

**HOARDING
FOSSILS IN
BLANKETS**



**PATRICIA
PEREZ
EUSTAQUIO**

SILVERLENS

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**1 AUG - 5 SEPT 2020
BY APPOINTMENT ONLY**



Hoarding Fossils In Blankets

Artist's Notes

Tapestry is tactile, textured in both its form and history. In the history of art, tapestry precedes painting with oils, and was once the most prized of art objects before the mastery of oil paints stole the spotlight.

What interests me in tapestry is precisely this, its contrast to painting: tapestry's language is female, while painting is arguably male. Painting is mostly a solitary pursuit, the artist in his studio. It demonstrates the painter's mastery, his technique and his flourish, and prescribes his world view to an audience set apart from the work, standing some distance to the painting hung proudly on the wall, restricted from touching it. If we are true to painting's history, the visualization of the idea of the painter-genius is a man dancing around his canvas while a Lee Krasner is regarded as less serious, a mere shadow of the "real" painter.





Tapestry like other weaves and fabric works, on the other hand, was made by a community of women who spun thread from fibers, weaving them into intricate images. Its weight and expanse meant that several hands were needed not only to complete it, but also to carry it around, to wash it in a river or beat it forcefully to soften its fibers. Tapestry is soft and warm and its utility was to shield people from the inclemency of weather: whether to cover a window to block wind or blanket a cold stone wall, or pitched as a tent to shelter noble men in their travels. Over the years it has become more and more of a domestic object, used to decorate and add warmth to a home.

The six tapestries here presented are the first of a long series I hope to undertake. Each tapestry is a translation of an original painting done by a Philippine “master”. The original painting is mapped out into shades from light to dark, and is then translated firstly by replacing its shading and (painterly) gesture with their digital, photographic equivalent, and secondly, by digitally weaving the entire image into textile. The tapestry then becomes the interface through which an overload of information is perceived because while the painting is translated and translated again, a thread strings all the data into a single object.

There are many things lost in translation, but many could be gained, too. Each subsequent translation lends to a deterioration of the original context, a kind of entropy as one form becomes another. But the muddling of information provides a perspective that is unique, if not interesting. Exploding the original painting into hundreds of photographs while trying to stay true to the information each photo was replacing, and then taking the entire image again and running it through a computer that directs a loom to weave this way and that – it is almost as if I put the painting in a blender and tried to make a blanket out of the shake.



In truth my intention was to arrive at an object I couldn't visualize until the object was actually made. I wanted an experiment that would take me far away from the thing-in-itself but where you could still glean its contours and recognize its shadows. I wanted to take my tangled mess all the way from inside my head, full of questions/facts/falsehoods, to my studio with mountains of objects and paint and photos – and flatten that craggy landscape into a panoramic expanse.



Thus bulldozed the tapestries and objects were born, or re-born: *Hoarding Fossils in Blankets* is where ancient rocks are gathered and pushed through a sieve to make salt for a morning gargle, a warm bath, a hot bowl of soup. In my head, it is a welcome change to an otherwise familiar experience.



In my head, *Hoarding Fossils in Blankets* welcomes time into its fold. It is geography or is it geology? quarried into threads; the shuttling back of threads that bring us from warped histories to perceived futures. The mining, the translation is craft, and this object-making becomes an act of disassembling and assembling, by one hand and by many. The many here is crucial. I realized, especially during these extraordinary times, that the adage “it takes a village” holds especially true. If object-making were merely an extension of the principal maker’s whims or convictions, perhaps objects would be two-dimensional. But what a pleasure it is to grasp a moment in time as if it were dimensional, and turn it in your hand and pass it along for someone else to consider.

