



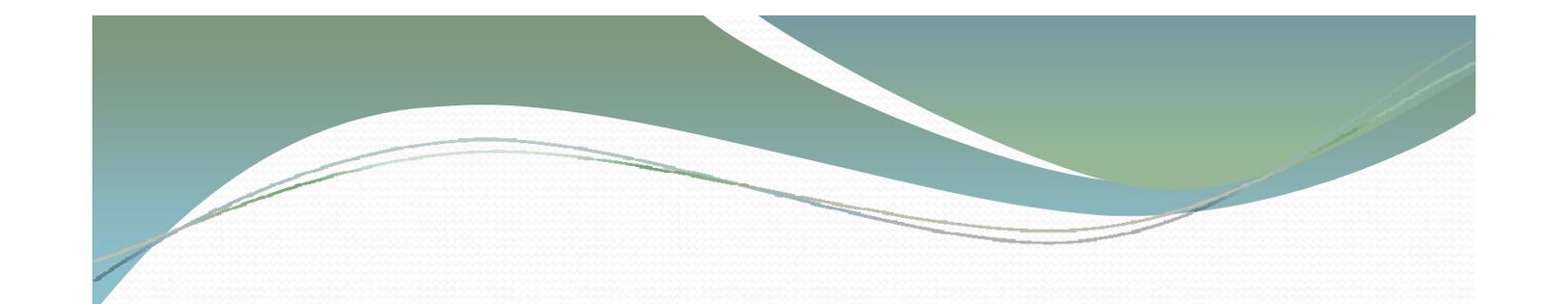
## PHILIPPINE ART TREK 2016 | SINGAPORE

EVENT TITLE:	<b>WASAK! RELOADED</b>
OPENING DATE/TIME:	27 August 2016   12:00nn – 5:00pm
DURATION:	28 August – 01 October 2016
VENUE:	<b>ARNDT FINE ART PTE LTD</b> Gillman Barracks 47 Malan Road #01-25 Tel. +65 67340775 Opening hours: Tues - Sat 11am- 7pm and by appointment
	Press Contact: Lisa Polten <a href="mailto:lisa@arndtfineart.com">lisa@arndtfineart.com</a> +65 9030 7200

WASAK! Reloaded is a group exhibition exploring the Filipino contemporary art landscape and is accompanied by a major hard copy publication WASAK! Filipino Art Today published by European publisher DISTANZ Verlag. The show is a continuation of the well-received group exhibition presented in Berlin in 2015, and will travel to London in 2017.

Exhibiting artists include: Zean Cabangis, Buen Calubayan, Louie Cordero, Jigger Cruz, Marina Cruz, Kawayan De Guia, Alfredo Esquillo, Ian Fabro, Nona Garcia, Robert Langenegger, Jason Montinola, Pow Martinez, Manuel Ocampo, Norberto Roldan, Kaloy Sanchez, Rodel Tapaya and Ronald Ventura.

The underlying motivation of WASAK! and its accompanying publication is to shed light on the fascinating contemporary art currently being produced in the Philippines. By offering an overview of Filipino contemporary art, WASAK! aims to provide an emblematic contextual compendium. Uniting a selection of leading protagonists across generational lines, genres, and media, the exhibition presents snapshots of current artistic practices from the Philippines.



The 17 participating artists have witnessed the social and political upheaval of Philippines' recent history. Most of these artists spent their maturation grappling with local events that have transpired such as: natural disasters like earthquakes and floods; political unrest in the form of coup d'état and calls to presidential impeachments; political ineptitude in the form of corruption and bribes; and longstanding bouts with poverty and urban overpopulation. This selection of artists have nurtured, or at least, directed their ideas into the reality that is Manila, the nation's capital, from where most of the country's bizarre undulations spring.

Although much of the artists' work is inspired by their own localities, these artists continue to seek their place among the rest of the world. Through the jumble and mess of their own ground zero—which is a country of broken histories, a nation of lush influences, and a people constantly having to live despite of something—their art continued to become, individually, more diverse and yet collectively, as a single exploded view. 'Wasak' is a Filipino word that means "in ruins." When used in the vernacular, it means "wrecked," or as a more encouraging interjection—it can also mean "going for broke." It is a term that signals a hazard.

In this field of scattered landscapes, of broken narratives and loose continuity, what then could be ascribed as Philippine Art? The artists represented in WASAK! have come from the different potholes this gap has created, which explains the varying degrees how their work tries to explain not only a locality, but their own place in art history.

