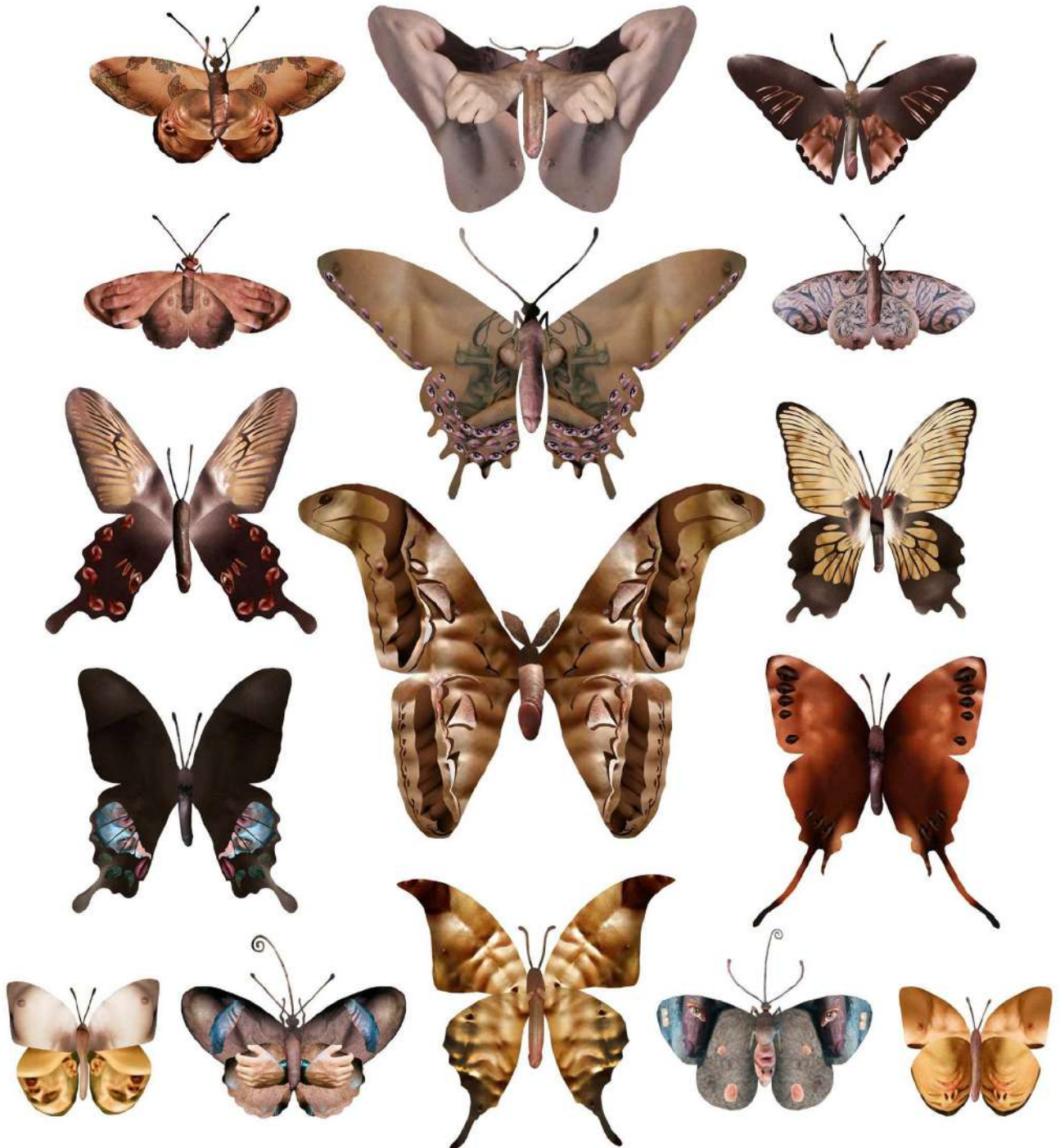


The Art of JULIUS PONCELET MANAPUL

Cabinet of Queeriosities

Curated by Marissa Largo





About the Artist

Julius Ponclet Manapul

Julius Ponclet Manapul was born in Manila, Philippines in 1980 and immigrated to Toronto, Canada in 1990. He attained his Bachelors of Fine Arts in 2009 from the Ontario College of Art and Design University. He completed a one-year residency in Paris, France from 2009-2010 and earned a Professional Art Studio certificate from the Toronto School of Art in 2010-2011. Julius completed his Masters of Visual Studies at University of Toronto in 2013, along with his Sexual Diversity Studies Certificate from University of Toronto. His work had been presented at UTAC Gallery (2013), Open Gallery, Propeller Gallery, P/M Gallery (2014), Daniel Spectrum (2013), The Paradise Now Collective curated by Rae Johnson, The Rivoli's "Fashion Art Fusion Show" performance part of the Paradise Now events (2011), Nuit Blanche-Toronto (2010, 2012 and 2014), Toronto World Pride Affiliated Art Event (2014), BAAF Big Alternative Art, Festival Participation Projects curated by Carla Garnet (2014), and had shown works in Toronto-Canada, London-UK, Paris-France and Berlin-Germany.

His work addresses themes of post-colonialism, immigration, diaspora, sexual identity, and identity construction. His work focuses on personal hybrid nature of Filipino culture and queer identity. These hybrid images reflect his identity in a queer community that upholds homonormativity. His experience is a personal journey informed by religion, queer culture, and the postcolonial issues as they relate to queer identity and is a reflection of his experience of immigration and transformation. Looking at the reality for many diasporic queers of color to creates a space of my own crafted domestic shrines of queerness that begs the questions: What is sacred? What is worshiped or held up as perfect? What is masculine? Who decides? and who has the power?



About the Curator

Marissa Largo

Marissa Largo is a second year PhD student at OISE University of Toronto. She holds an honours degree in Visual Arts and a Bachelors of Education from York University and has a Masters degree in Art Education from Concordia University. Marissa's doctoral project, *Renaissance as Resistance: Contemporary Filipino/a Canadian Visual Arts* aims to explore the ways in which contemporary Filipino/a Canadian visual arts act as assertions of marginalized subjectivities in Canada. In 2013, she was awarded the Joseph-Armand Bombardier Canada Graduate Scholarship from the Social Sciences and Humanities Research Council of Canada (SSHRC) for her doctoral project. Her research was also published in an Academic Journal *Asian Diasporic Visual Cultures and the Americas*, Vol.1 in 2015, *A Country That Does Not Exist: The Queer Decolonial Aesthetic of Julius Ponclet Manapul*. As a Toronto-based artist, educator and curator, her works have been presented in several group and solo exhibitions in Canada, such as Nuit Blanche (2011 and 2012), Maleta Stories (2013 and 2011), Public Realm (2010), Memory and Place (2009), and From the Pearl of the Orient to Uptown (2007). She also works with many progressive community and cultural groups dedicated to the integration and settlement of Filipinos in Canada.

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INTRODUCTION:

This show is in reaction towards my own personal experience as a diasporic queer Filipino in the midst of the homonormative conformity within the queer community. My own journey of whitewashing my own identity to feel belonging in a community that knows first hand what displacement does to an individual. The prevailing problematic of the Aryan image of the gay male body to be desired and emulated to fit in the homonormative mold that queer culture had perpetuated through media becomes the harsh obstacles for many diasporic queer of colors that tries to resist being marginalized. This body of work are my own personal struggles into acceptance between my own cultural identity and towards the homonormative expectations.

Growing up in the Philippines as a gay boy gave me another perspective in queer identity outside the North American norm with in my practice. It's a personal journal, my life, and my experience as a gay Filipino finding my place in religion, queer culture and the postcolonial issue's in queer identity. Like the harsh reality for many queer of colors sometimes our messages are lost and taken from us, our rights to speak out and stand out are merely imagined worlds that can only exist in our childhood immigrated memories.

I cut to create drawn images. I explore the fragile material of the gay magazines and gay porn both digital and print for my collage transforming the images into hybrid forms of heavenly altars and shrines of homoerotic beauty and placing questions to homonormative ideas. The act of cutting out cultural aesthetics, ornamentations, insects, and primitive patterns from the white male forms that reveals and conceals the male body at the same time, creates to tame the wild primitive colonizer in my childhood experience of transformation to conformity. Creating a space of my own crafted homonormative perceptions which begs the questions, what is sacred? What do we worship or hold up as perfect? What is masculine? Who decides? And who has the power?

My earlier art borrows iconography from structures of oppression in my personal and cultural history and presented pieces constructed from gay pornography. These creations inverted the power dynamics present in my personal experiences of religion, immigration, sexuality and gender. In this show, I looked to the cultural aspect of the cabinet of curiosity and the crafted aesthetics in parallel to queer identities. Repeated images and patterns are used throughout my art practice.

My work is deeply personal. In it I explore the hybrid nature of Filipino culture and my queer identity. With the aid of collected personal documentations and pictures, merged with publicly available prints and digital images that have penetrated our perceptions of cultures and sexuality, I explore my ideas of identity and in new hybrid forms create temporal personal utopian domestic spaces. From competing viewpoints I create hybrid forms. This exchange between the audience and the producer, the private dimension and the public dimension is as much part of the exchange in my work as the tangible staged constructions.

This utopian space I create that only exists in my dreams and imaginaries will never manifest in reality. Everybody's utopian image is just as selective and diverse as taste, knowledge, experience and upbringing. All this lends to different readings that becomes familiar or unrecognizable to every individual audience expose to any crafted image or space either public or private. It is these subjective readings, interpretations, and constructions that make our individual utopia so unattainable; it can never manifest its self in the realm of reality. Thus for now it will have to remain within the realm of the other side of the looking glass, where happy endings remains a fantasy and a childhood memory that can only be remembered in imaginary curious space.

By Julius Manapul



Cabinet of Queeriosities

The Cabinet of Queeriosities (2014) is a new body of work by Philippine-born, Toronto-based visual artist Julius Poncelet Manapul. An Affiliate Event of WorldPride 2014 Toronto, this artistic intervention spans three spaces of first floor of Studio 386 (386 Ontario Street, just south-east of the Church Wellesley Village) and consists of installation, sculpture, video projection, digital art, and mixed media works which interrogate the artist's experiences of racialized queerness in the age of globalization and diaspora. Using visual vocabularies culled from colonial and Indigenous cultures in the Philippines, abstracted gay pornography, and found everyday objects, Manapul constructs stunning hybrid creations that belie first impressions and challenge homonormative and heteronormative gazes.

Curated by artist and scholar Marissa Largo, this intervention includes an artist/curator talk that will provide opportunities to consider the experiences of queers of colour and artistic production in the midst of mainstream representations proliferated by the Internet and popular culture. The guided tour offers an up-close and behind-the-scenes look at Manapul's exquisite, highly crafted works of art.

In light of WorldPride, Manapul mobilizes compelling and subversive visual strategies to assert that queerness is not a universal experience, but is mediated by race, class, culture, and other subjectivities. These are sometimes unaccounted for by globalized discourses of queerness, which purport solidarity and pride at the expense of difference. Manapul's artistic intervention in WorldPride is an assertion of his experiences from the margins of the margin in the global city.

Cabinet of Queeriosities

The Art of
Julius Poncelet Manapul

Curated by
Marissa Largo

The Cabinet of Queeriosities (2014) is a new body of work by Philippine-born, Toronto-based visual artist Julius Poncelet Manapul. This exhibition, consisting of installation, sculpture, animation, digital collage, and mixed media, interrogates the artist's experiences of racialized and diasporic queerness in an age of globalization.

A central motif of this body of work is Manapul's queer butterflies. Viewers are presented with seemingly innocuous images of lovely winged insects. However, upon closer inspection, the butterfly wings are digitally collaged using images of men's bodies, comprised of human body hair, protruding veins, various tattoos, pierced nipples, semi-clenched hands, and faces of men in ecstasy. Most unexpectedly of all, the bodies of the butterflies are fashioned from disembodied penises stylized to resemble the insect's anatomy.

This jarring juxtaposition is a distinctive visual strategy of Manapul. He subverts our visual assumptions and calls us to look more closely and intently in order to uncover a reality just beyond the superficial gaze. This seemingly disparate and absurd biological pairing of men's bodies as butterflies destabilizes our perception and belies our first impressions. What we eventually come to know is that these collaged images are culled from explicit gay sexual material from the Internet. They are ubiquitous images that are one Google search away, representing hegemonic representations of queer flesh as sexually available, commodified, and objectified.

In his groundbreaking essay *Looking for my Penis* (1991), artist and activist Richard Fung interrogates oppressive representations of Asian men in gay pornography which reinforce stereotypes of the asexual, submissive "Oriental", ascribing to Eurocentric colonial fantasies. Fung contends that pornography illuminates prevailing relationship of domination and subjugation in society. Manapul's queer butterflies align with Fung's analysis: both see pornography as a "site of struggle" for issues of race, sexuality, and representation (p.15). For Manapul, pornography is the perpetuation of homonormative representations in which his diasporic queer Filipino identity is rendered invisible and impossible. Like Fung, Manapul seeks out the possibility of his racial and sexual identity amidst Western discourses of homosexuality.

The title of this exhibition is in reference to sixteenth and seventeenth European *Wunderkammer* or *Kunstkammer*. These cabinets of curiosities contained and displayed wonders from the natural world such as shells, preserved animals and insects, and human-made artifacts, like works of art. These collections, often procured from colonial territories, represented the travels and tastes of European elites and were meant to edify its viewers (Impey & MacGregor, 1985). The cabinet of curiosities is widely attributed as the precursor to the modern museum, which even today carries the same colonial logics of collecting, categorizing, decontextualizing, and exhibiting for edification.

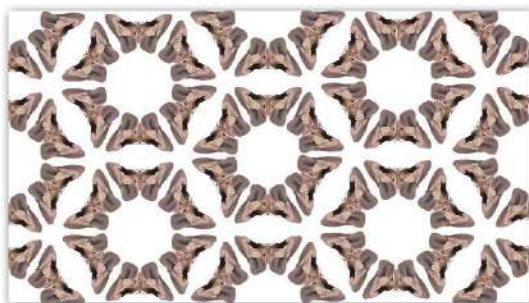
Manapul's allusion to the historical collecting practices of colonial elites echoes the fetishization, exoticization, and idealization of particular queer bodies, as elevated in gay pornography. This is seen in his *Butterfly Cloches*, assemblages containing his queer butterflies perched on white-washed sticks. Some house Ken dolls - iconic pop cultural images of white masculinity - which demonstrate for Manapul "perfect specimens", and together with the butterflies, perpetuate a homonormative standard to which all gay men are held. The glass cloche in horticulture is intended for the protection of plant life. Manapul ironically appropriates the cloche as a preservation and display technique to highlight these lifeless objects for what they really are: social and cultural constructions of gender and



Butterfly Cloche, 2014. Digital collage, velum, found objects, glass cloche.

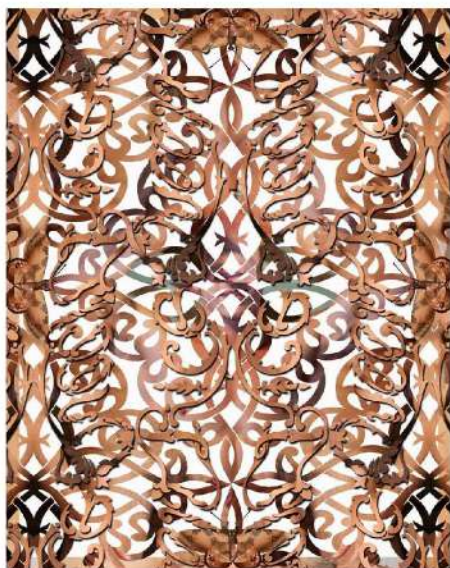
sexuality. Asian, gay, and masculine are not antithetical concepts as colonial histories of racial discrimination and popular representations would have us believe (Eng, 2001).

In the animation, *Queerious Patterns*, Manapul symbolically expresses his sexual subjectivity as a diasporic, gay Filipino man. The opening scene of the animation consists of the queer butterflies statically arranged on a stark, white background in symmetrical formations, creating a radiating pattern. As the animation progresses, hints of life emerge as the butterflies begin to flutter their wings and finally take flight. We see a similar ornamentalized arrangement of butterflies as the wallpaper motif within the closed gallery spaces. Visual culture and queer theorist José Esteban Muñoz contends that the ornamental in art, which resides outside of function, possesses “a certain surplus that allow the viewer a rare and important passage that is more than an escape” (2009, p.128). Manapul’s ornamental aesthetic illuminates the ways in which categorization and containment of identities are elusive. His queer butterflies point to something else beyond themselves, away from the functional and scientific, and outside of normative time and space.

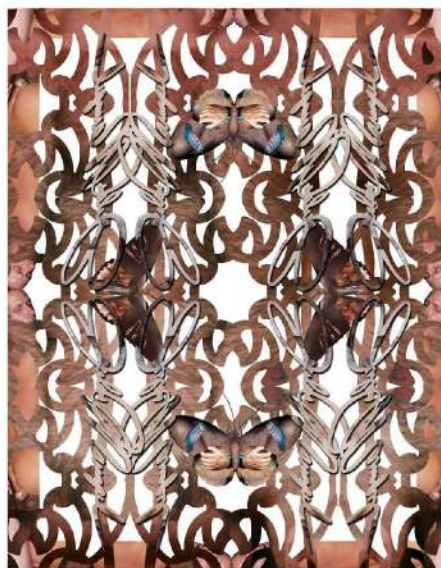


Queerious Patterns, 2014. Animation.

These queer butterflies do not conform to entomologist’s taxonomic classification; instead, they dance in synchrony and circle beyond the frame of the screen and gallery into infinity. As in the animation, the ornamental pattern of the wallpaper dissolves and the butterflies make their escape into the physical realm. Although sourced and produced through highly technological means, they are imbued with a sense of human tactility in the careful act of cutting. Manapul hand cut the printouts of the butterflies, thus freeing them and giving them life outside the two-dimensional and virtual. Like the artist’s subjectivities, they resist easy categorization and capture. These queer butterflies are literally impossible to pin down. If colonial relations are dependent on the subjugation and classification on the “Other”, then Manapul’s denial of taxonomical imperatives rejects dominant constructs that aim to contain difference.



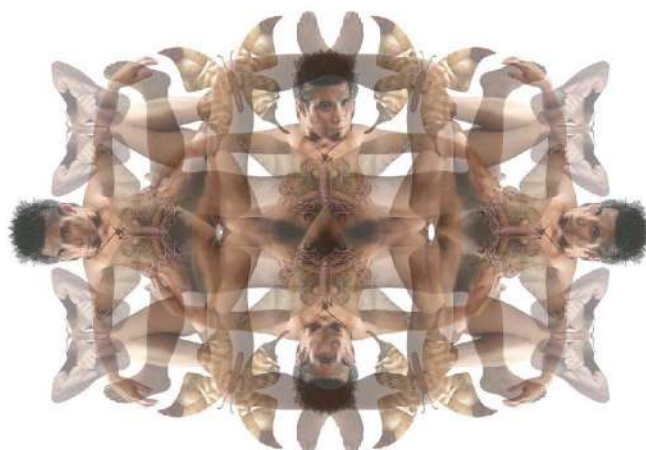
Queerious Text: Rice Queen, 2014. Collage and paper cut.



Queerious Text: Julius Manapul, 2014. Collage and paper cut.

The *Queerious Text Series* further demonstrates Manapul's interest in subverting perception and dominant representations through the ornamental. Curvilinear designs are cut from the same source material as the butterflies. Embedded within the lace-like designs are words that have pejorative provenance such as *bakla* (Tagalog term that describes homosexuality, effeminacy, and crossdressing), *bading* (a more polite version of *bakla*), and *fudge packer* (an English homophobic slur). However, by ornamentalizing these words, Manapul subverts these potential sources of traumatic feelings and reclaims them as part of his own aesthetic. The negative spaces within the designs are painstakingly cut away, allowing the light to flow through and cast intricate shadows. By refiguring them into decorative motifs, the words are remade and simultaneously serve as reminders of pain that loom in the shadows, but like rays of light that seep through, also communicate the possibility of hope and transformation. Filipino American scholar Martin Manalansan (2003) suggests that "characterized by 'processes of transformation' and 'shifting of selves that are not moored to any fixed category'" (p.ix). Manapul's ornamentalization of these linguistically fluid words reflect the desire to disrupt static identity classifications in favour of an emergent subjectivity that is performed and remade through aesthetics.

Manapul devotes one of the text compositions to Ladlad, a LGBT political party in the Philippines, whose emblem is a butterfly. This sense of hope and transformation is also evident in his self-portrait series, *Homonormative Diaspora*, in which Manapul adopts poses from queer magazines. The poses are repeated, abstracted, and turned into decorative patterns. His butterflies are superimposed upon his ornamentalized body, conveying a desire to break from convention and normative expectations.



Homonormative Diaspora 1, 2014. Digital collage and print, printing with archival ink.

