



PAGSASAISIP (detail)

ON LAMAT AND MYTHS

The spontaneous ramblings of Edmundo Orlando

Myth is the people's sense of eternal truth, archetypal and fundamental, ineradicable and irreplaceable. Myth imposes its moral and visionary authority across generations because myth is the people's throbbing thrust towards the eternal. And as with all eternities, it is inexhaustible, and shall we desperately say, unattainable? Myth is not itself the illusion, but time, because of its distance to eternity, creates the illusory effect: aspirations crushed, dreams made impossible, love mangled by contradictory existences, fulfillment, in short, denied ever and again. One would not wish this in itself to be the eternal theme of our history. Still the artist captures the essential. There is here the labor that strives to preserve the mythological along with the existential. The parallels will now be the mythical and the existential, the eternal and what is of time; but the mythical is supposed to be the bridge between the eternal and the existential, the endless and the historical, the finite.

Any artist facing this tension, recurrent and fertile, cannot afford the multiplication of masks, though he may use masks as instances of the provocation of the artistic. As in the Buddhistic notion of Maya as illusion and the real life hidden by Maya, which provokes another question, how does the individuality of the artist matter? Individuality happens as a given and something that is constantly worked over for an identity to emerge. Even for the people, the collective, it is always the struggle towards an identity that would make its givenness a fruitful fulfillment. Blessed is he who forgets because existence will always provoke memories and realizations, be it of broken things or the rare crystallizations.

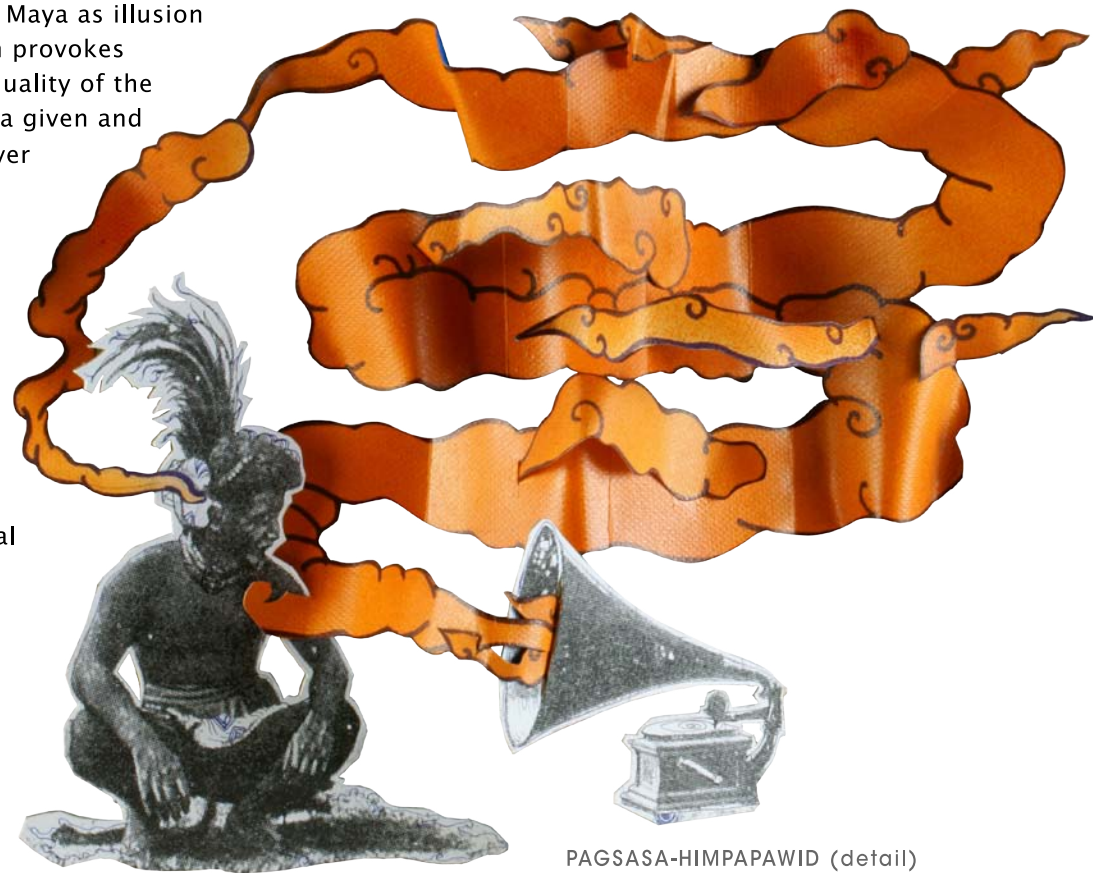
The tragic as an element of the mythical seems ever wedded as a shadow to man's existence. But the tragic is also an entrance while being indicative of a derailment. Good and evil, light and dark, happy and sad, black or white, why are we always in the midst of opposites and contradictions? Why is there almost no existence which

doesn't subsist through these contradictions? May we never be pure, unbreakable and whole? Why should time matter or so that matter being incarnate?

