

SILVERLENS

# SHRINES



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Catalina Africa	Wawi Navarroza
Poklong Anading	Gina Osterloh
Santiago Bose	Gary-Ross Pastrana
Stephanie Comilang	Norberto Roldan
Chati Coronel	Judy Freya Sibayan
Kawayan de Guia	Carlos Villa
Patricia Perez Eustaquio	Ryan Villamael
Lani Maestro	Eric Zamuco

22 June - 19 August 2023

[website](#)

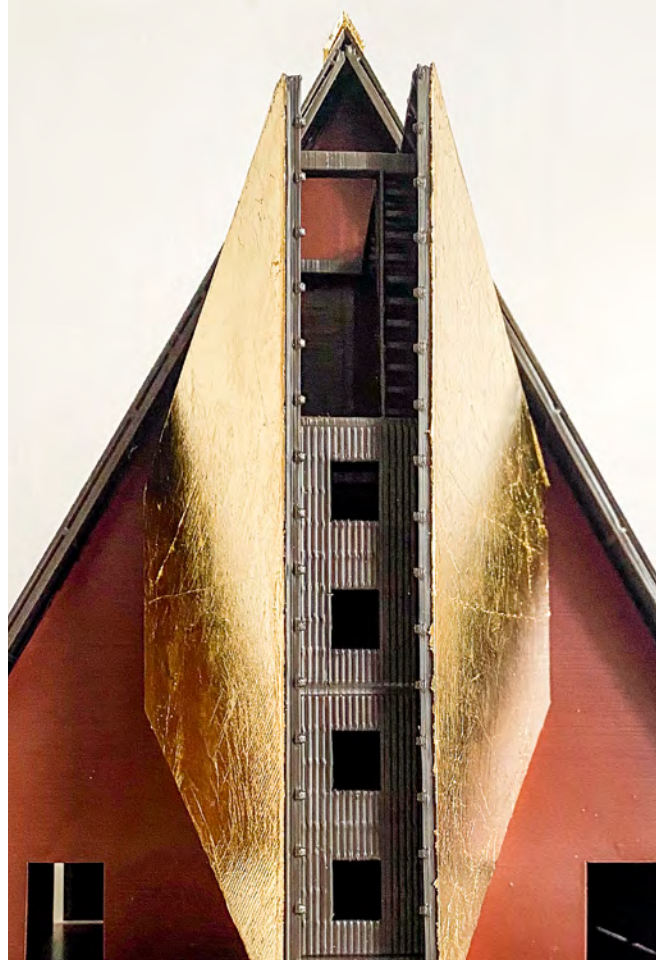
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*Shrines* amasses iconographies familiar to the Filipino psyche: agimat (talismans), bululs (ancestral idols), and devotional indices like scapulars, hair, bone and litany set against tropical flora while hinting at a monsoon temperament. Prompted to think about environments that relate to higher powers, these visuals remain steadfast containers to the intricate grammar of a relational subjecthood that reckons with histories of colonial legacy and modernity's pulse to identity. Embodied contexts of diaspora, itinerancy, and retreat mark the artists here in *Shrines*. Their works are poignant approaches to identity, where experiences with the body (here being the artists' subjectivity and the artworks) engender the translation of belief systems that also ensoul distinct realms of personal history. While these artists and their works converge in a vernacular distinct to some Philippine cultures - à la "primitive mysticism and slick modernity" - they circumvent such representative posturing in the palimpsests of experiences that initiate practices of attending to powers that be.

In the case of *Shrines*, it is a hope that such powers may be transcribed through the language of spirit. Let's regard the practice of shrines as an enduring impulse that exteriorizes animating forces. Parallel and also prior to built institutions (temples and churches) and liturgies, shrines were approaches where "each person possessed and made in his house his own anitos, without fixed rite or ceremony." Built environments for spirits, and shrines are constructed as altars for ancestral reverence, or nooks set aside for elemental entities within proximity of one's residence or business.



**Stephanie Comilang's** sculptures hark to such domestic architectures prominent to mainland Southeast Asia that continue to shelter spirits. *An Architecture of Belonging (Spaceship House)* and *Fake Plattenbau* are speculative designs that connect memories and ideals of homes by Isan migrants in Berlin with the craft of a Thai architect and a traditional spirit-house artisan. Spirit houses are stable units of social spaces, anchored within a daily custom of sustenance and lodging. Their inception, adoption, and retirement are settled in ceremony, often arbitrated by elders or monks. In the case of the Isan women who are naturalised in Germany from the 1980s, spirit houses are the schema to which Comilang regarded their stories of migration and reconnection to Thailand. The local ecologies that spirit houses are attendant to are remote but the exigency to create communality in spaces becomes mobile, modular as the people who carry their home with them.

The virtue of relating designates a shrine. Offerings are arranged, picked from the bigger environment of produce, and prepared with intent. Contrary to the quote that such practices of anito reverence are “without fixed rite or ceremony,” protocols are observed according to affairs that are interior, domestic, vernacular. These systems participate in lineage and transform what is immediate.

**Carlos Villa** wrote of the ceremonial aura of tributes in his auto-ethnographic essay that translates the artist's journey in Asian American history. The concept of atang is prevalent in his body of work as an artist, teacher and activist, where each gesture (including the recognition of every artwork in exhibitions he curated and participated in) is a memorial to the cultural and political worlds artists touch and struggle with. The work *Group Grope Dream #1* (1982–1986) was conceived at a period when Villa emerged as a public intellectual orienting the discourse on multiculturalism in the Bay Area. This painting is situated in his body of work that reckons with the culturally-bound formalisms of painting and Villa's ways of ritualizing materials.

There is atang afforded to another elder in this exhibition. **Santiago Bose**, whose legacy of community cultivation and art practice springing from the north Cordillera region, mediated the vocabulary of indigenous cultures and the entanglement with colonial occupations. *Eyes of Gauze* plays on the irony that is in the undercurrent of Bose's bricolage impulse, demonstrating “how textures and texts may generate not resolutions but doubts over doctrine or dogma.” Relentless in the self-referentiality of the self-portrait as an artist (leaning on a painting, a paintbrush and photographic reference poised in hand), his gaze pierces as all-seeing. Bose is cavalier and comic as he frames himself as if around an altar, artist as god?, the punctum here is the space all around: gauze, an everyday mesh.

