

What is worth mentioning is that in Uy's paintings there is a continuity between the pinball and the superheroes, their appearances congealing, their colors merging, so that there is the impression that they crawl out of the same electronic woodwork, reared from the same embryo of whimsy. While at first sight, the logic is nearly rudimentary because both are amusements in many ways; their juxtaposition prompts us to reconsider their relationship. What exactly are the ties that bind them? The pinball as a

THE EARTH MIGHTY
OIL ON CANVAS
5 x 7 ft., 2008



ANNA MARIE AND REMY LABEAU
OIL ON CANVAS
66 x 64 in. (Quadruplet) 2008



trope deploys a range of possibilities of meaning as it speaks to the discourse of manipulation and risk, all too-human preoccupations, as well as cheating and gambling and skill in a fairly elaborate contraption and pursuit where rules and standards of savvy have their place. Finally, that this is situated within an arcade further spins significations.

TRUSTED UPON GREATNESS
OIL ON CANVAS
36 x 32 in., 2007



GREAT HERA! 300 3 BONUS ADV.
OIL ON CANVAS
5 x 4 ft., 2008



Indeed, the word super complicates the mechanism of the pinball, proving once again that this paradox is intrinsic in the production of fantasy, be it in conquering evil and in the collisions and crashing of balls and victims.

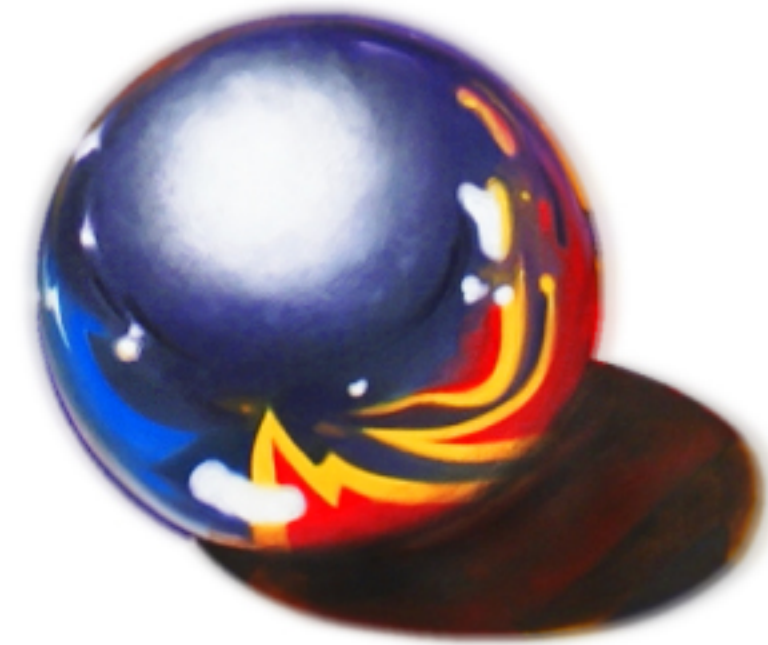
Clairelynn Uy pins her hopes because it just might be that, following Barbara Johnson, toys are us.



Xavier School Batch '83 Foundation is a non profit organization espousing Xavier School's mantra "men for others". The group initially comprised 12 batch mates who got together with a common desire to effect positive change to society. Established in 2001, the foundation dedicates and focuses its endeavors to street children and their families.

To date the members of the foundation has grown in number and has successfully launched projects such as:

- Tsikiting Center for the Department of Health whose aim is to sustain the Philippine's "Polio Free" status. There are currently have 5 centers in different hospitals around Metro Manila.
- Xavier School Chinese Multimedia Center : A computer center where the Xavier School youth can enjoy learning the Chinese language and arts through the aid of multimedia.
- Adopt-an-Aeta Project : The foundation is sending 10 deserving Aeta children from the Subic and Porac area to school.



