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Bukang Liwayway

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November 25, 2021

Bukang Liwayway

Lis Vintuan  
Ryan Villamael

Silvans Gallery

History, as much as it is literature, is material—scrolls and codices, maps and photographs, etchings on a copper plate and writings on the (digital) wall. Seen this way, history becomes more palpable as a thing arranged and arrayed, sequenced and sequestered into rectangles of paper, its linear chronology nothing but the fingers moving through the pages of a book. The document is not mere medium, but the organizing principle, whose limitations and possibilities directly implicate in how history is shaped. There is no history, at least how we understand it, without printed matter, which becomes alive at the touch of human flesh as the eyes scan and make intelligible the permutations of the alphabet.

In *Bukang Liwayway*, Liv Vinluan and Ryan Villamael reckon with history's physical properties. Known for their material manipulations and eloquent engagements with maps, photographs, and Colonial Period illustrations, the artists re-energize some of their recurrent themes to locate *terra firma* in the face of loss, instability, and questions about the nature of truth. While certain contact points between their works exist, chiefly the *jouissance* in consulting and appropriating archival documents, they pursue not a collaboration but a disarticulation of the stitches of their related/relational practices, prompting multiple forays into how history may be envisioned, executed, and extended into ostensible space.

How the gallery, bathed by the warm color of an equatorial sun, unfolds with images of *tropicalia*—indigenous flora, native habitations, pre- and Hispanic clothing and weaponry, effulgent celestial bodies, shifting archipelagic islands, bodied forth by the contained environments of Villamael and the sprawling topographies of Vinluan—which involve cutouts, both promised and performed. From three-dimensional models to flattened discs to Jacob's ladder constructions, their works constitute a malleable geography on which coordinates may be plotted to ascertain dense, hectic, and volatile hotspots of the post-colonial psyche, which is to say, the contemporary Filipino consciousness.

In the works of Vinluan, the circle functions as a structuring device, whether it is floating curvilinear quadrant presenting an accord of *fin de siècle* signifiers (particularly women with their backs turned to the viewer, disclosing nothing except for their Filipiniana habiliments and long black flowing hair) or a flattened universe in which charging horses and arched gates and snarling trees revolve around an impossible void. Glowing orbs, moons, and suns emerge, providing a respite from the accoutrements of civilization. Time is not the subject matter *per se*, but its artificiality, the simultaneous constriction and expansion of phenomena. Even the paintings, with their dotted lines and perforations, resist linearity, daring the conscious eye to make out patterns, combinations, and re-combinations, as well as invest credibility on hand-written inscriptions that at once explain and elude.

Dotting the gallery space like tropical islands are the botanical configurations of Villamael, repeated by mirrors and covered by vitrines, like hothouse plants in need of their own climate. They are mirages, oases, affirmations of life, in which ferns and palms and coconut trees bristle with a flurry of leaves, clustering as distinct loci, their constitutive maps both avowals of indigeneity and alienation. While collectively, the works reference *Locus Amoenus*, the installation of Villamael that had covered various places with their indefatigable foliage, here they are contained and willing to be examined. Specimens, such as the betel nut, are dissected as though under a microscope for their magical powers; elements of a pre-Hispanic ritual meant to counteract plagues and pandemics are disassembled like an anatomical drawing,

History, in *Bukang Liwayway*, is not so much revised as it is re-plotted to accommodate varieties of shape, in which a strip of paper becomes a continuum or a scissored-up map transforms into its own fecund geography. Through the tangible re-enactments of the historical medium, gaps are actual spaces between figures, timelines are made to buckle from a straight line and circulate, the veracity of archival drawings is but an impulse to tug at the roots of folklore and mythology. Truth—a slippery concept as of late in light of fake news, historical revisionism, and black propaganda—is but the desire to inscribe a work of one's embodied presence in the world.

The viewer need not look beyond the surface of the works which is evidence—from the flatness of the doll templates of Vinluan to the marks of the reconfigured maps of Villamael. Consequently, this same skin registers the artists' confrontation of what appears to be the impossible task of wrestling with the past, which is neither lost nor vanished, only perpetually displaced. Appropriating extant visual forms, in this context, functions as a radical act of reclamation. *Bukang Liwayway* shores up the conflicting compulsions of telling a story about ourselves. At a magical hour, through either science or sorcery, they align into a conjunction of the personal and the collective, vaulting to the opaque regions of the possible so the flimsiest tendril of light can break through.

