



# countercurrents

GREGORY HALILI    NONA GARCIA



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**Arianna Mercado. 2018**

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# countercurrents

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28 APRIL - 26 MAY 2018

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## Countercurrents

Somewhere in the Gulf of Alaska, there's a point where two bodies of water seem to meet yet never merge, as if a thin wall, an invisible border is lodged between them, perhaps to uphold some man-made delineations on a map. This strange, optical phenomenon, which has found its way to more mainstream conversations mainly through a few photographs that were shared and reposted in the way information behaves today— has come to be known as the place where two oceans meet.

Yet another curious marker of our times is the steady stream of people ready to debunk this claim. From oceanographers to travel bloggers alike, they explain that the apparent difference in color is mainly due to high presence of iron and other sediments from the water coming from the glacial valleys carried out by the rivers as they pour out into the sea; that this dividing line is actually not stationary and only occurs momentarily and the seemingly bicolored sea will eventually merge into a single, seamless blue hue.

This image of converging water currents comes to mind in this somewhat unexpected encounter between artists Nona Garcia and Gregory Halili in *Countercurrents*, an exhibition that is buoyed not just by the tangential similarities in their respective practices but more so by the deeper and more arresting contrasts. Though both highly gifted painters, Garcia and Halili inhabit opposing ends of the spectrum, most evidently in terms of scale. Garcia is known for her expansive canvases, paintings of skies and seas executed in such massive scales that approximate, indeed approach their subject matters in their vastness, in their capacity to engulf. As her paintings implicitly usher viewers to take a few steps back just to catch sight of the whole picture, Halili's work pulls people in, inviting each viewer to take a closer look, to wonder at the abundance of detail skillfully imbued in such minuscule proportions. His recent series, paintings of eyes on hand-cut, mother-of-pearl pieces, are intimate portraits of people whose lives were largely shaped by their proximity to the ocean...

by Gary-Ross Pastrana

## ESSAY

... These are the eyes of lifelong fishermen, of seasoned pearl divers, of weary seaside merchants one of which was a crab vendor that the artist chanced upon under a bridge, with cataracts slowly clouding up his vision. Each subject carefully chosen and memorialized, their narratives forever encoded in these portraits that come close to present day relics. (And those who ventured to look close and hard enough may be rewarded with a subtle revelation: a faint hint of a reflected horizon can be gleaned from the painted eyes which may lead one to surmise that the subjects were actually looking out into the sea as their photographs were being taken.)

As Halili willingly retells their stories, Garcia's instinct has always been to withhold or conceal identities. Her works are in fact mostly bereft of human presence and even in the few instances that they do appear, their faces are turned back from the viewer and their narratives are left beyond the margins of the frame. Her latest investigations involve the use of wood veneer; repurposed as a painting surface, this man-made, industrial material serves as a familial ground that poignantly cradles various forms of driftwood, which are in contrast, objects wholly shaped by nature. Arranged along a single line, these 24 paintings as a whole resemble a kind of sequence of perhaps a film strip, with each frame cataloguing a strange, organic specimen seemingly morphing into the next.

This play with building materials extends to the largest piece in the show: *Slow Mirror*, a painting made directly on a cement-coated panel, depicts a body of water that may very well be the farthest thing from an ocean, be it in scale or stature— a lowly, roadside puddle. Reflecting traces of the sky and parts of trees, the element of water in this work could be read as something meant to be analogous to nature and yet the pothole itself ultimately embodies culture and the man-made, in the way that only something that has been built can later fall into ruins.

A strange occurrence attains its value through its capacity to generate wonder. All it takes is for two divergent paths to collide, momentarily meet and go on their separate ways without ever having to meet again. And yet, countless revelations, meanings and narratives may be inferred and brought to life in that single instance. In *Countercurrents*, Garcia and Halili engage in an unrehearsed and genuine dialogue, allowing their works to speak without any contrived effort to interact and in their own, distinct ways still profoundly respond to the shared call of the sea.

