

Indeterminate Landscape: A take off from Baguio Souvenirs Intermedia, 45.5 x 91.5 cm, 2012



Take Me Home (Before the Rot Sets In): A take off from Travelling Bones in Cemetery





Dasal ng Mersinaryo (diptych): A take off from Dasal ng Kawal



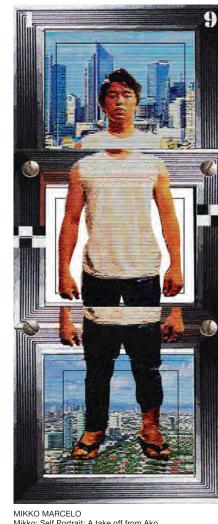
Dasal ng Mersinaryo (diptych): A take off from Dasal ng Kawal Mixed Media, 51 x 76 cm (2 of 2), 2013



Phases: Faces: A take off from Untitled (Bose Bacaltos Show)



CARZEN ESPRELA Ako Rin: A take off from Ako Intermedia, 148 x 51 cm, 2012



Mikko: Self Portrait: A take off from Ako





White Light/White Heat:
A take off from Baguio Souvenirs (detail)



PIN CALACAL Baon: A take off from Travelling Bones Series 16 x 22 x 10 cm (closed) 31.5 x 22 x 10 cm (open)



Baon: A take off from Travelling Bones Series

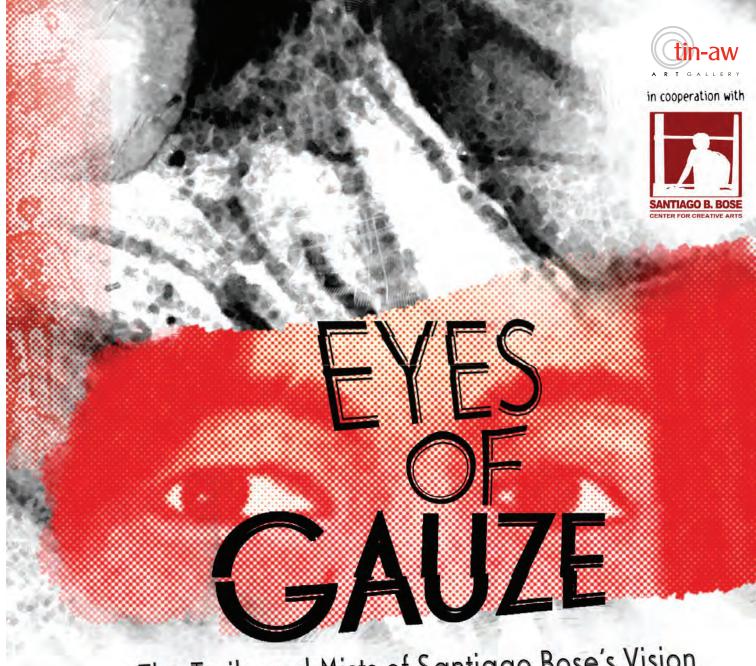
Acknowledgement

"Eyes of Gauze: The Trails and Mists of Santiago Bose's Vision" collateral designs include details from Santiago Bose's "Eyes of Gauze" intermedia work, 1983

© 2013 TIN-AW ART MANAGEMENT INC.

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.



The Trails and Mists of Santiago Bose's Vision 23 AUGUST - 6 SEPTEMBER 2013

Ness SHEEN Josef ALFONSO Katrina ANDREWS Pope BACAY Julia BARRAMEDA Pin CALACAL

Carzen ESPRELA Kitty KABURO Efren MADLANGSAKAY Mikko MARCELO Michael NILLES

Henrielle PAGKALIWANGAN Indy PAREDES Vian PONCE Ilya SALVERON Nicole TEE







- NESS SHEEN
 Oras Ko: A take off from Ako
 Intermedia
 90 x 19.25 x 3.5 cm
- 2 JULIA BARRAMEDA
 Weight of Freedom:
 A take off from Laboratory of Dr. Jon
 Intermedia
 135 x 61 cm
 2013
- LEFT: JOSEF ALFONSO Year of the Pig (2013): A take off from Year of the Pig (1983) Intermedia 76 x 51 cm

Bose and beyond: a progression of new energy

by Lisa Ito

"New art does not cancel out the old; new work reinforces what has gone before... Art becomes the unbreakable chain of human creativity that unites the past, the present and the future. New art is new energy, and we need new energy to understand what we have already been through."

Santiago Bose, "Eyes of gauze, or why art matters" Philippine Daily Inquirer, December 16, 2002

In November 2012, a posthumous exhibition of works by pioneering Baguio-based artist Santiago Bose (1949-2002) opened at the University of the Philippines' (UP) Vargas Museum. Displaying over eighty objects dating from the 1980s, the show was a landmark, in many respects. It was not only Bose's first time to have a show in his alma mater after widely exhibiting at home and abroad, but also a first time for the public to view such an extensive collection of the artist's mixed media works, and memorabilia.

Eyes of Gauze: The Trails and Mists of Santiago Bose's Vision eventually grew from this encounter with Bose's life and art. This group exhibit presents mixed media works by students from the UP College of Fine Arts under the Visual Studies class of Prof. Benjie Cabangis, produced in response to works within the Bose show.

