



# RESONANT EARTH

Curated by Carlos Quijon Jr.

Joseph Gabriel  
Hanna Pettyjohn  
Pam Quinto

**SILVERLENS**

22 February - 26 March 2022

# RESONANT EARTH

Curated by Carlos Quijon Jr.

Joseph Gabriel  
Hanna Pettyjohn  
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by appointment only



RESONANT  
EARTH

Joseph Gabriel  
Hanna Pettyjohn  
Pam Quinto

Curated by Corbin Duggan '24

Presenting works by Joseph Gabriel, Hanna Pettyjohn, and Pam Quinto, *Resonant Earth* prospects the possibilities of contemporary ceramics in extrapolating a cosmopolitan and modernist history of craft. The exhibition takes its cue from a 1961 essay by painter Fernando Zobel de Ayala titled "The First Philippine Porcelain."

The essay historicizes the porcelain manufacturing company "La Porcelanica" which was founded by the painter's father with the help of Japanese industry experts, and facilitated the training of Filipino apprentices. Unfortunately, the company was destroyed during World War II. Only one artifact has been documented to survive from the company: a small dish that presented "a woozy Europeanized adaptation of a traditional Japanese subject" motif and a design that "could have been done in France, England or Germany during the 1890's." Zobel identifies the dish as "an interesting example of Philippine craft ideals during the first decades of the twentieth century."

From this singular object and the contexts of production to which the essay alludes, the exhibition considers the made thing and its annotation as archive.



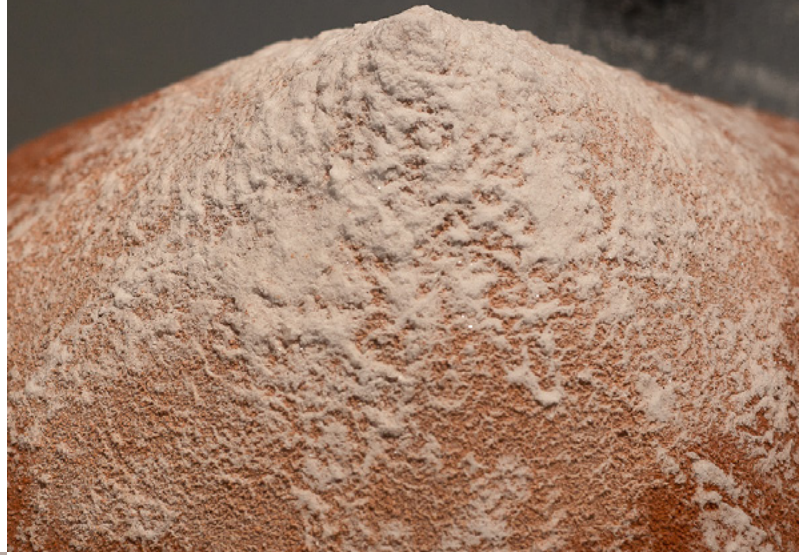
The exhibition's proposition is inflected by the practices of the artists involved. **Hanna Pettyjohn's** work takes inspiration from the practice of her parents, Jon and Tessy Pettyjohn, pioneers of Philippine ceramics. In her two-dimensional works, she translates geological tropes such as topography, layer, texture as elements of figuration.





**Joseph Gabriel** studied ceramics formally in London and works professionally in stoneware design. His practice is attentive to the materiality of stone and ceramics, keen on exploring possibilities of the form.

**Pam Quinto**, for her part, uses stoneware as part of her interdisciplinary practice. In her works, ceramics converses with other forms and materialities—from texts, photographs, painting, and even scent, moss, or salt.



# The First Philippine Porcelain

FERNANDO ZOBEL DE AYALA

**T**HE story of pottery in the Philippines reaches back into prehistory, but to the best of our knowledge porcelain, defined by Webster as "a fine ware differing from ordinary pottery in being translucent, and in its superior whiteness, hardness, and sonority" was not produced in this country until the early twentieth century. Due to World War II only one piece of the first Philippine porcelain seems to exist and the documents concerned have largely disappeared. It seems worthwhile to write down what little we know lest that also vanish, leaving a gap in Philippine ceramic and economic history.<sup>1</sup>

In 1903 my father, Enrique Zóbel de Ayala, was forced by poor health to take a short vacation in Japan. While visiting a porcelain factory in Tokyo he met a young Filipino, Francisco Quintos, who had been working there for three years. Zóbel remembered that the land he administered in Makati had a long ceramic tradition and the idea came to him that Makati might hold interesting possibilities for the manufacture of porcelain. He brought Quintos back with him to Manila and the latter spent some time collecting kaolin and clay samples, mainly around Laguna. The samples were tested in Japan in April 1903 with encouraging results and by June of the same year a company called "La Porcelanica" was formed by various members of the Zóbel, Roxas and Brias families with an initial capital of ₱6,000 which gradually increased to some ₱25,000. A small factory was erected in Makati on J. Bonifacio street and Francisco Quintos was appointed to direct it. Commissioner Shuster gave permission for the entry of Japanese experts to help this industry and by October 1903 the new factory had two Japanese master-potters, J. Kato and one Maikawa, and one painter-decorator, Hatsuio Hasegawa. Another potter, Siantzu, joined them a month later.

Three Philippine apprentices were hired in January 1904 and they soon increased to the number of ten, eventually replacing all but one of the Japanese. After hours these apprentices were given free classes in Spanish, English and Arithmetic. Meanwhile, Quintos constructed a Japanese-style, wood-heated furnace entirely made of Philippine materials, and the first porcelains were produced between July and November 1904. These were principally plates, flower pots, jars, cups and tea sets, usually featuring elaborate multicolored and gilt decoration, including, in one case, the portrait of the purchaser. Eventually refractory bricks and porcelain insulators were also produced. The products of the factory were shown in the Carnival Exposition of 1909 and received a prize.

Various bits of equipment were brought in during 1905 from France as well as complete plans for an expanded and mechanized factory. The plans were never used. Some equipment was also brought in from China.

