



SILVERLENS
NEW YORK

EXTERNAL ENTRAILS

NICOLE COSON
CORINNE DE SAN JOSE
BERNARDO PACQUING
ARIN SUNARYO

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email

website

whatsapp

16 November 2022 - 7 January 2023 | 505 West 24th Street, New York, NY

EXTERNAL ENTRAILS

NICOLE COSON

CORINNE DE SAN JOSE

BERNARDO PACQUING

ARIN SUNARYO



Find all-over paintings and rock-like fragments that have thick amber surfaces. Do you know about the high demand for palm oil and how it's in lipsticks, detergents, and ice creams? How about the smoke and haze from burning forests that make way for more palm oil plantations in Asia, Africa, and South America?

The artist behind these paintings and sculptures, **Arin Sunaryo**, seems to be more about making than lecturing. He probably wouldn't dwell on environmental doomsday scenarios. Instead, he might tell you about his studio table in Bandung, Indonesia. He had been using it for more than twelve years and was ready for a new one. Over time, he had covered it in piled-up layers of excess paint, resin, and other sundry materials. The sediment was so thick around the table, he and his studio assistants had to carve the table out. The chunky fragmentary remnants from around the table are historical records of a studio life of mixing, pouring, dripping, splashing, coating, and encasing.

Sunaryo frequently uses resin as a preservation agent along with unusual materials: palm oil, but also volcanic ash, sugar, and shrimp paste. Fried eggs don't work. Even encased in resin, they smell. Chili powder produces small bumps on the surface of the resin. With turmeric, the resin won't set.

Sunaryo is fascinated by how people want to freeze time and attempt to preserve things for the next generation. He says he tries to make any material neutral before he works with it. He wants each painting to have an energy all its own. He doesn't want to force anything but lets materials speak for themselves.





ARIN SUNARYO

Liniresin (Bongkah #1), 2022

pigmented resin
variable dimensions

[email](#)

[whatsapp](#)







ARIN SUNARYO

Liniresin (Sawit #1), 2022

palm oil charcoal, fiber and pigmented

resin mounted on wooden panel

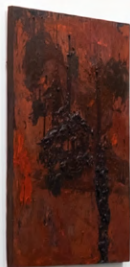
56.30h x 67.72w x 2.17d in

143h x 172w x 5.50d cm

[email](#)

[whatsapp](#)





ARIN SUNARYO

Liniresin (Sawit #2), 2022

palm oil charcoal, fiber and pigmented
resin mounted on wooden panel

16.54h x 23.62w x 1.97d in

42h x 60w x 5d cm



[email](#)

[whatsapp](#)







ARIN SUNARYO

Liniresin (Sawit #3), 2022

palm oil charcoal, fiber and pigmented

resin mounted on wooden panel

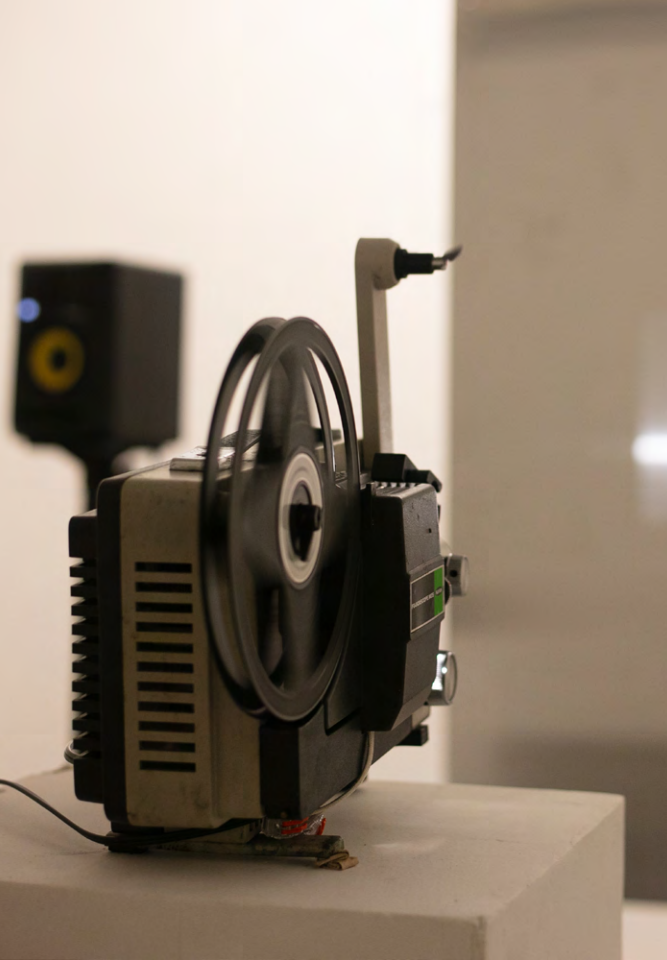
78.74h x 78.74w x 2.17d in

200h x 200w x 5.50d cm

[email](#)

[whatsapp](#)





Find a whirring projector without film. Its unaltered light hits the wall. Nearby, a vibrating metal sheet. Hear reverberations from the metal that reshare a loaded song from across time—*Nabasag Ang Banga* (The Jar Breaks), part of the soundtrack for arguably the first Filipino feature-length film, 1919's *Dalagang Bukid* (The Farm Girl), which is now lost. The song's lyrics suggest a rape by a man who claims he is in love but won't take no for an answer. The jar that breaks is an awkward symbol for virginity.

"Do not pester me," the lass decried.

"But I am in love," the man replied...

When I told him to be careful, he snatched my jar. So I've come home without water, and my dress is muddy."

The music accompanying these lyrics is tra-la-la pastoral, evidence of a culture that infantilized and objectified Filipinas. The sound you'll hear now you'll find hazy. Think of a far-off voice, a staticky, singing ghost. Nearby are cyanotypes that rework scratched and otherwise degraded film reels.

