



A TREE IS NOT A FOREST

**GERALDINE
JAVIER**

GERALDINE JAVIER

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STEPHANIE FRONDOSO

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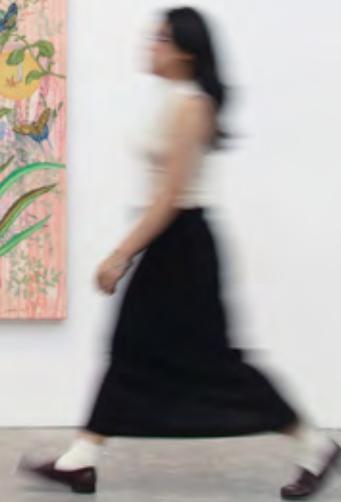


“Most people don’t really see plants or understand plants or what they give us, so my act of reciprocity is, having been shown plants as gifts, as intelligences other than our own, as these amazing, creative beings – I want to help them become visible to people.”¹

–Robin Wall Kimmerer²

Geraldine Javier tends to her farm every day. It is an organic farm where she has adopted polyculture³ in cultivating fruit trees and vegetables. She tells us, “Marigolds protect against pests. Birds swoop down from the mountain to eat the insects. Eagles come too, attracted to the chickens and rabbits.”

In 2013, Geraldine moved to an abandoned fruit farm in Cuenca, Batangas. The property has a panoramic view of Mount Maculot, part of the larger geological formation known as the Taal Caldera. Eleven dogs and two cats wander freely through the open doors of vine-clad structures. The compound houses living quarters, studio workshops, and the encyclopedic art library of author, professor, and curator Tony Godfrey. Since moving here, Geraldine has become a daily witness to the symbiosis of organisms, the behaviors of animals, the processes of nature. As an artist-farmer, it was inevitable she would experiment with pigments from her natural surroundings as a medium for artmaking.



PORTRAITS OF FOUR IMPORTANT NATURALISTS

In her last solo exhibition *Five Gardens* (2021), Geraldine responded to the work of some of the world's most acclaimed artist-gardeners. Following that, her interest has expanded to a much broader, much more complex subject: the work of historically significant naturalists. David Attenborough (1926), Maria Sibylla Merian (1647-1717), Leonard Co (1953-2010), and Jane Goodall (1934) are among the most pioneering, influential scientists who have enlightened our understanding of the planet.

“It seems to me that the natural world is the greatest source of excitement; the greatest source of visual beauty; the greatest source of intellectual interest. It is the greatest source of so much in life that makes life worth living.”⁴

- Sir David Attenborough

The distinct voice of Sir David Attenborough is easily recognizable by millions of households. He is best known for narrating award-winning documentaries for the BBC. But he is more than a broadcaster; he is also an author, a biologist, an environmental conservationist, and for seven decades has trekked through uncharted wilderness to film the rarest creatures and some of the most remote people on earth.⁵

Attenborough's accomplishments are impossible to encapsulate. For his portrait, Geraldine has in fact chosen to focus on one of his greatest honors: a number of species have been named after him. She painted seven of them to surround him. These are: (1) *Zaglossus attenboroughi*, a long-beaked

echidna or spiny anteater from New Guinea, (2) *Materpiscis attenboroughi*, an extinct armored fish in Australia, known only by its fossil, (3) *Nepenthes attenboroughii*, a carnivorous pitcher plant found on only one mountain in the Philippines, big enough to digest rats and shrews, (4) *Polioptila attenboroughi*, a small songbird from the Amazon that is described as a gnatcatcher, (5) *Hieracium attenboroughianum*, a yellow wildflower (hawkweed) found only in South Wales, (6) *Euptychia attenboroughi*, a rare butterfly, and (7) *Microleo attenboroughi*, an extinct miniature marsupial lion, known only from its fossil found in Australia.⁶



David Attenborough, 2023
acrylic, piña cocoon, encaustic on canvas

84.20h x 78.20h x 2d in
204h x 198.50w x 5d cm





Maria Sibylla Merian, 2023
acrylic, encaustic on canvas

84.20h x 78.20h x 2d in
204h x 198.50w x 5d cm

Like the pioneering entomologist Maria Sibylla Merian, Geraldine's recent investigations begin in her own backyard. Born to a supportive family of artists and publishers, Merian was only 13 years old when she started collecting insects and studying them. As a teenager, she cultivated silkworms. Many entomologists during her time would study dried insect specimens; Merian was one of the first to observe them while they were still alive. That is because she was fascinated with metamorphosis—the transformations that occur within insects' life cycles. Merian would paint all the different stages, including the plant that would serve as the insects' host.⁷ And because she based her artworks on living creatures, they are not only breakthroughs in scientific illustration but also merit artistic beauty. Her works are held in many prestigious collections. Fifty years after her time, Carl Linnaeus, the father of modern taxonomy, would refer to Merian's illustrations as a resource.⁸

