



THE
M E N A R C O
V E R T I C A L M U S E U M





PIK



MENARCO

Philippine National Bank



THE MENARCO VERTICAL MUSEUM COLLECTION

Filipino in its perspective yet global in its concerns, the Menarco Vertical Museum Collection comprises of 39 works. It covers the period from the beginnings of modernism in the country to the present and includes nearly every genre with an emphasis on recent contemporary art.

The collection, while not shown in its entirety on site, is displayed through rotating presentations per floor in the modern and eco-intuitive Menarco Tower in Bonifacio Global City. Museums should be easily accessible, not only because of their location but also in terms of being able to move around the building. The vertical nature of the museum allows visitors to experience the collection by degrees, at a steady, almost reflective pace, by being able to gradually see the works floor-by-floor as if climbing up a ladder. There is a clear beginning, middle, and end.

Each piece benefits from this unique space where there is interplay of holistic technology and timeless architecture that allows it to be exhibited in new ways and configurations. Menarco Tower carries the distinction of being the healthiest building in the Asian region because of its WELL and LEED certifications. Founder and CEO Carmen Jimenez-Ong says, "Humanity is at the forefront of our decision-making process, and we place people's well-being first. We are all connected, and the decisions we make that jeopardize our health or our environment eventually come back to bless us or haunt us."

It is through this aspect of putting people's well-being first that the collection serves the community of those living and working in the financial business district. Art is known for its therapeutic and cognitive benefits, making it an enlightening way to spend the day. But it is more than entertainment; after

several years of the pandemic, going to a museum brings back the practice of shared experiences and social interactions that bring people together.

Together, viewers can start with the beautiful and complicated work of Patricia Perez Eustaquio in the lobby, where a tour of the museum begins. One is immediately rewarded by the delight of paying attention. On the same floor, there is also the work of Alfredo Esquillo, which questions colonialism; and a video installation by Martha Atienza, which talks about the effects of climate change. The tour ends on the 32nd floor with the work of Pow Martinez, showing a satirical take on utopian ideals.

Philippine contemporary art is an ongoing process still unfolding in its relevance, according to the book "The Philippine Contemporary: To Scale the Past and the Possible." Filipino artists work on art's global stage. They are thinkers and makers of not only aesthetic objects but also give critique on modern conditions. Art educator and critic, Dr. Patrick Flores, describes Philippine contemporary art as being "profoundly troubled by the problems of the time."

These problems pose concerns about the future of our digital life. In the face of fake news, algorithms, and AI, a museum can give us what a smartphone cannot: a connection to objects. Objects that contain significance, objects that keep track of experience, objects that don't let us forget what we should remember, and objects with deeper meaning and stillness that remind us of the complicated business of being human.

Words by Josephine V. Roque



PIK Show us

PNB

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Pembinaan dan Pengembangan
Pusat Kegiatan Masyarakat
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Pusat Kegiatan Masyarakat



PIO ABAD

Decoy (CCTV), 2017
CCTV camera, shells
dimensions variable

Pio Abad is a multimedia visual artist based in London. His works range from drawing to textiles and installation exploring the complications that exist between the personal and the political in objects.

In "*Decoy (CCTV)*," a dummy CCTV camera is decorated with seashells. This was inspired from wall clocks given away by Imelda Marcos after winning a seat in the Philippine House of Representatives in 2010. The term decoy refers to the act of enticement. The artist relates this to how ornamentation is used to distract from duplicities and exert control much like how a CCTV camera is used for surveillance.







PIO ABAD

Every Tool Is A Weapon If You Hold It Right XXXVIII, 2017

unique acid dye print on hand-stitched silk twill

39.37h x 39.37w in • 100h x 100w cm



Pio Abad is a multimedia visual artist based in London. His works range from drawing to textiles and installation, exploring the complications that exist between the personal and the political in objects.

"Every Tool is a Weapon if You Hold It Right" is made from digitally printed images of Imelda Marcos' shoes on a silk scarf. This work continues Abad's exploration of what it means when seemingly luxurious ornaments are manipulated to distract from their problematic origins. It also shows how contemporary artists increasingly engage with some of the most pressing issues facing our world today, from historical revisionism to democracy and human rights issues.



Small informational plaque or label.



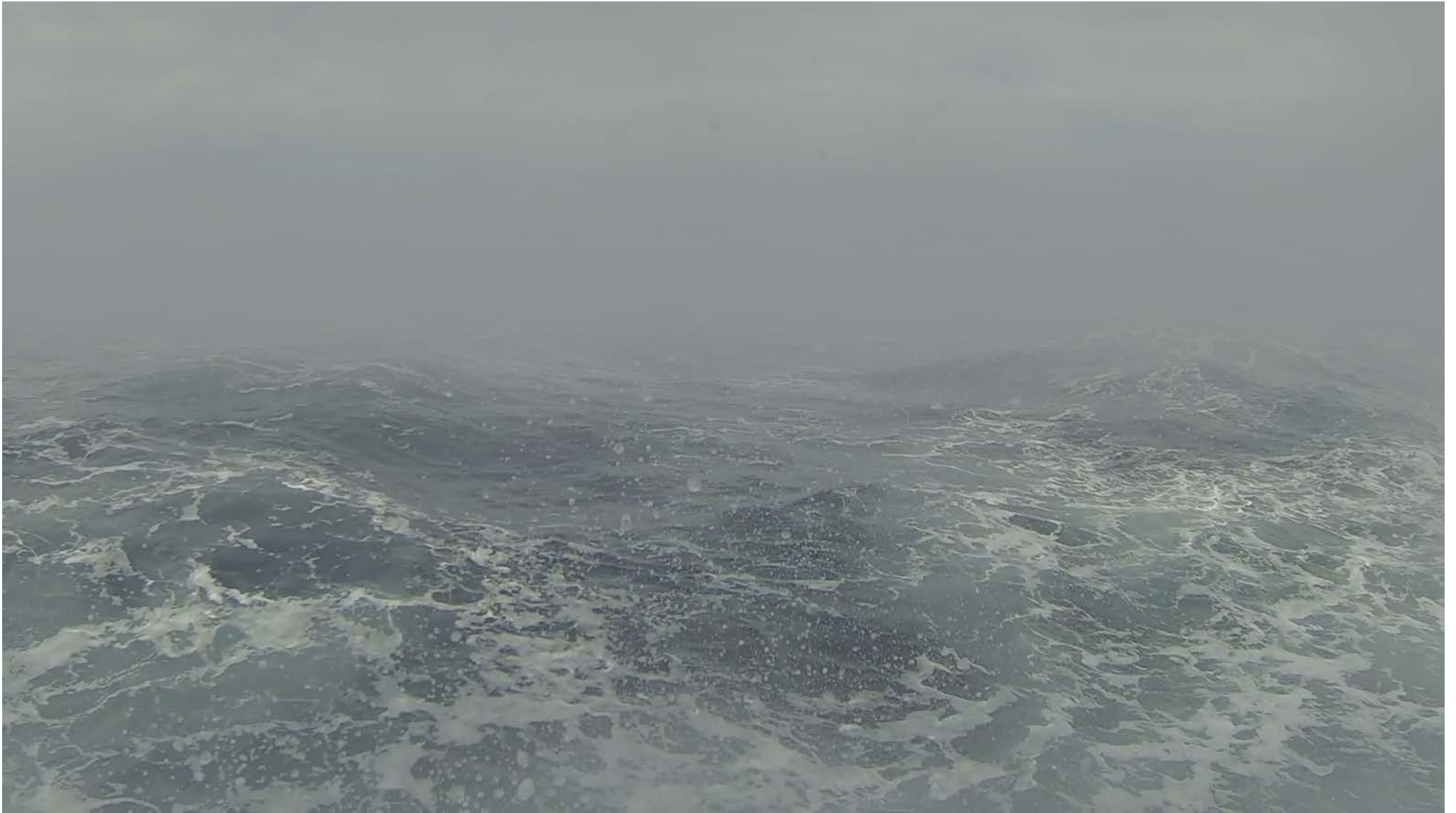
ALFREDO & ISABEL AQUILIZAN

Left Wing Project (Belok Kiri Jalan Terus) Wing C, 2017-2018
hand-forged sickles, weighing scale, rice, hemp sack, rope, metal wire
approximately 41.34h x 80.71w • 105h x 225w cm

Alfredo and Isabel Aquilizan are a husband and wife team based in Brisbane, Australia. The artists' collaborative works traverse around themes of home, belonging and displacement.

"Left Wing Project (Belok Kiri Jalan Terus) Wing C" is composed of handmade sickles from Indonesia which take the shape of a left angel wing. The large sculpture is balanced by a weighing scale carrying a hemp sack with rice, playing with expectations of lightness and weight. The work connects to the struggle of blacksmith communities in Yogyakarta but in a broader sense also comments on how agrarian societies suffer from the effects of globalization when it becomes cheaper to import an onion than to grow one.