The creator of this work, the artist and sound designer **Corinne de San Jose**, is troubled that Ferdinand Romualdez Marcos—the son of dictator Ferdinand Marcos and Imelda Marcos—is the new president of the Philippines. In a recent conversation, de San Jose described her general mood as, "What the fuck happened?" In preparatory notes for this exhibition, she writes about how place and history are among her materials. She describes her view of the Philippines this way: "Recent events in the country's political scene bring to light an apparent need to reassert the past as we find ourselves in a dystopic loop with our history. We have forgotten our past."



CORINNE DE SAN JOSE

Da Capo, 2022

aluminum metal plate, contact microphone,
contact speaker, phono pre-amp, audio mixer,
audio loop of vocal recording, vinyl record,
turntable, subwoofer, 8mm film, projector,
guitar effects pedals, audio cables
variable dimensions

[sound preview](#)

[email](#)

[whatsapp](#)





CORINNE DE SAN JOSE

Reel 1 Frame 4, 2022

cyanotype and organic chemicals on watercolor paper

47.74h x 31.10w in

121.25h x 79w cm

[email](#)

[whatsapp](#)



CORINNE DE SAN JOSE

Reel 1 Frame 3, 2022

cyanotype and organic chemicals on watercolor paper

47.74h x 31.10w in

121.25h x 79w cm

email

whatsapp









CORINNE DE SAN JOSE

Reel 1 Frame 2, 2022

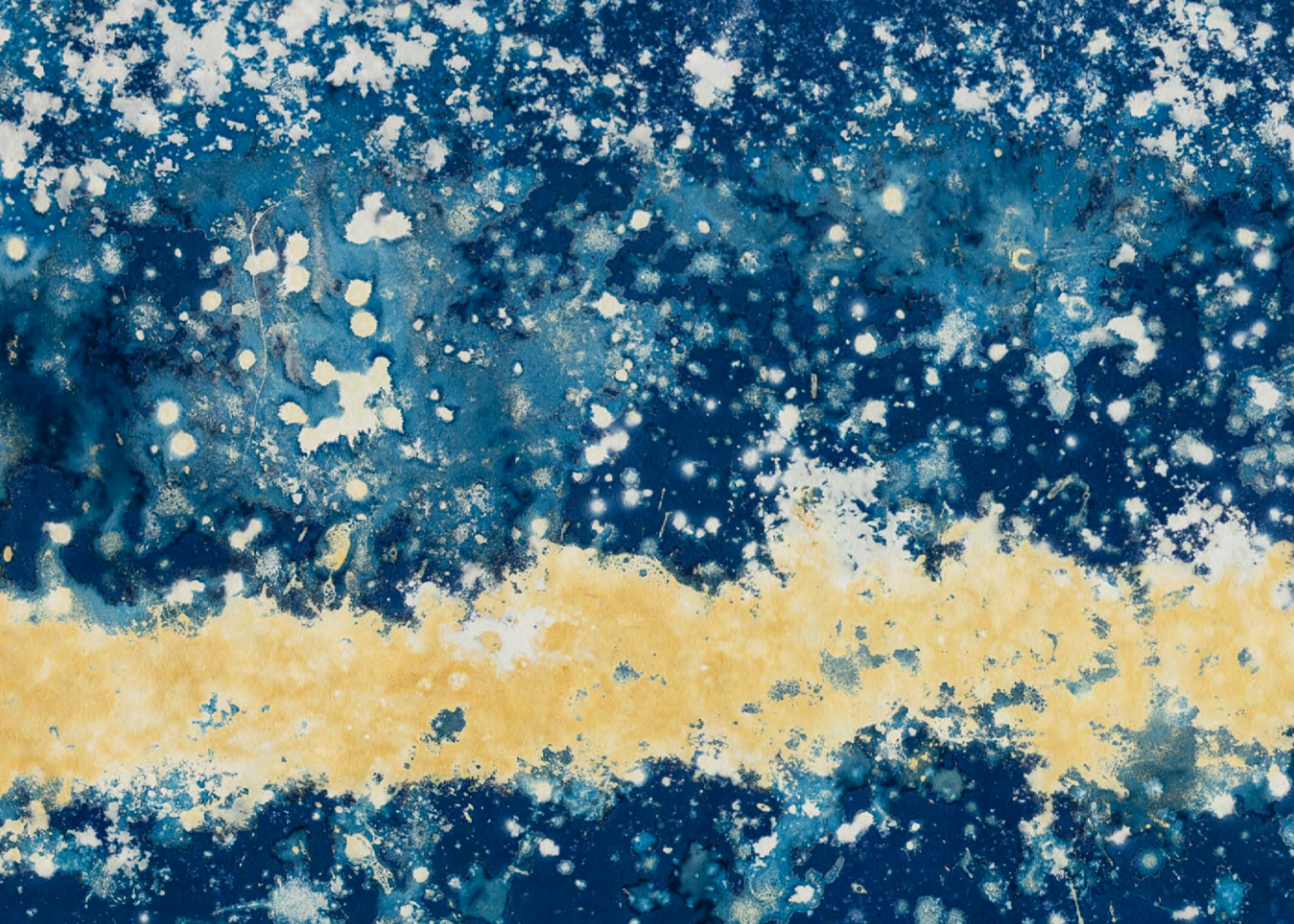
cyanotype and organic chemicals on watercolor paper

31.10h x 47.74w in

79h x 121.25w cm

[email](#)

[whatsapp](#)



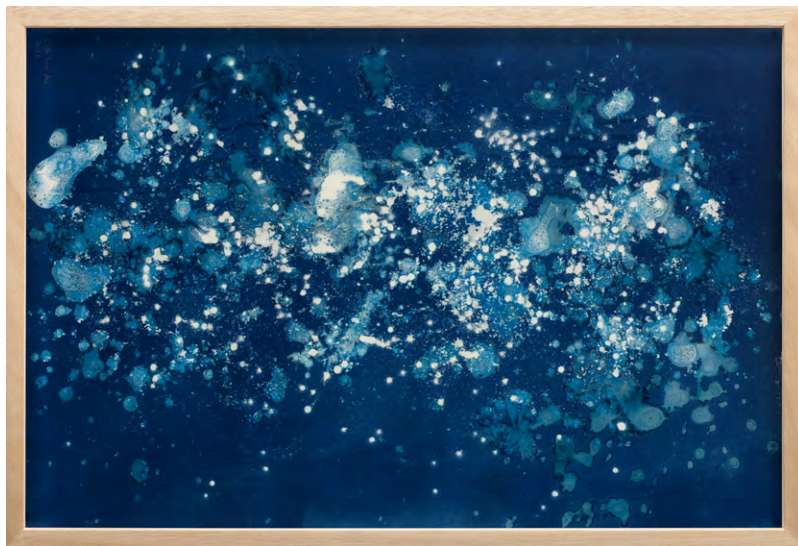
CORINNE DE SAN JOSE

Reel 1 Frame 1, 2022

cyanotype and organic chemicals on watercolor paper

31.10h x 47.74w in

79h x 121.25w cm



[email](#)

