

SILVERLENS

NONA GARCIA

OVERLAND

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8 June - 8 July 2023

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With an art practice that spans two decades, Nona Garcia continues to be recognized as one of the most prolific artists who paints after the photographic image. Through a remarkable merging of subject, style, and concept, her compositions unceasingly generate images that situate viewers within the vague yet monumental aspirations of the real—all culled from her immediate surroundings and encounters—where the poignant, emblematic, and personal moment becomes shared epiphanies through her paintings.

These epiphanies within Garcia's own journey across visual landscapes are gleaned from a specific place—one that is most significant to her: Baguio and the nearby towns of the Cordilleras up north. In *Overland*, her latest solo exhibition at Silverlens, she places together these brief encounters between the wandering eye and the world it inhabits by painting objects, relics, and phenomena—which could be viewed as either trivial or colossal; as either surprisingly odd or exceptionally commonplace. Moreover, she explores the properties of painted surfaces like wood and cement to further embed pictures onto the rudiments of their materiality.

In the eponymous painting, we are introduced right away to this notion of place, together with the scale of Garcia's works. Painted in a large canvas is the image of an old, abandoned, post-war truck. Situated in the context of the Cordilleras, this usual portrayal of American sentimentality to western values of resilience and heroic sacrifice become, in Garcia's painting, the frustrations caused by certain ambivalent effects of their stay as a colonizing power—wrapped in the guises of benevolence and progress. It lays still, without its wheels, rusty and stagnant, against the majestic view of the sky and mountains. We get a sense of the altitude—hence the ambiguity generated by the feeling that something was misplaced. Or something was moved as an attempt to initiate a symbol. This old truck—like a monument—when painted, becomes prone to suddenly being able to speak 'histories.' In another large-scale work, history becomes the oxidized hull of a mutilated tanker truck. Like a series from a fragmented story—it attaches itself to the previous image as they continue to bear the motif of corrosion and decay. In this picture, the ravage is more indicative of how nature clings on to a structure: engulfed by an overgrowth of leaves and vines, like a prey to a jungle.





As a painter who rarely strays from certain fascinations, Garcia continues her pseudo-series with covertly inter-related subjects. In perhaps slowly revealing the true nature of things, she consequently decides to show it through the symbolic. Like in the work, *'Building Mountains'*, where she paints what could be described as the foundation of mountains: rocks and gravel. The attention to scale once again becomes beholden with meaning. The painting—immense, the subject—is but a miniature of nature. Here, she tries to scale the altitude of mountainous Baguio through tedious work on canvas. Every particle of stone becomes the rudiments of the mountain-like structure. Place, now, becomes the natural form derived from natural materials. If we pay attention to their frames, their props, their support structures, we realize that they are also in relation to the subject's situation: rocks, burnt wood, and corroding metals.



In both *'Untitled Pine Tree'* and *'Fool's Gold'*, these concepts become more explicit as the images created show a direct relation to the painted surfaces. Like in the former where several branches, arguably unique in character, are painted over wood. And in *Fool's Gold*—Nona Garcia recounts her own experience encountering such artifacts which are also unique to the city of Baguio—painted on a block of cement.

This acuity—of treating painting as the sum of its parts—is indicative of how Nona Garcia's treatment of the subject goes beyond the conventional ideas of representation and photography. One could say—it goes beyond the visual. The tactile elements of the frame, the stands, the pedestals, the surfaces, all allude to their affinities. And this affinity is the product of place.

Baguio City—Garcia’s adopted homeland—receives an incredible tribute through her latest show. One that goes beyond the general perception of the place, oftenly called the ‘nation’s summer capital,’ as hers demonstrate a deeper bond with the lay of the land: rocks, slopes, trees, and other objects that became one with it. Like a true settler, she is able to generate a highly subjective impression of what makes the place unique. And the distinction, most of the time, feels like an invitation to hold on or bring back a possible remoteness. Unadulterated, unspoiled, and closer to silence.

