

ARIN DWIHARTANTO SUNARYO MARIA TANIGUCHI PATRICIA PEREZ EUSTAQUIO



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CURATED BY
GARY-ROSS PASTRANA

ROH PROJECTS
WITH SILVERLENS GALLERIES

4 – 28 AUGUST 2016
EQUITY TOWER 40E JAKARTA

ARIN SUNARYO, MARIA TANIGUCHI, PATRICIA PEREZ EUSTAQUIO

CURATED BY GARY-ROSS PASTRANA

IN COLLABORATION WITH

SILVERLENS

ROH Projects collaborates with Silverlens Galleries in bringing together three celebrated artists from the region: Arin Dwihartanto Sunaryo from Bandung; Patricia Perez Eustaquio and Maria Taniguchi from Manila.

Their works continue to become notable additions to the vast lexicon of forms and art objects through their own distinct practices. While seemingly divergent on the surface, a discreet line could be traced in the way their methods intersect as affirmation to nature's processes—how even the most remarkable topographies take shape through slow accumulation, in the way rock strata are formed through the gradual addition of layers over time. But for the artists, these characteristics locate and gain their place among the *man-made*, wrought with precision and mediated by human will. It is *Biomimicry* of a different sort, where natural elements and processes are observed and emulated not to improve the design of functional objects but to articulate critical concerns in the realm, indeed, the ecosystem of contemporary art.

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In Patricia Perez Eustaquio's drawings, for instance, the forms that she creates using graphite on paper are derived from the accumulation of dried-up oil paint, with its physical and visual properties initially surveyed through a series of photographs she had taken of this familiar by-product of studio practice. Like a 19th Century naturalist who dutifully records elements of her surroundings, we see an artist carefully examining, cataloguing and in deep dialogue with what has become part of her own nature—the artist's studio and the recurring acts and materials that surround her.

Arin Dwihartanto Sunaryo on the other hand articulates in layers and collected fragments. By synthesizing resin, pigments, volcanic ash particles, together with photography and video, he has pioneered a multilayered expansion of painting teeming with energy and movement, like encapsulated chance. Analogous to Eustaquio's collected mounds of paint, Sunaryo's sustained studio exploration has in itself produced vast amounts of residual, hardened resin shards that have eventually found their way as aggregates recast into monolithic structures, lending another dimension to his ongoing pursuit to extend beyond the conventional notions what painting and sculpture could be.

Resting on the floor and conceived as *sculptural* objects, Taniguchi's ongoing series of Brick Paintings, undeniably, closely resemble and make perfect use of the physical properties of painting. These seemingly opaque, impenetrable structures could be seen as silent diagrams that illustrate how myriad parts could be gathered, arranged and crystallized into a larger whole. And like growth rings within a tree, a unit of brick likewise functions as a timekeeping device that, in its own language, encodes the act of physical, human labor and preserves the narrative of its own making.

Whether fragmented, layered, or accumulated, the processes involved in their works are accompanied by a kind of certainty—that the ideas behind them are underpinned by an intimate knowledge of their materials and the ardent commitment to excellence in their practice. It could be said that their works have become the vestiges of our time: meticulously man-made yet undoubtedly prompted by nature. And bringing their works together may reveal facets which belong to the Southeast Asian region in terms of how the three artists featured, namely Sunaryo, Taniguchi, and Eustaquio, continually explore materials, methods, and concepts to arrive at new forms.

ARIN DWIHARTANTO SUNARYO

b. 1978

Arin is an artist based in Bandung, Indonesia and received a Bachelor's Degree in Painting from the Bandung Institute of Technology (2001) and a Master's of Fine Art at Central Saint Martins College of Art and Design, London (2005). He is particularly interested in the utilization of resin as a medium that conserves minerals, pigments, and other particles. He concentrates on the idea of expanding painting through investigating its core constituencies and forms. Recently his practice has begun to incorporate elements of video and new media, as well as sculpture. Arin's work has been featured in numerous exhibitions in South East Asia, Europe and the United States including an exhibition at the Solomon R. Guggenheim Museum, New York back in 2013. He was also nominated as a finalist for Best Emerging Artist using Painting by the Prudential Eye Awards in 2015.