[whatsapp](#)



Find a series of recent white and gray canvases involving scribbles and drips of industrial paint. They forgo illusion and appear to endure considerable tension. One features a clamp holding a paintbrush pressed into a pillow hardened with paint. Another is cinched, bent out of shape by rope and a system of knots wrenching the painting's stretcher bars and holding an antique-looking wooden fragment that was maybe formerly part of the seat back on a nice chair.

Bernardo Pacquing, the architect of this series, will tell you how he studied advertising in school but found it rigid. He didn't like how everything had to be perfect, so he handed in his school assignments on plywood. These days, combination and contradiction are central to him. He melds rough or loose gestures with tightness, precision, and stiffness.

Pacquing's practice is antithetical to the corporatization and technocratic dehumanization currently circumnavigating the globe. In his home studio in Manila, Pacquing welcomes fluidity, miscibility, rust, and mold. He piles up collections (including film reels de San Jose selected from while making her cyanotypes). And, all around him, he sees layers of indexical marks that remind him of paintings. He loves the flood lines on city walls and underpasses, political scrawls, peeling posters, and mud splashes. Yet, he listens to precise classical music in the studio—lately recordings of Yehudi Menuhin playing Bach's partitas on the violin. When I spoke with Pacquing, he'd just returned from Singapore, a place he found not just sanitized but ordered to the point of sterilization, largely absent of what sustains him.



BERNARDO PACQUING

Vagueness of Dynamics 04, 2022

oil, house paint, assemblage on canvas

60h x 48w in

152.40h x 121.92w cm

[email](#)

[whatsapp](#)







BERNARDO PACQUING

Vagueness of Dynamics 01, 2022
oil, house paint, assemblage on canvas
48h x 60w in
121.92h x 152.40w cm

email

whatsapp



BERNARDO PACQUING

Vagueness of Dynamics 02, 2022

oil, house paint, assemblage on canvas

60h x 48w in

152.40h x 121.92w cm

[email](#)

[whatsapp](#)







BERNARDO PACQUING

Vagueness of Dynamics 03, 2022
oil, house paint, assemblage on canvas
60h x 48w in
152.40h x 121.92w cm

[email](#)

[whatsapp](#)



BERNARDO PACQUING

Vagueness of Dynamics 05, 2022
oil, house paint, assemblage on canvas
60h x 48w in
152.40h x 121.92w cm

email

whatsapp









BERNARDO PACQUING

1 Beta Chain -B 06, 2022

oil on canvas

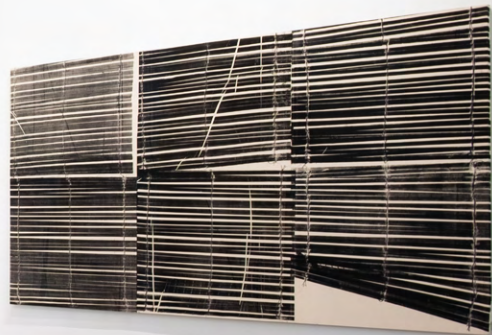
60h x 48w in

152.40h x 121.92w cm

[email](#)

[whatsapp](#)







Find a large monoprint on canvas showing an impression left in ink by Venetian blinds. The artist **Nicole Coson** broke her etching press when making it. She also injured her knee in the process. Coson will ink up blinds, lay them on a piece of canvas, and run that through her press, one of the biggest in London. It's hard to pull huge monoprints through an enormous printing press, especially prints on canvas.

Coson, who grew up in the Philippines and moved to London for school when she was seventeen, told me she thinks of the etching press as a painting tool and that this way of working developed during quarantine. "I was feeling like the edges of our bodies were beginning to blur," she said. "We were these soft bodies that needed to be protected inside. Our concepts of private and public were shifting."

Think about inside and outside, frustration, claustrophobia, and how opening and closing blinds can mark time. Think about home as a refuge versus home as a prison.

Coson's works are about more though. Where do our bodies stop and start? Think about windows and blinds and negotiating visibility, how and when you are discernable, why, and for whom. By extension, think about subjectivity, not being classified, put into a taxonomy, or forced to make sense. Coson says, "Sometimes an artist's ethnicity and race precede the work and render the artist's ability of individual utterance invisible and unheard."



NICOLE COSON

Untitled, 2022

oil on canvas

76.77h x 153.54w in - 195h x 390w cm

SPI_NC123

[email](#)

[whatsapp](#)



NICOLE COSON

Untitled, 2022

oil on canvas

78.74h x 51.18w in

200h x 130w cm

SPI_NC121

[email](#)

[whatsapp](#)