A butterfly's astounding life cycle from a lowly caterpillar to a colourful creature capable of flight makes it a common metaphor for transformation. Ornamental aesthetics signify a surplus or excess that goes beyond the present and everyday (Muñoz, 2009). They contain what Muñoz would call "utopian potentiality", or in other words, a feeling or opening that extends past and politics of the present. Queer aesthetics, especially those that are found in the ornamental, have a role to play in envisioning transformation. Manapul's investment in utopia comes from the belief that the world can be better for him as a diasporic gay Filipino in the midst of western normative values. For him, art is a way of imagining transformation.

Chiseled, white male mannequins inhabit two of the enclosed gallery spaces. Visible only through the vitrines, they allow viewers to return the dominant gaze. They are clothed in fantastical outfits composed of hundreds of intricately cut and assembled queer butterflies of various patterns and size. These *Queerious Hybrids* are formal and conceptual amalgams. Mina Roces (2005) argues that throughout Philippine history, dress in the political sphere was mobilized to communicate notions of gender and power. The iconography of dress was influenced by centuries of Spanish colonial rule and decades of American imperial dominance and did not ascribe to the simple opposing symbolism of traditional/national on the one hand, and modernity/western aesthetics on the other. Similarly, Manapul disrupts the binaries of male/female, modern/traditional, and colonized/colonizer by creating hybrid iconography through dress. The "butterfly sleeves" (which has a quite literal meaning in Manapul's rendition) of a terno, the Filipina formal dress popularized by Imelda Marcos and later, Lady Gaga, are combined with aspects of the Barong Tagalog (a formal men's shirt), along with a Maria Clara-inspired skirt silhouette. These colonial influences are coupled with Manapul's reinterpretation of indigenous regalia of the Ifagao, Cordillera, and Ati Peoples to signify a non-essentialized, gender-fluid, diasporic subjectivity in the midst of the homonormative gaze. Hybridity, here is the hallmark, not only of Filipino culture, but also the artists' creations and the artist himself.



Queerious Hybrid 1, 2014. Digital collage, paper sculpture, mannequin.

Cabinet of Queeriosities (2014) is a proud Affiliate Event under WorldPride 2014 Toronto. The inclusion of Manapul's work in this celebration of global queerness is important in communicating that queerness is not a universal experience, but is mediated by race, gender, language, culture, and other subjectivities. Manalansan (2003) advocates this position and call for a transformation turn in queer studies that accounts for difference and diaspora. For diasporic gay Filipino men like Manapul, multiple displacements and tensions with regards to belonging, identity, and notions of home are experienced on a daily basis. These are often unaccounted for or glossed over by globalized discourses of queerness, which purport solidarity and pride at the expense of difference. Manapul's artistic intervention in WorldPride is a rich and compelling expression of his experiences from the margins of the margin in the global city.

By Marissa Largo



Butterfly Pattern, 2014. Digital collage, velum, archival ink.

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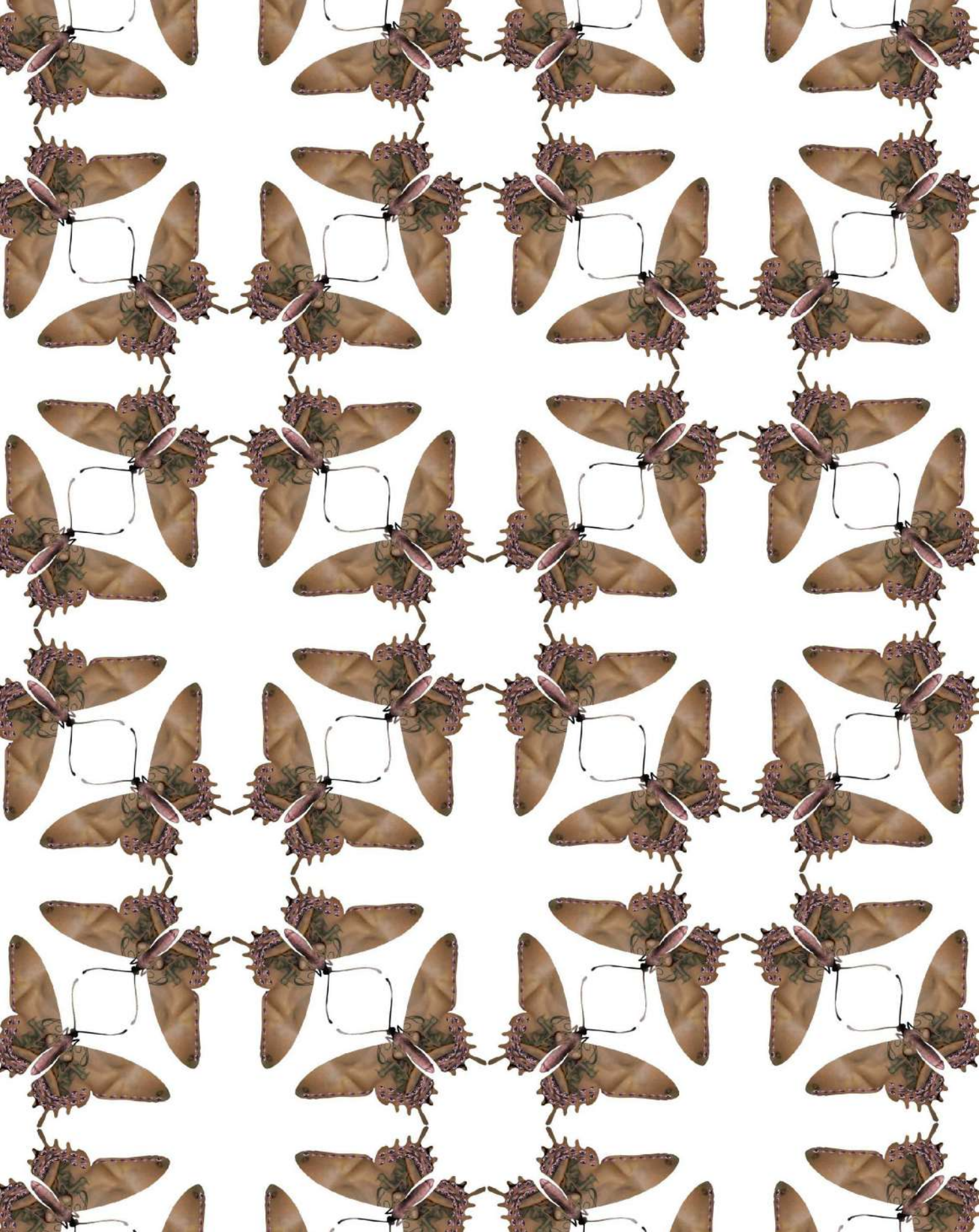
Butterfly Patterns & Queerious Patterns

Julius Poncelet Manapul

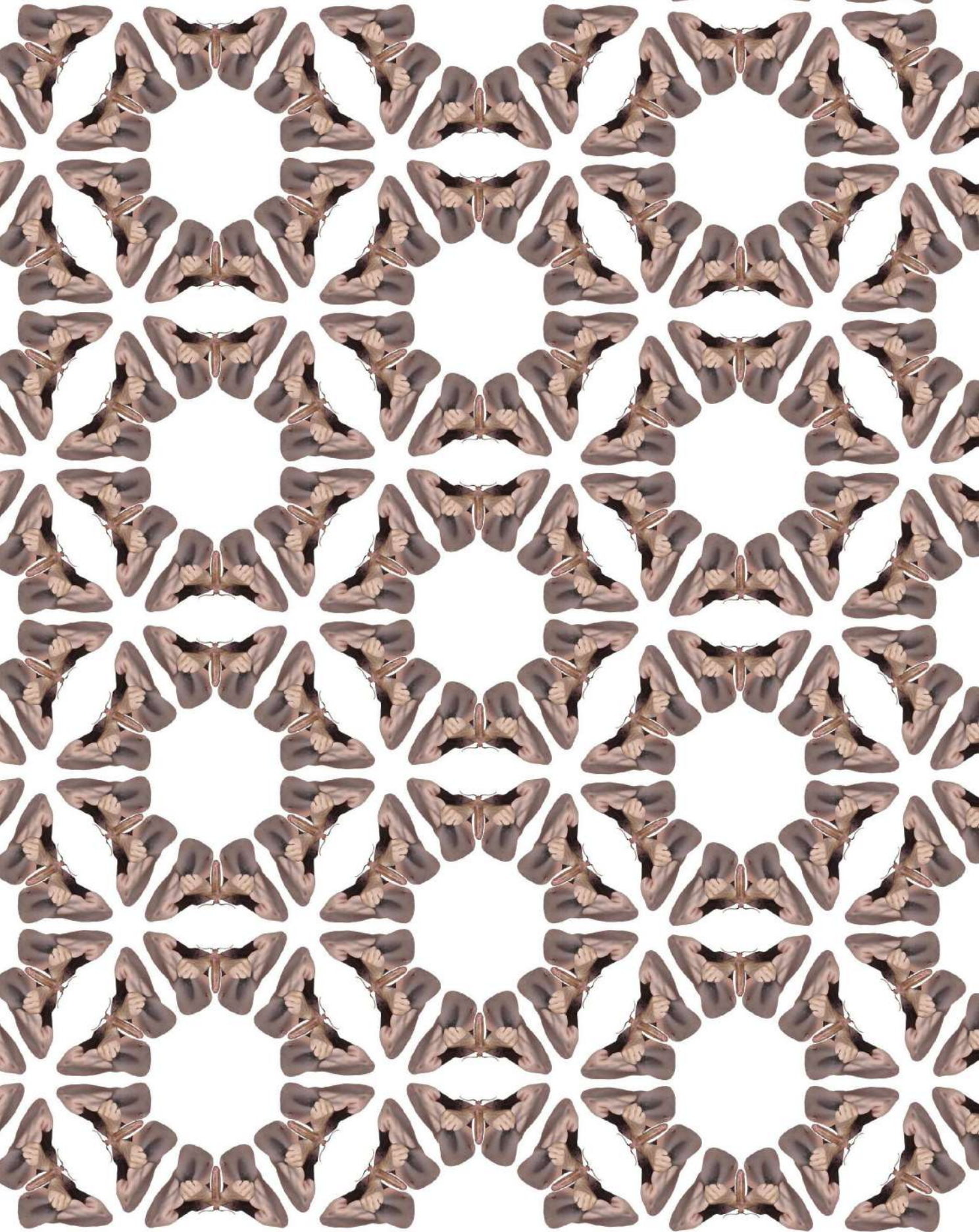
Butterfly Templates Indigenous from the Philippines and Gay Porn Images,
Digital Collage, Digital Animation, 2014.

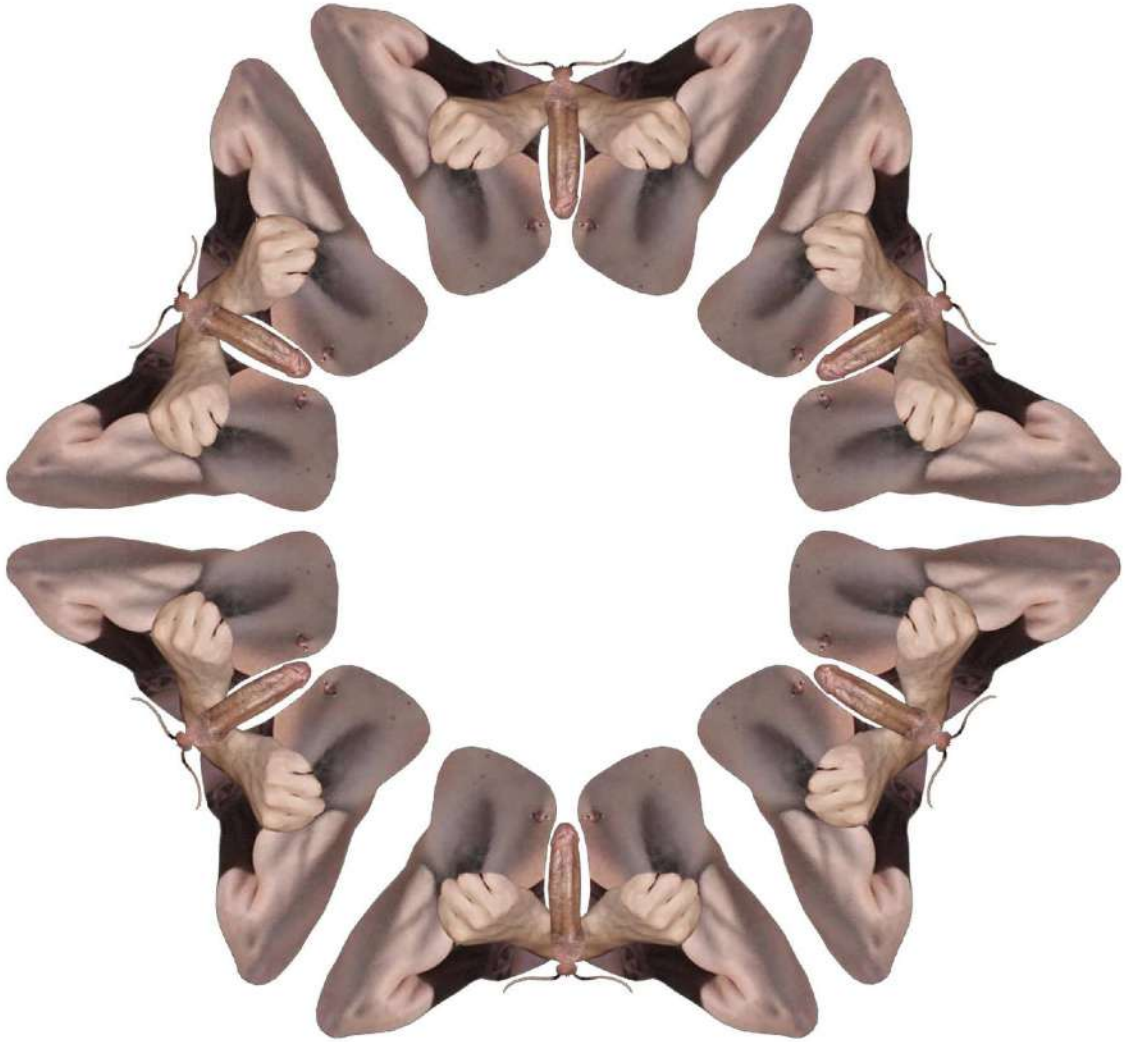
Digitally cut-out and collaged gay porn images from google and web, which is then printed and re-cut creating a collection of repeated tactile patterns from the moths and butterfly's. It comments on the act of collecting idealized representations from the homonormative queer male and body perfection. This idealized bodies and representations of queer image through homonormative pornography becomes merely aesthetics that renders its sexual representations into normative and decorative transformation.

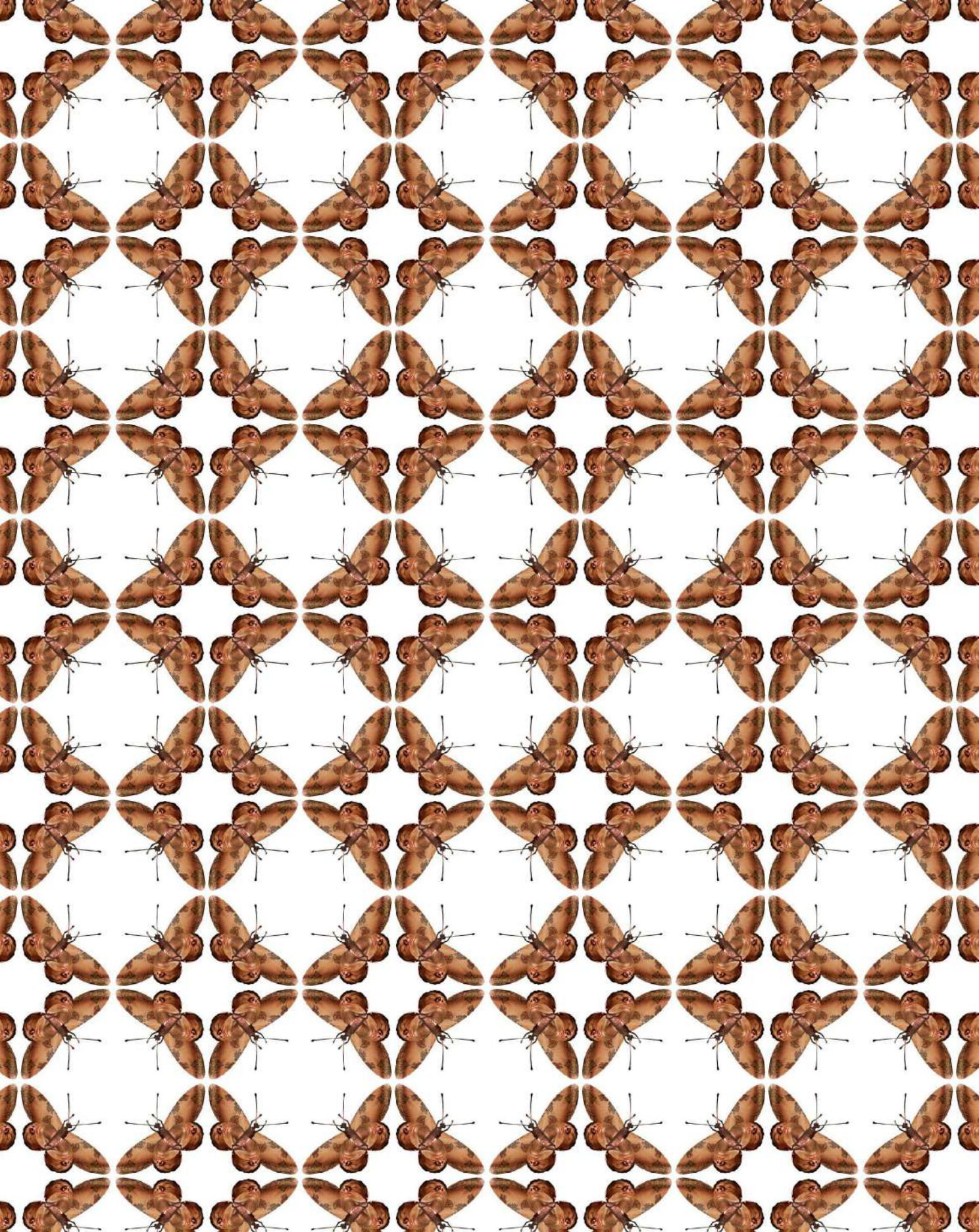
The butterflies are then animated as moving wallpaper that refuses to get pin down by categories and idealization from its own norm. This animation is then operated by a secret mannequin tableau inside the room, which is a carefully crafted hybrid queen, that evokes post colonial issues and the eruption of washing out minority through the modern ideologies of white washing and predominantly homonormative washing.

