

SILVERLENS

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HOMAGE TO ARTURO LUZ

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# ESSENCE DISTILLED

HOMAGE TO ARTURO LUZ

13 July – 12 August 2023

*Curated by Yael Buencamino Borrromeo*

Arturo Luz	Lou Lim
Eric Zamuco	Poklong Anading
Gary-Ross Pastrana	Rachel Rillo
James Clar	Ryan Villamael
Jon Pettyjohn	Tina Bonoan

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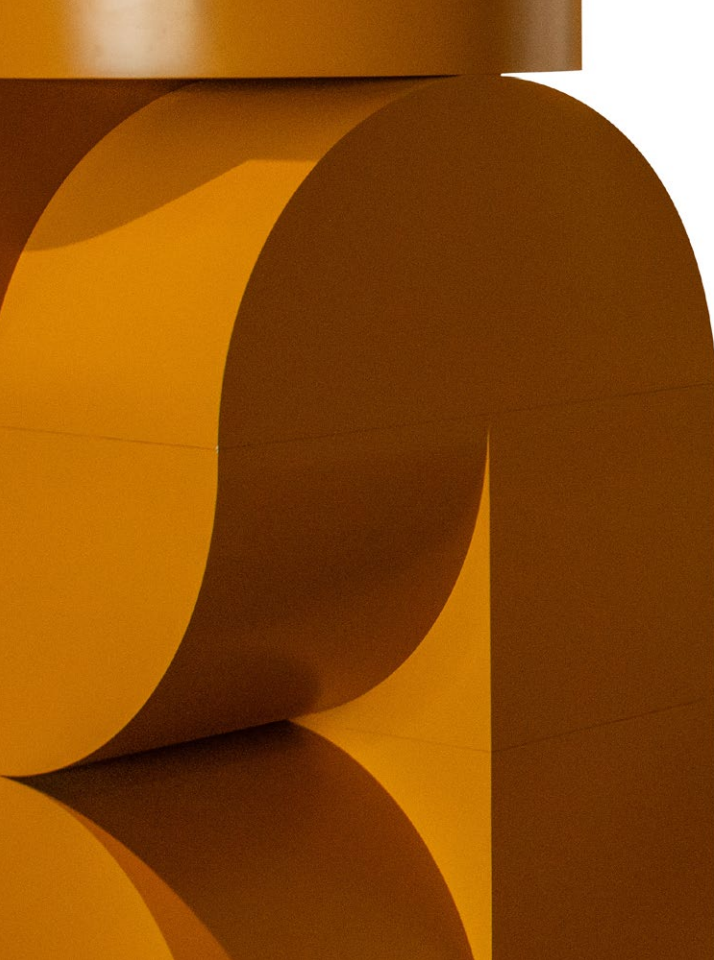
Contemplations on loss and legacy are poetically made tangible by the group of artists in this exhibition. Poklong Anading, James Clar, and Lou Lim ponder upon the physical traces left by people and objects. Anading's reflective metal scaffolds call attention to the conundrum that any attempt to immortalize the impermanent changes their nature. Transformation and materiality are evident concerns as well in Lim's cloudscape paintings, cast in silicone then imprinted onto canvas. Standing vertically, they hint at her meditations on the Shroud of Turin. In Clar's piece, he mimics the way the setting sun fell on Luz's Anito at the PICC on May 26, 2021, the day Luz passed away.

Luz's spirit infuses the works of the artists that knew and worked with him. Tina Bonoan's calligraphic neckpieces of vine and freshwater pearls embody his minimalist aesthetics and aspiration for designers to use local materials. Jon Pettyjohn's ceramics are a posthumous collaboration, taking their cue from a series of pottery drawings that Luz had wanted to bring to life. Rachel Rillo found resonance with Luz's love for tabletop photography and obsessive process. Her photograph of plastic food containers is an ode to his repetitive subjects and heavy design hand.

Through paper cut outs and sound Ryan Villamael and Gary-Ross Pastrana converse with Luz's cityscapes and carnivals, attempting to convey the dynamism and energy of the paintings that are always viewed through the art historical lens of Philippine abstraction. Eric Zamuco's tower invites us into his ruminations on the concept of anito, worship and the materials that reference the spiritual.

The pieces of Luz in this show represent his foray into diverse media and explorations into different ways of working. That his collages, photographs, burlaps, and sculptures sit comfortably with the work of artists from younger generations is a testament to the contemporaneity of his sensibility and generative potential of his body of work.

