

silverlens foundation
2008 grantees exhibition

20 november - 20 december 2008

21

silverlens
catalogue



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silverlens gallery

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Cover Image: Detail of *Mute Rash*, 2008

Back Cover Image: Detail of *Pixel Tower 3*, 2007

Silverlens Catalogue 21:

Silverlens Foundation 2008 Grantees Exhibition

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GINA OSTERLOH

Shooting Blanks

Artist Statement

Shooting Blanks is based upon the impotence and futility of language, dislocation, and the desire to connect. In each of my lush, mostly large-scale photographs, I address the body and its surrounding environment as symbiotic physical and psychological spaces. Through metaphors of camouflage and non-verbal sensations of the body, a porous boundary of the body becomes visible. The environments or rooms I built for *Shooting Blanks* are constructed from colored office bond paper found in Manila. In many of my photographs, the room itself is treated as a second skin, created through hundreds of paper cuts. In *Blind Rash*, the room is constructed from hundreds of pink skin-scale or camera shutter like shapes. A young woman poses for the camera, yet her eyes are covered, cutting basic means of perception and denying access to the viewer. In *Cut (Pairs)* two figures on all fours slouch over, as their bodies articulate the same paper cuts as the surrounding room, yet only partially match in color. It is through this mis-articulation via mimicry in language, that slippage occurs, and restrained desires misfire. While previous works insisted upon the use of my own body, *Shooting Blanks* marks a pivotal shift - as my work expands to incorporate other bodies and in some photographs, allows the body to disappear altogether, leaving the room blank.



ABOUT THE COMPLETION GRANT

Grants are given to photographers and visual artists working with photography to finish an ongoing body of work. An edition of the finished portfolio will become a part of the Silverlens Foundation Collection.



02,03



04,05,06



07, 08, 09



10, 11



12, 13, 14



15, 16

01 **Blind Rash**
 30 x 38 inches / 76 x 97 cm
 Durst Lambda photograph
 Editions of 4
 2008

02 **Empty (Rash Room)**
 30 x 38 inches / 76 x 97 cm
 Durst Lambda photograph
 Editions of 4
 2008

03 **Mute Rash**
 30 x 38 inches / 76 x 97 cm
 Durst Lambda photograph
 Editions of 4
 2008

04 **Blank Attempt Where My
 Face Fell Off (Time to Shed)**
 11 x 14 inches / 28 x 36 cm
 Durst Lambda photograph
 Editions of 4
 2008

05 **If My Face Was a Line
 Drawing (Time to Shed)**
 11 x 14 inches / 28 x 36 cm
 Durst Lambda photograph
 Editions of 4
 2008

06 **Impossible Delineation for
 3-Dimensional Body
 (Time to Shed)**
 11 x 14 inches / 28 x 36 cm
 Durst Lambda photograph
 Editions of 4
 2008

07 **Loose**
 30 x 38 inches / 76 x 97 cm
 Durst Lambda photograph
 Editions of 4
 2008

08 **Cuts (Pairs)**
 30 x 38 inches / 76 x 97 cm
 Durst Lambda photograph
 Editions of 4
 2008

09 **Dots Rear Misfire (Cut Room)**
 30 x 38 inches / 76 x 97 cm
 Durst Lambda photograph
 Editions of 4
 2008

10 **Empty (Cut Room)**
 30 x 38 inches / 76 x 97 cm
 Durst Lambda photograph
 Editions of 4
 2008

11 **Dots Front Misfire (Cut Room)**
 30 x 38 inches / 76 x 97 cm
 Durst Lambda photograph
 Editions of 4
 2008

12 **Hair Hole
 (Orifice and Color Field)**
 28 x 35 inches / 71 x 97 cm
 Durst Lambda photograph
 Single Edition
 2008

13 **Yellow #2 Maximum
 (Orifice and Color Field)**
 16 x 20 inches / 41 x 51 cm
 Durst Lambda photograph
 Editions of 4
 2008

14 **Yellow #1 Minimum
 (Orifice and Color Field)**
 16 x 20 inches / 41 x 51 cm
 Durst Lambda photograph
 Editions of 4
 2008

15 **Blind Rash (Poster)**
 11 x 14 inches / 28 x 36 cm
 Offset print
 2008

16 **Mute Rash (Poster)**
 11 x 14 inches / 28 x 36 cm
 Offset print
 2008

GINA OSTERLOH b. 1973, Texas, USA

Filipina-American Gina Osterloh was born in Texas in 1973. She graduated with a Bachelor of Communications/ Media Studies from the De Paul University in Chicago. She took her Masters of Fine Art in the University of California Irvine. She has had various exhibits and video and mixed media installations in various galleries and institutions such as the San Francisco Art Institute, SF Art Commission, Queen's Nails Annex, Luckman Gallery, Cultural Center of the Philippines, Mag:Net Gallery, Green Papaya Art Space, etc. She received a Fulbright Grant to research on surrealism and contemporary art in the Philippines from October 2007 to June 2008. Osterloh is the only recipient of the 2008 Silverlens Foundation Completion Grant.

