

eric zamuco



almost not

**ERIC ZAMUCO**

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**SILVERLENS**

2263 Don Chino Roces  
Avenue Extension  
Makati City 1231  
T +632.8160044  
F +632.8160044  
M +63917.5874011  
Tue-Fri 10am-7pm, Sat 10am-6pm

**[www.silverlensgalleries.com](http://www.silverlensgalleries.com)**  
[info@silverlensgalleries.com](mailto:info@silverlensgalleries.com)



*Almost Not* contemplates on the thresholds of meaning reached through new associations between objects and their recontextualizations. Here, the principal object being military field gurney stretchers, Zamuco re-imagines their appearance by counter-weighting them with other objects devised from either personal histories or formal transgressions. Light, sound, video, and print are just some of the elements that accompany the gurney stretchers' new design which are painted in chrome and are wrapped in leather jackets, prompting new readings from their original function against a kind of sleek, minimal, and modernist aesthetic more associated with comfort rather than death.

***Anthem***

speakers, sound, inkjet print on fabric, wood,  
leather, chord, chromed military stretcher  
88.75h x 22.50w x 7.09d in  
225.43h x 57.15w x 18d cm  
2017





installation photo: *Almost Not* (2017)



Military field gurney stretchers, while they symbolize imminent danger or even the possibility of death, are transformed within a new context—one which can transport meaning, or moreover, a narrative. Culled from Zamuco's own memories of tales about war and its overarching theme of life suspended, either on its way towards revival or demise, the different permutations bestowed on the stretchers refer to this state: between the throes of being or not; of surviving or decaying; of an 'almost-life' against a lifeless field struck by violence and impunity—which is not too far from the present state of things.

***Breathe***

breast pump, leather, chord,  
chromed military stretcher  
88.75h x 22.50w x 7.09d in  
225.43h x 57.15w x 18d cm  
2017





***Repulse***

video 9 minutes duration looped, leather,  
chord, chromed military stretcher  
88.75h x 22.50w x 70.9d in  
225.43h x 57.15w x 18d cm  
2017









***Rooted***

leather, thread, chromed military stretcher  
88.75h x 22.50w x 7.09d in  
225.43h x 57.15w x 18d cm  
2017





Eric Zamuco's *Almost Not* serves as a paeon to the suffering body, guised under the neat and modish quiescence of leather and chrome. Jackets, pants, and skirts that are fitted to the stretchers become indices to a persona, to the men and women who have reached the threshold of their existence and are carried away to a certain fate. Their new appearance, in Eric Zamuco's construction is their re-appearance. One that makes its way to new meanings, one that suggests signs of life.

*by Cocoy Lumbao*

***Visible***

LED light, wood, leather, chord, chromed  
military stretcher  
88.75h x 22.50w x 7.09d in  
225.43h x 57.15w x 18d cm  
2017



***Seed***

dynamo, wood, stainless steel, brass,  
chord, chromed military stretcher  
88.75h x 22.50w x 70.9d in  
225.43h x 57.15w x 18d cm  
2017





installation photo: *Almost Not* (2017)





## ERIC ZAMUCO

### Bio

Eric Zamuco (b. 1970, Manila PHL) received his MFA from the University of Missouri in 2009. Having relocated from Manila to Missouri in 2005, to Massachusetts in 2009, and back to Manila in 2012, Zamuco's body of work has been about filtering his own displaced experience. His subject matter runs the gamut from notions about home, belief, identity, post-colonial narratives, to the need for reclamation of space. The works which are of a diverse range of media, include sculpture, installation, photography, drawing, video and performance. They not only serve as social commentary but also as self-critique. The intention in transforming the commonplace is to pull the immaterial from banality and to possibly find knowledge for some kind of human order.



