

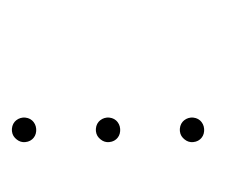
Issay Rodriguez

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6 May - 3 June
2017

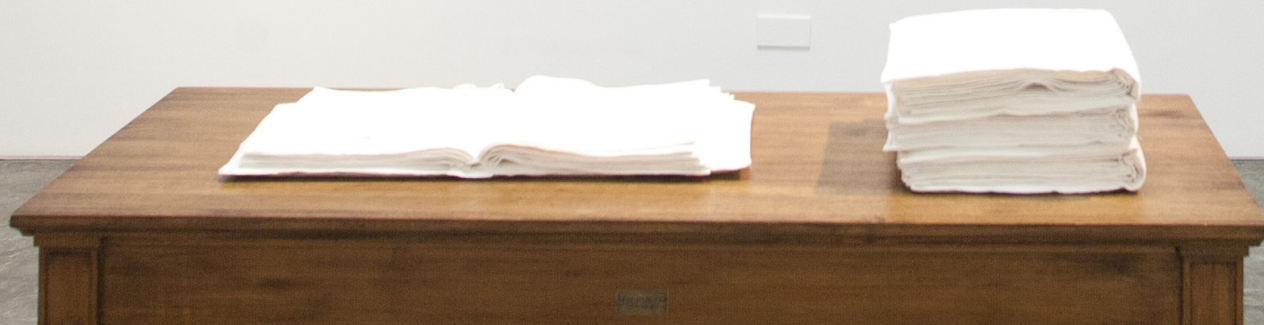


image by Jessica de Leon (SILVERLENS)

Issay Rodriguez

There is much emotion instilled in our habits when we find ourselves in the orbit of collectivity of the so-called oblivion. Oblivion does not simply mean a lack of remembrance or amnesia, but rather represents a way of how the past enunciates itself to the present. Thus, Issay Rodriguez takes these silent emotional signifiers of oblivion strewn across the material culture of everyday life into the gallery with utterance into her second solo exhibition at Silverlens. Stemming from her interest in the traces inscribed by the passing of time, the exhibition invites the audiences to engage in a dialogue with the tangible traces by exercising their sensory agency and haptic perception. The dialogue of the tactile eye and a sense of unbounded intimacy are explored through a series of framed works on paper; in conjunction with an installation of white fabric books, encouraging audiences to flip, to touch, and to feel.

The subtle criticality of Rodriguez's presentation at this exhibition demonstrates her serious engagement with the objecthood in ordinary circumstances of a household. For instance, piled up at the gallery corner, the laundry in the form of blue powder reminds its viewers of Felix Gonzalez-Torres' *Untitled (Portrait of Ross in L.A.)*. Unlike Gonzalez-Torres' allegorical commemoration of his loved one, Rodriguez's presentation highlights the structural erasure of housework in the everyday social experiences. There are also her framed punctured sheets of tracing paper, in layers inside each frame. As the result of punctured marks created by the artist and the artisan who work with her, not only does it produce a sense of familiarity to the processes of tailoring but also suggest an active mode of reading through these Braille-like markings on the outermost surface of the layered tracing papers.

In a book titled *Names of History; on the Poetics of Knowledge*, French philosopher Jacques Rancière indicates, "that history in our century will reclaim as its realm—in place of ambassadors' letters or of the paperwork of the poor, the multiplicity of spoken words that do not speak, of messages inscribed in things." In this context, Rodriguez's artistic process in presenting 27 sets of framed punctured sheets of tracing paper transforms ••• from a free floating signifier into a mnemonic tactic for the unsung beauty of the mundane labor. Her deliberate choice of ••• (the only presence of text in the exhibition) emancipates the act of communication from expression and turns the purpose of dialogue reflectively back to the intimate moment when the two ends sense each other. It also signifies a moment of nostalgia, manifesting itself by the artist's reference to traditional processes of embroidery stitches which are not in the visual representation but in the visibility of her laborious endeavor. This is shown in the tangibility of that needlework presented in the installation of fabric books. In •••, Rodriguez articulates expressions of collective memories in a non-verbalized manner in the poetic utterance of time.

