

**GERALDINE  
JAVIER**

STUCK IN REVERSE  
15.11.13 – 25.01.14

**ARNOLD**

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JAVIER**

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*"The show was conceptualized when I bought a two hectare plot of farm land in Batangas province, 2 hours land travel from Manila. It made me very nostalgic for my childhood, though it was not exactly pretty, but I was particularly longing for that time spent playing outdoors. So the fabric "playhouses" I constructed to house the paintings are about living within the safety of a structure and yet being integrated with the outdoors. Each painting and tent also serve as a vehicle for not only recalling but fabricating memories as well, creating fantasies that are closely woven into my desires, a summation of the past, present and future."*

Geraldine Javier, 2013

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# FOREWORD

With this publication we celebrate Geraldine Javier's first solo exhibition *Stuck in Reverse* with ARNDT that marks also her first major show in Germany and in Europe.

Since the preparations for our show "ASIA: Looking South" in 2010 / 2011, featuring Geraldine Javier's stunning triptych "Blood Type C (Catholic), Major Major G (Guilt)" I have been looking forward to this exhibition which we proudly present today.

With *Stuck in Reverse* an entire new body of work the artist created exclusively for her Berlin show, Geraldine Javier went beyond all my expectations. Staying loyal to her signature style, using textile elements and tatting lace in combination with her paintings, in her new work Javier goes further in her search to bring painting and object together. With the paintings being integrated into a sculptural context, as part of a tent-like structure which inside reveals further objects and mixed media, Javier creates a kind of "total installation" allowing her to bring her stories from the two-dimensional canvas into life and a three-dimensional experience. Once again Geraldine is opening her personal universe, digging deep into the treasure chest of childhood memories, combining autobiographical elements with tales of her region and observations from daily life in her home country. But this time, in Berlin, with *Stuck in Reverse* each work becomes a gate to another enchanted forest allowing the viewer to wander through Geraldine Javier's complex universe.

The Philippines host an incredibly rich and diverse art world that we will explore further in solo shows and curated group exhibitions to come in Berlin and in Singapore.

I am happy and proud that with Geraldine Javier one of the most important artists from the Philippines and in Southeast Asia makes the debut of this further expedition into Southeast-Asian Contemporary Art.

Matthias Arndt, Singapore, November 2013

# GERALDINE JAVIER

BY TONY GODFREY

Who is Geraldine Javier and where does she come from? Does she have something unique to bring to the European or International scene?

In the art world of the Philippines there were – and continue to be – several clear and often opposing tendencies: nostalgic representations of peasant life, social realism, conceptual art and works that though object-encrusted are anti-Catholic. In her career Javier has responded against all these tendencies to create a complex and dynamic body of work. Images of rural life and nature recur in her work, but are far from reassuringly comfortable. What she takes from the social realists is a concern with painting things and people well, but her position is a more personal one – one that may be defined more as moral than political, and as implicit rather than explicit. An intuitive artist rather than a theoretically driven one she has nevertheless been profoundly affected by studying under conceptual artists.

The Philippines is perhaps now the most staunchly Catholic of countries. Many Filipino artists are virulently opposed to the Catholic Church's continued domination of society and respond with blasphemous *detournements* of its imagery and objects.<sup>i</sup> Javier, whose parents are staunchly Catholic, has long since stopped attending church but though in a work such as *Blood Type C (Catholic)*, *Major Major G (Guilt)* of 2011<sup>ii</sup> she has attacked its control she has also made work that recreates her delight as a child in making images of saints or performing ceremonies.<sup>iii</sup>

After a childhood in the provincial town of Candelaria she left for Manila where she spent five years studying to be a nurse before enrolling at the art school of University of Philippines (UP). There she studied under the conceptual artist Roberto Chabet, who was charismatic but challenging.<sup>iv</sup> Apart from providing her with a strong personality and position to react against, Chabet also introduced her to the use of collage as a way to invent and structure pictures.