## RESIDENCIES AND AWARDS

2015	Alliance Francaise de Manille Philippine Artist Residency Program 2015 Recipient, Centre Intermondes, La Rochelle, France
2011	Phoenix Gallery Fellowship Awardee 2011-2012, New York
2008	Donald L. Bartlett Memorial Scholarship <i>Winner</i> , Missouri 50, Sedalia, Missouri <i>Third Place</i> , Visions Photography Competition, Columbia, Missouri
2007	<i>Grant</i> , University of Missouri Center for Arts and Humanities, Missouri
2005	<i>Ateneo Art Awards</i> , Manila
2003	<i>13 Artists Award</i> , Cultural Center of the Philippines Vermont Studio Center Freeman Fellowship, Johnson, Vermont
2002	Ayala Foundation Scholarship, Manila
2000	<i>Finalist</i> , Philip Morris ASEAN Art Awards, Manila
1994	<i>Finalist</i> , Philip Morris ASEAN Art Awards, Manila

## SOLO EXHIBITIONS

2017	<i>Almost Not</i> , Silverlens, Manila <i>SaLang #2: Remedyo</i> , Project Space Pilipinas, Lucban, Quezon, Philippines
2016	<i>Take Out The Fine China</i> , Total Gallery, Alliance Francaise de Manille <i>Visible Currents</i> , Silverlens, Manila
2015	<i>Take Out The Fine China</i> , Centre Intermondes, La Rocelle, France
2014	<i>Private Pool</i> , MO_Space, Manila <i>Another Another</i> , Ateneo Art Gallery, Manila
2013	<i>Balat</i> , West Gallery, Manila <i>Site of Marks</i> , Silverlens, Manila
2012	<i>Another Please</i> , Phoenix Gallery, New York <i>Inconspicuously Consumed</i> , Bliss on Bliss Art Projects, Queenz, New York
2011	<i>Out of Ordinary Spectacles</i> , Silverlens, Manila
2009	<i>Banal: Sculptural Meditations on the Unfamiliar</i> , George Caleb Bingham Gallery, Columbia, Missouri
2007	<i>Karga</i> , West Gallery, Manila
2004	<i>Fine Line</i> , West Gallery, Manila
2003	<i>Consisting Upholding</i> , The Corredor, University of the Philippines, Ayala Museum, Manila
2002	<i>Consisting Upholding</i> , Vermont Studio Center, Johnson, Vermont
2001	<i>Laman</i> , West Gallery-Ortigas Center, Manila
2000	West Gallery-West Avenue, Manila

## SELECTED GROUP EXHIBITIONS

2017	<i>Art Basel</i> , Hong Kong <i>Translación</i> , Inaugural Exhibition, curated by Gary-Ross Pastrana, Silverlens, Manila
2016	<i>London Biennale: Manila Pollination</i> , Metropolitan Theatre, Manila <i>Art Fair Philippines</i> , Manila
2015	<i>City: Remembrance and Reimaginings</i> , curated by Arcolabs, Edwin Gallery, Jakarta <i>First Lucban Assembly: Pamumuhunan (Waiting for Capital)</i> , organized Project Space Pilipinas, curated by Disclab Curation and Criticism, Lucban, Quezon <i>Off Site/ Out of Site</i> , curated by Back to Square 1, University of the Philippines, Stud Farm, Quezon City
2014	<i>Multiple Languages</i> , curated by Leslie de Chavez & Louise Marcelino, Silverlens, Manila <i>Impetus 3: Constructs of Absence</i> , curated by Karen Flores and Noel Soler Cuizon, Now Gallery, Manila <i>I Object</i> , MOSpace for Art Fair Philippines, The Link, Makati
2013-14	<i>Unbearable Lightness of Being</i> , curated by Leslie de Chavez and Se-Eun An, Finale Art File, Makati
2013	<i>Hugot</i> , curated by Claro Ramirez and Silke Schmickl for BS1 Projects, Sining Makiling Gallery, University of the Philippines, Laguna <i>Untuned</i> , curated by Claro Ramirez for BS1 Projects, CCAMS Gallery, Philippine Women's University, Manila <i>Marking Time</i> , Ateneo Art Awards 10th year Anniversary, Ateneo Art Gallery, Manila
2012	<i>Grounded</i> , curated by Claro Ramirez and Silke Schmickl, Lopez Museum, Manila <i>What A Mess!</i> Fredrikstad Art Fair 2012, Hydrogen Fabrikken Kunsthall, Fredrikstad, Norway for Small Projects, Tromso <i>The Hope &amp; the Dream in Filipino</i> , Canon Open Gallery, Tokyo <i>Supermarket 2012: Stockholm Independent Art Fair</i> , Stockholm <i>26th Asian International Artists Exhibition</i> , Ayala Museum, Manila
2011	<i>Cosmetic Order</i> , MoSpace, Manila <i>26th Asian International Artists Exhibition</i> , Hangaram Art Museum, Seoul <i>Close Encounters</i> , MCLA Gallery 51, North Adams, Massachusetts <i>An Exchange with Sol LeWitt</i> , curated by Regine Basha
2010	<i>Puzzling(a)Space</i> , curated by Jeong-ok Jeon and Jammie Chang, Hillver Art Space, Washington DC
2009	<i>FastX3</i> , White Flag Projects, St. Louis, Missouri <i>Happy Medium</i> , Bingham Gallery, Columbia, Missouri