The juxtaposition between the paper works and the installation of fabric books might be seen as an invitation for audiences, whose participation of sewing or drawing can be considered part of the "reading" and practice of the labor history that has deprived its access to written words. By doing so, Rodriguez reveals the sense of the dialectic tension between the valuable and the residual in the following cases; between textuality and tactility; between the readability and the sensing capability; and lastly between the written history and silence of social memory.

by Fang-Tze Hsu

Issay Rodriguez

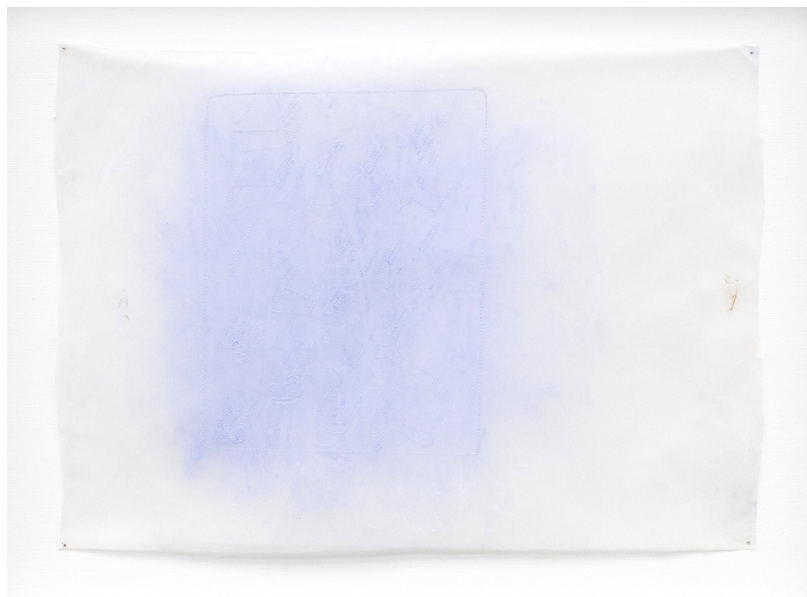




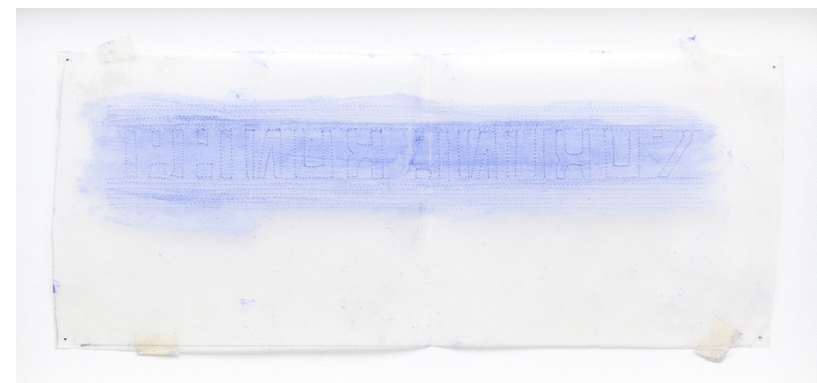
Secret Page 1, 2017
tracing paper, laundry bluing, stainless steel pins
13.5 x 17 in
(34.29 x 43.18 cm)



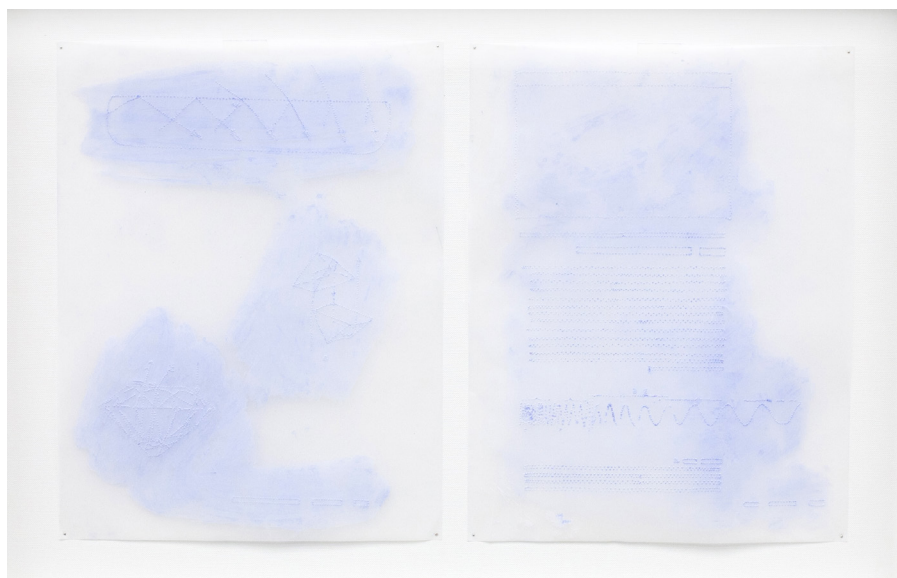
Secret Page 2, 2017
tracing paper, laundry bluing, stainless steel pins
15 x 12.5 in
(38.1 x 31.75 cm)



