



**SILVERLENS**

# **Working on the Mountain**

**Eric Zamuco**

14 October - 13 November 2021  
By appointment only

**SILVERLENS**

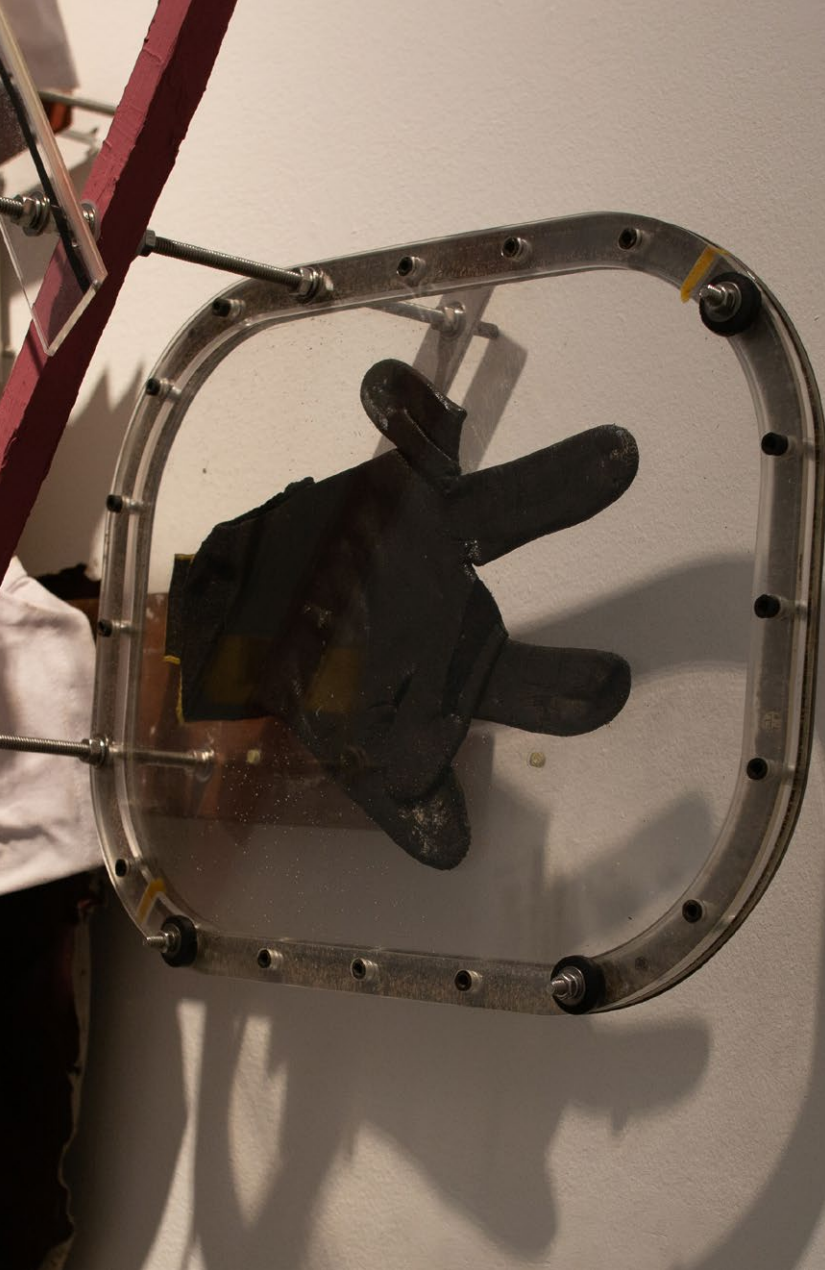
# **Working on the Mountain**

**Eric Zamuco**

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Silverlens is pleased to present a new show by Eric Zamuco called *Working on the Mountain* taken from the title of a book on writing by N.V.M. Gonzales. In one of the essays, the creative process is compared to the carving of ancient temples found in Ajanta, India.