- *Patricia Perez Eustaquio, February/ June 2020, Manila*



**PATRICIA
PEREZ
EUSTAQUIO**

**HOARDING
FOSSILS IN
BLANKETS**



After Pila Pila

2020

digitally woven tapestry in cotton and wool

92.13h x 54.33w in • 234h x 138w cm

edition 1 of 3

[inquire](#)

[book an appointment](#)







An Unraveling
(Conversation Among Ruins, After Amorsolo)

2019

digitally woven tapestry in cotton and wool

114.17h x 91.34w in • 290h x 232w cm

edition 1 of 3

[inquire](#)

[book an appointment](#)







Endless Summer 03

2020

woven tapestry, silk, cotton, fiberfill,
foam, wood, bamboo, wire, plaster of paris
49h x 36w x 15d in • 124.46h x 91.44w x 38.10d cm

[inquire](#)

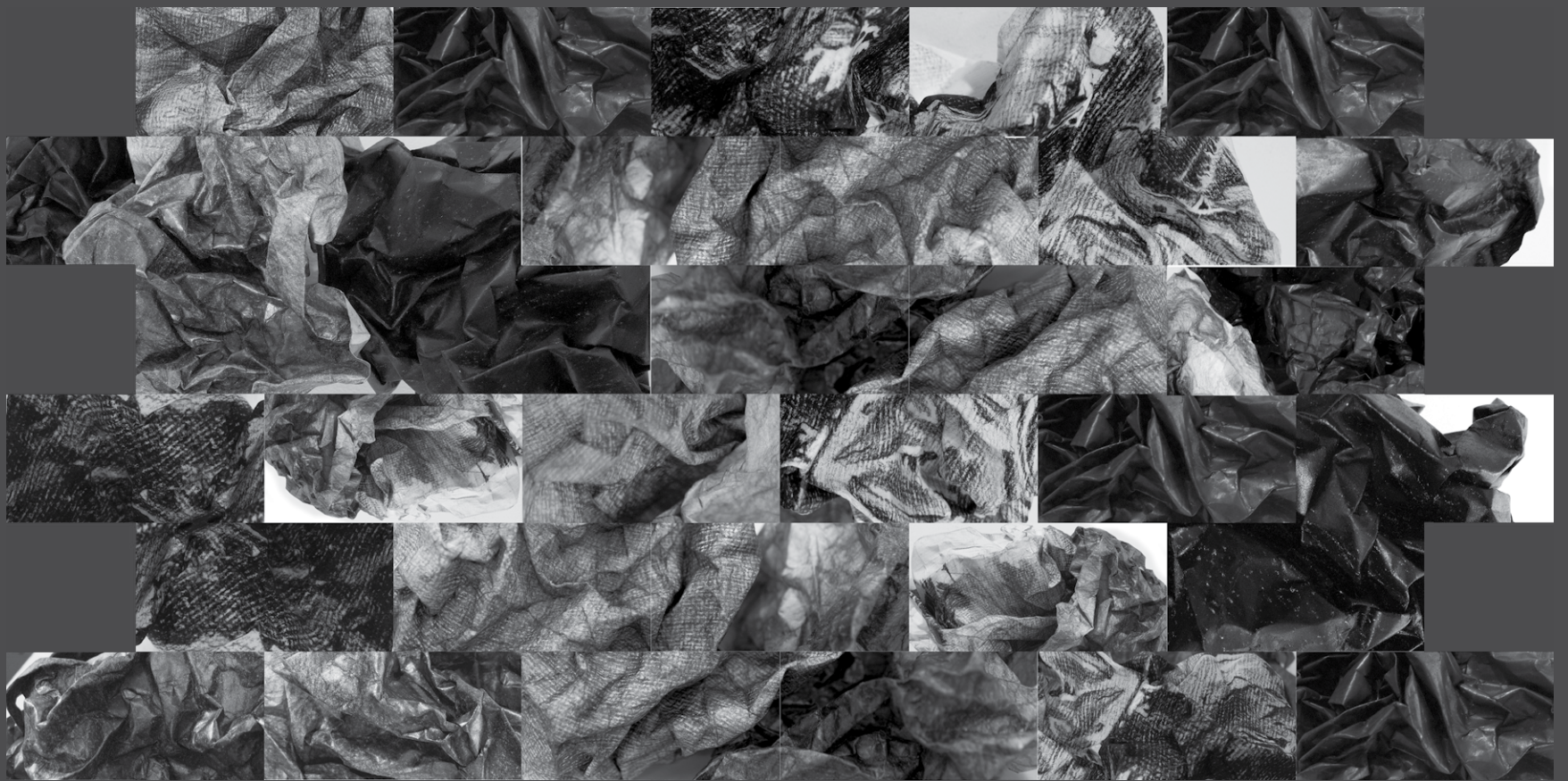
[book an appointment](#)





