



CHATI CORONEL

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CHATI
CORONEL
THE INFINITE
YES

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HOW DID THE WORLD COME TO BE?

Almost every culture out there has its own creation story as an answer to this mystery. From the Ainu of Japan to the Zuni of New Mexico, there are hundreds of creation myths seeking to explain how the world began and became what it is. These ancient stories have fascinated us through time, carefully kept across generations through oral tradition and text. As one scholar has written, these myths are so integral to our identities that perhaps it is “the most important story any culture can tell.” It is these that form the frame of Chati Coronel’s latest exhibition of paintings at Silverlens, *The Infinite Yes*.



Infinite Yes, 2018
acrylic on canvas
84h x 60w in
213.36h x 152.40w cm



Trinity: Universal Human, 2017
acrylic on canvas
72 x 144 in • 182.88 x 365.76 cm (triptych)





Body of Research: Physical, 2017
acrylic on canvas
66h x 48w in (167.64h x 121.92w cm)

It comes as no surprise that artists are curious about creation stories. The creative process after all is the engine of their profession. The best of them can deftly craft entity out of scarcity, and breathe order into a seemingly disparate pile of chaos. Coronel for her part was able to assemble a suite of vibrantly colored panels out of these creation myths matched with key figures from history and storied works of art as source material.

A natural springboard is the origin of the first woman and man, and indeed several paintings use them as a reference. The Landscape Becomes You is one. But Coronel is less concerned about what we have been in our past, and more with what we can be. Dear Nikola, for instance, is an asymmetrical diptych

inspired by Nikola Tesla, a brilliant inventor known for ideas way ahead of his time. Across the two-paneled plane we see a progression of figures, suggesting the evolution of our species, culminating with Tesla, which is treated here as a kind of last Adam.

Successive paintings meanwhile are framed around another leitmotif found in creation stories - the contact between the human and the divine. Leda and the Swan takes its cue from a lost Michelangelo painting featuring a crouching Leda and the Greek god Zeus in the form of a swan. Meanwhile The Infinite Yes - the work headlining the show - alludes to the story of Joan of Arc, whose affirmative response to visions of saints paved way to a life of service and military victory.

Body of Research: Astral, 2017
acrylic on canvas
66h x 48w in (167.64h x 121.92w cm)



Among the most striking in the series is the Trinity: Universal Human, a triptych informed by a medieval Flemish tapestry, *The Lady and the Unicorn*. Here Coronel depicts the virgin finally capturing the elusive mythic animal, taming it by showing its own power through its own reflection. The image is a metaphor to the struggle of artists when they attempt to channel creative flow.

Completing the cycle are paintings that allude to myths less familiar to us, stories of worlds summoned from dreams, song or the gut. These include *We Fall Up Into Ourselves*, a large panel which depicts four sleeping figures in repose, one over the other, floating, drifting in space, evoking different levels of altered state.

Dear Nikola, 2017

acrylic on canvas

84 x 60 in and 72 x 48 in • 213.36 x 152.4 cm and
182.88 x 121.92 cm (diptych)







Leda and the Swan, 2017
acrylic on canvas
72 x 120 in • 182.88 x 304.8 cm (diptych)

Layering too defines how the artist has achieved these images. One can say that each canvas is a summary of the sweeps of underpaint that came onto the canvas as line, text or figuration before receiving a final coat. This last layer is always a silhouette of a familiar figure - Michelangelo's Adam, Eve, the virgin - that acts like a window to an interior world or a portal to a dimension beyond.

This layering technique also evokes the notion that the multiplicity of creation stories out there suggests the not-too-far-fetched possibility of universes different from but co-existing alongside our own. Universes that shake our belief on the singularity of nature, whilst tracing a line that demarcates the limits of what we think we know.

by Irwin Cruz

Body of Research: Etheric, 2018
acrylic on canvas
66h x 48w in (167.64h x 121.92w cm)



We Fall Up Into Ourselves, 2018
acrylic on canvas
72h x 120w in
182.88h x 304.80w cm



The Landscape Becomes You, 2018
acrylic on canvas
60h x 168w in
152.40h x 426.72w cm





CHATI CORONEL

Bio

Coronel (b. 1970) arrived at painting after completing a Degree in Architecture in 1991. She has since developed a distinct practice of deeply layering painted figures, using negative space to contain gestures and landscapes to explore human consciousness and spirit.

