



PATRICIA PEREZ EUSTAQUIO
Still Life

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Still Life

words by Patricia Perez Eustaquio

In 2003, I worked on a piece called *Martyr A la Carte* that featured a duck made out of fabric hanging from a hook and mounted on a decorative frame, and a jacquard-upholstered panel. The two soft reliefs formed a diptych on which I sewed the words, *Martyr A la Carte*. This work eventually became the anchor piece of a group of works that made up *Swine*, an installation that I worked on at Green Papaya Art Projects.

The space was cast in a red light from a neon piece, *She would kill for it*, and strewn around the room were other objects I spawned out of fabric, wax and found objects. It was fashioned to look like a bistro, or a salon, with a wax-covered chair, an upholstered refrigerator, a white wax apron dripping with red petals, a butcher's knife, a pig's leg, and finally, an oil painting portrait of a pig somewhere around this grouping.



Untitled (Still Life 1)

oil on canvas
48h x 84w in
(121.92h x 213.36w cm)
2017

Untitled (Still Life 2)
oil on canvas
48h x 84w in
(121.92h x 213.36w cm)
2017





Untitled (Still Life 3)
piñon fiber, plaster
7 x 2.25 in • 17.78 x 5.71 cm (corn)
55 x 45 in • 13.97 x 11.43 cm (squash)
2017



More than the memento mori, the inevitability of death that art's Golden Age of still life paintings allude to, I have always been struck by the excesses depicted in these works, and by what such excesses imply. There was banquet and bacchanalia. There were bowls of fruit, golden goblets of wine, and various game and cooked meats. Such great appetites were heightened by realism put on display by the painters of the time who were exploring the new medium of oil, and these paintings could only be commissioned by the wealthy. While the slaughtered meats are the apparent martyrs of these excesses, the real martyrs were a great distance away, in the Americas and in the islands of the Pacific including the Philippines.



Untitled (Still Life 4)
fiberglass resin, sugar paste, graphite, acrylic
paint, brass strip
17h x 15w in
(43.18h x 38.10w cm)
2017



Untitled (Still Life 5)

plaster, wood, polyurethane, acrylic paint, sugar
paste, graphite
22.05 (h) x 38.19 (dia) in • 56 (h) x 97 (dia) cm
2017



Untitled (Still Life 6)
fiberglass resin, sugar paste, piña fiber, graphite,
acrylic paint, brass strip
14h x 15w in
(35,56h x 38,10w cm)
2017

Behind the material successes of the sixteenth century West was an engine for building such wealth: empire. Thousands of trees from the Philippine tropical forests were felled as hundreds of ships, built in the shipyards of Cavite, were sent out for the Galleon Trade. Gold, silk, fruits, vegetables and plants sailed to Europe and changed European cuisine forever, as tomatoes, potatoes, corn and bananas found their way to the continent from the Americas. (How different our diets would have been if french fries and spaghetti bolognese were never invented then!)