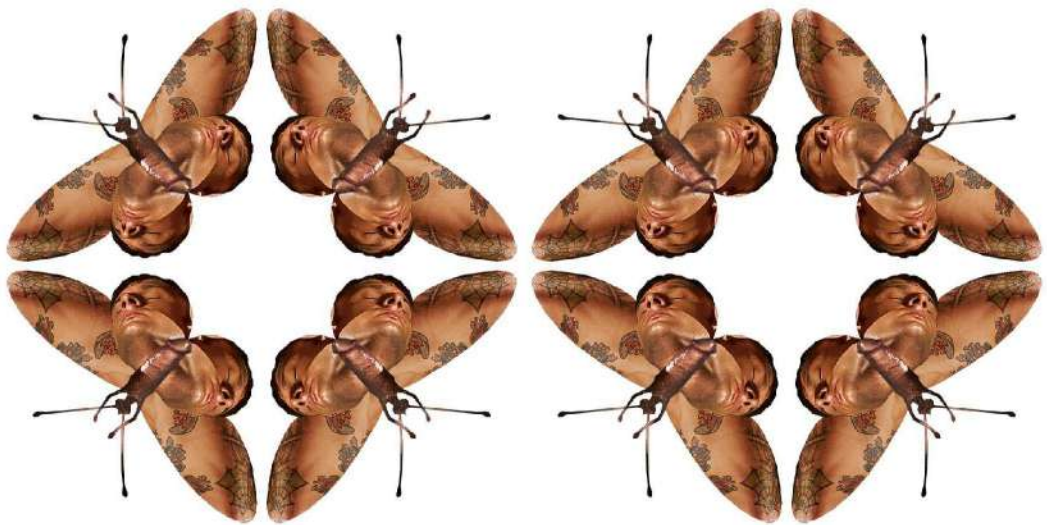


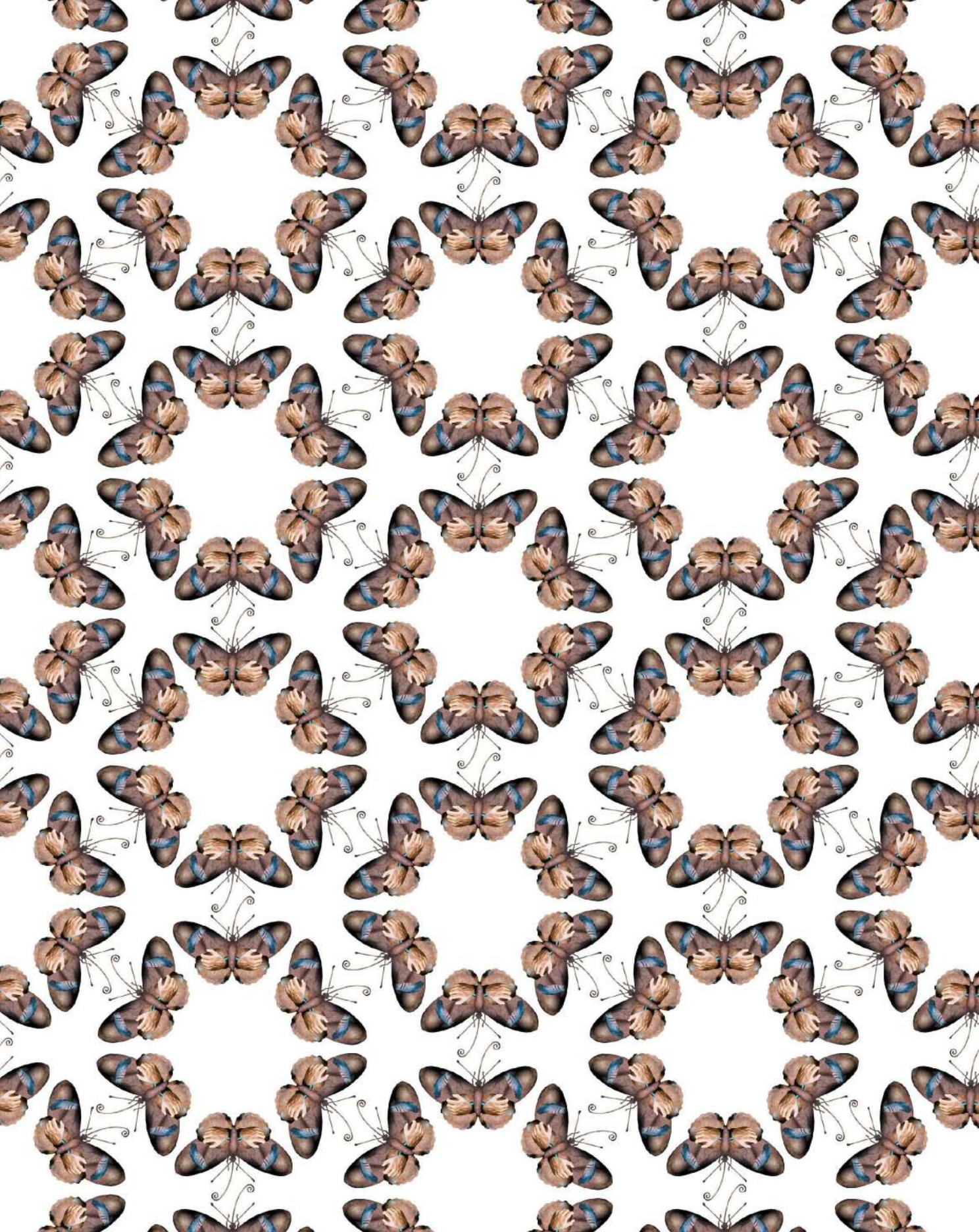


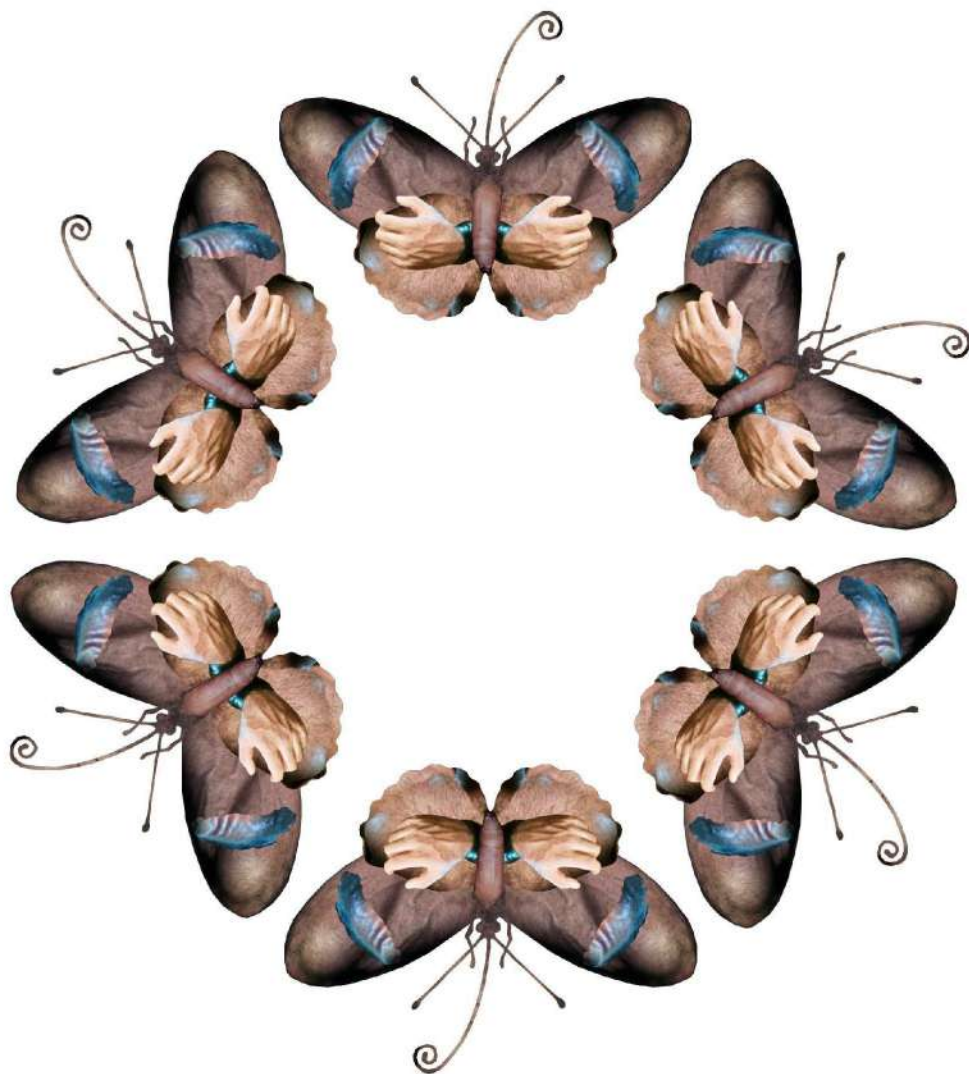


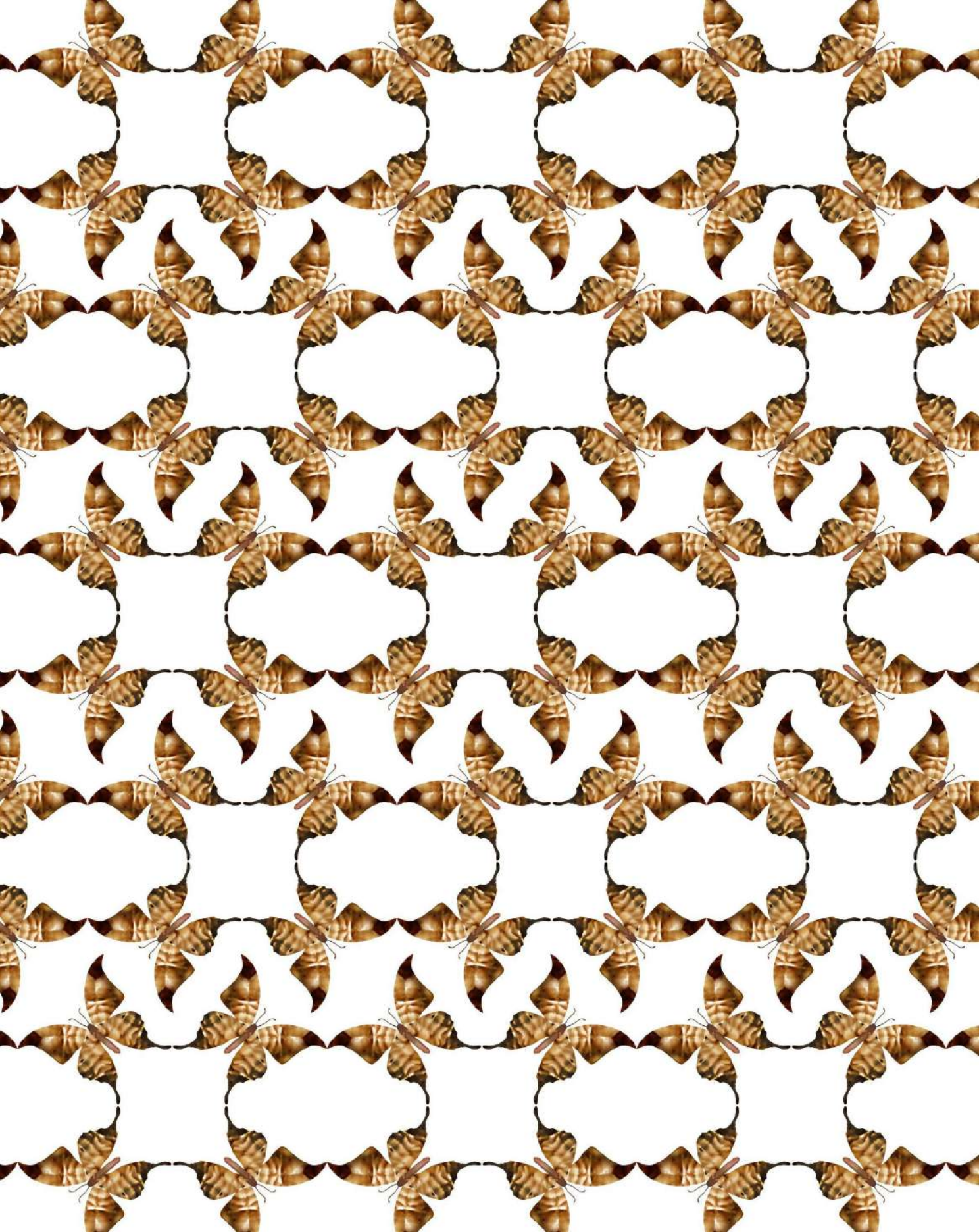


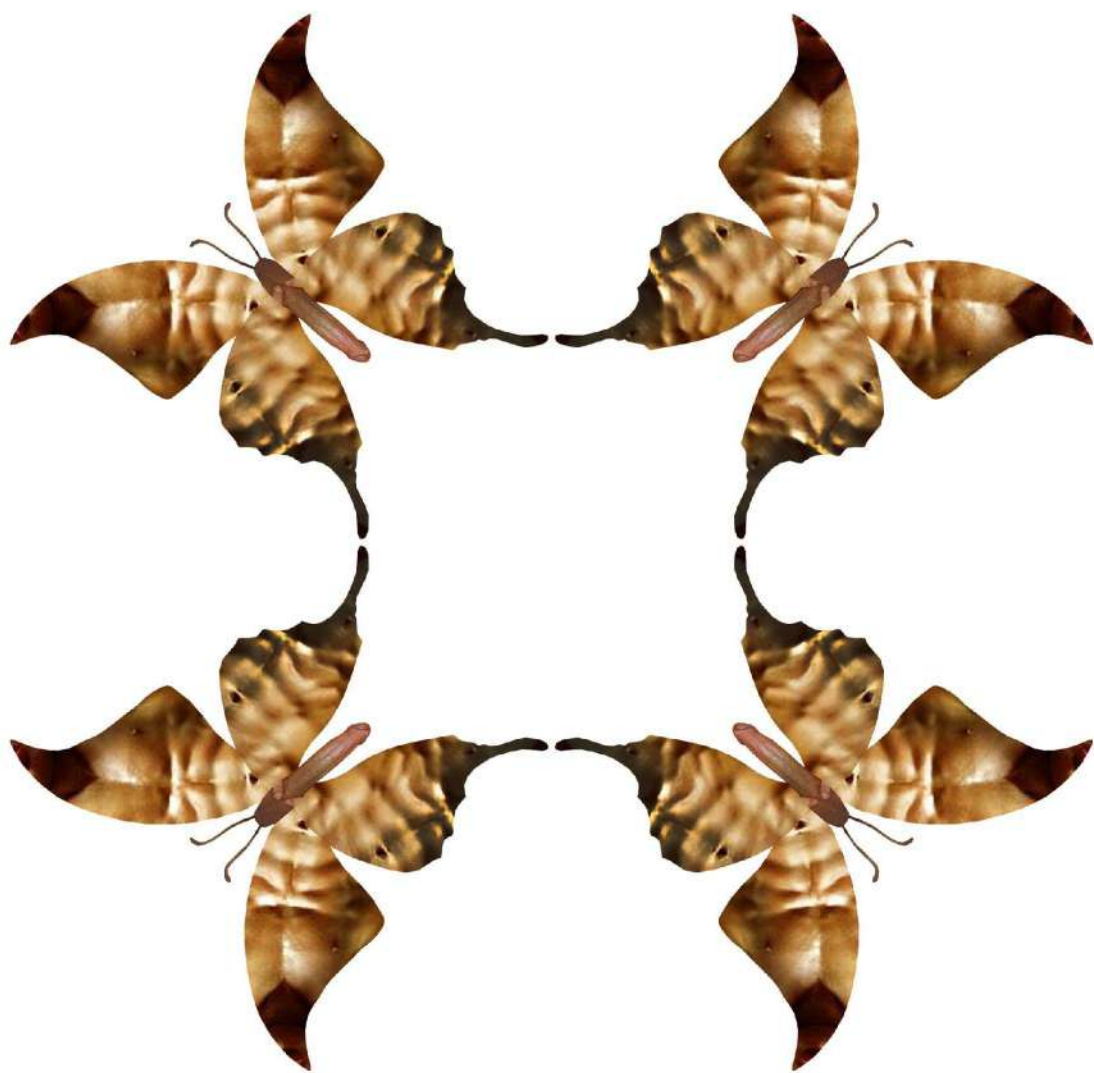


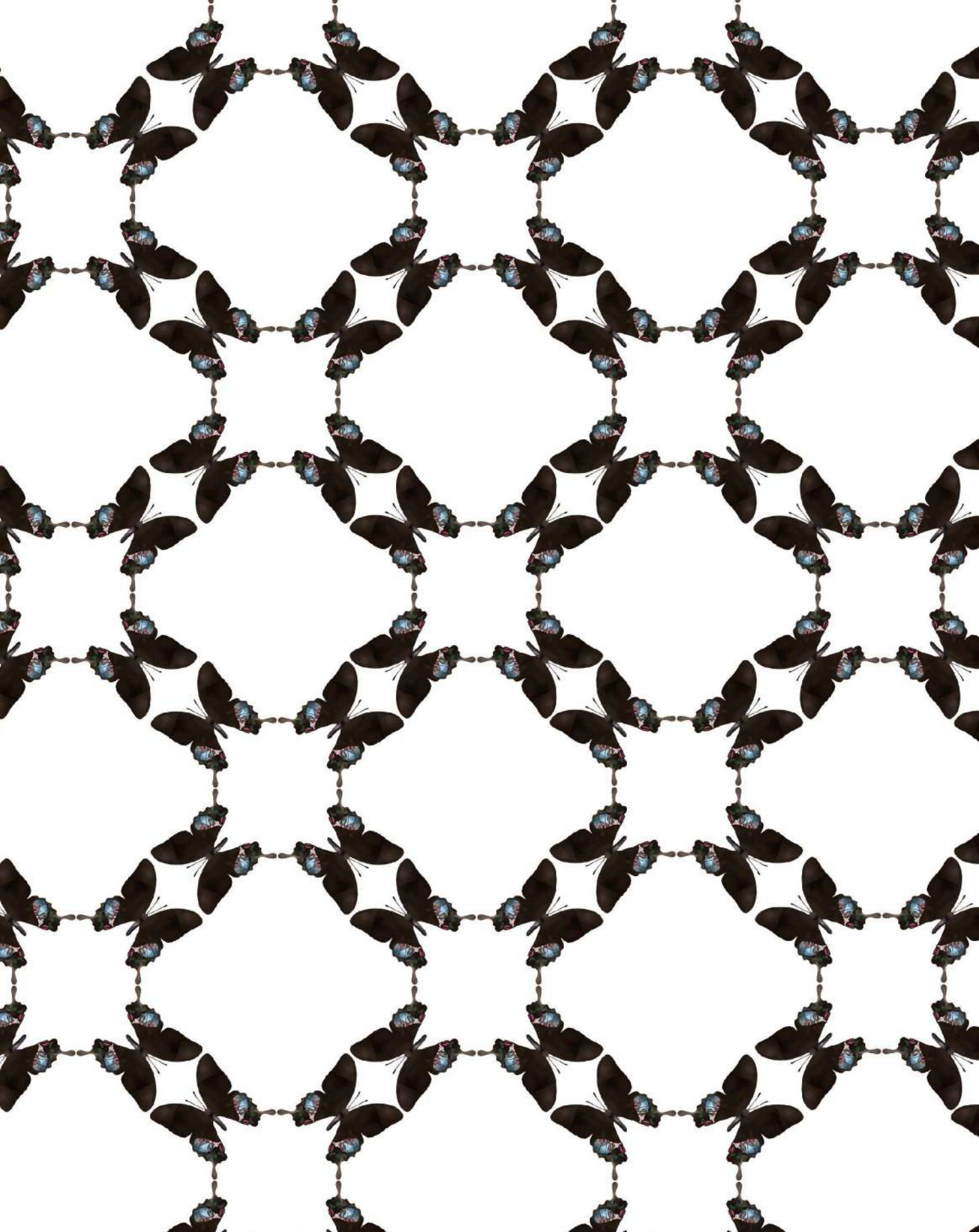




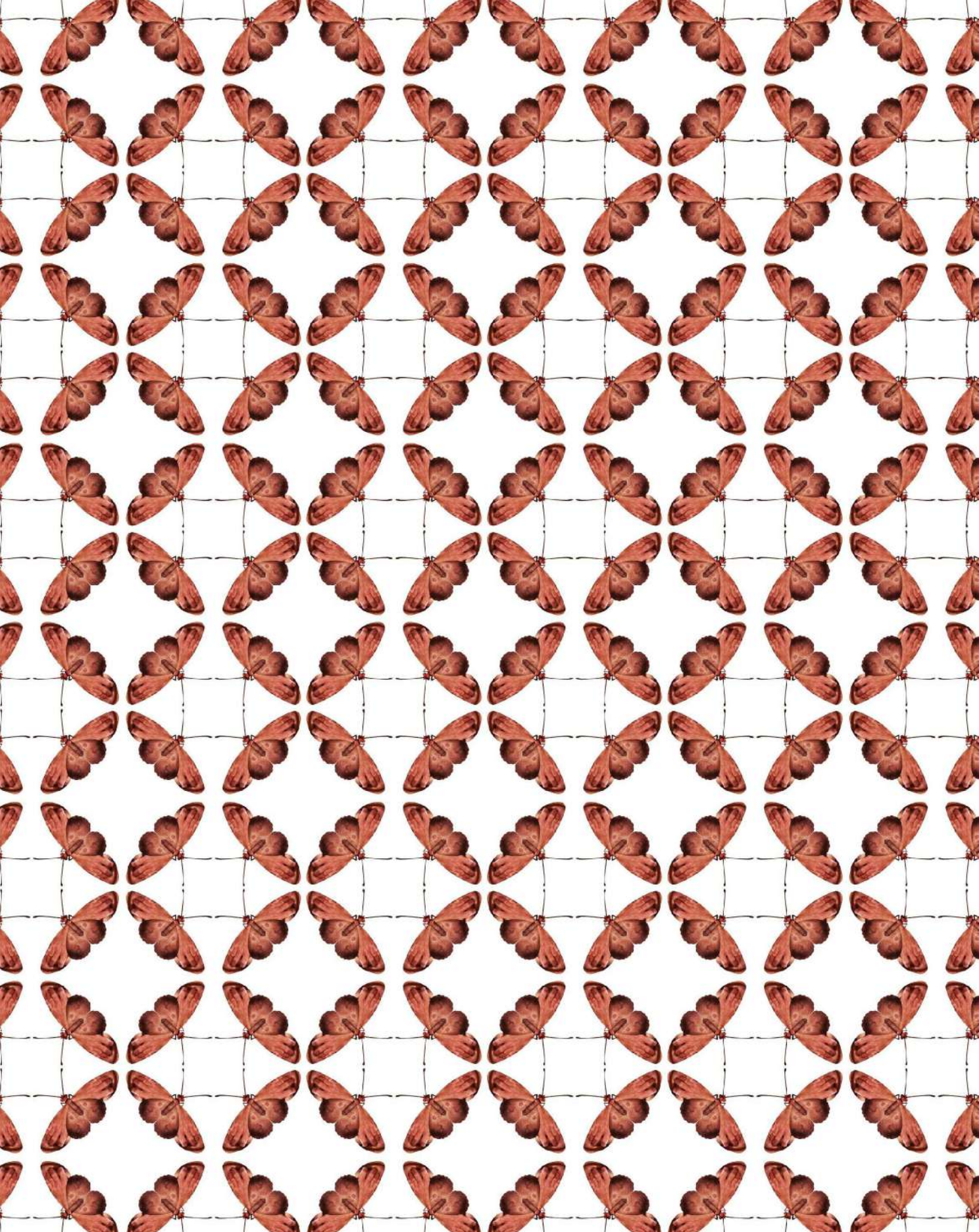


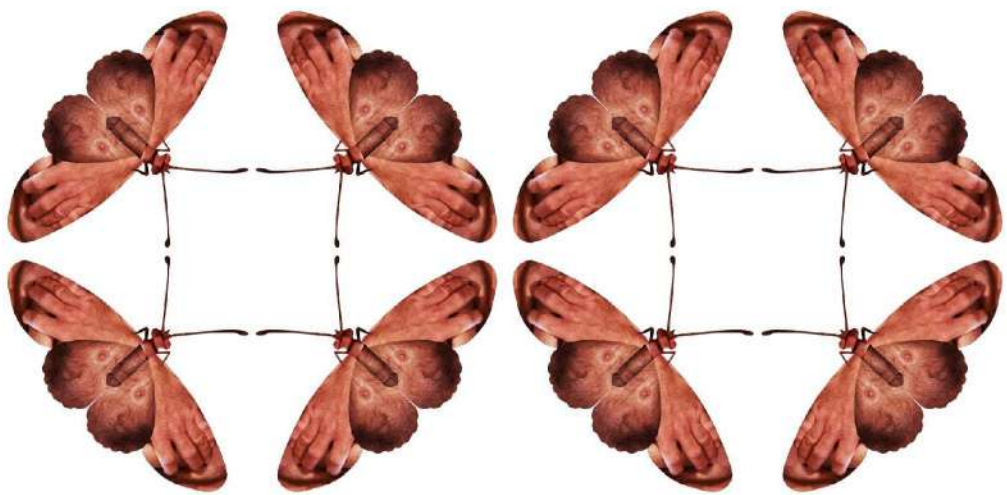