In the manufacture of porcelain, kaolins were used from Kalamba, Sokol, Mounts Pinaguilan and Makiling in Laguna, Bukala, and Bokawe, Bulakan. Clay from Bokawe was also used. The necessary silica was imported from Japan.

Despite high hopes the factory did not prosper. Production was small and apparently rather expensive. The luxury products of the kiln found no ready customers in a public perfectly satisfied with the equally gaudy and presumably cheaper Japanese imports. Some large orders for refractory bricks and electric insulators were satisfactorily filled, but such customers were few and far between, and the operation showed consistent losses.



In 1911 the factory was dismantled and its equipment sold to the Bureau of Education for ₱600.00.

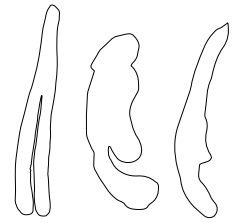
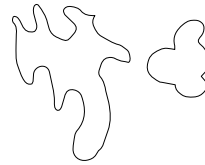
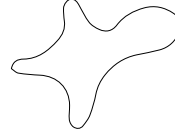
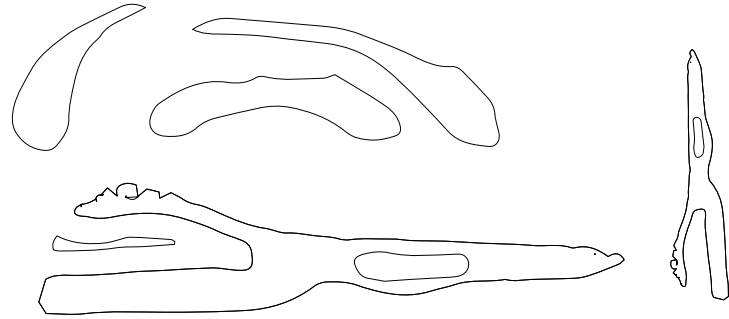
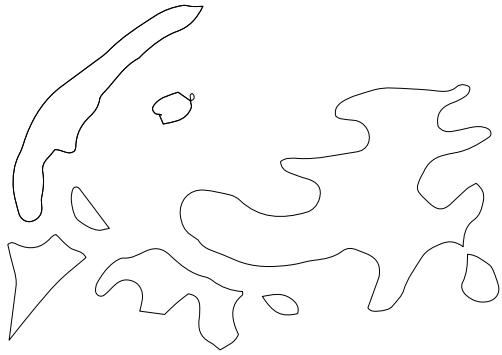
To the best of our knowledge, only one piece of porcelain made by "La Porcelanica" has survived the destruction of World War II. It is a small dish generously presented to the Ayala y Compañía archives by Francisco M. Quintos Jr. son of the former director of the factory. Because of its extreme rarity we believe it worth illustrating and describing, as follows:

Molded dish of thin porcelain, translucent and sonant, with scalloped edge, undulant shoulders and raised foot. White body covered inside with a light grey slip and decorated with a design of iris blossoms and leaves executed in transparent mauve and blue enamels and heavy blue green and white enamels within a decorative border in the same. The outside is covered with a thick, glossy cold white overglaze. Base of the foot is unglazed. No potter's mark. Diameter: 13.2 cm. Height: 2.3 cm.

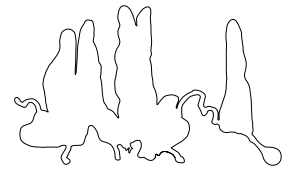
Stylistically, the piece described above comes firmly within the decorative taste of the "fin de siècle" style exsiccated by the purist critics of the first half of our century, and now rediscovered and found "amusing" by a new generation of critics willing to forgive a certain amount of confused design if given a little decorative exuberance in exchange. There is nothing about this piece that identifies it as a Philippine product. The motif is a wooly Europeanized adaptation of a traditional Japanese subject; it could have been done in France, England or Germany during the 1890's. The technique has the anonymity of competence without inspiration. For those who like to read between lines this small dish makes an interesting example of Philippine craft ideals during the first decades of the twentieth century.

