



PENUMBRA SERIES 2
 Intermédia (Acrylic, Polypropylene, Tracing Paper, LED), 62 x 93 cm. (24.4 x 36.6 in.), 2014



PENUMBRA SERIES 3
 Intermédia (Acrylic, Polypropylene, Tracing Paper, LED), 62 x 93 cm. (24.4 x 36.6 in.), 2014

JOY MALLARI

Visual Artist

SOLD EXHIBITIONS

- 2014 ■ ILLUMINATIONS, Tin-aw Art Gallery, Makati City
 ILLUMINATIONS, Tin-aw Art Gallery, Art Fair Philippines, The Link, Makati City
- 2013 ■ SCRIBE, Secret Fresh, San Juan City
- 2010 ■ DOLL EYES, Ayala Museum Glass Wing, Makati City, Philippines
- 2008 ■ REKWERDO, Sitio Remedios, Ilocos Norte for the Silangan Foundation
 PERENNIAL, Art Verite, Bonifacio Global City, Taguig, Philippines
- 2007 ■ LILIM, Boston Gallery, Manila, Philippines
- 2006 ■ MANIBALANG, Pinto Art Gallery, Manila, Philippines.
 UUNG, Pinto Art Gallery, Manila, Philippines.

SELECTED GROUP SHOWS

- 2012 ■ IMAGINING IDENTITY, Finale Art Fair Gallery, Philippines
 REVIEW, Bencab Museum, Benguet, Philippines.
 - 2011 ■ RE-VIEW 2011 SHOW, Bencab Museum, Benguet, Philippines
 CIENTO CINCUENTA, Pinto Gallery, Antipolo City, Philippines
 RELEVANT RIZAL?, Looking for Juan, Vargas Museum, University of the Philippines, Q.C., Phils.
 MONUMENTAL, Manila Contemporary, Makati City, Philippines
 - 2010 ■ ALAY, Boston Gallery, Cubao, Quezon City, Philippines
 Pinto Art Museum, Antipolo City, Rizal, Philippines
 RE-VIEW 2010 SHOW, Bencab Museum, Benguet, Philippines
 SOUNDBYTE, Tin-aw Art Gallery, Makati City, Philippines
 CROSS OVER, Copenhagen, Denmark
 - 2009 ■ DIMINISHING RETURNS, Tin-aw Art Gallery, Makati City, Philippines
 - 2008 ■ ASSEMBLY LINE, Tin-aw Art Gallery, Makati City, Philippines
 ALAY 10, Art Center, SM Megamall, Manila, Philippines
 REVISIONS, Eco-logical Art Gallery, Los Angeles, CA
 - 2007 ■ CONVERGENCE: FACES OF FILIPINO CONTEMPORARY ART, Art Space, Royal Plaza on Scotts, Singapore
 - 2006 ■ OFF THE WALL 2, DeJaDesign Gallery, Los Angeles, California
 - 2005 ■ SIGN LANGUAGE, DeJaDesign Gallery, Los Angeles, California
 OFF THE WALL, DeJaDesign Gallery, Los Angeles, California.
 12.00, West Gallery, Manila, Philippines.
 CREATE-FIXATE, Downtown, Los Angeles, California.
 - 2004 ■ EVERYTHING BUT THE KITCHEN SYNC, La Luz de Jesus Gallery, Los Angeles, California.
 MUJERES EN EL ARTE, Espresso Mi Cultura, Los Angeles, California.
- 2003 ■ GLOBAL EYE, Asto Gallery, Los Angeles, California.
 MUJERES DEL NORTE, Galeria del Instituto de Baja California, Tijuana, S.C. Mexico.
 - 2002 ■ UNCOMMERCIAL ART BY COMMERCIAL ARTISTS, La Luz de Jesus Gallery, Los Angeles, California.
 LANTERN OF THE EAST, Angel's Gate Cultural Center, San Pedro, California.
 PERIPHERY, El Patio de Frida, Artspace, Los Angeles, California.
 ECLECTIC LA, Forest Lawn Museum, Glendale, California.
 TOUCH ME NOT, Espresso Mi Cultura, Los Angeles, California.
 - 2001 ■ 10TH OSAKA TRIENNALE, Osaka, Japan.
 - 2000 ■ PHILIPPINE ART AWARDS, Metropolitan Museum, Manila, Philippines.
 ASEAN ART AWARDS, Singapore Art Museum, Singapore.
 FAITH + THE CITY, Singapore Art Museum, National Art Gallery, Malaysia, Metropolitan Museum Manila, Philippines.
 12TH BIENNALE OF SYDNEY, Art Gallery of New South Wales, Australia.*
 AT HOME AND ABROAD: 20 CONTEMPORARY FILIPINO ARTISTS, Asian Art Museum San Francisco.*
 HAKATA BIVERRAIN PROJECT, Asian Art Museum, Fukuoka, Japan.*
 - 1997 ■ GLIMPSES INTO THE FUTURE, Museum of Contemporary Art Tokyo, Tokyo, Japan.*
 - 1996 ■ TRADITIONS TENSIONS: CONTEMPORARY ART IN ASIA, The Asia Society of New York, Grey Art Gallery NYU, Queens Museum NY.*
 CONTAINER 96: ART ACROSS OCEANS, Port of Copenhagen, Denmark.*
 ASIA PACIFIC ART TRIENNALE CONTEMPORARY ART IN ASIA, Queensland Museum, Brisbane, Australia.*
 MEMORIES OF OVERDEVELOPMENT: PHILIPPINE DIASPORA, University of California, Irvine, California.*

