

ERIC ZAMUCO

COSMIC GROUNDS



**ERIC ZAMUCO**

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E R I C Z A M U C O

C O S M I C G R O U N D S



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Energy is never created nor destroyed. It is only converted from one form to another.

Zamuco's artistic practice in relation to discarded and disfigured material has always been a question in transformation and reassembly. There is no aim to restore fragmented objects, only an acknowledgement of the passing of time and inevitable decay.

COSMIC GROUNDS takes off after a string of health scares in 2017, which prompted a series of walks around Zamuco's neighborhood and family province. His first exhibition in two years, Zamuco has slowly built a personal archive of items found while he was in transit—a broken vase, headless heron, and termite-eaten pillar, among others. While not initially drawn to the material itself, Zamuco's fascination with the objects came from their discarded and shattered state. Most of the objects he encountered were fragile, if not broken, disposed of by other people: undeniably deemed as irrelevant waste.



It's almost solemn, like walking into a church of discarded material. Zamuco's arrangements are uncanny: there is a bent metal rod that replaces a kneeling figure's head, a carpenter's square runs through a body frame that once was used to stabilize a patient during radiation therapy, a votive candle stand houses a seaweed bulb. Zamuco's found roof shingles are strewn across the floor, laid out like a puzzle atop the concrete. There's something strangely sacrilegious about walking on an artwork. We are conditioned not to confront, only to skirt to the side and walk over. We step, tentatively, and our bodies are led into discovering these objects that were once broken but now take hold of a new life. Are we meant to kneel before their presence?

Rather than searching, these objects had come to him. Not having scoured through junkshops for any of the elements in the exhibition, Zamuco's inclination to work with these materials was not a reaction to happenstance, but to providence. To the artist, coming across these objects felt almost fated, an uncontrollable event reminiscent of the unpredictability and frailty of our own bodies.







Zamuco leads us to walk into the objects he had previously walked into before. Haunting and nearly ominous, they are misshapen and deformed, losing a limb or two, and dirtied through days of sitting out in the open. The dim light of the space leads us to readjust our vision. Items are encased in metal frames, forged together, mended, and suspended. Without outstretching our arms, we still somehow know what it feels like to reach out and touch the chipping wood, stitched fabric, and copper nails.

These objects had once belonged to someone, had once served a purpose, but were later on disposed of. One can assume that it was because most of them were disfigured, lost of its previous function and therefore were left to deteriorate on the roadside. Zamuco's attention to these objects is a work of renewal. The objects are transformed and made anew, speak wholly different truths, and are documentations of theirs and the artist's journey. Maybe in this same line, it's also worth asking: what will happen to our energy when our functions no longer work?

- A R I A N N A M E R C A D O









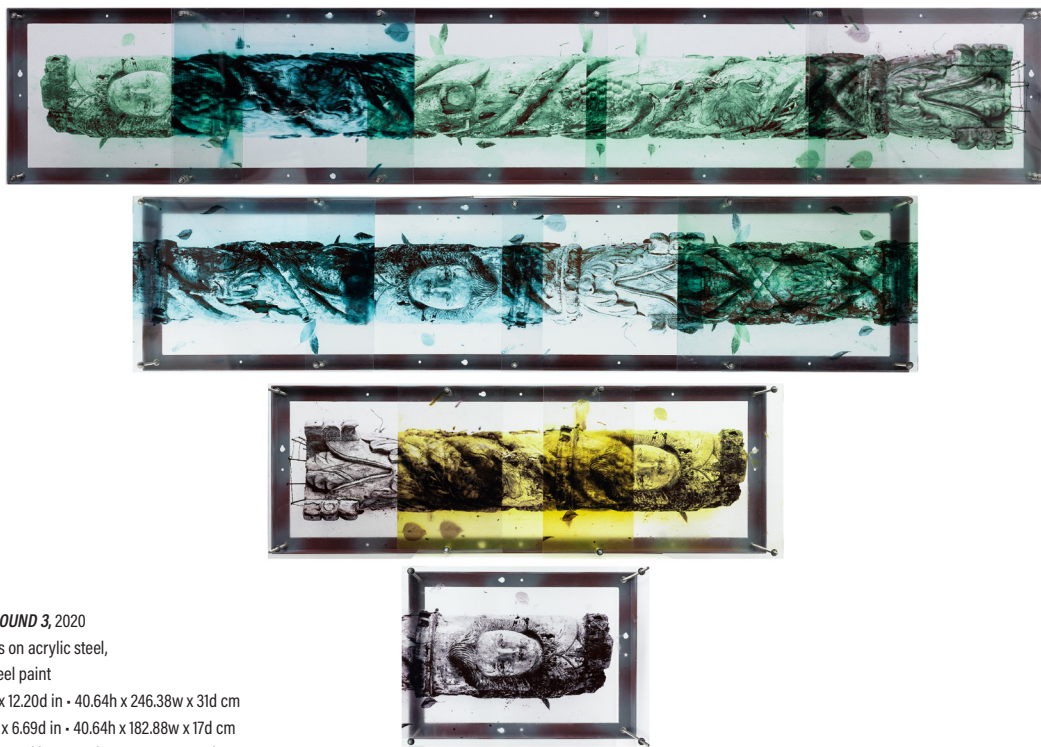
*COSMIC GROUND 1*, 2020  
thermoplastic, carpenter's square,  
aluminum, stainless steel,  
plastic tube, bronze  
76.38h x 40w x 24d in  
194h x 101.60w x 60.96d cm



