



light, growth, residue

Poklong Anading

light, growth, residue

Poklong Anading

07 April - 07 May 2022



light, growth, residue reveals a body of work that confirms Poklong Anading's place in contemporary art as one of its most keen observers of processes, particularly of the contentious bond that humans forge with nature. As an artist who has displayed incredible adaptability in using different media and materials—from drawing, to video, and to actual organic forms—Anading makes good of this versatility by demonstrating their interconnectedness, and by persisting on seamless movements from one idea to the next. These are ideas that remain faithful to an inquiry: on whether art is simply for the transformation of materials or is it through our interaction with materials that ultimately shape art?

Revisiting seven different works from different stages of his career, Anading is able to piece together a developing commentary on the conditions of the Anthropocene. Where man's relationship with his environment increasingly becomes more shrouded in controversy, he reflects on their interdependence and how the artist, who has his own particular relationship with objects and materials, can navigate his way across the pitfalls of consumption and usage.

Although light is the most obvious motif in Anading's works, it is not treated as mere medium. Not as a means to a particular end—like in casting shadows, shapes, and figures—but as part of the inquiry itself. Light here is not explored for its effect but for its part in the whole cycle of nature. Whether through its role as an agent of change (like in planting or photosynthesis), or as an active subject of agency (as one which determines content and not something to simply shed light onto figures, so to speak).



In *anonymity*, one of the more iconic conceptual photographs of the past decade, Anading activates the idea of inter-dependence at the onset: subject—object—and light. The subject here, the person, bears an object, a mirror, which is held against her face and into the sunlight, producing a blinding glare that covers the holder's identity. Presented as videos under this iteration, the hidden identities of these subjects become substitute to a broader concept—the cycle. Humans as stewards of nature, and nature as source of identities. There is a paean for oneness which is at play here, however subdued. But what resonates clearly is that reflective surfaces are not necessarily fields for revelation.





anonymity (set of 7), 2022

seven-channel video, no sound, each shown on a
24" wall-mounted flat screen





anonymity (set of 7), 2022

seven-channel video (00:06:00 loop), no sound,
each shown on a 24" wall-mounted flat screen

Edition of 3 + 1 AP
SLABPAN009

Preview link: <https://vimeo.com/696356013>

anonymity (set of 7), 2022

seven-channel video (00:12:29 loop), no sound, each
shown on a 24" wall-mounted flat screen

Edition of 3 + 1 AP
SLABPAN010

Preview link: <https://vimeo.com/696059741>

whatsapp email





anonymity (set of 7), 2022

seven-channel video (00:09:45 loop), no sound, each shown on a 24" wall-mounted flat screen

Edition of 3 + 1 AP
SLABPANO11

Preview link: <https://vimeo.com/696360871>

anonymity (set of 7), 2022

seven-channel video (00:06:46 loop), no sound, each
shown on a 24" wall-mounted flat screen

Edition of 3 + 1 AP
SLABPAN009

Preview link: <https://vimeo.com/696056995>

whatsapp email





anonymity (set of 7), 2022

seven-channel video (00:15:15 loop), no sound, each shown on a 24" wall-mounted flat screen

Edition of 3 + 1 AP
SLABPANO13

Preview link: <https://vimeo.com/696351113>

anonymity (set of 7), 2022

seven-channel video (00:06:51 loop), no sound, each
shown on a 24" wall-mounted flat screen

Edition of 3 + 1 AP
SLABPAN014

Preview link: <https://vimeo.com/696063934>

whatsapp email





anonymity (set of 7), 2022

seven-channel video (00:10:45 loop), no sound, each shown on a 24" wall-mounted flat screen

Edition of 3 + 1 AP
SLABPAN015

Preview link: <https://vimeo.com/696060910>

whatsapp email





Across anonymity is another work that puts reflective surfaces to the test. This time, using the underside of mirrors, the series entitled ***water table*** shows etchings of what appears to be the crown of trees, in their bare, leafless, and rhizomatic forms. Teasing out another play at identity, wherein this time the reflective surface is concealed, the obvious replacement is the veined, interconnectedness of seemingly all elements of nature: from trees, roots, capillary systems, rivers and their tributaries—these branching out of organic forms become the blueprint for our images instead.



