

PATRICIA
PEREZ EUSTAQUIO
Emporium



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SOIL'S SCIENCE FICTIONS

In April 1981, on the island of Mindanao in the Philippines, shortly after a spring rain dispelled a torrid humidity, construction worker Edilberto Morales sensed that his plough had come into contact with something non vegetal. Most days, he felt the earth give way without friction, only the torn veins of roots and leaves a sign of the actual carnage. White noise often filled his mind as he moved earth from one place to another, and from the cockpit of his tractor, he imagined he looked out from a spaceship, wandering the cosmic expanse of the dark earth underneath him.

Perhaps today he had collided with an asteroid. Morales was one of many heavy machinery operators tasked with quarrying the soil from a nearby mountain top into a landfill for an irrigation project in the province of Surigao del Sur. He stood above a 100 meter wound in the earth as dark as the shores of the water nearby was lapis. In precolonial times, the soil had been inhabited by Visayan Surigaonon people in the coastal areas, as well as Lumad groups in the interiors. In eastern Mindanao, as well as in a belt running from the Bicol region of southeastern Luzon to the Gulf of Davao, abacá trees—a strand of banana famous for their threads which can be woven into rope, paper, and textiles—depend on this soil for their tall leafy stems.

Morales peered into the soil. He crouched down, balancing on his back foot. Prying apart the darkness with his hands he saw a soft yellow glimmer: a small metal bowl, partly dented. Morales' asteroid, he would come to learn, was the site of 22 pounds of precious gold artworks—bowls, necklaces, sculptures, and other fine crafts—dating to the precolonial Philippines, from a time more than 500 years before Ferdinand Magellan would reach the archipelago in 1521.

Squinting into the dark, Morales thought he saw a glint of light and startled, worried it was a snake. He looked again. He saw the snake was actually a gold sash, fine gold somehow woven to resemble rope. He pulled it from the soil. Later, the sash would come to be known as a fine example of a Hindu *upavita*, or sacred thread, possibly belonging to an ancient polity of Butuan in northeastern Mindanao, where the elite could afford stunning accessories of gold. But for now, he let it sit.

In an eerie mirror of Magellan's thieves in the 16th century, looters descended on Morales' discovery, dissecting an archeological site into a quick buck. Over 1,000 pieces of gold—now known as the Surigao Treasure—would be dispersed amongst grave diggers, farmers, and fishermen. Morales and his family went into hiding, and at one point his family was even kidnapped and sold back to him for ransom. He fled the island and changed his name.

But Morales' snake did escape the soil. It grew one thousand times in size, and in the process shed its gold skin to reveal an abacá core. It became the artist Patricia Eustaquio's sculpture, *Fountain 001* (2024). In the gallery, Morales' snake multiplied. They became large, inert serpents, ready to guide us equally into the past as into the future. Abacá, also known as "Manila Hemp" (the namesake for the Manila envelope) is a heavy and stiff fiber, but its pliancy can be hard-earned from many hours of weaving. Abacá was and continues to be a major export of the region since Spanish colonial reign, useful in ships, papers, and textiles. In Eustaquio's imagination, however, the material is reborn through the vernacular craft of precolonial Philippine jewelry. Through Morales' discovery and Eustaquio's reinvention, it becomes a material science fiction of Filipino creativity outside of colonial interference.

Eustaquio enacts a similar "material science fiction" in her digitally woven tapestries, where she edits paintings by grand Philippine "masters" like Fernando Amorsolo into impressionistic reimaginings. Yet a work like *An Unraveling (Conversation Among Ruins, After Amorsolo)* 2019, created in collaboration with a team of artisans, reconsiders Amorsolo's complex legacy. Is the veneration of Amorsolo as a Spanish-educated Filipino "native" the fetishization of colonial artistic metrics over existing precolonial craft? In another work, *White Lies (Balanced On A Ball)* 2023, more materials, other than abacá, begin to be woven into this revision of history: Inabel, a kind of cotton local to the Ilocos region of the Philippines, dried grass, canvas and other upcycled fabrics from discarded clothing. Eustaquio poses her questions thread by thread, through the fruits of the islands' soil, as if by resynthesizing the image she might find the answers.