*COSMIC GROUND 2*, 2020  
heron figurine, epoxy, stainless steel  
mesh, acrylic paint, imitation silver leaf  
31.50h x 21.26w in • 80h x 54w cm







*COSMIC GROUND 3*, 2020

digital prints on acrylic steel,  
stainless steel paint

i. 16h x 97w x 12.20d in • 40.64h x 246.38w x 31d cm

ii. 16h x 72w x 6.69d in • 40.64h x 182.88w x 17d cm

iii. 16h x 48w x 11d in • 40.64h x 121.92w x 27.94d cm

iv. 16h x 22w x 12d in • 40.64h x 55.88w x 30.48d cm









*COSMIC GROUND 4*, 2020  
resin figurine, stainless steel, wood, copper, acrylic  
62.20h x 137.80w x 18.31d in • 158h x 350w x 46.50d cm



*COSMIC GROUND 5*, 2020  
digital print on acrylic stainless steel 16h x 16w x 12d in  
40.64h x 40.64w x 30.48d cm









*COSMIC GROUND 6*, 2020  
digital prints on cloth, steel signage frame, enamel  
23.62h x 9.65w x 7.09d in  
60h x 24.50w x 18d cm



*COSMIC GROUND 7*, 2020  
seaweed bulb, acrylic, brass,  
stainless steel, steel, paint  
79.53h x 6.89w x 4.72d in  
202h x 17.50w x 12d cm



*COSMIC GROUND 8*, 2020  
wood, steel, stainless steel cable with fasteners  
110.24h x 21.06w x 21.06d in  
280h x 53.50w x 53.50d cm

*COSMIC GROUND 9*, 2020

vase, die cast metal, epoxy, archival inkjet print, wood, steel table

table: 36h x 24.5w x 24d in - 91.44h x 62.23w x 60.96d cm

vase: 16h x 5.51dia in - 40.64h x 14dia cm









# ERIC ZAMUCO

ERIC ZAMUCO's (b. 1970, Manila, PH) body of work has been about filtering the ordinary and the unfamiliar. It has persisted to be about responding to objects, materials and circumstance, in a particular time and place. Zamuco's themes run the gamut from views about dislocation, identity, post-colonial narratives, spirituality, geopolitics to the need for reclamation of space. His works, which are of a diverse range of media, including sculpture, installation, photography, drawings, video and performance, serve not only as social commentary but also as self-critique. The intention in transforming the commonplace is to pull the immaterial and possibly find knowledge for some kind of human order.

