



HEAVEN'S DOOR  
Chriseo Sipat  
72 x 60 in. Oil on canvas . 2009



BALLOON  
Lofranco  
72 x 72 in. Acrylic on canvas . 2009



OVER A CUP OF COFFEE  
Christian Tamondong  
72 x 48 in. Acrylic on canvas . 2009



VANITY PLUS  
Clairelynn Uy  
72 x 60 in. Oil on canvas . 2009

## ANTING-ANTING

The migration of visual artists to Cavite in the late 1990's provided a window of opportunity for Cavite-based artists such as Emmanuel Garibay to mingle, share ideas, and collaborate with new artists. These informal interactions led to fruitful activities such as the holding of workshops and mounting of group exhibitions within the province of Cavite. In 1999, the artist-members who constantly met and worked together adopted the name Anting-Anting, after accepting a collaborative mural commission that required a legal group entity. It was also in the same year that a prominent Caviteño offered the collective a studio free of charge. Anting-Anting, a Filipino word for amulet, aside from being the cultural trademark of the province of Cavite, also exudes the potency and the mark in imagination on one's quest for power or ability to achieve.

Since their inception, the collective has been involved with several projects. In 2000, they were given a grant by the Metrobank Foundation for traveling exhibition. In 2002, they mounted their first major exhibition at the Cultural Center of the Philippines. In the same year, the group served as the conduit of a nationwide project SUNDU-AN 3, spearheaded by the National Commission for Culture and the Arts. In 2004, the collective was awarded by Arts Network Asia with an exchange and collaborative residency program with the Malaysian artist group Matahati. The group has also mounted exhibits in commercial spaces locally and abroad.

In spite of its small membership of eleven at present, and despite the occasional differences and conflicts, the members of the collective continue to enjoy each other's friendship and camaraderie, which is essential to the group as creating art together.

### ANTING-ANTING MEMBERS

WILFREDO ALICDAN • JULIO AUSTRIA  
LAWRENCE BORSOTO • ALFREDO ESQUILLO JR.  
EMMANUEL GARIBAY • DEI JARDINIANO  
JOSEPH LOFRANCO • ROSARIO SANCHEZ  
CHRISEO SIPAT • CHRISTIAN TAMONDONG  
CLAIRELYNN UY

### ANTING-ANTING EXHIBITIONS

- 2009 ■ SALVATION HISTORY. Tin-aw Art Gallery, Makati City
- 2008 ■ BISPERAS. Art Verite Serendra, Fort Bonifacio, Taguig City
- 2006 ■ TIPON. Metropolitan Museum, Roxas Boulevard, Manila City
- 2005 ■ ANTING-ANTING / MATAHATI. Pinto Art Gallery, Antipolo, Rizal  
MATAHATI/ANTING-ANTING EXHIBITION. Balai Seni Lukas Negara (National Museum of Malaysia), Kuala Lumpur, Malaysia
- 2003 ■ UBOD. Boston Gallery, Cubao, Quezon City  
DENCITIES. Cultural Center of the Philippines, Pasay City  
SURROUNDED BY ANTING-ANTING. Surrounded by Water Alternative Space, Cubao, Quezon City.
- 2002 ■ ANTING-ANTING. Cultural Center of the Philippines Pasay City  
ANTING-ANTING. De La Salle University Museum - Dasmariñas, Cavite
- 2001 ■ ANTING-ANTING sa MAC. Madrigal Art Center, Alabang, Muntinlupa City
- 2000 ■ SA AMING BAKURAN. Vargas Museum, University of the Philippines, Diliman, Quezon City.

# SALVATION HISTORY

## ANTING-ANTING 10TH ANNIVERSARY SHOW



Upper G/F, Somerset Olympia Makati  
Makati Ave, corner Sto. Tomas St.  
Makati City

GALLERY HOURS  
Monday - Saturday, 10:00 am - 6:00 pm

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SEPTEMBER 11 – 30, 2009





# BEDEVILED

by Patrick D. Flores

At the end of the film *Himala*, the miracle worker of Cupang, Elsa, portrayed luminously by another sensation herself, Nora Aunor, gathers her faithful and tells them that the miracle had all been false: that, in fact, there had been none. As she tries to explain that miracles do not happen and that only human will does, an unknown assassin would shoot her from the speechless throng and cause a stampede, the sea of infirmity breaking loose and inevitably going berserk. As the dust settles in this desert of believers, one of her acolytes rises to proclaim: Elsa is dead but Elsa is saint.