As the commercial art galleries were generally highly conservative and uninterested in anything other than paintings she and others formed the artist's collective *Surrounded by Water (SBW)* that between 1999 and 2003 ran spaces firstly in Angono then in Manila.<sup>v</sup> They were trying to create a forum for experimentation in art that avoided doctrinaire positions. She showed paintings elsewhere but made several collaborative and solo exhibitions here that focussed on collage and installation – as in her 2001 exhibition: *Very Scurry Furry Tales*.<sup>vi</sup> SBW gave her freedom: "...the craziness of some of the things I did at that time have become some sort of reservoir of undeveloped materials or ideas that are feeding some of the works I'm doing now... In hindsight, these alternative spaces gave us freedom to fool



Preparing for the first SBW opening 1998. (Yasmin Sison, Ging Adrao, Mike Adrao, Eric Roca, Geraldine Javier, Mariano Ching, Mike Munoz)



**VERY SCURRY FURRY TALES, 2001**  
BOOK AND ART COLLAGES

around... SBW for me was a place where one let go of one's notions of good / bad art: everybody was just making art. It was a good way to start. We were lucky we had those kind of formative years."<sup>vii</sup>

From then on she focussed far more on painting and on solo rather than mixed shows. In other words, she was making her own world. In so doing her work became more overtly "figurative" or "narrative" and two recurrent themes emerged: childhood and death. Her childhood had been characterised by a delight in play and nature but also by acute illnesses that kept her inside and away from the company of other children. Death, she remarks, she was always curious about.



**WHAT IS IT MY KING?, 2000**  
OIL ON CANVAS  
182.9 CM X 91.4 CM



**WALLFLOWER, 2006**  
OIL ON CANVAS  
182.9 CM X 152.4 CM

Her paintings between 2000 and 2006 are difficult to characterise as she explored several directions, however if we look at works as diverse as *What is it my king?* of 2000 and *Wallflower* of 2006 we can see certain key endeavours. Firstly, learning how to use photographs as a source or tool in painting. (It should be noted that the use of photographs is not seen as problematic in Asia as it is in Europe: the influence of Gerhard Richter *et al.* is far less pervasive).

TG: ...you are not really making an issue of the difference between photography and painting. You just use photographs as source material which you adapt and change.

GJ: Yes.

TG: So even though you worked with collage and photography you still felt the need to make paintings?

GJ: Yes, because I am a painter!

TG: Meaning?

GJ: It is the way you create a painted image by slowly building it up. Sometime I think "this is just paint" but I can still feel the magic when the life you are trying to copy or capture gets transferred on a canvas. What is important is the mood I get into when I paint: calm and absorbed. There is a sureness about myself as an artist when I am painting. It feels right. I am not a gestural or expressionist painter, but a slower and more thoughtful painter. When I do mixed media work I enjoy the medium too, but it makes me uncertain as to who I am or what sort of artist I am. I think I will be painting for the rest of my life. That's what I do.

Secondly, how to take stories and situations and remake them. *What is it my king?* clearly references that most archetypal scenario of fairy stories, a young, beautiful girl marrying a king or prince, but it also plays with photography (at this time she often used colour negatives as a source) and lingers with delight on the decorative surface derived from wallpaper. Getting an experience of tactility back into painting remains an underlying concern in her work. *Wallflower* made five years later is both a more assured and understated work. It follows a 1948 photograph of Georgia O'Keefe by Irving Penn. One of a series of portraits in which Penn photographed people in a very narrow corner, he makes O'Keefe appear vulnerable, her arms behind her back, forlorn but determined. Javier makes her seem older, her face more deeply creased. The blank walls have been enraptured by gigantic petunias, presumably as an outward expression of the artist's inner thought?

This is not only a painting about age but also about loneliness. Although she lives in a house with fourteen others<sup>x</sup> and is invariably courteous and apparently sociable at private views and functions she sees herself as essentially a solitary person. People or the animals that sometimes act as their surrogates normally appear isolated, caught in thought and uncertain situations.

She is often referred to as a narrative artist, but let us consider the actual status of the "narrative" in these works: more than telling a story they are about setting up a situation (Javier prefers the word "vision"). Things are often about to happen or have happened in these paintings. We don't know why or how. They are Problem Pictures: we have to work out what is there and what will happen. They are open ended. In a period when museums have departments of "interpretation" and produce wall texts, often of crushing banality or pomposity which, rather than asking you to think, tell you what to think, it is sensible to first quote from a favourite filmmaker of Javier's, Michael Haneke: "My films are intended as polemical statements against the American 'barrel down' cinema and its dis-empowerment of the spectator. They are an appeal for a cinema of insistent questions instead of false (because too quick) answers, for clarifying distance in place of violating closeness, for provocation and dialogue instead of consumption and consensus."<sup>x</sup> The sumptuous details of Javier's paintings and objects should not distract us from this interrogative mien.