At age 52, in the year 1699, Merian sailed from Europe to the Dutch colony of Surinam on the equatorial northeast coast of South America. Geraldine greatly admires this endeavor because it was a rare and dangerous expedition for women at that time. It was in Surinam where Merian made her magnum opus, *Metamorphosis insectorum Surinamensium* (published in Amsterdam, 1705), a landmark work of 60 engraved plates with lively text descriptions of the insects' diet and habitats.⁹ Geraldine pays homage to this incredible accomplishment by painting Merian's portrait along with the entomologist's outstanding scientific illustrations. While the illustrations are well-documented, Geraldine's only reference for Merian's portrait is an engraving from about 1717.



Why would Geraldine be particularly interested in the names of species? A group show she participated in at the end of 2022 gives us a good reason. *Phylogeny of Desire* was organized as a tribute to the late Filipino field botanist and plant taxonomist Dr. Leonard Co. He was the foremost authority in local ethnobotany—the study of how people of a particular culture and region make use of indigenous plants. The exhibit was curated by Co’s protégé Ronald Achacoso,¹⁰ who writes in the exhibition notes:

“Co was a consummate scientist who expressed the need for art in botany and its vital role in curing ‘plant blindness,’ a seemingly contemporary urban malaise. Plant blindness is the inability to see or recognize the presence of plants in our surroundings and our incapacity to acknowledge its invaluable role in our

environment.”¹¹ On November 2010, at the age of 56, Co tragically died in the forests of Leyte while on field research.

“Leonard knew the English, Tagalog and vernacular term for every endemic grass, fern and tree. He was called a genius for memorizing all the scientific names. He studied more than 10,000 species. Eight of those he discovered. One is named after him: *Rafflesia leonardi*, a giant Southeast Asian flower as big as a basin.”¹² For Co’s portrait, Geraldine added a list of names from his book *Common Medicinal Plants of the Cordillera Region*¹³ and from a book that pays tribute to him, *Philippine Native Trees* 303.¹⁴ Her work is a superb example of how artists can address plant blindness.



Leonard Co, 2023
Imitation gold leaf, ink pencils, encaustic on canvas

84.20h x 78.20h x 2d in
204h x 198.50w x 5d cm





Jane Goodall, 2023

applique, rust; hand embroidery on monoprinted fabric / handwoven fabric on cotton

84.20h x 78.20h x 2d in

204h x 198.50w x 5d cm

The three portraits discussed above are paintings, rendered in the acrylic and encaustic canvases that Geraldine is most celebrated for. She brings to these paintings a delightful variety of materials and techniques: layers of paint and encaustic medium, the lush shimmering effects of gold powder, etching with the use of a needle, and monoprints that are made by applying paint onto an embroidered piece of cloth and pressing it onto the painting surface. All of these converge in hauntingly beautiful, masterfully composed paintings.

The fourth portrait is a piece of fabric work, equally compelling with different styles of embroidery, appliqué and ecoprinting. Geraldine made a triple portrait of Jane Goodall, cleverly portraying the primatologist in action, at what she does

best — closely interacting with her beloved apes. The Jane Goodall Institute describes: “In July 1960, at the age of 26, Jane Goodall traveled from England to what is now Tanzania and ventured into the little-known world of chimpanzees. Equipped with little more than a notebook, binoculars, and her fascination for wildlife, Jane Goodall braved a realm of unknowns to give the world a remarkable window into humankind’s closest living relatives. Through nearly 60 years of groundbreaking work, Dr. Jane Goodall has not only shown us the urgent need to protect chimpanzees from extinction; she has also redefined species conservation to include the needs of local people and the environment.”¹⁵





