



FLUX

FRANK CALLAGHAN

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For this exhibition, Frank Callaghan revisited a familiar element: water, which he has photographed previously for his last two series of works, *Search/Light* (2017) and *First Light* (2018). Known for his nighttime photographs with minimal post processing, he was drawn to the light streaming on the surface of the ocean, breaking the horizon. He took long exposures resulting in beams of light that subtly illuminate the waves, the night sky, and its surroundings before they recede back into the darkness.

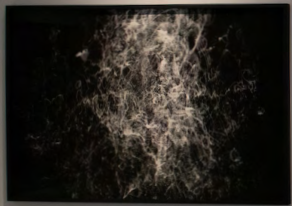
Last year, he returned to the same spot and used the same process but something was different. Upon throwing a stone into the water, he realized what he needed to change. Unlike in his previous works wherein he described himself as a passive observer, for this new series, he had to intervene and purposefully create disorder. He then proceeded to use various objects – sticks, stones, drops of water, and eventually constructed a large makeshift apparatus using two planks to hit the water's surface. Standing in the middle of the water, under the moonlit sky, he recorded the effects of light on the surface as it was agitated. As this curious experiment yielded the expected visual disruption, it also produced a calming effect with the release of negative ions. Once inhaled, equilibrium is restored recalibrating the body electric.

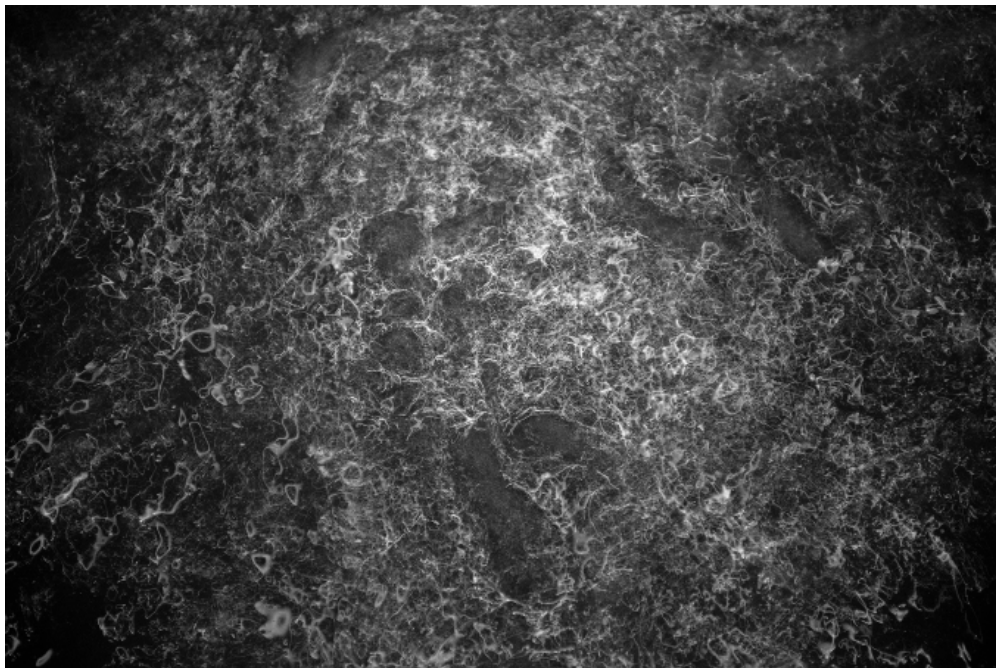
As he repeated the process over many months, he methodically recorded mental images moving in constant flux. In this exhibition, he presents a careful selection of ten large prints distilled from thousands of digital images inviting the viewer to enter his liminal space. A world captured by the camera's long exposure - it brings forth patterns of polarized light where the mysteries of science from the Earth's primordial soup to the grey matter of neuroscience unravel and collide. Reminiscent of prints from medical imaging - nature's rich abstraction also begins to surface in elegant black and white tonalities.

For Callaghan, shooting in the dark is both an intuitive and a theoretical process. When one cannot see what's around, but know that it is there, one simply has to trust one's knowledge on how to represent or visualize it. By opening the camera for an extended period, he not only captures or draws in light; he also records the passage of time. Through this act, he is able to meld time, space, thought, and feeling into a single surface or image.

As a treatise on the nature of disruption, his new series reflects the current disarray caused by the global pandemic. The long exposures also function as a metaphor for how everything had to slow down, if not forced to a complete standstill. Locked down on an island, waiting for the full moon in order to shoot his work, his attention turned to the changes of the seasons and the rhythm of the tides. As much as his focus was on the chaos on the surface of the water, he also found comfort in knowing that the laws of nature will return stillness to the water after every disturbance.