The critique on the artist embodied in pictorial rites as in Bose's enshrinement of his artist identity extends to the critical processes in which creative forces are subjected to. As much as the body becomes a vessel to which worlds are conveyed and reforged, it also transcends the limitations in which its expression move around these worlds.



*"Scapular Gallery Nomad"* finds **Judy Freya Sibayan** channeling the operations that artwork and artworld weather. These practices are carried from one body (a commissioned artist) to another (Sibayan's), performing a moving shrine. In 1994 and from 1997–2002, Sibayan acted the roles of a gallery managing a work - curator, writer, dealer, as she wore these exhibitions like the grace garment this project is named after. Art hoisted around her neck, the mechanism of institutions to exhibit, make meaning and enable commerce were enabled when the scapular was acknowledged. Corpus takes on another substance as Sibayan gathers an archive: the textual and the performative communize with the objects that record these modular galleries. The reimagination of institutions through the agency of the artist is a devotional one, influenced by the enduring reverence associated by the Carmelite Brown Scapular. *Scapular Gallery Nomad #1* (Artwork and Gallery are one and the same) and *Scapular Gallery #2* hark to other forms of piety: the sacred heart and the Tibetan Buddhist gau.

Spirit is material and histories are ensouled in the garb and things one wears to carry expanded realms and invigorate authority beyond the corporeal. For instance, the symbolism of these objects and icons begets an annexed lineage of belief systems that served resistance movements. **Norberto Roldan** memorializes folk histories of local organizing and the apocryphal accounts of revolutionaries being invigorated, if not infallible, as they bore anting-anting. At the center of the tapestries are the war vests beneath "Tulisan" and "Salvahe," reputations affixed by colonial governance to their "natives." Bandits, they misbehaved not only in arms but also in the transformation of church iconography in orasyonones - rituals and prayers casting amulets to their talismanic function of garnering powers of protection and combative defense. The work *La Iglesia Filipina Independiente* harks to

its Aglipayan Church namesake, highlighting this entirely-Filipino organization conceived as part of the opposition to Spain. The success of skirmish in Capiz was owed to the indefatigable daring of the rebels with *La Lucha por a Liberacion National*, eliciting a rallying catalyst emboldened by a syncretic belief system.

Syncretism is a vocabulary familiar to cultures directly reckoning with colonial occupations, much like the notions that multiculturalism engender at a certain period in global discourse. While these discursive opportunities are being re-oriented to amplify indigenous knowledges, we find that the integration of systems that localize ceremony, while taking from imperialist lexicon, is an insurgent's response. The impulse to order the world, that which is immanent and immediate, is the agency of spirit setting the past in motion.

Assemblage is the subjective grammar that sutures wounds of struggles and materializes the sources emancipating communities across time. *the great gasp "HUKLIT" a time for abstinence and offering* places icons of modernity and tradition in strata: jazz, liberation personalities, cargo carriers, alongside ancestral figures and skeletal remains are framed about loose grids, heeding to the practice of securing ritual pieces in boxes. The frame is primed with newspaper clippings and cut-outs, as classical prints and art school citations are posted as relief, collage and painting by **Kawayan de Guia**. Like a scholar's shrine operating on the transversality of his sources, his works are built from maneuvering the syntax of his material collections and collective recollection.

The world may be organized in visual stability as it is in obscurity. What remains are motions in which symbolism becomes processed - symbols are learned, and their visibility contingent on the conditions they take form from. The 1963 work of Fernando Amoroso is the ritual stage from which *Death of Magellan (After Amoroso)* commences; the integrity of the image (and consequently the subject) is deconstructed and translated through the constitution of painting, photograph and tapestry. **Patricia Perez Eustaquio** materializes the rhizomatic structures of information and public history, gendered and communal labor in medium, the invisible threads of translation, and the scale and fallibility of image.

Devotions are processes, much like the imagery and object deployed to aid supplications and acts of reverence. Visuality may take the primary stage of ritualizing the engagement with spirit as how iconography ensues from materializing what is omnipresent. Invocations like the orasyones, however, are constituents of symbolism as they evoke occurrences that reach for the pervasive divine.

*her* by **Lani Maestro** encapsulates the power of agape in brevity: "the smallest act of pure love was greater than all of her works combined." A rendition from an account of St. Therese of Liseux, this work illuminates a spiritual course of the "little way" where actualizing transcendence is rarely a singular, monolithic command but a ritualized everyday of small deeds that overcome the limitations of the

self. Maestro's practice pivots in poetic gestures, her works coming into form through intentional conversations between space and her memorialization of people and human experience.

Invocations that necessitate deep methods often rely on a flow state that met the gradual accumulation of "small acts." Heeding the cycles of creativity where gestation, transformation, completion and composting play equivalent roles, **Chati Coronel** paints with time more than figurative totality. In a trance-like state, she meets the stages of her painting and daimon layer by layer. *Asterisk* and *Of Fireworks and Halos* emerge like as it would a sacrament: a base color or image sets the scene, and a textual rite proceeds over that foundation, and layers of figures and silhouettes eclipse one over the other, until the apparitions surface in completion.

The manner in which matter eludes form is also present in **Catalina Africa's** paintings, where spirit operating through material and subject shapes the images in *humus/human*. Toeing past painterly thresholds, core consciousness and *earthbody/dream* portal bleed into elemental landscapes. Perception extends from the natural world, bridged by humans stepping up to their portal qualities. The rule of correspondence is at work: what is inside is also outside, that which moves above also activates the same way in what is underneath.

Portals are casted when the limitations of the body are pressed against its edges. *I Want To Live A Thousand More Years (Self- Portrait After Dengue, with tropical plants and fake flowers)* steps forward out of highly charged occasions that opens **Wawi Navarrosa** past the boundaries of her person and into numinous interiority. In her photography, the imaginary of the tropical gothic translates as a site of endless bloom





amidst the turmoil of becoming. Tracking the scripts of archetype and stormy footing that begets self-actualization is the arena where decay, artifice, exaltation and renewal mingle and wed. The only way to put this to the fore is certainly by the offering of the self: portraits of the natural (and under-) world itself, as seen in the jubilation of *New Pleasures* and *Brave New World*.