NICOLE COSON

Untitled, 2022

oil on canvas

78.74h x 51.18w in

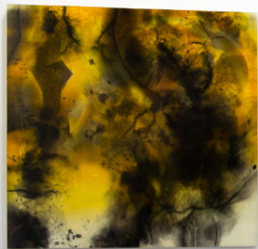
200h x 130w cm

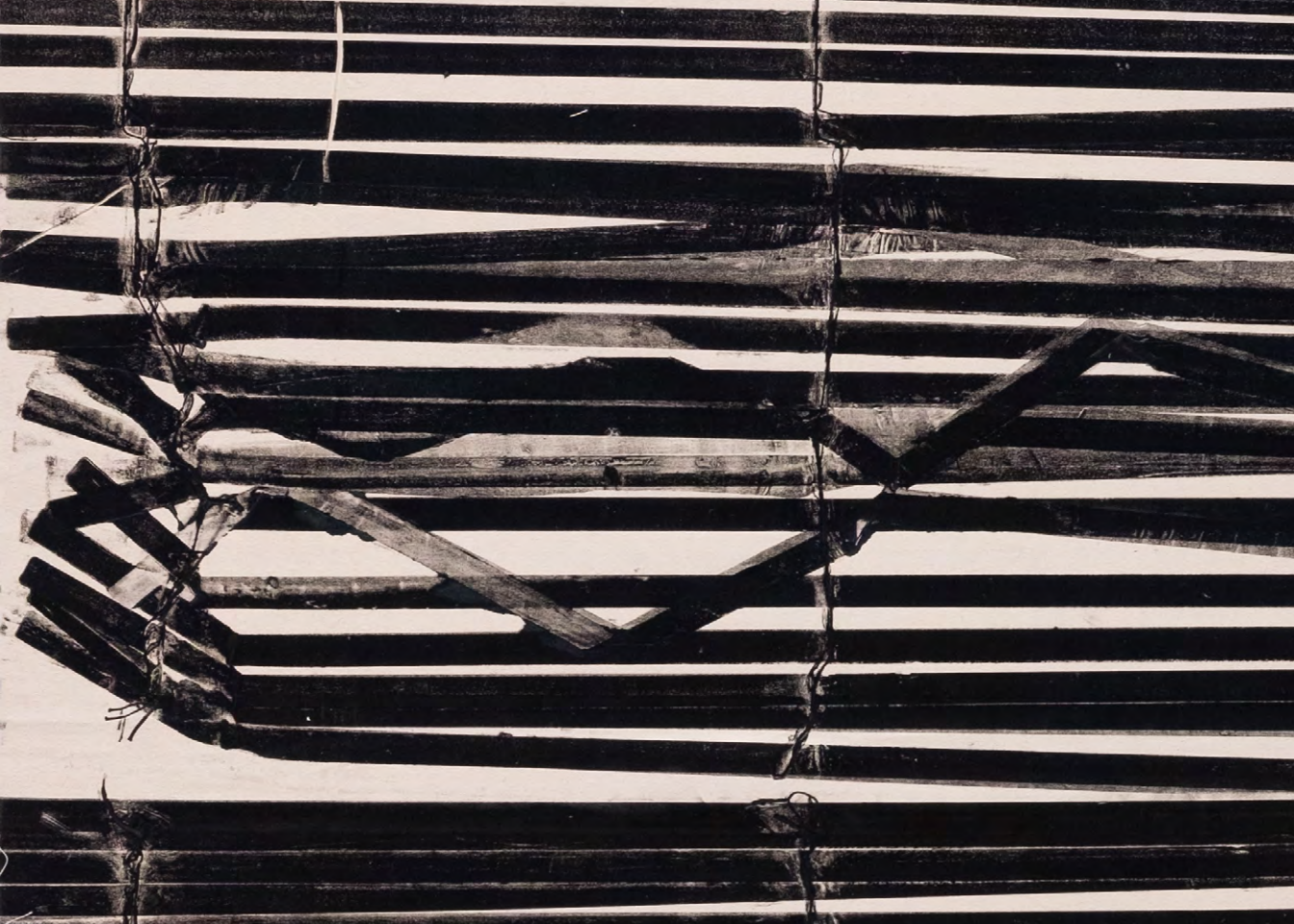
SPI_NC122

email

whatsapp











NICOLE COSTON

Untitled, 2022

oil on canvas

59.06h x 51.18w in

150h x 130w cm

SPI_NC058

[email](#)

[whatsapp](#)



In *External Entrails*, internal is external, and external is internal. The abstractions of Coson, de San Jose, Pacquing, and Sunaryo are individual, complex, and invigorating.

Words by Marcus Civin





ARIN DWIHARTANTO SUNARYO

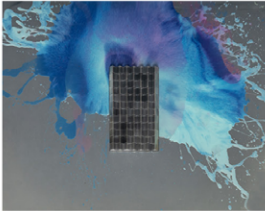
Bio

Arin Dwihartanto Sunaryo (b. 1978) is an artist based in Bandung, Indonesia and received a Bachelor's Degree in Painting from the Bandung Institute of Technology (2001) and a Master's of Fine Art at Central Saint Martins College of Art and Design, London (2005). He is particularly interested in the utilization of resin as a medium that conserves minerals, pigments, and other particles. He concentrates on the idea of expanding painting through investigating its core constituencies and forms. Recently his practice has begun to incorporate elements of video and new media, as well as sculpture.

Arin's work has been featured in numerous exhibitions in South East Asia, Europe, the United Kingdom, and the United States, including an exhibition at the Solomon R. Guggenheim Museum, New York back in 2013. He was also nominated as a finalist for Best Emerging Artist using Painting by the Prudential Eye Awards in 2015. Recently, his works were featured in ARGO, Simon Lee Gallery, London, UK (2019); after taste at Sullivan + Strumpf, Sydney, Australia (2017); Silent Salvo at ARNDT Gallery, Berlin (2015), and were included in Art Basel Hong Kong 2017 and Biennale Jogja XIV: Age of Hope in Yogyakarta, Indonesia.

ARIN DWIHARTANTO SUNARYO

Bio



Palace, 2022

AWARDS

- 2016 **Best Emerging Artist.** Prudential Eye Awards
- 2010 **3rd Winner.** Jakarta Art Award
Finalist. Sovereign Asian Art Prize
- 2005 **Top 25 Asia-Europe Young Artist Painting Competition.** South Korea
Phillip Morris National Art Award. Galeri Nasional, Jakarta, Indonesia
PEKSIMINAS: National Art Student Competition. Indonesia
- 2003 **Finalist.** Indonesia ASEAN Art Award
- 2002 **Indofood Art Award. Museum Nasional,** Jakarta, Indonesia

