



Corinne

de San Jose

LITTLE BLUE  
WINDOW



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25 JUNE TO 24 JULY 2020





There's a scene from the novel *Station Eleven* when communication and broadcast systems slowly break down after an outbreak of a lethal flu strain spreads around the world, paving the collapse of modern civilization. This appears to be the point of no return, televisions and radios pick up nothing but static, cell signal disappears, the internet blinks out. With the absence of information and communication, the whole world eventually turns dark and is unable to recover.

This is the first thing that came to mind when everything came to a grinding halt and the world was thrown into lockdown. All of us marooned indoors in our own little spaces for an uncertain amount of time, relying on our screens to connect to the outside world. With so much time and uncertainty, the mind wanders, tries to make order of things, only to meander again. The truth is that these times we find ourselves in situations of which we have very little control.



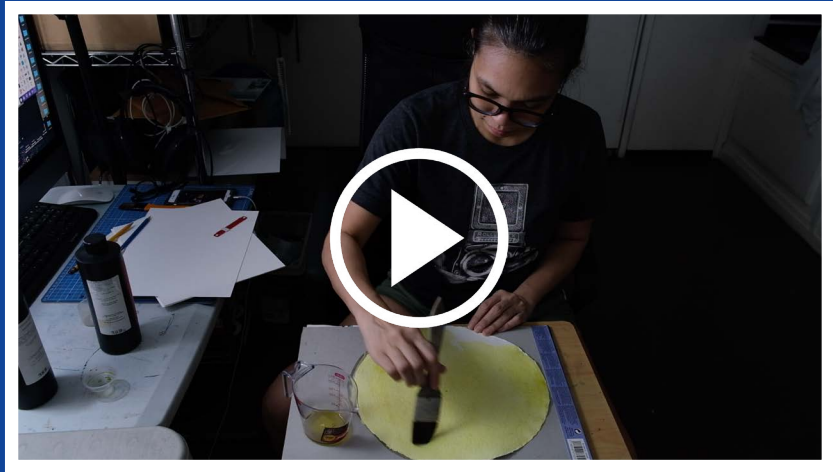
The show consists of cyanotype prints produced in the confines of my apartment where there is very little natural light. One of the pieces in the show, *56 Days*, is a grid of cyanotype prints of equal number. The negatives were created from screenshots of video noise lifted from the internet. Placed on a window of my apartment, a single print was exposed through the sunlight of each full day. The process was repeated 56 times, becoming a visual journal of Metro Manila's enhanced community quarantine over 56 days. A corresponding piece, *The Ocean Doesn't Want Me Today*, is another grid of the same number, that makes up a large image of the last beach I saw right before the lockdown — the last experience I have of the outdoors. It was a trip I had taken to isolate myself from the city. I had intended to 'maroon' myself on an island, to temporarily sever ties to my old life. It is ironic to unknowingly come home anyway to some kind of dystopic version of that.



In making the work for this show, I keep going back and forth between those mental spaces. The struggle to stay in the obscure present, to be mindful, to observe, and to ruminate on a past that involved a life outdoors that is becoming more and more abstract. In the absence of certainty and accessibility, I have resorted to constructing and deconstructing spaces, making do with resources on hand, attempting to find order and rationality in both processes and images.

