

**yasmin
sison**

b.1972, the philippines

education

- 2001 University of the Philippines
MA Art Education units
- 1994-07 University of the Philippines
Bachelor of Fine Arts, Painting Major
- 1992-93 University of the Philippines
Certification for Professional Education
- 1988-92 University of the Philippines
Bachelor of Arts in Humanities, Cum Laude

**solo
exhibitions**

- 2008 Turning Tides, *Finale Art File*, Lao Center, Makati City
- 2007 Gingerbread Girls, *Finale Art File*, SM Megamall, Mandaluyong City
The Punky Brewster Sessions, *Mag-Net Katipunan, Quezon City*
Unmade, *Mag-Net Paseo De Roxas, Makati City*
- 2005 Reading For Beginners, *UFO Gallery*, Mandaluyong City
- 2003 Interior Domain, *Finale Art File*, SM Megamall, Mandaluyong City
- 2002 Stick Em Up!, *Surrounded by Water Gallery*, 18th ave, Cubao
- 2001 58 Days, *Surrounded by Water Gallery*, Mandaluyong City
- 2000 Kitchen Sink Drama, *The British Council Library, Pasig City*
- 1996 Apple Pickers from Japan, *Hiraya Gallery, Manila*
- 1995 Powder Room, *West Gallery*, SM Megamall, Mandaluyong City

**group
exhibitions**

- 2008 Spinning Sugar, *Mag-Net Katipunan, Quezon City*
- 2006 Dog Show, *Green Papaya Arts Project, Quezon City*
13 Artists Award Show, *Cultural Center of the Philippines, Manila*
Balancing Act, *Future Prospects, Morikina Shoe Expo, Cubao*
The Way We Get By, *West Gallery, Quezon City*
Post Modernism is So Last Season, *Green Papaya Art Projects, Quezon City*
Innocent When You Dream, *Finale Gallery, SM Megamall, Mandaluyong City*
Fragile Youth with Artificial Legs, *Theo Gallery, Sagujio, Makati City*
SBW Exhibit at Sagujio, *Theo Gallery, Sagujio, Makati City*
On Paper, *Mag-Net ABS-CBN, Quezon City*
Museum of the Mind is a Jumbled Playground, *Vargas Museum, University of the Philippines, Diliman*
Cancelled Metaphor, *Art Center, SM Megamall, Mandaluyong City*
- 2003 Dogshow, *UFO, Gallery Mandaluyong, Manila*; Cubicle, *Pasig City*
Portalet, *Linya Gallery, Tibanga, Iligan City*
Silent Declarations, *Valentine Willie Fine Art, Kuala Lumpur, Malaysia*
Cut, *Mag-Net ABS-CBN, Quezon City*
Densities, *Making Sense of Dense Cities, Cultural Center of the Philippines, Manila*
Feast of Conversation, *Atelier Frank and Lee, Singapore*
- 2002 Utopia, *Art Seasons, Singapore*
Mainstream, *Surrounded by Water Gallery, Mandaluyong City*
Conversation, *Art Center, SM Megamall, Mandaluyong City*
Fixation, *Lopez Museum, Pasig City*
- 2001 Space Meeting Place, *Ayala Museum, Makati City*
Cool Pieties, *Art Center, Megamall, Mandaluyong City*
Surrounded, *Cultural Center of the Philippines, Manila*
- 2000 Faith and the City, *Earl Lu Gallery LASALLE-SIA College of the Arts, Singapore*; ABN-AMRO House, *Perang, National Art Gallery, Kuala Lumpur*; The Art Center, *Chulalongkorn University, Bangkok*; The Metropolitan Museum of Manila, *Manila*
Grand Royale, *Big Sky Mind, Quezon City*
Video Take, *Operaria Bibliotheek van Leuven, Brussels, Belgium*
True Confessions, *Art Center, SM Megamall, Mandaluyong City*
Dog Show, *Surrounded by Water Gallery, Mandaluyong City*
Into the Rabbit Hole, *Surrounded by Water Gallery, Mandaluyong City*
- 1999 Cracks and Abyss, *Art Center, SM Megamall, Mandaluyong City*
Dog Show, *Surrounded by Water Gallery, Mandaluyong City*
The Today Show, *Cultural Center of the Philippines, Manila*
The Incredible Lives of Alice and Lucinda, *Surrounded by Water, Angono, Rizal*
Topology of Signs, *Cultural Center of the Philippines, Manila*
Coordinates, *Boston Gallery, Cubao*



Work
2000
oil on canvas
122 x 152.5 cm

The Wall
2000
oil on canvas
182 x 127 cm



- 1996 X-prints, *Australia Centre, Makati City*
No Preservatives Added, *Surrounded by Water Gallery, Angono, Rizal*
Crossroads: Terminal Baggage, *Australia Centre, Makati City*
Views from Elsewhere, *Artwalk, SM Megamall, Mandaluyong City*
Inner Child, *Ayala Museum, Makati City*
Breaking Apollonians, *Filipina Artists: 1975 to the present, Alliance Francaise de Manille, Makati City*
Dangerous Metaphors, *Artwalk, SM Megamall, Mandaluyong City*
Delatang Pinoy: Yes, the Filipino Can!, *Hiraya Gallery, Manila*
Mula Filibustero hanggang kay Marimar, *Vargas Museum, University of the Philippines, Diliman*
- 1995 Painting by Numbers, *Cultural Center of the Philippines, Manila*

awards

- 2007 Finalist, *Ateneo Art Awards*
- 2006 Cultural Center of the Philippines (CCP) Thirteen Artists Award



