



SILVERLENS

SANTIAGO BOSE

SPIRITED TRACES

SILVERLENS

SANTIAGO BOSE

SPIRITED TRACES

Part of the series conceived by Patrick Flores

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20 APRIL–20 MAY 2023



The Santiago Bose exhibition project was conceived to let the body of work of the artist unfold incrementally but also decisively across three iterations. This mode of presenting the decades-long labor of the artist has given the curation the chance to parse his artistic practice into episodes and turning points, into shifts over time or persistent fascinations through and through. In other words, the oeuvre has played out like a series or relay and has not been unveiled like a monolith or foisted on an audience as a spectacle.

This third node in the sequence of exhibitions on Bose closely reads the artist's form and language. It stems from the effort of the preceding initiations to stage, first, the impulse of the intelligence, and second, to survey the sites that specified his endeavors. Both the internal syntax and the potency of the surface create the means by which Bose articulates his practice, alongside his significant engagements with communities across geographies and within vicinities. In the spirit of the bricoleur, who refunctions what can be found in the environment for both survival and transcendence, the artist, in his various migrations and investments in locality, would create a nested world within intersecting worlds. This is why it is important to interrelate, always, his intuition with the settings that would rear and heighten the force of his passion. The first two exhibitions focused on his inventive disposition and the places of its constant becoming.





Bare Necessities, 2019

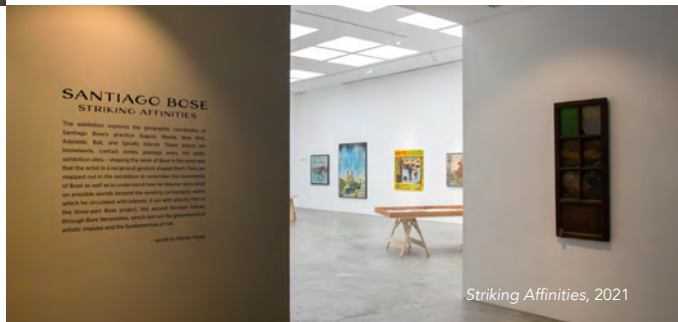
proposes an attentive study of Bose's fecund artistic acumen, building on the previous ones on his resources as an aesthetic agent as well as the different ecologies that enhanced their conviction and generosity. Running through the corpus of Bose are motifs of the indigenous and the folk; history and migration; belief and politics; popular culture and the global ethnoscape; his hometown Baguio and the events of the world.

Through the three exhibitions on Bose, the resonance of his practice becomes more tangible, not because the objects of



Spirited Traces, 2023

Discernible in his creative instinct is the quickness to mix materials, cite references across histories, subject his visual space to the stress and plenitude of codes, and thus render the enterprise highly mediated: dense, lively, hectic, even impish. These gestures eventually translate to palimpsest, textual inscription, collage, and later, installation. In many ways, Bose was an exemplar of the mixed-media repertoire, which may well be productively inflected as intermedia, the better to cast it as a cognate of his translocal sympathies. This third exhibition



Striking Affinities, 2021

evidence are collated, but because his artistic world unravels and leaves signs to be threaded through by the contemporary experience: the level of contingency is higher than the expectation for certainty or explanation or formula. It is for this reason that the third moment in the project turns to the phrase "spirited traces." Bose has always had a wide margin for traces, which were not meant to coalesce into conclusions. He was more interested in how particles of history or pieces of the planet may come together in very asymmetrical ways; how

textures and texts may generate not resolutions but doubts over doctrine or dogma; how practical technologies and archival references may generate new economies of seeing and sensing. Thus, the most apt characterization of these traces is "spirited," as it insinuates the paradoxical stimuli of liveliness and spectrality, the investigative and the talismanic. In the improvised aesthetic of Bose is a beautiful mess, a deep *mise-èn-scène*, and a painting or drawing technique that verges on assemblage as it thickens via matter or discourse or mark or symptom, and later installation and performance, through an ingenious appropriation of media, which are mixed with whimsy and analysis to mottle the materiality that may well be history and society in the making.

Finally, the exhibition gathers things, or stuff, or inventory found in the artist's studio, part archive, part bric-a-brac. These, too, are details of the memory of an alert persona. They bear signs of prior percolation or potential realization. They mesh with personal memento, the papers of organizations, studies and documentation of projects. Like the supposedly completed work of art, these remnants of toil are spirited traces, too, of a life essayed on the edge of ceaseless telling, crafting, and laughter over what artists need do to animate, like magicians, and deserve, like citizens, both art and the world.

words by Patrick Flores



Confusion

...ays' column, on
...d me to look up
...ntire the inquiry
...her heroes. This
...at 'people' mean
...sirs, I might add
...ng off spilt milk
...given for Man
...porary of Man
...Manuel Ariga

...last surviving
...Gesar Majul in
...r and officially
...art of Mabini's
...and the date
...hday.

...en considered,
...ate is used to
...ed both ways
...avors July 22
...1864 Mahini
...de un dia mas
...literally as Ju
...y 22, adding
...brought on a
...awan Church
...ry. However,

1861 as Rizal's birth date, but then why bother?

Gregorio Aglipay is one man with three birth days: May 7 according to Isabelo de los Reyes, W.E. Retana and John Foreman; May 9 is the date favored by James Robertson (who cited Retana wrongly) and Manuel Arigas y Cuerva; May 8 is the date made official by the Philippines Historical Committee as Aglipay. In his lifetime, celebrated his birthday on this date. Jesuit historians Pedro Achutegui and Miguel Bernad traveled all the way to Ilocos Norte in 1957 to check church records that eventually proved all of the above wrong!

Gregorio Aglipay Cruz was baptized on May 9, 1860 by Fr. Domingo Aghayani, coadjutor of Batac. In the certificate Aglipay is described as child five days old (*nino de cinco dias*); legitimate son

birth

...experienced in giving birth to her other seven children. The attending midwife and her assistant could not ease her pains. They were just ready to give up when my father thought of the most extraordinary pain to save his mother. So, reptitiously, he went downstairs to light a bomb (giant firecracker). The sudden explosion startled my mother and, without much time, I saw the light of day.

"When I was baptized, my father chose the name Emilio because he did not like the more ostentatious names like Desgracias or Bienvenido (names found in the calendar for March 22). He scanned all the names for all months and he was attracted to the name Emilio. San Emilio is a martyr of the Catholic faith who was born on May 28."