The 17 artists covered in WASAK! provide us with an opportunity to experience the different directions they have wandered into—a chance to view a small course of history that is finding its way into the arts.

**ARNDT**



## PHILIPPINE ART TREK 2016 | SINGAPORE

**EVENT TITLE:**

**BAGAHE: ART AS REMITTANCE**

**OPENING DATE/TIME:**

02 September 2016 | 5:30 pm

**DURATION:**

03-16 September 2016

**VENUE:**

**DE SUANTIO GALLERY**

Singapore Management University  
90 Stamford Rd.

Tel. +65 96490946 (Chris Inton)

Tel. +65 83638279 (Jasmin Orosa)

In 1906, fifteen Filipinos were recruited to work in Hawaii as pineapple pickers in Ilocos starting what would be known as the Philippine diaspora migrating around the world today. For money, pride or some as simple as a dream of alighting an airplane, more than three thousand depart our country every day, year after year for more than hundred years now.

Forming part of the amalgam of 10 million Filipinos sprawling worldwide, Filipinos work in some of the most difficult, obscure and time consuming industries that test their skills and commitment to other people's welfare. As doctors, physical therapists, nurses, IT professionals, engineers, architects, technicians, teachers and seafarers whatever complicated, dirty, nitty gritty job for the taking.

The dilemma of the personal and the social entangles, as it intertwines on top of the heads of Filipinos as it dangles like a sword of Damocles awaiting its fateful fall. As it was then it is instinct that one leaves the comfortable habitats for greener pastures. Sacrificing one's self, the promise of a better future for one's family cannot be resisted. To buy that home for our parents who rented all their lives; to purchase that land your family have been tilling in the hopes of not paying its lease for our forebears. To send our children to the best education in the fervent wish that they will have their own business for you to return back home.



Bagahe is our ongoing collective story in an adapted/adopted land. Gathering some of the Filipino artists in Singapore, Bagahe is both call and a reply. At a time when newly induced Philippine pride is spreading around the world emanating from sports, beauty pageants, art biennales and that recent premier episode Anthony Bourdain's "Parts Unknown", Bagahe foretells our unkempt and honed tales from this cosmopolitan city—ironies, maladies, and drudgeries. Singapore as a context affects their artistry can both be conflicting and liberating. To imbibe a sense of artistic urge within the confines of strict and contained art practice.

To reside temporarily in a foreign abode remains the toughest challenge as acculturation must draw first blood. Bagahe is what one acquires from your current stay. Loaded with real experience, all preconceived notions are met with blank wall or canvas in this instance. Although not all are lucky, some come back shortly after sudden eclipse of homesickness, others will never use the luggage they brought when they departed their hometown.

Bagahe could well be that one inimitable luxurious artistic baggage. It is what you bring to your point of destination from your point of origin—culture, perspective and memory. Most of these artworks took as much time as when we first got here. But unlike their obliged regular remittances to their mother country, just once this one is going for us.

(by Jay Bautista)



## PHILIPPINE ART TREK 2016 | SINGAPORE

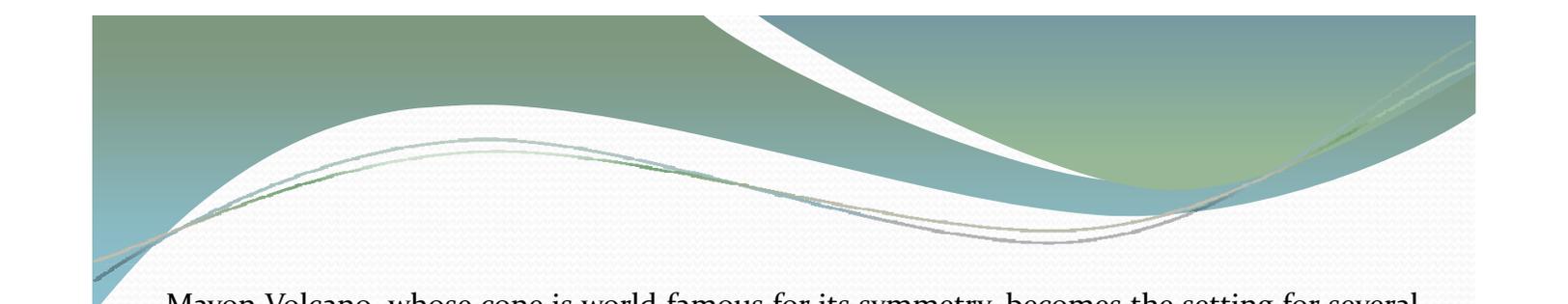
EVENT TITLE:	<b>TALES FROM THE LAND OF 7000 ISLANDS</b>
DATE/TIME:	09 September 2016   6:30 pm – 9:30 pm
DURATION:	09 September 2016 – 11 December 2016
VENUE:	<b>DI LEGNO GALLERY</b> 188---6, Tanjong Katong Road, Singapore 436990 +6563462012   <a href="mailto:info@dilegno.sg">info@dilegno.sg</a> <a href="http://www.dilegnogallery.com">www.dilegnogallery.com</a>

