



**THE FUTURE THAT WAS  
PATRICIA PEREZ EUSTAQUIO**

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## FOREWORD

TYLER ROLLINS

Tyler Rollins Fine Art is pleased to welcome Patricia Perez Eustaquio for her first solo exhibition in the United States, *The Future That Was*, taking place at our gallery in New York from September 12 – October 19, 2013. The show is a continuation of the artist's solo exhibition of the same title, curated by Patrick Flores and recently on view at the Jorge B. Vargas Museum in Quezon City, Metro Manila, the Philippines (July 23 - August 24, 2013).

Born in 1977 and based in Manila, Eustaquio is one of the leading Filipino artists of her generation. Notions of craft and design are central to her artistic practice, and she makes use of a wide range of materials – ranging from oil on canvas to metal, wood, fabric, rattan, glass, and resin – exploring their expressive possibilities and the history of their role in cultural production. She explains: “Certain materials require specific methods of fabrication, and if you look at my practice, it has always been this exploration of how I can take different forms of craft and remake them into objects that form part of a narrative.”

The works in *The Future That Was* exhibitions in New York and Manila are reflections upon the structures and ideas that produce, frame and promote art and design. Eustaquio weaves an open-ended narrative that examines notions of innovation and novelty, timeliness and timelessness, particularly as they relate to the language of design and fashion. She is interested in how material, fabrication, and intention combine to form an object that then takes on a life of its own. “If you survey our visual culture,” she writes, “we are confronted with a fabricated reality – an environment full of objects, each of which have their own histories, have their own lives, and I suppose it is this ‘life’ from start to finish that really interests me. This ‘life’, this object represents function, aesthetic, desire.”

Eustaquio follows the life of the artwork “from crafting it to wanting it,” slyly playing with the expectations of the audience, with its spirit of aspirational consumerism and approach to the artwork as an object of desire and an embodiment of fashion. She is conscious of the way artistic style is linked to fashion in that both are subject to rapidly changing tastes, with the avant-garde quickly becoming passé. There is a continuous play between the futuristic and the nostalgic, with both combining into a certain “nostalgia of the future” as we look back on the utopias of former times. Eustaquio's geometric canvases and sculptural busts reference Modernist abstraction, Cubism, etc., while the mid-twentieth century's Space Age aesthetic is evoked by forms structured from geometric patterns reminiscent of geodesic domes. Yet older traditions, and in particular the Philippines' Spanish colonial heritage, comes into play with the use of certain iconic motifs: the distinctive silhouette of the terno, the classic Filipino dress dating from the colonial period; and fragments of solihya, the woven rattan matting often used for seat cushions. The human forms that appear throughout the exhibition are constructed from these two thematic strands, the Modern and the Colonial; they function as alter-egos of the viewer, who is perhaps contemplating the artworks or perhaps just posing with his or her aspirational objects of fashion. *The Future That Was* suggests a culture of striving and waiting, of reworking and refiguring, of gazing out ahead in anticipation for that which we may already have, or that which may have already passed us by.

# MATTER IS MATERIAL

PATRICIA PEREZ EUSTAQUIO

*Matter is material, mined, manufactured, inhaled and exhaled. A hungry breath exhales a fevered construct, crafted to lifestyle, styled with affection, affected with design. The designation is the future, spun with hope and dreams, coating reality with a surface of articulated self-consciousness, an impulse to approximate what exactly? The ideal? A Platonic archetype? The evidence seen in the gloss that feeds our senses day in and day out seems to suggest an impulse to supersede the ideal, to bling out the ruffraff, and finally, to live out the fiction of magazine spreads. Do we succumb? Rise above?*

*And so *The Future That Was* perhaps is yesterday's dream: the dusty halls of crumbling towers, failed monuments, empty mansions. *The Future That Was* is all it could ever have been: a present always moving, always ticking, always fleeting. Should we talk of yesterdays instead? In looking back we might grasp at something, a whole of something, some of nothing, perhaps just some, some of everything.*

*The Future That Was* is taken from the last chapter of Robert Hughes' *Shock of the New*. It is the last chapter in a book on Modern Art and I thought that it was an interesting statement, or half-statement, that encapsulates two opposing time frames. In the book, "the future that was" are the movements in modern art that came at the tail end of the 70s, just before critics pronounced the "death of art", thus welcoming a new era of postmodernism.