SOLO EXHIBITIONS

- 2021 **Arin Dwi Hartanto Sunaryo: New Paintings,** Art Basel OVR: Portals, ROH Projects, Jakarta, Indonesia
- 2019 **ARGO,** Simon Lee Gallery, London, UK
- 2017 **after taste, Sullivan + Strumpf Sydney,** Sydney, Australia
- 2015 **Silent Salvo. ARNDT Gallery,** Berlin, Germany
- 2012 **Frozen I Stratum.** Nadi Gallery, Jakarta, Indonesia
- 2006 **Unstable Ground.** Toni Heath Gallery, London, United Kingdom

SELECTED GROUP EXHIBITIONS

- 2022 **External Entrails,** Silverlens, New York
Distrik Seni x Sarinah Season II: "Berkelanjutan!", Distrik Seni, Jakarta, Indonesia
Art Jakarta, ROH Projects, Jakarta, Indonesia
Art Jakarta Gardens, ROH Projects, Jakarta, Indonesia
I, ROH Projects, Jakarta, Indonesia
- 2021 **Art Basel Hong Kong OVR,** ROH Projects
- 2020-21 **Art Jakarta Virtual,** ROH Projects
- 2020 **IRL/In Real Life,** Art Basel Basel OVR, ROH Projects
ArtJog: Resilience, Yogyakarta, Indonesia
Art Basel Hong Kong OVR, ROH Projects
- 2019 **Art Fair Philippines,** Silverlens Galleries, Manila, Philippines
West Bund Art & Design, Shanghai, China
Art Jakarta, Jakarta, Indonesia
ArtJog MMXIX Arts in Common: Common Space. Yogyakarta, Indonesia
Art Fair Philippines, Silverlens Galleries, Manila, Philippines
Art Basel Hong Kong, ROH Projects, Hong Kong
Ripples: Continuity in Indonesian Contemporary Art, Taipei Dangdai, ROH Projects, Taipei, Taiwan
- 2018 **SSAS/AS/IDEAS,** Bale Project/Selasar Sunaryo Art Space, Jakarta, Indonesia
ART JAKARTA 2018, ROH Projects, Ritz Carlton Ballroom, Jakarta, Indonesia
These Painter's Painters. ROH Projects, Jakarta, Indonesia
Iris. Silverlens Galleries, Manila, Philippines
Art Fair Philippines, Silverlens Galleries, Manila, Philippines
- 2017 **Art Basel Hong Kong,** Sullivan + Strumpf, Hong Kong
Age of Hope, Biennale Jogja XIV, Yogyakarta, Indonesia

ARIN DWIHARTANTO SUNARYO

Bio

Constituent Concreteness. Mizuma Gallery, Singapore, Singapore

Lines of Flight. Gallery Exit, Hong Kong

2015 *Prudential Eye Zone.* ArtScience Museum, Singapore, Singapore

Prudential Eye Awards. ArtScience Museum, Singapore, Singapore

2014 *Mooi Indie.* Samstag Museum, Adelaide, Australia

2nd Annual Collectors' Contemporary Collaboration - Passion/Possession. Hong Kong Arts Centre, Hong Kong

No Country: Contemporary Art for South and Southeast Asia. NTU Centre for Contemporary Art, Singapore, Singapore, Singapore

Lompat Pagar/Crossing Borders. Galeri Nasional, Jakarta, Indonesia

2013 *SIP! Indonesian Contemporary Art Today.* ARNDT Gallery, Singapore, Singapore

No Country: Contemporary Art for South and Southeast Asia. Solomon R. Guggenheim Museum, New York, United States

2012 *Marcel Duchamp in Southeast Asia.* Equator Art Project, Gillman Barracks, Singapore

2011 *1001 Doors to Reinvent Traditions.* Galeri Ciputra, Jakarta, Indonesia

2010 *Moment to Abstract.* Canna Gallery, Jakarta, Indonesia

Critical Point. Edwin Gallery, Jakarta, Indonesia

Post-Psychedelia. Selasar Sunaryo Art Space, Bandung, Indonesia

2009 *EUROART Open Studios 2009,* London, United Kingdom

2008 *10th Selasar Sunaryo Art Space Anniversary Exhibition.* Selasar Sunaryo Art Space, Bandung, Indonesia.

Ganti Oli. Valentine Willie Fine Art, Singapore, Singapore.

Manifesto. Galeri Nasional, Jakarta, Indonesia

2007 *22nd Asian International Art Exhibitions.* Selasar Sunaryo Art Space, Bandung, Indonesia

Young Masters. Toni Heath Gallery, London, United Kingdom

2006 *Displaced on Arrival,* Grace Exhibition Space, New York, United States

The 21th Asian International Art Exhibition. Singapore, Singapore

The 5th Euroart Open Studios. London, United Kingdom

2005 *The 20th Asian International Art Exhibition.* Ayala Museum, Manila, Philippines

Leviathan. Candid Gallery, London, United Kingdom

PUBLIC COLLECTION

Solomon R. Guggenheim Museum, New York, USA

PRIVATE COLLECTION

Bank Indonesia

Uli Sigg Private Collection

EDUCATION

2005 MA Fine Art, Central Saint Martins College of Art & Design, University of Arts London, London, United Kingdom

2001 BA Fine Art, Fakultas Seni Rupa dan Desain, Institut Teknologi Bandung, Bandung, Indonesia

CORINNE DE SAN JOSE

Bio

Corinne De San Jose (b. 1977, Bacolod) is an interdisciplinary media artist based in the Philippines. Her works range from printmaking and video art to sculptures and sound installations, reflecting complex systems that interact among these different forms. They deal with the different processes between materiality and the inherent performativity to explore other possibilities of perceiving her own environment within and around.

De San Jose started her practice as a professional sound engineer eventually becoming an award-winning sound designer for movies, collaborating with Filipino directors including Lav Diaz, Erik Matti, and Raya Martin. Her work in the film industry has led to De San Jose's early visual practice in photography, where she captures inanimate objects and landscapes as dynamic characters in visual narratives. She has also worked on "camera-less photographs" by directly exposing filmic materials to different ecological surroundings, creating elemental works that reveal both intrinsic and observational qualities. Her recent work involves the use of outmoded forms of communication (such as early film/animation devices, alternative photographic processes, radios, etc.) juxtaposing them with current and imagined technologies, to create new systems of storytelling.