—Carlomar Arcangel Daoana







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Ryan Villamael

**Pulô series IX, 2021**

paper (map replica), vitrine

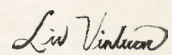
15.16h x 12.60w x 11.02d in • 38.50h x 32w x 28d cm



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ARTWORK  
VIDEO







(Or Us, A Hundred Yeras Hence), 2021

64.96dia. in • 165dia. cm

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*Lisa Vincent*

**Que Linda (The Islander Play Theatre Series), 2021**

watercolour, gouache, ink and graphite on bamboo paper

11.69h x 15.87w in • 29.70h x 40.30w cm

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detail: *Que Linda* (*The Islander Play Theatre Series*), 2021



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*Ryan Villamael*

**Pulô series VII, 2021**

paper (map replica), glass dome

8.46h x 6.10w x 6.10d in • 21.50h x 15.50w x 15.50d cm



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ARTWORK  
VIDEO



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Ryan Villamael

*Pulô series VI*, 2021

paper (map replica), glass dome

8.46h x 6.10w x 6.10d in • 21.50h x 15.50w x 15.50d cm





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ARTWORK  
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*Liv Vinluan*

***For Shame! A Filipino Family Album*, 2019**

watercolour, gouache, ink and graphite on bamboo paper

38 panels assembled accordion-style

6.69h x 4.72w in • 17h x 12w cm (per panel)

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**Php 390,000**







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Ryan Villamael

*Pulô series IV*, 2021

paper (map replica), glass dome

9.84h x 7.28w x 7.28d in • 25h x 18.50w x 18.50d cm







WATCH  
ARTWORK  
VIDEO



Ryan Villamael

**Anita: ritual offering for protection  
from spirits of sickness, 2021**

blueprint, acid free parchment paper  
17.91dia in • 45.5dia cm







detail: Anita: ritual offering for protection from spirits of sickness, 2021

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Ryan Villanuel

**Behold here a nice red ripe betel nut, 2021**

blueprint

17.91dia in • 45.5dia cm





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Ryan Villamael

*Pulô series XII*, 2021

paper (map replica), vitrine

22.64h x 12.01w x 10.24d in • 57.50h x 30.50w x 26d cm





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Ryan Villamael

**Pulô series X**, 2021  
paper (map replica), vitrine  
12.80h x 12.40w x 9.84d in  
32.50h x 31.50w x 25d cm





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Ryan Villamael

**Pulô series III, 2021**

paper (map replica), glass dome

9.84h x 7.28w x 7.28d in • 25h x 18.50w x 18.50d cm













Ryan Villamael

**Pulô series XIII**, 2021

paper (map replica), vitrine

13.58h x 22.64w x 12.99d in • 34.50h x 57.50w x 33d cm

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detail: *Pulô series XIII*, 2021



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*Lin Vukow*

**Akin Ka! (The Islander Play Theatre Series), 2021**  
 watercolour, gouache, ink and graphite on bamboo paper  
 11.69h x 15.87w in • 29.70h x 40.30w cm







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Ryan Villamael

*Pulô series II*, 2021

paper (map replica), glass dome

9.84h x 7.28w x 7.28d in • 25h x 18.50w x 18.50d cm





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*Ryan Villamael*

***Pulô series VIII, 2021***

paper (map replica), glass dome

8.46h x 6.10w x 6.10d in • 21.50h x 15.50w x 15.50d cm



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ARTWORK  
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detail: **Pulô series VIII**, 2021





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Ryan Villamael

*Pulô series V*, 2021

paper (map replica), glass dome

8.07h x 6.69w x 6.69d in • 20.50h x 17w x 17d cm





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*Ryan Villamael*

***Pulô series I, 2021***

paper (map replica), glass dome  
17.72h x 12.20w x 12.20d in • 45h x 31w x 31d cm





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ARTWORK  
VIDEO





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*Lin Vinduan*

**Kontrapunto 1860 (The Islander Play Theatre Series), 2021**  
 watercolour, gouache, ink and graphite on bamboo paper  
 15.87h x 11.69w in • 40.30h x 29.70w cm