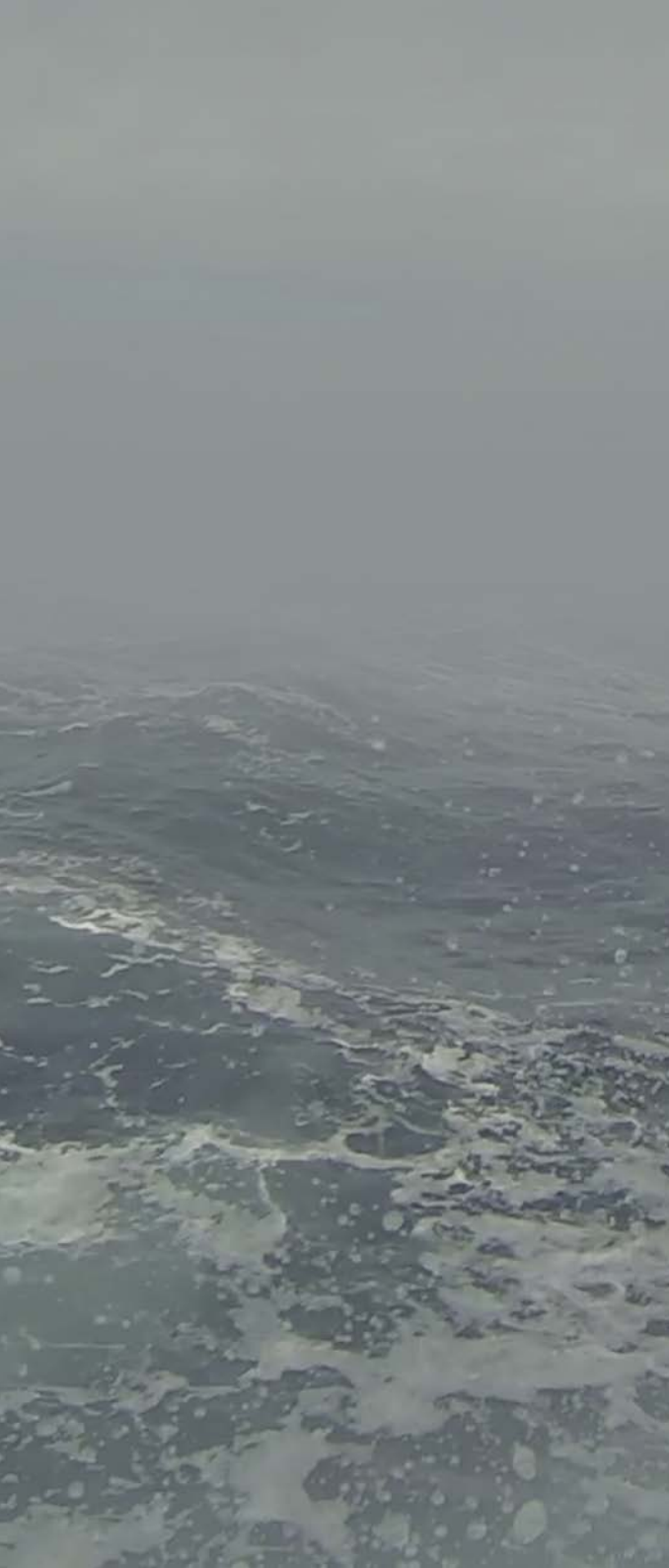




MARTHA ATIENZA

Fair Isle 59°41'20.0"N 2°36'23.0"W, 2017-2018
single channel HD video (00:63:00 min. loop), no sound
Edition 1 of 6

preview link: <https://vimeo.com/197838783>



Martha Atienza is a Dutch-Filipino artist and community organizer who hails from a seafaring family in the Visayas.

The long title for this work is after the longitude and latitude coordinates of its setting which shows an empty beach when searched for on the internet. The 63 minute video loop has no audio serving both as meditation and documentation of a life lived beside the sea. Communities located near coastal areas feel the effects of climate change the most because of declining fish supply and devastating typhoons aggravated by poor governance. One wonders: *Who owns the land? Who owns the sea? When we live on one planet, maybe the answer is no one and everyone.*

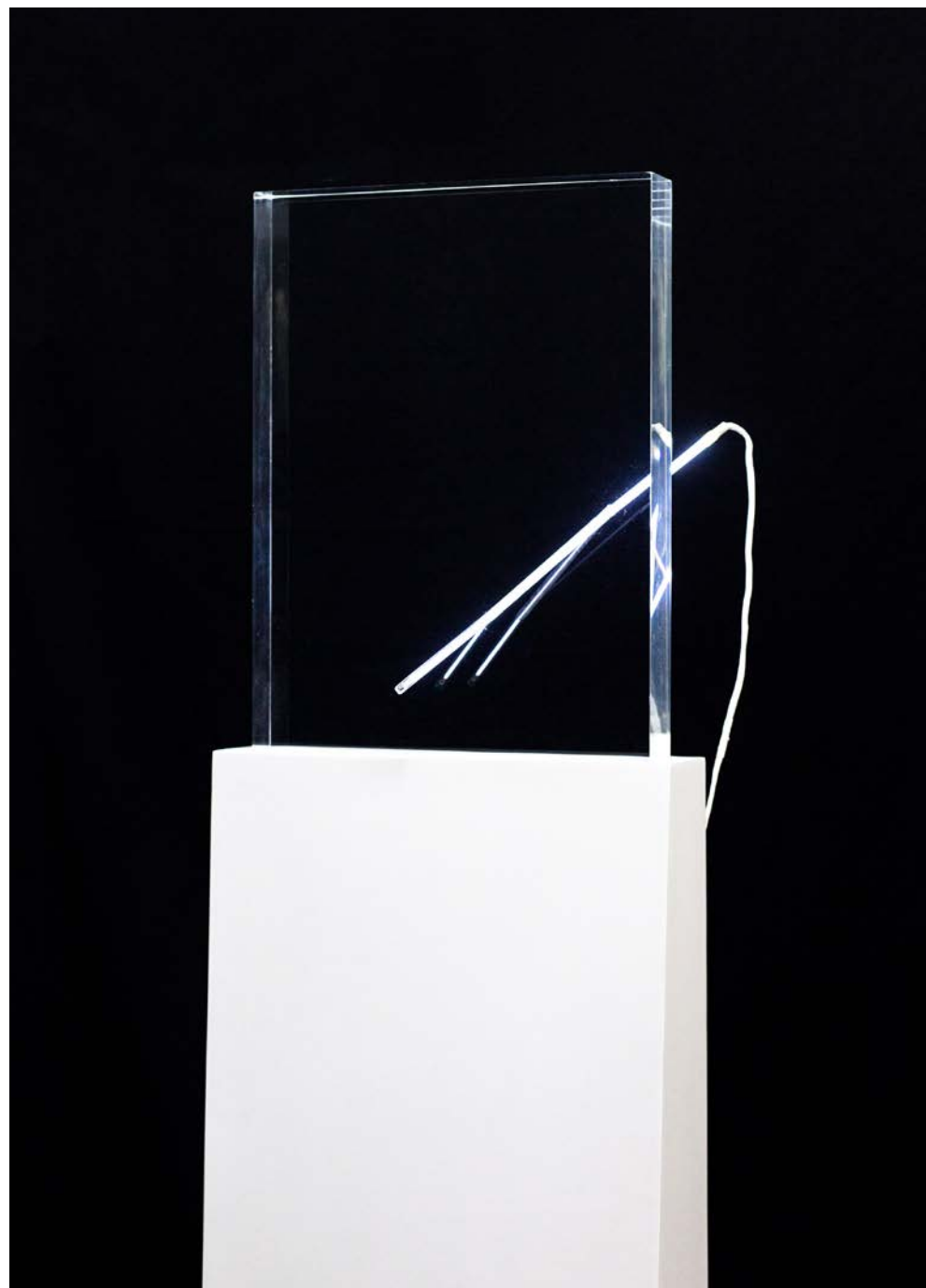


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JAMES CLAR

A Moment Defined By A Point And A Line (Benigno Aquino Jr.), 2020
acrylic, CCFL and wooden plinth
66.93h x 13.58w x 8.27d in • 170h x 34.50w x 21d cm



James Clar is a light and media artist whose interest lies in how to apply technological processes to convey new narrative forms.

The artist taps into the collective memory of being Filipino with the work, "*A Moment Defined By A Point And A Line.*" A clear acrylic block is studded with intersecting lines of light tracing the path of the bullets that killed Benigno S. Aquino Jr on the tarmac of then Manila International Airport. It was a moment which became history because of its missed possibilities. By giving physical shape and surface to a juncture in time impossible to measure, the work asks viewers to think about how it relates to their own lives now.







LOUIE CORDERO

thinking not seeing, seeing not thinking, 2017
automotive paint on fiberglass
85h x 73w x 3.50d in • 215.90h x 185.42w x 8.89d cm

Louie Cordero is a painter, sculptor, and indie cartoonist. His paintings comprise gory fictional creatures inspired by mythology and the history of the Philippines.

"Thinking Not Seeing, Seeing Not Thinking," is done in the artist's signature chaotic style, with patterns and figures mixed together without a logical narrative. The colorful work challenges the viewer to question the act of looking. What we see is affected by what we know or believe. How do you connect this work to yourself?