In this sense, *The Future That Was* speaks of failed aspirations, or perhaps nostalgia for a future that has already passed. To me, it seems that this contrast of times, of eras, presented an interesting platform to posit my own questions of timeliness and timelessness in art. It is often said that artists are visionaries in that they create visions, which implies some kind of capacity as prophet or seer. Others call some artists "avant garde" which literally means ahead of one's time. In this context, the "future" is art - art that is created, art that is construct and *The Future That Was* suggests how this construct may zoom into the future right into the past, becoming passé all too quickly.

My art practice has always been centered around craft. When we talk about craft we are actually talking about material and fabrication, wherein the two share a very specific type of relationship to arrive at the end result: the object, or the construct. This fascination with the object and its fabrication makes for highly crafted works, which explore not only material and their inherent visual significance but also highlight the vanity of such crafted objects. Our entire reality is littered with such objects so that we live in this fabricated environment that is designed and dictated by wants and needs and a host of numerous other things.

For this exhibit, I really wanted to highlight that concern in my practice and try to create an environment where I fabricate this kind of narrative littered with all these highly crafted or designed objects that seem to aspire to be something, to affect a certain kind of sensibility or taste, as if they were posturing to be something grander than they are. I also wanted to explore the different types of information and intentions that go into fabricating an object and experiment with trying to cram as much information onto the object's framework so that its every surface would be articulated. The wall works that appear stark and modern in color or shape and are almost ridiculously decorative are based on images of animal carcasses and shadows and wilting flowers, while the shiny, reflective works add a certain bling to rocks and rock formations. In a sense, I wanted each object to have this quality of posturing, of being over the top to reflect this "future that was" that is aspiration and nostalgia, to reflect this sense of obsessive consumption of fabrication and design so that we ourselves have turned into such bedecked human forms ourselves, walking and posing like pieces of furniture while we feed such obsessions with daily doses of aspirational home, fashion and travel magazines.

Taking all the works from the exhibits in Manila and New York, I think I try to situate the objects into some kind of design landscape where figures in their Filipino *ternos* pose not only as if they were some kind of odd monument in a town square, but also as our own shadows, posturing in this fabricated environment that is museum or gallery. Perhaps the exhibition wall text that reads, "She stood contemplating the square," is more reflective of myself contemplating this constructed landscape we live and breathe everyday and realizing there's no escape from it.

# SILHOUETTE

PATRICK FLORES

Patricia Perez Eustaquio has always viewed fabrication as the critical basis of her art. It is in the means and mode of making that she intuits form, creates its structure, and in the course of further facture, conjures an installation in which narrative and process gather at the seams, so to speak. That said, she is keen to probe why these means and mode cohere into some kind of motif of identity, with the complexity of fabrication reduced to design that in turn is appropriated, or better to say, arrested as a marker of culture, of a particular people in place. This question leads her to the intricacies of craft and ornament and why the careful twining and weaving of things into patterns lends well to the idealization of identity, prone to the typification of culture. This apprehension makes her also realize that it is the discourse of labor and locality that animates such a transformation.

In this exhibition, she tries to recover that which has been reduced to sheer design. Here, she configures a fragmentary universe where the craft of rattan furniture originating from colonial Philippines inflects her shaped canvases, where tesserae of wood mimic the facets of mirrors that may well morph into terrain or discotheque. These turns and folds – the fall of cloth -- are distinctly contrasted with the fastidiousness of armature, whether fitting form or bust, of matrices, of geometries furnished by the pyramid or the ziggurat or the polygon. The artist retrieves from the reduction the traces of design in nature, from hibiscus to shadow of trees to orchid and on to carcasses. In this interior, a stack of resin rests on a plinth, resembling a crystal formation -- or a stroke of paint.