*- Corinne de San Jose*





WATCH CORINNE AT WORK

Corinne

de San Jose

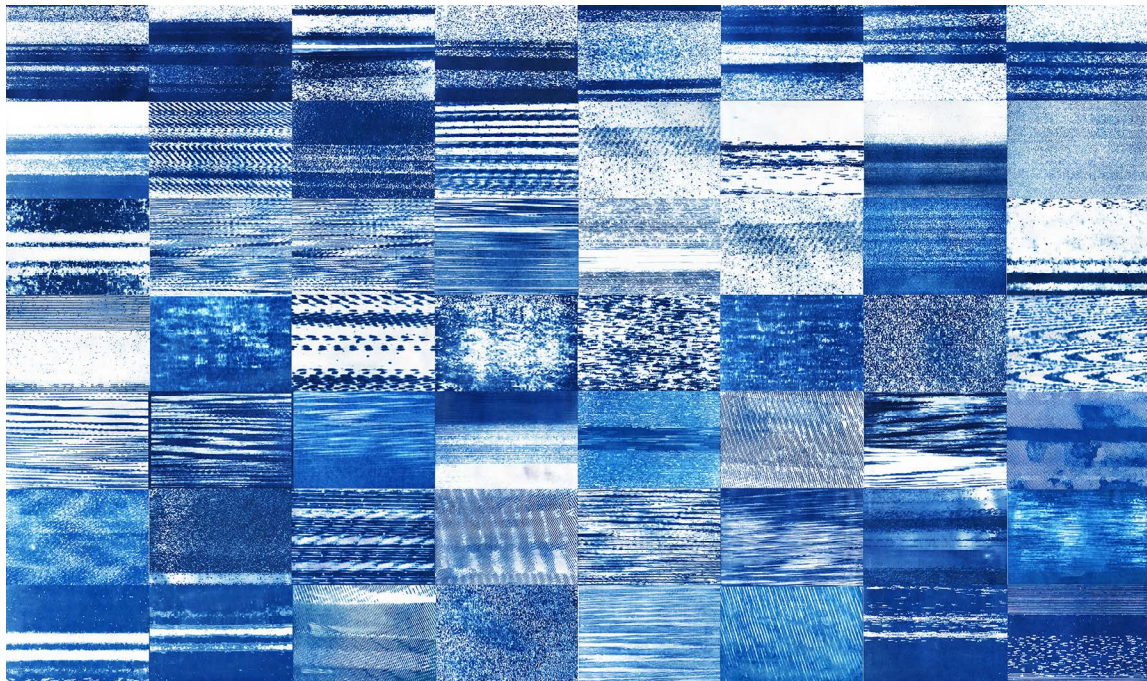
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*56 Days, 2020*

56 cyanotype prints on cold press watercolor paper, (varying paper grades 200-300gsm)

56.69h x 93.90w in • 144h x 238.50w cm (framed)





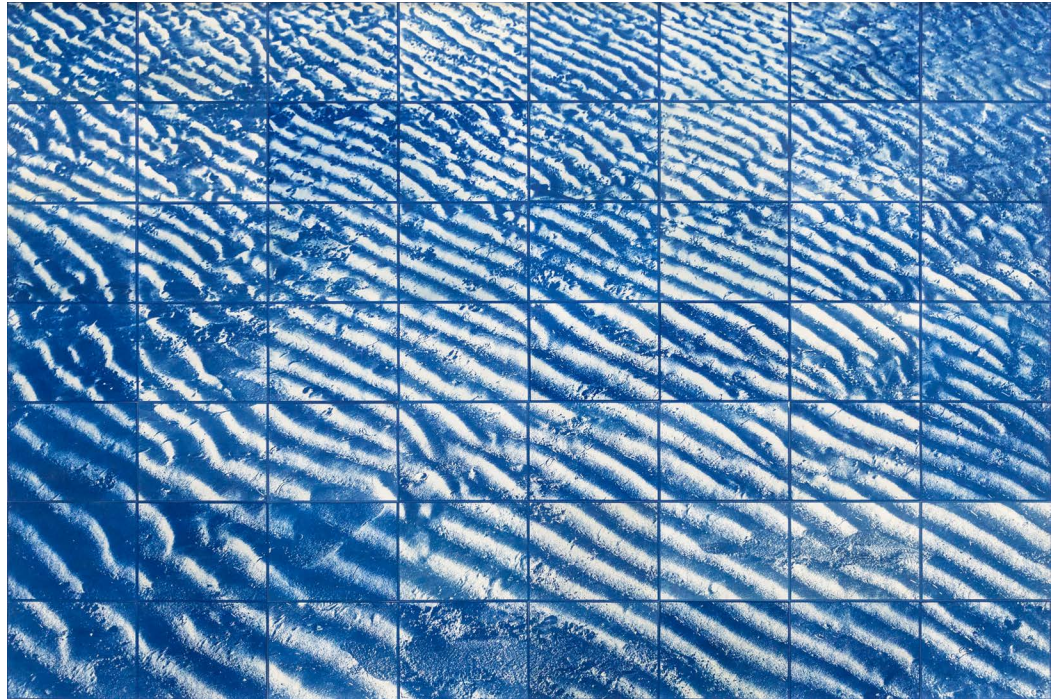












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*The Ocean Doesn't Want Me Today*, 2020  
56 cyanotype prints on cold press watercolor paper (300 gsm)  
61.02h x 87.80w in • 155h x 223w cm (framed)





