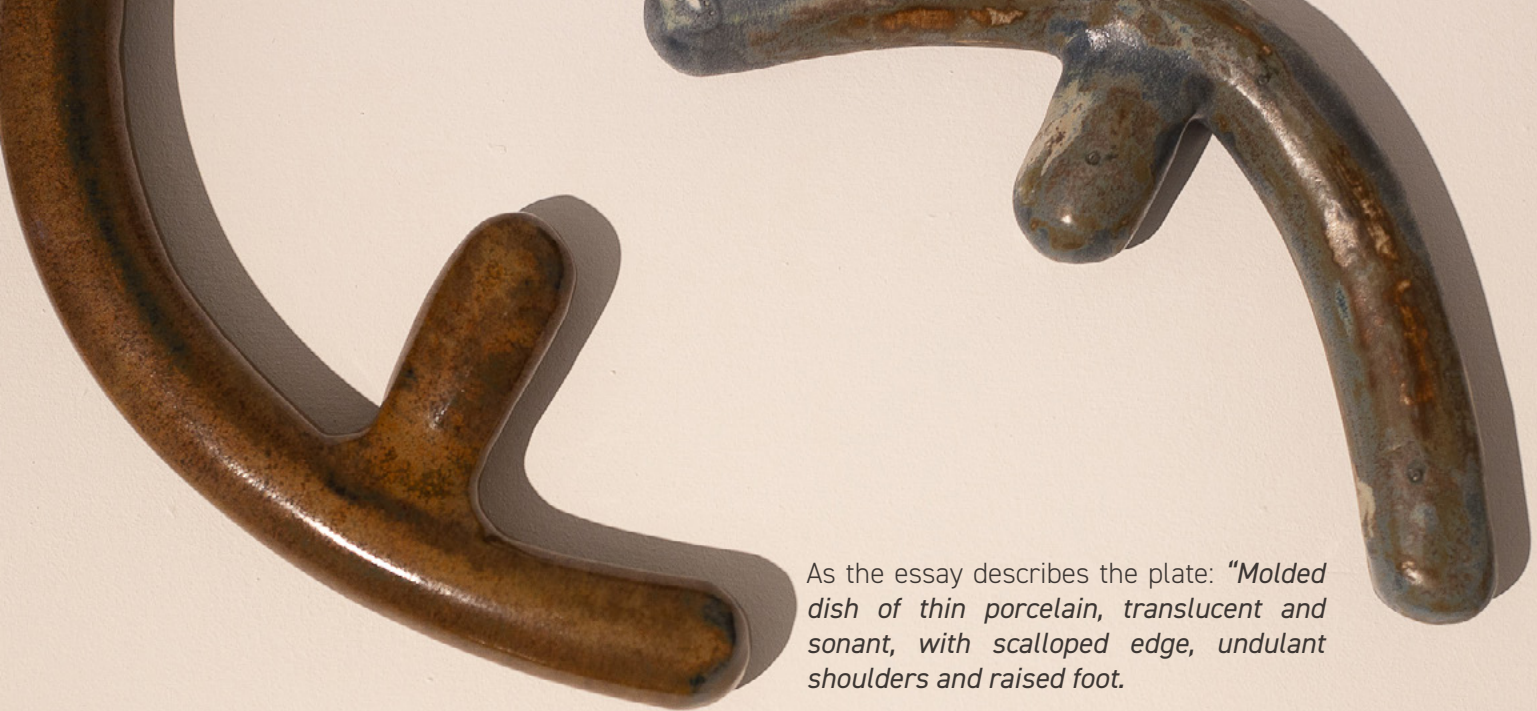






A series of works by **Joseph Gabriel** speculates on the material conditions of the dish documented by Zobel's essay.





As the essay describes the plate: *"Molded dish of thin porcelain, translucent and sonant, with scalloped edge, undulant shoulders and raised foot."*

*White body covered inside with a light grey slip and decorated the outside is covered with a thick, glossy cold white overglaze."*



In the series titled **Fucatus**, Gabriel derives a possible color story for the plate from Zobel's annotation and archival photograph, which comes to us as a grainy black and white reproduction. Gabriel crafted glazed porcelain stones that come in a gradient from mint to bubblegum and slate gray to mauve.



***Fucatus II***, 2022  
Joseph Gabriel  
*glazed porcelain*  
*six pieces each measuring*  
*4.33h x 3.54w x 2.76d in*  
*11h x 9w x 7d cm*