The talismanic body as an interface between worlds are what many works in 'Shrines' convey. Negotiating with historical and geopolitical forces, the body remains the emanating center where spirit incarnates. To ritualize the world in order to conceive and transact with its spirits, is to press against the corporeal edges of one's own altar that intercede for the atonement from societal limitations.

**Gina Osterloh** proposes critical lexical approaches in witnessing the body as a conduit to other bodies and their histories. In pictorial strategies that interrupt the conventions of portraiture, she interrogates the rhetoric of representation that encumbers identification. *Looking Back* bears the question of illegibility of her heritage, but also pulls at that cord. She turns away to turn toward. In *Rapture*, the figure gives homage, signaling surrender of one's individuality to a force field that stitches the lines of subjectivity (hers, her mother's) and offering power to the tapestry that envelopes narrative of passage, lineages across time and country. These gestures vindicate the heterogeneity of selfhood by deferring the cultural determination of the portrait. The photo tableau is a shrine where the body rehearses to touch a space that is immaterial.

Eclipsed by flares refracted from the angling mirrors towards the sun, the visage of the subjects in *Anonymity* by **Poklong Anading** eludes recognition. Identity slips away from reductive representation, and the stage of the photographs are not in familiar city scenes but the mirrored gaze between beholder and image. In this series, Anading makes legible the circumstances of illegibility. The background is the field of vision, marking the moment of looking and being looked at. In one image's foreground, shadows crowd around the subject, suggesting a crowd of onlookers. Evidently, deterministic markers are resisted; and in lieu of face, the punctum of obscurity is what illuminates the measure of individuation. The self recognizes itself in its effacement, as with a portal where the body enters in reciprocal witness.

Withholding the perimeters of matter, a space extends. Recognizing our cohabitation with spirits, there emerges a locality that is elastic, a passage to the interiors of selfhood. As a physical framework, shrines materialize that which is immanent. As an environment, these portals carry us across time like a convoy to the past, precipitating a contemporaneous future that preserves the animation of the world.



The works of **Eric Zamuco** usher us to objects, or processes that make and undo things, as meditation and physical mediations on the ubiquitous and, sometimes, disorderly divine. Made out of food containers, *God To Go* forms a candelabra, hinting at the critique towards the smorgasbord of belief systems packaged towards individualism. Hinging on the axis of the banality of everyday and the prospect of providence in the physical relationship to things, Zamuco attunes to found objects of no inherent spiritual essence. *Kagandahang loob* speculates if spirituality arranges itself, as with the totemic structure of these squashed traffic cones, charred wood, images of firetree flowers and cursive medical shorthand. The conditions of identity may make transcendence elusive, but between the commonplace and the participation of one's sovereignty, faith may be consummated.

What moves the world is instilled in objects - artifacts that carry gestures of unmaking and re-casting. **Ryan Villamael** simulates botanical conservation in his terrarium sculptures, using the ploy of colonial plant transportation and exhibition against itself with his use of archival maps to incise the flora into form. Craft appoints a direct line to incarnation in his paper sculptures, exposing the sovereign capacity of configuring the world by the finesse of the hand. Seized in a vitrine, *Pulô* is an oasis of an island that safeguards a vision of an indigenous loci. Cut from the histories of colonial nomenclature so that their nativity may be cultivated back to consciousness, *Ixora manila Blanco*, *Piper betle L.*, *Jasminum sambac* and *Oryza sativa L.* take pages out of maps as relic to their perpetuity.

A speculative animism is proposed by **Gary Ross Pastrana**, drawing from sources of science fiction and ethnic cultures to prospect the future of idols and scenography. (*Eidolon IV*) *Lot- 01 Provisional Objects Series* touches on the apparitional quality when transacting with thingliness. The imaginary takes on shifting vessels, according to the circumstances from which they are conceived. Commissioning a bulul maker, Pastrana envisions from adaptations of these spectral entities a bankable artifact of a robotic beast stalking humankind. Collective worship shapes a place, extending beyond the boundaries of shrines. The atmosphere of devotion is invoked *Untitled I (yellow)* and *Untitled II (white)*, inquiring on the portability of offerings so that they may be transported to anoint a space.

In order to face the divine, one goes through forms of intercessions. Shrine to shrine, the works animate this mediation through ritual and objects, crystallizing particular expressions of attending to the transcendent: through symbol and matter, in brevity and mystery, under layered patinas of incantation or synthesis of the polyphony of prayers, by way of the artist as a supplicant for spirit to be within reach.

-Siddharta Perez





NORBERTO  
ROLDAN



La Batalla de  
Tanza del Norte,  
Capiz



Salvaje



## **NORBERTO ROLDAN**

*La Lucha por la Liberación Nacional, 2023*

tapestry with embroidered amulet vest, priest's Maniple and Stole vestments, amulet pins, Philippine one centavo coins, metal amulets, tassels, wooden pole and assorted fabrics

98 H x 60 W in  
248.92 H x 152.40 W cm

*price available upon request*

email

whatsapp





## NORBERTO ROLDAN

*La Iglesia Filipina Independiente, 2023*

tapestry with embroidered amulet vest, priest's  
Maniple and Stole vestments, amulet pins,  
Philippine one centavo coins, metal amulets,  
tassels, wooden pole and assorted fabrics

98 H x 58 W in  
248.92 H x 147.32 W cm

*price available upon request*

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## **NORBERTO ROLDAN**

*100 Altars for Roberto Chabet / NO. 26*  
2014 - 2020

assemblage with architectural debris  
from demolished old houses, found  
objects, second-hand fabrics, old  
photographs and T5 lighting system

51 H x 72 W in  
129.54 H x 182.88 W cm

*price available upon request*

[email](#)

[whatsapp](#)



Norberto Roldan (b. 1953, Roxas City, Philippines; Lives and works in Roxas City, Philippines) founded the Black Artists in Asia in 1986 and the Visayas Islands Visual Arts Exhibition and Conference (VIVA ExCon) in 1990 both in Bacolod City. He was VIVA ExCon's artistic director in 1990, 1992 and 2018. He also co-founded Green Papaya Art Projects in 2000 and has remained its artistic director until today.