Di Legno Gallery presents Tales from the Land of 7000 Islands, a group show of contemporary Filipino artists Ben Albino, Moreen Austria, Maiya Balboa, Cherie Bitanga, Chloe Dellosa, Patrick Fernandez, Jonathan Joven, Amanda Lapus Santos, Jojit Solano, Dexter Sy and Jayson Tejada on September 9, 2016.

With their vivid colourings reminiscent of deep cerulean waters, verdant mountains and fiery crimson sunsets, the artists showcase the role of folklore in shaping Filipino culture. Stories of love, legendary figures, creation myths and beloved characters from folktales which have been passed on from generation to generation are used as themes for the artists' visions.

Maria Makiling, a goddess and forest nymph protecting the mountains and lakes of Laguna, is the most widely known diwata or fairy in Philippine Mythology, perhaps due to the appearance of Mount Makiling itself which resembles the profile of a woman in repose. Patrick Fernandez paints a portrait of Maria Makiling as she watches over her domain while hunters and fishermen harm the creatures she protects.

The Legend of Maragtas claimed that ten Bornean datu or chieftains arrived in the island of Panay to escape their homeland. These datu and their families were said to be the first people who settled in Visayas in the southern region of the Philippines, forming a confederation of barangays called Madya-as under the leadership of Datu Sumakwel. Moreen Austria interprets Kapinangan, Datu Sumakwel's wife, in the midst of native warriors and free-flying birds, showing her courage, grace and beauty.



Mayon Volcano, whose cone is world famous for its symmetry, becomes the setting for several works, with Chloe Dellosa using it as a backdrop for the love story between Daragang Magayon and Panganoron, their profiles veiling the mountain with mystery and containing embedded details on its surface. Though the tale itself ends in tragedy, Dellosa manages to create a whimsical depiction of passion, promise, and never-ending goodbyes.

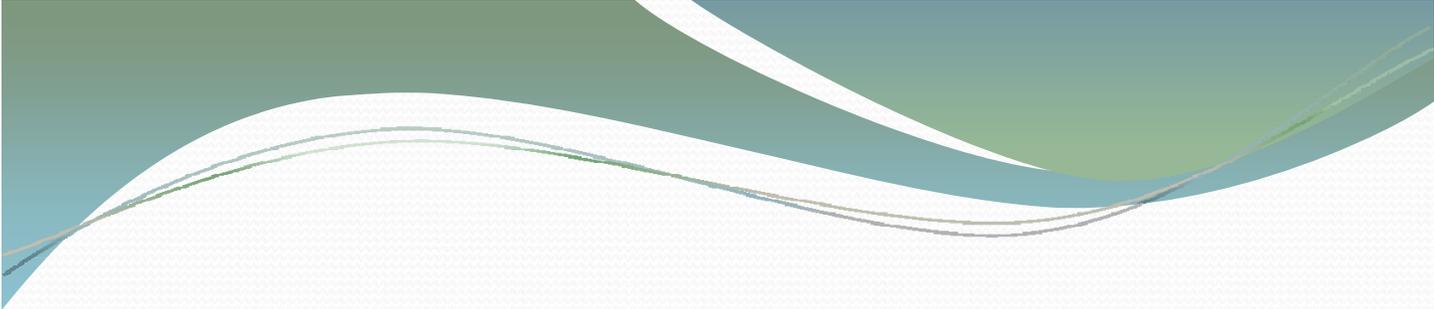
Dexter Sy uses the volcano as well in his narration of the story of Asuang, brother of Gugurang, the protector and guardian of Mount Mayon's sacred fire. Gugurang causes Mount Mayon to erupt whenever he is displeased with the natives, while Asuang rejoices in the frailties of the humans because he may only steal the sacred fire of the volcano whenever his brother's ill temper sends forth the lava to cascade from its almost perfect cone. Asuang over centuries evolved into a more sinister character closer to the plains and more prevalent amongst different regions in the Philippines as he became Aswang – a flesh-eating, shapeshifting monster that preys on the innocent, though this change was possibly a product of Spanish colonizers' propaganda after the introduction of Catholicism in the country.