MARINA CRUZ

A Grey Terrain, 2020

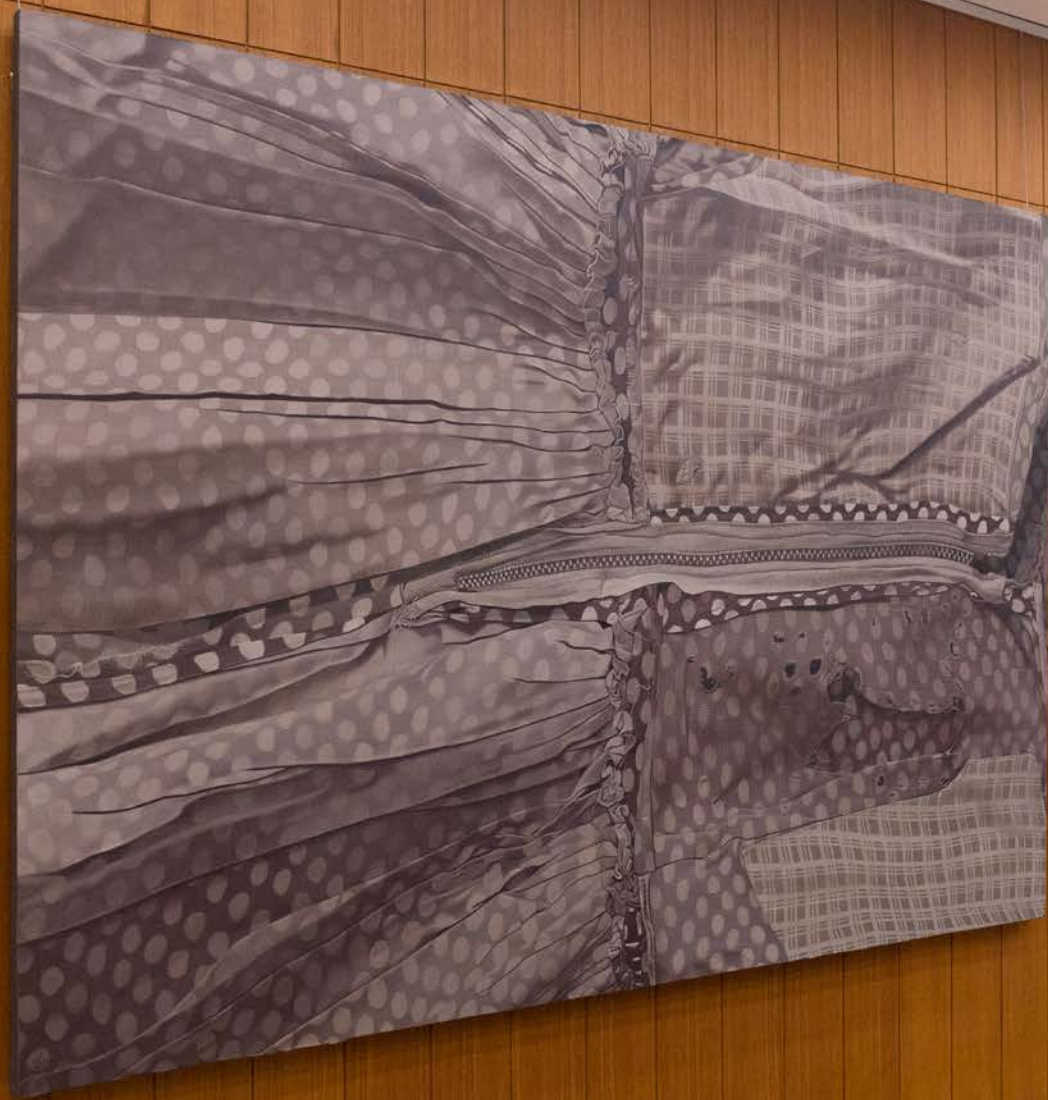
oil on canvas

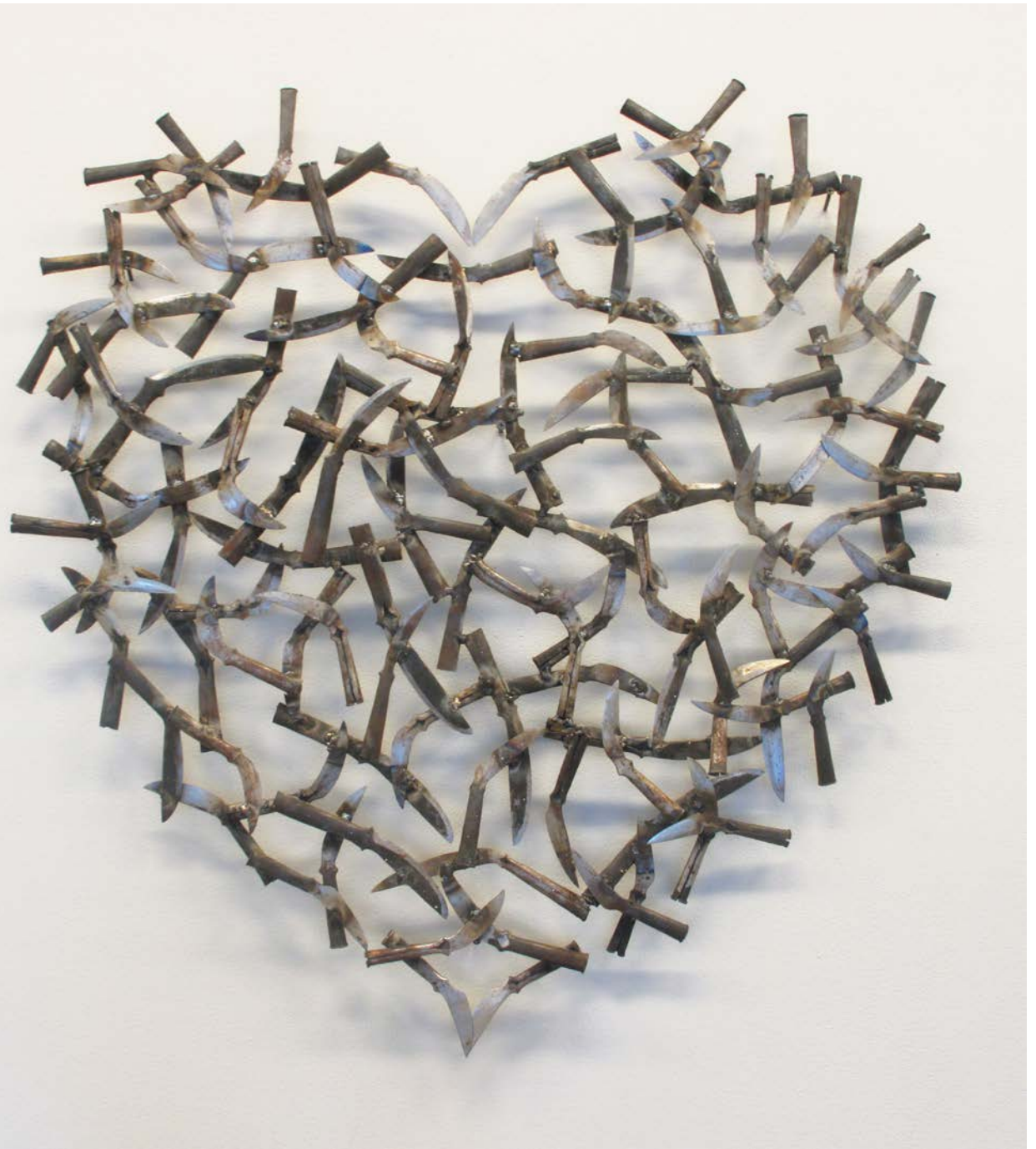
60h x 84w in • 152.40h x 213.36x cm



Marina Cruz is an artist celebrated for her evocative, photorealistic paintings of old clothing. Her practice also includes installation, sculpture, and printmaking.

By rendering its style in such loyal and painful detail, "*The Grey Terrain*" transforms a forgotten dress into a form of intimate relic and geography. The work's high fidelity to realism transforms the fabric's folds and shadows into visually complex elements that look like hills and valleys in a landscape. It is part of the artist's tender tribute to the women in her life, particularly her grandmother, and their roles in the family.





GASTON DAMAG

Heart, 2012

Ifugao Knives (Balangga)

37h x 36w in • 93.98h x 91.44w cm



Gaston Damag is a Filipino artist based in France. His work is shaped by his Ifugao upbringing, as seen in his use of folk symbols combined with a contemporary approach to making art.

"Heart" is a sculpture composed of Ifugao steel knives soldered together and mounted on a wall. The artist set out to investigate the impacts of tourism and globalization on traditional indigenous life. He did this by connecting forms found in his culture with Art Deco images like the heart, which are typically associated with Western design.





ALFREDO ESQUILLO

Mga Bantay ng Bayan, 2017

oil on canvas

90h x 180w in • 228.60h x 457.20w cm



Alfredo Esquillo is an artist known for referencing Filipino popular culture and religious motifs in his paintings and installations.

Something always seems to be happening in the middle of an Esquillo painting. "*Mga Bantay ng Bayan*" is based on an old photograph of a group of indigenous people from Mindanao. The region has been known for its fierce resistance to colonial powers. Through the work, the artist opens the possibility of multiple narratives by recasting them as warriors imbued by magnificent powers of sight, fire and subterfuge. The carabao is transformed from being a docile domestic animal to a figure of defiance.





PATRICIA PEREZ EUSTAQUIO

The Hunters Enter The Woods, 2016

oil on aluminum

96.1h x 114.2w in • 244h x 290w cm each (diptych)

Patricia Perez Eustaquio's work spans various forms that include painting, installation, drawing and textile. She was also a former costume and production designer for the ballet and avant-garde cinema.

During the Victorian era, orchids were status symbols signifying great wealth and opulence. British hunters searched Philippine forests for rare orchids to sell back home. For this two-part oil painting, the artist recasts images of this object of desire to ask questions about what it means to be in pursuit of the unique, the rare and how it answers to the human need for conspicuous consumption.





Small white rectangular label or marker.



NONA GARCIA

Natalie, 2012

oil on canvas

36h x 28w in • 91.44h x 71.12w cm



Nona Garcia's art is defined by works representing sharp reality in painstaking detail and precision. She explores the complexity that underlies the simplest of presumptions and, in the process, questions our own habits of thinking.

"Natalie" subverts the concept of the traditional portrait. Instead of an exposed face, the viewer is asked to imagine by connecting the shape of the hairstyle with the fictional name. The work makes us question our need for portraits to tell a complete story and instead prompts us to think: How much do we need to know to be able to make assumptions?





GREGORY HALILI

Stars (Artists' Eyes), 2018
oil on mother of pearl
dimensions variable



Gregory Halili is best known for his intricate miniature art painted on unexpected materials like vintage ivory and seashells.

"Stars" is a collection of miniature portraits that illuminate the eye as the central point of looking and the verbal means of expression. Each portrait is filled with mood and detail. Its size compels you to step closer in an attempt to peer into the essence of the subject, where something small can give way to something larger.