Castus and Emilius were martyrs to the faith. They were not born on May 28, they were burned to death May 22 around 250 A.D. Worse, the eminent historian of Cavite, Isagani Medina, reproduces Aguinaldo's baptismal certificate in the hefty book he edited and annotated "Ilang Talata tungkol sa Paghihimagsik Revolution nang 1896-1897" by Carlos Ronquillo (e reads:

"On 29 March 1869 in this parochial church of Cavite el Viejo, Andres Galdesino de Santa Ana

INSTALLATION



SANTIAGO BOSE

*Installation, undated
mixed media*

variable dimensions

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SAS

MATA
R

INSCRIPTION

E

JOR

TAMAD



SANTIAGO BOSE

Untitled, 1981
mixed media

17.32h x 25.98w in
44h x 66w cm



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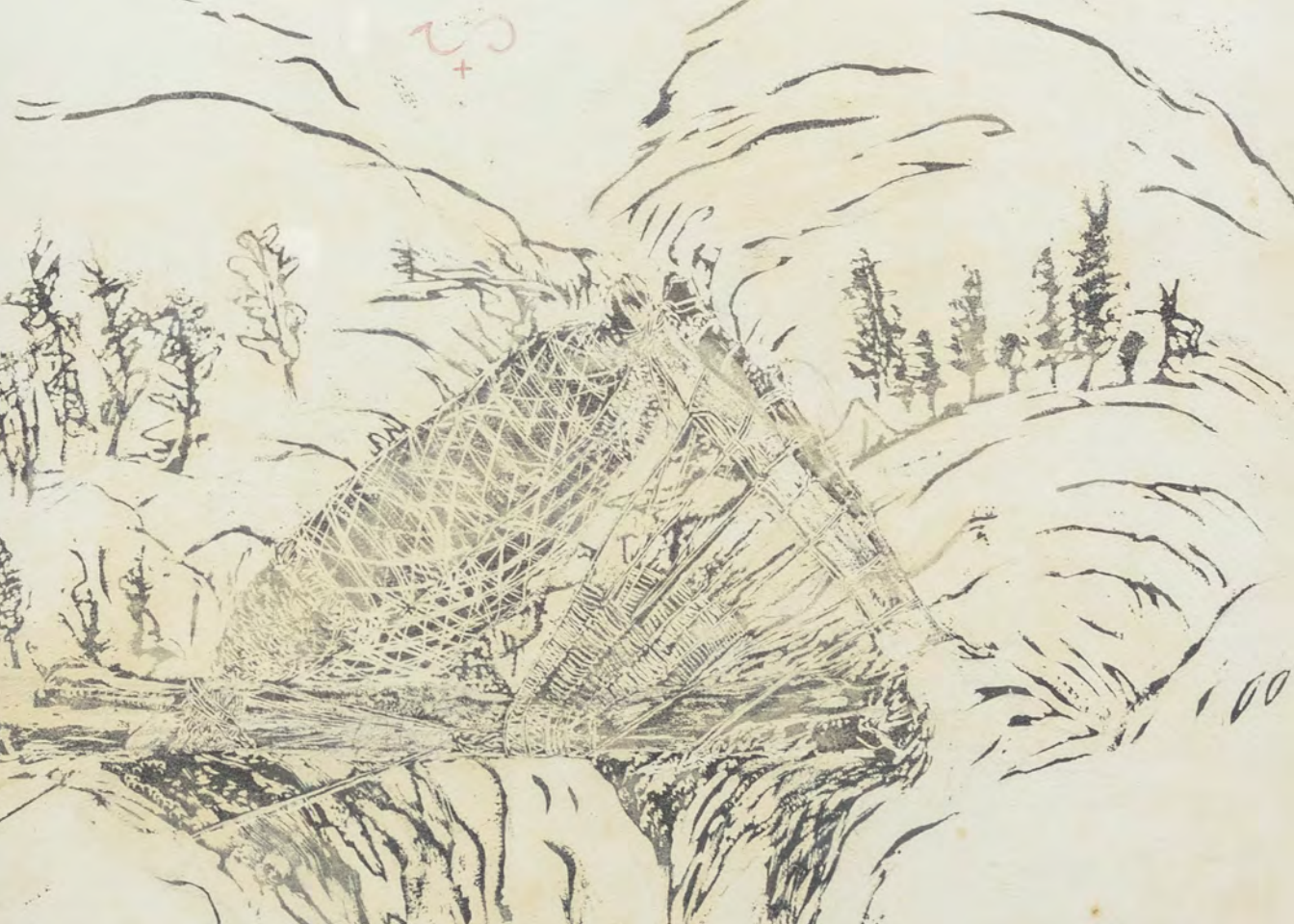
SANTIAGO BOSE

