

room of phases

maria taniguchi

SILVERLENS

14 OCTOBER - 13 NOVEMBER 2021
BY APPOINTMENT ONLY

website

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room of phases

maria taniguchi

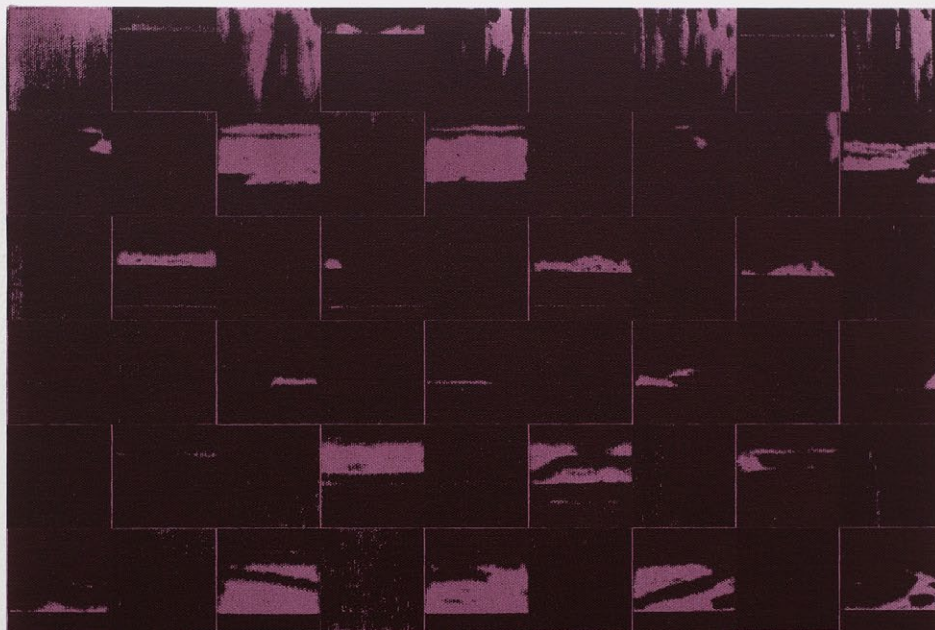
SILVERLENS

14 OCTOBER - 13 NOVEMBER 2021
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Seriality tempts us to fixate on the most obvious deviations in Maria Taniguchi's new work. In a suite of square patterned canvases a portion stripped of paint, a section wherein color does not take, or an outline obscured, may at turns mean disengaging from the illusion of symmetry or the body reaching its limit. In all cases, pattern asks us to reckon with its gesture and technology of iteration. These are deviations that manifest texture, create rhythm. It is through this iterability that we resist confinement. Spread out across an entire room, these are digressions that motivate one to move from one canvas to the next, across the room, traversing space.

In *room of phases*, we find a compelling dynamic between pattern and possibility, design and its disintegration. The title alludes to this oscillation. A phase is as much a significant period as it is a moment in a process which is defined by its transformation. It might refer to how different facets of the moon are seen across space-time, depending on illumination. It may speak to the courses of action in a plan. It may also apply to psychological development. It marks certain thresholds: time passing, the clearing of stages, shifts in attitude or disposition.

These new paintings elaborate on Taniguchi's past interrogations - a brick painting, part of Taniguchi's expansive series of works that play out dimensions of time and labor in the artistic process, welcomes us to the exhibition. It situates the works presented in this exhibition in conversation with these itineraries: the poetics of time and labor. In this sense the checkered pattern calls to the imagination at once an oversized chess board or else a calendar. This visual idiom itself unravels time in its most prolific sense: hours passed or spent, days in a year, turns in a game of chess.



In Taniguchi's work, each canvas is created using a combination of manual painting techniques and serigraphy, using thin layers of acrylic paint. Labor and gesture in these works persistently insist themselves in the attempts at repetition. The abstraction assured by the grid and achieved by the gradation is cultivated against considerations material and bodily. The repetitive gestures are influenced by various factors: the amount of pigment, pressure exerted, the number of attempts. In each canvas, process is materialized as ambient, interior architecture. It is within this framework that Taniguchi, in developing a set of paintings that comprise a singular work, articulates a method of engaging with space.

For the artist, the paintings draw out the psychic character of material: the checkered pattern foregrounds expectation and regularity which is foiled by the iterative performance of serigraphy. Taniguchi inhabits this space by way of pigment: a rich reddish violet used for landscapes and botanical illustrations and that makes for dense yet vivid shadows. The paint is layered in such a way that we see a somber rose or a matte purple ground or a deeper violet façade. In some instances, a sliver of pink breaks through. Where paint does not fully integrate, we see a glitch. Carefully installed in the gallery's longest wall, a row of canvases subtly suggesting more natural formations and lush landscapes lead the viewer to a large glass picture window. Within such a limited repertoire, the artist has created a room that invites the most attentive of encounters. Taniguchi's practice is built on these fixations—these painstakingly careful considerations that allow the material, gesture, disposition to craft a method to abstraction that is conceptual as it is affective.

- Carlos Quijon, Jr.