water table (no. 15), 2022

etched mirror
65cm in diameter
SLABPANO21

PHP 250,000



water table (no. 16), 2022

etched mirror
65cm in diameter
SLABPANO19

PHP 250,000



water table (no. 14), 2022

etched mirror
65cm in diameter
SLABPAN016



water table (no. 13), 2022

etched mirror
65cm in diameter
SLABPAN020





water table (no. 12), 2022

etched mirror
65cm in diameter
SLABPAN017



water table (no. 11), 2022

etched mirror
65cm in diameter
SLABPAN022



water table (no. 10), 2022

etched mirror
65cm in diameter
SLABPAN018



water table (series) 8, 2022

etched mirror
65cm in diameter
SLABPAN023





In two sets of works, called *falling and growing* and *growing sound*, Anading pushes the idea of concealment further by harnessing interactions from both organic and inorganic forms. In the former is a syntactically challenging one, where one could either infer to as pissing through painting or painting as piss, and involves the accidental abstraction found in the traces of the unceremoniously quotidian, or even maligned and barbaric act of urinating against walls. The traces are re-worked through the combination of light and dark cement, in which the result forms a series of painting-like structures, mimicking the patterns of trees and their branches, which make us wonder: whether the organic that has imposed itself on the synthetic or vice-versa?

In the latter, concealment takes place in the form of non-biodegradable plastics being covered in cement, a mode of recycling to create planter pots and lighting fixtures—a set of essential components to grow plants, too. The plants included in this series are native to the country, recognizing their existence which identifies the land upon which they grew, as if going back to one's roots.



falling and growing
(no. 7), 2022

traces of urine, cement and
wooden baseboard
78h x 96w in
198.12h x 243.84w cm
SLABPAN002

whatsapp email



growing sound (no.20), 2021

plant, soil, plastic food container, and cement
14.17h x 14.17 diameter in
36h x 36 diameter cm
SLABPANO27



growing sound (no.26), 2021

plant, soil, plastic food container, and cement
18.50h x 15.35 diameter in
47h x 39 diameter cm
SLABPANO28



growing sound (no.23), 2021

plant, soil, plastic food container, and cement
19.69h x 19.29 diameter in
50h x 49 diameter cm

SLABPAN029



growing sound (no.28), 2021

plant, soil, plastic food container, and cement
16.54h x 16.14 diameter in
42h x 41 diameter cm

SLABPAN030





growing sound (no.21), 2021

plant, soil, plastic food container, and cement
19.69h x 26.38 diameter in
50h x 67 diameter cm
SLABPANO31



growing sound (no.25), 2021

plant, soil, plastic food container, and cement
24.41h x 23.23 diameter in
62h x 59 diameter cm
SLABPANO32



growing sound (no.24), 2021

plant, soil, plastic food container, and cement
31.50h x 19.69 diameter in
80h x 50 diameter cm

SLABPAN033



growing sound (no.31), 2021

plant, soil, plastic food container, and cement
35.04h x 23.62 diameter in
89h x 60 diameter cm

SLABPAN034



growing sound (no.22), 2021

plant, soil, plastic food container, and cement
44.09h x 24.02 diameter in
112h x 61 diameter cm

SLABPANO35



[whatsapp email](#)



*light suffers if there's no place to fall to
(no. 1), 2021*

LED light, plastic food container, and cement
7h x 22w in
17.78h x 55.88w cm
SLABPAN036



*light suffers if there's no place to fall to
(no. 4), 2021*

LED light, plastic food container, and cement
10h x 19w in
25.40h x 48.26w cm
SLABPAN037



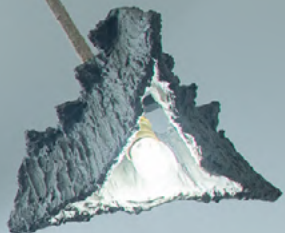
*light suffers if there's no place to fall to
(no. 34), 2021*

LED light, plastic food container, and cement
5.12h x 10.63w in
13h x 27w cm
SLABPANO43



*light suffers if there's no place to fall to
(no. 35), 2021*

LED light, plastic food container, and cement
16.93h x 16.54w in
43h x 42w cm
SLABPANO44