She had always used thread in her collages but from 2006 she began to add embroidery to the paintings. Other elements, collaged, embroidered or sculptural, began to colonise her paintings. By 2009 she had taken on four assistants who helped produce embroideries and tatting – a particular lace making technique (*Schiffchenarbeit*).<sup>xi</sup>



**BLOOD TYPE C (CATHOLIC), MAJOR MAJOR G (GUILT), 2011**

LEFT AND RIGHT PANELS: OIL ON CANVAS, TATTING LACE, EACH: 198.2 X 137.1 CM X 12.7 CM;  
MIDDLE PANEL: FABRIC, BEESWAX, TATTING LACE, 137.1 X 106.7 X 15.5 CM

The use of tating can be seen in both *Blood Type C (Catholic)*, *Major Major G (Guilt)* of 2011 and *Adam and Eve* of 2012. Every Filipino artist has to struggle with the allure of Catholicism (which arrived in Philippines via Mexico at its most baroque, something the elaborate twists of the red tating here seem to refer to). *Adam and Eve* continues this play of objects both represented and presented; a painting of a model of a deer and four birds made of resin tangled in tating.



**ADAM AND EVE, 2012**

LEFT PANEL (ADAM): OIL ON CANVAS, 162.56 X 182.88 CM  
RIGHT PANEL (EVE): OIL ON CANVAS AND TATTING LACE, 162.56 X 137.16 CM

By this point she was thinking of each exhibition as an entity in itself: as a more or less immersive experience for the viewer. Talking of her later 2013 show in Korea, one focused on death, she remarked that though “in my paintings I only paint what is essential for the subject when it comes to a complete show I feel that I have to give everything or do everything to make people experience – to give that certain experience I guess. It’s not just a viewing experience where you put up works and people just go in and look at the individual works. I think my objective in every show is to prepare a feast – even if I am talking about death in this show.”<sup>xii</sup>



**THE RED TREE, 2011**

WOOD, TAXIDERMIED BIRDS, FABRIC,  
MUSEUM VITRINE  
218 X 155 X 76 CM



**THE BLACK TREE, 2011**

WOOD, FABRIC, ANIMAL SKELETONS,  
MUSEUM VITRINE  
180 X 72 X 72 CM

It was in her 2011 exhibition *Museum of Many Things* that she made a transition to an installation that involved paintings rather than a display of paintings with installation elements. This was as close to a true *gesamte Kunstwerk* as she has yet come. Whereas the two earlier exhibitions<sup>xiii</sup> of that year had been dominated by paintings this included just two paintings but an extraordinary array of objects: sculptures, collages, cabinets, even a film. <sup>xiv</sup> There were several paired objects, such as *The Red Tree* and *The Black Tree* that presented binaries of life and death, one having six taxidermied birds sleeping in tatted hammocks on its branches, the other being covered with bones and cobwebs. But above all the exhibition was about objects and the act of collecting, both by herself and a fictitious character Madame A -objects that have associations and a history of being made and touched. The key work of the show *Cabinet of Curiosities*, six cabinets containing forty seven vitrines or objects supposedly collected by Madame A was re-shown, and in each case reworked, in subsequent exhibitions at Vargas museum and its final home the nineteenth century Escuela Bellas Artes now relocated in Bataan as a foundation for contemporary art.



**CABINET OF CURIOSITIES, 2001**

6 CABINETS EACH WITH HAMMERED LEAVES, VITRINES AND OBJECTS  
182 X 65 X 35.5 CM EACH

One curious aspect of South-East Asia is that many of the best installations are made not by sculptors or conceptual artists but by painters – Pinaree Sanpitak, AyTjoe Christine, Agus Suwage and of course Javier. Is this because of the sensuousness of tropics where colours, smells and tastes are richer? The jungle is more exuberantly florid than any European forest. For Filipinos this certainly has some roots too in church décor. It is also a reflection of the fact that it is painters, not sculptors who have been innovators there.

