

Luis Antonio Santos

(sounds

fading,

distant.

sounds

distant,

muted.)

LUIS ANTONIO SANTOS
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Luis Antonio Santos

(sounds fading, distant.)
sounds muted.)



(sounds fading, distant.
sounds distant, muted.)
by Dodo Dayao

Twin views of Mars greet you even before you arrive at the main space. *Parallel Sunsets* is literally a diptych of the same Martian sunset printed on aluminum and with one image flipped horizontally, while *Artificial History* is made up of instax photographs of the same Martian tableau where a body of water used to exist. Both works play into the scientifically implausible but poetically wondrous notion of Mars as a sort of mirror Earth, but in modifying (altering, color-correcting) the photographs to make them look as if they were shot on Earth, whatever dis-recognition that naturally occurs when something is both alien and familiar is significantly diminished. This process of dissolving whatever recurring animosities come from demarcations is the crux of Luis Santos' new show (*sounds fading, distant. sounds distant, muted*).



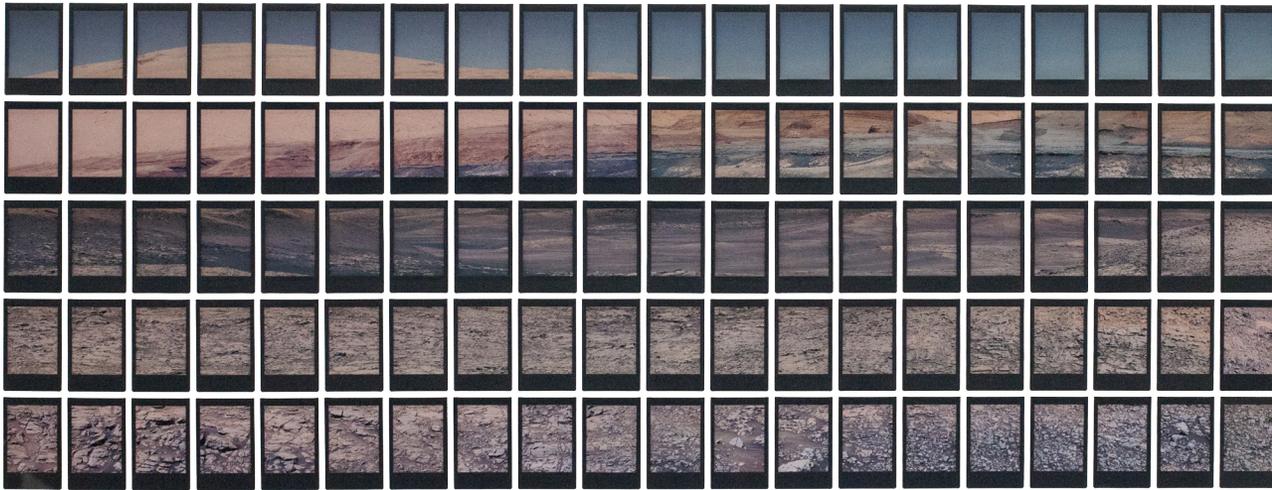


His last two Silverlens shows, *Structures* and *Measuring Distance*, both endeavored to confront his ongoing fascination with the processes and vagaries of representation. Here he revisits the same terrain, picking up where the two shows left off, re-interrogating the same relationships, re-purposing the same imagery. But where *Structures* negotiated the tensions between object-as-painting and painting-as-object and *Measuring Distance* factored in time and space and memory as variables in the process, both shows bringing the dichotomous push and pull into a sharper relief, (*sounds fading, distant. sounds distant, muted*) all but blurs those lines of dichotomy, not just between the works themselves but between the three shows, which Santos always meant to form a thematic and philosophical and spiritual and aesthetic whole anyway, each one feeding off and organically building on the one before it.

Santos is easing the tensions if you will, this time striking parallels and charting the deviations, remaining attuned to the symbiotic nature of parallels, each work evoking the various permutations of influence between the representation and the represented, teasing out their similarities more than their differences. The show's title alone reflects this, the way the two sentences come off like mirror images of each other, and the way, too, that they alter each other seemingly in the mirroring. In *Untitled (Structures)*, for instance, which dominates the main space, Santos returns to one of the persistent, ubiquitous visual strands present in all three shows, those corrugated galvanized iron (G.I.) sheets commonly used to make roofing out of, but this time he hangs the actual, tactile material he painted on the wall opposite from where the painting hangs. It's the

most overt, most literal mirroring in the whole show. The rest of his ricochets are quieter, subtler, like the way the image of a wire fence in the light-box installation piece, *Echo/Imprint*, is appropriated by the silkscreen painting *Sequence Pattern Method*. Then there is the subtlest, but perhaps the most insidious echo of all, the actual gallery itself, where all three shows were held, and how Santos alters this literal space with an almost territorial sense of delineation, making it less facilitative and more complicit, using materials and objects (GI sheets, wire fences, TV sets) that routinely serve such purposes, in that they arbitrarily define spaces. With (*sounds fading, distant. sounds distant, muted*), you get a sense that Santos has at last bought his fascination with representation into something of a full circle. He's always been given over to the subtle alterations that occur in the transitions between represented and representation, but in re-calibrating his focus into what has stayed the same rather than what has changed, the new show ultimately finds its point of departure and engagement.