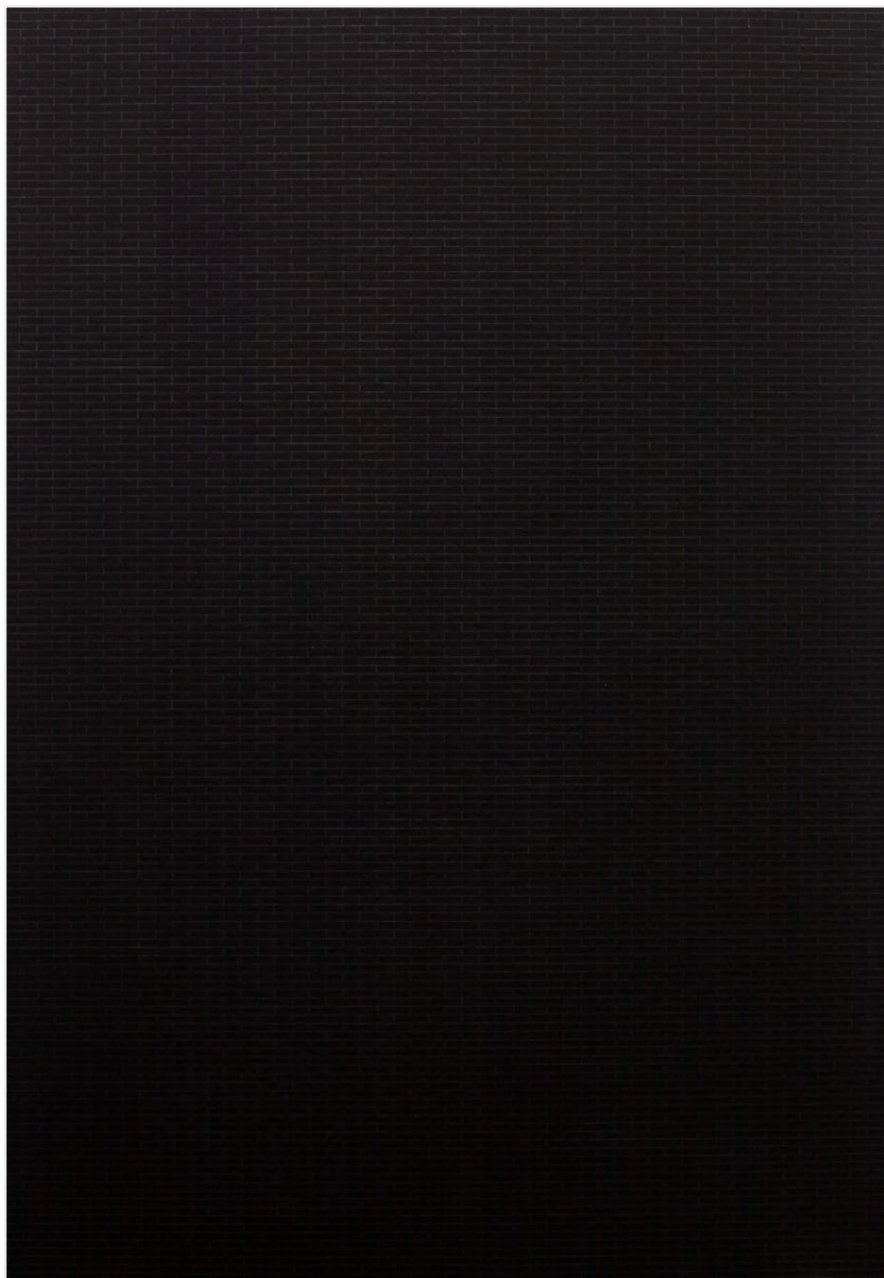




maria taniguchi

room of phases



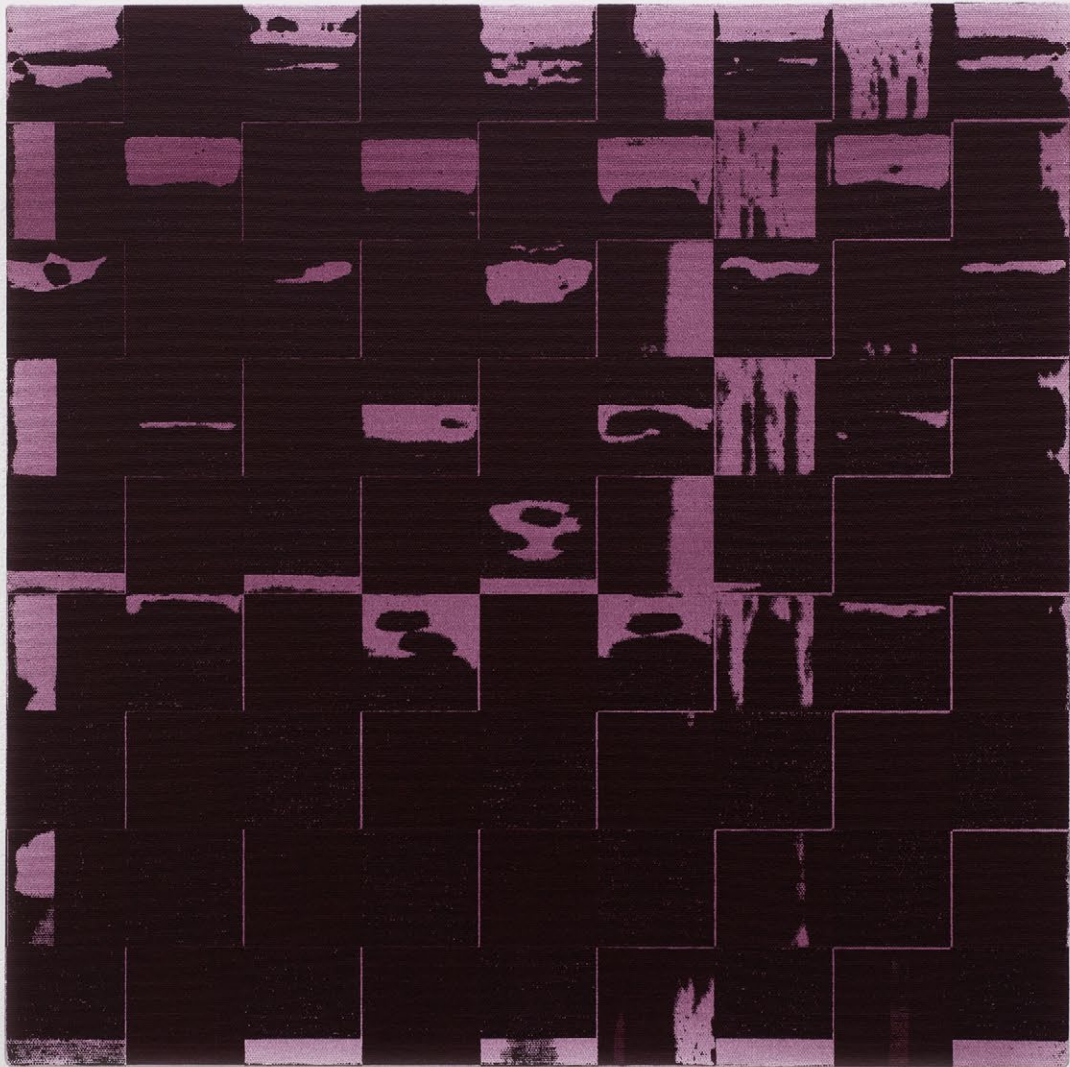


Untitled, 2019
acrylic on canvas
60h x 42w in
152.40h x 106.68w cm
SPI_MT045

e-mail

whatsapp





Untitled (room of phases), 2021

acrylic on canvas

18h x 18w in

45.72h x 45.72w cm

SPI_MT063

[e-mail](#)

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Untitled (room of phases), 2021

acrylic on canvas

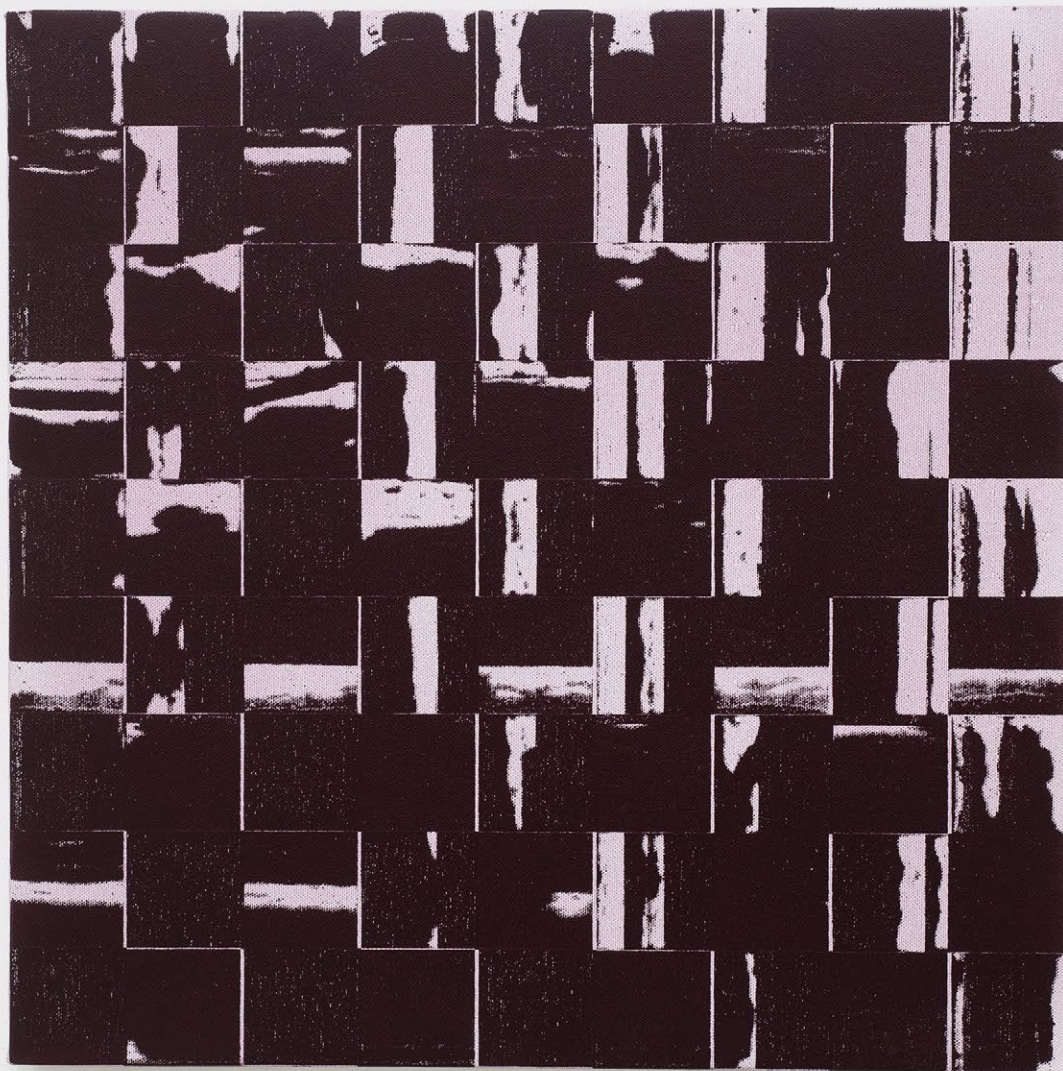
18h x 18w in

45.72h x 45.72w cm

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Untitled (room of phases), 2021