*Words by Yael Buencamino Borromeo*



*Portrait of Arturo Luz courtesy of Angela Luz.*



**ARTURO LUZ**

**Modal**, 2015

aluminum in yellow finish

106h x 35.50w x 35.50d in • 269.24h x 90.17w x 90.17d cm

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## **ARTURO LUZ**

***Homage to Eduardo Chillida***, 2015

mild steel plate in white finish

61h x 30w x 30d in • 154.94h x 76.20w x 76.20d cm

***Homage to Eduardo Chillida***, 2015

mild steel plate in black finish

73h x 36w x 36d in • 185.42h x 91.44w x 91.44d cm



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## **ARTURO LUZ**

### ***Star City No. 14***, 1992

photograph, mixed-images

16h x 20.75w in • 40.64h x 52.70w cm (framed)

### ***Star City No. 15***, 1992

photograph, mixed-images

16h x 20.75w in • 40.64h x 52.70w cm (framed)

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## **ARTURO LUZ**

### **Star City No. 17, 1992**

photograph, mixed-images

16h x 20.75w in • 40.64h x 52.70w cm (framed)

### **Star City No. 18, 1992**

photograph, mixed-images

16h x 20.75w in • 40.64h x 52.70w cm (framed)

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## ***POKLONG ANADING***

***homage to homage (no. 14)***, 2014

found wooden scaffold wrapped with stainless steel  
44.75h x 38w x 25.25d in • 113.67h x 96.52w x 64.14d cm

***homage to homage (14° 35' 40.932", 120° 58' 13.272")***, 2017

photographic print on wood  
16h x 20w in • 40.64h x 50.80w cm (framed)  
Edition 1 of 3

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## ***LOULIM***

***The Incarnate***, 2023  
oil on unprimed linen  
96h x 43w in • 243.84h x 109.22w cm

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***RACHEL RILLO***

**Seven x Seven**, 2023  
archival inkjet print  
23.3h x 17.3w in • 59.1h x 44w cm (framed)  
Edition 1 of 3

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ARTURO LUZ, Selected works from Arturo Luz's *Old Still Life* series (1993), Edition of 10.





## **TINA BONOAN**

### **Loop One, 2023**

natural vine (arurog), silver, fresh water pearls  
11.02h x 5.91w in • 28hx15wcm



### **Loop Two, 2023**

natural vine (arurog), silver, fresh water pearls, agate  
9.06h x 7.87w in • 23h x 20w cm



### **Loop Three, 2023**

natural vine (arurog), rose quartz, Mother of pearl, silver  
9.84h x 5.51w in • 25h x 14w cm

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## TINA BONOAN

### **Loop Four.** 2023

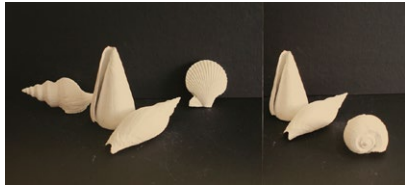
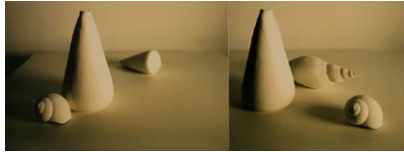
natural vine (arurog), silver, fresh water baroque pearls  
10.63h x 6.30w in • 27hx16w cm

### **Loop Five.** 2023

natural vine (arurog), silver, fresh water pearls  
11.02h x 6.69w in • 28h x 17w cm

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ARTURO LUZ, L to R: Collage 4 (Set A) (2013), Collage 8 (Set A) (2013), Black Forms, White Space (2018).



