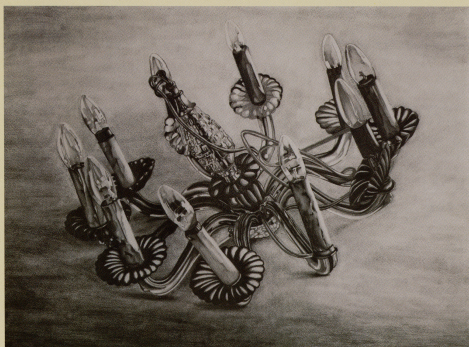


# It was always about forever

wawi navarroza  
costantino zicarelli



above  
COSTANTINO ZICARELLI  
*Untitled (Broken Chandelier)*  
2010, graphite on paper, 56.5 x 76.5 cm

middle section  
COSTANTINO ZICARELLI  
*Beyond Evil*  
2010, pen on paper, 56.5 x 76.5 cm (x9)

front cover  
WAWI NAVARROZA  
*All Must Be Beautiful*  
2010, archival pigment ink print, 81.5 x 122 cm

**WAWI NAVARROZA** lives and works in Manila, Philippines as a visual artist and professional photographer. She holds a Bachelor of Arts degree from De La Salle University with a specialization in Photography and also attended special courses at the International Center of Photography, New York. Her work has shifted from the personal poetry and mythologies of her earlier practice to more self reflective pursuits on the problems and possibilities of contemporary photography and visual culture. She has received a number of awards such as the Portfolio Preis FotoMagazin Germany (2010), Prix de la Photographie Paris (2009), and the Ateneo Art Awards for solo exhibitions *Saturnine: A Collection of Portraits, Creatures, Glass and Shadow* (2007) and *POLYSACCHARIDE: The Dollhouse Drama* (2005). Other solo exhibits include: *Perhaps It Was Possibly Because*, Silverlens Gallery, Manila, 2009; *When All Is Said And Done*, Artesan Gallery, Singapore, 2008; *100 Years Between Us* (homage to Frida Kahlo Centennial), Instituto Cervantes de Manila, 2007. In 2008, Navarroza was awarded with the prestigious Fellowship grant from the Asian Cultural Council-Silverlens Foundation to continue her practice in New York City for a time. Outside the Philippines, she has exhibited internationally in the Netherlands, France, Italy, Russia, Korea, Hong Kong, Malaysia, Cambodia, Singapore, and Australia. She is currently a photography lecturer for Communication Arts at De La Salle University-Manila and also sings for a rock band called The Late Isabel.

**COSTANTINO ZICARELLI** (b. 1984, Kuwait) graduated from University of Santo Tomas of Fine Arts and Design, major in Advertising in 2005. In the span of four years and at the ripe age of 25, he has accumulated seven solo exhibitions in Metro Manila, the current being *The Mind Is A Terrible Thing To Taste* (2009) and *We Are The Kids That Your Parents Warned You About* (2010) which displayed his artistic ambidexterity in drawing, painting and installation. His painterly works tie up contemporary references of the ominous and destruction with historical memory of Kuwait, Italy and the Philippines – the former two as places where he spent his formative years in. Besides such interest in the mentioned subjects, Costantino is also known for his conceptual shows, notably his annual solo exhibition in his private residence: *I'm With Stupid/ I'm Not With Stupid* (2007) and *HELL* (2009), as well as collaborative and sometimes performative projects-exhibitions from *The Suarelli Brothers Have Nothing To Do With Each Other* in Manila to *World One Minutes* in Beijing. Selected group exhibitions include *Forever And Ever And Ever And Ever* (VWFA, Singapore), *2nd Inauguration (Final Art File, Manila)* and *Flippin' Out: Manila To Williamsburg* (Goliath Art Space, Brooklyn). Costantino has been living in Manila, Philippines since 1995.

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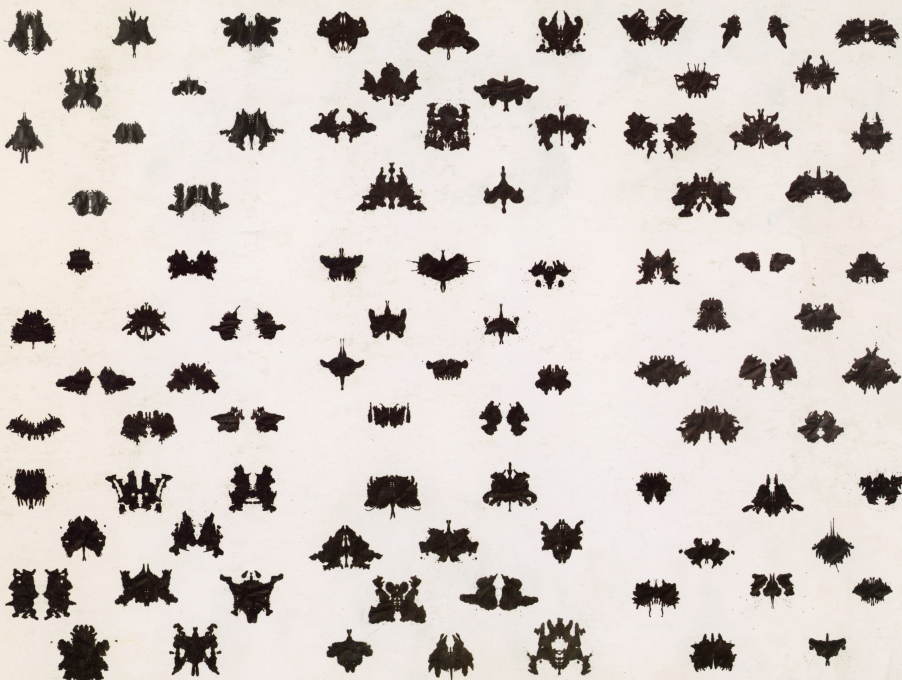
valentine willie fine art