*Untitled (Alibata, mountain,
star sticks), undated
mixed media*

23.43h x 16.54w in
59.50h x 42w cm

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SANTIAGO BOSE

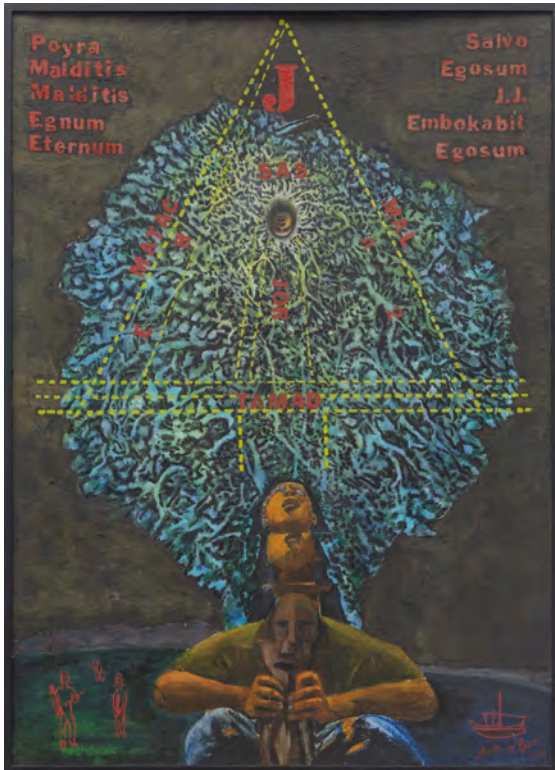
Barikada, 1998
mixed media

20.87h x 28.54w in
53h x 72.50w cm



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SANTIAGO BOSE

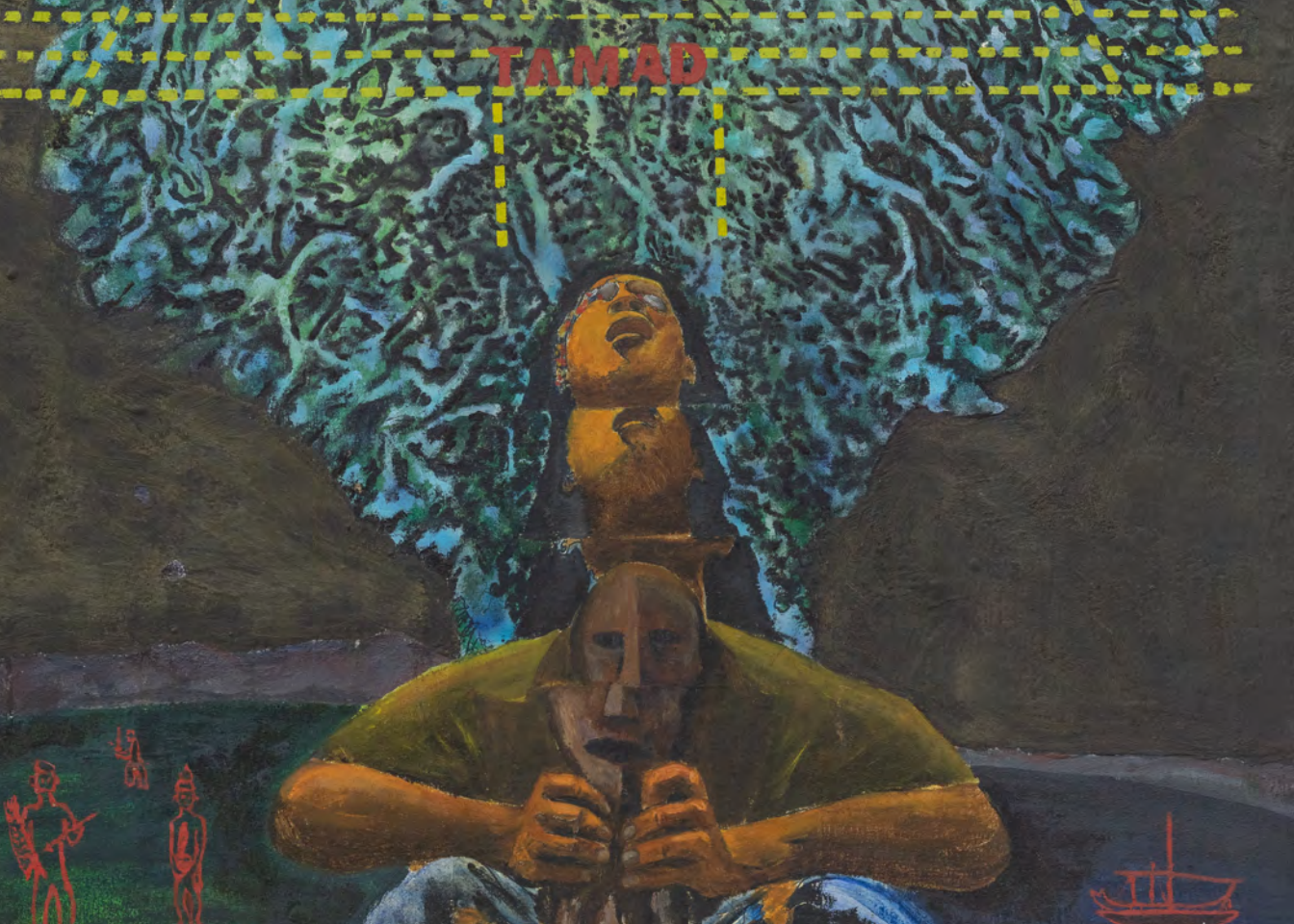
Juan Tamad's Amulet, 1999
encaustic on canvas (beeswax,
turpentine, oil color)