CLICK TO ROTATE SCULPTURE





History is a Jungle

2018

UV print on ceramic tiles, (1 set of 72 pcs)
variable dimensions

[inquire](#)

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Endless Summer 02

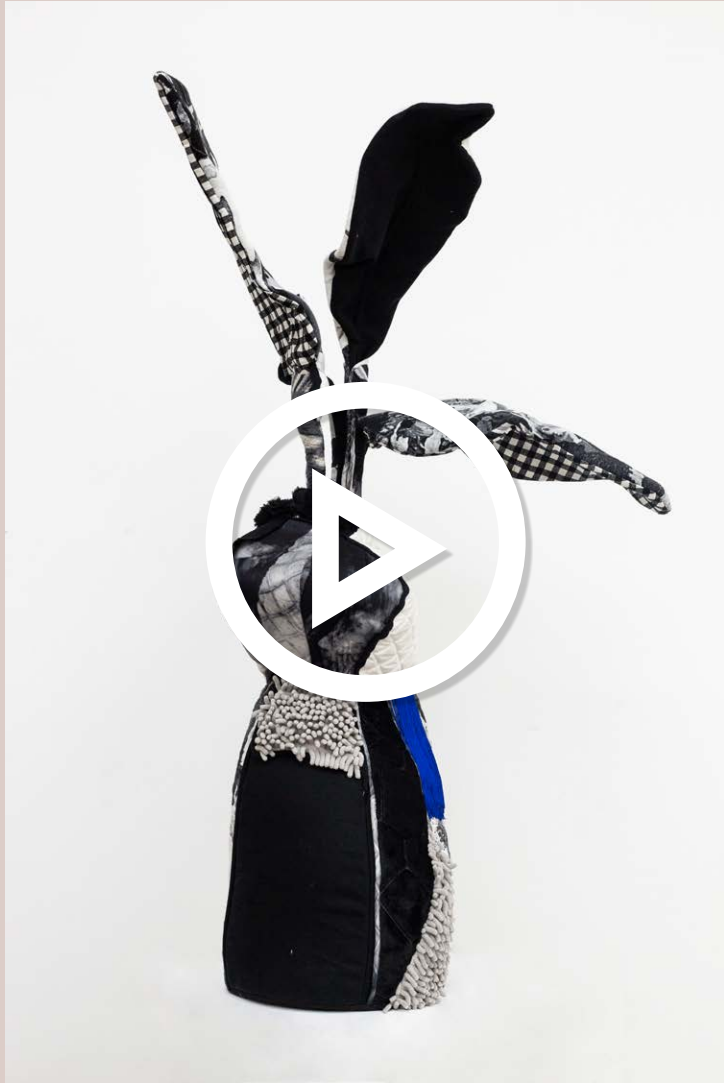
2020

woven tapestry, silk, cotton, fiberfill,
foam, wood, bamboo, wire, plaster of paris
49h x 36w x 15d in • 124.46h x 91.44w x 38.10d cm

[inquire](#)

[book an appointment](#)





CLICK TO ROTATE SCULPTURE





Death of Magellan (After Amorsolo)

2019

digitally woven tapestry in cotton and wool

161.42h x 114.96w in • 410h x 292w cm

artist's proof

[inquire](#)