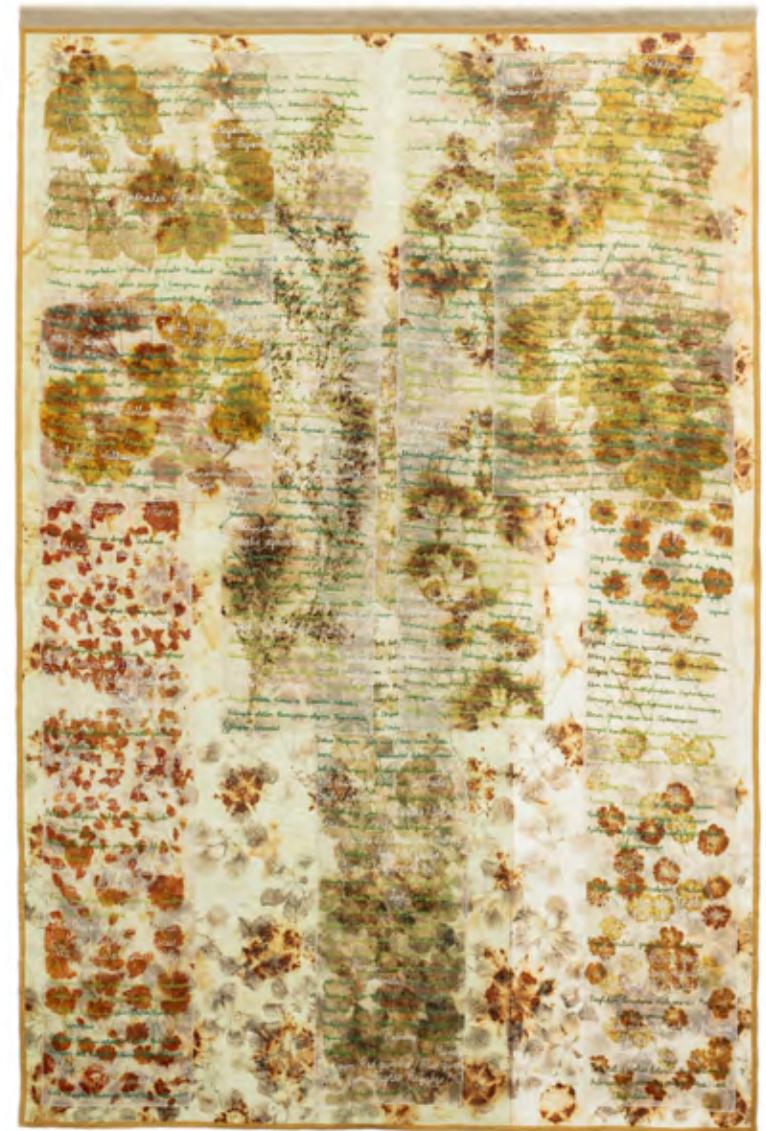
For the three fabric works in the series *What's in a Name?* Geraldine explores some processes for the first time. Foremost of these is ecoprinting.

Ecoprints are made by transferring the colors, shapes, and details of leaves and flowers onto fabric or paper. Through steaming, the natural pigments are contact printed onto surfaces, making unique impressions called monotypes. The process is a form of natural dyeing. Evidence suggests that textile dyeing was practiced since the dawn of humanity, in the Neolithic period, yet Geraldine was surprised to realize that to this day, there is still very little research on using our Philippine local plants for dyeing.

WHAT'S IN A NAME?

During the pandemic, Geraldine introduced an additional 400 native flora into her property and spent months sampling many of them for ecoprinting. She made several discoveries. One is that fallen leaves yield better prints than fresh leaves. The fallen ones contain more tannins and make darker prints. She also experimented with different mordants and different types of cloth. Mordanting is the process of preparing fibers to accept color and ensure durable, long-lasting color.¹⁶ Certain mordants would turn the prints brown, grey and black, while others can be used to bring out bright colors. The type of plant used also dictates the registration of a print. For example, ferns make interesting prints, as we see in the work *Ferns in Our Garden*.

Relating back to Leonardo Co's knowledge of the scientific names of plants, Geraldine also embroidered scientific names on the fabric works, "to force myself to memorize them," she says. She took names from the *Pictorial Encyclopedia of Philippine Ornamental Plants* (2nd edition, by Dr. Domingo Madulid) and *A Guide to Families of Common Flowering Plants in the Philippines* (by Dr. Irma Remo Castro).



What's In a Name I, 2023

hand embroidery on monoprinted fabric
(piña cocoon; jusi), rust on bamboo linen
79.75h x 52w in
202.50h x 132.25w cm



What's In a Name II, 2023

hand embroidery on monoprinted fabric
(piña cocoon; jusi), rust on bamboo linen
78.25h x 50.75w in
198.75h x 128.50w cm



What's In a Name III, 2023

hand embroidery on monoprinted fabric
(piña cocoon; jusi), rust on bamboo linen
80h x 52w in
203.25h x 132w cm



Handwritten text in green and purple ink, likely describing botanical specimens.