## II

This exhibition is perhaps an important landmark for her as paintings, objects and installations are not presented separately, but as organically blended together in five works. Moreover, the whole exhibition is conceived and should be experienced as a larger entity. Formally, as we have seen above, this is the logical extension of a long-standing drive to combine painting and objects, representations and materials.<sup>xv</sup>

The two trees may seem the least challenging works in this exhibition. As trees normally do, they may seem to stand around in a rather passive way – but they are not just what they initially seem. These are the thirteenth and fourteenth tree she has made in a sequence that began just over two years ago with *The Red Tree* and *The Black Tree* and is likely to carry on for some time. Most trees since then have been covered with tatting by herself or by her four helpers. “By covering these dead trees,” she remarks, “it is like breathing life into them again. The tatting is like moss or a new growth of leaves.” It is an obsessive activity – each tree of this size takes three months to complete. It also echoes surreptitiously the constant play between appearance and reality, surface and representation that occurs throughout her paintings.

The tents, all of them covered with hammered leaves, in which the five paintings are sheltered act as refuges for other objects. Tucked behind the paintings for the curious to find they may seem to be secrets of the imagination or the memory. Behind the painting *Monster on my mind* is a manikin of a hare dressed in the T-shirt embroidered with an owl worn by the girl in the painting. His skin is covered with skeletonised leaves. (After boiling and with the flesh of the leaves scraped off these are preserved and will no longer rot.) Is this the soft toy of the child or a mythic creature? If mythic, is he (or she) the hare of Joseph Beuys and Indian mythology – the magical trickster? Or with his leaf-flecked skin is he the green man that as a pre-Christian fertility figure still lurks in the medieval churches of England and other European countries? (She knew of neither these phenomena beforehand but is happy to accept their relevance as readings. She herself has long been obsessed with Botticelli’s *Primavera* where Chloris or Flora spews leaves from her mouth.) As we look at the manikin and his clothes, and indeed other fabric elements, we see something that is counter-intuitive and perhaps paradoxical: Javier is at her most “painterly” not when she is painting but when making collage or fabric works. That is when she is most free and improvisational. As we have quoted her before, painting is for her a slow, meditative process. It should however be noted that some elements in her paintings, the trees and grass in *It’s Not Exactly Paradise*, for example, are relatively abstract and are painted with considerable freedom and gestural variety.

Why are these figures grey? Are they made of stone or are they ghosts? Strangely it is something many viewers do not notice immediately or even at all. Grisaille is a distancing device for painters, and a way of harmonising a picture. It is one Javier once used frequently – as in *Wallflower*, which like *Monster on my Mind* is gently suffused with other colours. Used in contrast to colour, black and white can signify from another world, time or state of

being. Several films have played with such a transition from black and white to colour: Powell and Pressberger’s 1946 *Matter of Life and Death* where the angels who act as the amiable ambassadors of death are black and white, but the living are in colour; Preminger’s 1958 *Bonjour Tristesse* where the happy past is colour, the unhappy present black and white; and Wender’s 1987 *Wings of Desire (Der Himmel über Berlin)* where the angels see the world in black and white but when turned to material flesh in colour.<sup>xvi</sup> Similarly the grey figures here, and the whole greyed world of *Monster on my Mind* can be seen as from a past, imaginary or more real visionary world.

Here in *A long afternoon with Gauguin* the woman’s exposed cleavage is a punctum, or as Luc Tuymans would call it ‘a trouble spot’<sup>xvii</sup>, for the women in her paintings seem nice girls in a world undisturbed by men or sexuality and such an erotic sign is rare. Otherwise at first sight this world may all look comfortable – tropical Biedermeier even. It is perhaps the Candelaria of her childhood. It is there she returned to make the photo-shoots that acted as her sketches for the paintings. The pastoral quality of these works is like the Arcadia of Watteau, a languorous one but one troubled by monsters and barely-hidden tensions.

The monster that lurks behind the girl in *Monster on my Mind* is, like the sign of death in Poussin’s *Et in Arcadia Ego*, a reminder that in Arcadia death also exists and that in dreams so do monsters. And the more we look the more things we see there are that are strange: the subdued colours, the vast tatting pads on one tree, the giant sunflowers, the tatting-covered skeleton of a model dog. For me the oddest element is the artificial light at the top of *Monster on my mind* is. It stops it becoming romantic landscape with its sly echo of the electric light bulb in Picasso’s *Guernica* and emphasises the staged quality of the work.

