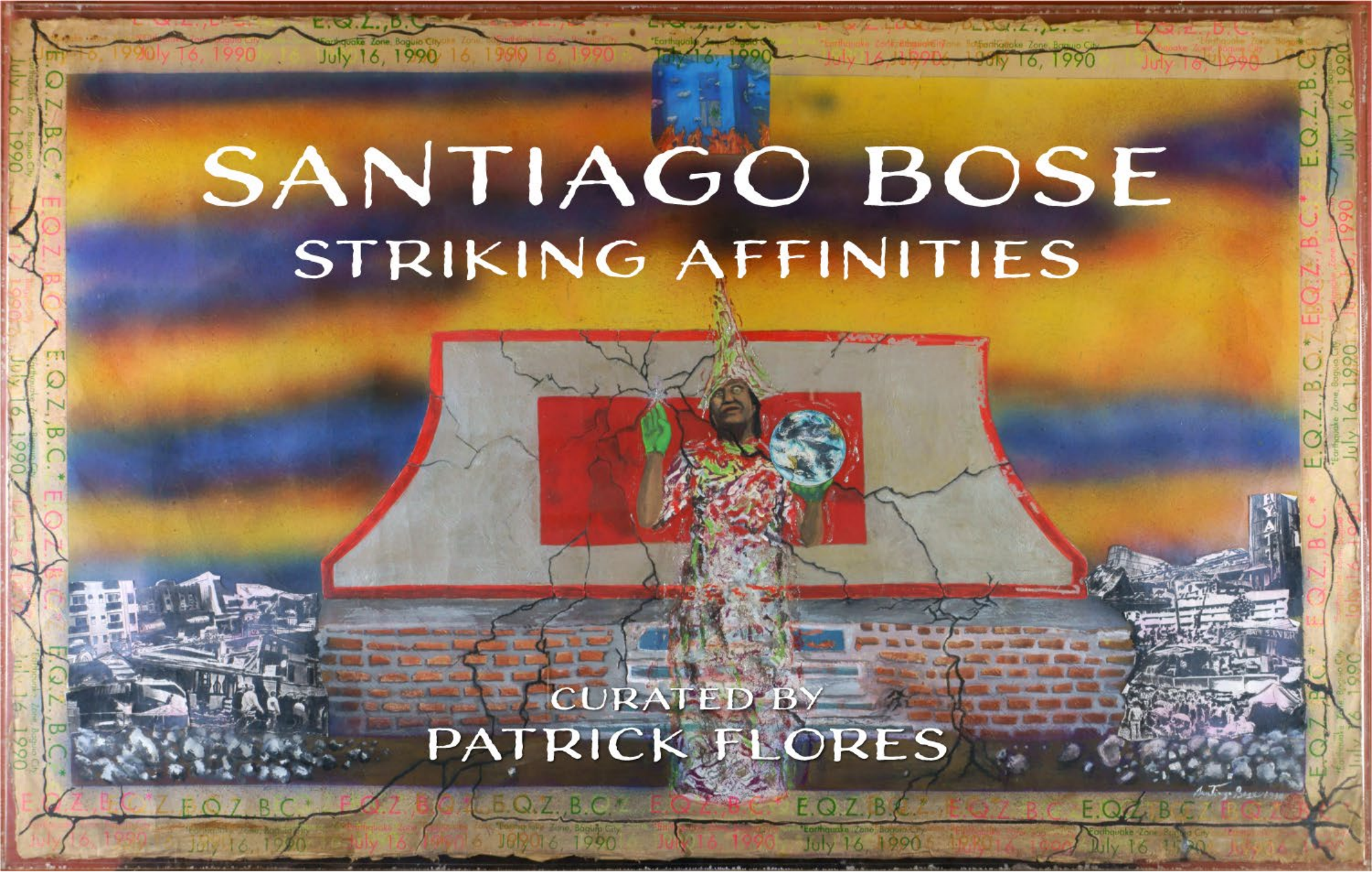


# SANTIAGO BOSE

## STRIKING AFFINITIES

CURATED BY  
PATRICK FLORES



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20 MARCH - 17 APRIL 2021 | BY APPOINTMENT ONLY

The exhibition explores the geographic coordinates of Santiago Bose's practice: Baguio, Manila, New York, Adelaide, Bali, and Spratly Islands. These places are homelands, contact zones, passage ways, exhibition sites -- shaping the work of Bose in the same way that the artist in a reciprocal gesture shaped them. They are mapped out in the exhibition to remember the movements of Bose as well as to understand how he likewise speculated on possible worlds beyond the existing cartography within which he circulated with interest, if not with alacrity. Part of the three-part Bose project, this second iteration follows through Bare Necessities, which laid out the groundwork of artistic impulse and the fundamentals of risk.

The term "striking affinities" flips the phrase "striking distance" to allude to how Bose has travelled extensively and reached out to peers for collaboration, solidarity, and discursive and political possibilities. The distance, in other words, would be crossed through various forms of engagement; and Bose does it strikingly, leaving marks in the places through which he passed and in the works made through and with those places. The word "strike" is vital here as it signals the urgency of a situation as well as the opportunity taken by the artist to make things happen in transitional space, reminding us of another phrase "strike anywhere" and the storied meaning of "strike" in protest and revolutionary movements. That being said, Bose has also stood his ground in the matrix of locations that has enabled him to sharply facet the global scene with an edgy perspective, or a perspective on or from the edge. This is evident in how his hometown Baguio yields a critical mass of images pertaining to kin, childhood, visual culture, and everyday folklore. Manila was for Bose an intersection, specifically at the University of the Philippines where he would be exposed to intellectual ferment and the means to effect social change. It can be speculated that notions of the "national consciousness" or "Philippine identity" may have taken root in Manila in relation to experience in and memory of Baguio but inflected by the cultural politics in the city. The anting-anting trope could well be a condensation of interests speaking to the need for an index of the "national" without diminishing the "local." In fact this cipher of the national absorbs the local into its potent Filipino assertion of subjectivity. The fascinating meshing of the folk and the colonial in the talisman and its place in revolutionary history informs a potential nationalist metabolism.

Bali was kind of a sojourn, a trip taken when he was in Jogjakarta, Indonesia in 1997 for the ASEAN Creative Interactions project. But it was interesting for Bose to produce works on paper using the method of boring fascinating holes into the paper from the sun's rays, with the marks becoming pattern and then figure. If the Hindu Bali is imagined as typically prone to exoticism as well as a contrast to the Islamic and Javanese dominance, his Baguio may well be an equivalent site, owing to the sediments of American colonization and the wellspring of indigenous resistance. Just like the contact zone of Bali, Baguio was in itself at the juncture of the colonial hill station and the Cordillera. Like Bali, it attracts a large volume of tourists because of its cool weather, a respite from the oftentimes hideous heat of the metropolis. Underlying both Baguio and Bali is the discourse of the exotic and how the native, the hybrid, and the cosmopolitan reshape this fetish of the other, the mixture, and the worldly.

New York bore traces of the west, the center. But Bose chose to mingle at the margins, alongside practitioners who for years had been struggling with systemic discriminations against their persons and against their art. The artist Jimmie Durham wrote a text on Bose in 1985, casting him as a "shaman" who "hits the island." Durham ends nearly facetiously: "He probably has plans for Manhattan. He may even be part of an international art conspiracy. If you see him on the streets or at an opening, do not give him bamboo."

The time Bose spent in Adelaide to do installations for an art festival generated a suite of three installations and a walk, a remarkable achievement for a singular event. The title of the installations was emblematic of Bose's striking affinities across terrains, Imagined Enclaves, Ephemeral Borders. His idea of borders and enclaves as imagined and ephemeral has over time prompted him to poach, breach, coalesce, trespass, settle, and span. Alison Carroll describes Bose's work in Adelaide as constituting "points of cultural positioning" and his perambulation as a form of "painting his footprints...marking his trail."

Finally, Spratly Islands is the speculative locus. It is a disputed territory with several claimants. The waters around lead to nation-state formations that pursue the rights to possess the domain. The hegemony of China over it reveals Bose's relationship with the Great Tradition as well as the Superpower.

The approach of this exhibition is to assemble the different ways by which Bose has over time translated his movements across places in a gamut of expressions, from drawing to prints and on to intermedia works. The so-called ephemera that are so central in the production of the work find equivalent footing in the exhibition, sited alongside the more fully formed art work. But the exhibition is interested similarly in the work of art, and not only in the art work. What does art do and how does it do its thing? These questions are inscribed or enfolded into the question of significance: The work of art matters because it materializes within conditions. And so, here presented in the gallery are the hints of how the thing comes to be: sketches from the archives, documentation of exhibitions, visual diaries, criticism, and so on. To this end it can be argued that the striking affinity does not only pertain to cartographies but also to the creative and critical formation of the at once intimate and extensive work of art.

