

CLAIRELYNN UY

b. 1974

BACHELOR of FINE ARTS
Philippine Women's University
Taft Avenue, Manila

AWARDS & DISTINCTIONS

- 2009 ■ Nokia "10 Most Exciting Young Artists"
- 2006 ■ Juror's Choice, 1st China Asian Youth Art Creativity Competition
- 2003 ■ Finalist, Philip Morris Philippine Art Awards
- 2004 ■ 2nd Place, Diwa ng Sining National Art Competition
- 1992 ■ Finalist, Shell National Students AArt Competition

SOLO EXHIBITIONS

- 2011 ■ ECHO DERBY. Tin-aw Art Gallery, Makati City
- 2010 ■ EIKON FASHION ICONS. Galleria Quattrocento, Makati City
- 2009 ■ SYSTEM REVISITED. Sunjin Galleries, Singapore
- 2008 ■ FUNNY CRY HAPPY. Blueline Gallery, Makati City
LOUDER SYMPHONY, HOMAGE TO CRASHING. Tin-aw Art Gallery, Makati City
- 2006 ■ SHALLOW TOKEN. Avellana Art Gallery, Pasay City
- 2005 ■ ONE WAY OR ANOTHER. Nineveh Artspace, Sta. Cruz, Laguna
CUBE iNC. Avellana Art Gallery, Pasay City
- 2004 ■ SCRATCH THE ITCH. Boston Gallery, Quezon City
- 2003 ■ REMIX. Liongoren Gallery, Quezon City
- 2002 ■ THANK YOU. Avellana Art Gallery, Pasay City
- 2001 ■ CROSS DRESSER. DLSU Art Gallery, Manila City
UNCANNY. Cultural Center of the Philippines, Pasay City

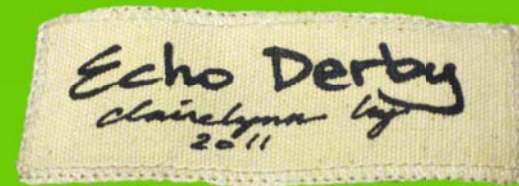


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GALLERY HOURS
Monday - Saturday, 10:00 am - 6:00 pm

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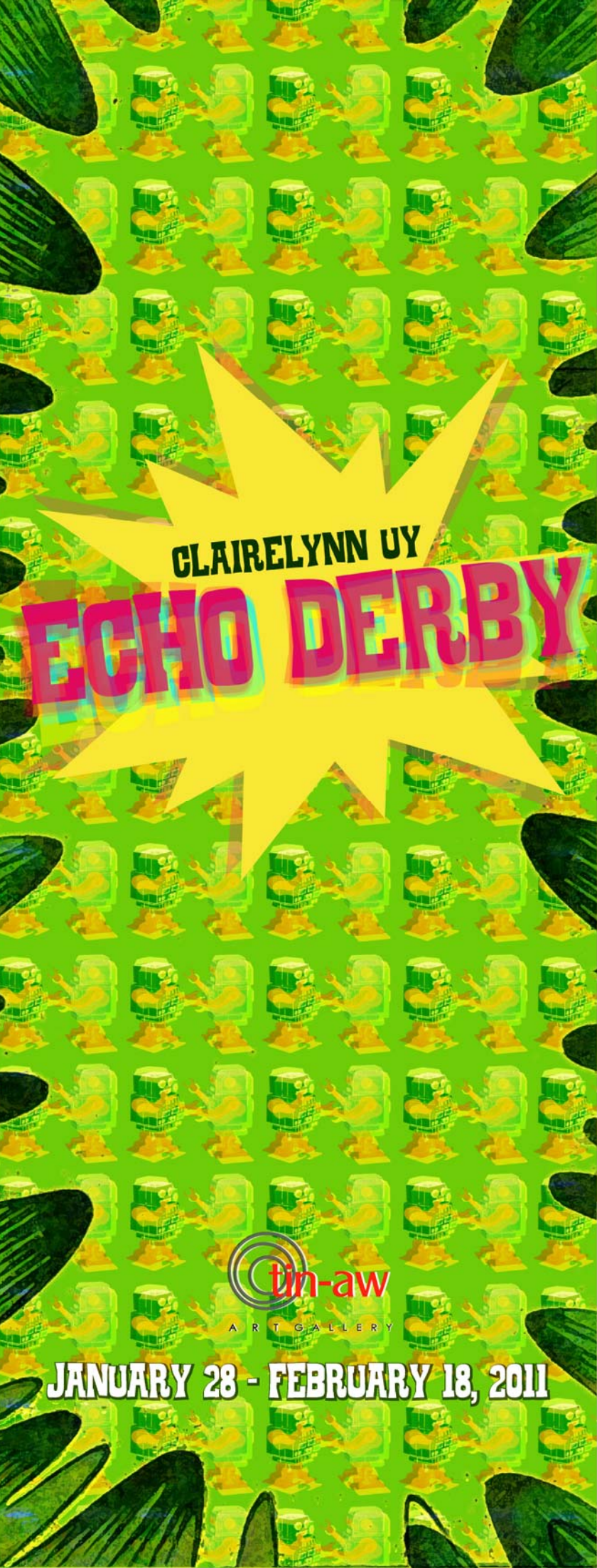