Secret Page 3, 2017
tracing paper, laundry bluing, stainless steel pins
13.5 x 17 in
(34.29 x 43.18 cm)



Secret Page 4, 2017
tracing paper, laundry bluing, stainless steel pins
9 x 16 in
(22.86 x 40.64 cm)



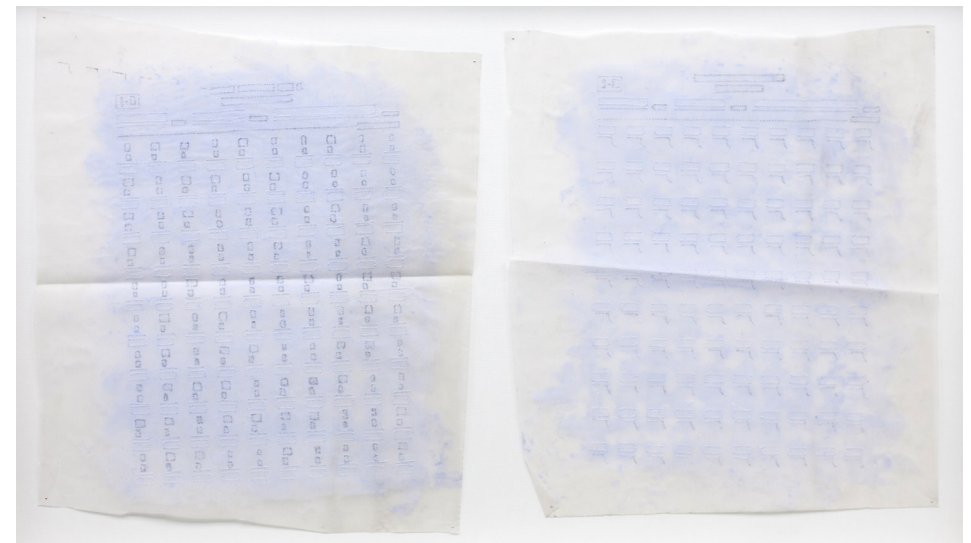
Secret Page 5, 2017
tracing paper, laundry bluing, stainless steel pins
15 x 21.5 in
(38.1 x 54.61 cm)



Secret Page 6, 2017
tracing paper, laundry bluing, stainless steel pins
17 x 46 in
(43.18 x 116.84 cm)



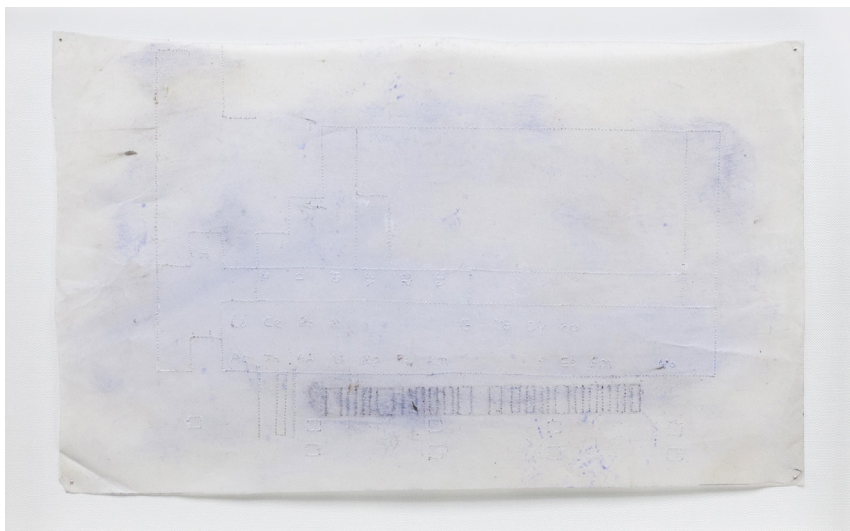
Secret Page 7, 2017
tracing paper, laundry bluing, stainless steel pins
13 x 11.5 in
(33.02 x 29.21 cm)



Secret Page 8, 2017
tracing paper, laundry bluing, stainless steel pins
17 x 27.75 in
(43.18 x 70.49 cm)



