

SILVERLENS



17 AUG TO  
14 SEPT  
2019

OPENING RECEPTION  
17 AUG 2019, 6PM

**BARE  
NECESSITIES**

CURATED BY  
**PATRICK D. FLORES**



**SANTIAGO  
BOSE**



**SANTIAGO BOSE**

Copyright © 2019 Silverlens Inc.

All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic or otherwise, without the prior written consent of the above mentioned copyright holders, with the exception of brief excerpts and quotations used in articles, critical essays or research.

Text © Patrick D. Flores. 2019

All rights reserved.

No part of this essay may be reproduced, modified, or stored in a retrieval system or retransmission, in any form or by any means, for reasons other than personal use, without written permission from the author.

# SILVERLENS

2263 Don Chino Roces  
Avenue Extension  
Makati City, Philippines 1231  
T +632.8160044  
F +632.8160044  
M +63917.5874011  
Tue-Fri 10am-7pm, Sat 10am-6pm

[www.silverlensgalleries.com](http://www.silverlensgalleries.com)  
[info@silverlensgalleries.com](mailto:info@silverlensgalleries.com)

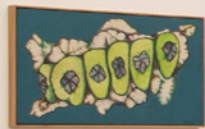
# SANTIAGO BOSE

## *BARE NECESSITIES*

*CURATED BY  
PATRICK D. FLORES*

The exhibition series **Santiago Bose: Painter, Magician** revisits the art of Santiago Bose through selected pieces from his extensive practice, marking turns in expression and the social contexts shaping it. The first phase is **Bare Necessities**. It focuses on the impulses of his artistic language and how these are harnessed to produce distinct form, critical discourse, and urgent impulse. The political work of art begins with the gesture of transforming the material of the world.



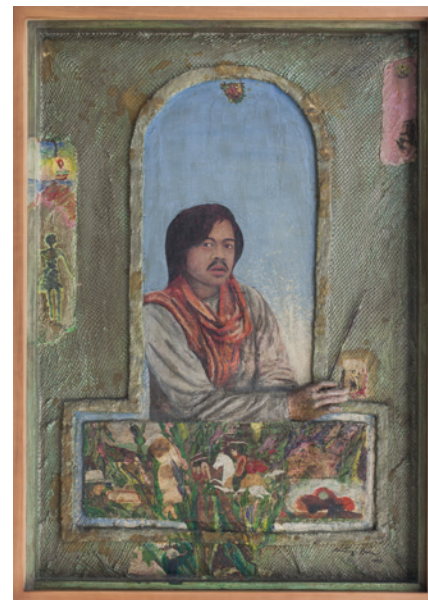


Diego Rivera



## ***I. Abstraction:***

hard-edge, presence of grid, emergence of  
contingent form within geometric frame



*Eyes of Gauze*, 1983  
mixed media  
48.03h x 33.07w in  
122h x 84w cm



*Peggy's Cookbook*, 1976  
mixed media  
47.64h x 47.64w in  
121h x 121w cm



*Marlboro Seri*, 1971  
acrylic on board  
48.03h x 23.82w in  
122h x 60.50w cm



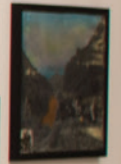
*Untitled*, 1970  
acrylic on plywood  
24.06h x 47.24w in  
61.10h x 120w cm



*Mabini Blues I*, 1976  
mixed media, acrylic on plywood  
37.40h x 25.39w in  
95h x 64.50w cm



Tricky Object  
2014, mixed media on paper, 100 x 100 cm



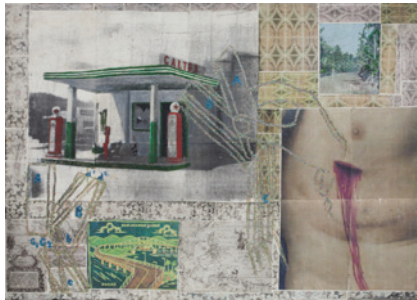
## *II. Time/Ground:*

found and re-mediated object exposed to the elements like the sun, the machine such as the photocopier, and artistic intervention via collage



*9-11 Return of the Comeback*, 2002  
mural  
135h x 135w in  
342.90h x 342.90w cm

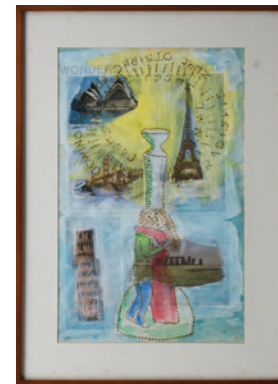




*Can't Go Back Home Again*, 1998  
mixed media, mounted on plywood  
34.45h x 48.03w in  
87.50h x 122w cm



