



Elaine Roberto Navas

What Did The Tree Learn
From The Earth To Be Able
To Talk With The Sky

SILVERLENS

30 June - 30 July 2022

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Elaine Roberto Navas

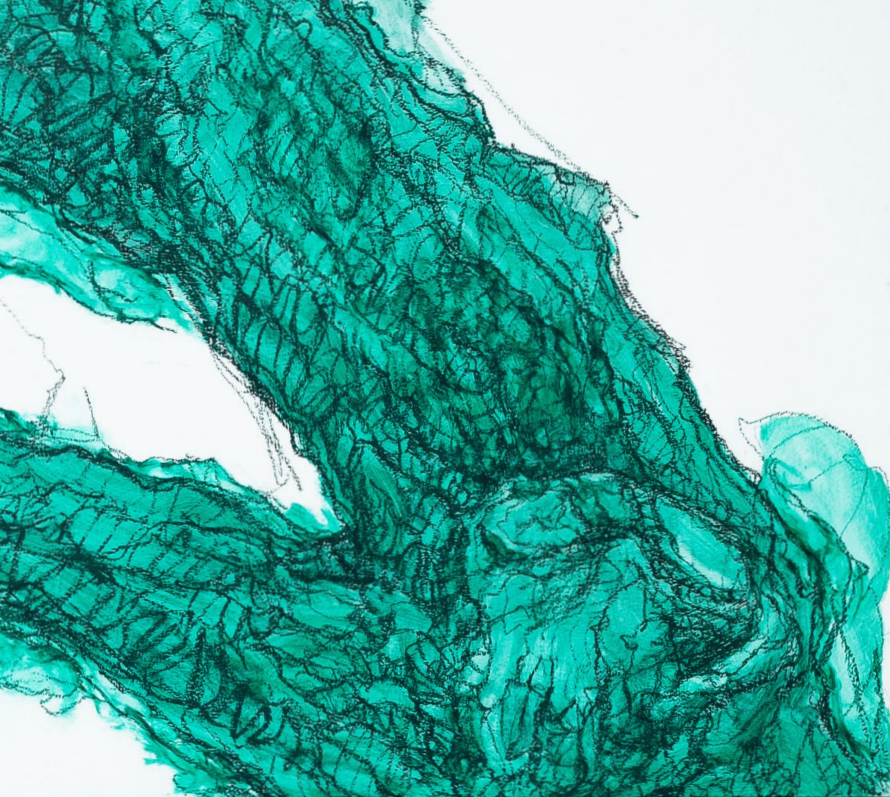
What Did The Tree Learn
From The Earth To Be Able
To Talk With The Sky

email

website

whatsapp

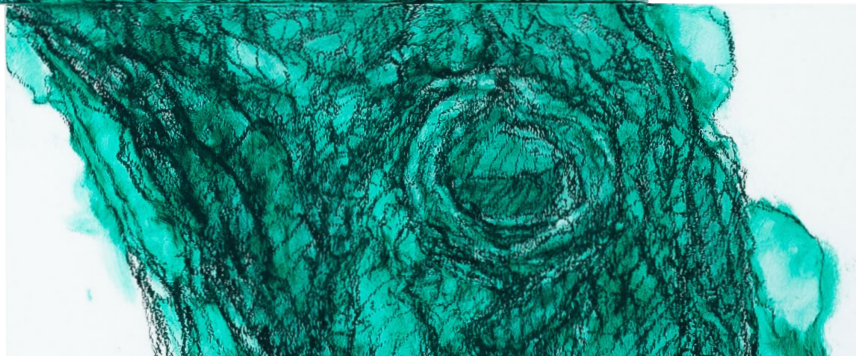




The depiction of willows—Vincent Van Gogh once mentioned it in a letter to his brother, Theo:

“If one draws a willow as if it were a living being, and it really is so after all, then the surroundings follow in due course if one has concentrated all of one’s attention on that same tree, and does not give up until one has brought some life into it.”

(Vincent Van Gogh, Letters, 1888)



The painter, Elaine Navas, who has concentrated on life more than anything since the pandemic started, offers a much-needed introspection on the things that matter: to paint what one wants to see—in thinking that every chance might come as the last. This serves as countermeasure to the bleakness of our current state—wherein we have been exposed to the vulnerabilities of humanity—as well as to its ability to continue and survive. Like trees, old and worn, sturdy as they are stubborn, outlasting generations that have come and gone and have resigned to oblivion. These trees, for Navas, while withered and have lapsed, serve as a reminder of our fortitude and self-determination.