We remember this when after the funeral and burial of former President Corazon Aquino, hyped by a television station indebted to the return of the oligarchy under the auspice of the so-called "icon of democracy," a bishop stood up to say: Cory is saint. The only difference between Elsa and Cory is that Elsa had told the truth. But in the case of Cory, the media could only veil the fact of a miracle. We know full well there had been none. Edsa was Cupang.

It is so sad, therefore, that the future political life of this country might yet again be a return to the supposed desire not to return to the anterior or the antique. But it seems to us that those who wish to reform in the guise of yellow journalism and jaundiced ideology are actually the most deeply rooted in feudal mentality and the most inveterate defenders of elite rule, the corruption of which found its watershed when Cory said she regretted Edsa 2, meaning that, like Elsa's miracle, there was no Edsa 2, making the first one a tragedy and the second, a farce. A reflection on this sequence will tell us that the country is drifting toward yet another cycle of a depraved political routine under dissembling heirs of traditional politicians who have become martyrs: those who declare total war policies against insurgents and those who refuse to give up their land.

The exhibition *Salvation History* tries to reference "heaven" as a kind of desire. And like all desires, it is by turns utopian and catastrophic, open to longing and also subject to frustration. The approach and sentiment, therefore, of artists vary, from the naive to the parodic. The yearning is generally for beauty, values, and deliverance. On a more complex level, it is about freedom and fantasy, inflecting the theme with the "promise of politics": critical, deconstructive, against the grain, beyond reason, emancipatory, necessary. The resources run the range, too: archival, personal, and inspired by the artist's repertoire -- sculpture, abstraction, mixed media, and hyper-realism.

It is important for these artists to reflect on the potency of desire and the politics of desiring. After all, they convene under the collective name Anting-Anting, the indigenous talisman that is invoked to make things happen, to potently ordain a world not yet lived but already fully imagined. Hopefully, the artists are able to conceive images that will make us see through the desperate attempts to conjure yet another Edsa heaven to be presided over by prophets who while singing the hymns of change open the gates of the plantation.



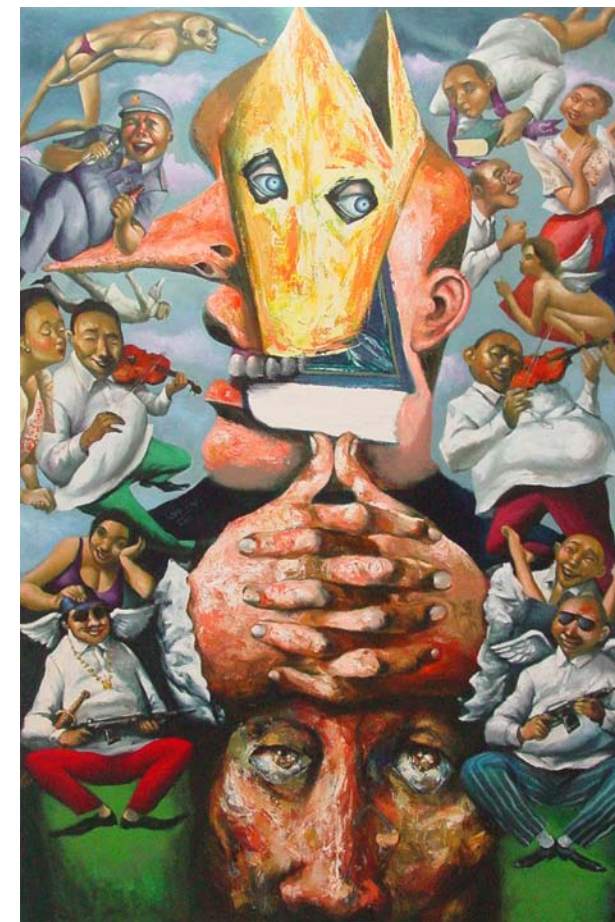
HAGWAY  
Wilfredo Alicdan  
72 x 48 in. Oil on canvas  
2009



PRAYER FOR DELIVERANCE  
Julio Austria  
72 x 60 in. Oil on canvas  
2009



SUMMON THE GANG  
Lawrence Borsoto  
72 x 72 in. Oil on canvas  
2009



REPUBLIKA NG SINING  
Emmanuel Garibay  
72 x 48 in. Oil on canvas  
2009



PANGAKONG LANGIT  
Alfredo Esquillo Jr.  
48 x 48 in. Oil on rubber  
2009



LOOKING IN TO THE HEAVENS THRU GOD'S EYE (Detail)  
Dei Jardiniano



IN SEARCH OF OUR REFINED HEAVENLY HOME  
Rosario Sanchez  
48 x 72 in. Mixed media on canvas  
2009