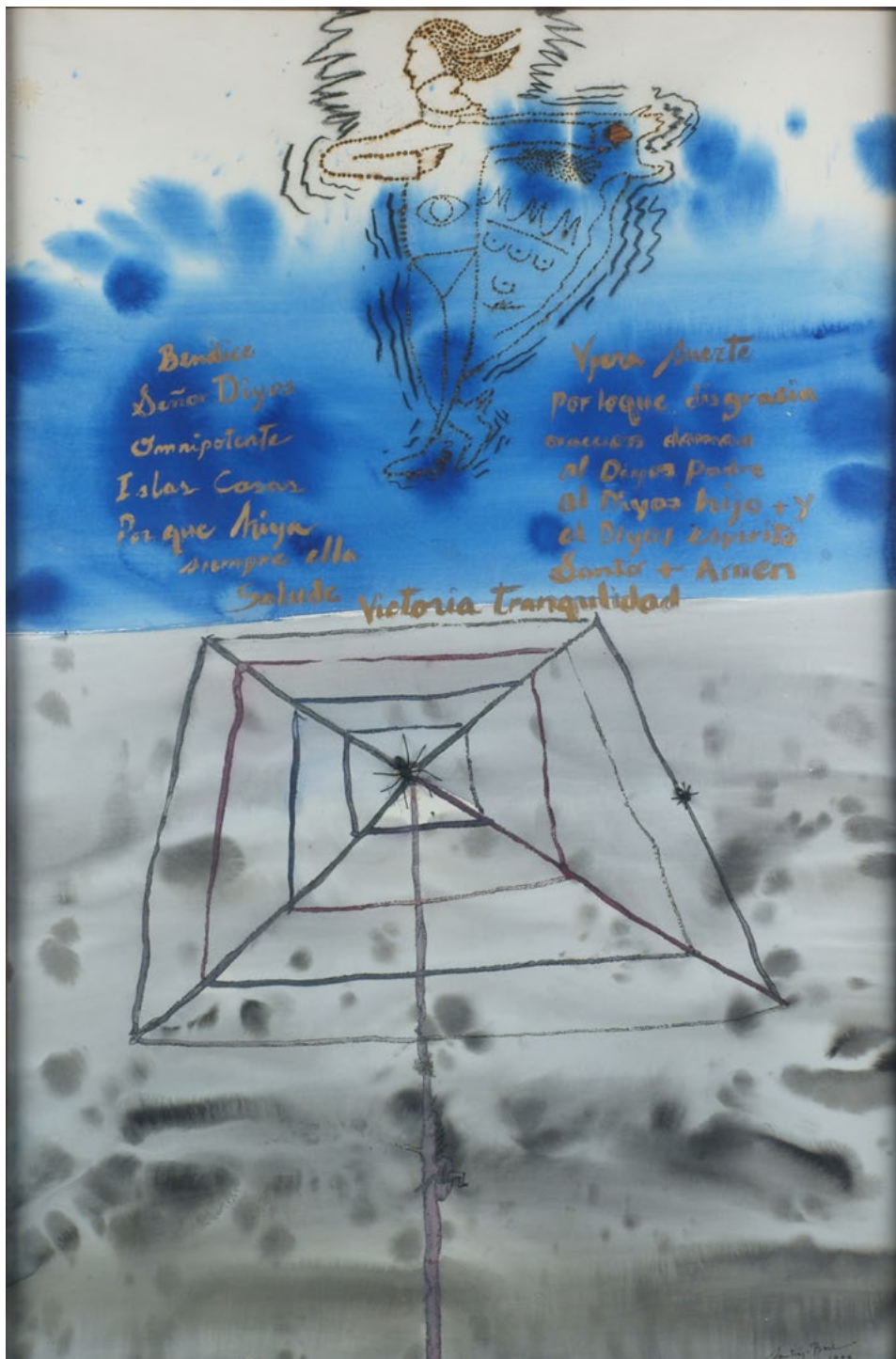
- words by Patrick Flores



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- words by Patrick Flores



## ***Hills Hoist***

1994

mixed media

49.75h x 33.20w in

126.36h x 84.33w cm

inquire

book an appointment

**Bandit**

1999

mixed media on plywood

27.5h x 38.25w in

69.85h x 91.16w cm



inquire

book an appointment





***“Lola Dianang’s Garden”***

1973

51.57h x 20.08w in

131h x 51w cm

inquire

book an appointment

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- words by Patrick Flores



BALI



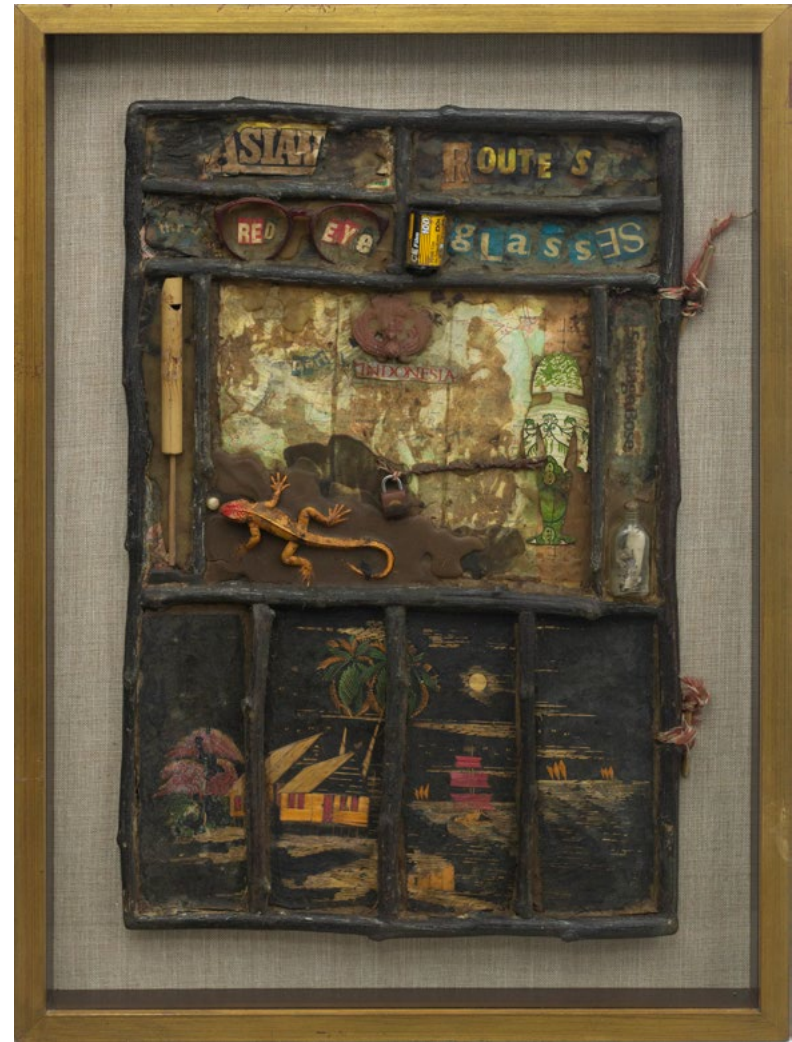
**Balinese Diary (Cover)**

2000

mixed media

30.50h x 22w in

77.47h x 55.88w cm



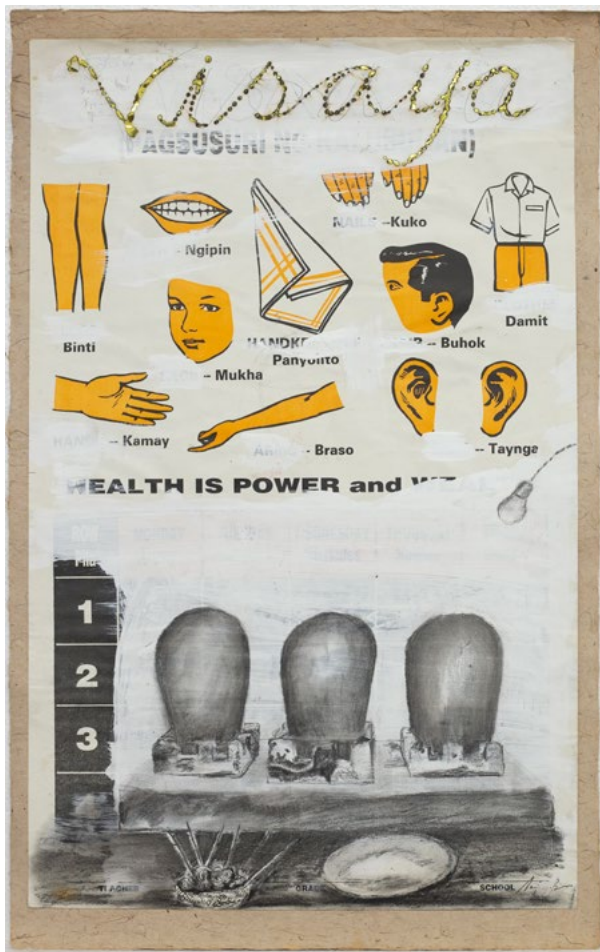
book an appointment

*\*from the collection of Kim and Felicia Atienza*



Pages from Bose's *Balinese Diary*





Pages from Bose's *Balinese Diary*



BALI







**BAGUIO**



***Untitled (Burned with Magnifying Glass)***

1995

watercolor on handmade paper

25.25h x 33.25w in

64.14h x 84.45w cm

inquire

book an appointment

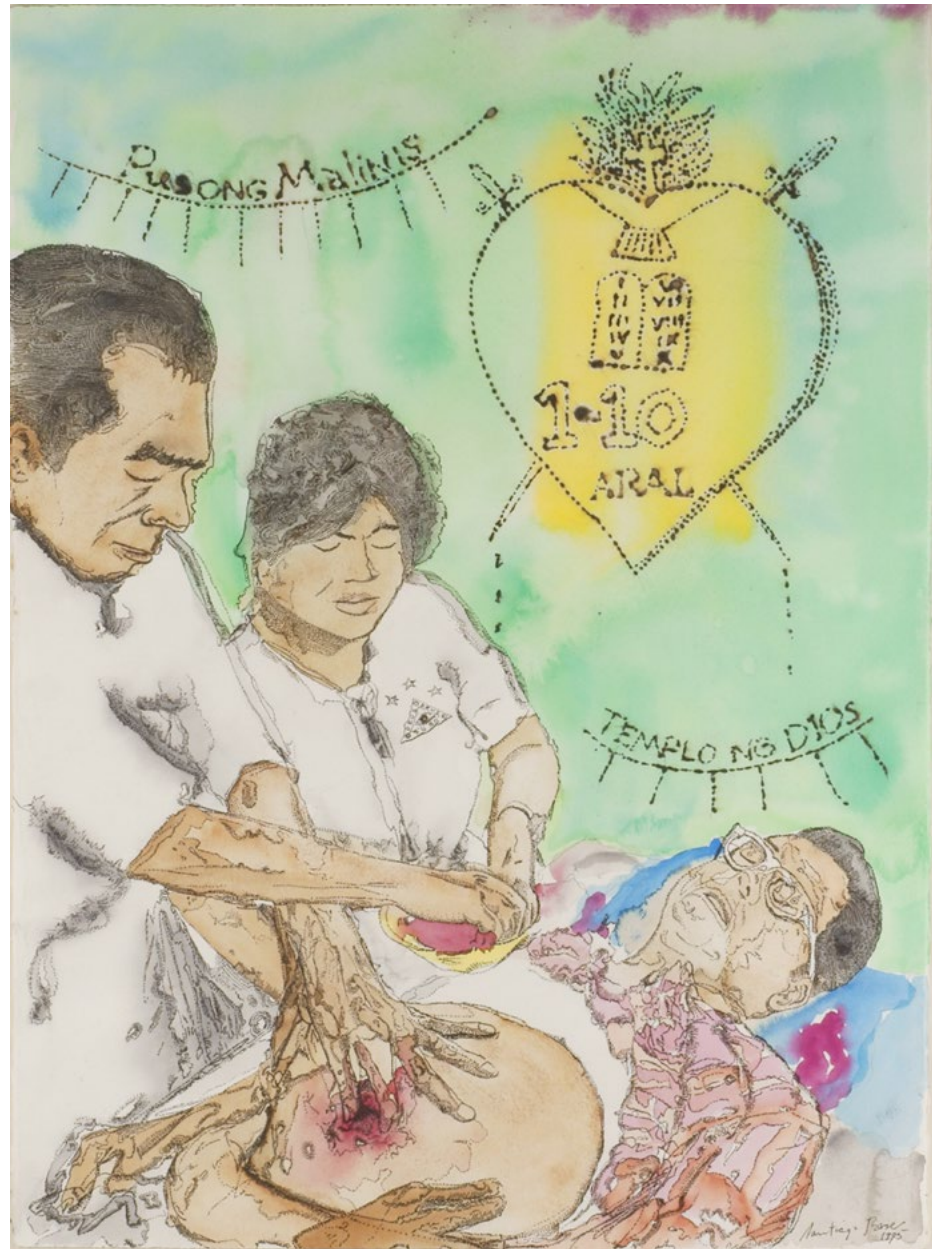
***Faith Healer (Solar Art Series)***

1995

intermedia on handmade paper

35.25h x 28w in

89.53h x 71.12w cm



book an appointment



*\*Private collection*

## ***Carnivores of Session Road***

2002

acrylic and collage mounted on plywood

36.14h x 52.76w in

91.80h x 134w cm

book an appointment

BAGUIO





**Patrolman Bose**

1996

mixed media

47.64h x 47.83w in

121h x 121.50w cm

book an appointment

***Leaving Baguio***  
2001  
mixed media  
72.75h x 56.75w in  
184.78h x 144.15w cm



book an appointment



***Man in a Boat, Burnham Lake***

2000

mixed media

42.50h x 43.50w in

107.95h x 110.49w cm

[inquire](#)

[book an appointment](#)



