

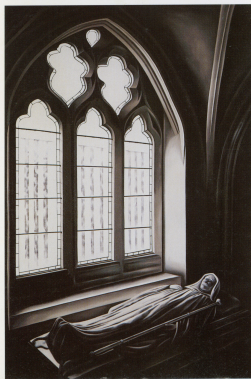
Stone & Dirt

2006
Oil on canvas
183 x 122 cm



Eternal

2006
Oil on canvas
183 x 122 cm



GERALDINE G. JAVIER b. 1970 Philippines

EDUCATION

1993 - 97 Bachelor of Fine Arts Major in Painting
University of the Philippines, Diliman
1997 - 91 Bachelor of Science in Nursing
University of the Philippines, Manila

SOLO EXHIBITIONS

2005 Veiled Hostility, West Gallery, SM Megamall, Mandaluyong City.
Weighing of Light, Finale Gallery, Lao Center, Makati.
Sea Whores, Theo Gallery, Gujo St, Makati.
There is no there there, West Gallery, 3rd Level, Glorietta 4,
Ayala Center.
2004 Slipping, Finale Art Gallery, SM Megamall, Mandaluyong City.
Freezing the Flight Hummingbirds, West Gallery, SM Megamall,
Mandaluyong City.
2003 Rati On Her Skirt, West Gallery, Glorietta, Makati City.
2002 Dividing the House, West Gallery, SM Megamall, Mandaluyong
City.
2001 Very Scary Furry Tales, Surrounded by Water Gallery,
Mandaluyong City.
Hospital Diary of an XM (Discevery Series), Hiraya Gallery, Manila.

GROUP EXHIBITIONS

2005 Parallel Stories, Art Center, SM Mega Mall, Mandaluyong City.
Picturing Painting, Vargas Museum, U.P. Diliman, Quezon City.
Closed for Inventory, Cubicle Art Gallery, Pasig City.
2004 Aeneas Art Awards, Aeneas Art Gallery, Aeneas de Manila.
The sedimentation of the mind is a jumbled museum, Jorge B.
Vargas Museum, University of the Philippines, Diliman, Quezon
City.
Cancelled, Metaphors Center, SM Megamall, Mandaluyong City.
2003 Portraits, Valentine Willie Fine Arts, Kuala Lumpur, Malaysia
Silent Declarations, Valentine Willie Fine Arts, Kuala Lumpur,
Malaysia.
Cut/New Collage Magnet, Quezon City.
CCP 13 Artist Cultural Center of the Philippines, Manila.
2002 Dagshaw UPD, San Juan Metro Manila.
Alay VI Boston Gallery, Cebu, Quezon City.
Picture This, Art Center, SM Megamall, Mandaluyong City.
Letras Y Figuras: Contemporary Idioms on Idea & Identity,
Ayala Museum, Makati City.
Lighting Incident, Photography Art Center, Makati City.
Multiple Portables, Plastique Kinetic Worms, Singapore.
Feast of Conversations, Atelier Frank & Lee, Singapore.
Recent Works, Kulay Diva Gallery, Paranaque City.
Conversation, Art Center, SM Megamall, Mandaluyong City.
Reflecting Skin, Potts Art Gallery, Antipolo City.
2001 Mainstream, Surrounded by Water Gallery, Cebu, Quezon City.
Portable Landscape, Lunk Gallery, Cebu City.
Cool Piesies, Art Center, SM Megamall, Mandaluyong City.
Surrounded, Cultural Center of the Philippines, Main Gallery,
Manila.
Grand Royale, Big Sky Mind, Quezon City.
Who Owns Women's Bodies traveling show organized by Creative,
Collective in cooperation with Ford Foundation, Cultural Center of
the Philippines, The Art Center of Academic Studies,
Chulalongkorn University, Thailand.
2000 Alay IV, Boston Gallery, Cebu, Quezon City.
Dagshaw III, Surrounded by Water Gallery, Mandaluyong City.
Pisgore, Greens Papaya, Quezon City.