NILO ILLARDE

Walks And Talks Like A Painting, 2018
oil on plyboard
12h x 9w in • (30.48h x 22.86w cm each)



Nilo Ilarde is an artist and curator who works in painting and installation.

"Walks and Talks Like a Painting" examines the definitions of what a painting should look like. In this collection of small works, the artist covers the entire canvas in thick layers of exuberant, childlike squiggles set in bold colors. Ilarde does not use paintbrushes. The result is a reinvigorating and aesthetically pleasing work that refuses to accept the conventional categories of what is and isn't a painting.





GERALDINE JAVIER

Seconds

Minutes

Hours

Days

Weeks, 2018

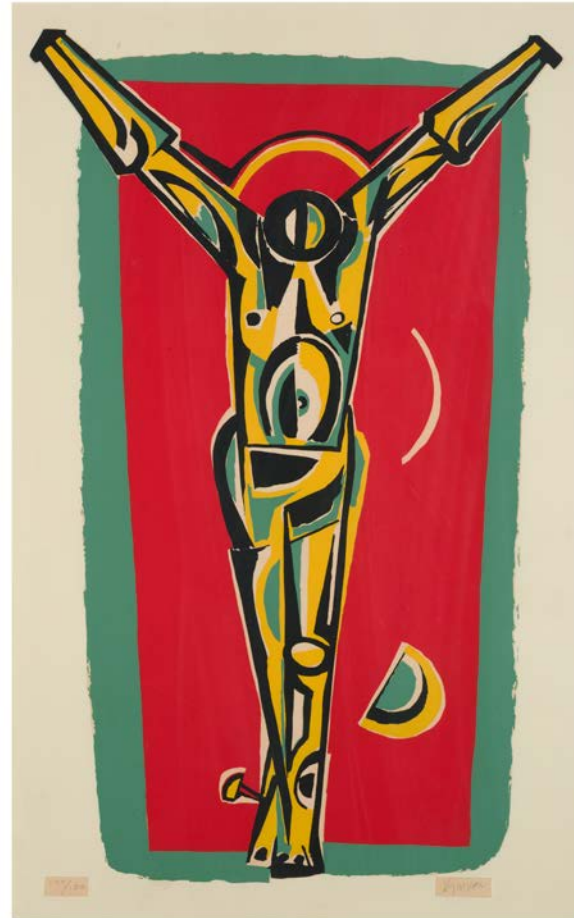
acrylic, ink transfer on encaustic
18 x 18 in • 45.72 x 45.72 cm each

Geraldine Javier studied nursing before pursuing her true passion in the arts. Her work is known for its merging of various mediums in one piece, combining painting and objects with fabric to explore themes of decay and mortality.

"Seconds, Minutes, Hours, Days, Weeks" considers the passage of time as points for reflection. The artist portrays it here not as a chronology determined by numbers but as an illusion that melts onto itself. Each canvas is a block of flowers and wax drippings that change in unexpected ways yet are all interconnected.





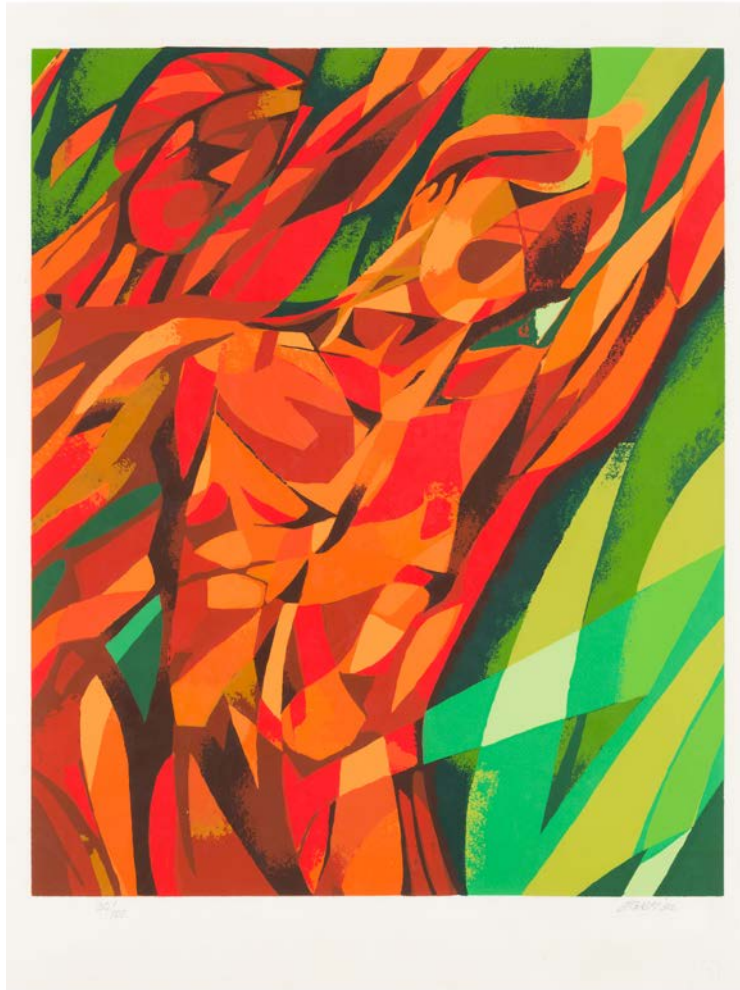


ANG KIUKOK

Untitled (Crucifixion)

Serigraph

24.5h x 15w in • 62h x 38w cm



CESAR LEGASPI

Makibaka, 1992

Serigraph

19h x 15w in • 48h x 38w cm

ARTURO LUZ

Untitled

Serigraph

33.5h x 27.5w in • 85.09h x 69.85w cm





ANITA MAGSAYSAY-HO

Untitled

Serigraph

27h x 27w in • 68.58h x 68.58w cm



FERNANDO ZOBEL

Untitled (Carroza)

Serigraph

22h x 16.25w in • 56h x 41w cm



Serigraphs are fine art prints made by hand using a stencil and ink applied through a fine screen onto absorbent paper. It is the oldest form of printing with its origins traced back to East Asia.

Ang Kiukok is a Filipino Expressionist painter known for paintings that look fragmented and abstracted as geometric outlines. The subject matter of his work was often grisly like crucifixions, rabid dogs and angry figures.

Anita Magsaysay Ho is a painter whose work focused on Filipino culture and traditions. She was inspired by the women in her life and frequently portrayed them working in groups using abstract styles.

Arturo Luz's work spans painting, printmaking, photography, sculpture and design. He was one of the proponents of Neo-realism in the country taking western concepts of abstraction and adapting it to fit Philippine themes.

Fernando Zobel was a Spanish-Filipino painter who championed modernist art in the Philippines and Spain. This is a serigraph of the first work that garnered him accolades called "Carroza" which takes inspiration from religious processions seen during Holy Week.





GED MARINO & AZE ONG

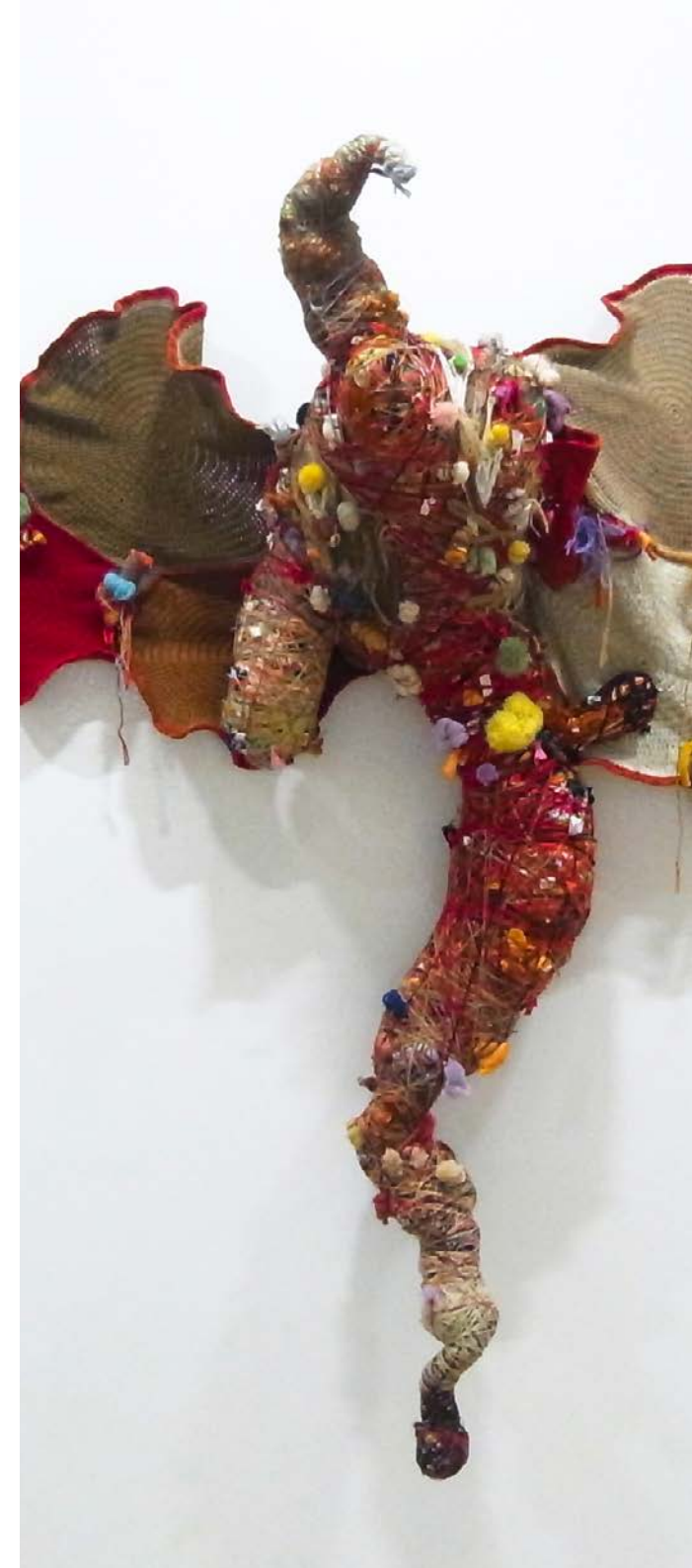
Illuminati, 2017

repurposed fabric on personal and found and fabricated objects, mixed yarns

88h x 250w x 24d in • 223.5h x 635w x 61d cm

Ged Marino and Aze Ong are visual artists who collaborate on participatory art as The GedAze Project. They are known to use fibre scraps and found objects in their work.