47.72h x 34.06w in
121.20h x 86.50w cm

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TAMAD





SANTIAGO BOSE

Untitled, undated
mixed media

22.83h x 23.52w in
58h x 59.75w cm

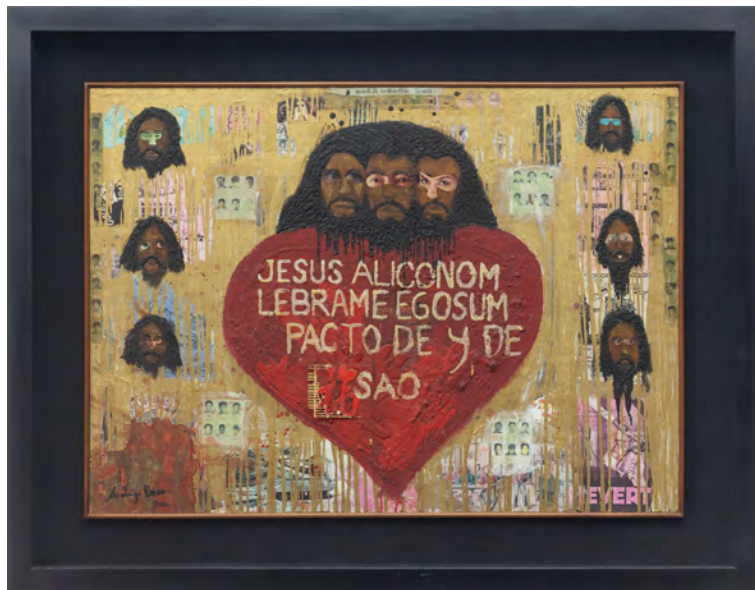


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CHET



SANTIAGO BOSE

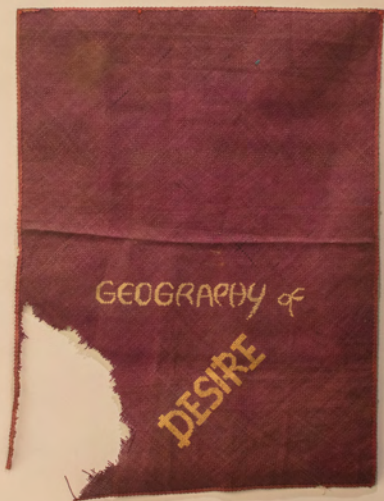
I Love Abu Sayaff, 2000
mixed media

48.66h x 35.28w in
123.60h x 89.60w cm

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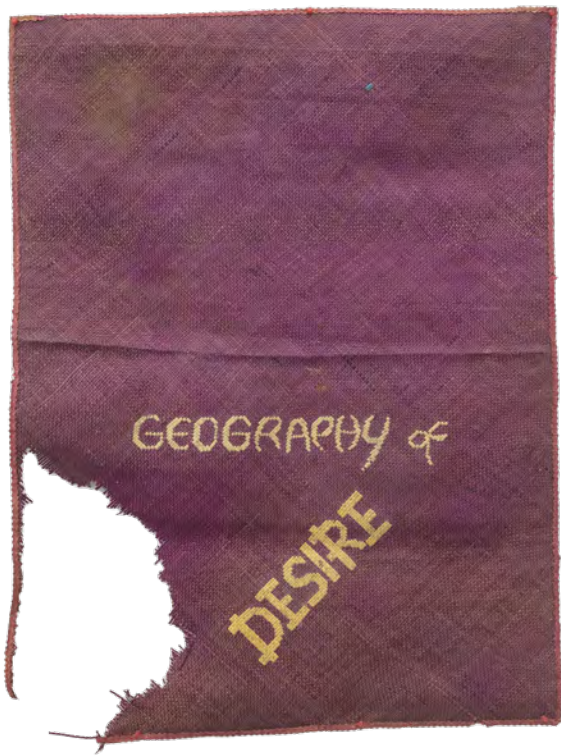
A complex collage artwork on a yellowish-gold background. The central focus is a large, textured red heart. Inside the heart, three faces are depicted: a man with a beard and long hair on the left, a woman with red eyes in the center, and another man with a beard and long hair on the right. Below the faces, the Latin text "JESUS ALICONOM LEBRAME EGOSUM PACTO DE Y DE SAO" is written in white, blocky letters. The word "SAO" is partially obscured by a red, stylized graphic element. The background is a dense collage of various elements, including small portraits, vertical lines, and abstract patterns. On the right side, there are three smaller portraits of men with long hair and beards, one wearing blue sunglasses. The overall style is expressive and layered.



SANTIAGO BOSE

Geography of Desire, undated
mixed media

47.64h x 24.41w in
121h x 62w cm



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Inscription





SANTIAGO BOSE

Garotte, 2000
mixed media

37.01h x 69.45w in
94wh x 176.40w cm

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SANTIAGO BOSE

Sari Sari, undated
mixed media

67.52h x 88.98w in
171.50h x 226w cm



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CROSS-REFERENCE





SANTIAGO BOSE

Medicine Man, 1978
mixed media

19.88h x 15.94w in
50.50h x 40.50w cm

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SANTIAGO BOSE

Carabao, 1985
silver pentel on blackboard

13.78h x 11.81w in
35h x 30w cm



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SANTIAGO BOSE

Mount Banahaw, 2002
mixed media

41.73h x 34.25w in
106h x 87w cm

email whatsapp





Cross-reference









SANTIAGO BOSE

Travelling Bones Series, undated
mixed media

22.25h x 34w in
56.52h x 86.36w cm

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SANTIAGO BOSE

Travelling Bones in Cemetery, 2002
mixed media

20.47h x 32.87w in
52h x 83.50w cm



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SANTIAGO BOSE

The Letter
(*Song for Manong Series*), 1988
intermedia on handmade paper

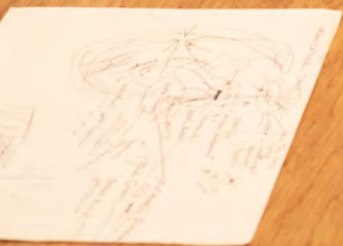
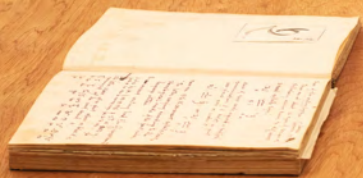
107.09 x 162.99 in
272 x 414 cm (whole)

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ALONG THE BUMBY ROAD, THE
STIR DUST THAT RISES
SETTLES ON THE YOUNG HE
BRUSSEL SPROUTS, ON
SINELE MEN WALKING H







SANTIAGO BOSE

Student with Molotov Cocktail, 1971
mixed media, acrylic, oil and wood

27.95h x 24.21w in
71h x 61.50w cm

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SANTIAGO BOSE

Le Péril Jaune, undated
mixed media

30.71h x 38.19w in
78h x 97w cm

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Le Péril jaune

Yellow Peril (French)

Art by Michael & Barbara Kwan. © 1997 by Kwan.





COLLAGE



SANTIAGO BOSE

Welcome to Baguio, undated collage

35.04h x 35.43w in
89h x 90w cm



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← Plastic
Needles

Cement →

Hidden
Speakers



SANTIAGO BOSE

Untitled, 2000
mixed media

47h x 34w in
119.38h x 86.36w cm

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SANTIAGO BOSE

Year of the Pig, 1983
mixed media

18.50h x 13.39w in
47h x 34w cm



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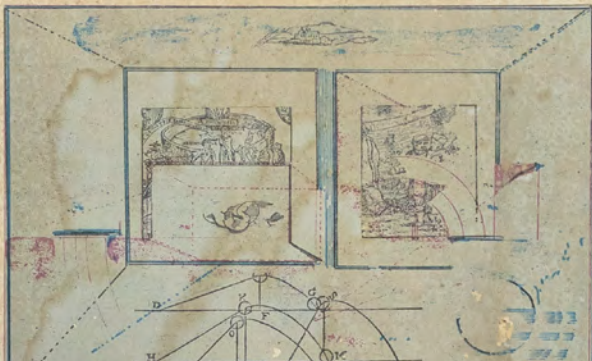
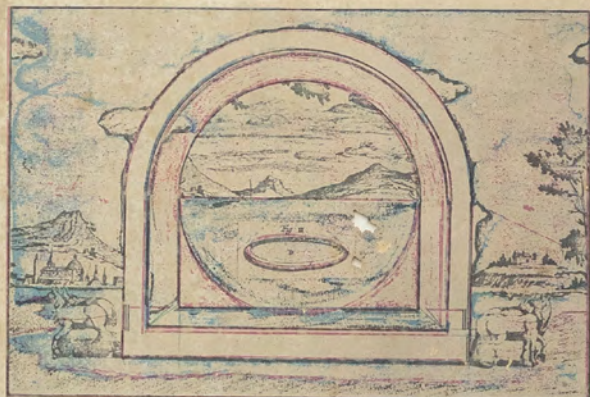
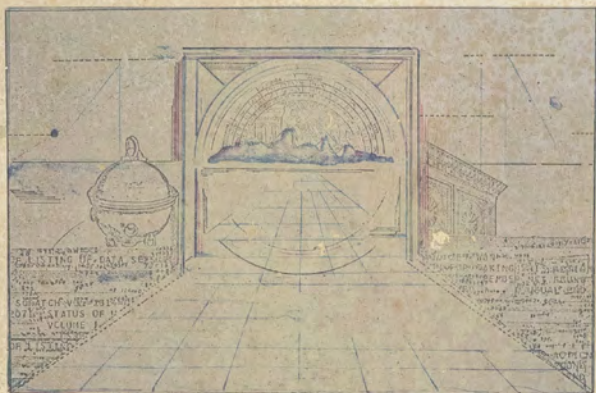
SANTIAGO BOSE

Untitled, 1976
print, xerox

39.76h x 26.38w in
101h x 67w cm

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Collage





PALIMPSEST

SANTIAGO BOSE

Untitled, undated
mixed media

34.06h x 41.14w in
86.50h x 104.50w cm



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SANTIAGO BOSE

Laboratory of Dr. Jon, 1994
mixed media

21.65h x 29.33w in
55h x 74.50w cm

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SANTIAGO BOSE

Self-portrait, undated
mixed media

16.14h x 12.20w in
41h x 31w cm

[email](#)

[whatsapp](#)







SANTIAGO BOSE

Untitled, 2000
mixed media

48h x 46w in
121.92h x 116.84w cm

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SANTIAGO BOSE

Self Portrait (Rainbow), 1972
mixed media

47.83h x 48.03w in
121.50h x 122w cm



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SANTIAGO BOSE

SPIRITED TRACES

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SANTIAGO BOSE

Bio

Santiago Bose (b. July 25, 1949, d. December 3, 2002, Baguio City, Philippines) was a mixed-media artist from the Philippines. Bose co-founded the Baguio Arts Guild, and was also an educator, community organizer and art theorist.