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EXHIBITION DATES: 23 JUNE - 17 JULY 2010





above

WAWI NAVARROZA  
Held Up To The Light, Front & Center  
2010, archival pigment ink print,  
20.5 x 30.5 cm (x8)

right

WAWI NAVARROZA  
The Heavy Breathers  
2010, archival pigment ink print,  
76 x 91.5 cm

below (middle section)

WAWI NAVARROZA  
Perhaps It Was Possibly Because, #21  
2010, lambda durst print,  
152.5 x 122 cm



## STILL LIFE IS DEAD

Caesura is the point where Wawi Navarroza and Costantino Zicarelli stand presently, the very place, according to Marcel Proust in *Reche du temps perdu*, that "leads us from one name to another name". They stand on the train sub-stations of 'painter' and 'photographer', watching out for the crisscrossing routes of transfer. Embarking on the rail en route to drawing and sculpture, Costantino calculates the distance between model and copy in all of the rorschachs of *Beyond Evil's* warped allure as well as the illusive charcoal-resin *One Billion Years*. Wawi waits for the next train to a clinical, authorless platform of a new documentation of "what is omitted, obscured, what is outside the frame" while she has one foot on staged mise-en-scènes such as in *The Company of Others*.

*It Was Always About Forever* departs from their curious experiments on their individual artistic processes, and in turn becomes the product of this organic discourse on the value of their respective media in the technical,



purist sense – photography and painting – and how they discover that both forms have a wanton appropriation with each other. Costantino works in photographic reproduction and by no means does he alter the arrangement of particular imagery, somewhat echoing Douglas Huebler's "The world is full of objects. I do not wish to add any more." As one-dimensional bricolages in their reference, his drawings are painterly in the manner of the subjects' relationship with their foreground – sometimes independently floating as with *Untitled (Broken Chandelier)* and in other instances, neutralizing together. On the other hand, painting is implicit in Wawi's production as she arranges the compositions of her works, whether or not they are staged, without concealing what conceals objects in *Plus Minus*, or "found" in *The Heavy Breathers* and *Held Up To The Light, Front & Center*. Furthermore she makes use of grids, a common method of painters, in conventional ways as with the two former works and irregular as with *Perhaps It Was Possibly Because*, #33 and #21.

This dialogue where photography and painting is examined in contrast and in union, works by Wawi and Costantino seem to add on to Christian Boltanski's discourse of film and music versus the visual arts of painting and photography in his remark that "there isn't a progression at a static image." As this statement sprung from Boltanski's mastery in creating a suspense in the journey in time through theatrical installation as with his 1990s works installed in altar-like and sepulchral settings, *It Was Always About Forever* takes this matter of staging into the very production of Wawi and Costantino's works. And the crescendo of which Boltanski patronizes in cathartic film and music is arrested by taking a variety of objects and non-events together that are, without any form of commentary other their juxtaposition, indestructible. This series is essentially grounded on the reflexivity of the topical inexhaustibility of the banal universe of static things. Ironically enough, the progression will not lie on the object captured at that present time but through the impulse of its own destruction that what seems eternal contains.

On the same equation of the overlooked commonplace having an eternal faculty, the casual remark "It was always about forever!" traces a generation of discourse



fascinated on the quick and the dead. The expel of resignation characteristic of this remark follows how immortality itself, when turned into the subject of art, becomes framed as something banal. Likewise the irony is heightened in the exhibition's monochromatic climate, suggesting that the color of the subjects is irrelevant, the essence of the works being in black and white.

Wawi and Costantino take on the task of contributing to the irony of death-as-stock-in-trade by reconsidering the traditional concept of 'still life' by actualizing 'a still life' by precisely muting their subjects. If Boltanski conceals his photographs in *Les Concessions* with a black cloth, Wawi already conceals inanimate present objects before they are shot. Her other series brings to life an inventory of lost images (slides that are anonymous until found), in a principle that befits the remark made by Gino De Dominicis in the Italian television program "Angel": "Invisibility is a form of immortality." Costantino, on the other hand, rekindles the blurred and antonymous relationship between the still and the moving by portraying subjects from the former's region. In doing so, they are delivered from the object that forms their prison.

SIDDHARTHA PEREZ

above

WAWI NAVARROZA  
Plus Minus  
2009, archival pigment ink print,  
81.5 x 122 cm

right

COSTANTINO ZICARELLI  
Untitled (Taxidermied Deer)  
2010, graphite on paper,  
56.5 x 76.5 cm

far right

COSTANTINO ZICARELLI  
One Billion Years (detail)  
2010, resin and charcoal,  
46 x 71 x 18 cm