These trees, in their substructural forms, magnified through their trunks and heavy branches, are shapes that form resemblances—cultivating our imaginations of people, places, and distant memories. A tree in a park Navas has frequented while in contemplation, has reminded her of a dear friend: in its peculiar contour and bend, like the posture of a certain person in mind. These shapes determine their identities, and these identities are rendered in strokes that portray their character—as if they were interpretations of their traits. If they could speak, through their trunks, branches, and roots, they speak through the hands of the artist, who is a companion for living.

The diptychs and polyptychs composed by Navas that follow the trees' own tendencies are a testament to their nature—as a guiding force and as parallel to one's existence. Building and turning along the directions of their own growth, these frames are brought together to capture their organic form. They break away from the cold arrangement of fixed quadrilaterals, as if saying, nature will always run its course—even in composition, in mimesis, and especially in painting.

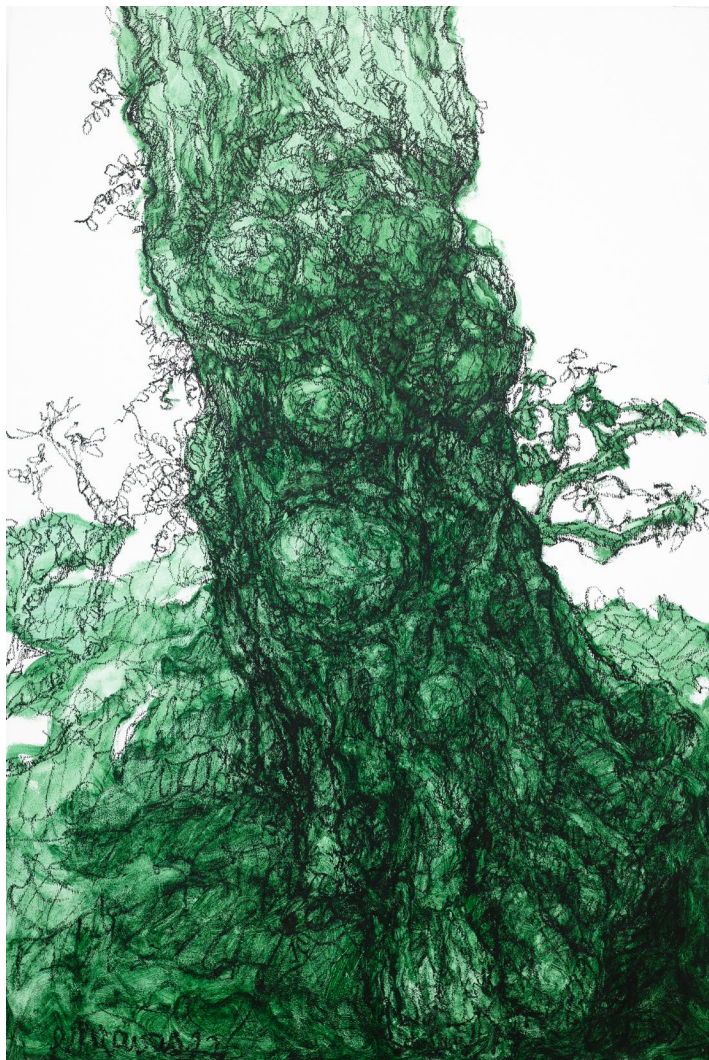
For Navas, artistic practice is never detached from the personal. In her recent shows, she responded to memories that found significance through their resurfacing in these extraordinary times. She relays her own experience into new drawings, deriving them from things she has seen and observed from her constant walks. When plants and trees become vital as symbols of resilience and self-sustenance, Navas weighs in to this phenomenon through visuality, in trying to gather knowledge by rendering them as images. These drawn paintings, as Navas would like to refer to them, are made by applying oil bars on canvas. There is something about their achromatic portrayals and polyptych frames that evoke simplicity and purity—a kind of 'matter-of-factly' representation, where these forms instead of being rendered as spectacles are presented as sketches—but not unremarkable. It may have something to do with their raw appearances, which demonstrate an ephemeral quality. And in Navas's attentive depiction of their branches and crowns, marked by grittiness and their seemingly resolute and gnarly trunks—we could sense a certain bond that the artist has forged in drawing them.

From a Neruda poem and into the walls of the gallery, the question lingers in our minds as well as in Navas's: what did the trees learn, from the ground? And what did they discover as they continue to rise skyward?