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*Horizon Variations 01, 2020*

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)

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*Horizon Variations 02, 2020*

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)





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*Horizon Variations 03, 2020*

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)



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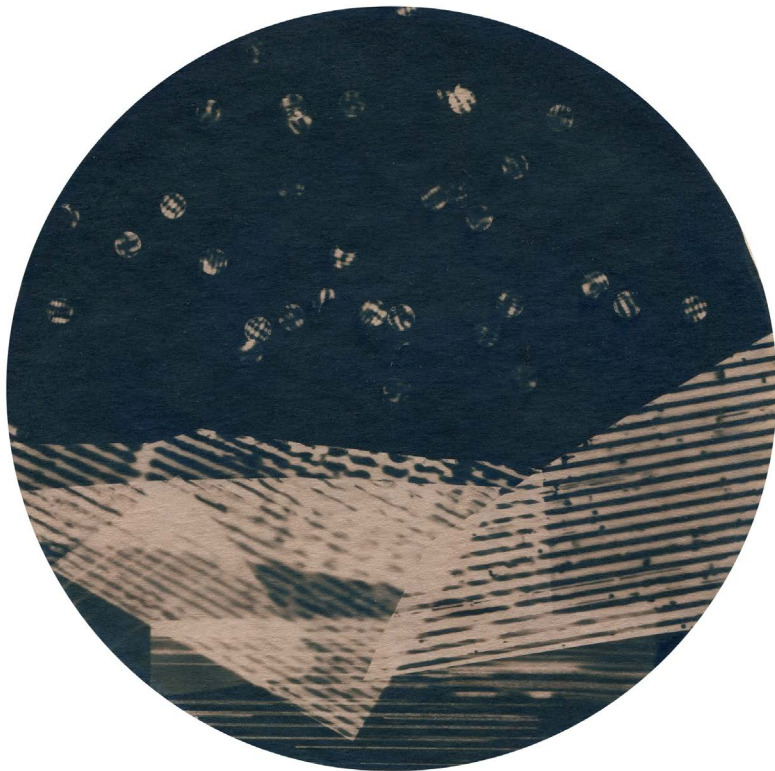
*Horizon Variations 04, 2020*

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)





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*Horizon Variations 05, 2020*

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)

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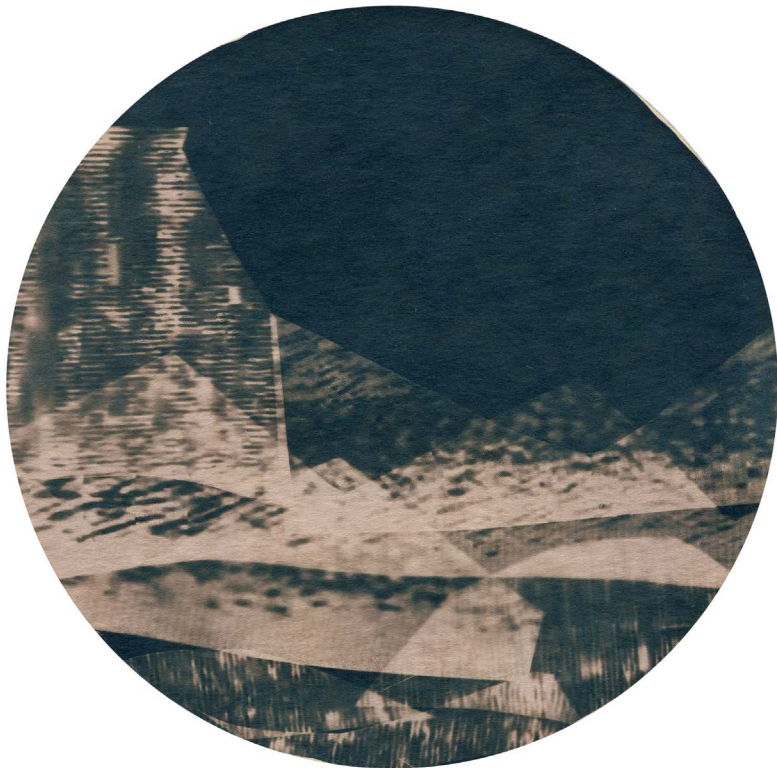
book appointment