## ***JON PETTYJOHN***

### ***Luz Angles 2***, 2023

high fired stoneware and glazes

14h x 7.50w x 7.50d in • 35.56h x 19.05w x 19.05d cm

### ***Luz Tower 1***, 2023

high fired stoneware and glazes

17.50h x 6.25w x 6.25d in • 44.45h x 15.88w x 15.88d cm

### ***Jetson Tower 1***, 2023

high fired stoneware and glazes

7.50h x 9.25w x 9.25d in • 19.05h x 23.50w x 23.50d cm



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## **JON PETTYJOHN**

### ***Luz Angles 1*, 2023**

high fired stoneware and glazes

14.25h x 7.25w x 7.25d in • 36.20h x 18.42w x 18.42d cm

### ***Luz Tower 2*, 2023**

high fired stoneware and glazes

17h x 7.25w x 7.25d in • 43.18h x 18.42w x 18.42d cm

### ***Luz Tower 3*, 2023**

high fired stoneware and glazes

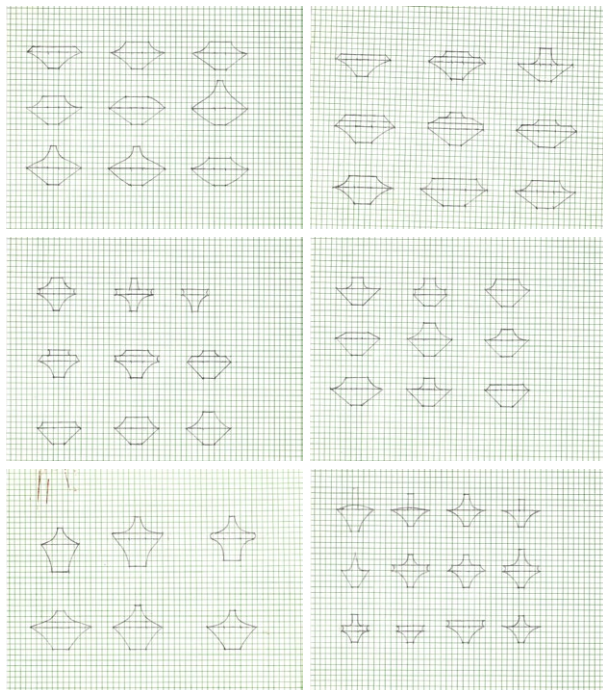
18h x 6.50w x 6.50d in • 45.72h x 16.51w x 16.51d cm



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*LEFT: Works in progress by Jon Pettyjohn at his Laguna studio.  
RIGHT: Studies by Arturo Luz. Courtesy of Jon Pettyjohn and the Arturo Luz Estate.*





## **ARTURO LUZ**

***Black and White Improvisation No. 2***, 1980  
painted burlap  
49.6h x 96.2w in • 126h x 244.4w cm

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**HOMAGE TO ARTURO LUZ**

Curated by Yvel Buencamino Borromeo

Arturo Luz  
Eric Zamuco  
Gary-Ross Pastrana  
James Clar  
Jon Pettyjohn  
Lou Lim  
Paklong Anading  
Rachel Rillo  
Ryan Villamael  
Tina Boroan



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Tina Boroan

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2



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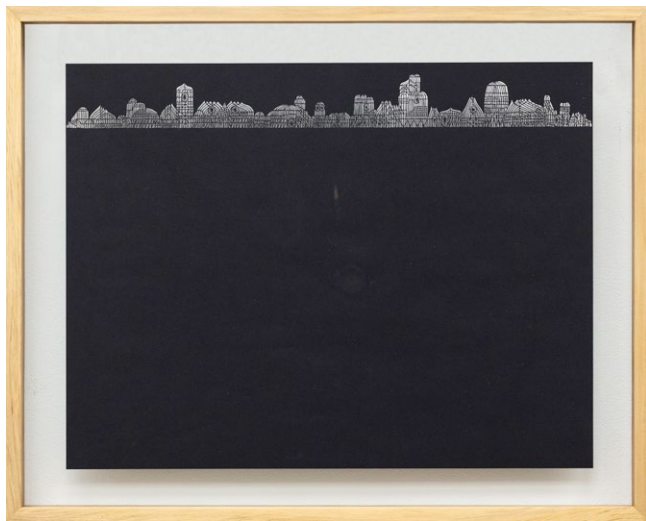
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## ARTURO LUZ

- 1 **Star City No. 5.** 1992  
 photograph, mixed-images  
 20.75h x 16w in • 52.70h x 40.64w cm (framed)
- 2 **Star City No. 1.** 1992  
 photograph, mixed-images  
 20.75h x 16w in • 52.70h x 40.64w cm (framed)
- 3 **Star City No. 7.** 1992  
 photograph, mixed-images  
 20.75h x 16w in • 52.70h x 40.64w cm (framed)
- 4 **Star City No. 2.** 1992  
 photograph, mixed-images  
 20.75h x 16w in • 52.70h x 40.64w cm (framed)

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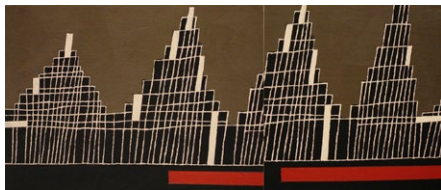
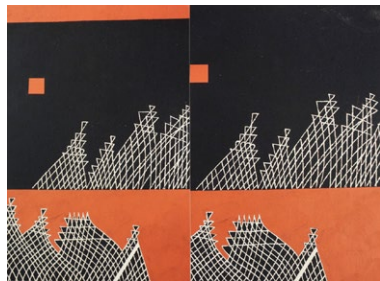
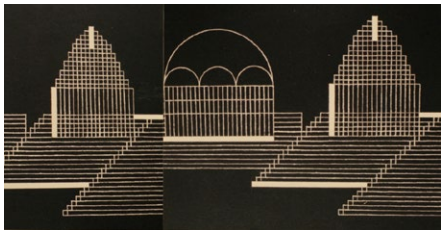