*Chessa Balu
langguli*

*Shena Kusa
Manasa*

*Shena Cente
Mib Lanan*

*Shena Ingra
Mib Lanan*

*Shena Dinda
Tingga*

*Shena Dinda
Tingga*

*Shena Dinda
Tingga*

Handwritten text in green ink, likely a botanical name.

Handwritten text in green ink, likely a botanical name.

Handwritten text in green ink, likely a botanical name.

Handwritten text in green ink, likely a botanical name.

Handwritten text in green ink, likely a botanical name.

Handwritten text in green ink, likely a botanical name.

Bridelia insularis

Handwritten text in green ink, likely a botanical name.

Handwritten text in green ink, likely botanical names and descriptions.



LIFE CYCLE SERIES & HUMANS AS PREDATORS

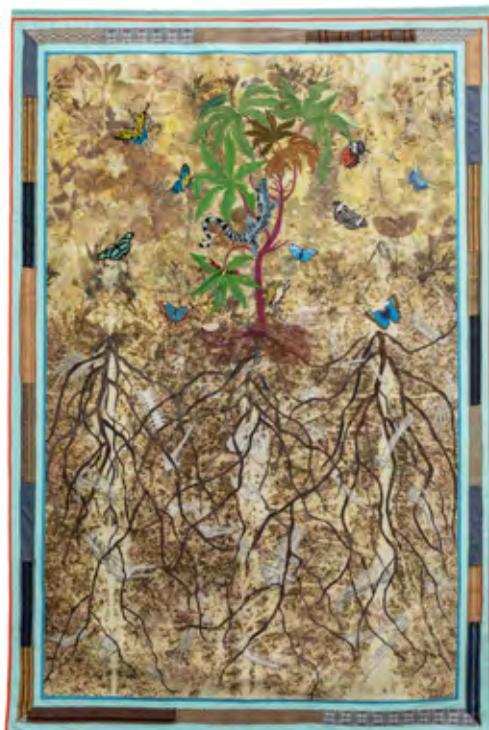
“I confront the fear of death,” Geraldine says, “and accept that after death, we become part of an ecosystem that supports new life.”



Life Cycle I, 2023
hand embroidery on monoprinted
fabric/handwoven fabric on cotton
variable dimensions (set of 2)



Untitled, 2023
hand embroidery on monoprinted
fabric/handwoven fabric on cotton
variable dimensions (set of 2)



Life Cycle II, 2023
hand embroidery on monoprinted
fabric/handwoven fabric on cotton
105h x 69w in
266.70h x 175.30w cm



Life Cycle II, 2023
hand embroidery on monoprinted
fabric/handwoven fabric on cotton
67.75h x 94w in
172.10h x 238.80w cm

In the *Life Cycle Series*, all three fabric works feature embroideries of skeleton figures or parts, depicted with intricate, lace-like patterns. The contrast of dainty, exquisite ornamentation to portray a skeleton, the universal symbol for death, is quite astonishing. Before becoming an artist, Geraldine trained as a nurse and has continued her keen interest in anatomical illustrations.

The skeletons are coupled with elaborately embroidered mushrooms, root systems and the elephant foot yam—a perennial herb that used to abound in Geraldine’s backyard until humans started habituating amongst them. Eventually, they slowly disappeared. This led her to wonder, “Maybe some species cannot co-exist with human presence.”

Her concern for species extinction also extends to a textile installation featuring cyanotype¹⁷ images of endangered animals in the Philippines. In 1883, Anna Atkins, a pioneering naturalist herself, produced what is known as the first photographic illustrated book, *Photographs of Algae, Cyanotype Impressions*. Atkins was a talented illustrator but wanted to find a more accurate way to depict the structure of a plant. Over the span of 10 years, she was able to create 3 volumes of cyanotype work, representing a key step in the history of scientific illustration.¹⁸

Geraldine printed her cyanotypes for an installation comprising 24 lengths of vertically suspended fabric. Several processes were applied to these fabrics before cyanotyping. First, they are rust dyed¹⁹ in parts, then fully indigo-dyed. To create a reverse cyanotype effect, she chlorinates the fabric to bleach it white, allowing the leaf impressions to remain blue. Finally, she makes the cyanotypes. She selected eight endangered animals for the images: the Philippine eagle, the tamaraw, the Philippine crocodile, the Visayan warty pig, the tarsier, the Philippine Forest turtle, shrew rats, and the Palawan peacock.