Bose often used indigenous media in his work, ranging from bamboo and volcanic ash, to the cast-offs and debris (found objects, bottles, "trash"). His assemblages communicated a strong sense of folk consciousness and religiosity, and the strength of traditional cultures in a culture inundated with foreign cultural influences.

Bose worked toward raising an awareness of cultural concerns in the Philippines. After studying at the College of Fine Arts at the University of the Philippines between 1967 and 1972, Bose continued his studies in the United States, at the West 17th Print Workshop in New York.

He returned to Baguio in 1986 and began his explorations into the effects of colonialism on the Philippine national identity. In particular, Bose focused on the resilience of indigenous cultures, like that of his home region of the Cordilleras.

Bose was the founding president of the Baguio Arts Guild in 1987. He became president again in 1992. The Guild is an active cultural association in the northern Cordillera region, emphasising regional tribal traditions and the importance of using indigenous materials. Bose played a formative role in establishing the Baguio International Arts Festival.

Through his work, Bose addressed difficult social and political concerns in the Philippines. His subject(s) were approached with deep criticality and gravity, although never without a sense of humor and wit, however irreverent.

Bose said, *"...The artist cannot but be affected by his society. It is hard to ignore the pressing needs of the nation while making art that serves the nation's elite... We struggled to change society, which is difficult and dangerous, and we also sought to preserve communal aspects of life. I too am haunted by visions of hardship, poverty, disenfranchisement*

of the 'primitive' tribes, but between outbursts of violence and exploitation are also tenderness, selflessness and a sense of community. These will always remain unspoken and unrecognized unless we make art or music that will help to transform society. The artist takes a stand through the practice of creating art. The artist articulates the Filipino subconscious so that we may be able to show a true picture of ourselves and our world."

In 1976, Bose was granted the Thirteen Artists Award by the Cultural Center of the Philippines. He has participated in major international exhibitions, including the Third Asian Art Show in Fukuoka, Japan, and the Havana Biennial in Cuba, both held in 1989. In 1993, he was invited to exhibit his work at the First Asia-Pacific Triennial of Contemporary Art at the Queensland Art Gallery in Brisbane, Australia. In 2000, Bose's artwork was featured in the Asian Art Museum of San Francisco's exhibition, *At Home & Abroad: 20 Contemporary Filipino Artists*. In 2002, the City of Manila presented him with the "Gawad ng Maynila: Patnubay ng Sining at Makabagong Pamamaraan" (Cultural Award for New Media presented to outstanding Filipino Artist). Bose was also honored posthumously with the "Gawad CCP Para sa Sining" Award for Visual Arts in 2004. In 2006, he was shortlisted for the National Artist award, also posthumously.

As a widely sought-after artist for public commissions and artist residencies, Bose's practice included extensive international travel and included several prominent grants and fellowships.

Bose's work was marked by a conscious avoidance of a single recognizable style, by varied foreign and local influences, and by an experimental bent.

SANTIAGO BOSE Bio

b. 1949, d. 2002, Baguio, PHL



Man in a Boat Burnham Lake,
2000

POSTHUMOUS SOLO EXHIBITIONS & PUBLICATIONS

- 2023 *Spirited Traces*, part of the series conceived by Dr. Patrick Flores, Silverlens, Manila
- 2021 *Striking Affinities* curated by Dr. Patrick Flores, second phase of *Santiago Bose: Painter, Magician* exhibition series, Silverlens, Manila
- 2019 *Bare Necessities* curated by Dr. Patrick Flores, first phase of *Santiago Bose: Painter, Magician* exhibition series, Silverlens, Manila
- 2012 *Can't Go Back Home Again: Santiago Bose in the Family Collection*, Vargas Museum, University of the Philippines - Diliman, Quezon City, Philippines
- 2010 *Remix: Santiago Bose*, Tin-aw Art Gallery, Makati, Philippines
- 2004 *Espiritu Santi: The Strange Life and Even Stranger Legacy of Santiago Bose*, published by WATER DRAGON, Inc.
- In Memory Of A Talisman*, Bulwagan Juan Luna, Cultural Center of the Philippines, Manila City, Philippines

POSTHUMOUS GROUP EXHIBITIONS

- 2023 *An Elusive Edge: Articulations of Philippine Abstraction*, Metropolitan Museum of Manila, Manila, Philippines
- Lies, Magicians and Blind Faith*, QAGOMA, Brisbane, Australia
- 2021 *Hitherto IV: Lamentations*, Project Space Pilipinas, Manila, Philippines
- 2020 *Cue From Life Itself: Filipino Artists Transform the Everyday*, Metropolitan Museum of Manila, Manila, Philippines
- 2017-2018 *Philippine Art: Collecting Art, Collecting Memories*, Asian Art Museum, San Francisco, California, U.S.A.
- The Place of Region in the Contemporary*, Vargas Museum, University of the Philippines - Diliman, Quezon City, Philippines
- 2017 *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, The National Art Center, Tokyo, Japan
- Passion and Procession: Art of the Philippines*, Art Gallery of New South Wales, Australia
- 2016 *Door To Perception Or High Art*, Tin-aw Art Gallery, Makati, Philippines
- Art History Series Exhibitions*, Vargas Museum, UP Diliman, Quezon City, Philippines
- 2015 *Propaganda*, The Lopez Museum and Library, Pasig City, Philippines
- Between Declarations And Dreams: Art Of Southeast Asia Since The 19th Century*, UOB Southeast Asia Gallery, National Gallery of Singapore, Singapore
- 2013-2014 *Singapore Biennale 2013: If the World Changed*, Singapore Art Museum, Singapore
- Multiple Languages*, Silverlens, Makati, Philippines