*Warning!*, undated circa 1999  
mixed media mounted on wood  
66.25h x 80.50w in  
168.28h x 204.47w cm  
(from the collection of Paulino and Hetty Que)



from top left, clockwise:  
*Solar Art Series (Anyo ng Lupa)*, 2002  
mixed media  
21.26h x 13.39w in  
54h x 34w cm  
*Solar Art Series (Wonders of the World)*, 2002  
mixed media  
21.26h x 13.39w in  
54h x 34w cm



*Solar Art Series (Sources of Water)*, 2002  
mixed media  
21.26h x 13.39w in  
54h x 34w cm  
*Solar Art Series (Go, Grow, Glow Foods)*, 2002  
mixed media  
21.26h x 13.39w in  
54h x 34w cm



*Time/Ground:*

Mixed and installed object composed of  
the elements like the text, the machine  
and so on the photographic and artistic  
intervention in collage.

### *III. Archive:*

sources of critique, re-invention,  
disfiguration, re-situation



*Visayas Dream*, 1999  
intermedia on carpet  
74h x 93w in  
187.96h x 236.22w cm



*Untitled*, undated  
mixed media  
22.83h x 23.52w in  
58h x 59.75w cm

*The Re-Education of Dangsalit 12/40*, 1979  
print  
10h x 14.50w in  
25.40h x 36.83w cm



*The Great Liberation (Artist Proof)*, 1986  
print  
23.23h x 25.39w in  
59h x 64.50w cm



*Baguio Souvenirs*, 1976  
mixed media  
27.17h x 51.18w in  
69h x 130w cm



**Archive:**  
sources of critique, re-invention,  
disfiguration, re-situation

## *IV. Tricky Object:*

mutating, itinerant form testifying to culture,  
commodity, heritage, counter-memory

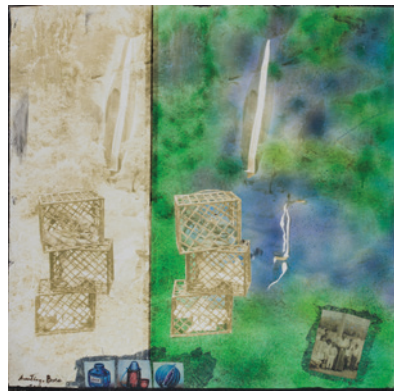


*Cryptic Messages*, 1984  
burnt milk on handmade paper  
16.34h x 11.61w in  
41.50h x 29.50w cm

*Travelling Bones (Study) 14/15*, 1980  
pen and ink on paper  
12.01h x 15.75w in  
30.50h x 40w cm



*Travelling Bones by the Waterfalls*, 2001  
mixed media/phototransfer (mounted on plywood)  
34.88h x 34.88w in  
88.60h x 88.60w cm



*Travelling Bones in Hanging Bridge*, 2000  
scanned image on canvas, acrylic  
86h x 56.50w in  
218.44h x 143.51w cm



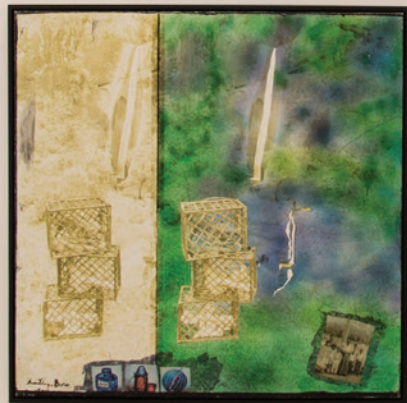
*Travelling Bones by the Mountainside*, 2001  
scanned image on canvas, acrylic  
22.44h x 33.86w in  
57h x 86w cm



*Untitled (unfinished)*, 2002  
printed canvas  
33.86h x 23.03w in  
86h x 58.50w cm

*Tricky Object:*

*evoking itinerant form testifying to culture,  
contestedly, heritage, counter-memory*





## *V. Potent Ornament:*

reference to craft, landscape, design of  
local lore and artifice



*Cat's Cradle*, 1987  
intermedia  
22.64h x 19.49w in  
57.50h x 49.50w cm



*Herring Bone Weave*, 1987  
mixed media  
19.49h x 20.47w in  
49.50h x 52w cm



## SANTIAGO BOSE

BARE NECESSITIES

The exhibition series Santiago Bose Photos, Register  
explores the art of Santiago Bose through which poses from  
his extensive practice, making sense in composition and the  
visual elements shaping it. The first piece in Bare Necessities  
is focused on the subject of his work, language and how these  
are translated to produce different forms, which themselves, and  
might inspire. The public work of art begins with the  
gesture of transcribing the material of his world.