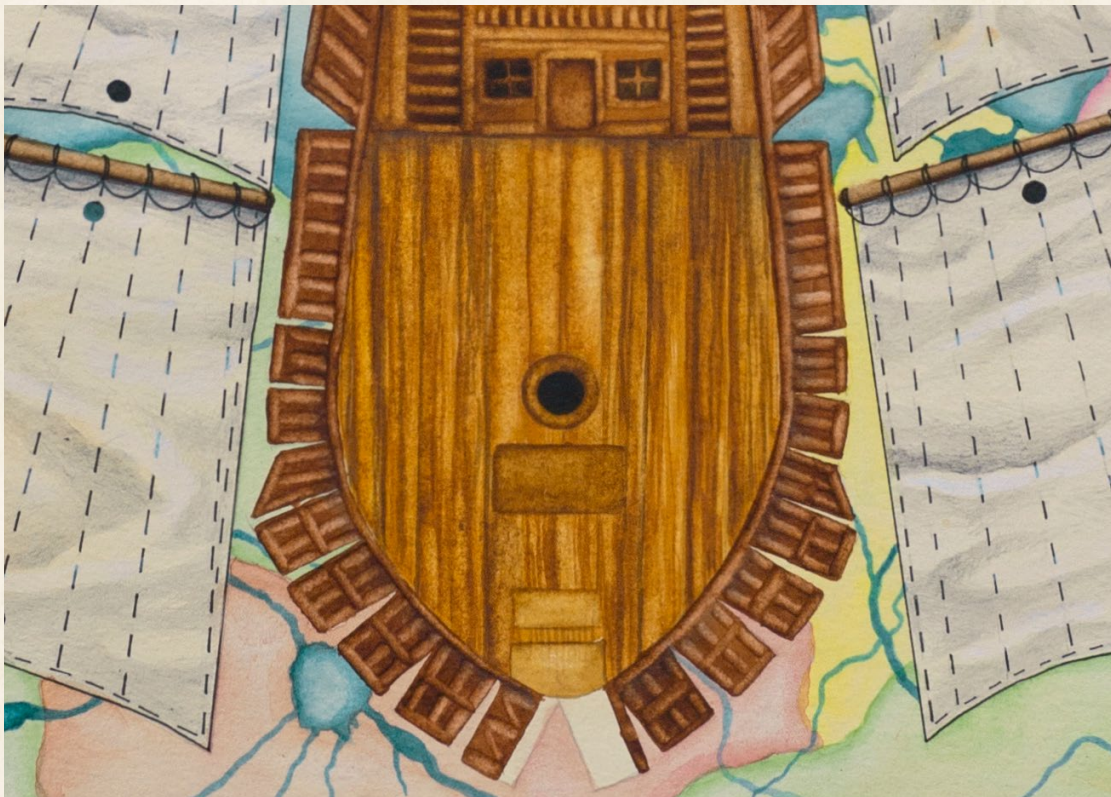
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*Liv Vinluan*

**La Trinidad (The Islander Play Theatre Series)**, 2021  
watercolour, gouache, ink and graphite on bamboo paper  
15.87h x 11.69w in • 40.30h x 29.70w cm







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*Lin Vukobratovic*

**Lagas Lagas Islas** (*The Islander Play Theatre Series*), 2021  
watercolour, gouache, ink and graphite on bamboo paper  
15.87h x 11.69w in • 40.30h x 29.70w cm





detail: *Lagas Lagas Islas (The Islander Play Theatre Series)*, 2021

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*Liv Vinluan*

***Buhay Buwaya (The Islander Play Theatre Series)***, 2021  
watercolour, gouache, ink and graphite on bamboo paper  
15.87h x 11.69w in • 40.30h x 29.70w cm









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*Lin Vinduan*

**Guerrero (The Islander Play Theatre Series), 2021**  
 watercolour, gouache, ink and graphite on bamboo paper  
 15.87h x 11.69w in • 40.30h x 29.70w cm



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*Liv Vinluan*

**Domingo** (*The Islander Play Theatre Series*), 2021  
watercolour, gouache, ink and graphite on bamboo paper  
15.87h x 11.69w in • 40.30h x 29.70w cm









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Ryan Villamael

*Pulô series XI*, 2021

paper (map replica), vitrine

17.32h x 11.02w x 9.06d in • 44h x 28w x 23d cm







WATCH  
ARTWORK  
VIDEO



*Listen to Liv's Studio Tracks on Spotify:*



Listen to Liv's playlist of ambient electro epics, vintage opm with contemporary and mid century crooners.