SANTIAGO BOSE

Bio

- 2013-2016 *Manila: The Night Is Restless, The Day Is Scornful (Maynila: Mahapdi Ang Araw, Maalinsangan Ang Gabi)*, Arndt Gallery, Singapore
- 2013-2016 *The Philippine Contemporary: To Scale the Past and the Possible*, Metropolitan Museum of Manila, Manila City, Philippines
- 2013 *AX(iS) Art Project*, Singapore Biennale 2012: If The World Changed, Singapore Art Museum, Singapore
- 2010 *Remix: Santiago Bose*, Yuchengco Museum, Makati, Philippines
- 2007 *Kasaysayang Art Space*, Alab Art Space, Makati, Philippines
- 2006 *Filipiniana*, Museo d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain

INDIVIDUAL EXHIBITIONS

- 2001 *Traveling Bones Gather No Stones*, Green Papaya Art Projects, Diliman, Quezon City
- 2000 *Ayos Ba? (Is It Alright?)*, John Batten Gallery, Soho, Hong Kong
- Behind The Immigrant*, Centre A, Vancouver Canada
- 1998 *Tall Tales Of A Talisman*, John Batten Gallery, Central, Hong Kong
- 1997 *Anting-Anting*, Hiraya Gallery, Manila, Philippines
- 1996 *Jaguar At The Western Front*, (Video Performance) Western Front, Vancouver, Canada and The Queensland Art Gallery, Brisbane, Australia
- 1995 *Journals Of A Cultural Drifter*, Hiraya Gallery, Manila Philippines and Southern Cross University Gallery, Lismore, New South Wales, Australia
- 1994 *Charles Darwin's 143rd Dream*, Darwin Performing Art Center, Bougainvillea Festival, Darwin, N.T. Australia
- Installation*, Atrium Hotel, Darwin, N.T. Australia
- 1989 *Filipino Sojourn*, Asian Resource Gallery, Oakland, and Cultural Center, Ellis Street, San Francisco, CA
- 1988 *Northern Visions* (installation view) Small Gallery, Cultural Center of the Philippines (CCP), Manila, Philippines
- SANTI BOSE: Exhibition of Works Old and New*, UP Baguio College Auditorium, Baguio City, Philippines
- BROWN MEMORIES: 30 Paintings on Hand Made Paper*, Thomas Jefferson Cultural Center, Gil Puyat, Makati, Philippines
- 1987 *LIKE A ROLLINGSTONE*, Gallerie Renaissance, Session Road, Baguio City, Philippines
- POWER SOURCES REVISITED*, Hiraya Gallery, Manila, Philippines
- 1986-1896*, De La Salle University Gallery, Manila, Philippines
- 1986 *Prints And Drawings*, Center for American Cultural Studies, Lewison Hall, Colombia University, New York, USA
- The Missing Archives of a Lost Revolution*, Catherine Gallery, The Basement, New York, New York, USA
- 1985 *Argontomime*, Zone Gallery, Avenue B, New York, New York, USA

SANTIAGO BOSE

Bio

- 1984 ***Archives Of A Lost Revolution***, Cultural Center of the Philippines (CCP), Manila, Philippines
- 1983 ***Eyes Of Gauze***, Manila Metropolitan Theatre Gallery, Manila, Philippines
- 1981 ***Places***, Hiraya Gallery, Manila, Philippines
- 1978 ***Hanging Sculpture And Drawings***, Sining Kamalig Gallery, Pasay City, Philippines
- 1976 ***Walls and Landscapes : 18 Paintings by Santiago Bose***, Sining Kamalig, Pasay City, Philippines
- 1975 ***Chameleon Years***, Sining Kamalig Gallery, Pasay City, Philippines

SELECTED GROUP EXHIBITIONS

- 2002 ***Recent Works***, Kulay Diwa Galleries, Parañaque City, Philippines
- Brown Man's Burden***, Babilonia, 1808, Berkley, CA, USA
- Faith and the City***, Metropolitan Museum of Manila, Manila, Philippines
- 2001 ***Group Show Of Baguio Artists***, University of Baguio, Baguio, Philippines
- Art And Activism***, Queensland Art Gallery Brisbane, Queensland, Australia
- 2000 ***Melbourne Art Fair***, represented by John Batten Gallery HK, Melbourne Australia
- The Spirit That Dwells Within***, exhibited by Carlos Villa and Santiago Bose, Pacific Bridge Contemporary Southeast Asian Art, Oakland, CA, USA
- Art And Human Rights***, 3rd Gwangju Biennial, Gwangju, Seoul, South Korea
- The Umbrella Country***, Green Papaya Art Projects, Quezon City, Philippines
- 1999 ***5th Baguio International Art Festival***, Baguio City, Philippines
- 1998 ***Cien Años Después***
- Museum National dela Havana, Cuba
 - Cultural Centre of the Philippines, Manila, Philippines
 - PhilMuseum De Arte Contemporaneo, San Juan, Puerto Rico
 - Museo dela Iberia y Latin-America, Badajoz, Spain
- At Home And Abroad***
- Asian Art Museum, San Francisco, California, USA
 - Houston Art Museum, Texas, USA
 - East-West Centre Museum, Hawaii, USA
 - Metropolitan Museum of Manila, Manila, Philippines
- Alab Ng Puso***, Metropolitan Museum of Manila, Manila, Philippines
- 1997 ***Nine Dragon Heads***, Chung-ju, South Korea
- Memories Of Over Development***, Plug-in Gallery, Winnipeg, Canada and North Dakota Art Museum, Grand Forks, North Dakota, USA
- Contemporary Philippine Art***, LFK Gallery, Hong Kong, China
- 1996 ***11th Asian International Art Exhibition***, Metropolitan Museum of Manila, Manila, Philippines
- Memories Of Overdevelopment***, University of California Art Gallery, Irvine,