EDUCATION

- 2007 University of California Irvine
Masters of Fine Arts, Studio Art
- 1996 De Paul University Chicago, Illinois, USA
Bachelor of Communications/Media Studies

SELECTED SHOWS

- 2008 *Silverlens Foundation 2008 Grantees Exhibition*
Silverlens Gallery, Makati City, Philippines
- Beyond Frame: Philippine Photomedia*
UTS Gallery, Sydney, Australia (curated by Gina Fairley)
- Futura Manila*, Osage Gallery, Kwun Tong, Hong Kong, China
- Galleon Trade: California/Mexico/Philippines*
Yerba Buena Center for the Arts, California, USA
- Tints of Majesty*, Lizabeth Oliveria Gallery, Los Angeles, California, USA
- Swarm in the Aperture: Recent Photography in the Philippines*
Museum of the Filipino People, Manila, Philippines
- Truthiness: Photography as Sculpture*
California Museum of Photography, USA

- 2007 *Blank Athleticism* (curated by Margaret Tedesco)
2nd floor projects, San Francisco, USA

Marfa—the B sides
Queen's Nails Annex, Marfa, Texas, USA

Galleon Trade (curated by Jennifer Wofford)
Mag:Net Gallery, Manila, Philippines

Trauma, Interrupted
Cultural Center of the Philippines, Manila, Philippines

- 2006 *Good Times For Never*
Queen's Nails Annex, San Francisco, USA

Video MixTape 5 (curated by Chris Bassett)
Kunstraum Innsbruck, Austria

There, There (video screening, curated by Craig Goodman)
New Langton Arts, San Francisco, USA

Satellite (video screening, curated by Natasha Garcia-Lomas)
Elojo Atomico/Antimuseo de Arte Contemporaneo, Madrid, Spain

- 2002 *Infinite Booty* (video installation)
Ze Dos Bois Axis of Good, Lisbon, Portugal

AWARDS

- 2008 Silverlens Foundation Completion Grant
- 2007-8 Fulbright Recipient, Manila, Philippines
Research of Surrealism and contemporary art in the Philippines
- 2006 Medici Grant
- 2004 Enabled production of work for Queen's Nails Annex group exhibition
- 2004-5 Diversity Fellowship Recipient, University of California Irvine
- 2004-6 Graduate Travel and Research Grant Recipient
University of California Irvine

Acquisition Grantee

LENA COBANGBANG
Overland

Artist Statement

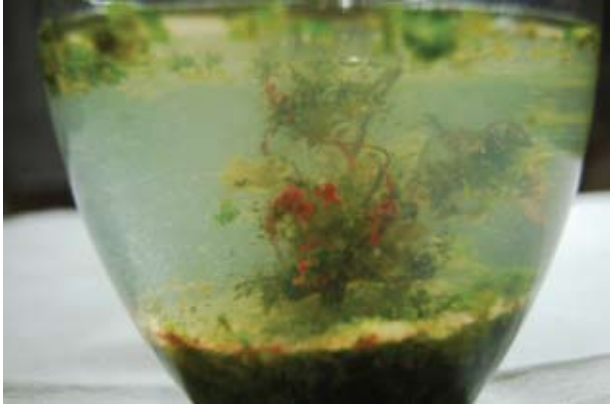
Since working from a series of photographs from 2005 entitled *Terrible Landscapes*, I have been using food as material, as part if not entirely, for recreating scenes or landscapes. For my photos in *Terrible Landscapes*, I have based them entirely on newspaper clippings of disasters and accidents, or other tragic events that I have been collecting for years. I was trying to make parallelisms between traditional landscape paintings, and food styling with my photos as though seesawing between grandeur and awe and wretched wastefulness and utter disgust. Both sensations derived from each. It seems that *Overland* is a direct sequel to this series but instead these scenes I've imagined/set-up are entirely made-up as though I'm imagining what it truly means to be utopian but that it is actually problematic. There is only stasis and a lot of artifice, thus, the predominant use of gelatin—suspending figures and fake foliage in mid-verb or mid-becoming. And for me, while I was making the gelatins and pouring the mixture and arranging them and photographing them and letting a last lingering look before they're thrown away were all a process of retrieving wonder and magic for me, like a drug-induced inertia, which you wish could go on forever.

