

E. JACINTO

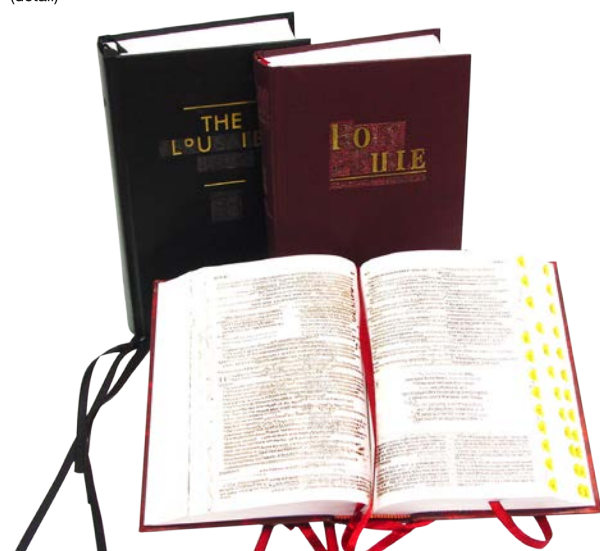


(detail)

**LOUIE TALENTS**  
Paris, France  
Bible with cauterized letters  
19 x 13 x 5 cm.  
2010

Tuscany, Italy  
Bible with cauterized letters  
22 x 14 x 5 cm.  
2011

Saint-Denis, France  
Bible with cauterized letters  
22 x 14 x 5 cm.  
2011



**Models, more than pictures**

A large open crate becomes a model for a life lived as a *third culture kid*<sup>2</sup> - a term used for one, who, as a child, has spent a significant period of time in cultures other than one's own, thus integrating elements of those cultures and one's own birth culture, into a third one. In this big, part-enclosed/part-open space, **Francis Commeyne** (b.1988) installs objects and other smaller boxes and containers within which smaller objects are also contained. These enclosures both serve as frame and structure to the motley inventory of things that signify friendships, attachments, intimate, random and sensorial encounters with the many diverse cultures he has lived in, now and then interrupted by the exigencies that come with a nomadic life.

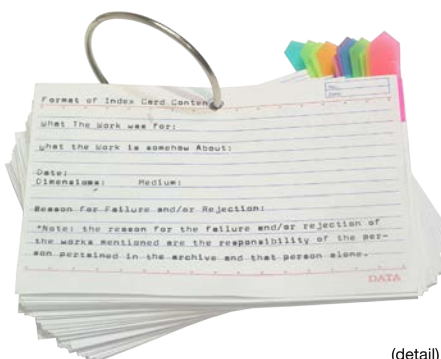


(detail)

**FRANCIS COMMEYNE**  
We Are All Humans In Little Boxes  
Various objects in boxes  
Variable dimensions  
2011

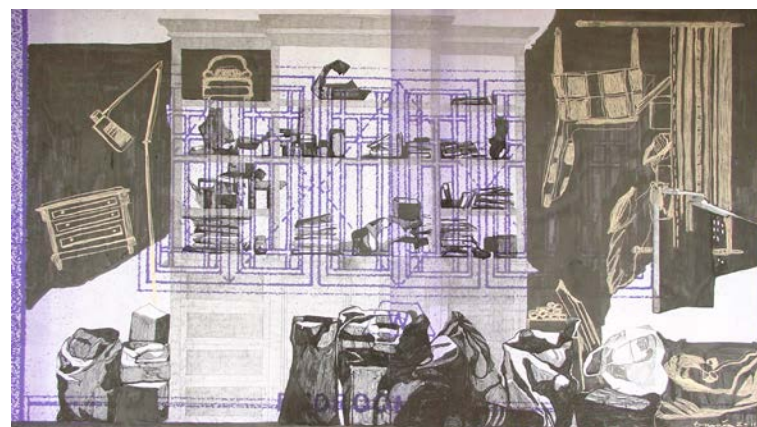


**MARK SANCHEZ**  
Archive of Rejected Works (ca. 2007 - 2011)  
Various objects  
Variable dimensions  
2011



(detail)

**Mark Sanchez** (b. 1987) uses archiving as a strategy to create a conceptual work that is supposed to be an index of himself. He archives exercise plates, objects, drawings and doodles made as an art student and assigns them arbitrary categories such as "reason for failure", "about the work", "what work is for", "dimensions/medium", etc., then catalogued. The act of going through the index cards and all of the textual notations therein, construct for the viewer a picture or a notion of who the artist was as a student, and to an extent who he is presently. In a subjective sense, the ritual of taking stock of one's old works, internally or externally considered as good or bad, affirms the notion that the identity of the artist is not natural but constructed.