[book an appointment](#)







Endless Summer 04

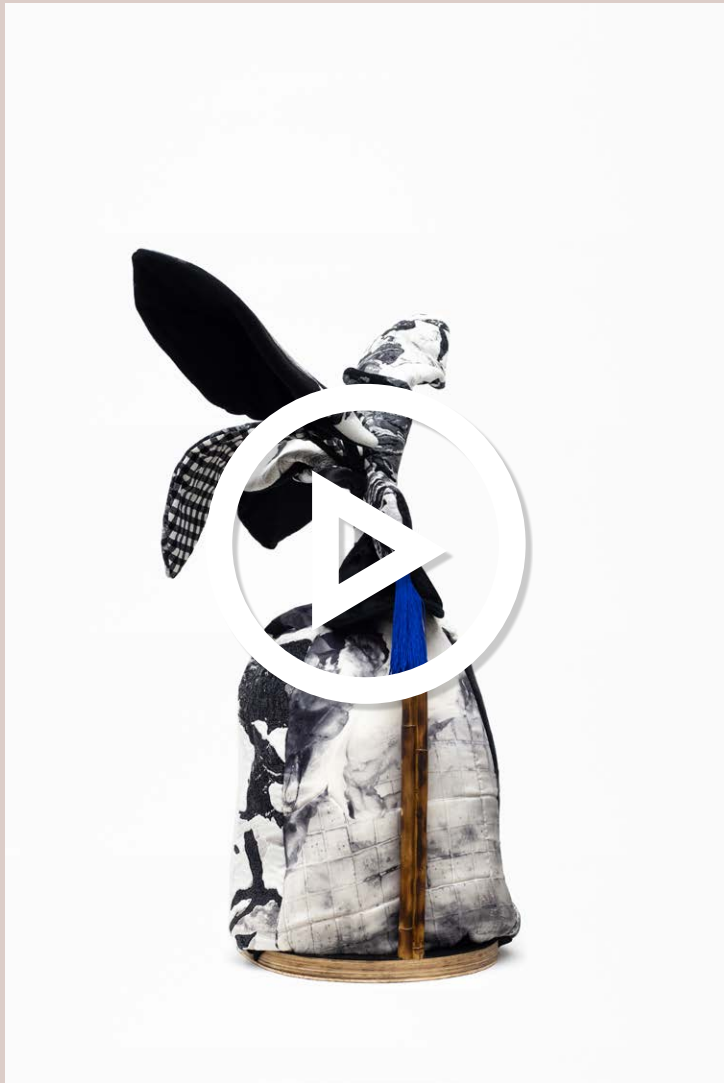
2020

woven tapestry, silk, cotton, fiberfill,
foam, wood, bamboo, wire, plaster of paris
40h x 35w x 20d in • 101.60h x 88.90w x 50.80d cm

[inquire](#)

[book an appointment](#)





CLICK TO ROTATE SCULPTURE





An Unraveling
(Conversation Among Ruins, After Francisco)

2019

digitally woven tapestry in cotton and wool

114.17h x 96.06w in • 290h x 244w cm

edition 2 of 3

[inquire](#)

[book an appointment](#)







After La Vendedora de Lanzones

2020

digitally woven tapestry in cotton and wool

92.13h x 54.33w in • 234h x 138w cm

edition 1 of 3

[inquire](#)

[book an appointment](#)







Conversation Among Ruins

2018

digitally woven tapestry in cotton and wool

78.74h x 114.17w in • 200h x 290w cm

artist's proof

[inquire](#)

[book an appointment](#)







Boom VI

2019

acrylic on aluminum, tapestries

89.50h x 56w in • 227.33h x 142.24w cm

[inquire](#)

[book an appointment](#)







Boom V

2019

acrylic on aluminum, tapestries

86.50h x 56.25w in • 219.71h x 142.88w cm

[inquire](#)

[book an appointment](#)







PATRICIA PEREZ EUSTAQUIO

Bio

Patricia Perez Eustaquio 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 marginalised 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 – likewise 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.