ABOUT THE ACQUISITION GRANT

Throughout the year, photographic images from a completed body of work, in part or as a whole, are acquired for the Silverlens Foundation Collection.



01, 02, 03, 04



05,06



07,08,09



LENA COBANGBANG | Overland

- | | | | |
|-----------|--|-----------|--|
| 01 | Overland 0a
27 x 40 inches / 102 x 67 cm
Durst Lambda photograph
Editions of 5
2008 | 07 | Overland 04
27 x 40 inches / 102 x 67 cm
Durst Lambda photograph
Editions of 5
2008 |
| 02 | Overland 0a3
27 x 40 inches / 102 x 67 cm
Durst Lambda photograph
Editions of 5
2008 | 08 | Overland 05
27 x 40 inches / 102 x 67 cm
Durst Lambda photograph
Editions of 5
2008 |
| 03 | Overland 01
27 x 40 inches / 102 x 67 cm
Durst Lambda photograph
Editions of 5
2008 | 09 | Overland 06
27 x 40 inches / 102 x 67 cm
Durst Lambda photograph
Editions of 5
2008 |
| 04 | Overland 01-day
27 x 40 inches / 102 x 67 cm
Durst Lambda photograph
Editions of 5
2008 | 10 | Overland 07
27 x 40 inches / 102 x 67 cm
Durst Lambda photograph
Editions of 5
2008 |
| 05 | Overland 02b
27 x 40 inches / 102 x 67 cm
Durst Lambda photograph
Editions of 5
2008 | 11 | Overland 08
27 x 40 inches / 102 x 67 cm
Durst Lambda photograph
Editions of 5
2008 |
| 06 | Overland 03
40 x 27 inches / 102 x 67 cm
Durst Lambda photograph
Editions of 5
2008 | 12 | Overland 09
27 x 40 inches / 102 x 67 cm
Durst Lambda photograph
Editions of 5
2008 |

LENA COBANGBANG b. 1976, Quezon City, Philippines

Lena Cobangbang was born in Quezon City, Philippines in 1976. She has had solo shows at Finale Art File, Mag:Net Gallery, and at Surrounded by Water. Internationally, she has exhibited in Belgium, Singapore, South Korea, Malaysia, Hong Kong, California and Hawaii. In 2006, Cobangbang was given the Cultural Center of the Philippines 13 Artists Award. Cobangbang is a Philippine representative to the 2008 Singapore Biennale.

EDUCATION

- 1995-2002 University of the Philippines, Diliman
Units in Bachelor of Fine Arts Major in Painting
- 1993-95 College of the Holy Spirit, Mendiola, Manila
Units in Bachelor of Fine Arts Major in Advertising

SOLO SHOWS

- 2008 *Overland*, Finale Art File, The Artwalk, SM Megamall, Mandaluyong City
- 2007 *All This Useless Beauty*, Mag:net Gallery, Katipunan, Quezon City
- 2005 *All That Heaven Allows*
Finale Art File, The Artwalk, SM Megamall, Mandaluyong City
- 2001 *Adventures In Living Vol. 2 (an inventory)*
Stockroom, Surrounded By Water, The Pied Piper Place, Mandaluyong City
- 2000 *Search and Destroy Missions (an installation exhibit)*
Kitchen, Surrounded By Water, The Pied Piper Place, Mandaluyong City

SELECTED GROUP SHOWS

- 2008 *Silverlens Foundation 2008 Grantees Exhibition*
Silverlens Gallery, Makati City, Philippines
- Christie's Autumn Southeast Asian Modern & Contemporary Art Auction*
Hong Kong, China

Beyond Frame: Philippine Photomedia
University of Technology, Sydney (UTS) Gallery, Sydney, Australia

Silverlens Gallery
ARTSingapore, Singapore

Singapore Biennale 2008, Singapore

Silverlens Gallery, ShContemporary, Shanghai, China

Cut: New Photography from Southeast Asia
Valentine Willie Fine Art, Kuala Lumpur, Malaysia

2007 *Land*
Galleria Duemila, Pasay City, Philippines

Manila Envelope
Thirty Nine Hotel, Honolulu, Hawaii

I Have Nothing to Paint and I'm Painting It
Mo Art Space, Taguig City, Philippines

2006 *Conflict Resolutions*
Future Prospects Art Space, Cubao, Quezon City, Philippines

Missing Vocabularies, Green Papaya Gallery, Quezon City, Philippines

Metropolitan Mapping
Exhibition Gallery, Hong Kong Cultural Center, Hong Kong, China

2005 *Picturing Painting*
Jorge Vargas Museum, University of the Philippines, Quezon City, Philippines

AWARDS

- 2008 Silverlens Foundation Acquisition Grant
- 2006 Cultural Center of the Philippines 13 Artists Award

RESIDENCY

2003-04 Big Sky Mind Artists Project Foundation Inc., Cubao, Quezon City, Philippines

CONRADO VELASCO

Pixel Towers 1-6: Deadpan Aesthetics, Lossy Compression & Post-It Notes

Artist Statement

I have chosen the work of Bernd and Hilla Becher as a springboard to explore how the digital workflow opens up new questions about issues on representation/non-representative notions, analog/digital, hi-res/lo-res and original/simulacra.

