

**Martha Atienza
Frank Callaghan
James Clar
Chati Coronel
Nicole Coson
Corinne de San Jose
Patricia Perez Eustaquio
Dina Gadia
Gregory Halili
Mit Jai Inn**

anticipating the day

**Pow Martinez
Wawi Navarroza
Elaine Navas
Renato Orara
Gina Osterloh
Bernardo Pacquing
Gary-Ross Pastrana
Hanna Pettyjohn
Norberto Roldan
Ryan Villamael
Eric Zamuco**

SILVERLENS

02 june 2020

www.silverlensgalleries.com



anticipating the day

anticipating the day

Out of necessity, we are forced to find our better selves. Artist Gina Osterloh presents us with *Obliterate*. A body wrapped in foil – female in form, a gesture of strength. She prepares a second piece: a shadow body, slightly turned towards its mirror. The real versus the silhouette, a splitting of the real, but into whole parts. The information of materiality versus the code. In our Silverlens gallery, we must straddle these two, our onsite gallery and our digital doppelganger. Taking form from both, the gallery is the system by which visual art is announced, experienced, consumed. More than a platform, it is a machine of hard processes and soft energies, kept breathing by our artists, our team, our collectors, and our audiences.

Our Covid19-breaker show, *Anticipating the Day*, is only online. Instead of installing the works in the gallery, they are installed in the artists' studios, in-situ. Showing a more raw, but also more alive and organic part of the process. It is a melding of what we showed during lockdown through our social media #athomewith series, and works that the artists have been making while on lockdown. Artist Gregory Halili reminded us that art goes on, and we could not agree more, as almost all our artists are participating in *Anticipating the Day*.

A good sign. This is a way things will be for us. A heavily digital presence with more information, more access. Impersonal at first because experienced through a screen. But haven't our most intimate moments in the last few months been experienced through a screen? The physical space has moved into the mindspace. The most important is to be connected. All of us.

From the various texts that the artists sent in, and at the risk of oversimplification, here are ideas from each that can help pull *Anticipating the Day* together. The title is taken from artist Nicole Coson's description of what lockdown is for her.

The hopes are a new civility, flourishing respect, and deeper appreciation for what we all do in our daily lives, at work and at home. Now, do we really want to go back to the way things were done before? It is reasonable to keep going at certain things. But on the whole, we rebalance.

Welcome back to Silverlens!

- Isa Lorenzo

“Them” is all of us’

- Chati Coronel

***‘Step back, think about
what we are capable of,
and be very deliberate’***

- Hanna Pettyjohn

‘Beautiful and disturbing’

- Pow Martinez

‘Communication’

- Corinne de San Jose

‘Repetitive but crucial’

- Eric Zamuco

‘Process and catharsis’

- Bernardo Pacquing

‘Transparent by nature...Patience’

- Ryan Villamael

***‘We all have to take a leap...
together’***

- Patricia Perez Eustaquio

‘Disruption’

- Frank Callaghan

‘The lone soldier’

- Gary-Ross Pastrana

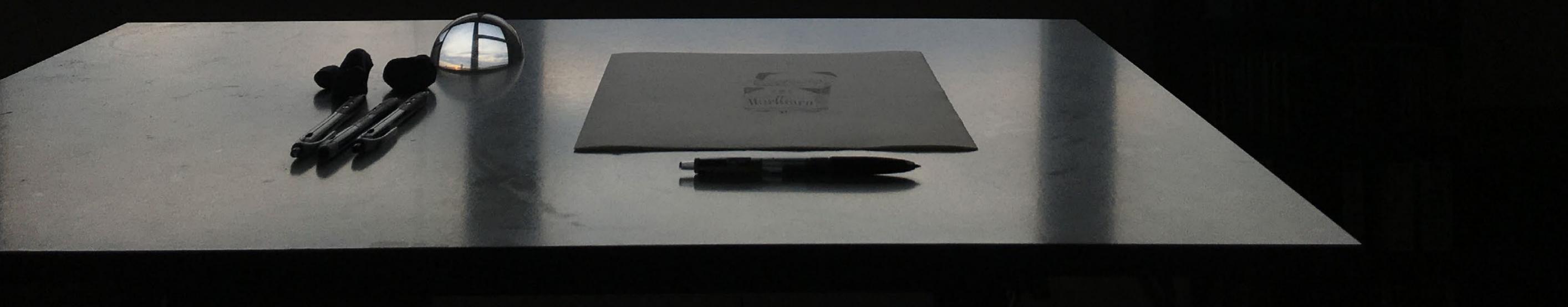
***‘Fragility in physical
state and content’***

- Gregory Halili

‘Isolated but not remote’

- Renato Orara







CENTURY

THE WILCO BOOK

URBAN FURNITURE

CULTURE TODAY

ALWAYS Glue All



Intaglio
RELIEF INK

100 M
GD12 Blue Vinyl
Disposable Gloves - Lightly Powdered

Yellow paper with a smartphone on it.

Martha Atienza





Tarong 11°16'12.0"N 123°45'23.4"E
2019-08-06 Tue 2:27 PM PST 1.50 meters High Tide (video still), 2019
single channel HD video (00:44:03 min. loop), no sound
Edition 1 of 6 + 2 AP

[watch video](#)

[inquire](#)



ACKNOWLEDGEMENTS

Rodgie Malagad; compressor diver in training
Robert Fuentes; organizer of fishing boats, cameraman
Jeusef Santillan; camera technician and post-production

***Tarong 11°16'12.0"N 123°45'23.4"E
2019-08-06 Tue 2:27 PM PST 1.50 meters High Tide (video stills), 2019***



About the Work

In these changing times, the centrality of the Bantayanon's cultural relationship with the land and sea re-emerges. With the imposed lockdowns these past few months, men and women have returned to their land and sea. Over the last few decades, community members have left the island to find work in the surrounding metropolis or overseas in order to support their families. But with COVID-19, this shift has all but collapsed: resorts are now closed and international seafarers and overseas foreign workers have been stuck at home.

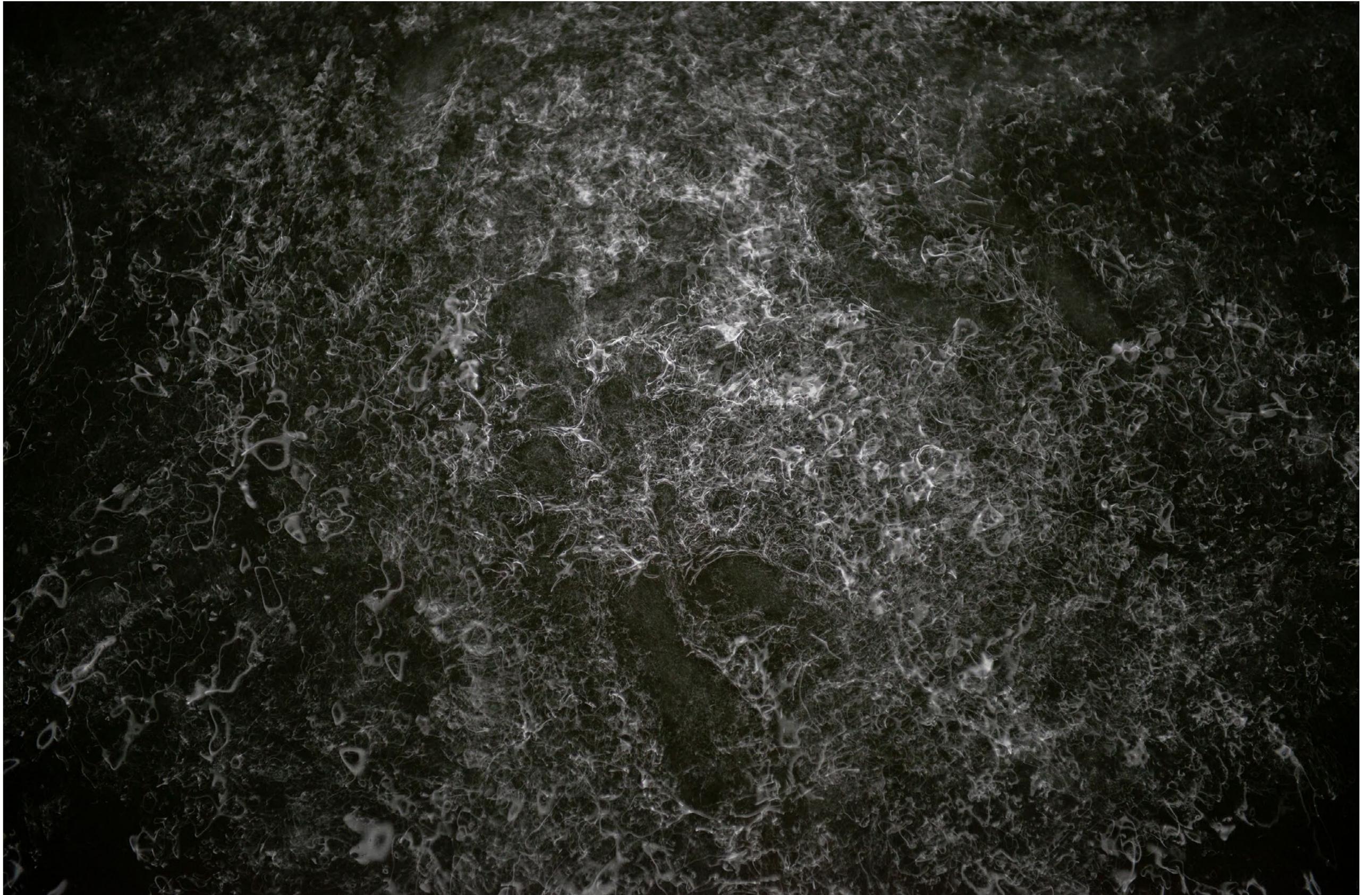
Now, in light of our current circumstances, the island's community-based systems are reviving; groups of women gather shells and crustaceans during low tide, men go out and fish in groups and some commercial agricultural activities have returned to subsistence farming.

This re-emergence shows the importance of these systems connected to the land and ocean. It serves as an important reminder that our future lies in systems that go back to our pre-colonial ways of doing.

For reference, please read the [full essay](#) for Martha Atienza's solo exhibit *Equation of State*.

**Frank
Callaghan**





Flux 01, 2020
Duratrans, lightbox
40h x 60w in • 101.60h x 152.40w cm
Edition 1 of 5

[inquire](#)



Flux 02, 2020
Duratrans, lightbox
40h x 60w in • 101.60h x 152.40w cm
Edition 1 of 5

[inquire](#)



Flux 03, 2020
Duratrans, lightbox
40h x 60w in • 101.60h x 152.40w cm
Edition 1 of 5

[inquire](#)



Flux 04, 2020
Duratrans, lightbox
40h x 60w in • 101.60h x 152.40w cm
Edition 1 of 5

[inquire](#)



Flux 05, 2020
Duratrans, lightbox
40h x 60w in • 101.60h x 152.40w cm
Edition 1 of 5

[inquire](#)

About the Work

Moonlight and water. In these new works in progress, I am exploring the nature of disruption. My process is a loose algorithm, made up of a set of instructions. These strategies, rules, practices, decisions, and subconscious ideas come together to shape the images.

I am still using long exposures at night with minimal post processing. I continue to try to push the boundary of what a single photographic exposure can compress to a surface, and examine how surface acts as an intermediary of meaning.

In this new series, my attention turns from the moon, to moonlight, and from landscapes of the sea to the surface of the water itself. The elements are pared down, and the frame is stripped of the horizon. In past series, I lived by the rule to never intervene in the scene – to be a passive observer. Here, I cross that boundary to break the surface of the water, and send the resting state into disarray.