Untitled (Still Life 7)
oil on canvas
48h x 42w in
(121.92h x 106.68w cm)
2017





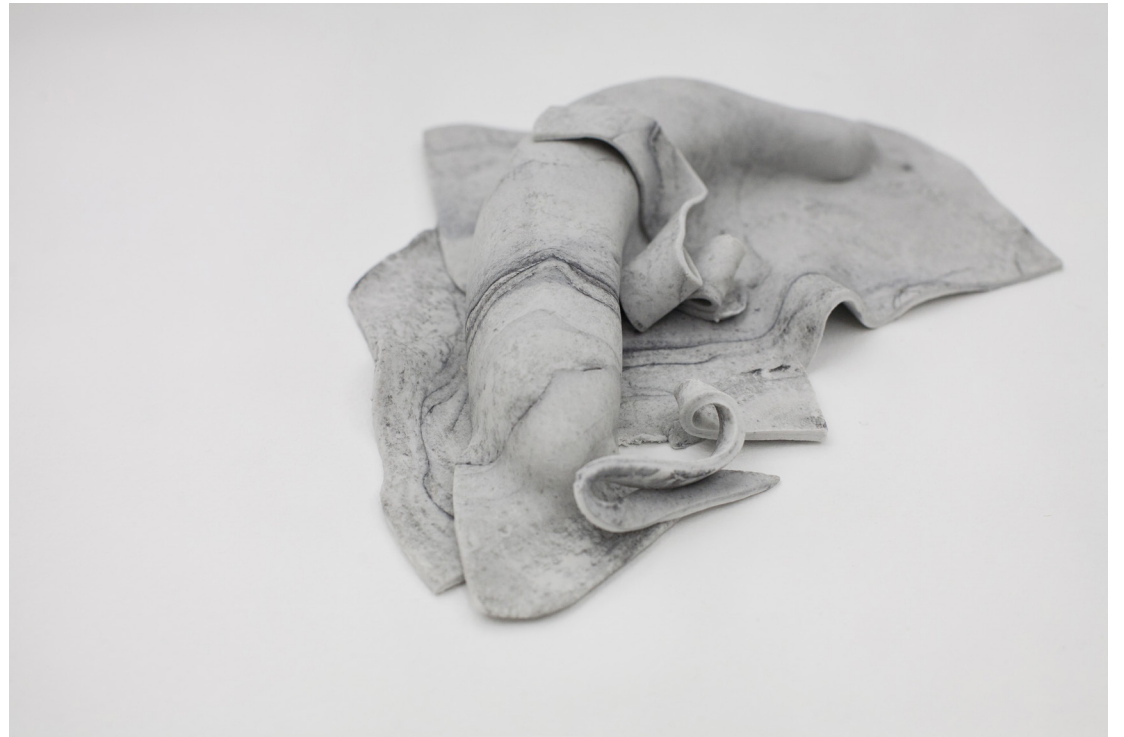
Untitled (Still Life 8)

oil on canvas
48h x 84w in
(121.92h x 213.36w cm)
2017

Untitled (Still Life 9)
plaster, fabric, plastic plant, paint
116.50h x 94w in • 295.91h x 238.76w cm (plastic
plant included)
2017







Untitled (Still Life 10)
sugar paste, graphite
11h x 9w in • 27.94h x 22.86w cm (banana)
4h x 3w in • 10.16h x 7.62w cm (flower)
2017



Untitled (Still Life 11)
sugar paste, plaster, graphite
dimension variable
2017

Untitled (Still Life 12)

oil on canvas
48h x 42w in
(121.92h x 106.68w cm)
2017



Still Life revisits the idea of these art-historical still life works and their social implications, while alluding to the more contemporary martyrs of human excess and appetite. A grouping of works that echo ***Swine***, the show continues on my art practice of exploring materials and objects and fascination with our impulse to create, consume and destroy.



PATRICIA PEREZ EUSTAQUIO

Bio

Known for her works that span across different mediums and disciplines—from paintings, drawings, and sculptures, to the fields of fashion, décor, and craft—Patricia Perez Eustaquio (b. 1977) reconciles these intermediary forms through her constant exploration of notions that surround the integrity of appearances and the vanity of objects. Images of detritus, carcasses, and decay are embedded into the handiwork of design, craft, and fashion, while merging the disparate qualities of the maligned and marginalized with the celebrated and desired. From her ornately shaped canvases to sculptures shrouded by fabric, their arrival as fragments, shadows, or memories, according to Eustaquio, underline their aspirations, their vanity, this ‘desire to be desired.’ Her wrought objects—ranging from furniture, textile, brass, and glasswork in manufactured environments—likewise demonstrate these contrasting sensibilities and provide commentary on the mutability of our perception, as well as on the constructs of desirability and how it influences life and culture in general.

A recipient of The Cultural Center of the Philippines’ Thirteen Artists Awards, Patricia Perez Eustaquio has also gained recognition through several residencies abroad, including Art Omi in New York and Stichting Id11 of the Netherlands. She has also been part of several notable exhibitions held both locally and internationally, such as *The Vexed Contemporary* in Museum of Contemporary Art and Design, Manila; *Volta Basel* in Basel, Switzerland; and *Credit Suisse’s Chimera* in Singapore Art Museum, Singapore. She has exhibited at the Palais de Tokyo in Paris and was part of the 2016 Singapore Biennale.

