




LUIS ANTONIO SANTOS
THRESHOLD

SILVERLENS

LUIS ANTONIO SANTOS
THRESHOLD

26 JUNE - 24 JULY 2021 | BY APPOINTMENT ONLY



A threshold demarcates space. It signifies a physical boundary, yet the term doubly exists as an indicator of the point at which something begins to change. We use "threshold" to measure the very limit of things like pain, temperature, longing, rooms. Similarly, the imagery Luis Antonio Santos utilizes for *Threshold* stands in as marks between states and spaces. The subjects of the work themselves are liminal spaces, enclosed in a constant sort of in-betweenness, delineating one state from another: the pause before a change.

The paintings of drapery and prints of fences both feature innocuous material, usual fare for Santos, who works with the meanings imbued in these everyday, ubiquitous sights. In working with recurring imagery, new meanings begin to compound over time and shifts in perspective. Connections are made between these revelations, and the story grows into another.



LUIS ANTONIO SANTOS
THRESHOLD





Void, 2021

oil on canvas


14h x 17w in

35.56h x 43.18w cm

inquire

book an appointment





The drapery, for example, is easy enough to ignore when encountered in daily life. Often, these canvases, tarpaulins, garbage bags exist to cover up something that is not meant to be seen; a band-aid solution to the visibility of something unpleasant, or simply just not ready.

As the subject of his paintings, these barriers shift the focus from what is being protected or removed from our gaze — what is under construction, discarded, or in the middle of becoming — to the very things that are enclosing them. What is put in the forefront is the vessel rather than what it contains. Seeing these things, we become privy to the implication that behind these marks of demarcation, there is something that is not quite one or the other just yet.

There is a difficulty to pin down one specific state of these imaginary objects and spaces (as what we see are the covers and barriers; never what is covered up), and it leaches into his process, too. The work in *Threshold* elides genres.





Form 3, 2021

oil on canvas

36h x 48w in

91.44h x 121.92w cm

inquire

book an appointment



Form 1, 2021

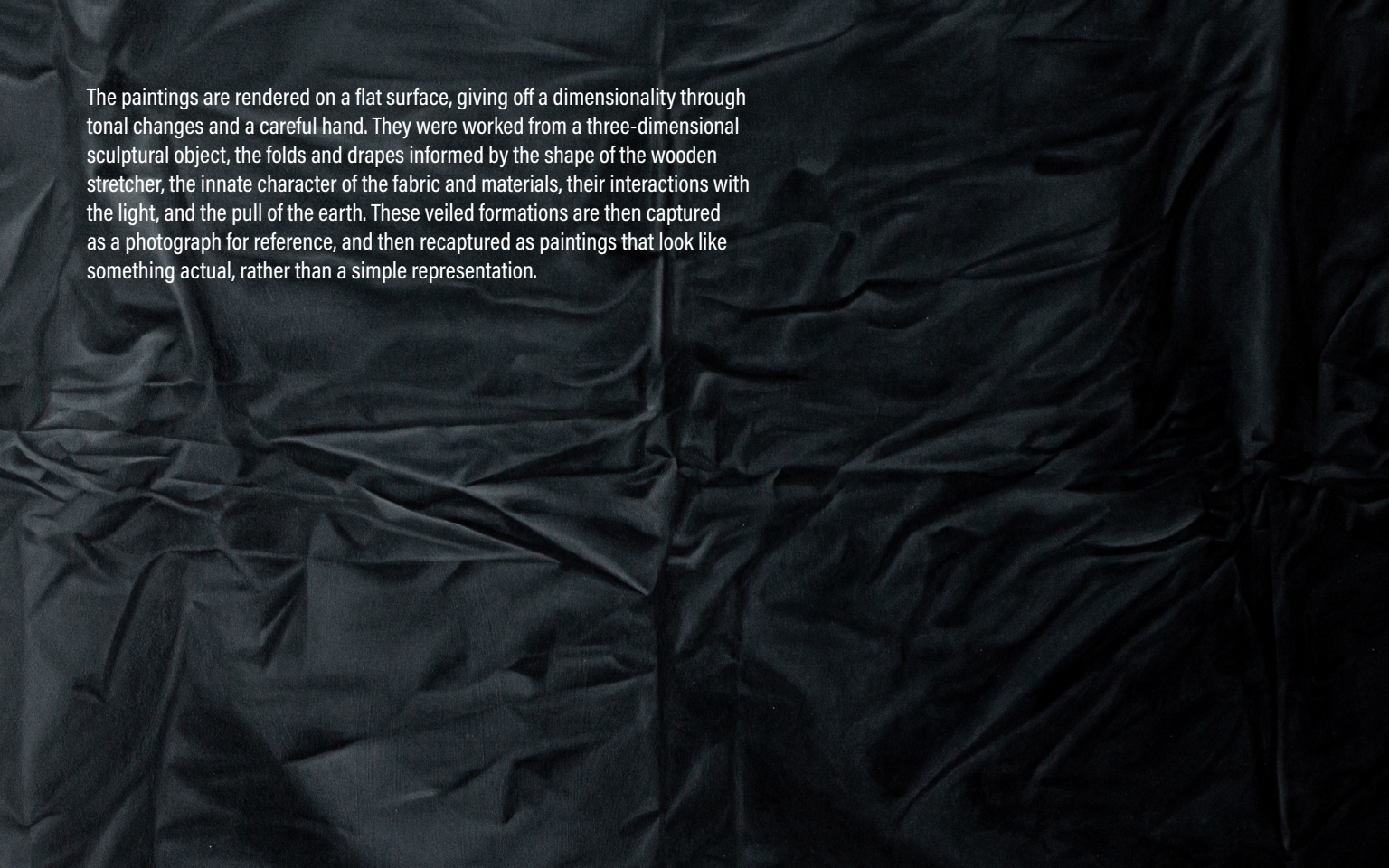
oil on canvas
48h x 72w in
121.92h x 182.88w cm