BAGUIO

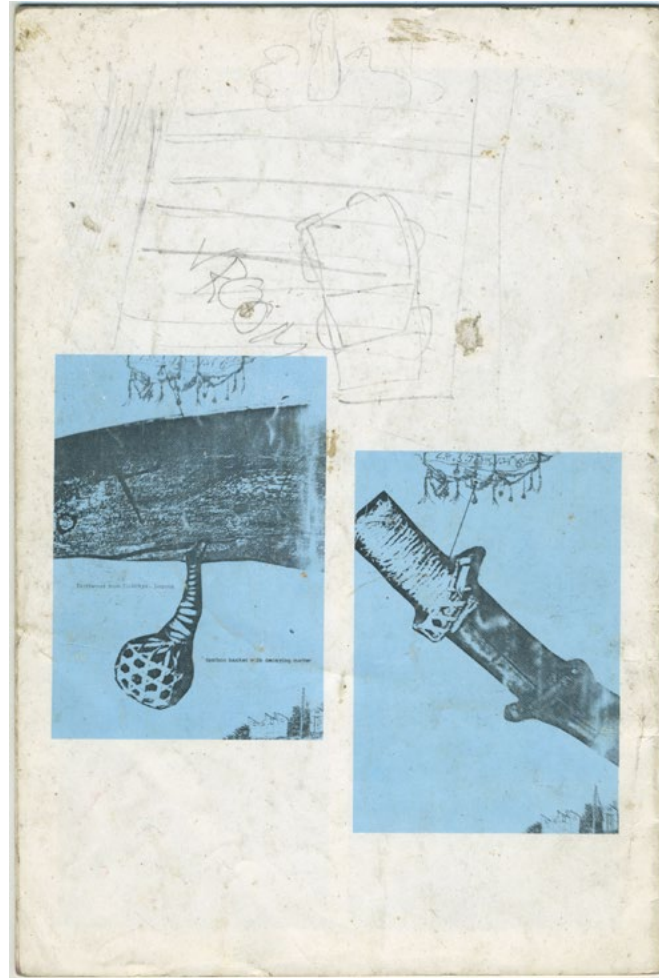


SANTIAGO BOSE

*Hanging Sculpture  
and Drawings*



2160 Taft Avenue Extension  
Pasay City, Metro Manila  
April 3 to May 3, 1979



**Archive: *Hanging Sculpture  
and Drawings***

book an appointment

## Santiago Bose

Santiago Bose was born in Baguio City on July 25, twenty-nine years ago. He remembers being influenced at an early age by his art teachers, sculptor Pepito Lazo and painter Arthur Duchane. He finished secondary school at St. Louis University in Baguio and attended the U.P. College of Fine Arts in Diliman, Quezon City. While in college, he received several awards in photography, editorial design, and advertising. He also won an award in the Shell Art Competition, Painting Category.

In 1975, he was chosen one of the 12 emerging artists by the Art Association of the Philippines and the Guild of Galleries. In 1976 he was chosen one of the Thirteen Artists, a biennial selection conducted by the Cultural Center of the Philippines since 1970.

Bose has also joined several group exhibitions here and abroad. For the past three years, he has been involved in printmaking with scenes of Baguio in the '50s as his predominant subject matter.

His present show of hanging sculpture and drawings is his third one-man show.



## Bose's New Works

The new works of Santiago Bose seem to clarify his previous concerns and set them within a more significant context. For while his past works dealt primarily with an ether world-associated with the psychedelic phenomenon of the 1960's — his present images are identifiable. The clue might be remote, but it is there.

Instead of utilizing surrealist cliches such as windows and clouds Bose draws real landscapes from his place — Baguio. In the middle of his drawings are figures and odd shapes which he copied from actual set-ups — mountain artifacts which are mostly ritualistic objects. His fascination with such dramatic "sculptures" drives him to record and reproduce them. Thus, his "hangings" are assemblages of twigs, leather, feathers, beads and other tribal memorabilia.

This phenomenon of bringing artifacts from wild life and anthropological sites have become a strong concern of many artists who set an alternative to simplistic, reductivist and logical art. Geometric abstraction of the 60's swings back to the other end, revealing its intense facets and its capacity to be experienced even metaphorically. Santiago Bose may not be the most appropriate example of this so-called "abstract romanticism" or "urban primitivism" but he is one of the early practitioners of this concern. He lives in Baguio where he finds his ritualist objects. He brings in to our eyes images which may mean more to the people who conjured them, but as we look we perceive the intensity by which such works were conceived. By doing an object of animal and plant materials — feathers, bones, branches, etc. — we experience a metaphysics of nature, our life-out-there, our primeval roots, our existence.

The exhibition reflects on both a new sensibility for our art enthusiasts who may find in Santiago Bose's works only folk symbols and tribal memories. The artist is taking a risk towards the consideration of his achievement as "painting" or "sculpture" or possibly "abstraction."

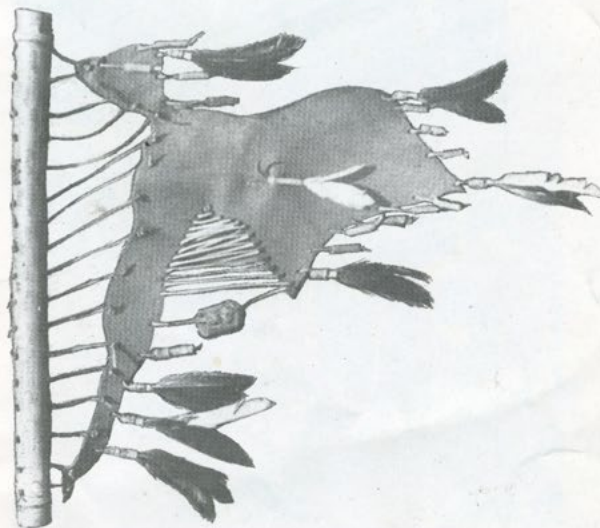
Raymundo R. Albano  
Museum Director  
Cultural Center of the Philippines

*Hanging Sculpture*



*Saga of a Forgotten Warrior* 49½" x 25½"  
Driftwood, rattan, bamboo, feathers, Igorot cloth,  
fuga stones.

*The Hunt* 1949 33" x 28"  
Rattan, bamboo, cowhide, feathers.



*The Cauldron* 40" x 19"  
Painted jute, feathers, shells fungus.



*Medicine Man* 38" x 15" x 3 1/2"  
Rattan, dried palm, fuga stones, incised pine wood mask, leather thongs, Igorot weavings, abaca ties.

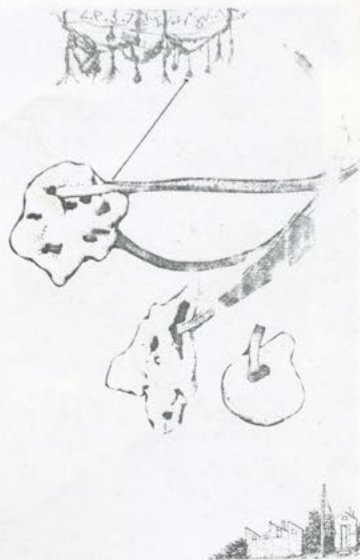


*Tales of the Head Hunter* 34 1/2" diameter  
feathers, pinewood, rattan.

Tales of the  
red hunter



Drawings



Saga of a Forgotten Warrior 22" x 16"  
Offset printing and xerox





*Medicine Man* 21¼" x 14½"  
Documentation  
Collage, pen and ink.



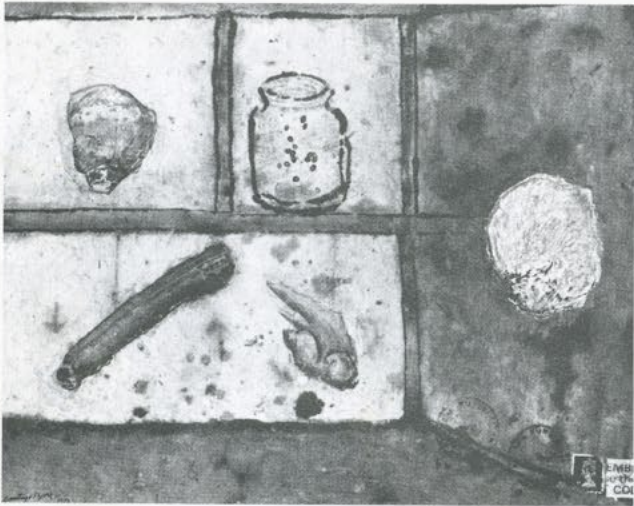
*The Kiss* 21" x 19"  
Charcoal, pen and ink.



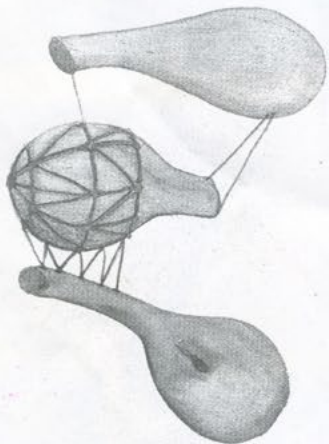
*Solitude* 22" x 17"  
Collage, watercolor, pen and ink.



*War Path* 21¼" x 14½"  
Documentation  
Collage, pen and ink.



*Homage to Fray Sanchez Cotan* 20" x 12"  
Dyed cast paper and tempera



*Bakun's Gourd* 22" x 15"  
Water color and pentel



*Bird Man* 20" x 15"  
Colored pencil on Japanese  
hand made paper.



*Proposal for Lily* 24" x 28"  
Pastel on Japanese hand made paper



771177

*Tales of the Head Hunter* 19" x 13½"  
Pastel, pencil, pen and ink.



*The Ritual* 34" x 15"  
Watercolor, pen and ink.



*Inner Joy* 11½" x 9"  
Watercolor and pencil



*The Offering* 22" x 15"  
Water color, pen and ink.



BAGUIO





## July 16 Earthquake

1990

intermedia

33.50h x 51.75w in

85.09h x 131.44w cm

[inquire](#)

[book an appointment](#)

***Dancing with Death***

2002

mixed media

52.36h x 48.03w in

133h x 122w cm



book an appointment



## Immigration Series

2000

acrylic on canvas

37.40h x 47.44w in

95h x 120.50w cm

[inquire](#)

[book an appointment](#)