- 9 x 12, West Gallery, Manila
- 2008 *It's Not Easy*, curated by Herb Tam and Lauren Rosati, Exit Art, New York  
*Missouri 50*, Department of Fine Arts, Sedalia  
*[Im]mediate: The Politics of Time*, True/False Film Festival Headquarters, Columbia, Missouri
- 2007 *Represent*, Bingham Gallery, Columbia, Missouri  
*Oslo Open*, Norway  
*Foundry Art Centre 2nd Annual Photography Exhibition*, St Charles, Missouri  
*Southern Comfort*, curated by Jet Pascua Galleri 21:24, Galleri 21:25, National Academy of Oslo, Norway
- 2006 *Plurality*, George Caleb Bingham Gallery, Columbia, Missouri
- 2005 9 x 12, West Gallery, Manila  
*Ateneo Art Awards, Cross Encounters*, Rockwell Center, Manila
- 2004 *TransCulturalExchange; Tile Project*, Cultural Center of the Philippines, Manila  
*West Gallery*, West Gallery, Manila
- 2003 *13 Artists Awards*, Cultural Center of the Philippines, Manila  
*Urbanisasyon*, Kulay Diwa Art Galleries, Manila  
*Densities: Making Sense of Dense Cities*, Cultural Center of the Philippines, Manila
- 2002 *Recent Works 4*, Kulay Diwa Art Galleries, Manila  
*Asian Art Biennale*, Bangladesh
- 2001 *Depleted*, The Drawing Room, Manila  
*Triskaidekaphobia*, West Gallery, Manila  
*13 Artists Awards*, Cultural Center of the Philippines, Manila
- 2000 *Philippine Art Awards*, Metropolitan Museum, Manila  
*Larawan*, Jorge B. Vargas Museum, Manila

## LECTURES

- 2016 *Alliance Francaise de Manille Artist Talk Series: Take Out the Fine China*  
*Visible Currents Artist Talk*, Silverlens, Manila
- 2015 *Curatorial Practices and New Media Art Discussions* for Master of Art and Design Program, PWU, Manila  
*Art Speak: Another Other*, Ateneo Art Gallery, Manila
- 2013 *Grounded Artist Talk*, Lopez Museum, Manila  
*Icons*, Forest sa Timog, Manila
- 2010 *Puzzling(a) Space Artist Talk*, Hillyer Art Space, Washington DC
- 2009 *MFA Lecture Series*, George Caleb Bingham Gallery, Missouri

- 2008 *Open Laptop*, Contemporary Art Museum, St. Louis, Missouri  
*Art Around Us*, Art Studies II, University of the Philippines Diliman, Manila
- 2003 *Consisting Upholding*, The Corredor, University of the Philippines, Manila

## EDUCATION

- 2009 MFA Sculpture/Photography, University of Missouri, Columbia
- 1991 BFA Visual Communications, University of the Philippines