acrylic on canvas

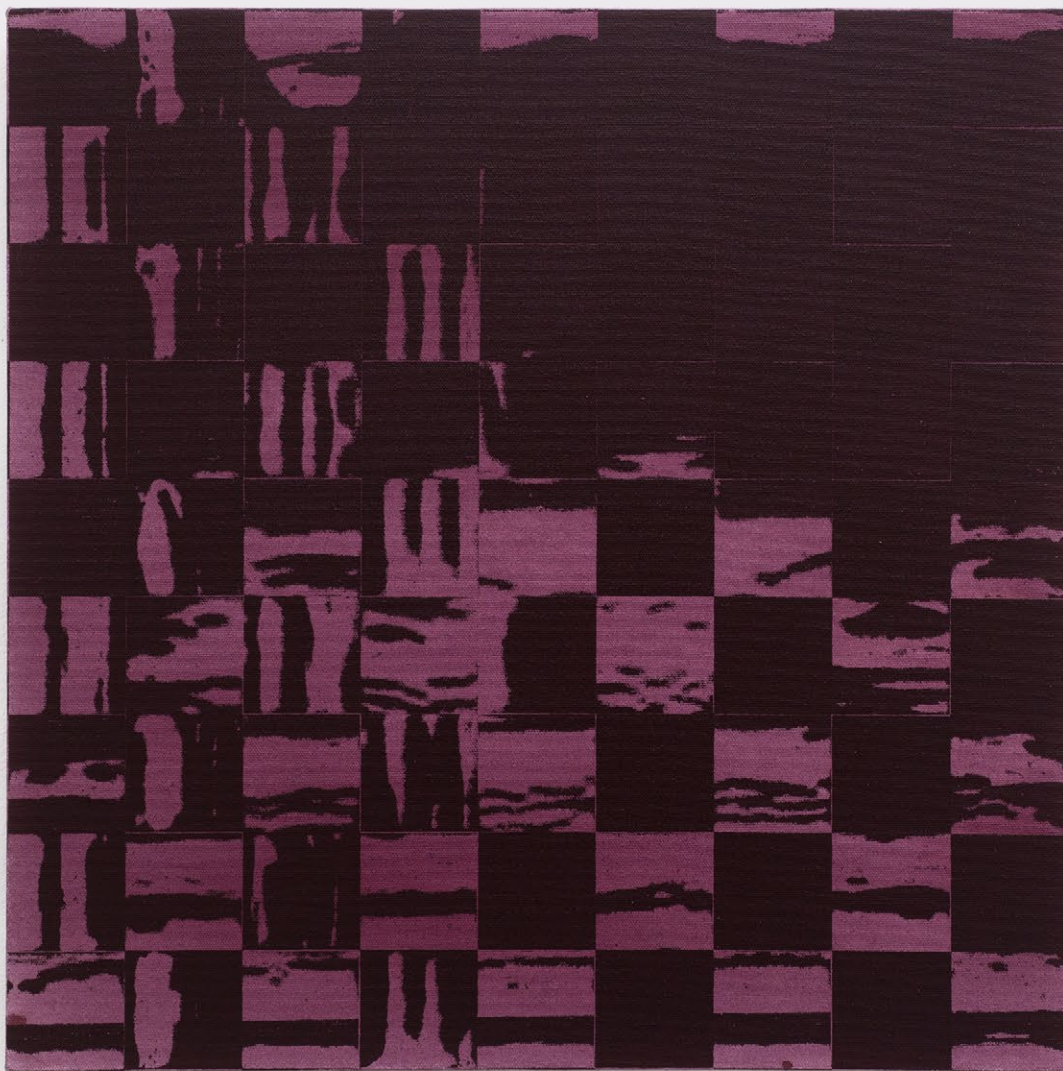
18h x 18w in

45.72h x 45.72w cm

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Untitled (room of phases), 2021

acrylic on canvas

18h x 18w in

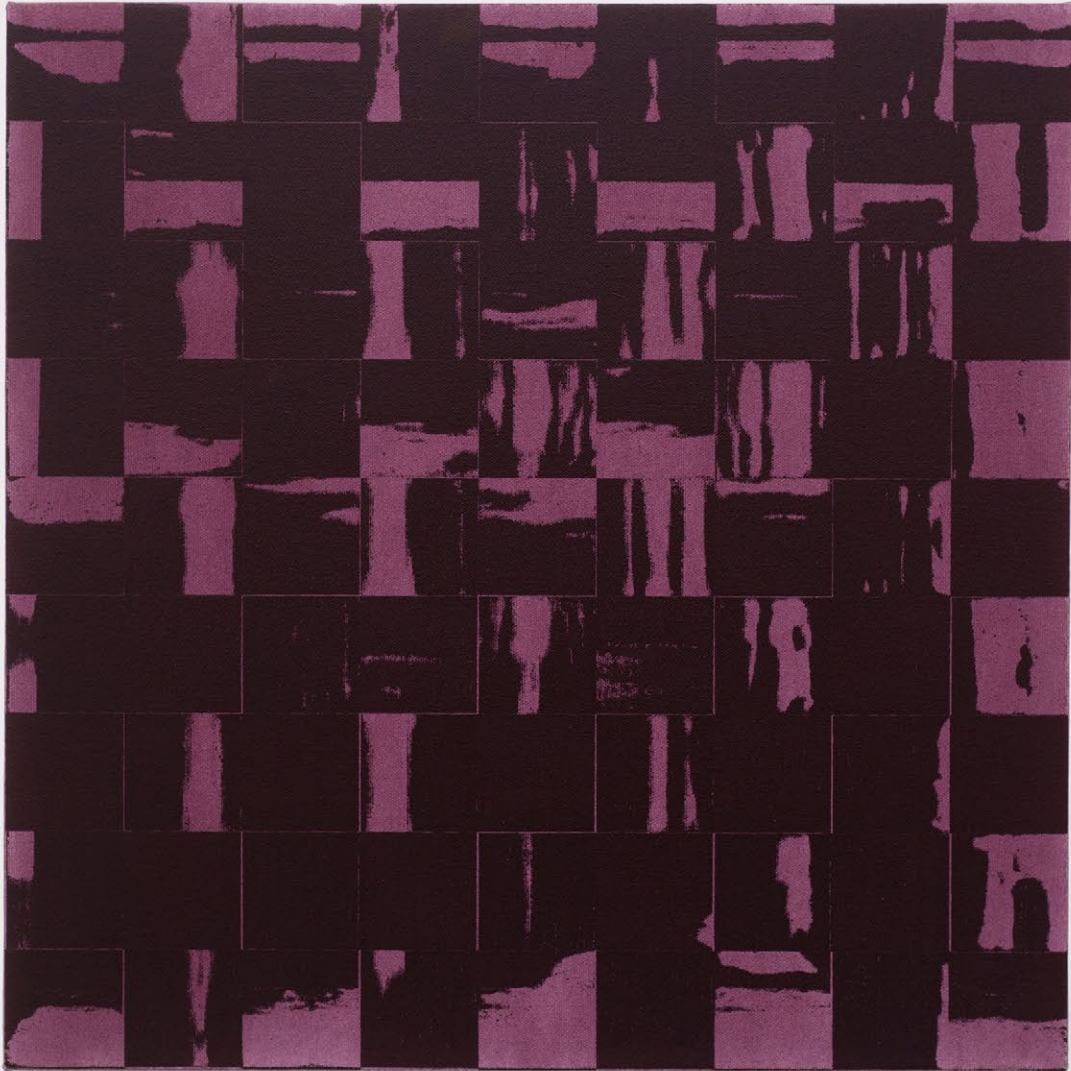
45.72h x 45.72w cm

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Untitled (room of phases), 2021

