



Exhibit Installation: TALKING HEADS SERIES, Pen and ink on paper, 9 pieces, 52.5 x 46 cm. each, 2013

CORE OF CORRUPTION

PATRICK D. FLORES



TALKING HEADS (F and G), Pen and ink on paper, 52.5 x 46 cm. each, 2012-2013

The works of the artist for this exhibition emerge from a sense of the in-between in the tropical atmosphere of his country, particularly in its nether regions of the repressed unconscious of conquest and of the hybrid expressions of post-colonial memory.

It seems that Salubayba has taken keen interest in mystification and myth, and this is but a logical inclination within his scheme as both refutation figurative devices needed to create narratives that are meant to ring true and oftentimes cover a multitude of lies. In this undertaking, he extends the definition of folklore to frame the iconographies and ideas that have become sediments in the recesses of a cultural mentality. If dredged up, they might reveal insights into our current politics or nuance common sense or explain predilections that have been conceived of as natural, and therefore preordained.

One of the consequences of the artist's experiments with myriad devices, which always resonate with his artistic formation as a shadow play performer, is the reflection on the nexus between the mythic and the historical, the epic and the vignette, the folkloric and the photographic, painting and virtual imagery through projection. It has also allowed him to breach the boundary of a national culture and thus free him from the trite formulae of national identity and the bereft enterprise of Filipino indigenization and its overinvestment in the fetish of authenticity.

In his universe, myths mutate. They are not viewed as fully formed texts, but are seminal and germinal, the nucleus of a transforming, transformative discourse. He holds on to this promise with the view of sustaining his critique of the colonial narrative and the way it has captured the consciousness of Filipinos in the present. As myths morph, the possibility of change in both worldview and lifeworld is forever awaited --- and guaranteed --- in the halflight of his art.

Finally, Salubayba reflects on this thing called "culture." And an aspect of this is habit or custom that inevitably is made an instrument of identity. For instance, he looks into the implications of the practice of "bayanihan," or roughly the toil of village folk to bear on their shoulders native houses and move them to other places. It is supposed to demonstrate how individuals help each other as a community. It is flaunted as a Filipino virtue without careful analysis of how it is forged and how it is sustained. Here, such trait is not enshrined; it is rather demystified.

The artist realizes that it might be these same ties that ultimately impair values and the fragile ethical universe. The current news cycle has fed us with the banality of corruption in government and the self-righteousness of people in power. His paintings speak of parts of the body that link up with other appendages, the tentacles of temptation. These are ties that bind, the onus or burden of an already exhausted national patience. ■



Exhibit Installation: THE UNION OF THE UNKNOWN AND THE FORGOTTEN, Intermedia on canvas and cut-out boxes, Intermedia - 295.5 x 901cm. / 9.7 x 21.6 ft. (triptych)
Cut-out boxes - variable dimensions, 2012-2013



1 Exhibit Installation: THE UNION OF THE UNKNOWN AND THE FORGOTTEN, Video installation (Left: Power Dance, digital, b/w, 1 min. 6 sec. Right: Power Handshake, digital, colored, 3 mins. 44 sec.) 2012-2013



2 Exhibit Installation: THE UNION OF THE UNKNOWN AND THE FORGOTTEN, Cut-out boxes, variable dimensions, 2012-2013



3 THE UNION OF THE UNKNOWN AND THE FORGOTTEN (detail)



CONSOCIATION-A, Intermedia on canvas, 152.5 x 122 cm., 2012



CONSOCIATION-B, Intermedia on canvas, 152.5 x 122 cm., 2012



Exhibit Installation: Left: **BAYAN NI JUAN SERIES**, Plastic, acrylic and epoxy on wood, variable dimensions, 2013, Back: **Consociation A and B**, Intermedia on canvas, 2012
Right: **GULUGOD**, Installation of cut-out boxes, variable dimensions, 2013



ALTAR (BAYAN NI JUAN SERIES)
Plastic, acrylic and epoxy on wood, 31 x 20 x 41 cm., 2013



GULUGOD (detail)



BUTAS NA BOTA (BAYAN NI JUAN SERIES)
Plastic, acrylic and epoxy on wood, 33.5 x 24 x 25 cm., 2013



Exhibit Installation: **HIPNOTISMONG POLITIKAL**, Intermedia on canvas, 122.5 x 91.5 cm., 2013

DON SALUBAYBA

b. 11 September 1978

- 2000 ■ Bachelor in Studio Arts, University of the Philippines College of Fine Arts, Diliman, Quezon City, Philippines
- 1995 ■ Visual Arts Major, Philippine High School for the Arts Los Banos, Laguna, Philippines

SOLO EXHIBITIONS

- 2013 ■ **ANACHRONISTIC ANXIETY**. BENCAB Museum, Baguio City, Philippines
- 2012 ■ **THE UNION OF THE FORGOTTEN AND THE UNKNOWN** Artist in Wonderland, Kuandu Biennale, Kuandu Museum of Fine Arts, Taiwan
- 2011 ■ **EXCESS BAGGAGE** Project Fulfilled Gallery, Taipei, Taiwan
SYNCOPATED SIMULACRA AND OTHER HALLUCINATORY FLASHBACKS Valentine Willie Fine Arts Gallery, Kuala Lumpur, Malaysia
SPACE BETWEEN Red Mill Gallery, Vermont Studio Center, Vermont, USA
- 2010 ■ **LAMAT** Tin-aw Art Gallery, Makati City, Philippines
THE MUDLED MATTER OF THE MULTI-TASKING MONSTERS Orange Gallery, Bacolod City, Philippines
- 2009 ■ **THE PECULIARITY OF A FAMILIAL ATMOSPHERE** Valentine Willie Fine Arts Gallery, 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
WINDS OF ARTIST IN RESIDENCE 2008 Fukuoka Asian Art Museum, Fukuoka, Japan
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 ■ **ECHOES OF THE SEA** Anita Gallery, Casa San Miguel, Zambales, 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 Shorts Film Festival, Substation, (A Not So Giant Story)
- 2000 ■ Dominador Castañeda Award for Best Thesis, University of the Philippines

RESIDENCIES

- 2012 ■ Taipei Artist Village, Taipei Taiwan
- 2011 ■ Vermont Studio Center, Johnsons, Vermont, USA
- 2010 ■ Taipei Artist Village, Taipei Taiwan
- 2008 ■ Fukuoka Asian Art Museum, Fukuoka, Japan
- 2004-2005 ■ International Studio and Curatorial Program, New York
- 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 Artist Collective



MAYBAHAY
Plastic, acrylic and epoxy on wood
10 x 9.5 x 18.5 cm.
2013



TALIWAS
Plastic, acrylic and epoxy on wood
18.5 x 12 x 14.8 cm.
2013



[COVER ARTWORK] **BAYAN NI JUAN**, Intermedia, 21 x 21 x 28 cm., 2013

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DON M. SALUBAYBA

23 OCTOBER TO 06 DECEMBER 2013



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