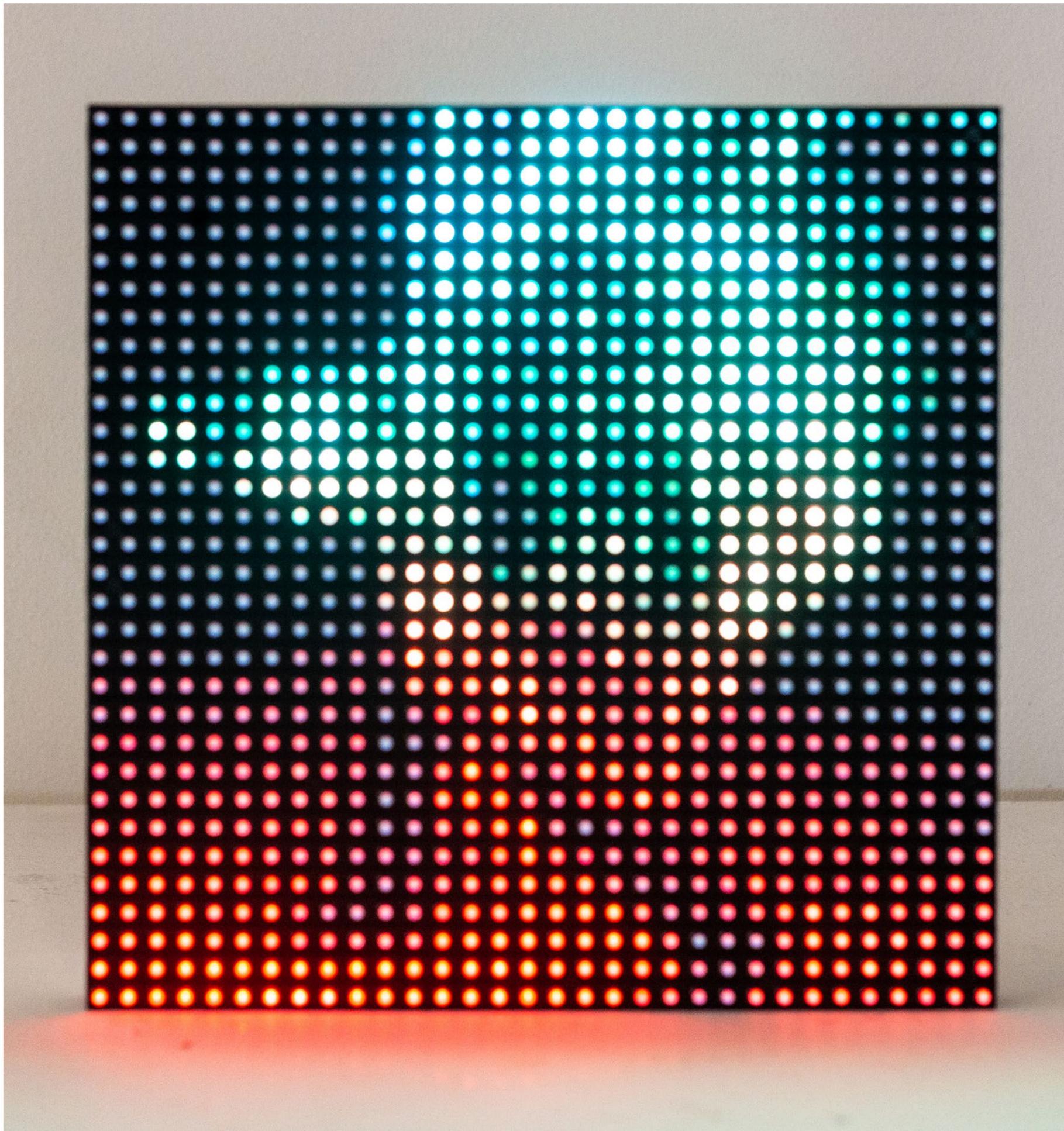
The moonlight exists on a completely different timescale to the dancing ripples. I am interested in the interaction of these different frames of reference, as the world searches for a new equilibrium.

artist's mock-up



James Clar





***The New Normal
(Red/Green, 6x6)***, 2020

LED matrix
5.91h x 5.91w x 1.97d in
15h x 15w x 5d cm
Unique Series

[watch video](#)

[inquire](#)

About the Work

The stuntman runs, spins, and pumps his fist while flames dance around him. The figure is on fire, but his actions seem almost energetic and happy. It references the myth of the Phoenix, which is about rebirth, while the never-ending loop makes him exist in a constant state of transition.

Chati Coronel

“We need physical distance to help combat a physical virus, but we also need a new kind of spiritual togetherness as a human race to get through this transformation.

It is a painful gift to realize that it’s not just happening to “them”. Now more than ever, “them” is all of us.”

- Chati Coronel, 27 March 2020





Prometheus, 2020
acrylic on canvas
60h x 84w in • 152.40h x 213.36w cm

[inquire](#)

About the Work

In this hyper-materialistic age, the word MYTH has come to mean, "a falsehood." Yet, ancient myths contain more truths about us than all of the six o'clock news ever broadcasted in the world. This is why these myths have persisted throughout time. I suspect we are nothing but myth-carriers, and we will keep passing these truths down through generations of bedtime stories and art.



Prometheus (detail), 2020

Through my painting, *Prometheus*, I attempt to distill the truth in the story of the liberation of Prometheus. More than anything, I try to untether my own concept of freedom from the weight of materialism that ties it down. Pythagoras carried the divine truths of the universe and passed them down through the art of numbers. I humbly carry the myths and fan the flames of these truths through my paintings.

Creating my *Prometheus* painting made me realize that the best way to free a titan from a mountain is to soften the mountain, to soften the chains until they can be used as wings.



Nicole Coson

“I have a studio a short walk away from where I live. I have only been back there once since lockdown.

I made these blinds works right before the lockdown, anticipating the day when we would no longer be able to go out as we please.

As the edges of my body begin to blur, and the walls of the house have become the final epidermis protecting me from the outside, I clean, cook, write, and exist completely within my own nest.”

- Nicole Coson, 7 May 2020



Untitled, 2020
monotype on canvas
62.99h x 51.18w in
160h x 130w cm

[inquire](#)



About the Work

Recreating natural forms is a thing I do partly because I live a life deprived of greenery and its healing abilities. The mechanical processes involved in printmaking have been a welcome form of therapy during this period.

Untitled (installation view and detail), 2020





Corinne de San Jose

“I’ve been thinking a lot about communication, trying to break down that process into different points: How we have been communicating with each other through history, the messages we send to each other, the language, the mode in which we get our messages across, and what happens or might happen to these messages in the process of getting from point A to point B.”

- Corinne de San Jose, 3 April 2020

About the Work

I'm Going Out of My Way is a 10 minute animated video of Nikki, a sex doll I've owned for more than a decade. She's a recurring subject revisited every few years. I've always found the design of these dolls amusing, as this was somebody's rudimentary interpretation of what 'makes' a woman. In this piece, she becomes *breath*, an endlessly long inhaling and exhaling, ebbing and flowing.

[watch video](#)

[inquire](#)

I'm Going Out Of My Way (video still), 2020
single channel video (00:10:00 min. loop), no sound
Edition 1 of 5



“In a sense, nothing has changed. I still work at home. I still watch an episode on Netflix about once a week. But of course, so much has changed, and that can get in your head and in your work. In a way, with all the postponed and cancelled work, what we have been gifted with is time: a chance to reflect and explore or take a step back from work altogether, which is a rare thing indeed.”

- Patricia Perez Eustaquio, 20 May 2020

Patricia Perez Eustaquio





Endless Summer, 2020

woven tapestry, silk, cotton, fiberfill, foam,
wood, bamboo, wire, plaster of paris
63.39h x 41.34w x 25.20d in
161h x 105w x 64d cm

[inquire](#)



About the Work

My very first solo exhibit was littered with soft sculptures and objects made from plaster. These are two things that I've always been compelled to make. Over the years, I've accumulated a lot of material that I'm finally putting to use which is quite satisfying: prototype weaves, test prints, odd bits of fabric and so on.

I have been thinking of these objects for quite a while, but they have always just been in my head.

Last year, I finally bought a new sewing machine and got to it. I wanted them to be these strange yet familiar things, tactile and rich.

Endless Summer is the most figurative one yet. I found it quite comforting to be sewing a plant, very much like the live plants we have around the apartment but one I will never have to water, and which could likely outlive me.

Endless Summer ended up more like a shadow of a palm tree made three dimensional, with light and dark dancing on its surface.

Endless Summer (detail), 2020



Dina Gadia

*“With time — in patience, in waiting,
in understanding, we find meaning in
the intangible.”*

- Dina Gadia, 30 May 2020





Much Too Full, 2020
acrylic on canvas
20h x 18w in
50.80h x 45.72w cm

[inquire](#)



Tides of the Earth, 2020
acrylic and collage on paper
11.69h x 16.53w in
29.69h x 41.99w cm

[inquire](#)



Forming 3, 2020
acrylic on canvas
38.19h x 32.13w in
97h x 81.60w cm

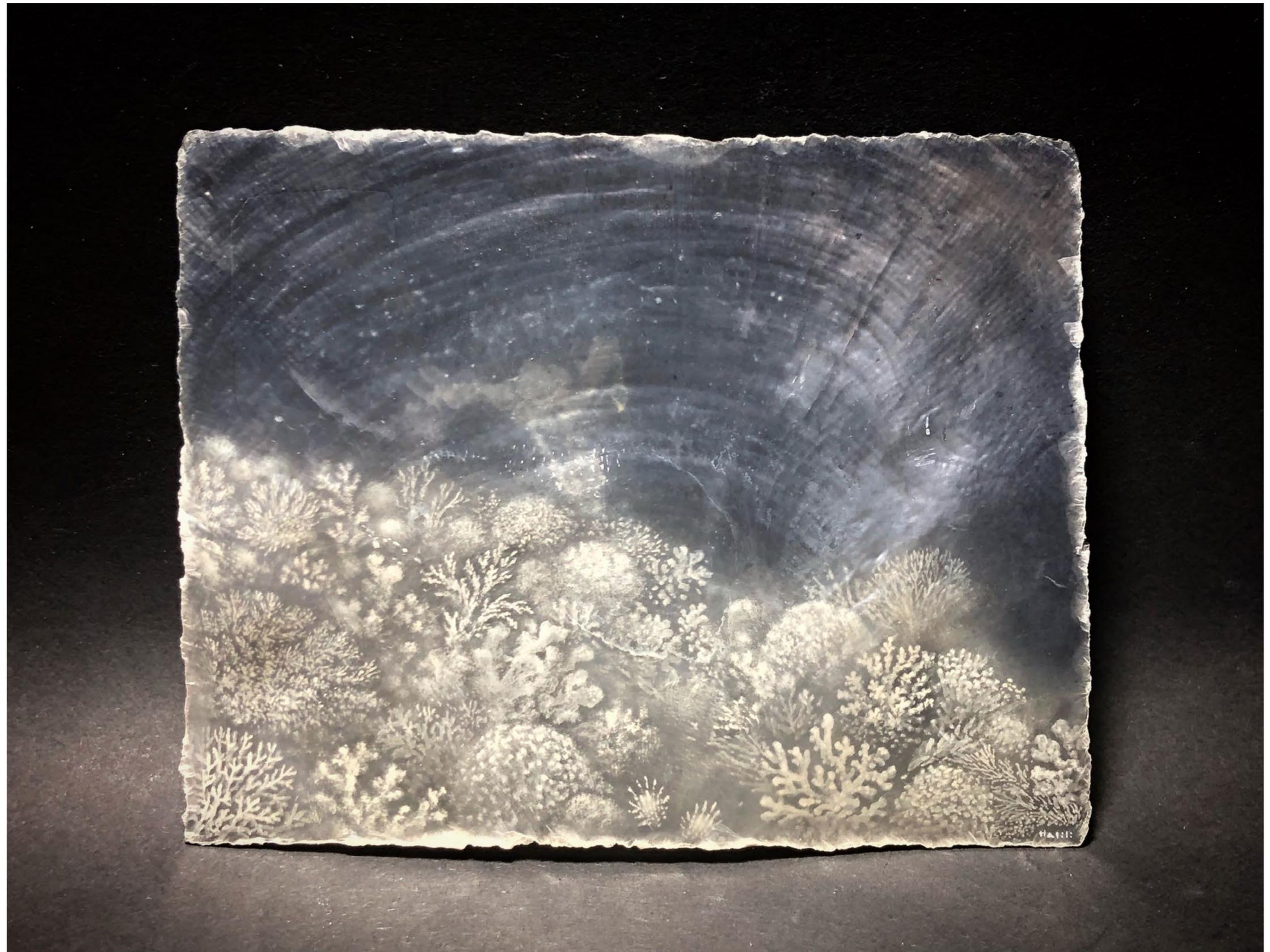
[inquire](#)



Gregory Halili

“This quarantine has made me reevaluate and reaffirm my convictions of our deep connection with nature. I’ve been exploring new ways to make my work even more fragile in its physical state and content. The new painting is Deep End, inspired by coral bleaching, climate change and fragility of existence. It’s oil on capiz shell, thinned down to the point of breaking, by melting the shells in acid. Lately, I’ve been working mostly at night, starting at 9PM to 3AM (sometimes ‘til dawn, then I’ll have breakfast and sleep).”

