

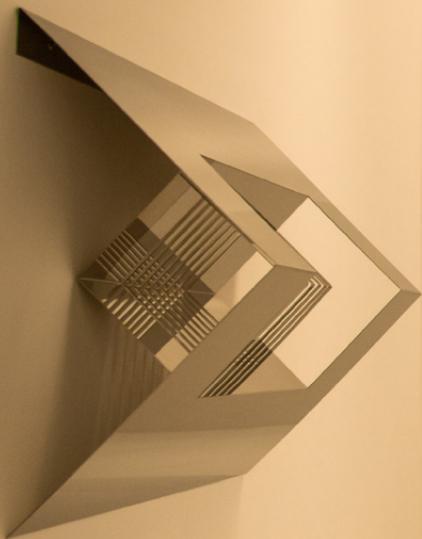
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The questions raised by the photograms regarding the visual appearance of voids and their material effect on our perception of space also animate Benedicto's approach to metal sculpture. On one level, the pieces in **Volume** are constructed to demonstrate how gaps themselves take space. Works characterized by parallel vertical cuts, for instance, are bent and folded to create protrusions and peeling effects that lend even individual sheets dimension or are layered to produce shifting shadows that are themselves presented as part of the sculpture's form. Benedicto's extensive use of mirror steel, however, means that the sculptures also introduce dimension in ways that exceed physical space. Offering glimpses of other times and spaces, slatted works produce trails of reflections for passing viewers; an accordion-style piece turns a section of the room into a series of replicate corners; the folded plains of a punctured structure provide several, fragmentary mirror images of the viewer and the exhibition space. Multiplying and reordering images of their surrounds, the sculptures show that present reality is not identical to itself and that any given environment is always already split by voids and absences that can be made to appear, if only partially.

Words by Bobby Benedicto



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MICAELA BENEDICTO

Bio

Micaela Benedicto (b.1977) is an architect, artist, and musician living and working in Manila.

Her ongoing work in visual art examines the ambiguities of space, memory, and loss, working with three-dimensional constructions and photograms to explore these relationships. She began exhibiting in group shows in 2010 and in solo shows in 2013.

She has been a practicing architect from 2004 to the present, setting up her company MB Architecture Studio in 2008. Her architecture work has been published on Wallpaper magazine (UK), BluPrint, and L'Officiel.

Her work in music (as part of Outerhope) has been published under Terno Recordings, Number Line Records, and Shelflife Records (US), from 2005-2018. A new music project will be released in 2021.



MICHAELA BENEDICTO

Bio

b. 1977, Manila, PH



Relic 5, 2021

SOLO EXHIBITIONS

- 2021 *Volume*, Silverlens, Manila
- 2017 *Paths of Invisibility*, Art Informal, San Juan, Metro Manila
- 2016 *Documenting Absence*, West Gallery
- 2015 *A Continuous Movement*, Silverlens, Manila
- 2014 *Structures of Unremembering*, Blanc Gallery
- 2013 *Distant Systems*, Blanc Gallery

SELECTED GROUP EXHIBITIONS

- 2020 *Loft 01*, The Drawing Room
Objects of Desire, Aphro
Art Fair Philippines, Limbo / Signum Contemporary Objects
- 2019 *Art Fair Philippines Photography Booth*, Silverlens, Manila
Art Fair Philippines, 1335 Mabini, Manila
- 2018 *Art Fair Philippines*, MO_Space / 1335 Mabini, Manila
Escolta: Saksi, Escolta, Manila
- 2017 *Benedicto, Wanker, Ardeña*, 1335 Mabini, Manila
- 2016 *Art Fair Philippines*, Silverlens, Manila
- 2015 *You Are Here*, Vinyl on Vinyl
In Transit, CCP Bulwagang Fernando Amoroso
- 2014 *Before and After*, West Gallery
- 2013 *Tones of Home*, Blanc Gallery
- 2012 *Build*, Blanc Gallery
Art in the Park, Art Informal
- 2011 *Line and Space*, Mag:net Gallery
- 2010 *Sicker Show*, MoSpace

EDUCATION

- 1999 Bachelor of Science in Architecture University of the Philippines
- 2007 Fine Arts Continuing Education, The New School Parsons School of Design

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L'Officiel

Reyes, Bon. "Sense of Space",

No.1 Spring 2021. Print.

BluPrint Magazine

Kasingsing, Mel Patrick. "This Black Home Packs Versatility and Style Minus the Excess",
June 2020

Wallpaper Magazine

<http://www.wallpaper.com/architecture/house-z>

Hill, Nicola Fox. "Urban Tropic: A New House in the Philippines Thinks Inside the Box",

November 2015

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Bio

Tropical Architecture for the 21st Century

Sim, Patricia Anne and Torres, Judith. Z House Project by Micaela Benedicto. BluPrint, 2017. Print. pp. 30-36

BluPrint magazine

Caumeron, Jim. "Micaela Benedicto's Kodama House Goes Nude"
Kodama House and Studio, May 2016. Print.

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Sim, Patricia Anne and Torres, Judith. "Z House: Green Beneath the Skin"
June 2015. Print.

Northern Living

"Future Archive". June 2015. Print.

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Alice Sarmiento, "The Mechanization of Memory: Photography and Framing in the
Works of Micaela Benedicto and MM Yu", February 2015. Print.

MICAELA BENEDICTO

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BOBBY BENEDICTO

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