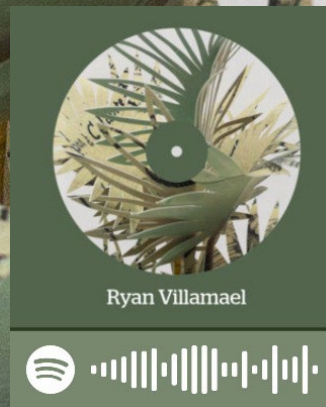
Through her work she continues her investigations on death and mortality, the cyclicity of histories, the inconsistencies of human behaviour and character, and the passage of time.

*"The playlist is very rhythmic but also soulful. There is meditation in rhythm and comfort in soul."*

—Ryan Villamael

Ryan Villamael currently lives and works in Los Baños, Laguna — his studio surrounded by lush trees and forestland.

*Listen to Ryan's Studio Tracks on Spotify:*





## LIV VINLUAN

### Bio

Liv Vinluan was born in the year 1987 into a family of artists and academicians. She is the great-granddaughter of Norberto Romualdez, Filipino statesman, Supreme Court Justice, and a deemed champion of the Tagalog language. Her paternal grandparents, Numeriano and Lelis, were school teachers in the town of Pozzorubio in Pangasinan. Her father is Filipino abstractionist and Professor Emeritus Nestor Olarte Vinluan, former Dean of the College of Fine Arts in the University of the Philippines.

She graduated cum laude from the University of the Philippines, where her monumental undergraduate thesis, *Sin Vergüenzas*, won her the Dominador Castañeda Award for Best Thesis. She was later on selected as one of the nominees of the Fulbright-PAEF Scholarship in 2014, but ultimately decided to defer the scholarship to concentrate her efforts closer to home.

In 2015, she completed the watercolor piece *Cariño Brutal*, another monumental work which was Shortlisted for the 2016 Ateneo Art Awards-Fernando Zobel Prize for Visual Art. In early 2016 she was invited by the López Museum & Library for the exhibition, *EXPOSICIÓN*. The following year her work for *EXPOSICIÓN*, *Ang Cabilogan ng Isang Cuadrangulo* (The Roundness of a Square), was nominated for the 4th Edition of the prestigious APBSignature Art Prize.

In the year 2019, Liv was chosen as the recipient of The Karen H. Montinola Selection grant for the 2019 edition of Art Fair Philippines. Through her work she continues her investigations on death and mortality, the cyclicity of histories, the inconsistencies of human behaviour and character, and the passage of time.

She lives and works in Rizal, with her husband, artist Ian Jaucian.



## LIV VINLUAN Bio

b. 1987, Manila, PHL



*Kontrapunto 1860 (The Islander Play Theatre Series), 2021*

### AWARDS

- 2018 *The Karen H. Montinola Selection*, Art Fair Philippines 2019, Receptient
- 2017 *4th Signature Art Prize-Asia Pacific Breweries Foundation (for the work "Cabilogan ng Isang Cuadranggulo, commissioned by Lopez Museum & Library for the exhibition, "Exposition")*, Nominee
- 2016 *Ateneo Art Awards-Fernando Zobel Prize for Visual Arts*, Shortlist
- 2013 *The Fullbright Scholarship Program*, Philippine American Educational Foundation, Nominee
- 2009 *Gawad Dominador Castañeda Pinakamahusay na Thesis (Studio Arts)*, University of the Philippines, College of Fine Arts (The Dominador Casteneda Award for Most Outstanding Thesis)

### SOLO EXHIBITIONS

- 2020 *Buwitre*, Tall Gallery, Finale Art File, Makati, Philippines
- 2019 *Liv Vinluan New Paintings*, Video Room, Finale Art File, Makati, Philippines  
*Nung Gambalain Yung Sayawan (The Disruption of a Dance)*, The Karen H. Montinola Selection Special Exhibition, Art Fair Philippines, Makati
- 2018 *Your Manifest Destiny*, Upstairs Gallery, Finale Art File, Philippines
- 2017 *The Islander Chronicles*, Video Room, Finale Art File, Philippines
- 2016 *Swan Song Part Two*, Tall Gallery, Finale Art File, La Fuerza Compound, Pasong Tamo, Makati, Philippines  
*Swan Song Part One*, West Gallery, West Avenue, Quezon City, Philippines
- 2015 *Carino Brutal*, Video Room, Finale Art File, Philippines
- 2014 *The Savage Sea*, Tall Gallery, Finale Art File, Philippines
- 2013 *The Planes of Separation*, Richard Koh Fine Art, ArtSpace@Helutrans, Singapore
- 2012 *Blue Stars*, The Podium, ADB Avenue, Mandaluyong, Philippines
- 2011 *The Sufficiency of Grace*, Artesan Gallery + Studio, Singapore
- 2010 *The Babes of Villa Termino*, Upstairs Gallery, Finale Art File, Philippines  
*Infanta, Armalite*, Richard Kho Fine Art, Kuala Lumpur, Malaysia
- 2009 *No Earthly Lord Will Bleed You Dry*, Tall Gallery, Finale Art File, Philippines