The exhibition *Countercurrents* is curated  
by **Gary-Ross Pastrana**









**Untitled II**, 2018  
capiz  
3.82h x 4.50w in (9.70h x 11.43w cm)



**Portrait of a Crab Catcher II**, 2018  
oil on capiz  
5 in (dia) • 12.70 cm (dia)



**Untitled I, 2018**  
capiz  
3.75h x 4.50w in (9.53h x 11.43w cm)



**Untitled IX, 2018**  
capiz  
5 in (dia) • 12.7 cm (dia)



**Portrait of a Fisherwoman**, 2018  
oil on capiz  
4.75 in (dia) • 12.06 cm (dia)



**Portrait of a Bajau**, 2018  
oil on capiz  
5 in (dia) • 12.70 cm (dia)

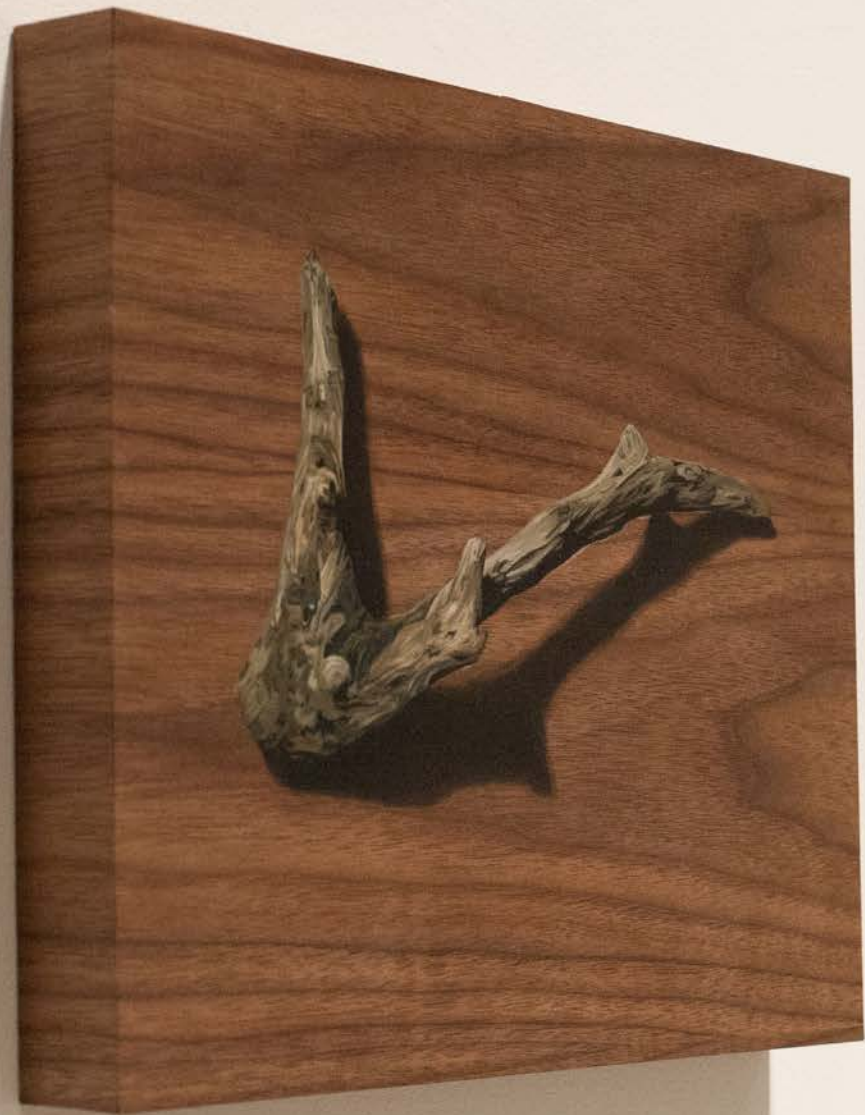


**Untitled III, 2018**  
capiz  
4.53h x 5.71w in (11.50h x 14.50w cm)



**Untitled VIII, 2018**  
capiz  
3.82h x 4.50w in (9.70h x 11.43w cm)





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**Drift**, 2018  
oil on wood  
12h x 14w in each • 30.48h x 35.56w cm each, (set of 6)



**NONA GARCIA**



**Drift**, 2018  
oil on wood  
12h x 14w in each • 30.48h x 35.56w cm each, (set of 6)

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12h x 14w in each • 30.48h x 35.56w cm each, (set of 6)

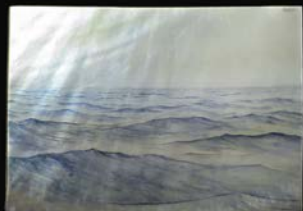
**NONA GARCIA**



**Drift**, 2018  
oil on wood  
12h x 14w in each • 30.48h x 35.56w cm each, (set of 6)



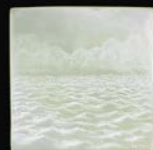




**Untitled VI**, 2018  
oil on mother of pearl  
1.75h x 2.50w in (4.45h x 6.35w cm)



**Untitled V**, 2018  
oil on mother of pearl  
1.50h x 2.46w in (3.81h x 6.25w cm)



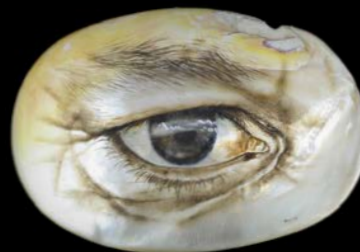
**Untitled VII**, 2017  
oil on mother of pearl  
1h x 1w in (2.54h x 2.54w cm)