"Illuminati" is a large-scale textile work made of repurposed fabric and waste, stretching a whole wall. Soft and woven bits of textile are unexpectedly transformed into narrative sculptural material. In an age when objects are machine-made, this work engages in a tangible way by inviting touch and sensation.





POW MARTINEZ

Yuppie Turned Into A Forest Wizard, 2017
oil on canvas
72h x 72w in • 182.88h x 182.88w cm

Pow Martinez's body of work is built on exploring the dynamics of influencer culture and Philippine history through humour and a sense of the absurd.

"Yuppie Turned Into A Forest Wizard" is painted in Martinez's signature style of cartoonish imagery set in colorful and anonymous landscapes. The grotesque figures made to look like a hunter in a forest are the artist's way of pondering how technologies and habits of living affect the human being. It provokes viewers with questions not only about ideas of paradise and progress but also survival in the struggle for life.





RAFFY NAPAY

Living Free 2, 2020
thread acrylic oil beads and textile
72h x 48w in • 182.88h x 121.92w cm





Raffy Napay originally worked with oil paints until allergies led him to explore the narrative potential of thread and textile. This artistic choice was influenced by his mother, who worked as a seamstress.

"Living Free" is a piece that exemplifies Napay's unique use of methods and materials to replace thread with paint as a medium of artistic expression. For this woven artwork, thread is sewn by hand and by machine to highlight a human-shaped figure rendered in fluorescent yellow in the midst of an astonishing background of entangled textile and acrylic. Sewing is one of the earliest examples of human creativity, dating back to the Stone Age. Here, Napay revitalizes an age-old practice by imbuing it with cultural and personal meaning.



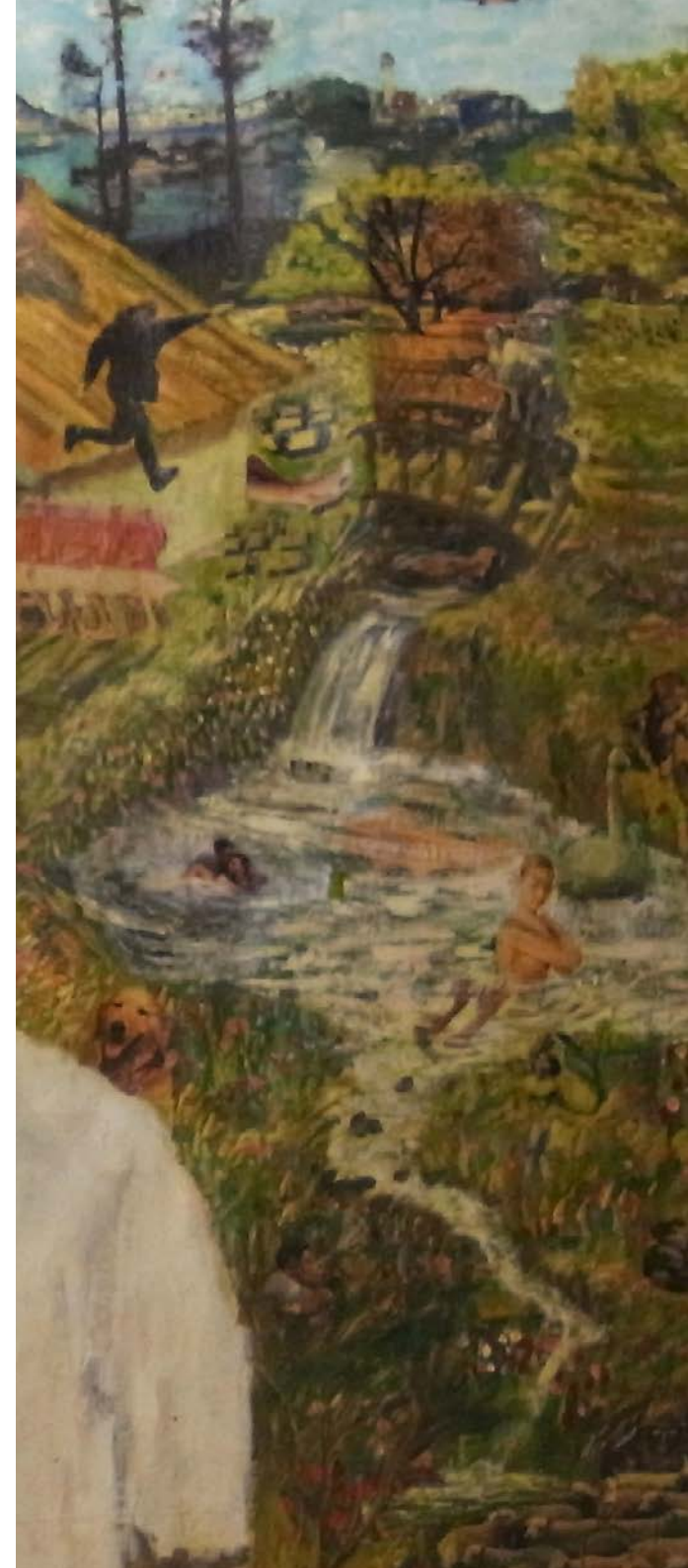


RAFFY NAPAY & NEIL PASILAN

Paraiso sa Lupa, 2012
mixed media on canvas
92h x 121w in • 233.68h x 307.34w cm

Raffy Napay and Neil Pasilan are artists who have frequently exhibited together. They both work in oil painting and mixed media.

"Paraiso sa Lupa" renews the vein of imaginative painting set in idyllic rural landscapes but without the sentimentality. The figures in this work show fleeting and haunting expressions as if they belonged somewhere else, contrary to the title of the work



WAWI NAVARROZA

I Want To Live A Thousand More Years
(*Self-Portrait After Dengue, with tropical plants and fake flowers*), 2016
archival pigment print on Hahnemühle, cold-mounted on acid-free aluminum,
with artist's exhibition frame i.e. double wood frame custom-tinted to WN skin
50h x 40w in • 127h x 101.60w cm
Edition 2 of 5





Wawi Navarroza is an Istanbul-based Filipina multidisciplinary artist known for her works in photography. She uses the camera as an instrument of human experience to document identity, the environment and movement across borders as seen in her works of constructed tableaux,-self-portraits, and installations.

In "*I Want to Live a Thousand More Years*," the artist turns the camera on herself in this self-portrait taken after surviving severe dengue. For centuries, self-portraiture has been used as a way to present a story about the self for public consumption. Navarroza portrays character in this work as assured and reflexive while surrounded by tropical foliage. The lush background plays on perceptions appearing layered like a flat collage but is not; similar to how markers of self can closely resemble or even differ from real life.



Small white informational label on the wall.



ELAINE NAVAS

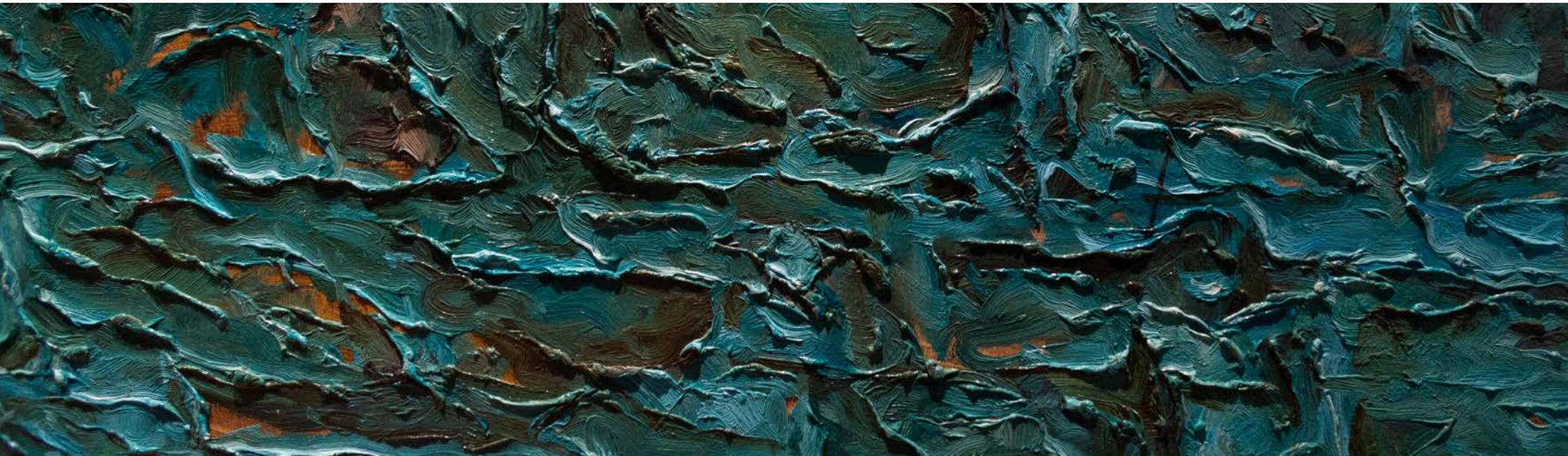
Filling up the Gaps, 2013

oil on canvas

72h x 96w in • 182.88h x 243.84w cm (diptych)

Elaine Navas is an artist known for her sensual brushwork paintings of everyday objects.