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***Fucatus I***, 2022

Joseph Gabriel

glazed porcelain

4.33h x 3.54w x 2.76d in

11h x 9w x 7d cm



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***Infucatus***, 2022

Joseph Gabriel

glazed porcelain

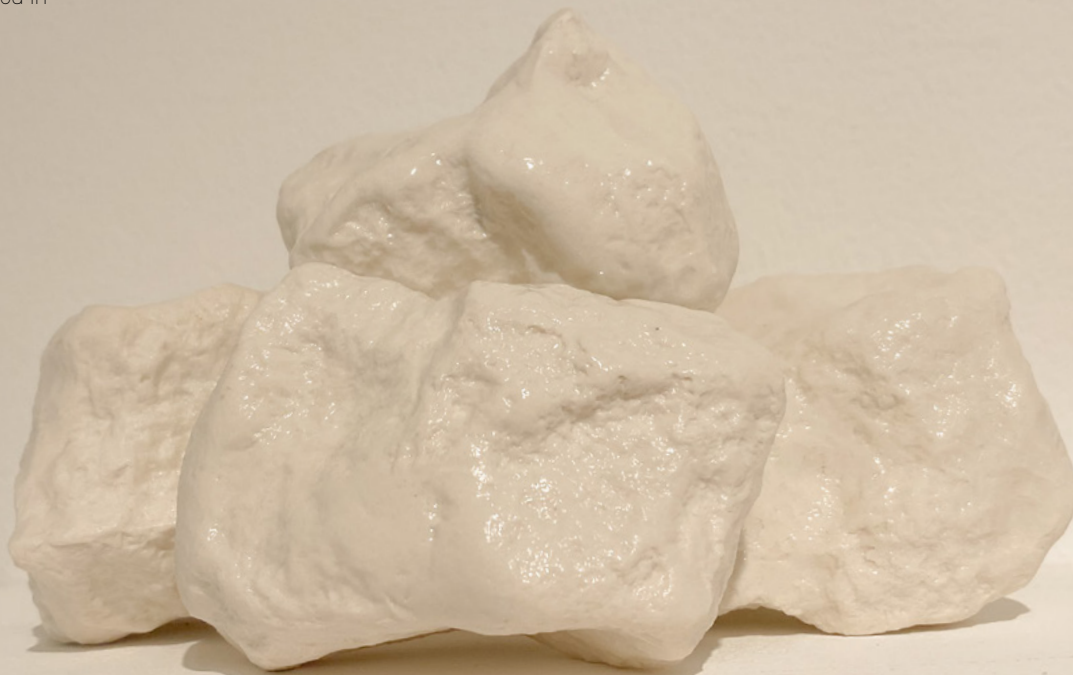
four pieces each measuring

4.33h x 3.54w x 2.76d in

11h x 9w x 7d cm

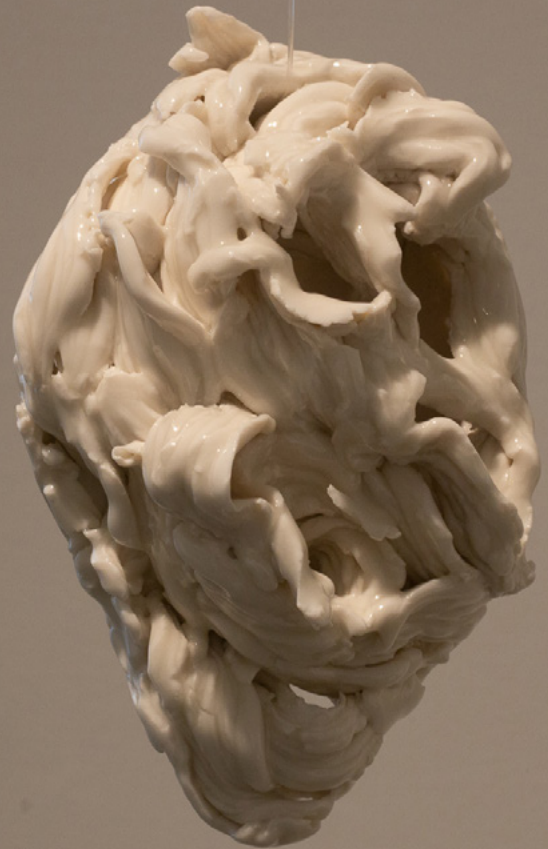
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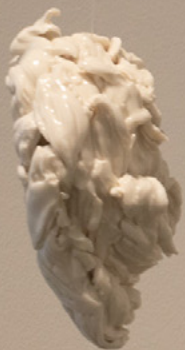
Alongside these colored shards of stone is **Infucatus**, pearl white porcelain that references the body of the dish or the cold overglaze as described in the text. This obsessive close reading of the object is pursued in two other works that Gabriel presents in the exhibition. Studying the components of the object and deconstructing aspects of its craft, Gabriel experiments on techniques of transforming raw earth to stone.

For the **Memento** series, the artist appropriates the floral motif of the dish and creates another ceramic form made by clumping together delicate porcelain flowers into a composite sculpture resembling a hollow stone. In **Extrusions**, Gabriel abstracts the plate into its most basic line elements and gives these dimension by extruding clay into tubular structures. In these works, Gabriel uses the vocabulary of ceramics as a framework for investigating its own history, form, and material.



*Memento III* by Joseph Gabriel, 2022





***Memento III***, 2022  
Joseph Gabriel  
glazed porcelain  
4.33h x 6.69w x 3.94d in  
11h x 17w x 10d cm



***Memento I***, 2022  
Joseph Gabriel  
glazed porcelain  
4.33h x 6.69w x 3.94d in  
11h x 17w x 10d cm



***Memento II***, 2022  
Joseph Gabriel  
glazed porcelain  
4.33h x 6.69w x 3.94d in  
11h x 17w x 10d cm

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***Fucatus III***, 2022  
Joseph Gabriel  
glazed porcelain  
ten pieces each measuring  
4.33h x 3.54w x 2.76d in  
11h x 9w x 7d cm



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***Extrusions***, 2022

Joseph Gabriel

glazed stoneware

thirteen pieces with variable dimension

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Taking interest in the historical and geographic dimensions of the essay, **Hanna Pettyjohn** extrapolates an alternative history of porcelain production in the Philippines. While Zobel's account speaks of local sources of kaolin in Makiling, Calamba, Bulacan, Pettyjohn's research reveals that there is no existing record of kaolin mines in these locations.



For her work in the exhibition, Pettyjohn leans into a speculative possibility for the Philippine ceramics industry wherein a reliable source of kaolin may be found in its vicinity. Two paintings play out this speculation.

**Ground/Foreground (ZM Incorporated, Calamba Kaolin)** paints a fictional kaolin mine inspired by the landscape of Mt. Makiling, where the artist spent her younger years. A body of water lies at the center of the landscape, its surface still and flat green blue. This artificial body of water indicates the presence of kaolin and its unique coloration can be seen from satellite imaging as alluded to by **Latitude/Longitude (ZMI i)**. In juxtaposition, the two works seemingly mimic the activity of zooming in and out of digital maps: one moves closer toward the smaller work and moves away to take in the expanse of the larger work.









***Ground/Foreground (ZM Incorporated, Calamba Kaolin), 2022***

Hanna Pettyjohn

oil on canvas

36h x 60w in

91.44h x 152.40w cm

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***Latitude/Longitude (ZMI i)***, 2022

Hanna Pettyjohn

oil on canvas

12h x 12w in • 30.48h x 30.48w cm (work)

13.39h x 13.39w in • 34h x 34w cm (framed)

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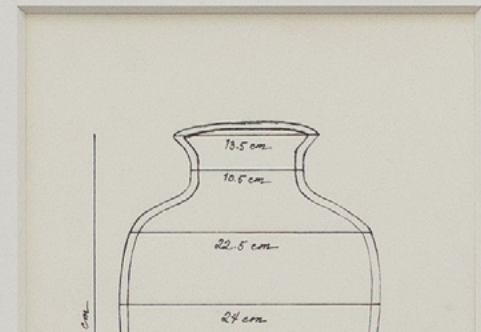
Qty	Unit	Ingredient
30.3	kg	Porcelain Powder
77.4	L	Water
12.9	g	Silicate of Soda

**Pam Quinto** constellates historical and discursive moments in the development of ceramics and nominates possible itineraries for thinking about its cosmopolitan character. One of the figures central in her imagination is the French Jesuit priest Francois Xavier d'Entrecolles, an industrial spy who went to China, learned about porcelain techniques, and sent his discoveries back to France in 1712.

d'Entrecolles's letters contained recipes for the production of porcelain and inspired the practice of keeping **"commonplace books"** that contained recipes and trade secrets.

Quinto fabricates a possible commonplace book for La Porcelanica and presents "a speculative archive of what would have been recorded on Francisco Quintos's or the factory's commonplace book.

One is a recipe for a porcelain clay body and firing instructions—a blend of information based on d'Entrecolles's account of Chinese secrets to porcelain production, and the Japanese production method for Aritayaki porcelain. The other page is a design for a teapot, based on the La Porcelanica plate's motif and Japanese Cloisonné Enamel vases."