acrylic on canvas

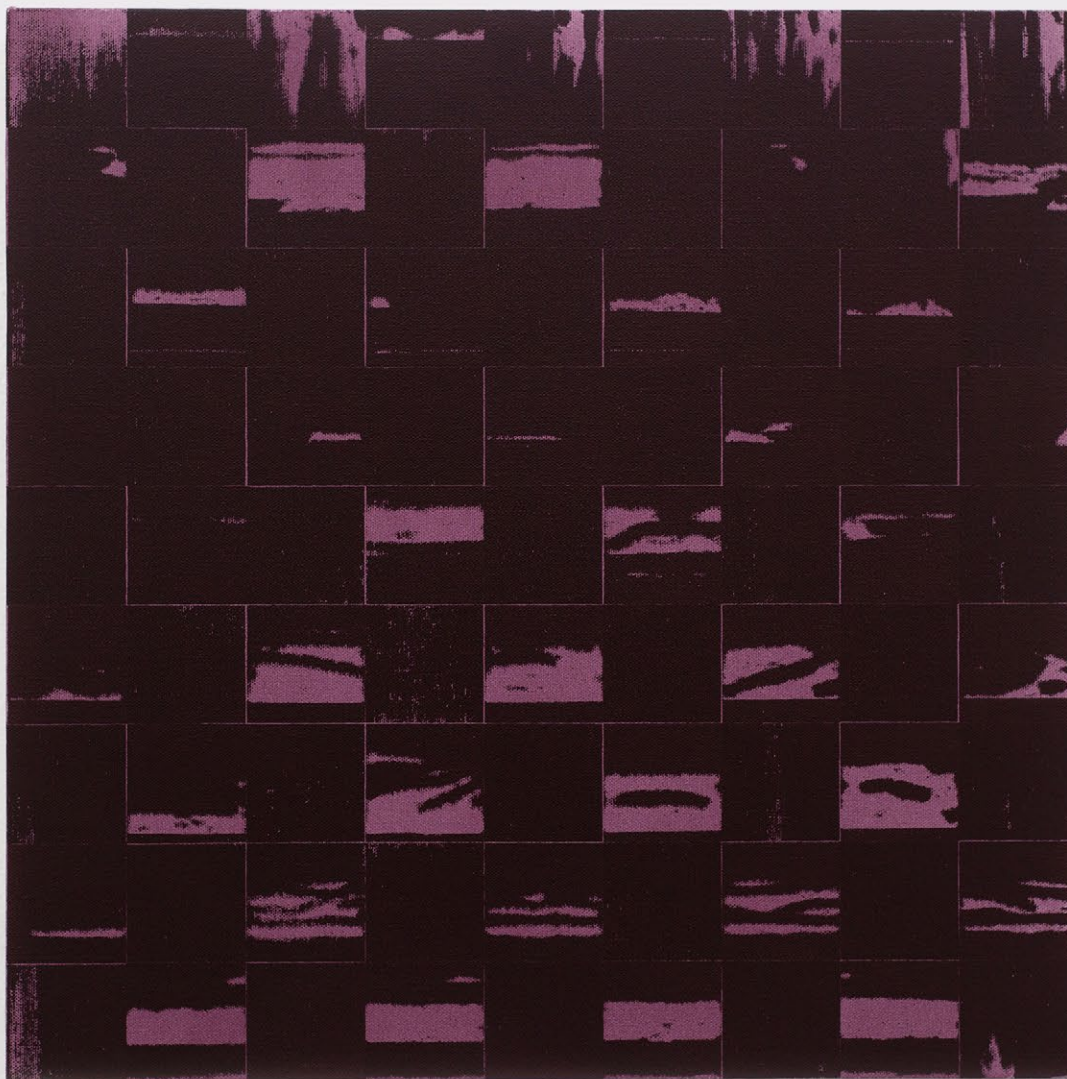
18h x 18w in

45.72h x 45.72w cm

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Untitled (room of phases), 2021

