

PATRICIA PEREZ EUSTAQUIO



BLACK DUST

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FOREWORD

TYLER ROLLINS

We are pleased to present *Black Dust*, Patricia Perez Eustaquio's second solo exhibition with Tyler Rollins Fine Art, taking place from January 7 – February 20, 2016. The show centers on a striking new series of works on paper done in graphite with touches of gold leaf, in which the artist focuses on a rigorously detailed examination of certain materials and processes that are central to her own artistic production. These 40 x 30 inch (101 x 76 cm) drawings feature craggy, rock-like formations that upon closer examination are seen to be composed of two materials: globules of paint and wilted flowers. Eustaquio has for many years focused on themes of decay and detritus, exploring the expressive possibilities of humble materials and bringing to them an unexpected monumentality. Wilted flowers are an ongoing motif that she has utilized in some of her most iconic works: large, shaped canvases showing richly detailed, semi-abstract images based on decayed organic materials, including not only flowers but also dead birds and butchered meat – all of which are imbued with a haunting, elegiac quality.

For the *Black Dust* drawings, she zeroes in on the textures and tortured forms of the wilted flowers, the castoff materials from her studio work, juxtaposing these fragile forms with the rocky hardness of masses of coagulated paint droppings that she has collected over time from the drop cloths on which her easels rest. She blends the two motifs into a long, horizontal composition extending like a mountain range over the 12 sheets of paper, with areas of deeply shaded, solid forms dissolving into more minimalist line drawings. As a whole, the series can be conceived as a somber meditation on the interconnections between the processes of gestation, flourishing, and decay as seen both in nature and in art. The process of artistic creation, the struggles to make concrete and visible the conceptions of the mind, and the subtle melancholy that pervades all aspirations towards the eternal – all these are quietly evoked by these stark, unsparing works.

Born in the Philippines in 1977, Eustaquio is based in Manila, where she is considered one of the leading Filipino artists of her generation. Informed by the vocabulary of craft and design, she works in a wide variety of media – including painting, drawing, sculpture, and installation – and often uses such everyday materials as lace, felt, and cardboard. Her work explores the vanity of artistic and cultural constructs, referencing the histories and processes related to different materials by crafting highly decorative objects and then excising various elements, thereby creating a stark contrast between what is present and what is absent.

Eustaquio's work was recently on view in the exhibition, *The Vexed Contemporary*, at the Museum of Contemporary Art and Design in Manila, the Philippines (2015) and was featured in a 2013 solo exhibition, *The Future That Was*, at the Jorge B. Vargas Museum in Manila, done in conjunction with an exhibition of the same title at Tyler Rollins Fine Art. Later this year, Eustaquio will present an exhibition at the Palais de Tokyo, Paris (June 22 - September 11, 2016).

ARTIST'S STATEMENT

PATRICIA PEREZ EUSTAQUIO

Black Dust depicts the detritus, the dust and debris found in my studio: the dead flowers I often photograph for my paintings and the mounds of leftover paints accumulated from such pursuit, two of the central elements which make up the bulk of my studio-painting practice. In a sense then, *Black Dust* is an introspective look at these paintings, breaking them down and examining their wake. Translating these objects into graphite allows for a colorless assessment of their materiality, an examination of their textures and surfaces, which, unburdened of color, show an uncanny resemblance to terrain and rock. The result, therefore, becomes a kind of mapping through a varied landscape of ambiguous forms, where horizons appear and disappear, allowing us a kind of visual journey, of tracing a path and letting it appear and disappear, to go from the blackness of graphite to the whiteness of paper. It also allows us a closer view of objects, revealing to us, perhaps, their kinship, in their crags and valleys, which is not as apparent in the long view.

These drawings of detritus, therefore, are landscapes, in portrait format, that illustrate the materiality of objects, their textures and surfaces. They are landscapes as much as objects, since I approach these drawings as I would much of my work: as part of object-making. A drawing is a sketch, almost a proposal, and this tentativeness, I suppose, for lack of a better word, or propositionality, frees up the object and allows me to examine its boundaries, its form and formlessness, its completeness and incompleteness. And yet the act of drawing, to me, is closer to object-making, where instead of marks on a paper, the approach is to carve out objects from paper, making use of the black dust of graphite and the bright white of paper.

I wanted to draw objects that were specifically related to my studio practice in order to explore their "objectness" in a context where they are stripped of color, where their every surface can be examined, where I can, in a sense, hold it and turn it around. This is perhaps why I've also chosen to add gold leaf to these drawings: so as to add a different dimension to the works, as if they were proposals for sculpture to be translated into bronze or gold or aluminum.



The artist at work in her studio.