- Gregory Halili, 23 May 2020



Deep End, 2020
oil on shell
2.50h x 3w in • 6.35h x 7.62w cm

[inquire](#)



[inquire](#)

Untitled, 2020
oil on gold-lip mother of pearl
9.5 dia. in • 24.13 dia. cm
SPI_GH097



[inquire](#)

Untitled, 2020
oil and volcanic ash on mother of pearl
9.5 dia. in • 24.13 dia. cm
SPI_GH099

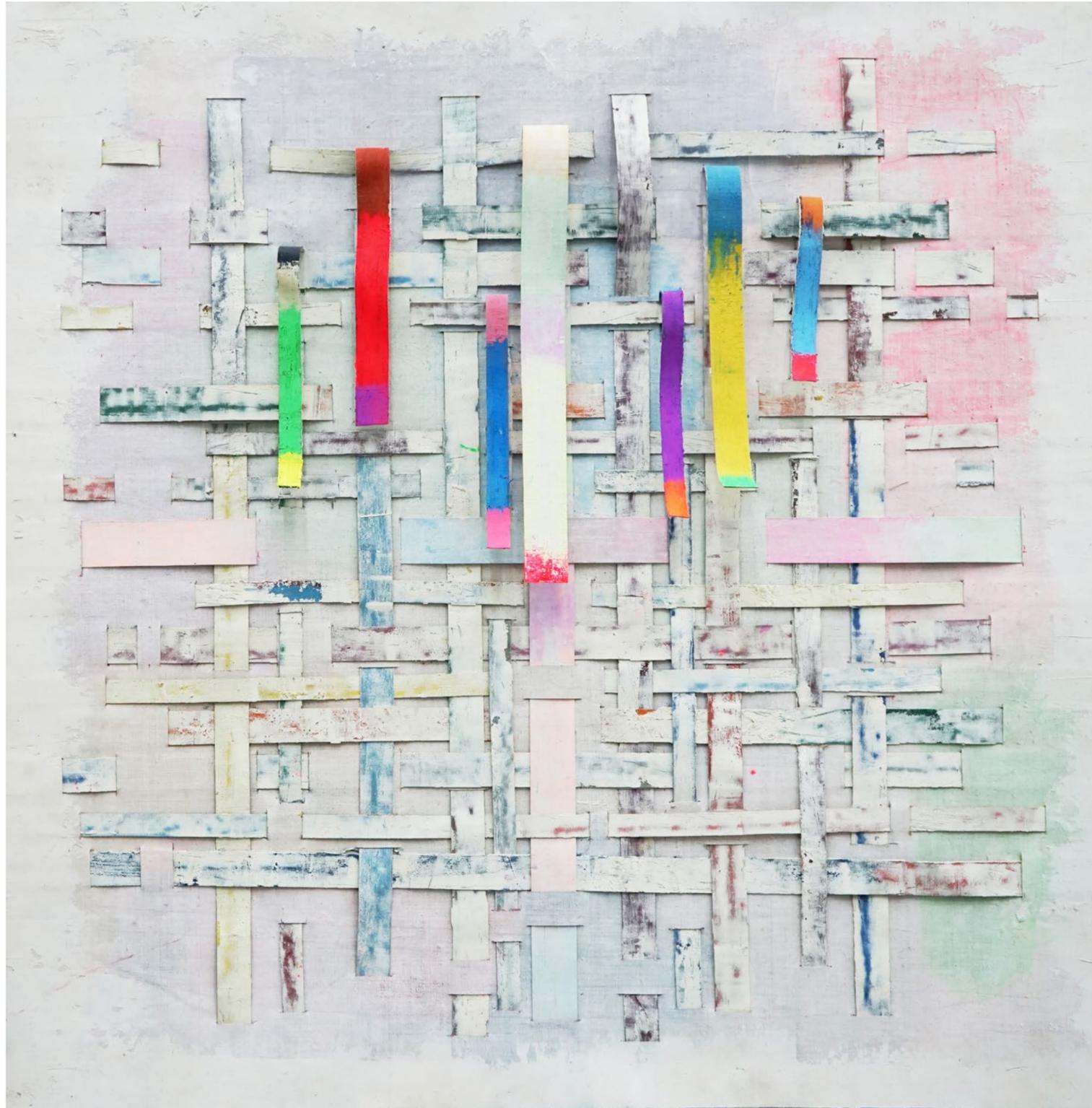
About the Work

The skull shells are part of my ongoing investigation into our deep connection with the natural world, by reusing and recreating works made of natural materials that might otherwise be forgotten. These works are part of a cycle that is both a reflection of memory and a reminder of the past, present, or future.



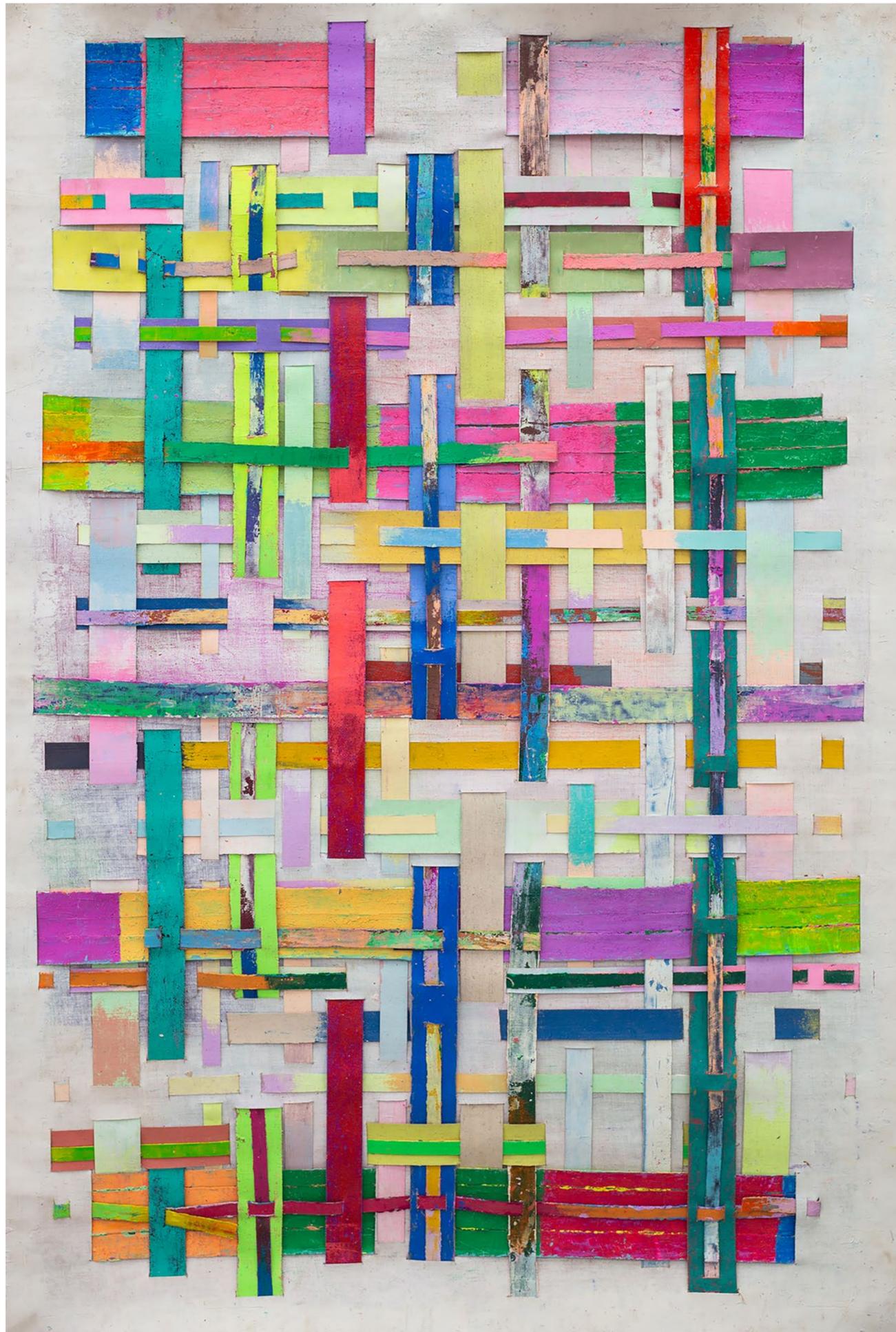
Mit Jai Inn





Untitled #SL181WV10, 2019
oil on canvas
39.37h x 39.37w in
100h x 100w cm

[inquire](#)



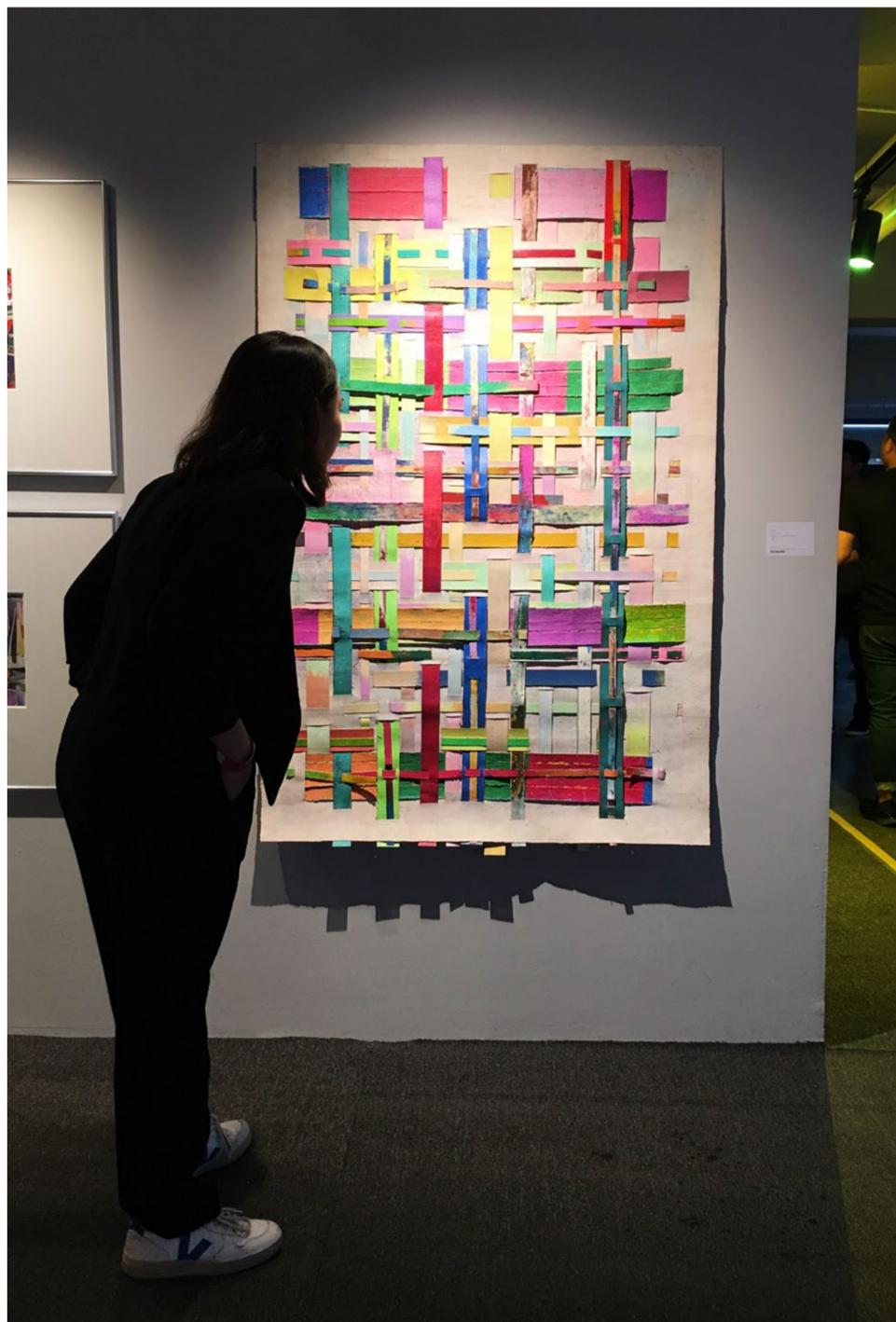
AT 14, 2020
oil on canvas
59.06h x 39.37w in
150h x 100w cm

[inquire](#)



Untitled #SL176WV5, 2019
oil on canvas
70.87h x 45.28w in
180h x 115w cm

[inquire](#)



About the Work

written by Erin Gleeson

Mit Jai Inn's series *Patch Works* began in 1999 with reference to the dystopian and utopian potentiality around the coming of a new millennium. Energies of uncertainty familiar to Mit during the Cold War in Southeast Asia from his perspective of rural northern Thailand. *Patch Works* calls for expansive ideals of familial and societal structures by joining the pieces from different sources into a new entity. This mimics the dividing and reassembling of individual and collective consciousness before and after major shifts.

While previous *Patch Works* combine grid-based units into quilt-like forms, the new work evolves into a large-scale wall based weaving. Its weft of very gated ribbons are anchored by bold salvages, while its warp is snagged and looped into anarchic compositions that hint at legible forms such as musical scores or algorithms.



Pow Martinez

*“how I feel about the times?
bored and anxious.”*

- Pow Martinez, 29 May 2020



***street hookers*, 2020**

oil on canvas

35h x 30w in • 88.90h x 76.20w cm

About the Work

They are from a picture of two street prostitutes I found on the internet. I don't know why, but I think it's an interesting image, maybe because of the situation they are in. It's like an instant narrative for a painting.