Made up of more than twenty set of trees, her show is a continuation of a series of paintings based on images from a single source (Like in It Takes A Village, based on Manny De Castro's farm). Here, art becomes an allegory for nature's passage. One whose essence is universal, and transferrable. The conversion into painting is a conversion of energy and a reincarnation of substance, forged neither by wind nor fire but by color, paint, and their composition.

There is indeed something that emanates from the works of Eliane Navas. Something that is abiding, that holds fast, and flows. Different each moment, yet at the same time constant—a devotion. In consistently chronicling the minutiae of everyday life and nature, Elaine Navas remains as an artist who is never afraid to search for meaning—who in turn allows us to find them in their most modest, yet enduring forms.





Krump

2022

oil stick on canvas

72h x 48w in

182.88h x 121.92w cm

[email](#)

[whatsapp](#)

Shout

2022
oil stick on canvas
84.25h x 60w in
214h x 152.40w cm

[email](#)

[whatsapp](#)





Twist

2022

oil stick on canvas

84.25h x 60w in

214h x 152.40w cm

[email](#)

[whatsapp](#)



Limbo Rock

2022

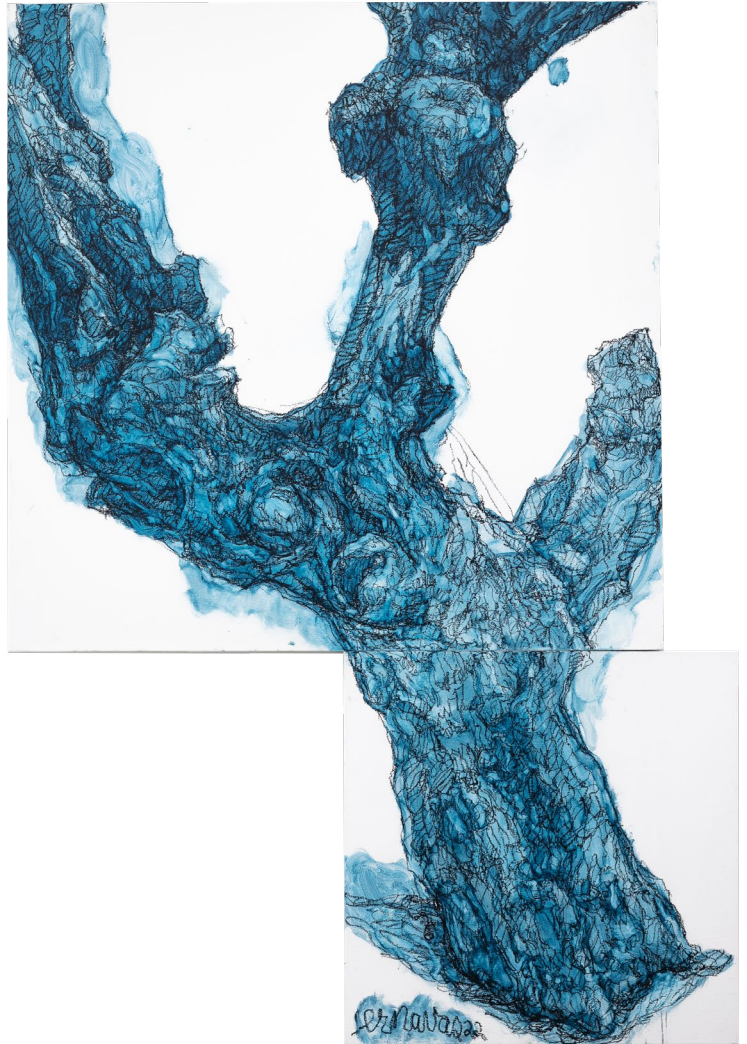
oil stick on canvas

96.25h x 67w in

244.48h x 170.18w cm

[email](#)

[whatsapp](#)







Sway

2022

oil stick on canvas

96h x 36w in

243.84h x 91.44w cm

[email](#)

[whatsapp](#)