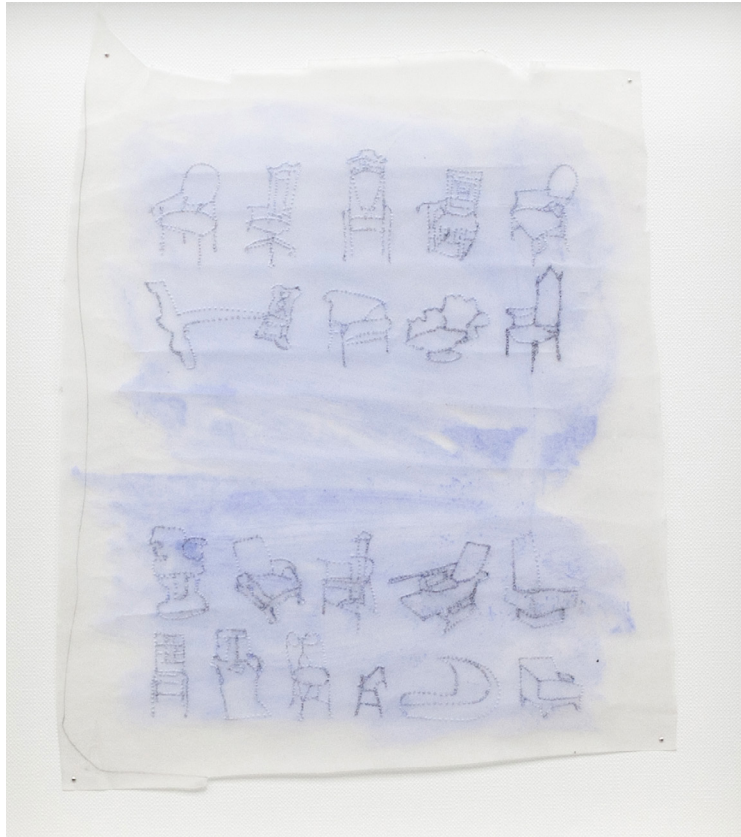
Exhibition walk-through with Issay Rodriguez
image by Jessica de Leon (SILVERLENS)



Secret Page 9, 2017
tracing paper, laundry bluing, stainless steel pins
12 x 17 in
(30.48 x 43.18 cm)



Secret Page 10, 2017
tracing paper, laundry bluing, stainless steel pins
18.5 x 13.5 in
(46.99 x 34.29 cm)



Secret Page 11, 2017
tracing paper, laundry bluing, stainless steel pins
12.5 x 12.5 in
(31.75 x 31.75 cm)



Secret Page 12, 2017
tracing paper, laundry bluing, stainless steel pins
11.5 x 9 in
(29.21 x 22.86 cm)



Secret Page 13, 2017
tracing paper, laundry bluing, stainless steel pins
15 x 12 in
(38.1 x 30.48 cm)



Secret Page 14, 2017
tracing paper, laundry bluing, stainless steel pins
19 x 25 in
(48.26 x 63.5 cm)



Open Book (detail), 2017
image by Jessica de Leon (SILVERLENS)



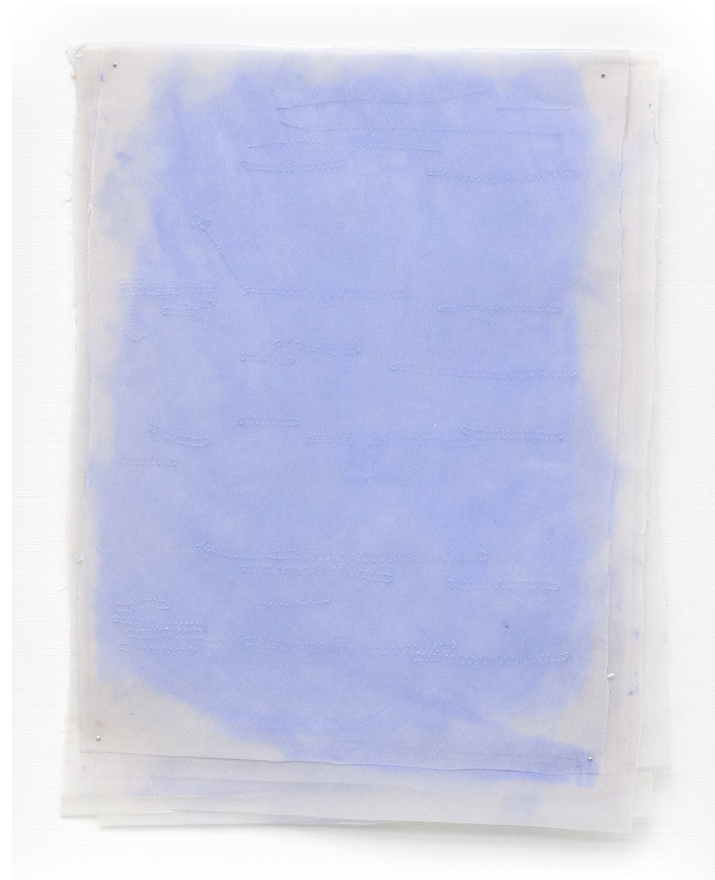
Secret Page 15, 2017
tracing paper, laundry bluing, stainless steel pins
16.5 x 12 in
(41.91 x 30.48 cm)