In **White Gold 1** and **2**, meanwhile, Quinto articulates a different entry point for the history of ceramics in the Philippines—this time the history of the Rusun Jars or Luzon jars, earthenware pots used by the Japanese for storing tea. Rusun Jars were exported to Japan during the 16th century and indexed early Philippine-Japan trade relations. Upon the rise of the popularity of Chinese porcelain and other ceramic wares, the international demand for the Jars dwindled. Soon enough the Jars were repurposed as stone lining for local salt beds. Two mounds of ceramics comprise the work. In **White Gold 1**, a thin porcelain mound appropriates the crystalline structure of salt.



**White Gold 1**, 2022

Pam Quinto

Masshiro porcelain with clear glaze

17h x 15w x 8d in

43.18h x 38.10w x 20.32d cm



***White Gold 2***, 2022

Pam Quinto

terracotta and Azuki stoneware with salt

17.50h x 17.50w x 8d in

44.45h x 44.45w x 20.32d cm

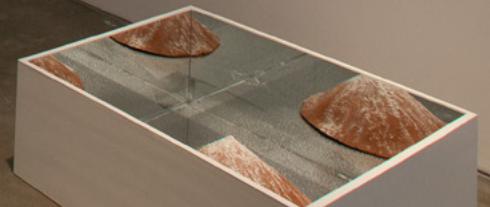
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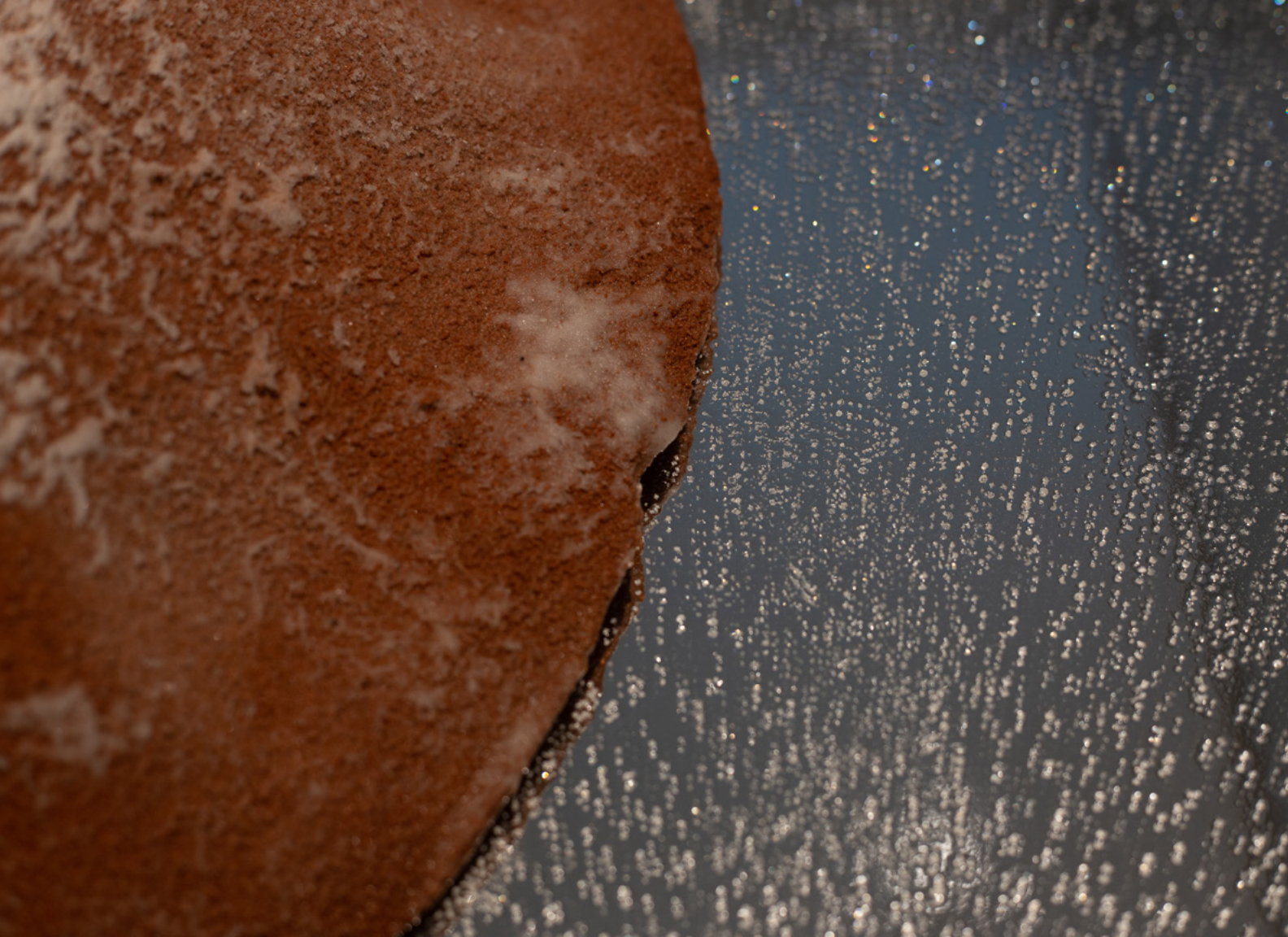
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RESONANT  
EARTH  
Curated by Carlos Salazar, Joseph Gabriel,  
Hanna Pietryshyn, Pam Quinto



**White Gold 2**, on the other hand, approximates the production of salt by allowing brine to dry and grow onto a terra cotta mound, a process also called efflorescence. The oscillation between ceramics and salt enacted by the two works references the designation for both materials—porcelain and salt—as “white gold” throughout different historical and geographic moments.









***Excerpts from La Porcelanica Commonplace Book*, 2022**

Pam Quinto

archival ink on paper

6h x 8w in • 15.24h x 20.32w cm (each work)

13.75h x 18w in • 34.92h x 45.72w cm (framed)

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From the procedure of stylistic close reading in Gabriel, to the mapping of speculative genealogies in Pettyjohn, to Quinto's alternative itineraries of cosmopolitan craft, *Resonant Earth* presents how curatorial, art historical, and artistic agencies may generate discursive methodologies with which to articulate speculative possibilities for the practice and its forms. In the hands of these artists and as in the alchemical transmutation of raw clay into ceramics, earth becomes resonant—mobilized to speak to and converse with the prolific contexts of artistic agency, art historical contingencies, and the discursive conditions of imagining the future of and for Philippine ceramics.