[inquire](#)



we come in peace, 2017
oil on canvas
72h x 84w in • 182.88h x 213.36w cm

[inquire](#)



Wawi Navarroza





All The Luck You Need (XXXX), 2020
archival pigment print on Hahnemühle, cold-mounted on acid-free aluminum
32h x 48w in • 81.28h x 121.92w cm
Edition 1 of 5 + 2 AP

[inquire](#)



About the Work

This is the last piece I did before everything in the world took a massive spin for the uncertain. Made in January 2020, I sought to make a tableau/still life thinking of the new decade opening up before us. On the heels of my last solo show “Self-Portraits and Tropical Gothic,” I return my attention to plants (a recurring theme in my work) and remember how much we as Filipinos have the natural predilection for ritualizing beginnings with auspicious symbols, as evidenced in the objects placed in the home; a part of our collective memory and identity. That luck, fate, destiny, the wheel of fortune, the hand of god, *kapalaran* — is all at work as we face the ebbs and flows of a vivid sundrenched Filipino reality that can also certainly be grotesque and gothic. In a manner that I do in-camera collage, I have gathered our common lucky plants — lucky bamboo, pothos, spider plant, rubber plant, fortune plant, snake plant, peace lily, jade plant — in a setting against a variety of cut fabrics (retazos and refuse) that play with the eye with energetic colors, a wish for health, for money, for fortune, or just to be sure, yes to life, yes to all. On a not-so-distant hindsight, it’s a self-fulfilling prophecy and proposal for new leaves, new beginnings. May we have all the luck we need. XXXX

Elaine Navas





Light As The Water, 2020
oil on canvas
8.66h x 11.57w in • 22h x 29.40w cm

[inquire](#)



About the Work

It was a comfort to make this sea painting for Silverlens, during this time. It's always been a wish to make a whole sea scene that includes the horizon and shoreline, I learned a lot from this experience. This image is special to me because it was taken from the last family vacation we had in November 2019.



Renato Orara



“I continue to strip objects of their meaning, rendering them on blank sheets of paper with layers of ink that imbue them with presence as we live in quarantine, isolated but not remote from each other.”

-Renato Orara, 5 May 2020

inquire

Untitled, 2020-01 (detail), 2020
from the ongoing series "Ten Thousand Things
that Breathe" (1989-present)
ballpoint ink on paper
11h x 10.5w in • 27.94h x 26.67w cm





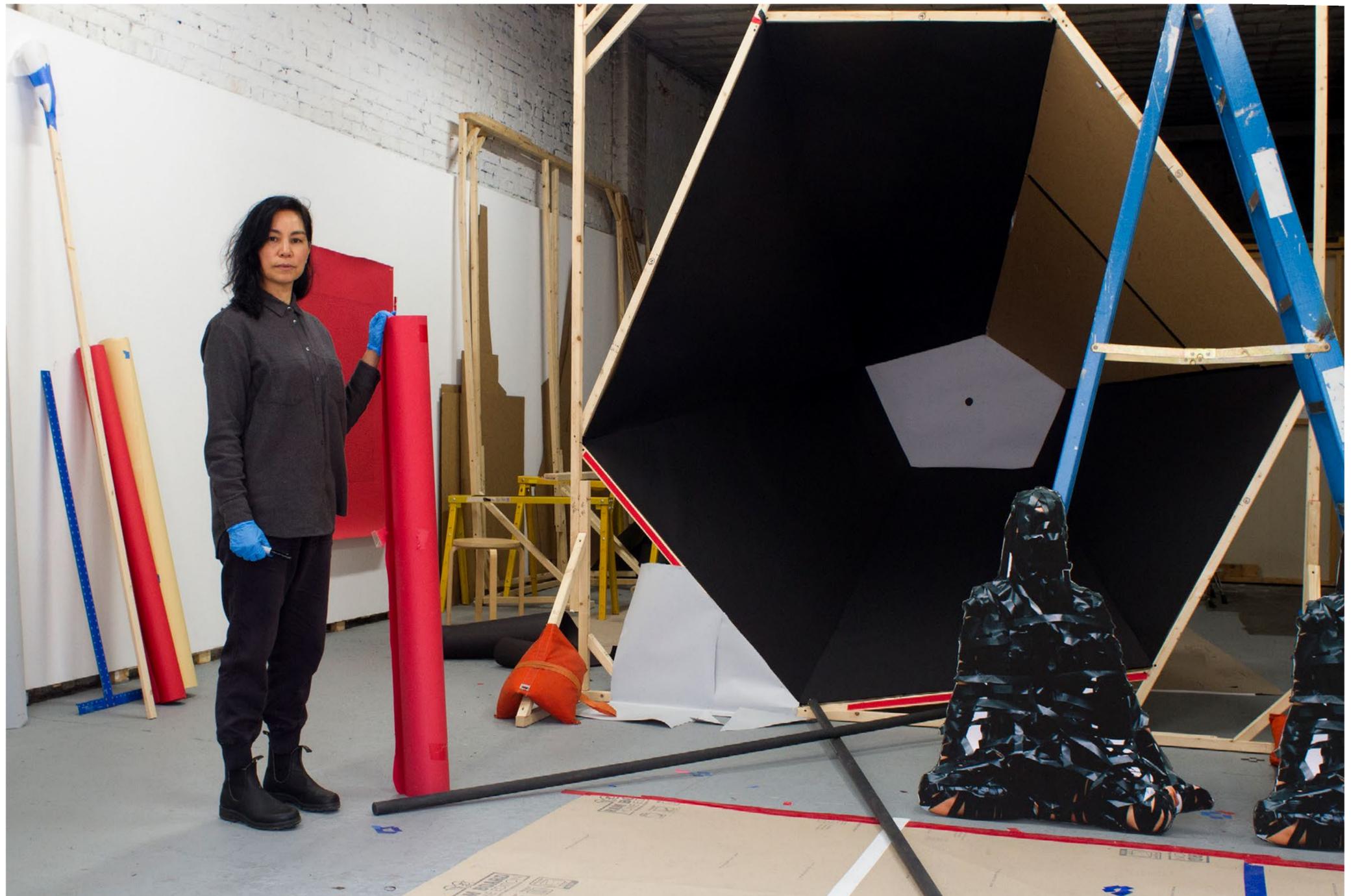
About the Work

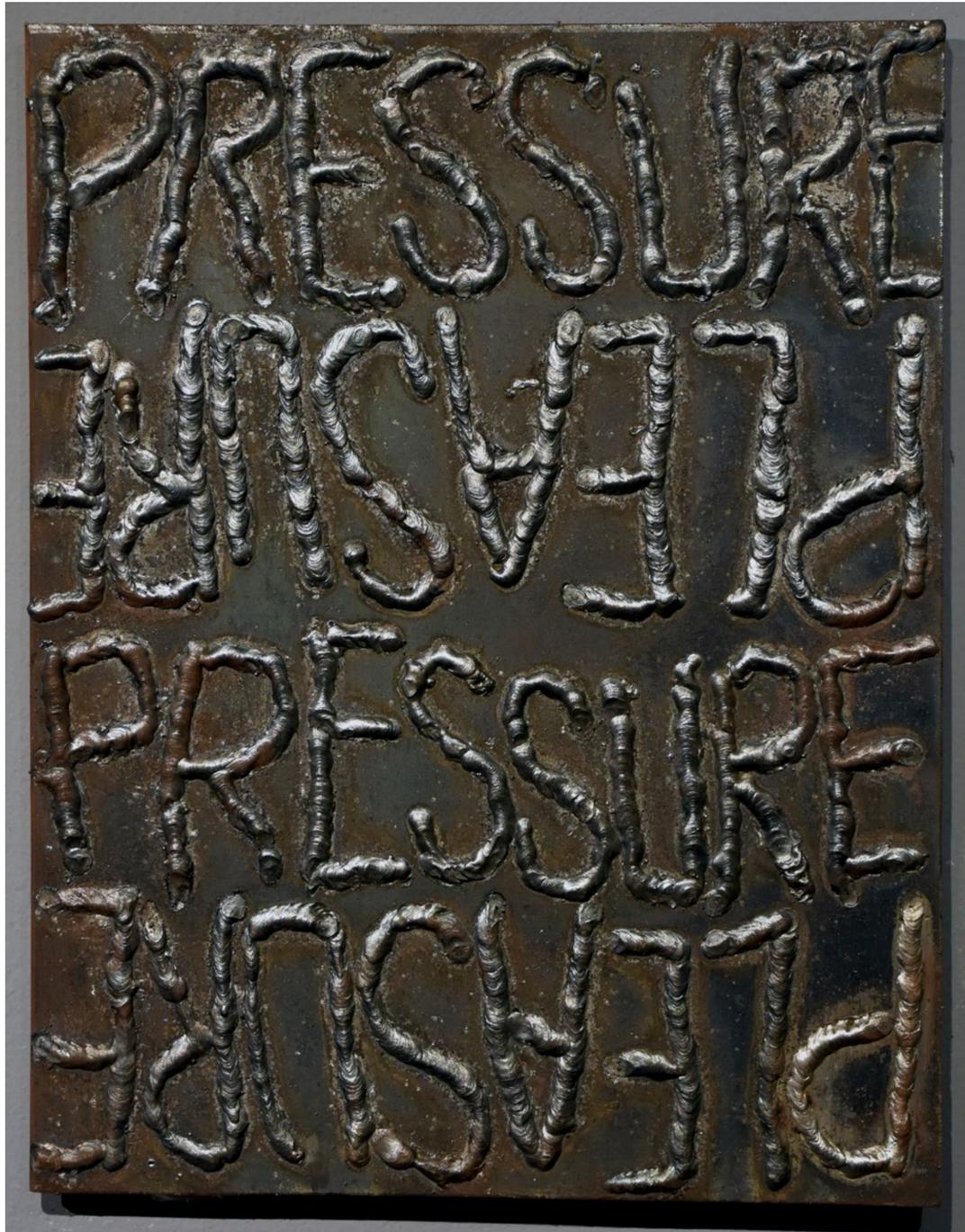
Hardly a suitable subject for a lockdown, especially since *Ten Thousand Things that Breathe* places an emphasis on breathing, this cigarette pack's name and purpose stand in the way of anything transcendent, making it a perfect workout for me.

Untitled, 2020-01, 2020



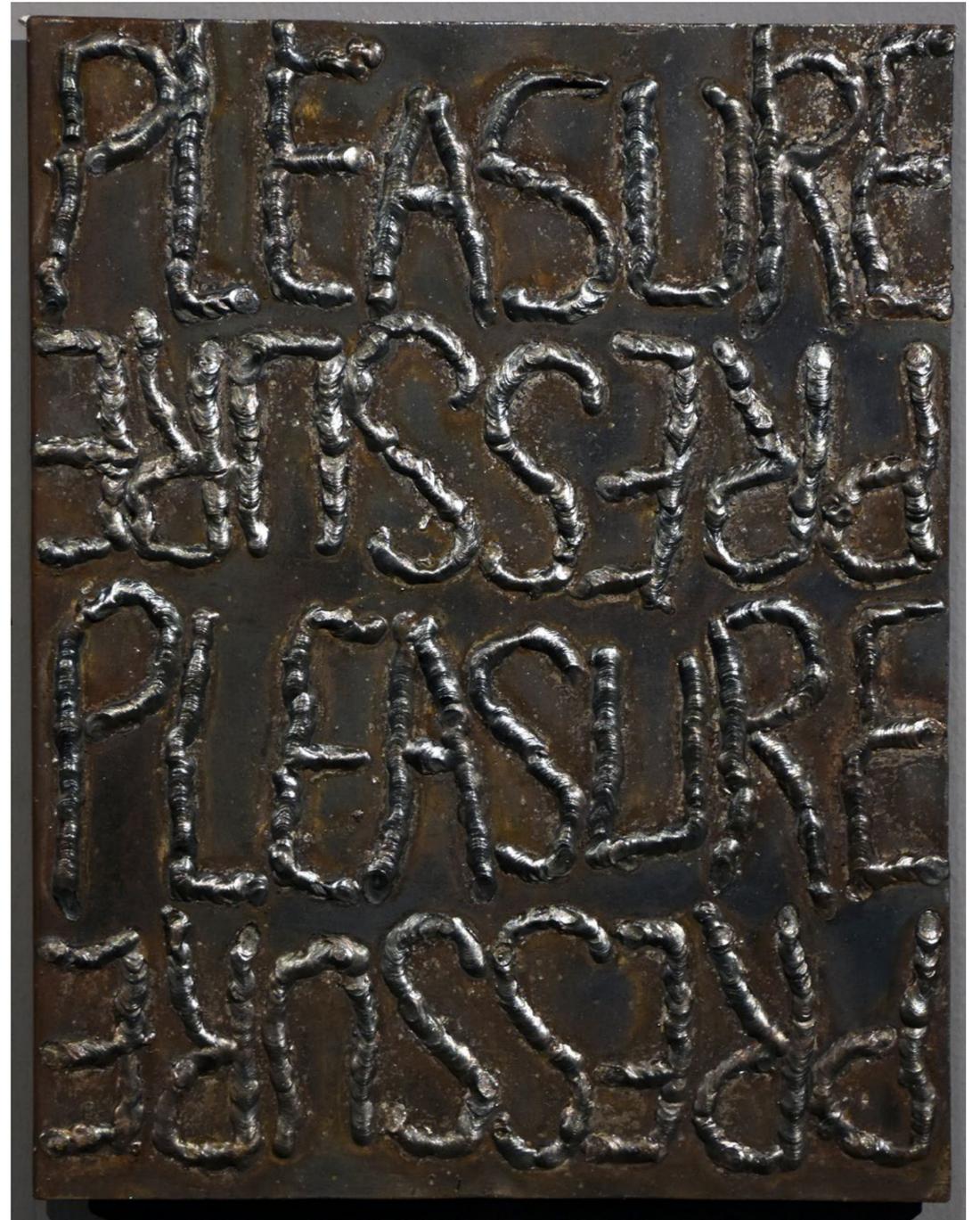
Gina Osterloh





[inquire](#)