The repetitive nature of De San Jose's documentations of her own personal interests, mainly revolving around the female body and her gaze, reveal other scopes of identity such



as her own domesticity and habitation within the nature of systemic social values in her own culture. She is currently researching on the histories of the female narrative, particularly within anthropological mysticism and the early Filipino movies.

De San Jose has shown her work in solo and group shows in the Philippines, Singapore, Indonesia, Taiwan, and Paris. She is currently represented by Silverlens Galleries in Manila.

CORINNE DE SAN JOSE

Bio

b.1977, Bacolod, PH



The Shore Is Parchment #3, 2022

AWARDS

- 2019 *Best Sound*, FAMAS 2019, for the film *Ang Panahon ng Halimaw*
- 2018 *Best Sound*, Gawad Urian Awards 2018, for the film *Respeto*
Best Sound, EDDYs 2018, for the film *Respeto*
- 2017 *Best Sound*, Cinemalaya Independent Film Festival, for the film *Respeto*
- 2014 *Best Sound*, Cinema One Originals 2014 Film Festival, for the film *Violator*
Best Sound, Gawad Urian Awards 2014, for the film *On The Job*
Best Sound, FAMAS 2014, for the film *On The Job*
Movie Sound Engineer of the Year, Star Awards for Movies, for the film *On The Job*
- 2013 *Movie Sound Engineer of the Year*, Star Awards for Movies 2013, for the film *Tiktik: The Aswang Chronicles*
- 2008 *Best Achievement in Sound and Aural Orchestration*
Young Critics Circle for the full length feature film *Endo*

SOLO EXHIBITIONS

- 2020 *Little Blue Window*, Silverlens, Manila
- 2019 *59.59*, Silverlens, Manila
- 2018 *I've been hiding in the smallest places*, Silverlens, Manila
- 2015 *The Week Ends The Week Begins*, Silverlens, Manila
- 2013 *Conversation 17*, Silverlens, Manila
- 2010 *Some Die Young and Some Die Old*, Silverlens, Manila
It All Goes Slo-mo, Outerspace Gallery, The Collective, Manila

SELECTED GROUP EXHIBITIONS

- 2022 *External Entrails*, Silverlens, New York
Selasar Sunaryo, Bandung, Indonesia
Titicara, Isa Art and Design, Wisma 46, Sudirman, Jakarta Indonesia
HITHERTO V: Mothering From a Distance, Project Art Space
Art Fair Philippines, Silverlens, Manila
- 2021 *"Anakbanwa" Arts Exhibit*, MacArthur House in West Central Elementary School, Dagupan City, PH
Art Fair Philippines, Silverlens, Manila
Art in the Park, Silverlens, Manila
- 2020 *Anticipating the Day*, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
- 2019 *Art Fair Philippines*, Silverlens, Manila
Taipei Dangdai, Silverlens, Taipei
- 2018 *Equivalent/s*, Silverlens, Manila

CORINNE DE SAN JOSE

Bio

Art Fair Philippines, Silverlens, Manila

2017 *Translación*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila

2015 *Art Fair Philippines*, Silverlens, Manila

2014 *Art Fair Philippines*, Silverlens, Manila

The Circle Game, Silverlens, Manila

2013 *Paris Photo*, Paris

Art Fair Philippines, Silverlens, Manila

2011 *Hybrids*, Blanc Peninsula, Manila

Working In Progress, curated by Adeline Ooi, Silverlens, Manila

2010 *A Very Short Flowering Season*, with Christina Dy, Silverlens, Manila

RESIDENCIES

2022 Film and Archive Music Lab (FAMLAB IV),
in cooperation with the British Council

2021 Anakbanwa Arts Residency Program, Dagupan City, Pangasinan, Philippines

EDUCATION

1999 De La Salle University, Taft Avenue, Manila
AB Communication Arts

PUBLICATIONS

"Film Fatales" Rogue Magazine, November 2016

Gomez, Jerome. "Corinne De San Jose: Sound Designer and Photographer." Preview Magazine. October 2013. p.70

"Sound And Silent Fury: Corinne De San Jose." Garage Magazine. October 2013

Marcelo, Sam. "Vanishing Into the Void." Manila Bulletin. Accessed 8 July, 2010.
<http://www.mb.com.ph/articles/265734/some-die-young-and-some-die-old#UNVRbEZKqrg>

Sollorano, Victor. "Corinne De San Jose Imitates Life in Photography." Accessed 7 July, 2010. <http://www.gmanetwork.com/news/story/195405/lifestyle/culture/corinne-de-san-joseimitates-life-in-photography>

BERNARDO PACQUING Bio

Bernardo Pacquing (b.1967, Tarlac, Philippines; lives and works in Singapore) continues to approach the expressive potential of abstraction in painting and sculpture through the use of disparate found objects that confront and disrupt perceptions of aesthetic representation, form, and value. By focusing on the organic shapes of visual reality, his work displaces notions of indisputable forms and opens possibilities for coexisting affirmations and denials.

Pacquing was born in Tarlac, Pampanga in 1967. He graduated from the University of the Philippines College of Fine Arts in 1989 and was twice awarded the Grand Prize for the Art Association of the Philippines Open Art Competition (Painting, Non-Representation) in 1992 and 1999. He is also a recipient of the Cultural Center of the Philippines Thirteen Artists Award in 2000, an award given to exemplary artists in the field of contemporary visual art. Pacquing received a Freeman Fellowship Grant for a residency at the Vermont Studio Center in the United States. He lives and works in Parañaque City.