Secret Page 16, 2017
tracing paper, laundry bluing, stainless steel pins
14.5 x 18 in
(36.83 x 45.72 cm)



Secret Page 17, 2017
tracing paper, laundry bluing, stainless steel pins
20 x 20 in
(50.8 x 50.8 cm)



Secret Page 18, 2017
tracing paper, laundry bluing, stainless steel pins
14.25 x 12 in
(36.2 x 30.48 cm)



Secret Page 19, 2017
tracing paper, laundry bluing, stainless steel pins
17.25 x 15 in
(43.82 x 38.1 cm)



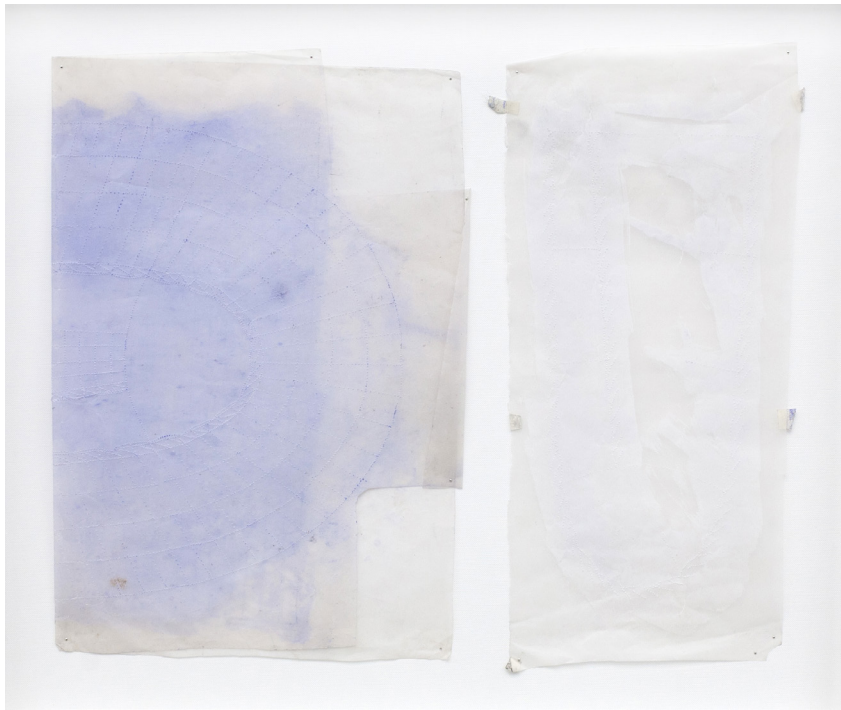
Secret Page 20, 2017
tracing paper, laundry bluing, stainless steel pins
14 x 20.5 in
(35.56 x 52.07 cm)



Secret Page 21, 2017
tracing paper, laundry bluing, stainless steel pins
8.75 x 12 in
(22.23 x 30.48 cm)



Secret Page 22, 2017
tracing paper, laundry bluing, stainless steel pins
18 x 15 in
(45.72 x 38.1 cm)



Secret Page 23, 2017
tracing paper, laundry bluing, stainless steel pins
18 x 20.5 in
(45.72 x 52.07 cm)



