

59.59

**CORINNE
DE SAN JOSE**

CORINNE DE SAN JOSE

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DE SAN JOSE**





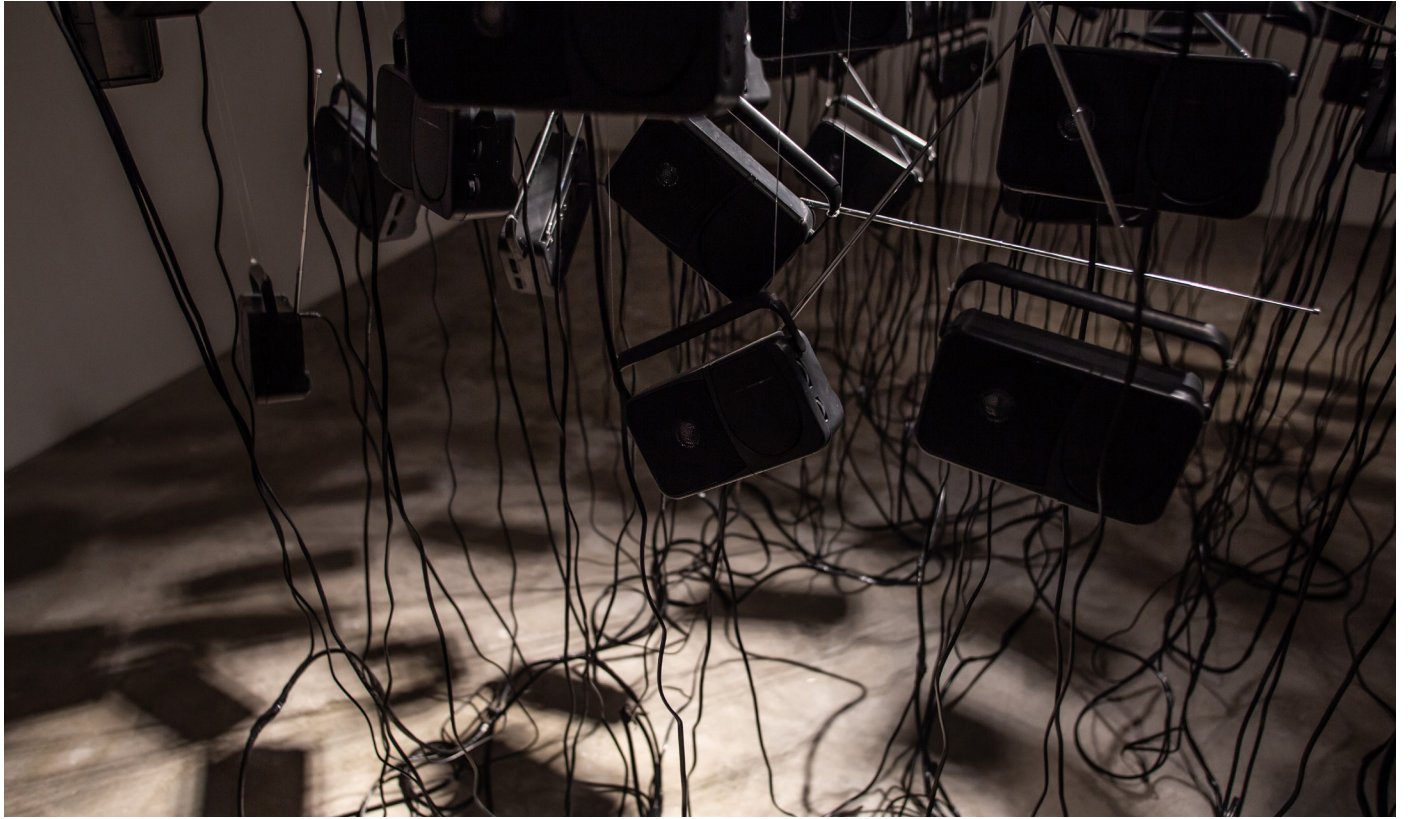
59.59

written by Dodo Dayao

In her first sound installation, Corinne de San Jose obsesses on silence, which at first blush seems paradoxical, given how she is a sound designer by profession, but silence if you think about it is as crucial or maybe even more crucial to a sound designer as sound is. The orchestrating and manipulating of sound is essentially the orchestrating and manipulating of silence, too, the spaces between sound being as vital to the sound as the sound itself. Silence is, ultimately, an abstract that connotes particular conditions. A state of calm usually, relative peacefulness being a residual effect of noise reduction. But silence also connotes conditions that are the opposite of calm, in the way silence functions not only as a form of dissent but a signifier of something wrong, radio silence is after all a form of alarm.

de San Jose's obsessions with silence have to do with teasing these conundrums and permutations: *"I've always been curious if it is at all possible to represent silence without having to achieve silence."* The work itself lashes together one hundred and eighteen radios hanging on wires and looping two field recordings of crickets: one in their natural habitat and the other in a farm that breeds them for human consumption. de San Jose's impetus for her new show was a desire to merge her disciplines, specifically to situate her sound design practice within the strictures of the gallery