BAGUIO



NEW YORK





## ***NYC Journals***

2002

mixed media oil

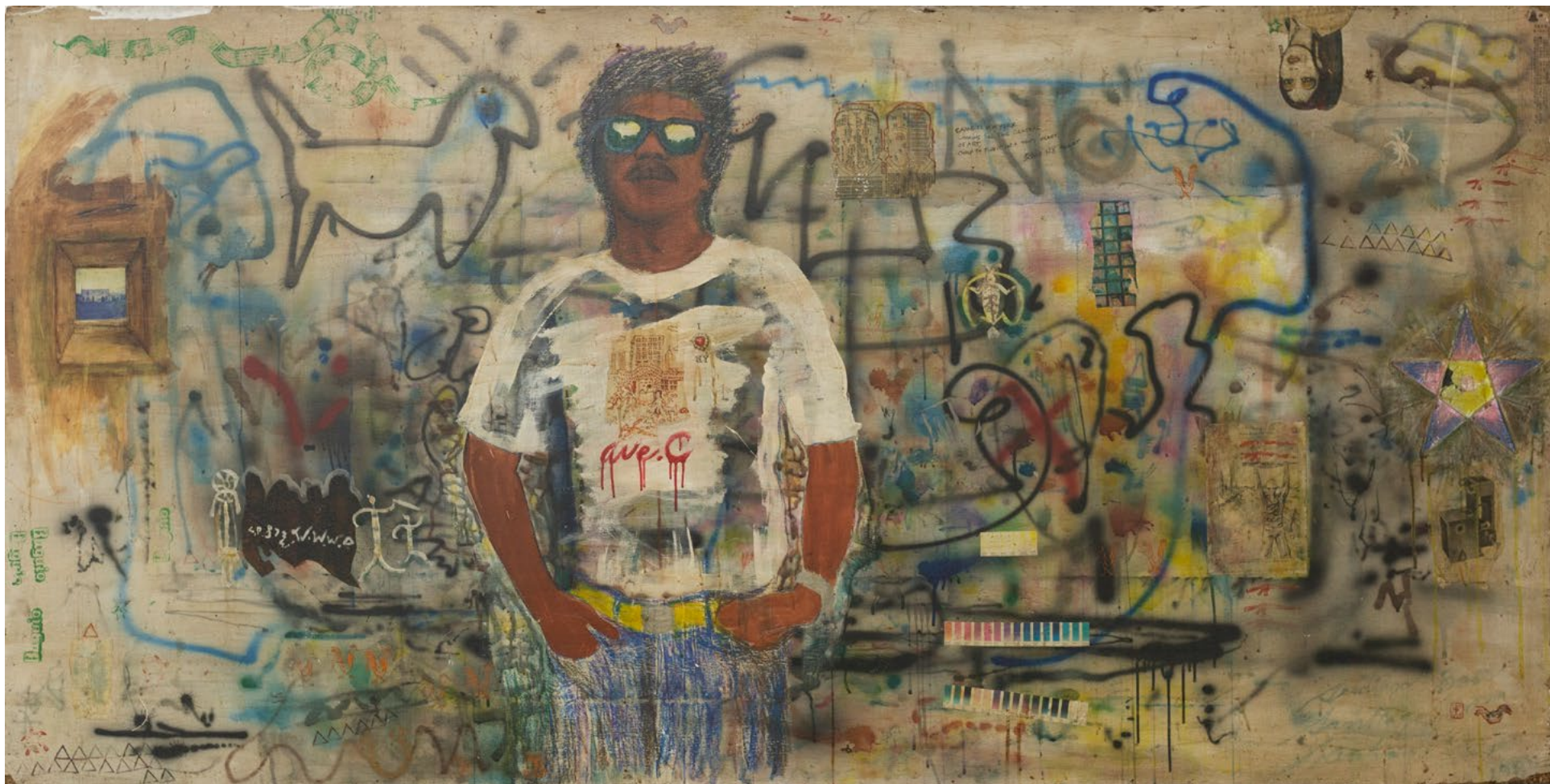
44.50h x 54.75w in

113.03h x 139.06w cm

book an appointment

*\*from the collection of Lito and Kim Camacho*





## **Ave. C**

1987

mixed media

48.03h x 96.06w in

122h x 244w cm

[book an appointment](#)

NEW YORK



# SUPPLEMENT

## A Shaman Hits the Island

Lower East Side Reports

By J. Durham

Santiago Bose has been in New York City only a few months, so he is still checking out the territory. "Will I get deported for saying that?" he asks, after talking about the substantial rumour that Filipino dictator Marcos has given money to Reagan's re-election campaign. But then he laughs as though he knows even more secrets, including, probably, how to make an Immigration Service "green card" from banana leaves.

He knows his way around well enough that he does not need New York to give him an artist license. He has shown in Beijing, Tokyo, The Hague, Manila, San Francisco and other places including mountain villages in the Philippines. "New York is not the center of art; my heart is the center of art. The artist's heart is the center." A New York artist could not get away with saying such a thing. From Santiago it sounds just right.

He likes the anarchy here, particularly in the East Village art scene, where he presently has a window installation at Zone, on Avenue B. "It's true there is an 'East Village look' to most of the art, and many of the galleries seem interchangeable, but that's only about seventy-five percent of the stuff so there is about another twenty-five percent that is good. There is so much going on in the East Village. There are all kinds of public art—unauthorized public art like graffiti and window installations. It is a situation that can filter the good art from the bad art in a way that you couldn't find in a more established area. I think it is basically a healthy phenomenon."

Santiago likes to work with material at hand, with subjective themes from whatever is his situation at the moment. His window installation at Zone looks like anarchy at first, made of mud and large timbers from the vacant lot across the street from the gallery, and an old photograph also from the vacant lot because the photo was taken the same year he was born. He has also used neon in the piece, because he is currently working with a guy who does neon signs. The piece has all sorts of echoes, like not yet being completely in a place, or emergence, development, and possibly homesickness for some more tropical place. Maybe transformation. Or you pass by the window and you stop and think, now what's this guy up to?

"I like all of these window galleries. They give art a 24-hour exposure, and it's an exposure to a public that does not normally see art. Most people don't go to galleries. In New York they already have a visual overload, and they don't think they want to see anything more. Anyway, people are in-



timidated by galleries. If you are not accustomed to the art world you don't know what will happen if you go into a gallery. Some poor guy starts to go in, and he's afraid they're going to ask him to buy something."

In the Asian American Arts Festival at Henry Street Settlement, Santiago Bose is showing work that he made in the Philippines using indigenous materials. He has made paper from mulberry, bananas, and eucalyptus leaves, bound with pine sap, and any other materials available, with a completely contemporary look. Yet in Manila, a few years back, he showed a painting he had done in New York while on a six-month fellowship in 1980. The painting is called "Thinking of My Brother While Waiting for a Subway Train," and is done in acrylic. "I try not to limit myself in terms of medium or style," he said in an interview. "In the U.S. people are too concerned with style. If next year the style is classical romanticism then hundreds of artists will point that way. I think a good artist must tie his own responsibility to his art, to his responsibility to his people. That is really an inseparable set."

In that context we asked him what he thought of the Asian American Art exhibit. "Of course that kind of show is very hard to curate; it is not cohesive. It is a collection

from so many places. It is putting whole continents together. But there are important common elements, and the show as a phenomenon is very important."

We asked Santiago the same question in connection with the show that *Art & Artists* had asked of Fred Houn: Does he feel that racial minority group tend to 'ghettoize' the artists? "No. It is not really an issue at all. Shows like this enable artists to put their work forward, which is always difficult for minority artists. If the individual work has integrity, it will be able to transcend any tendency toward isolation. Of course, it is easy for an artist to get stuck in one place or another but that is always a danger for any artist."

"For me, I am a little hesitant to go knocking on gallery doors right now with my slides in my hand and my eyes looking properly respectful. They see so many artists come through their doors each day that they get mean. But say I begin with one hundred points of self-confidence; each visit with a gallery owner knocks off ten points, so pretty soon I have no self-confidence. I am de-energized. So that would affect my work badly. It really is de-meaning, too. I have had exhibits all over the world but some New York Gallery owners treat you in the most patronizing way. Imagine how that must affect younger artists. Are the gallery owners here so arrogant because they sell art in the center of the art world? But our hearts are the real center."

In Iloguio City in the Philippines the military installed a huge radar tower on a mountain top. On the next mountain top over, Santiago Bose built his own huge anti-radar tower from bamboo, vines, and leaves. The first thing he asked me when we met was, "Do you know where I can get bamboo in New York?" He is not in the least intimidated by modern monsters or power systems. "The significant art now and in the near future—the next wave—will come from the minorities because the edge is there. White artists have no real fight with the state as artists. Picasso already won that fight. Naturally, the museums and the tastemakers are still promoting the art that is viable in their economic system. But it is a controlled market, and it is already of the past."

"The power of writing history must be given to the people, then we will have a more objective view. Our own Philippine struggle is universal; it is a vital part of humanity's struggle in this period. It is not as though the U.S. were at the center and the Philippines were off in some distant

periphery from that center. But these are hard times. Often when Filipino's come here and become U.S. citizens, they turn their backs to their own ways, and try as quickly as possible to absorb the American Way. But what is American culture? It is just a commercial idea. So people get messed up in their heads. There is no quality to their lives. A minority artist here must be aware of that, must deal with it, and be aware of his own politics. Someone says, 'I'm an artist, I have no politics,' so I say, 'Then you have no business being an artist. Our art is a gift we must share with people.'

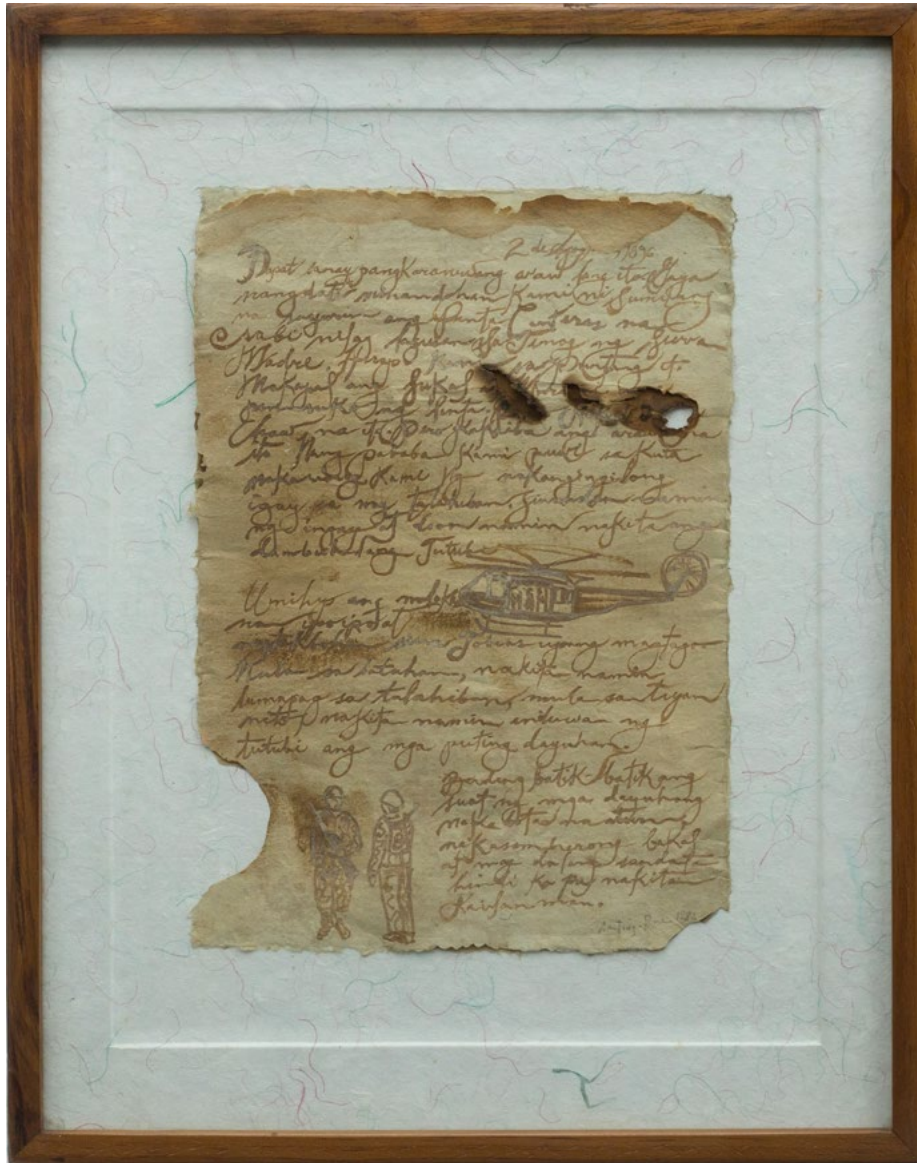
"Basquiat is now called the first urban primitiver; what the hell does that mean? Where is the correspondence in his work? What is he representing to the art public about his own people? What is he representing to his people? Someone like Van Gogh when you read his letters you see that he was always involved in some political situation."