Navas' painting shows the passing of time through the depreciation of objects. For this piece, a rusted gate blurs the boundary between conventional appearance and practical use by turning an often ignored fixture of the urban landscape into a tactile and abstract image rendered by the artist's brushstrokes.





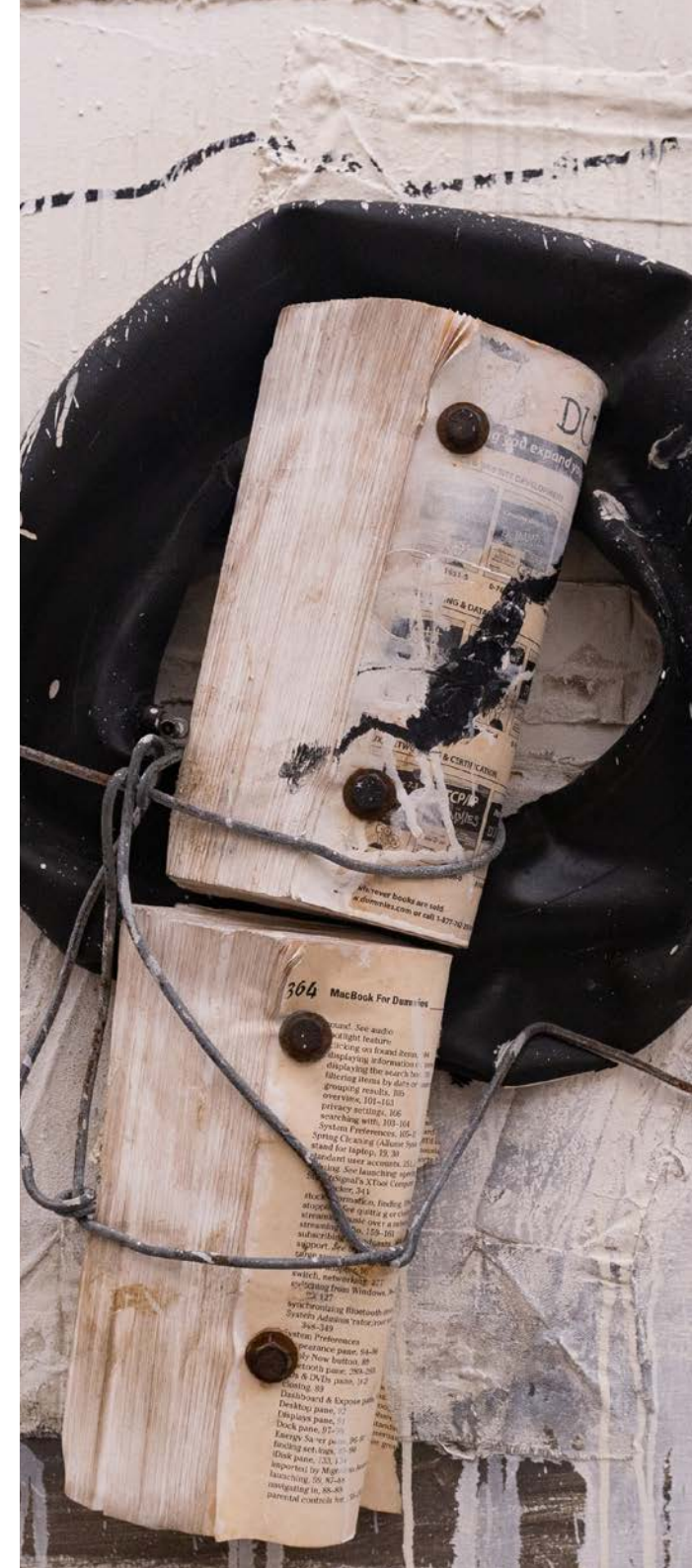


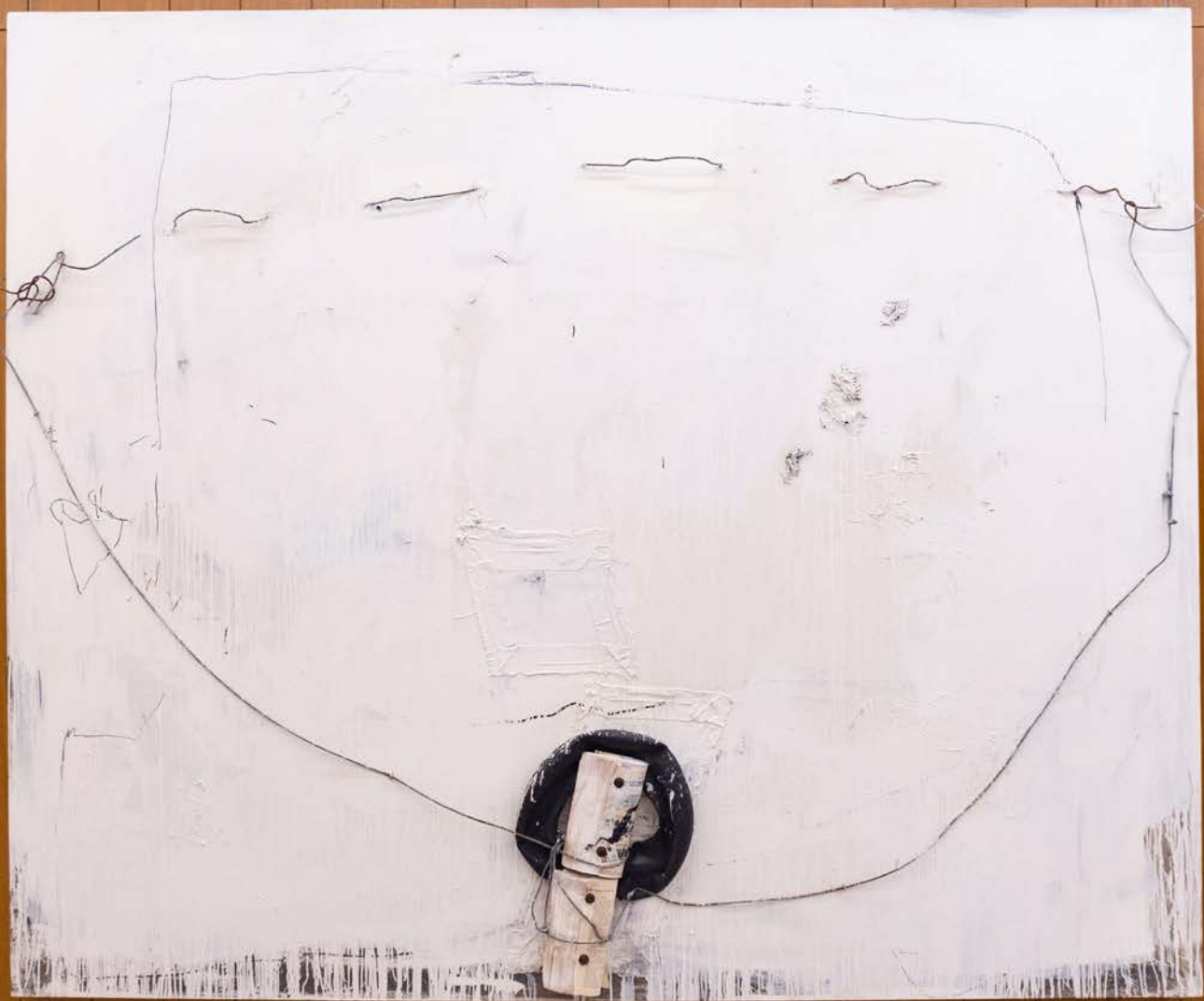
BERNARDO PACQUING

Convergence Of Conditions And Culprits, 2013
assemblage, house paint on canvas
72h x 96w in • 182.88h x 243.84w cm

Bernardo Pacquing is known for his use of unusual materials in abstract painting and sculpture to disrupt perceptions of value.

This painting makes use of house paint, lead, wires, and other throwaway objects gathered by the artist in his studio. "*Convergence of Conditions and Culprits*" is done with Pacquing's characteristic use of abstract spaces to express a purified form of symmetry. It connects to a type of Zen minimalism that does not pretend to be anything other than it is, but rather evokes a sense of order, simplicity, and harmony.





GARY-ROSS PASTRANA

Of Cities (Aftermath), 2017

collage

40h x 30w in • 101.60h x 76.20w cm





Gary Ross Pastrana is a curator and artist known for using unconventional and varied materials in his work, from found photos to boat parts, t-shirts, and discarded magazines.

This collage work is taken from a set of photographs intended for a magazine back cover. The process of making collages takes you from the intuition of cutting shapes into a visible dialogue with paper and color. Here, the work seems to be in the midst of imploding, with its sharp cut-out forms expressing the play between the artist and his scissors. The pasted elements are full of movement, as if trying to remain on the surface of the paper.



Informational text panel, likely describing the artwork.

CHRISTINA "LING" QUISUMBING RAMILO



Tagatak, 2017
used sandpaper on painted wood
73.25h x 49.50w in • 186.06h x 125.73w cm



Hulu Langit, 2017
used sandpaper on painted wood
73.25h x 49.50w in • 186.06h x 125.73w cm



Untitled, 2017
used sandpaper on painted wood
73.25h x 49.50w in • 186.06h x 125.73w cm





CHRISTINA "LING" QUISUMBING RAMILO

Untitled, 2017

used sandpaper on painted wood

14h x 12w in • 35.56h x 30.48w cm each



Christina Quisumbing Ramilo's art practice uses unexpected and discarded objects as the seed for her works spanning installation, paintings, sculpture, and drawings.