Nevertheless, there is nothing plain or inconsequential about Garcia’s depiction of the visible world. Her attention to detail, her interpretation of actuality, along with a deep connection to subjects that might ordinarily escape the familiar view, attest to the power of deciphering the land for what it is: a memorialization that seeks its own beauty.

-CLJ



NONA GARCIA
CHILE/ARGENTINA

With an art practice that spans two decades, Nona García contributes to the development of art in the most remote areas of Chile and Argentina. Her work is a reflection of the social and political reality of her country, and she has participated in numerous international exhibitions and projects. Her work is characterized by its use of natural materials and its focus on the human condition. She has been recognized for her work by the Chilean government and has received several awards. Her work is a testament to the power of art to transform and to create a better world.





Overland, 2023
oil on canvas

87.40h x 147.44w in
222h x 374.50w cm

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Building Mountains, 2023
oil on canvas

125h x 179.50w x 48.50d in
317.50h x 455.93w x 123.19d cm
(framed)

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Fool's Gold, 2023

oil on cement, pedestal

42.50h x 25.50w x 19d in
107.95h x 64.77w x 48.26d cm

***Sold together with
"Building Mountains"***



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Oil, 2022

oil on canvas

100.50h x 76.50w x 3.50d in
255.27h x 194.31w x 8.89d cm
(framed)

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DISEL





Ascend III, Green Fortress, 2022
oil on canvas

94h x 154.25w x 2d in
238.76h x 391.80w x 5.08d cm
(framed)

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Untitled Pine Tree, 2018
oil on wood veneer

50 panels: from 30 x 35cm to 122 x 244cm (each, approx.)



NONA GARCIA

Bio

Nona Garcia (b. 1978, Manila) probes into the essence of things, setting up a dichotomy between the transparent and concealed, framed and natural, the sublime and the everyday. In 2013, she relocated to mountainous Baguio City in Benguet Province. Since then she has responded to the immediacy of this landscape, creating large-scale, highly realistic paintings of scenes viewed in and around her new home. Garcia's X-ray works are another key aspect of her practice. Focusing on Cordilleran and indigenous artefacts, reliquaries of saints, or delicate animal bones designed in the form of a mandala, she has created installations using lightboxes as well as window-based works. Paradoxically, the process of exposure results in images that are more mysterious – bathed in luminescent blue light, each flaw made visible, the bones and objects take on a new life.



Photo courtesy of Hannes Wiedemann

NONA GARCIA CV

b. 1978, Manila



Beyond, 2014

SOLO EXHIBITIONS

- 2023 ***Overland***, Silverlens, Manila, Philippines
- 2021 ***Somewhere Between the Forest and the Ocean***, Yavuz Gallery, Sydney, Australia
- 2020 ***Like An Ebb Of A Broken Wave To Those Who Have Heard The Sea***, Finale Art File, Makati City, Philippines
- 2018 ***Planted***, A3, Berlin, Germany
- 2016 ***Fall Leaves After Leaves Fall***, Silverlens, Makati City, Philippines
- Before the Sky***, Art Fair Philippines, Makati City, Philippines
- 2015 ***Hallow***, Blanc Gallery, Quezon City, Philippines
- Unearth***, ARDNT, Berlin, Germany
- 2014 ***Recovery***, Bencab Museum, Baguio City, Philippines
- 2012 ***Before The Sea***, West Gallery, Quezon City, Philippines
- False Apparitions***, Valentine Willie Fine Art, Singapore
- Somewhere Else***, Finale Art File, Makati City, Philippines
- 2010 ***Fractures***, West Gallery, Quezon City, Philippines
- Synonyms***, Finale Art File, Makati City, Philippines
- 2008 ***Planted Landscapes***, Podium, Mandaluyong City, Philippines
- 2007 ***Points of Departure***, West Gallery, Megamall, Mandaluyong City, Philippines
- 2006 ***Weather***, Magnet Gallery, ABS-CBN, Quezon City, Philippines
- Strange Familiarity*** West Gallery, Megamall, Mandaluyong City, Philippines
- After a While, You Get Used To It***, Finale Art File, LaO Centre, Makati City, Philippines
- 2005 ***Scene of the Crime***, West Gallery, Megamall, Mandaluyong City, Philippines
- 2004 ***New Paintings***, Galleria Duemila, Megamall, Mandaluyong City, Philippines
- 2003 ***New Specimen***, West Gallery, Glorietta IV, Makati City, Philippines
- Actuality/Virtuality***, Gallery SOAP, Japan
- 2002 ***Ambient Stills***, West Gallery, Megamall, Mandaluyong City, Philippines
- Transmission***, Finale Art Gallery, Megamall, Mandaluyong City, Philippines

