



some

recent

GARY-ROSS PASTRANA

(& disrupted)

projects

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(& disrupted)

projects

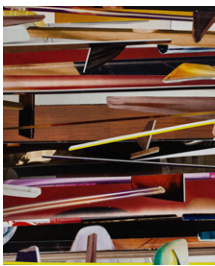
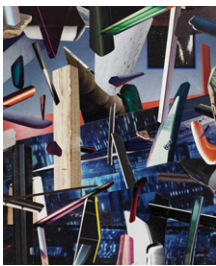
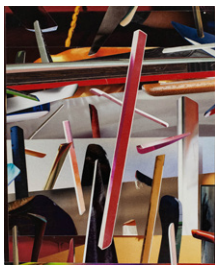
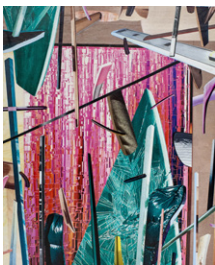
09.17 – 10.10.2020



*some
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projects*

First thoughts: I wonder about all the shelved exhibitions, all the ideas and works that we'll most likely never get to see. I personally saw plans for about four to five group shows I was going to be a part of fizzle out; with some postponed indefinitely, and others de facto cancelled even before the initial plans could be laid out. One interesting example of such would've been a show at the UP College of Fine Arts with my batch mates – Lyra Garcellano, Louie Cordero, and Nona Garcia, among others – to mark our twentieth year of finishing art school. I was to co-organize it with my friend and another batch mate, Alvin Zafra, who early on had already suggested a somewhat, in light of what we know now, painfully ominous title: **2020: Perfect Visions.**

I also wonder about the missed encounters, the audience that our works failed to reach and the unrealized potential that can only be activated through the simple act of gathering works in a given space. The uncertainty of not knowing when we can return to these things, to any semblance of normalcy within our practice and livelihood, is in itself a source of great anxiety. Still, I recognize another sense of uncertainty that mainly lies in how we should negotiate with existing plans and trajectories, with erstwhile career-spanning concerns that may no longer resonate in a changed world. Should one choose to remain steadfast and unaffected by the current state of things, would it be seen as being strong-willed and resolute or oblivious and even tone-deaf? I for one have long referred to the *everyday* as my usual starting point and primary resource, but what becomes of it now when even the mundane has thoroughly been upended?



I hesitate to label this presentation as a proper exhibition, as it is more accurately a gathering of fragments; some pieces from the cancelled Art Basel HK, where I was supposed to participate in this year's *Kabinett* section; collages made during the early days of the community quarantine that I grouped and framed together as a set; along with individually framed pieces from my **@collage_a_day_everyday** project, which for its part, had to be placed on indefinite hold due to some unfortunate, personal circumstances I recently dealt with. When the idea of presenting something in the old Front Room space in the gallery came up, I instinctively thought of these disparate works that I had on hand. I see no imminent reason to even attempt to thread an overarching narrative or force a deeper connection between these elements. Perhaps, the only organizing principle one could infer is that they are all excerpts from disrupted projects, vestiges of floating narratives and precarious ideas of a practice currently in limbo. They could very well be the last iterations of concerns and trajectories that have gone thus far and may no longer be sustained. If so, may this chance encounter serve either as a fitting sendoff or, better still, an opportune moment where new paths may begin to emerge.

- Gary-Ross Pastrana

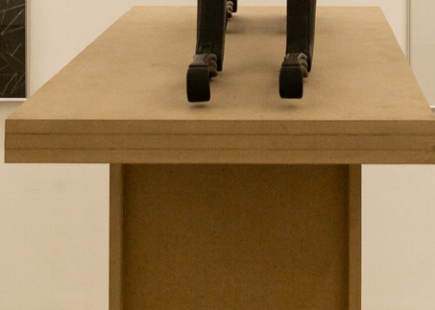




Only Triangles; Black II, 2020
collage on plexiglass mirror
48h x 36w in • 121.92h x 91.44w cm