"I ask myself why so many Filipinos who come here succumb to all this crap. Maybe it is their way of repaying themselves for all the stress. But it just makes more stress. On weekends they have parties, eat Filipino foods, Monday morning go back to senseless work so that next weekend another party, more Filipino food. How to handle that stress? It is the artists' responsibility. Now, Basquiat; isn't it the same for his people? So what if you make a lot of money? What can greed really do for you? Why is this country supporting all of the killing Marcos is doing? Just for money, greed."

"An artist potentially has tremendous power. During the Nixon years, John Lennon was more popular than Nixon. Back home in the Philippines people go to a political rally, and they hear so many long speeches about terrible happenings that they get tired and they start feeling bad. But just one good song will give everyone courage. People need the same thing with 'visual images.'"

Santiago has studied architecture, art, and advertising, and has a solid base in all of our visual systems in the signs and symbols that clutter up these times. In 1979 he designed and made sets for *Apocalypse Now*, which was shot in the Philippines, and has worked extensively with the Igorot tribes in the mountains, making sophisticated murals and installations which involve the people.

He probably has plans for Manhattan. He may even be part of an international art conspiracy. If you see him on the street or at an opening, do not give him any bamboo. ■



**No Title (Letter, 2 soldiers, helicopter)**

1986

burned milk on handmade paper

19.49h x 15.35w in

49.50h x 39w cm

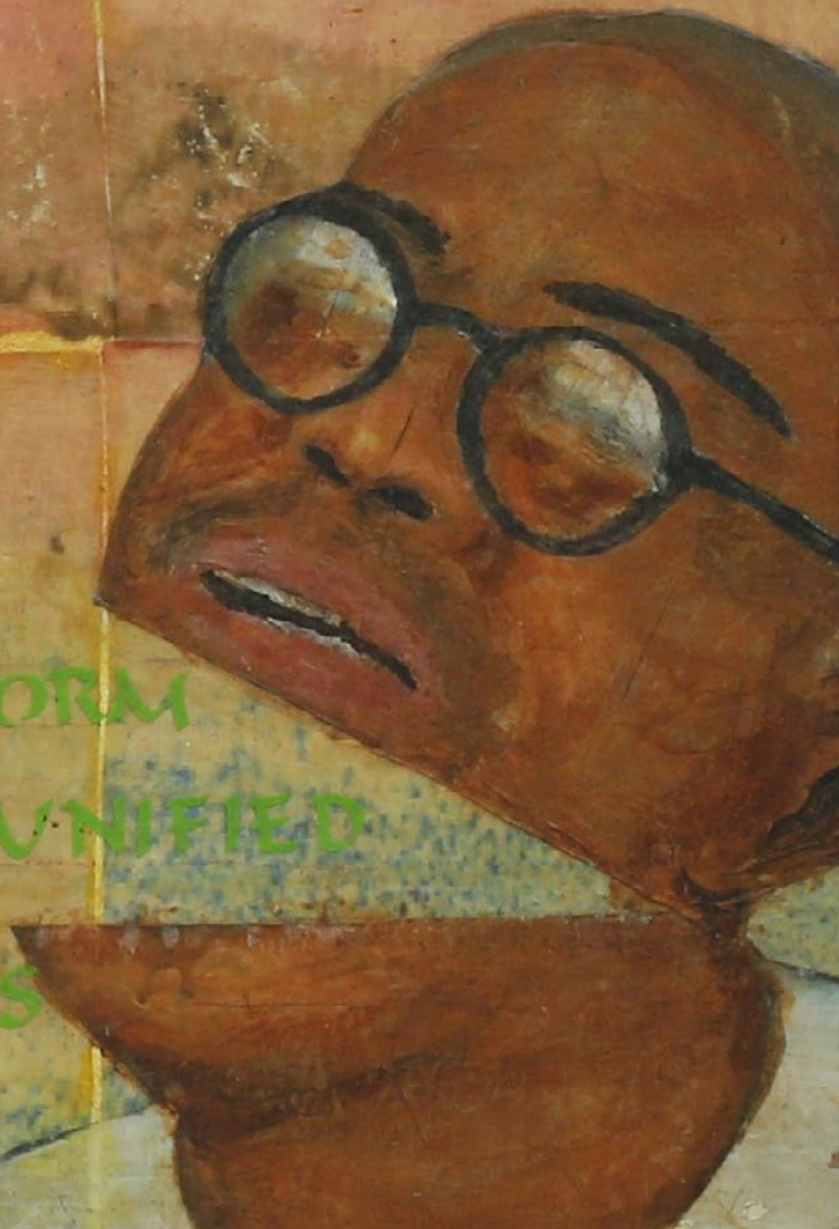
[book an appointment](#)

NEW YORK



Leys'

TRANSFORM  
TINVOS UNIFIED  
IDENTITIES  
EXIST.



# SPRATLY ISLANDS

**The Great Liberation (Artist Proof)**  
1986  
print  
26h x 24.20w in  
66.04h x 61.47w cm



book an appointment



**No Title (Chinese Snake)**

20h x 20w in

50.80h x 50.80w cm

book an appointment

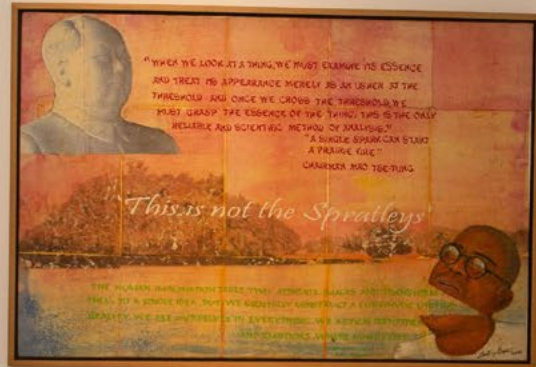


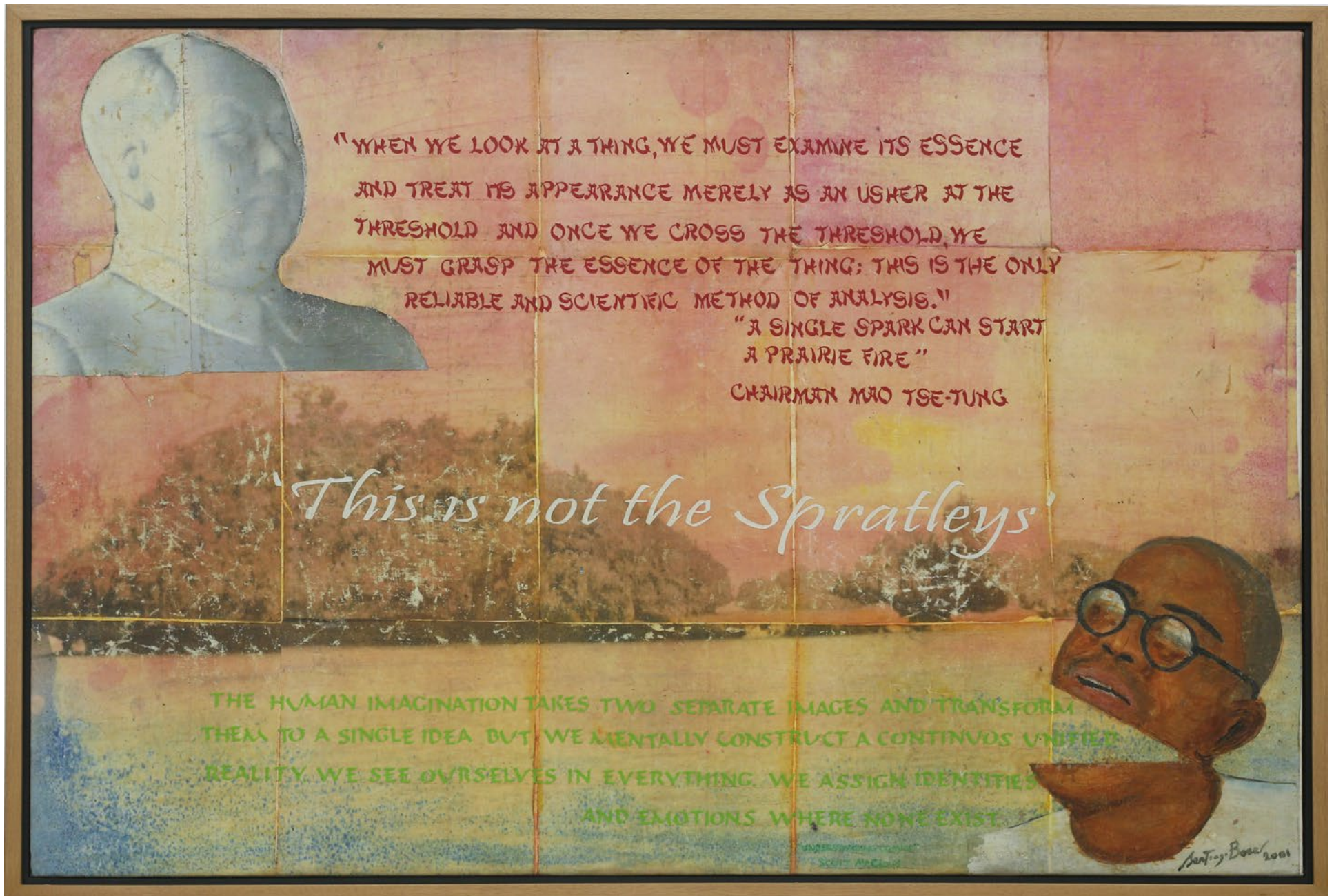
**Archive: Proposal for Exhibition on Spratly Islands**



book an appointment

On my work I want to show how Filipinos ~~subvert~~  
like the transistor radios, electric fans, have miracula  
to believe there are glimpses of our resistances  
maliciously by subverting the original funct  
of the object intended, the Filipinos dematerialized  
it in to some things new ~~and~~ in his own vision.  
The installation is made up of an actual size B  
boat (A seafaring tribe in southern phil) made  
a paper mache of <sup>newspaper</sup> headlines of ~~PHIL~~ <sup>PHILIPPINES</sup> ~~PHIL~~  
coated w/ clear fiberglass resin. ~~the~~ outrigger and  
are made up of the same material.





