



**LAZY
PROJECTORS
CORINNE DE SAN JOSE**

SILVERLENS

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PROJECTORS
CORINNE DE SAN JOSE
14 January - 11 February 2023**

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In television procedural dramas, the path towards solving a case would typically begin with a forensics team combing through a crime scene in search of relevant material evidence: from fingerprints to blood spatter, from hair follicles to loose threads and other fibers. At the same time, beat cops would be asking around to see if the neighbors heard anything strange or saw someone suspicious. However, more than any eyewitness account, a recording on CCTV is usually the best proof, undeniable evidence that something indeed happened.

In the case of the 1919 film *Dalagang Bukid (Country Maiden)*, the search for any surviving footage continues even as, by all accounts, it is considered lost. Widely acknowledged as the first feature film produced and directed in the Philippines by a Filipino, its absence points to a significant void in the country's cultural history, a lost connection to our creative forebears.

This loss has prompted the artist Corinne de San Jose to sift through and reinvestigate the trail of clues left by this lost film, not unlike a detective, salvaging what can be recovered for her latest exhibition *Lazy Projectors*, opening at Silverlens Manila this January 2023.



Information about the actual film remains scarce: it is an adaptation of a famous sarsuela that follows the story of a young flower vendor, Angelita (played by Atang de la Rama), as her parents force her to marry a local loan shark; it was released with subtitles in English, Filipino, and Spanish; Atang de la Rama had to sing the song *Nabasag ang Banga* (*The clay jar broke*) in person during its theatrical run. These seemingly isolated bits and fragments of information are grown by de San Jose into larger inquiries, set on a deliberate collision course with the history of photography and filmmaking, the early days of image-making. The broken clay jar fragments from the song find their way into a series of cyanotypes; along with a selection of inferred costume, casting, and setting possibilities, they serve as visual studies anticipating what may have been present in the original film.

Elsewhere in the space are silent nods to the evolving story of cinema, with a set of flipbooks and a zoetrope, the most rudimentary methods of creating moving images, holding ground against the latest AI art-generating technology.

Other elements also come into play: outside of the sarsuela and film, the term *Dalagang Bukid* is also a well-known subject matter of the late National Artist Fernando Amorsolo that features an idealized vision of a Filipina woman: wholesome, idyllic, and innocent. Furthermore, the term likewise refers to fish, a local staple that, as some claim, is named as such because its red underside resembles the fabric of a mountain maiden's dress.



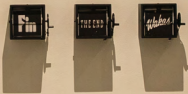


De San Jose layers these overlapping narratives into either playful or highly abstract pictures, seemingly using the process of cross-pollination to conjure a presence beyond the merely visible.

Crossing over to the realm of the invisible, an almost imperceptible hum emanates from a wall of speakers specifically modulated to 40hz, a frequency associated with improving memory-related brain functions among Alzheimer's Disease patients. The artist also learned to make incense from the local medicinal plant Damong Maria, which will be lit within the space at specific times throughout the exhibition's run. Echoing elements of rituals of purification or healing in sacred grounds, one could imagine a peculiar scent permeating the space, intense and intoxicating while it burns, subdued yet lingering when it ceases.

While we may never truly recover the film, de San Jose's actions may point to another kind of recovery, just as one recovers from a malady, an ailing spirit nursed back to health. On a deeper level, they may ultimately lead to a subtle form of exorcism, not just against the ghosts of the lost relics of our collective identity but from the abundantly present forces that continue to haunt and perpetuate our unstable and always interrupted connection with our history.

Words by Gary-Ross Pastrana



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End Slates

2022

3 motorized flipbooks

5.12h x 6.28w x 5.12d in • 13h x 16.2w x 13d cm (each)

5.12h x 23.23w x 5.12d in • 13h x 59w x 13d cm (install)

Edition of 3



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4-7-8

2022

amplifier, 12 woofer speaker boxes, audio loop,
mugwort-scented incense, clay plate, wooden plinth
49.21h x 36.02w in • 125h x 91.50w cm





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“Ano ang Nangyari?!”