***RYAN VILLAMAEL***

***City I***, 2023  
acid-free paper  
25h x 31.30w in • 63.50h x 79.50w cm (framed)

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L to R: ARTURO LUZ Collage 4 (Set D) (2013), Collage 14 (Set B) (2013), Collage 19 (Set B) (2013).  
Collaged prints of the artist's Cityscape and Landscape paintings.









1



2



3



4



5

## ARTURO LUZ

1 **Collage No. 12**, 1977

collage on paper  
13.25h x 10.25w in • 33.66h x 26.04w cm  
(framed)

2 **Collage No. 36**, 1977

collage on paper  
13.25h x 10.25w in • 33.66h x 26.04w cm  
(framed)

3 **Collage No. 5**, 1977

collage on paper  
13.25h x 10.25w in • 33.66h x 26.04w cm  
(framed)

4 **Collage No. 35**, 1977

collage on paper  
13.25h x 10.25w in • 33.66h x 26.04w cm  
(framed)

5 **Collage No. 11**, 1977

collage on paper  
13.25h x 10.25w in • 33.66h x 26.04w cm  
(framed)

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## ARTURO LUZ

- 1 **Collage No. 19**, 1977  
collage on paper  
13.25h x 10.25w in • 33.66h x 26.04w cm (framed)
- 2 **Collage No. 22**, 1977  
collage on paper  
13.25h x 10.25w in • 33.66h x 26.04w cm (framed)
- 3 **Collage No. 23**, 1977  
collage on paper  
13.25h x 10.25w in • 33.66h x 26.04w cm (framed)
- 4 **Collage No. 24**, 1977  
collage on paper  
13.25h x 10.25w in • 33.66h x 26.04w cm (framed)
- 5 **Collage No. 29**, 1977  
collage on paper  
13.25h x 10.25w in • 33.66h x 26.04w cm (framed)
- 6 **Collage No. 49**, 1977  
collage on paper  
13.25h x 10.25w in • 33.66h x 26.04w cm (framed)

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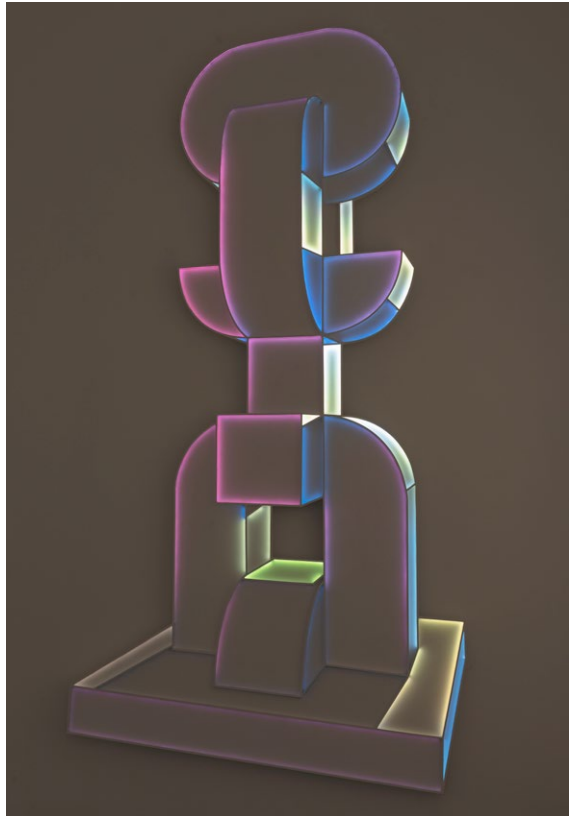