Words by Katya Guerrero and Ringo Bunoan





Flux 01, 2020

Giclee mounted and framed with Black-Stained Ash

Frame and Non-reflective Art Glass

40h x 60w in • 101.60h x 152.40w cm

Edition 1 of 5

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Flux 02, 2020

Giclee mounted and framed with Black-Stained Ash

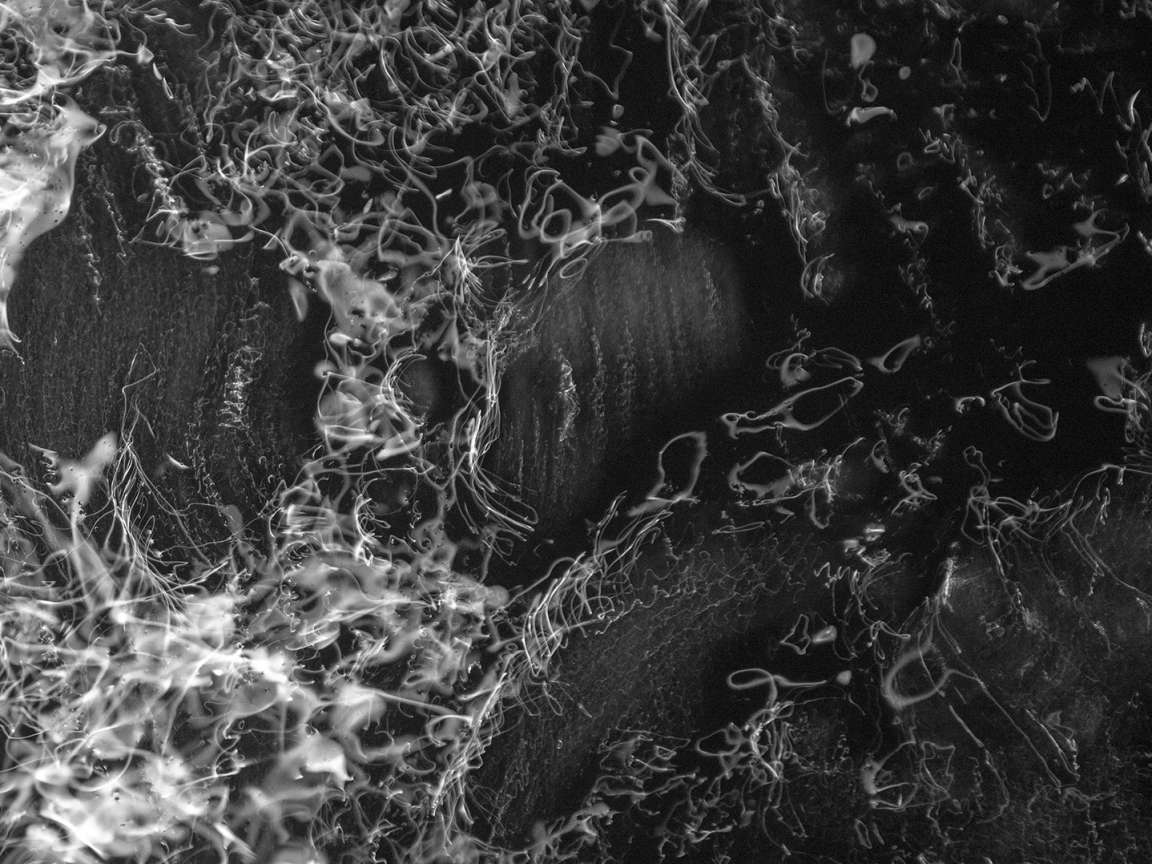
Frame and Non-reflective Art Glass

40h x 60w in • 101.60h x 152.40w cm

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Flux 04, 2020

Giclee mounted and framed with Black-Stained Ash

