



Things
that
came
to
light

Gary-Ross Pastrana

Things that came to light

Gary-Ross Pastrana

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Gary-Ross Pastrana



There are rare occasions when it seems necessary to ascribe artists with personas to make light of their deviations from a usual form. This is one such occasion: where Gary-Ross Pastrana, the conceptualist, is also Gary-Ross Pastrana, the collagist.

For almost two decades now, Gary-Ross Pastrana has managed this unlikely co-existence between his works of objects and his works on paper. And in that span, it could be said that the more they have progressed distinctly from one another, the more they have also come to complement each other.

In 2003, Pastrana held his first ever collage show in an independent art space in Quezon City. These were small works on paper on index cards, which had steadily accumulated since his time as a student. Most of them were part of his own personal regimen and processes, and were for his own use and amusement. Since then, Pastrana has shown his collages in more than twenty different shows, in varying sizes and formats, both here and abroad, which include solo exhibitions that regularly appear in-between projects that were more conceptual in nature.





Green Energy, 2019/2021

collage (magazine pages and acrylic spray paint on board)

40h x 30w in • 101.60h x 76.20w cm (unframed)

51h x 41w x 2d in • 129.54h x 104.14w x 5.08d cm (framed)

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Surviving Troops Returning Home, 2019/2021

collage (magazine pages and acrylic spray paint on board)

40h x 30w in • 101.60h x 76.20w cm (unframed)

51h x 41w x 2d in • 129.54h x 104.14w x 5.08d cm (framed)

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Moving forward to the present year, marked by the pandemic and localized lockdowns, Pastrana had found himself working in another art space—his time, in isolation, inside a studio in Calle Wright, Malate, while the rest of the world's art programs and exhibitions have seemingly come to a halt. This compelled him to confront more intensively the material left at his disposal—his usual respite from more conceptual work—his paper cuttings, his collages. They became for him, during confinement, the moment's medium. And it was in this moment, where the proclivity for making collage also required careful introspection and consideration.



Mirage, 2019/2021

collage (magazine pages and acrylic spray paint on board)

40h x 30w in • 101.60h x 76.20w cm (unframed)

51h x 41w x 2d in • 129.54h x 104.14w x 5.08d cm (framed)

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Final Fall, 2019/2021

collage (magazine pages and acrylic spray paint on board)

40h x 30w in • 101.60h x 76.20w cm (unframed)

51h x 41w x 2d in • 129.54h x 104.14w x 5.08d cm (framed)

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Things
that
came
to
light
Gary Hume, 1980-1985



Metro Series (Sky Train),
2019/2021

collage on acid-free board
20h x 15w in • 50.80h x 38.10w cm (unframed)
24.02h x 19.02w in • 61h x 48.30w cm (framed)

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Metro Series (Debris),
2019/2021

collage on acid-free board
20h x 15w in • 50.80h x 38.10w cm (unframed)
24.02h x 19.02w in • 61h x 48.30w cm (framed)

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Metro Series (Street Couture),
2019/2021

collage on acid-free board
20h x 15w in • 50.80h x 38.10w cm (unframed)
24.02h x 19.02w in • 61h x 48.30w cm (framed)

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Metro Series (Sharks),
2019/2021

collage on acid-free board
20h x 15w in • 50.80h x 38.10w cm (unframed)
24.02h x 19.02w in • 61h x 48.30w cm (framed)

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Metro Series (Cross Walk),
2019/2021

collage on acid-free board
20h x 15w in • 50.80h x 38.10w cm (unframed)
24.02h x 19.02w in • 61h x 48.30w cm (framed)

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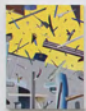
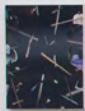
Metro Series (Tunnel),
2019/2021

collage on acid-free board
20h x 15w in • 50.80h x 38.10w cm (unframed)
24.02h x 19.02w in • 61h x 48.30w cm (framed)

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Final Battle, 2019/2021

collage on PVC board

66h x 42w in

167.64h x 106.68w cm

(unframed)

73.25h x 49.25w x 2d in

186.06h x 125.09w x 5.08 cm

(framed)

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“To understand the consistency, the regularity in returning back to collage, for me is to also understand its ‘generative’ nature, where collage seems to propagate its own narrative, and consequently, demand its own series of frames,” explains Pastrana. This pre-supposes the path to his collage, its own track, so to speak, its own ‘series of frames.’ It is in the heart of the artist’s process where such form could potentially lead to a life of its own, generating its own set of objectives and processes, its own stages of problems and resolutions. Like in certain series of collages where he would set certain parameters: to only fill-out the margins, to exclusively use triangular shaped cut-outs, or to totally eradicate the background. Such self-determined quandaries fuel the collage-motor and motivate its parallel existence to the quandaries and self-reflexivity of Pastrana’s more conceptual works. Such strategies make an artist like Pastrana inevitably continue.



Particle Collider 1, 2019/2021

collage on acid-free paper, acrylic
spray paint

59h x 42w in

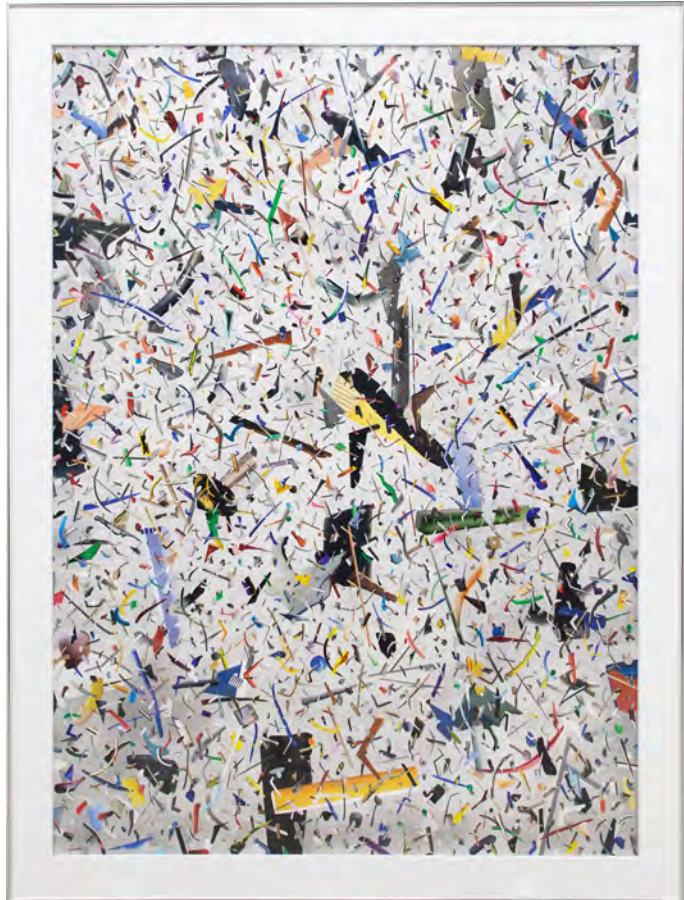
149.86h x 106.68w cm (unframed)