Other monsters abound the countryside, perhaps as a way of scaring off children from wandering off in the dark. The Manananggal is a vampire-like mythical creature with many of the characteristics of the Aswang, though what's notable about its appearance is the severance of its upper torso while it flies with bat-like wings in search of victims. Cherie Bitanga brings forth her own version of the Manananggal, a thoroughly modernized one, as Clara, a character who seems to be much more content doing yoga poses than seeking the hearts of newborns.

Contemporary depiction underscores Jojit Solano's piece as well as he retells the legend of the pineapple with subtle satire and social commentary through a painting of how today's youth use the power of sight while they are addicted to technology and gadgets. The pineapple is said to be a transformed Pina, a young girl who was cursed by her mother to have a thousand eyes so she could see whatever it was she was looking for.

Jayson Tejada gives us a sneak peek into the world of nuno (old man of the anthill) and duwende (dwarves), their homes and day to day village life. They are described to resemble humans, only they are tiny as they dwell underneath large rocks, trees, riverbanks, or in anthills.

Ben Albino's painting of an unknown hero seems to find himself in a vortex of chaos and conflict as he encounters spirits, while Maiya Balboa presents three powerful gods who were said to bring into existence the universe in the beginning of time, Ulilang Kaluluwa (Orphaned Spirit), a huge serpent who lived in the clouds, Galang Kaluluwa (Wandering Spirit), the winged god who loves to travel, and Bathala (Supreme Being) who was the caretaker of the earth. Their epic battle in Philippine mythology was said to have created life on earth, and the artist's depiction of their tale signifies the desire for the story to be passed on to future generations.



The innocence of children and their capacity to learn culture and tradition further as Amanda Lapus Santos draws inspiration from National Artists for Music Levi Celerio and Lucio San Pedro's celebrated folk song, Sa Ugoy ng Duyan (In the Cradle's Rocking), creating a safe and warm sanctuary for a sleeping babe, while Jonathan Joven uses his signature worm's eye view to depict children reading about legends and folklore as they are set against the firmament, imagining how the sun, moon and stars came about.

It has been said that listening to folklore is one of the easiest ways to immerse one in a country's culture. In *Tales from the Land of 7000 Islands*, we are enticed by visual narratives from individuals whose lives have been shaped by these stories. These and other intricate tales are tightly and entrancingly interwoven, making up the kaleidoscopic fabric of a nation and its peoples.

[Tales from the Land of 7000 Islands](#) is on show from September 9 to December 11, 2016 at the Di Legno Gallery, located at 188-6, Tanjong Katong Road, Singapore, 436990, SG. For more details, please contact us at +65 6346 2012 / [info@dilegno.sg](mailto:info@dilegno.sg) or visit [www.dilegnogallery.com](http://www.dilegnogallery.com).





## PHILIPPINE ART TREK 2016 | SINGAPORE

EVENT TITLE:

**EMPTY HOUSES**

OPENING DATE/TIME:

08 September 2016 | 7:00 pm

DURATION:

08-18 September 2016

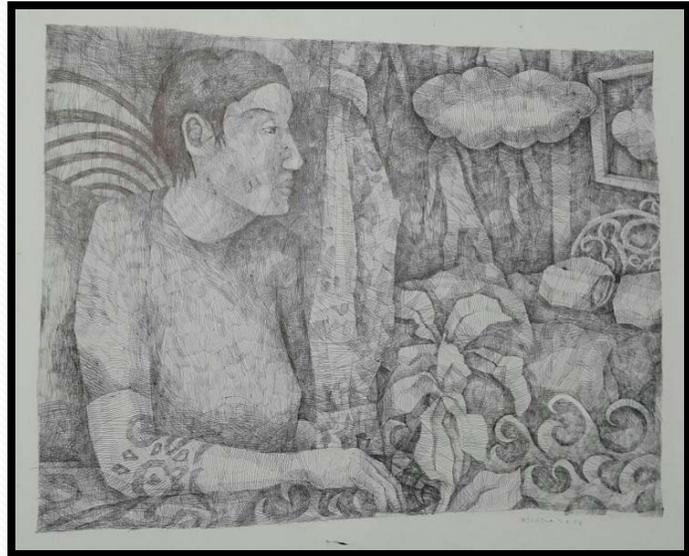
VENUE:

**UTTERLY ART**

20B Mosque St., Level 3 (S) 059500  
Tel. +65 9487 2006 (Dr. Keng Hock)

Shelter is a basic and universal human need. Our ability to adapt to the environment through the many types of shelters we have as a species made, is one of the advantages we've had over other species. This ability has allowed us to colonize every corner of the earth and possibly other parts of the galaxy as well in the distant future. But despite the ever-changing nature of shelters, there is one thing in common we have with those who have gone before us, and those who are yet to come: we make our shelters, but conversely, our shelters make us.