Frame and Non-reflective Art Glass

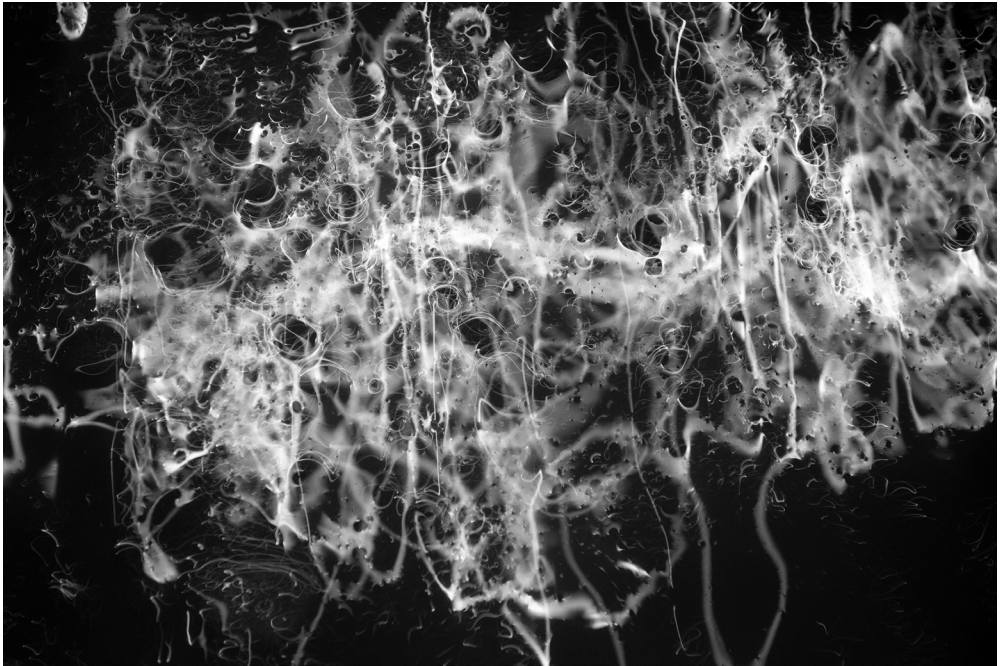
40h x 60w in • 101.60h x 152.40w cm

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Flux 05, 2020

Giclee mounted and framed with Black-Stained Ash

Frame and Non-reflective Art Glass

40h x 60w in • 101.60h x 152.40w cm

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Flux 06, 2020

Giclee mounted and framed with Black-Stained Ash

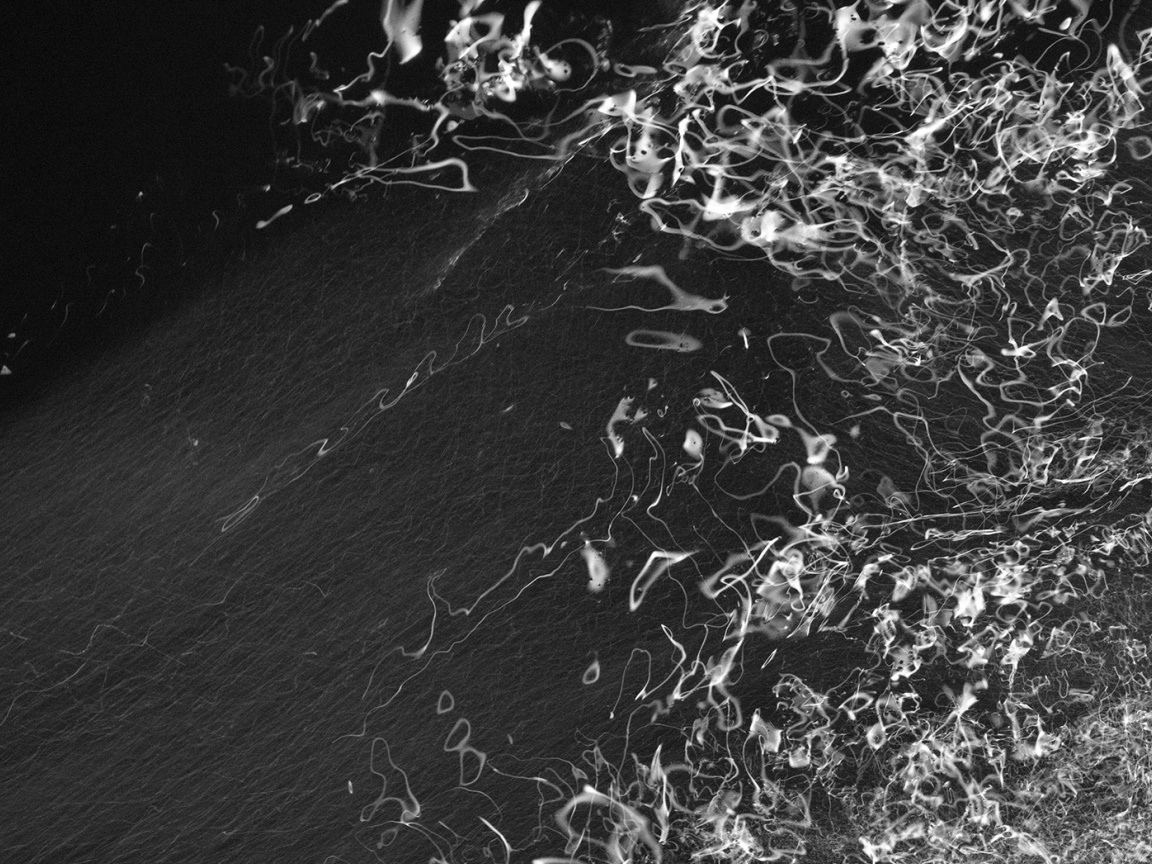
Frame and Non-reflective Art Glass

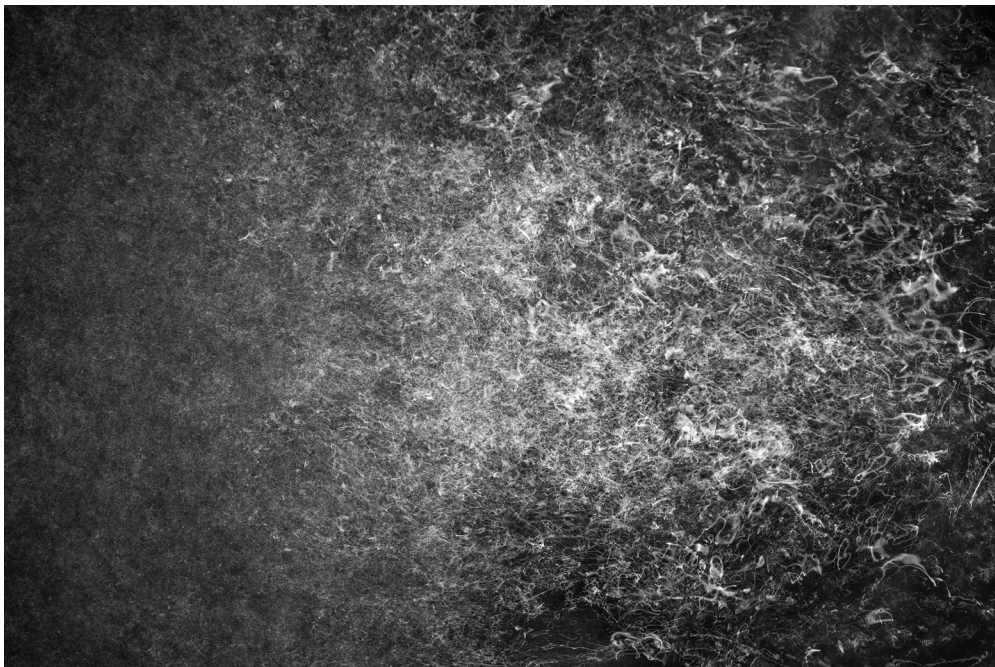