*Horizon Variations 06, 2020*

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)





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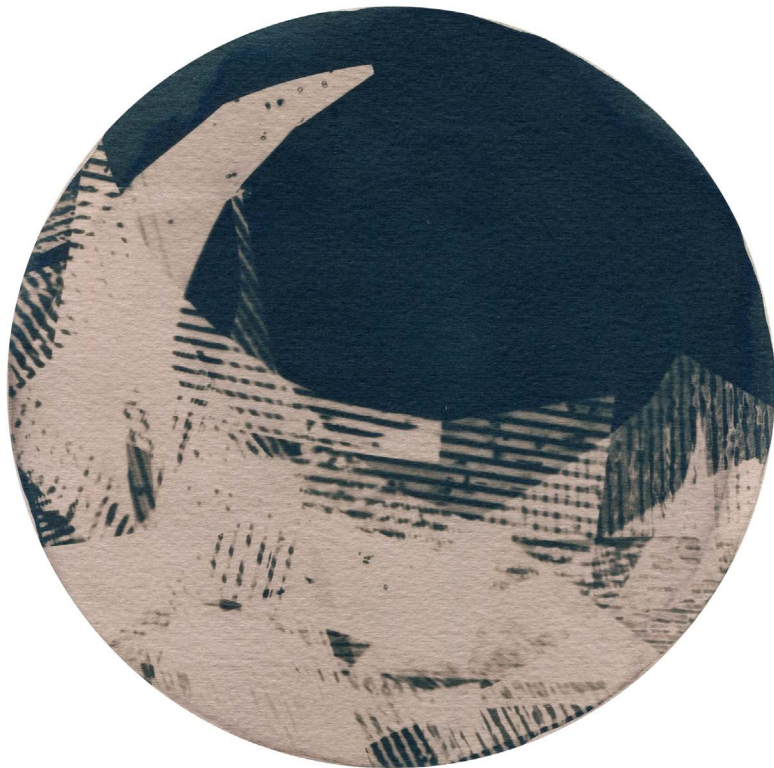
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*Horizon Variations 07, 2020*

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)



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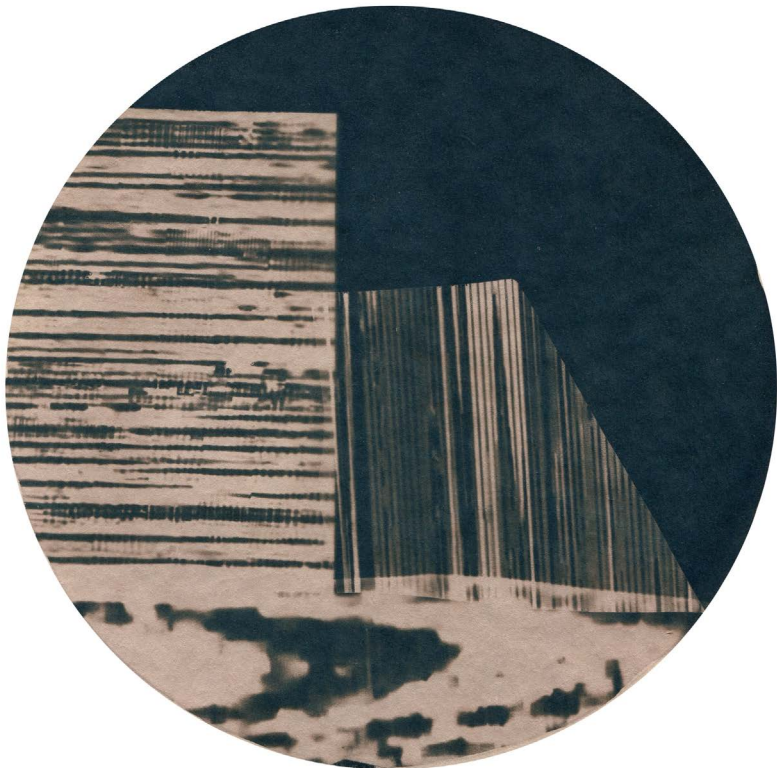
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*Horizon Variations 08, 2020*