In a conversation with the artist about this latest project in her studio, the word *postura* came up at that difficult moment of grasping what was happening around mannequins and the accoutrements strewn across their paths. It is such an intriguing word as it alludes to a range of meanings that inflect the notion of "appearance." What does it mean to appear and what does it take to appear? This is one layer of *postura*. It is stance, the body inclined to strike a pose, to take on a guise. The other layer is artifice: the body is bedecked, worked up, as it were: fashioned, fabricated, festooned. It transcends the ordinary; it becomes presentable and, in fact, becomes representation, fit for exposure, and because it is exposed, it invites the risk of discrimination by virtue of the claim to being discriminating: the very politics of the aesthetic. *Postura* in many ways pretends to the condition of beauty, and there lies the multitude of danger and potency, too. The Waray women in the Philippines perfect the promise of *postura*, making it into the participle *posturado* (pronounced *posturawo*), that is, not so much beautiful as sufficiently styled, some kind of a spectacle.

Eustaquio has been bedeviled and therefore fascinated with the design-effect in social life of which *postura* turns out to be a vital aspect. In this exhibition, she contrives mannequins and drapes them with various forms of skin. The latter may come in the form of *solihya*, the woven strands of the vine rattan

usually crafted for furniture. It also refers to the technique of caning that is ultimately conflated with the object. The avid Filipiniana connoisseur Ramon Villegas tells us that the term is derived from the Spanish *su rejilla* (the caning, the latticework, or grid).<sup>1</sup> Aside from *solihya*, the mannequins may also be cloaked with tiles of wood or acrylic mirrors that become dress, or supplement of dress. This gathering of figures scattered across the floor of terrazzo in the museum uncannily evokes a discourse on surface, which relates to the sense of skin and appearance, a tendency in the work of such Asian women artists as Atsuko Tanaka (multicolored light bulbs) and Mella Jarsma (animal hide). Moreover, it leads us to a possible relationship between skin and design, an argument that the historian and curator of design Ellen Lupton spins. She contends that as shelter of the body, skin and design inevitably superimpose, responding to all forms of exposure. According to her, Pierre Cardin “introduced his vinyl mini dresses in 1968, using a sculptural, preformed fabric made by American Cyanamid...In contrast with the implied optimism of Cardin’s Pop couture, the vinyl and PVC fashions of Walter van Beirendonck are apocalyptic party clothes. The shiny surface of a 1998 red synthetic suit bubbles with protrusions, like scales on a futuristic dragon. On the runway, models danced in gas masks, implying the presence of a toxic process.”<sup>2</sup>

An important facet of design is its modernity: the self-consciousness of conjuring the structure of “reality” via the technologies of art. In Philippine art history, for instance, one way to map out the shift from the romantic realism of the academic style represented by Fernando Amorsolo to the modern period in the first half of the century is to lay bare the design through which someone like Carlos Francisco would transform an anecdote in the countryside of toiling peasants into a rigorous composition of shape and color and the lines of Art Nouveau, all of which summon the atmosphere of local nature and folk life. Not that the anecdote totally vanishes; it is just that the method through which reality is fleshed out on canvas becomes part of the experience of reception and becomes more apparent, that is, its appearance becomes an event, an object. It is the illusion that disappears, replaced by indices of facture. It is, of course, irresistible to point out that Francisco was also drawn to costume in his quest for the visual idiom to chronicle sprawling history on mural scale. What is it about design that inscribes itself in skin or as skin and that morphs into historical action, adorning the world with event and *dramatis personae*?

That design is intertwined with the project of distinction both in terms of appearance and construction prompts even an abstractionist like Arturo Luz to conceive it as a supplement to national identity. How design comes to belong to the discursive regime of identity is perplexing, or better to say, productively perplexing because it inevitably enables us to recast appearance as a kind of materiality, an invention of thought and social condition, an invention of the self in relation to the other, an invention of the national

as adjacent or tangential to the international. And like Eustaquio who links design with the ideology of lifestyle, Luz, who was the founding director of the Design Center Philippines in the seventies, sketches out the bigger picture: "the quality of life which embraces a host of things. A very broad definition of design, as we envision it in the future, is to bring about a harmony and a unity between man and machine, between materials and environment."<sup>3</sup>

Eustaquio confides that this problematic of design has confounded her all this time: What informs design? And she responds to it by revisiting her disposition to stage narratives around paintings and installations. It is a kind of narrative that is visually translated into texts that sometimes glow in neon. And so we ask, what is it about narrative that tends to explain the presence of design in everyday life and art? What is it about design that requires the articulation in narrative? What designs narrative?