**Untitled IV**, 2017  
oil on mother of pearl  
1.77h x 3.94w in (4.50h x 10w cm)



**Portrait of a Pearl Diver I**, 2017  
oil on mother of pearl  
3 in (dia) • 7.62 cm (dia)



**Portrait of a Bajau I**, 2017  
oil on mother of pearl  
3.5 in (dia) • 8.89 cm (dia)



**Portrait of a Bajau II**, 2017  
oil on mother of pearl  
2.75 in (dia) • 6.99 cm (dia)

GREGORY HALILI

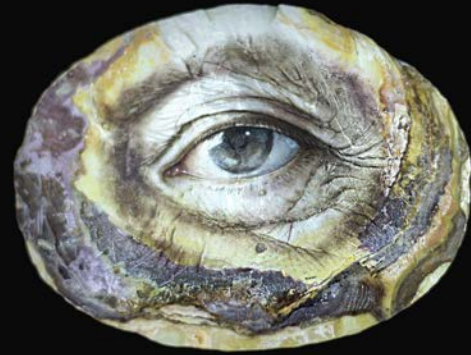


**Portrait of a Pearl Diver IV**, 2017  
oil on mother of pearl  
3.75 in (dia) • 9.53 cm (dia)





**Portrait of a Fisherman II**, 2018  
oil on mother of pearl  
3.1 in (dia) • 7.87 cm (dia)



**Portrait of a Shell Vendor I**, 2017  
oil on mother of pearl  
4.5 in (dia) • 11.43 cm (dia)



**Portrait of a Crab Catcher**, 2018  
oil on capiz  
4.6 in (dia) • 11.68 cm (dia)



**Portrait of a Shell Vendor II**, 2018  
oil on mother of pearl  
4.75 in (dia) • 12.06 cm (dia)



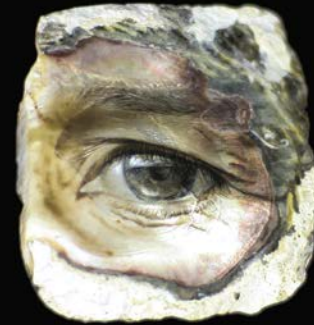
**Portrait of a Pearl Diver III**, 2017  
oil on mother of pearl  
3.1 in (dia) • 7.87 cm (dia)



**Portrait of a Fisherman I**, 2018  
oil on mother of pearl  
4.5 in (dia) • 11.43 cm (dia)



**Portrait of an Oyster Vendor**, 2017  
oil on mother of pearl  
4 in (dia) • 10.16 cm (dia)



**Portrait of a Pearl Diver II**, 2017  
oil on mother of pearl  
2.25 in (dia) • 5.71 cm (dia)



NONA GARCIA



**Slow Mirror**, 2018  
oil on cement  
72h x 120w in  
182.88h x 304.80w cm

## Countercurrents

Gregory Halili and Nona Garcia may be an unlikely comparison when we talk of the sheer scale of their works. At first glance, one might think both of these highly skilled painters are the inverse of each other in size. While Halili would delicately paint small-scale works on pieces of shell, Garcia is known for her massive realistic scene paintings. *Countercurrents* embraces these differences, turning them into points of discussion that redirects our gaze away from what separates the two to focus on the one and the same current that passes through their work.

Garcia's works are often so immersive that we are moved to take a step back to see the whole picture. Her paintings invite us to imagine ourselves in a particular place and setting in time, whether that is flying over the clouds, or lost at sea, or in the middle of nowhere.

Halili, on the other hand, takes note of the minute details, skillfully painting portraits on pieces of shells. His portraits are intimate and still. Viewers are not exactly engulfed by the size, but are curious to zero in on the small details, from his tiny impressions of waves to details of laugh lines and eyelashes.

In *Countercurrents*, Halili and Garcia dialogue with each other and their practice, highlighting their contrasts as well as their underlying similarities. Sitting atop a pile of sand lies Garcia's large scale painting from this show. Painted on cement, Garcia's work depicts a puddle reflecting the trees above it. Beside this, Halili paints seascapes onto seashells so microscopic that they are unrecognizable from afar.