SANTIAGO BOSE Bio

CA, USA

- 1995/1996 **Self Portrait Exhibition**, Metropolitan Museum, Manila, Philippines
- 1995 **Spiritual And The Social**, Queensland Art Gallery and touring State of Queensland and New South Wales
- 1994 **Adelaide Installations**, Adelaide Art Festival, Adelaide, Australia
Claiming Turf / Claiming Fortitude, site specific installations in Fortitude Valley, Brisbane, and at Institute of Modern Art, Brisbane and Queensland College of Art, Morningside, Brisbane, Australia
Crossovers, Installation, Launceston, Tasmania, Australia
- 1993 **4th Baguio Arts Festival**, Convention Center, Baguio City, Philippines
1st Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Australia
- 1992 **Naguri Outdoor Exhibit**, Naguri-Mura, Saitama Prefecture, Japan
The Space, Artists Village, Singapore Arts Festival, Singapore
- 1991 **Iskultura**, Metropolitan Museum, Manila, Philippines
3rd Baguio Arts Festival, Baguio City, Philippines
- 1990 **2nd Baguio Festival of the Arts**, Convention Centre, Baguio, Philippines
- 1989 **1st Baguio Festival of the Arts**, Convention Centre, Baguio, Philippines
Tercera Biennial dela Habana 89, Centro Wilfrido Lam, Habana, Cuba
Sikat (Ten decades of Philippine Art), Cultural Center of the Philippines (CCP), Manila, Philippines
3rd Asian Art Show, Fukuoka Museum, Fukuoka, Japan
- 1988 **Skyland**, Pinaglabanan Gallery, San Juan, Manila, Philippines
- 1987 **Val Paraiso Biennale Exhibition**, Val Paraiso, Chile
August 10, Baguio Traveling Exhibit to Visayas and Mindanao major cities
Reality According to Artists, CCP Contemporary Art Museum of the Philippines, Cultural Center of the Philippines (CCP), Manila, Philippines
BAGUIO WEEK, Bataan Refugee Center, Bataan, Philippines
1st Filipino Visual Art Festival, Casa Manila, Intramuros, Manila, Philippines
BAGUIO ARTIST, Renaissance Gallery, Baguio City, Philippines
BAGUIO ARTS GUILD PHOTOGRAPHY EXHIBIT, Renaissance Gallery, Baguio City, Philippines
- 1986 **Fathers**, Asian Art Institute, Bowery, New York, USA
Equinox Performance, Long Island City, New York, USA
Myth and Magic, Rye Art Centre, Westchester, New York, USA
Installation Piece, Minor Injury Gallery, Greenpoint, Brooklyn, New York, USA
- 1985 **Dimensions in Dissent**, Kenkeleba House, 2nd Street, East Village, New York, USA
Roots in Reality, Henry Street Settlement, Lower East Side, New York, USA
Graphik der Philippinen, IFA Gallerie, Bonn, West Germany

SANTIAGO BOSE Bio

- Kalooban*, City Gallery, Columbus Circle New York, USA
- Chinatown 10*, Asian Art Institute, Bowery, New York, USA
- 4th Asean Exhibition of Art and Photography*, traveling exhibit Singapore, Bangkok, Kuala Lumpur, Brunei, Manila, Jakarta
- 1984 *Group Show*, Pinaglabanan Gallery, San Juan, Metro Manila, Philippines
- Ugat Suri*, Hiraya Gallery, and ASEAN Institute of Art, Manila
- 1982 *Collectors Item*, UP College of Fine Arts Alumni Foundation, Museum of Philippine Art, Manila, Philippines
- 1981 *A China Show of Philippine Art*, Beijing, China
- 1980 *Critics Choice*, Ma-yi Gallery, Manila Mandarin Hotel, Makati, Rizal
- Five Directions*, Museum of Philippine Art, Manila, Philippines
- 1st Contemporary Asian Art Show*, Fukuoka Museum, Fukuoka Prefecture, Japan
- The Art of Fine Print*, Museum of Philippine Art, Manila, Philippines
- 100 Years of Philippine Painting*, Maudurodam Museum, Hague, Netherlands
- Art of the Regions*, Small Gallery, Cultural Center of the Philippines (CCP), Manila, Philippines
- Linang Project*, Council For Living Traditions, University of Northern Philippines, Vigan, Ilocos Sur, Philippines
- Trends in Sculpture*, Museum of Philippine Art, Manila, Philippines
- 1979 *Critics Choice*, Ma-yi Gallery, Manila Mandarin Hotel, Manila, Philippines
- 1978 *Work No. 4*, The Farm, sponsored by National Endowment of the Arts, San Francisco, CA, USA
- 3rd CCP Annual*, Cultural Center of the Philippines (CCP), Manila, Philippines
- Prints and Drawings*, Sining Kamalig Gallery, Manila, Philippines
- 1976 *12 Grand Prix International d'Art Contemporain de Monte Carlo*, Museo National de Monaco
- Works on Paper*, Pines Hotel, Baguio City, Philippines
- Seven Years*, Sining Kamalig Gallery, Manila, Philippines
- Thirteen Artists 1976*, Cultural Center of the Philippines (CCP), Manila, Philippines
- 2nd CCP Annual*, Cultural Center of the Philippines (CCP), Manila, Philippines
- Kulay-Anyo Public Mural*, De Los Santos Bldg, Quezon City, Philippines
- Collage*, Cultural Center of the Philippines (CCP), Manila, Philippines
- Philippine Contemporary Art*, Gallery of Fine Arts, Cairo, Egypt
- Arts and Models*, Baguio Hyatt, Terraces Hotel, Baguio City, Philippines
- Philippines Prints*, Print Collection, Manila, Philippines
- 1975 *12 Young Emerging Artists*, Club Filipino, Manila, Philippines

SANTIAGO BOSE Bio

- 1974 *1st CCP Annual*, Cultural Center of the Philippines (CCP), Manila, Philippines
Development Academy Artist, Sining Kamalig Gallery, Manila, Philippines
Group Show, Gallerie Bleue, Makati, Rizal, Philippines
Subject Matter, Cultural Center of the Philippines (CCP), Manila, Philippines
Group of Young Artists, Sining Kamalig Gallery, Manila, Philippines
Group Show, University of the Philippines - Baguio, Baguio City, Philippines
- 1972 *Bose-Bacaltos Two-man Show*, Sixth Sense Gallery, Manila, Philippines
Drawings, Cultural Center of the Philippines (CCP), Manila, Philippines
Group Show, Hidalgo Gallery, Makati Commercial Center, Makati, Philippines
- 1971 *Group Show*, Red Gallery

AWARDS AND ACHIEVEMENTS

- 2017 UPCFA Tanglaw ng Sining
- 2004 Gawad CCP, Para sa Sining Award for Visual Arts, Manila, Philippines
Outstanding Citizen of Baguio for Arts and Culture, Baguio City, Philippines
- 2002 "Gawad ng Maynila: Patnubay ng Sining at Makabaging Pamamaraan",
Cultural Award for New Media presented to outstanding Filipino Artist, City
of Manila, Philippines
- 2001 Delegate, "Space Traffic", Artist-led Alternative Spaces Conference,
Hong Kong
Speaker, National Visual Arts Congress, NCCA, Makiling, Los Baños, Laguna,
Philippines
Artist Talk, Queensland Art Gallery, Brisbane, Australia
Guest Lecturer, Queensland University of Technology, Brisbane
Lecturer, Bachelor of Visual Arts on Contemporary Australian and
Indigenouse Art, Griffitch University, Queensland, Australia
- 2000 Artist-in-Residence, Center A, Vancouver, Canada
Artist-in-Residence, Pacific Bridge Southeast Asian Art Gallery, Oakland, USA
Multimedia Workshop, Manong' Pusod Centre for Arts and Ecology in
Berkley and Pacific Bridge.
- 1999 Executive Director, 5th Baguio International Art Festival, Baguio City,
Philippines
Awarded "Outstanding Citizen of Baguio" Baguio City Government Award,
Baguio, Philippines
Critique MA Candidates Works, University of South Australia, Adelaide,
Australia
Speaker, "Community Arts", 3rd Asia Pacific Triennial, Brisbane, Queensland,
Australia
Resource Person, "Strategies in Protest Art for the Philippines and Thailand",
Sponsored by Japan Foundation and Tempo, Jakarta, Indonesia
Travel to Hanoi, Vietnam