There might be three ways to understand this artistic predicament, or a predicament that can only find its compelling description in the aesthetic, in the complexity of *postura*.

First is the sociality of design as ornament. And the creation of ornament is predicated on craft. There is an impression that ornament negates or forecloses narrative and that craft does not measure up to the status of art and its self-reflexivity. In a postcolonial situation, these notions have been drastically rethought. The anthropologist Alfred Gell for instance, reminds us of the generative quality of ornament. He proposes a complex theory of the ornament, viewing the inherent repetition in pattern not as a mechanical redundancy but some kind of phantasm and indeterminacy. The scholar Matthew Rampley perceives in the ornament a "resistance to formal or logical closure" that may be "understood as an analogue of social relations." He elaborates that "decorative schemas are never exhausted, they communicate the open-ended nature of personhood...(and) as mediators of social relations, these and other objects are indicators of the incomplete nature of the social."<sup>4</sup> As Gell puts it: "The essence of exchange, as a binding force, is the delay, or lag, between transactions which, if the exchange relation is to endure, should never result in perfect reciprocation, but always in some renewed, residual, imbalance. So it is with patterns; they slow perception down, or even halt it, so that the decorated object is never fully possessed at all, but is always in the process of becoming possessed."<sup>5</sup> The dizzying, mesmerizing recurrence of the device of *solihya* is exemplary of this procedure.

Moreover, within the tradition of craft, a sense of well-being or *ginhawa* is always aspired to in the production of something in which much devotion is invested. All told, Eustaquio's initiations implicate the myriad affective virtues of the Philippine, which in itself is a figurine, a diminution of the name of the King of Spain after which the archipelago was christened. The cherished manifestations of *sapin* (layer), *sinsin* (intricacy), and *palabas* (performance) may be discerned in this installative proposition and call to mind her experiments with ephemera (cartons, for instance, stacked up for a near fall) as material of design and shaped canvases of vivid orchids that masquerade as wall paper, object, painting, hybrid flower.



Here, the *solihiya* becomes salient; and Villegas helps us understand why. A large part of it has to do with the material itself of rattan. According to him, “most rattans differ from other palms in having slender stems...with long internodes between the leaves. The stalks are uniform in diameter, and remain extremely flexible, making its skin, or bark and the inner pith called ‘reed,’ desirable for caning.” In other words, skin is at the outset the basis of both method and the dynamic of design. Second, the *solihiya* assumes the shape of the body, absorbs its mass, so to speak, and therefore becomes like garment; that said, the indentation caused by the body’s pressure on the *solihiya* furniture, this gap that indexes the mass, instantiates a kind of sculpture by way of the attrition of material. Like the *solihiya*, Eustaquio’s art is garment and sculpture, surface and interval. To a certain extent then, the mannequin that is made of *solihiya* may well be the artist’s surrealist biblioquet, René Magritte’s figure that had mutated into all sorts of semblances, from balustrade to bishop. Jan Ceuleers, writing on Magritte’s house in Brussels, speaks of the chair, alongside the table, as a flying furniture, conveniently moved around; Magritte consigned it to the ceiling in the *Surrealism* exhibition in 1945, for instance. In Eustaquio’s project, the mannequin *solihiya* is almost like chair, the method of caning interchanged with the object that is wrought. This domesticity finally brings the artist to the interior, the interior design. As Ceuleers interjects: “As light as possible, and still strong enough to bear our weight, no object so well exhibits how a minimum of material can accomplish a maximum of resistance. The chair always stands in an expectant attitude.”<sup>6</sup>