Roldan is a practicing visual artist and is represented in several landmark surveys like *New Art from Southeast Asia*, Fukuoka Asian Art Museum (1992), *No Country: Contemporary Art for South/Southeast Asia*, Solomon R Guggenheim Museum (2012); *Between Declarations & Dreams: Art of Southeast Asia Since the 19th Century*, National Gallery Singapore (2015); *SUNSHOW-ER: Contemporary Art from Southeast Asia 1980s to Now*, National Art Centre Tokyo and Mori Art Museum (2017); and, *Passion and Procession: Art of the Philippines*, Art Gallery of New South Wales (2017).

Roldan recently moved his practice to Roxas City where he manages the projects of Green Papaya Art Projects.

10999 JK 0475

*Sabrahe*



*La lucha por  
la liberación*



*Tulisan*



PATRICIA  
PEREZ  
EUSTAQUIO







**PATRICIA PEREZ EUSTAQUIO**

*Death of Magellan (After Amoroso)*

2019

digitally woven tapestry in  
cotton and wool

74.02 H x 113.39 W in  
188 H x 288 W cm  
Edition 1 of 2 + 2AP

*price available upon request*

[email](#)

[whatsapp](#)





Patricia Perez Eustaquio (b. 1977 Cebu, Philippines; Lives and works in Benguet Province, Philippines) is known for works that span different mediums and disciplines — from paintings, drawings, and sculptures, to the fields of fashion, décor, and craft. She reconciles these intermediary forms through her constant exploration of notions that surround the integrity of appearances and the vanity of objects. Images of detritus, carcasses, and decay are embedded into the handiwork of design, craft, and fashion, while merging the disparate qualities of the maligned and marginalised with the celebrated and desired. From her ornately shaped canvases to sculptures shrouded by fabric, their arrival as fragments, shadows, or memories, according to Eustaquio, underline their aspirations, their vanity, this 'desire to be desired.' Her wrought objects — ranging from furniture, textile, brass, and glasswork in manufactured environments — likewise demonstrate these contrasting sensibilities and provide commentary on the mutability of perception, as well as on the constructs of desirability and how it influences life and culture.

A recipient of The Cultural Center of the Philippines' Thirteen Artists Awards, Patricia Perez Eustaquio has also gained recognition through several residencies abroad, including Art Omi in New York and Stichting Id11 of the Netherlands. She has also been part of several notable exhibitions, such as *The Vexed Contemporary* in the Museum of Contemporary Art and Design, Manila; *That Mountain is Coming* at the Palais de Tokyo in Paris, France; and *An Atlas of Mirrors* in the 2016 Singapore Biennale.





**GINA  
OSTERLOH**







**GINA OSTERLOH**  
*Looking Back, 2005*

archival inkjet print on  
Hahnemühle paper

36 H x 36 W in  
91.44 H x 91.44 W cm  
Edition 2 of 3 + 2AP

*price available upon request*

email

whatsapp







**GINA OSTERLOH**  
*Rapture, 2005*

archival inkjet print on  
Hahnemühle paper

36 H x 40 W in  
91.44 H x 101.60 W cm  
Edition 2 of 3 + 2AP

*price available upon request*

email

whatsapp





Gina Osterloh's (b. 1973, San Antonio, Texas, USA; Lives and works in Ohio, USA) photography, performance art, and sculptures address the pleasure and pain of looking and interrogate presumed notions of identity. She is enthralled by the possibilities of blankness initiating psychic panic. Symbolic themes such as the void, orifice, the grid, and skin, in addition to a heightened awareness of color and repetitive pattern appear throughout her artwork.

Solo exhibitions and performances include Osterloh's first museum survey *Mirror Shadow Shape* at the Columbus Museum of Art curated by Anna Lee; *Her Demilitarized Zone / Image Without Weapon* at MOCA Detroit curated by Jova Lynne and M. Pophal; her demilitarized zone at Silverlens (Manila, Philippines); Gina Osterloh at Higher Pictures Generation (NY); *Shadow Woman* as part of *En Cuatro Patas* at The Broad Museum (Los Angeles); *ZONES* at Silverlens; *Slice, Strike, Make an X, Prick!* at Ghebaly Gallery (Los Angeles); *Nothing to See Here There Never Was* at Silverlens; *Group Dynamic* at Los Angeles Contemporary Exhibitions (LACE), and *Anonymous Front* at Yerba Buena Center for the Arts. Group exhibitions include *Multiply, Identify, Her* at the International Center of Photography in New York City; *Not Visual Noise* at Ateneo Art Gallery; Ateneo University in Quezon City, Philippines; an idea of a boundary at the San Francisco Art Commission Gallery curated by Jackie Im. Reviews of her work have been featured in *The New Yorker Magazine*, *Art in America*, *The Brooklyn Rail*, *Lens/cratch*, *Contemporary Art Daily*, *Hyphen Magazine*, *Art Asia Pacific*, *Asian Art News*, *Art Papers*, *Artforum Critics Pick*, *Art Practical*, *ABS/CBN Philippines*, and *KCET Artbound Los Angeles*. Gina Osterloh is an Associate Professor of Art at The Ohio State University.







ERIC  
ZAMUCO





**ERIC ZAMUCO**

*God to Go, 2009-2023*

plastic, Medium-density fibreboard, paint

94.49 H x 19.09 D in  
240 H x 48.50 D cm

*price available upon request*

email

whatsapp





## **ERIC ZAMUCO**

*Kagandahang Loob, 2023*

traffic cone, road studs, painted  
charred wood, UV print, paint,  
acrylic plastic, acrylic paper  
masking strips, rubber washers,  
stainless steel fasteners.