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)



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*Horizon Variations 09, 2020*

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)



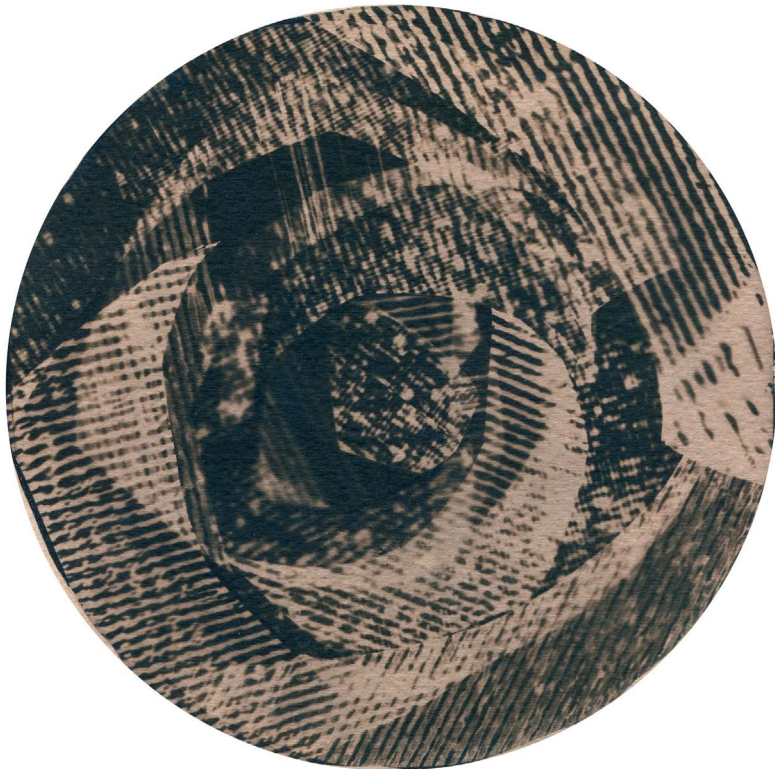
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*Rings On A Tree 1*, 2020  
toned cyanotype print on watercolor paper (270 gsm)  
7 in • 17.78 cm diameter  
12h x 12w in • 30.48h x 30.48w cm (framed)







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*Rings On A Tree 2, 2020*  
toned cyanotype print on watercolor paper (270 gsm)  
7 in • 17.78 cm diameter  
12h x 12w in • 30.48h x 30.48w cm (framed)

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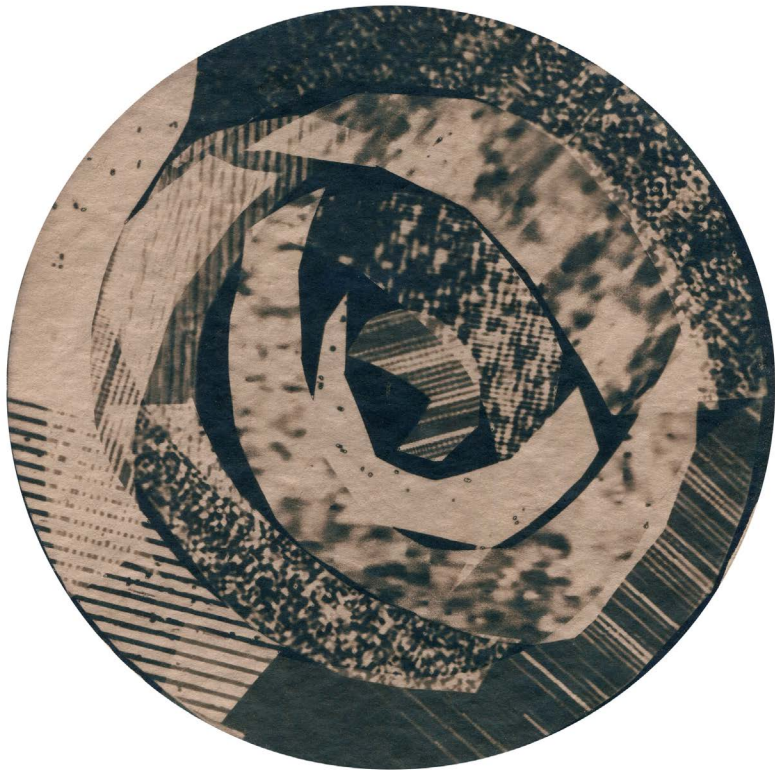
*Rings On A Tree 3*, 2020  
toned cyanotype print on watercolor paper (270 gsm)  
7 in • 17.78 cm diameter  
12h x 12w in • 30.48h x 30.48w cm (framed)