2022

zoetrope, cyanotype, pendant light

12in in diameter, variable height



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Madame Bukid 2

2022

cyanotype

16.54h x 11.81w in • 42h x 30w cm

20.08h x 15.35w in • 51h x 39w cm (framed)



Madame Bukid 4

2022

cyanotype

16.54h x 11.81w in • 42h x 30w cm

20.08h x 15.35w in • 51h x 39w cm (framed)



Madame Bukid 3

2022

cyanotype

16.54h x 11.81w in • 42h x 30w cm

20.08h x 15.35w in • 51h x 39w cm (framed)

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Rosa (Version 1)

2022

cyanotype

49.21h x 37.20w in • 125h x 94.50w cm

[email](#)

[whatsapp](#)

Rosa (Version 2)

2022

cyanotype

49.21h x 37.20w in • 125h x 94.50w cm



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Rosa (Version 3)

2022

cyanotype

49.21h x 37.20w in • 125h x 94.50w cm



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Dalawang Madame Bukid

2022

cyanotype

11.81h x 16.54w in • 30h x 42w cm

15.35h x 20.08w in • 39h x 51w cm (framed)



Madame Bukid 1

2022

cyanotype

11.81h x 16.54w in • 30h x 42w cm

15.35h x 20.08w in • 39h x 51w cm (framed)





Still from *We Become Silhouettes*, 2022

We Become Silhouettes

2022

video projection (01:34:00 loop), on floating acrylic screen, no sound

Edition of 3

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[whatsapp](#)

[video preview](#)



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EXT. Bukid Option 1

2022

cyanotype

11.81h x 16.54w in • 30h x 42w cm

15.94h x 20.47w in 40.50h x 52w cm (framed)



EXT. Bukid Option 2

2022

cyanotype

11.81h x 16.54w in • 30h x 42w cm

15.94h x 20.47w in 40.50h x 52w cm (framed)



INT. Cabaret Option 2

2022

cyanotype

11.81h x 16.54w in • 30h x 42w cm

15.94h x 20.47w in 40.50h x 52w cm (framed)

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INT. Cabaret Option 1

2022

cyanotype

11.81h x 16.54w in • 30h x 42w cm

15.94h x 20.47w in 40.50h x 52w cm (framed)



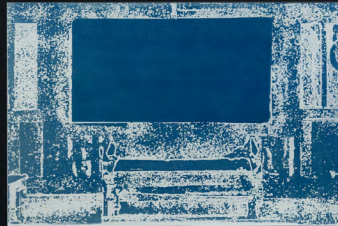
INT. House Option 1

2022

cyanotype

11.81h x 16.54w in • 30h x 42w cm

15.94h x 20.47w in 40.50h x 52w cm (framed)



INT. House Option 2

2022

cyanotype

11.81h x 16.54w in • 30h x 42w cm

15.94h x 20.47w in 40.50h x 52w cm (framed)







Every Girl I Know

2022

100 cyanotypes

7.87h x 5.91w in • 20h x 15w cm (each)

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Dalagang Bukid 2.0

2022

zoetrope, cyanotype, pendant light
12in in diameter, variable height



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Banga

2022

cyanotype

24.80h x 22.64w in • 63h x 57.50w cm



CORINNE DE SAN JOSE

Bio

Corinne De San Jose (b. 1977, Bacolod) is an interdisciplinary media artist based in the Philippines. Her works range from printmaking and video art to sculptures and sound installations, reflecting complex systems that interact among these different forms. They deal with the different processes between materiality and the inherent performativity to explore other possibilities of perceiving her own environment within and around.

De San Jose started her practice as a professional sound engineer eventually becoming an award-winning sound designer for movies, collaborating with Filipino directors including Lav Diaz, Erik Matti, and Raya Martin. Her work in the film industry has led to De San Jose's early visual practice in photography, where she captures inanimate objects and landscapes as dynamic characters in visual narratives. She has also worked on "camera-less photographs" by directly exposing filmic materials to different ecological surroundings, creating elemental works that reveal both intrinsic and observational qualities. Her recent work involves the use of outmoded forms of communication (such as early film/animation devices, alternative photographic processes, radios, etc.) juxtaposing them with current and imagined technologies, to create new systems of storytelling.

The repetitive nature of De San Jose's documentations of her own personal interests, mainly revolving around the female body and her gaze, reveal other scopes of identity such



as her own domesticity and habitation within the nature of systemic social values in her own culture. She is currently researching on the histories of the female narrative, particularly within anthropological mysticism and the early Filipino movies.

De San Jose has shown her work in solo and group shows in the Philippines, Singapore, Indonesia, Taiwan, and Paris. She is currently represented by Silverlens Galleries in Manila.