To work on a mountain is to work in precarious conditions, knowingly accepting the risk of collapse amid an indomitable landform. Zamuco relates this process to his art practice where he believes painstaking construction and deconstruction of reality can illuminate the everyday. This meditative unraveling is seen in the five mixed-media assemblages made from gathered studio detritus and leftovers from days marking life spent in isolation. The new works display the artist's distinctive technique which began developing as early as 2002 during his art residency at the Vermont Studio Center in the United States.

Each *Templo* is a compound of linked plexiglass sheets, wood, and metal rods. The threaded rods hold seemingly random objects and images together at first glance but relate by way of the medical shorthand or cursive codes found in each one. The abbreviations are painted as thick brushstrokes. In the first *Templo*, the scribbled code in black means vaccine while the one in white is terminology for detached. The work is predominantly black and white varying in gathered texture and material that looks more like they are shifting than floating.



A close-up photograph of a bronze sculpture. The sculpture depicts a hand with fingers slightly curled, holding a horizontal metal rod. The bronze has a dark, patinated surface with some lighter, worn areas. The metal rod is made of polished brass or copper, featuring a hexagonal section and a threaded section. The background is a blurred industrial or workshop setting with wooden and metal structures.

There is a surprising image of fish heads tucked in at the second layer and a ghostly impression of chain links peeking just above the base. Zamuco uses the medical terms as compositional totems to guide which disparate elements could be associated together. The viewer is reminded how in the context of a pandemic, the names for medical conditions have seeped into the lexicon of ordinary conversation.

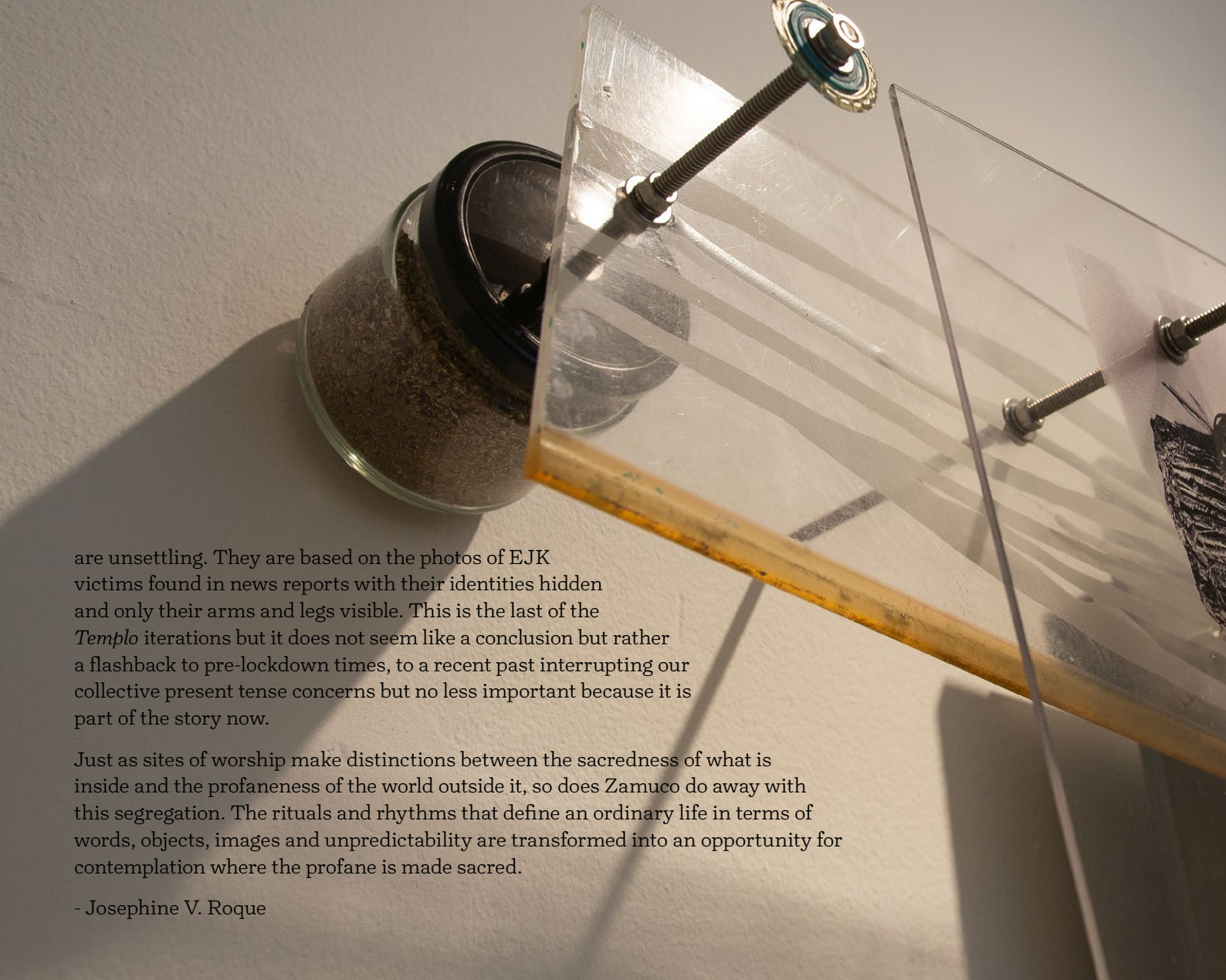
On the other hand, *Templo 2* with the word wound gathers pressed purple leaves, a spoon, a disintegrating pink rag, and an image of an empty sink among other objects. A purple rod slices across the work to its side as if to give the spatial arrangement some volume where the top of the work is heavy and the bottom tapers in. It is meant to be topsy-turvy by being physically and visually disorienting. Zamuco says he thinks of the *Templo* series as inverted stupas or ziggurats tiptoeing on their apexes.