*light suffers if there's no place to fall to
(no. 7), 2021*

LED light, plastic food container, and cement
15h x 11.50w in
38.10h x 29.21w cm
SLABPANO40



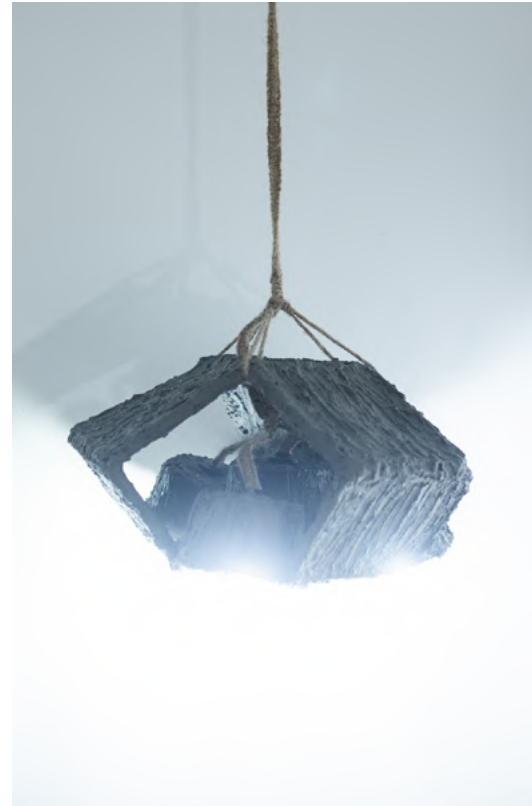
*light suffers if there's no place to fall to
(no. 10), 2021*

LED light, plastic food container, and cement
11h x 8.50w in
27.94h x 21.59w cm
SLABPANO41



*light suffers if there's no place to fall to
(no. 33), 2021*

LED light, plastic food container, and cement
5.91h x 11.81w in
15h x 30w cm
SLABPANO42



*light suffers if there's no place to fall to
(no. 5), 2021*

LED light, plastic food container, and cement
7.50h x 16w in
19.05h x 40.64w cm
SLABPANO38



*light suffers if there's no place to fall to
(no. 6), 2021*

LED light, plastic food container, and cement
7h x 15w in
17.78h x 38.10w cm
SLABPANO39





Even a purely artistic concept such as drawing is pushed at the throes of its origins in nature. Drawing—as graphite, as wood. In Anading’s *linedrawing*, it has become a kind of starting point for all of his works, just as how drawing is the most basic practice to go back to. As a process-oriented work, linedrawing requires Anading, literally, to start from a place of origin, and then to walk in order to draw. The lines that are drawn in a rotating circle, like a wheel, become lines of a covered distance, a stretch of over a hundred kilometers starting from the eastern valleys of Antipolo and into the gallery.

As with another work, *dragon kite*, this act of “drawing” becomes a tool to map places and ideas, continuously layering and erasing to come to a place (landscape) or for an answer that doesn’t seem to arrive. In dragon kite, the use of charcoal to layer on the board on where Anading draws on is a paradox in itself—wood on wood.



drawing in circle (series), 2022

photo documentation of the artist's
studio to the gallery
variable dimensions
SLABPANO26



drawing in circle (no. 6), 2022

painted wooden disk with pencil
markings and photographs
95.84h x 95.84w in
243.43h x 243.43w cm
SLABPANO25

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dragon kite (no. 2), 2022

gold pencil & charcoal markings on
wooden baseboard
96h x 96w in
243.84h x 243.84w cm
SLABPAN005



And then finally, an enigmatic work called, *Iteration*, a single-channel video, which was also processed inside the gallery through one of its windows. This work brings the exterior landscape into the interior space. Through Anading's retracting of the sunlight using a mirror across the gallery's windows and towards the lens of the camera, this light then enters the gallery, as a kind of prismatic burst—revealing spectrum of colors every time the mirror reflects the light.





