

A modern, brightly lit hallway with a patterned carpet and recessed ceiling lights. The walls are white, and the ceiling features several circular recessed lights and a long, narrow light fixture. The overall atmosphere is clean and professional.

MARKERS

SILVERLENS @ 20

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Martha Atienza | Corinne de San Jose | Patricia Perez Eustaquio | Nona Garcia
Pow Martinez | Wawi Navarroza | Gina Osterloh | Bernardo Pacquing
Gary-Ross Pastrana | Norberto Roldan | Yee I-Lann



21 March - 17 April 2024

[website](#) [email](#) [whatsapp](#)

Silverlens, nestled in the vibrant cultural landscape of Manila, is celebrating a significant milestone: its 20th anniversary. For two decades, Silverlens has served as an essential platform for artists, dedicated to showcasing their diverse talents and pushing the boundaries of artistic expression. Additionally, the gallery has been instrumental in raising exhibition-making standards and fostering professionalism within the industry. As the gallery celebrates this remarkable achievement, it offers an opportunity to reflect on its journey, impact, and enduring legacy.

Founded in 2004 by Isa Lorenzo and Rachel Rillo, Silverlens quickly established itself as a trailblazer in the Philippine art scene. Driven by a shared vision to provide a platform for contemporary Filipino artists to flourish, what began as a modest photography gallery has since evolved into a dynamic institution dedicated to securing a global presence and actively participating in the broader artistic dialogue.

The gallery's early years were characterized by a deep appreciation for photography and a strong belief in its ability to transcend boundaries and forge meaningful connections. During this formative period, Silverlens distinguished itself by showcasing works from emerging and established photographers who pushed the limits of the medium, challenging conventional distinctions between commercial and fine art.

As Silverlens evolved, so too did its scope and ambition. Guided by a commitment to growth and the pursuit of new horizons, the gallery soon expanded its reach to encompass a wider range of artistic practices, from painting and sculpture to installation and multimedia works. This evolution mirrored the dynamic landscape of Philippine contemporary art, reflecting the myriad influences and cultural currents shaping the country's artistic identity.

Central to Silverlens' ethos is its steadfast commitment to amplifying the voices of Filipino artists globally. Through strategic partnerships, participation in major art fairs such as Art Basel and Frieze, and supporting international opportunities, the gallery has expanded the reach and influence of Philippine contemporary art, connecting artists with diverse audiences and cultural contexts worldwide. In a historic move, Silverlens recently expanded its footprint by opening a gallery in New York, marking a significant milestone for Filipino art on the world stage. This bold venture underscores Silverlens' dedication to promoting Filipino artistry globally and further solidifies its position as a trailblazer in the art community.

In addition, Silverlens has undertaken the profound responsibility of representing esteemed artist estates, including those of Santiago Bose, Pacita Abad, Leo Valledor, and Carlos Villa. By preserving and promoting the legacies of these influential artists, the gallery pays homage to their contributions to art history while ensuring that their work resonates with contemporary audiences. Furthermore, the gallery has embraced a new challenge by expanding its representation to artists beyond its country's boundaries. While it has consistently showcased artists from the Filipino diaspora, Silverlens now proudly represents individuals such as Yee I-lann, Taloi Havini, and Mit Jai Inn, who, despite being outside the Filipino experience, have joined the gallery due to a shared belief in artistic vision and commitment to excellence. This development underscores Silverlens' increasingly global perspective, highlighting its evolving role on the international art stage.

Not to get too philosophical, but weighing the gravity of this occasion could prompt one to question where the essence of a gallery truly resides. I know it transcends mere architecture and extends beyond the confines of physical spaces, as evidenced by our farewells to previous locations in the Yupangco Bldg. and Gillman Barracks in Singapore. A semblance of a gallery can also be recreated, temporarily in 3-day art fairs or more permanently, with outposts in other cities and locales. The people behind the scenes have also come and gone, from our beloved Gallery Manager Kath to the late Kuya Dodong, our trusted OG senior art handler. Even the roster of artists has evolved over time, with some transitioning to new affiliations and seeking fortunes elsewhere. Perhaps at the core of it all, amidst all these layers, Isa and Rach persist, steadfastly holding down the fort and envisioning new challenges to undertake.

In this light, I think it's fitting to commemorate the past 20 years with a selection of works personally handpicked by Isa and Rach, with some pieces sourced from their own collection, in the special exhibition *Markers: Silverlens @ 20*. This presentation is not a scholarly, thoroughly researched survey but rather a personal, intimate offering that grants a rare glimpse into the gallery's narrative from a specific point of view. Tasked with providing accompanying words for this occasion, I feel a slight unease as my understanding of the precise reasons behind the selection of each piece would always be an approximation. Still, I remain duty-bound and will do my part in shaping this story.