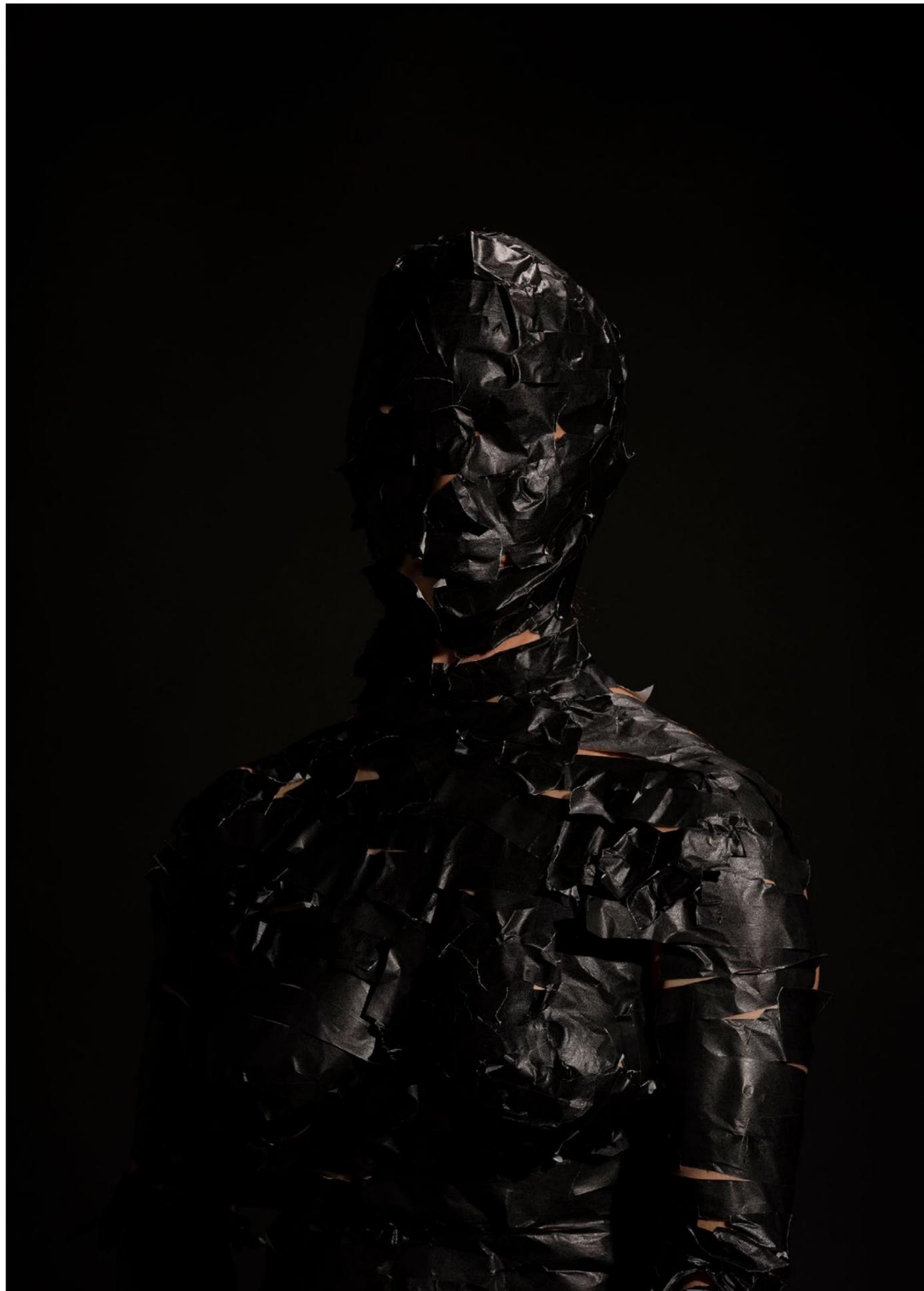
Pressure Pleasure, 2019
unique text piece, welded steel
14h x 11w x 2.50d in
35.56h x 27.94w x 6.35d cm



[inquire](#)

Pleasure Pressure, 2019
unique text piece, welded steel
14h x 11w x 2.50d in
35.56h x 27.94w x 6.35d cm

Obliterate, 2019
archival pigment print
20h x 14.50w in
50.80h x 36.83w cm
Edition 1 of 3 + 2 AP



[inquire](#)



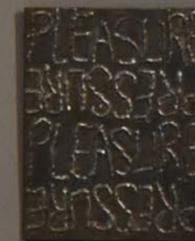
Pressure/Pleasure
Gina Osterloh
2020



Pressure/Pleasure
Gina Osterloh
2020



Pressure/Pleasure
Gina Osterloh
2020



Pressure/Pleasure
Gina Osterloh
2020



Pressure/Pleasure
Gina Osterloh
2020

photo courtesy of Ateneo Art Gallery from the 'NOT VISUAL NOISE' show, March 2020

About the Work

In this time of the global Covid-19 pandemic, Gina Osterloh's photograph titled *Obliterate* considers the futility of borders – borders of a body, of a nation. Her body covered in black tape signifies the re-writing of identity – both personally and in terms of the nation. The virus, threatening us all does not see, nor understand country of origin, race nor gender. Her wrapped and covered body symbolizes the unknown, as well as the endless potential of remaking self and re-envisioning each other.

For her steel plate text works titled *Pressure/Pleasure*, Gina Osterloh considers the permanence of steel, a material and art work that will exist millenia beyond our time on Earth. In the creation of each steel plate, Osterloh activates the simple etymology of the word "photograph" as "light-written" or "to record with light." Each steel plate is sized to traditional photo dimensions of 14 x 11 inches. Words are formed with a welder's torch, considering the act of writing with bright hot light on a metal plate akin to photographic processes, as well as the intersecting global histories of steel and photography as structural, technical, and cultural forces.



Bernardo Paequing



[inquire](#)

1-Beta Chain 1, 2020
oil on cut cardboards
11.81h x 8.27w in • 30h x 21w cm



[inquire](#)

1-Beta Chain 4, 2020
oil on cut cardboards
11.81h x 8.27w in • 30h x 21w cm



[inquire](#)

1-Beta Chain 5, 2020
oil on cut cardboards
11.81h x 8.27w in • 30h x 21w cm



[inquire](#)

1-Beta Chain 7, 2020
oil on cut cardboards
11.81h x 8.27w in • 30h x 21w cm



[inquire](#)

1-Beta Chain 8, 2020
oil on cut cardboards
11.81h x 8.27w in • 30h x 21w cm



[inquire](#)

1-Beta Chain 10, 2020
oil on cut cardboards
11.81h x 8.27w in • 30h x 21w cm



[inquire](#)

1-Beta Chain 12, 2020
oil on cut cardboards
11.81h x 8.27w in • 30h x 21w cm



[inquire](#)

1-Beta Chain 13, 2020
oil on cut cardboards
11.81h x 8.27w in • 30h x 21w cm

About the Work

I have no favourites. This is routine work when trying to do my exercises, 'hundred drawings.' It is purely intuitive, spontaneous and cathartic in nature. Drawings or exercises like these make me focus more. In a given timeframe, I finish a number, a series of drawings or paintings that exercise control over materiality and process. I gather cardboard, cut them to size, prepare with under-paint and assemble into a collage. Charcoal oil, cardboard on an A4 sized collage. It's pure process art. There are more works but I cannot photograph all.

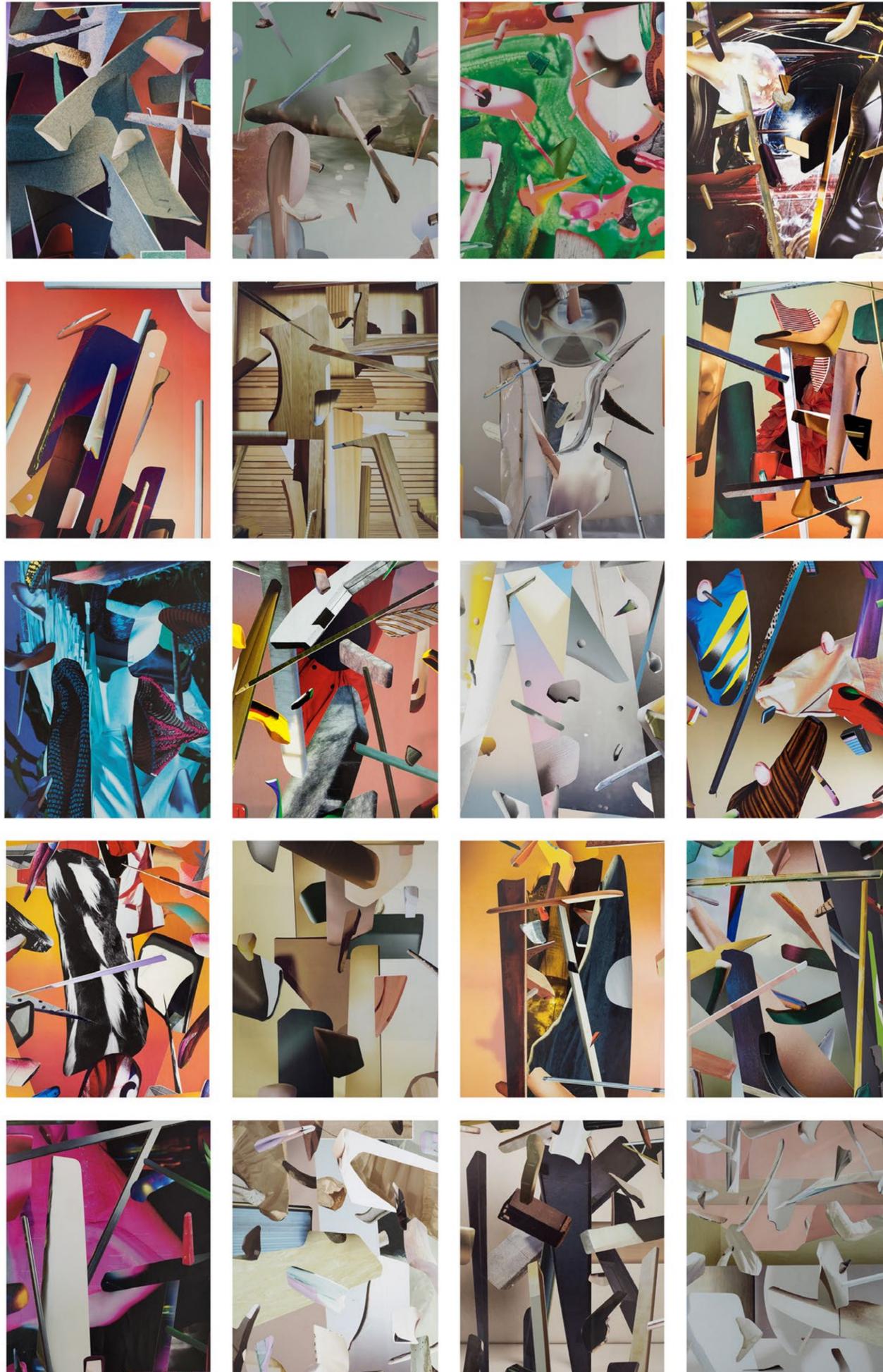




Gary-Ross Pastrana

“When the lockdown was implemented, I took advantage of the downtime to resume working and just barely managed to finish the current series before running out of glue. This image of a lone soldier, deserted and running low on ammo was flippantly teasing my mind as I labored on the last few pieces, uncertain whether I will have enough material to close out the set.”

- Gary-Ross Pastrana, 1 May 2020



Untitled (Lockdown Set), 2020
collage on board
10h x 8w in • 25.40h x 20.32w cm
(individual pieces)
70h x 50w cm • 177.80h x 127w in
(framed)

[inquire](#)

About the Work

A special set selected from the daily collage project, consisting of works done during the lockdown period in Manila.



Hanna Pettyjohn

“It seems natural to fall into a kind of complacency in our isolation, but it is a chance to step back and think about what we are capable of, and be very deliberate about, what we can do to help and hopefully make a difference.

It feels appropriate to turn inward and evaluate my work and my identity as both an artist and citizen of the Philippines.”

- Hanna Pettyjohn, 1 April 2020





Anastomosis (P.03), 2020
oil on canvas
48h x 24.25w in
121.92h x 61.60w cm

[inquire](#)

Anastomosis (P.03) (detail), 2020



About the Work

This new series of works is about examining my process while it is happening and mining the steps or actions as it progresses to form finished work from the incomplete stages throughout (in this case, via Photoshop). The piles, compressing themselves in the narrow picture plane, show the materials packed away in a box; much like my series of porcelain sculptures, this is a way of re-contextualizing the portraits in my last solo show "Concurrencies." I'm thinking about the accumulation of belongings that one takes with them when they move from one location to another and how this helps to maintain a connection to home. The collage effect is a way to pack multiple, distant locations into the same space.