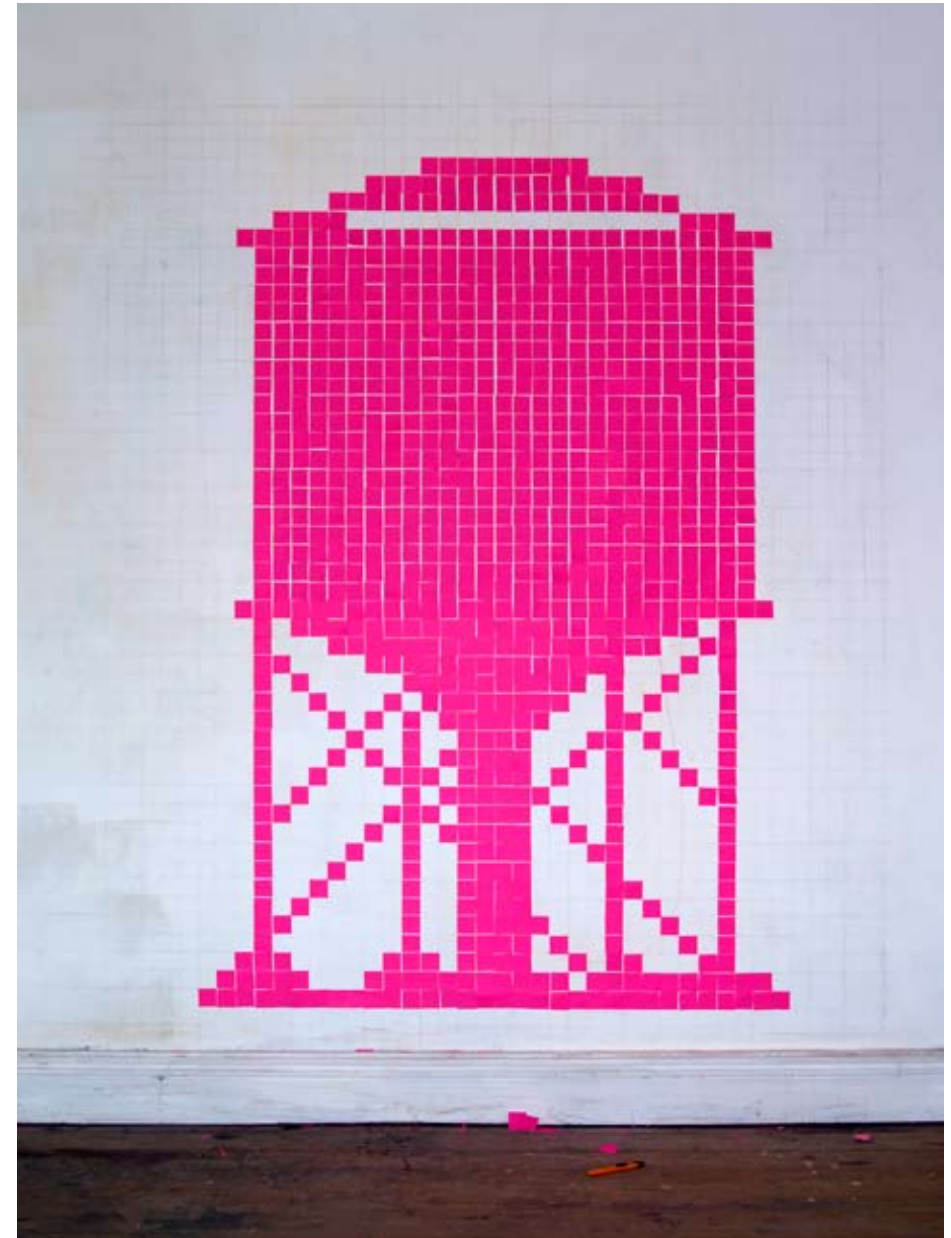
Using the “pixel” as a structural unit I wanted to see how pixilation taken to its extreme would affect the original intent of the artist/photographers. And what effect would it have on the neutrality and specificity of the photographic subject, in this case the Bechers' Water Tower series?