Thriller

2022

oil stick on canvas

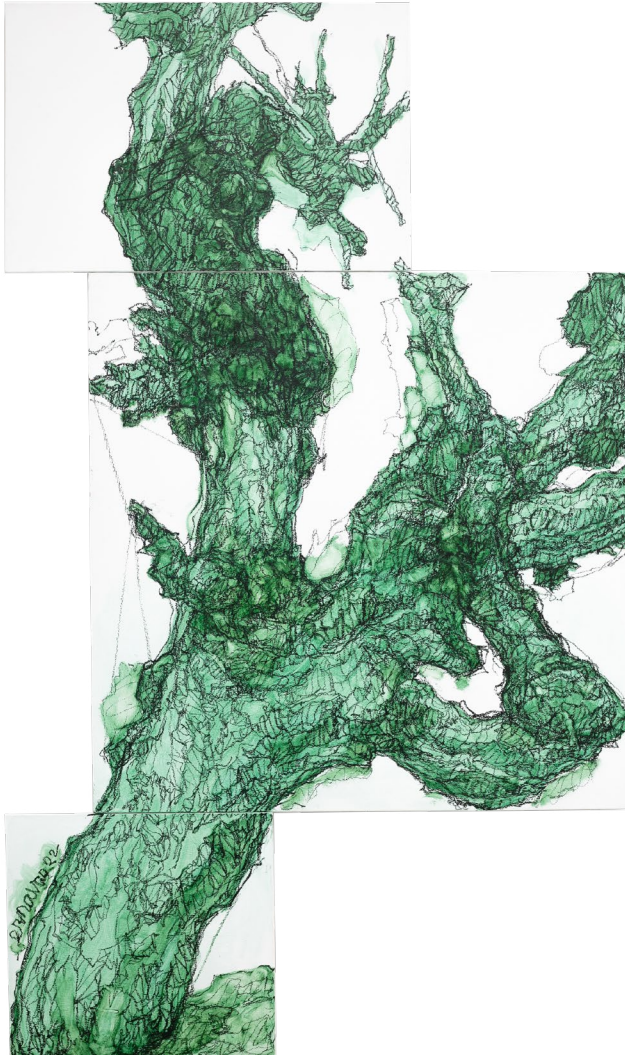
96h x 62.75w in

243.84h x 159.39w cm

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Flamenco

2022

oil stick on canvas

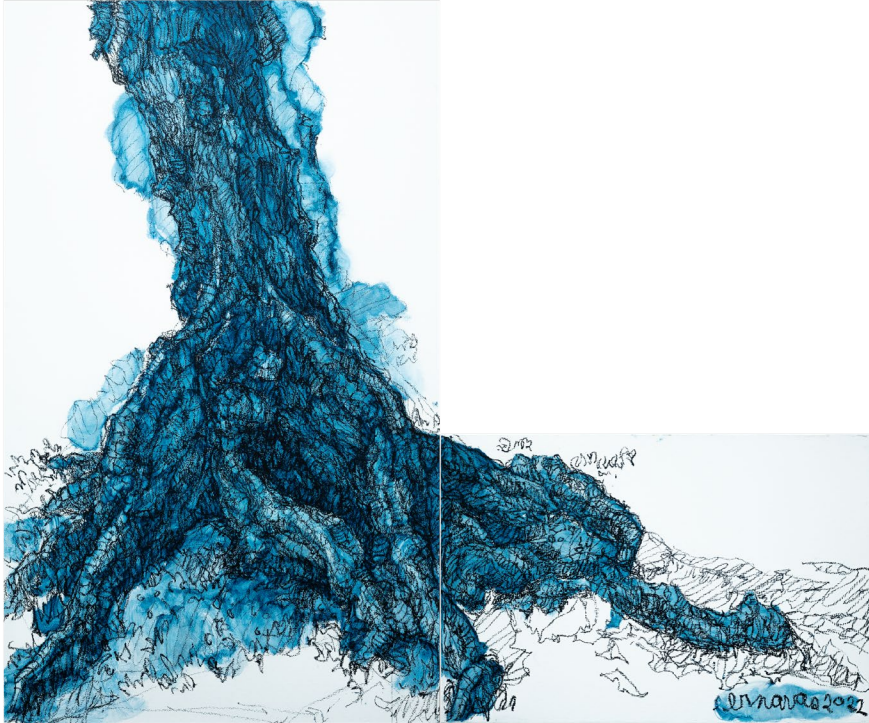
96.25h x 56w in

244.48h x 142.24w cm

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Cha-cha

2022

oil stick on canvas

60h x 72.25w in

152.40h x 183.52w cm

[email](#)

[whatsapp](#)

Pirouette
2022
oil stick on canvas
144.25h x 69.25w in
366.40h x 175.90w cm

[email](#)

[whatsapp](#)