Norberto Roldan





[inquire](#)

Historical Distancing 1, 2020
assemblage with wooden medicine cabinet with found objects
23.25h x 16.25w x 5.5d in • 59.06h x 41.28w x 13.97d cm



inquire

Historical Distancing 2, 2020

assemblage with wooden medicine cabinet with found objects

21.5h x 16.75w x 5d in • 54.61h x 42.55w x 12.70d cm

Historical Distancing 1 & 2 (detail), 2020



About the Work

The work attempts to explore the meaning of distance and distancing. It tries to distinguish between social distancing which demands physical action, and intellectual distancing which suggests going through different memories. It asks the question, "how can the distance between today and yesterday be defined by objects?"





“During this lockdown, I’ve found myself rediscovering past lives in the form of old work I’ve been finding around the house. I used a painting I made at 7 as a jumping-off point, selectively gathering elements in the composition as the basis of a new painting.

Patience is an essential element too.”

- Ryan Villamael, 22 April 2020

Ryan Villamael



Vista (series) Plate no. 2, 2020
watercolor, (off-cut) acid free paper
6h x 8.50w in • 15.24h x 21.59w cm

inquire



Vista (series) Plate no. 3, 2020
watercolor, (off-cut) acid free paper
12h x 11.27w in • 30.48h x 28.63w cm

inquire



Vista (series) Plate no. 4, 2020
watercolor, (off-cut) acid free paper
12h x 15w in • 30.48h x 38.10w cm

[inquire](#)



Vista (series) Plate no. 5, 2020
watercolor, (off-cut) acid free paper
2.75h x 6.50w in • 6.99h x 16.51w cm

[inquire](#)



Vista (series) Plate no. 7, 2020
watercolor, (off-cut) acid free paper
10h x 13.50w in • 25.40h x 34.29w cm

[inquire](#)



Vista (series) Plate no. 9, 2020
watercolor, (off-cut) acid free paper
9.50h x 8.50w in • 24.13h x 21.59w cm

[inquire](#)



Vista (series) Plate no. 10, 2020
watercolor, (off-cut) acid free paper
7.25h x 4.20w in • 18.42h x 10.67w cm

[inquire](#)



Vista (series) Plate no. 14, 2020
watercolor, (off-cut) acid free paper
5.50h x 6.75w in • 13.97h x 17.15w cm

[inquire](#)



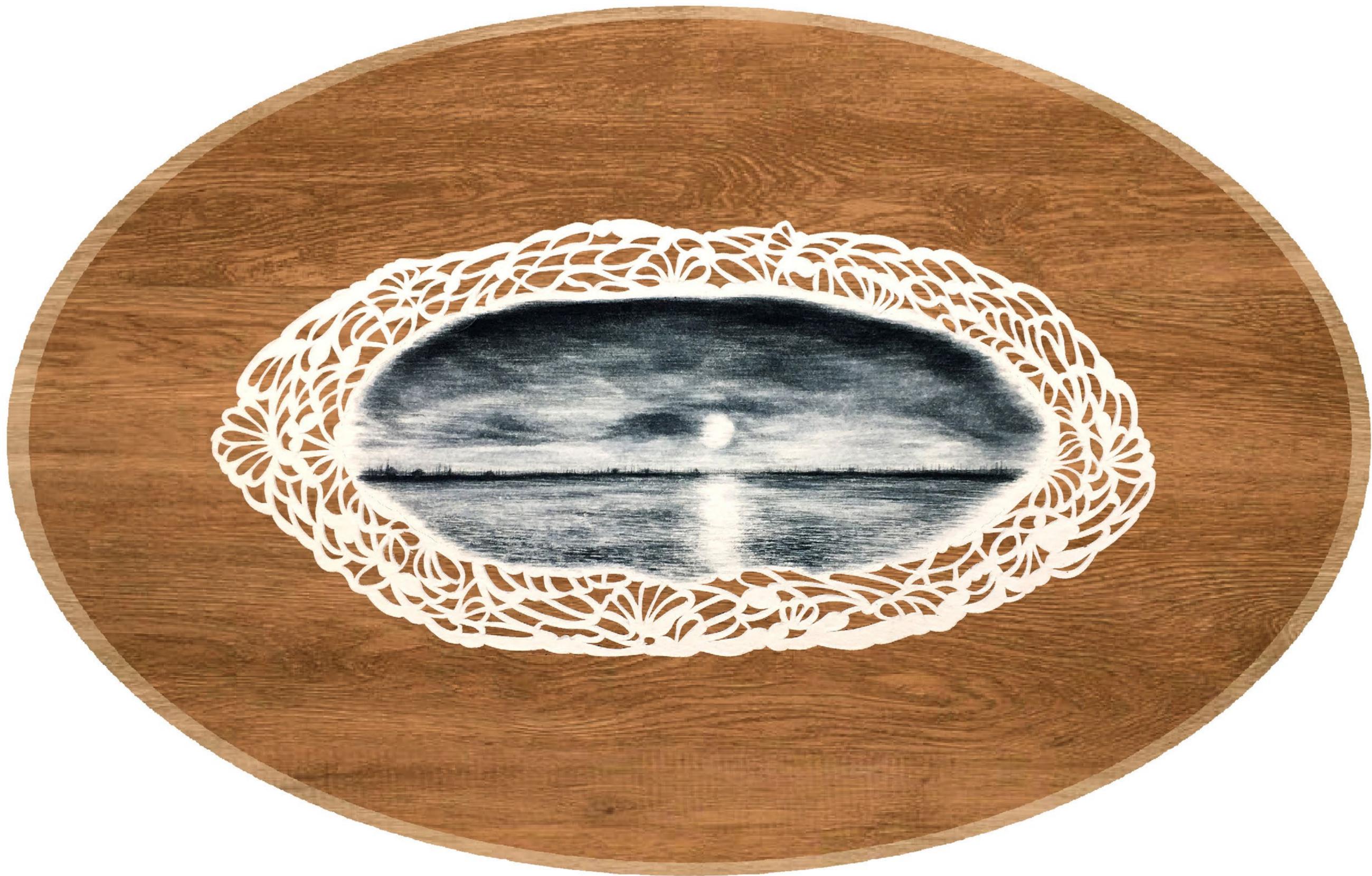
Vista (series) Plate no. 17, 2020
watercolor, (off-cut) acid free paper
5.77h x 5.30w in • 14.66h x 13.46w cm

[inquire](#)



Vista (series) Plate no. 18, 2020
watercolor, (off-cut) acid free paper
4.50h x 5.75w in • 11.43h x 14.61w cm

[inquire](#)



Vista (series) Plate no. 19, 2020
watercolor, (off-cut) acid free paper
2.75h x 6w in • 6.99h x 15.24w cm

[inquire](#)



About the Work

In *Vista*, a series that started in quarantine, the artist mimics the intimacy of the lens of a binocular in order to take himself and the viewer beyond the pandemic moment, and beyond the four walls he shelters in. Ten years after starting a body of work characterized by the deliberate handiwork found in cut paper and an emotional response to material, he finds himself reunited with a medium he had rejected because of financial considerations—painting. *Vista* becomes the reconciliation of a prior practice and the process that built his body of work.

The artist paints imaginary, idealized views of landscape on off-cut paper from prior exhibits. Mementos from a previous, more carefree life, the off-cuts serve as heartbreaking souvenirs, with transportive tiny paintings of Philippine landscapes imagined during a time of great national despair.

Eric Zamuco

“If there is one thing that the stay home rule has magnified, it’s the routines in the household. Aside from shared chores with my wife, I am the designated sweeper, bathroom cleaner, plumber, garbage collector, gardener, barber, repairman, the person with the quarantine pass, to the sanitizer of our space to keep the family safe.”

- Eric Zamuco, 9 May 2020





Anong Ginagawa Mo? (video still), 2020
single channel video (00:03:45 min. loop), no sound
Edition 1 of 3 + 1 AP

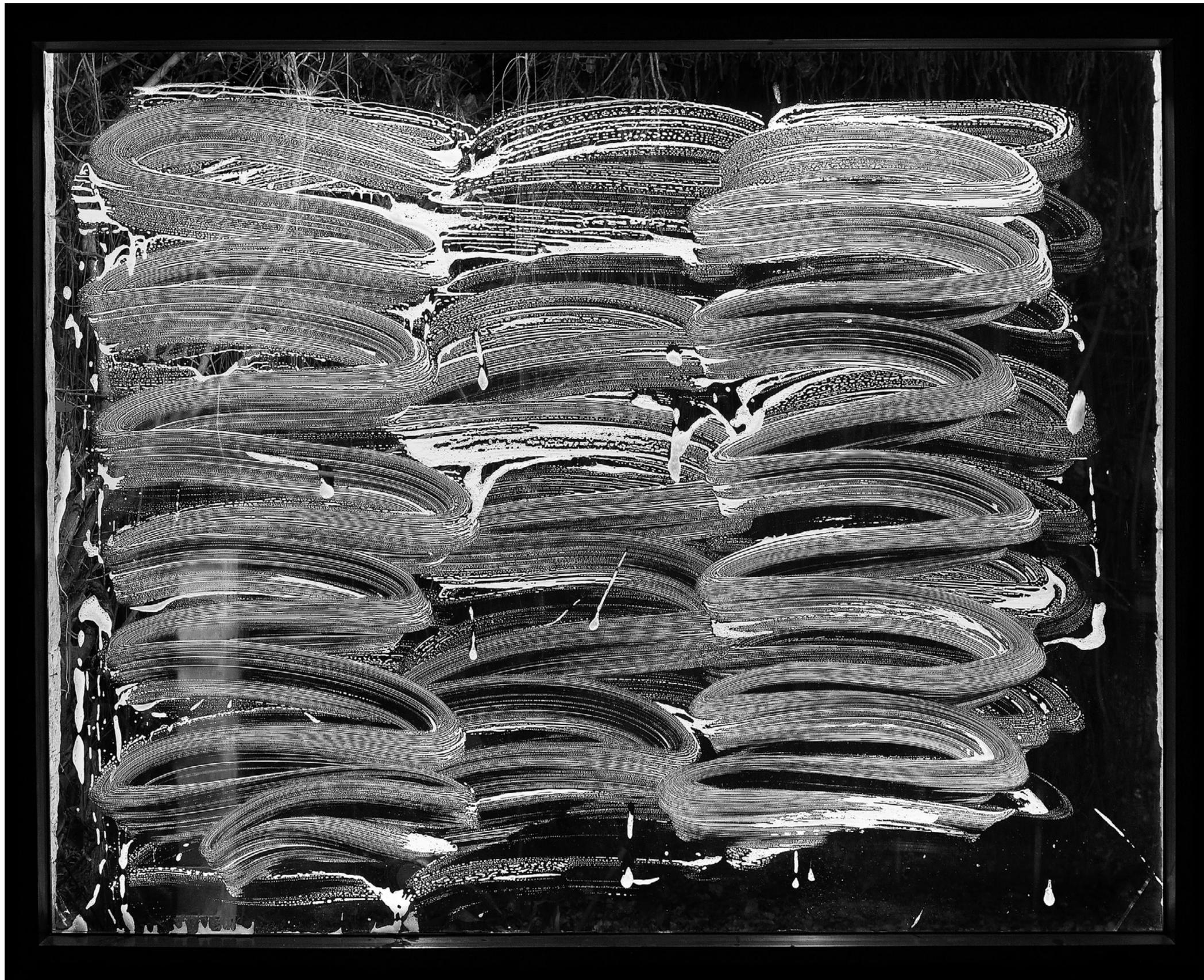
[watch video](#)

[inquire](#)