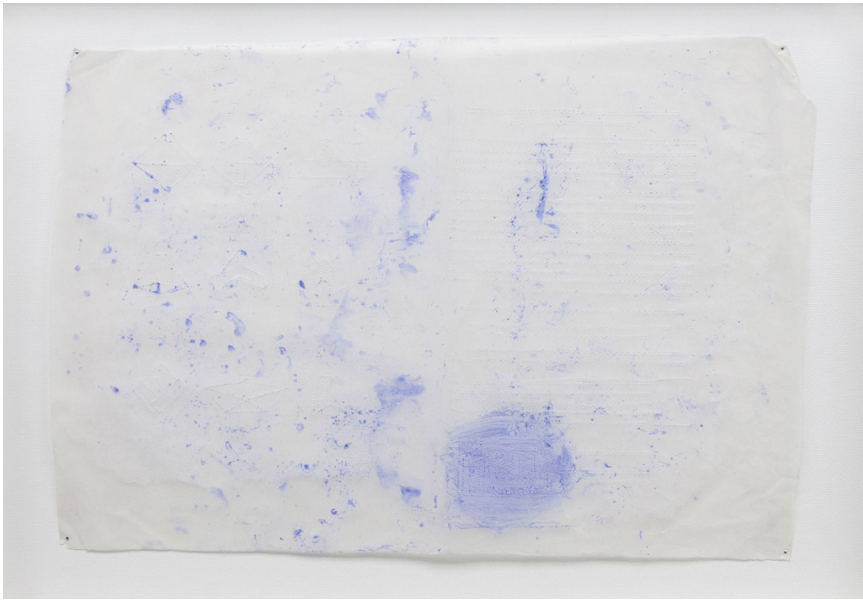
Secret Page 24, 2017
tracing paper, laundry bluing, stainless steel pins
27.5 x 35.5 in
(69.85 x 90.17 cm)



Secret Page 25, 2017
tracing paper, laundry bluing, stainless steel pins
22 x 31.5 in
(55.88 x 80.01 cm)



Secret Page 26, 2017
tracing paper, laundry bluing, stainless steel pins
41 x 41 in
(104.14 x 104.14 cm)



Secret Page 27, 2017
tracing paper, laundry bluing, stainless steel pins
14 x 19 in
(35.56 x 48.26 cm)



Secret Page 28, 2017
tracing paper, laundry bluing, stainless steel pins
14.5 x 11.75 in
(36.83 x 29.85 cm)



Secret Page 29, 2017
tracing paper, laundry bluing, stainless steel pins
14 x 11 in
(35.56 x 27.94 cm)



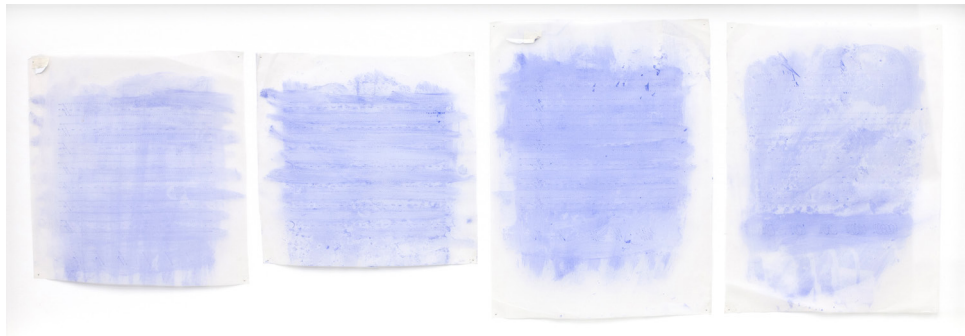
Secret Page 30, 2017
tracing paper, laundry bluing, stainless steel pins
13.5 x 13.25 in
(34.29 x 33.66 cm)



Secret Page 31, 2017
tracing paper, laundry bluing, stainless steel pins
16.5 x 24 in
(41.91 x 60.96 cm)