## JOSEPH GABRIEL

### Bio

Joseph Gabriel (b. 1989, Manila; lives and works in London) is an artist working across drawing, sculpture and installation. His works examine notions of land, origin, memory and sense of place. He explores a visual language that seeks to articulate the vestigial and transformative qualities of ceramics—one which lends itself as a tactile material and the other, as intermediary to the intangible. His body of work inspects the point of tangency between transitional states, the fragmentary and the residual as emblematic responses to our world in constant flux.

Gabriel obtained an MA in Ceramics and Glass in 2019 from the Royal College of Art, where he was a recipient of the RCA Fund International Scholarship. He was an artist fellow at Guttenberg Arts in 2017, artist-in-residence at Koganecho Bazaar in 2015 and was the Philippine delegate for Visual Arts at the 2013 ASEAN Youth Camp in Singapore. He earned a BFA in Painting from the University of the Philippines, Diliman in 2013 and studied ceramics as an exchange scholar at the École Nationale Supérieure des Beaux-Arts in Paris between 2011 and 2012.



## JOSEPH GABRIEL Bio

### b. 1989, Manila; lives and works in London



*Fucatus III, 2022*

### AWARDS

- 2020 Freelands Foundation, UK
- 2019 RJ Washington Bursary Prize, Washington Foundation, UK  
Ceramics and Glass Prize, The Worshipful Company of Tin Plate Workers of London, UK
- 2018-2019 RCA Fund International Scholarship, UK
- 2017-2018 Abraaj/ RCA Innovation Scholarship, UK
- 2013 Visual Arts Delegate, ASEAN Youth Camp, Goodman Arts Centre, SG  
Outstanding Thesis Award, University of the Philippines, Diliman, PH  
Gawad Tanglaw, University of the Philippines, Diliman, PH
- 2012 3rd Prize, 45th Shell National Student Art Competition, PH
- 2011-2012 French Government Scholarship, FR
- 2011 Anita Magsaysay Ho-Foundation, PH
- 2010-2012 Friends for the Cultural Concerns of the Philippines Scholarship, PH

### RESIDENCIES

- 2017 Space and Time Artist Residency, Guttenberg Arts, New Jersey, US supported by Guttenberg Arts and National Commission for Culture and the Arts, Manila
- 2015 Koganecho Artist-in-Residence, Yokohama, JP supported by Japan Agency for Cultural Affairs and Koganecho Area Management Centre in cooperation with 98B

### GROUP EXHIBITIONS

- 2022 *Resonant Earth, Silverlens*, Curated by Carlos Quijon, Jr.
- 2021 *Ash, Ember and Flame, Embassy of Japan, London, UK*
- 2020 *Art Fair Philippines, a/n23, PH*
- 2019 *Show 2019, Royal College of Art, London, UK*
- 2018 *Works in Progress Show, Royal College of Art, London, UK*
- 2017 *Made Here, Guttenberg Arts, New Jersey, US*
- 2016 *Residuum, PAN/// Project Space, in cooperation with 98B, Manila, PH*  
*On/Line, Artery Art Space, PH*
- 2015 *Art Together with the Town, Koganecho Bazaar, Yokohama, JP*  
*Imago Mundi, Fondazione Giorgio Cini, Venice, IT*  
*Re:pulse, Makna Seni, Jakarta, ID*  
*Reroute, Vargas Museum, PH*
- 2014 *Luminescence, Metropolitan Museum of Manila, PH*  
*Objection, PAN/// Project Space in cooperation with 98B, Manila, PH*  
*Dusted, NCCA Gallery, Manila, PH*  
*On Immanence, Project Space Pilipinas, Quezon, PH*  
*Manila Transitio, 98B Escape Projects, PH*  
*Point B, Altro Mondo, PH*
- 2013 *Telling Pain(t), National Museum of Singapore, SG*  
*Studio Arts Degree Show, University of the Philippines, Diliman, PH*  
*New Nationalism, Light and Space Contemporary, PH*
- 2012 *Rencontres, Galerie Droite, ENSBA, FR*

## JOSEPH GABRIEL

### Bio

**b. 1989, Manila; lives and works in London**

2011 *Art by the Square Foot, Vietnam University of Fine Arts, Hanoi and Museum of Fine Arts Ho Chi Minh, VN*

#### **EDUCATION**

2017-2019 MA Ceramics and Glass, Royal College of Art, London, UK

2011-2012 Exchange Programme, École Nationale Supérieure des Beaux-Arts, Paris, FR

2008-2013 BFA Painting, cum laude, University of the Philippines, Diliman, PH

## HANNA PETTYJOHN

### Bio

Hanna Pettyjohn (b. 1983, Manila; lives and works in Dallas) graduated from the University of the Philippines Diliman, with a Bachelor of Fine Arts in Painting. The daughter of pioneering contemporary Filipino ceramicists Jon and Tessy Pettyjohn, she combines sculptural installations with paintings in her explorations of identity. Pettyjohn has exhibited in Manila, Miami, Taipei, Singapore, and Hong Kong, and her work forms part of private collections in Southeast Asia.

In 2004, Pettyjohn won first prize at the 37th Shell National Students Art Competition. She received the Cultural Center of the Philippines' Thirteen Artists Award in 2015.

A Filipino-American with a transnational narrative, Pettyjohn possesses firsthand knowledge of the global diaspora. Autobiographical details and "fragments of memory" inform her work, which is tinged with both nostalgia and an acute awareness of life's transience. Through her large-scale portraits and personal photographs-turned-tactile landscapes, she conveys the vague anxiety, loneliness, and alienation that afflict the uprooted.