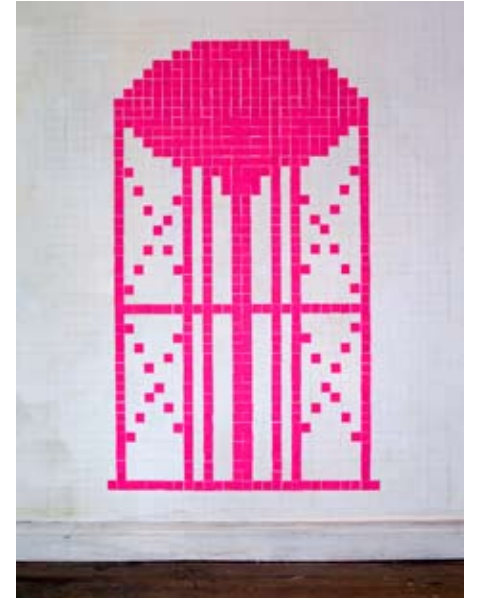
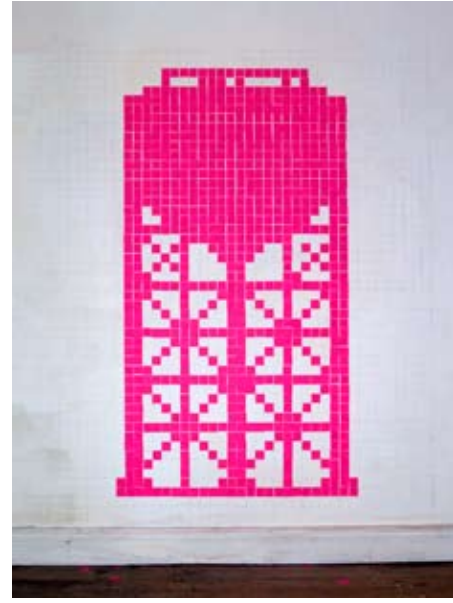
The Post-It-Notes versions I created extend Bernd and Hilla Bechers' study of typologies to an extreme conclusion by reducing the subject into its most deadpan state. One might say the images have undergone some sort of erasure or “leveling” where identity is replaced with form. Shape replaces what was there before. But the erasure only generates another identity.

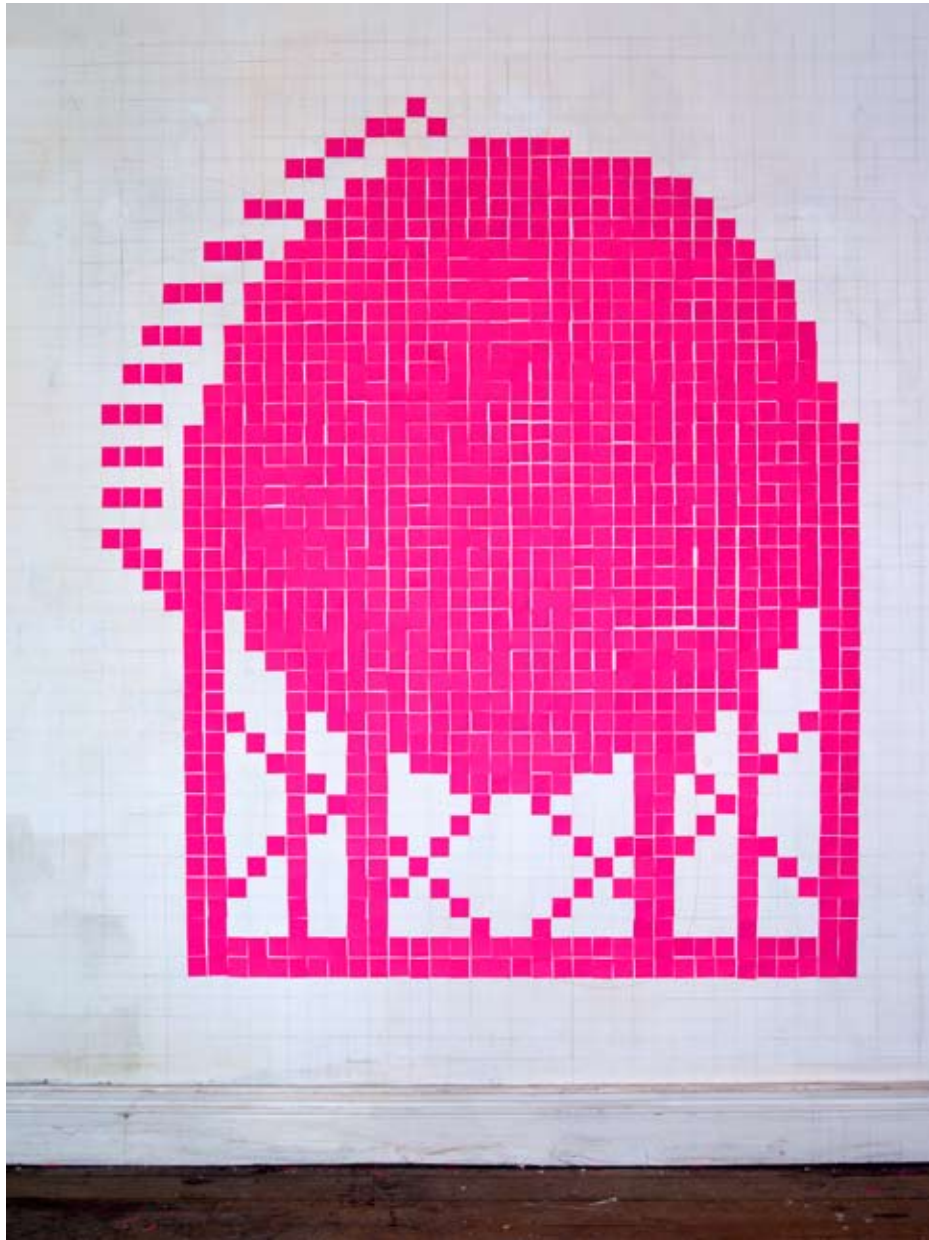
The luminous cladding of Post-It-Notes (the stand-in for the pixels) are ironically more impervious to lossy digital compression than the Bechers' 8x10 film originals. Additionally the Post-It-notes have the same throw-away quality and impermanence of pixels.