BERNARDO PACQUING

Bio

b.1967, Tarlac, PH



Red Object #04, 2021

AWARDS, CITATIONS AND RESIDENCIES

- 2000 *Thirteen Artists Awardee*, Cultural Center of the Philippines
Freeman Fellowship Grant, Vermont Studio Center, Vermont
- 1999 *Grand Prize Winner*, Art Association of the Philippines < Open Art Competition (Painting Non-Representational)
- 1995 *Honorable Mention*, Philippine Art Awards
- 1994 *Honorable Mention*, Philippine Art Awards
- 1992 *Grand Prize Winner*, Art Association of the Philippines, Open Art Competition, 1992 (Painting Non-Representational)

PUBLIC ART COMMISSIONS

- 2019 *Domes Village*, New Clark City
- 2018 *Cracks and Crevices*, NEX Tower, Manila
Earth Mounds, Lubi Art Island Project, Davao

SOLO EXHIBITIONS

- 2022 *Disquietude*, Silverlens, Manila
- 2020 *A Spectacle of Coming Together*, Silverlens, Manila
- 2019 *West Bund Art and Design*, Silverlens, Shanghai
- 2017 *Bernardo Pacquing*, Silverlens, Manila
- 2015 *Half Full*, Silverlens, Manila
- 2014 *Inattentional Blindness*, West Gallery, Manila
- 2013 *Premise Trumps Plot*, West Gallery, Manila
- 2011 *Potato Motion*, Finale Art File, Manila
- 2010 *Earth Mounds*, Finale Art File, Manila
Rock Paintings, West Gallery, Manila
- 2009 *Things We Miss While Waiting*, West Gallery, Manila
- 2008 *Making Truth Forgettable*, Finale Art file, Manila
Within The Margin Of Error, West Gallery, Manila
- 2007 *Shape Memory*, Mag:Net Gallery, Manila
Peaple I Know, Finale Art File, Manila
Envisage, Mag:Net Gallery, Manila
- 2006 *Dripping Weight*, Finale Art File, Manila
- 2005 *Close to a Measurable Extent*, Finale Art File & West Gallery, Manila
- 2004 *Works on Paper*, Finale Art File, Manila
Self-Teaching Keyboard, West Gallery, Manila
- 2003 *Recent Paintings*, Mag:Net Gallery, Manila
Damp Mortar, West Gallery, Manila
Dummy Run, Finale Art File, Mandaluyong City, July
- 2002 *Anthropometry*, West Gallery, Manila
Dissonance and Rhetoric, Finale Art File, Manila
- 2001 *Brief Unbecoming Mass*, Art Center, Manila
False Density, Finale Art File, Manila
- 2000 *Article*, The Drawing Room, Manila

BERNARDO PACQUING

Bio

Poems and Letters, De La Salle University, Manila

Collage, West Gallery, Mandaluyong City

Drawings, Vermont Studio Center, Vermont

1999 *Altered Piece*, Finale Art File, Manila

1998 *Improvisations*, Brix Gallery, Manila

1996 *Daub and Arias*, Finale Art File, Manila

1993 *Chasms-Saltando-Coalesce*, West Gallery, Manila

SELECTED GROUP EXHIBITIONS

2022 *EXTERNAL ENTRAILS*, Silverlens, New York

A Room to Think, Pinto Art Museum, Manila

The Textures of Solitude, FOST Gallery, Singapore

Art Fair Philippines, Silverlens, Manila

2021 *Measured by Images*, MO_Space, Silverlens, Manila

2020 *Searching Sanctuary* curated by Gregory Halili, Silverlens, Manila

Art Fair Philippines, Silverlens, Manila

2019 *blackgreywhite*, Underground Gallery, Manila

Zero Infinite, Silverlens, Manila

Art Fair Philippines, Silverlens, Manila

2018 *Alternative Fallacies*, West Gallery, Manila

Once I Had A Vision... The Left Hand of Darkness Curated by Tony Godfrey, MO_Space, Manila

Art Fair Philippines, Silverlens, Manila

2017 *Curated by Federico de Vera* Ayala Museum, Manila

Sydney Contemporary, Carriageworks, Sydney, Australia

Art Basel, Silverlens, Hong Kong

Shared Coordinates, in cooperation with ROH Projects & Edouard Malingue, The Arts House, Singapore

Translación, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila

2016 *smalls*, Underground Gallery, Manila

Art Basel, Silverlens, Hong Kong

Art Fair Philippines, Silverlens, Manila

More Than This, West Gallery, Manila

2015 *Art Fair Philippines*, Silverlens, Manila

Art Basel, Silverlens, Hong Kong

2014 *Art Taipei*, Silverlens, Taipei

stick up don't move smile (reinventing black, 1957 to today), Finale Art File, Manila

What does it all matter, as long as the wounds fit the arrows?, Cultural Center of the Philippines, Manila

Bernardo Pacquing | Max Balatbat, Silverlens, Manila

2013 *Art Fair Philippines*, West Gallery, Manila

2012 *Abstraction is Homeless*, Manila Contemporary, Manila

2011 *Complete and Unabridge*, Part 1 La Salle ICA, Singapore

I Miss the 20TH Century, Manila Contemporary, Manila

BERNARDO PACQUING

Bio

- Shope Six*, Mo_Space, Manila
- 2010 *Cube Show*, Finale Art File, Manila
- 2009 *Alcazaren - Pacquing*, Finale Art File, Manila
- 2008 *Etudes For More Than Two Hands*, Mo_Space, Manila
- Longitude*, SMU Gallery, Singapore
- 2007 *I Have Nothing To Paint and I'm Painting It*, Mo_Space, Manila
- 2006 *Prints / Imprints*, Cultural Center of the Philippines, Manila
- 2004 *Cancelled Metaphors Part 2*, Art Center, Manila
- Near Life Experience*, Mag.Net, Manila
- 2002 *Homecoming: 16th Asian International Art Exhibition*, Ayala Museum, Manila
- 2001 *16th Asian International Art Exhibition*, Guandong Museum of Art, China
- Guilty Pleasures*, Art Center, Manila
- SpaceMeetingPlace*, Ayala Museum, Manila
- 9 Objects: Tribute to Marcel Duchamp*, Alliance Francaise, Manila
- Marginalia*, West Gallery, Manila
- 2000 *True Confessions*, Art Center, Manila
- 13/2000*, Cultural Center of the Philippines, Manila
- Collages*, Art Space, Manila
- For George McGuffin*, West Gallery, Manila
- Quotidian Gray*, Art Center, Manila
- 1999 *O-O*, Brix Gallery, Manila
- 1998 *Illumined Pleasures*, Art Center, Manila
- Gallery Artists*, Brix Gallery, Manila
- 1996 *48x19*, West Gallery, Manila
- 1995 *Measure and Metaphor*, Art Center, Manila
- Painting by Numbers*, Cultural Center of the Philippines, Manila
- Square One*, Museo Iloilo, Iloilo
- 1993 *Works on Paper*, Cebu Museum, Cebu
- Source:Manila*, Galleria Martinez, Bacolod
- Source:Manila*, CAP Art Center, Cebu
- 1992 *Source:Manila*, Museo Iloilo, Iloilo

EDUCATION

- 1984 - 1989 University of the Philippines, College of Fine Arts - attended Fine Arts from '84 -'89.

