



PILLARS, Reflective media, lighting fixtures, wood and objects, 18 x 57 x 108 in., 2013



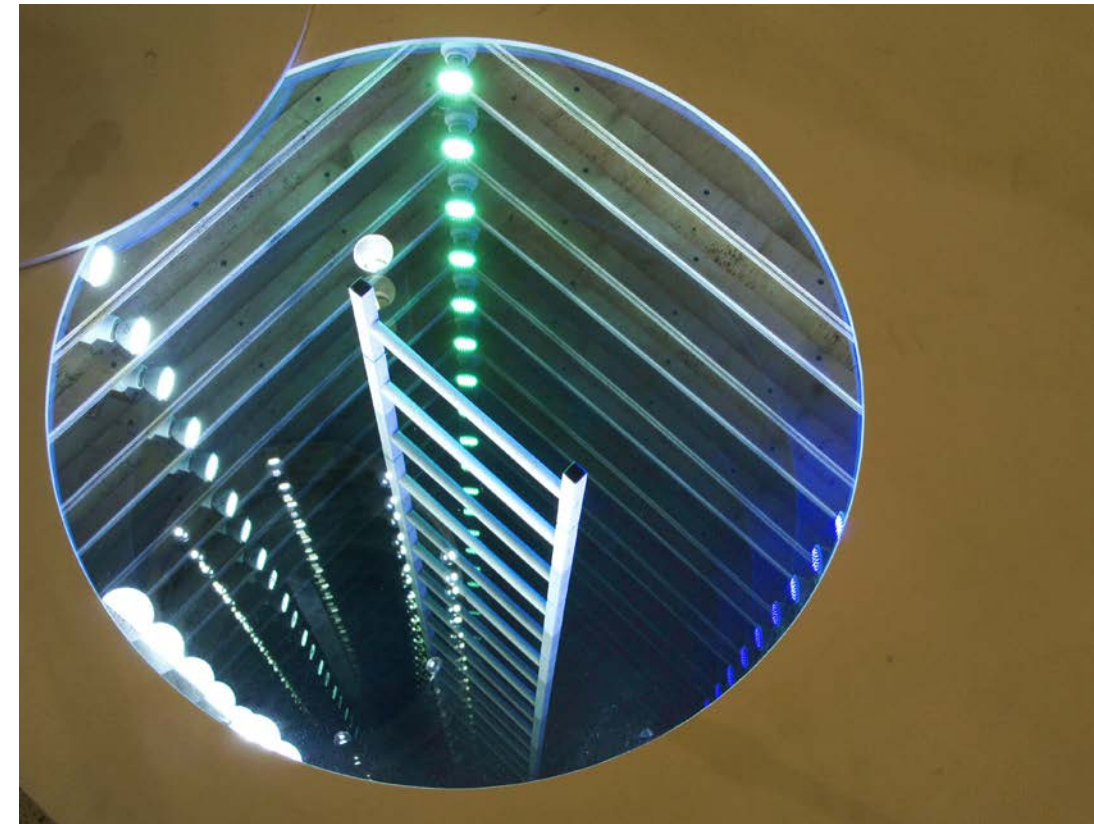
ZENO'S ARROW, Reflective media, lighting fixtures, wood and objects, 18.5 x 18 x 13 in., 2013



Exhibition Installation, top center: COLLIDER, top right: DEBRIS, bottom right: PILLARS



PILLARS (detail)



HOLE, Reflective media, lighting fixtures, wood and objects, 8 x 48 x 48 in., 2013



THE FEMINIM

MARK OROZCO JUSTINIANI

15 FEBRUARY - 1 MARCH 2013



Upper G/F, Somerset Olympia, Makati Ave, corner Sto. Tomas St., Makati City
 GALLERY HOURS Monday - Saturday 10:00am - 6:00pm
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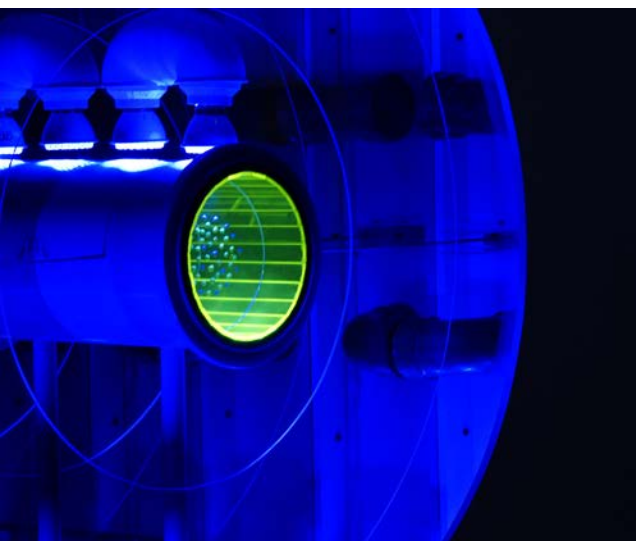
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COLLIDER, Reflective media, lighting fixtures, wood and objects, 29.35 x 29.25 x 8 in., 2013