**JAMES CLAR**

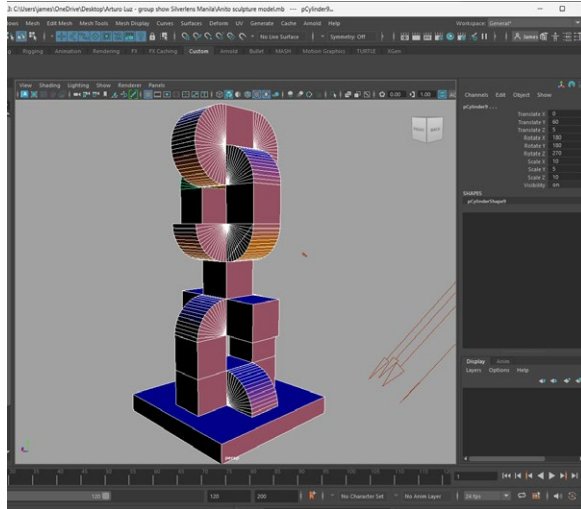
***Anito (Sunset May 26 2021)***, 2023  
wood, lasercut metal, LEDs, filters  
120.47h x 60.63w x 1.57d in • 306h x 154w x 4d cm  
Unique work

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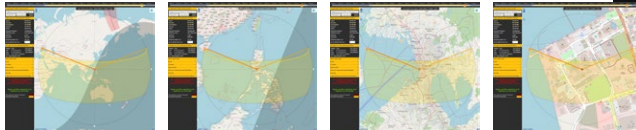
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"This artwork reimagines Arturo Luz's iconic sculpture, *Anito*, using 3D modeling to create a visual marker of time. Using online solar calculation tools, the precise arc of the Sun on May 26th, 2021—the day of Arturo Luz's passing—was determined. Then the 3D model of *Anito* was positioned within rendering software to emulate the lighting conditions that occurred during the sunset on that significant day. The resultant render served as a foundation for the color filters used in illuminating the artwork with LED lights. Through this process, a snapshot of what the sculpture experienced that day, when its significance increased, is created." - **James Clár**



*Anito* at the Philippine International Convention Center.





***RYAN VILLAMAEI***

***Sculpture Garden*, 2023**

acid-free paper

19h x 22.75w x 16.75d in • 48.26h x 57.78w x 42.55d cm

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## **ARTURO LUZ**

### **Collage No. 8, 1977**

collage on paper

13.25h x 10.25w in • 33.66h x 26.04w cm (framed)

### **Collage No. 14, 1977**

collage on paper

13.25h x 10.25w in • 33.66h x 26.04w cm (framed)

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## ***JON PETTYJOHN***

### ***Luz Study 1, 2023***

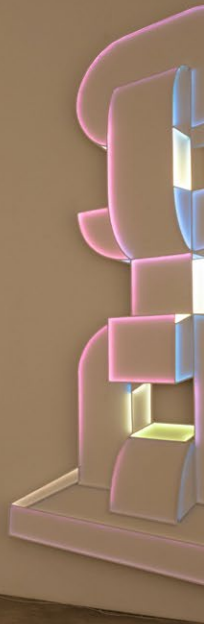
high fired stoneware and glazes set of 6 pieces  
variable dimensions

