

FUGITIVE LAND

SANTIAGO BOSE

MICHAEL JOO

STEPHANIE SYJUCO

ORGANIZED BY CHRISTOPHER Y. LEW



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24 October – 21 December 2024

[website](#)

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AFTER EMPIRE

WORDS BY CHRISTOPHER Y. LEW

In his wide ranging 2019 book, *How to Hide an Empire*, historian Daniel Immerwahr charts how American imperialism eschewed past models of conquest and the US, instead, created a network of small -scale territories and military bases that dotted the globe, without a large colonial enterprise and primarily out of the eyes of its citizens. Certainly, the white settler land grab is very much part of US history, especially throughout the course of the 19th Century when Indigenous land was brutally taken in the name of progress and westward expansion. So much of the violence, exploitation, and extralegal maneuverings of this period would serve as the foundation for an American version of empire—one in which so-called *territories* are a grey area in US law and, subsequently through advancements in communications and logistics technologies, those bases can be far from one another and no longer required traditional colonial structures to support them. In effect, most mainlanders had little knowledge of the very people that constituted the country in its entirety—that by 1940, 12.6% of the US population did not live in the contiguous states.¹

Santiago Bose, who can be regarded as the grandfather of Filipino contemporary art, grew up in amid the physical manifestations of this American empire. Born just after World War II, in 1949 in Baguio City, he grew up in a city that was built from scratch in the early 1900s by the US occupation, originally as a summer retreat for the white colonizers complete with “large government buildings, commanding views, a grand axis cutting through the Baguio meadow.”² Growing up in this built environment in the 1960s, Bose was first exposed to rock ‘n’ roll as well as American and European art through the nearby American military bases. Though as his biographer Jonathan Best relates, Bose’s memories of his youth “soured as he grew older and came to feel Filipinos were being treated like second-class citizens in their own country when they visited the American bases.”³

¹ Daniel Immerwahr, *How to Hide an Empire* (New York: Picador 2019), 11.

² *ibid.*, 130.

³ Jonathan Best, “Childhood Roots of a Baguio Artist” in Espiritu Santi: *The Strange Life and Even Stranger Legacy of Santiago Bose* (Makati City: Water Dragon, 2004), 40.

In Bose's assemblage, *Baguio Souvenirs* (1976), the composition is bisected horizontally with an off-white band running across the top and a thin, desaturated red below, to resemble the corridors of an administrative building. Embedded into the "wall" are turn-of-the-century surveyor photographs of his hometown. Acting like windows looking out onto the landscape, the appropriated pictures were taken at a commanding height, depicting orderly rows of buildings along wide streets and green fields divided in to crisp geometries by intersecting roads. While they are actual photographs of a real place, they are also a colonizer's fantasy—a landscape that is organized and pacified, largely devoid of any people. With a trickster's wit, Bose appropriates the very images initially used to survey and control the land and have them speak back, against the legacy of imperial might.

Stephanie Syjuco's early three-channel video *Body Double (Platoon/Apocalypse Now/Hamburger Hill)* (2007) makes use an entirely different set of source imagery which, like Bose, she turns back on itself. Looking at the three titular Hollywood films about the Vietnam War, Syjuco excises the sections of footage that solely depict foliage and landscape, devoid of humans. Sections of jungle appear and disappear in regular, silent geometries—a rectangular sliver of blurry greenery, a square close-up of grass, a wide shot of the sun piercing the canopy overhead. The three movies were shot in the Philippines to stand in for Vietnam (hence the body double), in a sense producing a colonial ouroboros. Syjuco says, "The irony of this—the restaging of an entirely different war being shot in a tropical-like environment of an ex-American colony (the Philippines having been under American colonial rule from 1898 to 1946)—was not lost on me as a Filipinx American artist interested in the construction and fabrication of history."⁴

By working with marble sourced from the Danby Quarry in Vermont—that largest underground quarry in the world—Michael Joo sets notions of location along an expansive geologic timeline. His *Epi- (Montclair Mariposa Cross-Cut)* (2024) features a wide slab of marble held up on a steel truss as if it were a roadside billboard. The verso of the slab is coated with silver nitrate—a material used to mirror surfaces and is a precursor to silver compounds used in black-and-white photography—which leaks through the cracks along the face of the stone. The sculpture suggests an inchoate mirror or photograph, charged with the potential for reflection or depicting a captured image without ever doing so. Writing about a related 2014–15 sculpture, art historian Miwon Kwon said: "The work does not offer a surrogate view (of another place, another scene, a feeling or thought, imagined or real) and at the same time does not affirm the position of the viewing subject in the space of the presentation."⁵

4 Charles Mudede, "The Cinema of the Block Universe in Stephanie Syjuco's *Body Double (Platoon)*" in *e-flux Film*, June 21-27, 2021, <https://www.e-flux.com/film/402557/body-double-platoon/>

5 Miwon Kwon, "Silver Interference: Michael Joo's Theory of Reflection" in *Michael Joo*, exh. cat. (London: Blain|Southern, 2016), 8.

Through its horizontal format, *Epi-* suggests a view of a landscape without ever providing one and likewise its silvering yields no reflection to satisfy the viewer.

Set in this sequence, these works of Bose, Syjuco, and Joo demonstrate a series of refusals. Bose adeptly renders the tools of oppression inoperable, and by incorporating them into his art, he makes visible the apparatus of colonialism itself. Through deliberate deletion, Syjuco looks to the moving image and its systems of distribution to show how they reinforce nationalist fantasies. Joo's sculpture is devoid of representation. Informed by the work of Bose and Syjuco, the work takes on an anti-colonialist stance, and through its very being it counters the idea of a landscapes ripe for conquest and instead reinforces a notion of tectonic history, a timeline that extends forwards and backwards beyond any human timeframe and any kind of nationalistic mythmaking.





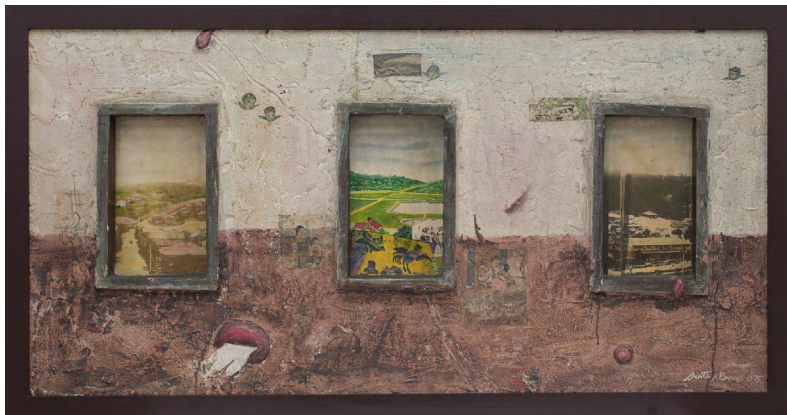
SANTIAGO BOSE

Santiago Bose (1949–2002, Baguio City, Philippines) was a mixed-media artist, educator, community organizer and art theorist. Co-founder of the Baguio Arts Guild, he is recognized as a pioneer in the use of indigenous materials. His influential assemblages champion the resilience of indigenous cultures within the context of a society inundated with foreign influence. As a widely sought-after artist for public commissions and artist residencies, Bose's practice included extensive international travel and several prominent grants and fellowships. In 1976, Bose was granted the Thirteen Artists Award by the Cultural Center of the Philippines. He has participated in major international exhibitions, including the Third Asian Art Show in Fukuoka, Japan, and the Havana Biennial in Cuba, both held in 1989.

FUGITIVE LAND
REUNION OF 2003-2005 / 100

SANTIGUO BOSE
MICHAEL JOO
STEPHANIE ELWOOD





SANTIAGO BOSE

Baguio Souvenirs, 1976

mixed media, plaster, found images and artist's
family photographs on plywood

27h x 51w in • 69h x 130w cm

detail from *Baguio Souvenirs*, 1976







SANTIAGO BOSE

Lola Dianang's Garden, 1973

mixed media, window frame and pane from the home of the
artist's grandmother, glass bottle, watercolor, pen and ink

52h x 20w in • 31h x 51w cm

detail from *Lola Dianang's Garden*, 1973





SANTIAGO BOSE

Travelling Bones by the Mountainside, 2001

mixed media, photo transfer, acrylic, found

photographs and fruit

sticker on canvas

22h x 34w in • 57h x 86w cm



detail from *Travelling Bones by the Mountainside*, 2001







SANTIAGO BOSE

Untitled, 2000

mixed media and photo transfer with images sourced from the
Vancouver City Archives on canvas

48h x 46w in • 121.92h x 116.84w cm



detail from *Untitled*, 2000






SANTIAGO BOSE

***Mabini Blues I*, 1976**

mixed media, acrylic on plywood with found images

37h x 25w in • 95h x 64.5w cm



detail from *Mabini Blues I*, 1976



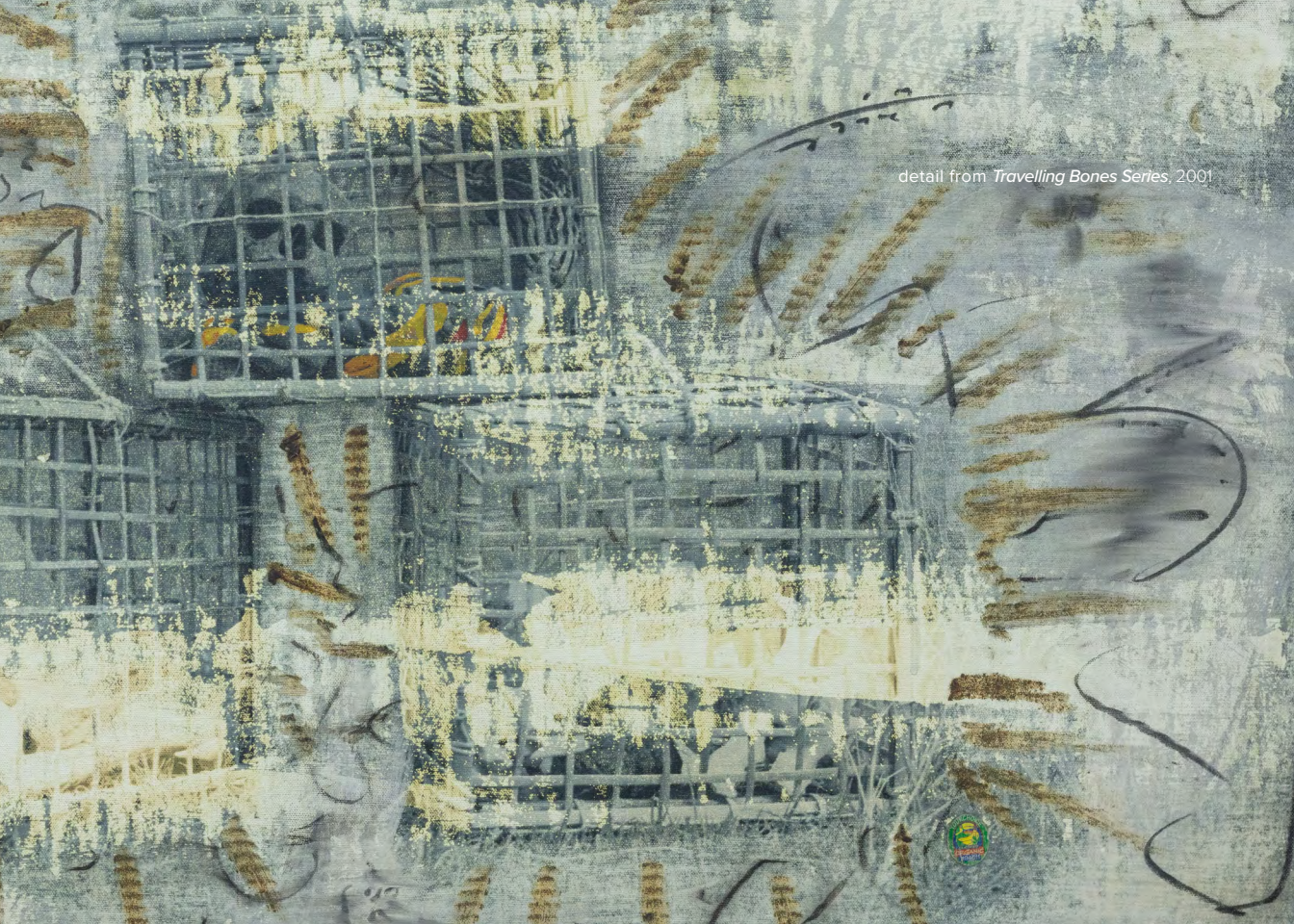


SANTIAGO BOSE

Travelling Bones Series, 2001

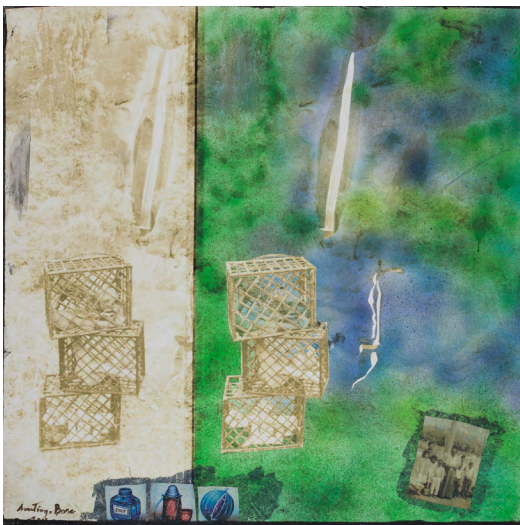
mixed media, photo transfer and fruit sticker on canvas