LOUDER SYMPHONY, HOMAGE TO CRASHING

CLAIRELYNN UY

SOLO SHOW

presented by

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August 15 ~ September 5, 2008

There seems to be a paradox that inheres in Clairelynn Uy's thinking about her days in the nightlife district of Malate and her imagination of superheroes. On the one hand, she remembers the heightened level of bustle that the vicinity generates, a textured sonic fabric woven by rock bands, the slum, and the bells of the church. She only has to open the door and window

THE AMAZING BOY FROM MIDTOWN HIGH
OIL ON CANVAS
36 x 48 in. 2007



to let this spectrum in, and she already imbibes the heady feeling. On the other, the comic-book figures of universal salvation that she depicts with keen attention to the details of their finery and the shadows that carve out their visages whirl in a universe of fantasy,



CRUSADER SMASH (detail)

unmoored in crass commerce, defying the gravity of everyday errands, intent on the worldly task of bailing earthlings out. These two dispositions converge in a fictive arcadia where both play out in the game of pinball in which the supposedly extra-human potencies of the likes of Spiderman and Green Lantern become targets to be hit -- and then inevitably scatter, caroming across the field. Uy basks in this atmosphere of in her own words "enchanting sound and astonishing illumination." Uy has always been interested in the inanimate and the

CAPT. HAL JORDAN U.S.A.F.²
GUARDIAN OF THE UNIVERSE
OIL ON CANVAS
36 x 32 in. 2007



automatic, of toys and dolls that seem to keep their peace but at the same time are also poised to perform once wound up and then unleashed. She paints them with a realism that mimics their allure as merchandise and coveted memorabilia. That said, we could glean in this arsenal a sinister feeling of constriction, too, a dollhouse that is a prison of society's symbols into which children are initiated as Barthes would so eloquently demonstrate in his essay on toys as mythology, and as Ibsen would conjure through his theater of women yoked to the home.

This is probably why the artist's hyperrealist inclination lends itself well to the evocation of the promise of the arcade, an arcadia of sorts, a world of chrome and neon, gadgets and simulacra, of violence expended and of scores settled. It is an interesting space, bathed in the half-light of reality and phantasmagoria, where people lose themselves in immersive technoscapes that they virtually inhabit, in interfaces with machines that morph into racetracks, battlegrounds, and even dance floors. The body is suspended in this liminal locale, truly exhausted in

RISE BADDIE RISE
OIL ON CANVAS
5 x 6 ft. 2008



diversions that drain adrenalin but is absolutely unscathed by the veritable wars it wages with imaginary villains and sometimes with itself. There is a hypnotic and narcotic consequence to all this, a condition that may either activate dreams or diminish transformative reveries for a better life. Such is the contradiction within any utopian foray, or any trip to arcadia for that matter. In this series of paintings for this exhibition, a league of heroes is curiously shaped within the contrivance of a game, emerging from it but also hemmed in. There is a sense of constraint, a limit to the breathtaking prowess of an Aquaman or a Batman or a Captain America. We are

LIBERTY SHIELD...SUPER SOLDIER
OIL ON CANVAS
36 x 48 in. 2007



CRUSADER SMASH
OIL ON CANVAS
38 x 46 in. 2007



KING OF THE SEVEN SEAS; ONE HUNDRED WHEN LIT
OIL ON CANVAS
48 x 36 in. 2007



KAL-EL; CLARK OF SMALLVILLE;
SUPERMAN OF METROPOLIS
OIL ON CANVAS
21 x 26 in. 2007



In relation to painting, we wonder how Uy's work ought to converse with elements of pop art in the register of Warhol or Lichtenstein, or even in its postmodern reference in the Japanese Takashi Murakami, who has designed Louis Vuitton bags. Is it a paean to comics seriality and appropriation, or a symptom of flatness altogether? We observe that there is no human presence in many of her paintings, her objects dwell in a synthetic sphere of plastic and metal -- and superheroes in rubber suits. But we intuit spirits that seem to be within these things, persons who have coddled them, believed in them, frustrated by them, haunted by them -- and who have outgrown them.