Installed with them inside the gallery are the *Humans as Predators* fabric works *Terminator 1* and *Terminator 2*. Geraldine embroidered human skeletons with wings: one with dragonfly wings, representing the dragonfly as an apex predator, and another with skeletonized leaves attached as wings. These are hybrid creatures. Over a decade ago, Geraldine had already begun to imagine the possibility of hybrid species. In 2012, she made such creatures during a four-week residency at the Singapore Tyler Print Institute.





***Terminator I*, 2023**

hand embroidery on monoprinted fabric /

handwoven fabric on cotton

92h x 63w in

233.70h x 160w cm



***Terminator II*, 2023**

rust, hand embroidery on monoprinted fabric /

handwoven fabric on cotton

92.50h x 62.50w in

235h x 158.80w cm





NEW SPECIES IN AN ANTHROPOCENE ERA

New Species in an Anthropocene Era are works on paper that directly take off from the fruit of Geraldine's STPI residency. Her residency exhibition, *Playing God in an Art Lab*, presented fictional creatures--hybrids of skeletal parts, flora, and fauna. STPI's notes state, "While their futuristic anatomy hints at life forms beyond present day, their fossilization simultaneously suggests history and the end of life, echoing both the promise of progress and the inevitability of death. The paradox in these charming blends of botany, zoology and the whimsical invite viewers to ponder the origins of existence and one's place in this realm of God's making."²⁰



While the STPI works consisted of lithography, screen print, and pressed leaves, Geraldine's current iteration are made with ecoprinted fabric, rust dyeing and embroidery. Tony Godfrey's essay *Sixteen Creatures in Search of Their Species* likens Geraldine's hybrid creatures to the fantastical beasts in medieval bestiaries.²¹ I would further suggest that they could also be compared to the mysterious plant illustrations in the *Voynich Manuscript*.²² To this day, historians, linguists and cryptologists are unable to decipher the manuscript and verify if its richly illustrated plants actually existed. I imagine that archeologists and scholars of the future would also be confounded by Geraldine's peculiar creatures.

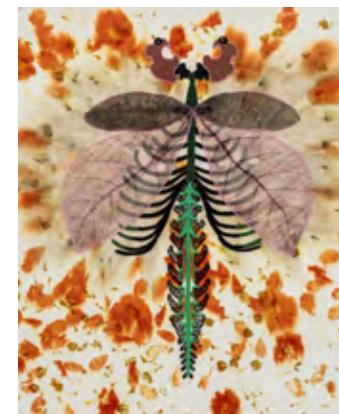
On the artist's penchant for conceiving invented species, Tony writes in the same essay: "Geraldine Javier is both a maker and a storyteller. As a painter, she normally tells—or rather implies—a story; as a maker of fabric works, she is, above all, a maker. Both disciplines are rooted in her early career when she was above all else a collagist—one who made stories, albeit incomplete ones, from scraps."²³





Creatures of the Anthropocene, 2023
applique, hand embroidery on monoprinted fabric
variable dimensions





Creatures of the Anthropocene, 2023
applique, hand embroidery on monprinted fabric
variable dimensions





Creatures of the Anthropocene, 2023
applique, hand embroidery on monoprinted fabric
variable dimensions



***Creatures of the Anthropocene*, 2023**
applique, hand embroidery on monprinted fabric
variable dimensions

“A tree is not a forest. On its own, a tree cannot establish a consistent local climate. It is at the mercy of wind and weather. But together, many trees create an ecosystem that moderates extremes of heat and cold, stores a great deal of water, and generates a great deal of humidity. And in this protected environment, trees can live to be very old.”
--Peter Wohlleben

Geraldine based the title of her exhibit on this statement by Peter Wohlleben, German advocate for tree conservation and author of *The Hidden Life of Trees*. She listens to the audio book while she is working. Wohlleben reminds us, “When we go into a forest, most people think (that) a forest is (just made of) trees. But in a forest, there are (thousands) of species that the trees depend on and vice versa.”²⁴

Like the dynamics of a forest, Geraldine does not work alone. She works with her local community, training them to be organic farmers and studio assistants. It is her goal to provide them with regular income by finding

ways to incorporate their skills into the making of her artworks. “Embroidery is ideal because they can take the textiles home and work on them there,” she tells us. With her team, she also produces functional and decorative art objects, the sales proceeds of which go directly to her workers. Some of these objects are painted furniture, hanging windchimes and artist dolls. For this exhibit, Geraldine has an exciting new collaborator: the plants around her. To such a degree, both human and non-human relationships surrounding Geraldine are utterly symbiotic.