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Bio

- 1998 Reorganized Baguio Arts Guild, established "Green House Effect Gallery", Baguio Botanical Gardens, Baguio, Philippines
- 1997 Philippine delegate to "ASEAN Creative Interaction" Yogyakarta, Indonesia
Speaker, "Visual Arts Congress", Davao City, Mindanao, Philippines
Speaker, "Art that empowers and educates", Liga Filipino of Columbia University and Arkipelago of Barnard College, New York, USA
Boardmember, Baguio Arts Guild, Baguio, Philippines
- 1996 Facilitator, Ati-atihan Festival in Queensland, Street Arts Project, Brisbane, Australia
- 1995 'Recipient' Canadian Foreign Artist Grant and artist-in-residence at Western Front, Vancouver, Canada
"Committee Member For Visual Arts", National Commission For Culture and The Arts, Philippines
- 1994 Artist-in-Residence, Queensland Art College, Brisbane, Queensland, Australia
Visiting Research Fellow, Southern Cross University, Lismore, New South Wales, Australia
Speaker, Littoral Conference, International Symposium of artist-led organisations, Salford, United Kingdom
- 1993 President, Baguio Arts Guild, Baguio, Philippines
Awarded, Baguio Arts Guild, Most Outstanding Community Service Award by the City of Baguio
- 1991 The LAB Project, Collaboration with choreographer/dancer Enrico Labayen
- 1990 "Neo-Filipino", Collaboration with choreographer/dancer Denisa Reyes, Cultural Center of the Philippines (CCP), Manila, Philippines
Workshop/Facilitator, Mix-media, UP Summer Arts Festival, University of the Philippines Baguio, Philippines
Workshop/Facilitator, Arts Association of Davao, Davao City, Philippines
- 1989 Santiago Bose Day in San Francisco, January 20, 1989, proclamation by Mayor Angela Alioto, San Francisco, CA, USA
"Certificate of Honor" by the Board Supervisors of San Francisco, CA, USA
- 1988 Guest of the Ministry of Culture, Moscow, Riga, USSR
Delegate, Mass Cultural Administration, People's Republic of China
Production Designer, "Song for Manong", Herbs Theater, San Francisco, CA, USA
Speaker, "Filipino Art" Asia House, Standord University, Palo Alto, CA, USA
Facilitator, Baguio Summer Arts Festival, Baguio City, Philippines
- 1987 Co-founder and President-elect Baguio Arts Guild
Board member-Cordillera Arts Foundation
Vice-Chairman, Committee on Visual Arts, Presidential Commission on Culture and the Arts
Speaker, Ateneo de Zamboanga, Zamboanga City and Shariff Kabungsuan Cultural Center, Cotabato City, Mindanao, Philippines

SANTIAGO BOSE

Bio

- 1984 Facilitator, "Paper Making Workshop", Cultural Center Outreach Program, Vigan, Ilocos Sur, Philippines
- 1983 "Alima Folio" a portfolio of etchings by outstanding University of the Philippines Alumni
- 1982 Finalist, Mobil Art Awards, Makati, Philippines
- 1981 Gold Medalist, Print Category, Art Association of the Philippines
Completed "Kabiligan", a school mural in Sagada, Mt. Province, through a grant from A. Yuchengco Foundation
- 1980 Critic's Choice for Printmaking, Ma-yi Associates, Makati, Philippines
Finalist, Mobil Art Awards, Mobil Oil Philippines, Makati, Philippines
Grantee, Linang Project in Ilocos by Council for Living Traditions and Ford Foundation
Travel Grant to the U.S., from Heritage Gallery, San Juan, Manila, Philippines
- 1979 "Critic's Choice for Painting", Ma-yi Associates, Makati, Philippines
- 1977 "Kulay-Anyo" Mural, De Los Santos Building, Metro Manila Commission, Quezon City, Philippines
- 1976 Thirteen Artists Award, Cultural Center of the Philippines (CCP)
- 1975 Twelve Emerging Artist, Guild of Galleries and the Art Association of the Philippines
- 1971 1st Prize, Editorial Design Thesis, College of Fine Arts, University of the Philippines
1st Prize, Advertising Design Thesis, Collge of Fine Arts, University of the Philippines

EDUCATION

- 1967-1972 College of Fine Arts, University of the Philippines - Diliman, Quezon City, Philippines
- 1980-1981 West 17th Print Workshop, New York, U.S.A

DR. PATRICK FLORES

About



*Dr. Patrick Flores is the Deputy Director for Curatorial and Exhibitions at the National Gallery Singapore. He is a distinguished Professor of Art Studies at the University of the Philippines, where he previously chaired the Department of Art Studies from 1997 to 2003. He also served as the Curator of the Vargas Museum in Manila and is the Director of the Philippine Contemporary Art Network. Flores has been involved in several significant exhibitions, such as his roles as a curator for *Under Construction: New Dimensions in Asian Art* in 2000 and the *Gwangju Biennale (Position Papers)* in 2008. Additionally, he has been recognized as a Visiting Fellow at the National Gallery of Art in Washington, DC. in 1999 and as an Asian Public Intellectuals Fellow in 2004. Flores is a prolific writer and has authored various publications, including *Painting History: Revisions in Philippine Colonial Art* (1999); *Remarkable Collection: Art, History, and the National Museum* (2006); and *Past Peripheral: Curation in Southeast Asia* (2008). He received a grant from the Asian Cultural Council in 2010 and co-edited the *Southeast Asian* issue with Joan Kee for *Third Text* (2011). Flores organized the conference *Histories of Art History in Southeast Asia* in Manila in 2013 on behalf of the Clark Institute and the Department of Art Studies of the University of the Philippines. He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014. Flores curated *South by Southeast*, an exhibition of contemporary art from Southeast Asia and Southeast Europe, and the *Philippine Pavilion* at the *Venice Biennale* in 2015. He served as the Artistic Director of *Singapore Biennale 2019* and Curator of the *Taiwan Pavilion* for the *Venice Biennale* in 2022.*

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SILVERLENS

2263 Don Chino Roces Avenue Extension

Makati City, Philippines 1231

T +632.88160044

F +632.88160044

M +63917.5874011

www.silverlensgalleries.com

inquiry@silverlensgalleries.com