These pieces comprise of used sandpaper gathered by the artist during the construction of Menarco Tower. It is transformed into an abstract work with white gestural markings against a black background. "*Sandpapers*" is an example of Quisumbing's anti-hierarchical approach to materials, which makes use of humble objects to work outside the restraints of traditional art practices.





SANGVIAJE ARTIST COLLECTIVE

Habitat, 2014

mixed media on canvas

84h x 144w in • 213.36h x 365.76w cm



The Sangviaje Artist Collective is an Antipolo-based group composed of six artists: Jaypee Samson, Guerrero Habulan, Joven Mansit, John Paul Antido, Edric Daniel and Dennis Fortozo. Their name is a play on the terms for "one journey" to represent their diverse influences while heading towards the same goal.

This mural named "*Habitat*" presents various organisms and elements all trying to make their home inside an underwater environment. There is an impression of randomness and strange interconnectedness that ties it together despite the disparate images. The work encourages one to perceive the world in new ways and consider approaches that might otherwise have been missed.

JOSE "JOHN" SANTOS III

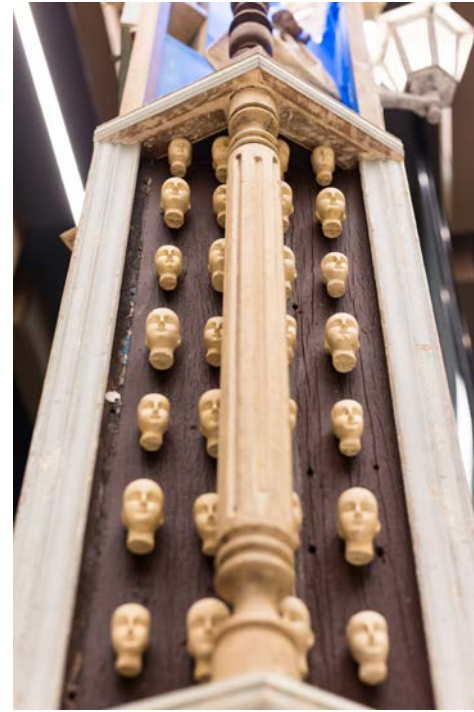
Totem, 2017

assemblage of found objects

143.70h x 31.50w x 31.50d in • 365h x 80w x 80d cm







Jose "John" Santos III is known for his work in mixed-media paintings and installations. He developed his artistic skills while being part of the Antipolo-based artist group Salingpusa in the 1990s, whose members have become some of the most sought-after artists in the country.

"Totem" is an assemblage of found objects that includes light fixtures, knobs, window panes, and even doors stacked together in a towering column. The work references archeological ruins, Roman antiquities, and even shamans. In folklore tradition, totems serve as symbols to invoke spiritual guidance. Santos' contemporary version of a totem combines throwaway objects and makes visible the random, unexpressed chaos of modern life.



LUIS SANTOS

Constant, Recurring, 2016
enamel and acrylic on canvas
72h x 54w in • 182.88h x 137.16w cm

Luis Antonio Santos is best known for his works in painting where he uses oil paint, screen-printing, and digitally manipulated photography rendered in monochromatic colors.

"*Constant, Recurring*" is composed of silkscreened images of a Persian rug. Through this work, the artist explores the interior and exterior dynamics of objects when seen as paired opposites. It asks the viewer to consider opposition not as a negative thing but rather as a relationship of contrasts that complement each other.







PAM YAN SANTOS

Space in Between Thoughts, 2016

mixed media on canvas / wood, metal and paper

canvas: 84h x 120w in • 213.36h x 304.8w cm

card catalogue: 90h x 120w x 6.5d in • 228.6h x 304.8w x 16.51d cm



Pamela Yan Santos is a visual artist and educator. Her solo shows mine the quotidian details of motherhood as a vast well of inspiration translated into works of quilting to pastiche to collage and stencilling.

"*Space in Between Thoughts*" is an invitation to participate in an ongoing dialogue between the artist and the viewer. You are encouraged to sit on the chair and write down your musings in the middle of a hectic day. It could be a memory, a feeling, or a sentiment. Just as the artist presents a card catalogue filled with seemingly unpredictable categories, you as the viewer are free to choose where it belongs, free to observe that gap now filled with the inner spaciousness of your present moment.



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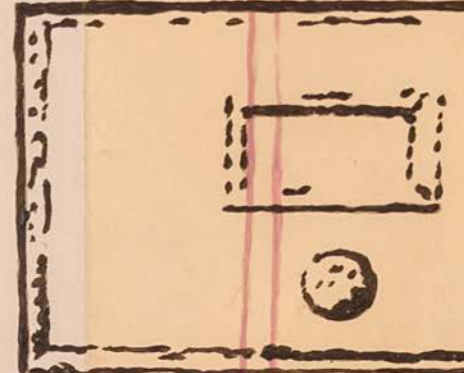
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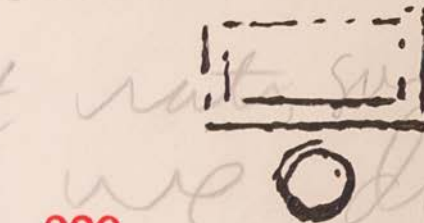


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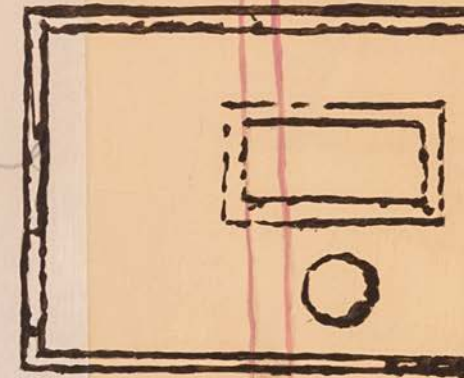
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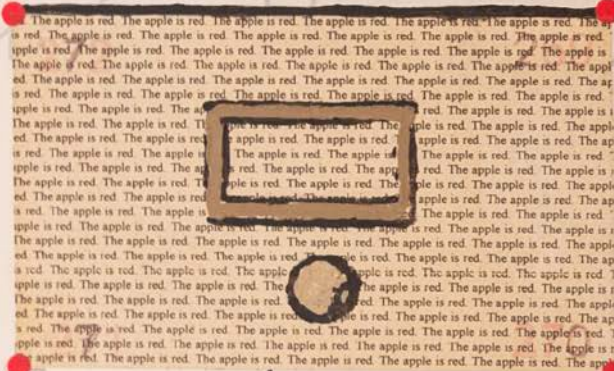
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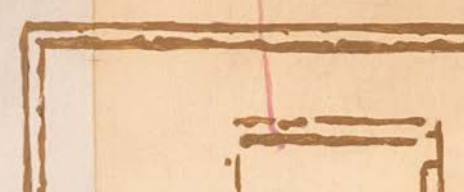
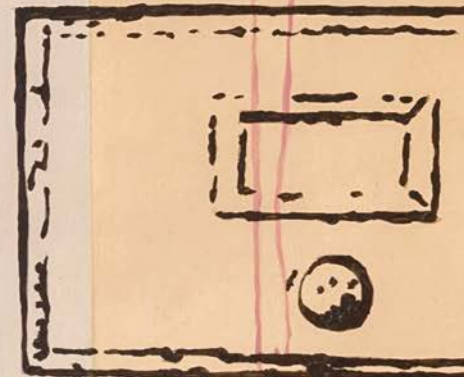
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RODEL TAPAYA

The Grotesque and The Humanesque, 2020

acrylic on burlap

118.08h x 196.8w in • 299.92h x 499.87w cm



Rodel Tapaya is known for his large-scale paintings that draw from pagan history and folklore to reflect about present times.