**CAROLINE ONGPIN**  
Bedroom No. 5  
Graphite and pastel on blueprint  
93.98 x 167.64 cm.  
2011

In creating large-scale drawing, **Caroline Ongpin** (b.1989) uses an enlarged architectural blueprint and draws objects, furniture and domestic clutter over it. She harnesses her contemplative approach to drawing as a way to reflect on her relationship with her home — at once architectural *space* designed with ideals in mind, and living *place* where people practice everyday life inhabiting, intermingling and interacting with each other. Her work brings together the past and the present, the ideal and the real, the hope and the reality of her domestic circumstance.

**Archie Oculos** (b.1989) appropriates the tarot as framework for cohering diverse imagery that represent everyday occurrences and those of national import; assigning minor arcana for the former, major arcana for the latter. The suits *baston* representing action and movement, *pentakulo* for material possessions, *copas* for emotions and *espada* for power and politics, are given contemporary imaging: street protests for baston or dead journalists for espada, as examples. The endless combinations that can be made at any given spread, point to the many forces that act on society and people, including those that are irrational,

unforeseen and mysterious, making the work part social document, political statement, divination, cautionary tale and archetype.

The thematic groupings here do not reflect the polyvalence of these works. While it is not an entirely flawed notion that their concerns betray their academic upbringing, the truth of matter is that they are all emergent pieces extracted from their multifarious personal circumstances and not from dictates, pressures or claims of any one particularism, or school (or anti-school) of thought or line of thinking that promotes myth.

In no way either, should the works in this show already determine who they are as artists because they are young. It merely gives us a glimpse of their art, through the options they have chosen for now, when they can still afford to have many.



**ARCHIE OCLOS**  
A Glimpse of Chance  
Acrylic on wood panel  
61 x 38.5 cm per panel, 78 panels  
2011

**Traveling vs. crossing**

In these times, with routes numerous, conveyances many, there are other ways to negotiate the world of art. But being at the juncture, these young artists have first to successfully cross the road that separates the academe from the rest of the world. To do this, being mindful of what comes from the sides matter more than what is in front. In this scenario, something bleak looms, and that is road kill. It comes in many forms like certain exclusionary and exploitative practices, ideological persuasions, comfortable distractions, unstable alliances and domestic uncertainties.

To complicate matters, there is an art system that receives perfunctory government support, if barely, for upcoming and emerging artists. Although it has become vibrant and exciting, the set-up remains - seduced by the art fair/auction house *idée fixe*, wanting in opportunities and venues for untested ideas to flourish outside of academia, plagued by a perverse sensibility that perceives the centers of the developed northern hemisphere as the benchmark for art, and impoverished by the need for more dissemination of substantive and appropriate criticism, to name a few.

But there is the option to explore and traverse, instead to just travel the many roads beyond school. The terrain will certainly be as challenging, if not more, than for those who choose the safer paths. This option will mean that they have to cut, hack and carve their own roads, parry and negotiate the obstacles that come their way, and most importantly, negate the tried and tested, as the "X" in crossing, connotes. ☹



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**BEA ALCALA ■ FRANCIS COMMEYNE**  
**CIAN DAYRIT ■ PAOLA GERMAR**  
**LOU LIM ■ MARTIN DE MESA**  
**ARCHIE OCLOS ■ CAROLINE ONGPIN**  
**MARK SANCHEZ ■ LOUIE TALENTS**  
**MARIJA VICENTE**



XING E. JACINTO

CURATED BY LEO ABAYA



3 - 24 JUNE 2011

<sup>2</sup> A term coined in the early 60's by Ruth Hill Useem, and also known 3CK or transculture kid.