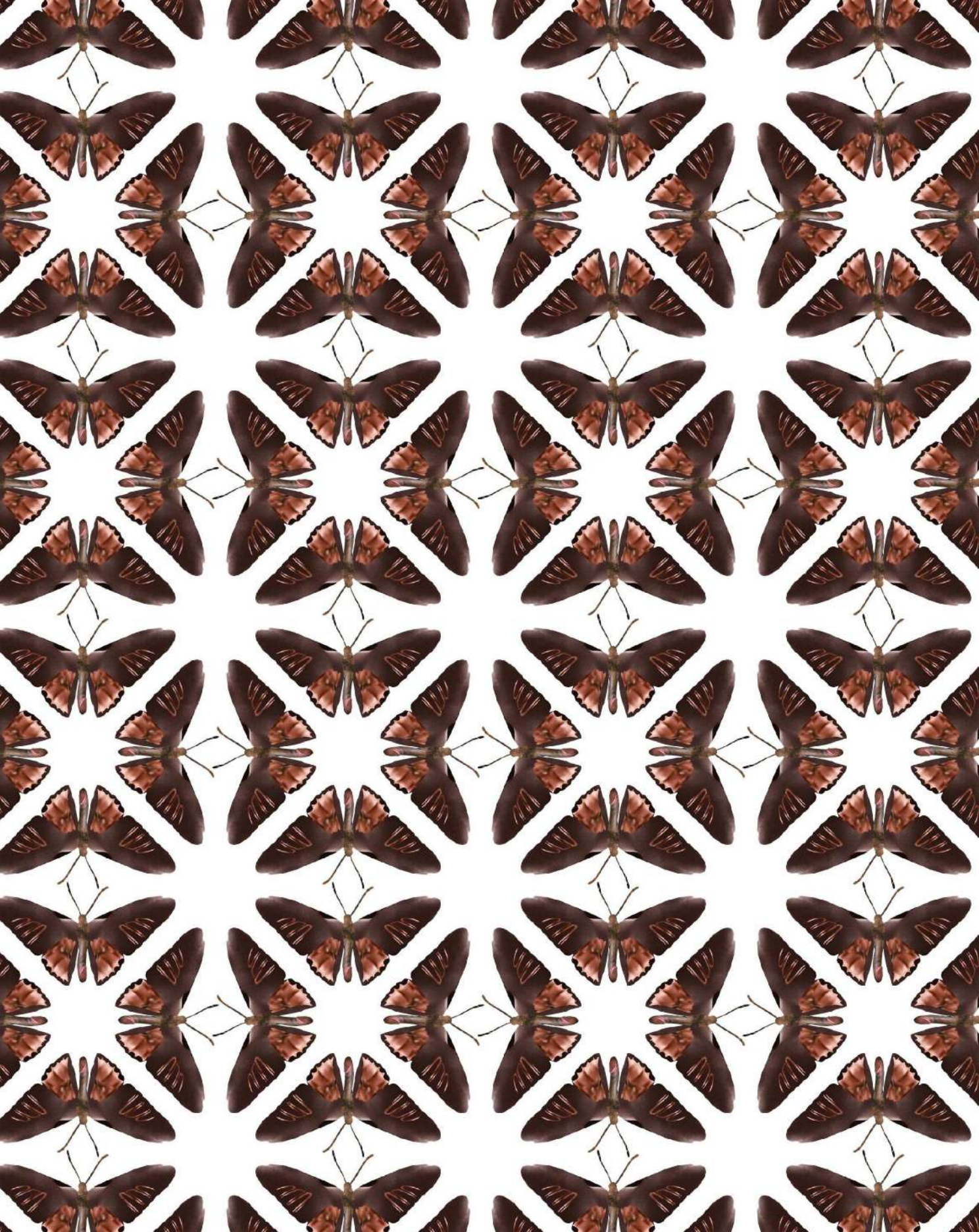


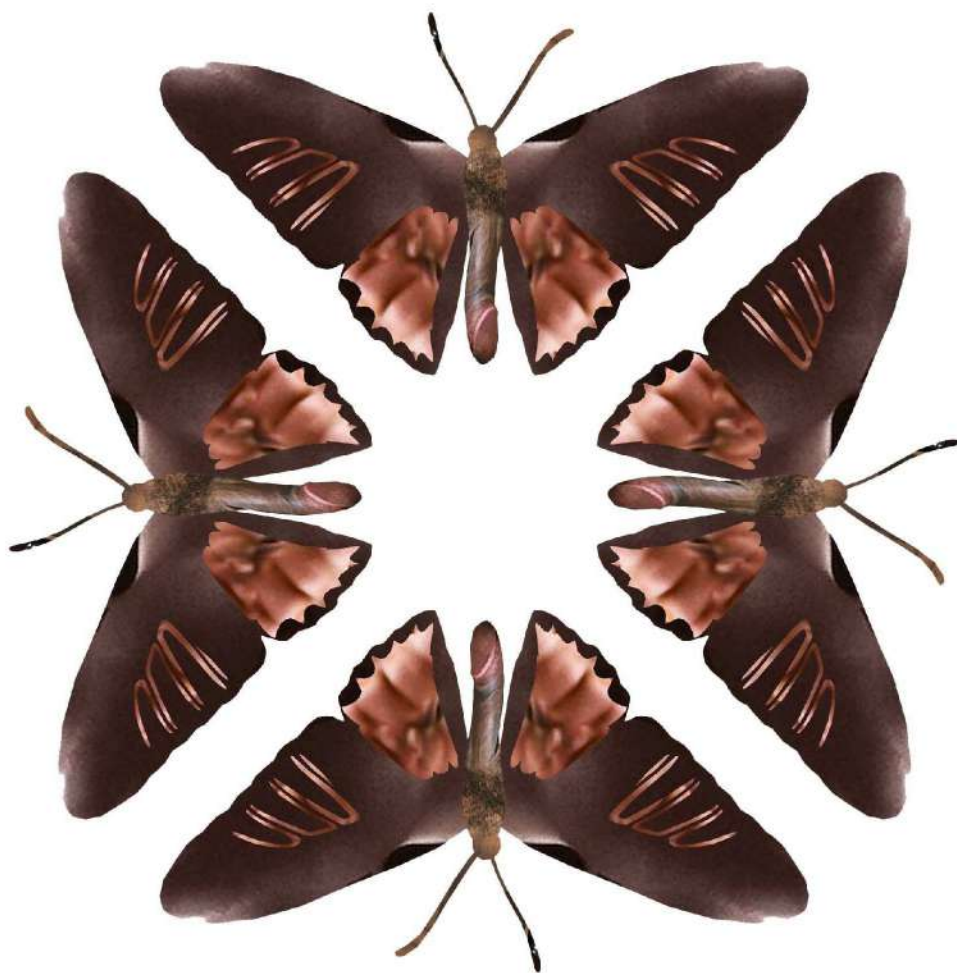


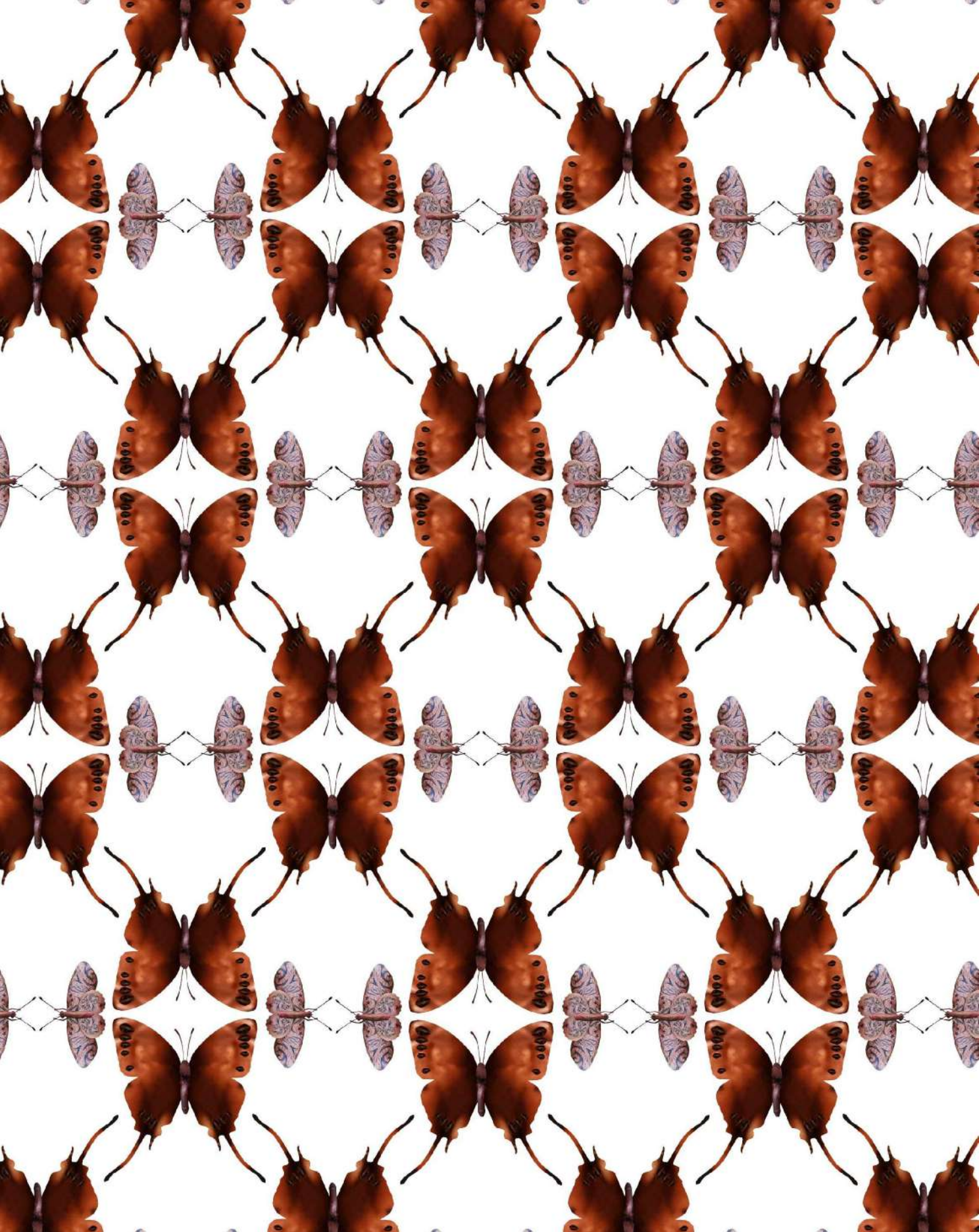


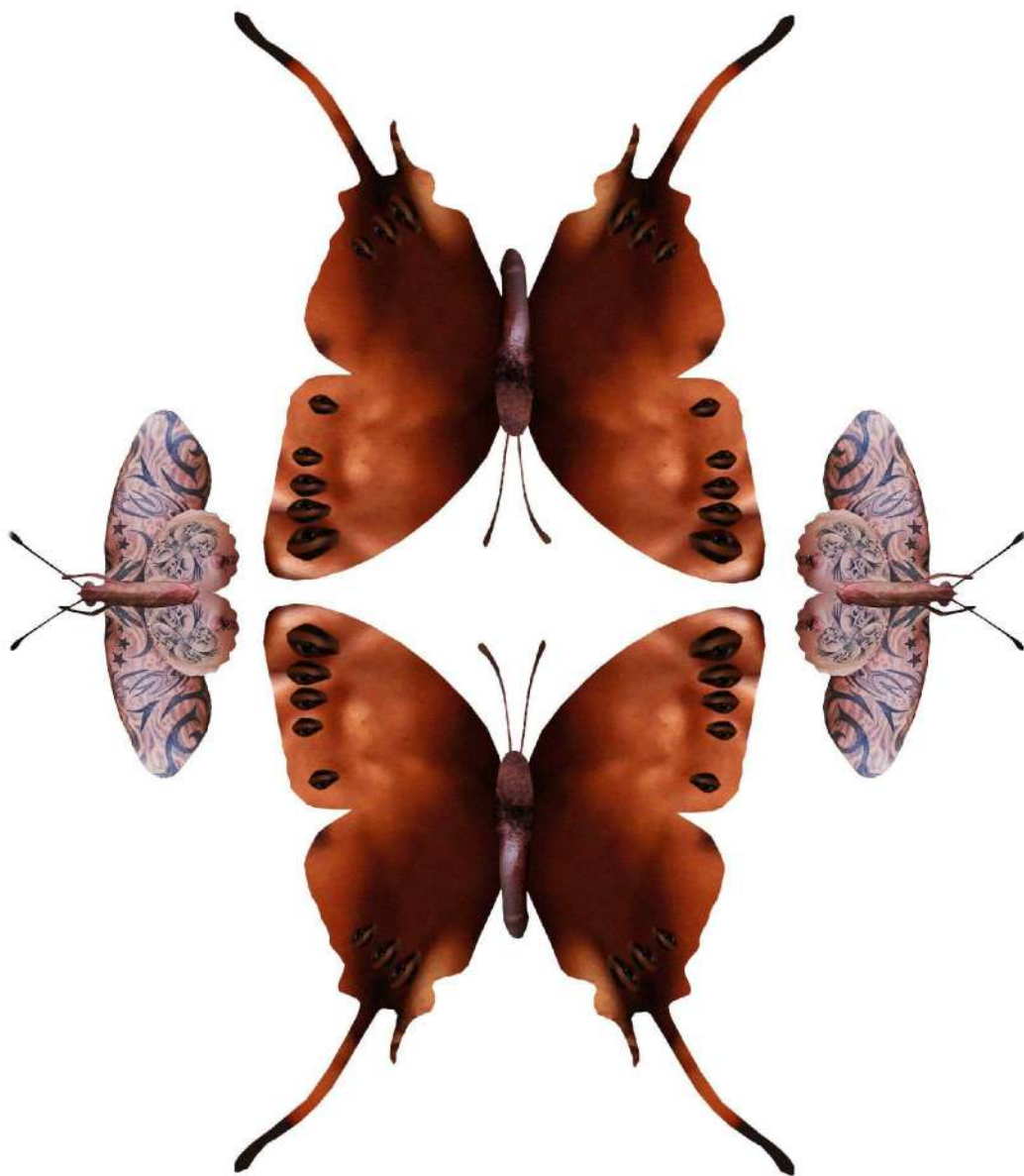


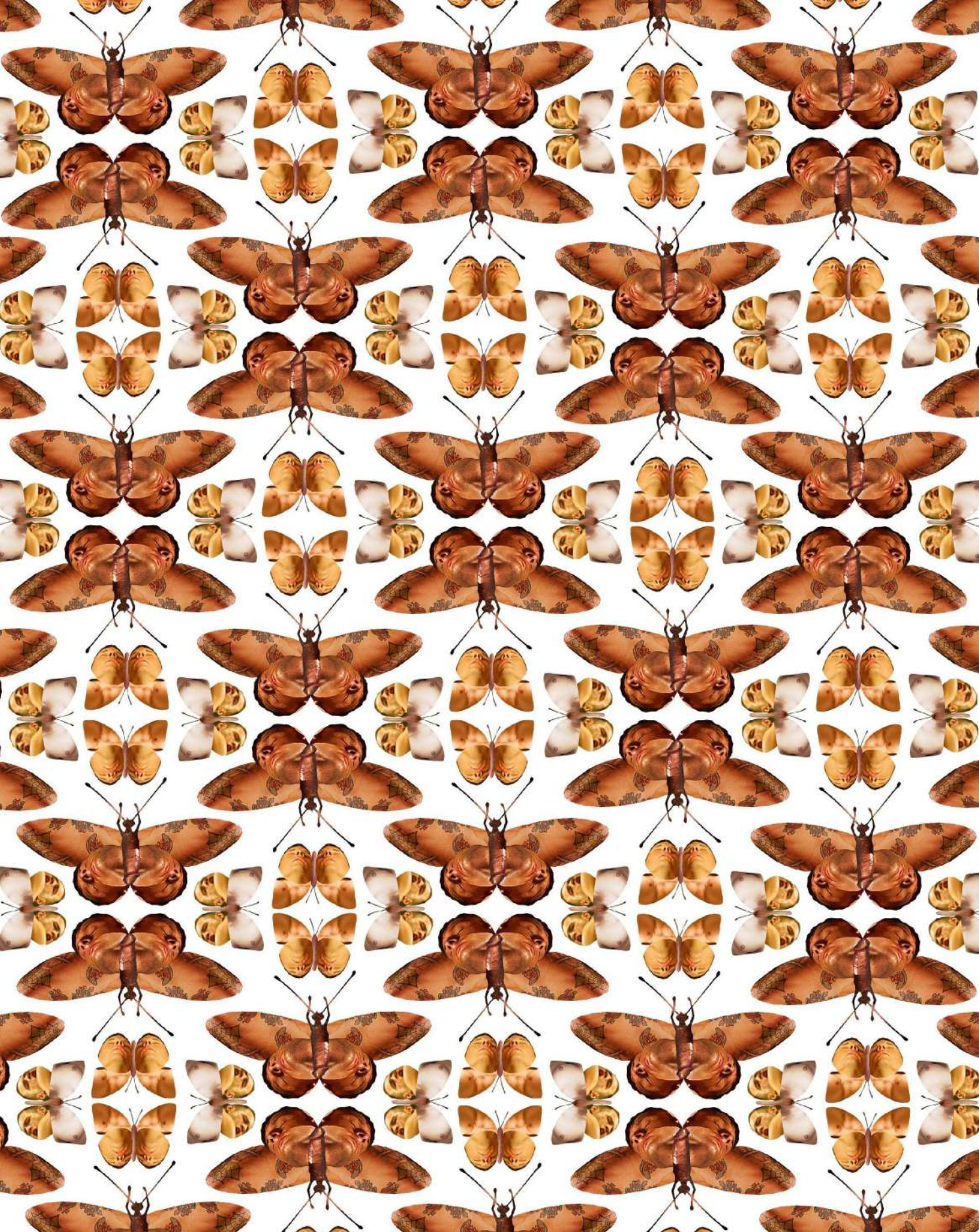


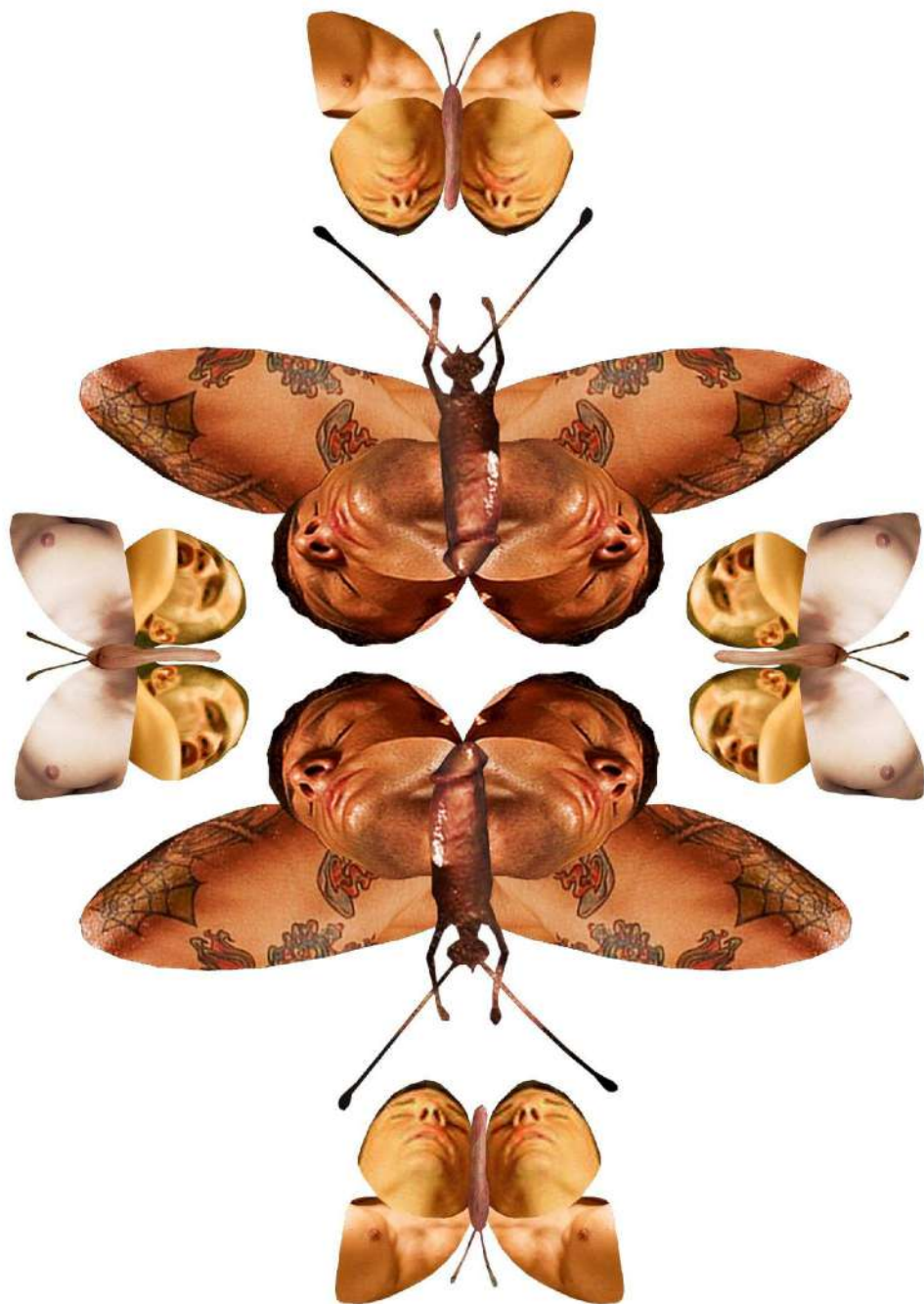


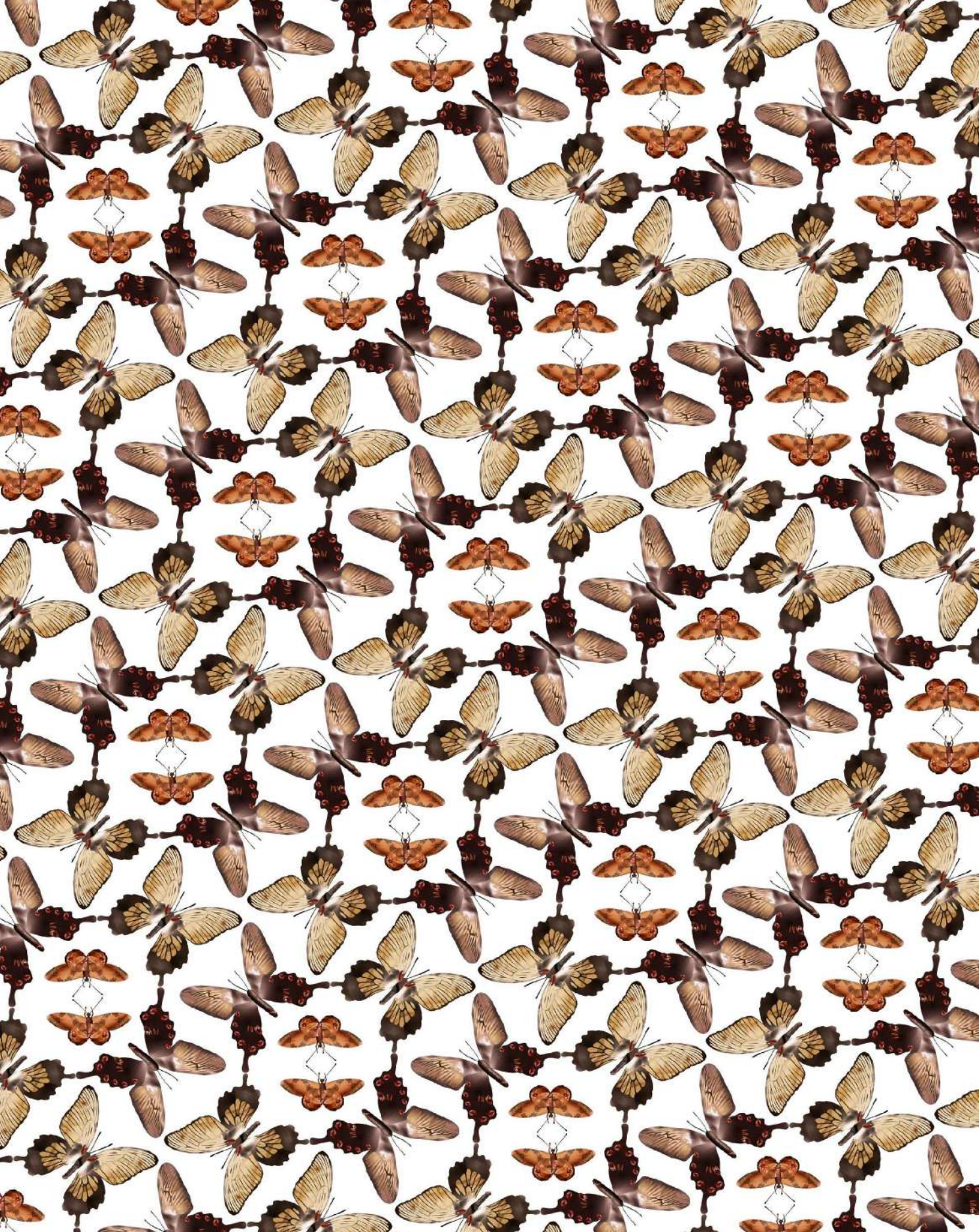


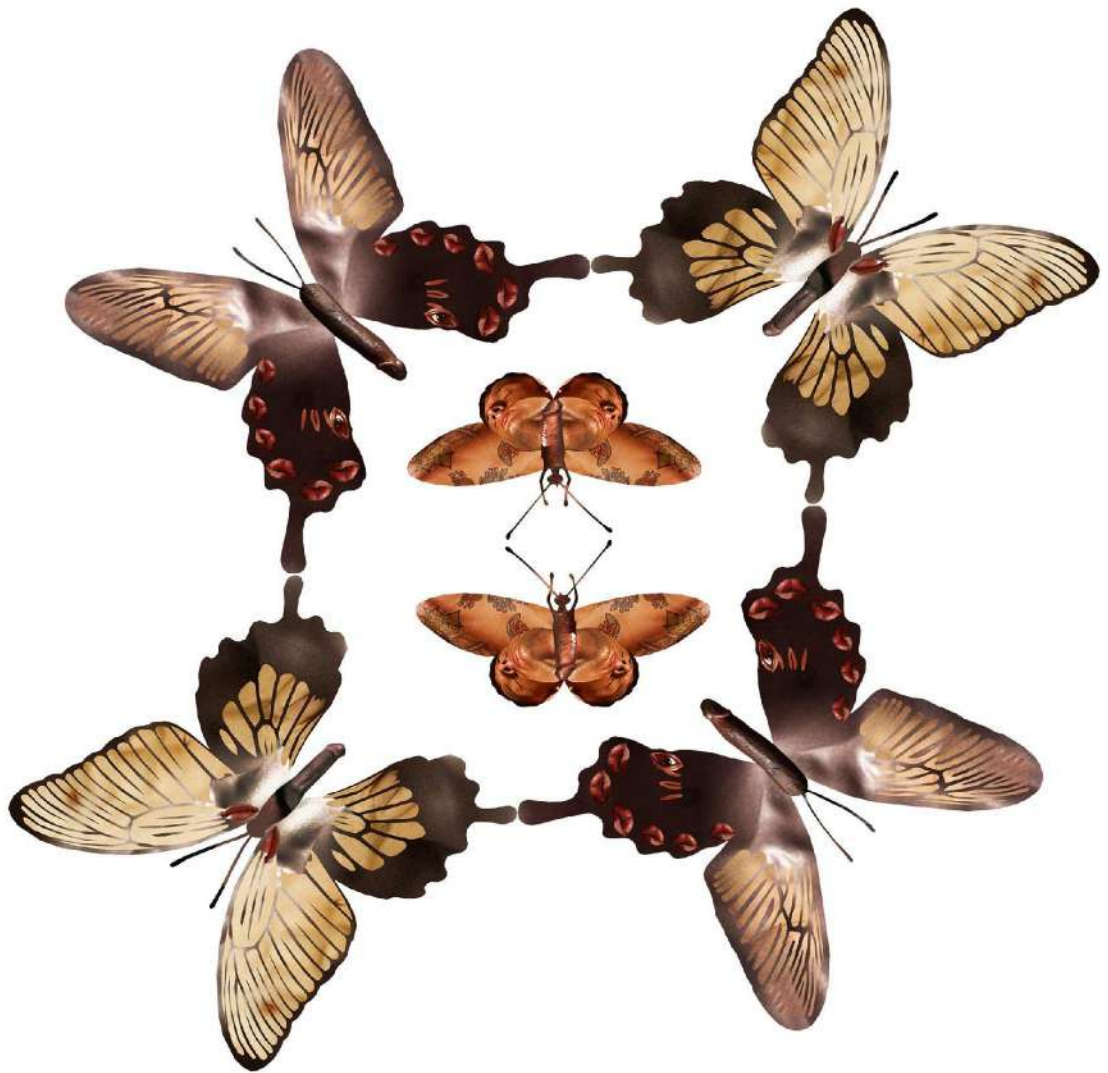