VIEW OF THE EXHIBITION AT TYLER ROLLINS FINE ART



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Black Dust I

2015

graphite on Hahnemuhle acid-free paper
40 x 30 inches (101 x 76 cm)



Black Dust II

2015

graphite on Hahnemuhle acid-free paper

40 x 30 inches (101 x 76 cm)



Black Dust III

2015

graphite on Hahnemuhle acid-free paper

40 x 30 inches (101 x 76 cm)



Black Dust IV

2015

graphite on Hahnemuhle acid-free paper

40 x 30 inches (101 x 76 cm)



Black Dust V

2015

graphite and gold leaf on Hahnemuhle acid-free paper

40 x 30 inches (101 x 76 cm)



Black Dust VI

2015

graphite and gold leaf on Hahnemuhle acid-free paper

40 x 30 inches (101 x 76 cm)



Black Dust VII

2015

graphite on Hahnemuhle acid-free paper

40 x 30 inches (101 x 76 cm)



Black Dust VIII

2015

graphite and gold leaf on Hahnemuhle acid-free paper

40 x 30 inches (101 x 76 cm)

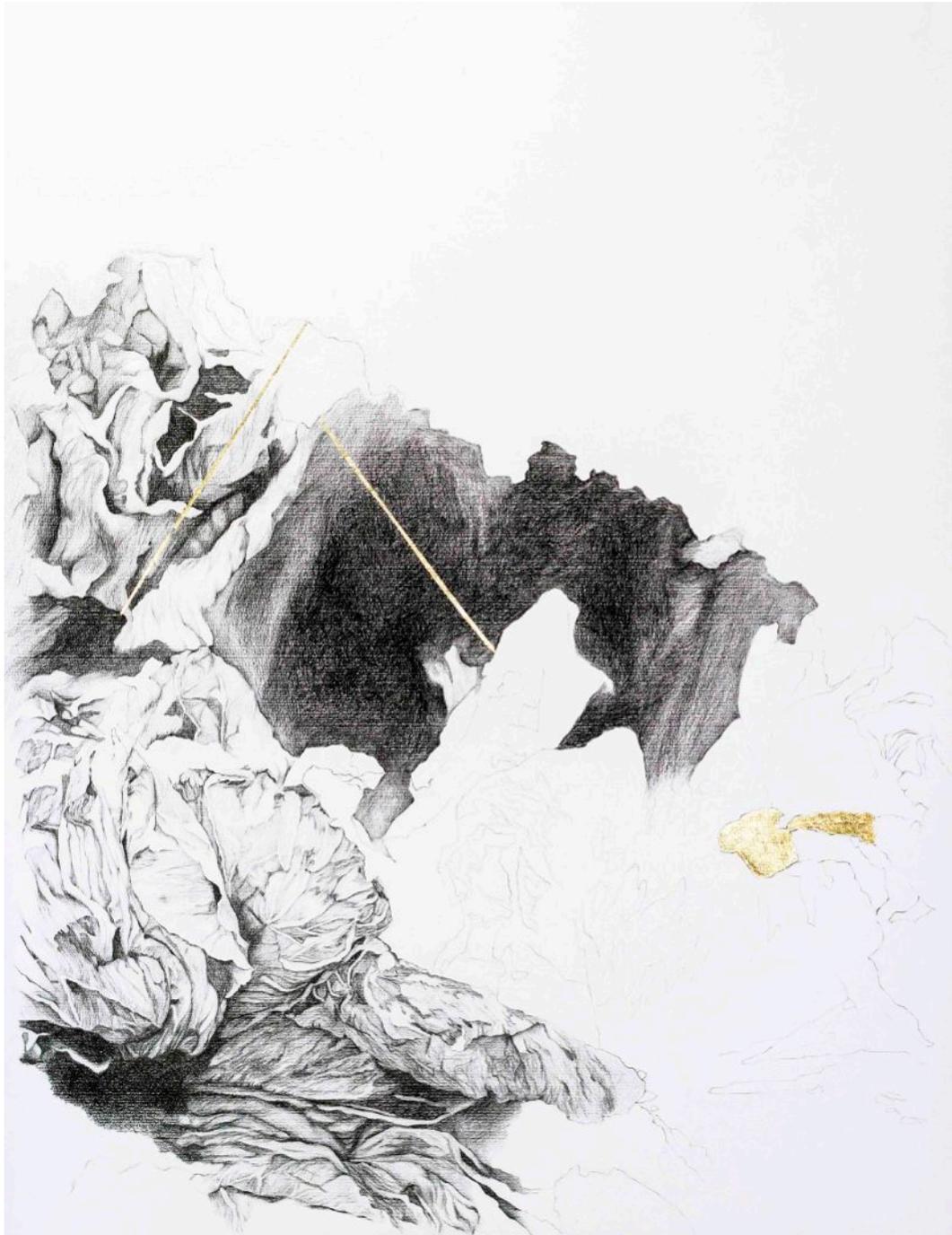


Black Dust IX

2015

graphite on Hahnemuhle acid-free paper

40 x 30 inches (101 x 76 cm)