Second is the labor of writing or the making of texts into narrative as a trajectory to the other, to the entity or energy besides the overdesigned object, which is afflicted with the conceit of autonomy. Roland Barthes asserts that the “theory of the Text can coincide only with a practice of writing,”<sup>7</sup> and since practice is necessarily incomplete and makes the body complicit in its play, textual production becomes plural and erotic. Perhaps it is in this performative possibility that Eustaquio finds a space to critically mediate design, or the aestheticization of quotidian contemporary life that has been mediatized and captured by corporate interests, acutely evoked by the term “creative industry.” In this regard, the writer Robert Hughes and his persuasive prose gave the artist the title of this exhibition. It is the last chapter of his exegesis of modern art, *The Shock of the New*. “The Future That Was” refers to the life cycle of western art: of emergence, flourish, and decline. According to Hughes, modernity, instead of serving as the lightning rod of the future, became in the culmination of its career, the rudder of its time: a “winding down, academization, and a sense of stagnancy which fostered doubts about the role, the necessity, and even the survival of art.”<sup>8</sup> It is at this seam of time where Eustaquio, perhaps through the fragments of her pyramid-shaped paintings, ponders the blur of art as it repeats its destiny. And it is here where she musters up the resolve to act upon it: to shape, to sew, to cut, and most of all, to drape over bare armature of iron: to create the folds of performance, that particular turn of fabric into a dimension, a flair, a postura. Amid all this are details that flash: a dismembered chair, a bust, an inverted ziggurat, a topographic formation made of mirror mosaic.

And finally is the enigmatic figure of the woman, the Filipina in her dress and with the Spanish parasol,

the Filipina dress or the *terno*, the national attire. And so, the figure may well be Filipiniana, an embodiment of episteme or moral valence, and may be read allegorically as “identity,” beauty, power, corpus of knowledge, referencing both the metaphorical and the metonymic, an iconography and a specific personage. The art historian Iftikhar Dadi puts forward a compelling meditation on the Iranian-American artist Shirin Neshat’s photographs of Iranian women in the customary chador, with firearms in hand, forming an army for a revolution, but starkly individuated as if in a portrait or a still life. This exceptional image is overlain or screened by a painstakingly rendered layer of calligraphy, inscribed on the surface as tattoo of South Asian and Northern African provenance. Dadi invokes Craig Owens who gleans the kind of reciprocity that allegory “proposes between the visual and the verbal: words are often treated as purely visual phenomena, while visual images are offered as script to be deciphered.”<sup>9</sup> At this point, the antinomy between the visual and the verbal, the ornament and the narrative gives way to a third moment of intimate exchange because, in Eustaquio’s theater or dream or atelier, dress is also furniture also embroidery also installation also design.

It is tempting to imagine these mannequins being choreographed and foraying according to a certain cadence, collectively, in the fullness of their time in the museum. We then begin to hear the rustle of the skin of textile and text, be it in the form of wood or glass, a delicate sound like silk or crinoline gathering at the hem and moving back and forth, or leaves caught in the wind. A faint line runs across the wall: “She stood, contemplating the square.” Again, Barthes speaks of the “rustle of language,” which “implies a community of bodies,”<sup>10</sup> of bodies politic, bodies electric confounded by both void and mass, the schema of surface itself.

**Patrick D. Flores** is Professor of Art Studies at the Department of Art Studies at the University of the Philippines, which he chaired from 1997 to 2003, and Curator of the Vargas Museum in Manila. He is Adjunct Curator at the National Art Gallery, Singapore. He was one of the curators of *Under Construction: New Dimensions in Asian Art* in 2000 and the Gwangju Biennale (Position Papers) in 2008. He was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals Fellow in 2004. Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999); *Remarkable Collection: Art, History, and the National Museum* (2006); and *Past Peripheral: Curation in Southeast Asia* (2008). He was a grantee of the Asian Cultural Council (2010) and a member of the Advisory Board of the exhibition *The Global Contemporary: Art Worlds After 1989* (2011) organized by the Center for Art and Media in Karlsruhe and member of the Guggenheim Museum’s Asian Art Council (2011). He co-edited the Southeast Asian issue with Joan Kee for *Third Text* (2011). He convened in 2013 on behalf of the Clark Institute and the Department of Art Studies of the University of the Philippines the conference *Histories of Art History in Southeast Asia* in Manila.