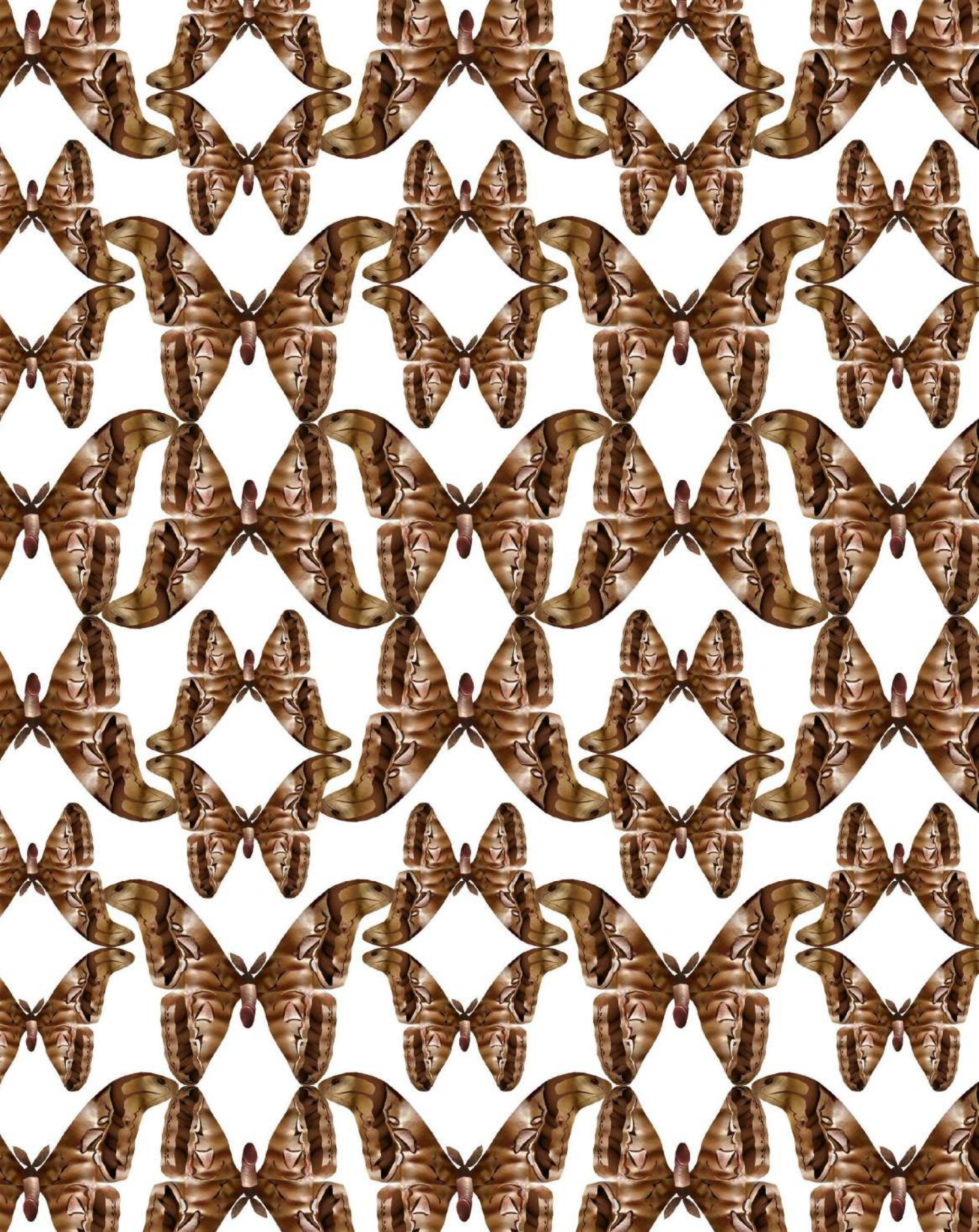








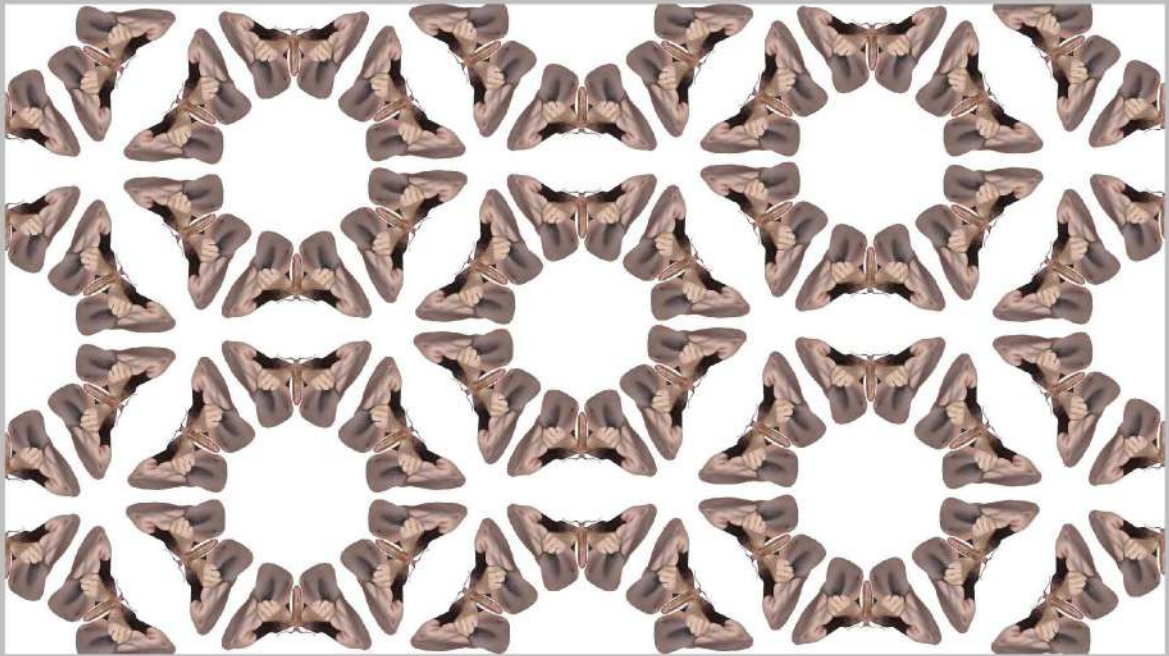








Butterfly Patterns / Queerious Patterns, Digital collage printed on Velum Paper with Archival Ink, 2014.



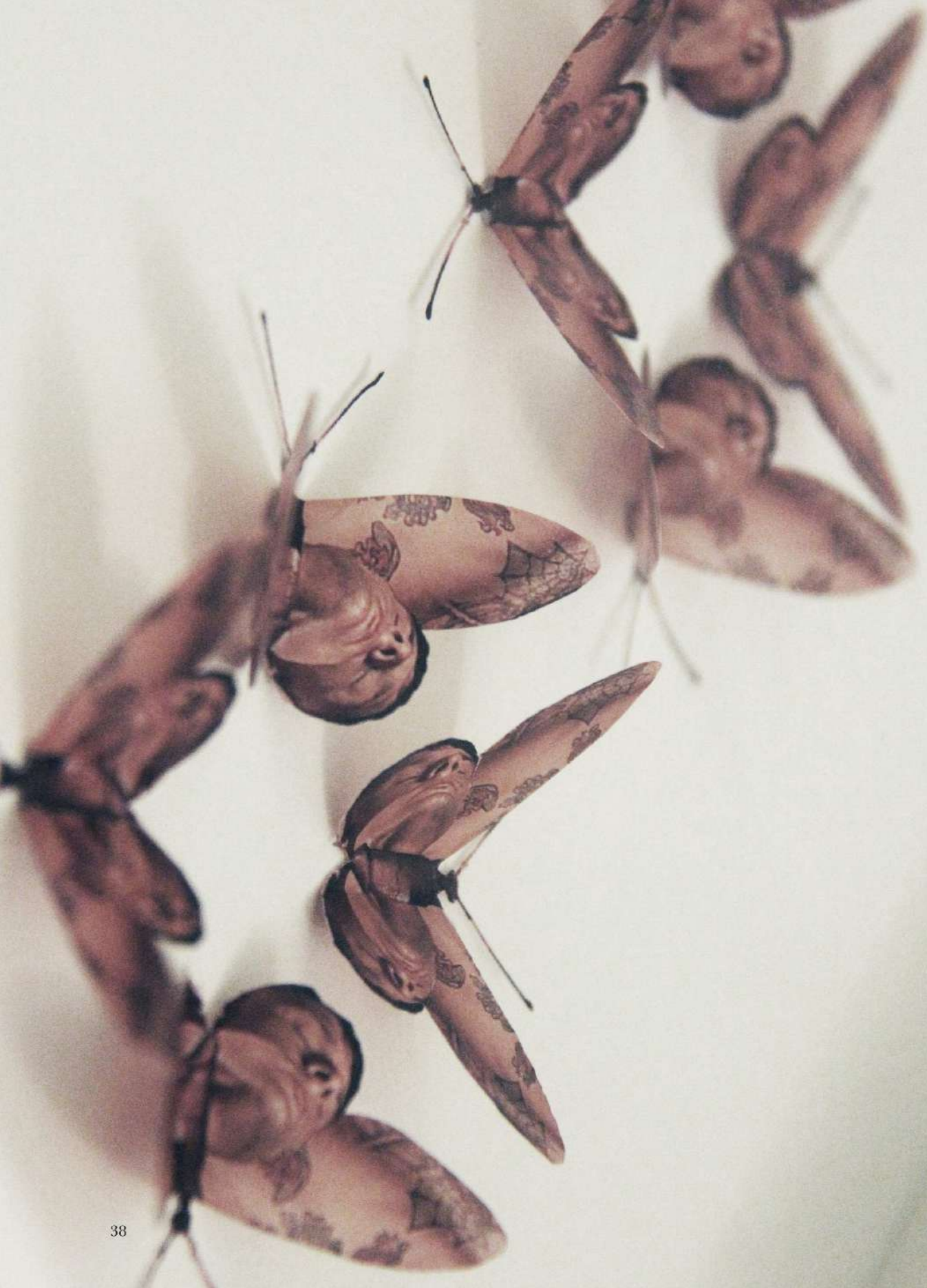
Queerious Patterns, 2014. Animation.



Queerious Patterns, Animation, Image at the Gallery, 2014.