AWARDS AND DISTINCTIONS

- 2011 ■ National Children's Book Award, Philippines.
- 2005 ■ Solidarity Award, PWC, Los Angeles, California.
- 2004 ■ Tarfest Juried show, Lawrence Asher Gallery, Los Angeles, California.
- 2001 ■ Finalist, Osaka Triennale.
- 2000 ■ Jurors Choice Awards, Asean Art Award, Manila, Philippines.

*As part of the Sanggawa Art Collective

ACKNOWLEDGEMENT

The artist would like to acknowledge Rommel Chua for his invaluable assistance in the work 'Seventh Moon'.

(COVER ARTWORK)

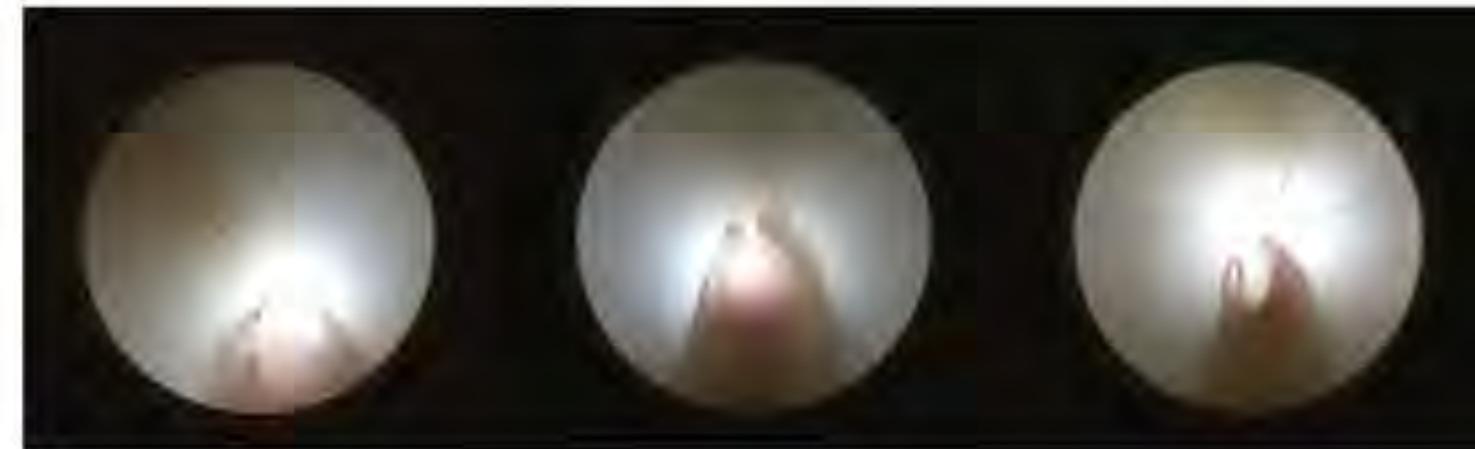
PENUMBRA SERIES 1

Intermedia (Glass, Wood, Polypropylene, Resin, LED, Triflex), diameter: 10cm, 2014



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ILLUMINATIONS

JOY MALLARI

28 FEBRUARY-14 MARCH 2014





PENUMBRA SERIES 4
Intermedia (Acrylic, Paper, Natural Fiber, polycarbonate, LED)
93 x 92 cm. (36.6 x 36.6 in.),
2014



PENUMBRA SERIES 5
Intermedia (Acrylic, Paper, Natural Fiber, polycarbonate, LED)
93 x 92 cm. (36.6 x 36.6 in.),
2014