These ideas of instability and uncertainty somehow held by a center we cannot see are further explored in the rest of the works. *Templo 3* contains two codes combined to mean corpus or body. There are Polaroid shots of doorknobs, a printed image of a stiffened paintbrush, and weathered woodwork along with a chipped yellow number sign. Photography is one of the artist's adept mediums of choice and the images used here are domestic and solitary though not necessarily foreboding. For *Templo 4*, the selected shorthand is scribbled in light blue for the word, paralysis. The sequence of the objects feels looser here with much of the accretion concentrating on its peripheries. On closer inspection, there are small corroded hands drilled to wooden slats with blue patina protecting its bronze form. The artist also introduces line drawings of single blocks on plexiglass sheets as if they were thrown haphazardly and not used to build.

The mass of materials intensifies for *Templo 5* making it look more of a layered short ladder. For this assemblage, the shorthand codes used are for the words: oxygen, immune, and transfusion. Miniature silver leaf cut-outs of a person standing and gesturing are dotted throughout the work. The multiple line drawings of bare feet splayed outward or feet bound by tape or the soft flesh of soles visible





are unsettling. They are based on the photos of EJK victims found in news reports with their identities hidden and only their arms and legs visible. This is the last of the *Templo* iterations but it does not seem like a conclusion but rather a flashback to pre-lockdown times, to a recent past interrupting our collective present tense concerns but no less important because it is part of the story now.

Just as sites of worship make distinctions between the sacredness of what is inside and the profaneness of the world outside it, so does Zamuco do away with this segregation. The rituals and rhythms that define an ordinary life in terms of words, objects, images and unpredictability are transformed into an opportunity for contemplation where the profane is made sacred.