[inquire](#)

[book an appointment](#)







The paintings are rendered on a flat surface, giving off a dimensionality through tonal changes and a careful hand. They were worked from a three-dimensional sculptural object, the folds and drapes informed by the shape of the wooden stretcher, the innate character of the fabric and materials, their interactions with the light, and the pull of the earth. These veiled formations are then captured as a photograph for reference, and then recaptured as paintings that look like something actual, rather than a simple representation.



Form 2, 2021

oil on canvas

72h x 48w in

182.88h x 121.92w cm

inquire

book an appointment





Sequence, Pattern, Method, 2021

enamel on plexiglass

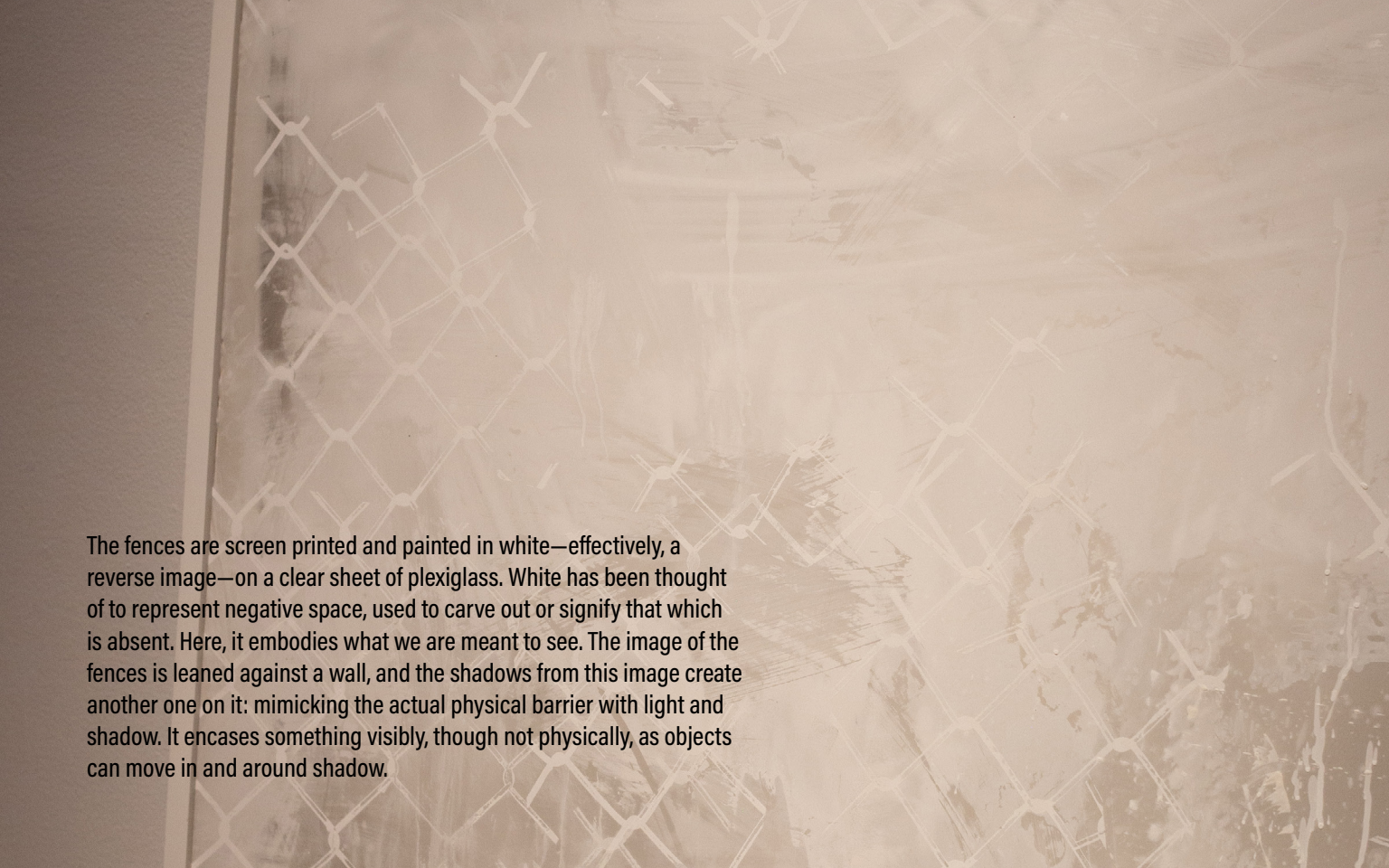
60h x 40w in

152.40h x 101.60w cm

inquire

book an appointment





The fences are screen printed and painted in white—effectively, a reverse image—on a clear sheet of plexiglass. White has been thought of to represent negative space, used to carve out or signify that which is absent. Here, it embodies what we are meant to see. The image of the fences is leaned against a wall, and the shadows from this image create another one on it: mimicking the actual physical barrier with light and shadow. It encases something visibly, though not physically, as objects can move in and around shadow.





post—site No. 2, 2021


photograph (UV white ink on plexiglass)

72h x 48w in

182.88h x 121.92w cm

inquire

book an appointment

A photograph of a decommissioned property is reproduced in white ink. The image shows a dense thicket of foliage, with a vertical wooden post or fence line visible on the left side. The overall tone is dark and monochromatic, with the white ink providing the only contrast.

A photograph of a decommissioned property is reproduced in white ink. It is overgrown with foliage, both a sign of life and the lack of it. In its removal from public use, the property — man-made delineations of space — has returned somewhat to its previous life, where the natural flora has been allowed to overtake the artificial imposition. A reterritorialization. It may well be a matter of time before it is reclaimed as a space for use again, with its importance and value dictated by what is needed or lucrative in the future, but for now, it is being swallowed up by the earth, in a state that will change and keep changing.