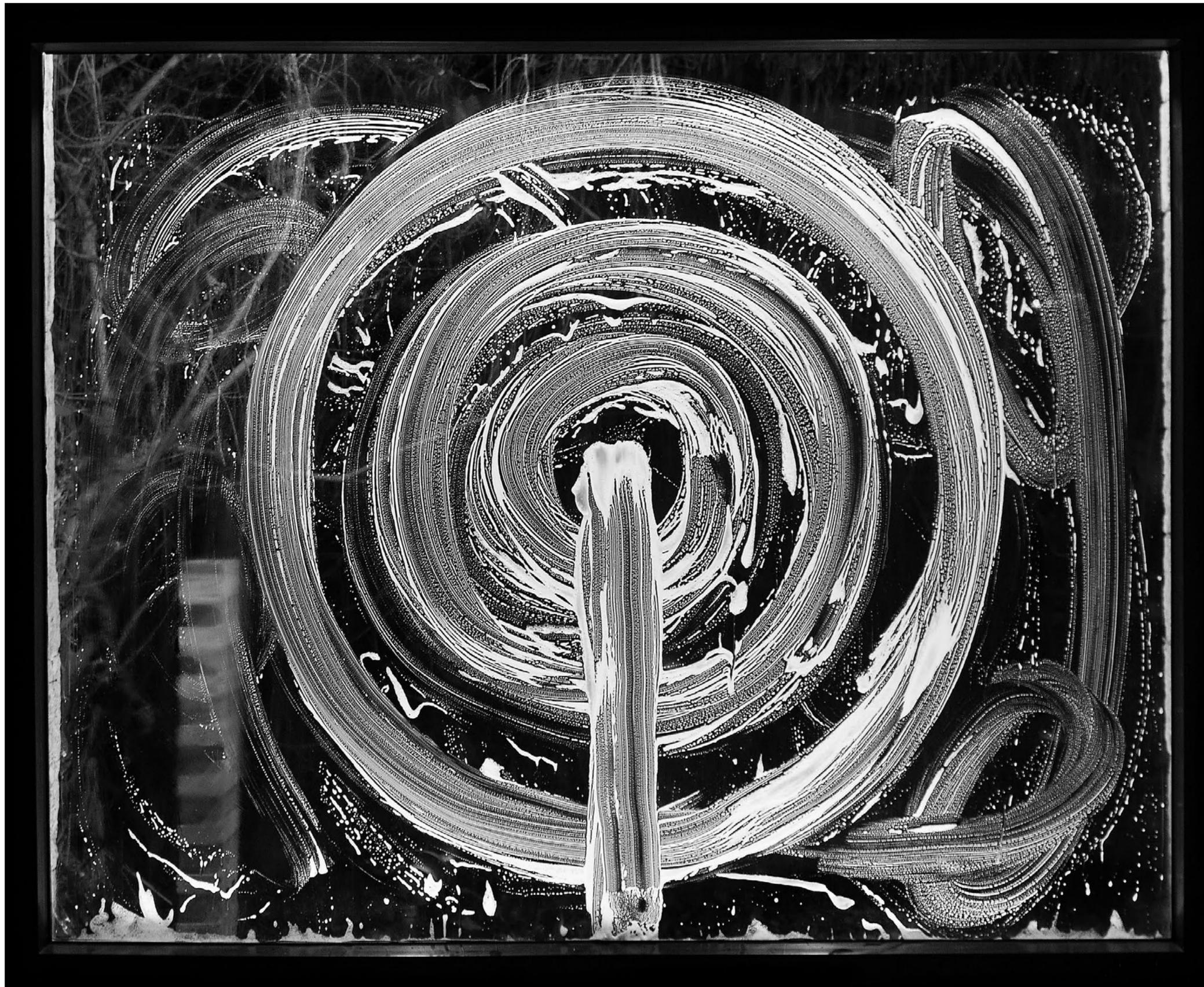
One Stroke, 2020
Duratrans, lightbox
15.50h x 12.50w in • 39.37h x 31.75w cm
Edition 1 of 3 + 1 AP

[inquire](#)



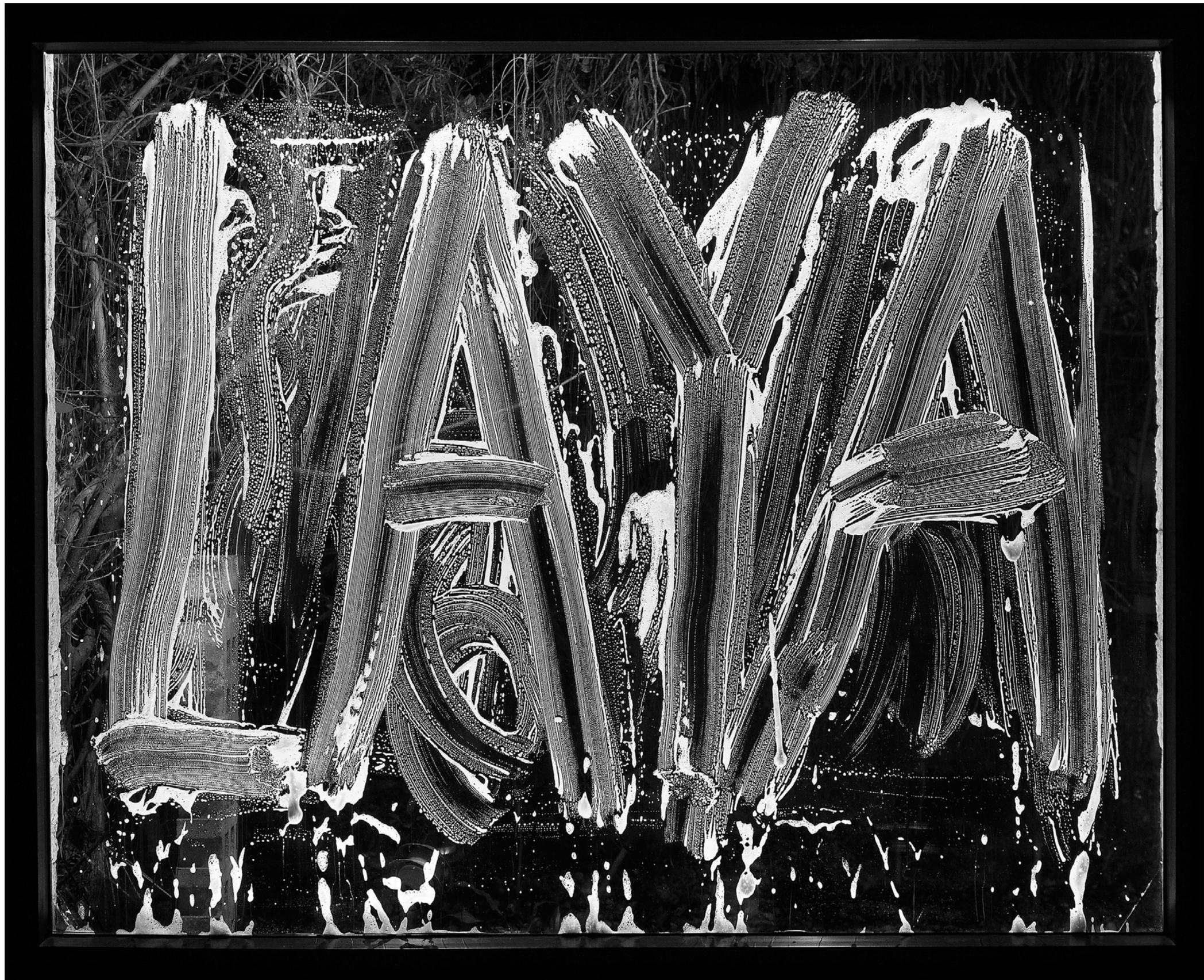
Side to Side, 2020
Duratrans, lightbox
15.50h x 12.50w in • 39.37h x 31.75w cm
Edition 1 of 3 + 1 AP

[inquire](#)



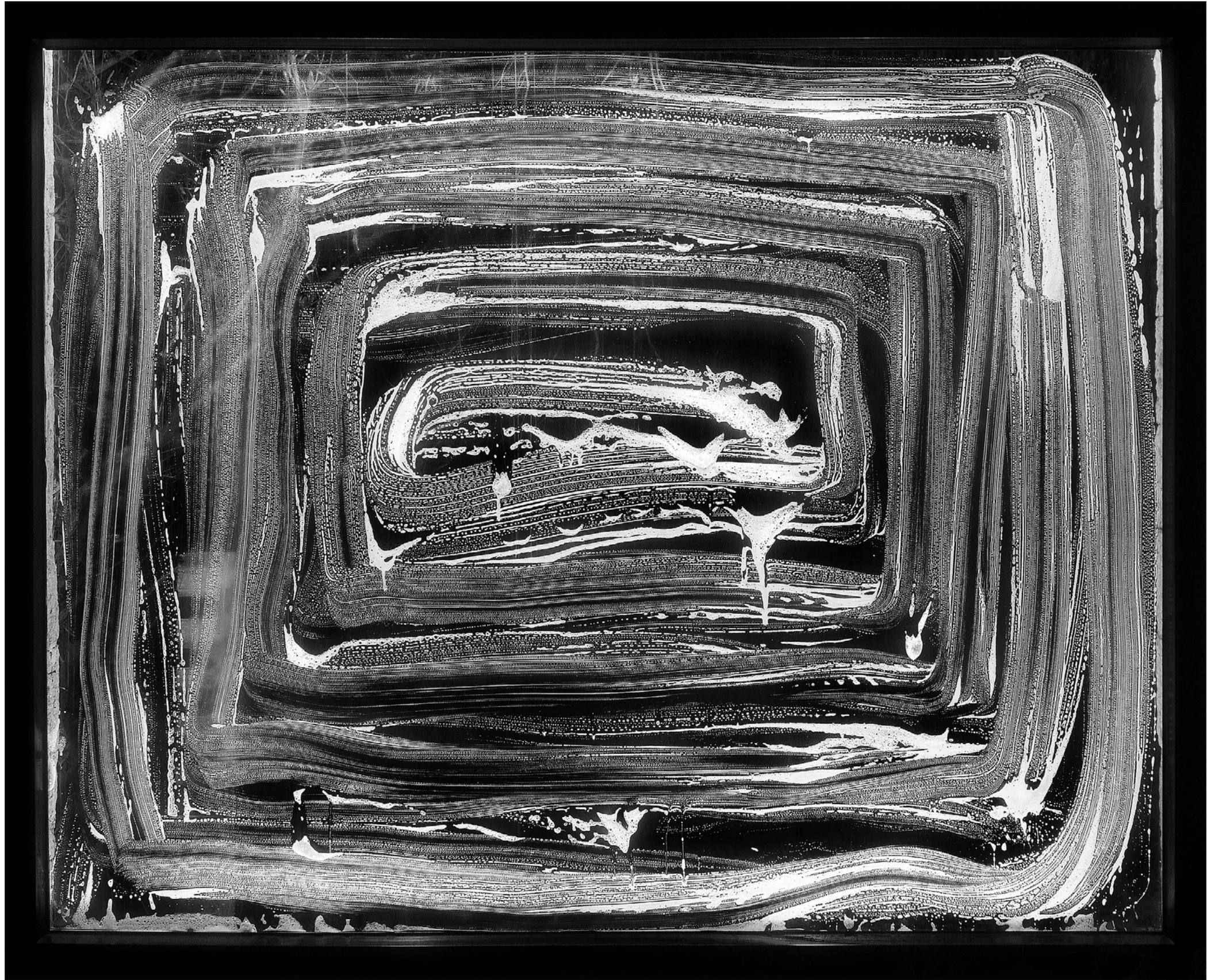
Hugas Kamay, 2020
Duratrans, lightbox
15.50h x 12.50w in • 39.37h x 31.75w cm
Edition 1 of 3 + 1 AP

[inquire](#)



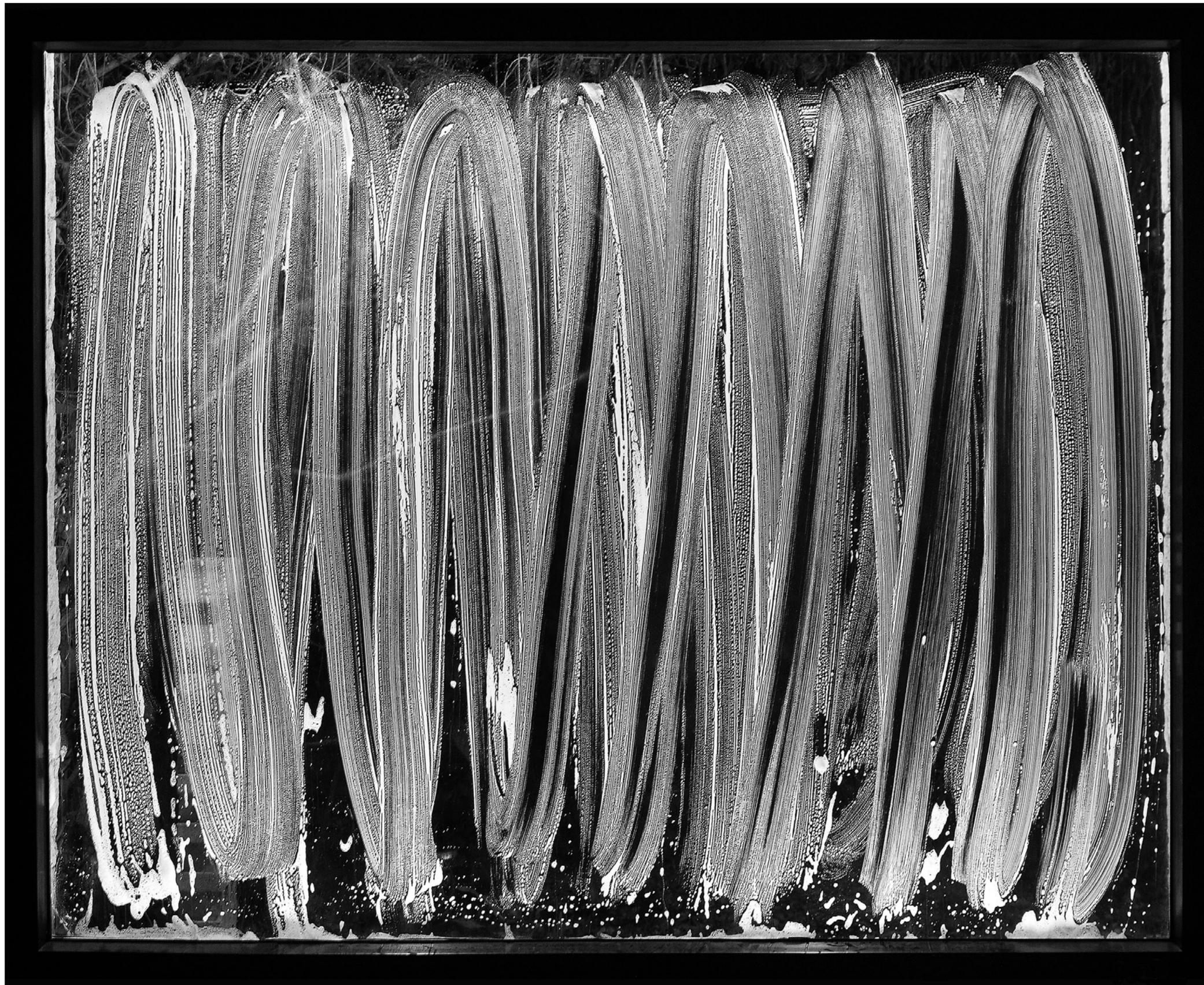
Laya, 2020
Duratrans, lightbox
15.50h x 12.50w in • 39.37h x 31.75w cm
Edition 1 of 3 + 1 AP