ABOUT THE ACQUISITION GRANT

Throughout the year, photographic images from a completed body of work, in part or as a whole, are acquired for the Silverlens Foundation Collection.







CONRADO VELASCO | Pixel Towers 1-6

01 **Pixel Tower 1**
25 x 20 inches / 63.5 x 51 cm
Durst Lambda photograph
Editions of 5
2007

02 **Pixel Tower 2**
25 x 20 inches / 63.5 x 51 cm
Durst Lambda photograph
Editions of 5
2007

03 **Pixel Tower 3**
25 x 20 inches / 63.5 x 51 cm
Durst Lambda photograph
Editions of 5
2007

04 **Pixel Tower 4**
25 x 20 inches / 63.5 x 51 cm
Durst Lambda photograph
Editions of 5
2007

05 **Pixel Tower 5**
25 x 20 inches / 63.5 x 51 cm
Durst Lambda photograph
Editions of 5
2007

06 **Pixel Tower 6**
25 x 20 inches / 63.5 x 51 cm
Durst Lambda photograph
Editions of 5
2007

CONRADO VELASCO b. 1956, Manila, Philippines

Conrado Velasco was born in Manila and is a graduate of the University of the Philippines. With a design and art practice that could be best described as multi-disciplinary, he is a veteran practitioner of photography. His client list, which includes clothiers and lifestyle purveyors like GAP Inc., Banana Republic, Old Navy, Pottery Barn and Williams Sonoma, attests to this. Presently he is engaging with photography to make art. He has worked and exhibited in North America, Australia and Europe. This is Velasco's second Silverlens Acquisition Grant.

EDUCATION

University of the Philippines, Diliman, Quezon City, Philippines
Bachelor of Fine Arts, Visual Communications
Bachelor of Science in Architecture (Undergraduate Studies)

SELECTED SOLO SHOWS

- 2008 *Do Irish Clouds Dream of Becoming Sheep?*
Index Gallery, Waterford Central Library, Waterford, Ireland
- 2007 *I:1000*, Green Papaya Arts Projects, Quezon City, Philippines
- 2006 *Architecture of Pestilence*
Mag:Net CR Gallery, Quezon City, Philippines
- Tinstaej Reload*, Barewalls Gallery, Manila, Philippines
- 2005 *Tinstaej (There is no such thing as endless joy.)*
Vargas Museum, University of the Philippines, Quezon City, Philippines
- 2003 *(A)Symmetry*, Finale ArtFile, Manila, Philippines
- 1999 *Portraits*, Cafe Royale, San Francisco, California, USA