And if Morales' snake escaped, transforming into another form in the gallery, perhaps his asteroid—that unidentified mass of gold hiding in the soil—also escaped. Eustaquio's paintings of material science fiction denature even further in her *Frayed Garden* (2024) series, where swirls of abacá, velvet, and cotton, become brushes of paint. Like her *Fountain* snakes, these paintings play with scale: perhaps we are looking at a magnified version of the threads of the painting in *White Lies* or *An Unraveling*, or immaterial fabric for a mythic deity. Eustaquio's work is a form of "mining"; from her own cockpit, she wanders the cosmic expanse of the dark earth underneath her.

When Edilberto Morales first encountered the Surigao treasures, he took whatever he could carry in a rice sack and brought them back to his home. After standing for a few minutes, he covered them with bananas. A laborer with limited formal education, he was unsure of how to monetize his find. He decided to bring it to the Parish Priest, who would ultimately betray him, spreading word to looters and selling off Morales' portion himself. But let's linger, for a moment longer, however, on the image of Morales' asteroid, covered in gold snakes. The clink of a metal plough finding metal. A rice sack holding a precolonial past, adorned with an armor of bananas, pretending to be nothing more than what the soil gave it.

by Simon Wu



"In April 1961, on the island of Mindanao in the Philippines, construction worker Ediberto Morales sensed that his plough had come into contact with something not virgin. Morales was one of many heavy machinery operators tasked with quarrying the earth. In precolonial times, the soil had been enriched by the Visayan Surgeon-General Gregorio and the Lamanonans. There, aback friars—a strand of Spanish families. Their threads which can be woven into rope, paper, and fabrics—depended on the soil for their sat lacy stems.

Morales pressed into the soil. Prying apart the dirtiness with his hands, he saw a soft yellow gemstone, a small world bowl, partly buried. He would come to learn that he was at the site of 22 strands of precious gold artifacts—bowls, necklaces, sculptures, and other fine crafts—dating to the precolonial Philippines, from a time more than 500 years before."

—Simon Wu





Fountain 003, 2024
abacá (Manila hemp)
313h x 6.5d in • 795.1h x 16.6d cm



details from *Fountain 003*, 2024



After La Vendedora de Lanzones, 2020
digitally woven tapestry in cotton and wool
92h x 54w in • 234h x 138w cm
edition of 3 plus 2 AP (AP 1/2)









Fountain 001, 2024
abacá (Manila hemp), clay,
stainless steel garden ball
61.2h x 6d in • 1554.5h x 15.2d cm



details from *Fountain 001*, 2024



Frayed Gardens II, 2024
acrylic, printed velvet, silk, wool,
abacá (Manila hemp), and cotton
60h x 40w x 1.5d in • 152.4h x 101.6w x 3.8d cm



Frayed Gardens I, 2024
acrylic, printed velvet, silk, wool,
abacá (Manila hemp), and cotton
60h x 40w x 1.5d in • 152.4h x 101.6w x 3.8d cm





White Lies (Balanced on a Ball), 2023
woven tapestry (cotton, wool), handwoven abacá / Manila
hemp (Tⁿnalak), Ilocos cotton (Inabel), dried grass (banig),
canvas and other upcycled fabrics from discarded clothing
196.85h x 118.13w in • 500h x 300w cm
(unique work)





Detail from *White Lies (Balanced on a Ball)* 2023



Fountain 002, 2024
abacá (Manila hemp)
427h x 4d in • 1084.6h x 10.2d cm



details from *Fountain 002*, 2024



Vertigo V, 2024
acrylic, printed velvet, silk, wool and
cotton fibers on handwoven cotton (Inabel)
20h x 18w in • 50.8h x 45.7w cm







Fountain 006, 2024
abacá (Manila hemp), clay,
stainless steel garden ball
278h x 3d in • 706.12h x 7.6d cm





Fountain 007, 2024
abacá (Manila hemp), 24k goldleaf on,
stainless steel garden ball
201h x 4.5d in • 510.54h x 11.4d cm





Fountain 005, 2024
abacá (Manila hemp), clay
266h x 4.5d in • 675.64h x 11.4d cm

Fountain 004, 2024
abacá (Manila hemp)
136h x 4.5d in • 370.84h x 11.4d cm





details from *Fountain 004*, 2024



Small text on the wall, likely an artist's name or title, but illegible.