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(Eidolon III) Lot- 01 Provisional Objects Series, 2019

carved wooden figure on MDF plinth

53.5h x 39l x 7d in • 135.89h x 99.06l x 17.78d cm (object)

43h x 45l x 21d in • 109.22h x 114.3l x 53.34d cm (pedestal)

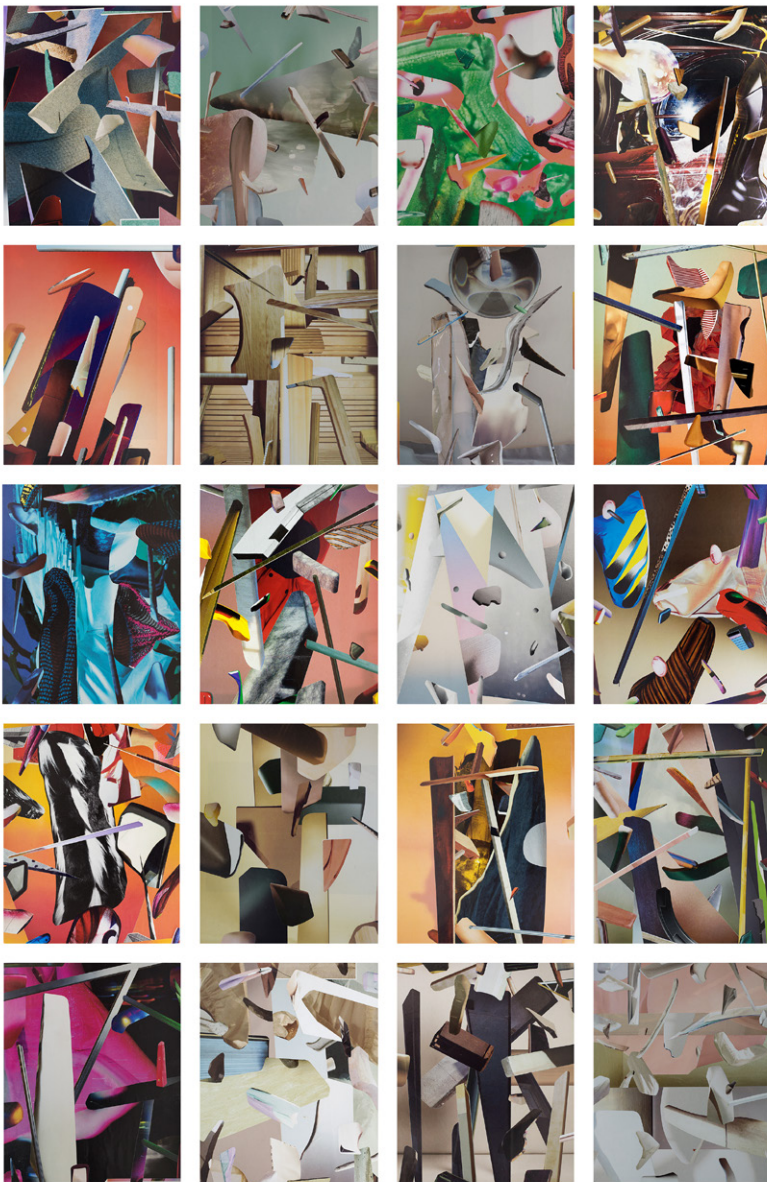
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***Untitled (Lockdown Set)*, 2020**

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)