## Notes

1. Villegas, Ramon. Personal correspondence, July 2013. All information on solihya was provided by Villegas.
2. Lupton, Ellen. 2007. "Skin: New Design Organics." *Skin, Surface, Substance, and Design*. Ed. Ellen Lupton. New Jersey: Princeton Architectural Press, p. 32
3. Luz, Arturo. "Design Sharpens National Identity." *Archipelago*, p. 18, n. d.
4. Rampley, Matthew. 2005. "Art History and Cultural Difference: Alfred Gell's Anthropology of Art." *Art History*. Vol 28 No 4, p. 534.
5. Rampley 2005, p. 534.
6. Ceuleers, Jan. 1998. *René Magritte, 135 rue Essegheem, Jette-Brussels*. Antwerp: Pandora, p. 29.
7. Barthes, Roland. 1989. "From Work to Text." *The Rustle of Language*. Berkeley: University of California Press, p. 64.
8. Hughes, Robert. 1980/1991. *The Shock of the New*. London: Thames and Hudson, p. 425.
9. Dadi, Iftikhar. 2011. "Transaesthetics in the Photographs of Shirin Neshat." *The Migrant's Time: Rethinking Art History and Diaspora*. Ed. Saloni Mathur. Massachusetts: Sterling and Francine Clark Institute, p. 236.
10. Barthes, Roland. 1989. "The Rustle of Language." *The Rustle of Language*. Berkeley: University of California Press, p. 77.

**PATRICIA PEREZ EUSTAQUIO**

*The Future That Was*



VIEW OF THE INSTALLATION AT TYLER ROLLINS FINE ART



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**UNTITLED I**

2013

SHAPED CANVAS, OIL PAINT  
94.5 X 79 IN. (240 X 200 CM)



**UNTITLED II**

2013

SHAPED CANVAS, OIL PAINT

94.5 X 79 IN. (240 X 200 CM)



**POLYGON IV**

2013

SHAPED CANVAS, OIL PAINT  
96 X 120 IN. (244 X 305 CM)



**UNTITLED**

2013

STANDING FIGURE WITH PARASOL, STEEL BARS, MIRRORS

FIGURE: 69 X 36 X 38 IN. (175 X 91 X 96.5 CM)

MIRRORS: 20 X 24 X 15 IN. (51 X 61 X 38 CM)



**POLYHEX PORTRAIT I**

2013

WOOD ON FABRIC, G.I. STEEL BARS

21.5 X 9.5 X 13 IN. (55 X 49.5 X 33 CM)



**POLYHEX PORTRAIT II**

2013

WOOD ON FABRIC, G.I. STEEL BARS

22 X 23 X 11.5 IN. (56 X 55 X 30.5 CM)



**POLYHEX PORTRAIT III**

2013

WOOD ON FABRIC, G.I. STEEL BARS

21.5 X 23 X 11.5 IN. (55 X 58 X 29 CM)





**POLYHEX PORTRAIT IV**

2013

WOOD ON FABRIC, G.I. STEEL BARS

21 X 23 X 11.5 IN. (53 X 58 X 29 CM)



UNTITLED (MIRRORS)  
2013  
MIRRORS  
12 X 30 X 20 IN. (30.5 X 76 X 51 CM)



## 100,000 YEARS

2013

RESIN CASTS OF FOSSILIZED WOOD

10.5 X 20.5 X 9 IN. (27 X 52 X 22 CM)



UNTITLED (POLY FORM II)

2013

ENGRAVED CRYSTAL BLOCKS

13.75 X 18.75 X 1.25 IN. (35 X 48 X 3 CM)



**FLOWERS FOR X**

2013

OIL ON CANVAS

58 X 60 IN. (147 X 152 CM)

## PATRICIA PEREZ EUSTAQUIO

### SELECTED BIOGRAPHY



## EDUCATIONAL BACKGROUND

2001  
BFA (Painting), Magna Cum Laude, University of the Philippines, Diliman.

1997  
Certificate in World Cultures, Collegio del Mondo Unito del'Adriatico, Trieste, Italy.

## SOLO EXHIBITIONS

2013  
*The Future That Was*, Tyler Rollins Fine Art, New York, NY.  
*The Future That Was*, Jorge B. Vargas Museum, Quezon City, the Philippines.