94 H x 23 W x 23 D in  
238.76 H x 58.42 W x 58.42 D cm

*price available upon request*

email

whatsapp





Eric Zamuco's (b. 1970, Manila, Philippines; Lives and works in Manila, Philippines) body of work has been about filtering the ordinary and the unfamiliar. It has persisted to be about responding to objects, materials and circumstance, in a particular time and place. Zamuco's themes runs the gamut from views about dislocation, identity, post-colonial narratives, spirituality, geopolitics to the need for reclamation of space. His works, which are of a diverse range of media, include sculpture, installation, photography, drawings, video, and performance, serve not only as social commentary but also as self-critique. The intention in transforming the commonplace is to pull the immaterial and possibly find knowledge for some kind of human order.



# LANI MAESTRO



A neon sign in a dark gallery space. The sign is illuminated and reads "The smallest act of PURE LOVE was greater than all of her works combined." The sign is mounted on a wall. In the foreground, the silhouette of a person is visible, looking towards the sign. The overall atmosphere is dark and moody.

The smallest act of PURE LOVE was greater  
than all of her works combined.

**LANI MAESTRO**

*her, 2018*

neon

11.5h x 98w in

29.21h x 248.92w cm

*price available upon request*

email

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Lani Maestro (b. 1957, Manila, Philippines; Lives and works in France, Canada and Manila, Philippines), received a BFA from the University the Philippines in 1977. During her graduate studies at the Nova Scotia College of Art & Design, her work was included in the Segunda Bienal de la Habana in Cuba where she won the Bienal prize in 1985, which gained her local and international attention. In the years following, her works were shown at the Canadian Biennial at the National Gallery of Canada, followed by successive Canadian representation in international Biennals of Sydney, Istanbul, Cuba, Sharjah, Shanghai, Brisbane, and Busan.

In 2017, Maestro co-represented the Philippines at the 57th Venice Biennial in Italy and the Singapore Biennial in 2019.

Maestro is co-founder and editor of Harbour Magazine of Art and Everyday Life, a journal of artworks and writing by artists, writers and theorists. As an educator, she has taught in the MFA program at Concordia University in Montreal, and in the art departments of NSCAD University and University of Lethbridge in Alberta.

Lani Maestro is the recipient of the 2012 Hnatyshyn Award for artistic excellence and outstanding contribution by a Canadian artist. In 2018, she was awarded a doctorate, honoris causa from the NSCAD University.





The smallest act of PURE LOVE was greater  
than all of her works combined.



POKLONG  
ANADING





## **POKLONG ANADING**

*anonymity, 2006-2011*

chromogenic transparency in lightbox (5 lightboxes)

*price available upon request*

10.91 H x 8.9 W x 1.5 D in  
27.70 H x 22.60 W x 3.8 D cm (each)  
Edition 1 of 3 + 1AP

email

whatsapp



Poklong Anading (b. 1975, Manila, Philippines. Lives and works in Manila, Philippines) works with a wide range of mediums and is acclaimed for his pieces that investigate photography and travel. Fascinated with the process of creation and permutation, Anading explores different mediums to engage with a range of sociopolitical and environmental questions. He is not driven by an overt agenda, but prefers to let his mind wander—thinking with and through his materials as they undergo their transformations. He frequently uses found objects and discarded materials that lead him to investigate notions of worth and value, and to explore what it means for art to exist inside and beyond capitalist production.

Poklong Anading graduated from the University of the Philippines in 1999 and has been recognized for his work both nationally and internationally. Anading has participated in major Asian Biennials and international exhibitions and has been invited by notable curators such as Mami Kataoka, Alia Swastika, Eugene Tan, and June Yap. His work *Counter Acts I* was collected and exhibited by the Guggenheim Foundation New York and included in the exhibition *No Country: Contemporary Art for South and Southeast Asia* in the Center for Contemporary Art in Singapore. Anading has also received numerous awards, including the 12th Gawad CCP for Experimental Video in 2000 and the Thirteen Artists Awards in 2006. His works can be found in the permanent collections of institutions such as the Singapore Art Museum, the Mori Art Museum, and the Guggenheim Foundation.





# JUDY FREYA SIBAYAN

Sibayan performs Ces Avencena's *Sacred Heart*  
at PS1. With her are *Cities on the Move* curators  
Hans Ulrich Obrist and Hou Hanru.  
October 1998





*Sacred Heart*  
Ma. Cecilia Avancena

Scapular Gallery Nomad  
September 27- December 31, 1998





## **JUDY FREYA SIBAYAN**

*Scapular Gallery Nomad #1 (Artwork  
and Gallery are one and the same)  
1998*

jute textile (embroidered and labeled  
with permanent marker), wire, safety  
pin and catalogue

variable dimensions

*price available upon request*

email

whatsapp





## JUDY FREYA SIBAYAN

*Scapular Gallery Nomad #2*  
1997

gau made of repousséd tin,  
hand- sewn and embroidered batik  
cotton cloth

variable dimensions

*price available upon request*

[email](#)

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For nearly 30 years, conceptual artist Judy Freya Sibayan (b.1953, Baguio City, Philippines; Lives and works in Manila, Philippines) has produced self-instituted parodic (auto-critical) works as her modality of Institutional Critique. Former director of the erstwhile Contemporary Art Museum of the Philippines, she curated, performed, and wore daily the Scapular Gallery Nomad from 1994, 1997 to 2002. Since 2002, she has been the curator of and is the Museum of Mental Objects (MoMO), a performance art museum for life. In 2012, she started franchising the museum for free with the use of the DIY MoMO Manual, accessed online by anyone who wishes to become a MoMO. Her autobiography, *The Hypertext of HerMe(s)*, an e-book, was published by KT Press in 2014 with a grant from the Andy Warhol Foundation for the Visual Arts. She is co-founding editor and publisher of the online *Ctrl+P Journal of Contemporary Art* (<https://www.ctrlp-artjournal.org>), which took part in the Documenta 12 Magazines Project. In her more than four decades of art practice, Sibayan has exhibited in museums and galleries worldwide and has participated in three international biennales: 1986 Third Asian Art Biennale Bangladesh, 2002 Gwangju Biennale and 2019 Singapore Biennale. She received her MFA from Otis Art Institute of Parsons School of Design and holds a Doctor of Fine Arts degree from De La Salle University where she taught for 30 years.