Black Dust X

2015

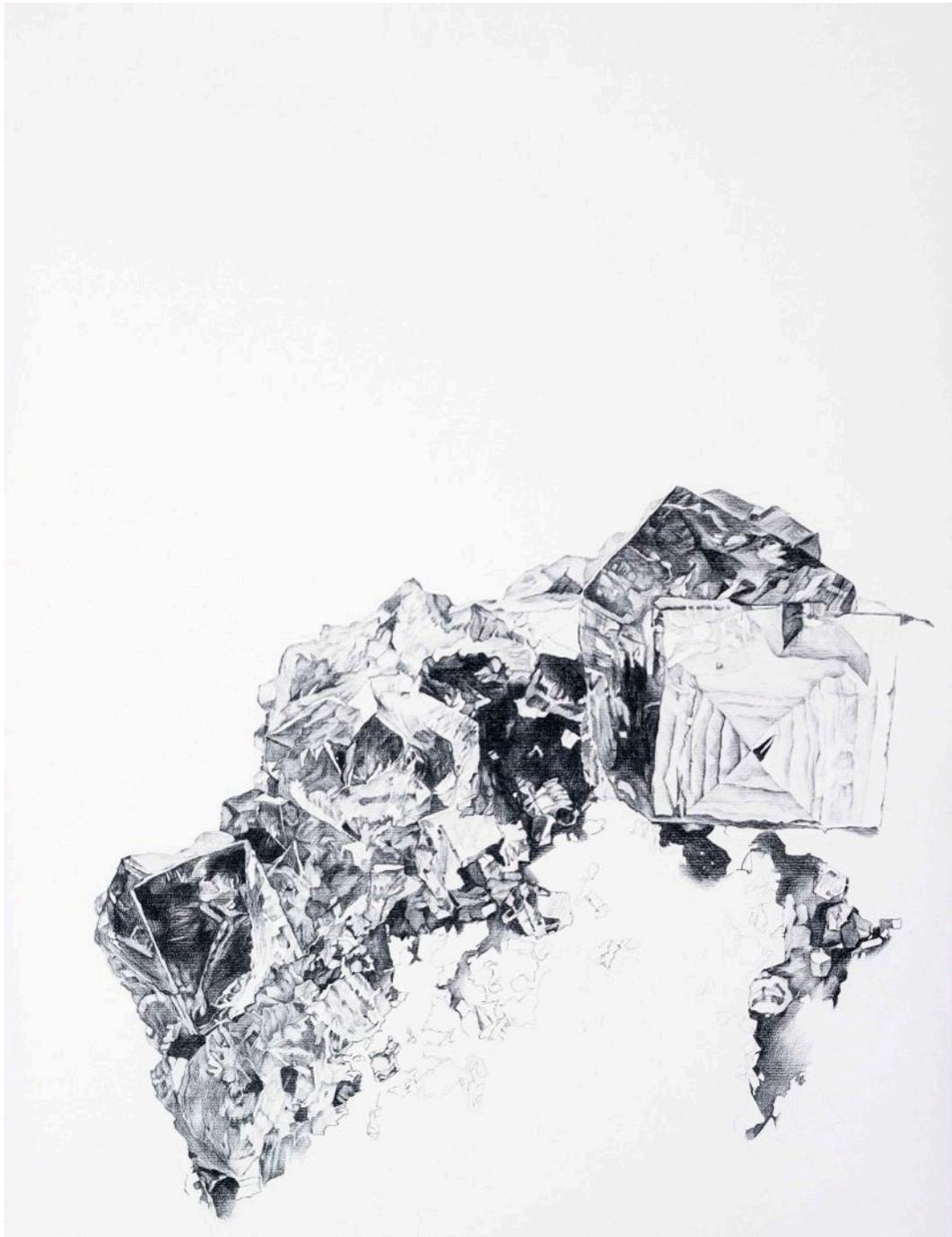
graphite and gold leaf on Hahnemuhle acid-free paper
40 x 30 inches (101 x 76 cm)



Black Dust XI

2015

graphite and gold leaf on Hahnemuhle acid-free paper
40 x 30 inches (101 x 76 cm)



Black Dust XII

2015

graphite on Hahnemuhle acid-free paper

40 x 30 inches (101 x 76 cm)

PATRICIA PEREZ EUSTAQUIO

SELECTED BIOGRAPHY

Born 1971 in Battambang, Cambodia. Lives and works in Phnom Penh, Cambodia.

EDUCATION

- 1997 Certificate in World Cultures, Collegio del Mondo Unito dell'Adriatico, Trieste, Italy.
- 2001 BFA (Painting), Magna Cum Laude, University of the Philippines, Diliman.

SELECTED SOLO EXHIBITIONS

- 2016 *Black Dust*, Tyler Rollins Fine Art, New York, NY.
Palais de Tokyo, Paris, France (June 22 – September 11).
- 2014 *Figure Babel*, Mind Set Art Center, Taipei and Silverlens, Manila.
- 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

- 2015 *The Vexed Contemporary*, Museum of Contemporary Art and Design, Manila, Philippines.
- 2014 *What does it all matter, as long as the wounds fit the arrows?*, Cultural Center of the Philippines, Manila, Philippines.
Phylogeny of Desire, Metropolitan Museum of Manila, Manila, Philippines.
- 2013 *The Philippine Contemporary: To Scale the Past and the Possible*, Metropolitan Museum of Manila, Philippines. 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.

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

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PATRICIA PEREZ EUSTAQUIO

JANUARY 7 - FEBRUARY 20, 2016

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