In place of a map, allow me to sketch a potential route: One might begin with *Letters Unsent*, an early monochrome print by Wawi Navarroza, a subtle nod to Silverlens's initial incarnation as a photography gallery. From here, you may choose to explore Patricia Perez Eustaquio's *Reprise 1*, one of her first shaped canvases, was exhibited at her memorable inaugural exhibition at SLab*. Nona Garcia's *Study for a Painting I* could be an interesting next stop; as you stand in front of this self-interrogating 'portrait' of a space and contemplate notions of emptiness, you could shift your gaze to Gina Osterloh's *Grid #4*, and squint your eyes as you read the enigmatic message: NOTHING TO SEE HERE, THERE NEVER WAS. A slight detour may lead to my work, 99% shown at the erstwhile Gillman Barracks** space in Singapore, signaling the gallery's early forays into expansion. Here, we could stay a while and catch *Endless Hours at Sea*, first shown in Singapore and exemplifies Martha Atienza's affinity for water, makeshift technology, and working with the local community. Venturing beyond borders, you may encounter *KIPAS* by Yee I-Lann, a handwoven mat steeped in communal initiatives that empower indigenous craft. Similarly, Norberto Roldan's adorned patadyong skirts celebrate the artistry and creative spirit of the local people of his native Capiz. A set of my early works on paper, created around the time of the gallery's founding, comes into view, revealing a forgotten link to painting and the graphic image. On the way back, walk alongside Bernardo Pacquing's *Damp Mortar*, an expansive multi-panel piece that seemingly reinterprets Brutalist tendencies using a builder's hand. The ghostly presence of *Swim Team (Blue)*, Pow Martinez's imposing take on group portraiture, lingers as we attempt to find our way back. In the end, the permeating presence of Corinne de San Jose's *4-7-8* guides us home, proving to be the antidote to jarring frequencies, calmly stoking our will to remember.

Markers invites viewers to reflect on Silverlens' remarkable trajectory thus far, offering insights into its evolution and ongoing journey. As the gallery commemorates two decades of creative vision and persistence, it reaffirms its commitment to championing artists and its unwavering drive to forge new paths.

Words by Gary-Ross Pastrana

* SLab was envisioned as a space for contemporary art and was eventually folded under the Silverlens umbrella.

** Gillman Barracks is a former British military camp that was turned into a contemporary art space. In September 2012, the Barracks was launched as a cluster of international art galleries and other art-related tenants. Silverlens was among the first galleries to open in the Barracks, where it remained in operation until 2016.





WAWI NAVARROZA

Letters Unsent, 2007

archival pigment ink on acid-free cotton rag fine art paper

16.0h x 24.0w in • 40.64h x 60.96w cm

edition 4 of 15





Saturnine: A Collection of Portraits, Creatures, Glass & Shadow, 2007
Silverlens Manila