22h x 34w in • 56.515h x 86.36w cm



detail from *Travelling Bones Series*, 2001





SANTIAGO BOSE

Travelling Bones by the Waterfalls, 2001

mixed media, photo transfer, found images and artist family
photographs on canvas

35h x 35w in • 88.6h x 88.6w cm



detail from *Travelling Bones by the Waterfalls*, 2001





SANTIAGO BOSE

Marlboro Series, 1971

acrylic on board

48h x 24w in • 122h x 60.5w cm



detail from *Marlboro Series*, 1971





SANTIAGO BOSE

Untitled, 1974

Charcoal on handmade paper

15h x 11w in • 39h x 29w cm



detail from *Untitled*, 1974

MICHAEL JOO

Employing diverse media and materials, Korean American artist **Michael Joo** (b. 1966, New York, USA, lives and works in New York) draws together creative and scientific modes in innovative conceptual work that reflects on the intersection between technology, perception, and the natural environment. Joo's materials are as diverse as his body of research, ranging from human sweat, silver nitrate, and bamboo. Major exhibitions include *Perspectives: Michael Joo*, Smithsonian Freer I Sackler Museum, Washington, DC, USA; 49th Venice Biennale, Korean Pavilion, Italy; *Sensory Meridian*, Kavi Gupta, Chicago, IL, USA; Michael Joo, *Conserving Momentum (Egg/Gyro/Laundry Room)*, White Cube London, UK; *Michael Joo: Drift*, The Aldrich Contemporary Art Museum, Ridgefield, CT, USA; *Michael Joo: Drift (Bronx)*, The Bronx Museum of Arts, New York, NY, USA; *Michael Joo, Doppelganger*, Cass Sculpture Foundation, Sussex, UK; and Michael Joo Retrospective, Palm Beach Institute of Contemporary Art, Palm Beach, CA, USA.





MICHAEL JOO

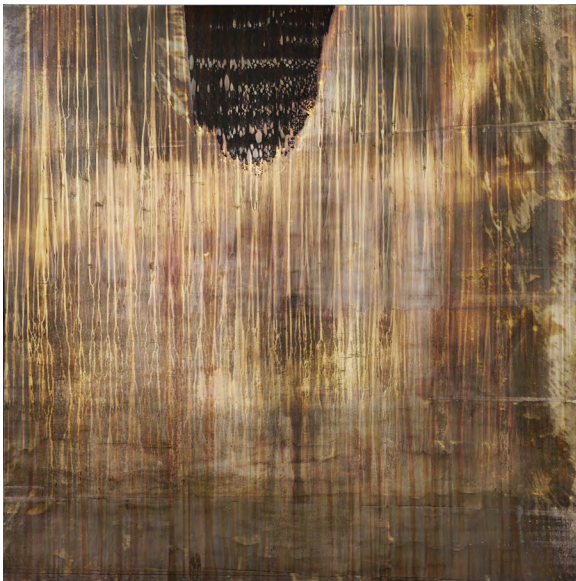
Various Low Mass Stars (NY Farm Colony 1), 2018

Silvered epoxy ink on canvas

62 x 47 in • 157.5 x 119.4 cm



detail from *Various Low Mass Stars (NY Farm Colony 1)*, 2018



MICHAEL JOO

Untitled (Radiohalo 4), 2016

Silvered epoxy ink on canvas

78h x 78w in • 198.1h x 198.1w cm



detail from *Untitled (Radiohalo 4)*, 2016





MICHAEL JOO

Epi- (Montclair Mariposa Cross-Cut), 2024

Danby Quarry marble, silver nitrate, steel

152h x 132w x 60d in • 386.08h x 335.3w x 152.4d cm

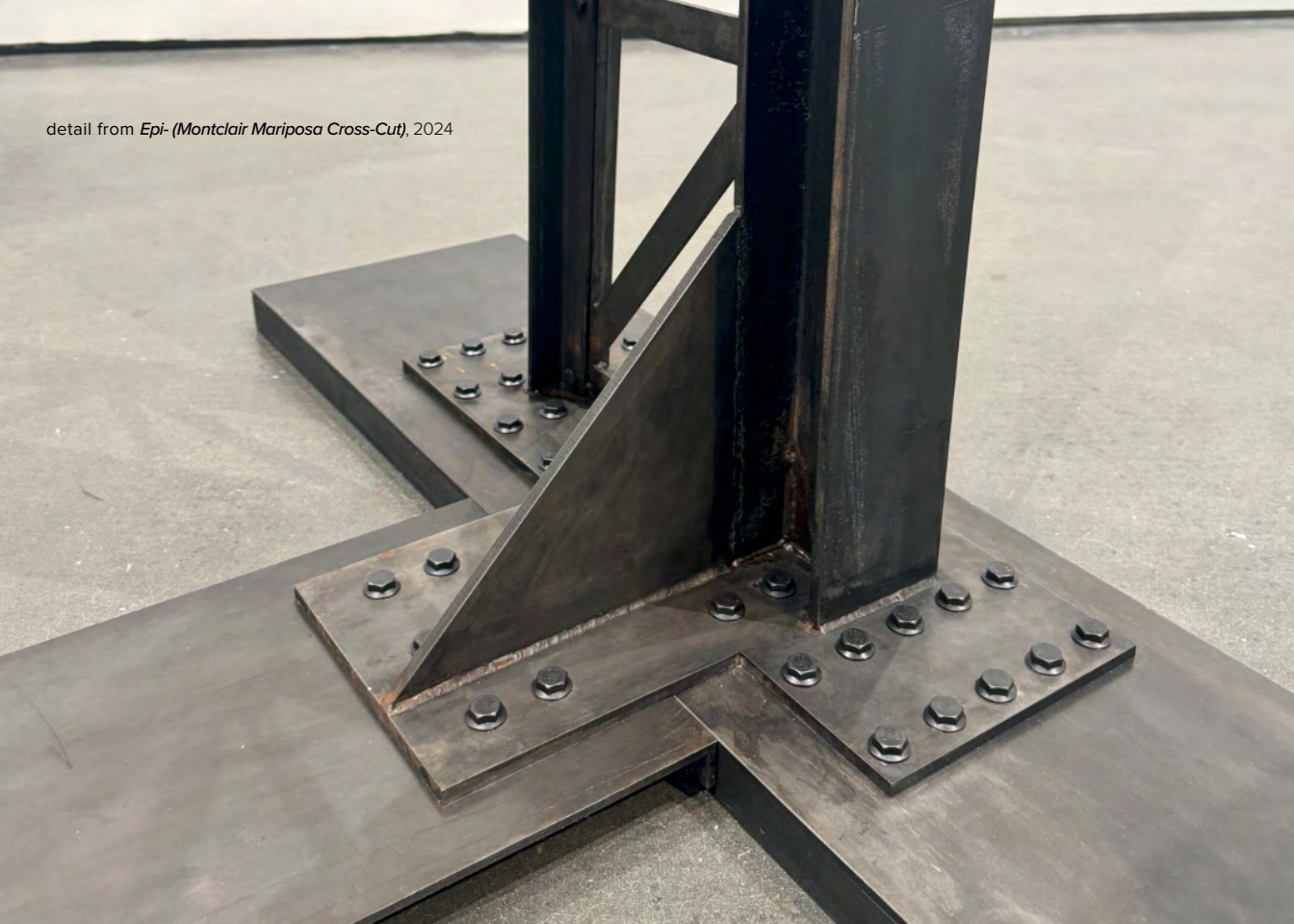


detail from *Epi- (Montclair Mariposa Cross-Cut)*, 2024

detail from *Epi-*
(*Montclair Mariposa Cross-Cut*), 2024



detail from *Epi- (Montclair Mariposa Cross-Cut)*, 2024

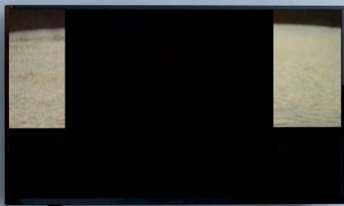
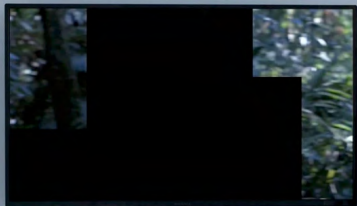


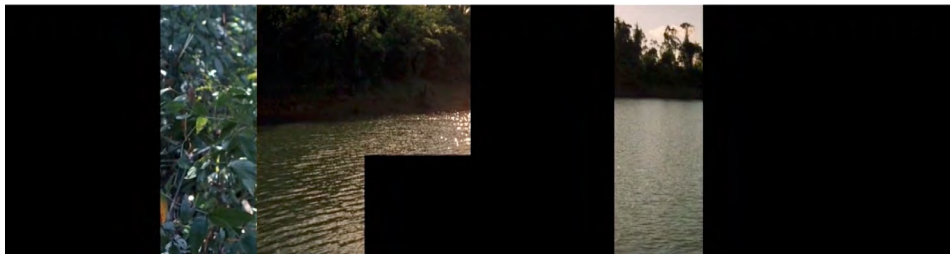


STEPHANIE SYJUCO

Stephanie Syjuco (b. 1974, Manila, Philippines; lives and works in Oakland, CA) is celebrated for her interdisciplinary practice encompassing photography, sculpture, and installation. Her work employs open-source systems, shareware logic, and capital flows to scrutinize issues related to economies and empire. Her work has been exhibited widely, including at The Museum of Modern Art in New York, the Whitney Museum of American Art, The San Francisco Museum of Modern Art, The Smithsonian American Art Museum. A long-time educator, she is an Associate Professor in Sculpture at the University of California, Berkeley.







STEPHANIE SYJUCO

Body Double (Platoon/Apocalypse Now/Hamburger Hill), 2007

Three channel video on flat panel LCDs, unsynched, endlessly looped, silent

Edition of 3 plus 2 artist's proofs (#1/3)

[video preview](#)



video still from *Body Double* (*Platoon*/*Apocalypse Now*/*Hamburger Hill*), 2007





STEPHANIE SYJUCO

Force Majeure 3 (Room Divider / Anti-Riot Police Squad), 2023

Archival pigment inkjet print on Hahnemuhle Baryta

48h x 36w in · 121.9h x 91.4w cm

Edition of 8 plus 2 artist's proofs (#2/8)



detail from *Force Majeure 3 (Room Divider / Anti-Riot Police Squad)*, 2023

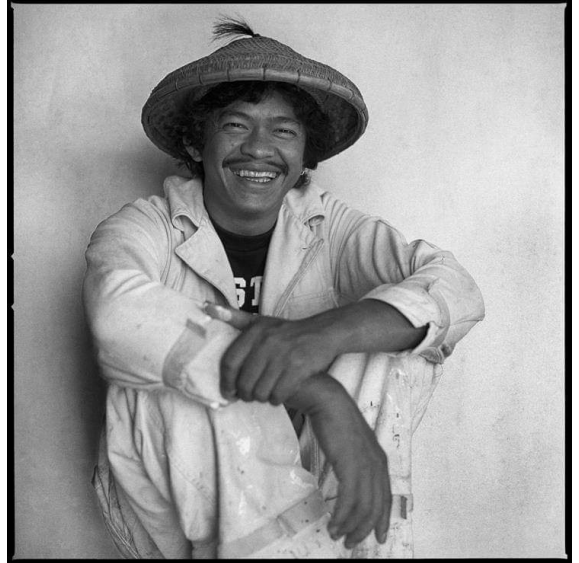


SANTIAGO BOSE

Bio

Santiago Bose (b. 1949 - d. 2002, Baguio City, Philippines) was a mixed-media artist, educator, community organizer and art theorist. Co-founder of the Baguio Arts Guild, he is recognized as a pioneer in the use of indigenous materials. Often incorporating materials such as bamboo, found objects, and volcanic ash, his influential assemblages champion the resilience of indigenous cultures, like that of his home region of the Cordilleras. Drawing on deep criticality yet never lacking a sense of humor and wit, his body of work conveys the power of folk consciousness, religiosity, and the strength of traditional cultures in a society inundated with foreign influence.