## **Dialogue with Chairman Mao**

2001

mixed media, mounted on plywood

40.75h x 59.25w in

103.50h x 150.50w cm

book an appointment



**CAAC Flight 301 Over China Sea**

1984

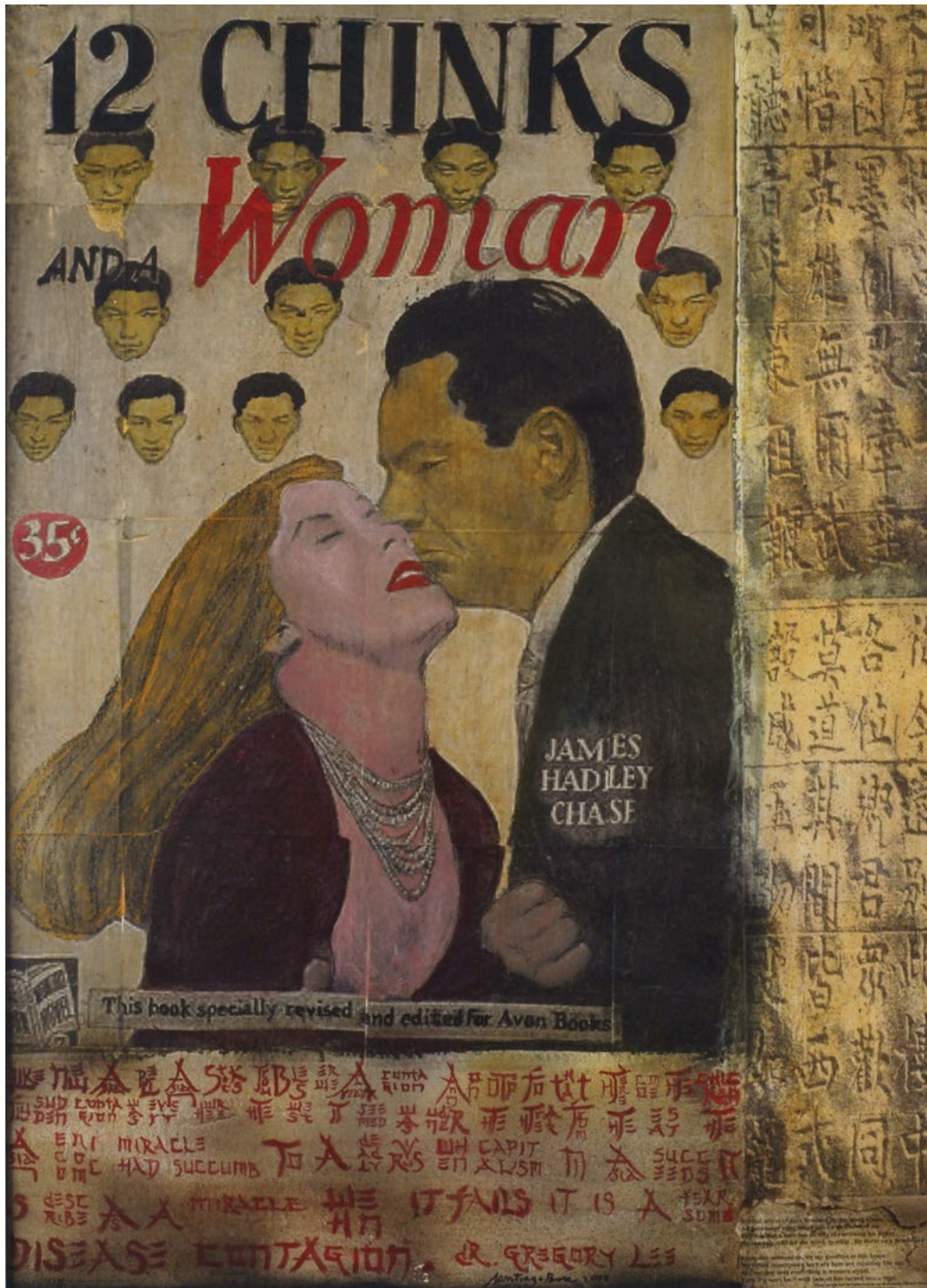
mixed media

15.75h x 23w in

40.01h x 58.42w cm

[inquire](#)

[book an appointment](#)



**12 Chinks and a Woman**

2000

mixed media

44.75h x 32.75w in

113.67h x 83.19w cm

inquire

book an appointment



***Souvenirs from China***

1989

mixed media

19.50h x 46.50w x 4.25d in

49.53h x 118.11w x 10.79d cm

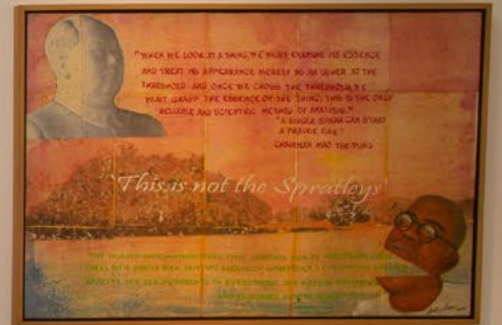
inquire

book an appointment

SPRATLY ISLANDS



Spiritualism & Magic? This is a mix of  
histories from Palawan, ~~from~~ show a glimpse  
of the Philippine ~~spiritualism~~ ~~and~~ ~~magical~~  
Palo is the most effective ~~and~~ ~~also~~ ~~is~~  
information in the country. Many men  
people use radio to pass the time &  
engage & interact w/ issues of it  
in the community. The long traffic  
also increases ~~the~~ volume of listener  
urban centers. During the EDSA Rev  
the use of Radio to inform people about  
the ~~an~~ ~~most~~ ~~important~~ ~~is~~ ~~information~~





MANILA





***Berdeng Kabayo sa Mata Mo***

1975

acrylic

31.50h x 47.50w in

80.01h x 120.65w cm

book an appointment

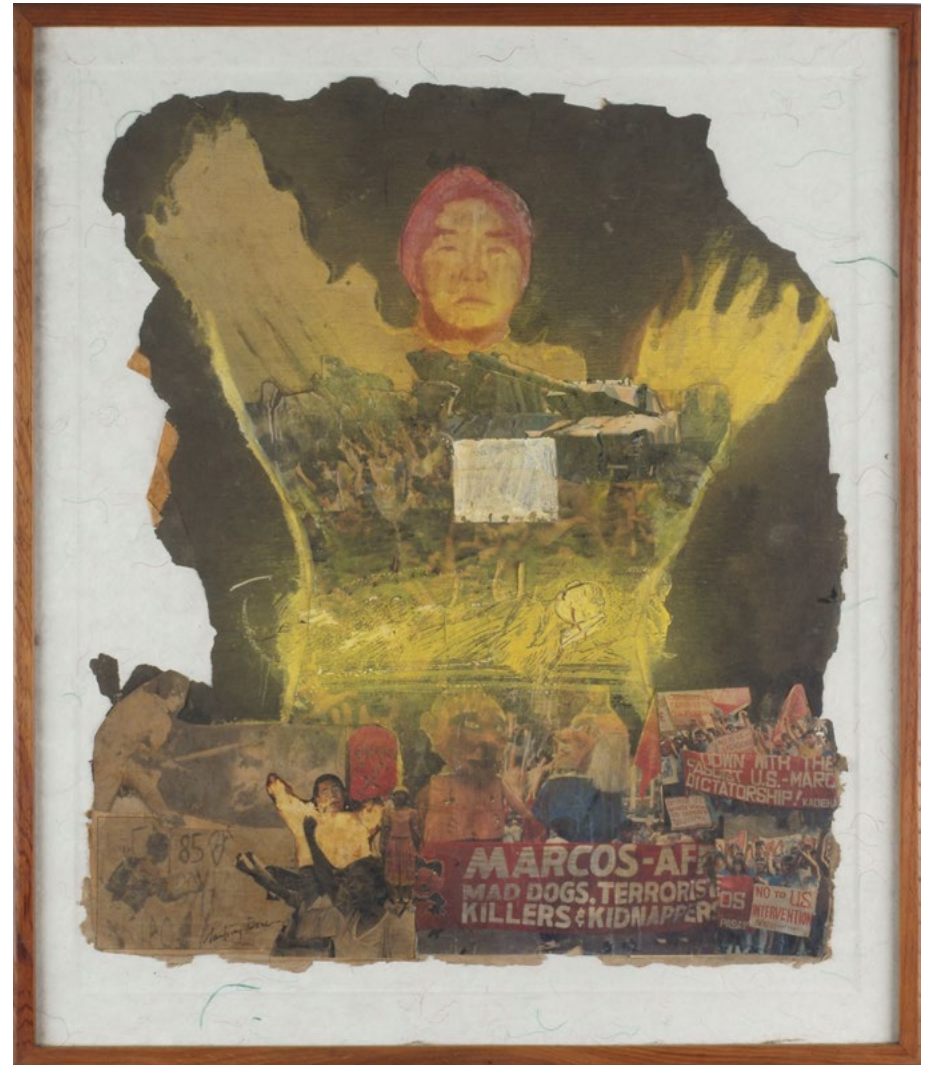
***EDSA MARCOS***

1986

mixed media

26.75h x 22.75w in

67.94h x 57.78w cm



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## ***Philippine Amulet Series I***

1998

acrylic on handmade paper

64.37h x 50.79w in

163.50h x 129w cm

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MANILA





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***Confessions of a Talisman (Book of 46 anting-anting prints)***

1994-1995

Book of drawings on handmade paper

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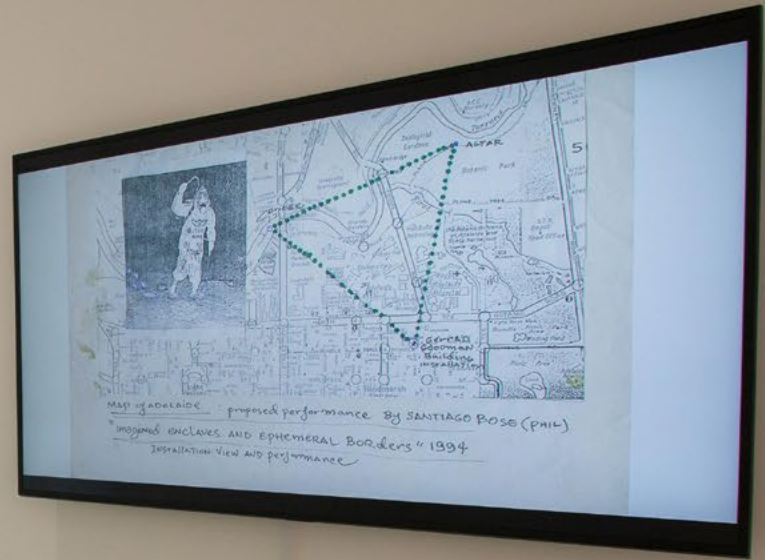
MANILA



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# SANTIAGO BOSE

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CURATED BY  
**PATRICK FLORES**

## SANTIAGO BOSE

### Bio

Santiago Bose (b. July 25, 1949, d. December 3, 2002, Baguio City, Philippines) was a mixed-media artist from the Philippines. Bose co-founded the Baguio Arts Guild, and was also an educator, community organizer and art theorist.

Bose often used indigenous media in his work, ranging from bamboo and volcanic ash, to the cast-offs and debris (found objects, bottles, “trash”). His assemblages communicated a strong sense of folk consciousness and religiosity, and the strength of traditional cultures in a culture inundated with foreign cultural influences.

Bose worked toward raising an awareness of cultural concerns in the Philippines. After studying at the College of Fine Arts at the University of the Philippines between 1967 and 1972, Bose continued his studies in the United States, at the West 17th Print Workshop in New York.

He returned to Baguio in 1986 and began his explorations into the effects of colonialism on the Philippine national identity. In particular, Bose focused on the resilience of indigenous cultures, like that of his home region of the Cordilleras.

Bose was the founding president of the Baguio Arts Guild in 1987. He became president again in 1992. The Guild is an active cultural association in the northern Cordillera region, emphasizing regional tribal traditions and the importance of using indigenous materials. Bose played a formative role in establishing the Baguio International Arts Festival.

Through his work, Bose addressed difficult social and political concerns in the Philippines. His subject(s) were approached with deep criticality and gravity, although never without a sense of humor and wit, however irreverent.

Bose said, “...*The artist cannot but be affected by his society. It is hard to ignore the pressing needs of the nation while making art that serves the nation’s elite... We struggled to change society, which is difficult and dangerous, and we also sought to preserve communal aspects of life. I too am haunted by visions of hardship, poverty, disenfranchisement of the ‘primitive’ tribes, but*



*between outbursts of violence and exploitation are also tenderness, selflessness and a sense of community. These will always remain unspoken and unrecognized unless we make art or music that will help to transform society. The artist takes a stand through the practice of creating art. The artist articulates the Filipino subconscious so that we may be able to show a true picture of ourselves and our world.”*

Bose was granted the Thirteen Artists Award by the Cultural Center of the Philippines in 1976. He has exhibited in major international events such as the Third Asian Art Show in Fukuoka, Japan and the Havana Biennial held in Cuba, both in 1989. In 1993, he was invited to the First Asia-Pacific Triennial of Contemporary Art held at the Queensland Art Gallery in Brisbane, Australia. In 2000 Bose’s work was included in the Asian Art Museum of San Francisco’s exhibition “At Home & Abroad, 20 Contemporary Filipino Artists.” In June 2002, he was presented the “Gawad ng Maynila: Patnubay ng Sining at Makabagong Pamamaraan” (Cultural Award for New Media presented to outstanding Filipino Artist) by the City of Manila. In 2006, he was posthumously shortlisted for the National Artist award.