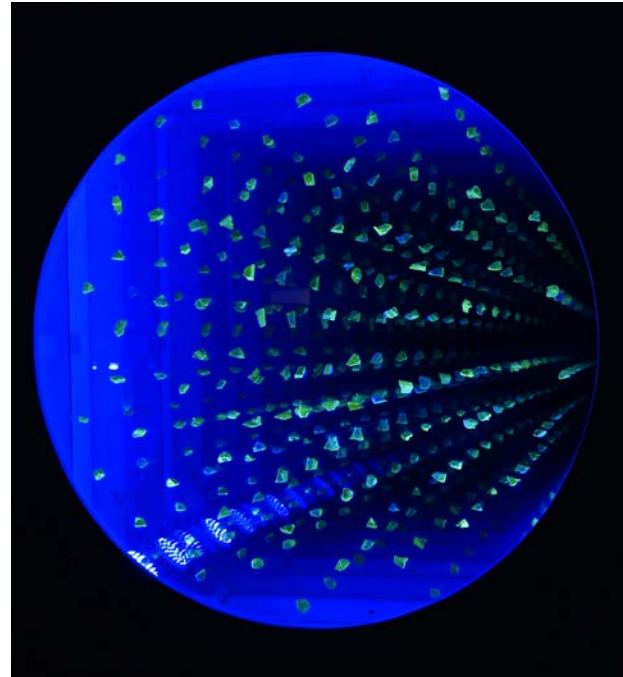


COLLIDER (detail)

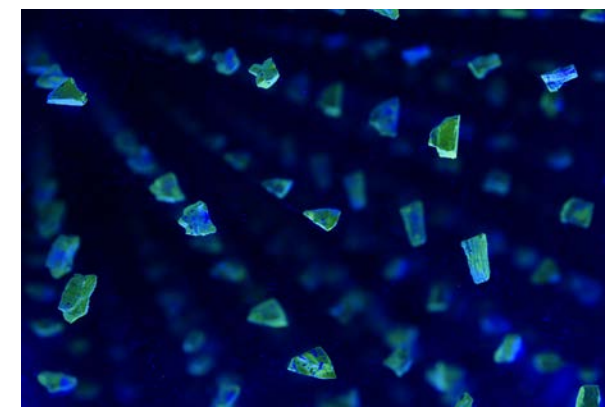
Vertigo PATRICK D. FLORES

Mark Justiniani's fascination with optics is inevitably laced with a persevering critique of mystification. He is focused on the procedures of observation as well as the effect that is inscribed in the object and the observer. It is, therefore, the situation that is beheld -- and that (spell)binds. It is important that the artist is keen on intuiting the archaeology of this mystification and the basis of the much-vaunted fact of science, the worldly basis of its purportedly universal faith. For him, the inquiry lies in the process of aesthetic research, and before us is a mingling of rooms: hardware, archive, tool shed, gallery. This may well be the impulse of a construction site, a large slit on the earth that reveals the foundations of a building, propped up by pillars that evoke at once everyday life and a scifi future. One looks into it and is pulled into its vertiginous depth; and around it are impressions of particles dispersed in mirrors, a point of the arrow teetering on reflections, repeated intimations of matter and movement, colliding and forming debris. The effects lead us to trace the path or trajectory of iterative hints of parts of things, devices that connect like a ladder, or entry points like a hole.

Between fact finding and play making, investigation and dream rise in Justiniani's workshop of image and fairground of mutating likeness. It may well be likewise his laboratory, a cross between an artist's studio and an inventor's room in which outcomes are unforeseen, oftentimes sudden, and errors are rife, never failing to herald the not-yet-possible. He is keen on the force that renders appearance, that makes the latter's signature legible. It is this "seeming" that interests him, not so much the "being" or the "becoming." And it is to the contrivance of things, techniques of vision, methods of the observer, instruments of the inquisitive that he is intimately and inevitably drawn. Here, emergence finds a chance. Better still, form alights from a condition of invisibility or misrecognition, from the lie of exclusion. But it is never a lucent process, he reminds us, because the flight of alighting, breaking through the threshold of surface, is in itself fraught. Light touches the ground that resists it, returns its glare, scatters its luminosity across repeating reflections. Illumination, therefore, is elusive, and is never remote from shadow or tunnel or illusion. The trickster artist is struck by how all this plays out on a screen that is veil, a sheer layer that sieves the particles of truth, bends the path of a wavelength, alerts us to a mere semblance of continuity or sequence. This is surely bedeviling, an enchantment or phantom of affinities that creates a spell of sorts for those who miss something, like a limb lost in war, and for those who yearn to belong, like natives on their way to nation. It is through the crevice of seeping light that this sense of seeming bathes luminous cells that house a history of specters. ©



DEBRIS, Reflective media, lighting fixtures, wood and objects, 24 x 24 x 6.25 in., 2013



DEBRIS (detail)



Exhibition Installation, Vargas Museum, UP Diliman: APPOINTED, Reflective media, lighting fixtures, wood and objects; variable dimensions, 2013



APPOINTED (detail)

METROPOLIS
graphite on plyboard, perspex, resin,
mirrored acrylic, found objects, LED light
60 x 48 x 7.125 in.
2012