NICOLE COSON

Bio

Nicole Coson (b. 1992, Manila, lives and works in the UK) aims to examine the concept of invisibility, not only as a passive position as a result of erasure, the problematic dichotomisation of culture but also its potential as an effective artistic strategy. Can invisibility be seen not just as a disability but as an advantage or ability? Like the optical survival strategies utilised by both prey and predator in the natural world? Who can benefit from this tactic of concealment and dissimulation and how can one apply these strategies?

In her work, Coson explores the economies of visibility and disappearance in the case of overlooked bodies, invisibility in warfare as tactical counter measures, and cultural visibility in art. Coson's work searches for a productive position within invisibility that lends us an opportunity in which we are able to negotiate the terms of our visibility. To vanish and reappear as we please and as necessary to our own personal and artistic objectives, to effectively disappear amongst the grass blades until the very moment we must break that illusion, the very moment when it is time to strike.



NICOLE COSON Bio

b. 1992, Manila, PHL



Untitled, 2020

SOLO EXHIBITIONS

- 2021 *Fortress*, Ben Hunter Gallery, London
Exoskeleton, Silverlens, Manila
- 2020 *Exeunt*, Annka Kultys Gallery, London
- 2019 *Deflect*, Galerie Untilthen, Paris
- 2017 *Camouflage*, Silverlens, Manila
Skin, Finale Art File, Manila
- 2016 *Process of Elimination*, Display Gallery, London
Process of Elimination, Finale Art File, Manila
- 2015 *How to Appear Without A Trace*, Display Gallery, London
Ghost, Stamperia Del Tevere, Rome
How to Appear Without A Trace II, Asia House, London
- 2014 *Untitled*, Finale Art File, Manila
- 2013 *Spirit Captures*, West Gallery, Manila

SELECTED GROUP EXHIBITIONS

- 2022 *EXTERNAL ENTRAILS*, Silverlens, New York
The Textures of Solitude, FOST Gallery, Singapore
And this Skin of Mine, Guts Gallery HQ, London
Midnight Murmurs, Shulamit Nazarian, Los Angeles
Spring, Ben Hunter Gallery, London
Art Basel Hong Kong, Silverlens, Manila
Art Fair Philippines, Silverlens, Manila
- 2021 *Windows*, The Artist Room, London
How to Cook a Wolf, Center for Book Arts, New York
Picture House, Brigade, Copenhagen
Oceans of Milk, Apsara Studio, London
Online Viewing Room, Art Basel
AORA: IV, AORA Space
Bloomberg New Contemporaries 2020, South London Gallery, London
Online Viewing Room, Frieze New York
Art Basel Hong Kong
Art Fair Philippines, Silverlens, Manila
Art Dubai, Silverlens, Dubai, United Arab Emirates

NICOLE COSON Bio

Tonight the Air is Warm, Kristin Hjellegjerde Gallery, London

2020 *Art Dubai*, Silverlens, Dubai, United Arab Emirates

Art Fair Philippines, Silverlens, Manila

London Grads Now, Saatchi Gallery, London

Grad Show, Kristen Hjellegjerde Gallery, London

Public Notice Exhibition, Gallery 46, London

2019 *Art Fair Philippines*, Silverlens, Manila

Nothing in that Drawer, 10 Hanover, London

2018 *Painting, Differently*, Silverlens, Manila

Tirada: 50 Years of Philippine Printmaking 1968-2018, Cultural Center of the Philippines, Manila

Art Fair Philippines, Silverlens, Manila

2017 *Art Fair Philippines*, Silverlens, Manila

2016 *START Art Fair*, Saatchi Gallery, London (solo booth)

2015 *Undisciplined*, NA Collective, London

Di Carta, Palazzo Fogazzaro Schio, Vicenza, Italy

Collection of Small Paintings, The Contemporary London, London

2014 *Field Trip*, Display Gallery, London, UK

Fine Arts BA Degree show, Central Saint Martins College of Art and Design, London

Print/3, Arcane Gallery, London

2013 *Dis/location*, INIVA (Institute of International Visual Arts), London

Curious Limbo: Scavenger Sale, Post Gallery, Manila

EDUCATION

2010-2014 BA Fine Art at Central Saint Martins, London

2018-2020 MA Painting at Royal College of Art, London

NOMINATION

2014 Nominated for the Saatchi New Sensations Award

ARTIST TALKS

2015 "How to Appear Without a Trace: Surviving Eurocentrism followed by a conversation with Jeppe Ugelvig" Asia House, London, UK

SELECTED PUBLICATIONS

"Nicole Coson at Ben Hunter." *Émergent Magazine*, <https://www.emergentmag.com/>

NICOLE COSON

Bio

exhibitions/nicole-coson-at-ben-hunter.

Emodling, Oliver. "This Acclaimed Artist Believes in Tackling the Small Tasks First." *CNN Philippines*, 11 Sept. 2020, <https://cnnphilippines.com/life/culture/Rituals/2020/9/11/nicole-coson-interview.html>.

Anand, Keshav. "Interview: In the Studio with Nicole Coson." *Something Curated*, 8 Nov. 2016, <https://somethingcurated.com/2016/11/08/interview-studio-nicole-coson/>.

"ARTIST SERIES 003: Nicole Coson." *LN-CC*, <https://www.ln-cc.com/en/feed-artist-series-nicole-coson-feature/feed-artist-series-nicole-coson-feature.html>.

Fahrtmann, Clarisse. "Nicole Coson: How to Appear without a Trace." *1 Granary*, 20 Dec. 2018, <https://1granary.com/interviews/artists/nicole-coson/>.

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MARCUS CIVIN

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