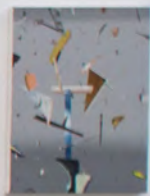
66.25h x 49.25w x 2d in

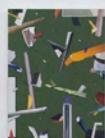
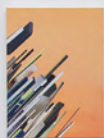
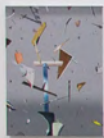
168.28h x 125.09w x 5.08d cm (framed)

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Untitled (Furniture), 2021

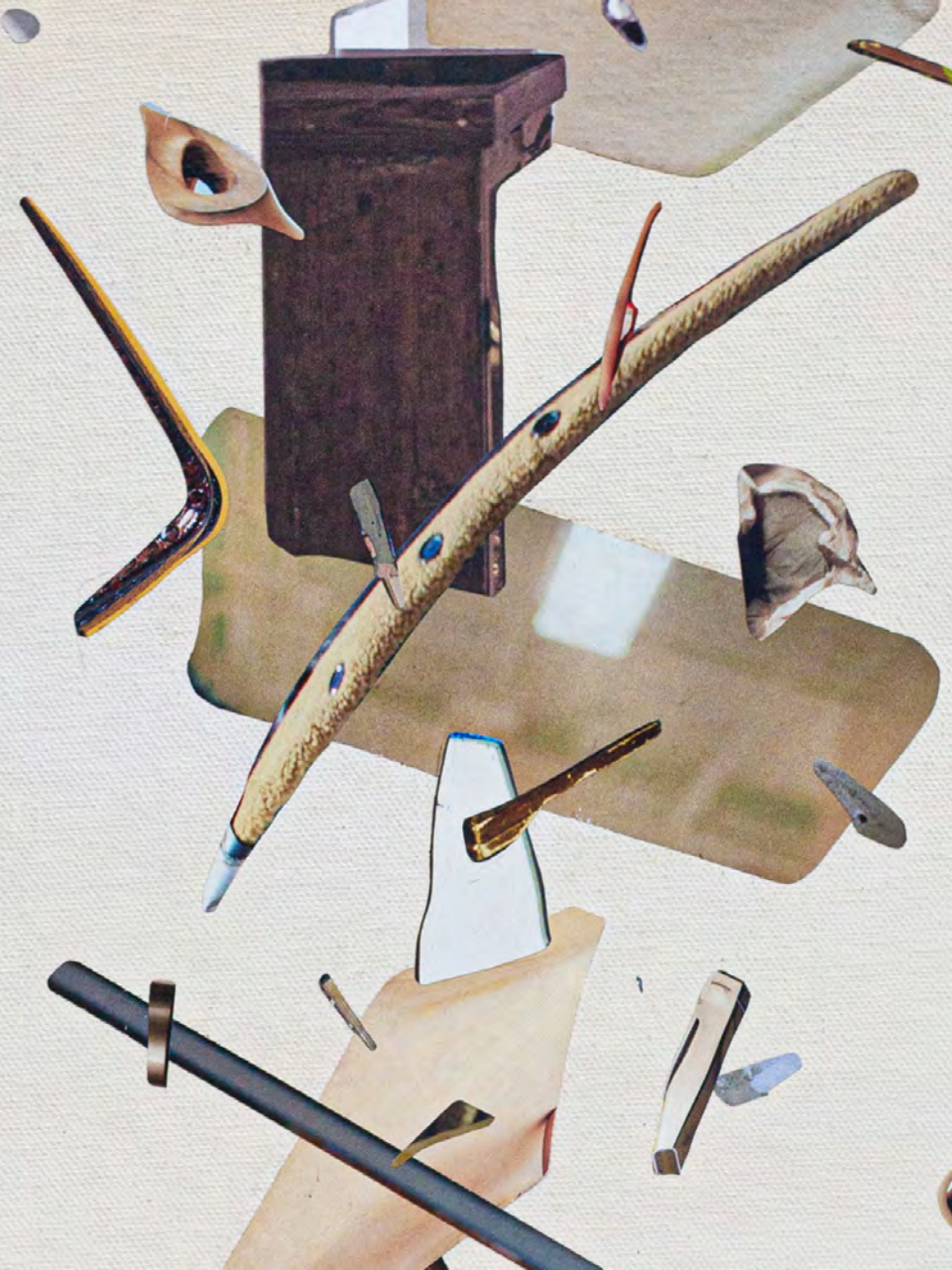
collage and acrylic paint on canvas
24h x 18w in
60.96h x 45.72w cm

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But an unwavering, yet intermittent operation of such enterprise certainly demands the artist's attention and reflection. And this fruition—of almost twenty years of collage-making—becomes an occasion to confront certain questions about certain things, such as its viability, sustainability, or a final impetus:

There is also a question on how to proceed, since the decidedly linear progressions in my collage practice could sometimes lead to strange detours. But on the other hand, it also allows me the space to parameters that I've set out for myself, where the focus was neither on beauty nor spectacle, but on fidelity towards a certain concept..."



Untitled (Space), 2021

collage and acrylic paint on canvas
24h x 18w in
60.96h x 45.72w cm

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Untitled (Crag), 2021

collage and acrylic paint on canvas
24h x 18w in
60.96h x 45.72w cm

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Untitled (Poles), 2021

collage and acrylic paint on canvas
24h x 18w in
60.96h x 45.72w cm

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This reveals Pastrana's complex relationship with the conditions of collage: mechanical, yet liberating through its limitations; also, blatantly two-dimensional in its routine—yet indubitably rooted in puzzling concepts. This also explains his unvarying commitment in trying to understand collage's own significance within the local context. In organizing and curating several group shows with different artists across different generations who resort to the form with such regularity, Pastrana apparently tries to ask through this collective—what is it about collage that makes it seemingly indispensable as an art form?



Untitled (Cranes), 2021

collage and acrylic paint on canvas
24h x 18w in
60.96h x 45.72w cm

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Witnessing an artist's journey through a specific aberration in form, such as Gary-Ross Pastrana's own excursions with collage, gives us incredible insight on the nuances in sustaining and collapsing artistic endeavors, and provides great retrospective on how these pieces have eventually come together to define the artist's vision.