Λ (series no.3), 2022

single-channel video (00:01:56 loop), no sound
Edition of 3 + 1 AP
SLABPAN008

Preview link: <https://vimeo.com/696064374>

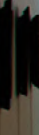
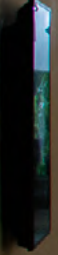
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Poklong Anading's latest solo exhibition is a prime example of a remarkable attentiveness in viewing objects—particularly, an objet d'art. It crosses new territories that are beyond merely consuming materials and into understanding our relationship with them; and eventually, in realizing our place in nature. As in growth: it is the artist's own passage and development alongside the objects that inhabit his daily routine, his experience with the nature of things, and their cycles, which in turn dictate their forms.

And in gathering these forms together, we are presented with an invaluable message for the resource-depleted world—that instead of merely valuing objects for their usage, we must also understand the nature of their existence.

Words by Cocoy Lumbao







Poklong Anading



Listen to Poklong Anading's studio tracks on Spotify

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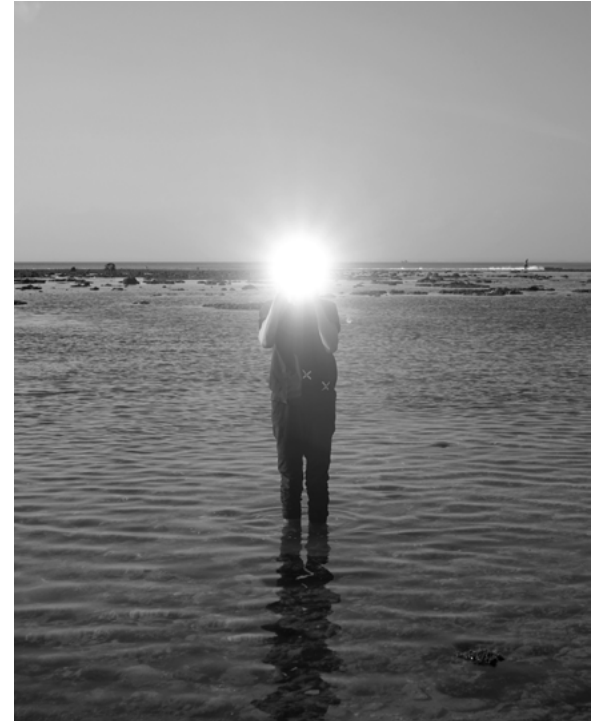
POKLONG ANADING Bio

Poklong Anading (b. 1975, Manila PH)'s practice utilizes a wide range of media from drawing, painting, video, installation, photography and object-making. Taking a more process-oriented and conceptual approach, his continuing inquiry takes off from issues on self-reflexivity, both of himself and others, and site-specificity in an ongoing discussion about society, time and territory.

Born in 1975 Manila, Philippines. He earned a Bachelor of Fine Arts (BFA) in painting from the College of Fine Arts, University of the Philippines (1999). He completed residencies with Big Sky Mind, Manila, Philippines (2003 to 2004), Common Room, Bandung, Indonesia (2008), Bangkok University Gallery, Thailand (2013), Selasar Sunaryo Art Space, Bandung, Indonesia (2013), Philippine Art Residency Program - Alliance Francaise de Manille in Cite Internationale des Arts, Paris, Centre Intermondes, La Rochelle in France (2014) and das weisse haus, Vienna Austria (2018). He

had solo exhibitions in Galerie Zimmermann Kratochwill, Graz, Austria (2010 and 2012), Taro Nasu in Japan and Athr Gallery in Jeddah (2016), 1335MABINI in Manila, Philippines (2013, 2015 and 2017). He has been included in notable group exhibitions such as: Gwangju Biennial, South Korea (2002 and 2012), No Country: Contemporary Art for South and Southeast Asia, the first exhibition of the Guggenheim UBS Map Global Art Initiative in New York, Hong Kong and Singapore (2013 to 2014), 5th Asian Art Biennial: Artist Making Movement, National Taiwan Museum of Fine Arts, Taiwan (2015), The Shadow Never Lies, Minsheng Art Museum, Shanghai, Afterwork, Para Site, Hong Kong, China and in the Architecture Biennale for the 15th International Architecture Exhibition, Philippine Pavilion: Muhon: Traces of an Adolescent City at Palazzo Mora, Venice, Italy (2016) and Constellations, Photographs in Dialogue, SFMOMA, California, USA 2021

Anading lives and works in Manila.