## RESIDENCIES AND AWARDS

2015	Alliance Francaise de Manille Philippine Artist Residency Program 2015 Recipient, Centre Intermondes, La Rochelle, France
2011	Phoenix Gallery Fellowship Awardee 2011-2012, New York
2008	Donald L. Bartlett Memorial Scholarship <b>Winner</b> , Missouri 50, Sedalia, Missouri <b>Third Place</b> , Visions Photography Competition, Columbia, Missouri <b>Grant</b> , University of Missouri Center for Arts and Humanities, Missouri
2007	
2005	<b>Ateneo Art Awards</b> , Manila
2003	<b>13 Artists Award</b> , Cultural Center of the Philippines Vermont Studio Center Freeman Fellowship, Johnson, Vermont 2002 Ayala Foundation Scholarship, Manila
2000	<b>Finalist</b> , Philip Morris ASEAN Art Awards, Manila
1994	<b>Finalist</b> , Philip Morris ASEAN Art Awards, Manila

## SOLO EXHIBITIONS

2020	<b>Cosmic Grounds</b> , Silverlens, Manila
2017	<b>Almost Not</b> , Silverlens, Manila <b>SaLang #2: Remedyo</b> , Project Space Pilipinas, Lucban, Quezon, Philippines
2016	<b>Take Out The Fine China</b> , Total Gallery, Alliance Francaise de Manille <b>Visible Currents</b> , Silverlens, Manila <b>Take Out The Fine China</b> , Centre Intermondes, La Rocelle, France
2014	<b>Private Pool</b> , MO_Space, Manila <b>Another Other</b> , Ateneo Art Gallery, Manila 2013 Balat, West Gallery, Manila <b>Site of Marks</b> , Silverlens, Manila
2012	<b>Another Please</b> , Phoenix Gallery, New York <b>Inconspicuously Consumed</b> , Bliss on Bliss Art Projects, Queens, New York
2011	<b>Out of Ordinary Spectacles</b> , Silverlens, Manila
2009	<b>Banal: Sculptural Meditations on the Unfamiliar</b> , George Caleb Bingham Gallery, Columbia, Missouri

2007	<b>Karga</b> , West Gallery, Manila
2004	<b>Fine Line</b> , West Gallery, Manila
2003	<b>Consisting Upholding</b> , The Corredor, University of the Philippines, Ayala Museum, Manila
2002	<b>Consisting Upholding</b> , Vermont Studio Center, Johnson, Vermont 2001 Laman, West Gallery-Ortigas Center, Manila
2000	West Gallery-West Avenue, Manila 1997

## SELECTED GROUP EXHIBITIONS

2020	<b>Art Fair Philippines</b> , Silverlens, Manila
2019	<b>WXXX</b> , West Gallery, Manila <b>Art Fair Philippines</b> , Silverlens, Manila <b>Art Fair Philippines</b> , Silverlens, Manila
2018	<b>Art Fair Philippines</b> , Silverlens, Manila
2017	<b>Art Basel</b> , Silverlens, Hong Kong <b>Translación</b> , Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
2016	<b>London Biennale: Manila Pollination</b> , Metropolitan Theatre, Manila Art Fair Philippines, Manila
2015	<b>City: Remembrance and Reimaginings</b> , curated by Arcolabs, Edwin Gallery, Jakarta <b>First Lucban Assembly: Pamumuhunan (Waiting for Capital)</b> , organized Project Space Pilipinas, curated by Disclab Curation and Criticism, Lucban, Quezon <b>Off Site/ Out of Site</b> , curated by Back to Square 1, University of the Philippines, Stud Farm, Quezon City
2014	<b>Multiple Languages</b> , curated by Leslie de Chavez & Louise Marcelino, Silverlens, Manila <b>Impetus 3: Constructs of Absence</b> , curated by Karen Flores and Noel Soler Cuizon, Now Gallery, Manila <b>I Object</b> , MOSpace for Art Fair Philippines, The Link, Makati
2013-14	<b>Unbearable Lightness of Being</b> , curated by Leslie de Chavez and Se-Eun An, Finale Art File, Makati
2013	<b>Hugot</b> , curated by Claro Ramirez and Silke Schmickl for BS1 Projects, Sining Makiling Gallery, University of the Philippines, Laguna
	<b>Untuned</b> , curated by Claro Ramirez for BS1 Projects, CCAMS



Gallery, Philippine Women's University, Manila

2012 **Marking Time**, Ateneo Art Awards 10th year Anniversary, Ateneo Art Gallery, Manila