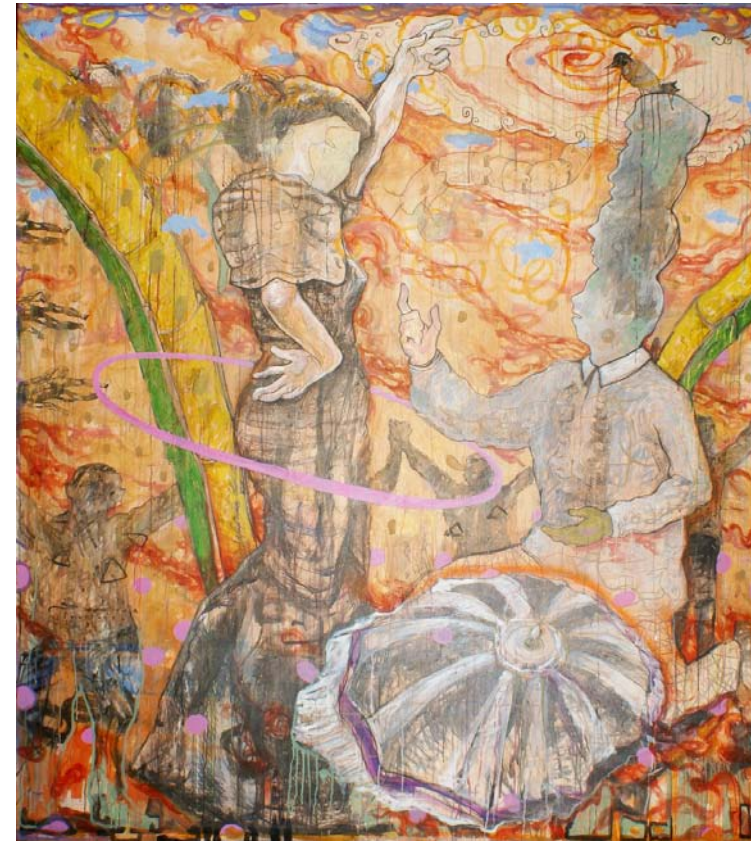
The mythological is wedded to the mysterious. We seem to be knocking on the doors of mystery the moment we encounter the mythological or the mythical. It is because our very existence is itself a very obsessive mystery driving us onward to further mysteries for so long as we do not have the blessing of death as a possible denouement of absolute mysteries. Death would therefore be the impenetrable mask of the mysterious while at the same time being itself the rainfall that would quench the desert's thirst and lassitude. May wine not be construed as the languor that is truth telling as Poe once, perhaps, found out? Is not art itself a form of drunkenness, an inebriety that reconciles us with existence while fertilizing it, impregnating it with so many forms of beauty, resonations of melodious soarings, cataclysms of colors and feverish cascades of sculptures, dances, theatrical lunacies?

The lunacies of art are distinct moments of true existence. The individual is the minuet of the collective and these millions of minuets which constitute the collective arising in multi-formal, countless echoes evoke a harmony, hidden, invisible expressed as myths which sustain the collective. Myth is therefore the formally visible and also the invisible, secret of a collectivity's meaning ever unfolding through generations and individuals that cannot but subsist except through fruitful contradictions, momentary realizations and unending struggle. And, the possibility of a vision being finally unraveled as the truth of a people.

This core of truth is both finished and unfinished, it is a gem from heaven the reflection of which on earth and among earthlings is an invitation to beauty and creativity. ©



PAGSASA-HIMPAPAWID (detail)