As a widely sought after artist for public commissions and artist residencies, Bose’s practice included extensive international travel and included several prominent grants and fellowships.

Bose’s work was marked by a conscious avoidance of a single recognizable style, by varied foreign and local influences, and by an experimental bent.

## SANTIAGO BOSE CV

b. 1949, d. 2002, Baguio, PHL



*Man in a Boat Burnham Lake,*  
2000

### POSTHUMOUS SOLO EXHIBITIONS & PUBLICATIONS

- 2021 *Striking Affinities* curated by Patrick D. Flores, second phase of *Santiago Bose: Painter, Magician* exhibition series, Silverlens, Manila
- 2019 *Bare Necessities* curated by Patrick D. Flores, first phase of *Santiago Bose: Painter, Magician* exhibition series, Silverlens, Manila
- 2012 *Can't Go Back Home Again: Santiago Bose in the Family Collection*, Vargas Museum, University of the Philippines - Diliman, Quezon City, Philippines
- 2010 *Remix: Santiago Bose*, Tin-aw Art Gallery, Makati, Philippines
- 2004 *Espiritu Santi: The Strange Life and Even Stranger Legacy of Santiago Bose*, published by WATER DRAGON, Inc.
- In Memory Of A Talisman*, Bulwagan Juan Luna, Cultural Center of the Philippines, Manila City, Philippines

### POSTHUMOUS GROUP EXHIBITIONS

- 2020 *Cue From Life Itself: Filipino Artists Transform the Everyday*, Metropolitan Museum of Manila, Manila
- 2017-2018 *Philippine Art: Collecting Art, Collecting Memories*, Asian Art Museum, San Francisco, California
- The Place of Region in the Contemporary*, Vargas Museum, University of the Philippines - Diliman, Quezon City, Philippines
- 2017 *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, The National Art Center, Tokyo, Japan
- Passion and Procession: Art of the Philippines*, Art Gallery of New South Wales, Australia
- 2016 *Door To Perception Or High Art*, Tin-aw Art Gallery, Makati, Philippines
- Art History Series Exhibitions*, Vargas Museum, UP Diliman, Quezon City, Philippines
- 2015 *Propaganda*, The Lopez Museum and Library, Pasig City, Philippines
- Between Declarations And Dreams: Art Of Southeast Asia Since The 19th Century*, UOB Southeast Asia Gallery, National Gallery of Singapore, Singapore
- 2013-2014 *Singapore Biennale 2013: If the World Changed*, Singapore Art Museum, Singapore
- Multiple Languages*, Silverlens, Makati, Philippines
- Manila: The Night Is Restless, The Day Is Scornful (Maynila: Mahapdi Ang Araw, Maalinsangan Ang Gabi)*, Arndt Gallery, Singapore
- 2013-2016 *The Philippine Contemporary: To Scale the Past and the Possible*, Metropolitan Museum of Manila, Manila City, Philippines
- 2013 *AX(iS) Art Project*, Singapore Biennale 2012: If The World Changed, Singapore Art Museum, Singapore
- 2010 *Remix: Santiago Bose*, Yuchengco Museum, Makati, Philippines

- 2007 ***Kasaysayang Art Space***, Alab Art Space, Makati, Philippines
- 2006 ***Filipiniana***, Museo d'Art Contemporani de Barcelona (MACBA),  
Barcelona, Spain

### **INDIVIDUAL EXHIBITIONS**

- 2001 ***Traveling Bones Gather No Stones***, Green Papaya Art Projects, Diliman,  
Quezon City
- 2000 ***Ayos Ba? ( Is It Alright?)***, John Batten Gallery, Soho, Hong Kong  
***Behind The Immigrant***, Centre A, Vancouver Canada
- 1998 ***Tall Tales Of A Talisman***, John Batten Gallery, Central, Hong Kong
- 1997 ***Anting-Anting***, Hiraya Gallery, Manila, Philippines
- 1996 ***Jaguar At The Western Front***, (Video Performance) Western Front,  
Vancouver, Canada and The Queensland Art Gallery, Brisbane, Australia
- 1995 ***Journals Of A Cultural Drifter***, Hiraya Gallery, Manila Philippines and  
Southern Cross University Gallery, Lismore, New South Wales, Australia
- 1994 ***Charles Darwin's 143rd Dream***, Darwin Performing Art Center, Bougainvillea  
Festival, Darwin, N.T. Australia  
***Installation***, Atrium Hotel, Darwin, N.T. Australia
- 1989 ***Filipino Sojourn***, Asian Resource Gallery, Oakland, and Cultural Center, Ellis  
Street, San Francisco, CA
- 1988 ***Northern Visions*** (installation view) Small Gallery, Cultural Center of the  
Philippines (CCP), Manila, Philippines  
***SANTI BOSE: Exhibition of Works Old and New***, UP Baguio College  
Auditorium, Baguio City, Philippines  
***BROWN MEMORIES: 30 Paintings on Hand Made Paper***, Thomas Jefferson  
Cultural Center, Gil Puyat, Makati, Philippines
- 1987 ***LIKE A ROLLINGSTONE***, Gallerie Renaissance, Session Road, Baguio City,  
Philippines  
***POWER SOURCES REVISITED***, Hiraya Gallery, Manila, Philippines  
***1986-1896***, De La Salle University Gallery, Manila, Philippines
- 1986 ***Prints And Drawings***, Center for American Cultural Studies, Lewison Hall,  
Colombia University, New York, USA  
***The Missing Archives of a Lost Revolution***, Catherine Gallery, The Basement,  
New York, New York, USA
- 1985 ***Argontomime***, Zone Gallery, Avenue B, New York, New York, USA
- 1984 ***Archives Of A Lost Revolution***, Cultural Center of the Philippines (CCP),  
Manila, Philippines
- 1983 ***Eyes Of Gauze***, Manila Metropolitan Theatre Gallery, Manila, Philippines
- 1981 ***Places***, Hiraya Gallery, Manila, Philippines
- 1978 ***Hanging Sculpture And Drawings***, Sining Kamalig Gallery, Pasay City,  
Philippines
- 1976 ***Walls and Landscapes : 18 Paintings by Santiago Bose***, Sining Kamalig,  
Pasay City, Philippines
- 1975 ***Chameleon Years***, Sining Kamalig Gallery, Pasay City, Philippines

## SELECTED GROUP EXHIBITIONS

- 2002 **Recent Works**, Kulay Diwa Galleries, Parañaque City, Philippines  
**Brown Man's Burden**, Babilonia, 1808, Berkley, CA, USA  
**Faith and the City**, Metropolitan Museum of Manila, Manila, Philippines
- 2001 **Group Show Of Baguio Artists**, University of Baguio, Baguio, Philippines  
**Art And Activism**, Queensland Art Gallery Brisbane, Queensland, Australia
- 2000 **Melbourne Art Fair**, represented by John Batten Gallery HK, Melbourne Australia  
**The Spirit That Dwells Within**, exhibited by Carlos Villa and Santiago Bose, Pacific Bridge Contemporary Southeast Asian Art, Oakland, CA, USA  
**Art And Human Rights**, 3rd Gwangju Biennial, Gwangju, Seoul, South Korea  
**The Umbrella Country**, Green Papaya Art Projects, Quezon City, Philippines
- 1999 **5th Baguio International Art Festival**, Baguio City, Philippines
- 1998 **Cien Años Después**
- Museum National de la Havana, Cuba
  - Cultural Centre of the Philippines, Manila, Philippines
  - PhilMuseum De Arte Contemporaneo, San Juan, Puerto Rico
  - Museo de la Iberia y Latin-America, Badajoz, Spain
- At Home And Abroad**
- Asian Art Museum, San Francisco, California, USA
  - Houston Art Museum, Texas, USA
  - East-West Centre Museum, Hawaii, USA
  - Metropolitan Museum of Manila, Manila, Philippines
- Alab Ng Puso**, Metropolitan Museum of Manila, Manila, Philippines
- 1997 **Nine Dragon Heads**, Chung-ju, South Korea  
**Memories Of Over Development**, Plug-in Gallery, Winnipeg, Canada and North Dakota Art Museum, Grand Forks, North Dakota, USA  
**Contemporary Philippine Art**, LFK Gallery, Hong Kong, China
- 1996 **11th Asian International Art Exhibition**, Metropolitan Museum of Manila, Manila, Philippines  
**Memories Of Overdevelopment**, University of California Art Gallery, Irvine, CA, USA
- 1995/1996 **Self Portrait Exhibition**, Metropolitan Museum, Manila, Philippines
- 1995 **Spiritual And The Social**, Queensland Art Gallery and touring State of Queensland and New South Wales
- 1994 **Adelaide Installations**, Adelaide Art Festival, Adelaide, Australia  
**Claiming Turf / Claiming Fortitude**, site specific installations in Fortitude Valley, Brisbane, and at Institute of Modern Art, Brisbane and Queensland College of Art, Morningside, Brisbane, Australia  
**Crossovers**, Installation, Launceston, Tasmania, Australia



- 1993 **4th Baguio Arts Festival**, Convention Center, Baguio City, Philippines  
**1st Asia Pacific Triennial of Contemporary Art**, Queensland Art Gallery, Australia
- 1992 **Naguri Outdoor Exhibit**, Naguri-Mura, Saitama Prefecture, Japan  
**The Space**, Artists Village, Singapore Arts Festival, Singapore
- 1991 **Iskultura**, Metropolitan Museum, Manila, Philippines  
**3rd Baguio Arts Festival**, Baguio City, Philippines
- 1990 **2nd Baguio Festival of the Arts**, Convention Centre, Baguio, Philippines
- 1989 **1st Baguio Festival of the Arts**, Convention Centre, Baguio, Philippines  
Tercera Biennial dela Habana 89, Centro Wilfrido Lam, Habana, Cuba  
**Sikat (Ten decades of Philippine Art)**, Cultural Center of the Philippines (CCP), Manila, Philippines  
**3rd Asian Art Show**, Fukuoka Museum, Fukuoka, Japan
- 1988 **Skyland**, Pinaglabanan Gallery, San Juan, Manila, Philippines
- 1987 **Val Paraiso Biennale Exhibition**, Val Paraiso, Chile  
**August 10**, Baguio Traveling Exhibit to Visayas and Mindanao major cities  
**Reality According to Artists**, CCP Contemporary Art Museum of the Philippines, Cultural Center of the Philippines (CCP), Manila, Philippines  
**BAGUIO WEEK**, Bataan Refugee Center, Bataan, Philippines  
**1st Filipino Visual Art Festival**, Casa Manila, Intramuros, Manila, Philippines  
**BAGUIO ARTIST**, Renaissance Gallery, Baguio City, Philippines  
**BAGUIO ARTS GUILD PHOTOGRAPHY EXHIBIT**, Renaissance Gallery, Baguio City, Philippines
- 1986 **Fathers**, Asian Art Institute, Bowery, New York, USA  
**Equinox Performance**, Long Island City, New York, USA  
**Myth and Magic**, Rye Art Centre, Westchester, New York, USA  
**Installation Piece**, Minor Injury Gallery, Greenpoint, Brooklyn, New York, USA
- 1985 **Dimensions in Dissent**, Kenkeleba House, 2nd Street, East Village, New York, USA  
**Roots in Reality**, Henry Street Settlement, Lower East Side, New York, USA  
**Graphik der Philippinen**, IFA Gallerie, Bonn, West Germany  
**Kalooban**, City Gallery, Columbus Circle New York, USA  
**Chinatown 10**, Asian Art Institute, Bowery, New York, USA  
**4th Asean Exhibition of Art and Photography**, traveling exhibit Singapore, Bangkok, Kuala Lumpur, Brunei, Manila, Jakarta
- 1984 **Group Show**, Pinaglabanan Gallery, San Juan, Metro Manila, Philippines  
**Ugat Suri**, Hiraya Gallery, and ASEAN Institute of Art, Manila
- 1982 **Collectors Item**, UP College of Fine Arts Alumni Foundation, Museum of Philippine Art, Manila, Philippines
- 1981 **A China Show of Philippine Art**, Beijing, China