SELECTED GROUP SHOWS

- 2008 *Silverlens Foundation 2008 Grantees Exhibition*
Silverlens Gallery, Makati City, Philippines
- Through the Lens: First RWA Photography Exhibition*
Royal West of England Academy, Bristol, England
- Silverlens Gallery*, ArtHK08, Hong Kong, China
- SHIFT*, MO_Space, Fort Bonifacio, Taguig City, Philippines
- 2007 *Tinstaej # 85*, Commissioned public sculpture
Bonifacio Arts Foundation / Ayala Land
High Street Promenade, Fort Bonifacio, Philippines
- The Shape of Things to Come*, Greyfriars Art Gallery, Waterford, Ireland
- Posted 3-Future World*, Shandon Art Trail 2007, Cork, Ireland
- 2006 *Triclops of Surveillance*, Juried Exhibition
Claremorris Open Exhibition, Ireland
- Tinstaej # 26*, Group Exhibition
Limerick Printmakers Gallery, Ireland
- Tinstaej # 26-28*, AAF Group Show, New York City, USA
- 2003 *Cut: New Collage*, Mag:Net Gallery, Manila, Philippines

AWARDS

- 2008 Silverlens Foundation Acquisition Grant.
- 2007 Silverlens Foundation Acquisition Grant.

WAWI NAVARROZA

The ACC-SLF Fellowship Grant will allow Navarroza to attend various workshops and lectures at the International Center of Photography (ICP) in New York City, as well as do research in the city's various museums, galleries, schools and cultural institutions from March to June 2009.



Letters Unsent, 2007

ABOUT THE ACC-SLF FELLOWSHIP GRANT

The ACC-SLF Fellowship Grant is awarded to an individual or individuals who can actively contribute growth to the field of photography in the Philippines. The grant is for study, research, observation, creative exploration, participation in conferences and seminars and related activities in the United States or other Asian Countries. Photographers, artists, curators, historians, journalists, critics, educators, conservators and other individuals may apply.

WAWI NAVARROZA b. 1979, Manila, Philippines

Wawi Navarroza is a young Filipina visual artist working with the medium of photography. Her work translates abstract concepts into symbolic portraits and visual poems. She explores mindscapes and everyday evidences of the archetypal as seen through the prism of personal experience, all in silent pursuit of mapping out the Self. Her signature photographs are captured on monochrome film and the negatives are manipulated by hand using a unique process that she discovered and improved through her darkroom experiments. She is an active proponent of fine art photography in the Philippines and engages herself continuously in art projects. Navarroza has also exhibited in the Netherlands, Russia, Australia, Singapore, Cambodia, Indonesia, etc. She has been awarded in the Philippines (Art Association of the Philippines, Ateneo Art Awards, etc.) and abroad ("Con Otros Ojos" Barcelona, Spain, Prix de la Photographie Paris, etc.)

PHOTOGRAPHY EDUCATION

- 2005 Angkor Photography Festival Workshops
Workshop Scholar
- Sinag Arts Foundation - Lighting Design Master Class
under premiere Japanese lighting designer Shoko Matsumoto
- 2002 De La Salle University, Manila, Philippines
Bachelor of Arts, Major in Communication Arts (Photography)

SOLO SHOWS

- 2008 *When All Is Said And Done (Moments, Memories, and Confabulations)*
Artesan Gallery Singapore
- This Is What She Told Me*, INSEAD Singapore
- 2007 *Santa Frida: 100 Years Between Us (Navarroza Homage To Frida Kahlo)*
Instituto Cervantes de Manila, Manila
- Saturnine: A Collection Of Portraits, Creatures, Glass & Shadow*
Silverlens Gallery, Manila, Philippines; McDermott Gallery,
Siem Reap (Angkor), Cambodia; Art Reflex Gallery, Saint-Petersburg, Russia
- 2005 *Polysaccharide: The Dollhouse Drama*, BlackSoup Project ArtSpace, Manila

SELECTED GROUP SHOWS

- 2008 *New Works*, Ateneo Art Gallery, Quezon City, Philippines
- 2007 *Larasati Auctions: Pictures Of Asia*, Mariott Hotel, Singapore
- Global/Vernacular*, Ateneo Art Awards 2007 winners' group exhibition
Ateneo Art Gallery, Quezon City
- 2006 *Another Asia*, main exhibition for the Noorderlicht Photography Festival 2006
Fries Museum of Contemporary Art, Leeuwarden, Netherlands
- Outbound*, group exhibition of 12 Filipino contemporary artists cited for
the Ateneo Art Awards 2006, Ateneo Art Gallery, Quezon City

AWARDS AND GRANTS

- 2008 Asian Cultural Council - Silverlens Foundation Fellowship Grant
- 2007 Honorable Mention, PX3 Prix de la Photographie Paris (France)
- Ateneo Art Awards 2007 "Global/Vernacular" for outstanding work
on solo exhibit *Saturnine: A Collection of Portraits, Creatures, Glass & Shadow*
- Ateneo Art Gallery-Artesan Gallery Artist Residency Grant (Singapore)
- 2006 Finalist, Ateneo Art Awards 2006 *Outbound*
for outstanding work on solo exhibit *Polysaccharide: The Dollhouse Drama*



Having gained public recognition in Manila since its inception in 2004, the Silverlens Gallery (SLG) features 8-9 shows a year, representing a mix of emerging and mid-career contemporary Philippine artists, as well as established international artists. Silverlens shows photography and new media.