- Josephine V. Roque











***Templo 4, 2021***

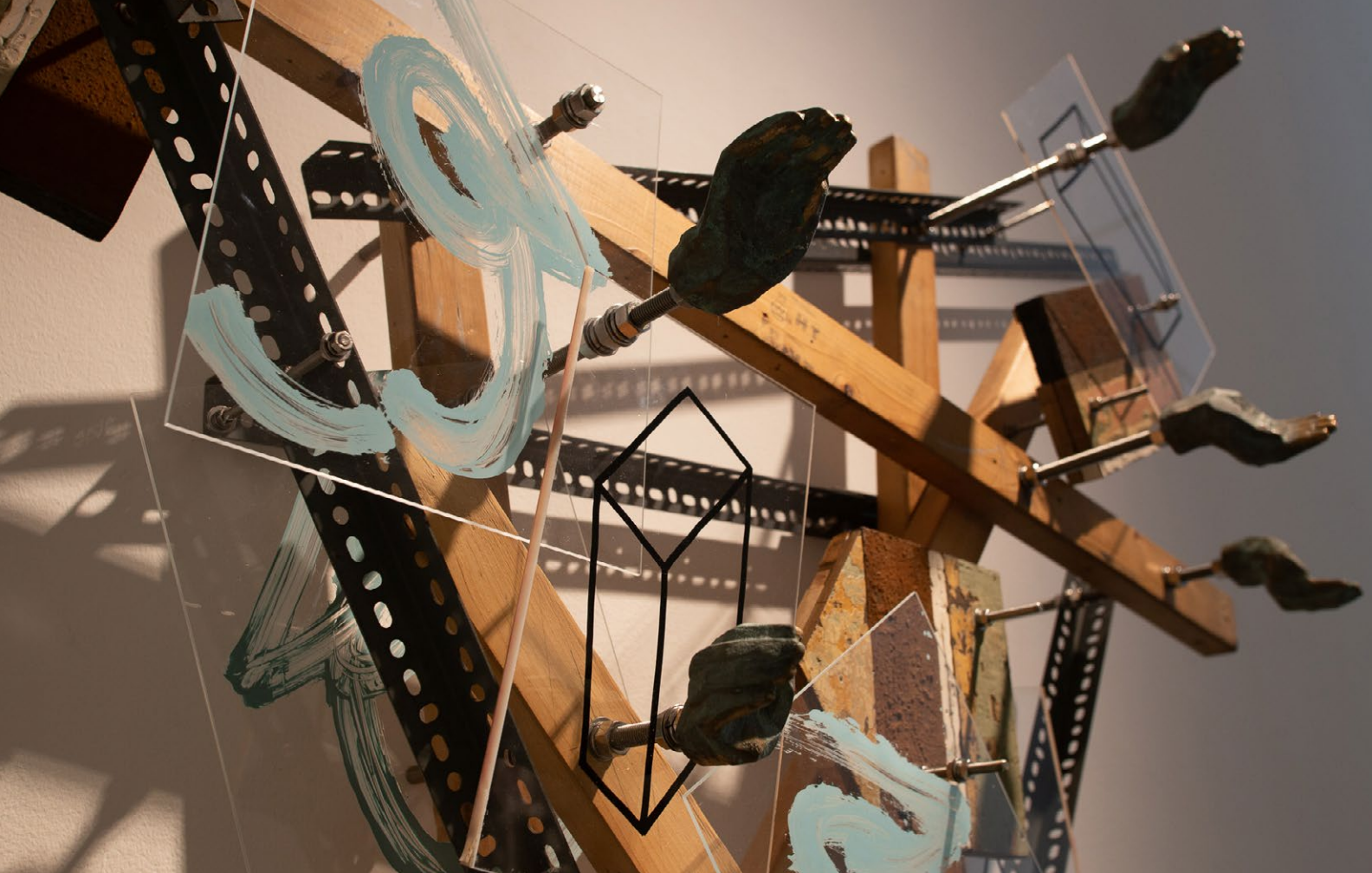
mixed media

63.50h x 68w x 18d in

161.29h x 172.72w x 45.72d cm

e-mail

whatsapp

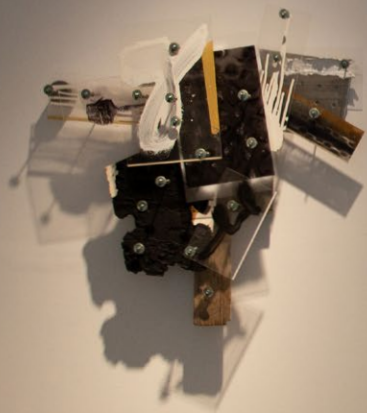
















***Templo, 2021***

mixed media

45h x 44.50w x 12d in

114.30h x 113.03w x 30.48d cm

e-mail

whatsapp















***Templo 3, 2021***

mixed media

48h x 57w x 13d in

121.92h x 144.78w x 33.02d cm

e-mail

whatsapp



















***Templo 5, 2021***

mixed media

87.50h x 61w x 15d in

222.25h x 154.94w x 38.10d cm

e-mail

whatsapp





***Templo 5 (verso), 2021***

mixed media

87.50h x 61w x 15d in

222.25h x 154.94w x 38.10d cm













***Templo 2, 2021***

mixed media

61h x 60w x 12.25d in

154.94h x 152.40w x 31.11d cm

e-mail

whatsapp













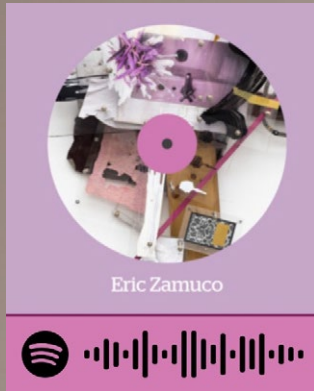








Listen to his Studio Tracks on Spotify:



*"The compilation is as diverse as the objects in the exhibition. It starts with a composition by Erik Satie, followed by contemporary field and electronic sounds, an orchestral melancholic piece on memory and loss and praise chorale music. It has the range of calming sounds that can capture the times, that resonate to the tedious and slow composition of things but also put one in contemplative spaces and elating moments."*

- Eric Zamuco



## ERIC ZAMUCO

### Bio

Eric Zamuco's (b. 1970, Manila, Philippines) body of work has been about filtering the unfamiliar, responding to circumstances from a particular time and place, through arrangement/ assembly of a hybrid of ordinary objects, materials, processes and imagery. Zamuco's themes run the gamut from ideas about dislocation, identity, post-colonial narratives, spirituality, geo/politics to the need for reclamation of space. His works, which are of a diverse range of media, including sculpture, installation, photography, drawings, video and performance, serve not only as social commentary but also as self-critique. The intention in transforming the commonplace is to pull the immaterial and possibly find knowledge for some kind of human order.