The sea has been depicted in various ways across the years:

1. Zen koans say that the sea is infinite, like a palace or a jewel.
2. Homer's "The Odyssey" depicts the sea as suffering that human beings can never relinquish.
3. Japanese photographer Hiroshi Sugimoto has been documenting meditative monochromatic seascapes since the 80s, abstracting seascapes into geometric perfection.
4. In the 2000s, Filipino artist Martha Atienza began her seascape and underwater video work, engaging fishing communities and sea workers.
5. Welsh band Los Campesinos! talks of the sea as a place of reflection and solitude where our own nothingness is put into perspective.
6. David Foster Wallace's essay, "A Supposedly Fun Thing I'll Never Do Again," describes cruise ships as a symbol that humans had conquered the sea.

## ESSAY

Throughout history, the sea has been depicted with a certain allure. One may look at the sea and feel small, or be afraid of the waves, or find solace in its vastness. What does the sea mean to me? What does it mean to other people? There is something invariably eerie looking at corals resembling the shape of bones, that what once had life and supported an ecosystem, is now white and brittle.

Garcia paints driftwood and arranges remnants of corals, in a poetic exposé of the objects that have gone before us, destroyed and degraded, washed up ashore. The sea takes away what it gives. Garcia's work hardly ever depicts human presence as the main focus of her works. However, Halili's work is one rife with human presence. On capiz and mother of pearl shells, he paints personal portraits of those whose lives are immensely shaped by the sea. What will happen to the crab catchers, the Bajaus, and the fishermen when there is nothing left in the ocean?

Only time will tell what will happen to our seas in the near future. Science constantly tells us that sometime soon, the earth will be devastated as a result of climate change. Just like corals, we will one day turn white and brittle.

*Countercurrents* is a somber yet beautiful tale of our own mortality, and our resistance towards it. It's ironic that while some could live in luxury on a boat in the middle of the Atlantic, seamen are constantly working to maintain their ships from natural erosion. The ocean exposes islands in the morning, then engulfs them in the afternoon. Typhoons and tsunamis cause destruction to coastal communities. Lighthouses are physically relocated because the cliffs that they stand on begin to shrink. The sea gives, and the sea takes.

What does it mean when we try to reclaim land from the ocean? We build atop what once were shorelines, yet every year, the water seems to reclaim what was reclaimed, with slowly increasing water levels. Perhaps it's not for us to attempt to regain what the sea has claimed. When the waves push and pull, maybe it's only best for us to float by.

**by Arianna Mercado**







**Recurrent**, 2018  
Duratrans, lightbox  
48h x 96w in (121.92h x 243.84w cm)  
edition of 3



GREGORY HALILI  
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**countercurrents**, 2018  
Duratrans, lightbox  
13.58h x 11.61w in  
34.50h x 29.50w cm

GREGORY HALILI



**Trace I**, 2018  
coral  
5.12h x 7.09w x 6.50d in  
13h x 18w x 16.50d cm



# GREGORY HALILI



**Gregory Halili** (b. 1975, lives and works in [Manila] carves and paints mother-of-pearl shells, creating memento moris. Halili received his B.F.A. from the University of the Arts in Philadelphia. He returned to the Philippines in 2014 after 25 years in the United States. Halili's work focuses on the art of miniatures with interest in the notion and idea of memory, life, death, and cycle.

His work has appeared in numerous exhibitions and shows, including the John Michael Kohler Arts Center in Sheboygan, Wisconsin; The Butler Institute of American Art in Youngstown, Ohio; The Hammond Museum and Sculpture Garden in Salem, New York; Ayala Museum in Makati City; Jorge B. Vargas Museum at the University of the Philippines in Quezon City; West Gallery in Quezon City; Silverlens Gallery in Makati City and Nancy Hoffman gallery in New York City. He is one of the Filipino artists presented in the Singapore Biennale 2016.