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007-10.15.2017, 2017

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm

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008-10.16.2017, 2017

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm





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016-10.24.201, 2017

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm

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018-10.26.2017, 2017

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm





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023-10.31.2017, 2017

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm



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029-11.06.2017, 2017

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm





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030-11.07.2017, 2017

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm

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031-11.08.2017, 2017

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm





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035-11.12.2017, 2017

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm

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039-11.16.2017, 2017

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm







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040-11.17.2017, 2017

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm

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089-01.05.2018, 2018

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm





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093-01.09.2018, 2018

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm

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094-01.10.2018, 2018

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm





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099-01.15.2018, 2018

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm



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101-01.17.2018, 2018

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm





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103-01.19.2018, 2018

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm

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104-01.20.2018, 2018
collage (magazine pages)
11.69h x 8.27w in • 29.69h x 21.01w cm





inquire

book an appointment

105-01.24.2018, 2018

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm

inquire

book an appointment

109-01.25.2018, 2018

collage (magazine pages)

11.69h x 8.27w in • 29.69h x 21.01w cm







GARY-ROSS PASTRANA

Bio

Gary-Ross Pastrana's (b. 1978, Manila, Philippines; lives and works in Manila, Philippines) art has been one of the most persistent in terms of combining concepts with objects. His conceptual pieces, although loaded with poetic intensity, remain unobtrusively subtle and even almost quaint in their appearance. Coiled photographs, woven tales from found pictures in the internet, sawed off parts of a boat shipped to another country, his shirt tied into a pole to commensurate a flag, these are the slightest of turns Pastrana has his objects make to create a new text within.

Pastrana received his Bachelor's degree in Painting from the University of the Philippines, where he was awarded the Dominador Castañeda Award for Best Thesis. He has gained considerable experience and exposure within the region, with residencies in Bandung, Kyoto, Bangkok and Singapore. In 2006, Pastrana received the Cultural Center of the Philippines' Thirteen Artists Award. Since then, he has shown at the Singapore Art Museum, Metropolitan Museum of the Philippines, the Jorge B. Vargas Museum and was part of the 2019 The Art Encounters Biennial in Romania, 2019 Singapore Biennale, 2012 New Museum Triennale in New York, 2010 Aichi Triennale, and 2008 Busan Biennale. In 2004, he co-founded Future Prospects art space. In addition to his artistic career, Pastrana curates and organizes exhibitions in Manila and abroad.

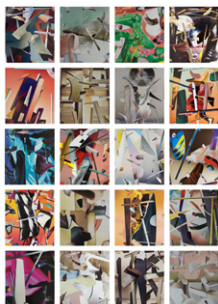
Exhibitions include *Every Step in the Right Direction*, Singapore Biennale, Singapore (2019); Art Encounters Biennial, Romania (2019); *An Opera for Animals*, Para Site, Hong Kong (2019); Rockbund Art Museum, Shanghai (2019); *Utopia Hasn't Failed Me Yet*, Silverlens, Manila (2018, solo); *The Extra, Extra Ordinary*, Museum of Contemporary Art and Design, Manila (2018); *The Other Face of the Moon*, Asia Culture Center, Gwangju (2017); **Clock, Map, Knife, Mirror**, ROH Projects, Jakarta, (2016, solo); *Summa*, Jorge B. Vargas Museum, Manila (2014, solo).



GARY-ROSS PASTRANA

Bio

b. 1977, Manila, PH



Untitled (Lockdown Set), 2020

AWARDS, RESIDENCES, AND GRANTS

- 2016 Finalist, Sovereign Asian Art Prize
- 2015 NTU Center for Contemporary Art, Gillman Barracks, Singapore
- 2010 Bangkok University Gallery, Bangkok
- 2009 The Making of New Silk Roads, Arthub/BUG, Bangkok, Thailand
- 2008 Japan Foundation, Jenesys Program, Kyoto
- 2006 13 Artists Award, Cultural Center of the Philippines, Manila
- 2004 Asian Cultural Council, Bangkok University Gallery and Big Sky Mind Exchange Project, Bangkok