Text by Cocoy Lumbao



Untitled (Flight), 2021

collage and acrylic paint on canvas
24h x 18w in
60.96h x 45.72w cm

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Untitled (Ropebridge), 2021

collage and acrylic paint on canvas
24h x 18w in
60.96h x 45.72w cm

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Untitled (Skyline), 2021

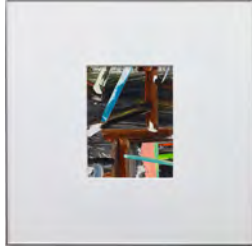
collage and acrylic paint on canvas
24h x 18w in
60.96h x 45.72w cm

inquire

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Quarry 1, 2015/2021

collage

(acrylic paint on paper mounted on board)

10hx8w in • 25.40hx20.32w cm (unframed)

24hx24w in • 60.96hx60.96w cm (framed)

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Quarry 2, 2015/2021

collage

(acrylic paint on paper mounted on board)

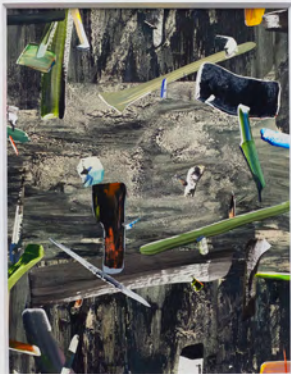
10hx8w in • 25.40hx20.32w cm (unframed)

24hx24w in • 60.96hx60.96w cm (framed)



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Quarry 3, 2015/2021

collage

(acrylic paint on paper mounted on board)

10x8w in • 25.40hx20.32w cm (unframed)

24x24w in • 60.96hx60.96w cm (framed)

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Quarry 4, 2015/2021

collage

(acrylic paint on paper mounted on board)

10hx8w in • 25.40hx20.32w cm (unframed)

24hx24w in • 60.96hx60.96w cm (framed)



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Quarry 5, 2015/2021

collage

(acrylic paint on paper mounted on board)

10x8w in • 25.40x20.32w cm (unframed)

24x24w in • 60.96x60.96w cm (framed)

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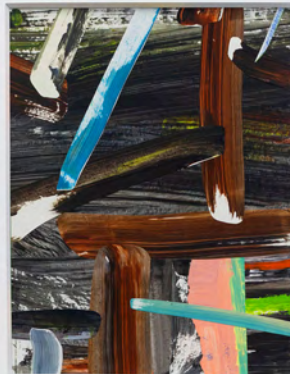
Quarry 6, 2015/2021

collage

(acrylic paint on paper mounted on board)

10hx8w in • 25.40hx20.32w cm (unframed)

24hx24w in • 60.96hx60.96w cm (framed)



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Quarry 7, 2015/2021

collage

(acrylic paint on paper mounted on board)

10hx8w in • 25.40hx20.32w cm (unframed)

24hx24w in • 60.96hx60.96w cm (framed)

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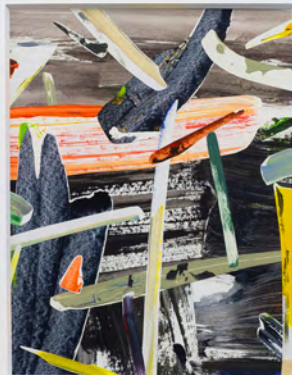
Quarry 8, 2015/2021

collage

(acrylic paint on paper mounted on board)

10hx8w in • 25.40hx20.32w cm (unframed)

24hx24w in • 60.96hx60.96w cm (framed)



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Quarry 9, 2015/2021

collage

(acrylic paint on paper mounted on board)

10x8w in • 25.40x20.32w cm (unframed)

24x24w in • 60.96x60.96w cm (framed)

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Quarry 10, 2015/2021

collage

(acrylic paint on paper mounted on board)

10hx8w in • 25.40hx20.32w cm (unframed)

24hx24w in • 60.96hx60.96w cm (framed)



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Quarry 11, 2015/2021

collage

(acrylic paint on paper mounted on board)

10x8w in • 25.40x20.32w cm (unframed)

24x24w in • 60.96x60.96w cm (framed)

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Quarry 12, 2015/2021

collage

(acrylic paint on paper mounted on board)

10hx8w in • 25.40hx20.32w cm (unframed)

24hx24w in • 60.96hx60.96w cm (framed)



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Quarry 13, 2015/2021

collage

(acrylic paint on paper mounted on board)

10x8w in • 25.40x20.32w cm (unframed)

24x24w in • 60.96x60.96w cm (framed)

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Quarry 14, 2015/2021

collage

(acrylic paint on paper mounted on board)

10hx8w in • 25.40hx20.32w cm (unframed)

24hx24w in • 60.96hx60.96w cm (framed)



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Quarry 15, 2015/2021

collage

(acrylic paint on paper mounted on board)

10x8w in • 25.40x20.32w cm (unframed)

24x24w in • 60.96x60.96w cm (framed)

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Quarry 16, 2015/2021

collage

(acrylic paint on paper mounted on board)

10hx8w in • 25.40hx20.32w cm (unframed)

24hx24w in • 60.96hx60.96w cm (framed)



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Quarry 17, 2015/2021

collage

(acrylic paint on paper mounted on board)

10x8w in • 25.40x20.32w cm (unframed)

24x24w in • 60.96x60.96w cm (framed)

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Quarry 18, 2015/2021

collage

(acrylic paint on paper mounted on board)

10hx8w in • 25.40hx20.32w cm (unframed)

24hx24w in • 60.96hx60.96w cm (framed)



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Quarry 19, 2015/2021

collage

(acrylic paint on paper mounted on board)

10x8w in • 25.40x20.32w cm (unframed)

24x24w in • 60.96x60.96w cm (framed)

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Quarry 20, 2015/2021

collage

(acrylic paint on paper mounted on board)

10hx8w in • 25.40hx20.32w cm (unframed)

24hx24w in • 60.96hx60.96w cm (framed)