## AWARDS

- 1998 Millennium of Philippine Art, Outstanding Young Filipino-American Artist  
United Nations Postal Administration, design for 21-cent stamp
- 1994 Art Institute of New Jersey, Outstanding Visual Artist  
"Trenton Times" (New Jersey), All Academic Team
- 1993 Governor's School of the Arts Scholar (New Jersey)  
Who's Who Among American Students
- 1991 AAA Nationwide Poster Contest, First Place
- 1990 NASA Mars Settlement Contest, Honorable Mention
- 1989 Citibank Calendar Contest, First Place

## SELECTED SOLO EXHIBITIONS

- 2017 SaLang #5: Phenomenon, Project Space Pilipinas, Lucban, Quezon  
Echo, Silverlens, Manila
- 2015 Memento, Silverlens, Singapore
- 2014 Memento, Silverlens, Manila  
Memento, Nancy Hoffman Gallery, New York
- 2013 Reflections, West Gallery, Manila
- 2012 LOVE and LOSS, Silverlens, Manila
- 2011 In Search of Paradise, West Gallery, Manila,
- 2010 Still Life, Artists' House Gallery, Philadelphia
- 2007 Orchids, West Gallery, Manila
- 2006 Moment of Sanctuary, Nancy Hoffman Gallery, New York  
Relicarios, Jorge B.Vargas Museum, University of the Philippines, Diliman, Manila
- 2005 Relicarios, Ayala Museum, Manila

2004 Homage to the People of the Philippine Cordilleras – II, West Gallery, Manila  
 Orchids, Project Space, Nancy Hoffman Gallery, New York  
 Homage to the People of the Philippine Cordilleras, Artists' House Gallery, Philadelphia  
 Homage to the People of the Philippine Cordilleras, West Gallery, Manila

2003 The Butterfly Collection, John Michael Kohler Arts Center, Sheboygan, Wisconsin  
 After Amorsolo, Jorge B. Vargas Museum, University of the Philippines, Manila  
 Butterfly Collection: Bamboo Series, West Gallery, Manila  
 Conversation in Contemplation, Project Space, Nancy Hoffman Gallery, New York  
 Conversation in Contemplation, Jorge B. Vargas Museum, University of the Philippines, Diliman, Manila  
 Watercolors in Miniature, South Brunswick Public Library, Monmouth Junction, New Jersey

2002 The Butterfly Collection, The Butler Institute of American Art, Youngstown, Ohio  
 Nostalgia, Nancy Hoffman Gallery, New York  
 Nostalgia II, West Gallery, Manila  
 Miniatures, Artists' House Gallery, Philadelphia

2000 Miniatures, West Gallery, Manila

1999 Butterfly Collection, Nancy Hoffman Gallery, New York  
 Miniatures, Consulate General of the Philippines, New York

1998 West Gallery, Manila  
 Project Space, Nancy Hoffman Gallery, New York

**SELECTED GROUP EXHIBITIONS**

2018 SaLang, West Gallery, Manila  
 Countercurrents, Silverlens, Manila  
 Art Basel, Silverlens, Hong Kong  
 Art Fair Philippines, Silverlens, Manila

2017 Curated by Federico de Vera, Ayala Museum, Manila  
 DARK AND STORMY NIGHT: Gothi Influence in Contemporary Art, Lehman College Art Gallery, New York.  
 ArtStage Jakarta, Jakarta, Indonesia  
 Shared Coordinates, in collaboration with Edouard Malingue Gallery & ROH Projects, The Arts House, Singapore  
 Translación, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila

2016 Singapore Biennale: An Atlas of Mirrors, Singapore  
 Tiny Treasures, Nancy Hoffman Gallery, New York  
 Art Fair Philippines, Silverlens, Manila

2015 Bazaar Art Jakarta, Silverlens, Indonesia

HEY! Modern Art & Pop Culture/Act III, La Halle Saint Pierre, Paris  
 Miniatures: Small Contemporary Works, University of Wyoming Art Museum, Wyoming  
 In the Pink, Nancy Hoffman Gallery, New York  
 Art Basel, Silverlens, Hong Kong  
 Art Fair Philippines, Silverlens, Manila

2014 Art Taipei 2014, Silverlens, Taipei  
 Triumph, Ayala Museum, Manila  
 Summer, Nancy Hoffman Gallery, New York  
 Art Fair Philippines, Silverlens, Manila

2013 Winter Blues, Nancy Hoffman Gallery, New York  
 Forty Years, Nancy Hoffman Gallery, New York  
 Triumph of Philippine Art, Montclair State University, New Jersey  
 Triumph of Philippine Art, Fisher Museum of Art, University of Southern California  
 Theory and Practice of the Small Painting, Equator Art Projects, Singapore

2012 Women: By, Of, About, Nancy Hoffman Gallery, New York

2011 Project Space: Black and White, Nancy Hoffman Gallery, New York  
 Celebration of Music, Artists' House Gallery, Philadelphia  
 All That Glitters, Nancy Hoffman Gallery, New York

2010 REAL(ist), Selby Gallery, John and Mable Ringling Museum of Art, Sarasota, Florida

2009 Back to Cezanne, Artists' House Gallery, Philadelphia  
 Art of the Still Life, Artists' House Gallery, Philadelphia