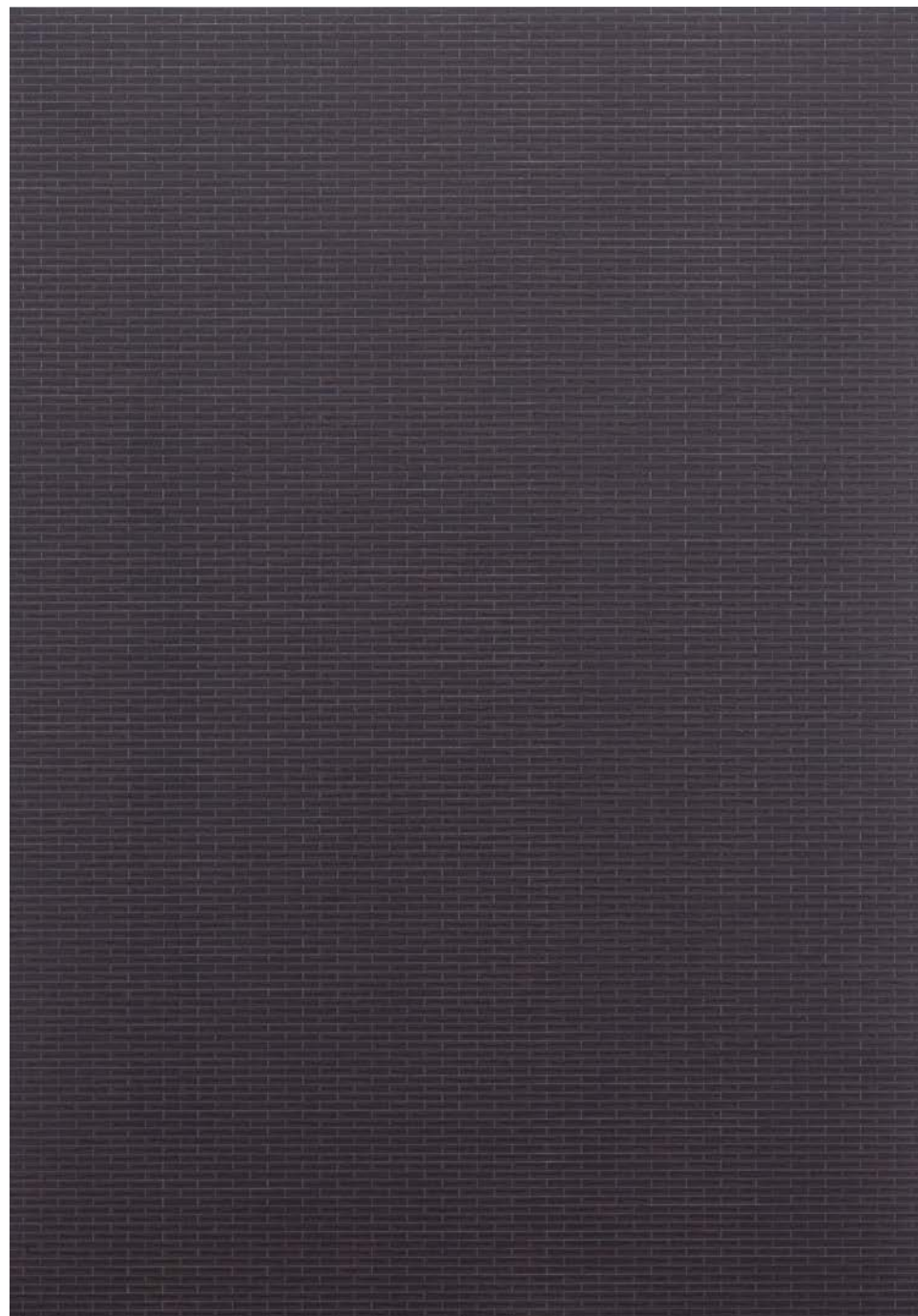
"Grotesque and the Humanesque," is painted in Tapaya's distinguishable style which blurs boundaries between the elevated and the profane. In the setting of the painting, no distinctions are made to differentiate between the figures with human-like faces and creatures. A background of complex patterns foreground the work which is as layered and vital as its source material: Filipino history and identity.

MARIA TANIGUCHI

Untitled, 2019

acrylic on canvas

59.84h x 42.52w in • 152h x 108w cm



Maria Tanaguchi is a visual artist known primarily for forgoing cultural references in her work. She adheres to a continuing series of untitled brick paintings made in intense detail, block by block.

This unnamed labor-intensive brick work is made up of small rectangles that are filled out one brick at a time. Each brick is painted with varying proportions of acrylic and water, making it a painting of gradating shades. It can be seen as a depiction of the inner struggle of labor one deals with each time in order to lay a brick, day after day, in order to gain control over a chaotic world.







OLAN VENTURA

Power Flavor I, 2015

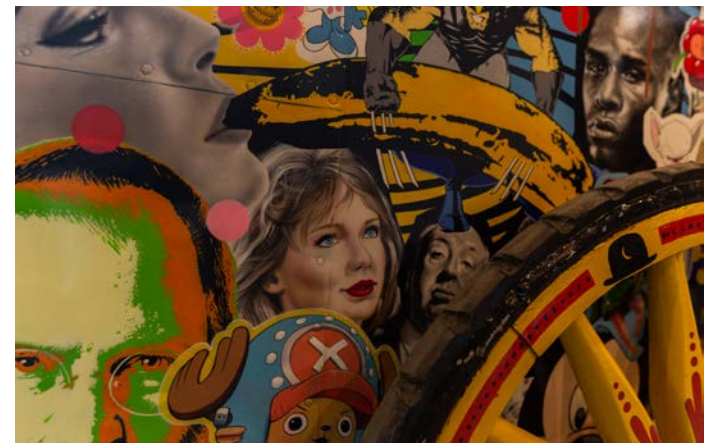
acrylic on metal (ice cream cart)

24h x 48w x 18d in • 60.96h x 121.92w x 45.72d cm



Olan Ventura is a visual artist who explores the absurdities of contemporary life in relation to popular culture, technology and folk traditions in his work.

This artwork was part of a show that delved into building perspectives on sorbetes or what is locally referred to as "dirty ice cream" and powerful figures. Here the artist presents a mish-mash of big names found in world history, show business, animation and even iconic local brands in a constant interplay of past and present. The ice cream cart of the streets becomes a way to portray the collective experience of living through historical transitions that slip from one state to another.





RYAN VILLAMAEL

Imperium, 2014

paper, bell jar

55.5h x 38w x 35.55d in • 140.97h x 96.52w x 90.297d cm



Ryan Villamael is an artist exploring the creative possibilities and unexpected histories of paper when used as a sculptural material.

"Imperium" is work that transforms paper, usually perceived as a flat surface, into an alternative form through precision cutting and folding. The reimagined structure looks like a three-dimensional animal placed on an open page. On the one hand, the title is derived from a Latin word that means absolute power. This is characteristic of Villamael's work, which uses archival materials like maps, photographs, and books to explore questions of authority and narrative.





MM YU

Bawal Umihl Dito, 2017

photograph

48 x 60w in • 121.92h x 152.40w cm

MM Yu is a painter and photographer. Much of her work is inspired by the urban landscape she lives in, which shows the relationship between humans and the built environment in acute detail.

"*Bawal Umihi Dito*" is a collection of overlapping urban photographs accumulated by Yu through the years, depicting the common and often humorous public street sign. The images show the unstable and sometimes conflicting encounters one experiences in gritty Manila. Taken together, the work explores the construction of shared public spaces and their potential for renewal.







ERIC ZAMUCO

Water by Water, 2016

polaroid sleeves, airplane windows, stainless steel, plastic, lamination, film, steel plates, wood
134h x 28w x 12d in • 340.26h x 71.12w x 30.48d cm



Eric Zamuco works in a diverse range of mediums, from sculpture to installation to video. He often uses throwaway materials in his work.

"Water by Water" is shaped like an oar floating in mid-air. One is made of the blue side of the sleeves, while its mirror pair is made of the black side of the Polaroid sleeves. The artist wanted to explore the metaphor of water as a medium for transitory experiences that exist between a point of origin and a point of destination.



MENARCO
VERTICAL
MUSEUM





"The Menarco Vertical Museum is a 7-year labor of love which is now home to 39 of the most thought provoking pieces of Filipino contemporary art. To be officially part of ArtFair Philippines 2023 is both an honor and achievement for us. It tells me that we have created something that is worth sharing today and passing on to future generations."

- *Carmen Jimenez-Ong, Founder & CEO, Menarco Development Corporation*



"It is a labor of love and honor. Love for Filipino contemporary art and honor for Filipino contemporary artists who are in the collection. It is a first of its kind, and hopefully it can become a beacon for other collectors who would want to turn their collections into institutions."

- *Isa Lorenzo, Founder & Director, Silverlens Gallery*



"The Menarco Vertical Museum is extremely important because it gives the public access to some beautiful works of art. As the collection is really top caliber."

- *Lisa Ongpin-Periquet, Founder, ArtFair Philippines*



"Art is essential because it enriches and inspires. Now, we can expose more people to inspiring pieces of art. And I have an all-Filipino art collection because I am a Filipino enthusiast."

- *Menardo R. Jimenez, Chairman Emeritus, Menarco Development Corporation*



"We have always loved Filipino artists, and we have always recognized how talented Filipinos are. So we support the Menarco vision, whole heartedly."

- *Carolina G. Jimenez, Mentor, Adviser & Source of Wisdom*

The Filipino deserves better. A passion-driven belief and mission that started it all and remains at the core of everything Menarco.

Inspired by a vision to become a globally trusted voice in creating humanity-centered spaces to work, play and live in, Menardo R. Jimenez (GMA Network) and his daughter Carmen Jimenez-Ong established the Menarco Development Corporation in 2014.

Anchored on the key belief that one's built environment affects performance, health, and behavior, Carmen took on the task of building an elevated office tower – one that meets international standards of wellness and sustainability. Today, Menarco Tower stands at the center of the country's most progressive district, Bonifacio Global City.

A quintuple internationally-certified and multi-awarded, 32-storey office landmark, it is considered as the healthiest corporate building in Southeast Asia, being the first and only WELL Certified Gold™ building in the region. The tower is also LEED GOLD™ Certified, proof of Menarco's commitment not only to people but to planet and the environment as well. At the onset of the Covid pandemic in 2020, Menarco Tower earned the much coveted WELL Health and Safety Rating™ from the IWBI which guaranteed peace of mind and safety to all its tenants and the entire building community. The tower then received its re-certifications in 2021, 2022 and 2023. In December 2021, the building received its EDGE™ Advance Certification from the Green Building Certification Inc. (GCBI) for meeting stringent global standards in green building, sustainability and business practices. And in June 2022, Menarco Tower became the only corporate office in Southeast Asia to be awarded the IMMUNE RESILIENT AWARD™. This is the highest level certification from the international Healthy by Design Building Institute which guarantees pandemic and health threat preparedness.

Cutting edge design and function are inherent in Menarco Tower's DNA, as evidenced by its latest Top Office Architecture award from the prestigious Asia Pacific Property Awards. With its contemporary, elegant exterior and clean, understated interiors, the tower can truly compete with the best in the world.

With the Menarco Tower as proof of its ability to deliver on its vision, Menarco Development Corporation is truly leading the charge to develop healthy, human-centered spaces, as captured in its newly articulated purpose statement, "We Build Better".

As Carmen perfectly puts it, "Our new purpose statement is our promise to always *build better, so that the people we touch can breathe better, work better, play better and live better.* Humans deserve nothing less, right?"



MENARCO
TOWER



MENARCO VERTICAL MUSEUM

MENARCO
TOWER