Exhibition dates: 14th June - 1st July 2006

VALENTINE
WILLIE
FINE ART

1st Floor, 67 Jalan Telawi 3
Bangsar Baru
57100 Kuala Lumpur
Malaysia
tel: 603-2254 2548
fax: 603-2262 5190
valentinelive@artasia.com.my
www.artasia.com.my

Southeast Asian Paintings & Works of Art

2000

Meaganall, Mandaluyong City.
Kalendaryo, Jorge B. Vargas Museum, U.P. Diliman, Quezon City.
Faith + The City traveling show organized by Valentine Willie
Fine Arts, Metropolitan Museum, Philippines, Art Center of
Academic Resources, Chulalongkorn University, Thailand.
National Art Gallery, Kuala Lumpur, Malaysia, ABS AMRO, Kuala
Lumpur, Malaysia, La Salle-SIA, Singapore.
Tales of the Bagdad, Surrounded by Water Gallery, Mandaluyong
City.

2000 Larawan ng Artista Bitaing Pilipino, Jorge B. Vargas Museum,
U.P. Diliman, Quezon City.
Sunglisan traveling show organized by NCCA (2000), Cultural
Center of the Philippines, Manila.

1999

Daily Planet, Surrounded by Water Gallery, Mandaluyong City.
MMY, Museo ng Maynila, Manila.
Alay III, Boston Gallery, Cebu, Quezon City.
Cracks and Abysses, Art Center, SM Megamall, Mandaluyong City.
Dagshaw II, Surrounded by Water Gallery, Mandaluyong City.
Today Show, Cultural Center of the Philippines, Manila.
Topology of Signs, Cultural Center of the Philippines, Manila.
Coordinates, Boston Gallery, Cebu, Quezon City.
Kitschy Kitschy Coo, Surrounded by Water Gallery, Agnona, Rizal.
XPrints, Jorge B. Vargas Museum, U.P. Diliman, Quezon City.
Re-prints, Australia Centre, Makati City.

1998

Views from Elsewhere, Art Center, SM Megamall, Mandaluyong
City.
Cross Roads (Terminal Baggage), Australia Centre, Makati City.

1997

Wittgenstein's Duck Rabbit, West Gallery, West Ave., Quezon City.
Drive by Shooting, Fernando Avaroso Bldg., U.P. Diliman, Quezon
City.

1996

New Territory, Faculty Center, U.P. Diliman, Quezon City.
Picture Show, Dominador Castaneda Hall, U.P. Diliman, Quezon
City.

1995

Delisting Pines: Yes! The Filipino Can, Hiraya Gallery, Manila.
Brain School for Rabbits, Faculty Center, U.P. Diliman, Quezon City.
Painting by Numbers, Cultural Center of the Philippines, Manila.

Gift of Happiness
2006
Oil on canvas
183 x 122 cm



Cover sketch
Lurking in the Shadow

2006
Oil on canvas
183 x 122 cm

GERALDINE JAVIER

Plaster Saints





Two Marys 2006
Oil on canvas
120 x 91.2 cm x 2

STILLING THE IMAGE

Words are of little importance to Geraldine Javier. The dialogue between her paintings and their audience happens beyond the realm of language, the visual experience evokes sensation without touching on words. Her paintings lock your gaze, turning your attention inwards; time slows.

Paint is pliant in this artist's hands, transformed from liquid substance into a multitude of textures and forms, from eerily exquisite marble to soft warm cotton worn with time. Brushstrokes are fine, precise, deftly controlled. The manner in which she handles her materials offers clues about her temperament and personality. Her work exudes calculated restraint and discipline. The artist does not surrender to intuition; she plots out her strategies before getting on with work.

Born in 1970, in Makati City, Geraldine Javier took a degree in nursing before becoming an artist. Through her conceptually oriented training under the seminal Roberto Chabet at University of the Philippines (UP), Javier, like many of her peers, has acquired the predilection for making art which emphasises intellectual engagement over immediate emotional response. She belongs to a new generation of young Filipino artists whose interests are variegated and extensive, and who, unlike their social-realist predecessors, are engaged in pursuing the personal and the idiosyncratic. These voices from the periphery express powerful individual narratives influenced by international media and local pop culture. Their works are charged with tension and provocation, combining cool, calculated sophistication with raw urban grit – “the general low-end third world stuff.”