## LIV VINLUAN Bio

### SELECTED GROUP EXHIBITIONS

- 2020 ***ALT: The Art Show Reframed***, SM Aura Convention Center, Taguig, Philippines  
***Searching Sanctuary***, Silverlens Galleries, Makati, Philippines
- 2019 ***Fathom: The Monumental in Art Series***, Orange Project, Bacolod, Negros Occidental, Philippines
- 2016 ***Exposition***, Lopez Museum and Library, Ortigas, Philippines  
***Art Stage Jakarta***, Sheraton Grand Jakarta, Indonesia
- 2013 ***Broke Dinner Party***, Blanc, Quezon City, Philippines  
***Haven't We Met Before***, Art Stage Singapore, Singapore
- 2011 ***Art Stage Singapore***, Singapore
- 2010 ***ManilART '10***, SMX Convention Center, Manila, Philippines  
***Looking for Juan Outdoor Banner Project: Everyday Filipino Heroes***, Vargas Museum & The Academic Oval of the University of the Philippines, Quezon City, Philippines
- 2009 ***We Said Our Piece***, Cultural Center of the Philippines, Manila, Philippines  
***ManilART '09***, NBC Tent, Bonifacio Global City, Taguig, Philippines  
***Atat***, Tin-Aw Art Gallery, Makati, Philippines  
***Walong Filipina***, Liongoren Gallery & Sining Kamalig, Quezon City, Philippines  
***Figuring the Times: Philippine Paintings 1996-2009***, A Selection from the Paulino Que Collection, Finale Art File, Makati, Philippines
- 2008 ***Inaugural Show (Part I)***, Finale Art File, Makati, Philippines  
***Young Contemporary Philippines***, Richard Kho Fine Art, Kuala Lumpur, Malaysia  
***Young Contemporary Southeast Asian***, Richard Kho Fine Art, Kuala Lumpur, Malaysia
- 2007 ***A Glimpse of Metro Manila: An Introduction of the Philippine Contemporary Art*** organized by the Mondejar Gallery, Zurich, Switzerland
- 2005 ***Amour***, Corredor Gallery, College of Fine Arts, University of the Philippines, Quezon City, Philippines



## LIV VINLUAN

### Bio

#### EDUCATION

2004-2009 University of the Philippines - Diliman, Quezon City, Philippines  
Bachelor of Fine Arts, Major in Painting, Cum Laude

#### PUBLICATIONS

Yambao, M. "The Art Issue", YSTAR. The Philippine Star. February 2019.

Asia Pacific Breweries Foundation Signature Art Prize 2018. [Exhibition Catalogue, Signature Art Prize 2018 Asia Pacific Breweries Foundation] Singapore Art Museum, 25 May-2 September 2018.

Yambao, M. "Crystal Castles". The Philippine Star. 16 September 2016.

Ang, A. "Small Circles, Big Circles: A Visit to Artist Liv's Vinluan's Studio" L'Officiel Manila. February 2016.

Tumang, P. Art+ Magazine. 2014.

Mahino, S. Liv Vinluan. Garage Magazine Philippines. November 2012. Print.

Abaya, L. Liv Romualdez Vinluan: No Earthly Lord Will Bleed You Dry. Makati: Art Finale. 2012. Exhibition catalogue.

Daoana, C.A. Liv Romualdez Vinluan: In Search of a Vessel Called Grafce. Singapore: Artesan Gallery. 2011. Exhibition brochure.

Francisco, F., Labiran, M.C.C., eds. Without Walls: A Tour of Philippine Paintings at the Turn of the Millenium. Pasig: Winrum Publishing. 2010. Print.