SELECTED SOLO EXHIBITIONS

- 2020 *some recent (& disrupted) projects*, Silverlens, Manila
Erstwhile Maps, CASE Space Revolution, Bangkok, Thailand
- 2018 *Utopia Hasn't Failed Me Yet*, Silverlens, Manila
- 2017 *„Clock Map Knife Mirror“*, ROH Projects, Jakarta, Indonesia
- 2016 *The Untamed Wall*, Silverlens, Manila
- 2014 *99%*, Silverlens, Singapore and Mo_Space, Manila
Summa, Jorge Vargas Museum, Manila
- 2013 *On (or before) Photography / The Silver + Gelatin Works*, Silverlens, Manila
- 2011 *Vivo Fragmenta*, Bangkok University Gallery, Bangkok
- 2009 *IndivisiBilis*, Silverlens, Manila
- 2008 *New Collages*, Silverlens, Manila
- 2004 *Stray Bullets*, Finale Art File, Manila
- 2003 *Actuality/Virtuality*, IAF Shop*, Fukuoka, Japan
Detour/Set/Fraction, Green Papaya Art Projects, Manila
- 2002 *Echolalia*, Finale Art File, Manila
- 2000 *Sustaining Symmetry*, Big Sky Mind, Manila

SELECTED GROUP EXHIBITIONS

- 2020 *Anticipating the Day*, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
- 2019 *Singapore Biennale: Every Step in the Right Direction*, LASALLE College of the Arts, Singapore
Third Realm, Museum of Contemporary Photography, Columbia College Chicago, Illinois
Art Encounters Biennial, Timişoara, Romania
An Opera for Animals, Rockbund Art Museum, Shanghai
Primary Drives, Silverlens, Manila
Art Basel, Silverlens, Hong Kong
An Opera for Animals, Para Site, Hong Kong
Art Fair Philippines, Silverlens, Manila
- 2018 *DESTRUCTURE*, Mo_Space, Manila
Epoch, ROH Projects, Jakarta
Signum Contemporary Objects: Storage of Memories, A-11 Gallery, Manila
The Extra Extra Ordinary, Museum of Contemporary Art and Design, Manila
Imago Mundi Highlights, Imago Mundi Museum, Treviso, Italy

GARY-ROSS PASTRANA

Bio

- Never Is A Promise*, two-man show with Heman Chong, inaugural show, Calle Wright, Manila
- Art Fair Philippines*, Silverlens, Manila
- 2017 *Counterfeit Monochromes*, MO Space, Manila
- Curated by Federico de Vera*, Ayala Museum, Manila
- The Other Face of the Moon*, Asia Culture Center, Korea
- Sydney Contemporary*, Carriageworks, Australia
- Melted City 4*, RISD ISB Gallery, Rhode Island School of Design, Providence, Rhode Island
- Translación*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2016 *The Immeasurable Here*, curated by Jason Wee, Outlet Gallery Brooklyn, New York
- Extended Play*, Vinyl on Vinyl, Manila
- Art Basel*, Silverlens, Hong Kong
- Practising Habits of the Day*, curated by FormContent, ICA Lasalle, Singapore
- Art Fair Philippines*, Silverlens, Manila
- 2015 *I submit to the wisdom of the body*, Silverlens, Manila
- Eagles Fly, Sheep's Flock - Biographical Imprints*, Curated by Khim Ong, South East Asia Platform Art Stage Singapore
- Exhibit 101: Curated by Vera Mey*, The Lab, CCA, Singapore
- Art Taipei*, Silverlens, Taipei
- Exhibit 101*, With Li Ran, The Lab, Singapore
- The Vexed Contemporary*, curated by Joselina Cruz, Museum of Contemporary Art and Design, Manila
- You Must Change Your Life*, Equator Art Projects, Singapore
- Art Fair Philippines*, Silverlens, Manila
- Art Basel*, Silverlens, Hong Kong
- Art Stage Singapore*, Silverlens, Singapore
- 2014 *Still/Moving: A Triple Bill on the Image*, curated by Sam I-Shan and Alexander Supariono, Singapore Art Museum, Singapore
- Art Taipei*, Silverlens, Taipei
- Afterimage*, SAM at 8Q, Singapore
- stick up don't move smile (reinventing black, 1957 to today)*, Finale Art File, Manila
- What does it all matter, as long as the wounds fit the arrows?*, Cultural Center of the Philippines, Manila
- New Natives: Survey of Contemporary Filipino Art*, Lightbombs Contemporary
- The Bold Sopranos*, curated by Arianna Gellini, Gallery Exit, Hong Kong
- 2013 *Art Basel*, Silverlens, Hong Kong
- The Philippine Contemporary: To Scale the Past and the Possible*, curated by Patrick D. Flores, Metropolitan Museum of Manila, Manila
- Ley Hunting*, Silverlens, Singapore
- 2012 *Ley Hunting*, Silverlens, Manila
- Marcel Duchamp in South-East Asia*, curated by Tony Godfrey, Equator Art Projects, Singapore
- Encounter, Experience, and Environment*, curated by Eugene Tan, Gillman Barracks, Singapore
- The Ungovernables*, Curated by Eungie Joo, New Museum, New York
- 2011 *Immemorial*, curated by Steve Elland and Norberto Roldan, Chan Contemporary Art Space, Darwin