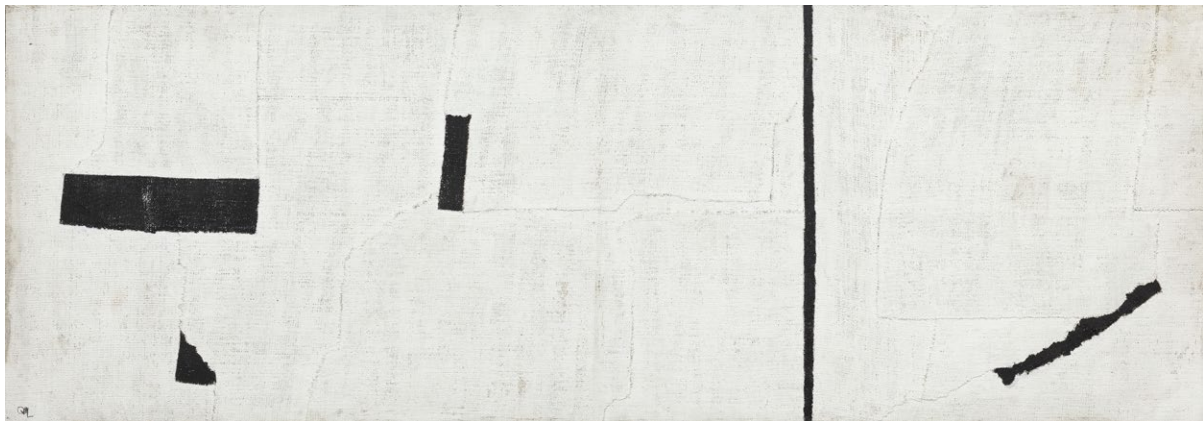
### ***Luz Study 2, 2023***

high fired stoneware and glazes set of 5 pieces  
variable dimensions

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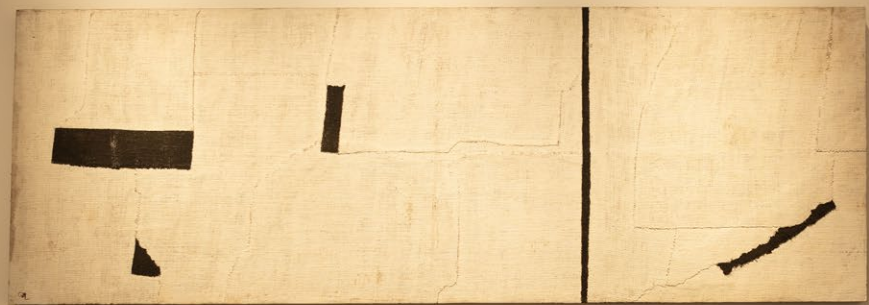


## **ARTURO LUZ**

***Black and White Improvisation No. 1***, 1980  
painted burlap  
39.25h x 113.50w in • 99.70h x 288.29w cm

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PLAY AUDIO PREVIEW

## **GARY ROSS PASTRANA**

***Unmute (In collaboration with Corinne de San Jose), 2023***

sound installation (00:06:00 min. loop)

Unique work

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*"As I looked closer into Mr. Luz's works, I became increasingly aware of the presence of jugglers, cyclists, horn players—side show characters usually seen performing physical stunts, entertaining crowds with their risky, humorous, or even slapstick routines. It made me think of the palpable buzz of a carnival, the striking lights, and the strange and colorful costumes of clowns and acrobats. It also led me to find some parallels with other Modern-era artists from Picasso to Seurat, who also took inspiration from the carnival and circus performers.*

*I thought it would be interesting to reintroduce some of these elements back into the exhibition, to present something close to a missing score of these otherwise hushed, silent pictures. I sought the help of fellow artist and award-winning Sound Engineer Corinne de San Jose to help realize this piece."*

**- Gary-Ross Pastrana**









## ***ERIC ZAMUCO***

***Lodi***, 2023

mixed media, with sound

97h x 43.25w x 39.12d in • 246.38h x 109.86w x 99.36d cm

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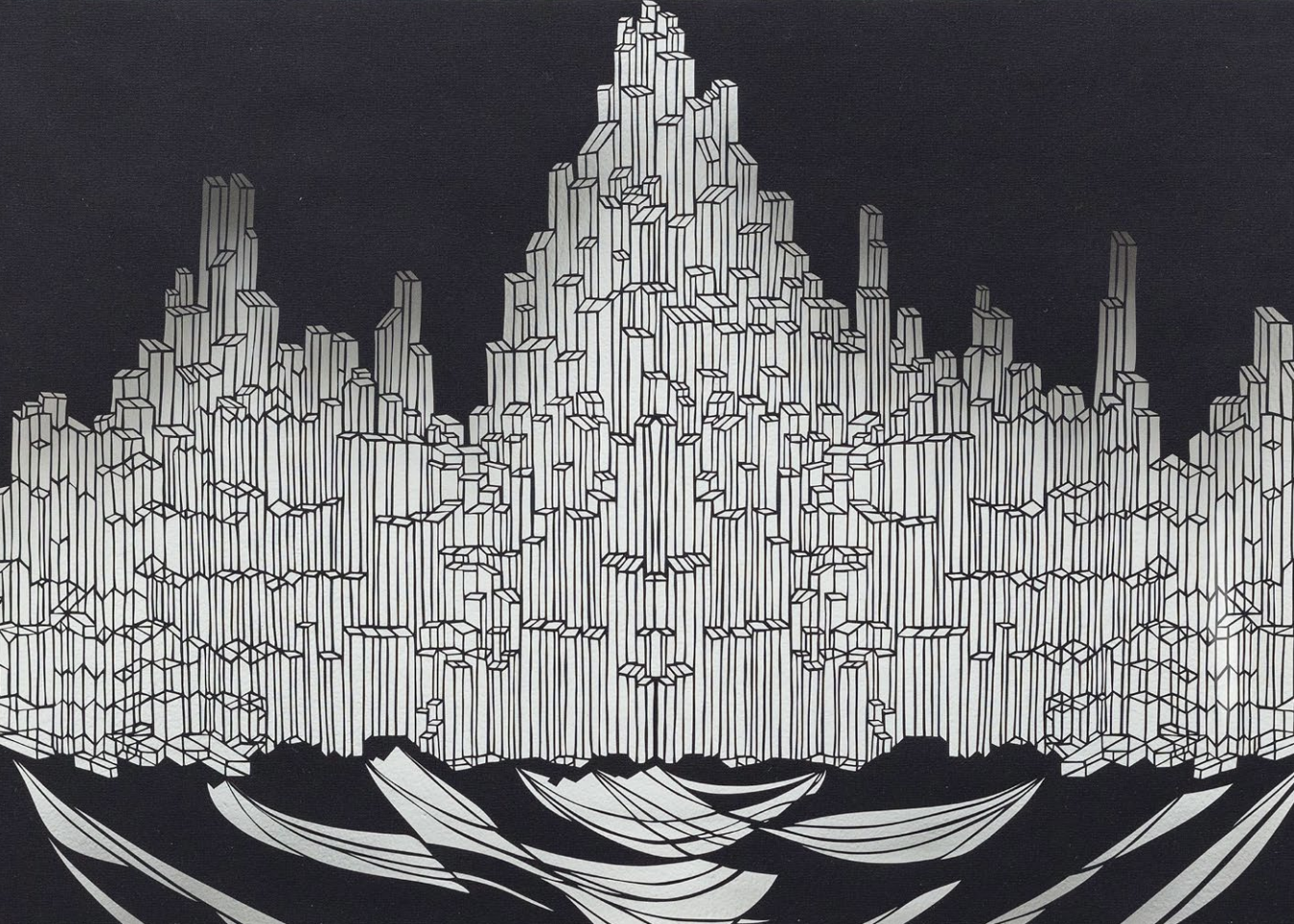