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Things that came to light

A brief summary of
Gary-Ross Pastrana's
collage practice

Research by Nelissa Go

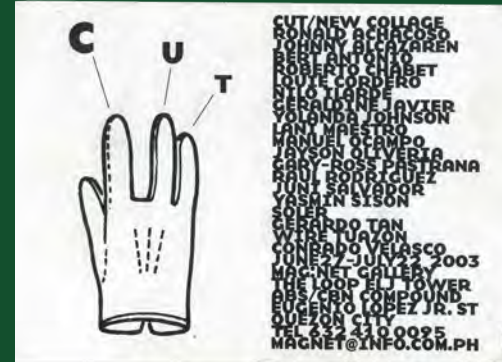
Layout by Yuji de Torres



2003

detour/set/fraction

Green Papaya Art Projects, Manila



Cut/New Collage

MAG:NET Gallery, Manila



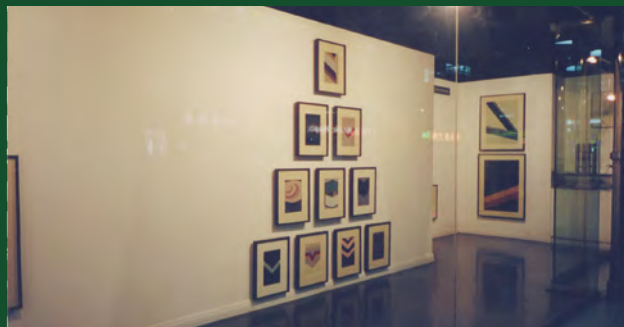
Warface, 2004

acrylic and collage on canvas
72h x 48w in

NOT FOR SALE • FROM A PRIVATE COLLECTION

Display

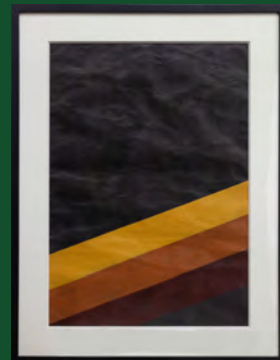
Curated by Gerardo Tan
The Singaporean Embassy and
Finale Art File, The Podium, Manila



2004

Stray Bullets

Curated by
Roberto Chabet
Finale Art File,
Manila



Untitled XV, 2004

acrylic and collage on canvas
29.50h x 21w in

NOT FOR SALE

Overruns: The Yearend Art Market

Green Papaya Art Projects, Manila

DECEMBER 1-18, 2004

Juan Alcazaren Ronald Anading Pablo Biglang-awa
Mariano Ching Luisito Gordero Patricia Eustaquio
Nona Garcia Geraldine Javier Katrina Miranda
Jayson Oliveria Gary-Ross Pastrana Ikoy Ricio
Maria Taniguchi Wire Tuazon MM Yu

overruns

Overruns. The export trade tag for excess production intended to cover for items that won't pass the grade, it does not come as a surprise that the art scene is littered with not unlike oversupply. A whole repertoire of art works more like inevitably run over by a de facto drag race fostered by 10 days of the runs in an overcrowded network of galleries, a collecting public that treat the exercise as a glamorous profession above all else, and the severe scarcity of truly responsible and informed art writing.

The Art Market, an ongoing laboratory at Green Papaya that seeks to confront issues concerning art as commodity, assembles for the year end a sizable collection comprising of leftovers from recent exhibits and unseen artists' studio efforts. A rare chance to take a second look at works glossed over under the glare of gushing hype and the social want of what passes for art these days.



Future Prospects
Art Space
2005–2007

Asian
Contemporary
Art
Fair
New York
2008

ACAF NY
SILVERLENS

2008 New Collages SILVERLENS, Manila

own a
with em
ration.
to with
stirring
plains
to the
behold
nearly
line—
Dorsey,
thk' are
to read
with con
standi-
of more
ment,
er, lines
group
now a

Gary-Ross Pastrana

I-36

2008
Collage on index card
113 x 82.7 cm

89-124

2009
Collage on index card
113 x 82.7 cm

Singapore Art Museum
collection

I-36 and 89-124 act as counter-points, different in character but belonging to the same series of collages. Metaphoric and intimate the collages appear to be the products of folk-art and racialized social composition, evoking tradition and workmanship. Indeed they are, but the notion of "folk-art" also underpins the collages' conceptual foundation: "but it is a 'folk-art' which has been rehabilitated and transformed to become the originator for new works."

In the Philippines, the medium of collage has been associated with the conceptual artist and pioneering figure of Roberto Chua. However, Gary-Ross Pastrana's collages emerged from an initial dissatisfaction with a Chua assignment in school, and, incidentally, his use of index cards came about from a flipbook assignment in school, which he deemed as a failure then. Returning to the use of collage later on and outside the confines of a school assignment, Pastrana consistently used his freedom to set his own restrictions for the exercise. Using only "waste" — torn and cut paper from a 2003 exhibition — Gary-Ross Pastrana recycled and reworked discarded pieces into material for "both" works five years on. The collages may be read as oscillations between repetition and variation, chance and control, accident and design, and deliberately evokes narrative or sequence, for the numberings do not reflect the chronological order in which the individual pieces were made.

Gary-Ross Pastrana b. 1977, Manila, Philippines is an artist and a curator. He graduated with a Bachelor of Fine Arts in Painting from the University of the Philippines. He exhibited in "The Ungovernables", the New Museum Triennial, New York (2012), and also participated in the Biennial Biennale Korea (2008). Gary-Ross Pastrana was also a cofounder of the independent and non-affiliate art space, Future Prospects.



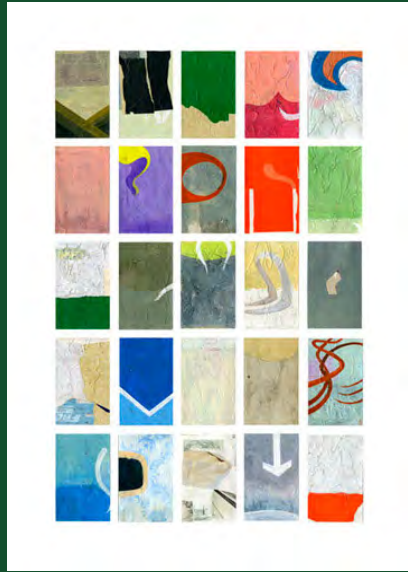
I-36

89-124

Pulse New York
2009 & 2011
SILVERLENS

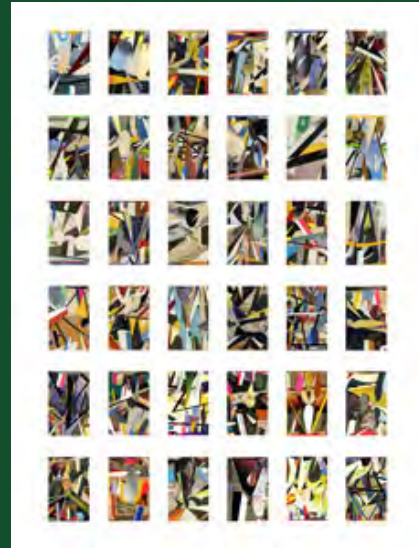
2009





Tears, Cuts and Ruptures: A Philippine Collage Review

Curated by Gary-Ross Pastrana
SILVERLENS, Manila



Pulse Miami
2009 & 2010
SILVERLENS

2010

No Soul for Sale— A Festival of Independents

Green Papaya Art Projects at Tate
Modern, London

From Kamuning To Bankside – 08.17.2020

In 2010, Green Papaya was to celebrate its 10th anniversary. But having no money, we decided to sleep over this milestone as if it was just another year. That was until I got an email from Cecilia Alemani inviting Papaya to No Soul for Sale: A Festival of Independents at the Tate Modern in Bankside, London. (Yes, the same Cecilia who is the artistic director of the 2021 Venice Biennale, but moved to 2022 due to the pandemic.)