## ***VI. Everyday Life of Artist:***

pages of thoughts, drawings, plans,  
speculations, dreamwork



*Scrapbook: 1992 August 7 In Transit Desepora*




Scrapbook: 1971 Cardinell Drawing Paper



Scrapbook: 1971 September Valiant 9x12

and the top most, re-  
 ordered and disolate.  
 The door cracked as  
 it was opened. Bic de-  
 cided it as fast as he could,  
 he carried his canvas  
 up the dark stairs the  
 clouds on his palms  
 didn't seem to matter.  
 Thinking of the small  
 beta that hung in the  
 ceiling, this amused  
 him. Bic sat down  
 in a corner, care-  
 fully putting down his  
 canvas together with  
 his oil set. He sat do-  
 own. He felt better de-  
 spite the dark on his  
 face.  
 For two days nobody  
 saw Bic around. Virgie  
 began to miss him,  
 gathering enough cou-  
 rage Virgie went up to  
 look for Bic. At the third  
 floor of the main library  
 she saw the friends of

Bic who began to stir  
 around her. "Come  
 to borrow a book and  
 decide to drop by and  
 see you". She hesita-  
 ted for a moment, but  
 the words came out of  
 her soft lips. "Who is  
 Bic?" "Must be in  
 the province" one of  
 the boys said.



Virgie went down the  
 steps carefully, saying  
 to herself, "What a time  
 to avoid me."  
 That afternoon, Bic  
 still in the desolate an-  
 chors couldn't stand  
 the hunger that was pla-  
 guing him. He decided to  
 go down. Walk from his  
 Dunder, he went straight  
 to the artist's room and  
 washed his sunken  
 face taking a glance at  
 himself at the mirror.  
 He was confronted by a  
 close friend, "Who do  
 you have been all these  
 days?" "Oh, it's just one  
 of my disappearing acts  
 Bic answered as he weak-  
 ly began his descent  
 on the stairs.  
 Virgie's classes were  
 about to be dismissed  
 when Virgie caught a  
 glimpse of Bic out-

Scrapbook: 1971 A Self Portrait Santy Bose

THE CALYPSO SINGER  
 SINGS TO ME  
 (UNDERSTANDS BY ME)  
 CALLED ME, DANCE TO ME  
 AND THE CALYPSO SINGS  
 TO ME (THE CALYPSO SINGS  
 THAT DREAMS THE NIGHT)

THE LAST LADY (MAYBE)  
 MARCHED OUT (MAYBE)  
 TO WARDEN THEIR BIRD  
 FROM HAPPINESS  
 WHILE THE WARDEN (MAYBE)  
 SINGS: UNTA TONGS IN THEIR  
 EYES (MAYBE THE SALLIERS)  
 (MAYBE)

I BORROWED SOME RECORDS  
 TO LIST TIME (MAYBE)  
 I DON'T TO TRANSCEND  
 TO YOUR TIME.

IN THE DARKNESS WE CIRCLED  
 (MAYBE A LITTLE WHILE)  
 I ASKED A (MAYBE)  
 THERE IS (MAYBE)  
 AND THERE IS NO (MAYBE)  
 (MAYBE THE WARDEN (MAYBE)  
 AND (MAYBE) YOU REPORTED  
 (MAYBE) (MAYBE)  
 I KEEP (MAYBE)  
 THE RECORDS (MAYBE)  
 I FELT I HAD TO (MAYBE)  
 I DON'T (MAYBE)  
 BUT I HAVE (MAYBE)



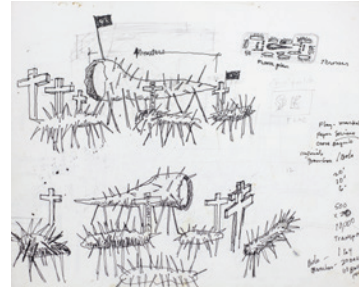
Scrapbook: 1970 My Hole Works Summer



Scrapbook: 1978 Handmade



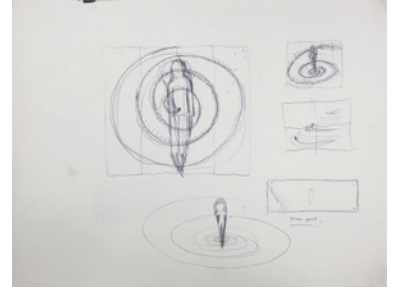
Scrapbook: 1960 - 1961 Drawing (Manila paper cover)



Scrapbook: 1996 November 4 Brisbane Deerfield sketch pad



Scrapbook: 1978 - 1980 Cardinell Drawing Paper (brown, not in dropbox)



Scrapbook: 1980 or 1984 Strathmore



***Everyday Life of Artist:***  
pages of thoughts, drawings, plans,  
speculations, dreamwork

## ***VII. Acting Out:***

presence of body in space, action in public



*Excerpts of Videos and Performance Art, 2019*  
digital video, color, sound, 08:04:00 loop



## *Acting Out:*

presence of body in space, action in public





Two Objects



# SANTIAGO BOSE

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, emphasising 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.