Empty Houses 2016 is based on observations I have made on how we inhabit our homes – the two fold-process of us making our houses and how in return, we are molded into who we are as we dwell in them. By incorporating domestic visual elements that directly or indirectly relate to the dwellers in an abode, I have created a series of works that show the different identities and characteristics that are implied by each work. As an artist, nothing is too mundane for my attention. I believe that there is no limit to creating as long as you do what interests you, and you don't allow yourself to get bored.



FERNANDO ESCORA is a graduate of the Bachelor of Fine Arts at the University of the Philippines, Diliman, Quezon City in the Philippines. He has the distinction of topping the entrance exams to the Fine Art Department of this prestigious university for the examination which is based on both talent and aptitude in 1991. He has been a finalist in the Shell Art Competition and the Jurors' Choice awardee for the Art Association of the Philippines art competition for students. He has had numerous local and foreign exhibitions and his work is collected by the Singapore Art Museum, as well as corporate and private collections.

UTTERLY ART



## PHILIPPINE ART TREK 2016 | SINGAPORE

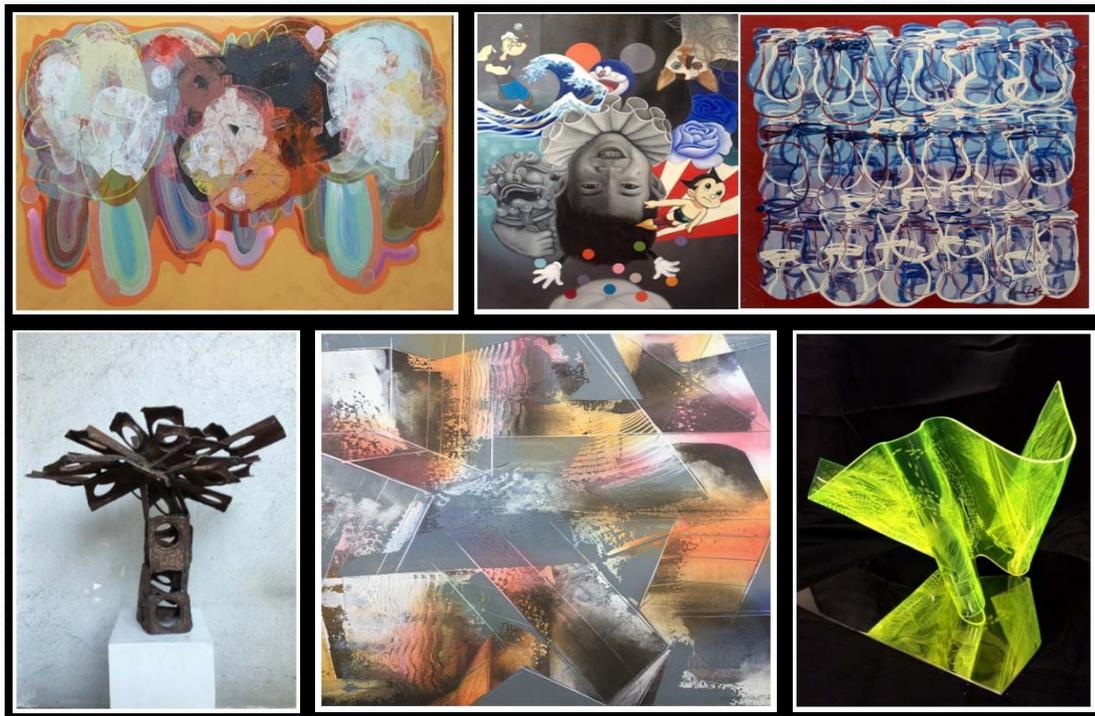
<b>EVENT TITLE:</b>	<b>BEYOND IMAGERY &amp; MEANING</b>
<b>OPENING DATE/TIME:</b>	14 September 2016   6:30 pm
<b>DURATION:</b>	15-28 September 2016
<b>VENUE:</b>	<b>MOMENTOUS ARTS</b> 1557 Keppel Rd Blk C, #02-11 Singapore 089066 Tel No. +65 9641 3235

Momentous Arts presents the work of 6 contemporary Filipino artists entitled Beyond Imagery & Meaning.