Boogie-Woogie 1

2021

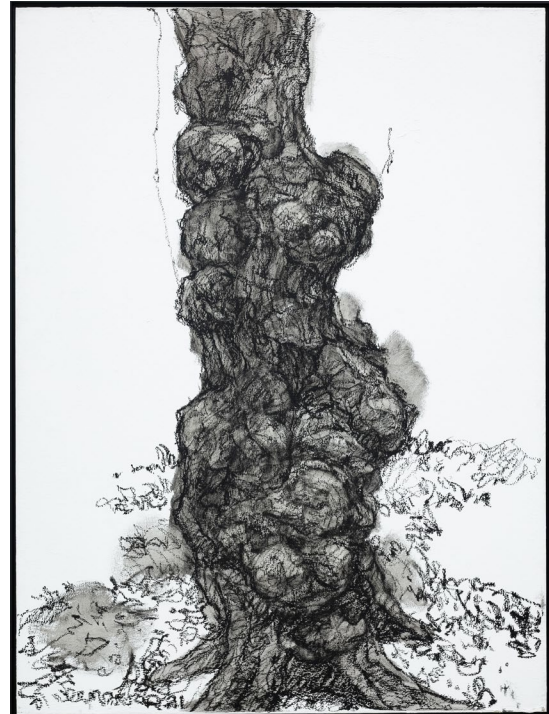
oil stick on canvas

48h x 36w in

121.92h x 91.44w cm

email

whatsapp



Boogie-Woogie 2

2021

oil stick on canvas

48h x 36w in

121.92h x 91.44w cm



100

100

100





Jazz

2021

oil stick on canvas
48h x 36w in
121.92h x 91.44w cm



Swing

2021

oil stick on canvas
48h x 36w in
121.92h x 91.44w cm

email

whatsapp



Pose

2021

oil stick on canvas

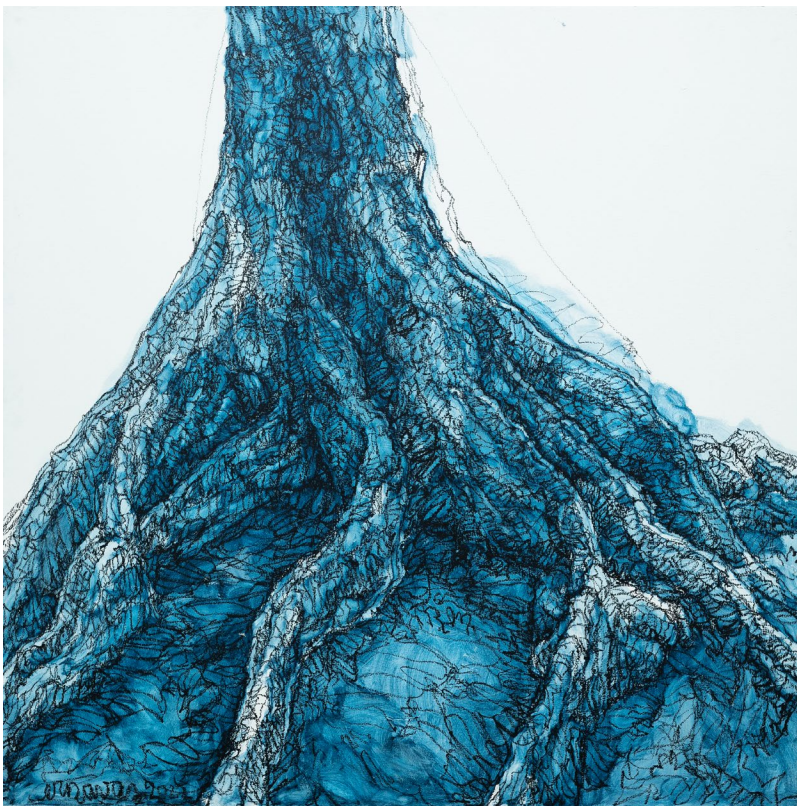
48h x 36w in

121.92h x 91.44w cm

email

whatsapp





Salsa

2022

oil stick on canvas

60h x 60w in

152.40h x 152.40w cm

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[whatsapp](#)