## PUBLICATIONS

- Cruz, Jasmine. "Eric Zamuco sees art in airplane windows in Visible Currents at Silverlens." Accessed September 2 2016. <http://www.spot.ph/arts-culture/art-exhibits/66724/eric-zamuco-visible-currents-silverlens-a1117-20160618>
- "Project Bakawan Arts Festival." Exh. Cat. University of the Philippines Campus
- Cruz, Jasmine. "What does an artist say after a racial slur?." Accessed 1 September 2016. "http://www.bworldonline.com/content.php?section=Arts&Leisure&title=what-does-sn-artist-say-after-a-racial-slur&id=100346"
- "Somewhere Out There," Exh. Cat. Korean Cultural Center, Taguig City, Philippines
- "Another Other." Exh. Cat. Ateneo Art Gallery
- Clarissa Chikiamco. "Competition, Market and the Rise of Philippine Contemporary Art: Locating the Ateneo Art Awards." Pananaw 7 Philippine Journal of Visual Arts (2014-2015)
- "Subject to Interpretation." Town and Country May 2013. p. 20
- Legaspi-Ramirez, Eileen. "Site of Marks by Eric Zamuco." Accessed 22 March 2014 <http://www.silverlensgalleries.com/newsletter/?id=92#92>
- Alcazaren, Paolo. "Grounded art." Philippine Star 23 March, 2013. Accessed 15 April 2013 < <http://www.philstar.com/modern-living/2013/03/23/922812/grounded-art>>
- "The Month of Photography Tokyo 2012." Exh. cat. Museum Of Photography Tokyo and Photographic Society of Japan.
- TheresNoTylerDurden."Floating Identities/ Connections."Slashmaraud (2012): Accessed April 18, 2012. <http://www.slashmaraud.blogspot.com/>
- "Cosmetic Order at MO Space." Manila Art Blogger (2011): Accessed April 18, 2012. <http://www.manilaartblogger.com/2011/11/16/cosmetic-order-at-mo-space/#more-10909>
- "An Exchange With Sol Lewitt." Exh. cat. Cabinet Magazine and Mass MOCA.
- Puzzling Space. Asian Art News (2010): 32
- Puzzling (a) Space Exhibition 2010. Point: 187
- Kate Mattingly, "Viewer Participation Completes the Artwork." The Pink Line Project, (2010): Accessed December 15, 2010. <http://pinklineproject.com/article/here-and-now>.
- "Eric Zamuco," Project Andini, last modified June 29, 2009, <http://www.projectandini.org/wp/2009/06/eric-zamuco/>
- Michael Sullivan. "Gallery Opening of the Week." Washington Post (2010): 42



Howald, Lindsey. "Round about art." Columbia Tribune 25 January 2009. Accessed 1 April 2009 <<http://archive.columbiatribune.com/2009/jan/20090125ovat015.asp>>.

Goodwin, Chelsea. "Art that 'represents'." Missourian 30 October 2007. Accessed April 1, 2009 <<http://archive.columbiatribune.com/2009/jan/20090125ovat015.asp>>.

"Katalog Oslo Open 2007." Exh. cat. Unge Kunstneres Samfund and Office for Contemporary Art Norway.

Legaspi-Ramirez, Eileen. "Investigating Circulations:The Folly of [Art] Bottom-lines and Number-Crunching." Documenta Magazines Online Journal. 02 FEB 2007. Pananaw: Philippine Journal of Visual Arts. 01 APR 2009 <<http://magazines.documenta.de/frontend/article.php?IdLanguage=1&NrArticle=513>>.

Drew Deubner. "Plurality Takes on Art Definition." The Maneater (2006): 25  
Ramon E.S. Lerma. "A Fine Exhibit, a Fine Visit," The Philippine Star (2004)  
Tejero, Constantino C. "Ethereality from Junk," Philippine Daily Inquirer (2004)

Defeo, Ruben "Zamuco's Metaph-oars," The Philippine Star (2003)  
Alice G. Guillermo. "Installations of Spirit," Today (2003)  
Ceres P. Doyo. "Art in Container Vans," Philippine Daily Inquirer (2003)  
Sid G. Hildawa. "Map of the Philippines," Asian Art Biennale Bangladesh

2001

Catalogue

Ana P. Labrador. "A Bigger Drawing Room," The Philippine Star (2001)  
Jose Tence Ruiz. "Atras /Avant: Lessons from a Continuing Reinvention of the

Thirteen Artists," Pananaw 4 Philippine Journal of Visual Arts (2000-2002)

Eileen Legaspi Ramirez. "2000-2002 Exhibit/ Event Survey," Pananaw 4 Philippine Journal of Visual Arts (2000-2002)



## SILVERLENS

**SILVERLENS** (Manila), Through its artist representation, institutional collaborations, and exhibition programming including art fairs and gallery partnerships, SILVERLENS aims to place its artists within the broader framework of the contemporary art dialogue. Its continuing efforts to transcend borders across art communities in Asia have earned it recognition from both artists and collectors as one of the leading contemporary art galleries in Southeast Asia. SILVERLENS was founded by Isa Lorenzo and Rachel Rillo in 2004.