space, but not necessarily to enhance a visual, but rather, to become the visual itself. de San Jose, in fact, is wary of labelling herself a sound artist. The work is arguably sound art, but only partially, it is also part installation and part sculpture, but is not necessarily any of the three. Secluded from the rest of the gallery in a small room, *59.59* (2019) has quite a dominant, imposing physical presence, an almost sculptural permanence. But in giving itself over to the whims of its environment, it becomes not only precarious and unstable but mutable, too, organic almost, fluid. Sometimes you hear fugitive snatches of music picked up by the radios, sometimes you hear tinny indecipherable voices, sometimes you hear white noise, and sometimes you have to lean in to hear anything. Yet, when you leave the room and put enough distance between yourself and the work, the sound of crickets wafts through the environment with startling clarity and insidious nonchalance. The desired effect should be both spooky and soothing. The lulling chirp of crickets has become our cinematic shorthand for silence. de San Jose partially taps into this quality. But there is more of a nostalgic reflex and eventually a nostalgic ache at work here, crickets reminds her of growing up in the countryside, it's the sound of a simpler time in her life, the sound, too, of quietude and respite, the sound, if you will, of silence: *"What I love most about sound isn't sound itself. I'm more interested in figuring out how our own personal narratives can be told through sound, in how sound is perceived, filtered, interpreted."*