40h x 60w in • 101.60h x 152.40w cm

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Flux 07, 2020

Giclee mounted and framed with Black-Stained Ash

Frame and Non-reflective Art Glass

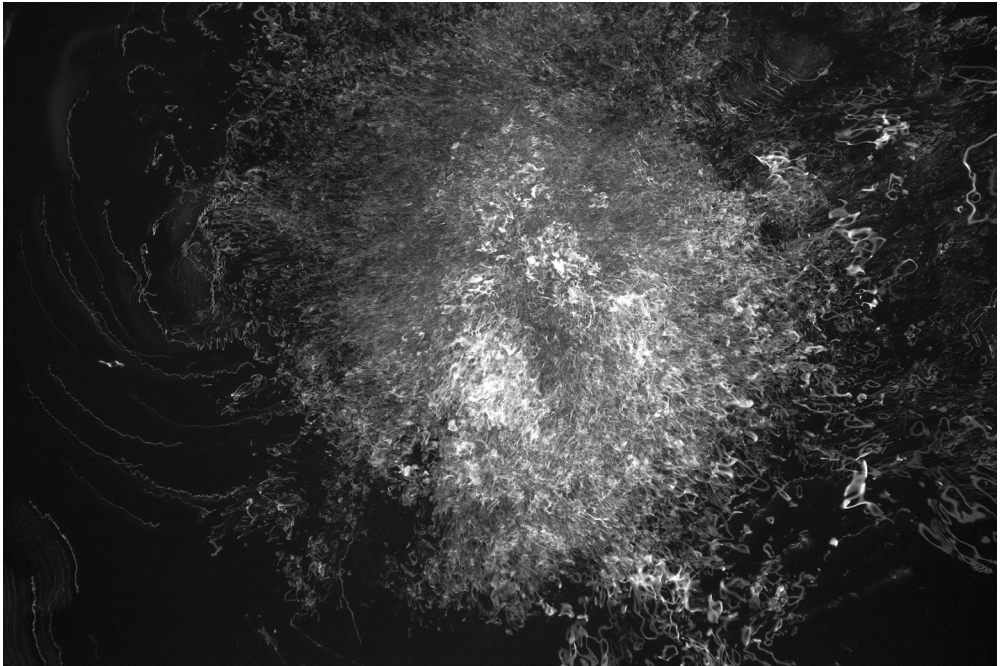
40h x 60w in • 101.60h x 152.40w cm

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Flux 08, 2020

Giclee mounted and framed with Black-Stained Ash

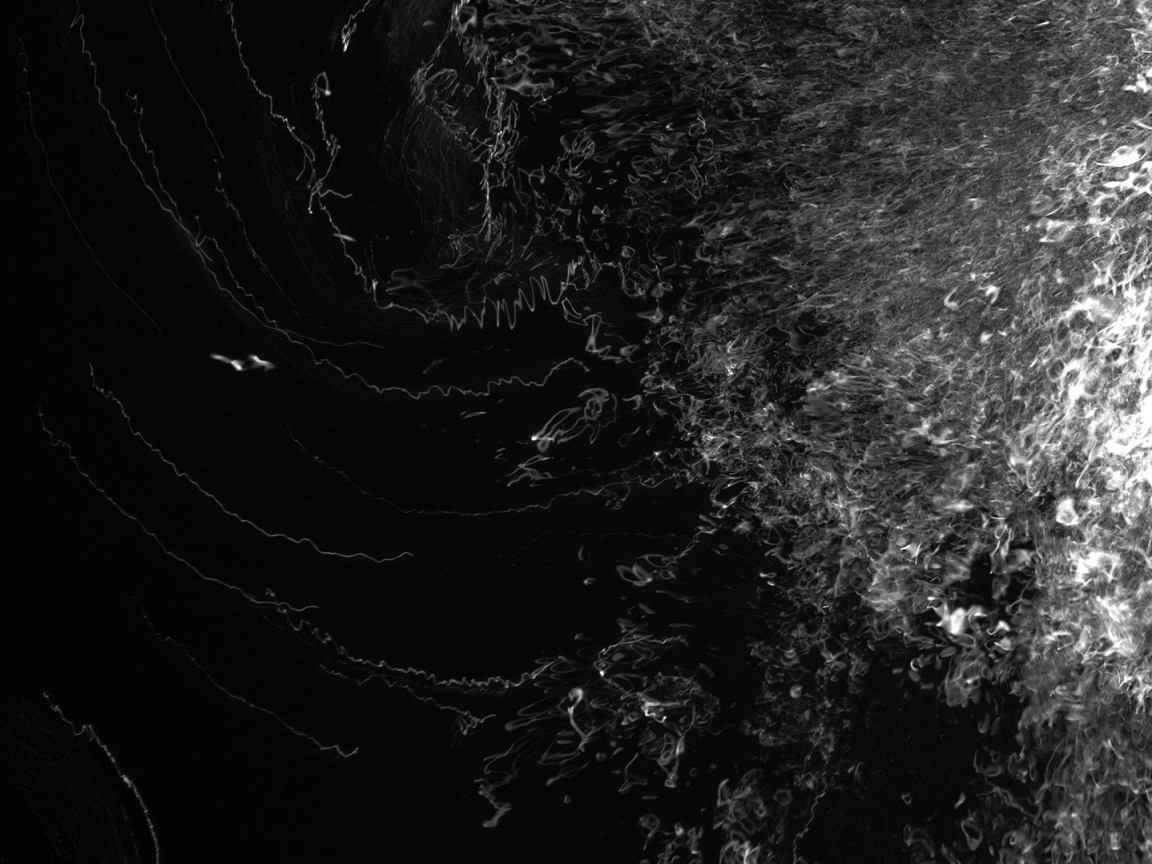
Frame and Non-reflective Art Glass

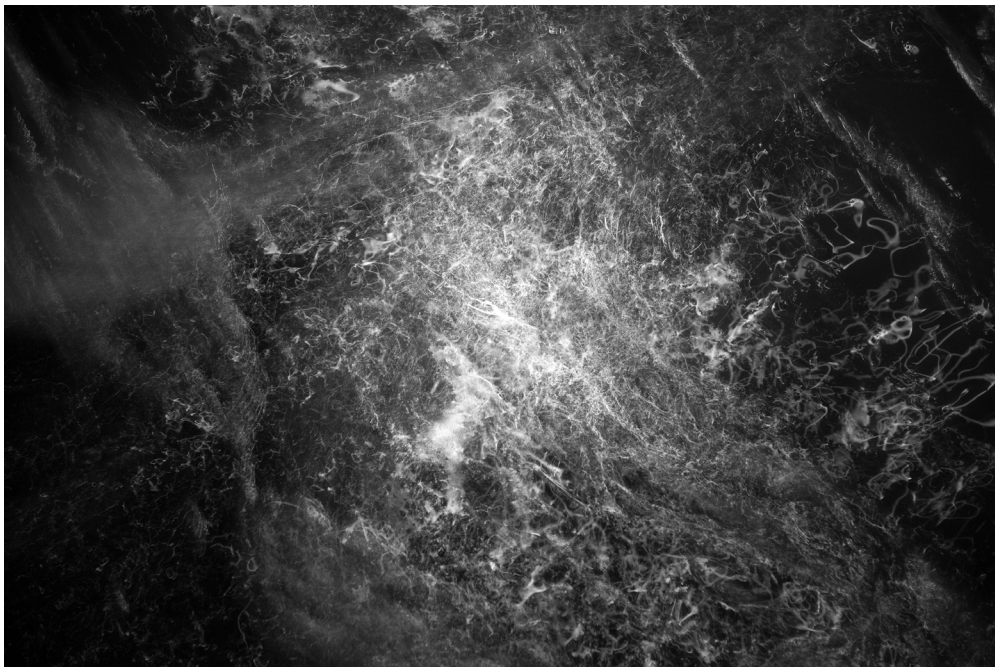