***RYAN VILLAMAEL***

***City II***, 2023  
acid-free paper  
25h x 31.30w in • 63.50h x 79.50w cm (framed)

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## ARTURO LUZ

### Bio

Arturo Luz (1926 – 2021, Philippines) was a painter, printmaker, sculptor, and instructor in the fine arts, known for his abstract paintings of geometric forms and lines, and sculptures made from hardwood and metal. He became founding director of the Metropolitan Museum of Manila in 1976, which he held until 1986. He has participated in several exhibitions and biennales worldwide, including the Philippine Cultural Exhibition in New York (1953), Arte de America y España (1963), the 11th São Paulo Biennial (1971), the Tokyo International Print Biennial in (1974), and the 8th British International Print Biennale (1984).

In 1997, he was conferred National Artist for Visual Arts.

## ERIC ZAMUCO

### Bio

Eric Zamuco's (b. 1970, 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 run the gamut from views about dislocation, identity, post-colonial narratives, spirituality, and geopolitics to the need for the 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.

Zamuco was a recipient of the Thirteen Artists Award (2003), the Ateneo Art Award (2005), and holds an MFA in Sculpture (2009) from the University of Missouri-Columbia. He was an artist-in-residence at the Centre Intermondes, France in 2015.

## GARY-ROSS PASTRANA

### Bio

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.

## JAMES CLAR

### Bio

James Clar (b. 1979; lives and works in Manila, Philippines) is a light and media artist. His interest is in new technological production processes and their application to artistic narrative forms. He studied film at New York University and received his Masters from NYU's Interactive Telecommunications Program. It was here that he began developing his own light systems to create visual sculptural works that combine light and technology.

From 2006 to 2012, James' studio was based in Dubai where he became an active participant in the developing arts and culture scene, working with Traffic gallery and Carbon 12. From 2012 till 2020 he moved back to New York, and in 2021 relocated back to his native Philippines to work with Silverlens within the Asian region.

Clar was an artist in residence at Eyebeam Atelier in New York, Fabrica in Italy, and the FedEx Institute of Technology/Lantana Projects in Memphis. His artwork has been included in exhibitions at Glucksman Museum (Dublin), The New Museum of Contemporary Arts (New York), Pera Museum (Istanbul), Cam Francis Museum (Barcelona), MACBA (Barcelona), and SeMA (Seoul). He has been commissioned to develop large-scale installations for 21c Museum Hotels (Oklahoma), Parasol Unit Foundation for the Arts (UK), and Fraport Headquarters (Frankfurt). James Clar is represented by Silverlens and Jane Lombard Gallery.



