

POP

Revisiting the Relationship
between 2D and 3D

UP

PATRICIA

EUSTAQUIO

Born in 1977, Patricia Eustaquio (or Patty Eustaquio) studied world cultures at the United World College of the Adriatic in Trieste, Italy before she went on to major in painting at the College of Fine Arts of the University of the Philippines where she graduated magna cum laude.

Often combining paintings with objects in wax, resin, ceramic, textile, cardboard as well as neon, Eustaquio is noted for creating a contextual environment for her works to be viewed and experienced. Her work in several media led her to collaborate with artists from other disciplines such as performance artists and filmmakers.

Eustaquio is also a practicing fashion designer and was president of the Young Designers' Guild of the Philippines from 2007 to 2009. A winner of several art awards in the Philippines, she has participated in a number of exhibitions in Southeast Asia and art fairs in China and the United States. In recent years, her works have been shown in group exhibitions such as "Ateneo Art Awards 2009: The Next Wave" at Ateneo Art Gallery in Quezon City, the Philippines in 2009 and "Salon Remix" at Valentine Willie Fine Art in Kuala Lumpur, Malaysia in 2010.

帕特里夏·歐斯塔基奧

帕特里夏·歐斯塔基奧生於一九七七年，曾於意大利亞得里亞海聯合世界書院修讀世界文化，其後於菲律賓大學藝術學院主修繪畫，並以優等成績畢業。

歐斯塔基奧經常使用以蠟、樹脂、陶瓷、紡織品、紙板以及霓虹燈製成的物件，並將它們結合繪畫製成作品。她著重為每件作品塑造一個脈絡環境，為觀者提供觀賞和感受作品的情景。因為創作涉及多種媒介，她不時有機會與其他領域的藝術家合作，過去數年，她就曾參與幾位表演藝術家和電影製作人的工作計劃。

歐斯塔基奧也是一位時裝設計師，在二零零七至二零零九年更出任菲律賓青年設計師協會的主席。她在菲律賓贏得多個藝術獎項，並在海外多個藝術展覽中展出作品。

My concern as an artist lies in the intersections between opposites—life and death, which are celebrated and lamented respectively and identified as beautiful or grotesque ultimately. The paradox, however, is that the more we live, the closer we are to death. I have always been interested in processes relegated to crafts such as sewing, knitting and lace-making, which subsisted in the old world and were deemed as decorative arts. Decoration is often dismissed as mere surface and yet the processes involved in decorating are all painstaking ones. Within the context of art, I feel that the intersections I mentioned above, that of life and death or celebration and lamentation, are aptly reflected in how art-making processes are categorized. Painting itself, I have always regarded, is a process of decorating, and the tedious process of applying paint on canvas with a tiny brush, grid by grid, reminds me of embroidery. It is with this in mind that I paint while carefully choosing an image from the beautiful-grotesque arch in an attempt to skew the balance between opposing ideas or display the tension between them.

My crochet sculpture, *Psychogenic Fugue*, a fossilized exoskeleton of an upright piano references within its title both music and amnesia, with psychogenic fugue being another term for dissociative amnesia. My attempt is to make 12 works which each seem to preface a longer narrative and yet is already the work itself. Each work is a prelude without an opera, and I have made it so to pattern the first 12 preludes and fugues in Bach's *Well-Tempered Clavier*.

Music, Schopenhauer argues, is the highest form of art simply because it does not imitate nature. Music is the manifestation of the will, of Idea itself while all other arts are imitations of Ideas. It is created from its own language; if it were language, it would be untranslatable. I choose Bach's music because Bach was the first musician to compose a body of work which uses all 24 keys of the piano, or clavier, and his *Well-Tempered Clavier* is the primary book used in piano schools so that students are able to practice using the entire range of their instrument.

I have little knowledge of music. Therefore, my works are simple imitations—hollow odes and vacuous praises. In one sense, I am composing a tribute to music, a symphony of abstract things beyond my knowledge, but which I, as a listener, understand to be beautiful. My tribute therefore is shallow but pretty to bits; it is mere skin and decoration.

In another sense, however, I am paying homage to "all other arts". Today, Beethoven is replaced by Britney, and the world is aghast yet captivated. Still-life pictures and landscapes revered in past centuries are now called "low art", while lace-making and ceramics just never made the cut. Hierarchies are inevitable and they change with time. My works are about the materials they come in, the processes involved in creating them and the subjects they portray—a cross between craft, art and design.

By Patricia Eustaquio