Queerious Patterns, Animation, 2014 & *Hybrid Queer'n God*, Sculpture, 2011.







Butterfly Cloche

Julius Poncelet Manapul

Butterfly Cloche,

Digital Collage from Gay Porn Images, Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, White Washed Twiggs, Ken Dolls, 2014.

By preserving these butterflies in a glass cloche I create the act of collecting the queer male bodies and ways of domesticating these homonormative queer white males captured in these cabinets of curiosities, contained and displayed for my queer colored gaze. I collect and capture these queer white bodies, just as the colonizers exoticized and collected indigenous objects from their *Wunderkammer* or *Kunstammer*. This conventional views of the other and the exotic can interchange depending on what side of the mirror you are looking into; the other realm of power struggle between the colonized and the colonizer. I never really saw my self as the exotic Filipino East Asian Queer Boy that Rice Queens often perceived me through their own exoticized gaze. In return I exoticized the ideal homonormative representations of the masculine queer white male. Ken Dolls are also covered by these butterflies and as an act of castrating these masculine male forms from gay porn images transformed into butterflies indigenous from the Philippines I then give back Ken's penis through my own transformed indigenous constructions.



Butterfly Cloche, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, White Washed Twigs, 2014.



Butterfly Cloche, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, White Washed Twigs, 2014.



Butterfly Cloche, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, White Washed Twigs, 2014.



Butterfly Cloche, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, White Vase, 2014.



Butterfly Cloche, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, White Washed Twigs, 2014.



Butterfly Cloche, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, White Washed Twigs, 2014.





Butterfly Cloche, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, White Vase, White Washed Twigs,
Ken Dolls, 2014.



Butterfly Cloche, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, White Vase, White Washed Twigs,
Ken Dolls, 2014.





Butterfly Cloche, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, White Ken Dolls, 2014.





Butterfly Cloche, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, White Ken Dolls, 2014.





Queerious Hybrid

Julius Poncelet Manapul

Digital Collage from Gay Porn Images, Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, Life Size Homonormative Mannequins, 6 feet, 2014.

In a fantastical act of transformation, these queer butterflies then peel off the wall and become the fabric which clothes two white, male mannequins in whimsical hybrid attire; simultaneously inspired by both Indigenous and Colonial Filipino cultures. The queer culture of transformation is then echoed from these forms, and its act of questions, understandings and misunderstandings with the queer bodies that becomes the glassed caged specimen (This work is then pushed outside its glass and these queer butterflies and mannequins will occupy the allocated space and bodies of Homonormative mannequins)

The costumes is a hybrid forms that is blended from native indigenous attires of the Philippines along with the Brong Tagalog and Mestiza dress which had become the secondary national attire of the Filipinos during the colonization from the Spaniards. These juxtapose the two aesthetics of the colonized and the colonizers, which creates new forms from detailed butterflies moving in and out through a frozen transformative forms of belonging and not belonging, white washing and color washing within the realm of this Cabinet of Queeriosities.



-hybrid
-barong
-mestiza dress
-cordillera native
-Ifugao
From Philippines

Queerious Hybrid, Inspirational Drawing of Indigenous and Colonial Filipino Costume, Sculpture, 2014.



- hybrid mindanao
- cordillera indigenous
- atiatihan + barong
from Philippines

Julia
2014

Queerious Hybrid, Inspirational Drawing of Indigenous and Colonial Filipino Costume, Sculpture, 2014.



Queerious Hybrid, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, Life Size Homonormative Mannequins,
6 feet, 2014.



Queerious Hybrid, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, Life Size Homonormative Mannequins,
6 feet, 2014.



Queerious Hybrid, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, Life Size Homonormative Mannequins,
6 feet, 2014.



Queerious Hybrid, Digital Collage from Gay Porn Images,
Templates of Indigenous Butterflies from the Philippines,
Printed on Velum, Life Size Homonormative Mannequins,
6 feet, 2014.





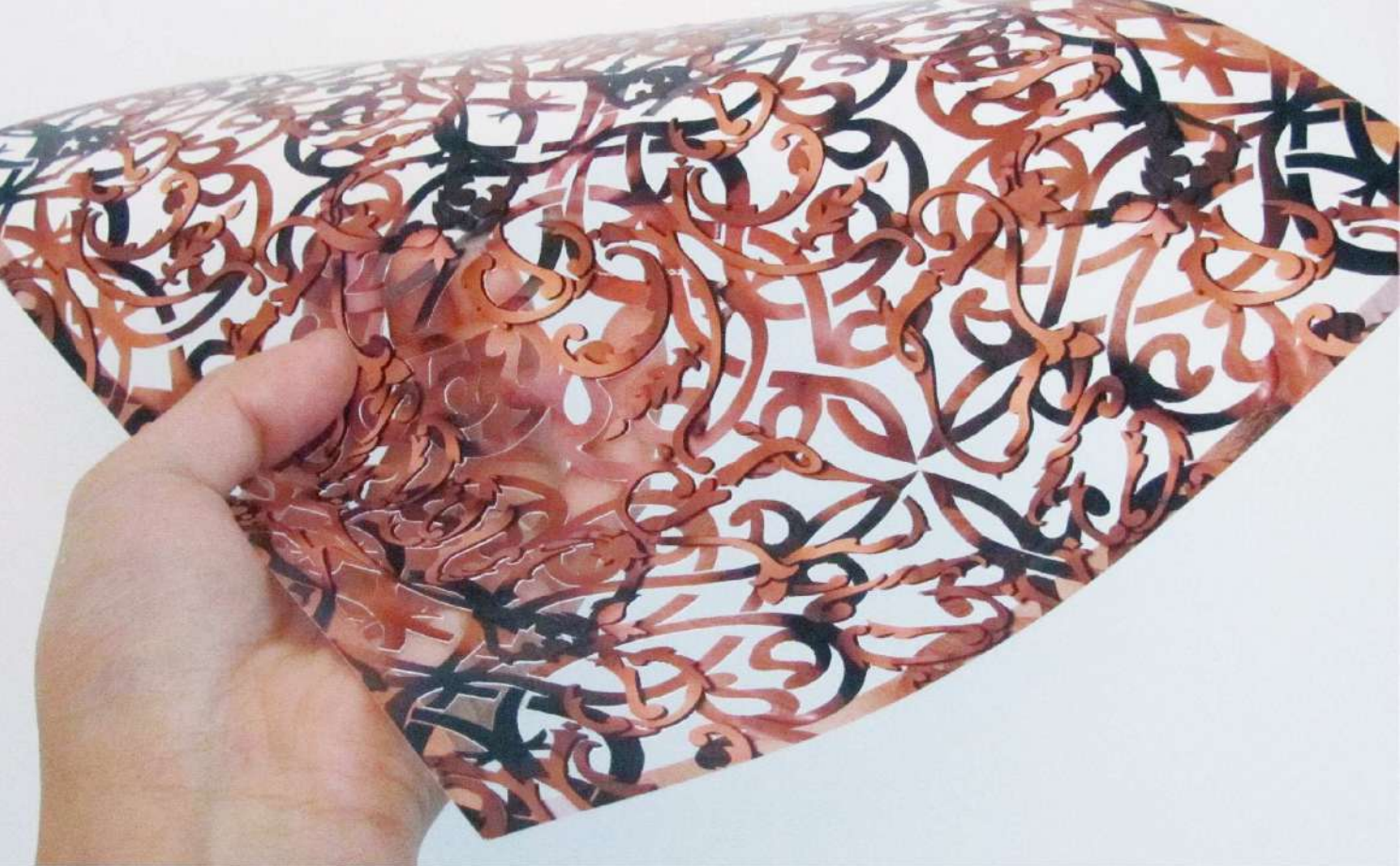








Queerious Hybrid, Digital Collage from Gay Porn Images, Templates of Indigenous Butterflies from the Philippines, Printed on Velum, Life Size Homonormative Mannequins, 6 feet, 2014.



Queerious Text

Julius Poncelet Manapul

Digital Collage from Gay Porn Images.
Printed on Photo Paper and Cut-out,
height 12" x width 9.5" inches, 2014.

This series are digital cut-outs and collaged gay porn images from the internet, which are then imbued with a sense of human tactility in the act of hand-cutting these incredibly intricate designs. These idealized bodies are effaced and transformed into ornamental screens, rendering these sexual representations into the decorative. Embedded within these delicate cutouts are Filipino queer terminology, such as bakla and bading, or racialized and sexualized slurs, like rice queen. These Filipino queer identities become almost invisible amongst the floral motifs, pointing to the subjugation of difference in order to belong. A frame that evokes the act of skin and cutouts, the ornamental representation of the Filipino queer identities and what we transform our selves into to fit in these state of Homonormative representations and longings.

Bakla:

In the Philippines, a baklá (pronounced [back-la]) or bayot (Cebuano) is a male person who is exclusively attracted to men. Baklá are often considered a third gender. Many, but not all, baklas have feminine mannerisms and dress as women. Some actually self-identify as women. In the Filipino culture this stereotype views of the queer men as feminine and represents themselves as women (Transsexuals and Drag) are predominant and may seem backwards since they put every queer identities from the LGBT communities in one generic representation called Bakla. There are no other words in Filipino (Tagalog) for specific translations of Gay, Lesbian, Bisexual, Transsexuals, Cross Dressers and Drag. Bakla are socially and economically integrated into Filipino society. The stereotype of a baklá is a parlorista flamboyant, camp cross-dresser who works in a beauty salon. Some Filipinos disapprove of baklas, usually on religious grounds or related social reasons.

Bading:

Other ways to say this slang (Becky or Beks).

Another slang for 'fag' or predominantly 'twink' in the Philippines. It is often used as an insult. The term often means 'flamy' and effeminate homosexuals; it also refers to flamy homosexuals who are witty and sarcastic. Although used predominantly in Tagalog, the term is widely used by the country's other dialects.

Rice Queen:

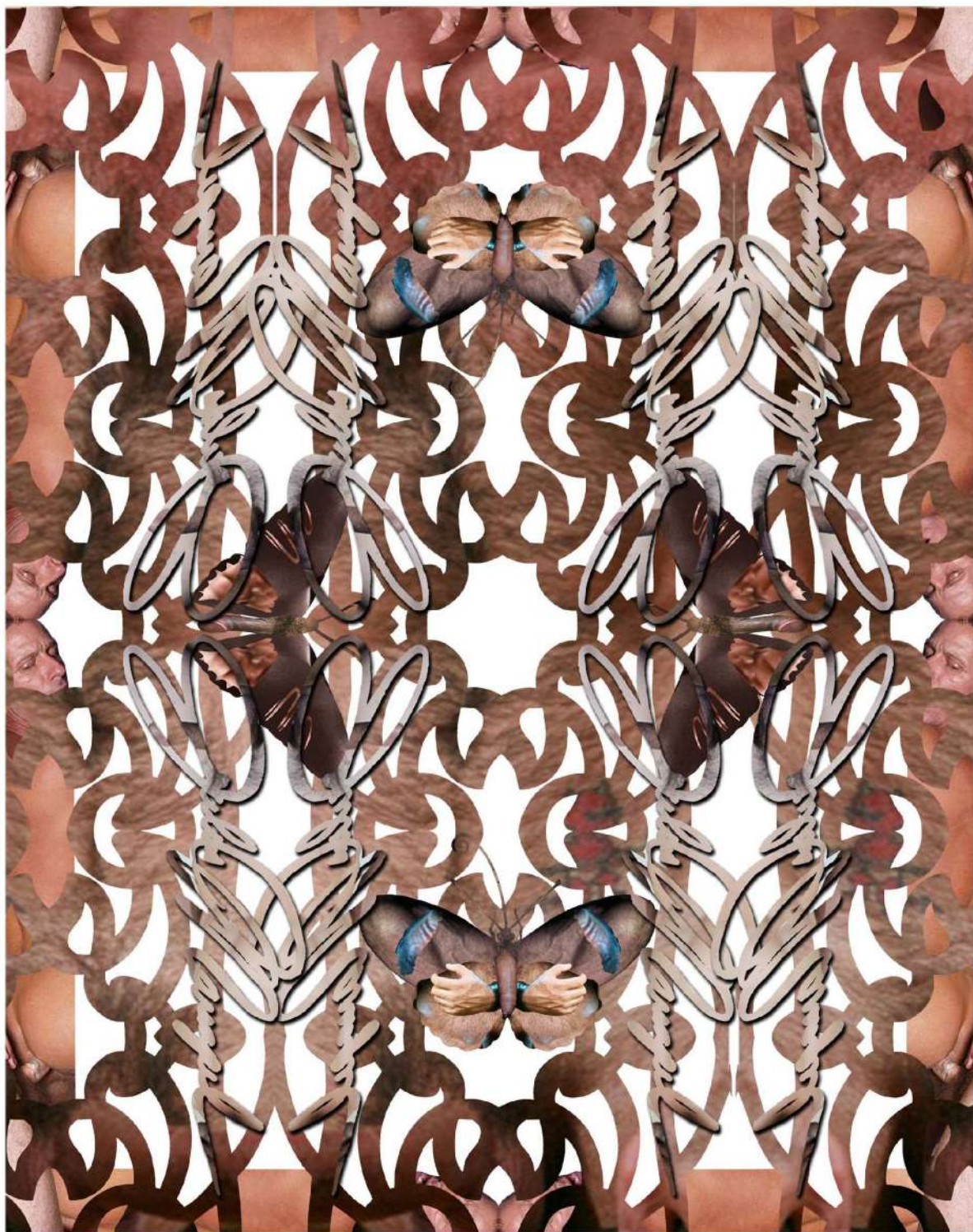
A rice queen is usually a gay white male who prefers or exclusively dates Asian men. The term is considered gay slang and depending on the context may be considered derogatory and offensive internationally.

Ladlad:

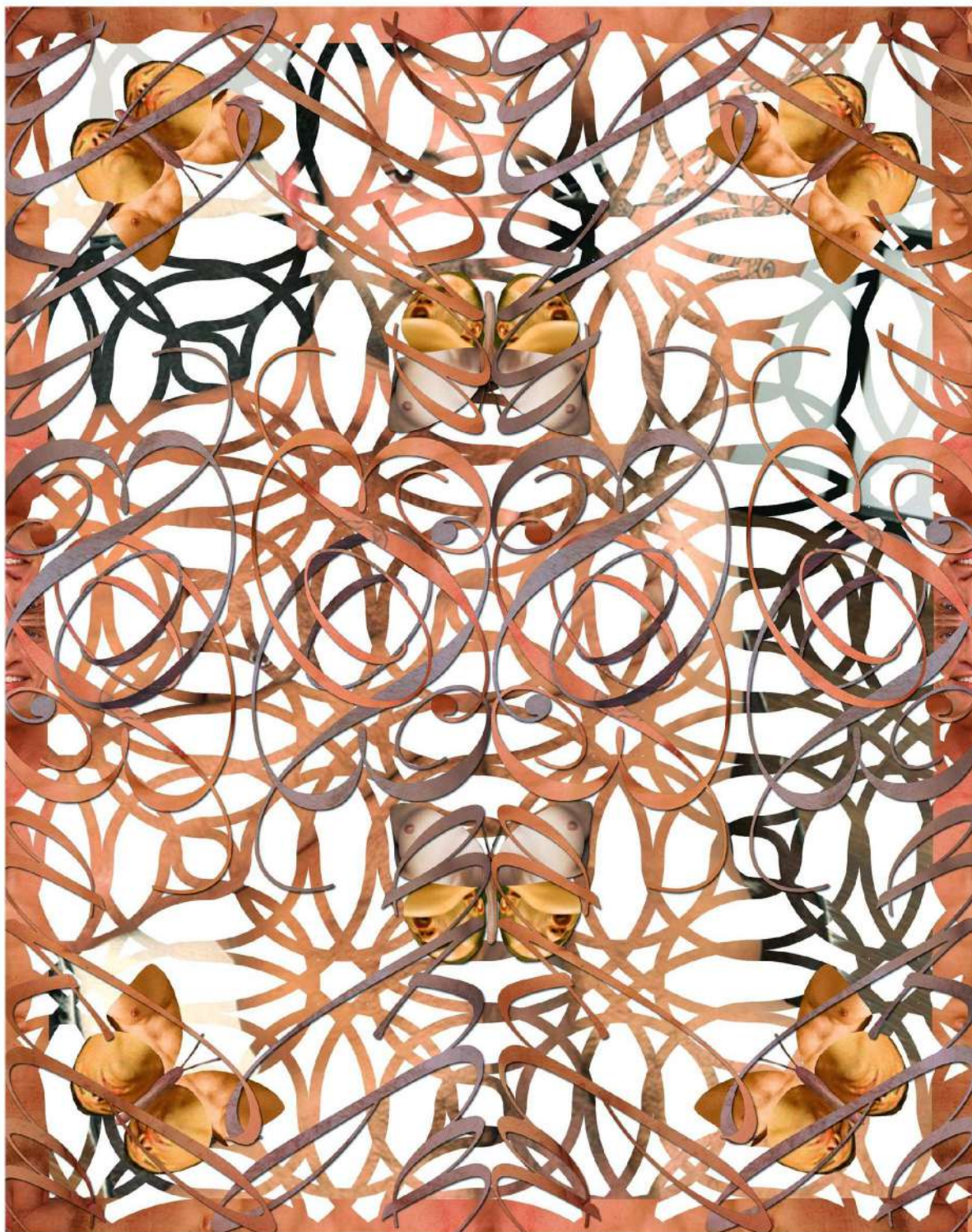
(English: "come out," lit. "The Unfurled") or the LGBT Party is a Filipino lesbian, gay, bisexual, and transgender (LGBT) political party. It was founded on September 21, 2003, and is founded by Danton Remoto, Associate Professor of English at Ateneo de Manila University. The party's official motto is *Bukas puso, bukas isip*. (Open heart, open mind.) The organization's thrust is toward human rights, and the organization is fighting for equal rights among all Filipinos, whether they are LGBT or not.

Fudge Packer:

Someone who indulges in anal sex. A term for a homosexual male alluding to the supposed tendency of fecal matter to become compacted during male on male anal sex. Often it is considered a derogatory term applied to a homosexual male. Also called a donut-puncher, cork-soaker, coke-sacker, sock-tucker.



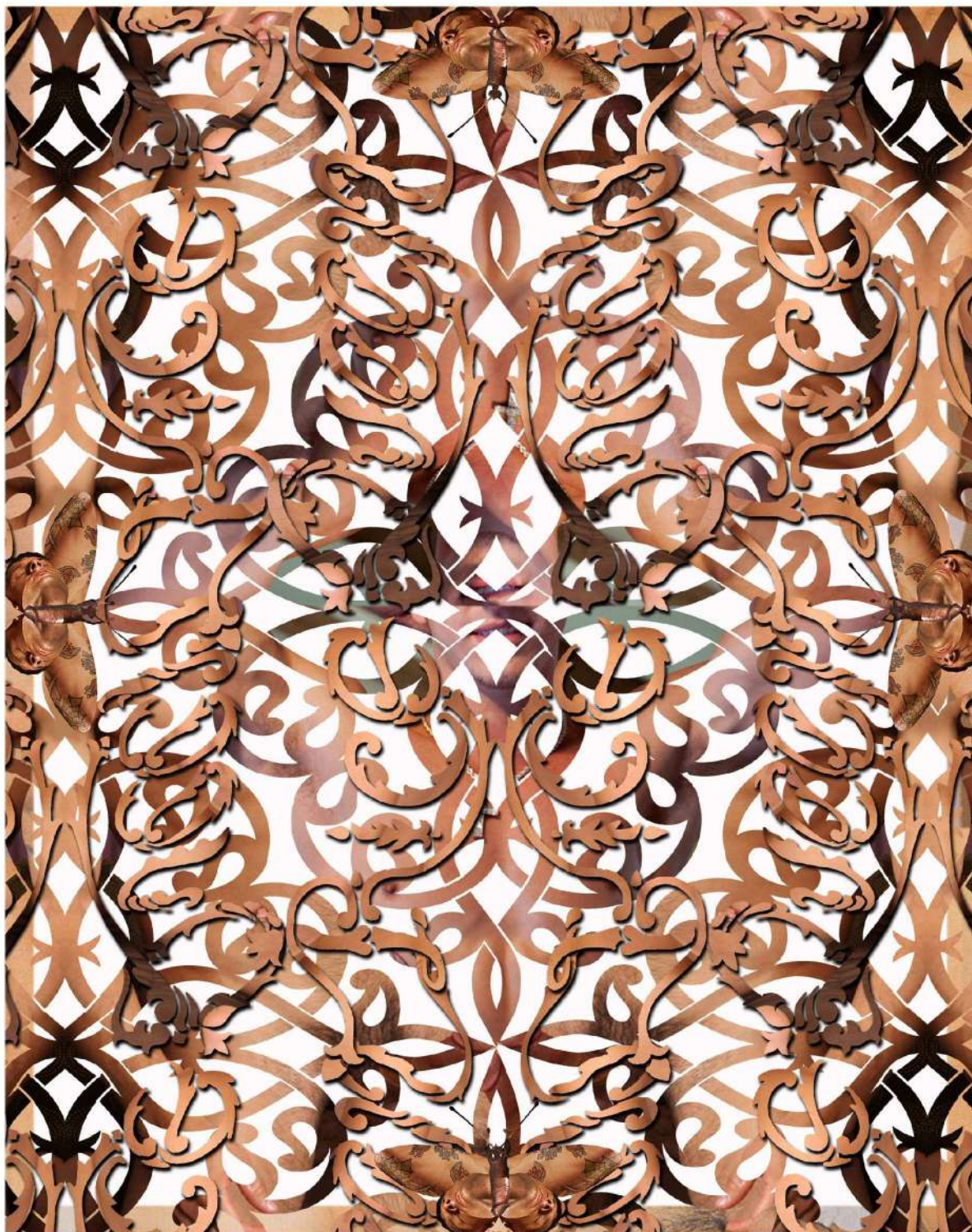
Julius Manapul: Queerious Text, Digital Collage from Gay Porn Images, Templates of Indigenous Butterflies from the Philippines, Printed on Photo Paper, Cut-out, height 12" x width 9.5" inches, 2014.