## POSTHUMOUS SOLO EXHIBITIONS & PUBLICATIONS

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

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

2015 *Propaganda*, The Lopez Museum and Library, Pasig City, Philippines  
*Between Ceclarations 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(Í)S Art Project*, Singapore Biennale 2012: If The World Changed, Singapore Art Museum, Singapore

2010 *Remix: Santiago Bose*, Yuchengco Museum, 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  
*Tall Tales Of A Talisman*, John Batten Gallery, Central, Hong Kong

1998 *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  
*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

1986 *Prints And Drawings*, Center for American Cultural Studies, Lewison Hall, Colombia University, New York, USA  
*Archives of a Lost Revolution*, Catherine Gallery, The Basement, New York, New York, USA

1985 *Argotomime*, 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

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

*5th Baguio International Art Festival*, Baguio City, Philippines

*Cien Años Después*, Museo Nacional dela Havana, Cuba

*Cien Años Después*, Cultural Centre of the Philippines, Manila, Philippines

*Cien Años Después*, PhilMuseum De Arte Contemporaneo, San Juan, Puerto Rico

*Cien Años Después*, Museo dela Iberia y Latin-America, Badajoz, Spain

*At Home And Abroad*, Asian Art Museum, San Francisco, California, USA

*At Home And Abroad*, Houston Art Museum, Texas, USA

*At Home And Abroad*, East-West Centre Museum, Hawaii, USA

*At Home And Abroad*, 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 Centre, 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  
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 Traditionsl, 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  
**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  
**Bose-Bacalots Two-man Show**, Sixth Sense Gallery, Manila, Philippines  
**Drawings**, Cultural Center of the Philippines (CCP), Manila, Philippines

**AWARDS AND ACHIEVEMENTS**

2017 UPCFA Tanglaw ng Sining  
2004 Gawad CCP, Para sa Sining award for visual arts, Manila, Philippines  
2002 "Gawad ng Maynila: Patnubay ng Sining at Makabagang Pamamaraan". Cultural Award for New Media presented to outstanding Filipino Artist, City of Manila, Philippines

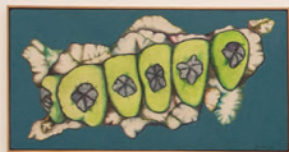
2001 Delegate, "Space Traffic", Artist-led Alternative Spaces Conference, Hong Kong Speaker, National Visual Arts Congress, NCCA, Makiling, Los Baños, Laguna, Philippines  
Artist Talk, Queensland Art Gallery, Brisbane, Australia  
Guest Lecturer, Queensland University of Technology, Brisbane  
Lecturer, Bachelor of Visual Arts on Contemporary Australian and Indigenouse Art, Griffith 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 Kabungsuhan 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**

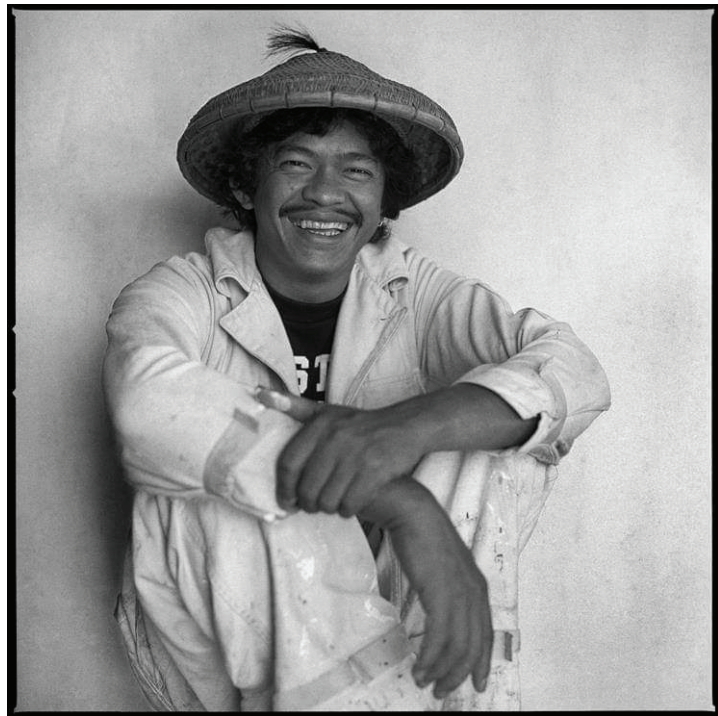
1967-1972 College of Fine Arts, University of the Philippines - Diliman, Quezon City, Philippines  
1980-1981 West 17th Print Workshop, New York, U.S.A

Abstraction:  
A series of abstract paintings and drawings  
created from simple geometric forms.



Tricky Object:  
A series of paintings and drawings  
created from simple geometric forms.





### **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.