

Prefers

FEBRUARY
2016

BEAUTY IN THE BREAKDOWN

PHOTOGRAPHED BY SHIRALUINA. MAKEUP BY ADILE FARIA-OK FOR M&C COSMETICS



A conversation with artist and fashion designer Patricia Eustaquio on art, the meaning of it, and why the notion that inspiration has anything to do with it is worn out.

Produced by
**KARA
ORTICA**

I recall stumbling upon the ghost shell of “Psychogenic Fugue” from Patricia Eustaquio’s show in 2008, and finding the phantom ghost of her epoxy piano delicately draped in crochet hauntingly beautiful. Through the years, Patricia has worked with other mediums—experimenting with oil, canvas, cardboard and photographs—allowing these forms to dictate her work, an elegant melancholia in still life. We sit down with the visual artist to pick her brain for her thoughts on the practice of art.



For Art Fair Philippines 2016, Patricia Eustaquia will be exhibiting works similar to "Black Dust IV" (2015), currently on exhibit at Tyler Rollins Fine Arts in New York.



PREVIEW: Who or what is one of your greatest sources of inspiration?

PATRICIA: I find that this question assumes and assigns too much romance in the process of art making. While art can be inspired, the notion that the artist must gaze upon a muse and work in ecstasy is, in my opinion, tired and overwrought. My art practice is mostly concerned with the

process of making—so materials form a large part of that narrative. People make objects all the time, and objects figure greatly in our everyday lives: our use, perception and understanding of them. I'm mostly curious about how, upon seeing a certain object, a host of references, associations or memories are triggered, and how such associations form part of the greater narrative of our own lives.

PREVIEW: What are your thoughts on the recent rise and acknowledgement of Philippine art in the international scene?

P: I think it's great that Filipino artists are showing more and more of their work abroad. It's important to be a part of that dialogue.

"Artists spend a lot of time not only making but also conversing with their own work."

see its beauty?

P: Based on your Sarah Silverman question, the idea of "absolute" or "absolutely" shouldn't exist. Each of us has our own experiences and relate most strongly to such. I imagine that a lot of people may not appreciate art depending on the reality they live in. But it doesn't deny that art is an extension of our humanity, a kind of recognition that yes, we are human, we are capable of language, and moreover, we have something to say. We just won't shut the hell up.

PREVIEW: I find that artists rarely like to explain their art to writers like myself. Do you feel the same way?

P: I think you're putting yourself on the spot here. [Laughs.] If you're talking about visual artists not talking about their work, I think a great part of it is because they've already expressed themselves through their work, so there's no point asking or stating the obvious. Of course, some works are more cryptic than others and need more prying, then absolutely, fire away. Artists spend a lot of time not only making but also conversing with their own work, so thoughtful questions that come from a genuine interest and curiosity will likely give you a thoughtful answer.

PREVIEW: What are the tensions or similarities of your work as a fashion

PREVIEW: Why do you think the value of our art has begun to grow?

P: A little over a decade ago, when I started exhibiting, the Philippine economy wasn't so great, hence the scarcity of spaces to show and [the lack of an] audience to support it. The rise of the art market (and conversely, its decline) is all about economics, as it is in the rest of the world.

PREVIEW: Sarah Silverman defined art as: "What you see through the prism of your own experience is your truth." What do you think about that?

P: I didn't get the punch line. Is it meant to be funny?

PREVIEW: Can absolutely anybody appreciate art? Or does it take a certain "something" to

Visual Affair

by **KARA ORTICA**

Every year, Art Fair Philippines showcases the best of our contemporary art. This year, a new set of artists have been chosen for the special exhibitions. Get familiar with some of their work before heading out to see the show.

MAC VALDEZCO works with various materials to create polymorphic sculptures that are sublime and spiritual.



MARTHA ATIENZA's video installations are sociological, and often study the environment as a crux between the operations of understanding and imagining.



RAFFY NAPAY works with thread, fabric and canvas. He depicts poignant scenes in his fantastic needlework.

designer and as an artist?

P: Work as a fashion designer is more involved on a social scale. There are various suppliers—for fabrics you need to test and touch, the same for buttons, and so on. There are sewers and cutters and finishers. And then there are the clients. And for me, the creative, productive aspects of fashion design as a career just gets muddled with the great number of peripheral agents swimming in its pool. I really admire the designers who can manage it all. I much prefer only the creative part, and with art production, I can work in my studio alone and manage all my art supplies by ordering online whenever possible. I hardly have to leave. My gallery takes care of the rest.

PREVIEW: What's the hardest thing about being an artist?

P: There's never enough time to make everything I want to make.

PREVIEW: You work with a lot of different mediums. How do you decide which material to work with next?

P: It depends a lot on the idea I'm exploring at the moment, but the materials I work with are always related to the domestic, the familiar: fabric, ceramics... In my last show, I used salt and other rocks.

PREVIEW: Besides art, what do you do with your free time?

P: I read mostly, but not enough. I read a book during mealtimes or in bed. I listen to audiobooks while I work in the studio. In the last week, I've finished listening to *A Little Life* and *The Hate with Amber Eyes* and reading Oliver Sacks' *On the Move*. I'm now listening to *Wild Swans*, though I'm tempted to shelve it and listen to something easy, like a good murder-mystery. I travel whenever possible. I also do work and some designing for E.Murio, a furniture company.

PREVIEW: Can you share with us what you'll be working on for the upcoming Art Fair 2016?

P: I'm continuing a series of black and white surface paintings or drawings that I started this year. I've been exploring the idea of landscape: surfaces and terrains, memory as a landscape.

⟨TRIPPING⟩

24 HOURS
IN TAIWAN

Follow your gut and eat your way through Taipei's best with Eli Antonino.

Compiled by
KARA ORTIGA



You've only got 24 hours to spare, and you find yourself in Taiwan. In which case, tour with co-founder and Managing Partner of The Moment Group Eli Antonino, who gives you the lowdown on some of her favorite spots. Eli led the Din Tai Fung Philippines team's six-month training in Taiwan. "Overall, I enjoy the local and authentic flavor that Taiwanese food has to offer. From the simple but impactful street food, to the superb fine-dining."

Din Tai Fung is located in SM Mega Fashion Hall

CHIANG KAI SHEK MEMORIAL HALL
Begin with a brief history and see the symbolic architecture of this place: the 89 steps for Chiang's age and the octagonal roof for good fortune.

TAIPEI ZOO
Though it's a bit of a journey from the city, the promise of finding the most amusing gorilla is reason enough to visit.



TAIPEI 101
At 1671 feet, you get a view of the entire city. Visit during the golden hour and catch the sunset.



DIN TAI FUNG
Have dinner at this crowning jewel of a restaurant. No amount of steam can hide their meticulous process of making the perfect xiao long bao. One taste and you'll know it's the best Taipei has to offer. Try the Truffle Xiao Long Bao or the Crab Dragon Xiao Long Bao.



RAO HE
Walk to one of the oldest night markets with a 600-meter stretch of stalls selling delicacies and trinkets.

PAM YAN-SANTOS works with quilting and pastiche, collage, stenciling and image transfer. She culls her subjects from environments that reflect her experience as a mother.



MARK JUSTINIANI'S surreal works often translate scenes from Philippine society, imbuing his earlier work with symbols from our culture.



The couple Alfredo and Isabel Aquizilan, or the **AQUIZILANS**, is concerned with home, identity, journey and displacement. Their works are deepened by their experience as Filipino migrants.