Film and photography are Javier's immediate source of references. Some of her most vivid memories of childhood include afternoon sessions in front of the television watching classics like *Knife in the Water* by Ingmar Bergman, or local films such as *Kisapmata*, *Atin, Isang* and *Himala* by Filipino directors Lino Brocka, Ishmael Bernal, whose sensibilities evoke those of old, moody European films. “There are only a handful of characters, some scenes may appear to be slow and dragging, but to me it is where tension is more palpable. What I like most in these films is that they are emotionally charged, in a subtle way, unlike the screaming melodramas we have now.”

Inspired by war movies and images from newspaper clippings, *PLASTER SAINTS* depicts a series of religious icons and dolls that hold different significances during the different stages of our lives. “What has always struck and haunted me, amidst the death and destruction, are images of icons trapped in the rubble and toys smeared with blood. I find the sense of loss incredibly palpable in these scenes. Angels and dolls are two of the most familiar images, especially to a Filipino Catholic. They are symbols of innocence, purity; I chose to depict them

as they are, at time and time, a testament to living, to reassert the value of these icons in our life – from our childhood to adulthood, sort of a companion and an embodiment of our joy, despair, hope; something that will provide comfort and assurance in our many emotional needs.”

Images of death, misery, dysfunctional relationships, and emotional violence are recurrent themes in Javier's work. Her world thrives on complex, viscous thoughts and intimations, silent tensions and implusions. The images she creates offer the paradox of recognition and uncertainty. Her paintings make you concentrate, look at things twice. The eye combs through the image; it seems familiar, yet something is amiss. A sneaking feeling creeps up on you, like a shy creature, and tells you there is an unsettling presence lurking behind the moodiness. There is an air of inward brooding and alienation, an uncanny feeling akin to photography's ‘*punctum*’, as coined by Roland Barthes to mean a sting, speck or cut, ‘a prick of the image’; a disturbance or arresting element in an image that catches the eye's attention, unsettling and unnameable.^[1]

The sense of the uncanny in *PLASTER SAINTS* is created through a series of subtle alterations – inflections, nuances, slight twists designed to grey on the senses, conscious or unconscious. It could be in the lighting, melancholic sepia tones, or the menacing contrast between shadow and light. The framing and cropping of the image

also affect the way our eye will read it; a devious tweak in scale, enlarging or reducing, deliberately pushing an image deep into the background or pressing it right up against the forefront of the picture plane, accentuates visual tension.

“Every painting I make has a story but this story is a vague one, and it only lasts while I am painting; it doesn't make sense at all once I've completed the work”.

You need time with Javier's paintings. They are still images charged with an unhurried energy, silent, harbouring secrets of their own, awaiting the onlooker to unravel their mysteries. They do not ask the audience to bring the images to life in their imagination, but to see the life that is in them. They resonate with personal histories, of how they came to be, and how they are now marooned in this suspended space.

Looking at Javier's paintings also connects us to another kind of past. Her work sets off a host of visual triggers that stretch deep into our memories. Like a chain of tumbling dominoes, it takes us back in time, through the history of art, literature, film and photography. An angel pighs, she looks forlorn, resting her head to one side; the image echoes the doomed air of pre-Raphaelite paintings or late-Victorian literature – “the disturbing pallor... the thin oval face with an expression of suffering”. We envision mausoleums, hear church



Rabbit's End 2006
Oil on canvas
122 x 122 cm

Sometimes the Details are Fuzzy 2006
Oil on canvas
183 x 122 cm



bells ringing in the distance and feel a melancholic weight in the damp air. The excursion through time, genre and emotions is endless and exciting. We retreat into the world of McSuffins and film noir, cross over to Hitchcock's malevolent realm of murder mystery or B-grade horrors where Dracula and other creatures of the night might reside. The *mise-en-scene* of this painted world is engrossing; emotions get tangled up in our visual experience. Her paintings seem poised to unleash childhood phobias, disturbing memories and thoughts, inner violence and veiled hostilities that inhabit the deep dark crevices of our minds. Such is the authority Geraldine Javier has over her creations that they lure us into believing that something is stirring; the thoughts that occupy us are too far from words to be something we can control.

Adeline Doi
June 2006

[1] Roland Barthes, *Camera Lucida*, Vintage Classics, London, 2000, pp 26-27