As a widely sought-after artist for public commissions and artist residencies, Bose's practice included extensive international travel and several prominent grants and fellowships. In 1976, Bose was granted the Thirteen Artists Award by the Cultural Center of the Philippines. He has participated in major international exhibitions, including the Third Asian Art Show in Fukuoka, Japan, and the Havana Biennial in Cuba, both held in 1989. In 1993, he was invited to exhibit his work at the First Asia-Pacific Triennial of Contemporary Art at the Queensland Art Gallery in Brisbane, Australia. In 2000, Bose's artwork was featured in the Asian Art Museum of San Francisco's exhibition, *At Home & Abroad: 20 Contemporary Filipino Artists*. In 2002, the City of Manila presented him with the "Gawad ng Maynila: Patnubay ng Sining at Makabagong Pamamaraan" (Cultural Award for New Media presented to outstanding Filipino Artist). Bose was also honored posthumously with the "Gawad CCP Para sa Sining" Award for Visual Arts in 2004. In 2006, he was shortlisted for the National Artist award, also posthumously.



SANTIAGO BOSE
Bio

b. 1949, d. 2002, Baguio, PHL



Man in a Boat Burnham Lake,
2000

POSTHUMOUS SOLO EXHIBITIONS & PUBLICATIONS

- 2023 *Spirited Traces*, part of the series conceived by Dr. Patrick Flores, Silverlens, Manila
- 2021 *Striking Affinities* curated by Dr. Patrick Flores, second phase of *Santiago Bose: Painter, Magician* exhibition series, Silverlens, Manila
- 2019 *Bare Necessities* curated by Dr. Patrick Flores, first phase of *Santiago Bose: Painter, Magician* exhibition series, Silverlens, Manila
- 2012 *Can't Go Back Home Again: Santiago Bose in the Family Collection*, Vargas Museum, University of the Philippines - Diliman, Quezon City, Philippines
- 2010 *Remix: Santiago Bose*, Tin-aw Art Gallery, Makati, Philippines
- 2004 *Espiritu Santi: The Strange Life and Even Stranger Legacy of Santiago Bose*, published by WATER DRAGON, Inc.
- In Memory Of A Talisman*, Bulwagan Juan Luna, Cultural Center of the Philippines, Manila City, Philippines

POSTHUMOUS GROUP EXHIBITIONS

- 2024 *Fugitive Land*, organized by Christopher Y. Lew, Silverlens, New York, U.S.A.
- Art Fair Philippines*, Silverlens, Manila
- 2023 *Shrines*, Silverlens, New York
- An Elusive Edge: Articulations of Philippine Abstraction*, Metropolitan Museum of Manila, Manila, Philippines
- Lies, Magicians and Blind Faith*, QAGOMA, Brisbane, Australia
- 2021 *Hitherto IV: Lamentations*, Project Space Pilipinas, Manila, Philippines
- 2020 *Cue From Life Itself: Filipino Artists Transform the Everyday*, Metropolitan Museum of Manila, Manila, Philippines
- 2017-2018 *Philippine Art: Collecting Art, Collecting Memories*, Asian Art Museum, San Francisco, California, U.S.A.
- The Place of Region in the Contemporary*, Vargas Museum, University of the Philippines - Diliman, Quezon City, Philippines
- 2017 *SUNSHOWER: Contemporary Art from*

SANTIAGO BOSE
Bio

| | |
|-----------|---|
| | <i>Southeast Asia 1980s to Now</i> , The National Art Center, Tokyo, Japan |
| | <i>Passion and Procession: Art of the Philippines</i> , Art Gallery of New South Wales, Australia |
| 2016 | <i>Door To Perception Or High Art</i> , Tin-aw Art Gallery, Makati, Philippines |
| | <i>Art History Series Exhibitions</i> , Vargas Museum, UP Diliman, Quezon City, Philippines |
| 2015 | <i>Propaganda</i> , The Lopez Museum and Library, Pasig City, Philippines |
| | <i>Between Declarations And Dreams: Art Of Southeast Asia Since The 19th Century</i> , UOB Southeast Asia Gallery, National Gallery of Singapore, Singapore |
| 2013-2014 | <i>Singapore Biennale 2013: If the World Changed</i> , Singapore Art Museum, Singapore |
| | <i>Multiple Languages</i> , Silverlens, Makati, Philippines |
| | <i>Manila: The Night Is Restless, The Day Is Scornful (Maynila: Mahapdi Ang Araw, Maalinsangan Ang Gabi)</i> , Arndt Gallery, Singapore |
| 2013-2016 | <i>The Philippine Contemporary: To Scale the Past and the Possible</i> , Metropolitan Museum of Manila, Manila City, Philippines |
| 2013 | <i>AX(iS) Art Project</i> , Singapore Biennale 2012: If The World Changed, Singapore Art Museum, Singapore |
| 2010 | <i>Remix: Santiago Bose</i> , Yuchengco Museum, Makati, Philippines |
| 2007 | <i>Kasaysayang Art Space</i> , Alab Art Space, Makati, Philippines |
| 2006 | <i>Filipiniana</i> , Museo d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain |

INDIVIDUAL EXHIBITIONS

| | |
|------|---|
| 2001 | <i>Traveling Bones Gather No Stones</i> , Green Papaya Art Projects, Diliman, Quezon City |
| 2000 | <i>Ayos Ba? (Is It Alright?)</i> , John Batten Gallery, Soho, Hong Kong |
| | <i>Behind The Immigrant</i> , Centre A, Vancouver Canada |

SANTIAGO BOSE
Bio

- 1998 *Tall Tales Of A Talisman*, John Batten Gallery, Central, Hong Kong
- 1997 *Anting-Anting*, Hiraya Gallery, Manila, Philippines
- 1996 *Jaguar At The Western Front*, (Video Performance) Western Front, Vancouver, Canada and The Queensland Art Gallery, Brisbane, Australia
- 1995 *Journals Of A Cultural Drifter*, Hiraya Gallery, Manila Philippines and Southern Cross University Gallery, Lismore, New South Wales, Australia
- 1994 *Charles Darwin's 143rd Dream*, Darwin Performing Art Center, Bougainvillea Festival, Darwin, N.T. Australia
- Installation*, Atrium Hotel, Darwin, N.T. Australia
- 1989 *Filipino Sojourn*, Asian Resource Gallery, Oakland, and Cultural Center, Ellis Street, San Francisco, CA
- 1988 *Northern Visions* (installation view) Small Gallery, Cultural Center of the Philippines (CCP), Manila, Philippines
- SANTI BOSE: Exhibition of Works Old and New*, UP Baguio College Auditorium, Baguio City, Philippines
- BROWN MEMORIES: 30 Paintings on Hand Made Paper*, Thomas Jefferson Cultural Center, Gil Puyat, Makati, Philippines
- 1987 *LIKE A ROLLINGSTONE*, Gallerie Renaissance, Session Road, Baguio City, Philippines
- POWER SOURCES REVISITED*, Hiraya Gallery, Manila, Philippines
- 1986-1896*, De La Salle University Gallery, Manila, Philippines
- 1986 *Prints And Drawings*, Center for American Cultural Studies, Lewison Hall, Colombia University, New York, USA
- The Missing Archives of a Lost Revolution*, Catherine Gallery, The Basement, New York, New York, USA
- 1985 *Argontomime*, Zone Gallery, Avenue B, New York, New York, USA
- 1984 *Archives Of A Lost Revolution*, Cultural Center of the Philippines (CCP), Manila, Philippines
- 1983 *Eyes Of Gauze*, Manila Metropolitan Theatre Gallery, Manila, Philippines
- 1981 *Places*, Hiraya Gallery, Manila, Philippines
- 1978 *Hanging Sculpture And Drawings*, Sining Kamalig Gallery, Pasay City, Philippines
- 1976 *Walls and Landscapes : 18 Paintings by Santiago Bose*, Sining Kamalig, Pasay City, Philippines

SANTIAGO BOSE
Bio

1975 *Chameleon Years*, Sining Kamalig Gallery, Pasay City, Philippines

SELECTED GROUP EXHIBITIONS

2002 *Recent Works*, Kulay Diwa Galleries, Parañaque City, Philippines

Brown Man's Burden, Babilonia, 1808, Berkley, CA, USA

Faith and the City, Metropolitan Museum of Manila, Manila, Philippines

2001 *Group Show Of Baguio Artists*, University of Baguio, Baguio, Philippines

Art And Activism, Queensland Art Gallery Brisbane, Queensland, Australia

2000 *Melbourne Art Fair*, represented by John Batten Gallery HK, Melbourne Australia

The Spirit That Dwells Within, exhibited by Carlos Villa and Santiago Bose, Pacific Bridge Contemporary Southeast Asian Art, Oakland, CA, USA

Art And Human Rights, 3rd Gwangju Biennial, Gwangju, Seoul, South Korea

The Umbrella Country, Green Papaya Art Projects, Quezon City, Philippines

1999 *5th Baguio International Art Festival*, Baguio City, Philippines

1998 *Cien Años Después*

- Museum National dela Havana, Cuba
- Cultural Centre of the Philippines, Manila, Philippines
- PhilMuseum De Arte Contemporaneo, San Juan, Puerto Rico
- Museo dela Iberia y Latin-America, Badajoz, Spain

At Home And Abroad

- Asian Art Museum, San Francisco, California, USA
- Houston Art Museum, Texas, USA
- East-West Centre Museum, Hawaii, USA
- Metropolitan Museum of Manila, Manila, Philippines

Alab Ng Pusong, Metropolitan Museum of Manila, Manila, Philippines

1997 *Nine Dragon Heads*, Chung-ju, South Korea

Memories Of Over Development, Plug-in Gallery, Winnipeg,

SANTIAGO BOSE
Bio

- Canada and North Dakota Art Museum, Grand Forks, North Dakota, USA
- Contemporary Philippine Art**, LFK Gallery, Hong Kong, China
- 1996 **11th Asian International Art Exhibition**, Metropolitan Museum of Manila, Manila, Philippines
- Memories Of Overdevelopment**, University of California Art Gallery, Irvine, CA, USA
- 1995/1996 **Self Portrait Exhibition**, Metropolitan Museum, Manila, Philippines
- 1995 **Spiritual And The Social**, Queensland Art Gallery and touring State of Queensland and New South Wales
- 1994 **Adelaide Installations**, Adelaide Art Festival, Adelaide, Australia
- Claiming Turf / Claiming Fortitude**, site specific installations in Fortitude Valley, Brisbane, and at Institute of Modern Art, Brisbane and Queensland College of Art, Morningside, Brisbane, Australia
- Crossovers**, Installation, Launceston, Tasmania, Australia
- 1993 **4th Baguio Arts Festival**, Convention Center, Baguio City, Philippines
- 1st Asia Pacific Triennial of Contemporary Art**, Queensland Art Gallery, Australia
- 1992 **Naguri Outdoor Exhibit**, Naguri-Mura, Saitama Prefecture, Japan
- The Space**, Artists Village, Singapore Arts Festival, Singapore
- 1991 **Iskultura**, Metropolitan Museum, Manila, Philippines
- 3rd Baguio Arts Festival**, Baguio City, Philippines
- 1990 **2nd Baguio Festival of the Arts**, Convention Centre, Baguio, Philippines
- 1989 **1st Baguio Festival of the Arts**, Convention Centre, Baguio, Philippines
- Tercera Biennial dela Habana 89, Centro Wilfrido Lam, Habana, Cuba
- Sikat (Ten decades of Philippine Art)**, Cultural Center of the Philippines (CCP), Manila, Philippines
- 3rd Asian Art Show**, Fukuoka Museum, Fukuoka, Japan
- 1988 **Skyland**, Pinaglabanan Gallery, San Juan, Manila, Philippines
- 1987 **Val Paraiso Biennale Exhibition**, Val Paraiso, Chile