TO  
TADY PAREYA SIBAJAN

2380-B LEON GUINOT

INTERIOR

MALATE

MANILA

PHILIPPINES





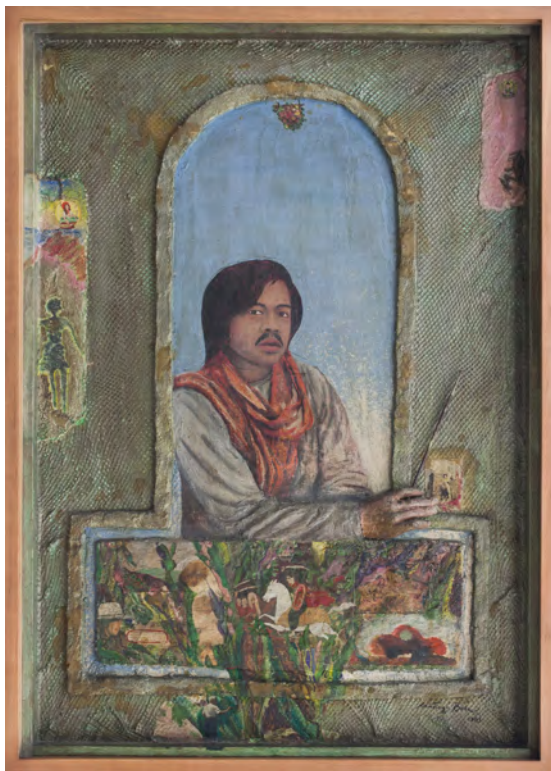


# SANTIAGO BOSE

photograph courtesy of the  
Santiago Bose Estate







**SANTIAGO BOSE**  
*Eyes of Gauze, 1983*

mixed media, acrylic on plywood

48.03 H x 33.07 W in  
122 H x 84 W cm

*price available upon request*

email

whatsapp



photograph courtesy of the  
Santiago Bose Estate

Santiago Bose (1949-2002, Baguio City, Philippines) was a mixed-media artist, educator, and community organizer from the Philippines. He co-founded the Baguio Arts Guild and often used indigenous media in his work. Bose aimed to raise awareness of cultural concerns in the Philippines and focused on the resilience of indigenous cultures in the face of colonialism. He was the founding president of the Baguio Arts Guild and played a key role in establishing the Baguio International Arts Festival. Bose addressed social and political issues with criticality, gravity, and irreverent humor.

Bose received the Thirteen Artists Award from the Cultural Center of the Philippines in 1976 and exhibited his work internationally in events such as the Third Asian Art Show in Fukuoka, Japan, the Havana Biennial in Cuba, and the First Asia-Pacific Triennial of Contemporary Art in Brisbane, Australia. He was also included in the Asian Art Museum of San Francisco's exhibition, *At Home & Abroad, 20 Contemporary Filipino Artists* in 2000. In 2002, the City of Manila awarded him 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.



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FORGETTING

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# CATALINA AFRICA







**CATALINA AFRICA**  
*earthbody/dream portal, 2023*

acrylic, oil, oil pastel on canvas

88.38 H x 48 W in  
224.47 H x 121.92 W cm

*price available upon request*

[email](#)

[whatsapp](#)







**CATALINA AFRICA**  
*humus/human, 2023*

acrylic, oil, oil pastel on canvas

24.02 H x 18.11 W in  
61 H x 46 W cm

*price available upon request*

email

whatsapp



**CATALINA AFRICA**  
*core consciousness, 2023*

acrylic, oil, oil pastel on canvas

24.02 H x 30.12 W in  
61 H x 76.50 W cm

[email](#)

[whatsapp](#)





Catalina Africa (b. 1988, Manila, Philippines; Lives and works in Baler, Philippines) graduated from the University of the Philippines with a BFA in Painting. Active in showing with various galleries locally, she is an emerging young talent that redefines the way we look at art by way of painting, sculpture, collage and other mixed media to produce ambivalent configurations that unsettle the familiar. Africa currently lives and works in Baler.



# CHATI CORONEL









**CHATI CORONEL**

*Asterisk, 2019*

acrylic on canvas

72 H x 60 W in

182.88 H x 152.40 W cm

*price available upon request*

email

whatsapp





**CHATI CORONEL**  
*Of Fireworks and Halos, 2021*

acrylic on canvas

36 H x 48 W in  
91.44 H x 121.92 W cm

*price available upon request*

email

whatsapp





After receiving a degree in Architecture from The University of Santo Tomas in Manila in 1991, Chati Coronel (b. 1970, Manila, Philippines; Lives and works in Toronto, Canada) deviated from that path and built in its stead a painting practice that has since spanned 3 decades. Focusing on the more supernal potential of both art and artistic practice, Coronel uses the process of painting to play with the subtle transfer of information from the immaterial to the material and back again.

Coronel's pursuit of deeper universal truth through painting has evolved into a process she calls, Figurative Spatialism. By painting human figures devoid of the vestiges of age, race or personality, she leaves the human silhouette open to reveal the layers of meaning underneath it. Coronel's work has been exhibited in galleries and art fairs in Los Angeles, Manila, Florence, Singapore, Korea, and Art Basel Hong Kong.



