

pinky
ibarra
urmaza

christina
quisumbing
ramilo

Dead Horse Bay

PNKY IBARRA URMAZA
CHRISTINA QUISUMBING RAMILO

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Dead Horse Bay





The unique story of Dead Horse Bay has served as both a resource and a muse for artists, historians and educators. It is a strange little place but also a microcosm of society; it faced issues that are still current: on migration, racism, the invisibility of service workers and the heartless eradication of helpless communities.





Pinky Ibarra Urmaza was browsing topics on mudlarking when she came across Miriam Sicherman, who wrote about Dead Horse Bay. This interested Urmaza enough to pursue further research. She managed to get a copy of Sicherman's 2018 thesis "Forgotten By God: How the People of Barren Island Built a Thriving Community on New York City's Garbage." Christina Quisumbing Ramilo was scheduled to travel to New York in June 2019, and together they decided to visit Dead Horse Bay in preparation for their 2-man show at Silverlens gallery. Sicherman was gracious enough to give them guidance on how to navigate the unmarked paths leading to the shoreline and advice them on the best times to search for objects in relation to the tides.

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Urmaza's love for storytelling stems from her childhood, growing up in her lolo's (grandfather's) ancestral home, which was filled with musty old books and encyclopedias, damaged by floods and weathered with age. This evolved in adulthood when Urmaza began her career as a videographer, fueled by a combined passion for research and the evocative juxtaposition of imagery. Urmaza made a natural shift to collage-making, influenced by her enthusiasm over historical fiction and her daughter's goal of becoming an archaeologist. For the Dead Horse Bay exhibition, she referred to several books and essays, including "The Innocence of Objects" by Orhan Pamuk and "Barren Island" by Carol Zoref.



Atlas, 2019
book covers, framed painting, found metal
and rubber, epoxy and acrylic
11.50h x 13.50w in
29.21h x 34.29w cm



Between the Words and the Sea, 2019
book spines, found plastic and wood,
recipe page, ink and acrylic
12h x 15w in
30.48h x 38.10w cm



Everything I Never Told You, 2019
book covers, old letters, envelope, epoxy,
ink, graphite and acrylic
12h x 17w in
30.48h x 43.18w cm



English as a Second Language, 2019
book covers and spine, old photograph, ink, recipe page,
fabric, found tile, graphite and acrylic
10h x 20w in
25.40h x 50.80w cm



Cat's Cradle, 2019
found rubber, game piece, thread,
old wooden box, tintype and acrylic
4h x 6w x 2.50d in
10.16h x 15.24w x 6.35d cm



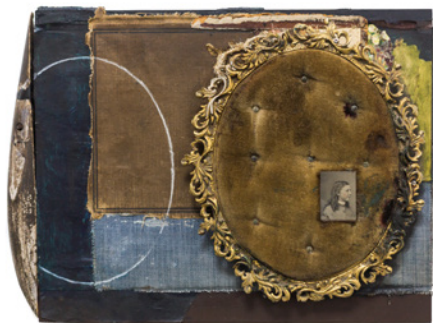
Like Stars on Earth, 2019
book covers, paper, tintype, metal jack,
bingo piece, ink, graphite and acrylic
11h x 14w in
27.94h x 35.56w cm



Marta, 2019
book covers, paper, old photograph, fabric,
epoxy, found plastic, ink, graphite and acrylic
9h x 13w in
22.86h x 33.02w cm



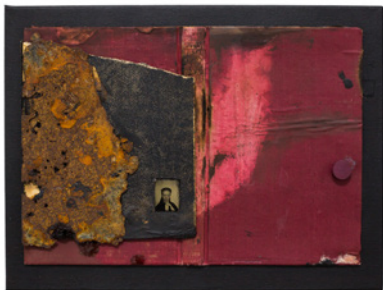
The Port of Missing Things, 2019
shoe part, metal piece, paper, book covers,
graphite, acrylic and epoxy
12h x 16w in
30.48h x 40.64w cm