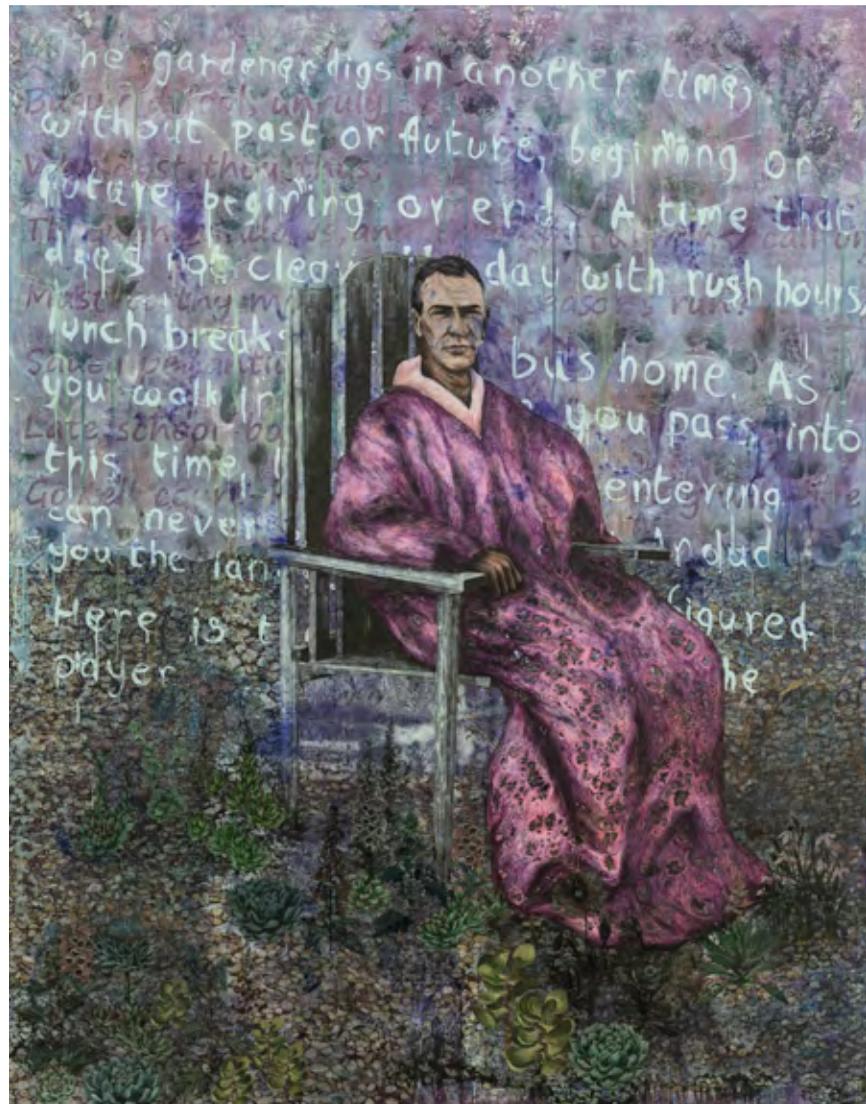
Most affecting about the evolution of Geraldine’s art is a restlessness with mastery. She sets herself up as a constant beginner by venturing into techniques she has never attempted before. Like the great naturalists, her life is filled with endless wonder and discovery. Responding to illustrious giants in their field becomes both her challenge and her inspiration. Today, arguably in her prime, Geraldine has fully embraced being an artist-farmer, in which reciprocity and interconnectedness define her world.

by Stephanie Frondoso, 2023





What New Life Grows in the Forest, 2023
applique, embroidery on monoprinted fabric /
rust, thread, yarn, flannel, piña cocoon, bamboo linen
43.25h x 77.13w in
110h x 196w cm



Pink Jarman, 2019-2021
fabric, thread, acrylic, powdered pigments,
encaustic on canvas
84.0h x 65.0w in
213.36h x 165.1w cm







Geraldine Javier (b. 1970 in Makati City, Philippines; lives and works in Batangas, Philippines) is one of the Philippines' most important and collected contemporary artists. With a Nursing degree from the University of the Philippines that included a top rank in the licensure exams, she took a second university degree in Fine Arts, and pursued an art practice. Since 1995, she has held more than 30 solo exhibitions in the Philippines, Malaysia, South Korea, Singapore, Germany, and China. From 1999 to 2003 she was a member of the Surrounded by Water collective.