What is her working process? She broods over images and scenarios, letting a vision in her head grow and mature over time. She makes no drawings, nor takes any photographs. Eventually she gathers objects and people for a photo-shoot where assorted tableaux are staged or improvised. The resulting photographs are then gridded up and a drawing transferred loosely to the canvas, but then it is frequently changed and freely adapted as she paints. The deer in the background of, for example, *Magic is back* were added very late. The clothes of the characters were almost all changed. The painting discloses itself to her slowly.

What is the viewing process? How should the visitor experience this exhibition? With freedom, curiosity and some patience. They are more complex than may initially seem. Free association is welcomed. In the end – as so often – one can only explain how with similes. Experience it as one would a poem, savouring words and phrases, letting the subconscious search for associations. Experience it as one would a stage set, where props, scenery and characters are set out, where it is you as auteur who must animate things and trace out the dance, performance or story that is there waiting for you.

- <sup>i</sup> See for example [www.blouinartinfo.com/news/story/38303](http://www.blouinartinfo.com/news/story/38303) or [www.bbc.co.uk/news/world-asia-pacific-14449175](http://www.bbc.co.uk/news/world-asia-pacific-14449175)
- <sup>ii</sup> "Even if I tried to escape it is so deep in our blood the guilt is always inescapable. It is a guilt ridden religion and I sometimes find its ways hypocritical. There is just one work that really addresses Catholicism which is *Blood Type C, Major, Major G*. C stands for "catholic", G stands for "guilt". I am talking about blood sacrifice as the foundation of the catholic religion. The central panel has a baptismal dress and is attached by red strands to two flayed martyrs." Unpublished interview, 2012.
- <sup>iii</sup> The 2012 exhibition at Equator Art Projects, *Chapel of saints and sinners*, featured 22 figures in wood, tatting, wax etc of saints and angels. "I had to make my own dolls from paper as a child. There was no doll we could buy till much later. It was actually more satisfying when we had to make them ourselves. We made our own saints too. I have strong memories of every day picking up flowers – sampaguita especially, a very fragrant flower – making a garland out of them and putting on the saint. It was a ritual for us. Then we said short prayers." Interview with artist in exhibition catalogue.
- <sup>iv</sup> "I expected a traditional training when I entered UP (University of the Philippines) but I got a very different training: I was trained to be a conceptual artist by Roberto Chabet and his former students: Ronald Achoso, Gerry Tan. It was a shocker for us: we (that is myself and my classmates – Wire Tuazon, Mariano Ching, Yasmin Sison, Mike Munoz) expected to be learning skills such as how to paint well and do figures correctly." Unpublished interview 2012.
- <sup>v</sup> As the early years of Javier and other significant artists associated with SBW are so little known a good account of this period is much needed. For the time being see Exhibition Catalogue, *Surrounded by Water, Over the Water*, Equator Art Projects 2012 or consult Asian Art Archive in Hong Kong.
- <sup>vi</sup> as well as 50 collages this exhibition included an open military container for fire arms.
- <sup>vii</sup> Quoted in interview with Tony Godfrey, Exhibition Catalogue, *Surrounded by Water, Over the Water*, Equator Art Projects 2012, p. 31–32
- <sup>viii</sup> Unpublished interview 2012
- <sup>ix</sup> A brother, a niece, a cook, four helpers, one of their children, four dogs, two cats and occasionally the errant boyfriend.
- <sup>x</sup> Haneke, Michael – *Film als Katharsis: in Austria (in) felix: zum österreichischem Film der 80er Jahre* – Bono, Francesco (ed.), 1992. p. 89
- <sup>xi</sup> It must be emphasised that she supervises them closely and still tats herself most evening as she watches DVDs. The assistants never do anything on the paintings.
- <sup>xii</sup> Unpublished interview, April 2013.
- <sup>xiii</sup> At Finale in Manila and Arario in Korea.
- <sup>xiv</sup> Madame A – a collaboration between Javier, myself as writer and the filmmakers Jet Leyco and Raymond Lee.
- <sup>xv</sup> The tendency of Asian collectors to devalue and even discard installation elements is a continuing source of irritation to her.
- <sup>xvi</sup> There is also Gary Ross' entertaining *Pleasantville* of 1998 where characters in an old soap opera turn from black and white to colour on experiencing sexual desire.
- <sup>xvii</sup> See Exhibition Catalogue, *Trouble Spot painting*, Mukha, Brussels, 1999.
- <sup>xviii</sup> But not unique, earlier paintings such as the 2007 *My Lover's Garden* are quite explicitly about sexual desire.