A recipient of The Cultural Center of the Philippines' Thirteen Artists Awards, Patricia Perez Eustaquio has also 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.

Patricia Perez Eustaquio is currently based in Manila, Philippines.



PATRICIA PEREZ EUSTAQUIO

Bio

b. 1977, Cebu, PH



An Unraveling (Conversation Among Ruins, After Francisco), 2018

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

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 Bollandsee Collection, France
Michael and Alessandra Purugganan Collection, New York
Mikey and Lou Samson Collection, Singapore

SOLO EXHIBITIONS

- 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 *Flowers for X*, Yavuz Gallery, Singapore
That Mountain is Coming, Palais de Tokyo, Paris
Black Dust, Tyler Rollins Fine Art, New York
- 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*, TRFA, New York
The Future That Was, Jorge Vargas Museum, University of the Philippines Diliman, Manila
- 2012 *Solo show*, 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

- 2020 *Anticipating the Day*, Silverlens, Manila
Women Artists from Asia: Dancing Queen, Arario Gallery Cheonan, Seoul, 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
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
Translaci3n, 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, 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, Hong Kong
Art Fair Philippines, Manila

- 2013 *Art Taipei*, Taipei
Art Basel, 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
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 Göteborg 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

SELECTED PUBLICATIONS

- ArtAsiaPacific, Issue 109 Jul/Aug 2018 Issue
Lai, Ophelia. "Roundup from West Bund Art and Design." ArtAsiaPacific. Accessed 26 May 2020, <http://artasiapacific.com/Blog/RoundupfromWestbundArtandDesign2018>
Roque, Josephine V. "Patricia Perez Eustaquio: A World of Her Own Making." ArtAsiaPacific. Jul/Aug 2018, Issue 109, pp. 66-73.
The Vexed Contemporary. La Sallian Education Innovators Foundation. 2017.
Calasan, Pierre A. "The Everlasting Gaze." Town and Country Magazine. November 2016. p. 24
- Jaucian, Don. "Filipino Artists Triumph at the Singapore Biennale." CNN Life Philippines. Accessed 4 November 2016. <http://cnnphilippines.com/life/culture/arts/2016/11/04/singapore-biennale-2016.html>
Othman, Syahida. "Philippines Artists Draw Inspiration From Nature and Fishermen for the Singapore Biennale." Channel News Asia. 12 October 2016.
"Patricia Perez Eustaquio: That Mountain Is Coming." Palais de Tokyo. Accessed 13 July 2016. <http://www.palaisdetokyo.com/en/event/patricia-perez-eustaquio>
Santos, Carina. "One of Europe's Top Contemporary Art Museums Puts a Filipino in the Spotlight." CNN Philippines. Accessed 12 July 2016. <http://cnnphilippines.com/life/culture/arts/2016/07/12/patty-eustaquio.html>
Ortiga, Kara. "Beauty in the Breakdown." Preview Magazine. February 2016, pp. 105-107.
"Profiles: Patricia Perez Eustaquio." Art Asia Pacific. July/August 2015, pp. 54-55
Bollandsee, Mark. Southeast Asian Contemporary Art Now. Singapore: Straits Time Press.
- 2013 Tomorrow, Today: Contemporary Art From The Singapore Art Museum (2009-2011). Singapore: Singapore Art Museum. 2012. pp. 30-32.
The Collectors Show: Chimera. Singapore Art Museum. 2012. pp. 30-32.
Without Walls: A Tour of Philippine Paintings at the Turn of the Millennium. Manila: Winrum Publishing. 2010
Thrice Upon A Time. Philippines. Singapore: Singapore Art Museum. 2009
The Philippine Yearbook 61 Artists That Will Change The World. Philippines. 2009.

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