Plié

2022

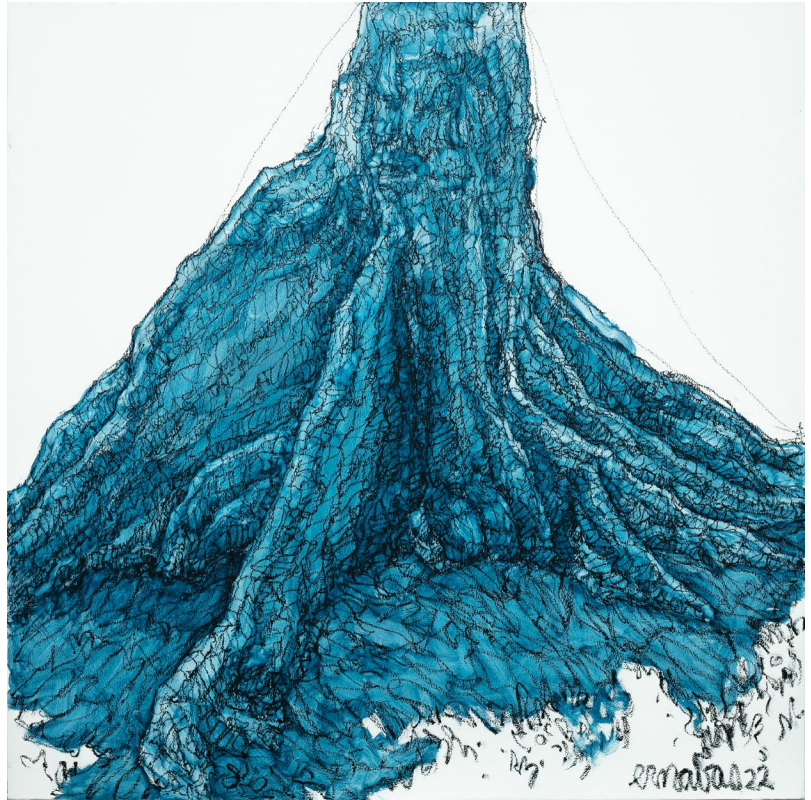
oil stick on canvas

60h x 60w in

152.40h x 152.40w cm

[email](#)

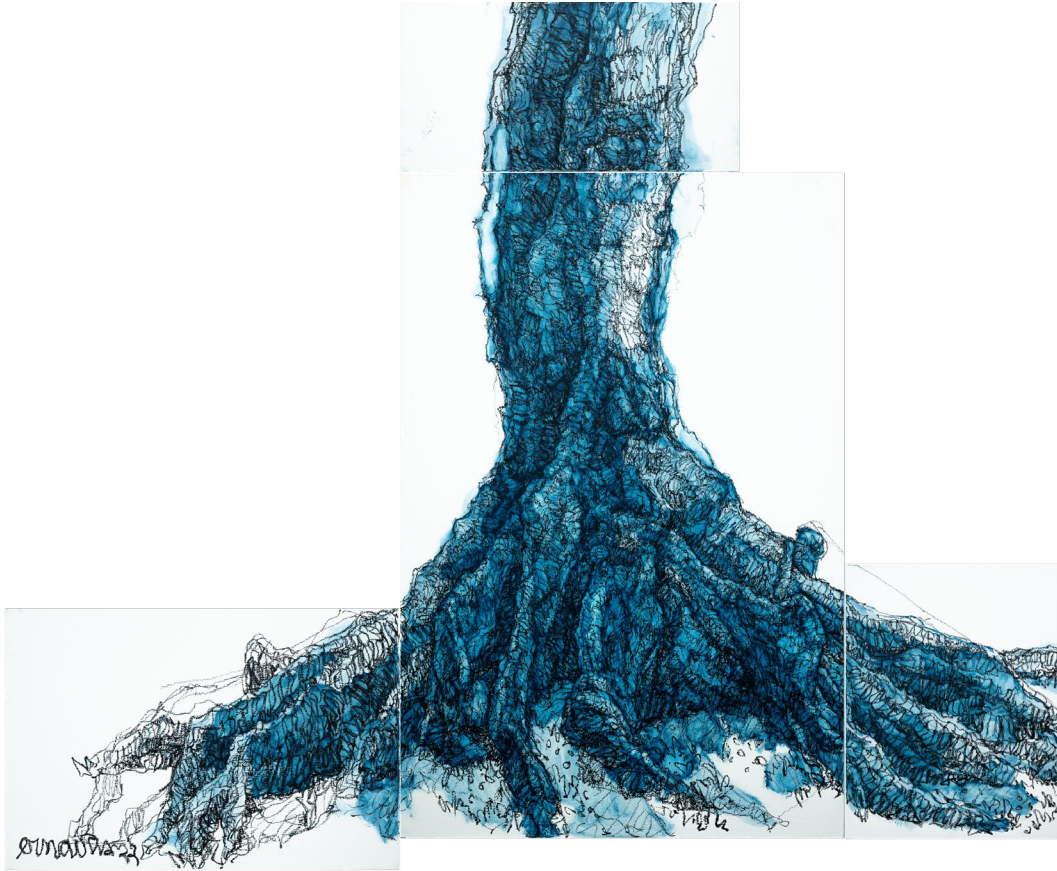
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What Did The Tree
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To Be Able To Talk With The Sky

Elaine Roberto Navas





Tinikling

2022

oil stick on canvas

90.25h x 108.50w in

229.24h x 275.59w cm

[email](#)