## HANNA PETTYJOHN

### Bio

b. 1983, Makati, PH



*Anastomosis (P. 03), 2020*

#### AWARDS

- 2015 Thirteen Artists Awardee, Cultural Center of the Philippines  
2004 37th Shell National Students Art Competition, First Prize

#### SELECTED COLLECTIONS

- Paulino and Hetty Que Collection, Manila  
Mikey & Lou Samson Collection, Singapore  
Michael Rogers Collection, Hong Kong  
Isa Lorenzo and Rachel Rillo Collection, Manila  
Anna Sy Collection, Manila

#### SOLO EXHIBITIONS

- 2020 *In Media Res*, Silverlens, Manila  
2019 *Concurrencies*, Mind Set Art Center, Taipei  
2017 *a mantle of*, Silverlens, Manila  
2015 *A Web of When and Where*, Mind Set Art Center, Taipei  
*By Land or By Air*, Silverlens, Manila  
2013 *Witherland*, Mind Set Art Center, Taipei  
*The Glass Between Us*, Silverlens, Manila  
*Bundle*, Silverlens, Singapore  
2011 *Few and Far Between*, Silverlens, Manila  
2010 *Year of Glad*, Silverlens, Manila  
2009 *American Sweet*, Silverlens, Manila  
2006 *The Elaborate Nest Between Child & Breast*, curated by Nilo Ilarde,  
Mag.net, Quezon City  
*A Disheartened Migration From Rejected Relations*, Finale Art File, Manila

#### SELECTED GROUP EXHIBITIONS

- 2022 *Resonant Earth*, Silverlens, Curated by Carlos Quijon, Jr.  
2021 *Art Fair Philippines*, Silverlens, Manila  
2020 *And Life Goes On*, Mind Set Art Center, Taipei  
*Art Fair Philippines*, Silverlens, Manila  
2019 *Art Fair Philippines*, Silverlens, Manila  
2018 *Art Fair Philippines*, Silverlens, Manila  
2017 *Art Basel*, Silverlens, Hong Kong  
*Art Fair Philippines*, Silverlens, Manila  
*Translaci3n*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila  
2016 *Asian Students and Young Artists Art Festival (ASYAAF)*, Dongdaemun Design Plaza, Seoul  
*The Road Not Taken - Chapter 2*, Mind Set Art Center, Taipei  
*Art Fair Philippines*, Silverlens, Manila  
2015 *Bazaar Art Jakarta*, Jakarta  
*Art Fair Philippines*, Silverlens, Manila  
2014 *Art Taipei*, Silverlens, Taipei  
*Art Fair Philippines*, Silverlens, Manila  
2013 *Art Taipei*, Silverlens, Taipei

## HANNA PETTYJOHN

### Bio

**b. 1983, Makati, PH**

*Art Fair Philippines*, Silverlens, Manila

*Ley Hunting Pt. 2*, curated by Gary-Ross Pastrana, Silverlens, Singapore

2012 *Ley Hunting Pt. 1*, Silverlens, Manila

2011 *Nothing to Declare*, Yuchengco Museum, Makati City

*Pulse Miami*, Silverlens, Manila

*Manilart11*, Silverlens, Manila

*Art HK 11*, Silverlens, Hong Kong

2010 *Cube*, curated by Nilo Ilarde, Finale Art File, Manila

*ManilArt 10*, Silverlens, Manila

2009 *Pulse Miami*, Silverlens, Miami

*Sungdu-an 5, Daloy Ng Dulong*, National Museum of the Philippines, Manila

2008 *Inaugural Show*, Finale Art File, Manila

2007 *Land*, Galeria Duemila, Pasay City

2005 *Doit*, curated by Nestor Vinluan, Magnet, Quezon City

*Project:Tracings*, Cultural Center of the Philippines, Manila

2004 *Feat of Clay*, with Aba Lluch Dalena, Gallery 139, Manila

*Shell National Student Art Competition*, Mandaluyong City

2003 *Dei*, curated by Honrado Fernandez, GSIS Museum of Fine Arts, Manila

*Box Environment*, curated by Nestor Vinluan, Ayala Museum, Makati City

#### EDUCATION

2005 University of the Philippines College of Fine Arts

Diliman, Quezon City, Philippines

BFA Painting

#### PUBLICATIONS

Francisco, F (Ed.). 2010. *Without Walls: A Tour of Philippine Paintings at the Turn of the Millenium* (p. 80). Pasig City, Philippines: Winrum Publishing.

Chikiamko, C. (2009, May 11). Dust Masks and White Ice Cream. *The Philippine Star*, p. G1.

De La Paz, G. (2008, November). Hanna Pettyjohn. *Rogue Magazine*, pp. 74-45.

Chikiamco, C. (2007, Decmber). Full Circle. *Preview Magazine*, p. 74.

Ahmed, S. (2019, March 7). Hanna Pettyjohn: Imagined Homes. Retrieved from: <https://www.cobosocial.com/dossiers/harry-pettyjohn-imagined-homes/>.



## PAM QUINTO

### Bio

Pam Quinto (b. 1991, Quezon City) is an artist, curator, and writer. Her practice articulates a sense of intimacy and vulnerability in which remnants of memory, sympathy to the human psyche, and thematics of the feminine are seen and felt. Through an embracing attentiveness to process and intricate details, Quinto foils logics of production and objectifying material. She navigates tensions between creation and destruction by mingling craft and experiment, and subverts viewer roles through works that invite interaction and participation. Quinto's interdisciplinary practice encompasses various mediums such as ceramics, photography, installation, text, and performance.

Quinto graduated with a Bachelor's degree in Fine Arts, with a Major in Painting, in 2014 from the University of the Philippines, from which she received the Outstanding Thesis and the Gawad Tanglaw awards for her undergraduate thesis. In the same year, she became part of the inaugural batch of the Artery Mentorship Program organized by Artery Art Space in Manila.

She is the founder and curator of Parcel Exhibitions, a portable exhibition modality developed in response to the arts immobility caused by the pandemic. Parcel Exhibitions has also recently been selected for Para Site HK's No Exit Grant for Unpaid Artistic Labour.