This work is set in front of the other work. These can be perceived alone or together, each time, position, and angle revealing a different part of the image, while masking and obscuring the other parts of it. Similar to the fences, this photograph's negative space floats around and is encased by the image in white ink. Seen through this photograph, the paintings behind it are never seen in a completed state. Our gaze is limited by a boundary, but it is through these paintings that the gaps are filled in, and we can see more clearly what is in front of us.

Santos' favored imagery has adopted more ubiquity, as these barriers have become more prevalent and apparent over the last year and a half. These have become more indicative of the times, as life as we knew it has paused and remains at a standstill. We have become dislocated, displaced, and isolated. Though in a constant state of change, everything remains as it was until the world emerges in the end, with the barriers lifted, only to keep changing, never quite pinned down to one final form.

Words by Carina Santos









LUIS ANTONIO SANTOS
THRESHOLD

SILVERLENS

LUIS ANTONIO SANTOS
THRESHOLD

inquire

book an appointment

visit website

26 JUNE - 24 JULY 2021 | BY APPOINTMENT ONLY

SILVERLENS

www.silverlensgalleries.com

LUIS ANTONIO SANTOS Bio

Luis Antonio Santos (b. 1985) lives and works in Quezon City as a visual artist working primarily with painting and photography. His practice revolves around the tension between contradictions and engages with themes relating to identity using time, space, and memory as points of departure. Oil painting, screenprinting, and digital manipulated photography as aesthetic strategies are often employed along with the use of everyday utilitarian materials as subject matter to examine these ideas. He has been exhibiting since 2010 with solo shows at West Gallery, Silverlens Gallery, Blanc Gallery, Finale Art File, MO_Space, and most recently, the Drawing Room. He has also been included in several group exhibitions in Manila, Singapore, Hong Kong, and Malaysia. He has been shortlisted for the Ateneo Art Awards twice (2014, 2015) and has been nominated for the Signature Art Prize, Singapore Art Museum (2018).