[whatsapp](#)

What Did The Tree
Learn From The Earth
To Be Able To Talk With The Sky

Elaine Roberto Navas





Elaine Roberto Navas



*Listen to
Elaine Navas'
studio tracks
on Spotify*

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ELAINE NAVAS

Bio

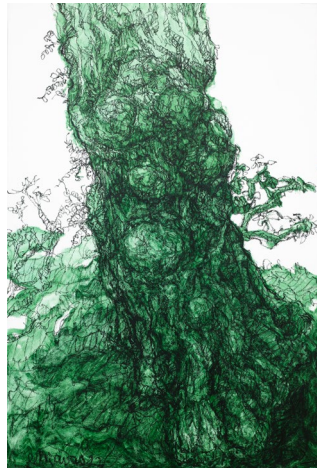
Elaine Roberto Navas (b. 1964 in Manila, Philippines) graduated with Bachelor of Arts in Psychology from the Ateneo de Manila University in 1985 prior to entering University of the Philippines College of Fine Arts, graduating with a Bachelor of Fine Arts majoring in Painting in 1991. In University of the Philippines (UP), Elaine learned under the tutelage of her mentor, Roberto Chabet, who would later curate several of her exhibitions, including her first solo exhibition at the Ayala Museum in 1997. Since then, she has been exhibiting her works in solo and group exhibitions in Philippines and in Singapore. Some of her major exhibitions include “We Cannot Step Twice Into The Same River” at Fost Gallery, Singapore (2020), “Pauses of Possibilities” in Lopez Museum, Philippines (2017) and “What does it all matter, as long as the wounds fit the arrows?”, a tribute to Roberto Chabet at the Cultural Center of the Philippines (2014). Elaine Roberto Navas lives and works in Singapore, where she resides with her family since 1998.



ELAINE NAVAS

Bio

b.1964, PH



Krump, 2022

SOLO EXHIBITIONS

- 2022 *What Did The Tree Learn From The Earth To Be Able To Talk With The Sky*, Silverlens, Manila PH
It Takes A Village, Finale Art File, Makati City
- 2021 *Something of Everything In Everything*, Mo_Space Gallery, Taguig, PH
- 2020 *We Cannot Step Twice Inyo the Same River*, Fost Gallery, Gilman Barracks, Singapore
Light As Water, West Gallery, QC, Philippines
- 2019 *Little Monuments*, Finale Art File, Manila
Standing Room Only II, Mo_Space, Manila
- 2018 *Distance Along a String*, ArtInformal, Manila
Door to Door, West Gallery, Manila
Painting Palettes/Palette Paintings II, Silverlens, Manila
- 2017 *Pauses of Possibility*, Lopez Museum, Manila
- 2016 *Salt Water*, Silverlens, Manila
- 2015 *Flower Arrangements*, West Gallery, Manila
- 2014 *After Sir*, Finale Art File, Manila
Painting Palettes/Palette Paintings, Mo_Space, Manila
- 2013 *Exit This Way*, Manila Contemporary, Manila
- 2012 *Interiors*, West Gallery, Manila
Innate, Mo_Space, Manila
- 2011 *Skyscapes*, West Gallery, Manila
- 2010 *Wet Paintings*, Silverlens, Manila
- 2009 *Edible Paintings*, Utterly Art, Singapore
Drawn Paintings, Mo_Space, Manila
- 2008 *Standing Room Only*, Valentine Willie Fine Art, Kuala Lumpur
Garage Sale, Finale Art File, Manila
- 2007 *Gated3*, Finale Art File, Manila
- 2006 *Artifacts*, Finale Art File, Manila
Plastic, Utterly Art, Singapore
- 2004 *About Face 2*, Finale Art File, Manila
Gated, Substation, Singapore
- 2001 *Landscapes*, Finale Art File, Manila
Wallflowers, West Gallery, Manila
- 2000 *Bear Essentials*, Artfolio Space, Singapore
Face Value, Artfolio Space, Singapore
- 1997 *Cotton Fiend*, Lopez Museum, Manila
About Face, Ayala Museum, Manila
- 1996 *Gates*, Gallery 139, Manila

ELAINE NAVAS

Bio

- 1995 *Life Paintings*, West Gallery, Manila
1994 *Still Life, Still Spaces*, West gallery, Manila