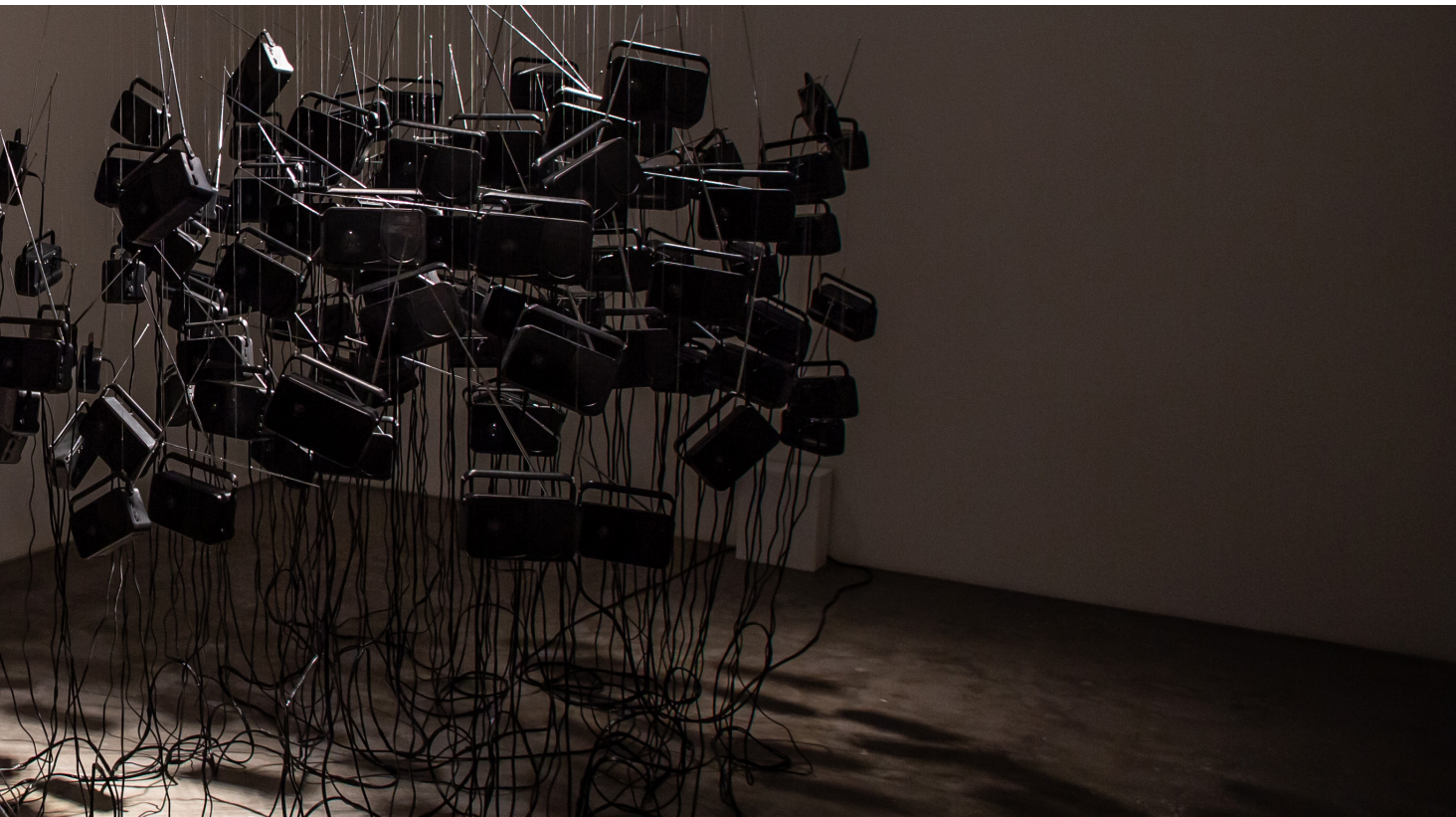




59.59, 2019

118 transistor radios, 2 fm transmitters broadcasting, 2 9-hour loop of field recordings
dimensions variable





CORINNE DE SAN JOSE

Corinne de San Jose (b. 1977, Bacolod, Philippines) is an award-winning film sound designer and a multi-disciplinary artist. There's the overlap where her seemingly divergent modes of creation gains a synergy, a coherence. Her film work draws more parallels with her art than is apparent at first blush, the way in which it is more than a mere enhancement of the narrative. Her work outside of film not only corrals multiple disciplines. They constantly interrogate structure, form, and process as integral to the work itself. The photographic image, regardless whether it's static or not, is De San Jose's base matter, but there is both a self-reflexively sculptural and performative aspect to the work. The image becomes a sort of object that undergoes varieties of alteration which she documents. Recurrence and repetition are constant themes and maneuvers in her work, pre-occupied as it is with gender identity, the cyclical nature of time and with tapping into the potency inside clichés and stereotypes.

De San Jose has had several solo exhibitions in Silverlens, Manila, the most recent of which is I've been hiding in the smallest places in January 2018. Her works have also been part of group exhibitions in Manila and Paris. Group exhibitions in Silverlens, Manila include *Equivalent/s* (2018), *Translación* (2017), *The Circle Game* (2014), *Working in Progress* curated by Adeline Ooi (2011) and *A Very Short Flowering Season* (2010). In 2013, she was among the photographers to have participated in Paris Photo, showcasing *New Pairs*, a collaborative work with artist Christina Dy.