# TRAVERSING THE PROVERBIAL ROADS

by Leo Abaya

Born between 1981 and 1990, the artists of Xing E. Jacinto, grew up in a world in transition. This decade is marked by a dizzy unfolding of events such as the *perestroika* and *glasnost* in Russia, the introduction of a market economy in socialist China, the fall of the Berlin Wall and of other communist regimes in Europe, the end of The Cold War, civil strife and wars in the Middle East, the assassination of world leaders including the attempt on John Paul II, the opening of Disneyland in Tokyo, the art boom in America, the emergence of the personal computer (PC), the introduction of commercial internet service providers (ISP), the launching of the first international roaming mobile phone by Nordic Mobile Telephone (NMT), and the AIDS pandemic, to name the significant ones.

In the local front, this period saw the sudden increase of OFW's<sup>1</sup>. The assassination of Benigno Aquino, Jr. sparked the EDSA Revolution ending the Marcos dictatorship. State control over television ceased. The photocopying machine antiquates the mimeograph in schools. International recognition in the arts found a face in Lea Salonga and her Filipino co-actors in Miss Saigon at London's West End. An upsurge in filmmaking seminar-workshops emerged in the erstwhile absence of formal academic film programs. The Pacman video game was the rage with the young — all these and more, while rebellion in the mountains continued to fester and the country remained poor.

The exponential impact of these events years after, created for these young artists, a world quite different from the one before it — a world of paradoxical democracies and a culture that now supplanted the reading kind with the visual, which made fashion, consumption, advertising and human acts the symbols with which to communicate.

These artists belong to the generation that saw the advent of the video home entertainment system, making film viewing no longer so much a social ritual as it is a private event. They had childhood rhymes in the form of music video wherein sound requires visual and visual - sound, to mean something. They breathed in a culture and politics that, even to this day, replicates itself continuously through forms that are described as “neo-”, “alternative” or “street”, but which are basically re-workings of their antecedents.

No doubt, the generation before them was subjected to all of the above. But unlike them, this one is breastfed by those events. And that makes a world of difference.

For this generation, “fast” and “instantaneous” are not adjectives but nouns. The talking, moving human face can indeed be smaller-than-life and simultaneously viewable—not a technological innovation but standard fare. Their comic book heroes are much-flawed beings. This generation comes without a motto, but with many mottos, diverse persuasions, tremendous distractions, fluid alliances and domestic uncertainties. And such may arguably be their defining trait.

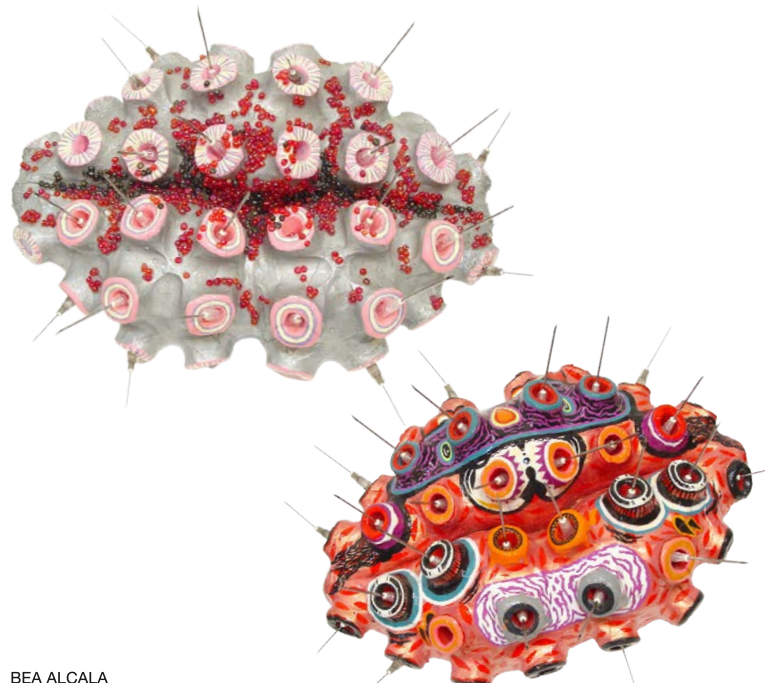
While it is true that artists are different from common folk, it is equally true that they are social beings and thus share common characteristics with the generation to which they belong. Be that as it may, this show celebrates them and the initial irretrievable encounter with their work. The mantra for now reflects what Martin Kippenberger said: “I am rather like a traveling salesman. I deal in ideas. I do much more for people than just paint them pictures.”