POKLONG ANADING

Bio

b. 1975, Manila PH

SELECTED EXHIBITIONS

- 2022 *light, growth, residue*, Silverlens, Manila
- 2021 *Constellations, Photographs in Dialogue*, San Francisco Museum of Modern Art, California (US)
colorless green ideas sleep furiously, MO_space, Taguig City (PH) (solo)
- 2020 *pass it on, Galerie Zimmermann Kratochwill*, Graz (AT) (solo)
Liminal Space, Mo_space The Fort Taguig City (PH)
this walk, a hunt, this path, a quarry, ArtinFormal Makati City (PH)
Cue From Life Itself, The Metropolitan Museum of Manila (PH)
a calm in the middle of the storm, Art Fair Philippines, The Link Makati City (PH) (solo) *Stealing Public Space, The Substation*, (SG)
- 2019 *Normal scheduling will resume shortly*, Cultural Center of the Philippines (PH)
ARTJOG MMXIX Arts in Common, Jogya National Museum (ID)
current, 1335MABINI, Karrivin Plaza, Makati (PH) (solo)
We Didn't Mean To Break It (But It's Ok, We Can Fix It), Pedro Cera Gallery, Lisbon, {PT}
Far Away but Strangely Familiar, Danubiana Museum, Cunovo (SK)
- 2018 *TRENTA, Gawad CCP (30 years of CCP Award for film and video)*, Cultural Center of the Philippines, Manila (PH)
The Philippine Pavilion: Muhon: Traces of an Adolescent City, (Homecoming exhibition from Venice Architecture Biennale 2016 - 2018) Ateneo, Davao (PH)
disco nap, das weisse haus, Hegelgasse 14, 1010 Vienna Austria (solo)
- 2017 *Walang Kikilos (Nobody Move)*, NCCA Gallery, Ground Floor, NCCA Building, 633 General Luna Street, Intramuros, Manila (PH)
The Philippine Pavilion: Muhon: Traces of an Adolescent City, (Homecoming exhibition from Venice Architecture Biennale 2016) Metropolitan Museum, Manila (PH)
Household, 1335MABINI, Karrivin Plaza, Makati (PH) (solo)
Silver Sehnsucht, The Silver Building, Dock Road, London E16 2AB (UK)
Road to Mountains, Project Space Pilipinas, No. 6 Eleazar Street, Lucban, Quezon (PH) (solo)
Lost Frames VI: Loose Ends, International Museum Day, Ateneo Art Gallery, Quezon City (PH)
shared residence, Ateneo Art Gallery, Quezon City (PH)
Mutable Truths, La Trobe Art Institute, Bendigo, Victoria 3550 (AU)
- 2016 *Venice Architecture Biennale 2016, 15th International Architecture Exhibition*, The Philippine Pavilion: Muhon: Traces of an Adolescent City, Palazzo Mora, Venice (IT)
The Shadow Never Lies, curated by Joshua Jiang and Mark Nash, Minsheng Art Museum, Shanghai (CN)
Afterwork, Para Site, Hong Kong (HK)
Sidereal Message, Taro Nasu, Tokyo (JP) (solo)