2008 Artists' House Gallery, Philadelphia

2007 Flying the Coop, Nancy Hoffman Gallery, New York  
 Through the Palette's Eye, Cultural Center of the Philippines, Manila  
 New York – Manila – New York, Ayala Museum, Manila

2006 Drawing the Line, Nancy Hoffman Gallery, New York  
 Visage, Nancy Hoffman Gallery, New York  
 Circles, Nancy Hoffman Gallery, New York  
 Small Works, Artists' House Gallery, Philadelphia

2005 Collector's Show, Arkansas Arts Center, Little Rock  
 Small Scale, West Gallery, Manila, Philippines  
 2004 Celestial Boundaries, Montclair State University, New Jersey  
 Miniature Portraits, Artists' House Gallery, Philadelphia

2003 Landscape: Unique Views, Nancy Hoffman Gallery, New York  
 Waterscape, Nancy Hoffman Gallery, New York

2002 Celebrating 30 Years, Nancy Hoffman Gallery, New York  
 Small Scale, Nancy Hoffman Gallery, New York  
 Summer, Nancy Hoffman Gallery, New York

Small Works Exhibit, Artists' House Gallery, Philadelphia  
 The Miniature Show, Graystone, San Francisco  
 Collector's Show, The Arkansas Arts Center, Little Rock  
 Winter Orchidarium, Nancy Hoffman Gallery, New York  
 2001 Celebration of Art, Artists' House Gallery, Philadelphia  
 I Love New York, Nancy Hoffman Gallery, New York  
 Living Minutiae, Selby Gallery, John and Mable Ringling Museum of Art,  
 Sarasota, Florida  
 Many Moons, Hammond Museum and Japanese Stroll Garden, Salem, New York  
 Object of Desire II, Nancy Hoffman Gallery, New York  
 Re-Presenting Representation IV, Arnot Art Museum, Elmira, New York  
 2000 Celebration of Music, Artists' House Gallery, Philadelphia  
 1999 Gateways, Nancy Hoffman Gallery, New York  
 American Realism, M.A. Doran Gallery, Tulsa, Oklahoma  
 Magic of Venice, Qualita Fine Arts, Las Vegas Nevada  
 Object of Desire, Nancy Hoffman Gallery, New York  
 Summer Light, Nancy Hoffman Gallery, New York  
 1998 Collector's Show, Arkansas Arts Center, Little Rock  
 64th Annual International Exhibition, Miniature Painters, Sculptors and Gravers  
 Society of Washington, D.C., North Bethesda, Maryland  
 1997 Small Works, Artists' House Gallery, Philadelphia  
 1996 Collector's Show, Arkansas Arts Center, Little Rock  
 Artists' House Gallery, Philadelphia  
 Small Scale, Nancy Hoffman Gallery, New York  
 Summer Pleasures, Summer Treasures, Nancy Hoffman Gallery, New York

Lucenario, Danton & Quingco, Oliver II. "In the lowak's Embrace." Discover Philippines. Issue No. 1, Volume II. 2016. pp. 65-68  
 Anne & Julien. Hey! Magazine. December 2014. pp. 72-75  
 Sunderberg, K. "An Eerie Beauty: Gregory Halili's Trompe L'oeil Eyes and Excavated Skulls." Artsy. Accessed 29 November 2014. <http://artsy.net/post/editorialan-eerie-beauty-gregory-halili-trompe-loiel>  
 "Triumph of Philippine Art." Catalogue.  
 Strickley, Sarah A. "Window to the World." Watercolor Magic. December 2007. pp. 2, 46-53

#### **EDUCATION**

1998 B.F.A., University of the Arts, Philadelphia

#### **PUBLICATIONS**

Uy, Hanna Jo. "Echoes From Nature." Manila Bulletin: Lifestyle. 16 January 2017. p. D4  
 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>  
 Calasan, Pierre A. "The Everlasting Gaze." Town and Country Magazine. November 2016. p. 24.  
 "Karagatan (The Breadth of Oceans)." Exhibition Catalogue: An Atlas of Mirrors. 16 October 2016. p. 20.  
 Nollase, Renz. "Through the Looking Glass." Southern Living. August 2016. pp. 12-17





**Nona Garcia** (b. 1978, Manila) received a Bachelor of Fine Arts in Painting at the University of the Philippines. Solo shows include: Before the Sky, Special Project at Art Fair Philippines, Manila (2016); Unearth, Arndt, Berlin (2015), Recovery, Bencab Museum, Baguio City (2014), Before the Sea, West Gallery, Manila (2012), and False Apparitions, Valentine Willie Fine Art, Singapore (2012). Garcia has also participated in numerous exhibitions in China, Italy, Germany, Philippines, Malaysia, Thailand, Singapore, Korea, and Japan. She is a recipient of the Cultural Centre of the Philippines Thirteen Artists Award (2003) and is the Grand Prize winner of the Philip Morris ASEAN (Association of Southeast Asian Nations) Art Award in Singapore (2000). She lives and works in Baguio City.

