HANNA PETTYJOHN a mantle of

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7 JUNE - 8 JULY 2017

SILVERLENS

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a mantle of

The works on display in "a mantle of," Hanna Pettyjohn's new solo exhibition at Silverlens Gallery, enrich a narrative developed in prior shows - from her use of clay poured on the ground in her earliest show in 2006, "The Elaborate Nest Between Child & Breast," to the 2015 trio of "By Land or By Air" (Silverlens, Manila), "A Web of When and Where" (Mind Set Art Center, Taipei), and "Neither Here Nor There" (Cultural Center of the Philippines for the Thirteen Artists Award), which included both paintings of and blankets imprinted with the image of cracked earth. Progressing the natural cycle of this exploration has facilitated a series of paintings and sculptures that both dismantle and reinforce what came before.

Blending familiar settings and objects, such as a tide of still life textiles below self-portraits in profile amid landscapes of waterless soil, themes expand through the use of new techniques. The works are composed in a manner of collage, with disparate elements stacked upon each other with spatial indifference. Fragments – a stitch of fabric or a strand of hair – recur throughout the images. Pettyjohn extracts snippets of images and banks them in a single digital file, where they have been accumulated, concealed, layered, obscured and rearranged in her paintings since 2013's "Bundle." The components of "a mantle of" were all mined from a single reference: an earlier painting that may or may not have been lost in a fire.

An imprimatura of warm raw umber coats each canvas, left exposed in large areas to stand in for both the sediment below and the air above, suggestive of a simultaneous abdication and articulation of the act of depiction. Peering through the surface of the representation reveals a prism of myriad interpretations. Within the contrast between thick layers of paint and the streaked and mottled wash of imprimatura is the balance between material and environment, memory and record, intention and realization. In this context of mining and transparency, Pettyjohn has cast tangible shadows of the paintings. Draperies illustrated above materialize below in an installation of canvas-colored sculptures of unglazed clay. Using flattened coils to form the thin folds with her fingers, the artist copied blankets at rest (the same sheets that populate her previous paintings) to capture the lightness and softness of the source in clay fired to a hard cone 6. Viewing these opposing characteristics together, the dissonance between subject and portrayal brings both into greater focus.

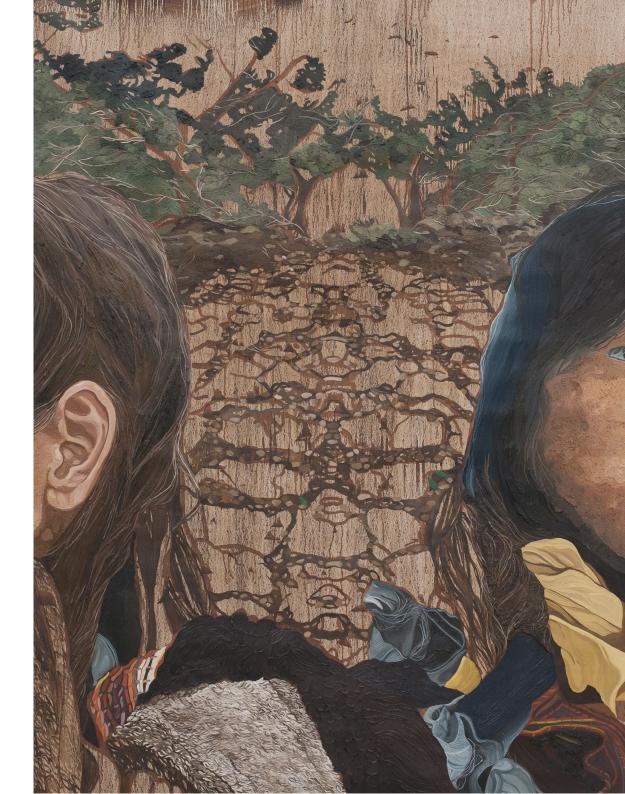
One mantle lies beneath the crust, simmering in constant convection above an agitated core, while another merely shields a woman's shoulders from any slight breeze until she returns to some warm place to leave it hanging on a wall or crumpled in a pile where it lands – perhaps the mantelpiece upon which a home tells of the lives that it contains as the vacant shell of a mollusk remains in likeness, size and shape for unknown observers to come upon – as if facets of experience, once understood by another, become an onus transferred. With "a mantle of," Hanna Pettyjohn's paintings and sculptures transfer meanings and relationships without limiting them to the boundaries of definition.