MARIA TANIGUCHI

b. 1978

Maria Taniguchi was born and raised in Dumaguete City and received her BFA in Sculpture at the University of the Philippines before completing an MFA in Art Practice at Goldsmith in London in 2009. She had received multiple awards, namely Ateneo Art Award (for her solo exhibition Echo Studies in 2011 at the Jorge Vargas Museum, and again in 2012 for her video Untitled (Celestial Motors) shown at Silverlens, Manila. Taniguchi was also selected for Art Statements (2013), a section of solo presentations by emerging artists at Art Basel 44. Recently, Taniguchi won the 2015 Hugo Boss Asia Art Award for Emerging Asian Artists at the Rockbund Art Museum in Shanghai. Her brick paintings from an on-going series, Untitled (2008 -) presented at Art Basel HK 2015 were all acquired by institutions, such as M+ and K11 in Hong Kong and GoMA in Brisbane. Taniguchi lives and works in Manila.

PATRICIA PEREZ EUSTAQUIO

b. 1977

Known for her works that span across different mediums and disciplines – from paintings, drawings, and sculptures, to the fields of fashion, décor, and craft – Patricia Perez Eustaquio reconciles these intermediary forms through her constant explorations of notions that surround the integrity of appearances and the vanity of objects. A recipient of the Cultural Center of the Philippines' Thirteen Artists Awards, Eustaquio has also gained recognition through several residencies abroad, including Art Omi in New York and Stichting Id11 of the Netherlands. She has also been part of several notable exhibitions held both locally and internationally, such as The Vexed Contemporary in Museum of Contemporary Art and Design, Manila' Volta Basel in Basel, Switzerland; and Credit Suisse's Chimera in Singapore Art Museum, Singapore. She has recently exhibited at the Palais de Tokyo in Paris and will be part of the 2016 Singapore Biennale. Patricia Perez Eustaquio is currently based in Manila, Philippines.



ARIN SUNARYO

ASHFALL VIDEO #2
2016. Volcanic Ash, Clear Resin and Video Projection
300 x 280 x 35 cm (diptych)

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ARIN SUNARYO

LAGEDU
2016. Pigmented Resin, Volcanic Ash and Digital Print on Wooden Panel
358 x 120 x 5 cm (diptych)

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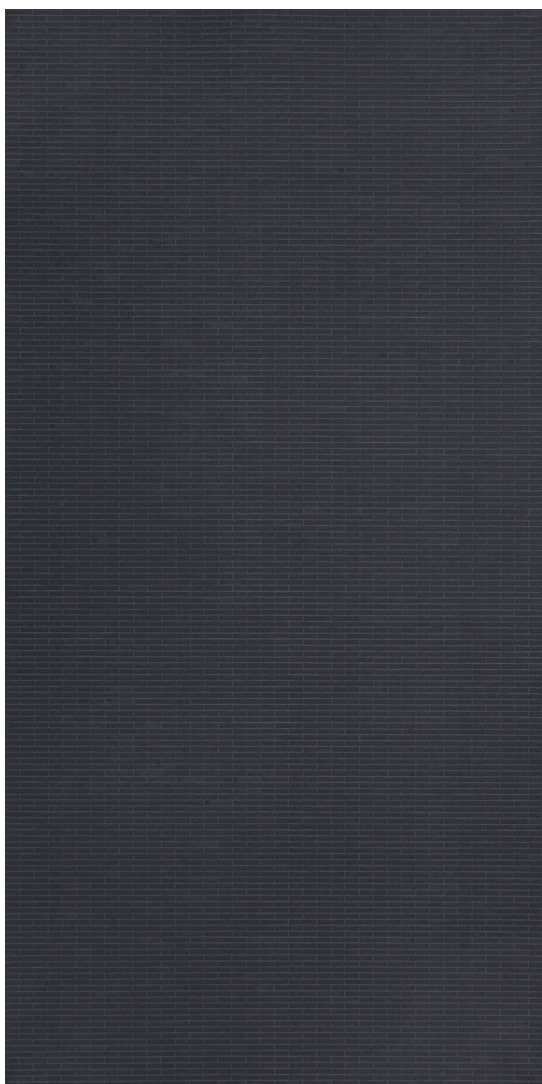