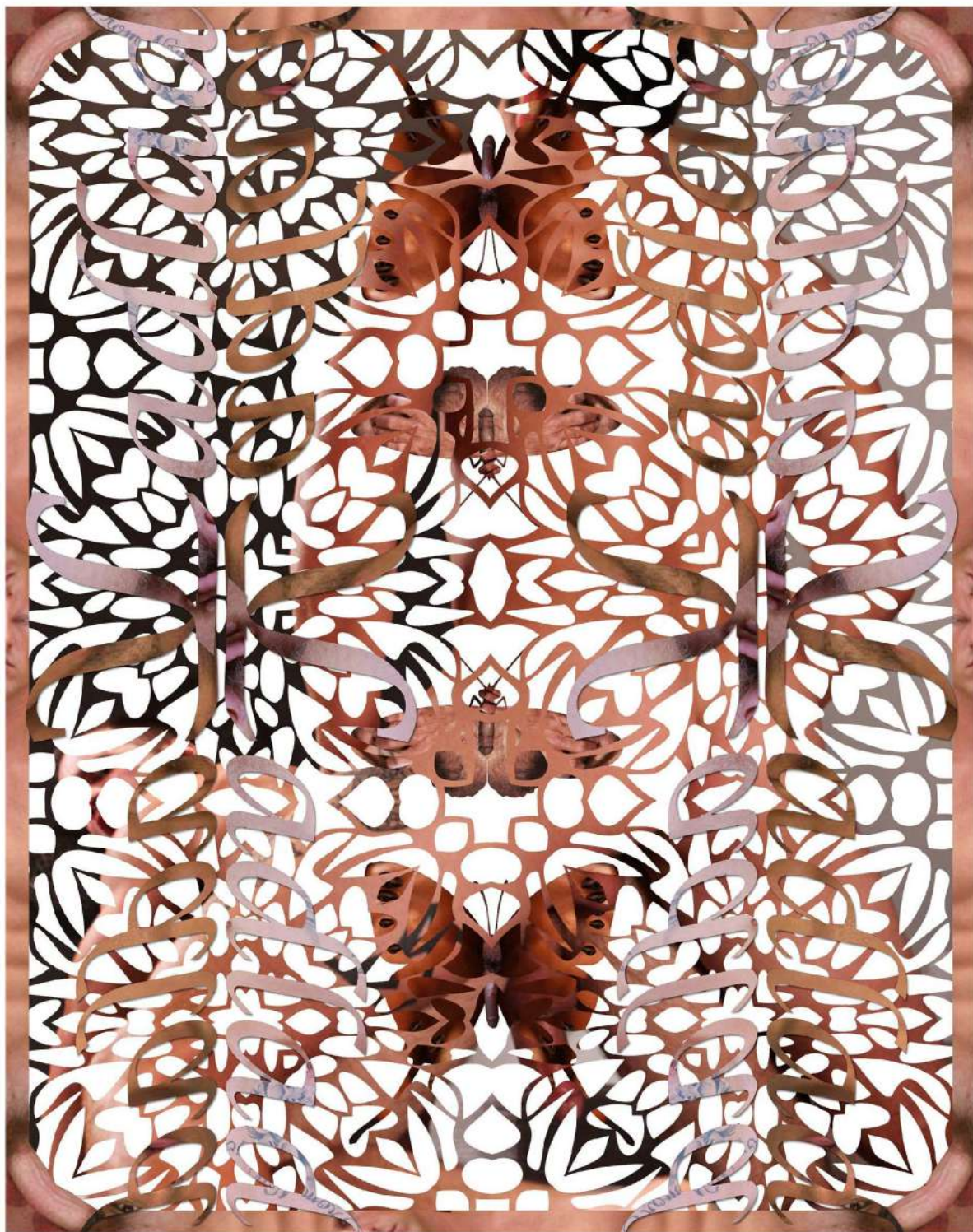
Bakla: Queerious Text, Digital Collage from Gay Porn Images, Templates of Indigenous Butterflies from the Philippines, Printed on Photo Paper, Cut-out, height 12" x width 9.5" inches, 2014.



Bading: Queerious Text, Digital Collage from Gay Porn Images, Templates of Indigenous Butterflies from the Philippines, Printed on Photo Paper, Cut-out, height 12" x width 9.5" inches, 2014.



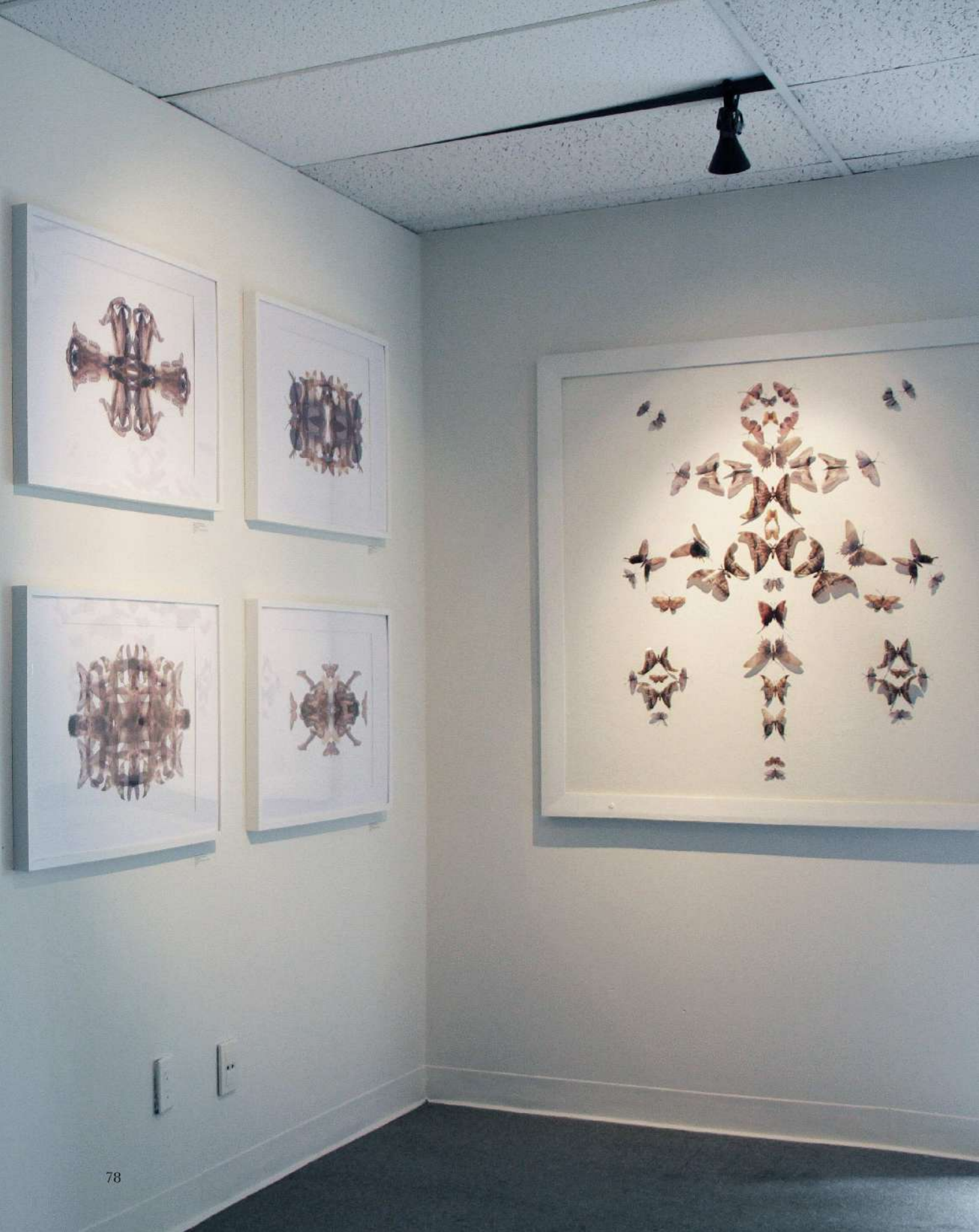
Rice Queen: Queerious Text, Digital Collage from Gay Porn Images, Templates of Indigenous Butterflies from the Philippines, Printed on Photo Paper, Cut-out, height 12" x width 9.5" inches, 2014.



Ladlad: Queerious Text, Digital Collage from Gay Porn Images, Templates of Indigenous Butterflies from the Philippines, Printed on Photo Paper, Cut-out, height 12" x width 9.5" inches, 2014.



Fudge Packer: Queerious Text, Digital Collage from Gay Porn Images, Templates of Indigenous Butterflies from the Philippines, Printed on Photo Paper, Cut-out, height 12" x width 9.5" inches, 2014.

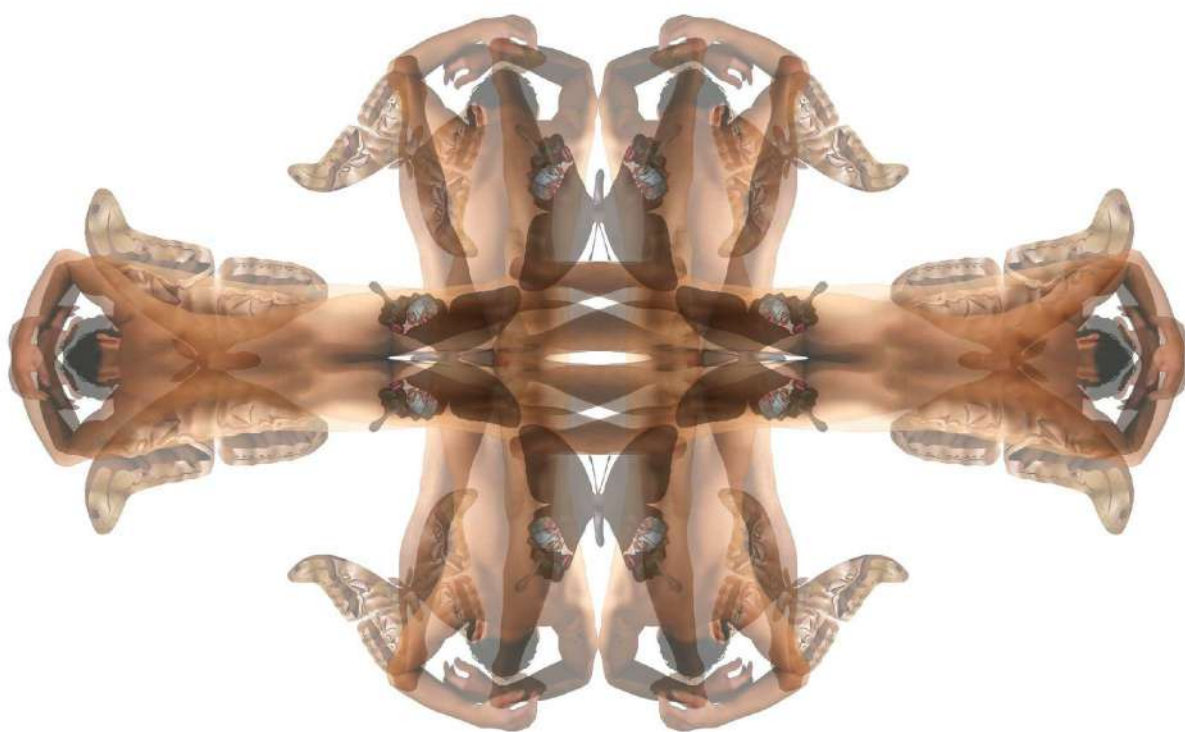


Homonormative Diaspora

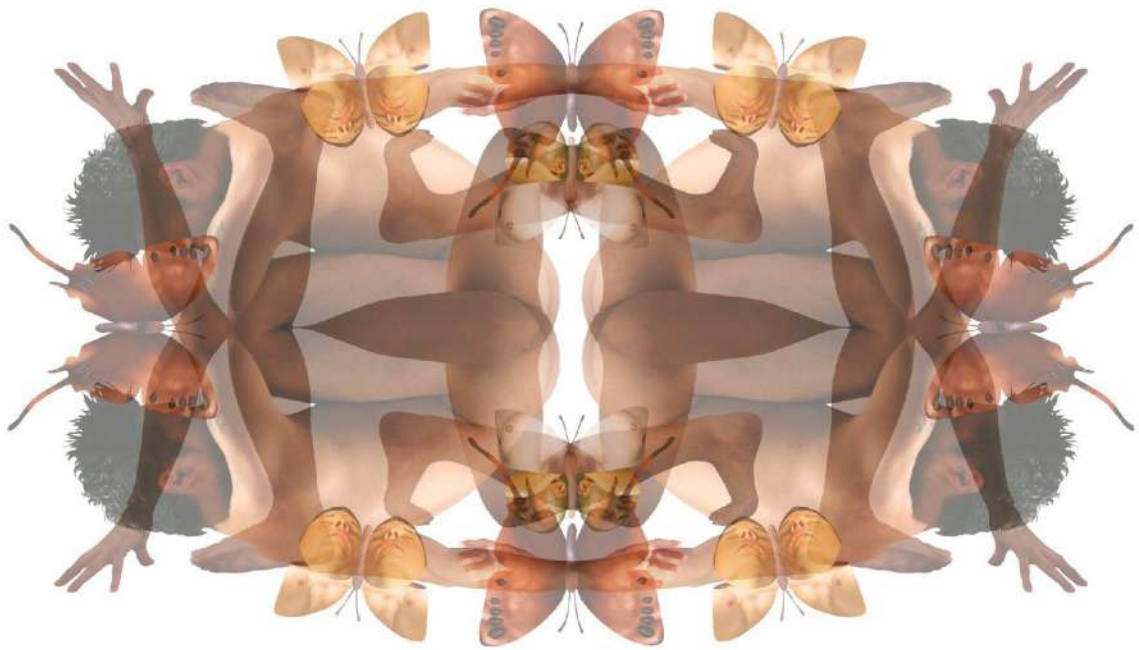
Julius Poncelet Manapul

Digital Collage from Gay Porn Images, templates of butterflies are indigenous to the Philippines.
Artist Portrait Printed on Photo Paper, width 27.5" x height 19.5" inches, 2014.

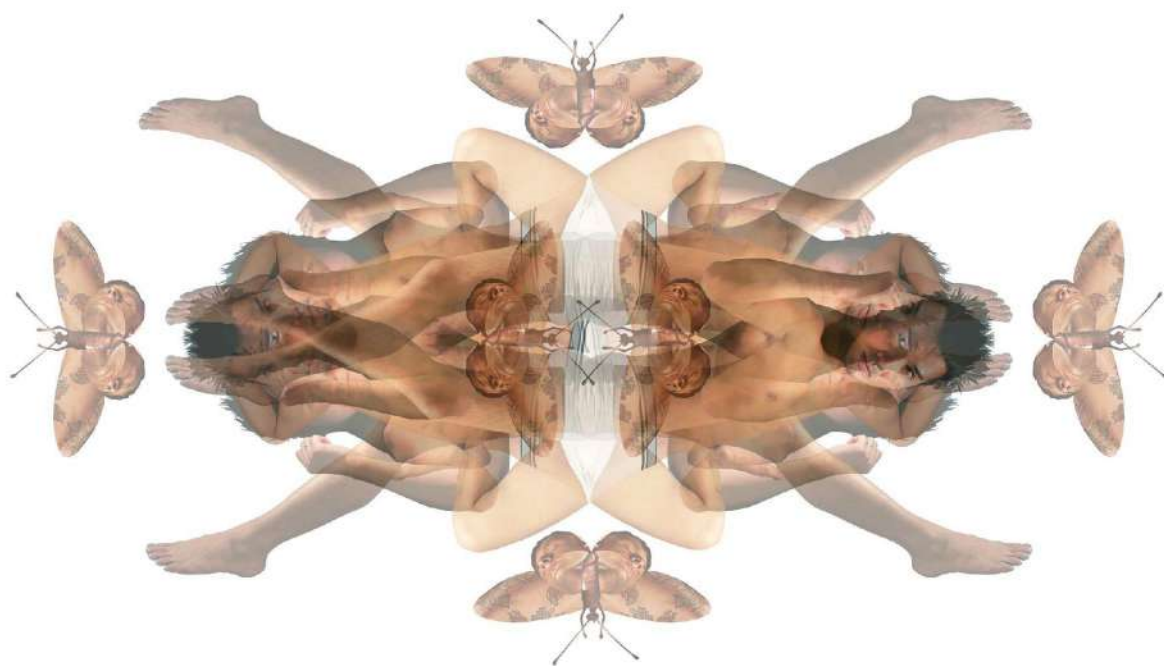
The act between transformation and curiosities. The complications of racial, sexual and gender identities from the exotic to homonormativity, washing these composites into decorative aesthetics. A carbon copy that reflects on white-washing and the transformation to homonormative commodity. Collecting queer identities and the colored queer bodies. This digital collage self-portrait comments on these complexities of racial, sexual, and gender identities from the exotic to the homonormative.



Homonormative Diaspora, Digital Collage from Gay Porn Images, templates of butterflies are indigenous to the Philippines. Artist Portrait. Printed on Photo Paper, width 27.5" x height 19.5" inches, 2014



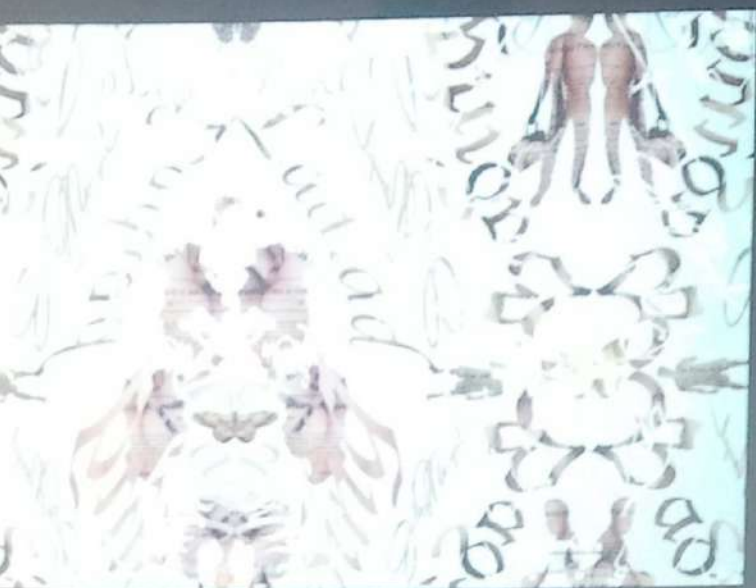
Homonormative Diaspora, Digital Collage from Gay Porn Images, templates of butterflies are indigenous to the Philippines. Artist Portrait. Printed on Photo Paper, width 27.5" x height 19.5" inches, 2014



Homonormative Diaspora, Digital Collage from Gay Porn Images, templates of butterflies are indigenous to the Philippines. Artist Portrait. Printed on Photo Paper, width 27.5" x height 19.5" inches, 2014



Homonormative Diaspora, Digital Collage from Gay Porn Images, templates of butterflies are indigenous to the Philippines. Artist Portrait. Printed on Photo Paper, width 27.5" x height 19.5" inches, 2014



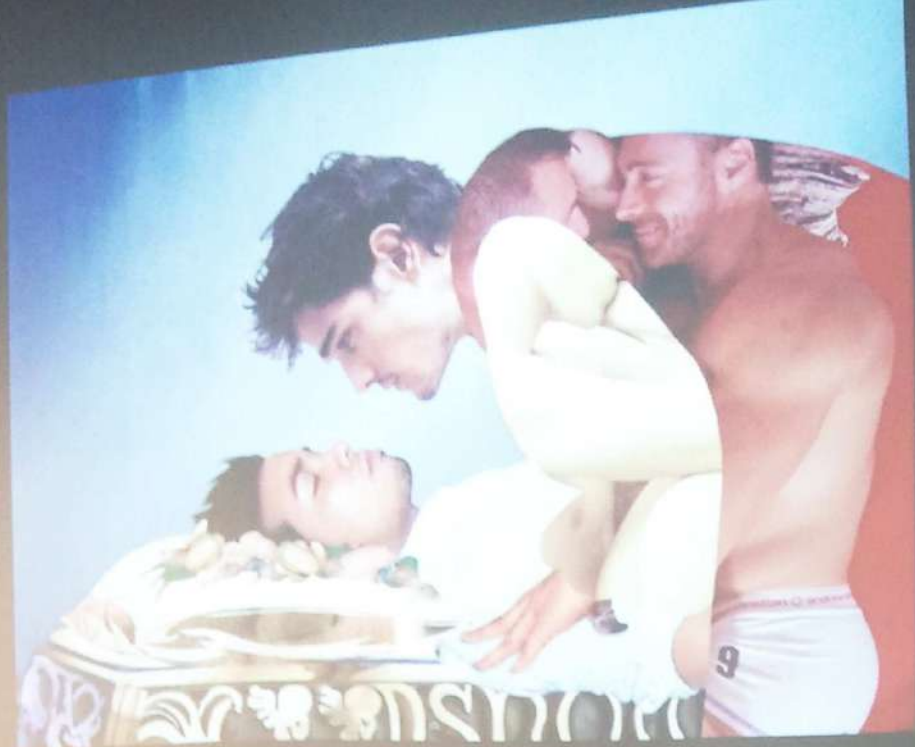
Visualizing the Intimate in Filipino/a Lives

Curated by Marissa Largo and Robert Diaz
OCAD University, Open Gallery, 49 McCaul St. Toronto, Ontario, Canada, Jan-Feb, 2015.