BIGBANG BAMBOO
Mixed media on canvas
80 x 72 inches
2010



FRESHLY BAKED
Mixed media on canvas
55.25 x 59 inches
2010



TELE-SNIFF, YUMMY-VISION
Mixed media on canvas
67 x 80 inches
2010



THE TINKLING RHAPSODY
Mixed media on shaped canvas
Size variable
2010



ROW OUR BOAT GENTLY DOWN TO WHERE?
Mixed media
43 x 10 x 3 inches
2006



PAGSASAPUSO
Mixed media on wood . 12 x 16 inches . 2010



PINAG-UUGATAN
Mixed media on wood . 12 x 24 inches . 2010



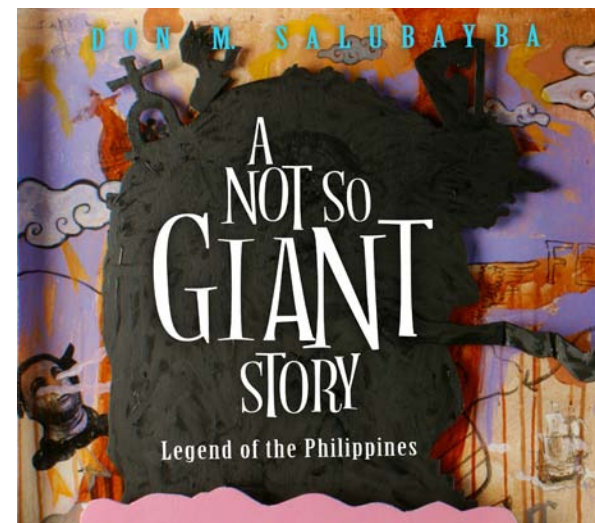
PAGSASAHIMPAPAWID
Mixed media on wood . 12 x 16 inches . 2010



PAGSASABUHAY
Mixed media on wood . 12 x 12 x 12 inches . 2010



PAGSASAISIP
Mixed media on wood . 12 x 16 inches . 2010



The "Palitaw" works of the artist are featured in the book "A Not So Giant Story, Legend of the Philippines," published by the artist and Tin-aw Art Management Inc.

DON MARALIT SALUBAYBA (b. 1978, Davao City, Philippines)

2000 Bachelor in Studio Arts, University of the Philippines
College of Fine Arts Diliman, Quezon City, Philippines

SOLO EXHIBITIONS

- 2010 LAMAT, Tin-aw Art Gallery, Makati City, Philippines ■ THE MUDDLED MATTER OF THE MULTI-TASKING MONSTER, Gallery Orange, Bacolod City, Philippines
- 2009 THE PECULIARITY OF A FAMILIAL ATMOSPHERE, Valentine Willie Fine Arts, Singapore ■ THE UNOFFICIAL THEORY OF POWER, The Drawing Room Gallery, Makati City, Philippines
- 2008 A BROWN MAN'S SHADOW ALLEGORY PROJECT, Tin-aw Art Gallery, Makati City, Philippines ■ IMAGES FROM MY FLOATING THIRD WORLD, The Drawing Room Gallery, Makati City, Philippines
- 2006 IMAJE-NACION, Amorsolo Gallery, Cultural Center of the Philippines, Pasay City, Philippines
- 2003 HUGIS-TAO, Kulay-Diwa Art Galleries, Parañaque City, Philippines ■ ECHOES OF THE SEA, Residency Exhibit, Anita Gallery, Casa San Miguel, Zambales, Philippines
- 2002 PORTRAITS: WORKS ON PAPER, Kulay-Diwa Art Galleries, Parañaque City, Philippines ■ FIGURED REALITIES, Boston Gallery, Cubao, Quezon City, Philippines

AWARDS

- 2009 CCP Thirteen Artist Awardee, Cultural Center of the Philippines
- 2007 Honorable Mention, CCP Gawad Awards for Animation (Row Our Boat)
- 2006 Special Jury Prize and Voice Award, Singapore Short Films Festival, Substation (A NOT SO GIANT STORY)
- 2000 Dominador Castañeda Award for Best Thesis, University of the Philippines

RESIDENCIES

- 2008 Fukuoka Asian Art Museum, Fukuoka, Japan
- 2004-2005 International Studio and Curatorial Program, New York, U. S. A.
- 2004 Fall Headlands Center for the Arts, San Francisco, U. S. A.
- 2002-2003 Center for the Arts in San Antonio (Casa San Miguel), Zambales, Philippines

GROUP AFFILIATION

- ANINO Shadowplay Collective
- TutoK Art Core

LAMAT

DON M. SALUBAYBA

© 2010 TIN-AW ART MANAGEMENT INC. & DON M. SALUBAYBA

All rights reserved. No part of this catalogue may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without prior consent from the artist and publisher.



ART GALLERY

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

GALLERY HOURS

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

CONTACT

+632 892 7522

www.tin-aw.com



LAMAT

DON M. SALUBAYBA



SEPTEMBER 24 — OCTOBER 9, 2010