NONA GARCIA Bio

SELECTED GROUP EXHIBITIONS

- 2022 *I'm Walking Back Towards A Place That I Thought Was Very Close But Perhaps It Is Very Far Away*, Art Informal, San Juan City, Philippines
Flowing Light, Mind Set Art Center, Taipei, Taiwan
- 2021 *Children's Biennale 2021*, National Gallery Singapore, Singapore
- 2020 *The Possibility of an Island*, Cromwell Place, London, United Kingdom
16, Art Informal, San Juan City, Philippines
Xenia: Crossroads in Portrait Painting, Marianne Boesky Gallery, New York
Bio/Trans/Forms, Art Fair Philippines, Makati City, Philippines
- 2019 *Untitled*, Untitled, Art Miami Beach
Review, Bencab Museum, Baguio City, Philippines
Under the Bells, Pinto International, New York
Shan Sui The Earth, Artissima, Torino, Italy
WXXX, West Gallery, Quezon City, Philippines
Far Away But Strangely Familiar, Danubiana Meulensteen Art Museum, Bratislava, Slovak Republic
- 2018 *Destructure*, MO Space, Shibuya, Tokyo, Japan
Pintokyo, Hillside Forum, Shibuya, Tokyo, Japan
Asia Pacific Triennale of Contemporary Art, Queensland Art Gallery & Gallery of Modern Art, Brisbane
Countercurrents, Silverlens, Manila
Art Fair Philippines, Manila
Consonant Forms, Resonant Practice, Yuchengco Museum, Makati
Street Mining: Contemporary Art from the Philippines, Sundaram Tagore, Singapore
- 2017 *Chance, Perfection, Simple or Complex*, Art Informal, San Juan, Manila
Passion and Procession: Art from the Philippines, Art Gallery of New South Wales, Sydney
Re:View 2017, Ben Cab Museum, Baguio
Melted City 4, Blanc Gallery, Quezon City
Pinto Manhattan Manila, Urban Zen, New York
- 2016 *Every Island from Sea to Sea*, Mind Set Art Center, Taipei, Taiwan
WASAK! Filipino Art Today, ARDNT, Berlin, Germany
Asia Now, Espace Pierre Cardin, Paris

NONA GARCIA CV

- 2015 *Nondisclosure*, The Solo Project, Basel, Switzerland
Melted City 3, Blanc Gallery, Quezon City, Philippines
The Last Dog Show, Finale Art File, Makati City, Philippines
I Went To The Forest To Live Deliberately, Art Informal, Mandaluyong City, Philippines
- 2014 *RE:VIEW 2014*, Bencab Museum, Baguio City, Philippines
Markets of Resistance, Baguio City Market, Baguio City, Philippines
What Does It All Matter, As Long As The Wounds Fit The Arrows, A Tribute To Roberto Chabet, Cultural Center of the Philippines, Manila, Philippines
Space And Two Points, Silverlens, Gillman Barracks, Singapore
- 2013 *The Midnight Marriage*, Silverlens, Makati City, Philippines
Art Fair Philippines, Silverlens, Makati City, Philippines
- 2012 *The Porous Border*, G23 Gallery, Thailand
- 2011 *It's Natual To Imagine Jungles*, MO Gallery, Taguig City, Philippines
Sit, Richard Koh Gallery, Malaysia
Space And Two Points, MO Gallery, Taguig City, Philippines
Strip 2011: Painters as Photographers, Curated by Rachel Rillo, Silverlens Gallery, Makati City, Philippines
Complete and Unabridged, Osage, Kwuntong Hong Kong
This Is Not A Fairytale, G23 Gallery, Thailand
- 2010 *Latitudes. Encounters With The Philippines*, Primo Marella Gallery, Italy
Unnamable, Manila Contemporary, Makati City, Philippines
POSTLOCAL, Silverlens, Makati City, Philippines
Happily Unhappy, Blanc Art Space, San Juan City, Philippines
- 2009 *Figuring The Times*, Finale Art File, Makati City, Philippines
Post Tsunami Art, Marella Gallery, Milan and Beijing
Prague Biennale, Prague, Czech Republic
- 2008 *Inaugural Show*, Finale Art File, Makati City, Philippines
Futuramanila, Osage Gallery, Hong Kong
60x40, West Gallery, Megamall, Mandaluyong City, Philippines
Alay, Art Center, Megamall, Mandaluyong City, Philippines
- 2007 *Shoot Me: Photographs Now*, MO_space Gallery, Taguig City,