PATRICIA PEREZ EUSTAQUIO

Reprise I, 2008

oil on canvas

98h x 86w in • 248.90h x 218.40w cm



Death to the Major, Viva Minor, 2008
Siverlens Manila



MARKERS
SILVERLENS @ 20

NONA GARCIA

Study for a Painting I, 2013

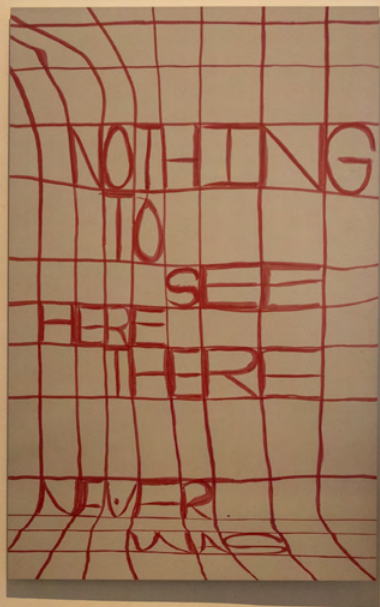
oil on canvas

72h x 96w in • 182.88h x 243.84w cm





The Midnight Marriage, 2013
Silverlens Manila





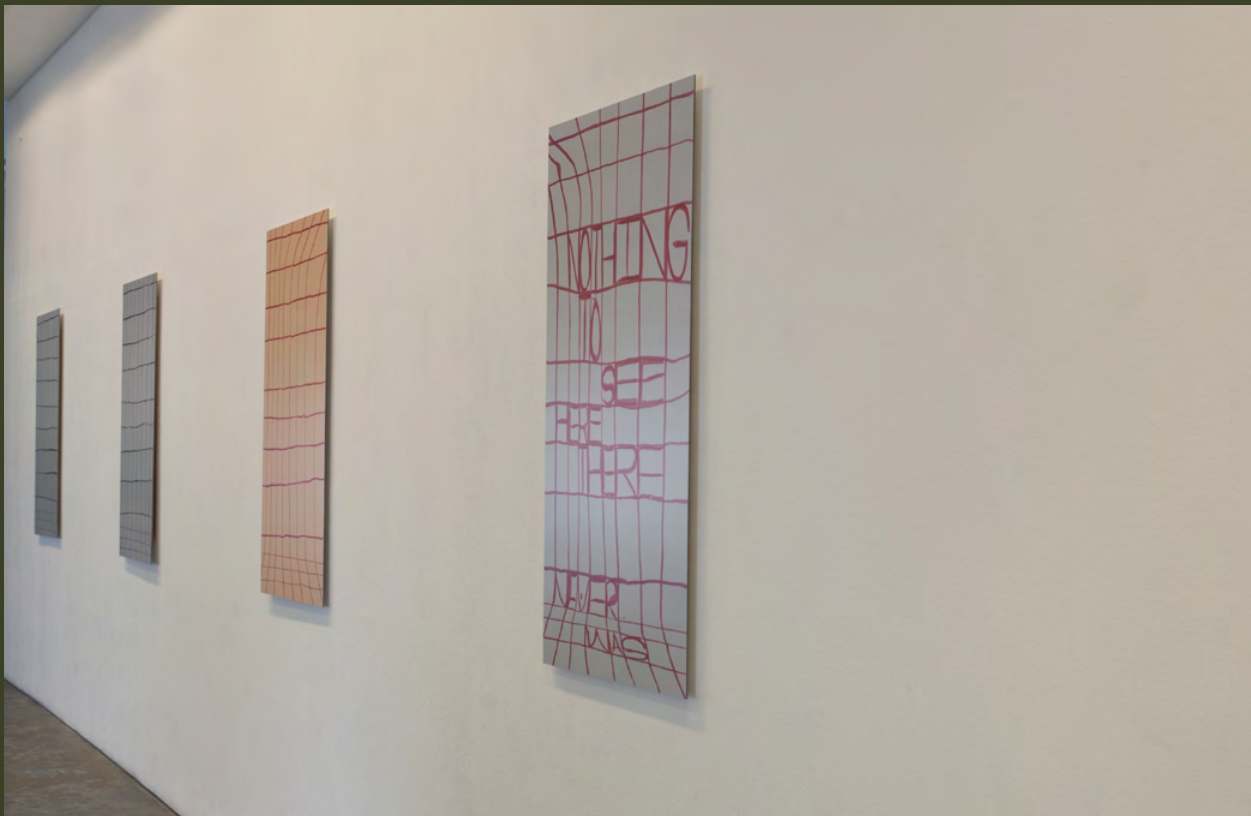
GINA OSTERLOH

Grid #4, 2014

archival inkjet mounted on dibond with UV laminate


46.0h x 30.0w in • 116.205h x 76.2w cm

edition 2 of 3



Nothing to See Here There Never Was, 2015
Silverlens Manila





GARY-ROSS PASTRANA

99%, 2014

Assembled car parts, gold (24K)
dimensions variable



99%, 2014
Siverlens Gillman Barracks, Singapore





GARY-ROSS PASTRANA

Undated, circa 2003–2006 (Set 2), 2003–2006

collage, acrylic

59.50h x 49.50w in • 151.13h x 125.73w cm



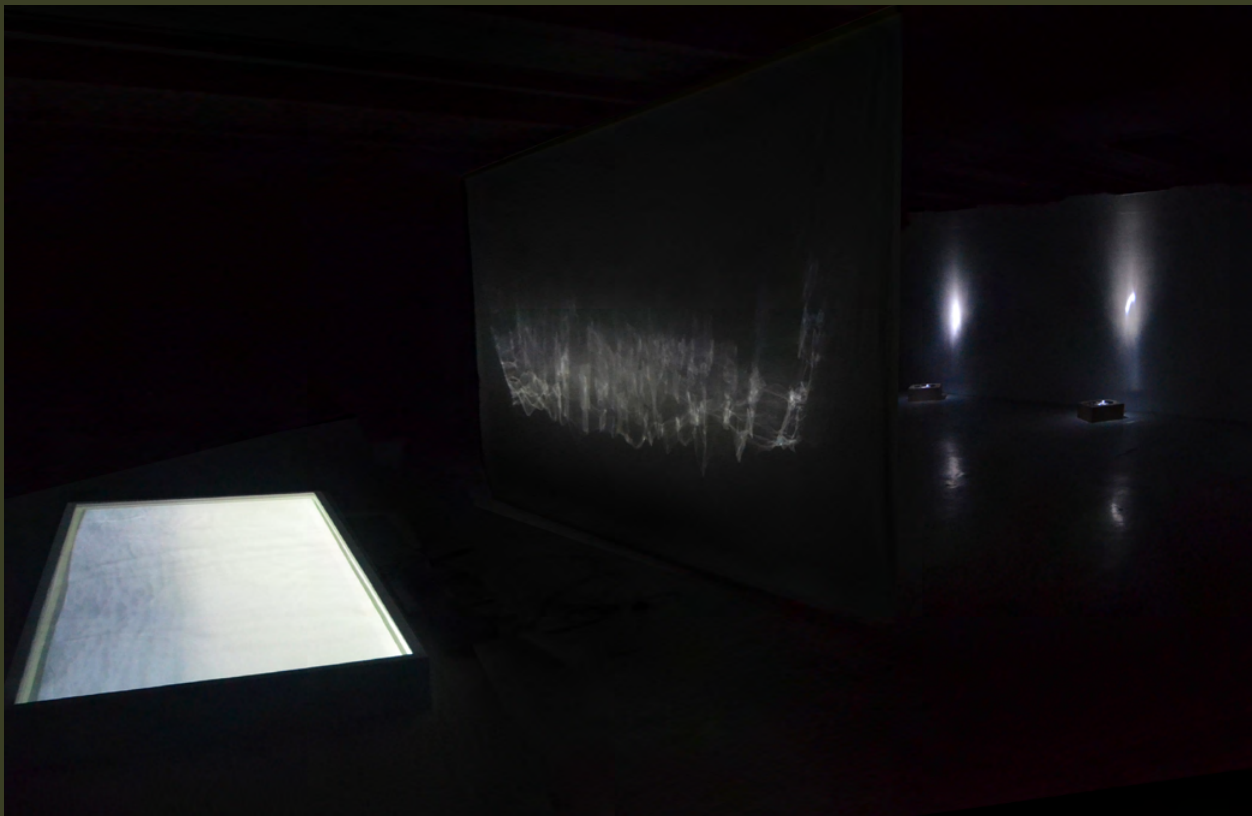




MARTHA ATIENZA

Endless Hours at Sea, 2015

video projection, sound and light installation, water, stainless steel,
aluminium, mechanics, LED light, and Arduino
edition of 1 plus 2 AP (AP 1/0)



Endless Hours at Sea, 2016
Singapore Biennale



YEE I-LANN

KIPAS, 2018

Split bamboo pus weave, Kayu Tuber black
natural dye, Clear PVC glue

50h x 67w in • 126h x 171w cm









NORBERTO ROLDAN

Incantations in the land of virgins, monsters, sorcerers and angry gods
(recent edition 3), 1999-2018

Un-used patadyong wraparound skirt, fabric lining, embroidery,
flattened soft drink crowns and wooden poles