An Unraveling (Conversation Among Ruins, After Amorsolo), 2019
digitally woven tapestry in cotton and wool
114h x 91w in • 290h x 232w cm
edition of 3 plus 1 AP (#1/3)



CONTEMPORARY



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.

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 numerous 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.



PATRICIA PEREZ EUSTAQUIO CV

b. 1977, Cebu, PH



Death of Magellan (After Amorsolo), 2019

SOLO EXHIBITIONS

- 2024 *Emporium*, Silverlens, New York
White Lies, Encounters, Art Basel, Hong Kong
- 2022 *Patricia Perez Eustaquio*, Silverlens, Manila
- 2020 *Hoarding Fossils in Blankets*, Silverlens, Manila
- 2019 *Everywhere West, Everything East*, Yavuz Gallery, Sydney
- 2018 *West Bund Art and Design 2018*, Silverlens, Shanghai
Conversation Among Ruins, Mind Set Art Center, Taipei
- 2017 *Still Life*, Silverlens, Manila
- 2016 *That Mountain is Coming*, Palais de Tokyo, Paris
Black Dust, Tyler Rollins Fine Art, New York
Flowers for X, Yavuz Gallery, Singapore
- 2015 *The Hunters Enter the Woods*, Silverlens, Manila
- 2014 *Figure Babel*, Mind Set Art Center, Taipei and Silverlens, Manila
- 2013 *The Future That Was 2.0*, Tyler Rollins Fine Art, New York
The Future That Was, Jorge Vargas Museum, University of the Philippines Diliman, Manila
- 2012 *Solo presentation*, Silverlens, Singapore
- 2011 *Cloud Country*, Silverlens, Manila
- 2010 *Dear Sweet Filthy World*, Silverlens, Manila
- 2008 *Death to the Major, Viva Minor*, Silverlens, Manila
- 2004 *Swine*, Green Papaya Art Projects, Manila
- 2003 *Split Seam Stress*, Ayala Museum, Manila

SELECTED GROUP EXHIBITIONS

- 2024 *The Armory Show*, Silverlens, New York
A Heart That Weaves Banana Leaves, KF ASEAN Culture House, Busan, South Korea
If I Forget Thee Manila, Underground Gallery, Manila
12x9x35, West Gallery, Manila
Art Basel, Silverlens, Hong Kong
Markers: Silverlens @ 20, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
- 2023 *Shrines*, Silverlens, New York
Art Fair Philippines, Silverlens, Manila
SEA Focus, Silverlens, Singapore
- 2022 *Hitherto VI: Notes on Impermanence*, Project Space Pilipinas, Lucban, Quezon
Dear Damned Bliss, Modeka, Manila
Flowing Light - A Group Show of Contemporary Artists, Mind Set Art Center, Taiwan
No Space, Baguio, PH
- 2021 *Online Viewing Room*, Art Basel
Considered Gestures, Silverlens, Manila
- 2020 *Closer Than They Appear*, Yavuz Gallery, Singapore