Zamuco was a recipient of the Thirteen Artists Award (2003), the Ateneo Art Award (2005), holds an MFA in Sculpture (2009) from the University of Missouri-Columbia. He was an artist-in-residence at the Centre Intermondes, France in 2015. "Working on the Mountain" is Zamuco's 6th solo exhibition at Silverlens Gallery.



## ERIC ZAMUCO

### Bio

b. 1970, Manila, PH



*Templo 5*, 2021

### 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  
**Winner**, Missouri 50, Sedalia, Missouri  
**Third Place**, Visions Photography Competition, Columbia, Missouri  
**Grant**, University of Missouri Center for Arts and Humanities, Missouri
- 2005 **Ateneo Art Awards**, Manila
- 2003 **13 Artists Award**, Cultural Center of the Philippines  
Vermont Studio Center Freeman Fellowship, Johnson, Vermont
- 2002 Ayala Foundation Scholarship, Manila
- 2000 **Finalist**, Philip Morris ASEAN Art Awards, Manila
- 1994 **Finalist**, Philip Morris ASEAN Art Awards, Manila

### SOLO EXHIBITIONS

- 2021 **Working on the Mountain**, Silverlens, Manila
- 2020 **Cosmic Grounds**, Silverlens, Manila
- 2017 **Almost Not**, Silverlens, Manila  
**SaLang #2: Remedyo**, Project Space Pilipinas, Lucban, Quezon, Philippines
- 2016 **Take Out The Fine China**, Total Gallery, Alliance Francaise de Manille  
**Visible Currents**, Silverlens, Manila  
**Take Out The Fine China**, Centre Intermondes, La Rochelle, France
- 2014 **Private Pool**, MO\_Space, Manila  
**Another Other**, Ateneo Art Gallery, Manila
- 2013 **Balat**, West Gallery, Manila  
**Site of Marks**, Silverlens, Manila
- 2012 **Another Please**, Phoenix Gallery, New York  
**Inconspicuously Consumed**, Bliss on Bliss Art Projects, Queens, New York
- 2011 **Out of Ordinary Spectacles**, Silverlens, Manila
- 2009 **Banal: Sculptural Meditations on the Unfamiliar**, George Caleb Bingham Gallery, Columbia, Missouri
- 2007 **Karga**, West Gallery, Manila
- 2004 **Fine Line**, West Gallery, Manila
- 2003 **Consisting Upholding**, The Corredor, University of the Philippines, Ayala Museum, Manila
- 2002 **Consisting Upholding**, Vermont Studio Center, Johnson, Vermont
- 2001 **Laman**, West Gallery-Ortigas Center, Manila
- 2000 West Gallery-West Avenue, Manila