40h x 60w in • 101.60h x 152.40w cm

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Flux 09, 2020

Giclee mounted and framed with Black-Stained Ash

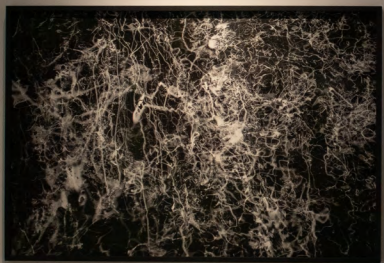
Frame and Non-reflective Art Glass

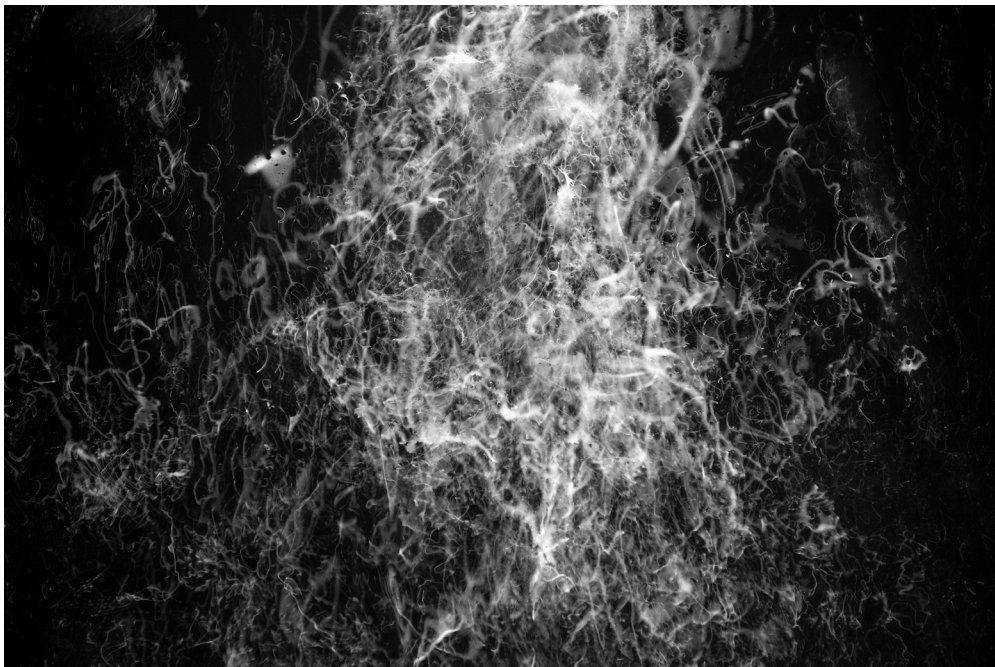
40h x 60w in • 101.60h x 152.40w cm

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Flux 10, 2020

Giclee mounted and framed with Black-Stained Ash

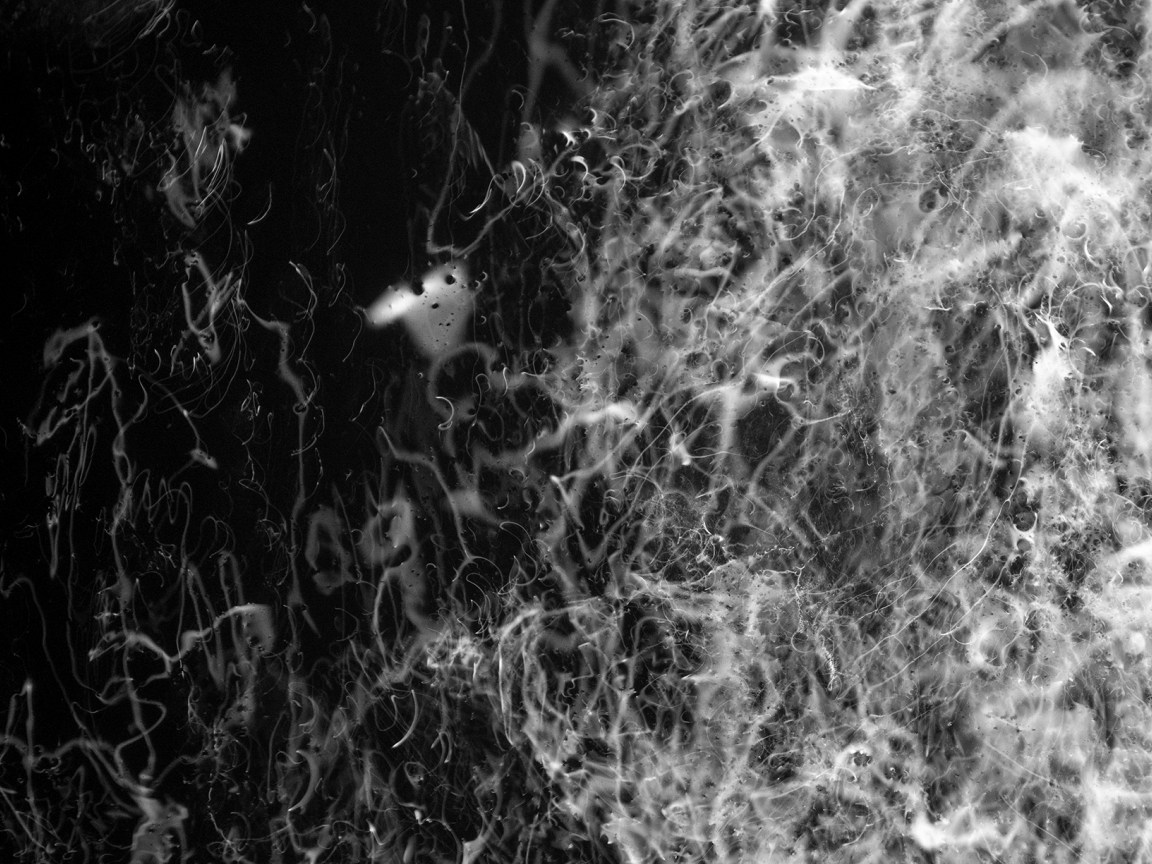
Frame and Non-reflective Art Glass

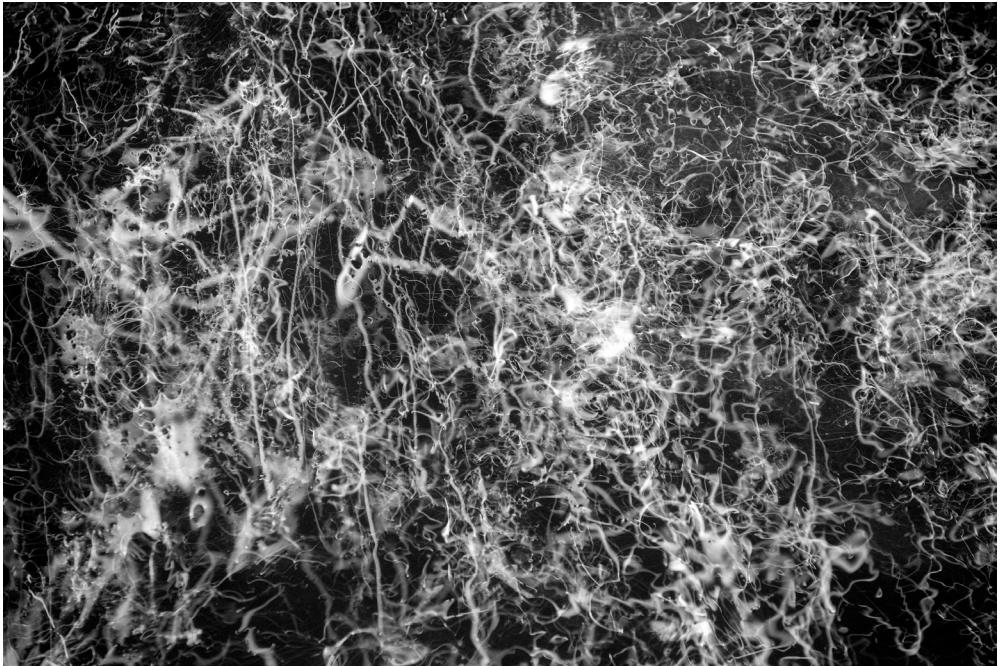