PATRICIA PEREZ EUSTAQUIO

CV

- Dancing Queen: Women Artists From Asia*, Arario Gallery, Cheonan, South Korea
- Searching Sanctuary*, Silverlens, Manila
- Art Fair Philippines*, Silverlens, Manila
- Taipei Dangdai*, Mind Set Art Center, Taipei, Taiwan
- 2019 *The Hybridity and Dynamism of the Contemporary Art of the Philippines*, HansaeYes24 Foundation, Seoul
- Art Jakarta*, ROH Projects, Jakarta
- Art Basel*, Silverlens, Hong Kong
- Art Fair Philippines*, Silverlens, Manila
- Taipei Dangdai*, Silverlens, Taipei
- 2018 *Art Fair Philippines*, Silverlens, Manila
- 2017 *Sydney Contemporary*, Carriageworks, Sydney, Australia
- SHARED COORDINATES: Edouard Malingue Gallery x Silverlens*, Silverlens Galleries, Manila
- Art Basel*, Hong Kong
- Art Fair Philippines*, Silverlens, Manila
- Translación*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2016 *An Atlas of Mirrors*, Singapore Biennale, Singapore
- Every Island from Sea to Sea: Recent Philippine Art*, Curated by Dr. Patrick Flores, Mind Set Art Center, Taipei
- MAPS*, ROH Projects, Jakarta
- Art Basel*, Hong Kong
- 2015 *The Vexed Contemporary*, Museum of Contemporary Art and Design, Manila
- ReVision 2: 5th Anniversary Special Presentation*, Mind Set Art Center, Taipei
- Art Basel*, Silverlens, Hong Kong
- Art Fair Philippines*, Manila
- I Went To The Forest To Live Deliberately*, ArtInformal, Manila
- 2014 *Art Taipei*, Taipei
- 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
- Art Basel*, Silverlens, Hong Kong
- Art Fair Philippines*, Manila
- 2013 *Art Taipei*, Taipei
- Art Basel*, Silverlens, Hong Kong
- The Midnight Marriage*, Silverlens, Manila
- The Philippine Contemporary: To Scale the Past and the Possible*, curated by Patrick D. Flores, Metropolitan Museum of Manila, Manila
- Ley Hunting Part 2*, curated by Gary-Ross Pastrana, Silverlens, Singapore
- 2012 *Ley Hunting Part 1*, curated by Gary-Ross Pastrana, Silverlens, Manila
- Chimera*, an exhibition of works from selected Asian collectors, Singapore Art Museum, Singapore

PATRICIA PEREZ EUSTAQUIO CV

- In-Femininity*, Tang Contemporary, Bangkok
- 2011 *Complete and Unabridged*, Osage Gallery, Hong Kong
Fabrications, Museum of Contemporary Art and Design (MCAD), Manila
VOLTA 7, Basel
ARTHK11, Hong Kong
- 2010 *Popping Up, Exploring the Relationship Between 2D and 3D*, Hong Kong Arts Center, Hong Kong
ARTHK10, Hong Kong
- 2009 *Thrice Upon A Time: A Century of Story in the Art of the Philippines*, Singapore Art Museum, Singapore
ARTHK09, Hong Kong
Pulse Art New York, New York
Serial Killers, Green Papaya Art Projects, Manila
- 2008 *Three Young Contemporaries*, curated by Adeline Ooi, Valentine Willie Fine Arts, Kuala Lumpur
ARTHK08, Hong Kong
- 2005 *You Are Here*, Valentine Willie Fine Arts, Kuala Lumpur
Parallel Stories, curated by Roberto Chabet, Finale Art File, Manila
- 2004 *SENI Singapore 2004: Art and The Contemporary/Home Fronts*, Singapore Art Museum, Singapore
The Sedimentation of the Mind is a Jumbled Museum, Jorge Vargas Museum, University of the Philippines, Diliman
- 2003 *Picture This*, Art Center, Manila
Under Construction, Big Sky Mind, Manila
- 2002 *Panic Attack!*, Surrounded By Water
Light Show, Big Sky Mind, Manila

FILM & THEATRE

- 2010 *Production Designer* for an experimental children's musical directed by Tess Jamias for the Cultural Center of the Philippines (Alamat ni Maria Sinukuan)
- 2005 *Production Designer* for the film, *Ebolusyon ng Isang Pamilyang Pilipino* by Lav Diaz; shown at the Toronto Film Festival, Mar del Plata Film Festival (Argentina), Hong Kong International Film Festival and Goteburg Film Festival
Costume Designer for the Philippine Ballet Theater's *Dalagang Bukid and Other Premieres*, under choreographer Enrico Labayen, staged at the Cultural Center of the Philippines (CCP)
Costume Designer for Dancing Wounded's, *Resistance is Beautiful*, featuring Myra Beltran and Donna Miranda, staged March 2005 at the Experimental Theater, CCP