## ERIC ZAMUCO Bio

### SELECTED GROUP EXHIBITIONS

- Upcoming *Ligalig: Art in the time of threat and turmoil*, Ateneo Art Gallery, Quezon City
- 2021 *Hitherto II*, Project Space Pilipinas, Lucban, Quezon  
*Art Fair Philippines*, Silverlens, Manila  
*Art in the Park*, Silverlens, Manila
- 2020 *Anticipating the Day*, Silverlens, Manila  
*Art Fair Philippines*, Silverlens, Manila
- 2019 *WXXX*, West Gallery, Manila  
*Art Fair Philippines*, Silverlens, Manila
- 2018 *Art Fair Philippines*, Silverlens, Manila
- 2017 *Art Basel*, Silverlens, Hong Kong  
*Translación*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2016 *London Biennale: Manila Pollination*, Metropolitan Theatre, Manila  
*Art Fair Philippines*, Manila
- 2015 *City: Remembrance and Reimaginings*, curated by Arcolabs, Edwin Gallery, Jakarta  
*First Lucban Assembly: Pamumuhunan (Waiting for Capital)*, organized Project Space Pilipinas, curated by Disclab Curation and Criticism, Lucban, Quezon  
*Off Site/ Out of Site*, curated by Back to Square 1, University of the Philippines, Stud Farm, Quezon City
- 2014 *Multiple Languages*, curated by Leslie de Chavez & Louise Marcelino, Silverlens, Manila  
*Impetus 3: Constructs of Absence*, curated by Karen Flores and Noel Soler Cuizon, Now Gallery, Manila  
*I Object*, MOSpace for Art Fair Philippines, The Link, Makati
- 2013-14 *Unbearable Lightness of Being*, curated by Leslie de Chavez and Se-Eun An, Finale Art File, Makati
- 2013 *Hugot*, curated by Claro Ramirez and Silke Schmickl for BS1 Projects, Sining Makiling Gallery, University of the Philippines, Laguna  
*Untuned*, curated by Claro Ramirez for BS1 Projects, CCAMS Gallery, Philippine Women's University, Manila  
*Marking Time*, Ateneo Art Awards 10th year Anniversary, Ateneo Art Gallery, Manila
- 2012 *Grounded*, curated by Claro Ramirez and Silke Schmickl, Lopez Museum, Manila  
*What A Mess!* Fredrikstad Art Fair 2012, Hydrogen Fabrikken Kunsthall, Fredrikstad, Norway for Small Projects, Tromso  
*The Hope & the Dream in Filipino*, Canon Open Gallery, Tokyo  
*Supermarket 2012: Stockholm Independent Art Fair*, Stockholm  
*26th Asian International Artists Exhibition*, Ayala Museum, Manila
- 2011 *Cosmetic Order*, MoSpace, Manila  
*26th Asian International Artists Exhibition*, Hangaram Art Museum, Seoul

## ERIC ZAMUCO

### Bio

- Close Encounters*, MCLA Gallery 51, North Adams, Massachusetts
- An Exchange with Sol LeWitt*, curated by Regine Basha
- 2010 *Puzzling(a)Space*, curated by Jeong-ok Jeon and Jammie Chang, Hillver Art Space, Washington DC
- 2009 *FastX3*, White Flag Projects, St. Louis, Missouri
- Happy Medium*, 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

## ERIC ZAMUCO

### Bio

- 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.



## ERIC ZAMUCO

### Bio

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?ldLanguage=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)

**ERIC ZAMUCO**

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**JOSEPHINE V. ROQUE**

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