62h x 34w in • 158h x 86w cm



NORBERTO ROLDAN

Incantations in the land of virgins, monsters, sorcerers and angry gods
(recent edition 4), 1999-2018

Un-used patadyong wraparound skirt, fabric lining, embroidery,
flattened soft drink crowns and wooden poles
62h x 34w in • 158h x 86w cm



NORBERTO ROLDAN

Incantations in the land of virgins,monsters, sorcerers and angry gods
(recent edition 5), 1999-2018

Un-used patadyong wraparound skirt, fabric lining, embroidery,
flattened soft drink crowns and wooden poles
62h x 34w in • 158h x 86w cm



NORBERTO ROLDAN

Incantations in the land of virgins,monsters, sorcerers and angry gods
(recent edition 2), 1999-2018

Un-used patadyong wraparound skirt, fabric lining, embroidery,
flattened soft drink crowns and wooden poles
62h x 34w in • 158h x 86w cm



NORBERTO ROLDAN

Incantations in the land of virgins, monsters, sorcerers and angry gods
(recent edition 1), 1999-2018

Un-used patadyong wraparound skirt, fabric lining, embroidery,
flattened soft drink crowns and wooden poles

61h x 34w in • 156h x 86w cm



NORBERTO ROLDAN

Incantations in the land of virgins, monsters, sorcerers and angry gods
(recent edition 5), 1999-2018

Un-used patadyong wraparound skirt, fabric lining, embroidery,
flattened soft drink crowns and wooden poles

62h x 34w in • 158h x 86w cm



Unfolding: Fabric of Our Life, 2019
Mill6 CHAT, Hong Kong



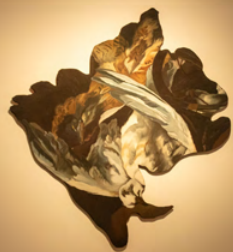


BERNARDO PACQUING

Damp Mortar, 2003

housepaint and oil on canvas

72h x 36w in • 182.88h x 91.44w cm (each) (5 panels)