- 1980 **Critics Choice**, Ma-yi Gallery, Manila Mandarin Hotel, Makati, Rizal  
**Five Directions**, Museum of Philippine Art, Manila, Philippines  
**1st Contemporary Asian Art Show**, Fukuoka Museum, Fukuoka Prefecture, Japan  
**The Art of Fine Print**, Museum of Philippine Art, Manila, Philippines  
**100 Years of Philippine Painting**, Maudurodam Museum, Hague, Netherlands  
**Art of the Regions**, Small Gallery, Cultural Center of the Philippines (CCP), Manila, Philippines  
**Linang Project**, Council For Living Traditions, University of Northern Philippines, Vigan, Ilocos Sur, Philippines  
**Trends in Sculpture**, Museum of Philippine Art, Manila, Philippines
- 1979 **Critics Choice**, Ma-yi Gallery, Manila Mandarin Hotel, Manila, Philippines
- 1978 **Work No. 4**, The Farm, sponsored by National Endowment of the Arts, San Francisco, CA, USA  
**3rd CCP Annual**, Cultural Center of the Philippines (CCP), Manila, Philippines  
**Prints and Drawings**, Sining Kamalig Gallery, Manila, Philippines
- 1976 **12 Grand Prix International d'Art Contemporain de Monte Carlo**, Museo National de Monaco  
**Works on Paper**, Pines Hotel, Baguio City, Philippines  
**Seven Years**, Sining Kamalig Gallery, Manila, Philippines  
**Thirteen Artists 1976**, Cultural Center of the Philippines (CCP), Manila, Philippines  
**2nd CCP Annual**, Cultural Center of the Philippines (CCP), Manila, Philippines  
**Kulay-Anyo Public Mural**, De Los Santos Bldg, Quezon City, Philippines  
**Collage**, Cultural Center of the Philippines (CCP), Manila, Philippines  
**Philippine Contemporary Art**, Gallery of Fine Arts, Cairo, Egypt  
**Arts and Models**, Baguio Hyatt, Terraces Hotel, Baguio City, Philippines  
**Philippines Prints**, Print Collection, Manila, Philippines
- 1975 **12 Young Emerging Artists**, Club Filipino, Manila, Philippines  
**1st CCP Annual**, Cultural Center of the Philippines (CCP), Manila, Philippines  
**Development Academy Artist**, Sining Kamalig Gallery, Manila, Philippines
- 1974 **Group Show**, Gallerie Bleue, Makati, Rizal, Philippines  
**Subject Matter**, Cultural Center of the Philippines (CCP), Manila, Philippines  
**Group of Young Artists**, Sining Kamalig Gallery, Manila, Philippines  
**Group Show**, University of the Philippines - Baguio, Baguio City, Philippines
- 1972 **Bose-Bacaltos Two-man Show**, Sixth Sense Gallery, Manila, Philippines  
**Drawings**, Cultural Center of the Philippines (CCP), Manila, Philippines  
**Group Show**, Hidalgo Gallery, Makati Commercial Center, Makati, Philippines
- 1971 **Group Show**, Red Gallery

## **AWARDS AND ACHIEVEMENTS**

- 2017 UPCFA Tanglaw ng Sining
- 2004 Gawad CCP, Para sa Sining award for visual arts, Manila, Philippines  
Outstanding Citizen of Baguio for Arts and Culture, Baguio City, Philippines
- 2002 “Gawad ng Maynila: Patnubay ng Sining at Makabaging Pamamaraan”,  
Cultural Award for New Media presented to outstanding Filipino Artist, City of  
Manila, Philippines
- 2001 Delegate, “Space Traffic”, Artist-led Alternative Spaces Conference,  
Hong Kong  
Speaker, National Visual Arts Congress, NCCA, Makiling, Los Baños, Laguna,  
Philippines  
Artist Talk, Queensland Art Gallery, Brisbane, Australia  
Guest Lecturer, Queensland University of Technology, Brisbane  
Lecturer, Bachelor of Visual Arts on Contemporary Australian and  
Indigenouse Art, Griffitch University, Queensland, Australia
- 2000 Artist-in-Residence, Center A, Vancouver, Canada  
Artist-in-Residence, Pacific Bridge Southeast Asian Art Gallery, Oakland, USA  
Multimedia Workshop, Manong’ Pusod Centre for Arts and Ecology in Berkley  
and Pacific Bridge.
- 1999 Executive Director, 5th Baguio International Art Festival, Baguio City,  
Philippines  
Awarded “Outstanding Citizen of Baguio” Baguio City Government Award,  
Baguio, Philippines  
Critique MA Candidates Works, University of South Australia, Adelaide,  
Australia  
Speaker, “Community Arts”, 3rd Asia Pacific Triennial, Brisbane, Queensland,  
Australia  
Resource Person, “Strategies in Protest Art for the Philippines and Thailand”,  
Sponsored by Japan Foundation and Tempo, Jakarta, Indonesia  
Travel to Hanoi, Vietnam
- 1998 Reorganized Baguio Arts Guild, established “Green House Effect Gallery”,  
Baguio Botanical Gardens, Baguio, Philippines
- 1997 Philippine delegate to “ASEAN Creative Interaction” Yogyakarta, Indonesia  
Speaker, “Visual Arts Congress”, Davao City, Mindanao, Philippines  
Speaker, “Art that empowers and educates”, Liga Filipino of Columbia  
University and Arkipelago of Barnard College, New York, USA  
Boardmember, Baguio Arts Guild, Baguio, Philippines
- 1996 Facilitator, Ati-atihan Festival in Queensland, Street Arts Project, Brisbane,  
Australia
- 1995 ‘Recipient’ Canadian Foreign Artist Grant and artist-in-residence at Western  
Front, Vancouver, Canada  
“Committee Member For Visual Arts”, National Commission For Culture and  
The Arts, Philippines

- 1994 Artist-in-Residence, Queensland Art College, Brisbane, Queensland, Australia  
Visiting Research Fellow, Southern Cross University, Lismore, New South Wales, Australia  
Speaker, Littoral Conference, International Symposium of artist-led organisations, Salford, United Kingdom
- 1993 President, Baguio Arts Guild, Baguio, Philippines  
Awarded, Baguio Arts Guild, Most Outstanding Community Service Award by the City of Baguio
- 1991 The LAB Project, Collaboration with choreographer/dancer Enrico Labayen
- 1990 “Neo-Filipino”, Collaboration with choreographer/dancer Denisa Reyes, Cultural Center of the Philippines (CCP), Manila, Philippines  
Workshop/Facilitator, Mix-media, UP Summer Arts Festival, University of the Philippines Baguio, Philippines  
Workshop/Facilitator, Arts Association of Davao, Davao City, Philippines
- 1989 Santiago Bose Day in San Francisco, January 20, 1989, proclamation by Mayor Angela Alioto, San Francisco, CA, USA  
“Certificate of Honor” by the Board Supervisors of San Francisco, CA, USA
- 1988 Guest of the Ministry of Culture, Moscow, Riga, USSR  
Delegate, Mass Cultural Administration, People’s Republic of China  
Production Designer, “Song for Manong”, Herbs Theater, San Francisco, CA, USA  
Speaker, “Filipino Art” Asia House, Standord University, Palo Alto, CA, USA  
Facilitator, Baguio Summer Arts Festival, Baguio City, Philippines
- 1987 Co-founder and President-elect Baguio Arts Guild  
Board member-Cordillera Arts Foundation  
Vice-Chairman, Committee on Visual Arts, Presidential Commission on Culture and the Arts  
Speaker, Ateneo de Zamboanga, Zamboanga City and Shariff Kabungsuwan Cultural Center, Cotabato City, Mindanao, Philippines
- 1984 Facilitator, “Paper Making Workshop”, Cultural Center Outreach Program, Vigan, Ilocos Sur, Philippines
- 1983 “Alima Folio” a portfolio of etchings by outstanding University of the Philippines Alumni
- 1982 Finalist, Mobil Art Awards, Makati, Philippines
- 1981 Gold Medalist, Print Category, Art Association of the Philippines  
Completed “Kabibiligan”, a school mural in Sagada, Mt. Province, through a grant from A. Yuchengco Foundation
- 1980 Critic’s Choice for Printmaking, Ma-yi Associates, Makati, Philippines  
Finalist, Mobil Art Awards, Mobil Oil Philippines, Makati, Philippines  
Grantee, Linang Project in Ilocos by Council for Living Traditions and Ford Foundation  
Travel Grant to the U.S., from Heritage Gallery, San Juan, Manila, Philippines
- 1979 “Critic’s Choice for Painting”, Ma-yi Associates, Makati, Philippines

- 1977 “Kulay-Anyo” Mural, De Los Santos Building, Metro Manila Commission, Quezon City, Philippines
- 1976 Thirteen Artists Award, Cultural Center of the Philippines (CCP)
- 1975 Twelve Emerging Artist, Guild of Galleries and the Art Association of the Philippines
- 1971 1st Prize, Editorial Design Thesis, College of Fine Arts, University of the Philippines
- 1st Prize, Advertising Design Thesis, Collge of Fine Arts, University of the Philippines

## **EDUCATION**

- 1967-1972 College of Fine Arts, University of the Philippines - Diliman, Quezon City, Philippines
- 1980-1981 West 17th Print Workshop, New York, U.S.A

## PATRICK FLORES

### About the curator



Patrick Flores is Professor of Art Studies at the Department of Art Studies at the University of the Philippines, which he chaired from 1997 to 2003, and Curator of the Vargas Museum in Manila. He is the Director of the Philippine Contemporary Art Network. He was one of the curators of *Under Construction: New Dimensions in Asian Art* in 2000 and the Gwangju Biennale (*Position Papers*) in 2008. He was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals Fellow in 2004. Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999); *Remarkable Collection: Art, History, and the National Museum* (2006); and *Past Peripheral: Curation in Southeast Asia* (2008). He was a grantee of the Asian Cultural Council (2010). He co-edited the Southeast Asian issue with Joan Kee for *Third Text* (2011). He convened in 2013 on behalf of the Clark Institute and the Department of Art Studies of the University of the Philippines the conference “*Histories of Art History in Southeast Asia*” in Manila. He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014. He curated an exhibition of contemporary art from Southeast Asia and Southeast Europe titled *South by Southeast* and the Philippine Pavilion at the Venice Biennale in 2015. He was the Artistic Director of Singapore Biennale 2019 and is the Curator of the *Taiwan Pavilion* for Venice Biennale in 2022.

**SANTIAGO BOSE**

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