It was also the Tate's 10th anniversary and to celebrate, the Turbine Hall hosted No Soul for Sale, a gathering of over 70 of the world's most exciting independent art spaces, non-profit organizations and artist's collectives, with an eclectic mix of cutting-edge arts events, sound performances, and film screenings, from May 14 to 16, 2010.

Of course, we could hardly contain our excitement but a huge hurdle emerged: the NCCA denied our funding application on the basis that No Soul for Sale was not on its list of accredited festivals. But for heaven's sake! London was just the festival's second edition after it was successfully launched in New York the year before. Not even an institution like the Tate Modern could convince NCCA that it was a significant global art event.

So it took a "village" of supporters to send the curatorial crew - Yason Banal, Maria Taniguchi and myself - to the UK. Conrado Velasco, who was based in Ireland, came to



2010

**Serial Killers: From Tate
Modern to TAKSU Singapore**

TAKSU, Singapore



2011



Vivo Fragmenta

Bangkok University Gallery,
Bangkok

VOLTA 7 SILVERLENS



Abandoned Prototypes for Design Firm Broke Series, 2011

wood veneer, paper, metal, paint,
acrylic glass and other found objects

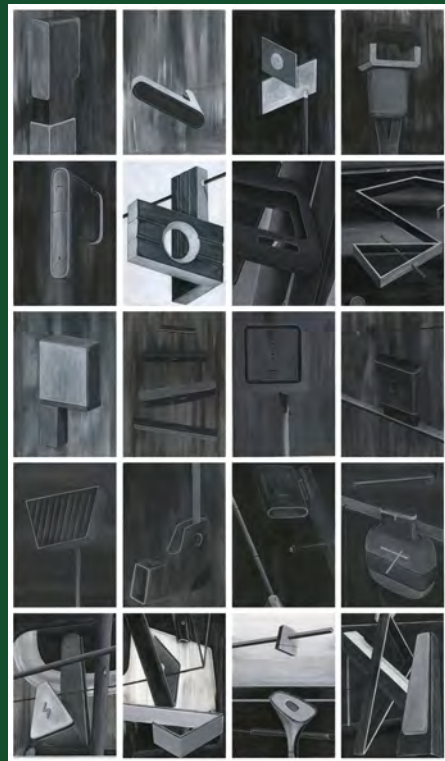
11.50h x 20w x 10.25d in
29.21h x 50.80w x 26.04d cm

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Art Basel Hongkong
2013, 2015, 2016, 2019–2021
SILVERLENS



DO YOU BELIEVE IN ANGELS?



There's a history of angels from the Promises to the Flight to Assisi

8 FEBRUARY - 9 MARCH 2014

CURATED BY TONY GODFREY

CO-PRESENTED BY EQUATOR ART PROJECTS, SINGAPORE

Curator's talk on 8 February, Saturday at 5 p.m. to be followed by
the opening reception at 6 p.m. at Mo. space.

xBesitzer

Studio

San Juan

2014-2015

2014

Do You Believe in Angels?

Curated by Tony Godfrey

Equator Art Projects, Singapore



Art Taipei
2014 & 2015
SILVERLENS



Art Fair Philippines
2014–2021
SILVERLENS

Extended Play
Vinyl on Vinyl, Manila

2016

The Untamed Wall

SILVERLENS, Manila



2017

**Translación,
Inaugural Exhibition**

Curated by Gary-Ross Pastrana
SILVERLENS, Manila





**Bandung Ink
Collages Series**

ROH Projects, Jakarta



Melted City 4

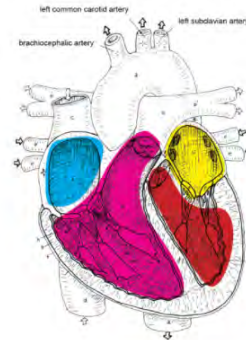
Curated by Louie Cordero &
Jordan Isip

RISD ISB Gallery, Rhode Island
School of Design, Providence,
Rhode Island

Art Stage Jakarta
ROH Projects, Jakarta

Fresh Cut, New Blood

Curated by Gary-Ross Pastrana
Mo_Space, Manila



FRESH CUT, NEW BLOOD

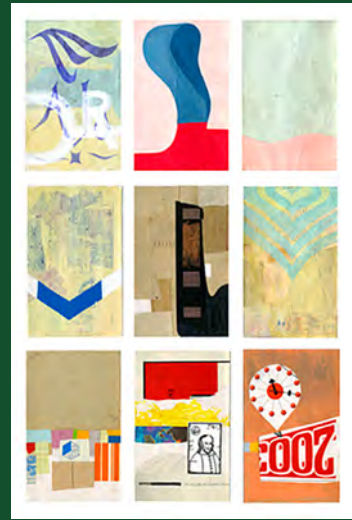
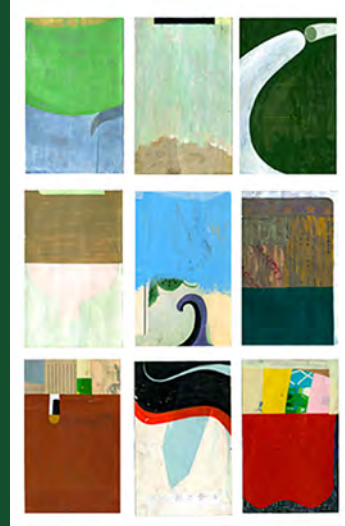
curated by Gary-Ross Pastrana