acrylic on canvas
18h x 18w in
45.72h x 45.72w cm
SPI_MT068

e-mail

whatsapp





Untitled (room of phases), 2021

acrylic on canvas

18h x 18w in

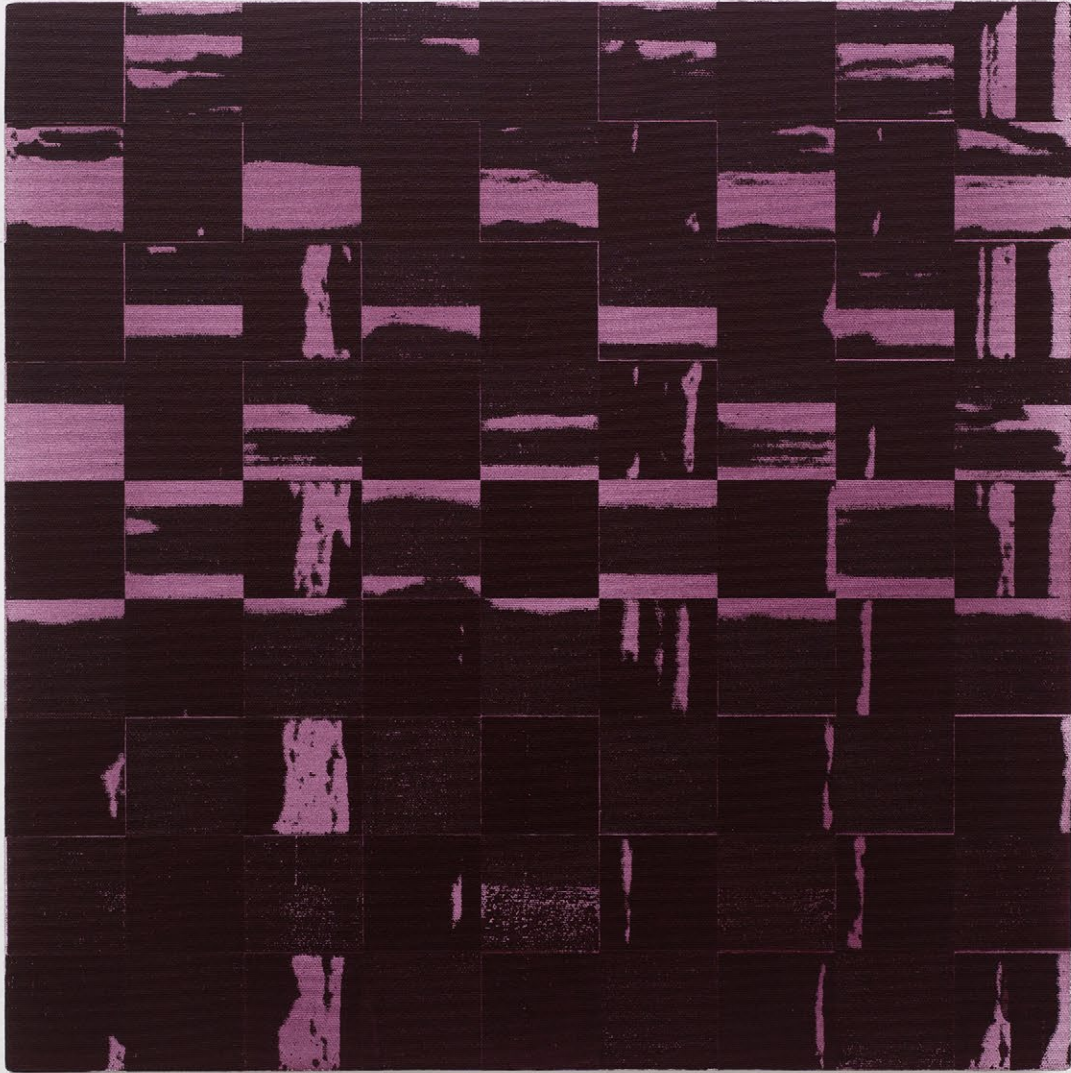
45.72h x 45.72w cm

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[e-mail](#)

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Untitled (room of phases), 2021

acrylic on canvas

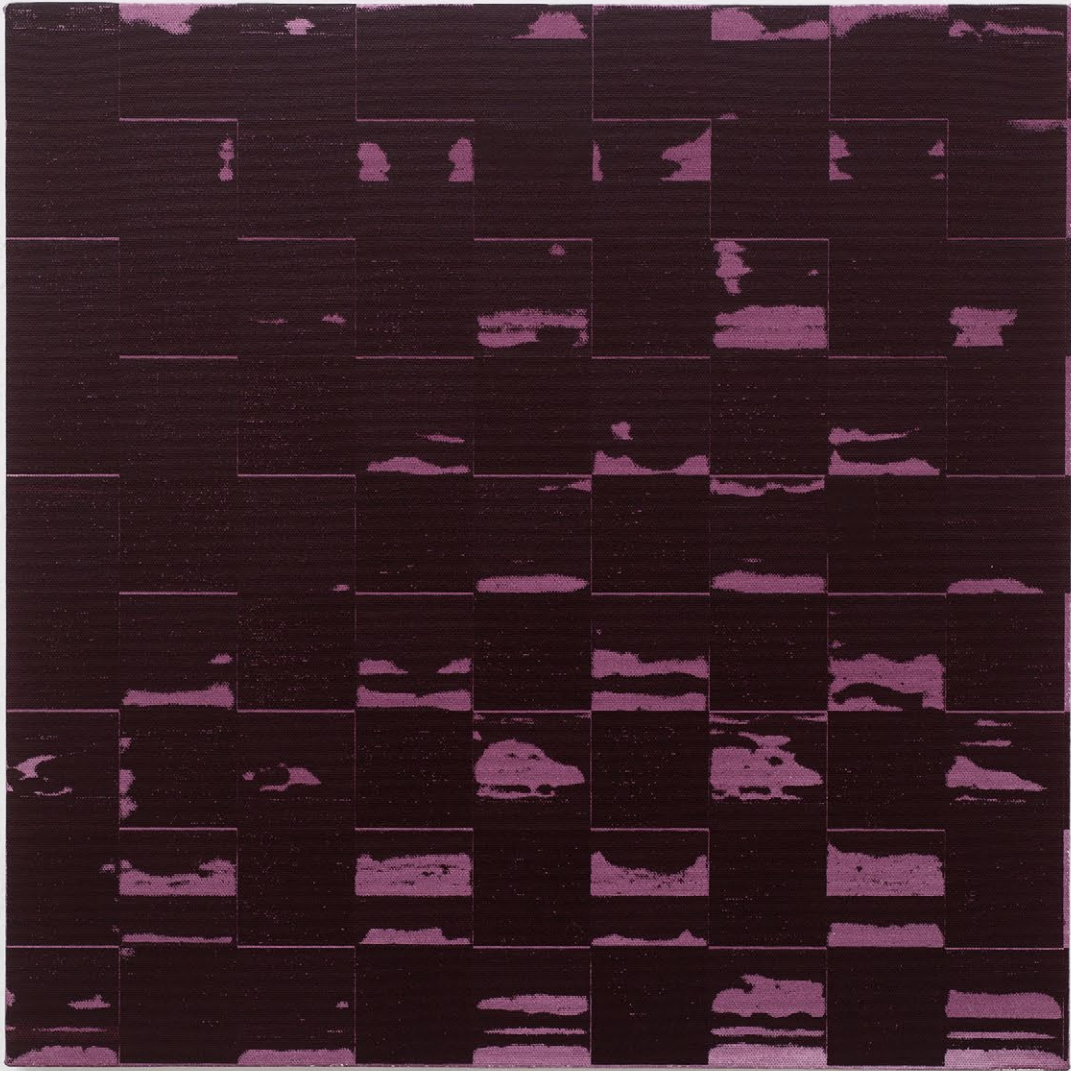
18h x 18w in

45.72h x 45.72w cm

SPI_MT070

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Untitled (room of phases), 2021