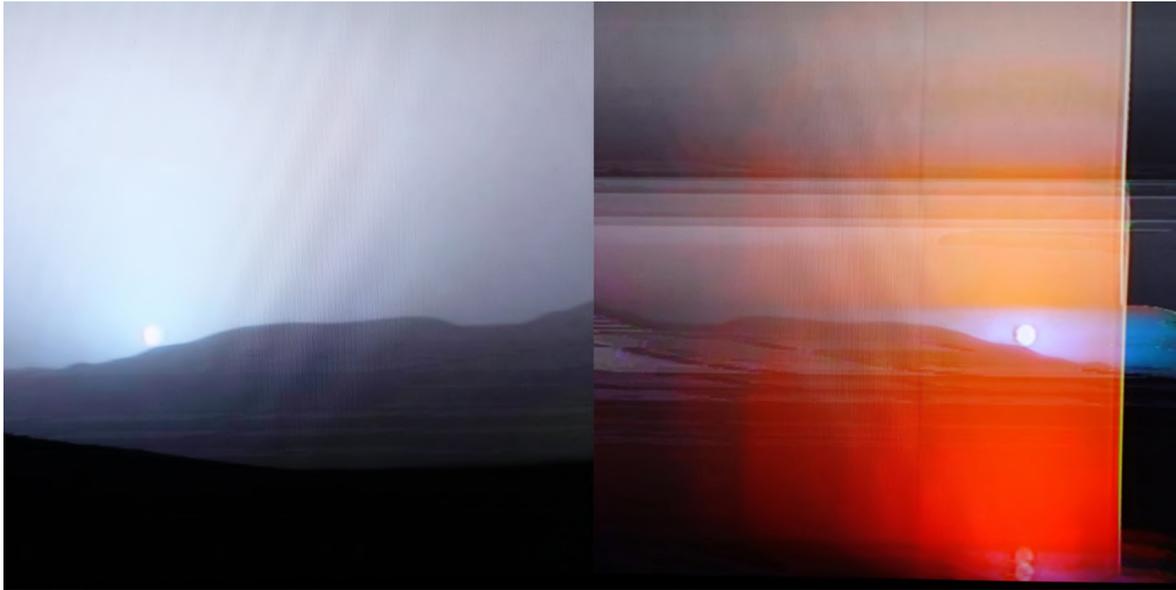


Artificial History

100 instax mini films

27h x 55w in • 68.58h x 139.70w cm

2018



Parallel Sunsets (Infinite Loop)
photograph on aluminum
16.73h x 33.46w in • 42.5h x 85w cm
2018





Untitled (Structures)
oil on canvas, galvanized iron sheets on
wooden stretchers
72h x 48w in • 182.88h x 121.92w cm each
(diptych)
2018



Untitled (Structures)
oil on canvas, galvanized iron sheets on
wooden stretchers
72h x 48w in • 182.88h x 121.92w cm each
(diptych)
2018





Untitled (Structures)
oil on canvas, galvanized iron sheets on
wooden stretchers
72h x 48w in • 182.88h x 121.92w cm each
(diptych)
2018



Untitled (Structures)
oil on canvas, galvanized iron sheets on
wooden stretchers
72h x 48w in • 182.88h x 121.92w cm each
(diptych)
2018



Echo/Imprint
lightbox
16.93h x 24.80w in
(43h x 63w cm)
2018



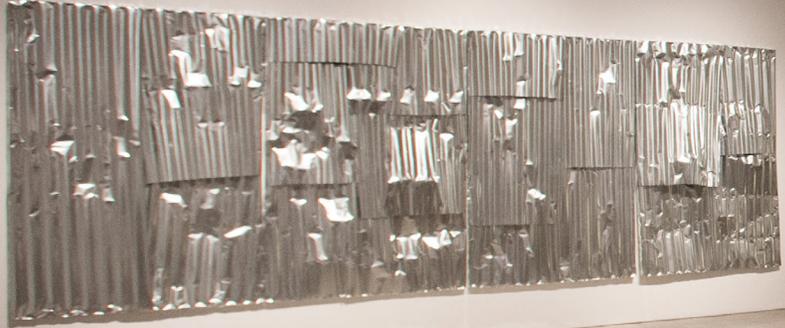


Sequence, Pattern, Method
enamel on acrylic sheet
73.23h x 49.02w in • 186h x 124.50w cm
2018



Sequence, Pattern, Method
enamel on acrylic sheet
73.23h x 49.02w in • 186h x 124.50w cm
2018





LUIS ANTONIO SANTOS

Bio

Luis Antonio Santos (b. 1985) is a painter based in Quezon City, Philippines. His practice is an experimentation of monochromatic and photorealistic paintings of specimens and distorted surfaces as subjects. He has been exhibiting his works since 2010 with solo shows at West Gallery, Manila Contemporary, Blanc Gallery and Silverlens Gallery. He has also been included in several group exhibitions in Manila and Singapore.

