



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



IILYA SALVERON  
Dasal ng Mersinaryo (diptych): A take off from Dasal ng Kawal  
Mixed Media, 76 x 51 cm (1 of 2), 2013



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



MIKKO MARCELO  
Mikko: Self Portrait: A take off from Ako  
Digital print on Tarpaulin, 180 x 60 cm, 2013



KITTY KABURO  
White Light/White Heat:  
A take off from Baguio Souvenirs  
Intermedia, 27 x 12.5 x 12.5 cm, 2013



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



EFREN MADLANGSAKAY  
Take Me Home (Before the Rot Sets In): A take off from Travelling Bones in Cemetery  
Intermedia, 48 x 63.5 cm, 2013



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



INDY PAREDES  
Territorial Creature: A take off from Carnivores of Session Road  
Oil on canvas, 160 x 156 cm, 2013



VIAN PONCE  
Phases: Faces: A take off from Untitled (Bose Bacaltos Show)  
Acrylic on canvas, 122.5 x 61 cm ea., 2013



PIN CALACAL  
Baon: A take off from Travelling Bones Series  
Intermedia  
16 x 22 x 10 cm (closed) 31.5 x 22 x 10 cm (open)  
2013



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

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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



1 NESS SHEEN  
Oras Ko: A take off from Ako  
Intermedia  
90 x 19.25 x 3.5 cm  
2013

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  
2012

## 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  
Intermedia, 43.5 x 43.5 cm, 2013

### 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 predated 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  
2013



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

Like Bose, 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 *Cinto* 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