POW MARTINEZ

Swim Team (Blue), 2012

oil on canvas

96h x 120w in • 243.84h x 304.80w cm



Cyborg Scallops, 2012
Silverlens Manila





CORINNE DE SAN JOSE

4-7-8, 2022

amplifier, 12 woofer speaker boxes, audio loop,
mugwort-scented incense, clay plate, wooden plinth
dimension variable



Lazy Projectors, 2023
Silverens Manila



MARTHA ATIENZA

Bio

Martha Atienza (b. 1981, Manila, Philippines; lives and works in Bantayan Island Philippines) is a Dutch-Filipino video artist exploring the format's ability to document and question issues related to the environment, community, and development. Born to a Dutch mother and Filipino father, Atienza has navigated between these cultures throughout her life, and the oscillation between the two significantly influence her approach to observation, documentation, and the concept of the gaze. Her video is rooted in both ecological and sociological concerns as she studies the intricate interplay between local traditions, human subjectivity, and the natural world. Frequently examining her immediate surroundings, she excels in exploring the potential of art as a catalyst for societal transformation.

She won the Baloise Art Prize in Art Basel for her seminal work *Our Islands* in 2017. Prior to this, she was twice awarded the Ateneo Art Awards in Manila (2012/2016) and the Cultural Center of the Philippines Thirteen Artist Award (2015). Recent biennales and triennials include the 17th Istanbul Biennial, Istanbul (2022), Bangkok Art Biennale: *Escape Routes*, BACC, Bangkok (2020), Honolulu Biennial: *To Make Wrong / Right / Now*, Oahu, Hawaii (2019); and the 9th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane (2018). Recent group exhibitions include *An Ocean in Every Drop* at the Jameel Arts Center, Dubai (2022), *Breaking Water* at Contemporary Arts Center, Cincinnati (2022), and *Animal Kingdom* at Âme Nue Artspace, Hamburg (2021). Her solo exhibition *The Protectors* inaugurated Silverlens New York in 2022.



CORINNE DE SAN JOSE Bio

Corinne De San Jose (b. 1977, Bacolod, Philippines; lives and works in Manila, Philippines) is an interdisciplinary media artist and award-winning sound designer based in the Philippines. Her practice encompasses a diverse array of mediums, spanning printmaking, video, sculpture, and sound installation. Her works delve into the interplay between materiality and inherent performativity to explore alternative possibilities of perceiving her own environment, both within and beyond its immediate boundaries.

De San Jose's collaborations with acclaimed Filipino directors like Lav Diaz, Erik Matti, and Raya Martin spurred her initial foray into visual storytelling through photography, animating still subjects like landscapes and objects. Expanding her artistic horizons, she worked on "camera-less photographs," exposing film to diverse ecological settings, revealing inherent and observed traits. Her recent work merges antiquated communication tools with contemporary and speculative technologies, crafting innovative narrative frameworks that intertwine past and future. Much of her documentation centers around the female body and her gaze, revealing her own domesticity and habitation within the nature of systemic social values of her own culture.

De San Jose has shown her work in solo and group shows in the Philippines, Singapore, Indonesia, Taiwan, Paris, and New York.



PATRICIA PEREZ EUSTAQUIO Bio

Patricia Perez Eustaquio (b. 1977, Cebu, Philippines; lives and works in Benguet Province, Philippines) is known for works that span different mediums and disciplines—from paintings, drawings, and sculptures, to the fields of fashion, décor, and craft. She reconciles these intermediary forms through her constant exploration of notions that surround the integrity of appearances and the vanity of objects. Images of detritus, carcasses, and decay are embedded into the handiwork of design, craft, and fashion, while merging the disparate qualities of the maligned and marginalized with the celebrated and desired. From her ornately shaped canvases to sculptures shrouded by fabric, their arrival as fragments, shadows, or memories, according to Eustaquio, underline their aspirations, their vanity, this 'desire to be desired.' Her wrought objects (ranging from furniture, textile, brass, and glasswork in manufactured environments) demonstrate these contrasting sensibilities and provide commentary on the mutability of perception, as well as on the constructs of desirability and how it influences life and culture.

Perez Eustaquio has gained recognition through several residencies abroad, including Art Omi in New York and Stichting Id11 of the Netherlands. She has also been part of several notable exhibitions, such as *The Vexed Contemporary* in the Museum of Contemporary Art and Design, Manila; *That Mountain is Coming* at the Palais de Tokyo in Paris, France; and *An Atlas of Mirrors* in the 2016 Singapore Biennale. She is a recipient of The Cultural Center of the Philippines' Thirteen Artists Awards.