SANTIAGO BOSE
Bio

- August 10**, Baguio Traveling Exhibit to Visayas and Mindanao major cities
- Reality According to Artists**, CCP Contemporary Art Museum of the Philippines, Cultural Center of the Philippines (CCP), Manila, Philippines
- BAGUIO WEEK**, Bataan Refugee Center, Bataan, Philippines
- 1st Filipino Visual Art Festival**, Casa Manila, Intramuros, Manila, Philippines
- BAGUIO ARTIST**, Renaissance Gallery, Baguio City, Philippines
- BAGUIO ARTS GUILD PHOTOGRAPHY EXHIBIT**, Renaissance Gallery, Baguio City, Philippines
- 1986 **Fathers**, Asian Art Institute, Bowery, New York, USA
- Equinox Performance**, Long Island City, New York, USA
- Myth and Magic**, Rye Art Centre, Westchester, New York, USA
- Installation Piece**, Minor Injury Gallery, Greenpoint, Brooklyn, New York, USA
- 1985 **Dimensions in Dissent**, Kenkeleba House, 2nd Street, East Village, New York, USA
- Roots in Reality**, Henry Street Settlement, Lower East Side, New York, USA
- Graphik der Philippinen**, IFA Galerie, Bonn, West Germany
- Kalooban**, City Gallery, Columbus Circle New York, USA
- Chinatown 10**, Asian Art Institute, Bowery, New York, USA
- 4th Asean Exhibition of Art and Photography**, traveling exhibit Singapore, Bangkok, Kuala Lumpur, Brunei, Manila, Jakarta
- 1984 **Group Show**, Pinaglabanan Gallery, San Juan, Metro Manila, Philippines
- Ugat Suri**, Hiraya Gallery, and ASEAN Institute of Art, Manila
- 1982 **Collectors Item**, UP College of Fine Arts Alumni Foundation, Museum of Philippine Art, Manila, Philippines
- 1981 **A China Show of Philippine Art**, Beijing, China
- 1980 **Critics Choice**, Ma-yi Gallery, Manila Mandarin Hotel, Makati, Rizal
- Five Directions**, Museum of Philippine Art, Manila, Philippines
- 1st Contemporary Asian Art Show**, Fukuoka Museum, Fukuoka Prefecture, Japan

SANTIAGO BOSE
Bio

- The Art of Fine Print*, Museum of Philippine Art,
Manila, Philippines

100 Years of Philippine Painting, Maudurodam Museum,
Hague, Netherlands

Art of the Regions, Small Gallery, Cultural Center of the
Philippines (CCP), Manila, Philippines

Linang Project, Council For Living TraditionsI, University of
Northern Philippines, Vigan, Ilocos Sur, Philippines

Trends in Sculpture, Museum of Philippine Art,
Manila, Philippines
- 1979

Critics Choice, Ma-yi Gallery, Manila Mandarin Hotel,
Manila, Philippines
- 1978

Work No. 4, The Farm, sponsofed by National Endowment of the
Arts, San Francisco, CA, USA

3rd CCP Annual, Cultural Center of the Philippines (CCP),
Manila, Philippines

Prints and Drawings, Sining Kamalig Gallery,
Manila, Philippines
- 1976

*12 Grand Prix International d'Art Contemporain de Monte
Carlo*, Museo National de Monaco

Works on Paper, Pines Hotel, Baguio City, Philippines

Seven Years, Sining Kamalig Gallery, Manila, Philippines

Thirteen Artists 1976, Cultural Center of the Philippines (CCP),
Manila, Philippines

2nd CCP Annual, Cultural Center of the Philippines (CCP),
Manila, Philippines

Kulay-Anyo Public Mural, De Los Santos Bldg,
Quezon City, Philippines

Collage, Cultural Center of the Philippines (CCP),
Manila, Philippines

Philippine Contemporary Art, Gallery of Fine Arts,
Cairo, Egypt

Arts and Models, Baguio Hyatt, Terraces Hotel,
Baguio City, Philippines

Philippines Prints, Print Collection, Manila, Philippines
- 1975

12 Young Emerging Artists, Club Filipino,
Manila, Philippines

1st CCP Annual, Cultural Center of the Philippines (CCP),

SANTIAGO BOSE
Bio

- Manila, Philippines
- Development Academy Artist*, Sining Kamalig Gallery,
Manila, Philippines
- 1974 *Group Show*, Gallerie Bleue, Makati, Rizal, Philippines
- Subject Matter*, Cultural Center of the Philippines (CCP),
Manila, Philippines
- Group of Young Artists*, Sining Kamalig Gallery,
Manila, Philippines
- Group Show*, University of the Philippines - Baguio,
Baguio City, Philippines
- 1972 *Bose-Bacaltos Two-man Show*, Sixth Sense Gallery,
Manila, Philippines
- Drawings*, Cultural Center of the Philippines (CCP),
Manila, Philippines
- Group Show*, Hidalgo Gallery, Makati Commercial Center, Makati,
Philippines
- 1971 *Group Show*, Red Gallery

AWARDS AND ACHIEVEMENTS

- 2017 UPCFA Tanglaw ng Sining
- 2004 Gawad CCP, Para sa Sining Award for Visual Arts,
Manila, Philippines
- Outstanding Citizen of Baguio for Arts and Culture,
Baguio City, Philippines
- 2002 “Gawad ng Maynila: Patnubay ng Sining at Makabaging
Pamamaraan”, Cultural Award for New Media presented to
outstanding Filipino Artist, City of Manila, Philippines
- 2001 Delegate, “Space Traffic”, Artist-led Alternative Spaces
Conference, Hong Kong
- Speaker, National Visual Arts Congress, NCCA, Makiling, Los
Baños, Laguna, Philippines
- Artist Talk, Queensland Art Gallery, Brisbane, Australia
- Guest Lecturer, Queensland University of Technology,
Brisbane
- Lecturer, Bachelor of Visual Arts on Contemporary Australian
and Indigenouse Art, Griffitch University, Queensland,
Australia
- 2000 Artist-in-Residence, Center A, Vancouver, Canada
- Artist-in-Residence, Pacific Bridge Southeast Asian Art Gallery,

SANTIAGO BOSE
Bio

| | |
|------|--|
| | Oakland, USA |
| | Multimedia Workshop, Manong' Pusod Centre for Arts and Ecology in Berkley and Pacific Bridge. |
| 1999 | Executive Director, 5th Baguio International Art Festival, Baguio City, Philippines |
| | Awarded "Outstanding Citizen of Baguio" Baguio City Government Award, Baguio, Philippines |
| | Critique MA Candidates Works, University of South Australia, Adelaide, Australia |
| | Speaker, "Community Arts", 3rd Asia Pacific Triennial, Brisbane, Queensland, Australia |
| | Resource Person, "Strategies in Protest Art for the Philippines and Thailand", Sponsored by Japan Foundation and Tempo, Jakarta, Indonesia |
| | Travel to Hanoi, Vietnam |
| 1998 | Reorganized Baguio Arts Guild, established "Green House Effect Gallery", Baguio Botanical Gardens, Baguio, Philippines |
| 1997 | Philippine delegate to "ASEAN Creative Interaction" Yogyakarta, Indonesia |
| | Speaker, "Visual Arts Congress", Davao City, Mindanao, Philippines |
| | Speaker, "Art that empowers and educates", Liga Filipino of Columbia University and Arkipelago of Barnard College, New York, USA |
| | Boardmember, Baguio Arts Guild, Baguio, Philippines |
| 1996 | Facilitator, Ati-atihan Festival in Queensland, Street Arts Project, Brisbane, Australia |
| 1995 | 'Recipient' Canadian Foreign Artist Grant and artist-in-residence at Western Front, Vancouver, Canada |
| | "Committee Member For Visual Arts", National Commission For Culture and The Arts, Philippines |
| 1994 | Artist-in-Residence, Queensland Art College, Brisbane, Queensland, Australia |
| | Visiting Research Fellow, Southern Cross University, Lismore, New South Wales, Australia |
| | Speaker, Littoral Conference, International Symposium of artist-led organisations, Salford, United Kingdom |
| 1993 | President, Baguio Arts Guild, Baguio, Philippines |
| | Awarded, Baguio Arts Guild, Most Outstanding Community Service Award by the City of Baguio |

SANTIAGO BOSE
Bio

- 1991 The LAB Project, Collaboration with choreographer/dancer Enrico Labayen
- 1990 "Neo-Filipino", Collaboration with choreographer/dancer Denisa Reyes, Cultural Center of the Philippines (CCP), Manila, Philippines
Workshop/Facilitator, Mix-media, UP Summer Arts Festival, University of the Philippines Baguio, Philippines
Workshop/Facilitator, Arts Association of Davao, Davao City, Philippines
- 1989 Santiago Bose Day in San Francisco, January 20, 1989, proclamation by Mayor Angela Alioto, San Francisco, CA, USA
"Certificate of Honor" by the Board Supervisors of San Francisco, CA, USA
- 1988 Guest of the Ministry of Culture, Moscow, Riga, USSR
Delegate, Mass Cultural Administration, People's Republic of China
Production Designer, "Song for Manong", Herbs Theater, San Francisco, CA, USA
Speaker, "Filipino Art" Asia House, Standord University, Palo Alto, CA, USA
Facilitator, Baguio Summer Arts Festival, Baguio City, Philippines
- 1987 Co-founder and President-elect Baguio Arts Guild
Board member-Cordillera Arts Foundation
Vice-Chairman, Committee on Visual Arts, Presidential Commission on Culture and the Arts
Speaker, Ateneo de Zamboanga, Zamboanga City and Shariff Kabungsuwan Cultural Center, Cotabato City, Mindanao, Philippines
- 1984 Facilitator, "Paper Making Workshop", Cultural Center Outreach Program, Vigan, Ilocos Sur, Philippines
- 1983 "Alima Folio" a portfolio of etchings by outstanding University of the Philippines Alumni
- 1982 Finalist, Mobil Art Awards, Makati, Philippines
- 1981 Gold Medalist, Print Category, Art Association of the Philippines
Completed "Kabibiligan", a school mural in Sagada, Mt. Province, through a grant from A. Yuchengco Foundation
- 1980 Critic's Choice for Printmaking, Ma-yi Associates, Makati, Philippines

SANTIAGO BOSE

Bio

- Finalist, Mobil Art Awards, Mobil Oil Philippines, Makati, Philippines
- Grantee, Linang Project in Ilocos by Council for Living Traditions and Ford Foundation
- Travel Grant to the U.S., from Heritage Gallery, San Juan, Manila, Philippines
- 1979

"Critic's Choice for Painting", Ma-yi Associates, Makati, Philippines
- 1977

"Kulay-Anyo" Mural, De Los Santos Building, Metro Manila Commission, Quezon City, Philippines
- 1976

Thirteen Artists Award, Cultural Center of the Philippines (CCP)
- 1975

Twelve Emerging Artist, Guild of Galleries and the Art Association of the Philippines
- 1971

1st Prize, Editorial Design Thesis, College of Fine Arts, University of the Philippines

1st Prize, Advertising Design Thesis, Collge of Fine Arts, University of the Philippines

EDUCATION

- 1967-1972

College of Fine Arts, University of the Philippines - Diliman, Quezon City, Philippines
- 1980-1981

West 17th Print Workshop, New York, U.S.A

MICHAEL JOO

Bio

Employing diverse media and materials, Korean American artist Michael Joo (b. 1966, New York, USA, lives and works in New York) draws together creative and scientific modes in innovative conceptual work that reflects on the intersection between technology, perception, and the natural environment. Joo's materials are as diverse as his body of research, ranging from human sweat, silver nitrate, and bamboo.