Coronel had her first one-woman show at Manila's seminal artist-run space, Surrounded by Water, in 1999. She was the recipient of a grant for artist residency at The Vermont Studio Center in 2000 and was the first Filipino artist chosen to participate in the Florence Biennale in 2005. Coronel's Singapore exhibit, "The First Kiss on Earth" was listed in Artnet's Top Ten International Shows of 2014. Coronel lives and works in Manila and is represented by Silverlens Galleries.

RECOGNITIONS AND RESIDENCIES

- 2005 Biennale Internazionale dell'Arte Contemporanea, Florence
Featured in MOCA-sponsored catalog for GhettoGloss Gallery, Los Angeles
- 2000 Freeman Asian Fellowship, Vermont Studio Center, Johnson

SOLO EXHIBITIONS

- 2018 *The Infinite Yes*, Silverlens, Manila
- 2016 *The Way In/The Way Out*, Silverlens, Manila
- 2015 *Word Paintings*, Manila FAME, SMX Convention Center, Manila
- 2015 *How to Open a Mountain*, Silverlens, Manila
- 2014 *The First Kiss on Earth*, Silverlens, Singapore
- 2013 *UnPortraits*, Silverlens, Manila
- 2012 *SkinSkin*, Silverlens, Manila
- 2010 *An Hour in a Glass Balloon*, Silverlens, Manila
- 2009 *Primal Prayer*, Groundfloor@Santeecourt Gallery, Los Angeles
- 2007 *Minus*, Groundfloor@Santeecourt Gallevvry, Los Angeles
- 2003 *The Dakini Principle*, The Podium, Manila
Lila: Divine Play, Big and Small Gallery, Manila
- 1997 *Supershine*, Surrounded by Water Gallery, Manila

SELECTED GROUP EXHIBITION

- 2018 *Art Basel*, Silverlens, Hong Kong
Art Fair Philippines, Silverlens, Manila
Shared Coordinates, a collaboration of Edouard Malingue Gallery, ROH Projects, MSAC and SILVERLENS, The Arts House, Singapore
- 2017 *Translación*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2016 *Art Fair Philippines*, Silverlens, Manila
- 2015 *Bazaar Art Jakarta*, The Ritz Carlton Jakarta Pacific Place, Indonesia
Surrounded by Water, Finale Art File, Manila
Art Fair Philippines, Silverlens, Manila
- 2014 *Art Fair Philippines*, Silverlens, Manila
- 2013 *Art Fair Philippines*, Silverlens, Manila
A Tribute to Heroines, Louis Vuitton 20th Anniversary Exhibit, Manila
- 2011 *Hybrids*, curated by Rachel Rillo, Blanc, Manila
Munifestation, Blanc, Manila
Working in Progress, curated by Adeline Ooi, Silverlens, Manila
- 2006 *Far and Wide*, MJ Higgins Gallery, Los Angeles
- 2005 *Florence Biennale*, Basso Fortress, Florence
Anniversary Show: Group Exhibit, MJ Higgins Gallery, Los Angeles
- 2003 *Escapes*, Frame Concepts Gallery, Toronto

1999 *Transmodern Transgressions*, Group Exhibit, Cultural Center of the Philippines, Manila

1997 *Gallery Artists 2*, Brix Gallery, Manila

EDUCATION

1991 University of Santo Tomas, Manila, Philippines
Bachelor of Science in Architecture

PUBLICATIONS

Kanga, Lara. "Artist Chati Coronel Talks First Kiss." Accessed October 1 2015. <http://www.news.artnet.com/art-world/10-must-see-international-gallery-shows-63264>

Pinggot Zulueta. "Art Comes From A Feeling of Happiness." Manila Bulletin 31 March, 2014

"Louis Cuitton at 20: A Tribute to Heroines" Philippine Star Online. Accessed December 2013. <http://ph.hola.com/events/louis-vuitton-at-20-a-tribute-to-heroines.html>

D'Bayan, Igan. "Louis Vuitton Highlights Filipino Artists." Philippine Star Online. Accessed 18 December, 2013

Atienza, Mikey. "Skin Deep." Contemporary Art Philippines Issue 22 2012. p. 34

Davila, Bea. "An Hour In A Glass Balloon." BluePrint. Volume 6, 2010. pp. 114-115

"Paintings+Words." Blurb. 2009

Castrillo, Ovvian. "Chati Coronel, Goddess Manifest." Philippine Daily. 18 October, 2003. G-2



SILVERLENS

SILVERLENS (Manila), Through its artist representation, institutional collaborations, 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.