Boothbeek
2000
oil on canvas
122 x 91.4 cm

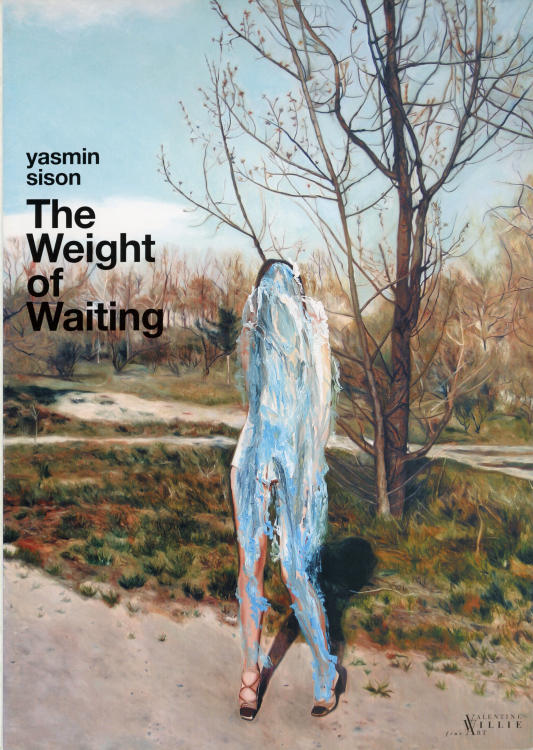
cover
Blue Skies
2000
oil on canvas
182 x 122 cm

Exhibition Dates
15 October-8 November 2008

VALENTINE
WILLIE
FINE ART
1st Floor, 17 Jalan Telok 2
Bangsar Baru
59100 Kuala Lumpur
Malaysia
tel +603 2284 2343
tel +603 2282 5190
info@vwa.net
www.vwa.net

**yasmin
sison**

**The
Weight
of
Waiting**



VALENTINE
WILLIE
FINE ART

yasmin
sison

The Shroud of Time



In The Pin
2006
oil on canvas
183 x 122 cm

"The princess sits in the tower waiting...
Vines begin to grow over the palace, the princess and her people.
She wakes after a hundred year slumber and finds she no longer
remembers what her world was like, it is no longer the same..."

Yasmin Sison belongs to an exciting generation of young Filipino artists who have garnered local and regional attention for the distinctive wit and intellectualism of their approach. One of the founding members of the Surrounded By Water collective, which boasts stellar names like Geraldine Javier, Wire Tuzon, Lena Cobangbang and Jayson Oliveria among others, Sison is recognised as one of the finest painters of her generation.

For "The Weight of Waiting", her first solo exhibition outside of the Philippines, Sison presents a series of paintings which form part of an ongoing body of work exploring the "the mutability of memory, media and the spectacle". Inspired by the glossy editorials of fashion magazines, Sison's repeated efforts in "intervening" with images from this make-believe world, have found her concealing, camouflaging, masking, erasing the body through numerous painting methods and textures.

Sison's works exist in a timeless world of intersecting identities and tales, rich with emotional textures and narrative potential. She employs a lexicon of visual references and storytelling devices, merging popular culture, personal memory, collective memory, imagined fantasies and fairy tales to construct an intimate space, dreamy yet haunting. Sison's paintings entice with refreshing "girliness" at first glance. And yet beyond the beautiful outdoors, the bunny ears, the high heels and pretty wallpaper in empty rooms, her figures are permanently locked in their painted shrouds. They strike a chord with their uncanny familiarity, with their limbs and legs and hair taking a peek. Each painting represents possible personalities from a spectrum of archetypal characters and our personal memory: the fairy tale princess, the playful nymph, the awkward ingenuite or the alluring siren. We are uncertain of the association—is this fact or fiction? Like a name that we no longer recall, there is a likeness that we can't quite place or remember, a fading encounter in the past. The concealment of the figure draws a sudden blank in our attempt to fill in the gap of this fragmented narrative. A mystery world exists behind this space, there is no way in and no way out.

Read from another viewpoint, the notion of disappearing relates to the way time erodes and blots out memories. As suggested by the exhibition title, the 'weight' or heaviness is the burden and shroud of time. Sison displays her deft control of colour and light in this series as she dulls and yellows her palette to give each painting a patina of age. This 'dullness' heightens the sense of nostalgia and the emotional distance between the viewer and the pictorial world; they are poignant, longing for contact. "...The figures in my paintings are either sitting or standing. Most are facing the viewer but can never be seen...alone and unreachable. They stand as figures caught up and hidden in their own worlds...but their secret selves, their faces are all hidden and masked from the world and yet are revealed as some kind of phantasm by the application of dripping paint in contrast to the way they are painted which is soft and dreamy. With the application of dripping paint into what were previously glossy magazine pages, the paintings meld into this mutable world where the act of remembering is both truth and fiction or somewhere in between."

"All quotations from Yasmin Sison are from conversations with the artist on 16 September, 2008.

Adeline Ooi

Carousel
2008
oil on canvas
127 x 183 cm



White Roses
2008
oil on canvas
122 x 122 cm



Violet
2008
oil on canvas
162 x 127 cm