The intimate, according to feminist scholar Anne Stoler, indexes relationships grounded in the “familiar and the essential” and relationships “grounded in sex” (Stoler, 2002).¹ Haunted by Stoler’s dual definition, this exhibit features the work of emerging Toronto-based professional artists and the work of artists from community-based organizations, as it visualizes the personal and political implications of “the intimate” for racialized and queer individuals. On a personal and communal level, “the intimate” can mark diasporic subjects’ contradictory relationship to migration, queerness, and dislocation. “The intimate” can also foreground how dominant narratives about race, gender, and sexuality affect the ways that minorities feel through and live through the everyday. Ultimately, by featuring diverse mediums of expression such as photography, video and sound installation, sculpture, and performance art, this exhibit pushes the boundaries of what “the intimate” can mean theoretically, while also linking such meanings to the embodied experiences of Filipinos/as in Canada.

By Marissa Largo

The followings are Julius Manapul’s work that was part of the group show “Visualizing the Intimate in Filipino/a Lives”



Queerious Murses

Julius Poncelet Manapul

Digital Collage from Gay Porn Images, templates of butterflies are indigenous to the Philippines.

Queerious Text Patterns with Filipino and English queer text,

Printed on Photo Paper, Murse: width 14.5" x height 8.5" x thickness 7.5" inches,

Clutch: width 11" x height 5.5" x thickness 1 3/4", 2015.

These constructed brand name purses from gay magazines uses the male skin parts from gay porn images to create the logo patterns. Here I relate commodity, obsession, compulsivity & fetishism of the brand names with the male bodies that are used to sell the perfect "Ken" doll image of the ideal Homonormative Male; manufacturing the unattainable utopian image. We buy not only the physicality and tangible objects we hold as commodities but also the intangible ideas and thoughts that we buy into to dress up our lives and cover our own individual cultural identities.

Growing up in Canada in the 90's as an adolescent exploring the queer communities for the first time, I experienced a great deal of racism and a sense that I was the 'other', years later when I visited the Philippines again I became the other as well. Feeling like I did not belong to either two Countries, I have embodied this hybrid form of new alternate culture without land. This is a feeling of Racial Melancholia as told by David L. Eng in his book *The Feeling of Kinship* where he explores the lack of belonging, the feeling of being sad with the loss of one's heritage, yet not knowing what was lost at the same time. This ask the questions where do I fit in and how can I belong other than "white-washing" my self for survival and belonging? The other awakening question is why do I need to fit in to a category of always knowing rather than unknowing? My work asks the question, who is exotified within the constructed fantasy between utopian difference and belonging. These butterflies represent the transformation and hybridity within queer diasporas of colors, while the Murse evokes Homonormative representations within the queer culture thus challenging sexuality and gender labels, as Filipino texts (Bakla & Bading) and other queer slang (Fudge Packer & Rice Queen) labels becomes part of its own aesthetics removing its own power of meanings that is now rendered commodity and fetish of aesthetic values. My take on these Murses mimics the idea of these commoditized branding and the collected aspects of the exotified otherness that struggles a place within these Homonormative conventions in our idealized queer culture. They need to be questioned and changed to make visible the unrepresented queer bodies of colors. These Murses are constructed on printed hard stock paper, the bags are then rendered useless, thus making them purely aesthetics and easily reproduced and discarded.



Fudge Packer, Digital Collage from Gay Porn Images, Printed on Photo Paper,
Murse: width 14.5" x height 8.5", thickness 7.5" inches,
Clutch: width 11" x height 5.5", thickness 1 3/4" inches, 2015.



Rice Queen, Digital Collage from Gay Porn Images, Printed on Photo Paper,
Murse: width 14.5" x height 8.5", thickness 7.5" inches,
Clutch: width 11" x height 5.5", thickness 1 3/4" inches, 2015.



Bakla, Digital Collage from Gay Porn Images, Printed on Photo Paper,
Murse: width 14.5" x height 8.5", thickness 7.5" inches,
Clutch: width 11" x height 5.5", thickness 1 3/4" inches, 2015.



Bading, Digital Collage from Gay Porn Images, Printed on Photo Paper,
Murse: width 14.5" x height 8.5", thickness 7.5" inches,
Clutch: width 11" x height 5.5", thickness 1 3/4" inches, 2015.



Ladlad, Digital Collage from Gay Porn Images, Printed on Photo Paper,
Murse: width 14.5" x height 8.5", thickness 7.5" inches,
Clutch: width 11" x height 5.5", thickness 1 3/4" inches, 2015.



Julius Manapul, Digital Collage from Gay Porn Images, Printed on Photo Paper,
Murse: width 14.5" x height 8.5", thickness 7.5" inches,
Clutch: width 11" x height 5.5", thickness 1 3/4" inches, 2015.



Kissing Utopia Good-Bye, (Animation), Digital Collage, Disney Animation,
Digital Queer Porn Images and Self Portrait of the Artist.
<http://www.youtube.com/watch?v=c7uvGscwLh8>

Shown at:

Zweigstelle Gallery, Berlin, Germany.

From the show "Toronto/Berlin 1982-2012", June 16th to August 31st, 2012.

UTAC Gallery, University of Toronto Art Centre Gallery, Toronto, Ontario, Canada.

From the show "Through the Looking Glass: Inside My Domestic Portrait",
MVS Graduating Exhibition, April, 2013.

Open Gallery UCAD U 49 McCaul St. Toronto, Canada,

From the show "Visualizing the Intimate in Filipino/a Lives", 2015.

Kissing Utopia Good-Bye

Julius Poncelet Manapul

(Animation), Digital Collage, Disney Animation,
Digital Queer Porn Images and Self Portrait of the Artist, 2012, 2013 & 2015.

My digital video work appropriates the practice of animated drawings. Reproducing short animation clips traced from found YouTube Disney animated sequence, I then photographed each movement, then collage with googled gay porn images in reflection to utopian manufactured fantasy that exists in Disney cartoons and Queer sexuality. Both are part of a constructed fantasy to be ritualized as utopian reality that affected me growing up as a child and adolescent. These materials challenged me to explore the human relationships within the Disney conventional views of Love, Marriage, and Happy Endings, and parallel that idea with queer Love, Marriage and Happy Ending. The act of tracing these Disney figures recalls childhood memories and constructed images that conventionalized our ideologies within North American values. These are the images that are accessible to the public just like the magazines I use that circulates as a means of visual exchange on normalization and Homonormative representation. I choose to draw and collage this work through a digital medium rather than the conventions of the tangible paper, mark making and drawn images. In this project I draw, cut and paste through digital mark making with a touch of a mouse pad and keys. The new digital age that we have used to attain our ideal image, love, fetish, social network, obsession and so on in manufacturing our unattainable utopia have glossed our reality and concepts of happiness.



Queertopian Marriage Wallpaper, Digital Collage, Projection and Print.
From the Show "Through the Looking Glass: Inside My Domestic Portrait", 2013.



Queertopian Divorce Wallpaper, Digital Collage, Projection and Print.
From the Show "Visualizing the Intimate in Filipino/a Lives", 2015.

Queertopian Marriage & Divorce Wallpaper

Julius Poncelet Manapul

Digital Collage, Queer Texts, Signatures,
Digital Queer Porn Images and Self Portrait of the Artist, 2013 & 2015.

Queertopian Marriage Wallpaper came from the show “Through the Looking Glass : Inside My Domestic Portrait”, 2013, which talks about my own queer marriage in comments towards the idea of family structures that the queer culture had used as a template to conform within Heteronormative Structures. This dark wallpaper consists of duplicate copies of my own marriage license and documents cut out with gay porn silhouettes. In closer inspection we also see repeated images of my ex-husband and my self's fictional child named Christian James which was a 50/50 composite image of Christophe, my ex husband's childhood photos and my own childhood photos. Text's then create pattern design that reads Twink, Rice Queen & Fudge Packer, which holds negative readings, now that they are presented merely as aesthetics and part of the wallpaper design, I had rendered their meanings unreadable at first glance thus removing all the negative meanings it represents. The stark black and white design intertwines my ex husband and my own signature that evokes the old ideas of family crest and emblem, a stamp of family values and status.

Queertopian Divorce Wallpaper came from the show “Visualizing the Intimate in Filipino/a Lives”, 2015, this digital wallpaper are outlined with my own selfie images taken from my cell phone camera, these silhouettes are filled with gay porn images. The culture of selfies talks about the disconnect between human interaction, leaving us with a sense the self or the one self, to be alone, resulting into documenting ones existence. This wallpaper is then collaged with divorce documents, queer texts in Tagalog which is my own native language from the Philippines, that says Bakla which means Gay, Bading which means fag. Butterflies are repeated patterns on this wallpaper, these butterflies are collaged from gay porn images and the templates of the butterflies are indigenous to the Philippines. This Divorce wallpaper is now only about my self, alone and who I am culturally and physically.

This works talks about the issues of queer of colors within the westernized queer landscapes in the city, interracial queer couples and questioning the representations of the Homonormative bodies within media and westernized queer culture. Touching upon cues on gay marriage and divorce within the minorities.









Visualizing the Intimate in Filipinola Lives,
Installation Work of Julius Manapul,
OCAD University, Open Gallery, 49 McCaul St.
Toronto, Ontario, Canada, Jan-Feb, 2015.

Born 1980 in Manila, Philippines. Resides in Toronto, Canada.

Education

MVS	2011-2013	Masters of Visual Studies, University of Toronto.
BFA	2005-2009	Bachelors of Fine Arts, Major: Drawing & Painting, Ontario College of Arts and Design University.

Certificate

SDS	2011-2013	Collaborative Program in Sexual Diversity Studies, University of Toronto.
PASC	2010-2011	Professional Art Studio Certificate, Toronto School of Art.

Awards

2014	1st 2014 Showcase Winner, Category: new-media, Artslant, Cabinet of Queeriosity, Butterfly Series.
2012	The Benjamin Hart Lobko Memorial Travel Award.
2011	David Buller Memorial Scholarship.
2007	Eric Freifeld Award, Figure and Draughtsmanship.
2006	Christopher & Mary Pratt Scholarship, Drawing and Painting.

Solo Exhibition

2014	"Cabinet of Queeriosity" Curated by Marissa Largo, World Pride Toronto 2014, 386 Ontario Street, Toronto, Ontario, Canada, June.
2010	"Paper Gods & Queens" Launch Projects Gallery, Toronto, Ontario, Canada, November.

Group Exhibitions

2015	"Queer Landscapes, Queer Journeys:" Jury: Syrus Marcus Ware, Steph Rogerson, Sarah Munro, Binh Lai and Kevin Cherry, Presented by The Ontario Public Service, (OPS) Pride Network, John B. Aird Gallery, Director Carla Garnert, Toronto, Ontario, Canada, June.
2015	"Visualizing the Intimate in Filipino/a Lives" Curated by Marissa Largo and Robert Diaz OCAD University, Open Gallery, 49 McCaul Street, Toronto, Ontario, Canada, Jan-Feb.
2014	"A City of Dreams", Collaboration with Rae Johnson, Scotiabank Nuit Blanche 2014, Mackenzie House, 82 Bond Street, Toronto, Ontario, Canada, Oct.
	"Cabinet of Queeriosity" Big on Bloor Festival, BAAF Big Alternative Art Festival, Participation Projects curated by Carla Garnert Toronto, Ontario, Canada, July.
	"The Sex Offensive: Emancipating Gender", World Pride 2014, Propeller Gallery, Toronto, Ontario, Canada, June.
	"Hit Parade" An exhibition in celebration of World Pride 2014, P/M Gallery, Toronto, Ontario, Canada, June-July.
	"Open cueB 2014" Group Show, Curated by Franco La Russa, cueB Gallery at the Brockley Mess, London, United Kingdom, February – March.
2013	"A Single Grain of Rice Un Seul Grain de Riz", Galerie Meunon, Paris, France, November.
	"Bayanihan" The Eighth Annual Kultura Filipino Arts Festival, Kapisanan Philippine Centre for Arts & Culture, Daniels Spectrum, MDC Partners Courtyard, Toronto, Ontario, Canada, August.
	"Through the Looking Glass: Inside My Domestic Portrait, MVS Graduating Exhibition, UTAC Gallery, University of Toronto Art Centre Gallery, Toronto, Ontario, Canada, April.
2012	"Echoes", Collaboration with Rae Johnson, Scotiabank Nuit Blanche 2012, Spadina House Museum, Toronto, Ontario, Canada, September.
	"Toronto/Berlin 1982-2012", an Exhibition of Drawings, http://www.youtube.com/watch?v=c7uvGscwLh8 , Berlin, Germany, June 16th to August 31st.
	"The Happening", 1 Spadina Crescent, http://www.youtube.com/watch?v=ZFz8eRbVcXc , Toronto, Ontario, Canada, March.
2011	"Gifts by Artist", Holiday Season, Art Metropole, Toronto, Ontario, Canada, December.
	"Shared Living Room", a collective art event by Daniel Kötter, 29th Oct 2011, 6-7pm, Toronto, Ontario, Canada, October.
	"The Courvoisier Collective" 2011, Toronto, Ontario, Canada, August.
	"Fashion Art Fusion Show", Paradise Now, Rivoli, http://www.youtube.com/watch?v=IgLVA6c_UiM , Toronto, Ontario, Canada, July.

- 2011 "Vergnügen/Pleasure", Butterbrot, International Cultural Project, Berlin, Germany, June.
 "They're All Hybrids", Propeller Gallery, Curated by: Michelle Jacques, Toronto, Ontario, Canada, June.
 "Broke With Matches", Mix Media Group Show, Toronto, Ontario, Canada, April.
- 2010 "Gifts by Artist", Art Metropole, Toronto, Ontario, Canada, December.
 Winter Open House, Toronto School of Art, Toronto, Ontario, Canada, December.
 "Hair Matters", Paper Wigs, Scotiabank Nuit Blanche 2010, Toronto, Ontario, Canada, October.
 TSA Booth, Queen West Art Crawl, Toronto, Ontario, Canada, September.
 TSA Booth, Cabbagetown Arts and Crafts Sale, Toronto, Ontario, Canada, September.
- 2009 BFA Graduating Exhibition, OCAD U, Ontario College of Art and Design University, Toronto, Ontario, Canada, April.
 Group Show, Transit Space Gallery, OCAD University, Toronto, Ontario, Canada, March.
- 2007 "9 Lives", Guelph-Humber Art Gallery, Toronto, Ontario, Canada, September.
- Media
- 2015 Academic Journal Publication. "Asian Diasporic Visual Cultures and the Americas"
 Vol.1 | Nos. 1-2 | Spring 2015, "A Country That Does Not Exist: The Queer Decolonial
 Aesthetic of Julius Poncellet Manapul" by Marissa Largo, Published by Brill, Leiden | Boston.
 The Philippine Reporter, "Academics, Artists, Activists and A Drag Queen:
 Resounding success for first Queer Filipinos in Canada Conference"
 Article written by Jennilee Austria, Feb 13th-26th, 2015, Toronto, Ontario, Canada.
 Publications OCAD U, Sketch Magazine, Winter 2015, Image by artist on Campus News, "Queerious Hybrid",
 "Diasporic Intimacies: Queer Filipinos/as and the Canadian Imaginaries"
 OCAD University, Open Gallery, 49 McCaul St. Toronto, Ontario, Canada, Jan-Feb.
 Diasporic Intimacies: Queer Filipinos/as and Canadian Imaginaries, Artist Talk,
 519 Church St. Community Centre, January 24th, 2015, Toronto, Ontario, Canada.
- 2014 Balitang Canada, A Fil-Canadian artist celebrates being queer during World Pride 2014, Interviewed by Rachelle Cruz,
 ABS-CBN News TV Spot, July 17th, 2014, <https://www.youtube.com/watch?v=0UfwFVyAlSc>, Toronto, Ontario, Canada.
 Montréalisme Blog, "L'art gay: oui ou non?", Online Article by Normand Babin,
 July 3rd, <http://montrealisme.blogspot.ca/>, Montreal, Ontario, Canada.
 The Philippine Reporter, "Julius Manapul's Cabinet of Queeriosities"
 Article written by Marissa Largo, June 27th, Toronto, Ontario, Canada.
- 2013 The Philippine Reporter, "Young artist rediscover ideology behind Bahay Kubo",
 Article written by Rachelle Cruz, Toronto, Ontario, Canada.
 Artist Talk & Workshop, 2013 Clutch Vol.5, Kapisanan Philippine Centre for Arts & Culture, Toronto, Ontario, Canada.
 Toronto/Berlin 1982-2012, Published Catalogue Launch, Feb 23, 2013, Christopher Cluts Gallery, Toronto, Ontario, Canada.
 VIS 130, Artist Talk & Mix Materials in Art for Enhanced Tutorials, Jan 30th-31st & Feb 6th-7th, 2013,
 University of Toronto, Toronto, Ontario, Canada.
- 2012 Toronto/Berlin 1982-2012, Catalogue & Promotional Commercial Video, June 5th 2012,
<http://torontoberlin19822012catalogue.blogspot.ca/>, <http://www.youtube.com/watch?v=1BaIGPiAgqk>
 Toronto, Ontario, Canada & Berlin, Germany.
- 2011 Pride Booth, "Kiss and Tell; Blot and be Heard", Toronto School of Art, July 2nd & 3rd 2011,
 Toronto, Ontario, Canada.
 VIS 130, Artist Talk for Enhanced Tutorials, University of Toronto, April 4th & 5th, 2011,
 Toronto, Ontario, Canada.
- 2010 ISP, Artist Talk for Professional Studio Class, Toronto School of Art, November 11th 2010,
 Toronto, Ontario, Canada.

Professional Experience

- 2011-Present Julius Manapul Design, Interior Designer, Visual Artist, Toronto, Ontario, Canada
- 2013-2015 Mentor & Facilitator, 2013 Cluth Vol.5, Vol.6 and Vol.7, Kapisanan Philippine Centre for Arts & Culture, Toronto, Ontario, Canada.
- 2011-2013 Assistant Professor, 20th Century Art History & Studio, University of Toronto, Toronto, Ontario, Canada.
- 2010-2011 Student Representative, Board Member of Toronto School of Art, Toronto, Ontario, Canada.
- 2007 Instructor for kids, Beaux Arts School, Toronto, Ontario, Canada.
- 2005 Assistant Professor, Cardinal Newman High School, Life Drawing Class' & Set Design Production. Toronto, Ontario, Canada.
- 2002-2004 Hair and Makeup Artist, Educated from Vidal Sassoon Toronto, Trucco Makeup, Toronto, Ontario, Canada.
- 1999 Childrens Book Illustrator for a series of three work in progress books, Toronto, Ontario, Canada.
- 1998 Artworks on TV Movie, Drawings and Paintings of Kenneth Welsh's character. IIBO "Scandalous Me: The Jacqueline Susann Story", Toronto, Ontario, Canada.
- Layout Artist for a TV Show, "Peter Benchley's Amazon", Toronto, Ontario, Canada.

Bittersweet Queeriosities

Julius Manapul's
Signature Drink

1 oz. Peach Schnapps
1 oz. Rum
A squeeze of Lemon
Topped with Ginger Ale
Ice
Finished with a Butterfly Template





Cabinet of Queeriosities

The Art of
JULIUS PONCELET MANAPUL

Curated by
MARISSA LARGO



106

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ACKNOWLEDGEMENTS:

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Thank You & Maraming Salamat!

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