Jan Balquin
Dina Gadia
Jacob Lindo
Carina Santos
Jel Suarez

05 August - 03 September 2017

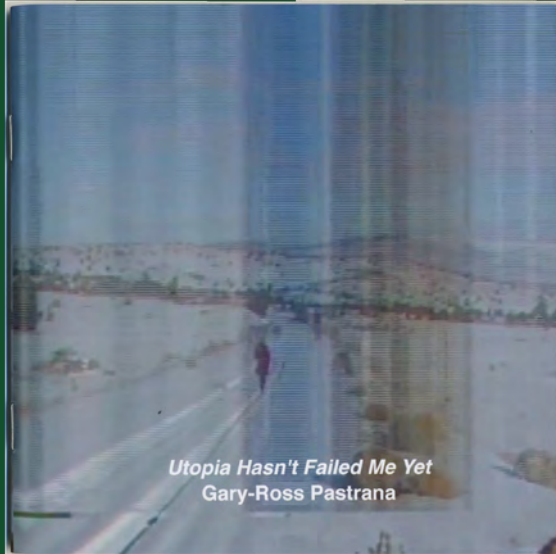
Opening 05 August, 6 pm

MO_Space X



Sydney Contemporary
SILVERLENS

2018



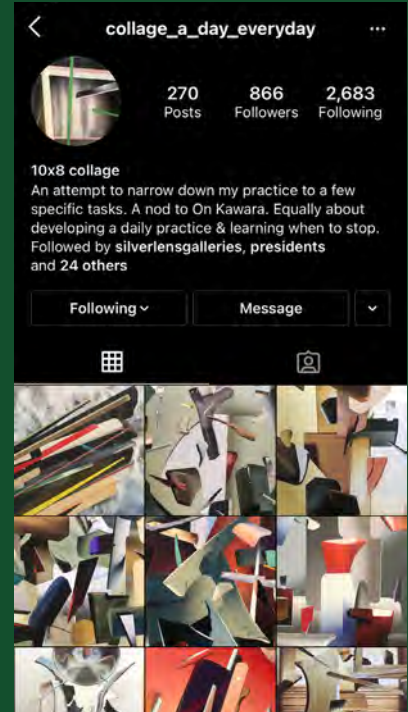
Utopia Hasn't Failed Me Yet
Gary-Ross Pastrana

Utopia Hasn't Failed Me Yet
SILVERLENS, Manila

@collage_a_day_everyday

Instagram

2017–







Epoch

ROH Projects, Jakarta



DESTRUCTURE

Curated by Christina
Quisumbing Ramilo
Mo_Space, Manila

***Untitled (Blind Corner) Only
Triangles; Black Series, 2018***

collage on convex security mirror
23 in (58.42 cm) diameter
24hx24w in • 60.96hx60.96w cm (framed)

[inquire](#)

[book an appointment](#)



2019



Erstwhile Maps

CASE Space Revolution, Bangkok



2020



SILVERLENS

Marta Añez
Trend Callahan
James Clay
Clara Corneil
Nicole Coson
Corinne de São José
Patricia Perez Encastigar
Dina Galia
Gregory Halli
Mi-Ju Han

anticipating the day

02 june 2020
www.silverlensgalleries.com

Pow Martinez
Wen Ocasarrosa
Eliane Naves
Resina Ortao
Gina Osterloh
Bernardo Paypatag
Gary-Rino Ponzana
Hanna Pertyjón
Norbert Radlko
Ryan Villanar
Eric Zamora

Anticipating the Day

SILVERLENS, Manila



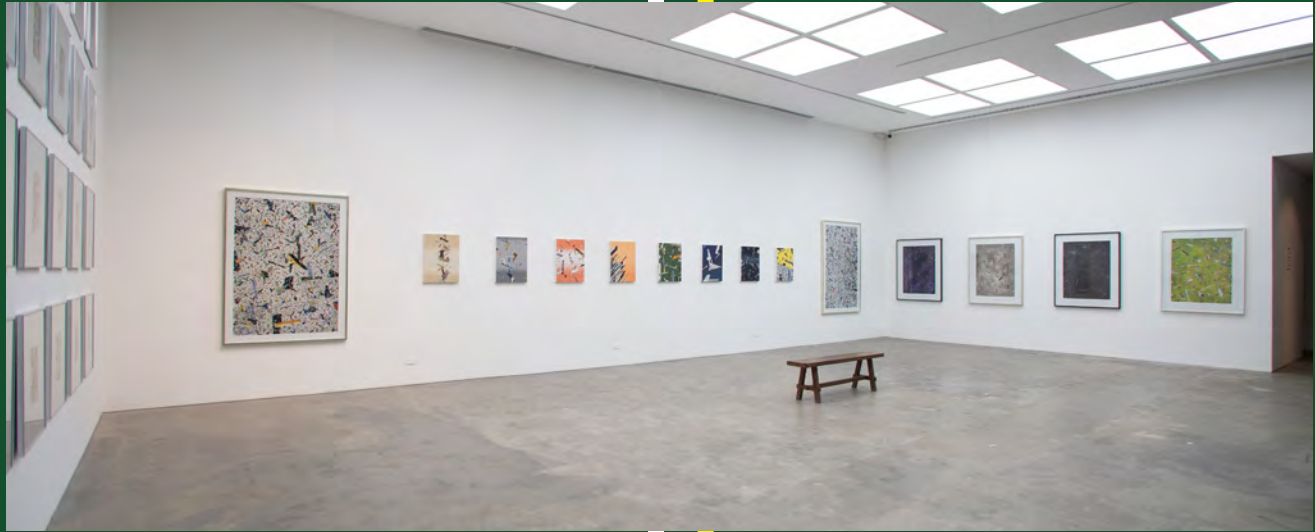
**some recent (& disrupted)
projects**

SILVERLENS, Manila



some
recent
GARY-ROSS PASTRANA
(& disrupted)
projects

2021



Things that came to light

SILVERLENS, Manila





Gary-Ross Pastrana



Gary found himself working in another art space, in isolation, which led to the process of careful introspection, attention, and understanding that he and his art is known for.

Scan the code through your Spotify app or click the image to listen to his work playlist.

GARY-ROSS PASTRANA

Bio

Gary-Ross Pastrana's (b. 1977, Manila, Philippines; lives and works in Manila, Philippines) art has been one of the most persistent in terms of combining concepts with objects. His conceptual pieces, although loaded with poetic intensity, remain unobtrusively subtle and even almost quaint in their appearance. Coiled photographs, woven tales from found pictures in the internet, sawed off parts of a boat shipped to another country, his shirt tied into a pole to commensurate a flag, these are the slightest of turns Pastrana has his objects make to create a new text within.

Pastrana received his Bachelor's degree in Painting from the University of the Philippines, where he was awarded the Dominador Castañeda Award for Best Thesis. He has gained considerable experience and exposure within the region, with residencies in Bandung, Kyoto, Bangkok and Singapore. In 2006, Pastrana received the Cultural Center of the Philippines' Thirteen Artists Award. Since then, he has shown at the Singapore Art Museum, Metropolitan Museum of the Philippines, the Jorge B. Vargas Museum and was part of the 2019 The Art Encounters Biennial in Romania, 2019 Singapore Biennale, 2012 New Museum Triennale in New York, 2010 Aichi Triennale, and 2008 Busan Biennale. In 2004, he co-founded Future Prospects art space. In addition to his artistic career, Pastrana curates and organizes exhibitions in Manila and abroad.

Exhibitions include *Every Step in the Right Direction*, Singapore Biennale, Singapore (2019); *Art Encounters Biennial*, Romania (2019); *An Opera for Animals*, Para Site, Hong Kong (2019), Rockbund Art Museum, Shanghai (2019); *Utopia Hasn't Failed Me Yet*, Silverlens, Manila (2018, solo); *The Extra, Extra Ordinary*, Museum of Contemporary Art and Design, Manila (2018); *The Other Face of the Moon*, Asia Culture Center, Gwangju (2017); **Clock, Map, Knife, Mirror**, ROH Projects, Jakarta, (2016, solo); *Summa*, Jorge B. Vargas Museum, Manila (2014, solo).