## JON PETTYJOHN

### Bio

Jon Pettyjohn (b.1950, Okinawa, Japan), together with wife Tessy, is considered one of the pioneers of contemporary Philippine ceramics. For the past 38 years he has worked passionately in the realm of high fire Asian style ceramics. Although mostly functional he also sometimes explores the boundaries between the utilitarian and the sculptural, which he feels strongly, are of equal importance. The exploration for and use indigenous natural materials like clay, stones and ashes for ceramics are one of his major focus. Since 2000 he has concentrated on woodfiring using Anagamas (cave kilns) known for their rich natural glaze affects.

From a handful of contemporary potters in the 1970's the ceramic scene has grown exponentially in part from the Pettyjohn's influence on a new generation of clay artists many of whom have been their apprentices or students.

## LOU LIM

### Bio

Lou Lim (b. 1989; Lives and works in Manila, Philippines) invests in the connection between the corporeal and the spiritual, between materiality and notions of permanence, between objects and visual imagery, and in what these relations articulate. Her works examine the processes and methods of different art forms to further investigate sculpture, creating new contexts for the familiar by exploring ideas and potentialities of surface and touch. Part of her methodology involves appropriating the medium of painting in creating or extracting sculptural forms, and vice versa: simulations of skin, the embodiment of phenomena such as horizons.

Lim earned her BFA from the University of the Philippines College of Fine Arts and has been actively exhibiting work since 2011. She was resident at Palais de Tokyo in Paris and the SeMA Nanji Residency in South Korea under the Pavillon Neufize OBC 2015-2016 program. These participations resulted in a collaborative performance at the Opera de Paris and in group exhibitions at ICA Singapore and the Seoul Museum of Art in South Korea, as well as in a publication with INA [Institut National Audiovisuel].

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## POKLONG ANADING

### Bio

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.

## RACHEL RILLO

### Bio

Rachel Rillo is Co-Director of Silverlens Galleries. She runs Silverlens' creative and media team, directs and programs content used for OVRs, online events, website, and social media.

With a background in art history, and an artist working with photography before directorship at Silverlens, Rillo is hands-on with the conservation, presentation, and handling of artwork in and out of the gallery.

## RYAN VILLAMAEL

### Bio

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.

## TINA BONOAN

### Bio

Tina Bonoan is an accomplished architect and product designer with comprehensive experience in Architecture and Interiors, furniture and furnishings, houseware and jewelry design. She is a licensed architect with a degree from the University of the Philippines. While working in the Design Center Philippines from 1984-1987, she broke new grounds in the field of exhibition and product design. From 1988-1994, Bonoan joined Taller Natural, S.A.-Centro de Diseno in Madrid, Spain, where she cultivated a style that imprinted her modernist virtues in interior and furniture design for international clients, primarily in residential, hospitality and institutional projects.

Upon her return to the Philippines, she established a design oriented furniture-export company, Diseño En Asia, Inc., with innovative rattan furniture and natural shell lighting fixtures. In 1999, She became the first editor-in-chief of Blueprint magazine, and founded another publication, My Home. Bonoan was a member of the Board of Directors of the University of the Philippines College of Architecture Alumni Association from 2003-2007. She also served as Vice President of the Heritage Conservation Society from 2002-2004.

From then on, Bonoan focused on her skills on interior design and architecture with residential and hospitality projects in the Philippines. She managed the Cebu-based, furniture export company, Swambi, Inc. from 2002-2008. Consummating her entry into the design world, Bonoan explored jewelry design with her cutting edge collections using silver and our indigenous rattan vines. In recent years, she filled the need for unique floral design for special events with Comfortscape, Inc.

Bonoan continues to center on one-of-a-kind projects that require her unique, creative, modern Filipino touch.

## Yael Buencamino Borromeo

### About the Curator

Yael Buencamino Borromeo is the co-curator of *Andi taku e sana, Amung taku di sana / All of us present, This is our gathering*, featured exhibition at the Philippine Pavilion at the 59th International Art Exhibition - La Biennale di Venezia. She was the Head of Programs and Audience Engagement at Lopez Museum and Library and was the director of the Manila Museums Summit 2021. Her professional interests lie in interdisciplinary initiatives in cultural institutions and museum development. She was the founding Executive Director of Areté, the creativity and innovation hub of Ateneo de Manila University (2017-2019) and managing curator of the Ateneo Art Gallery (2007-2017). She contributed to the book *Making Museums Work: A Zero In Handbook*. She holds an MA in Southeast Asian Studies from the School of Oriental and African Studies, University of London.

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JON PETTYJOHN, LOU LIM, POKLONG ANADING, RACHEL RILLO, RYAN  
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**Yael BuenCamino Borromeo**

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*Sculpture Garden (2023) detail shot courtesy of Ryan Villamael.*