But the more important question is: what have they to say and why should it matter?

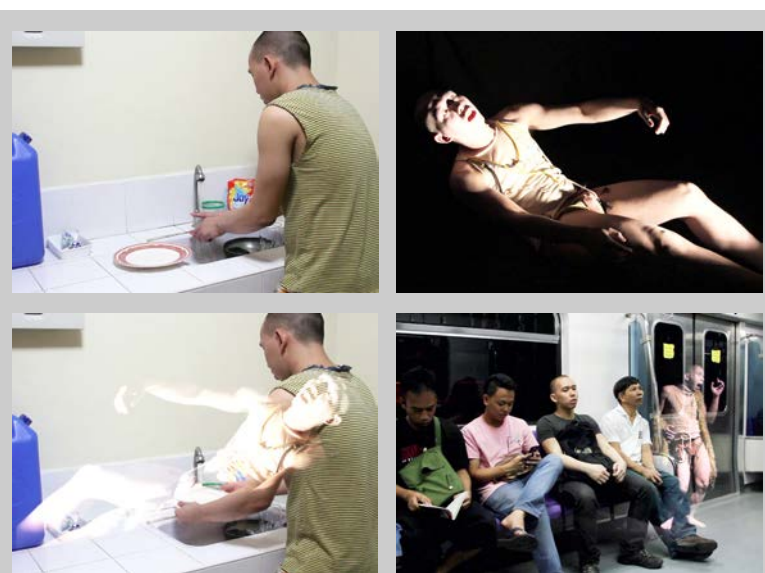
## Signs of Anxiety

We live in a commoditized world. Our access to the economic system is impersonal. We are bombarded with aggressively advertised commodities that compete with each other before their shelf life expires. We are anonymous statistics to the producers of goods. Our acceptance of them is in the form of sales volume, and sales amount to profit. For this reason we are made to consume beyond our needs, bordering on mania. For **Bea Alcalá** (b.1989), this promotes an invisible anxiety in the individual. And she personifies this in her human+marine+medical forms, which she calls “monsters”. These chimerical multiples are injuriously needled. Serial production is employed in its kitsch and schlock decoration - a process she foregrounds to reflect her belief. In the installation, the pieces appear to crawl and creep like roaches; hovering too, as it were, like a Damocles' sword.

**Martin De Mesa** (b. 1987) uses video to emphasize the performative nature of human behavior, an interest spurred by the fear of mental illness. Basing his installation after the mechanics of stereoscopic vision, he overlaps two single-channel video projections into a singular screen: one showing himself in mundane activities, the other showing himself in Japanese *butoh* performance. The resulting otherworldly composite becomes the time-based field that mimics the limiting binaries we adapt in our beliefs towards what is normal and aberrant.



**BEA ALCALA**  
Here Be Demons  
Acrylic, sequins, beads, hypodermic needles on resin  
Each piece approx. 24 x 10 x 15 cm., 110 pieces  
2011