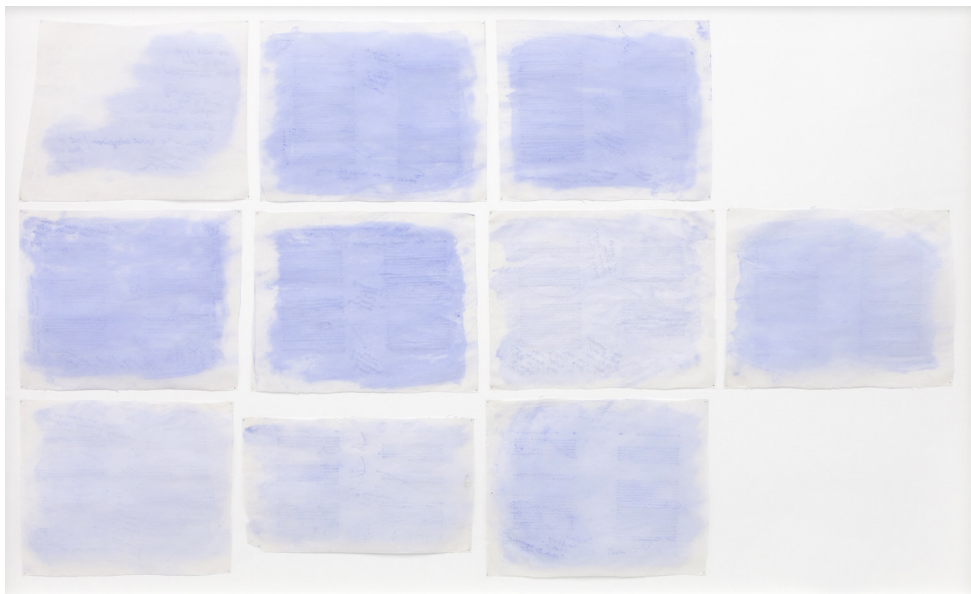
Secret Page 32, 2017
tracing paper, laundry bluing, stainless steel pins
17.5 x 30 in
(44.45 x 76.2 cm)



Secret Page 33, 2017
tracing paper, laundry bluing, stainless steel pins
16 x 42 in
(40.64 x 106.68 cm)



Secret Page 34, 2017
tracing paper, laundry bluing, stainless steel pins
26 x 33.5 in
(66.04 x 85.09 cm)



Secret Page 35, 2017
tracing paper, laundry bluing, stainless steel pins
34 x 54 in
(86.36 x 137.16 cm)



Secret Page 36, 2017
tracing paper, laundry bluing, stainless steel pins
26.75 x 46 in
(67.95 x 116.84 cm)



Open Book, 2017

fabric books (cotton and cotton twill), ink
laundry bluing, craft materials
dimensions variable

ISSAY RODRIGUEZ

Bio

Issay Rodriguez's practice is an amalgamation of all the influences she has accumulated and experienced as a co-producing laborer and collaborator. She works towards developing modes of articulation that uses strategies of chance, accuracy and reconfiguration. She employs a collage of techniques to convey a fusion of identities, places and memories. The possible narratives are derived from converging and diverging processes, spaces, materials, contexts and situations.

Currently shifting her focus to a more research-oriented and community-based approach using digital media and photography as the most viable, accessible, democratic and widely used medium of the contemporary generation, Rodriguez thinks about image and object-making to counter alienation caused by daily dose of technology that envelopes post-modern life. In her process, she reflects many layers and approaches to exploring the concept of nostalgia through the use of the internet and other technologies made available today. Without verisimilitude as the main goal, she explores on ways to combine them with timeless but classical laborious modes of production in the field of Fine Arts like technical drawing & painting and tactile/sensory, sometimes participatory, art projects in this age of fascination for the fast, instant but distressing world of optical pleasure.

Rodriguez obtained a Bachelor of Fine Arts degree at the University of the Philippines, Diliman and was awarded the Outstanding Thesis Award and "Gawad Tanglaw" in 2013. She also studied as an exchange scholar at the Ecole Nationale Supérieure des Beaux-Arts, Paris under the auspices of the French Government where she took short courses on Fresco and Wood carving for their classical old-world charm. She has exhibited her works in Venice, Hanoi, Ho Chi Minh City, Jakarta, Taipei, Manila, New Delhi, Dubai and Paris. She has also been recently selected to participate in the exhibition Viva Arte Viva to be held at the Central Pavilion for the 57th Venice Biennale this year.

SELECTED AWARDS & RESIDENCIES

- 2013 *Tanglaw ng Sining*
Outstanding Thesis Award, University of the Philippines, Diliman
- 2012-13 Ecole Nationale Supérieure des Beaux-Arts, Paris Scholarship, Exchange Student Program
- 2012 *Everyone's VISION*, Petron Print Making Category, semifinalist
- 2009-10 Jose "Pitoy" Moreno Scholarship
- 2008 COMMENCEMENT EXERCISES '08: SPECIAL AWARD IN ARTS, St. Scholastica's Academy, Marikina
- 2004 COMMENCEMENT EXERCISES '04: BEST IN ART AWARD, St. Scholastica's Academy, Marikina
- 1999 First Place: Children and Youth Achievement Week '99, ON-THE-SPOT PAINTING CONTEST "Rebuilding Filipino Values Towards the New Millennium"(Children's Museum & Library Inc)