POKLONG ANADING

Bio

b. 1975, Manila PH

- Encounter and Departure*, Athr Gallery, Jeddah (SA) (solo)
- 2015 *5th Asian Art Biennial: Artist Making Movement*, National Taiwan Museum of Fine Arts, Taichung (TW)
- Video Spotlight: Philippines*, Asia Society, New York (US)
- Stop Look Listen*, 1335MABINI, Manila (PH)
- Roppongi Arts Night*, Tokyo (JP)
- Urban Canyon*, 1335MABINI, Manila (PH) (solo)
- Hit or miss is a hit*, Alliance Francaise de Manille, Makati (PH) (solo)
- 2014 *Digging Bells with Cannon*, Centre Intermondes, La Rochelle (Fr)
- No Country*, Contemporary Art for South and Southeast Asia, Center for Contemporary Art, Singapore (SG)
- The Bald Sopranos*, Gallery Exit (HK)
- What does it all matter as long as the wounds fit the arrows*, Cultural Center of the Philippines, Manila (PH)
- Brave New World*, Metropolitan Museum, Manila (PH)
- 2013 *Copy Select All*, Selasar Sunaryo Art Space, Bandung (RI) (solo)
- Common Ground Barrier*, Galerie Zimmermann Kratochwill, Graz (AT)
- Welcome to the Jungle*, Yokohama Museum of Art, Nishi-ku, Yokohama (JP)
- Welcome to the Jungle*, Contemporary Art Museum, Kumamoto (JP)
- No Country: Contemporary Art for South and Southeast Asia*, Solomon R. Guggenheim Museum, New York (USA)
- Move on Asia, Video Art in Asia 2002-2012*, ZKM Zentrum für Kunst und Medientechnologie, Karlsruhe (DE)
- Sharjah Biennial 11: Re:emerge*, Sharjah (UAE)
- every water is an island*, Bangkok University Gallery, Bangkok (TH) (solo) Manila Vice, Musee International des Artes Modestes, Sete (FR)
- Art Death*, 1335Mabini, Ermita, Manila (PH) (solo)
- Movement No.2 - Moving on Asia: Towards a New Art Network 2004-2013* Wellington City Gallery, Wellington (NZ)
- Coup de sac, Musee de design et d'arts appliques contemporains*, Lausanne (CH) locus, Silverlens Gallery, Gillman Barracks, Singapore (SG) (solo)
- Glitch in the System*, The 8th Vladivostok Biennale of Visual Arts (RU)
- 2012 *pocket coffin*, Galerie Zimmermann Kratochwill, Graz (AT) (solo) 12th Gwangju Biennale: Roundtable, Gwangju, South Korea (ROK)
- Phantoms of Asia: Contemporary Awakens the Past, curated by Mami Kataoka*, Asian Art Museum, San Francisco (CA/USA)
- 2011 *Miracle healing and other hopeful things*, MO_space, Taguig City (PH) (solo)
- The Sta. Mesa Diaries*, Centre for Contemporary Photography, Victoria (AUS)
- Complete and Unabridged, Part II*, Osage Art Foundation, Hong Kong (HK)

POKLONG ANADING

Bio

b. 1975, Manila PH

- 2010 *Minimum Yields Maximum*, Monte Vista Projects, Los Angeles/California (USA)
There's Money in Spending, Pablo Gallery, Fort Bonifacio (PH) (solo)
The Unnamable, Manila Contemporary, Makati City (PH)
- 2009 *Thrice Upon a Time: A Century of Story in the Art of the Philippines*, Singapore Art Museum, Singapore (SG)
This & That, Triple Base Gallery, San Francisco/California (USA)
Drunken Revelry, Ateneo Art Gallery, Ateneo de Manille, Quezon City (PH) (solo) Tattooed Heart, Mag:net Gallery Katipunan, Quezon City (PH) (solo)
Untitled (Landmark), West Gallery, Quezon City (PH) (solo)
Magnetic Power, Jongno-Gu, Seoul (ROK)
Jakarta Biennale 2009: Fluid Zone, Jakarta, Indonesia (RI) Some Rooms, Osage Gallery, Hong Kong (HK)
- 2008 *Random Faults & Root Cause*, Finale Art File, Makati City (PH) (solo) fallen map, Mag:net Gallery, Quezon City (PH) (solo)
Beyond Frame, Philippine Photomedia, UTS Gallery, University of Technology Sydney, Sydney (AUS)
Galleon Trade: Bay Area Now, 5th Edition, Yerba Buena Center for the Arts, San Francisco/California (USA)
Coffee, Cigarettes and Pad Thai, Contemporary Art in Southeast Asia, Eslite Gallery, Taipei, Taiwan (RC)
Sentimental Value - Philippine Contemporary Art, Art Center/Soka Contemporary Space, Beijing (RC)
Room 307: Inkling, Gutfeel & Hunch, National Art Gallery, Manila (PH)
- 2007 *Untitled (Landmark)*, Mag:net Gallery, Quezon City (PH) (solo)
Light Suffers if there's no Place to Fall From, Finale Art File, Makati City (PH) (solo)
Between Intersections, Ateneo Art Gallery, Ateneo de Manille, Quezon City (PH) (solo)
Shoot Me, Mo_space Gallery, Bonifacio Global City (PH)
- 2006 *Anonymity*, The Cross Art Projects, Sydney (AUS) (solo)
Faulty Wing, Future Prospects, Quezon City (PH) (solo)
Blindspot, Mag:net Gallery, Makati City (PH) (solo)
Manila Envelope, Worth Ryder Gallery, Berkeley/California (USA) Metropolitan Mapping, Hongkong Cultural Centre, Hongkong (HK)
- 2005 *"600 Images / 60 Artists / 6 Curators / 6 Cities: Bangkok / Berlin / Bombay / London / Prague / Manila"*, Lumiere, Locsin Bldg., Makati City, (PH)
Disappearance Resonates, Theo Gallery, Makati City (PH) (solo) Anonymity, Finale Gallery, Mandaluyong City (PH) (solo)
Visible Darkness, National Commission on Culture and the Arts (NCCA), Intramuros Manila (PH) (solo)
2005 Daejeon FAST: Future of Art, Science and Technology, Daejeon Museum of Art, Daejeon (ROK)