Academic training in Fine Arts involves the solving of visual problems through both theory and production. In this case, the artists were challenged to utilize locally-available materials and develop new formal and thematic trajectories in response to Bose's own formal iconoclasm as an artist. The conceptualization of the works involved the "taking off" from a particular work of Bose: a process that goes beyond mere mimesis or imitation of the past. The verb itself simultaneously denotes seizure and flight, an unveiling or removal of layers as well as a process of transcendence.





3 POPE BACAY Transparent Progression: A take off from Envelope to Browner Road Intermedia, 76 x 51 cm, 2012

4 KATRINA ANDREWS
Welcome to Baguio: A take off from Patrolman Bose

Exploring material culture

Most of the resulting works have adopted Bose's conscious experimentation with various media and styles, often tinged with wit. Some works in the exhibition responded to Bose's 1976 self-portrait, Ako, humorously predating selfies in this age of digital technology. Carzen Esprela's throwback, entitled Ako Rin, veers away from the literal depiction of bodily self and instead constructs a portrait based on material evidence of presence: clothes, tools, and personal discards. Ness

Sheen, on the other hand, merges the biographical with the functional in Oras Ko, where wristwatch and wearer are one.

Mikko Marcelo also takes off from the Bose work, producing a contemporary self-portrait using digital print on tarpaulin.

Other works have adopted Bose's practice of seeking and using readily available materials, resulting in styles that evaded predictability. While Bose's own particular spaces of practice emphasized the use of indigenous materials sourced from the earth and the debris of Baguio City, artists based in metropolitan Manila would perhaps encounter different objects in bulk. Pin Calacal, for instance, uses mass-produced metal lunchboxes as receptacles for pencils, ropes and other things as a response to Bose's *Travelling Bones* series.

Some works are based on common objects, such as Pope Bacay's Transparent Progression, which appropriates Bose's use of envelopes and print materials as subjects of the works themselves and captures a similar aesthetic of nostalgia for the fast disappearing present. Henrielle Pagkaliwangan also responds to Bose's Envelope to Browner Road, creating a collage of journeys, maps and small sketches.

On the other hand, a stark contrast ensues between take-off and resulting works in Kitty Kaburo's minimalist and luminous *White Light, White Heat*, created in response to Bose's 1975 *Baguio Souvenirs*, embedding windows of nostalgic scenes within the picture frame. Efren Madlangsakay also responds to the latter work in *Indeterminate Landscape*, framing a land in transition as construction and machinery alters the natural terrain.

While Bose's own work explored new and various media, painting never entirely disappeared from his own frame of practice—alluded to by works using oil and acrylic on canvas by Indy Paredes and Vian Ponce, respectively.

Signs of the times

Other works in the show have responded to Bose's thematic reflections on tradition and transition, foreign and native: teasing out the tensions between the colonial and the local in creating a play of material signs out of still objects and images. Representations of time, place and people converge to create commentaries on the state of contemporary dystopia.



HENRIELLE PAGKALIWANGAN
To, Through and Back: A take off from Envelope to Browner Road
Intermedia, 66 x 46 cm, 2012



MICHAEL NILLES C Avenue: A take off from Avenue C Intermedia 92 x 133.75 cm



NICOLE TEE Colonization: A take off from Laboratory of Dr. Jon Intermedia 60 x 90 cm 2012

Like B ose, the students create compelling representations of the social, pointing to critical issues of the day. Julia Barrameda's Weight of Freedom, for instance, combines painting and found objects to represent caged figures literally going beyond the canvas due to the gravity of their respective shackles. This same metaphor of confinement is echoed in Ilya Salveron's diptych, entitled Dasal ng Mersinaryo, where the migrant body of diaspora is boxed in and shipped off to faraway lands.

A strong sense of place is conjured by works by Katrina Andrews and Michael Nilles. Andrews takes off from Bose's iconic *Patrolman Bose*, which was the first image to greet visitors at the entrance to the Vargas Museum exhibition. Andrews appropriates the same texts inscribed by Bose but incorporates new images that lament the passage of the indigenous and decry the commercialization of the city as place. On the other hand, Nilles transposes Cordillera-based Bose's *C* into the work ' *C Avenue*', alluding to Commonwealth Avenue that cuts through Quezon City. Popularly inscribed in every Manileno and UP student's imagination as the killer highway, the road and its sense of danger is depicted in Nilles' piece with raw, blurry discordance.

Finally, the works also yield historic parallels between the colonial past and the contemporary present. Nicole Tee's *Colonization*, for instance, uses a world map and push pins—old school tools in this age of GIS and data visualization software—to delineate the trajectories of colonial empires across geographical space. This poses a chronological juncture in relation to Josef Alfonso's *Year of the Pig* (2013), produced three decades after Bose's work of the same title. The piece takes swine as a metaphor for the various social ills and issues of the present, alluding to concrete controversies unraveling at this very moment.

The exhibition offers a broad look at how young artists respond to questions of media, technique and subject matter that Bose posed throughout his lifetime of practice. Such formal and critical explorations are interesting and should be pursued, coming from a batch of art students working nearly a decade after Bose's untimely demise.

One can see a progression of new energy arising in this dialogue with the past. Bose was studying art in UP at a time of dictatorship and dissent; in an artistic milieu that emphasized commercialism and modernism on one hand, and social realism and indigenous culture on another. These are trajectories and artistic territories that contemporary artists now can navigate freely into and combine in their own practice, thanks to the pioneering efforts of past generations of artists. The exhibit is an auspicious welcome for artists learning to examine their roots, both as shapers of images and chroniclers of the challenges beyond Bose's time.

Avenue