40h x 60w in • 101.60h x 152.40w cm

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Flux II, 2020

Ciclee mounted and framed with Black-Stained Ash

Frame and Non-reflective Art Glass

40h x 60w in • 101.60h x 152.40w cm

Edition 1 of 5

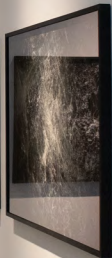
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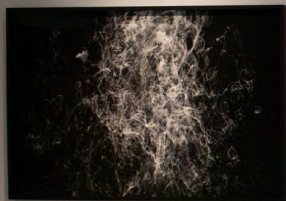
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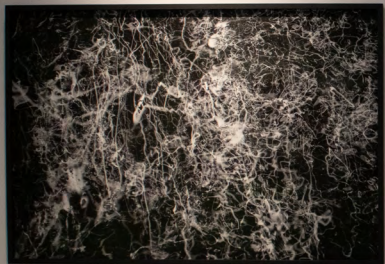
FRANK CALLAGHAN





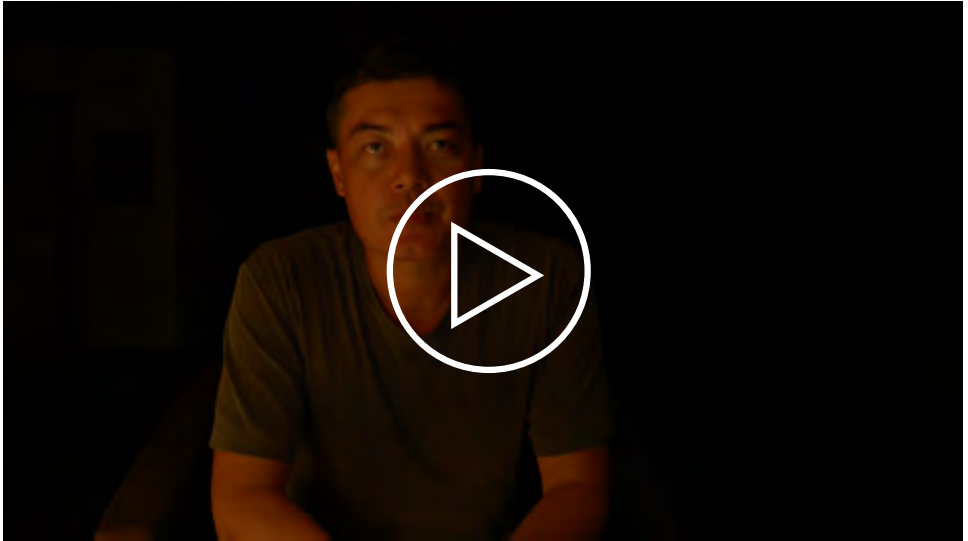












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FRANK CALLAGHAN

Bio

Frank Callaghan (b. 1980, England) is a Manila-based artist working with photography. His work has been exhibited in Manila, Singapore, Japan, Hong Kong, France, Denmark, and the United States. He received the Ateneo Art Award in 2015 for *Dead Ends*, and was shortlisted for the same award in 2010 for *Dwelling* and in 2011 for *River of Our Dreams*. He holds a degree in Economics from the Wharton School of Business of the University of Pennsylvania.