GARY-ROSS PASTRANA

Bio

b. 1977, Manila, PH



Green Energy, 2019/2021

AWARDS, RESIDENCES, AND GRANTS

- 2016 Finalist, Sovereign Asian Art Prize
- 2015 NTU Center for Contemporary Art, Gillman Barracks, Singapore
- 2010 Bangkok University Gallery, Bangkok
- 2009 The Making of New Silk Roads, Arthub/BUG, Bangkok, Thailand
- 2008 Japan Foundation, Jenesys Program, Kyoto
- 2006 13 Artists Award, Cultural Center of the Philippines, Manila
- 2004 Asian Cultural Council, Bangkok University Gallery and Big Sky Mind Exchange Project, Bangkok

SELECTED SOLO EXHIBITIONS

- 2021 *Things that came to light*, Silverlens, Manila
- 2020 *some recent (& disrupted) projects*, Silverlens, Manila
- 2020 *Erstwhile Maps*, CASE Space Revolution, Bangkok, Thailand
- 2018 *Utopia Hasn't Failed Me Yet*, Silverlens, Manila
- 2017 *Clock Map Knife Mirror*, ROH Projects, Jakarta, Indonesia
- 2016 *The Untamed Wall*, Silverlens, Manila
- 2014 *99%*, Silverlens, Singapore and Mo_Space, Manila
Summa, Jorge Vargas Muesum, Manila
- 2013 *On (or before) Photography / The Silver + Gelatin Works*, Silverlens, Manila
- 2011 *Vivo Fragmenta*, Bangkok University Gallery, Bangkok
- 2009 *Indivibilis*, Silverlens, Manila
- 2008 *New Collages*, Silverlens, Manila
- 2004 *Stray Bullets*, Finale Art File, Manila
- 2003 *Actuality/Virtuality*, IAF Shop*, Fukuoka, Japan
- 2003 *Detour/Set/Fraction*, Green Papaya Art Projects, Manila
- 2002 *Echolalia*, Finale Art File, Manila
- 2000 *Sustaining Symmetry*, Big Sky Mind, Manila

SELECTED GROUP EXHIBITIONS

- 2021 *Errant Life, Promiscuous Form*, Gravity Art Space, Manila
Art Basel Hong Kong, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
Sovereign Pacific/Pacific Sovereigns, Artspace Aotearoa in Auckland, New Zealand
Considered Gestures, Silverlens, Manila
- 2020 *Anticipating the Day*, Silverlens, Manila
Art Basel Hong Kong, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
- 2019-2020 *Third Realm*, a travelling exhibition
 - Museum of Contemporary Photography, Columbia College Chicago, Illinois
 - Polygon Gallery, North Vancouver, British Columbia
- 2019 *Singapore Biennale: Every Step in the Right Direction*, LASALLE College of the Arts, Singapore

GARY-ROSS PASTRANA

Bio

- Art Encounters Biennial*, Timișoara, Romania
- An Opera for Animals*, a travelling exhibition
- Rockbund Art Museum, Shanghai
 - Para Site, Hong Kong
- Primary Drives*, Silverlens, Manila
- Art Basel*, Silverlens, Hong Kong
- Art Fair Philippines*, Silverlens, Manila
- 2018 *DESTRUCTURE*, Mo_Space, Manila
- Epoch*, ROH Projects, Jakarta
- Signum Contemporary Objects: Storage of Memories*, A-11 Gallery, Manila
- The Extra Extra Ordinary*, Museum of Contemporary Art and Design, Manila
- Imago Mundi Highlights*, Imago Mundi Musuem, Treviso, Italy
- Never Is A Promise*, two-man show with Heman Chong, inaugural show, Calle Wright, Manila
- Art Fair Philippines*, Silverlens, Manila
- 2017 *Counterfeit Monochromes*, MO Space, Manila
- Curated by Federico de Vera*, Ayala Museum, Manila
- The Other Face of the Moon*, Asia Culture Center, Korea
- Sydney Contemporary*, Carriageworks, Australia
- Melted City 4*, RISD ISB Gallery, Rhode Island School of Design, Providence, Rhode Island
- Translaci3n*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- Westbund Art and Design 2017*, ROH Projects
- Art Stage Jakarta*, ROH Projects
- Art Fair Philippines*, Silverlens, Manila
- 2016 *The Immeasurable Here*, curated by Jason Wee, Outlet Gallery Brooklyn, New York
- Extended Play*, Vinyl on Vinyl, Manila
- Art Basel*, Silverlens, Hong Kong
- Practising Habits of the Day*, curated by FormContent, ICA Lasalle, Singapore
- Art Fair Philippines*, Silverlens, Manila
- 2015 *I submit to the wisdom of the body*, Silverlens, Manila
- Art Stage Singapore, SEA Platform: Eagles Fly, Sheeps Flock - Biographical Imprints*, Curated by Khim Ong, Silverlens
- Exhibit 101: Curated by Vera Mey*, The Lab, CCA, Singapore
- Art Taipei*, Silverlens, Taipei
- Exhibit 101*, With Li Ran, The Lab, Singapore
- The Vexed Contemporary*, curated by Joselina Cruz, Museum of Contemporary Art and Design, Manila
- You Must Change Your Life*, Equator Art Projects, Singapore
- 2014 *Art Fair Philippines*, Silverlens, Manila
- Art Basel*, Silverlens, Hong Kong
- Art Stage Singapore*, Silverlens, Singapore
- Still/Moving: A Triple Bill on the Image*, curated by Sam I-Shan and Alexander Supartono, Singapore Art Museum, Singapore