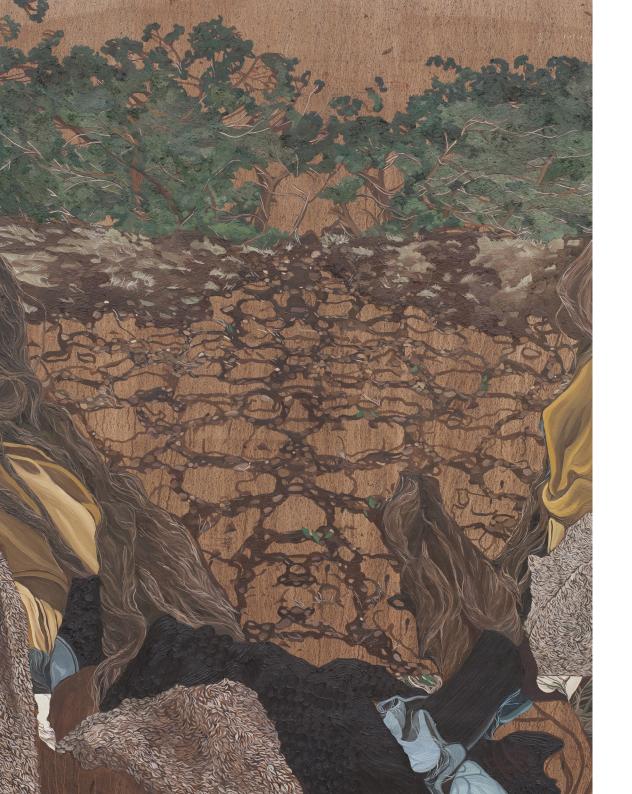
by Matt Jones



Foreground B (HP/W IV), 2017

oil on canvas 72 x 54 in (182.88 x 137.16 cm)

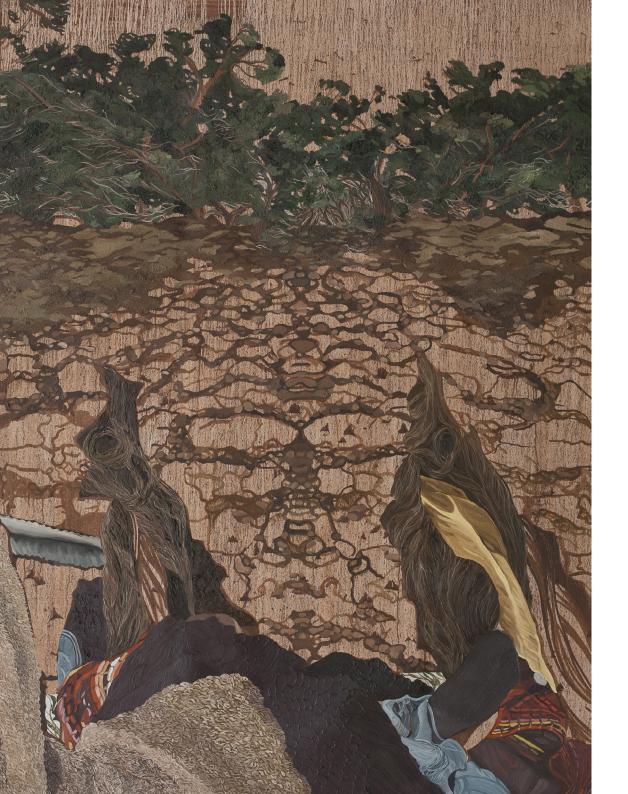




Foreground C (HP/W V), 2017 oil on canvas 72 x 54 in (182.88 x 137.16 cm)

Foreground D (HP/W VI), 2017 oil on canvas 72 x 54 in (182.88 x 137.16 cm)





Witherlands iii (HP), 2017 oil on canvas 72 x 54 in (182.88 x 137.16 cm)







Ground (W ii), 2017

stoneware clay 4.75 x 7.5 x 5 in (12.07 x 19.05 x 12.7 cm)



Ground (W iii), 2017 stoneware clay 5.5 x 8 x 8.5 in (13.97 x 20.32 x 21.59 cm)



Ground (W iv), 2017 stoneware clay 6 x 10 x 11 in (15.24 x 25.4 x 27.94 cm)

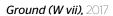


Ground (W v), 2017 stoneware clay 5 x 9 x 7.5 in (12.7 x 22.86 x 19.05 cm)



Ground (W vi), 2017 stoneware clay 5 x 9.5 x 6 in (12.7 x 24.13 x 15.24 cm)





stoneware clay 5.5 x 8.5 x 7 in (13.97 x 21.59 x 17.78 cm)