**Grounded**, curated by Claro Ramirez and Silke Schmickl, Lopez Museum, Manila

**What A Mess! Fredrikstad Art Fair 2012**, Hydrogen Fabrikken Kunsthall, Fredrikstad, Norway for Small Projects, Tromso

**The Hope & the Dream in Filipino**, Canon Open Gallery, Tokyo

**Supermarket 2012: Stockholm Independent Art Fair**, Stockholm

**26th Asian International Artists Exhibition**, Ayala Museum, Manila 2011 Cosmetic Order, MoSpace, Manila

**26th Asian International Artists Exhibition**, Hangaram Art Museum, Seoul Close Encounters, MCLA Gallery 51, North Adams, Massachusetts

2010 **An Exchange with Sol LeWitt**, curated by Regine Basha

**Puzzling(a)Space**, curated by Jeong-ok Jeon and Jammie Chang, Hillver Art Space, Washington DC

2009 **FastX3**, White Flag Projects, St. Louis, Missouri

**Happy Medium**, Bingham Gallery, Columbia, Missouri

2008 **9 x 12**, West Gallery, Manila

**It's Not Easy**, curated by Herb Tam and Lauren Rosati, Exit Art, New York

**Missouri 50**, Department of Fine Arts, Sedalia

**[Im]mediate: The Politics of Time**, True/False Film Festival Headquarters, Columbia, Missouri

2007 **Represent**, Bingham Gallery, Columbia, Missouri Oslo Open, Norway

**Foundry Art Centre 2nd Annual Photography Exhibition**, St. Charles, Missouri Southern Comfort, curated by Jet Pascua Galleri 21:24, Galleri 21:25, National Academy of Oslo, Norway

2006 **Plurality**, George Caleb Bingham Gallery, Columbia, Missouri

2005 **9 x 12**, West Gallery, Manila

**Ateneo Art Awards**, Cross Encounters, Rockwell Center, Manila

2004 **TransCulturalExchange: Tile Project**, Cultural Center of the Philippines, Manila West Gallery, West Gallery, Manila

2003 **13 Artists Awards**, Cultural Center of the Philippines, Manila

**Urbanisasyon**, Kulay Diwa Art Galleries, Manila

**Densities: Making Sense of Dense Cities**, Cultural Center of the Philippines, Manila

2002 **Recent Works 4**, Kulay Diwa Art Galleries, Manila Asian Art Biennale, Bangladesh

2001 **Depleted**, The Drawing Room, Manila

**Triskaidekaphobia**, West Gallery, Manila

**13 Artists Awards**, Cultural Center of the Philippines, Manila

2000 **Philippine Art Awards**, Metropolitan Museum, Manila

**Larawan**, Jorge B. Vargas Museum, Manila

## LECTURES

2016 **Alliance Francaise de Manille Artist Talk Series: Take Out the Fine China**

**Visible Currents Artist Talk**, Silverlens, Manila

2015 **Curatorial Practices and New Media Art Discussions** for Master of Art and Design Program, PWU, Manila

**Art Speak: Another Other, Ateneo Art Gallery**, Manila 2013 Grounded Artist Talk, Lopez Museum, Manila

**Icons**, Forest sa Timog, Manila

2010 **Puzzling(a) Space Artist Talk**, Hillyer Art Space, Washington DC 2009 MFA Lecture Series, George Caleb Bingham Gallery, Missouri

2008 **Open Laptop**, Contemporary Art Museum, St. Louis, Missouri

**Art Around Us**, Art Studies II, University of the Philippines Diliman, Manila

2003 **Consisting Upholding**, The Corredor, University of the Philippines, Manila

## EDUCATION

2009 MFA Sculpture/Photography, University of Missouri, Columbia

1991 BFA Visual Communications, University of the Philippines

## PUBLICATIONS

Cruz, Jasmine. "Eric Zamuco sees art in airplane windows in

Visible Currents at Silverlens." Accessed September 2 2016. <http://www.spot.ph/arts-culture/art-exhibits/66724/eric-zamuco-visible-currents-silverlens-a117-20160618>