Philippine Star, "Babes, Comics, and Pinoy Shakespeare" by Alfredo "Krip" Yuson.

Mega Magazine, July Issue. "Art Republic" by A. Carlo Velasco

Philippine Star, "Ladies Who Launch Visions" by Alfredo "Krip" Yuson

Manila Bulletin, "Liv Romualdez Vinluan: The Hauntingly Beautiful" by Pam Brooke Casin

"Liv To Tell: Liv Vinluan on Her First One-Woman Show" by Jerome Gomez, Swankstyle.com

Rogue Magazine "Past Perfect" by Anna Canlas

## RYAN VILLAMAEAL

### Bio

Ryan Villamael (b. 1987, Laguna; lives and works in Los Baños) is one of the few artists of his generation to have abstained from the more liberal modes of art expression to ultimately resort to the more deliberate handiwork found in cut paper. While his method follows the decorative nature innate to his medium of choice, from the intricately latticed constructions emerge images that defy the ornamental patchwork found in the tradition of paper cutting, and instead becomes a treatise of a unique vision that encompasses both the inner and outer conditions that occupy the psyche—which range from the oblique complexity of imagined organisms to the outright effects of living in a convoluted city.

Villamael was included in several group shows while still pursuing a Bachelor's degree in Painting from the University of the Philippines up to the time of his graduation in 2009. His works have been shown in Manila, Singapore, Hong Kong, the UK, Australia, and Paris. Although his persistence in sustaining a discipline more often subjected to handicraft has been evident from his works, Villamael maintains that his primary interest lies rather on the conceptual significance of craft in the process of creating contemporary art, and continues to recognize the possibility of how his works can still evolve under this light.

He is a recipient of the Ateneo Art Award in 2015 and the three international residency grants funded by the Ateneo Art Gallery and its partner institutions: La Trobe University Visual Arts Center in Bendigo, Australia; Artesan Gallery in Singapore and Liverpool Hope University in Liverpool, UK. He participated in the 2018 Biwako Biennale in Japan and 2016 Singapore Biennale.



## RYAN VILLAMAEL

### Bio

b. 1987, Laguna, PHL



*Vista (series) Plate no. 35, 2020*

### AWARDS

- 2021 *Cultural Center of the Philippines Thirteen Artists Award*
- 2015 *Ateneo Art Awards*, Winner
- 2013 *Ateneo Art Awards*, Shortlisted

### SOLO EXHIBITIONS

- 2021 *Bukang Liwayway*, Silverlens, Manila  
*Hitherto III*, Project Space Pilipinas, Quezon  
*Homecoming / Eventually*, UP Vargas Museum, Manila  
*Viewing Room: Vista*, Silverlens, Manila
- 2019 *Viewing Room: Ryan Villamael*, Silverlens, Manila  
*Behold A City*, Art Fair Philippines, Manila  
*A Paradise Lost*, Silverlens, Manila
- 2018 *Locus Amoenus*, Ateneo Art Gallery, Manila
- 2017 *Epilogue*, Silverlens, Manila
- 2016 *Unknown Land*, La Trobe University, Victoria
- 2015 *Behold A City*, Silverlens, Manila
- 2014 *Isles*, Silverlens, Manila
- 2013 *Territory*, Silverlens, Manila  
*Kosmik*, West Gallery, Manila
- 2012 *Flatland*, Silverlens, Manila  
*Richard Koh Fine Art*, Kuala Lumpur, Malaysia
- 2011 *New Specimens*, West Gallery, Manila  
*Cut Felt*, Silverlens, Manila

### SELECTED GROUP EXHIBITIONS

- 2021 *Imagined Homecomings* curated by Loredana Paracciani, Vargas Museum, Manila  
*Art Fair Philippines*, Silverlens, Manila
- 2020 *Searching Sanctuary*, Silverlens, Manila  
*Art Fair Philippines*, Silverlens, Manila
- 2019 *Christmas Group Show*, Finale Art File  
*Impasse*, Tin-Aw Art Gallery, Manila