Patricia Perez Eustaquio is currently based in Manila, Philippines.

SELECTED AWARDS & RESIDENCIES

- 2010 Shortlist, *Shattering States*, Ateneo Art Awards, Manila
Art Omi Residency, New York
- 2009 *The New Wave*, Winner, Ateneo Art Awards, Manila
13 Artists Award from the Cultural Center of the Philippines, Manila
Stichting id11, Delft, The Netherlands
- 2005 Gawad Urian for Best in Production Design, for the film
Ebolusyon Ng Isang Pamilyang Pilipino by Lav Diaz, Manila

SELECTED COLLECTIONS

- Singapore Art Museum*, Singapore
- Banko Sentral ng Pilipinas*, Manila
- Lorenzo - Rillo Collection*, Manila
- Marcel Crespo Collection*, Manila
- Paulino and Hetty Que Collection*, Manila
- Marc and Esmeralda Bollansee Collection*, France
- Michael and Alessandra Purugganan Collection*, New York
- Mikey and Lou Samson Collection*, Singapore

SOLO EXHIBITIONS

- 2017 *Still Life*, Silverlens, Manila
- 2016 *Flowers for X*, Yavuz Gallery, Singapore
That Mountain is Coming, Palais de Tokyo, Paris
Black Dust, Tyler Rollins Fine Art, New York
- 2015 *The Hunters Enter the Woods*, Silverlens, Manila
- 2014 *Figure Babel*, Mind Set Art Center, Taipei and Silverlens, Manila
- 2013 *The Future That Was 2.0*, TRFA, New York
The Future That Was, Jorge Vargas Museum, University of the Philippines Diliman, Manila
- 2012 *Solo show*, Silverlens, Singapore
- 2011 *Cloud Country*, Silverlens, Manila
- 2010 *Dear Sweet Filthy World*, Silverlens, Manila
- 2008 *Death to the Major, Viva Minor*, Silverlens, Manila
- 2004 *Swine*, Green Papaya Art Projects, Manila
- 2003 *Split Seam Stress*, Ayala Museum, Manila

SELECTED GROUP EXHIBITIONS

- 2017 *Sydney Contemporary*, Carriageworks, Sydney, Australia
SHARED COORDINATES: Edouard Malingue Gallery x Silverlens, Silverlens Galleries, Manila

Art Basel, Hong Kong
Translaci3n, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila

2016 **An Atlas of Mirrors**, Singapore Biennale, Singapore
Every Island from Sea to Sea: Recent Philippine Art, Curated by Dr. Patrick Flores, Mind Set Art Center, Taipei
MAPS, ROH Projects, Jakarta
Art Basel, Hong Kong

2015 **The Vexed Contemporary**, Museum of Contemporary Art and Design, Manila
ReVision 2: 5th Anniversary Special Presentation, Mind Set Art Center, Taipei
Art Basel, Hong Kong
Art Fair Philippines, Manila
I Went To The Forest To Live Deliberately, ArtInformal, Manila

2014 **Art Taipei**, Taipei
stick up don't move smile (reinventing black, 1957 to today), Finale Art File, Manila
What does it all matter, as long as the wounds fit the arrows?, Cultural Center of the Philippines, Manila
Art Basel, Hong Kong
Art Fair Philippines, Manila

2013 **Art Taipei**, Taipei
Art Basel, Hong Kong
The Midnight Marriage, Silverlens, Manila
The Philippine Contemporary: To Scale the Past and the Possible, curated by Patrick D. Flores, Metropolitan Museum of Manila, Manila
Ley Hunting Part 2, curated by Gary-Ross Pastrana, Silverlens, Singapore

2012 **Ley Hunting Part 1**, curated by Gary-Ross Pastrana, Silverlens, Manila
Chimera, an exhibition of works from selected Asian collectors, Singapore Art Museum, Singapore
In-Femininity, Tang Contemporary, Bangkok

2011 **Complete and Unabridged**, Osage Gallery, Hong Kong
Fabrications, Museum of Contemporary Art and Design (MCAD), Manila
VOLTA 7, Basel
ARTHK11, Hong Kong