Other Islands, 2019
book covers, framed velvet cushion, tintype,
found wood, fabric, ink and graphite
8h x 11w in
20.32h x 27.94w cm



Tell Me How It Ends, 2019
found wood, metal box, tintype, game pieces,
sand, paper, ink, marble and acrylic
11h x 14w in
27.94h x 35.56w cm



The Warmth of Other Suns, 2019
book covers, tintype, found metal,
game piece, epoxy and acrylic
9h x 12w in
22.86h x 30.48w cm



Rain Will Make the Flowers Grow, 2019
wood box, tin container, daguerreotype, old receipt,
wood carving fragment, domino pieces, thread, found bottle with sand
7h x 13w in
17.78h x 33.02w cm



Memento, 2019
book cover, old photograph, fabric, old documents,
game pieces, ink, graphite and acrylic
12h x 12w in
30.48h x 30.48w cm



The Descendants, 2019
found wood scraps, tintype, metal piece, fabric,
rope, nails, book cover, envelope and acrylic
18h x 18w in
45.72h x 45.72w cm



The tide rises, the tide falls, 2019

wood panels
11.02h x 120.08w in
28h x 305w x 2d cm



The sea is a house of memories, 2019

glass, metal, sand, bottle
5.91h x 4.33w x 5.91d in
15h x 11w x 15d cm

christina
quisumbing
ramilo

Recycling has been the basis of Ramilo's practice for decades, by deliberate choice, not only being unable to bear the thought of material waste, but also through her penchant for collecting and accumulating fragments and objects until their time comes to be used as material for art. She is motivated by the joy of discovery and the potential of found materials when assembled with other objects to communicate layers upon layers of meaning. Her ingenuity lies in the ability to highlight the relevance of these objects in our time, recognizing both the value of old objects and the significance of contemporary materials: used sandpaper, disposable coffee cups, beautiful fabrics and the process of other artists, who are her peers.



Break, 2019

glass, metal, eyeglass, broken plates from dead horse bay

18.39h x 23.94w x 24.02d in

46.70h x 60.80w x 61d cm



CONTAINED, 2019
glass, wood, bulb, antique ice cream scoop,
antique bottles from dead horse bay
10.73h x 18.70w x 6.10d in
27.25h x 47.50w x 15.50d cm



CURRENT, 2019
vintage clock, bottles from dead horse bay,
water damaged photographs, antique frame
23.23h x 19.29w x 3.35d in
59h x 49w x 8.50d cm

Weight, 2019
sand, fabric, suit cases, vintage box, mirror
28.54h x 20.08w x 23.62d in
72.50h x 51w x 60d cm





HOMELAND, 2019
wood, glass, bottles, antique bird cage, bulb
45.47h x 23.62w x 18.11d in
115.50h x 60w x 46d cm



The Galaxy Between Us, 2019

wood, vintage car side mirror, dental tool, fish nylon,
fish strings, bouys, hook, bulb, NYC coffee cups, glass, marbles
20.08h x 22.44w x 5.31d in
51h x 57w x 13.50d cm



Migration, 2019

wood, glass, guava branch, fabric,
plastic horses, metal, hardware, bulb
37.99h x 18.50w x 7.87d in
96.50h x 47w x 20d cm



New Moon Weave, 2019
wood, glass, wooden weaving tool, hardware, mirror
22.64h x 20.28w x 3.35d in
57.50h x 51.50w x 8.50d cm



Orchestrate, 2019
wood, glass, used sandpaper, vintage horns,
bronze, fire hose snout, bulb, cement
31.89h x 31.10w x 6.30d in
81h x 79w x 16d cm



Residency, 2019
wood, bottle, cement, nails, glass, keys
11.02h x 10w x 11.43d in
28h x 25.40w x 29d cm



Identity, 2019
wood, glass, vintage bottles from dead horse bay, silver spoon
17.52h x 20.59w x 6.50d in
44.50h x 52.30w x 16.50d cm