acrylic on canvas

18h x 18w in

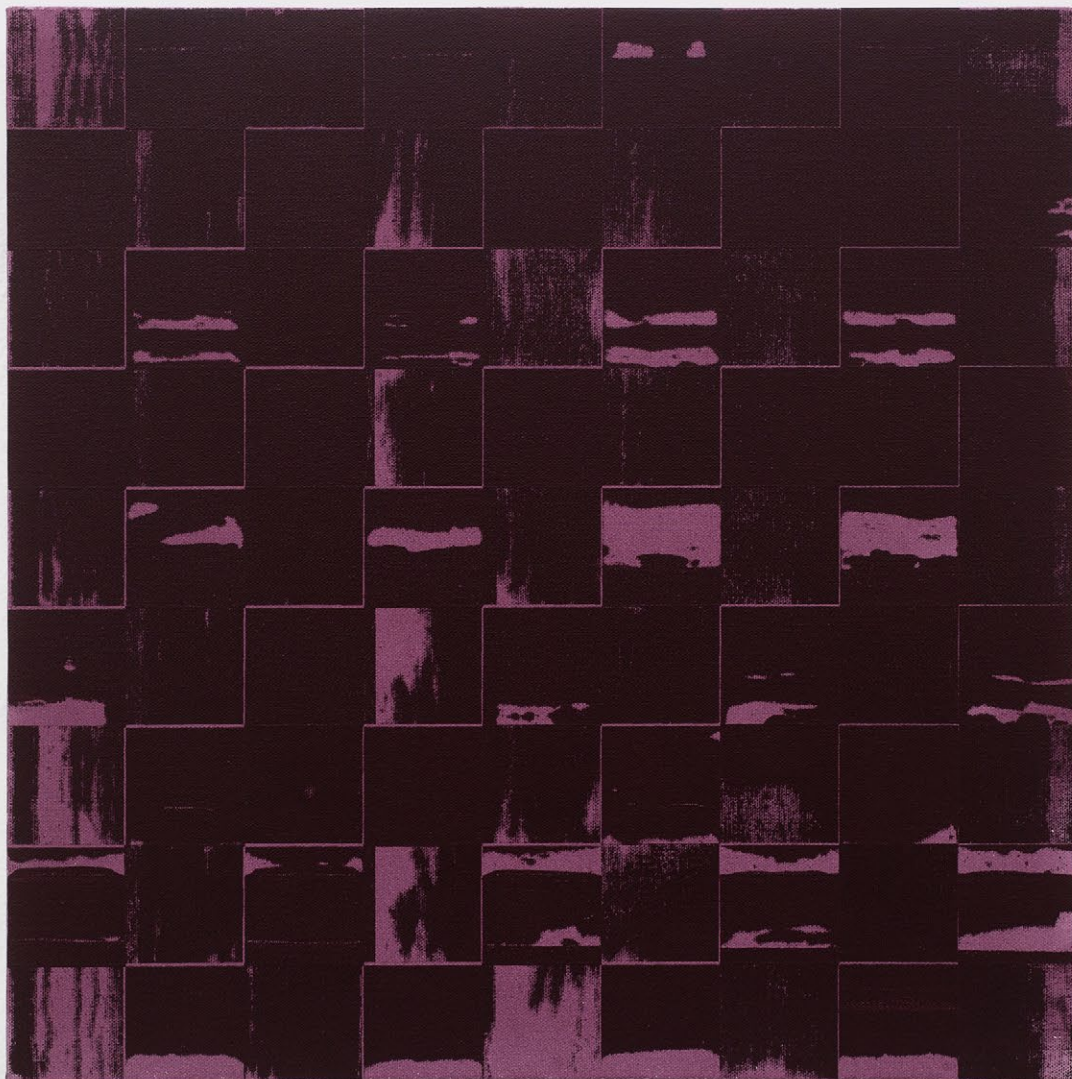
45.72h x 45.72w cm

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Untitled (room of phases), 2021