NONA GARCIA

Bio

Nona Garcia (b. 1978, Manila) probes into the essence of things, setting up a dichotomy between the transparent and concealed, framed and natural, the sublime and the everyday. In 2013, she relocated to mountainous Baguio City in Benguet Province. Since then she has responded to the immediacy of this landscape, creating large-scale, highly realistic paintings of scenes viewed in and around her new home. Garcia's X-ray works are another key aspect of her practice. Focusing on Cordilleran and indigenous artefacts, reliquaries of saints, or delicate animal bones designed in the form of a mandala, she has created installations using lightboxes as well as window-based works. Paradoxically, the process of exposure results in images that are more mysterious – bathed in luminescent blue light, each flaw made visible, the bones and objects take on a new life.

YEE I-LANN Bio

Yee I-Lann (b. 1971, Kota Kinabalu, Sabah, Malaysia; lives and works in Kota Kinabalu) is a leading contemporary artist recognized for her predominantly photomedia-based practice. With acuity and wit, her digital photo collages delve into the evolving intersection of power, colonialism, and neo-colonialism in Southeast Asia, shedding light on the influence of historical memory in social experiences. Often centering on counter-narratives or 'histories from below,' she has recently begun collaborative work with sea-based and land-based communities, as well as indigenous mediums in Sabah, Malaysia.

Yee has exhibited widely in museums in Asia, Europe, Australia, and the United States, with notable retrospectives including Fluid World, a 2011 survey of her major works at Adelaide's Contemporary Art Centre of South Australia; and Yee I-Lann: 2005-2016 in 2016 at the Ayala Museum in Manila, the Philippines. Selected recent solo exhibitions include: ZIGAZIG ah!, Silverlens, Manila, Philippines (2019); Yee I-Lann & Collaborators: Borneo Heart, Sabah International Convention Centre, Kota Kinabalu, Malaysia (2021) and Yee I-Lann: Until We Hug Again, CHAT (Centre for Heritage, Arts & Textile), Hong Kong (2021), and At the Roof of the Mouth, Silverlens New York (2022). In 2023, she worked with RogueArt and six spaces in the city to mount the project Borneo Heart in Kuala Lumpur, with support from Silverlens.

Among her selected group exhibitions are the Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery/Gallery of Modern Art, Brisbane, Australia (1999, 2021); Jakarta Biennale, Jakarta, Indonesia (2015); Yinchuan Biennale, Yinchuan, China (2016); SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, The National Art Center and Mori Art Museum, Tokyo, Japan (2017); Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung



City, Taiwan (2019); STILL ALIVE: Aichi Triennale, Aichi, Japan (2022); the 17th Istanbul Biennial, Istanbul, Turkey (2022); and Soft and Weak Like Water: The 14th Gwangju Biennale, Gwangju, South Korea (2023).

POW MARTINEZ Bio

Pow Martinez (b. 1983, Manila, Philippines; lives and works in Manila) is a Filipino artist known for his expressionistic style of painting, blending bold colors with demonic, mutant-like characters to create compelling canvases. Often resembling a beautiful nightmare, Martinez combines the mundanities of everyday life with elements of pop culture, resulting in darkly humorous works depicting society's overconsumption.

Martinez is a recipient of the 2010 Ateneo Art Award for his exhibition 1 Billion Years at West Gallery, Philippines. He exhibits internationally and has worked with different media, from painting to sound. His recent exhibitions include State of Flux (2023) at Silverlens New York; City Prince/esses (2019) at Palais de Tokyo in Paris; Art Jakarta 2019 with Silverlens and ROH Projects; 50 Years in Hollywood (2019) at Pinto Art Museum in New York; Art Basel Hong Kong 2019 with Silverlens; WXXX (2019), West Gallery, Manila. Martinez has also held a number of solo shows in major galleries in Manila, the most recent of which is Clunker (2022) at Silverlens Manila. Early in 2022, Martinez had his first solo exhibition in Madrid entitled Underground Spiritual Unit at Galeria Yusto/Giner. In 2018, he had a solo exhibition in Indonesia. Titled Aesthetic Police, the exhibition is an outcome of his month-long residency program at OPQRStudio in Bandung.



WAWI NAVARROZA Bio

Wawi Navarroza (b. 1979, Manila, Philippines) is a Filipina artist. Recognized as one of the foremost names in contemporary Southeast Asian art, she is known for her vibrant large format photographic tableaux and self-portraits which allude to the hybridity of identity, photography, and place.