"Project Bakawan Arts Festival." Exh. Cat. University of the Philippines Campus

Cruz, Jasmine. "What does an artist say after a racial slur?." Accessed 1 September 2016. "<http://www.bworldonline.com/content.php?section=Arts&Leisure&title=wh-at-does-sn-artist-say-after-a-racial-slur&id=100346>

"Somewhere Out There." Exh. Cat. Korean Cultural Center, Taguig City, Philippines "Another Other." Exh. Cat. Ateneo Art Gallery Clarissa Chikiamco. "Competition, Market and the Rise of Philippine Contemporary Art: Locating the Ateneo Art Awards." Pananaw 7 Philippine Journal of Visual Arts (2014-2015) "Subject to Interpretation." Town and Country May 2013. p. 20

Legaspi-Ramirez, Eileen. "Site of Marks by Eric Zamuco." Accessed 22 March 2014 <http://www.silverlensgalleries.com/newsletter/?id=92#92>

Alcazaren, Paolo. "Grounded art." Philippine Star 23 March, 2013. Accessed 15 April

2013 < <http://www.philstar.com/modern-living/2013/03/23/922812/grounded-art>>

"The Month of Photography Tokyo 2012." Exh. cat. Museum Of Photography Tokyo and Photographic Society of Japan.

TheresNoTylerDurden."Floating Identities/Connections." Slashmaraud (2012): Accessed April 18, 2012. <http://www.slashmaraud.blogspot.com/>

"Cosmetic Order at MO Space." Manila Art Blogger (2011): Accessed April 18, 2012.

<http://www.manilaartblogger.com/2011/11/16/cosmetic-order-at-mo-space/#more-10909> "An Exchange With Sol Lewitt." Exh. cat. Cabinet Magazine and Mass MOCA. Puzzling Space. Asian Art News (2010): 32

Puzzling (a) Space Exhibition 2010. Point: 187

Kate Mattingly, "Viewer Participation Completes the Artwork." The Pink Line Project (2010): Accessed December 15, 2010. <http://pinklineproject.com/article/here-and-now>.

"Eric Zamuco," Project Andini, last modified June 29, 2009, <http://www.projectandini.org/wp/2009/06/eric-zamuco/>

Michael Sullivan. "Gallery Opening of the Week." Washington Post (2010): 42

Howald, Lindsey. "Round about art." Columbia Tribune 25 January 2009. Accessed 1 April 2009 <<http://archive.columbiatribune.com/2009/jan/20090125ovat015.asp>>.

Goodwin, Chelsea. "Art that 'represents.'" Missourian 30 October 2007. Accessed April 1, 2009 <<http://archive.columbiatribune.com/2009/jan/20090125ovat015.asp>>.

"Katalog Oslo Open 2007." Exh. cat. Unge Kunstneres Samfund and Office for Contemporary Art Norway.

Legaspi-Ramirez, Eileen. "Investigating Circulations:The Folly of [Art]

Bottom-lines and Number-Crunching." Documenta Magazines Online Journal. 02 FEB 2007. Pananaw: Philippine Journal of Visual Arts. 01 APR 2009 <<http://magazines.documenta.de/frontend/article.php?idLanguage=1&NrArticle=513>>.

Drew Deubner. "Plurality Takes on Art Definition." The Maneater (2006): 25 Ramon E.S. Lerma. "A Fine Exhibit, a Fine Visit," The Philippine Star (2004) Tejero, Constantino C. "Ethereality from Junk," Philippine Daily Inquirer (2004) Defeo, Ruben "Zamuco's Metaph-oars," The Philippine Star (2003)

Alice G. Guillermo. "Installations of Spirit." Today (2003)

Ceres P. Doyo. "Art in Container Vans," Philippine Daily Inquirer (2003)

Sid G. Hildawa. "Map of the Philippines," Asian Art Biennale Bangladesh 2001 Catalogue

Ana P. Labrador. "A Bigger Drawing Room," The Philippine Star (2001)

Jose Tence Ruiz. "Atras /Avant: Lessons from a Continuing Reinvention of the Thirteen Artists," Pananaw 4 Philippine Journal of Visual Arts (2000-2002)

Eileen Legaspi Ramirez. "2000-2002 Exhibit/ Event Survey," Pananaw 4 Philippine Journal of Visual Arts (2000-2002)





## **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.