POKLONG ANADING

Bio

b. 1975, Manila PH

- The 1st Pocheon Asian Art Festival Exhibition*, Pocheon Banwol Art Hall, Pocheon (KR) Flippin' Out: Maynila to Williamsburgh, Golitaht Visual Space, New York (USA)
- Other Matters*, Future Prospects, Quezon City (PH)
- Object Tossed from One Country to Another*, Theo Gallery, Makati City (PH)
- 2004 *Transient Body*, Mag:net Gallery, Quezon City (PH) (solo)
- Indistinct Conversations*, Finale Gallery, Mandaluyong City (PH) (solo)
- 2nd ASIA ART NOW*, Cheong-Ju Art Center Gallery, Cheong-Ju (ROK)
- Building Bridges*, Artists' Compound, Quezon City (PH)
- Inventory*, Cubicle Art Gallery, Pasig City (PH)
- 2003 *Globo*, The Philippine Center, New York City/New York (USA)
- Under Construction*, Artists' Compound, Quezon City (PH)
- Satellite*, Cantin Plate Gallery, Artists' Compound, Quezon City (PH)
- 2002 *Video Programme 2002-Video Art from Asia*, Nikolaj Contemporary Art Center, Copenhagen (DK)
- The 4th Gwangju Biennale: Pause*, Gwangju (ROK)
- Rugged Art Gallery*, Big Sky Mind, Quezon City (PH)
- Whitewash*, Ateneo Art Gallery, Ateneo de Manille, Quezon City (PH)
- on / off*, Greenbelt Cinema 1, Makati City, (PH)
- 2001 *Interruption, Video Show*, Big Sky Mind, New Manila, Quezon City (PH)
- 2000 *Paper Over*, Ayala Museum, Makati City (RP)
- Three Chairs*, Big Sky Mind, New Manila, Quezon City (PH)
- 1999 *Untitled*, Sorrounded by Water, Angono Rizal (PH)
- 1998 *100% Idiot Proof*, West Gallery, West Avenue, Quezon City (PH)

CURATORIAL TEAM PROJECTS

- 2017 *Walang Kikilos (Nobody Move)*, NCCA Gallery, Ground Floor, NCCA Building, 633 General Luna Street, Intramuros, Manila (PH)
- 2013 *Plateuax*, Selasar Sunaryo Art Space, Bandung (RI)
- 2009 *Stick with the Enemy*, MO_space, Taguig City (PH)
- 2008 *Strain Extension*, MO_space, Taguig City (PH)
- Room 307: Inkling, Gutfeel & Hunch*, The National Art Gallery, National Museum of the Philippines (PH)
- 2002 *Rugged Art Gallery*, Big Sky Mind, Quezon City (PH) 2002
- on / off*, Greenbelt Cinema 1, Makati City, (PH)
- 2001 *Interruption*, Video Show, Big Sky Mind, New Manila, Quezon City (PH)

EDUCATION

Bachelor of Fine Arts Major in Studio Arts Painting, University of the Philippines, Quezon City (PH) 1995 -1999

POKLONG ANADING

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