At the forefront of collecting Philippine art for the Silverlens Foundation, SLG provides consultancy for art collections and acquisitions. As both gallery and art foundation, Silverlens establishes the vital partnership between defining the market and shaping art history.

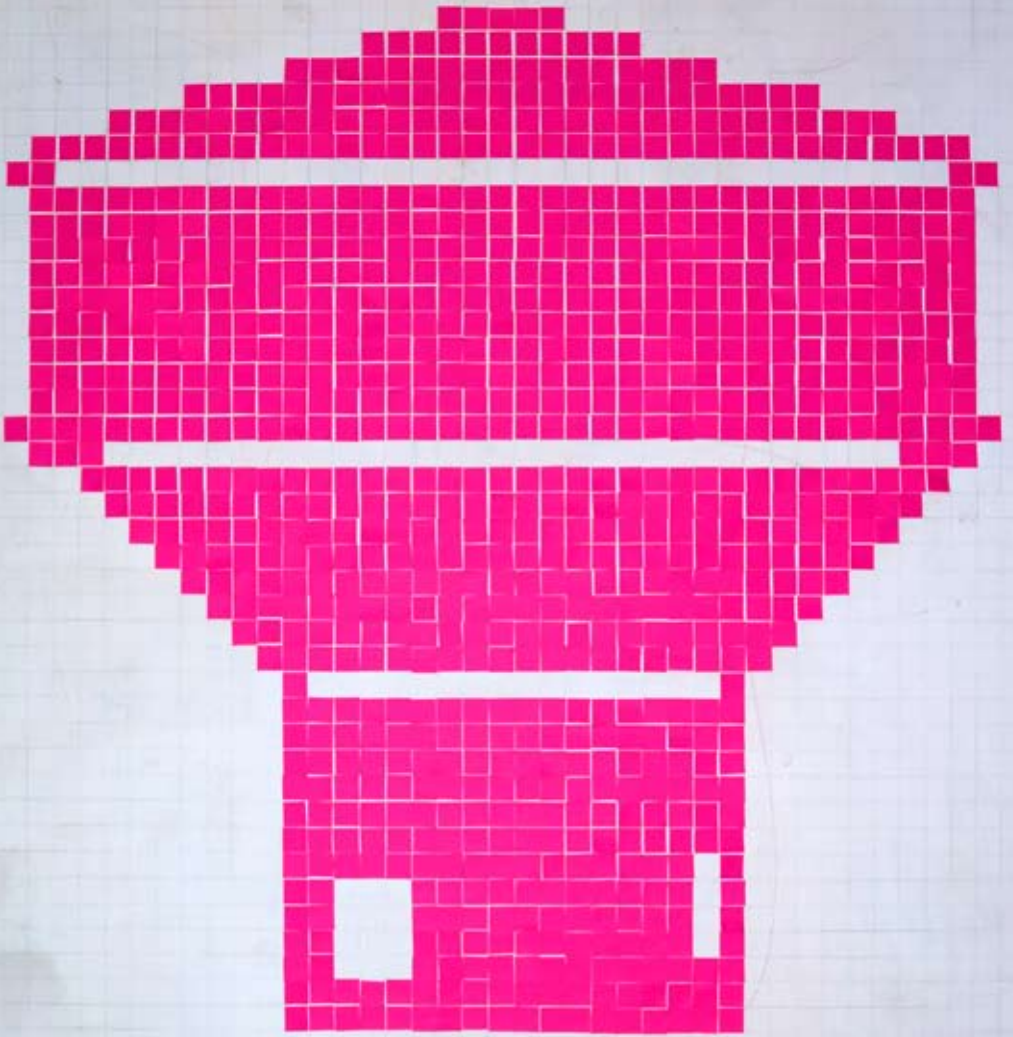
www.silverlensphoto.com

°SLab

SLab (Silverlens Lab) is the gallery for Philippine contemporary art showing painting, drawing and sculpture. The two spaces are bridge-linked, the former being a piano warehouse and the latter being the auditorium.

SLab has two galleries, a 120 square meter main space for longer curated shows, and 205 SQUARE, a smaller gallery for young artists, for projects curators are working on, and for collectors' and artists' consignments.

slab.silverlensphoto.com



silverlens gallery

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