## RYAN VILLAMAEAL

### Bio

- Art Jakarta*, ROH Projects, Jakarta
- WXXX*, West Gallery, Manila
- ON/OUT OF PAPER*, Mizuma Gallery, Singapore
- 2018 *Biwako Biennale*, Omihachiman City, Shiga Prefecture
- New Specimens*, West Gallery, Manila
- Art Fair Philippines*, Silverlens, Manila
- 2018 *DIASPORA: Exit, Exile, Exodus in Southeast Asia*, MAM Contemporary Art Museum, Chiang Mai, Thailand
- 2017 *Curated by Federico de Vera*, Ayala Museum, Manila
- Sydney Contemporary*, Carriageworks, Australia
- Seascapes: Tranquility and Agitation*, Metropolitan Museum of Manila
- Art Basel*, Silverlens, Hong Kong
- Shared Coordinates*, in collaboration with Edouard Malingue Gallery & ROH Projects, The Arts House, Singapore
- Translación*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2016 *Singapore Biennale: An Atlas of Mirrors*, Singapore
- Art Stage Jakarta*, ROH Projects, Jakarta
- Art Basel*, Silverlens, Hong Kong
- Art Fair Philippines*, Silverlens, Manila
- 2015 *In Transit*, CCP, Manila
- Secret Archipelago*, Palais De Tokyo, France
- Art Fair Philippines*, Silverlens, Manila
- Art Basel*, Silverlens, Hong Kong
- 2014 *Bookends*, Blanc Gallery, Manila
- Art Taipei 2014*, Silverlens, Taipei
- Makiling X*, Corredor Gallery, Manila
- Tabletop*, Altro Mondo Manila
- Art Fair Philippines*, Silverlens, Manila
- 2013 *Still*, Blanc, Manila
- Art Taipei 2013*, Silverlens, Taipei
- Fundacion Broke*, Art Informal, Manila
- Ateneo Art Awards 2004 – 2013: A Restrospective*, Ateneo Art Gallery, Manila
- Relikt*, Silverlens, Singapore
- 2012 *Ley Hunting*, Silverlens, Singapore

## RYAN VILLAMAEAL

### Bio

- Silverlens Gallery*, Art HK 12, Hong Kong
- Incidental Pleasures*, MO Space, Makati City
- 2011 *X-Mas Show*, Manila Contemporary, White Space, Manila
- Working in Progress*, curated by Adeline Ooi,
- A Three-Man Show*, Silverlens, Manila
- On the Radar: 6 New Symptoms*, Curated by Gary-Ross Pastrana, *Silverlens*, Manila
- 2010 *12 x 9*, West Gallery, Manila
- 2009 *Atat*, Tin-Aw Art Gallery, Manila
- Degree Exhibition 2009*, Corredor Gallery, College of Fine Arts, University of the Philippines, Manila
- 2008 *Pre Thesis Deliberation: Symposium Series 2008* Curated by Virginia B. Dandan, Corredor Gallery, College of Fine Arts, University of the Philippines, Diliman, Manila
- 2004 *Ingress / Egress (Philippine High School for the Arts Senior Exhibition)* GSIS Gallery, Manila

### EDUCATION

- 2004-2009 University of the Philippines - Diliman, Quezon City, Philippines  
Bachelor of Fine Arts, Major in Painting
- 2001-2004 Philippine High School for the Arts, Mt. Makiling, Los Baños, Laguna  
Major in Visual Arts Program

### PUBLICATIONS

- Daoana, Carlomar Arcangel, "Ryan Villamael's Paper City." *The Philippine Star*. 18 February 2019.
- Calasan, Pierre A., "The Everlasting Gaze." *Town and Country Magazine*. November 2016, p. 24.
- Jaucian, Don. "Filipino Artists Triumph at the Singapore Biennale." *CNN Life Philippines*. Accessed 4 November 2016. <http://cnnphilippines.com/life/culture/arts/2016/11/04/singapore-biennale-2016.html>
- Jaucian, Don. "Studio Visit: Ryan Villamael." *CNN Life Philippines*. Accessed 2 November 2016. <http://cnnphilippines.com/life/culture/arts/2016/11/02/studio-visit-ryan-villamael.html>
- Othman, Syahida. "Philippine Artists Draw Inspiration From Nature and Fishermen for the Singapore Biennale." *Channel News Asia*. Accessed 12 October 2016. <http://www.channelnewsasia.com/news/singapore/philippines-artists-draw-inspiration-from-nature-and-fishermen/3201084.html>
- Basa, Eva McGovern. *No Chaos No Party*. 2016.
- Ateneo Art Awards. Catalogue. 2015
- Art Taipei Catalogue. Taiwan Art Gallery Association. 2013

**LIV VINLUAN & RYAN VILLAMAE**

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