Quinto has participated in a number of group exhibitions in Manila and elsewhere, including *Errant Life, Promiscuous Form* (2021), at Gravity Art Space; *Art Moments Jakarta*; *Figure-proof* (2020) at A+ Works of Art; *A will for prolific disclosures* (2020) at The Drawing Room; *Double Double, Moore in Trouble* (2019) at Tin-Aw Gallery; *For Every Atom Belonging to Me* (2019) at the Sampaguita Art Projects; and *Kabit at Sabit* (2019), a one-day simultaneous presentation of multi-site site-specific projects all-over the archipelago organized by Load na Dito Projects (Mark Salvatus and Mayumi Hirano); to name the most recent.



## PAM QUINTO Bio

b. 1991, Quezon City



*White Gold II*, 2022

### AWARDS

- 2020 No Exit Grant, Parasite HK
- 2020 Institutional Collapse, AfA Masterclass (Under Artist Adviser, Noah Fischer)
- 2020 Curating in Local Context workshop, Load na Dito Projects with Makiko Hara and Tessa Guazon
- 2014 Artery Mentorship Program, Artery Artspace
- 2014 Outstanding Thesis Award
- 2014 Gawad Tanglaw Award with grant

### CURATORIAL PROJECTS: PARCEL EXHIBITIONS

- 2021 Kalon
- 2021 Tactility and Movement: Art Beyond Site, Online Talk | MCAD
- 2021 P.S.
- 2021 Neither Here, nor There
- 2020 Fiat LUX

### SOLO EXHIBITIONS

- 2022 [Upcoming] Gravity Art Space
- 2021 Tender Hours | Mo\_Space

### GROUP EXHIBITIONS

- 2022 *Resonant Earth*, Silverlens, Curated by Carlos Quijon, Jr.
- 2021 *Year Ender Show, Underground Gallery*
- 2021 *The No Name Show, Gravity Art Space*
- 2021 *Dream Sequence, Modeka Art*
- 2021 *Art Moments Jakarta Online, A+ Works of Art, Kuala Lumpur*
- 2021 *Errant Life, Promiscuous Form, Gravity Art Space, Manila and A+ Works of Art, Kuala Lumpur*, Curated by Carlos Quijon, Jr.
- 2021 *A Shelf Life of Being, Mono8 Gallery*
- 2020 *Pagluluwal, Pagluluwad, Aphro Living*
- 2020 *Bcc: In Search for Cures, Baguio Art Lab*, Curated by Alain Zedrick Camiling and Fara Manuel
- 2020 *Figure-proof, A+ Works of Art, Kuala Lumpur*, Curated by Carlos Quijon Jr.
- 2020 *A will for prolific disclosures, The Drawing Room*, Curated by Carlos Quijon Jr.
- 2020 *Double Double, Moore in Trouble, Tin-Aw Gallery*, Curated by Leo Abaya
- 2019 *Paper Weight, Altro Mondo Creative Space*
- 2019 *For Every Atom Belonging to Me, Sampaguita Projects*
- 2019 *Boudoir for Kabit at Sabit 2019, Load na Dito Projects*
- 2019 *Odds, District Gallery*, Curated by JC Jacinto
- 2018 *new.s.feed, Tam-awan Village*, Curated by Cian Dayrit and Gwen Bautista
- 2018 *A Guide to Self Implosion, Nova Gallery*
- 2017 *Lilok, Eskinita Art Gallery*
- 2017 *Nuances of Form: 2017 Sculpture Review, Galeries Stephanie*

## PAM QUINTO

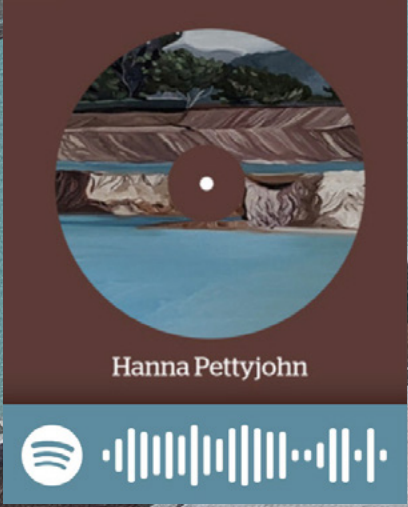
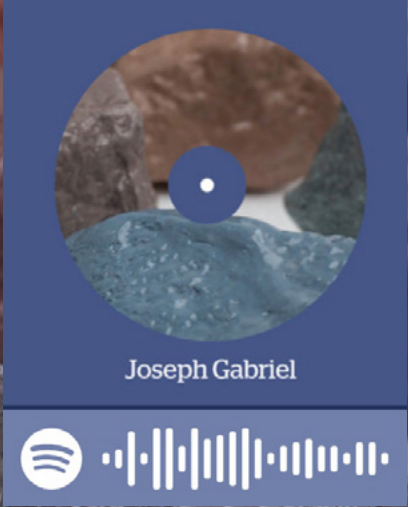
### Bio

**b. 1991, Quezon City**

- 2017 *Tirhan, Kaida Contemporary*, Two woman exhibition with Lui Gonzales
- 2015 *Death Mask, Collaboration with Dominic Mangila for I Put A Spell on You Because You're Mine, Vargas Museum*, Curated by Patrick Flores
- 2015 *Preview20, Axon Hall, Green Sun*, Curated by Gary-Ross Pastrana
- 2014 *Unisex, Artery Artspace*
- 2014 *Engaging Depressive Disengagement, Undergraduate Thesis | UP CFA*

#### **EDUCATION**

University of the Philippines, Diliman Bachelor's Degree in Fine Arts, Major Painting with Outstanding Thesis Award and Gawad Tanglaw Award for the undergraduate thesis, Engaging Depressive Engagement



Studio Tracks on Spotify



Studio Tracks on Spotify

**JOSEPH GABRIEL, HANNA PETTYJOHN & PAM QUINTO**

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**CARLOS QUIJON, JR.**

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