WAWI  
NAVARROZA







**WAWI NAVARROZA**

*"I Want To Live A Thousand More Years" (Self-Portrait After Dengue, with tropical plants and fake flowers)  
2016*

archival pigment print on Hahnemühle, cold-mounted on acid-free aluminum, with artist's exhibition frame i.e. double wood frame custom-tinted to the artist's skin

50 H x 40 W in

127 H x 101.60 W cm

Edition 4 of 5 + 2AP

*price available upon request*

email

whatsapp



## WAWI NAVARROZA

*Brave New World, 2022*

archival pigment ink on Hahnemühle

Photo Lustre mounted on dibond

Artist frame with wooden mat board

and glazed, colored frame

31.50 H x 23.62 W in

80 H x 60 W cm

Edition 4 of 7 + 2AP

*price available upon request*

[email](#)

[whatsapp](#)







**WAWI NAVARROZA**  
*New Pleasures, 2022*

archival pigment ink on Hahnemühle  
Photo Lustre mounted on dibond  
Artist frame with wooden mat board  
and glazed, colored frame

31.50h x 23.62w in  
80h x 60w cm  
Edition 2 of 7 + 2AP

*price available upon request*

email

whatsapp



Wawi Navarroza (b.1979, Manila, Philippines; lives and works in Manila, Philippines and Istanbul, Türkiye) is a Filipino multidisciplinary artist known for her works in photography. Her images navigate self and surrounding in constructed tableaux and self-portraits, as well as landscape and installation. She is informed by tropicality within the dynamics of post-colonial dialogue, globalization, and the artist as a transnational agent. As a female artist, Southeast Asian and Filipino, her works transmute lived experience to the symbolic while probing materials and studio practice; exploring the hybridity of identity, photography and place.

Recent solo exhibitions include *As Wild As We Come*, Silverlens, Manila, Philippines (2023) and Kristin Hjellegjerde Gallery, London, England (2022); *Self-Portraits & The Tropical Gothic*, Silverlens Galleries, Manila (2019); and *Medusa*, Silverlens Galleries, Manila (2017).

Wawi Navarroza has exhibited widely in the Philippines and internationally, including the National Museum of the Philippines, Metropolitan Museum of Manila, National Gallery of Singapore (2022-23), Singapore Art Museum 8Q, Hangaram Museum (Korea), National Museum of Fine Arts (Taiwan), Yogyakarta National Museum (Indonesia), Fries Museum of Contemporary Art & Museum Belvedere (Netherlands), Danubiana Museum (Slovakia), and in galleries in Australia, Japan, Malaysia, Singapore, Laos, Cambodia, London, Spain, Italy, and Russia. Her art has been surveyed in books such as “Photography Today” (Phaidon), “Contemporary Photography in Asia” (Prestel) and “Photography in South East Asia” by Zuang Wubin (NUS Press).







# CARLOS VILLA

photograph courtesy of  
Asian Art Museum of San Francisco





## **CARLOS VILLA**

*Group Grope Dream #1, 1982-86*

acrylic, bone, and fabric on canvas  
stretched over wood

17.25h x 13.75w in  
43.81h x 34.92w cm

*price available upon request*

email

whatsapp





Photograph of Ritual, 1980  
Performance at the Farm, San Francisco

Carlos Villa (1936 – 2013, USA) was a San Francisco-born visual artist, grass-roots activist, curator, author, and educator at the San Francisco Art Institute, among other Bay Area institutions. He spent five years in New York exploring abstraction before shifting away from minimalism to begin his ground-breaking practice of incorporating cultural motifs and materials into his works. He collided feathers, bone, and physical body prints to create strangely-human works that challenged colonial perspectives and laid radical claim to a cross-cultural, diasporic identity. It was Villa's legacy to render Filipino art history visible and incarnate a foundation for artists to come.

In 2022, Villa received the first-ever major museum retrospective dedicated to the work of a Filipino American artist, which toured bi-coastal from The Newark Museum of Art to the San Francisco Arts Commission Galleries, and Asian Art Museum of San Francisco. Additional accolades include Villa's 2011 solo retrospective *Manongs, Some Doors and a Bouquet of Crates* at the Mission Cultural Center for Latino Arts in San Francisco, and *Other Sources: An American Essay*, a multidisciplinary, multiethnic exhibition centered around women and artists of color, curated by Villa and presented in conjunction with the 1976 American Bicentennial. Villa is co-represented by Silverliens (New York/Manila) and Anglim/Trimble (San Francisco).



Photograph of Ritual, 1980  
Performance at the Farm, San Francisco









RYAN  
VILLAMAEL





Islands  
United States



**RYAN VILLAMAEEL**

*Pulô, 2023*

paper (map replica), vitrine

24.50 H x 19 W x 16.50 D in

62.23 H x 48.26 W x 41.91 D cm

*price available upon request*

email

whatsapp



**RYAN VILLAMAEL**  
*Ixora manila Blanco, 2023*

paper

25.79 H x 17.32 W x 1.97 D in  
65.50 H x 44 W x 5 D cm (framed)



**RYAN VILLAMAEL**  
*Piper betle L., 2023*

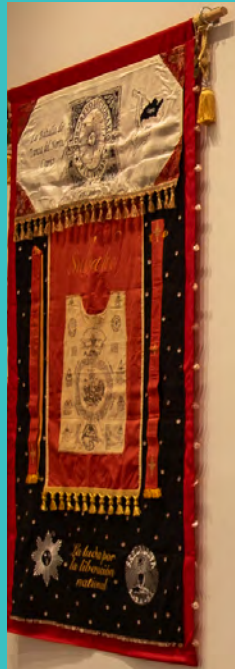
paper

25.79 H x 17.32 W x 1.97 D in  
65.50 H x 44 W x 5 D cm (framed)

*price available upon request*

email

whatsapp





**RYAN VILLAMAEL**

*Jasminum sambac*, 2023

paper

17.72h x 12.60w x 1.97d in  
45h x 32w x 5d cm (framed)

[email](#)

[whatsapp](#)



**RYAN VILLAMAEL**

*Oryza sativa L.*, 2023

paper

17.72h x 12.60w x 1.97d in  
45h x 32w x 5d cm (framed)

*price available upon request*



Ryan Villamael (b. 1987, Laguna, Philippines; Lives and works in Los Baños, Laguna, Philippines) is one of the few artists of his generation to have abstained from the more liberal modes of art expression to ultimately resort to the more deliberate handiwork found in cut paper. While his method follows the decorative nature innate to his medium of choice, from the intricately latticed constructions emerge images that defy the ornamental patchwork found in the tradition of paper cutting, and instead becomes a treatise of a unique vision that encompasses both the inner and outer conditions that occupy the psyche—which range from the oblique complexity of imagined organisms to the outright effects of living in a convoluted city.