CORINNE DE SAN JOSE

Bio

b. 1977, Bacolod, PH



The Shore is Parchment #3, 2022

AWARDS

- 2022 **Best Sound**, Gawad Urian Awards 2022, for the film *On the Job*
- 2019 **Best Sound**, FAMAS 2019, for the film *Ang Panahon ng Halimaw*
- 2018 **Best Sound**, Gawad Urian Awards 2018, for the film *Respeto*
Best Sound, EDDYs 2018, for the film *Respeto*
- 2017 **Best Sound**, Cinemalaya Independent Film Festival, for the film *Respeto*
- 2014 **Best Sound**, Cinema One Originals 2014 Film Festival, for the film *Violator*
Best Sound, Gawad Urian Awards 2014, for the film *On The Job*
Best Sound, FAMAS 2014, for the film *On The Job*
Movie Sound Engineer of the Year, Star Awards for Movies, for the film *On The Job*
- 2013 **Movie Sound Engineer of the Year**, Star Awards for Movies 2013, for the film *Tiktik: The Aswang Chronicles*
- 2008 **Best Achievement in Sound and Aural Orchestration**
Young Critics Circle for the full length feature film *Endo*

SOLO EXHIBITIONS

- 2023 **Lazy Projectors**, Silverlens, Manila
- 2020 **Little Blue Window**, Silverlens, Manila
- 2019 **59.59**, Silverlens, Manila
- 2018 **I've been hiding in the smallest places**, Silverlens, Manila
- 2015 **The Week Ends The Week Begins**, Silverlens, Manila
- 2013 **Conversation 17**, Silverlens, Manila
- 2010 **Some Die Young and Some Die Old**, Silverlens, Manila
It All Goes Slo-mo, Outerspace Gallery, The Collective, Manila

SELECTED GROUP EXHIBITIONS

- 2022 **External Entrails**, Silverlens, New York
Selasar Sunaryo, Bandung, Indonesia
Titicara, Isa Art and Design, Wisma 46, Sudirman, Jakarta Indonesia
HITHERTO V: Mothering From a Distance, Project Art Space
Art Fair Philippines, Silverlens, Manila
- 2021 **"Anakbanwa" Arts Exhibit**, MacArthur House in West Central Elementary School, Dagupan City, PH
Art Fair Philippines, Silverlens, Manila
Art in the Park, Silverlens, Manila
- 2020 **Anticipating the Day**, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
- 2019 **Art Fair Philippines**, Silverlens, Manila

CORINNE DE SAN JOSE

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- Taipei Dangdai*, Silverlens, Taipei
- 2018 *Equivalent/s*, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
- 2017 *Translación*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2015 *Art Fair Philippines*, Silverlens, Manila
- 2014 *Art Fair Philippines*, Silverlens, Manila
The Circle Game, Silverlens, Manila
- 2013 *Paris Photo*, Paris
Art Fair Philippines, Silverlens, Manila
- 2011 *Hybrids*, Blanc Peninsula, Manila
Working In Progress, curated by Adeline Ooi, Silverlens, Manila
- 2010 *A Very Short Flowering Season*, with Christina Dy, Silverlens, Manila

RESIDENCIES

- 2024 Civitella Ranieri, Umbria, Italy
- 2022 Film and Archive Music Lab (FAMLAB IV),
in cooperation with the British Council
- 2021 Anakbanwa Arts Residency Program, Dagupan City, Pangasinan, Philippines

EDUCATION

- 1999 De La Salle University, Taft Avenue, Manila
AB Communication Arts

PUBLICATIONS

"Film Fatales" Rogue Magazine, November 2016

Gomez, Jerome. "Corinne De San Jose: Sound Designer and Photographer." Preview Magazine. October 2013. p.70

"Sound And Silent Fury: Corinne De San Jose." Garage Magazine. October 2013

Marcelo, Sam. "Vanishing Into the Void." Manila Bulletin. Accessed 8 July, 2010.
<http://www.mb.com.ph/articles/265734/some-die-young-and-some-die-old#.UNVRbEZKqrg>

Sollorano, Victor. "Corinne De San Jose Imitates Life in Photography." Accessed 7 July, 2010. <http://www.gmanetwork.com/news/story/195405/lifestyle/culture/corinne-de-san-joseimitates-life-in-photography>

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GARY-ROSS PASTRANA

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