GARY-ROSS PASTRANA

Bio

- Islands*, Espace Louis Vuitton, Singapore
VOLTA 7, Basel
Points of Ellipsis, Osage Gallery, Hong Kong
Complete and Unabridged, Osage Gallery, Hong Kong
- 2010 *Chûte*, Curated by Hikaru Miyakawa, Aichi Triennale, Nagoya
Minimum Yields Maximum, Monte Vista Projects, Los Angeles
Serial Killers, Taksu Gallery, Singapore
Immemorial, Jorge Vargas Museum, Philippines
- 2009 *Thrice Upon a Time*, Singapore Art Museum, Singapore
NAT-4: Work From Manila, OK Mountain, Austin, Texas
- 2008 *Busan Biennale*, Sea Art Festival, Busan
Futuramanila, Osage Gallery, Hong Kong/Singapore
- 2007 *Metropolitan Mapping*, Hong Kong Cultural Center, Hong Kong
Manila Envelope, Worth Ryder Gallery, Los Angeles
- 2006 *Aesthetics/Dietetics*, Curated by Mizuki Endo, GAMeC, Bergamo
- 2005 *Daejeon Fast*, Gallery Banjiha, Daejeon
- 2004 *Cross Currents*, BUG, Bangkok

ORGANIZER/CURATOR

- 2018 *Countercurrents*, Silverlens, Manila
- 2017 *Translacion*, Silverlens, Manila
- 2016 *MAPS*, ROH Projects, Jakarta
- 2013 *Space and Two Points*, Silverlens, Singapore
Bernardo Pacquing | Max Balatbat, Silverlens, Manila
Rélik, Silverlens, Singapore
The Midnight Marriage, Silverlens, Manila
Ley Hunting Part 2, Silverlens, Singapore
- 2012 *Ley Hunting Part 1*, Silverlens, Manila
Ghost Chasing Ghost, Finale Art File, Manila
The Porous Border, g23 Gallery, Bangkok
- 2011 *Complete and Unabridged*, ICA, Singapore/Osage Gallery Hong Kong
On the Radar: Six New Symptoms, Silverlens, Manila
- 2010 *Broke+Louie Cordero+Poklong Anading*, Manila Contemporary, Manila
- 2009 *Tears, Cuts and Ruptures: A Philippine Collage Review*, Silverlens, Manila
Archetypes, New designs by Stanley Ruiz, Silverlens, Manila
Land Of Promise by Gail and Marija Vicente, Silverlens, Manila
- 2008 *Futuramanila*, Osage Galleries, Hong Kong, Singapore
Untitled, (Four Filipina Artists), Kyoto Art Center, Kyoto

EDUCATION

- University of the Philippines - Diliman, Quezon City, Philippines
Bachelor of Fine Arts, Major in Painting
Dominator Castañeda Award for Best Thesis 2000

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