NONA GARCIA CV

- Philippines
I Have Nothing To Paint And I'm Painting It, Mo_space
Gallery, Taguig City, Philippines
Land, Galleria Duemila, Pasay City, Philippines
- 2006 ***Girls Will Not Be Girls***, Art Center, Megamall, Mandaluyong
City, Philippines
The Blank Show, West Gallery, Quezon City, Philippines
- 2005 ***3rd Fukuoka Triennale***, Fukuoka Asian Art Museum, Japan
Parallel Stories, Art Center, Megamall, Mandaluyong City,
Philippines
- 2004 ***Cancelled Metaphors***, Art Center, Megamall, Mandaluyong
City, Philippines
Cross Currents, Bangkok University Gallery, Bangkok,
Thailand
- 2003 ***13 Artists Award***, Cultural Center of the Philippines, Manila,
Philippines
Picture This, Art Center, Megamall, Mandaluyong City,
Philippines
Pain + Pleasure, 24hr Art, Darwin, Australia
Silent Declarations, Valentine Willie Fine Art, Kuala Lumpur,
Malaysia
- 2002 ***Utopia***, The Box, Singapore
Whitewash, Ateneo Art Gallery, Quezon City, Philippines
Conversation, Art Center, Megamall, Mandaluyong City,
Philippines
Multiple Portables, Plastic Kinetique Worms, Singapore
- 2001 ***Cooling Pieties***, Art Center, Megamall, Mandaluyong City,
Philippines
Collecting Thunder, Finale Art Gallery, Megamall,
Mandaluyong City, Philippines
Surrounded, Cultural Center of the Philippines, Manila,
Philippines
RX: Critical Remedies, Lopez Museum, Mandaluyong City,
Philippines
Sober Playthings, Surrounded By Water, Mandaluyong City,
Philippines
- 2000 ***Panic Attack***, Surrounded By Water, Mandaluyong City,
Philippines

NONA GARCIA CV

True Confessions, Art Center, Megamall, Mandaluyong City, Philippines

Gray Matter, West Gallery, Quezon City, Philippines

The Heavy Quiet, Big Sky Mind, New Manila, Philippines

Faith + The City, Earl Lu Gallery, La Salle SIA, Singapore

Philip Morris ASEAN Art Awards, Singapore Art Museum, Singapore

Lighting And Other Incidents, Big Sky Mind, New Manila, Philippines

DISTINCTIONS AND RESIDENCIES

2004 Residency, CROSS CURRENTS, Bangkok, Thailand

2003 Recipient, CCP 13 Artists Award

2000 Juror's Choice, Philip Morris Group of Companies Asean Art Awards

Grand Prize, Philip Morris Group of Companies Asean Art Awards

Finalist, Metrobank Young Painter's Competition

EDUCATION

1996 - 2000 *University of the Philippines Diliman*, Bachelor of Fine Arts in Painting

NONA GARCIA

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COCOY LUMBAO JR.

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