The artists in this exhibition represent a wide variety of styles and impulses, from pop sensibility to contemporary realism to abstract expressionism. The range of works presented are diverse and encompasses various media like sculpture, painting, & engraving.

Rich in artistic diversity, The Philippines has a long tradition in painting with early 19th century works advocating the church and the Christian faith. Subsequent periods were dominated by portraits, followed by genre paintings. In the last decade abstract art has stepped up to the fore and taken on a more asserting role.

The pursuit for new styles and expressions by artists responding to new challenges in the global arts scene and in a world driven by technology advances that has an effect on the lives of people. Beyond the social-political history that surrounds and inform their work, these artists strive to bring a personal visual vocabulary and an unique approach to their art making.



Beyond Imagery & Meaning aims to show these challenges the artists are confronting, perhaps not so much from within their artistic community but more of an external one.. How they are responding to the art historical style they are baptized ? Do they then subvert, appropriate, reanimate or merge the eras of past styles ?

Collectively the exhibition gives a glimpse of the dynamic art that is being made in the Philippines today. Their works characterized the vigor and vitality of contemporary art today and at the same time providing a counterpoint to the academic past of Philippine art in their work. The artists include : Benjie Cabrera, Benjie Cabangis, Eman Santos, Pete Jimenez, Reynold dela Cruz, and Rene Robles.

The Philippine Art Trek is an annual showcase of Philippine art organized by the Embassy of the Philippines and presented by invited galleries in Singapore. This year marks the 10th anniversary of the successful collaboration.



## PHILIPPINE ART TREK 2016 | SINGAPORE

EVENT TITLE:

**SKEIN**

OPENING DATE/TIME:

16 September 2016 | 6:30 pm

DURATION:

16-30 September 2016

VENUE:

**SHOPHOUSE FIVE**

5 Lor 24A Geylang, (S) 398535

+65 9842 7817 (Ms. Roberta Dans)

Artesan Gallery + Studio presents four Filipino artists who converge in a group show entitled *Skein*. The exhibition opens on September 16th, in the wonderfully gentrified, yet organic area of Geylang, Singapore.

The Exhibition features EJ Cabangon, Iggy Rodriguez, Raffy Napay and Pow Marin - all successful and thriving artists from the Philippines.

*Skein* has multiple meanings, all quite aptly defining the group's dynamics 'as if wound in a coil', with a series of interrelated works. Whilst all artists invoke a single purpose, they are highly differentiated by their individual style and technique.

The pop up exhibition by Artesan promises to intrigue, as well as enthrall its audience in this divergent environment.





## PHILIPPINE ART TREK 2016 | SINGAPORE

EVENT TITLE:	<b>A BEAUTIFUL SINGAPORE</b> (Symposium & Photo Exhibit)
DATE/TIME:	30 September 2016   7:00 pm
VENUE:	<b>THE BAYANIHAN CENTRE</b> 43 Pasir Panjang Road Singapore 118503 +65 9238 3893 (Mr. Bhong Odal) + 65 9777 1213 (Mr. Arnold Apostol)

The Lion City, the Garden City, the Red Dot, or simply, Singapore, our home. The Society of the Pinoygraphers is a local based group of photographers. This photo series entitled “A Beautiful Singapore” is a body of work showcasing an appreciation of the culture, landscape and the people of Singapore as seen through the lens of a Pinoygrapher.

The exhibition covers different points in the island along with some info on how the photos were taken. And, a short guide will be given out to help budding photographers to discover the best places in the island for different types of photos.

“In the daily ins and outs of our busy lives, it is very easy to miss this. We use the camera as a tool to let people see and notice the world around us.”



Photography talk, **THE ART OF SEEING**: The brief session will take you through some simple approaches in nurturing and developing your “artistic side”. It is the art of seeing the world around you as we do.

Photography talk, **THE BEST CAMERA YOU ALREADY HAVE**: The brief session will show you some simple ways to better use your camera. Regardless of what type: DSLR (digital single lens reflex), PNS (point and shoot), compacts and even your phone cameras. We’ll show you a few tricks.

The photos in the exhibition are available for sale. Feel free to approach any of us for details.