Harbor, 2019
wood, bottle, glass, metal sheet,
broken glass and plates from dead horse bay
55.83h x 48.03w x 8.66d in
141.80h x 122w x 22d cm

Wish, 2019
glass, metal, wishbones
5.91h x 4.33w x 5.91d in
15h x 11w x 15d cm



UNTENDED, 2019

paper towel/ oil paint from Elaine Navas, clothes pins

62.60h x 92.91w in

159h x 236w cm





pinky ibarra urmaza & christina quisumbing ramilo

***Barren Island*, 2019**
shoe soles
dimensions variable





The exhibition presents a multitude of readings that tug on viewers' memories and imaginations. It is a portal into a forgotten world whose name cannot be found in modern maps and most history books. It is a revelation based on buried objects that are reasserting themselves, inevitably uncovered by the waves, resurfacing things once hidden. It recalls the atrocity of a government official who displaced people from poor sections of the city; unable to afford moving vans, their precious possessions dumped into landfills. It is the artists' semi-autobiographical thoughts as immigrants and outsiders and their struggles as brown workers. It is a reflection on the changing roles and perceptions of women: their strength, versatility and ability to reclaim. It is a commentary on the urgency of processing waste to curb environmental disaster.



Each work draws us in to look closely and contemplate on every tiny element. The following are excerpts from the artists describing selected work to illustrate the richness of each piece:

Tell Me How It Ends by Pinky Ibarra Urmaza:

“I borrowed the title from a book of essays (by Valeria Luiselli) that discusses 40 questions in a questionnaire drawn up by immigration attorneys. The questionnaire was created for the thousands of Central American children who arrive in the US each year after being smuggled across the US border from Mexico. Their answers would determine if they are to be granted legal sanctuary. I thought of making an imaginary game using a box with toy pieces to symbolize childhood in the midst of chaos and uncertainty. The found wood on the left is from Dead Horse Bay. I included the bits of sand attached to it as a way to represent the shores these children crossed in reaching their unwelcoming new home.”

Weight by Christina Quisumbing Ramilo

“I filled and surrounded vintage suitcases with bags of sand, forming associations with journeys and human attempts to prevent erosion. I wanted to make a feminine piece that portrays the capacity of women to carry heavy burdens. The charms pinned onto the sandbags are “ex-votos” or “milagros”— objects that I have been collecting as part of my lifetime accumulation of religious iconography. Milagros are religious folk charms that serve as votive offerings to saints as a reminder of a person’s particular need or gratitude for an answered prayer. They are often pinned to altars, shrines, and sacred objects like statues and church bells. For the Dead Horse Bay work, I selected milagros related to women, affiliating them to fulfilled hopes and dreams. All of these are set on a base made from a vintage wine crate that I brought home with me from my time living in New York.”





pinky ibarra urmaza

Pinky Ibarra Urmaza inspires viewers to dream up imagined stories with this series of collages. She selects found objects and fragments that are imbued with history, manipulates them through stitching, burning and other forms of mark making, and then thoughtfully combines them, giving them new contexts. Main features in the series are deconstructed old books that have been weathered with age, and the quiet presence of tintype portraits, both suggesting the complexity of the human story. Paired with poetic titles, the works allow for multiple readings; individual responses based on our own memories and fantasies.

SOLO AND GROUP EXHIBITIONS

- 2019 *Dead Horse Bay*, Silverlens, Manila
Heart & Fist, Vinyl on Vinyl, Manila
Asia Now, Paris, Vinyl on Vinyl, Paris
- 2018 *Before the Beginning, After the End*, Art Underground Gallery, Manila
- 2017 *The Days Are Long, The Years Are Short*, Vinyl on Vinyl, Manila
Vitamin P, Mono8 Gallery, Manila
- 2016 Mixed Media Class Show, Art Students League
Extended Play, Vinyl on Vinyl, Manila
- 2014 Group exhibition, B.J. Spoke Gallery, New York
- 2004 *To Illuminate*, Drawing Room Gallery, Manila
- 2003 *Tiempo*, Drawing Room Gallery, Manila
Not Paintings, Crucible Gallery, Manila
- 2002 *And So It Goes*, Central Park Group Show