[inquire](#)



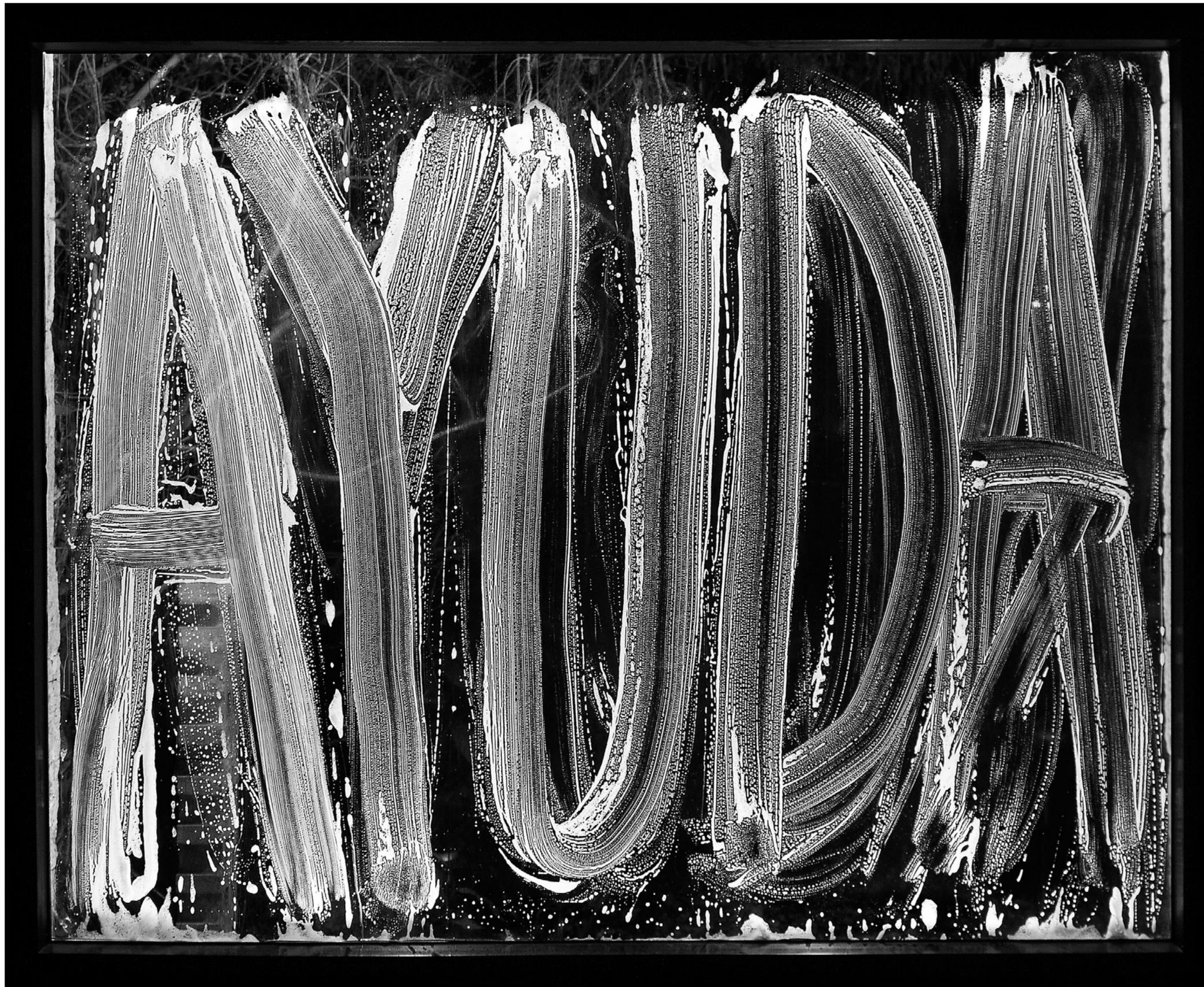
Outside In, 2020
Duratrans, lightbox
15.50h x 12.50w in • 39.37h x 31.75w cm
Edition 1 of 3 + 1 AP

[inquire](#)



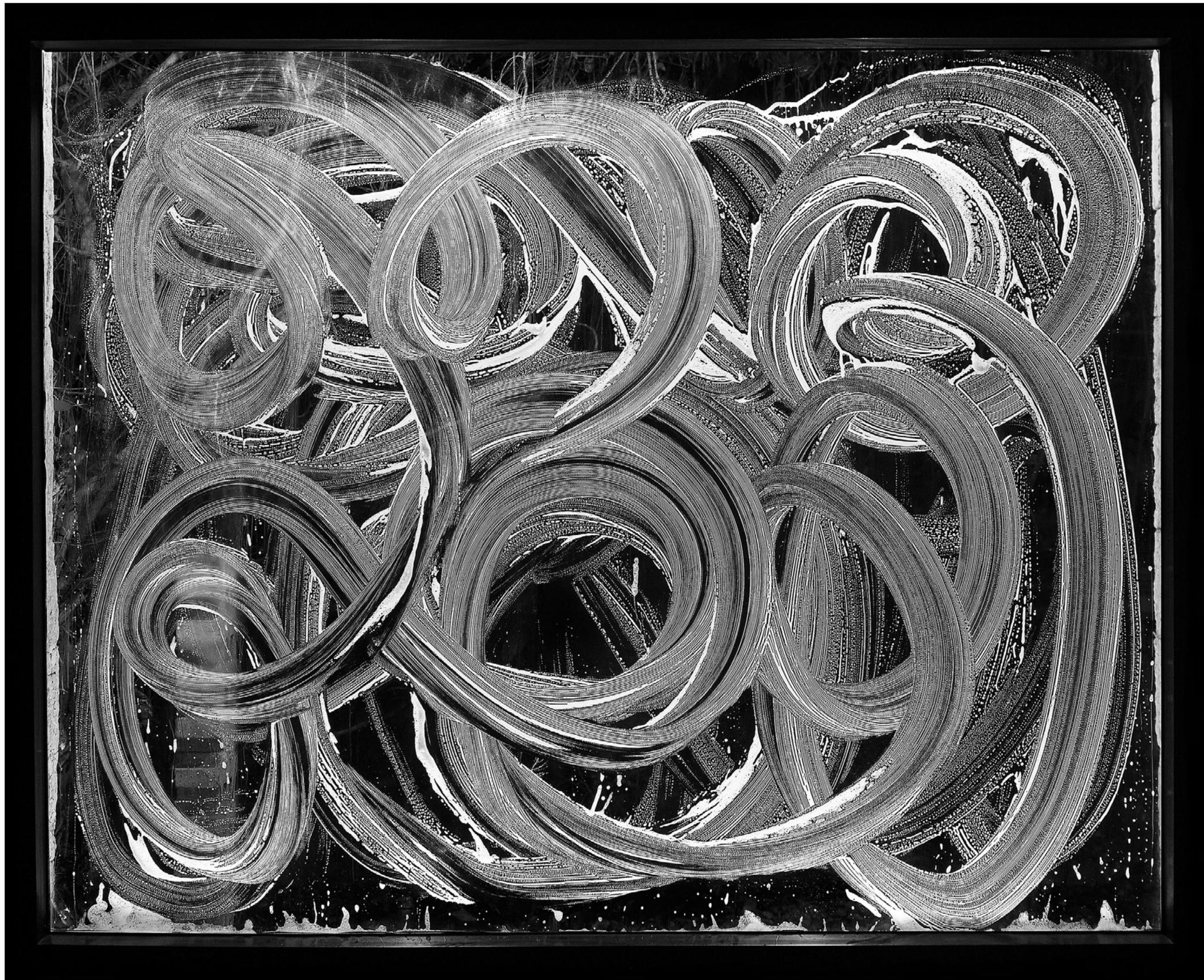
Up and Down, 2020
Duratrans, lightbox
15.50h x 12.50w in • 39.37h x 31.75w cm
Edition 1 of 3 + 1 AP

[inquire](#)



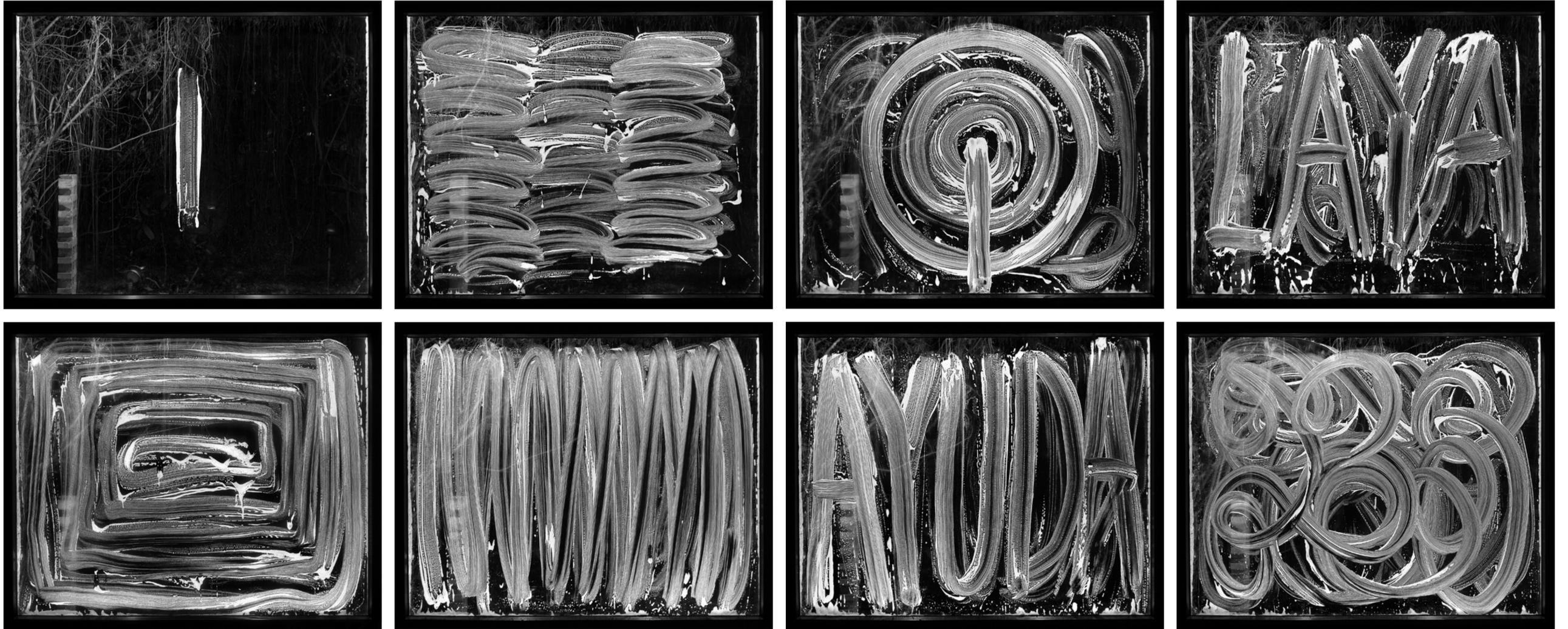
Ayuda, 2020
Duratrans, lightbox
15.50h x 12.50w in • 39.37h x 31.75w cm
Edition 1 of 3 + 1 AP

[inquire](#)



Round and Round, 2020
Duratrans, lightbox
15.50h x 12.50w in • 39.37h x 31.75w cm
Edition 1 of 3 + 1 AP

[inquire](#)



About the Work

The pandemic prompts one to question the purpose of art when you feel that you barely have the extra energy for it, compounded by closed go-to spots for materials and the mobility problems in a lockdown. I catch myself focusing upon these controllable, ordinary, repetitive but crucial duties more than picking up a pen, a brush, or a drill. For me, the camera became the tool for immediacy, to document and archive the everyday essential tasks.

Anong Ginagawa Mo? is a video that involves the almost endless action of washing a window with soap, much like our new normal routine of having to constantly sanitize our spaces. The work questions our perceptions on essential work, but also asks about what art is and its relevance to our present contexts. The video is ultimately a reflection on isolation, ritual, cleansing and endurance. The series of marks of the dissipating suds are also captured in photographs.

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