SOLO SHOWS

- 2018 *(sounds fading, distant. sound distant, muted)* Silverlens, Manila
- 2016 *Index*, Finale Art File, Manila
- 2015 *Measuring Distance*, Silverlens, Manila
- 2014 *Momentary Lapses*, Blanc Gallery, Manila
- 2013 *Then It Happened*, Blanc Gallery, Manila
Structures, Silverlens, Manila
Nocturne, West Gallery, Manila
- 2011 *Modular/Variations*, West Gallery, Manila
Exposition, Manila Contemporary, Manila

SELECTED GROUP SHOWS

- 2018 *Step Lightly/...* Art Informal, Greenhills
Building It Both Ways. Blanc Gallery, Quezon City
Art Central HK 2018. Vinyl on Vinyl, Hong Kong
Mga Bagong Kristo sa Lumang Simboryo. Art Informal, San Juan
- 2017 *Melted City 4*. Blanc Gallery, Quezon City
Recent Works. Art Anton, Pasay
Extreme Present. Mono8, Manila
Gentlemen Take Polaroids. Artery Art Space, Quezon City
Overland. Pinto Art Museum, Antipolo
As Far As Near As Deep And Wide And Tall. Galerie Roberto, Alabang
Ingress/Egress. Underground Gallery, Makati
Vitamin P. Mono8, Manila
//image_sampler. Sampaguita Projects, Quezon City
Re:View 2017, BenCab Museum, Baguio
- 2016 *Art Fair Philippines*, Silverlens, Manila
Binding. Blanc Gallery, Quezon City

Topsy Turvy. Finale Art File, Makati
Art Fair Philippines. Makati
The Out Sounds From Way In: Imaginary Album and Music Show. Vinyl on Vinyl Gallery, Makati
Extended Play Vinyl on Vinyl Gallery, Makati
Re:View 2016, BenCab Museum, Baguio
2015 *Paperviews 15: Rapid Cycling*, Manila
Re:View 2015, BenCab Museum, Baguio
B.a.B.E.L., Underground Gallery, Manila
Naked Lunch, Altro Mondo, Manila
You Are Here, Vinyl on Vinyl, Manila
Fotosemana, Thousandfold, Manila
fu:bar, Siva Galerija, Croatia
Order of Objects After Arrival. Project Space Pilipinas, Manila
Melted City 2, Blanc Gallery, Manila
Art Fair Philippines, Manila
2014 *Art Fair Philippines*, Manila
Kadinsky, J Studio, Manila
Gathered Narratives, Silverlens, Manila
Paperviews 14: On Immanence, Project Space Pilipinas, Manila
Anonymous, J Studio, Manila
Athens Video Art Festival 2014, Greece
BP Loud Tate 2014: Code / All Glitched Up, Space, UK
Before and After, West Gallery, Manila
Rebel with a Cause, Univers
Re:View 2014, BenCab Museum, Baguio
2013 *Tones of Home*, Blanc Gallery, Manila
Art Fair Philippines, Manila

Perdido Eden, Ode To Art Gallery, Singapore
The Mona Lisa Project, Cultural Center of the Philippines, Manila
2012 *Outerhope*, Blanc Compound, Manila
2011 *Survivalism*, Light and Space Contemporary, Manila
Anti-Hero Show, Altro Mondo Arte Contemporaneo, Manila
Recent Prints, The Department of Avant-Garde Clichés (DAGC), Manila
Munnyfestation, Blanc Compound, Manila
2010 *12 x 9*, West Gallery, Manila
2009 *Stick with the Enemy*, Mo_space, Manila

EDUCATION

De La Salle University, Bachelor of Science in Business Management, Philippines



ABOUT SILVERLENS

Through its artist representation, institutional collaborations, art consultancy, and exhibition programming including art fairs and gallery partnerships, **SILVERLENS** aims to place its artists within the broader framework of the contemporary art dialogue. Its continuing efforts to transcend borders across art communities in Asia have earned it recognition from both artists and collectors as one of the leading contemporary art galleries in Southeast Asia. **SILVERLENS** was founded by Isa Lorenzo and Rachel Rillo in 2004.