Born in Manila, with higher education in the West, and moving between Madrid and Istanbul, Navarroza draws upon her transnational experiences to create in-studio collages using a variety of materials, mise en scène, and herself. Informed by tropicity within the context of post-colonial dialogue and globalization, and conscious of her role as a female artist, Navarroza employs her corporeal form as an artistic medium. Her body of work serves as a testament to the various facets and stages of the women's narrative, portraying woman as creator.

Navarroza's scenes and depictions emphasize the often overlooked power of symbolic allegory, folk memory, and imaginations of the exoticized "East" to create a rich visual lexicon of criss-crossing references and riddles. She champions textiles, ornament, domestic décor, the handmade, the mass-produced, the high-low, the vernacular and indigenous, as well as the cosmopolitan and the worldly. Captivated by the in-between, Navarroza blends the edges to define her signature tropical gothic.

Navarroza has received a number of awards such as the Asian Cultural Council Fellowship Grant New York, Lucas Artists Fellowship Award for Visual Arts San Francisco, Cultural Center of the Philippines' Thirteen Artists Awards, Ateneo Art Awards, Lumi Photographic Art Awards Helsinki, and a finalist for Singapore Museum Signature Art Prize, WMA Commission Hong Kong and



Sovereign Asian Art Prize. Her work has been exhibited in museums internationally including the the National Museum of the Philippines, National Gallery Singapore, Hangaram Museum (Korea), National Museum of Fine Arts (Taiwan), Yogyakarta National Museum (Indonesia), Fries Museum of Contemporary Art & Museum Belvedere (Netherlands), Danubiana Museum (Slovakia), and in galleries in Australia, Japan, Malaysia, Singapore, Laos, Cambodia, London, Spain, Italy, and Russia.

GINA OSTERLOH Bio

Gina Osterloh (b. 1973, San Antonio, Texas, USA; lives and works in Columbus, Ohio, USA) is an interdisciplinary artist whose practice includes photography, video, performance art, and steel sculptures. Her photographic work and live performances explore the complexities of looking, addressing both pleasure and pain while challenging assumed notions of identity. Fascinated by the potential of blankness to induce psychic panic, she delves into themes such as the void, orifice, the grid, and skin. With heightened awareness of color and repetitive patterns present throughout her artwork, Osterloh confronts the tumultuous world by inviting a moment of pause.

Solo exhibitions and performances include Gina Osterloh: Mirror Shadow Shape at the Columbus Museum of Art, a survey of the artist's work from 2005-2020 (Columbus, Ohio); Her Demilitarized Zone / Image Without Weapon at MOCA Detroit; her demilitarized zone at Silverlens (Manila, Philippines); Gina Osterloh at Higher Pictures Generation (NY); Shadow Woman as part of En Cuatro Patas at The Broad Museum (Los Angeles); ZONES at Silverlens, Manila; Slice, Strike, Make an X, Prick! at Ghebaly Gallery (Los Angeles); Nothing to See Here There Never Was at Silverlens (Manila, Philippines); Group Dynamic at Los Angeles Contemporary Exhibitions (LACE), and Anonymous Front at Yerba Buena Center for the Arts (San Francisco). Group exhibitions include The Rose at lumber room in Portland, Oregon; Object Object: Art, Feminism, and the Academy at The Ohio State University Thompson Library Gallery; Shrines at Silverlens (NY); Desirable Body at Hanover Project, University of Central Lancashire (Preston, UK); Multiply, Identify, Her at the International Center of Photography in New York City, Not Visual Noise at Ateneo Art Gallery, Ateneo University in Quezon City, Philippines; an idea of a boundary at the San Francisco Art Commission Gallery; Ours is a City of Writers at the Barnsdall Los Angeles Municipal Art Gallery in collaboration with Sharon Mizota; Energy Charge: Connecting to Ana Mendieta at Arizona



State University Art Museum, Demolition Women curated by Commonwealth & Council at Chapman University, and Fragments of the Unknowable Whole Urban Arts Space OSU. Reviews of her work have been featured in The New Yorker Magazine, Art in America Aperture Magazine, The Brooklyn Rail, Contemporary Art Daily, Hyphen Magazine, Art Asia Pacific, Asian Art News, Art Papers, Artforum Critics Pick, Art Practical, Lens/cratch and KCET Artbound Los Angeles. Awards include a Nancy Graves Foundation Grant for Visual Artists, an Ohio Arts Council Grant for Individual Excellence, a Greater Columbus Art Council Grant, the Wayne P. Lawson Columbus Museum of Art Acquisitions Award, a Headlands Center for the Arts Artist In-Residence (Marin, California) a Fulbright in the Philippines, a Woodstock Center of Photography residency, and a Create Cultivate Grant with the LA County Arts Commission and LACE. She is an Associate Professor of Art at The Ohio State University.