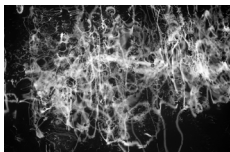
Callaghan works almost exclusively at night, using long exposures to shoot in near darkness. He approaches photography as a language, and is interested in its ability to express ideas that words cannot. His practice explores the nature of photography and its mechanisms, like exposure and compression. For Callaghan, "A photograph is an exposure of a light sensitive material to light, that compresses form, line, colour and shadow to a flat surface. At the same time it can capture and compress energies of other kinds - energies of the artistic process, decisions, traces of memories, emotions, experience, gestures." Callaghan works in series.



FRANK CALLAGHAN

Bio

b. 1980, Rosendale, ENG



Flux 05, 2020

AWARDS

- 2015 *Dead Ends*, Ateneo Art Awards 2015, Winner
2011 *Anatomy of Autonomy*, Ateneo Art Awards 2011, Shortlisted
2010 *Shattering States*, Ateneo Art Awards 2010, Shortlisted

SOLO EXHIBITIONS

- 2021 *Flux*, Silverlens Manila
2017 *Search/Light*, Silverlens, Manila
2014 *Dead Ends*, Silverlens, Manila
2012 *Frank Callaghan*, Silverlens, Singapore
2011 *Moonshine Baseline*, Silverlens, Manila
2010 *River Of Our Dreams*, Manila Contemporary, Manila
2009 *Dwelling*, Silverlens, Manila
2008 *Stranger*, Silverlens, Manila
2006 *Empty Space*, Lumiere Gallery, Manila

SELECTED GROUP EXHIBITIONS

- 2020 *Art Fair Philippines*, Silverlens, Manila
2019 *Art Fair Philippines*, Silverlens, Manila
2018 *Equivalent/s*, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
2017 *Translación*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
2015 *P-Noise Festival*, Denmark
Art Fair Philippines, Manila
Art Basel, Hong Kong
2013 *ArtStage Singapore*, Singapore
Art Fair Philippines, Manila
Welcome to the Jungle - Contemporary Art in Southeast Asia from the Collection of Singapore Art Muse, Yokohama Museum of Art and Contemporary Art Museum, Yokohama
2012 *CONECTADOS*, in collaboration with Camara Espanola de Comercia en Filipinas, with the support of the Embajada Espanola and Embajada de Mexico, co-curated by Cesar Caballero and Kenneth Esguerra, Ayala Museum, Manila
Ley Hunting, Silverlens, Manila
ArtStage Singapore, Singapore
The Hope & The Dream in Filipino: Contemporary Photography from the Philippines, The Month of Photography Tokyo 2012, presented by The Photographic Society of Japan and Tokyo Museum of Photography
GRID 2012: Bi-annual International Photography Festival, SVB Bank, Van Heuven Goedhartlaan 1, Amstelveen
2011 *ManilArt 11*, Manila
Art HK 11, Hong Kong
2010 *Six6*, Silverlens, Manila
Reaction Shots, Metropolitan Museum of Manila, Manila
ManilArt 10, Manila
Art HK 10, Hong Kong

FRANK CALLAGHAN

Bio

CUT2010: New Photography, from Southeast Asia: Parallel Universe. VWFA, Kuala Lumpur; VWFA, Singapore; Manila Contemporary; Tembi Contemporary, Yogyakarta

Faith and Reason, Manila Contemporary, Manila

2009 **ManilArt 09,** Manila

2008 **9 Photographers: Shared Moods.** Greenbelt 3, Manila

2007 **Art in the Park,** Manila

Pino Restaurant, Manila

2006 **ArtXchange,** Lumiere Gallery, Manila

EDUCATION

2002 Wharton School of Business-University of Pennsylvania, *BS in Economics*

PUBLICATIONS

Gomez, Jerome. "Frank Callaghan: What Happens Before the Camera Clicks." *Rogue Magazine*. Accessed 17 August, 2017. <http://rogue.ph/frank-callaghan-happens-camera-clicks/>

Pascual, Joseph. "Night Visions." *Southern Living*. November 2016., pp. 16-21
"2015 Ateneo Art Awards." Catalogue. 2015.

KS & Godfrey, T. "Contemporary Photography in Asia." Prestel Publishing. 2013
"Cross+Scape." Asean-Korea Center. 2011

Ladia, Lian. "The Flow of Frankie Callaghan." *Expat*. April 2010, pp. 30-31

Tadiar, Carlo. "Home Sweet Home." *Metro Home & Entertaining*. November 2009., p. 35-37

Carpio, Audrey N., "Everything in the Right Place." *Metro Magazine*. July 2009

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KATYA GUERRERO and RINGO BUNOAN

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