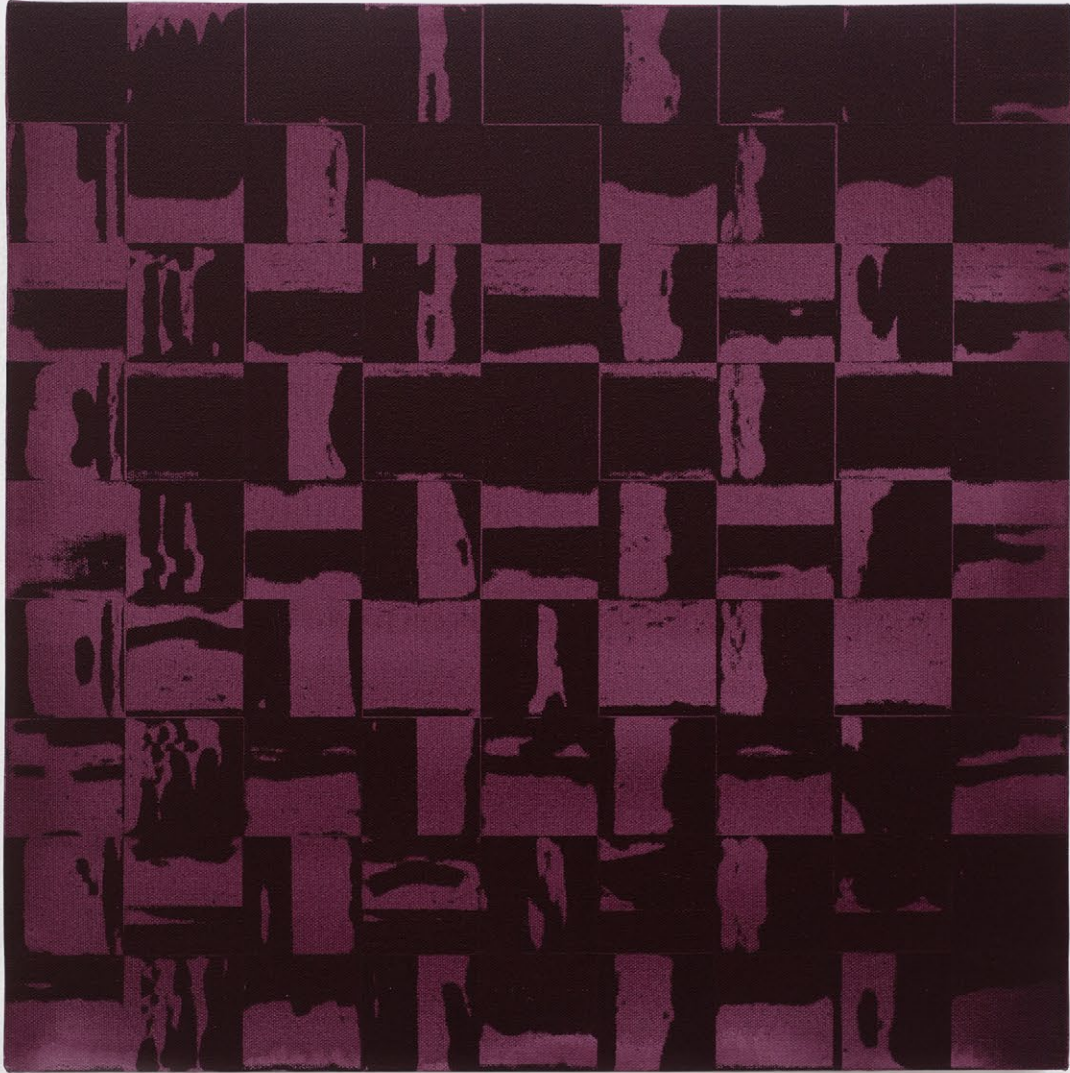
acrylic on canvas

18h x 18w in

45.72h x 45.72w cm

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NOT FOR SALE



Untitled (room of phases), 2021

acrylic on canvas

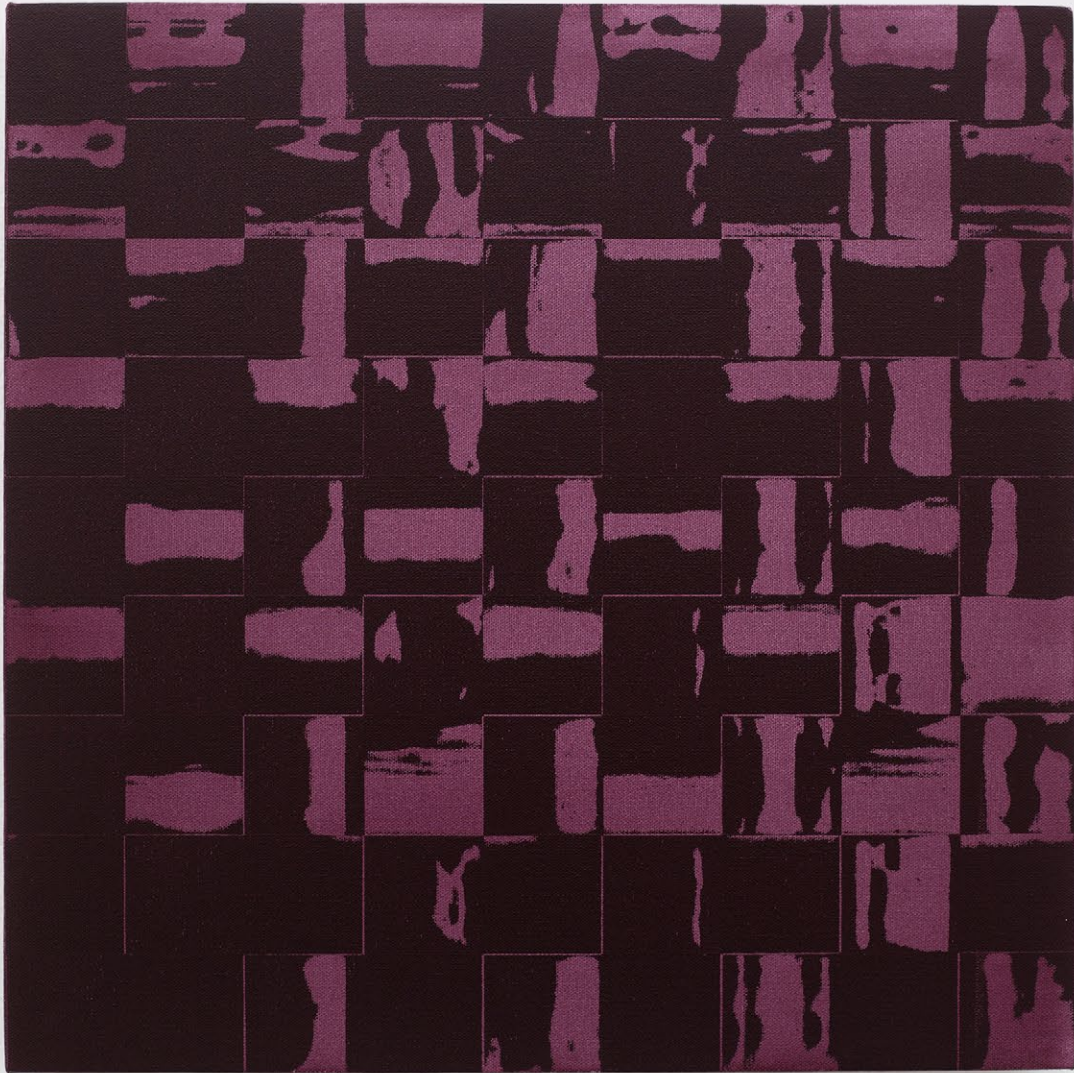
18h x 18w in

45.72h x 45.72w cm

SPI_MT072

e-mail

whatsapp



Untitled (room of phases), 2021

acrylic on canvas

18h x 18w in

45.72h x 45.72w cm

SPI_MT073

[e-mail](#)

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Untitled (room of phases), 2021

acrylic on canvas

18h x 18w in

45.72h x 45.72w cm

SPI_MT062

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mina taniguchi

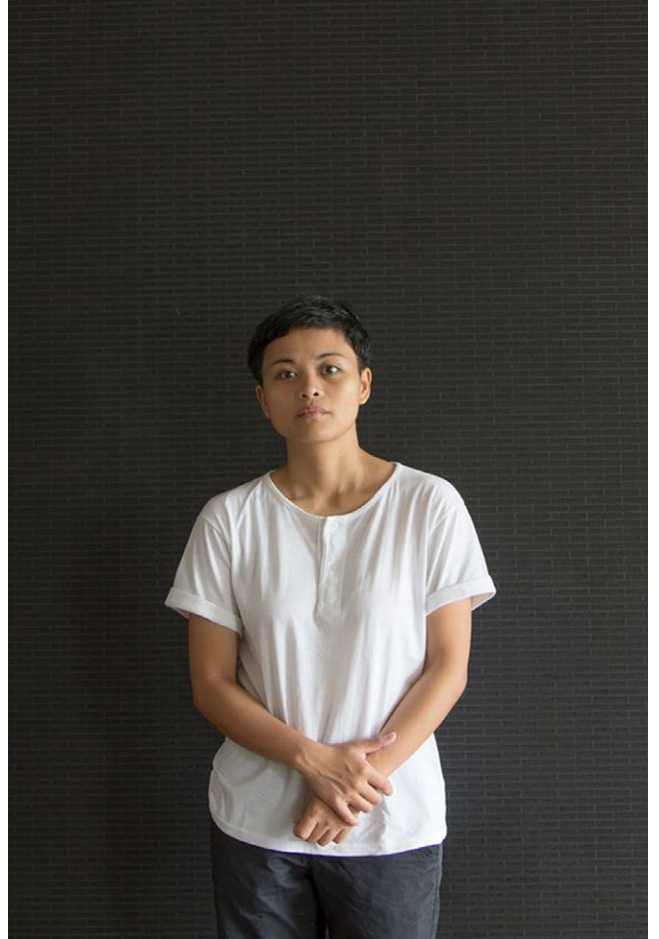
room of phases

MARIA TANIGUCHI

Bio

Maria Taniguchi's works encompass painting, sculpture, video and installation. Her practices investigate space and time along with social and historical contexts. Her series of "Untitled" brick paintings is an ongoing series that had been initiated in 2008. Each painting consists of seemingly countless rectangular cells, each one outlined by hand with graphite and filled with gray and black tones. The painstaking process creates a subtle yet complex pattern on the surface. These paintings develop in various extents, most of them reaching meters in size. The constructive structure embodies architectural elements, resulting in the paintings themselves manifesting as monumental existences within the space. The artist has referred to her brick paintings as the fundamental root of her larger artistic practice, while the other artworks such as sculptures and installations are reflection, or refractions of it.

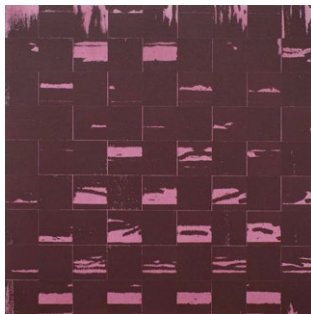
Maria Taniguchi was born in Dumaguete City, Philippines, in 1981. She won the Hugo Boss Asia Art Award in 2015 and was a LUX Associate Artist in 2009. Recent exhibitions include the 12th Gwangju Biennale: Imagined Borders, Gwangju Biennale Exhibition Centre, South Korea (2018); 21st Biennale of Sydney, SUPERPOSITION: Equilibrium & Engagement, Museum of Contemporary Art, Australia (2018); History of a vanishing present: A prologue, the Mistake Room, Los Angeles (2016); Afterwork, Para Site, Hong Kong (2016); Globale: New sensorium, ZKM Centre for Art and Media, Karlsruhe, Germany (2016); The vexed contemporary, Museum of Contemporary Art and Design, Manila (2015); and the 8th Asia Pacific Triennial of Contemporary Art, QAGOMA, Brisbane (2015). Her work is held in a number of collections including the M+ Museum, Hong Kong; the Burger Collection, Hong Kong; Kadist Art Foundation, San Francisco; QAGOMA, Brisbane; and the K11 Art Foundation, Shanghai.



MARIA TANIGUCHI

Bio

b. 1981, Dumaguete City, PH



Untitled (room of phases), 2021

SOLO EXHIBITIONS

- 2021 *room of phases*, Silverlens, Manila
- 2019 *Maria Taniguchi*, Carlier | Gebauer, Berlin
- 2017 *Maria Taniguchi*, Ibid, Los Angeles
Maria Taniguchi, Silverlens, Manila
Maria Taniguchi, Taka Ishii Gallery, Tokyo
- 2016 *Maria Taniguchi*, Galerie Perrotin, Hong Kong
Maria Taniguchi, Ibid Projects, London
- 2015 *Maria Taniguchi*, carlier|gebauer, Berlin
- 2014 *Maria Taniguchi*, Silverlens Singapore and Manila
- 2013 *Art Statements*, Art Basel 44, Basel
- 2011 *Echo Studies*, Jorge Vargas Museum, Manila