Ground (W viii), 2017 stoneware clay 45 x 10 x 65 in (11.43 x 25.4 x 16.51 cm)



Ground (W ix), 2017 stoneware clay 5.5 x 10 x 6 in (13.97 x 25.4 x 15.24 cm)



Ground (W x), 2017 stoneware clay 4.35 x 9 x 7 in (11.05 x 22.86 x 17.78 cm)





Foreground E (HP/W VII), 2017 oil on canvas 72 x 54 in (182.88 x 137.16 cm)

HANNA PETTYJOHN Bio

Hanna Pettyjohn (b. 1983, Manila; lives and works in Dallas) graduated from the University of the Philippines Diliman, with a Bachelor of Fine Arts in Painting. The daughter of pioneering contemporary Filipino ceramicists Jon and Tessy Pettyjohn, she combines sculptural installations with paintings in her explorations of identity. Pettyjohn has exhibited in Manila, Miami, Taipei, Singapore, and Hong Kong, and her work forms part of private collections in Southeast Asia.

In 2004, Pettyjohn won first prize at the 37th Shell National Students Art Competition. She received the Cultural Center of the Philippines' Thirteen Artists Award in 2015.

A Filipino-American with a transnational narrative, Pettyjohn possesses firsthand knowledge of the global diaspora. Autobiographical details and "fragments of memory" inform her work, which is tinged with both nostalgia and an acute awareness of life's transience. Through her large-scale portraits and personal photographs-turned-tactile landscapes, she conveys the vague anxiety, loneliness, and alienation that afflict the uprooted.

AWARDS

- 2015 Thirteen Artists Awardee, Cultural Center of the Philippines
- 2004 37th Shell National Students Art Competition, First Prize

SELECTED COLLECTIONS

Paulino and Hetty Que Collection, Manila Mikey & Lou Samson Collection, Singapore Michael Rogers Collection, Hong Kong Isa Lorenzo and Rachel Rillo Collection, Manila Anna Sy Collection, Manila

SOLO EXHIBITIONS

- 2017 a mantle of, Silverlens, Manila
- 2015 *A Web of When and Where*, Mind Set Art Center, Taipei *By Land or By Air*, Silverlens, Manila
- 2013 *Witherland*, Mind Set Art Center, Taipei *The Glass Between Us*, Silverlens, Manila *Bundle*, Silverlens, Singapore
- 2011 Few and Far Between, Silverlens, Manila
- 2010 Year of Glad, Silverlens, Manila
- 2009 American Sweet, Silverlens, Manila
- 2006 *The Elaborate Nest Between Child & Breast,* curated by Nilo Ilarde, Mag:net, Quezon City
 - A Disheartened Migration From Rejected Relations, Finale Art File, Manila

SELECTED GROUP EXHIBITIONS

- 2017 Art Basel, Hong Kong Translación, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2016 Asian Students and Young Artists Art Festival (ASYAAF), Dongdaemun Design Plaza, Seoul

The Road Not Taken - Chapter 2, Mind Set Art Center, Taipei

Art Fair Philippines, Manila

- 2015 *Bazaar Art Jakarta*, Jakarta *Art Fair Philippines*, Manila
- 2014 Art Taipei, Taipei Art Fair Philippines, Manila
- 2013 Art Taipei, Taipei

	Art Fair Philippines, Manila
	Ley Hunting Pt. 2, curated by Gary-Ross Pastrana, Silverlens, Singapore
2012	Ley Hunting Pt. 1, Silverlens, Manila
2011	Nothing to Declare, Yuchengco Museum, Makati City
	Pulse Miami, Miami
	Manilart11, Manila
	Art HK 11, Hong Kong
2010	Cube, curated by Nilo Ilarde, Finale Art File, Manila
	<i>ManilArt 10</i> , Manila
2009	Pulse Miami, Miami
	Sungdu-an 5, Daloy Ng Dulong, National Museum of the Philippines, Manila
2008	Inaugural Show, Finale Art File, Manila
2007	Land, Galeria Duemila, Pasay City
2005	Doit, curated by Nestor Vinluan, Magnet, Quezon City
	Project:Tracings, Cultural Center of the Philippines, Manila
2004	Feat of Clay, with Aba Lluch Dalena, Gallery 139, Manila
	Shell National Student Art Competition, Mandaluyong City
2003	Dei, curated by Honrado Fernandez, GSIS Museum of Fine Arts, Manila

Box Environment, curated by Nestor Vinluan, Ayala Museum, Makati City

EDUCATION

2005 University of the Philippines College of Fine Arts Diliman, Quezon City, Philippines BFA Painting



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.