Villamael's works have been shown in Manila, Singapore, Hong Kong, the UK, Australia, and Paris. He is a recipient of the Ateneo Art Award in 2015 and the three international residency grants funded by the Ateneo Art Gallery and its partner institutions: La Trobe University Visual Arts Center in Bendigo, Australia; Artesan Gallery in Singapore and Liverpool Hope University in Liverpool, UK. He participated in the 2018 Biwako Biennale in Japan and the 2016 Singapore Biennale.





STEPHANIE  
COMILANG





**STEPHANIE COMILANG**

*An Architecture of Belonging  
(Fake Plattenbau)  
2023*

3D print, paint, gold leaf

52.10 H x 35.10 W x 44.40 D cm  
20.51 H x 13.82 W x 17.48 D in

*price available upon request*

email

whatsapp









## **STEPHANIE COMILANG**

*An Architecture of Belonging  
(Spaceship House)  
2023*

3D print, paint, gold leaf

36.80 H x 41.90 W x 41.90 D cm  
14.49 H x 16.50 W x 16.50 D in

*price available upon request*

email

whatsapp



Stephanie Comilang (b. 1980 Toronto, Canada; Lives and works Toronto, Canada and Berlin, Germany) is an artist living and working in Berlin. Her documentary-based works create narratives that look at how our understandings of mobility, capital and labour on a global scale are shaped through various cultural and social factors. Her work has been shown at the Tate Modern, Hamburger Bahnhof, Tai Kwun Hong Kong, International Film Festival Rotterdam, Julia Stoschek Collection, and Haus der Kunst. She was awarded the 2019 Sobey Art Award, Canada's most prestigious art prize for artists 40 years and younger.





# KAWAYAN DE GUIA





LIVARCO  
A. MARC/TOM

EYE-77  
EYE

ANDY WARHOL  
May 23, 1962

## **KAWAYAN DE GUIA**

*the great gasp "HUKLIT" a time for  
abstinence and offering  
2023*

mixed media: canvas, acrylic, wood,  
resin, paper, pencil and fire

73.50 H x 83.75 W in  
186.69 H x 212.72 W cm

*price available upon request*

email

whatsapp





Kawayan de Guia is (b. 1979 Baguio City, Philippines; Lives and works Baguio City, Philippines) an artist and curator whose practice spans painting, installation and sculpture. His artworks use indigenous and colonial artefacts, playfully transforming them into lavish and often ironic critiques of consumerism, global trade and the impact of the American occupation of the Philippines.

De Guia draws upon a wide array of Pinoy material culture including Jeepneys, Dangwa buses, jukeboxes, torpedoes and Ifugao rice gods. By juxtaposing remnants of differing periods, meanings and methods of production, de Guia unfolds the precarious narratives in which these objects come into being, and how they shape the complex social and political

In 2007, he received the prestigious Ateneo Art Award for his exhibition 'Incubator', which paid homage to his many artistic forebears. In 2012, the artist initiated AX(iS) Art Project, a biannual festival that engages curators and contemporary artists with local communities and artisans. Across five days, participants travelled by bus along the Halsema highway between Baguio and Bontoc in northern Luzon, creating site-specific works that responded to the changing cultural fabric of the region. In 2014, he participated in 'Markets of Resistance', a collaborative art project that allowed members of the public to barter for artworks. De Guia's De Liberating a Fall (2014) consisted of a large-scale Statue of Liberty mounted above Baguio City Public Market. The work interrogates the 'liberating' force of capitalism and the economic impacts of globalisation on domestic workers and regional trade. (Words by Amy Weng)





GARY-ROSS  
PASTRANA









## **GARY-ROSS PASTRANA**

*(Eidolon IV)*

*Lot- 01 Provisional Objects Series  
2019*

carved wooden figure on plinth

53.5 H x 39 L x 7 D in

135.89 H x 99.06 L x 17.78 D cm

(object)

*price available upon request*

email

whatsapp



## **GARY-ROSS PASTRANA**

*Untitled I (yellow), 2023*

collected fallen Narra flowers,  
beeswax, abaca rope, cargo strap

6.30h x 8.66w x 5.51d in  
16h x 22w x 14d cm

*price available upon request*

email

whatsapp







**GARY-ROSS PASTRANA**

*Untitled II (white), 2023*

collected fallen Bougainvillea flowers,  
melted candles, abaca rope,  
cargo strap

5.12h x 8.46w x 4.72d in  
13h x 21.50w x 12d cm

*price available upon request*

email

whatsapp



Gary-Ross Pastrana's (b. 1977, Manila, Philippines; Lives and works in Manila, Philippines) art has been one of the most persistent in terms of combining concepts with objects. His conceptual pieces, although loaded with poetic intensity, remain unobtrusively subtle and even almost quaint in their appearance. Coiled photographs, woven tales from found pictures in the internet, sawed off parts of a boat shipped to another country, his shirt tied into a pole to commensurate a flag, these are the slightest of turns Pastrana has his objects make to create a new text within.

Pastrana received his Bachelor's degree in Painting from the University of the Philippines. He has gained considerable experience and exposure within the region, with residencies in Bandung, Kyoto, Bangkok and Singapore. In 2006, Pastrana received the Cultural Center of the Philippines' Thirteen Artists Award. Since then, he has shown at the Singapore Art Museum, Metropolitan Museum of the Philippines, the Jorge B. Vargas Museum, and was part of the 2019 The Art Encounters Biennial in Romania, the 2019 Singapore Biennale, the 2012 New Museum Triennale in New York, the 2010 Aichi Triennale, and the 2008 Busan Biennale. In 2004, he co-founded Future Prospects art space. In addition to his artistic career, Pastrana curates and organizes exhibitions in Manila and abroad.







CATALINA AFRICA, POKLONG ANADING, SANTIAGO BOSE,  
STEPHANIE COMILANG, CHATI CORONEL, KAWAYAN DE GUIA,  
PATRICIA PEREZ EUSTAQUIO, LANI MAESTRO, WAWI NAVARROZA,  
GINA OSTERLOH, GARY-ROSS PASTRANA, NORBERTO ROLDAN,  
JUDY FREYA SIBAYAN, CARLOS VILLA, RYAN VILLAMAEL, ERIC ZAMUCO

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**SIDDHARTA PEREZ**

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