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*Rings On A Tree 4*, 2020  
toned cyanotype print on watercolor paper (270 gsm)  
7 in • 17.78 cm diameter  
12h x 12w in • 30.48h x 30.48w cm (framed)



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*Sticks 1*, 2020

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)





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*Sticks 2*, 2020

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)



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*Sticks 3*, 2020

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)



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*Sticks 4*, 2020

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)



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*Tree 1, 2020*

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)





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*Tree 2, 2020*

toned cyanotype print on watercolor paper (270 gsm)

7 in • 17.78 cm diameter

12h x 12w in • 30.48h x 30.48w cm (framed)





# Corinne de San Jose

Corinne de San Jose (b. 1977, Bacolod, Philippines) is an award-winning film sound designer and a multi-disciplinary artist. There is the overlap where her seemingly divergent modes of creation gain synergy, a coherence. Her film work draws more parallels with her art than is apparent at first blush, the way in which it is more than a mere enhancement of the narrative. Her work outside of film not only corrals multiple disciplines. They constantly interrogate structure, form, and process as integral to the work itself. The photographic image, regardless whether it's static or not, is de San Jose's base matter, but there is both a self-reflexively sculptural and performative aspect to the work. The image becomes a sort of object that undergoes varieties of alteration which she documents. Recurrence and repetition are constant themes and maneuvers in her work, pre-occupied as it is with gender identity, the cyclical nature of time and with tapping into the potency inside clichés and stereotypes.

de San Jose has had several solo exhibitions in Silverlens, Manila, the most recent of which is 59.59 in December 2019. Her works have also been part of group exhibitions in Manila and Paris. In 2013, she was among the photographers to have participated in Paris Photo, showcasing New Pairs, a collaborative work with artist Christina Dy.

## AWARDS

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

## SOLO EXHIBITIONS

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

## SELECTED GROUP EXHIBITIONS

- 2020 **Anticipating the Day**, Silverlens, Manila  
**Art Fair Philippines**, Silverlens, Manila
- 2019 **Art Fair Philippines**, Silverlens, Manila  
**Taipei Dangdai**, Silverlens, Taipei
- 2018 **Equivalent/s**, Silverlens, Manila

- Art Fair Philippines**, Silverlens, Manila
- 2017 **Translación**, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2015 **Art Fair Philippines**, Silverlens, Manila
- 2014 **Art Fair Philippines**, Silverlens, Manila  
**The Circle Game**, Silverlens, Manila
- 2013 **Paris Photo**, Paris  
**Art Fair Philippines**, Silverlens, Manila
- 2011 **Hybrids**, Blanc Peninsula, Manila  
**Working In Progress**, curated by Adeline Ooi, Silverlens, Manila
- 2010 **A Very Short Flowering Season**, with Christina Dy, Silverlens, Manila

## EDUCATION

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

## PUBLICATIONS

- "Film Fatales" Rogue Magazine, November 2016
- Gomez, Jerome. "Corinne De San Jose: Sound Designer and Photographer." Preview Magazine. October 2013. p.70
- 2013 "Sound And Silent Fury: Corinne De San Jose." Garage Magazine. October
- Marcelo, Sam. "Vanishing Into the Void." Manila Bulletin. Accessed 8 July, 2010. <http://www.mb.com.ph/articles/265734/some-die-young-and-some-die-old#>. UNVRbEZKqrg
- Sollorano, Victor. "Corinne De San Jose Imitates Life in Photography." Accessed 7 July, 2010. <http://www.gmanetwork.com/news/story/195405/lifestyle/culture/corinne-de-san-joseimitates-life-in-photography>





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