AWARDS

- 2019 **Best Sound**, FAMAS 2019, for the film *Ang Panahon ng Halimaw*
- 2018 **Best Sound**, Gawad Urian Awards 2018, for the film *Respeto*
- Best Sound**, EDDYs 2018, for the film *Respeto*
- 2017 **Best Sound**, Cinemalaya Independent Film Festival, for the film *Respeto*
- 2014 **Best Sound**, Cinema One Originals 2014 Film Festival, for the film *Violator*
- Best Sound**, Gawad Urian Awards 2014, for the film *On The Job*
- Best Sound**, FAMAS 2014, for the film *On The Job*
- Movie Sound Engineer of the Year**, Star Awards for Movies, for the film *On The Job*
- 2013 **Movie Sound Engineer of the Year**, Star Awards for Movies 2013, for the film *Tiktik: The Aswang Chronicles*
- 2008 **Best Achievement in Sound and Aural Orchestration**
Young Critics Circle for the full length feature film *Endo*

SOLO EXHIBITIONS

- 2019 **59.59**, Silverlens, Manila
- 2018 **I've been hiding in the smallest places**, Silverlens, Manila
- 2015 **The Week Ends The Week Begins**, Silverlens, Manila
- 2013 **Conversation 17**, Silverlens, Manila
- 2010 **Some Die Young and Some Die Old**, Silverlens, Manila
- It All Goes Slo-mo, Outerspace Gallery**, The Collective, Manila

SELECTED GROUP EXHIBITIONS

- 2019 **Art Fair Philippines**, Silverlens, Manila
- Taipei Dangdai**, Silverlens, Taipei
- 2018 **Equivalent/s**, Silverlens, Manila
- Art Fair Philippines**, Silverlens, Manila

- 2017 **Translación**, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2015 **Art Fair Philippines**, Silverlens, Manila
- 2014 **Art Fair Philippines**, Silverlens, Manila
- The Circle Game**, Silverlens, Manila
- 2013 **Paris Photo**, Paris
- Art Fair Philippines**, Silverlens, Manila
- 2011 **Hybrids**, Blanc Peninsula, Manila
- Working In Progress**, curated by Adeline Ooi, Silverlens, Manila
- 2010 **A Very Short Flowering Season**, with Christina Dy, Silverlens, Manila

EDUCATION

- 1999 De La Salle University, Taft Avenue, Manila
AB Communication Arts

PUBLICATIONS

- "Film Fatales" Rogue Magazine, November 2016
- Gomez, Jerome. "Corinne De San Jose: Sound Designer and Photographer." Preview Magazine. October 2013. p.70
- "Sound And Silent Fury: Corinne De San Jose." Garage Magazine. October 2013
- "Bastards of Misrepresentation: New York Edition." Topaz Arts, Inc. 2012
- Marcelo, Sam. "Vanishing Into the Void." Manila Bulletin. Accessed 8 July, 2010. <http://www.mb.com.ph/articles/265734/some-die-young-and-some-die-old#>.
- UNVRbEZKqrg
- Sollorano, Victor. "Corinne De San Jose Imitates Life in Photography." Accessed 7 July, 2010. <http://www.gmanetwork.com/news/story/195405/lifestyle/culture/corinne-de-san-joseimitates-life-in-photography>



ABOUT SILVERLENS

Through its artist representation, institutional collaborations, art consultancy, and exhibition programming including art fairs and gallery partnerships, **SILVERLENS** aims to place its artists within the broader framework of the contemporary art dialogue. Its continuing efforts to transcend borders across art communities in Asia have earned it recognition from both artists and collectors as one of the leading contemporary art galleries in Southeast Asia. **SILVERLENS** was founded by Isa Lorenzo and Rachel Rillo in 2004.