EDUCATION

- 1997-2001 University of the Philippines Diliman, Quezon City, Philippines
Bachelor of Fine Arts, Major in Painting, Magna Cum Laude
- 1995-1997 Collegio del Mondo Unito dell'Adriatico - Trieste, Italy
Certificate in World Cultures

PATRICIA PEREZ EUSTAQUIO CV

SELECTED PRESS

- Calasan, Pierre A. (2016 November). The Everlasting Gaze. *Town and Country Magazine*, p. 24.
- Jaucian, D. (2016, November 4). Filipino Artists Triumph at the Singapore Biennale. *CNN Life Philippines*. <http://cnnphilippines.com/life/culture/arts/2016/11/04/singapore-biennale-2016.html>
- Othman, S. (2016, October 12). Philippines Artists Draw Inspiration From Nature and Fishermen for the Singapore Biennale. *Channel News Asia*.
- Palais de Tokyo. *Patricia Perez Eustaquio: That Mountain Is Coming*. Retrieved from <https://www.palaisdetokyo.com/en/event/patricia-perez-eustaquio>
- Santos, C. (2016, July 12). One of Europe's Top Contemporary Art Museums Puts a Filipino in the Spotlight. *CNN Philippines Life*. <http://cnnphilippines.com/life/culture/arts/2016/07/12/patty-eustaquio.html>
- Ortiga, K. (2016, February). Beauty in the Breakdown. *Preview Magazine*, pp. 105-107.
- 2015, July/August. Profiles: Patricia Perez Eustaquio. *Art Asia Pacific*, pp. 54-55

SELECTED PUBLICATIONS

- Art Asia Pacific*, Issue 109, Cover story feature by Joyce Roque. pp. 66-75.
- ArtReview Asia*, Spring 2017, by Adeline Chia. pp. 70-73.
- Intertwined*, Human-Nature Interactions in Southeast Asia Published by Tembusu College, National University of Singapore 2019
- The Vexed Contemporary*, 2015. Manila, Philippines: La Sallian Education Innovators Foundation. [exh. cat.]
- Tan B. & Toh, J. (Eds.), (2012). *Tomorrow, Today: Contemporary Art From The Singapore Art Museum (2009-2011)*. Singapore: Singapore Art Museum.
2012. *The Collectors Show: Asian Contemporary Art from Private Collections: Chimera*. Singapore: Singapore Art Museum. [exh. cat.]
- Francisco, F. (Ed.). (2010). *Without Walls: A Tour of Philippine Paintings at the Turn of the Millenium*. Manila, Philippines: Winrum Publishing.
- Flores, P.D., Legaspi-Ramirez, E., & Toh, J. (Eds.). 2009. *Thrice Upon A Time: A Century of Story in the Art of the Philippines*. Singapore: Singapore Art Museum. 2009
- Philippines Yearbook 2009: 61 Artists That Will Change The World*, 2009. Manila, Philippines: The Fookien Times Yearbook Publishing.

SELECTED AWARDS & RESIDENCIES

- 2018 **Gasworks Residency**, supported by Mercedes Zobel and Outset, Gasworks, London
- 2010 Shortlist, **Shattering States**, Ateneo Art Awards, Manila
Art Omi Residency, New York
- 2009 **The New Wave**, Winner, Ateneo Art Awards, Manila
13 Artists Award from the Cultural Center of the Philippines, Manila
Stichting id11, Delft, The Netherlands
- 2005 Gawad Urian for Best in Production Design, for the film **Ebolusyon Ng Isang Pamilyang Pilipino** by Lav Diaz, Manila

SILVERLENS

www.silverlensgalleries.com

PATRICIA PEREZ EUSTAQUIO
CV

SELECTED COLLECTIONS

Singapore Art Museum, Singapore

Banko Sentral ng Pilipinas, Manila

Lorenzo - Rillo Collection, Manila

Marcel Crespo Collection, Manila

Paulino and Hetty Que Collection, Manila

Marc and Esmeralda Bollansee Collection, France

Michael and Alessandra Purugganan Collection, New York

Mikey and Lou Samson Collection, Singapore

Far East University, Manila

Ateneo Art Gallery, Manila

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