Major exhibitions include *Perspectives: Michael Joo*, Smithsonian Freer | Sackler Museum, Washington, DC, USA; 49th Venice Biennale, Korean Pavilion, Italy; *Sensory Meridian*, Kavi Gupta, Chicago, IL, USA; *Michael Joo, Conserving Momentum (Egg/Gyro/Laundry Room)*, White Cube London, UK; *Michael Joo: Drift*, The Aldrich Contemporary Art Museum, Ridgefield, CT, USA; *Michael Joo: Drift (Bronx)*, The Bronx Museum of Arts, New York, NY, USA; *Michael Joo, Doppelganger*, Cass Sculpture Foundation, Sussex, UK; and *Michael Joo Retrospective*, Palm Beach Institute of Contemporary Art, Palm Beach, CA, USA. Joo's solo exhibition *Soft Skills and Underground Whispers* is currently on view at Kukje Gallery, Seoul, and featured in *Breath(e): Towards Climate and Social Justice* at the Hammer Museum, Los Angeles.



MICHAEL JOO
Bio

b. 1966, New York, USA



Various Low Mass Stars
(Kangding Road 1), 2019

EDUCATION

- 1991 MFA, Yale School of Art, Yale University, New Haven, CT, USA
1989 BFA, Washington University, St Louis, MO, USA

SELECTED SOLO EXHIBITIONS

- 2024 *Soft Skills and Underground Whispers*, Kukje Gallery, Seoul, South Korea
- 2021 *Sensory Meridian*, Kavi Gupta, Chicago, IL, USA
On the Passage..., CLEA_RSKY NYC, Brooklyn, NY, USA
- 2019 *Project: Michael Joo*, Kavi Gupta, Chicago, IL, USA
- 2018 *Simultaneity Biases*, Blain|Southern, Berlin, DE
- 2017 *Single Breath Transfer*, Kukje Gallery, Seoul, South Korea
Uniformitarian Assumptions (and other ghosts), Galleria Carles Taché, Barcelona, ES
7 Sins, Carolina Nitsch Gallery, New York, NY, USA
- 2016 *Barrier Island*, Savannah College of Art and Design, GA, USA
Perspectives: Michael Joo, Freer/Sackler Pavilion, Smithsonian Institute, Washington, DC, USA
Radiohalo, Blain|Southern, London, UK
- 2014 *Suture*, The Bronx Museum of the Arts, Bronx, NY, USA
Transparency Engine, SCAD Moot Gallery, Sham Shui PO, HK
Drift, The Aldrich Museum of Contemporary Art, Ridgefield, CT, USA
Doppelganger, Cass Sculpture Foundation, Goodwood, UK
- 2013 *Plexus*, M-Building, Miami, FL, USA
- 2012 *Exit From the House of Being*, Blain|Southern, London, UK
- 2010 *Have You Ever Really Looked at the Sun?*, Haunch of Venison, Berlin, DE (with Damien Hirst)
Galleria Marabini, Bologna, IT
- 2009 Anton Kern Gallery, New York, NY, USA
Bodhi Obfuscatus (Allegiance), Chelsea Art Museum, New York, NY, USA
- 2008 *Circannual Rhythm (pibloktok)*, Anchorage Museum, Anchorage, AK, USA
PKM Gallery, Seoul, South Korea
- 2006 *Michael Joo*, Rodin Gallery (Leeum, Samsung Museum of Art), Seoul, South Korea
- 2005 *Bodhi Obfuscatus (Space-Baby)*, Asia Society, New York, NY, USA
Still Lives, The Bohen Foundation, NY, USA

MICHAEL JOO
Bio

- 2004 *Michael Joo*, Palm Beach Institute for Contemporary Art, Lake Worth, FL, USA
- 2003 *Michael Joo*, MIT List Visual Art Center, Cambridge, MA, USA
- 2002 *The Pack*, Anton Kern Gallery, New York, NY, USA
- 2001 *49th Venice Biennale*, South Korean Pavilion, Venice, IT (with Do-Ho Suh)
- 1998 White Cube, London, UK
- 1997 *Smokescreen*, Anton Kern Gallery, New York, NY, USA
- 1996 Thomas Nordanstad Gallery, New York, NY, USA
- 1995 *Crash*, Anthony D'Offay Gallery, London, UK
Nature vs. Nature at the Glass Ceiling, Stedelijk Museum Bureau Amsterdam, NL (with Christiaan Bastiaans)
- 1994 *Salt Transfer Cycle*, Thomas Nordanstad, in collaboration with Petzel/Borgmann Gallery, New York, NY, USA
- 1992 *The Artifice of Expenditure*, Nordanstad-Skarstedt Gallery, New York, NY, USA

SELECTED GROUP EXHIBITIONS

- 2024 *Fugitive Land*, organized by Christopher Y. Lew, Silverlens, NY, USA
Breath(e): Toward Climate and Social Justice, Hammer Museum, Los Angeles, CA, USA
Every Island is a Mountain, Palazzo Malta, Venice, Italy
Legacies: Asian American Art Movements in New York City (1969-2001), 80 WSE Gallery, NYU, New York, USA
L'or de Dior, Guardian Art Center, Beijing, CHN
Prototype 1.0, Springs Projects, New York, NY, USA
The Shape of Time: Korean Art after 1989, Minneapolis Institute of Art, Minneapolis, USA
Suppose You Are Not, Arter, Istanbul, Turkey, USA
Magnum Opus: Daejeon Art and Science Biennial, Daejeon Museum of Art, South Korea
Shifting Landscapes, Whitney Museum of American Art, New York, USA
- 2023 *The Shape of Time: Korean Art after 1989*, Philadelphia Museum of Art, Philadelphia, PA, USA
INTROVERSE: ALLEGORY TODAY, 80 WSE, New York, USA
Art Basel Hong Kong, Silverlens
- 2022 *Pacific Century*, Hawaii Triennial 2022, Honolulu, HI, USA
Disruption: Works from the Logan Collection, Denver Art Museum, Denver, CO, USA

MICHAEL JOO
Bio

- 2021 *The Slipstream*, Brooklyn Museum, Brooklyn, NY, USA
Breaking the Waves, K11 Art Foundation, Shanghai, CHN
Glasstress, Hermitage Museum, St. Petersburg, RU
M+ Museum, Hong Kong, CHN
- 2020 *If on a winter's night a traveler*, Tel Aviv Museum of Art, Tel Aviv, Israel
- 2019 *Aftermath (with Gao Weigang)*, SGA, Shanghai, CHN
Reason Gives No Answers, Newport Street Gallery, London, UK
Glasstress 2019, Venice, IT
The Sculpture Park at Madhavendra Palace in Nahargarh Fort, Jaipur, IND
- 2019 *Battleship Potemkin*, Frederic Snitzer Gallery, Miami, FL, USA
- 2018 *Untitled Art*, Miami Beach (Special Project), Miami Beach, FL, USA
- 2017 *ARK*, Chester Cathedral, Chester, UK
Vitrious Bodies, MassArt, Boston, MA, USA
- 2016 *5th Anyang Public Art Project*, Anyang, Korea
EVA International Biennial, Limerick, IE
Force of Nature, Galerie Valerie Bach, Brussels, BE
- 2015 *Sharjah Biennial 12: The Past, The Present, The Possible*, Sharja, UAE
Glasstress 2015, Palazzo Cavalli Franchetti, Venice, IT
Lille3000, Lille, France
America is Hard to See, Whitney Museum of American Art, NY, USA
- 2014 *Blood Flames Revisited*, Paul Kasmin Gallery, NY, USA
Global City, Surreal City, IVAM, Valencia, Spain
- 2013 *White Light/White Heat*, The Wallace Collection, London, UK
Glasstress 2013, Palazzo Cavalli Franchetti, Venice, IT
Unlimited, Art Basel, Basel, Switzerland
Come Together: Surviving Sandy, Brooklyn, NY, USA
- 2012 *Roundtable: The 9th Gwangju Biennial 2012*, Gwangju, Korea
Glasstress New York, Museum of Art and Design, NY, USA
Transforming Minds: Buddhism in Art, Asia Society Hong Kong Center, HK
- 2011 *Glasstress 2011*, Palazzo Cavalli Franchetti, Venice, IT
Surreal v. Surrealism in Contemporary Art, IVAM,

MICHAEL JOO
Bio

- Valencia, Spain
- 2009 **NeoHooDoo: Art of a Forgotten Faith**, Miami Art Museum, Miami, FL
Incarnational Aesthetics, New York Center for Art & Media Studies (NYCAMS), NY, USA
Faces & Facts: Korean Contemporary Art in New York, Queens Museum of Art, NY, USA
- 2008 **NeoHooDoo: Art of a Forgotten Faith**, The Menil Collection, Houston, TX, USA
Re asia, Haus der Kulturen, Berlin, Germany
NeoHooDoo: Art of a Forgotten Faith, P.S.1 MoMA, NY, USA
- 2007 **New York States of Mind**, Queens Museum of Art, NY, USA
Triennale Bovisa: Timer 01, Milan, IT
Post Object, Doris McCarthy Gallery, University of Toronto, Scarborough, Ontario, Canada
- 2006 **In The Darkest Hour There Will Be Light**, Serpentine Gallery, London, UK
6th Gwangju Biennale, Gwangju, Korea
Eretica, Palazzo Sant' Anna, Palermo, Italy
RADAR: Selections From The Collection of Vicki and Kent Logan, Denver Art Museum, Denver, CO, USA
- 2005 **Monuments For The USA**, CCA Wattis Institute For Contemporary Arts, San Francisco; **White Columns**, New York, NY, USA
This Must Be The Place, Center For Curatorial Studies, Bard College, Annandale-On- Hudson, NY, USA
In The Darkest Hour There Will Be Light, Serpentine Gallery, London, UK
- 2004 **D.u.m.b.o. Short Film and Video Festival**, Brooklyn, NY, USA
Art Basel 04 (film/video), Basel, CH
Black Belt, Santa Monica Museum of Art, Santa Monica, CA
Field, Socrates Sculpture Park, Long Island City, NY, USA
Needful Things: Recent Multiples, Cleveland Museum, Cleveland, OH, USA
- 2003 **Black Belt, The Studio Museum in Harlem**, New York, NY, USA
Commodification of Buddhism, The Bronx Museum of the Arts, Bronx, NY , USA
Fresh Talk Revisited, A/P/A Studies Gallery, New York University, New York, NY, USA
Full Frontal, Contemporary Asian Artists from the Logan

MICHAEL JOO
Bio

- Collection, Denver Art Museum, Denver, CO, USA
- 2002 *It's Unfair!*, Museum de Paviljoens, Almere, Netherlands
Manifeste, oder: Ergriffenheit-was ist das?, Galerie Daniel Blau, Munich, Germany
The Mind is a Horse, Bloomberg Space, London, UK
- 2001 *A Contemporary Cabinet of Curiosities*, Selections from the Vicki and Kent Logan Collection, California College of Arts and Crafts, Oakland, CA, USA
Translated Acts, Haus der Kulturen der Welt, Berlin, Germany
- 2000 *Whitney Biennial 2000*, Whitney Museum of American Art, New York, NY, USA
Drawings 2000, Barbara Gladstone Gallery, New York, NY, USA
Juvenilia, Yerba Buena Center for the Arts, San Francisco, CA, USA
Koreamerikakorea, Artsonje Center, Seoul, South Korea; Sonje Museum, Kyungju, South Korea
Media_City Seoul 2000, National Historical Museum, Seoul, South Korea
- 1998 *Matthew McCaslin, Susan Etkin, Michael Joo*, PS.1 Contemporary Art Center, Long Island City, New York, NY, USA
Nine International Artists at Wanås, Wanås Foundation, Knislinge, Sweden
Selections from the Permanent Collection, Walker Art Center, Minneapolis, MN , USA
- 1997 *2nd Johannesburg Biennial 1997*, Museum of Africa, Johannesburg, South Africa
Techno-Seduction, Cooper Union School of Art, New York, NY, USA
Transmission, L'Ecole des Beaux Arts Galerie, Paris, France
- 1996 *Against*, Anthony D'Offay Gallery, London, UK
The Damien Hirst Collection, Quo Vadis, London, UK
- 1995 *La Belle et la Bête, (Beauty and the Beast)*, Musée d'Art Moderne de la Ville de Paris, France (ARC), Paris, France
Better Living Through Chemistry, Randolph Street Gallery, Chicago, IL, USA
Configura 2: Dialog der Kulturen, Erfurt, Germany
Institute of Cultural Anxiety, Institute of Contemporary Art, London, UK
Kwangju Biennale, Kwangju Contemporary Museum, Kwangju, South Korea