ART FAIR

- 2017-2019 *Art Fair Philippines*, Manila
- 2018-2019 *Asia Now Paris*, Paris

christina quisumbing ramilo

Christina Quisumbing Ramilo examines and reimagines objects and their contexts through comprehension of material and site specificity. Her artistic practice involves an interest in and respect for the life and history of objects. With minimal intervention on their surfaces, she arranges them or reconfigures their parts, presenting other perspectives to their forms and functions. Often using unconventional materials (construction discards, architectural fragments, casts, recycled paper), and utilizing objects themselves as material (mirrors, bottles, old frames, clothing), most of which have been collected for years, she constructs the works in parts over long periods of time, never completely finished. Conferred with titles that employ wit and humor, they ultimately express her personal poetics.

Ramilo lives and works in the Philippines as a full-time artist and curator.

Recent special projects: Forest for the Trees: Peri-Peri Biennale Jogja V (2019), Everywhere, There You Are, Areté (2019), Forest for the Trees, Art Fair Philippines Special Exhibition (2019), Forest for the Trees, Museo Sansó (2019), Mata, Taiwan East Coast Land Festival (2017), artist-in-residence at Langgeng Art Foundation, Yogyakarta (2016) TAKSU Kuala Lumpur (2017)

Recent solo and group exhibitions: Dead Horse Bay, Silverlens (2019), Flight, Mo Space (2019), Ordo Ab Chao, Silverlens (2018), Verses Reverse, Artinformal (2018), Swell, West Gallery (2018), Muscle Memory, Artinformal (2017) UNTITLED, Artinformal (2016)

SPECIAL PROJECTS

- 2019 *Forest for the Trees: Peri-Peri* Biennale Jogja V
Everywhere, There You Are, Areté, Manila
Forest for the Trees, Art Fair Philippines, Special
Exhibition, Manila
Forest for the Trees, Museo Sansó
- 2017 *Mata*, Taiwan East Coast Land Festival
TAKSU Art Residency, Kuala Lumpur, Malaysia
TEC Land Art Festival Artist Residency, Taitung, Taiwan
- 2016 Langgeng Foundation Art Residency, Yogyakarta,
Indonesia

SOLO EXHIBITIONS

- 2019 *Flight*, Mo_Space, Manila
- 2018 *Verses Reverse*, ArtInformal, Manila
Swell, West Gallery, Manila
- 2017 *Muscle Memory*, ArtInformal, Manila
- 2016 *UNTITLED*, ArtInformal, Manila
- 2015 *Wit of the Staircase*, ArtInformal, Manila
- 2014 *Float*, ArtInformal, Manila
- 2013 *Construct*, Silverlens, Manila
- 2012 *Best Before*, West Gallery, Manila
- 2011 *Book of Days*, Blanc Gallery

SELECTED GROUP EXHIBITIONS

- 2019 *Dead Horse Bay*, Silverlens, Manila
Bound, The Drawing Room, Manila
Yellow Ambiguities, Ateneo Art Gallery, Manila
- 2018 *Destructure*, Mo_Space, Manila
Ordo Ab Chao, Silverlens, Manila
- 2017 *Chance, Perfection, Simple of Complex?*, ArtInformal,
Manila
- 2016 *Life Jacket Under Your Seat*, Langgeng Art Foundation &
Equator Art Projects, Yogyakarta, Indonesia
- 2015 *Open Ends*, Lopez Museum, Manila

EDUCATION

- 1985 - 1988 Master of Arts Degree in Studio Art and Art
Education Major - Painting
New York University, New York
- 1979 - 1985 Bachelor of Fine Arts Degree in Visual
Communication
Major - Editorial Design and Illustration
University of the 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.