SOLO EXHIBITIONS

- 2017 ..., Silverlens, Manila
- 2016 *Capitol Gains*, First United Building Community Museum, Binondo, Manila
blueprints, Silverlens, Manila
- 2015 *She Dug A Well So Well*, 1335 Mabini, Manila
- 2014 *Observatory*, Art Informal, Manila
Mise En Abyme, Light and Space Contemporary, Manila

SELECTED GROUP EXHIBITIONS

- 2017 *Upcoming exhibition*, Exhibition by UPCFA-ENSBA scholars AY 2010-2016 Corredor Gallery, UP COLLEGE OF FINE ARTS, 2017 and Alliance Francaise
VIVA ARTE VIVA! (57th VENICE BIENNALE), Central Pavilion, Venice, Italy
CTRL + ALT, Para://Site Projects
Restorative, UP Bulwagan ng Dangal, Quezon City
- 2016 *Indescribably Figure*, 靜慮藝術 2.0 Jing Lü Gallery 2.0, Taipei
Art Dubai: 10th MARKER Exhibition(PH Artist-run spaces; 98B), Madinat Jumeirah, Dubai
Impact Through Design, JMI M.F. HUSAIN ART GALLERY, New Delhi
- 2015 *On/Line*, Artery Art Space, Manila
Rapid Cycling, Project Space Pilipinas, Lucban Quezon
Re: Tracings, First United Building Community Museum, Manila
Imago Mundi: Intertropical Convergence Zone (ICTZ), Venice -Fondazione Giorgio Cini, Island of Giorgio Maggiore

World Photography Day, JMI M.F. Husain Art Gallery, New Delhi

Nonfiction, Project 20, Manila

Repulse, Makna Seni, Jakarta

Four Generations of UP Fine Arts Graduates, Corredor Gallery, UP College of Fine Arts, Diliman

I Went To The Forest To Live Deliberately, Art Informal, Manila

2014 *Refrain*, 1335 Mabini, Manila

Luminescence, BSP Gallery, Metropolitan Museum of Manila

Objection, Pan/// Project Space, Manila

Dusted, NCCA Gallery, Manila

Point B, Altro Mondo, Manila

IMPETUS 1: REFLEX AT PLAY, Now Gallery, Manila

2013 *Dark Side of the Sun*, Art Informal, Manila

PAGAN FORMULA, Light and Space Gallery, Manila

Dinner Party, Blanc Gallery, Manila

Along the Way, Gallerie Anna, Manila

GISING, FORTE Coffee House, Manila

College of Fine Arts | Degree Show, UP Vargas Museum, Manila

2012 *Mental Jungle*, Cour Chimay, ENSBA, Paris

Souterrains de Paris: Priere Et Repose, Ampitheatre D' Honor, ENSBA, Paris

HERSTORY: Celebrating the Triumphs and Struggles of Filipino Women, Ishmael Bernal Gallery, Manila

2011 *Maleable Progeny*, Republikha Gallery, Manila

ART BY THE SQUAREFOOT, VUFA, Hanoi City and Ho Chi Mihn City, Vietnam

MAMIHLAPINATAPAI, Looking For Juan, Manila

What A Pillow Is Not: Unconscious, Mag: net, Manila

NATIONALISTIC, ANIMALISTIC, College of Arts and Letters, UP Diliman, Manila

2010 *32010*, Kaida Gallery, Manila

BECOMING, NCAA Gallery, Manila

Kwentong Barbero, Pasig City Museum, Manila

Everyday Heroes, UP Vargas Museum, Manila

Legit na Yagit, Big n Small Warehouse, Manila

Deboxed, The Forefront, Manila

HOME, Kaida Gallery, Manila

2009 *ART NEW/NOW*, NCAA Gallery, Manila

WITH EYES CLOSED, Pasig City Museum, Manila

AUSFUHRUNG AUSTELLUNG, College of Music, UP Diliman, Manila

2008 *Luna*, Gallery Stephanie, Manila

FACT SHEET, Ishmael Bernal Gallery, UP Diliman, Manila

FRESHBLOCKS, Corredor Gallery, UP COLLEGE OF FINE ARTS, Manila

RED LETTERS, Tintero Art Gallery, Manila

EDUCATION

2008-2013 Bachelor of Fine Arts, University of the Philippines, Diliman

1996-2004 St. Scholastica's Academy, Marikina City

SELECTED PUBLICATIONS

2015 *Nature's Little Tricks: Exhibition Review for "She Dug A Well So Well"*, Issue 48 May/June 2015: pp 88-89, Pipeline International Contemporary Art Magazine



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.