#### **SOLO EXHIBITIONS**

- 2018 Planted, A3, Berlin, Germany
- 2016 Fall Leaves After Leaves Fall, Silverlens, Makati City, Philippines  
Before the Sky, Art Fair Philippines, Makati City, Philippines
- 2015 Hallow, Blanc Gallery, Quezon City, Philippines  
Unearth, ARDNT, Berlin, Germany
- 2014 Recovery, Bencab Museum, Baguio City, Philippines
- 2012 Before The Sea, West Gallery, Quezon City, Philippines  
False Apparitions, Valentine Willie Fine Art, Singapore  
Somewhere Else, Finale Art File, Makati City, Philippines
- 2010 Fractures, West Gallery, Quezon City, Philippines  
Synonyms, Finale Art File, Makati City, Philippines
- 2008 Planted Landscapes, Podium, Mandaluyong City, Philippines
- 2007 Points of Departure, West Gallery, Megamall, Mandaluyong City, Philippines
- 2006 Weather, Magnet Gallery, ABS-CBN, Quezon City, Philippines  
Strange Familiarity West Gallery, Megamall, Mandaluyong City, Philippines  
After a While, You Get Used To It, Finale Art File, LaO Centre, Makati City, Philippines
- 2005 Scene of the Crime, West Gallery, Megamall, Mandaluyong City, Philippines
- 2004 New Paintings, Galleria Duemila, Megamall, Mandaluyong City, Philippines
- 2003 New Specimen, West Gallery, Glorietta IV, Makati City, Philippines  
Actuality/Virtuality, Gallery SOAP, Japan
- 2002 Ambient Stills, West Gallery, Megamall, Mandaluyong City, Philippines  
Transmission, Finale Art Gallery, Megamall, Mandaluyong City, Philippines

#### **SELECTED GROUP EXHIBITIONS**

- 2018 Countercurrents, Silverlens, Manila  
Art Fair Philippines, Manila  
Street Mining: Contemporary Art from the Philippines, Sundaram Tagore, Singapore

2017 Consonant Forms, Resonant Practice, Yuchengco Museum, Makati  
 Street Mining: Contemporary Art from the Philippines, Sundaram Tagore, Singapore  
 Chance, Perfection, Simple or Complex, Art Informal, San Juan, Manila  
 Passion and Procession: Art from the Philippines, Art Gallery of New South Wales, Sydney  
 Re:View 2017, Ben Cab Museum, Baguio  
 Melted City 4, Blanc Gallery, Quezon City  
 2016 Pinto Manhattan Manila,, Urban Zen, New York  
 WASAK! Filipino Art Today, ARDNT, Berlin, Germany  
 Asia Now, Espace Pierre Cardin, Paris  
 2015 Nondisclosure, The Solo Project, Basel, Switzerland  
 Melted City 3, Blanc Gallery, Quezon City, Philippines  
 The Last Dog Show, Finale Art File, Makati City, Philippines  
 2014 I Went To The Forest To Live Deliberately, Art Informal, Mandaluyong City, Philippines  
 RE:VIEW 2015, Bencab Museum, Baguio City, Philippines  
 Markets of Resistance, Baguio City Market, Baguio City, Philippines  
 What Does It All Matter, As Long As The Wounds Fit The Arrows, A  
 Tribute To Roberto Chabet, Cultural Center of the Philippines, Manila, Philippines  
 2013 Space And Two Points, Silverlens, Gillman Barracks, Singapore  
 The Midnight Marriage, Silverlens, Makati City, Philippines  
 Silverlens, Art Fair Philippines, Makati City, Philippines  
 2012 The Porous Border, G23 Gallery, Thailand  
 2011 It's Natural To Imagine Jungles, MO Gallery, Taguig City, Philippines  
 Sit, Richard Koh Gallery, Malaysia  
 Space And Two Points, MO Gallery, Taguig City, Philippines  
 Strip 2011: Painters as Photographers, Curated by Rachel Rillo, Silverlens Gallery, Makati City, Philippines  
 Complete and Unabridged, Osage, Kwuntong Hong Kong  
 This Is Not A Fairytale, G23 Gallery, Thailand  
 2010 Latitudes. Encounters With The Philippines, Primo Marella Gallery, Italy  
 Unnamable, Manila Contemporary, Makati City, Philippines  
 POSTLOCAL, Silverlens, Makati City, Philippines  
 Happily Unhappy, Blanc Art Space, San Juan City, Philippines  
 2009 Figuring The Times, Finale Art File, Makati City, Philippines  
 Post Tsunami Art, Marella Gallery, Milan and Beijing  
 Prague Biennale, Prague, Czech Republic  
 2008 Inaugural Show, Finale Art File, Makati City, Philippines  
 Futuramanila, Osage Gallery, Hong Kong  
 60x40, West Gallery, Megamall, Mandaluyong City, Philippines  
 Alay, Art Center, Megamall, Mandaluyong City, Philippines  
 2007 Shoot Me: Photographs Now, MO\_space Gallery, Taguig City, Philippines