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JANUARY 28 - FEBRUARY 18, 2011



by SIDDHARTA PEREZ

ECHO DERBY

Echo Derby suggests a certain bombardment in two-parts: in hard-edged, concrete imagery and through a method of recycling the already recycled. A spin-off from Clairelynn Uy's earlier works, this series continues her preoccupation to the characteristic of painting to layering. Uy's layers are disjunctive in such a way that the images are incongruous and do not bleed into each other. The visual relationship between these two sets of elements found as suspended images against a narrative backdrop are studied by the artist, and the more contradictory they are, the merrier.

Uy's pivotal images are taken from comic strips and her practice involves the question on "how to paint them realistically." Color has always been one of her strong points, if realistic meant using the spectrum of vivid shades on either neutral or disintegrating comics. The panels she extracts from comics are scenes of consuming feats. While her 2009 exhibition, "System Revisited", works around fervently amorous narratives, episodes of assault occupy her **Echo Derby** series.

The derby, in all its ambiguity, refer to certain arenas of, more or less, destructive competition that may be "open to all who wish to enter." Tableaus of attack and hand-to-hand combat by masked figures - heroism and villainy uncertain - zombies and androids may seem like popular references, but "Pop" might not be Uy's aim. Instead, she particularly extracts the hostility of the derby and translates them into excerpts of assailing encounters in comics as her conclusion that violence is a field with numerous genres.

Poised at the fore of these scenes are frivolous elements such as toys, blooms and sweets. Necessary to form Uy's visual oxymorons, they mismatch the narratives on which they hover and cover. As much as her two pools of references are some sort of entertainment articles in their primary function, they jar deliberately to include the formidable and the "softy". While a derby recalls fights to demolition and flowers to complacency and sprightliness, Uy motions us to look at how violence is channeled in numerous ways - sometimes ungruesome, sometimes with consent.

Echo Derby is her second exhibition where she also work past painting. Elements from her series echo on t-shirts to further enumerate the permutations of violence. Repetition in this manner operates towards exhausting imagery. The t-shirt, which reminds mass production, is the apt material to examine this illusioned act of reproducing images, precisely, and on a whim. As images of antagonism echo on these fabric, they reverberate further as they are worn. A reflexive take on her view of commercialization, this aspect of Echo Derby further enumerates the subliminal characteristic of compulsion to seep through even in the best of intentions. ©



DANCE OF THE MACHINE
Oil and acrylic on canvas
48 x 60 inches
2011



QUALITY CONTROL
Oil and acrylic on canvas
48 x 48 inches
2010



PURPLE HEART
Oil and acrylic on canvas
48 x 60 inches
2010



MYSTERY MAN
Oil and acrylic on canvas
48 x 60 inches
2010



ZOMBIE ATE YOUR BRAIN
Oil and acrylic on canvas
48 x 48 inches
2010



BOOM! CUPCAKE
Oil and acrylic on canvas
48 x 60 inches
2011