SELECTED GROUP EXHIBITIONS

- 2021 *Art Histories of a Forever War: Modernism between Space and Home*, Taipei Fine Arts Museum, Taipei, Taiwan
Considered Gestures curated by Yael Buencamino, Silverlens, Manila
- 2020 *Collision Point on Dimensions*, The 5th Floor, Tokyo
Floating World, Perrotin, Hong Kong
Dhaka Art Summit, Dhaka, Bangladesh
Construction of Truths, curated by Joselina Cruz, Museum of Contemporary Art and Design, Manila
- 2019 *La Ultima de las Tribus (The Last of the Tribes)*, curated by Viviana Kuri, Museo de Arte de Zapopan, Guadalajara
SPECTROSYNTHESIS II, Sunpride Foundation, Bangkok Art and Culture Centre, Thailand
5th Ural Industrial Biennial of Contemporary Art, curated by Xiaoyu Weng, Ekaterinburg, Russia
Who Writes?, curated by Jo Ying Peng, Galeria OMR, Mexico City
The Empathy Lab, Jessica Silverman Gallery, San Francisco
Survived!, Taka Ishii Gallery, Tokyo
Blood and Soil: Dark Arts for Dark Times, curated by Anders Kreuger and Julija Fomina, CAC Vilnius, Vilnius, Lithuania
Primary Drives, Silverlens, Manila
- 2018 *Visayas Islands Visual Arts Exhibition and Conference (VIVA EXCON)*, Roxas City, Capiz
12th Gwangju Biennale: Imagined Borders, curated by Clara Kim, Gwangju, South Korea
In Search of Southeast Asia through the M+ Collections, M+ Pavilion, Hong Kong
SUPERPOSITION: Equilibrium & Engagement: 21st Biennale of Sydney, curated by Mami Kataoka, Sydney, Australia
- 2017 *Sydney Contemporary*, Carriageworks, Sydney, Australia
Anarchéologies, curated by Marcella Lista, Centre Pompidou, Paris
Almost There, Jorge Vargas Museum, Manila
Marching in Circles, curated by Robin Peckham, Long March Space, Beijing
Damage Control, Ibid, Los Angeles
Translación, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2016 *JUDEA*, curated by Arin Rungjang, West, Den Haag, The Haag
Oceanic feeling: Maria Taniguchi and Sriwhana Spong, curated by Susan Gibb Institute of Contemporary Arts (ICA), Singapore

MARIA TANIGUCHI

Bio

- 44 Salon International de Artistas*, curated by Inti Guerrero, Salón Nacional de Artistas Pereira, Colombia
- MAPS*, ROH Projects, Jakarta
- Apeirophobia / Aporia*, Human Resources, Los Angeles, California
- With Institutions Like These...*, curated by Victor Wang and Alex Meurice, The Averard Hotel, London
- Globale: New Sensorium*, curated by Yuko Hasegawa, ZKM Center for Art and Media, Karlsruhe
- Histories of a Vanishing Present: A Prologue*, curated by Kris Kuramitsu, The Mistake Room, Los Angeles
- Afterwork*, curated by Cosmin Costinas, Para Site, Hong Kong
- Riviera*, curated by Caterina Riva, Swiss Institute, Milan
- With Institutions Like These...*, curated by Victor Wang and Alex Meurice, Averard Hotel, London
- 2015 *Hugo Boss Asia Art Award*, Rockbund Art Museum, Shanghai
- Reverence & Reproach: Modernist Legacies in Contemporary Film & Video*, Tate Britain, England (screening)
- 8th Asia Pacific Triennial of Contemporary Art*, Australia
- Sights and Sounds: Philippines*, The Jewish Museum, New York
- TOWER*, Ibid, London
- Sights and Sounds: Global Film and Video*, Jewish Museum, New York
- The Vexed Contemporary*, curated by Joselina Cruz, Museum of Contemporary Art and Design, Manila
- Missing Links: Exhibition of Southeast Asian Moving Image*, curated by Gridthiya Gaweewong, Jim Thompson Art Center, Bangkok
- 2014 *Don't You Know Who I Am? Art After Identity Politics*, Museum Of Contemporary Art (M HKA), Antwerp
- Material Memory*, Fluxxia Gallery, Milan
- Erasure: From Conceptualism to Abstraction*, Osage, Hong Kong
- Michael Van den Abeele, Flora Hauser and Maria Taniguchi*, Inaugural Group Show, Ibid, London
- The Bold Sopranos*, curated by Arianna Gellini, Gallery Exit, Hong Kong
- 2013 *HIWAR | Conversations in Amman*, curated by Adriano Pedrosa, Khalid Shoman Foundation, Amman
- The Philippine Contemporary: To Scale the Past and the Possible*, curated by Patrick D. Flores, Metropolitan Museum of Manila, Manila
- The Midnight Marriage*, Silverlens, Manila
- 2012 *WITHOUT A MURMUR*, curated by Joselina Cruz, Museum of Contemporary Art and Design, Manila
- A Reader of Materials and a Writer of Forms*, curated by Lucy MacDonald, MOT International, Brussels
- Rambler's Association (with Adam Avikainen)*, Artspace, Auckland
- The Porous Border*, curated by Gary-Ross Pastrana, Gallery G23, Bangkok
- Detroit: LUX Associate Artists Program*, London (screening)
- 2011 *Video e identidad cultural en Filipinas: 1999-2009*, CaixaForum, Barcelona (screening)
- Young London*, V22 Collection, London
- Roving Eye: Video from Southeast Asia*, Sorlandets Kunstmuseum, Norway

MARIA TANIGUCHI

Bio

Jump Cut: Dialectic Dream, curated by Caterina Riva, The Barber Shop, Lisbon
Complete and Unabridged: A survey of Philippine Conceptualism, Osage Gallery
Kwun Tong, curated by Ringo Bunoan, Nilo Ilarde, and Gary-Ross Pastrana, Hong Kong
+Pyramid (with Bea Camacho), Green Papaya Art Projects, Manila
2009 *Lost in Your Eyes / Foreign Correspondent*, FormContent, London
boyleANDshaw Art Salon Project 4, curated by Elea Himmelsbach, Artprojxspace,
London

AWARDS

2015 Hugo Boss Asia Art Award for Emerging Asian Artists, Shanghai
2012 Ateneo Art Awards, Manila
2011 Ateneo Art Awards, Manila
2001 Grand Prize, Metrobank National Painting Competition
2001 Grand Prize, Shell National Students Painting Competition

RESIDENCIES

2013 Khalid Shoman Foundation, Darat Al Funun, Amman, Jordan
2012 ARTSPACE, Auckland
2003 Plastique Kinetic Worms, Singapore

COLLECTIONS

Sifang Art Museum, Nanjing
M+ Museum, Hong Kong
The Burger Collection, Hong Kong
K11 Art Foundation, Shanghai
Queensland Art Gallery/Gallery of Modern Art, Brisbane
Kadist Art Foundation, San Francisco/Paris

SELECTED PUBLICATIONS

Taniguchi, M. (2020, May/June). Maria Taniguchi on Felix Gonzales-Torres and Judy Freya Sibayan. *ArtAsiaPacific*, p 17.
Maerke, Andrew. "Under the Skin." *Art-it* 19 May 2017. Web.
Cornell, Lauren. "Future Greats." *Art Review*. Jan. - Feb. 2016.
Lin, Ming.. "Maria Taniguchi, Ibid, London." *Art Review Asia*. Spring 2016.
Taniguchi, Maria. "Blooming Pool." *Writing: Cabin Fever*, edited by Sarah Elson and Heman Chong. Launch Pad, 2016.
Rebecca Morrill. "Maria Taniguchi." *Vitamin P3: New Perspectives in Painting*, edited by Tom Melick and Rebecca Morrill. Phaidon Press, 2016.
Susan Gibb. "Dogs in Space, Witches of Dumaguete." *Sriwhana Spong and Maria Taniguchi: Oceanic feeling*. Institute of Contemporary Arts Singapore, 2016.
Joselina Cruz. "Maria Taniguchi: The Act and the Object." *Hugo Boss Asia Art Award for Emerging Artists 2015*, edited by Li Qi. Rockbund Art Museum and Sternberg Press, 2015.
Chantal Wong. "It Is Difficult to Talk about Maria's Work." *LEAP: The International Art Magazine of Contemporary China* 35 (Sept.-Oct. 2015).
Kathleen Ditzig. "Review: Maria Taniguchi." *Flash Art* 295 (Mar.-Apr. 2014).
Joselina Cruz. "Maria Taniguchi." *Kaleidoscope Asia 19: The Making of Asia* (Fall 2013).

MARIA TANIGUCHI

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CARLOS QUIJON, JR.

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