BERNARDO PACQUING Bio

Bernardo Pacquing (b. 1967, Tarlac, Philippines; lives and works in Parañaque City, Philippines and Singapore) is an artist broadening the expressive possibilities of abstraction in painting and sculpture. Incorporating diverse found objects that challenge conventional perceptions of aesthetic representation, form, and value, his work displaces the idea of unequivocal forms, introducing possibilities for the coexistence of affirmations and denials.

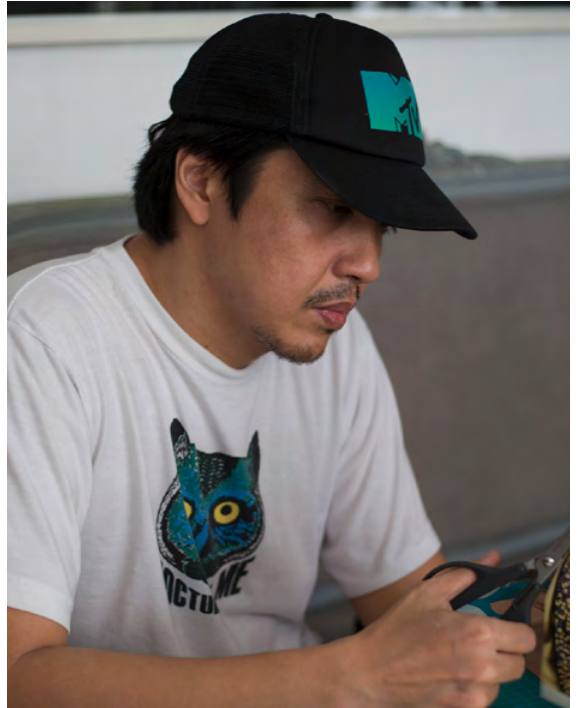
He was twice awarded the Grand Prize for the Art Association of the Philippines Open Art Competition (Painting, Non-Representation) in 1992 and 1999. He is also a recipient of the Cultural Center of the Philippines Thirteen Artists Award in 2000, an award given to exemplary artists in the field of contemporary visual art. Pacquing received a Freeman Fellowship Grant for a residency at the Vermont Studio Center in the United States.



GARY-ROSS PASTRANA Bio

Gary-Ross Pastrana (b. 1977, Manila, Philippines; lives and works in Manila) is an artist deeply immersed in the philosophies surrounding concepts, objects, and art. His highly conceptual pieces, rich with poetic intensity, maintain an unobtrusive subtlety. Incorporating dynamic and nonsequential images along with other modes of study such as music and science, his creations form a new textual narrative.

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 *Erstwhile Maps*, *CASE Space Revolution*, Bangkok, Thailand (2020); *Every Step in the Right Direction*, Singapore Biennale, Singapore (2019); *The 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*, Vargas Museum, Manila (2014, solo). 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.



NORBERTO ROLDAN Bio

Norberto Roldan (b. 1953, Roxas City, Philippines; lives and works in Roxas City) has been a leading figure in the artistic landscape of the Philippines for decades. His installations, assemblages and paintings of found objects, text fragments, and found images address issues surrounding everyday life, history, collective memory, and the ways in which material objects are re-appropriated in another context.

In 1986, he founded the seminal artist group Black Artists in Asia—a Philippines-based group focused on socially and politically progressive practice—and in 1990 he established VIVA EXCON (Visayas Islands Visual Arts Exhibition and Conference), the region's longest-running biennale. Presently, he is the Artistic Director of Green Papaya Art Projects, which he co-founded in 2000. This independent artist-run initiative and alternative art space fosters collaboration and cultural exchange between artists, and remains the longest running independent and multi-disciplinary platform in the country. He graduated with a degree in BA Philosophy from St. Pius X Seminary and took his BFA in Visual Communication from the University of Santo Tomas.

He was represented in several landmark surveys like No Country: Contemporary Art for South/Southeast Asia, Solomon R Guggenheim Museum (2013); Between Declarations & Dreams: Art of Southeast Asia Since the 19th Century, National Gallery Singapore (2015); SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, National Art Centre Tokyo (2017); and, Passion and Procession: Art of the Philippines, Art Gallery of New South Wales (2017).



**MARTHA ATIENZA, PATRICIA PEREZ EUSTAQUIO, CORINNE DE SAN JOSE,
NONA GARCIA, YEE I-LANN, POW MARTINEZ, WAWI NAVARROZA,
GINA OSTERLOH, BERNARDO PACQUING, GARY-ROSS PASTRANA,
NORBERTO ROLDAN**

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GARY-ROSS PASTRANA

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