GARY-ROSS PASTRANA

Bio

- Art Taipei*, Silverlens, Taipei
Afterimage, SAM at 8Q, Singapore
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
- New Natives: Survey of Contemporary Filipino Art*, Lightbombs Contemporary
Do You Believe in Angels?, curated by Tony Godfrey, Equator Art Projects, Singapore
- 2013 *The Bold Sopranos*, curated by Arianna Gellini, Gallery Exit, Hong Kong
Art Basel, Silverlens, Hong Kong
The Philippine Contemporary: To Scale the Past and the Possible, curated by Patrick D. Flores, Metropolitan Museum of Manila, Manila
- 2012 *Ley Hunting Pt. 2*, Silverlens, Singapore
Ley Hunting Pt.1, Silverlens, Manila
Marcel Duchamp in South-East Asia, curated by Tony Godfrey, Equator Art Projects, Singapore
Encounter, Experience, and Environment, curated by Eugene Tan, Gillman Barracks, Singapore
The Ungovernables, Curated by Eungie Joo, New Museum, New York
- 2011 *Immemorial*, curated by Steve Elland and Norberto Roldan, Chan Contemporary Art Space, Darwin
Islands, Espace Louis Vuitton, Singapore
VOLTA 7, Basel
Points of Ellipsis, Osage Gallery, Hong Kong
Complete and Unabridged, Osage Gallery, Hong Kong
PULSE NY, Silverlens
- 2010 *PULSE Miami*, Silverlens
Chûte, Curated by Hikaru Miyakawa, Aichi Triennale, Nagoya
Minimum Yields Maximum, Monte Vista Projects, Los Angeles
- 2009 *Serial Killers*, Taksu Gallery, Singapore
Immemorial, Jorge Vargas Museum, Philippines
Thrice Upon a Time, Singapore Art Museum, Singapore
NAT-4: Work From Manila, OK Mountain, Austin, Texas
PULSE Miami, Silverlens, Manila
PULSE NY, Silverlens, Manila
Tears, Cuts and Ruptures: A Philippine Collage Review, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2008 *ACAF NY*, Silverlens, Manila
Busan Biennale, Sea Art Festival, Busan
Futuramanila, Osage Gallery, Hong Kong/Singapore
- 2007 *Metropolitan Mapping*, Hong Kong Cultural Center, Hong Kong
Manila Envelope, Worth Ryder Gallery, Los Angeles
Overruns, Green Papaya Art Projects, Manila

GARY-ROSS PASTRANA

Bio

- 2006 *Aesthetics/Dietetics*, Curated by Mizuki Endo, GAMeC, Bergamo
2005 *Daejeon Fast*, Gallery Banjiha, Daejeon
2004 *Cross Currents*, BUG, Bangkok
Overruns, Green Papaya Art Projects, Manila
2003 *Cut/New Collage*, MAG: NET, Manila

ORGANIZER/CURATOR

- 2018 *Countercurrents*, Silverlens, Manila
2017 *Translacion*, Silverlens, Manila
Fresh Cut, New Blood, Mo_Space, Manila
2016 *MAPS*, ROH Projects, Jakarta
2013 *Space and Two Points*, Silverlens, Singapore
Bernardo Pacquing | Max Balatbat, Silverlens, Manila
Rélikt, Silverlens, Singapore
The Midnight Marriage, Silverlens, Manila
2012 *Ley Hunting Part 2*, Silverlens, Singapore
Ley Hunting Part 1, Silverlens, Manila
Ghost Chasing Ghost, Finale Art File, Manila
The Porous Border, g23 Gallery, Bangkok
2011 *Complete and Unabridged*, ICA, Singapore/Osage Gallery Hong Kong
On the Radar: Six New Symptoms, Silverlens, Manila
2010 *Broke+Louie Cordero+Poklong Ananding*, Manila Contemporary, Manila
2009 *Tears, Cuts and Ruptures: A Philippine Collage Review*, Silverlens, Manila
Archetypes, New designs by Stanley Ruiz, Silverlens, Manila
Land Of Promise by Gail and Marija Vicente, Silverlens, Manila
2008 *Futuramanila*, Osage Galleries, Hong Kong, Singapore
Untitled, (Four Filipina Artists), Kyoto Art Center, Kyoto

RESIDENCIES

- 2020 *Calle Wright Residency*, Manila, Philippines
2017 *ROH Projects Residency*, Bandung, Indonesia
2015 *NTU Centre for Contemporary Art Residency*, Singapore
2010 *Bangkok University Gallery Artist Residency*, Bangkok, Thailand
2008 *Japan Foundation, JENESYS Programme for Creators*, Kyoto, Japan
2004 *Bangkok University Gallery Artist Residency*, Bangkok, Thailand

EDUCATION

University of the Philippines - Diliman, Quezon City, Philippines
Bachelor of Fine Arts, Major in Painting
Dominador Castañeda Award for Best Thesis 2000

GARY-ROSS PASTRANA

Bio

PUBLICATIONS

Yee, K. (25 February 2020). Taking Lessons from Gary-Ross Pastrana's Objects. Retrieved from <https://pluralartmag.com/2020/02/25/taking-lessons-from-objects/>.

Gomez, J.B. (November 2019). Artist Gary-Ross Pastrana explores the hidden lives of stage props. *Mabuhay*, p. 52

Rappolt, M. (November 2019). Patrick D. Flores. *ArtReview Asia*, 7(4), 42-47

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Lattimer, Q. (2019). *Blur Queen (Believes Again) or, A cut Below the Open Sea*. Manila, Philippines: Calle Wright

Ramos, J. (30 July 2018). *Willing oneself to work: Gary-Ross Pastrana's Kawara-esque collage series - in conversation*. Retrieved from <https://artradarjournal.com/2018/07/30/willing-oneseelf-to-work-gary-ross-pastranas-kawara-esque-collage-series-in-conversation/>.

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Pastrana, G. (2017). *THE OTHER FACE OF THE MOON* [Exhibition Catalogue]. Exhibited at Asia Culture Center 27 October 2017 - 4 February 2018

Pastrana, G. (2017). *The Vexed Contemporary* [Exhibition catalogue]. Exhibited at Museum of Contemporary Art and Design 26 August - 21 November 2015.

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Art Asia Pacific. Hong Kong: Art Asia Pacific. Issue 88. 2014

"Still Moving: After Image." Singapore: Singapore Art Museum. 2014

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Ho, Louis. "Perdido Eden." *Art Asia Pacific*. Accessed April 2013. <http://artasiapacific.com/Magazine/WebExclusives/PerdidoEden>

Pastrana, G. (2012). *The Ungovernables* [Exhibition catalogue]. Exhibited at New Museum 15 February - 22 April 2012.

"The Porous Border" Catalogue. Bangkok: Srinakharinwirot University. 2012

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

"Marcel Duchamp in South-East Asia" Catalogue. Singapore: Equator Art Projects. 2012

"Vivo Fragmenta." Catalogue. Bangkok: Bangkok University Gallery. 2011

Pastrana, G. (2010). *FUTURAMANILA* [Exhibition catalogue]. Exhibited at Osage Kwun Tong, Osage Singapore 5 September - 6 October 2008, 24 October 2008- 6 February 2009.

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

"The Philippine Yearbook: 61 Artists That Will Change The World." Manila: The Fookien Times Yearbook Publishing Company. 2009

"Busan Biennale 2008." Catalogue. 2008. pp. 114-115

Papaya: Absolut Magazine. Green Papaya Art Projects. September 2008

GARY-ROSS PASTRANA

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COCOY LUMBAO

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