2006 I Have Nothing To Paint And I'm Painting It, Mo\_space Gallery, Taguig City, Philippines  
 Land, Galleria Duemila, Pasay City, Philippines  
 Girls Will Not Be Girls, Art Center, Megamall, Mandaluyong City, Philippines  
 2005 The Blank Show, West Gallery, Quezon City, Philippines  
 3rd Fukuoka Triennale, Fukuoka Asian Art Museum, Japan  
 Parallel Stories, Art Center, Megamall, Mandaluyong City, Philippines  
 2004 Cancelled Metaphors, Art Center, Megamall, Mandaluyong City, Philippines  
 Cross Currents, Bangkok University Gallery, Bangkok, Thailand  
 2003 13 Artists Award, Cultural Center of the Philippines, Manila, Philippines  
 Picture This, Art Center, Megamall, Mandaluyong City, Philippines  
 Pain + Pleasure, 24hr Art, Darwin, Australia  
 2002 Silent Declarations, Valentine Willie Fine Art, Kuala Lumpur, Malaysia  
 Utopia, The Box, Singapore  
 Whitewash, Ateneo Art Gallery, Quezon City, Philippines  
 Conversation, Art Center, Megamall, Mandaluyong City, Philippines  
 Multiple Portables, Plastic Kinetique Worms, Singapore  
 2001 Cooling Pieties, Art Center, Megamall, Mandaluyong City, Philippines  
 Collecting Thunder, Finale Art Gallery, Megamall, Mandaluyong City, Philippines  
 Surrounded, Cultural Center of the Philippines, Manila, Philippines  
 RX: Critical Remedies, Lopez Museum, Mandaluyong City, Philippines  
 Sober Playthings, Surrounded By Water, Mandaluyong City, Philippines  
 2000 Panic Attack, Surrounded By Water, Mandaluyong City, Philippines  
 True Confessions, Art Center, Megamall, Mandaluyong City, Philippines  
 Gray Matter, West Gallery, Quezon City, Philippines  
 The Heavy Quiet, Big Sky Mind, New Manila, Philippines  
 Faith + The City, Earl Lu Gallery, La Salle SIA, Singapore  
 Philip Morris ASEAN Art Awards, Singapore Art Museum, Singapore  
 Lighting And Other Incidents, Big Sky Mind, New Manila, Philippines

#### **DISTINCTIONS AND RESIDENCIES**

2004 Residency, CROSS CURRENTS, Bangkok, Thailand  
 2003 Recipient, CCP 13 Artists Award  
 2000 Juror's Choice, Philip Morris Group of Companies Asean Art Awards  
 Grand Prize, Philip Morris Group of Companies Asean Art Awards  
 Finalist, Metrobank Young Painter's Competition

#### **EDUCATION**

1996 - 2000 University of the Philippines Diliman, Bachelor of Fine Arts in Painting

## 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.

## ABOUT THE WRITERS

**Gary-Ross Pastrana** is a practicing visual artist living and working in Manila, Philippines. His foray into writing perhaps came as an unavoidable function of his almost parallel career in exhibition-making. He continues to organize shows for young artists and close friends and considers the task of producing text an ongoing but fulfilling challenge

**Arianna Mercado** is a curator and art critic based in Manila. She is the recipient of the 2017 Purita Kalaw-Ledesma Award for Art Criticism and has worked on projects with the Museum of Contemporary Art and Design and the Cultural Center of the Philippines. She currently manages Calle Wright, an art space located in Malate, Manila.







**SILVERLENS**