SELECTED GROUP EXHIBITIONS

- 2022 *Sordida Impressores curated by Manuel Ocampo*, Pablo Gallery, Taguig PH
Art Fair Philippines, Silverlens, Manila
- 2021 *Hitherto IV: Lamentations curated by Leslie de Chavez*, Project Space Pilipinas
After the Storm: Five Artists from the Philippines curated by Tony Godfrey, Mizuma Gallery, Gilman Barracks, Singapore
Art Fair Philippines, Silverlens, Manila
- 2020 *Anticipating The Day curated by Isa Lorenzo and Rach Rillo*, Silverlens, Manila
Come Together, Fost Gallery, Gilman Barracks, Singapore
Being Trees, Art Informal Gallery, Makati, Philippines
Searching Sanctuary, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
ALT Philippines, ArtInformal, Manila
- 2019 *In Its Place*, FOST Gallery, Singapore
WXXX, West Gallery, Manila
- 2018 *The Absence of a Plan is Itself a Plan*, Mo_Space, Manila
- 2017 *Complex Rituals*, Two-man Show with Pardo de Leon, Mo_Space, Manila
Per Square Inch, The Drawing Room, Manila
Pauses of Possibilities, Lopez Museum, Manila
ArtStage Jakarta, ArtInformal, Indonesia
- 2016 *Detour*, A Two-man Show with Jonathan Ching, Blanc, Manila
- 2015 *Landscape*, Curated by Dawn Justiniani, Tin-Aw Gallery, Manila
You Must Change Your Life, Curated by Tony Godfrey, Equator Art Projects, Gillman Barracks, Singapore
Do You Believe In Angels?, Curated by Tony Godfrey, Equator Art Projects, Gillman Barracks, Singapore & Mo_Space, Manila
5 Stars, Art, Reflects on Peace, Justice, Equality, Democracy and Progress, Singapore Art Museum, Singapore
Art Fair Philippines, Manila
- 2014 *Art Fair Philippines*, Manila
Tribute to Roberto Chabet, CCP, Manila
Black Show, Finale Art File, Manila

ELAINE NAVAS

Bio

- Do You Believe in Angels*, Mo_Space, Manila
- 2013 *Monogashi*, Silverlens, Singapore
Art Fair Philippines, Manila
- 2012 *ArtHK*, Hongkong
No Conversation Point, Taksu, Singapore
- 2011 *Pulse New York*, New York
ArtHK, Hongkong
ManilArt, Manila
- 2010 *Impasto Show*, Manila Contemporary, Manila
- 2009 *Art and Food*, Manila Contemporary, Manila
Seeing You, Seeing Me: Contemporary Portraiture, Manila Contemporary, Manila
Things Said Amongst Us, Nadi Gallery, Jakarta
Headlights, VWFA, Singapore and Kuala Lumpur
- 2008 *All I Want For Christmas*, Manila Contemporary, Manila
Headlights, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
- 2007 *Singapore Art Fair*, Suntec Convention Centre, Singapore
- 2005 *Singapore Art Show*, Singapore Management University, Singapore
- 2004 *Cancelled Metaphors*, Art Center, Manila
- 2003 *Fiv5*, Art Center, Manila
- 2002 *Guilty Pleasures*, Art Center, Manila
- 2001 *White on White*, Odd Manila, U.P. Diliman, Quezon City
True Confessions, Art Center, Manila
- 2000 *Cracks and Abysses*, Art Center, Manila
- 1999 *Routes*, Substation, Singapore
Vispartio, Artfolio Space, Singapore
- 1998 *ET. AL.*, SouMak, Manila
Views From Elsewhere, Art Center, Manila
- 1997 *The Miter Box, The Plumbing Trap, God and Other Matters*, West Gallery, Manila
- 1996 *48" x 19". Recent Works*, West Gallery, Manila
Dangerous Metaphors, Art Center, Manila
- 1995 *9"x 12", Recent Works*, West Gallery, Manila
Measure and Metaphor, Art Center, Manila
Paintings By Numbers, Museum Hallway, Cultural Center of the Philippines, Manila
- 1994 *Art Manila*, Shangri-LA Plaza, Pasig City
- 1993 *Fear and Desire*, Main Gallery, Cultural Center of the Philippines
- 1991 *Subject-Object, Object-Subject*, Philam Life Museum, U.N. Ave.,

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ELAINE NAVAS

Bio

Figures of Speech: Five Artists in Conversation, Alliance Francaise, Phil

EDUCATION

- 1987-1991 *University of the Philippines*, Diliman, Quezon City, Philippines
AB Fine Arts, Painting Major
- 1981-1985 *Ateneo de Manila University*, College of Arts and Sciences,
Quezon City, Philippines, AB Psychology

ELAINE ROBERTO NAVAS

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