LUIS ANTONIO SANTOS

Bio

b. 1985, Manila, PH



Void, 2021

SOLO SHOWS

- 2021 *Threshold*, Silverlens, Manila
Each time I looked around, the walls moved in a little tighter, The Drawing Room Manila
- 2020 *The Past As An Unknowable Landscape*, West Gallery
- 2018 *(sounds fading, distant. sound distant, muted)* Silverlens, Manila
Interference, Underground Gallery, Makati
A View of Dawn in the Tropics, Artinformal, Manila
Within a Particular Territory, Blanc Gallery, Manila
- 2016 *Index*, Finale Art File, Manila
Binary, MO_Space, 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

- 2021 *Art Fair Philippines*, Silverlens, Manila
Grayscale, West Gallery
- 2020 *Art Fair Philippines*, Silverlens, Manila
- 2019 *Liminal Spaces*, MO_Space, Taguig
blackgreywhite, Underground Gallery, Makati
Things We Make, Underground Gallery, Makati
WXXX, West Gallery, Quezon City
Looking at Your Brain by Means of a Mirror, Artery Art Space, Quezon City
- 2018 *Obscene Presence of Absence*, OUR Art Projects, Kuala Lumpur, Malaysia
You don't need a room the size of a football field, Sampaguita Projects, Quezon City
Step Lightly/... Artinformal, Greenhills
Building It Both Ways, Blanc Gallery, Quezon City
Art Central HK, Vinyl on Vinyl, Hong Kong
Mga Bagong Kristo sa Lumang Simboryo. Art Informal, Greenhills
Art Fair Philippines, Silverlens, Manila
- 2017 *Melted City 4*, Blanc Gallery, Quezon City
Recent Works, Art Anton, Pasay
Extreme Present, Mono8, Manila

LUIS ANTONIO SANTOS

Bio

- 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 *Binding*, Blanc Gallery, Quezon City
Topsy Turvy, Finale Art File, Makati
Art Fair Philippines, Silverlens, Manila
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*, Project Space Pilipinas, Quezon City
Re:View 2015, BenCab Museum, Baguio
The In Image From Way Out, Underground Gallery, Makati
B.a.B.E.L., Underground Gallery, Makati
Naked Lunch, Altro Mondo, Makati
You Are Here, Vinyl on Vinyl, Makati
Fotosemana, Thousandfold, Taguig
fu:bar, Siva Galerija, Croatia
Order of Objects After Arrival, Project Space Pilipinas, Manila
Meltd City 2, Blanc Gallery, Manila
Art Fair Philippines, Makati
- 2014 *Art Fair Philippines*, Makati
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, Makati
Perdido Eden, Ode To Art Gallery, Singapore
The Mona Lisa Project, Cultural Center of the Philippines, Manila
- 2012 *Outerhope*, Blanc Compound, Manila

LUIS ANTONIO SANTOS

Bio

- Jose Rizal: Through the Looking Glass*, Manila Contemporary
- 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
- 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

DISTINCTIONS

- 2018 Signature Art Prize, Singapore, Nominated
- 2015 Ateneo Art Awards, Shortlisted for the Fernando Zobel Prize for Visual Art (Measuring Distance at Silverlens Galleries)
- 2014 Ateneo Art Awards, Shortlisted for the Fernando Zobel Prize for Visual Art (Nocturne at West Gallery)

LUIS ANTONIO SANTOS

Copyright © Silverlens Inc. 2021

All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic or otherwise, without the prior written consent of the above mentioned copyright holders, with the exception of brief excerpts and quotations used in articles, critical essays or research.

CARINA SANTOS

Text © Silverlens Inc. 2021

All rights reserved.

No part of this essay may be reproduced, modified, or stored in a retrieval system or retransmission, in any form or by any means, for reasons other than personal use, without written permission from the author.

SILVERLENS

2263 Don Chino Roces Avenue Extension

Makati City, Philippines 1231

T +632.88160044

F +632.88160044

M +63917.5874011

www.silverlensgalleries.com

info@silverlensgalleries.com