**MARTIN DE MESA**  
Versus  
Two-channel video projection (looped)  
8 minutes and 46 seconds  
2011



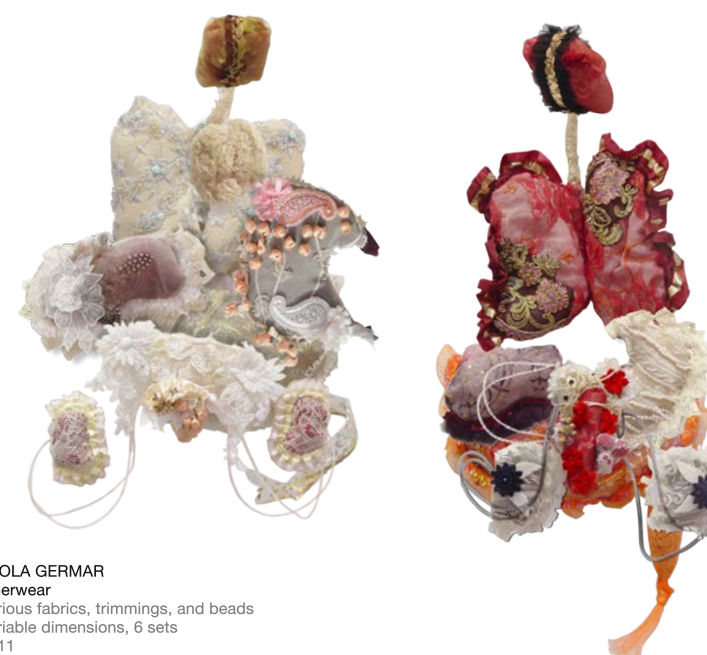
**LOU LIM**  
Skin Deep  
Elastomeric paint and industrial emulsion  
Variable dimensions, 24 pieces  
2011

## Body Aches

If the body is the agency by which we understand the world, it may be surmised that the world can be understood through the agency of the body. **Lou Lim** (b.1989) pushes this notion by looking at the body as a sign. She adapts her experimentation with industrial paint coats and finishes to simulate skin tone. The thinking being - that since skin has been hijacked to perpetuate false notions of race and beauty, the better to visually flay it, to expose it for what it is: an outer cover not so unlike clothes and what they signify. She is of the belief that superficial and hierarchical differences are usually based on what is seen from the outside, which defines otherness, in many ways.

**Paola Germar** (b.1988) fastidiously makes dresses for the “inner body”, manifestation of her interest in clothing and a history of frail constitution. Made from fine, delicate materials, which is hand-sewn and embellished, the pieces she assembles unwittingly create a dazzling parodic metaphor of the medicalization of the human body - the emphasis on medical intervention in promoting health, wherein scientific authority becomes a form of social control, the way fashion dictates purchasing behavior.

There is no denying popular culture's aesthetic hallucination and fetishism of the ideal body. In a critical mode, **Marija Vicente** (b. 1988) appropriates the Dada practice of *übermalung* (overpainting) and collage. She uses them as strategy to vandalize the bodies glorified in the pages of glossy magazines, transforming it into a site for revealing the abject that is taboo to civilized society, but real in (post)modern life.



**PAOLA GERMAR**  
Innerwear  
Various fabrics, trimmings, and beads  
Variable dimensions, 6 sets  
2011



**MARIJA VICENTE**  
Never Over Painting  
Overpainted magazines  
Variable dimensions, 4 pieces  
2011

## Inquiring Gestures

In hyperreality mode, **Cian Dayrit** (b.1989) simulates steles, using real boulders, etching on it rudimentary marks and drawings suggesting Neolithic imagery. These mock artifacts are put on a pedestal, under glass casing, as it is customary of museum practice. By using context as an operative strategy through this devious and rather humorous visual test, he tables an inquiry on how collocation, materials, visual properties and exhibition condition our perception of historical and cultural value in objects.

**Louie Talents** (b.1984) selectively cauterizes words on the printed page, creating a pattern of voids. The idea is to reconfigure a ready-made, in this case the Christian Bible, in order to personalize it, using it in the context of a travel journal-diary, a form with which his engagement goes as far back as his Catholic education. While the choice of the book takes on a possibly notorious significance as it inevitably touches on the sacred and the profane, the rationale remains that it is aimed to posit the notions of what is institutionally prescribed and what is individually practiced.



(detail)



**CIAN DAYRIT**  
Steles of Bla-Bla  
Etched rocks on pedestal  
264.16 x 51 x 51 cm.  
2011

<sup>1</sup> Refers to as the third wave of the Filipino Diaspora (Garchitorena, *Diaspora Philanthropy: the Philippine Experience*, 2007)