2010 **Popping Up, Exploring the Relationship Between 2D and 3D**, Hong Kong Arts Center, Hong Kong
ARTHK10, Hong Kong

2009 **Thrice Upon A Time: A Century of Story in the Art of the Philippines**, Singapore Art Museum, Singapore
ARTHK09, Hong Kong
Pulse Art New York, New York
Serial Killers, Green Papaya Art Projects, Manila

2008 **Three Young Contemporaries**, curated by Adeline Ooi, Valentine Willie Fine Arts, Kuala Lumpur
ARTHK08, Hong Kong

2005 **You Are Here**, Valentine Willie Fine Arts, Kuala Lumpur
Parallel Stories, curated by Roberto Chabet, Finale Art File, Manila

2004 **SENI Singapore 2004: Art and The Contemporary/Home Fronts**, Singapore Art Museum, Singapore
The Sedimentation of the Mind is a Jumbled Museum, Jorge Vargas Museum, University of the Philippines, Diliman

2003 **Picture This**, Art Center, Manila
Under Construction, Big Sky Mind, Manila

2002 **Panic Attack!**, Surrounded By Water
Light Show, Big Sky Mind, Manila

FILM & THEATRE

2010 **Production Designer** for an experimental children's musical directed by Tess Jamias for the Cultural Center of the Philippines (Alamat ni Maria Sinukuan)

2005 **Production Designer** for the film, Ebolusyon ng Isang Pamilyang Pilipino by Lav Diaz: shown at the Toronto Film Festival, Mar del Plata Film Festival (Argentina), Hong Kong International Film Festival and Goteburg Film Festival
Costume Designer for the Philippine Ballet Theater's *Dalagang Bukid and Other Premieres*, under choreographer Enrico Labayen, staged at the Cultural Center of the Philippines (CCP)
Costume Designer for Dancing Wounded's, *Resistance is Beautiful*, featuring Myra Beltran and Donna Miranda, staged March 2005 at the Experimental Theater, CCP

EDUCATION

1997-2001 University of the Philippines Diliman, Quezon City, Philippines
Bachelor of Fine Arts, Major in Painting, Magna Cum Laude

1995-1997 Collegio del Mondo Unito dell'Adriatico - Trieste, Italy
Certificate in World Cultures

SELECTED PUBLICATIONS

The Vexed Contemporary. La Sallian Education Innovators Foundation. 2017.

Calasan, Pierre A., "The Everlasting Gaze." Town and Country Magazine. November 2016, p. 24

Jaucian, Don. "Filipino Artists Triumph at the Singapore Biennale." CNN Life Philippines. Accessed 4 November 2016. <http://cnnphilippines.com/life/culture/arts/2016/11/04/singapore-biennale-2016.html>

Othman, Syahida. "Philippines Artists Draw Inspiration From Nature and Fishermen for the Singapore Biennale." Channel News Asia. 12 October 2016.

"Patricia Perez Eustaquio: That Mountain Is Coming." Palais de Tokyo. Accessed 13 July 2016. <http://www.palaisdetokyo.com/en/event/patricia-perez-eustaquio>

Santos, Carina. "One of Europe's Top Contemporary Art Museums Puts a Filipino in the Spotlight." CNN Philippines. Accessed 12 July 2016. <http://cnnphilippines.com/life/culture/arts/2016/07/12/patty-eustaquio.html>

Ortiga, Kara. "Beauty in the Breakdown." Preview Magazine. February 2016. pp. 105-107.

"Profiles: Patricia Perez Eustaquio." Art Asia Pacific. July/August 2015. pp. 54-55

Bollansee, Mark. Southeast Asian Contemporary Art Now. Singapore: Straits Time Press. 2013

Tomorrow, Today: Contemporary Art From The Singapore Art Museum (2009-2011). Singapore: Singapore Art Museum. 2012.

The Collectors Show: Chimera. Singapore Art Museum. 2012. pp. 30-32.

Without Walls: A Tour of Philippine Paintings at the Turn of the Millenium. Manila: Winrum Publishing. 2010

Thrice Upon A Time. Philippines. Singapore: Singapore Art Museum. 2009

The Philippine Yearbook 61 Artists That Will Change The World. Philippines. 2009.



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.