2012  
*Patricia Perez Eustaquio*, Silverlens, Makati City, the Philippines.

2011  
*Cloud Country*, Silverlens, Makati City, the Philippines.

2010  
*Dear Sweet Filthy World*, Silverlens, Makati City, the Philippines.

2008  
*Death to the Major Viva Minor*, Silverlens, Makati City, the Philippines.

2004  
*Swine*, Green Papaya Art Projects, Makati City, the Philippines.

2003  
*Split Seam Stress*, Ayala Museum, Makati City, the Philippines.

## SELECTED GROUP EXHIBITIONS

2013  
*Ley Hunting*, Silverlens, Singapore.

2012  
*Ley Hunting*, Silverlens, Makati City, the Philippines.  
*Chimera*, Singapore Art Museum, Singapore.  
*In-Femininity*, Tang Contemporary, Bangkok, Thailand.

2011  
*Fabrications*, Museum of Contemporary Art & Design, Manila, the Philippines.  
*Painters as Photographers*, Silverlens, Makati City, the Philippines.

2010  
*Popping Up, Exploring the Relationship Between 2D and 3D*, Hong Kong Arts Center, Hong Kong, China.

2009  
*Thrice Upon A Time: A Century of Story in the Art of the Philippines*, Singapore Art Museum, Singapore.  
*Serial Killers*, Green Papaya Art Projects, Quezon City, the Philippines.

2008  
*Three Young Contemporaries*, Valentine Willie Fine Arts, Kuala Lumpur, Malaysia.

2005  
*You Are Here*, Valentine Willie Fine Arts, Kuala Lumpur, Malaysia.

*Flippin' Out: From Manila to Williamsburg*, Goliath, Brooklyn, New York.

*Parallel Stories*, Art Center, Megamall, Manila, the Philippines.

2004  
*SENI Singapore 2004: Art and The Contemporary/ Home Fronts*, Singapore Art Museum, Singapore.

*Cancelled Metaphors*, Art Center, Megamall, Manila, the Philippines.

*The Sedimentation of the Mind is a Jumbled Museum*, Jorge B. Vargas Museum, Quezon City, the Philippines.

2003  
*Picture This*, Art Center, Megamall, Manila, the Philippines.

*Under Construction*, Big Sky Mind, New Manila, the Philippines.

2002  
*Panic Attack!*, Surrounded By Water, Mandaluyong City, the Philippines.

*Light Show*, Big Sky Mind, New Manila, the Philippines.

## FILM AND THEATER

2010  
Production Designer for an experimental children's musical directed by Tess Jamias for the Cultural Center of the Philippines (Alamat ni Maria Sinukuan), Manila.

2005  
Production Designer for the film, *Ebolusyon ng Isang Pamilyang Pilipino* by Lav Diaz; shown at the Toronto Film Festival, Mar del Plata Film Festival (Argentina), Hong Kong International Film Festival and Goteburg Film Festival.

Costume Designer for the Philippine Ballet Theater's *Dalagang Bukid and Other Premieres*, under choreographer Enrico Labayen, staged at the Cultural Center of the Philippines (CCP).

Costume Designer for *Dancing Wounded's, Resistance is Beautiful*, featuring Myra Beltran and Donna Miranda, staged March 2005 at the Experimental Theater, CCP.

## AWARDS AND RESIDENCIES

2012  
Shortlist, Ateneo Art Awards.

2010  
Shortlist, Ateneo Art Awards.  
Art Omi Residency, Ghent, NY.

2009  
Winner, Ateneo Art Awards, from the Ateneo University Manila.

13 Artists Award from the Cultural Center of the Philippines. Stichting id11, Delft, The Netherlands (<http://www.id11.nl>).

2005  
Gawad Urian for Best in Production Design, for the film *Ebolusyon Ng Isang Pamilyang Pilipino* by Lav Diaz.

PUBLISHED ON THE OCCASION OF THE EXHIBITION

THE FUTURE THAT WAS  
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SEPTEMBER 12- OCTOBER 19, 2013

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