ARIN SUNARYO

SCRAP (LAGEDU)
2016, Pigmented Resin on Steel Base
48 x 57.5 x 48 x 144 cm

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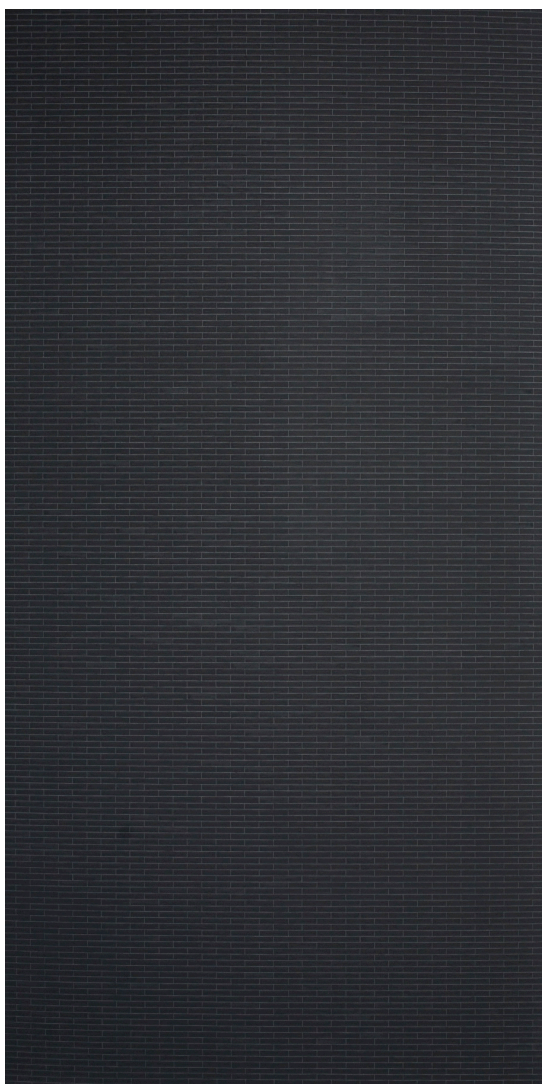


MARIA TANIGUCHI

UNTITLED
2016. Acrylic on Canvas
228.6 x 114.3 cm

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MARIA TANIGUCHI

UNTITLED
2016. Acrylic on Canvas
228.6 x 114.3 cm

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MARIA TANIGUCHI

I SEE, IT FEELS
2015. Single-channel HD Video
07 minutes, 30 seconds (no sound, 5th Edition)