MICHAEL JOO
Bio

- Some Went Mad, Some Ran Away*, Museum of Contemporary Art, Chicago, IL, USA;
- Portalen*, Copenhagen, Denmark
- Thomas Nordanstad Gallery, New York, NY, USA
- 1994 *Institute of Cultural Anxiety*, ICA, London, UK
- Some Went Mad, Some Ran Away*, Serpentine Gallery, London, UK
- Nordic Arts Centre, Helsinki, Finland; Kunstverein, Hannover, Germany
- What Is in Your Mind?*, Tekniska Museet, Stockholm, Sweden
- 1993 *Across the Pacific*, Queens Museum of Art, Queens, NY, USA

GRANTS/AWARDS/HONORS

- 2006 United States Artists Fellowship, USA
- Grand Prize, 6th Gwangju Biennale 2006 (with co-recipient Song Dong)
- 2003 American Center Foundation Grant, USA
- 2002 LEF Foundation
- 2001 Warhol Foundation Grant, USA
- 2000 Joan Mitchell Foundation Painters' and Sculptors' Grant, USA
- 1998 John Simon Guggenheim Memorial Foundation Fellowship, USA

RESIDENCIES

- 2020 Prensley Island Press Residency, Sam Fox School of Art, Washington University, St. Louis, MO
- 2012 Smithsonian Artist Research Fellowship Program, Washington D.C., USA
- 2006 Acadia Summer Arts Program, Mt. Desert, ME, USA
- 1998 International Artists Studio Program in Sweden (IASPIS), Stockholm, Sweden
- 1996-97 Delfina Studio Trust, London, UK
- 1995 Royal Academy of Art, Stockholm, Sweden
- 1994 Royal Academy of Art, Copenhagen, Denmark
- 1990 Cite International Des Arts, Paris, France

PUBLIC COLLECTIONS

- AMOREPACIFIC Museum of Art, Seoul, South Korea
- Brooklyn Museum, Brooklyn, NY, USA
- Burger Collection, Hong Kong

MICHAEL JOO
Bio

Denver Art Museum, Denver, CO, USA
Farnsworth Art Museum, Rockland, ME, USA
FNAC (Foundation National d'Art Contemporain), Paris, France
The Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, NY, USA
Guggenheim Museum, New York, NY, USA
Harvard Art Museums, Cambridge, MA, USA
Henry Art Gallery, Seattle, WA, USA
Hiscox Collection, London, UK
The Hood Museum of Art, Hanover, NH, USA
The Israel Museum, Jerusalem, Israel
Los Angeles County Museum of Art (LACMA)
M+ , West Kowloon Cultural District, Hong Kong, China
MIT List Visual Arts Center, Cambridge, MA, USA
Moderna Museet, Stockholm, Sweden
Museum of Modern Art (MoMA), New York, NY, USA
Samsung Centre for Art and Culture, Seoul, South Korea
Tel Aviv Museum of Art, Tel Aviv, Israel
UCLA Hammer Museum, Los Angeles, CA, USA
Walker Art Center, Minneapolis, MN, USA
The Wanås Foundation, Knislinge, Sweden
Whitney Museum of American Art, NY, USA

TEACHING EXPERIENCE

1991-92 Rutgers University, NJ ; Sculpture Technician,
Teaching Assistant- Mason Gross
School of the Arts
1993 Konst Hogskolan, Copenhagen, Denmark ;
Visiting professor (USIA ACULSPEC Program
(teaching residency)
1993-95 Rutgers University, NJ ; Adjunct Instructor,
Sculpture – Mason Gross School of the Arts
1995 Konst Hogskolan, Stockholm, Sweden ; Visiting
professor/artist (in residence)
1995-97 The Cooper Union for the Advancement of
Science and Art, NY ; Adjunct Instructor -
School of Art

MICHAEL JOO

Bio

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|---------------|---|
| 2001-2012 | Bard MFA ; Faculty, Sculpture – Milton Avery Graduate School of the Arts |
| 2000-2010 | Columbia University ; Visiting Critic – School of the Arts |
| 2010-Present | Columbia University; Mentor, Visual Arts – School of the Arts |
| 2014-2017 | Yale University; Visiting Critic, Sculpture – Yale School of Art |
| 2017-2018 | Yale University; Critic, Core Faculty, Sculpture – Yale School of Art |
| 2018-Present | Columbia University; Visiting Critic – School of the Arts |
| 2019 (Spring) | Yale University; Acting Director, Co-Chair, Sculpture – Yale School of Art |
| 2019-Present | Yale University; Senior Critic – Yale School of Art |

STEPHANIE SYJUCO

Bio

Stephanie Syjuco (b. 1974, Manila, Philippines; lives and works in Oakland, California) is known for her investigative, research-based practice encompassing photography, sculpture, and installation. Progressing from handmade and craft-inspired mediums to digital editing and archive excavations, her work employs open-source systems, shareware logic, and capital flows to scrutinize issues related to economies and empire. Initially exploring image-based processes and their implications in constructing racialized, exclusionary narratives of American history and citizenship, she has shifted her focus to the history-building and myth-making undertaken by Filipinos in their newfound independence. From critiquing images of American colonial anthropology in the Philippines, to investigating historical museum collections and shuttered newspaper archives, her projects attempt to reframe and “talk back” to the archive.



Syjuco received her MFA from Stanford University and BFA from the San Francisco Art Institute. She is the recipient of numerous awards, including a 2014 Guggenheim Fellowship Award, a 2020 Tiffany Foundation Award, and a 2009 Joan Mitchell Painters and Sculptors Award. She was a Smithsonian Artist Research Fellow at the National Museum of American History in Washington DC in 2019-20 and is featured in the acclaimed PBS documentary series *Art21: Art in the Twenty-First Century*. Her work has been exhibited widely, including at The Museum of Modern Art in New York, the Whitney Museum of American Art, The San Francisco Museum of Modern Art, The Smithsonian American Art Museum, The Getty Museum, The Walker Art Center, and The 2015 Asian Art Biennial (Taiwan), among others. A long-time educator, she is an Associate Professor in Sculpture at the University of California, Berkeley.

STEPHANIE SYJUCO
Bio

b. 1974 Manila, Phillipines
Lives and works in San
Francisco, CA

SOLO EXHIBITIONS

- 2024
- Inherent Vice*, Silverlens, Manila
- After/Images*, Fyre Art Museum, Seattle, WA
- Dodge + Burn*, Catharine Clark Gallery, San Francisco, CA
- 2023
- Stephanie Syjuco: Blind Spot*, Michigan State University
Broad Art Museum, East Lansing, MI
- 2022
- Stephanie Syjuco: Double Vision*, Amon Carter
Museum of American Art, Fort Worth, TX
- Latent Images*, RYAN LEE, New York, NY
- 2021
- Native Resolution*, Catherine Clark Gallery,
San Francisco, CA
- Out of the Camera: Beyond Photography*,
Chapter Three: Stephanie
- Syjuco*, Commons Gallery, University of Hawai'i at Mānoa,
Honolulu, HI
- Stephanie Syjuco: Vanishing Point (Overlay)*, Baltimore
Museum of Art, MD
- 2020
- Stephanie Syjuco: The Visible Invisible*, Blaffer Art
Museum, TX Stephanie Syjuco: Citizens, Hartell Gallery,
Cornell University, Ithaca, NY
- 2019
- Stephanie Syjuco: Rogue States*, The Contemporary Art
Museum St. Louis, St. Louis, MO
- Stephanie Syjuco: Recent Work*, University of Kentucky Art
Museum, Lexington, KY
- Spectral City*, RLWindow, RYAN LEE, New York, NY
- 2018
- "I AM AN...",*, Cantor Art Center, Stanford University,
Stanford, CA 2017 CITIZENS, RYAN LEE, New York, NY
- Red Banner*, RLWindow, RYAN LEE, New York, NY
- 2016
- Neutral Calibration Studies (Ornament + Crime)*,
Catharine Clark
Gallery, San Francisco, CA
- Ornament + Crime (Redux)*, RLProject, RYAN LEE,
New York, NY
- 2014
- Market Forces*, Temple Contemporary, Philadelphia, PA
- American Rubble (Lancaster Avenue)*, Haverford College,
Ardmore, PA
- FREE TEXTS*, Ulrich Museum of Art at Wichita State University,
KS Modern Ruins (Popular Cannibals). Recology Artist in
Residence Program, San Francisco, CA
- FREE TEXTS, Galerie Joseph Tang, Paris, FR
- 2013
- RAIDERS*, RLProject, RYAN LEE, New York, NY

STEPHANIE SYJUCO
Bio

- 2012 *Montalvo Historical Fabrications and Souvenirs, project commission in collaboration with Michael Arcega as Las Marianas*, Montalvo Art Center, Saratoga, CA
RAIDERS Redux, Catharine Clark Gallery Project Space, New York, NY
- 2011 *Currents Series: Stephanie Syjuco: Pattern Migration*, Columbus Museum of Art, OH
RAIDERS, Catharine Clark Gallery, San Francisco, CA
- 2010 *Particulate Matter (Things, Thingys, Thingies)*, Gallery 400, University of Illinois Chicago
notMOMA, Washington State University, Pullman, WA
- 2009 *Unsolicited Fabrications*, Pallas Contemporary Projects, in association with Space 126, Dublin, IE
The Village (Small Encampments), James Harris Gallery, Seattle, WA
- 2008 *Perspectives Series 164: Total Fabrications*, Contemporary Arts Museum Houston, TX
- 2005 *Black Market*, James Harris Gallery, Seattle, WA
- 2002 *Transmogrified*, Haines Gallery, San Francisco, CA
- 2000 *Proxies*, James Harris Gallery, Seattle, WA
- 1999 *Set-Ups and Spoils*, Delaware Center for the Contemporary Arts, Wilmington, DE
- 1998 *a little death*, Haines Gallery, Project Space, San Francisco, CA
- 1997 *Stephanie Syjuco*, John Berggruen Gallery, San Francisco, CA

SELECTED GROUP EXHIBITIONS

- 2024 (upcoming) *Prospect.6: The Future is Present, The Harbinger is Home*, New Orleans, USA
Fugitive Land, organized by Christopher Y. Lew, Silverlens, New York, U.S.A.
In the Shadow of the Wall, Kimball Art Center, UT
Before You Now: Capturing the Self in Portraiture, Los Angeles County Museum of Art, CA
Fotofest Biennial 2024: Critical Geographies, Houston, TX
PHOTO 2024: International: Only the future revisits the past, Centre for Contemporary Photography, Melbourne, Australia

STEPHANIE SYJUCO
Bio

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|------|---|
| | <p><i>Cowboy</i>, The Amon Carter Museum of American Art, Fort Worth, TX</p> <p><i>P L A C E: Reckonings by Asian American Artists</i>, San Jose Institute of Contemporary Art, CA</p> <p><i>Art Basel Hong Kong</i></p> <p><i>Frieze Los Angeles</i>, CA</p> <p><i>Art Fair Philippines</i>, Silverlens, Manila</p> <p><i>Nineteenth-Century Photography Now</i>, Getty Museum, CA</p> <p><i>SEA Focus</i>, Silverlens, Singapore</p> |
| 2023 | <p><i>Don't Forget to Call Your Mother</i>, The Metropolitan Museum of Art New York, NY</p> <p><i>Braille for the Seeing</i>, Cultural Center of the Philippines, Manila</p> <p><i>Cowboy</i>, MCA Denver, CO</p> <p><i>Going Dark: The Contemporary Figure at the Edge of Visibility</i>, Solomon R. Guggenheim Museum New York, NY</p> <p><i>Undoing Time: Art and Histories of Incarceration</i>, Contemporary Art Center New Orleans, New Orleans, LA</p> <p><i>Art Fair Philippines</i>, Silverlens, Manila</p> |
| 2022 | <p><i>Crime and Ornament</i>, Silverlens, Manila</p> |
| 2021 | <p><i>Contingent Systems</i>, Illingsworth Kerr Gallery, Alberta University of the Arts, Calgary, Canada</p> <p><i>ARRIVALS</i>, Katonah Museum of Art, Westchester, NY</p> <p><i>Constellations: Photographs in Dialogue</i>, San Francisco Museum of Modern Art, San Francisco, CA</p> <p><i>Art Along the Rivers: A Bicentennial Celebration</i>, St. Louis Art Museum, St. Louis, MO FUTURES, Smithsonian Arts + Industry Building, Washington, DC</p> <p><i>Low Visibility</i>, Walker Art Center, Minneapolis, MN</p> <p><i>Total Landscaping</i>, Warehouse421, Abu Dhabi, UAE</p> <p><i>Origin Stories</i>, Berkeley Art Center, Berkeley, CA</p> <p><i>Some Day is Now: Women, Art & Social Change</i>, New Britain Museum of American Art, CT I AM..., Root Division, San Francisco, CA</p> <p><i>Transformations: New Acquisitions of Global Contemporary Art</i>, Bowdoin College Museum of Art, Center Gallery, Focus Gallery, Brunswick, ME</p> |