Much of her early work was in collage form but it was with paintings that she established her reputation as an inventive artist. These were characterized by either melancholy or wit: death and childhood were frequent subject matters. By 2008, she was making fabric works with the paintings and combining them in installations; exhibitions were a mixture of paintings, installations, and objects. Paintings would often have collaged elements, notably preserved beetles and butterflies.

In 2013, she moved south from Manila to the countryside in the district of Batangas. Her work increasingly dealt with our relationship with nature. Current projects often involve the participation of the women in the community where she lives. In 2019, she exhibited at the Havana Biennial. Around this time, she began exploring two new forms of paintings: palimpsestic and encaustic (with use of blowtorch).

AWARDS

- 2012 **Recipient**, Singapore Tyler Print Institute Residency
2004 **Recipient**, Ateneo Art Awards, Philippines
2003 **Thirteen Artists Awardee**, Cultural Center of the Philippines

SOLO EXHIBITIONS

- 2023 **A Tree is Not A Forest**, Silverlens, Manila
2019 **Bless Us Anyway**, MO_Space, Manila, Philippines
2018 **Fearing , Doubting, Wondering, Hoping, Dreaming**, Arario Gallery, Shanghai, Peoples Republic of China
2017 **Dear Earthlings**, PSP (Project Space Philippines) Lucban, Quezon, Philippines
Beginnings and Endings, West Gallery, Quezon City, Philippines
2015 **Landscape as a State of Mind is a Landscape**, Finale Art File, Makati, Philippines
2014 **Let's Talk About Art (Special Project for Art Fair Philippines)**, Makati, Philippines
2013 **Stuck in Reverse**, ARNDT Gallery, Berlin, Germany
Beyond the Veil, Arario Gallery, Seoul, South Korea
Curiosities, Jorge B. Vargas Museum, U.P. Diliman, Quezon City, Philippines
2012 **Chapel of Many Saints and Sinners**, Equator Projects Gallery, Gillman Barracks, Singapore
2011 **Playing God in an Art Lab**, STPI (Singapore Tyler Print Institute)
Museum of Many Things, Valentine Willie Fine Art, Singapore
In the Beginning..., Arario Gallery, Seoul, Korea
Always Wild, Still Wild, Finale Artfile, Pasong Tamo, Makati City, Philippines

SELECTED GROUP EXHIBITIONS

- 2020 **Art Fair Philippines**, Silverlens, Manila, Philippines
2019 **+63 | +62**, Silverlens, Manila, Philippines
Shaping Geographies: Art/ Women/ Southeast Asia, Gajah Gallery, Singapore
Far Away But Strangely Familiar, Danubiana Museum, Slovakia
2018 **Spinning Women**
Havana Biennale, Havana, Cuba
2017 **Voice of Asia**, Arario Gallery, Shanghai, Peoples Republic of China
Passion and Procession, AGNSW (Art Gallery of New South Wales) Sydney, Australia
Chance, Perfection, Simple or Complex, Artinformal, Manila, Philippines
2016 **Life Jacket Under Your Seat**, Langgeng Foundation, Yogyakarta, Indonesia
Between The Street and The Mountain, Arario Gallery, Shanghai, Peoples Republic of China
2012 **Migration Melbourne Edition**, Ormond Hall Melbourne, Australia
MIGRATION (First International POP UP show by ARNDT) Cassydney, Sydney NSW Australia
2011 **ASIA Looking South**, ARNDT Gallery, Berlin, Germany
STRIP Painters as Photographers, Silverlens Gallery, Makati City, Philippines
2010 **Beacons of Archipelago**, Arario Gallery, Cheonan, South Korea
2009-2010 **Thrice Upon A Time: A Century of Story in the Art of the Philippines**, Singapore Art Museum

EDUCATION

- 1993-1997 University of the Philippines, Diliman, *Bachelor of Fine Arts in Painting*
1987-1991 University of the Philippines, Diliman, *Bachelor of Science in Nursing*