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PATRICIA PEREZ EUSTAQUIO

LET US BUILD A MOUNTAIN I

2016. Graphite on paper (acid-free Hahnemühle)

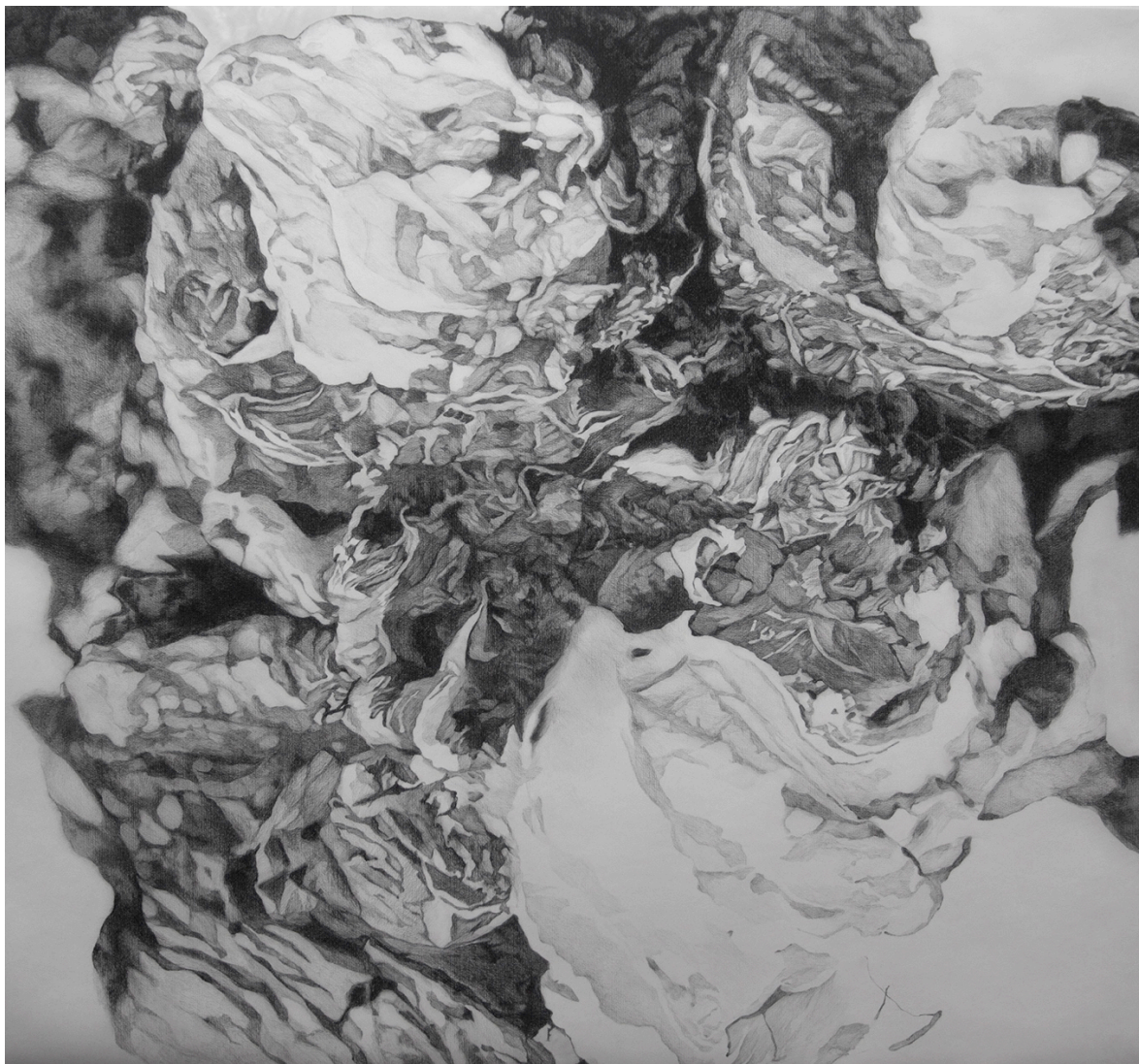
110 x 120 cm

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PATRICIA PEREZ EUSTAQUIO

LET US BUILD A MOUNTAIN II
2016. Graphite on paper (acid-free Hahnemühle)
110 x 120 cm

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PATRICIA PEREZ EUSTAQUIO

LET US BUILD A MOUNTAIN III
2016. Graphite on paper (acid-free Hahnemühle)
110 x 120 cm

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PATRICIA PEREZ EUSTAQUIO

LET US BUILD A MOUNTAIN IV
2016. Graphite on paper (acid-free Hahnemühle)
110 x 120 cm

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PATRICIA PEREZ EUSTAQUIO

UNTITLED
2016. Silk
200 x 136 cm

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PATRICIA PEREZ EUSTAQUIO

UNTITLED
2016. Silk
200 x 136 cm

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