STEPHANIE SYJUCO
Bio

| | |
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| | <p><i>Art in the Plague Year</i>, California Museum of Photography, University of California Riverside, Riverside, CA</p> <p><i>All Together</i>, Amongst Many: Reflections on Empathy, Bemis Center for Contemporary Arts, Omaha, NE</p> <p><i>Undoing Time: Art and the Histories of Incarceration</i>, Arizona State University Art Museum, AZ</p> |
| 2020 | <p><i>Expanded Ceramics</i>, Berkeley Art Center, Berkeley, CA</p> <p><i>States of Mind: Art and American Democracy</i>, Moody Center for the Arts at Rice University, TX</p> <p><i>Refuge</i>, 21c Museum Hotel, Bentonville, AK</p> <p><i>Dress Up, Speak Up: Regalia and Resistance</i>, 21c Museum Hotel, Cincinnati, OH</p> <p><i>Never Done: 100 Years of Women in Politics and Beyond</i>, Tang Teaching Museum, Skidmore College, NY</p> <p><i>Reframing the Passport Photo</i>, Wallach Art Gallery, Columbia University, NY</p> <p><i>This may or may not be a true story or a lesson in resistance</i>, De Appel, NL</p> <p><i>Not Visual Noise</i>, Ateneo Gallery, Philippines</p> |
| 2019 | <p><i>Copycat</i>, San Francisco State University Art Gallery, CA</p> <p>Relational Economies: Labor over Capital, Rubin Foundation, NY</p> <p><i>Sense of Self</i>, San Jose Institute of Contemporary Art, San Jose, CA</p> <p><i>How the Light Gets In</i>, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY</p> <p>Foto/Industria 2019, MAMbo (Museo d'Arte Moderna di Bologna), Fondazione MAST, Bologna, Italy</p> <p><i>REFRESH Biennial 2019</i>: Refiguring the Future, New York, NY</p> <p><i>Less Is a Bore: Maximalist Art & Design</i>, Institute of Contemporary Art / Boston, Boston, MA</p> <p>What is an Edition, anyway?, McEvoy Foundation for the Arts, San Francisco, CA</p> |
| 2018 | <p><i>Disrupting Craft: Renwick Invitational 2018</i>, curated by Abraham Thomas, Sarah Archer, and Annie Carlano, Renwick Gallery, Smithsonian American Art Museum, Washington D.C., US</p> <p>Califas: Art of the U.S.-Mexico Borderlands, Richmond Art Center, Richmond, CA</p> <p><i>Have We Met? Dialogues on Memory and Desire</i>, curated by Srimoyee Mitra, Stamps Gallery, Ann Arbor, MI</p> <p><i>Being: New Photography 2018</i>, curated by Lucy Gallun, Museum of Modern Art, New York, NY</p> <p><i>Public Knowledge</i>, San Francisco Museum of Modern Art, San Francisco, CA</p> |

STEPHANIE SYJUCO
Bio

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| | <p><i>This Site is Under Revolution, Moscow Biennale for Young Art 6</i>, Moscow Museum of Modern Art, Russia</p> <p><i>We Construct. Marvels. Between. Monuments.</i>, Portland Museum of Art, Portland, OR</p> <p><i>Dress Up, Speak Up: Costume and Confrontation</i>, 21C Louisville, Louisville, KY</p> <p><i>Feedback 2: Marshall McLuhan and the Arts</i>, Humboldt-Universität zu Berlin, DE</p> <p><i>Citizen</i>, Yeh Art Gallery, Saint John's University, Jamaica, NY</p> <p><i>Take Action</i>, Hubbell Street Galleries, California College of the Arts, San Francisco, CA</p> <p><i>We Tell Each Other Stories... In Order to Live</i>, Catharine Clark Gallery, San Francisco, CA</p> <p><i>Refuge</i>, 21c Kansas City, Kansas City, MO</p> <p><i>Screening Room</i>, Vargas Museum, Manila, Philippines</p> |
| 2017 | <p><i>Juncture</i>, Catharine Clark Gallery, San Francisco, CA</p> <p><i>Supercopy—World Copy</i>, Port25, Mannheim, DE</p> <p><i>Anti Lab</i>, Oakland, CA</p> <p><i>The Future Isn't What it Used to Be</i>, Utah Museum of Contemporary Art, Salt Lake City, UT</p> <p><i>On the Edge: Art of California</i>, San Francisco Museum of Modern Art, San Francisco, CA</p> <p><i>Three Positions. Six Directions. Chapter II: Door to the Future, Window to the Past</i>, König Galerie, Berlin, DE</p> <p><i>Forgotten Words</i>, Art Gallery, Santa Rosa Junior College, Santa Rosa, CA</p> <p><i>The Case of the Osmanthus Flower Jelly</i>, Bard College Center for Curatorial Studies, Annandale-on-Hudson, NY</p> <p><i>Art From Recology</i>, The U.S. 9th Circuit Court of Appeals, San Francisco Federal Building, San Francisco, CA</p> <p><i>pOes1s - postdigital</i>, Kunsttempel, Kassel, DE</p> <p><i>Feedback: Marshall McLuhan and the Arts</i>, West Den Haag, Den Haag, The Netherlands Traduttore, Traditore, Gallery 400, Chicago, IL</p> <p><i>Up in Arms</i>, Center for the Arts, Wesleyan University, Middletown, CT</p> <p><i>Awake!</i> Kala Art Institute, Berkeley window annex, Berkeley, CA</p> |
| 2016 | <p><i>Cumuli: Trading Places</i>, Gallery 5020, Salzburg, Vienna, AT 9 Objects, Ryan Lee Gallery, New York, NY</p> <p><i>Heavy Breathing series, Public Productions project</i>, Berkeley Art Museum, Berkeley, CA Double Vision, National University of Singapore Museum, SG</p> <p><i>PDF-OBJECT</i>, Mana Contemporary, Chicago, IL</p> |

STEPHANIE SYJUCO

Bio

- The Future Isn't What it Used to Be*, ArtCenter South Florida, Miami Beach, FL
- Everything Has Been Material for Scissors to Shape*, curated by **Namita Gupta** Wiggers, Wing
- Luke Museum of Asian American Experience*, Seattle, WA
- The Wall: Art Face to Face with Borders*, Kronika Contemporary Art Center, Bytom, PL
- UNLOADED*, Handwerker Gallery, Ithaca College, Ithaca NY; Urban Institute of Contemporary Art, Grand Rapids, MI; iMOCA, Indianapolis, IN; Harris Art Gallery, University of La Verne, La Verne, CA
- notMoma: Shared Space*, KSMoCA, Portland, OR
- 2015 *Asian Art Biennial 2015*, National Taiwan Museum of Fine Arts, Taichung, TW
- Twelfth Havana Biennale, Entre, Dentro, Fuera/Between, Inside, Outside*, Havana, CU Museum of Stones, Noguchi Museum, Queens, NY
- Arbeid*, Network Center for Contemporary Art, Aalst, BE in production with FLACC Workplace for Contemporary Art
- Corpocracy*, Station Museum of Contemporary Art, Houston, TX
- Public Works, curated by Christian Frock and Tanya Zimbardo*, Mills College Art Museum, Oakland, CA
- The Wall in Our Heads: American Artists and the Berlin Wall*, Haverford College, Ardmore, PA
- Cumuli II, Verein fur Kunst und Kultur am Rosa-Luxemburg-Platz*, Berlin, DE. Travels to Milan, IT and Venice, IT
- #vaporfolk #digitalnaïve #hollyvoodoo*, Sponsored by Amazon Readymades, Lust Gallery, Vienna, AT
- Resonate*, Root Division, San Francisco, CA
- Wunderkammer*, Pitzer Art Gallery, Claremont, CA
- The Wall: Art Face to Face with Borders*, Careof DOCVA, Milan, IT
- Alien She*, Orange County Museum of Art, Newport Beach, CA; Pacific Northwest College of Art: Feldman Gallery, Portland, OR
- Unloaded*, SPACE Gallery, Pittsburgh, PA
- Camp CARPA (Craft Advanced Research Projects Agency)*, Museum of Contemporary Craft, Portland, OR
- 2014 *Alien She*, Vox Populi, Philadelphia, PA; Yerba Buena Center for the Arts, San Francisco, CA
- The Wall in Our Heads: American Artists and the Berlin Wall*, Goethe-Institut, Washington DC
- Dirty Works: Stephanie Syjuco + Pio Bujak*, Centrum Sztuki Współczesnej Kronika / Kronika Center of Contemporary Art, Bytom, PL

STEPHANIE SYJUCO
Bio

2013

Rubble, Riches, Treasure, Trash, Aristerium International Festival, Tbilisi, GE

Fashioning Cascadia, Museum of Contemporary Craft in partnership with Pacific College of the Northwest, Portland, OR

Bucharest Biennial, Bucharest, RO

The Rebel City, ADN Platform, Barcelona, ES

Carne da Minha Perna (Flesh of My Leg), La Maudite, Paris, FR

New Natives, Lightbombs Contemporary Art, HK

Private Matters, apexart, New York, NY

Cross Section: Recent Acquisitions, Mills College Art Museum, Oakland, CA

ONES AND ZEROS, di Rosa, Napa, CA

Initial Public Offering: Recent Acquisitions, San Jose Museum of Art, San Jose, CA

Multiply & Conquer, Root Division, in conjunction with the Southern Graphics Council Conference, San Francisco, CA

Fashion Talks, Heinz Nixdorf MuseumsForum, Paderborn, DE; Gewerbemuseum, Winterthur, CH

Spreading Rumours: Gentrification Edition, organized by Ryanna Projects, public front yards in Portland, OR

Media Art/Kitchen: Remote CNTRL, 98B Art Collaboratory, Manila, PH, collaborative projects and workshops with Mark Salvatus

FREE TEXTS, collaborative project with Reading Room, Bangkok Contemporary Art Center, TH

In Our Hands/U Nasim Rukama, Croation Association of Artists/ Hrvatsko Drustvo Likovnih Umjetnosti, Mestrovic Pavilion, Zagreb, HR

Your Implications Have Implications, Slow Gallery, Chicago, IL

Ornament and Crime, Ortega y Gasset Projects, Queens, NY

This is the Sound of Someone Losing the Plot, Catharine Clark Gallery, San Francisco, CA Camp CARPA (Craft Advanced Research Projects Agency), Joshua Tree, CA

II Mostra de Arte Digitale, Institute Tomie Ohtake, Sao Paulo, BR (cancelled due to corporate sponsor objections by 3M)

We'll Make Out Better Than OK, Charlotte Street Foundation for the Arts, Kansas City, MO Alien She, Miller Gallery at Carnegie Mellon University, Pittsburgh, PA

Whisper Down the Lane, Gallery 400, Chicago, IL

CHATFACE, online experimental art talkshow hosted by Chloe Flores, Los Angeles, CA