Endnotes

- 1 James Yeh, May 23, 2020, Interview with Robin Wall Kimmerer for “The Guardian” website accessed October 12, 2023, <https://www.theguardian.com/books/2020/may/23/robin-wall-kimmerer-people-cant-understand-the-world-as-a-gift-unless-someone-shows-them-how>
- 2 Robin Wall Kimmerer is the author of *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*, an audiobook that Geraldine listens to while she works.
- 3 Polyculture is the practice of growing more than one crop species in the same place, at the same time, to mimic the diversity of natural ecosystems.
- 4 Kate Ng, May 8, 2021, Quoted from the website of the “Independent,” accessed October 10, 2023, <https://www.independent.co.uk/climate-change/sustainable-living/david-attenborough-sustainability-environment-quotes-b1843859.html>
- 5 “Nine astonishing ways David Attenborough shaped your world,” BBC website, accessed October 11, 2023, <https://www.bbc.co.uk/teach/nine-astonishing-ways-david-attenborough-shaped-your-world/>
- 6 Sarah Laskow, December 11, 2015, “Here’s Every Living or Extinct Creature Named After David Attenborough,” Atlas Obscura website, accessed October 11, 2023, <https://www.atlasobscura.com/articles/heres-every-living-or-extinct-creature-named-after-david-attenborough>
- 7 “Life Story: Maria Sibylla Merian,” Women and the American Story, website of the New York Historical Society Museum and Library, accessed October 11, 2023, <https://wams.nyhistory.org/early-encounters/dutch-colonies/maria-sibylla-merian/>
- 8 “Women in Science: Illustrations and Insects,” March 6, 2021, Podcast of Intersections: Art and Anatomy with Lyon Road Art, accessed October 10, 2023
- 9 “Maria Sibylla Merian: pioneering artist of flora and fauna,” website of the British Museum, accessed October 11, 2023, <https://www.britishmuseum.org/collection/animals/maria-sibylla-merian-pioneering-artist-flora-and-fauna>
- 10 Ronald Achacoso is an artist, curator of the Pinto Art Museum Arboretum and trustee of the Philippine Native Plants Conservation Society. The exhibit *Phylogeny of Desire* was held at Mo Space gallery from November 12 to December 5, 2022.
- 11 Quoted from Ronald Achacoso, November 2022, *Phylogeny of Desire Exhibition Notes*, Mo Space website, accessed October 11, 2023, <https://www.mo-space.net/exhibitions/2022-phylogeny-of-desire>
- 12 Jarius Bondoc, November 16, 2022, *The Philippine Star*
- 13 Published by: Community Health Education, Services and Training in the Cordillera Region; Rev. and expanded ed edition (January 1, 1989)
- 14 The third in a series of books on Philippine native trees. Published in January 2018, it is presented with personal stories of 145 native trees with their local names, scientific classification and relevant factoids.
- 15 “About Jane,” website of the Jane Goodall Institute, accessed October 11, 2023, <https://janegoodall.org/our-story/about-jane/>
- 16 A mordant or dye fixative is a substance used to set or bind dyes on fabrics by forming a coordination complex (chemical compound) with the dye, which then attaches to the fabric or tissue. For mordanting, Geraldine uses metallic salts such as copper sulfate and alum acetate.
- 17 Cyanotype photography is a camera-less technique that involves laying an object on paper (or fabric) coated with a solution of iron salts before exposing it to UV light and washing with water to create stunning white and Prussian blue images.
- 18 Laura Bagnall, February 28, 2023, “Cyanotypes: the Origins of Photography,” Kew Gardens website, accessed October 12, 2023, <https://www.kew.org/read-and-watch/cyanotype-photography>
- 19 Rust dyeing is a surface design method that involves placing rusted metal objects in contact with fabric so that they absorb the rust colors. Water and vinegars can hasten the process. The print is permanent, unique, colorfast and therefore washable.
- 20 Quoted from the website of the Singapore Print Tyler Institute, accessed on October 10, 2023, <https://www.stpi.com.sg/exhibitions/geraldine-javier-playing-god-in-an-art-lab/>
- 21 Tony Godfrey, 2012, “Playing God in an Art Lab,” p. 10-11
- 22 The Voynich manuscript is an illustrated codex, hand-written in an unknown script referred to as ‘Voynichese’. The vellum on which it is written has been carbon-dated to the early 15th century. Stylistic analysis has indicated the manuscript may have been composed in Italy during the Italian Renaissance.
- 23 Tony Godfrey, 2012, “Playing God in an Art Lab,” p. 6
- 24 Peter Wohlleben quoted from a podcast interview with Michael Sandler, December 9, 2016, “Inspire Nation Show,” accessed October 12, 2023





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