MYTH IN RESPLENDENT FORM

TESSA MARIA GUAZON

A starkly laid out space aglow with bluish light showcased Joy Mallari's latest works at the recently concluded Art Fair Philippines. The scene relays a segment of a narrative, one infused with lively action and arresting forms. The elaborate central piece is a fiery and rearing dragon on which sits astride a beautiful child-woman with a sword. Both are poised for battle yet this scene of uproar is tempered by a certain delicacy conveyed by the nuances of detail. The resin-cast piece *Seventh Moon* is tinged with bluish light, highlighting to vision the intricacies of movement and form. This much can be said of the dragon's twisted body, its thorny skin, its rearing head and malevolent tongue. And yet, as Mallari's practice, the vociferous, the dark and ominous is subdued by fantasy. These insightful and skillful articulations of duality in art, conveyed through the eloquent power of narrative may perhaps be the artist's forte. She weaves a wondrous world where stories and tangible forms converge, to which we are drawn with quiet awe and invited to deep introspection.

For *Illuminations*, Mallari casts light as beacon for a myth revived for our times, as visual and haptic element by which to navigate the circuitous paths of a meandering tale. She installs light boxes constructed in a streamlined form to frame the myth of the eclipse. These light boxes anchor the stage occupied by the



SEVENTH MOON
Fiberglass, Resin, Black Iron, Acrylic Paint, 142 x 213 x 204 cm. (4.6 x 6.98 x 6.69 ft.), 2014

elaborately rendered central sculpture. Through a subtle, indeed exquisite tension between contrasts in form and style, the artist foregrounds a narrative of elusive harmony. The myth where the *bakunawa* is central character, tells of its fury as it avenged the death of a loved one. It gorged on the earth's six glowing moons. Lowland dwellers dutifully follow *Bathala's* advice to drive away the fearsome creature by deafening sound. The last orb in the night skies was thankfully saved but it is said the *bakunawa* would visit time and again, and when it does the world falls into deep darkness. As in myth as well as Mallari's art, light prominently presents itself.

Myths such as the *bakunawa's* revenge and the eclipse are attempts to intuit the chaos of the cosmos and to place ourselves waveringly in such a turmoil. It is likewise an attempt to restore a balance or harmony that has been lost. In trying to explain natural phenomena, myth ponders the breadth of consciousness as well as the consequence of human actions. They are means by which we locate ourselves in a baffling and oftentimes, mysterious world. Much of this enigma is gone, blunted by our effusive desires and our heedless

rush towards the unimaginable horizons of progress. But our present-day world is plagued by suffering and pain, which seemed to have expanded in great measure despite our gains. We are surrounded by hunger and death, by agony and loss; it is a world gone astray.

In recalling myth, Joy Mallari places in relief this haunting loss of harmony. It is a search for order amongst discord, a summoning of hope through the act of re-telling. In her recent exhibitions, narratives revolved around upheavals that lead to discovery. Central to these narratives are adolescent girls, just about to face a harsh world. Mallari depicts them



SEVENTH MOON (detail)

with a quiet demeanor, frail, slight figures whose determination can be discerned in their active poses: wielding swords both for her latest exhibition *Scribe at Secret Fresh*, and here for *Illuminations*. These figures are like burning tongues of flame amidst darkness, untouched and uncorrupted. Oracles they may perhaps be as well.

Myths retold, forms recast is the latent gesture here. To illuminate is to bring to, or cast in another light like the artist's mining of a myth. This 'light' that envelops the exhibition may also be the means contemporary art allows for understanding the human condition, through a variety of tactile and



SEVENTH MOON (detail)

visual vehicles. The pieces transport us to a narrative long gone and now reworked. Its efficacy can only be possible through the sensory possibilities afforded by medium and craft, illustrated by the alarmingly ferocious presence of the dragon that both disrupts and fascinates us. The same can be said of the elements representing the glow of moons lost, abstracted orbs that show waxing and waning light. What all these prefigure is a longing for harmony in a time when it is all but fleeting, if not an illusion. In recalling a myth long-lost, when reason had adequately parsed almost all phenomena except the human spirit, 'recycling' or reviving a myth is timely.

Joy Mallari through this recent suite of works mines the depth of an age-old story sifting them through a fascinating path of forms founded on sentient beauty and restraint, one not entirely devoid of entrancing tension and complexity. She combines fragility and strength not only in the way stories are told but more important, by the way the capacities of art to 'move' and 'touch deeply' are employed through artistic gesture. We are brought to realization that to be moved by powerful art is to allow for past and present to meld and for ancient wisdom to be present in the continuum of our lives.

Illuminations reminds and asserts through fantasy and wonder affinities long lost and momentarily regained, relived through the devices of art. From its spaces we emerge resplendent, overcome with wonder and awe within the briefest of moments. ☺