The Museum of Nowhere, Antonito, CO

STEPHANIE SYJUCO
Bio

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| | <p><i>Faux Real</i>, Laguna Art Museum, Laguna Beach, CA</p> <p><i>Punch Card II</i>, Arenal Gallery, Santa Monica, CA</p> <p><i>Social Fabric</i>, Craft and Folk Art Museum, Los Angeles, CA</p> <p><i>New Morphologies: Studio Ceramics and Digital Processes</i>, Schein-Joseph International Museum of Ceramic Art, Alfred University, NY</p> <p><i>The C of the O</i>, Ramapo College, Mahwah, NJ</p> <p><i>Punch Card</i>, Catharine Clark Gallery, San Francisco, CA</p> |
| 2012 | <p><i>Interstice: Creating New Economies for Creative Communities</i>, Begovich Gallery, CA State Fullerton</p> <p><i>International Orange, project commission for the FOR-SITE Foundation</i>, Fort Point, San Francisco, CA</p> <p><i>ZERO1 Biennial</i>, project commission, San Jose, CA</p> <p><i>Mind the System Find the Gap</i>, Z33 House for Contemporary Art, Hasselt, BE</p> <p><i>From A to B and Back Again</i>, Off-Space, Badischer Kunstverein, Karlsruhe, DE <i>FindArt Festival</i>, Pegge Hopper Gallery, Honolulu, HI</p> <p><i>Anniversary Exhibition</i>, Catharine Clark Gallery, San Francisco, CA</p> <p><i>Solo Mujeres</i>, Mission Cultural Center for Latino Arts, San Francisco, CA</p> <p><i>As Real As it Gets</i>, apexart, New York, NY (in collaboration with Michael Arcega as Las Marianas)</p> <p><i>Textual Attraction</i>, Mary Ryan Gallery, New York, NY</p> <p><i>Determining Domain</i>, Intersection for the Arts, San Francisco, CA</p> <p><i>Passport 2012</i>, San Francisco Arts Commission, San Francisco, CA</p> |
| 2011 | <p><i>The More Things Change</i>, San Francisco Museum of Modern Art, San Francisco, CA.</p> <p><i>The Archival Impulse</i>, Gallery 400, University of Illinois Chicago, Chicago, IL</p> <p><i>The Global Contemporary: Art Worlds After 1989</i>, ZKM Center for Art and Media, Karlsruhe, DE</p> <p><i>Social Structures</i>, Sun Valley Art Center, ID</p> <p><i>Fashion Talks</i>, Museum of Communication, Berlin, DE</p> |
| 2010 | <p><i>Factory Makers</i>, International Studio and Curatorial Program, Brooklyn, NY</p> <p><i>MetaDataPhile: The Collapse of Visual Information</i>, Main Art Gallery, California State University, Fullerton, CA</p> <p><i>Even Better Than the Real Thing</i>, Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA</p> |

STEPHANIE SYJUCO
Bio

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| | <p>Lending Library, Adobe Books Backroom Gallery, San Francisco, CA</p> <p>Hands-On: Socially Engaged Craft, Shipley Art Gallery, Gateshead, UK</p> <p>Never Can Say Goodbye/Never Records, old Tower Records storefront, 4th and Broadway, New York, NY</p> <p>Beg, Borrow, Steal, Catharine Clark Gallery, San Francisco, CA</p> <p>Wunderkammer, Zero1 Festival, San Jose, CA</p> |
| 2009 | <p>Craftivism, Arnolfini Gallery, Bristol, UK 1969, MoMA/ P.S.1, New York, NY</p> <p>Frieze Projects, Frieze Art Fair, London, UK</p> <p>One Every Day, Elizabeth Foundation for the Arts Project Space, New York, NY</p> <p>Craftwerk 2.0, Jonkoping Ians Museum, Jonkoping, SE</p> <p>We Must Indeed All Hang Together, Sullivan Gallery, School of the Art Institute of Chicago, IL Milan Triennale, Triennale Design Mueum, Milan, IT</p> <p>Inappropriate Covers, Brown University Art Gallery, Providence, RI</p> <p>Tech Tools of the Trade: Contemporary New Media Art, De Saisset Museum, Santa Clara University, Santa Clara, CA</p> <p>It's Not Us, It's You, San Jose Institute for Contemporary Art, San Jose, CA</p> |
| 2008 | <p>This End Up: The Art of Cardboard, San Jose Museum of Art, San Jose, CA</p> <p>Craftivism: Reclaiming Craft & Creating Community, Lawton Gallery, University of Wisconsin, Green Bay, WI, curated by Faythe Levine</p> <p>Futura Manila, Osage Gallery, HK; Osage Gallery, SG</p> <p>We Interrupt Your Program, Mills College Art Gallery, Oakland, CA (catalog)</p> <p>The Way That We Rhyme: Women, Art, Politics, Yerba Buena Center for the Arts, San Francisco, CA (catalog)</p> <p>Message In A Bottle, James Harris Gallery, Seattle, WA</p> <p>Take Action! 83 Ways to Change the World, Museum of World Culture, Goteborg, SE</p> <p>Vested Interests, Kohler Art Center, Sheboygan, WI</p> |
| 2007 | <p>Fashion Hackers and Haute Couture Heretics, Garanti Gallery, Istanbul, TR (catalog) Galleon Trade, Green Papaya Gallery, Manila, PH</p> <p>Altered States: Packard Jennings, Scott Kildall, and Stephanie Syjuco, Kala Art Center, Berkeley, CA</p> <p>Forged Realities, Universal Studios Gallery, Beijing, CN; curated</p> |

STEPHANIE SYJUCO
Bio

by Pauline Yao (catalog)

Take 2: Women Reinterpret Art History, Mills College Art Museum, Oakland, CA. Curated by Janet Bishop, SFMOMA (catalog)

Counterfeits, Paper Boat Gallery, Milwaukee, WI

2006 **Altered, Stitched & Gathered**, MoMA/PS.1, New York, NY

It's a Small World, San Jose Museum of Art, San Jose, CA

Next/New, ICA, San Jose, CA

Four on One: Four Curators Curate Stephanie Syjuco, The Garage Biennale, San Francisco, CA Filipiniana Siglio XX, CASA ASIA Gallery, Madrid, ES (catalog)

Alimatuan: the Emerging Artist as Filipino, The Contemporary Museum, Honolulu, HI (catalog)

2005 **Practice Makes Perfect: Conceptual Craft**, Southern Exposure Gallery, San Francisco, CA (catalog)

Paper Pushers, UC Davis Art Gallery, Davis, CA (catalog)

Political Nature, Whitney Museum of American Art, New York, NY

Personal Mythologies, The Contemporary Museum Honolulu, HI

Consume(d): Critical and Creative Acts of Resistance, Art Caucasus International, Tblisi, GE (catalog)

Pirated, Somarts Gallery/Kearny Street Workshop, San Francisco, CA (catalog)

Thesis Exhibition, Stanford University, Stanford, CA

2004 **Murphy Cadogan Fellowship Exhibition**, San Francisco Arts Commission Gallery, San Francisco, CA

Botany 12, Sonoma County Art Museum, Sonoma, CA (catalog)

2003 **Hybrid**, San Francisco State University Art Gallery, San Francisco, CA

Subtle Sight, Mills College Art Gallery, Oakland, CA

2002 **2002 California Biennial**, Orange County Museum of Art, Newport Beach, CA (catalog)

Parallels and Intersections: Art/Women/California 1950-2000, San Jose Museum of Art, San Jose, CA (catalog)

2001 **Fresh: The Altoids Curiously Strong Collection, 1998-2000**, The New Museum of Contemporary Art, New York, NY; travelling to The LAB, San Francisco, CA; The Contemporary Arts Museum, Houston, TX; LACE, Los Angeles, CA

LifeLike, New Langton Arts, San Francisco, CA (catalog)

Eureka, Tool!, San Jose Institute of Contemporary Art, San Jose, CA

TRANSmogrified, James Harris Gallery, Seattle, WA

STEPHANIE SYJUCO
Bio

- 2000
- Fact/Fiction: Selections From the Permanent Collection*, SFMoMA, San Francisco, CA

Beyond Boundaries: Contemporary Photography in California, Ansel Adams Friends of Photography, San Francisco, CA, traveling to the University Art Musuem, Cal State University, Long Beach, and the Santa Barbara Contemporary Arts Museum, CA (catalog)

Eureka Fellowship Awards Show, San Jose Museum of Art, CA, travelling to the San Diego Museum of Contemporary Art, CA (catalog)

Word Art Project, public outdoor project sponsored by Novellus, Yerba Buena Theater, San Francisco, CA
- 1999
- FairyTales*, Center for Metamedia, Plasy, CZ (catalog)

L'Atelier, Haus, San Francisco, CA
- 1998
- Selections, Winter 1998*, The Drawing Center, New York, NY (catalog)

At Home and Abroad: Twenty Contemporary Filipino Artists, Asian Art Museum, San Francisco, CA, Contemporary Arts Museum, Houston, TX, University of Honolulu, HI, Metropolitan Museum, Manila, PH (catalog)

SF Babaylan: An Exhibition of Contemporary Art from Eight San Francisco Bay Area Women Artists, Museo Ng Maynila, Manila, PH (catalog)

Landscape and Memory, Haines Galllery, San Francisco, CA

Sino Ka? Ano Ka? Who Are You? What Are You?, San Francisco State University, San Francisco, CA (catalog)
- 1997
- To Be Real*, Yerba Buena Center for the Arts, San Francisco, CA (catalog) Bay Area Now, Yerba Buena Center for the Arts, San Francisco, CA (catalog)
- 1996
- Nothing Matters*, Refusalon, San Francisco, CA X-Sightings '96, Anderson Gallery, Buffalo, NY

Cozy: Notions of Domesticity and Safety, Southern Exposure, San Francisco, CA

AWARDS & RESIDENCIES

- 2020
- Joan Mitchell Foundation, New Orleans, LA 2019

Louis Comfort Tiffany Foundation Award, NY

Smithsonian Artist Research Fellowship 2018 Ox-Bow School of Art, Saugatuck, MI
- 2017
- Art Department, University of South Florida, Tampa, FL

STEPHANIE SYJUCO
Bio

- 2015
- Presidential Chair Fellows Program, UC Berkeley, Berkeley, CA 2014 Kronika Contemporary Art Center, Bytom, Poland
- Mellon Creative Residency, Haverford College, PA
- Tyler School of Art and Temple Contemporary, Philadelphia, PA
- John Simon Guggenheim Fellowship Award, New York, NY
- Workshop Residence, San Francisco, CA
- Museum of Contemporary Craft, Portland, OR, workshop/project residency
- 2013
- Bemis Center for Contemporary Art, Omaha, NE Recology, San Francisco, CA
- FLACC Workplace for Visual Artists, Genk, BE Bemis Center for Contemporary Art, Omaha, NE Chloe Flores, Los Angeles, CA
- 2012
- Nancy Graves Foundation Individual Artist Grant, New York, NY Montavlo Arts Center, Saratoga, CA
- 2011
- Purchase Award, Berkeley Art Museum, Berkeley, CA 2010 Artadia Fellowship Residency Award, New York, NY
- Harpo Foundation Artist Grant
- Artadia Fellowship Residency at the International Studio and Curatorial Program, New York, NY
- 2009
- Joan Mitchell Painters & Sculptors Award
- 2007
- Kala Art Center Artist-In-Residence and Fellowship Award, Berkeley, CA
- Atlantic Center for the Arts, New Smyrna Beach, FL
- Crocker Art Museum, Sacramento, CA 2006 Kala Art Center, Berkeley, CA
- 2004
- Murphy/Cadogan Fellowship Award, San Francisco, CA
- 2003
- Iris and Gerald B. Cantor Museum Fellowship,

STEPHANIE SYJUCO
Bio

- Stanford University, CA 2001 Eureka Fund Fellowship Award, Fleishhacker Foundation
- Headlands Center for the Arts Fellowship, Sausalito, CA
- 2000 Altoids Curiously Strong Collection, Purchase Award
- 1999 Artadia Grant Award
- Goldie Award Winner for Visual Arts, San Francisco Bay Guardian
- Center for Metamedia, Plasy, Czech Republic
- 1997 Skowhegan School of Painting and Sculpture
- 1991-95 Merit Scholarships, San Francisco Art Institute

PUBLIC COLLECTIONS

- Allen Memorial Art Museum, Oberlin College, Oberlin, OH
- Asian Art Museum, San Francisco, CA
- Berkeley Art Museum, CA
- Faber Birren Collection of Books on Color at Yale University Library, New Haven, CT Cantor Arts Center, Stanford University, Stanford, CA
- Faber Birren Collection of Books on Color at Yale University Library, New Haven, CN The Columbus Museum of Art, Columbus, OH
- The Contemporary Museum Honolulu, HI
- Henry Art Gallery, Seattle, WA
- Metropolitan Museum of Art, NY
- Mills College Art Museum, Oakland, CA
- Museum of Fine Arts Houston, TX
- The New Museum, New York, NY
- The Pennsylvania Academy of Fine Arts, Philadelphia, PA Portland Art Museum, Portland, OR

STEPHANIE SYJUCO

Bio

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- San Francisco Museum of Modern Art, San Francisco, CA
- San Jose Museum of Art, San Jose, CA
- University California of San Francisco, CA
- Walker Art Center, Minneapolis, MN
- Whitney Museum of American Art, New York, NY

SANTIAGO BOSE | MICHAEL JOO | STEPHANIE SYJUCO

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CHRISTOPHER Y. LEW

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