**A LONG AFTERNOON WITH GAUGUIN, 2013**

OIL ON CANVAS; HAMMERED LEAVES ON CANVAS TENT, MATTRESS, TATTING LACE NEST, TWIGS, PRESERVED LEAVES  
CANVAS SIZE: 152.4 X 213.4 CM

*"A Long Afternoon with Gauguin is about romance which for me is most intense in summer months when intense heat makes body and mind most idyllic and given to much day dreaming and fantasies. In referencing Gauguin's stay in Polynesia, I also thought of the often tricky and bittersweet relationships between Filipinos and foreigners."*

Geraldine Javier, 2013



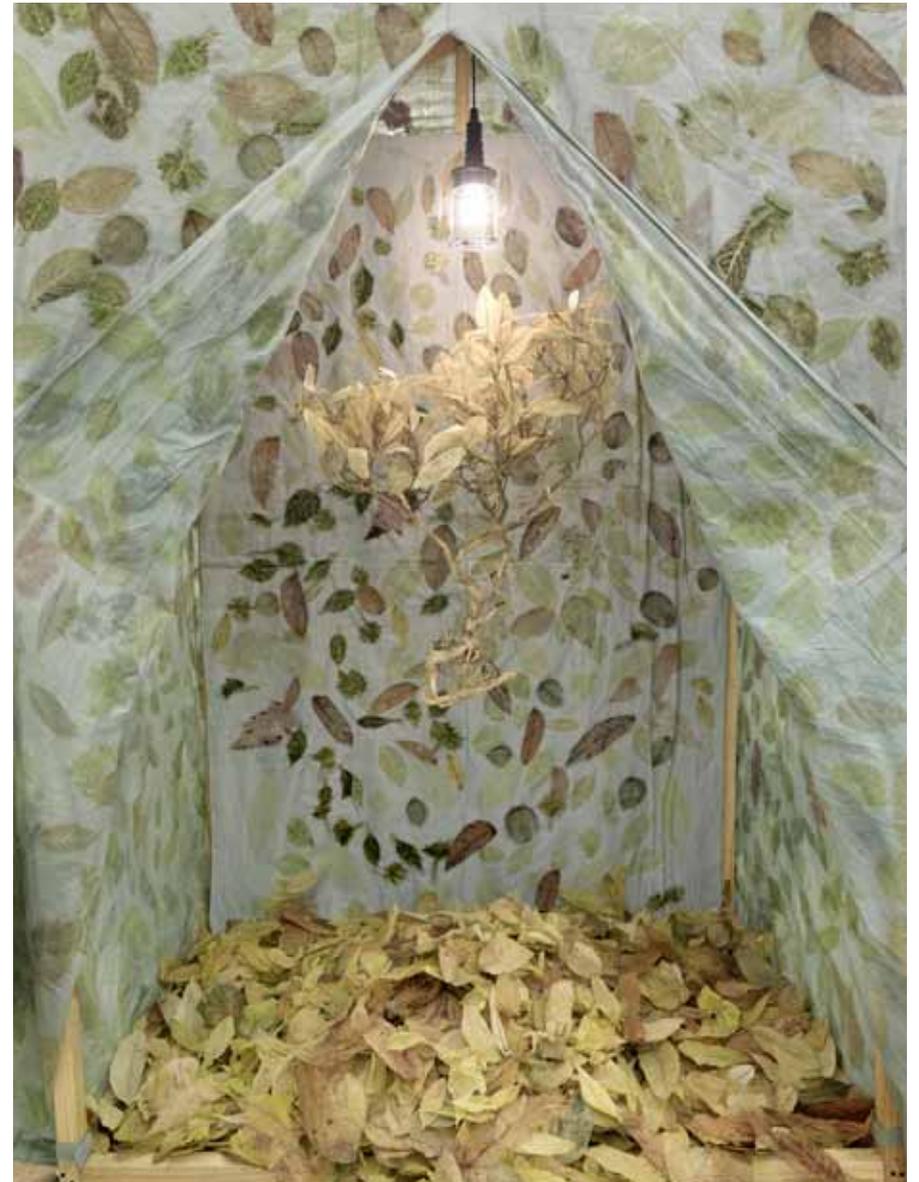
INTERIOR OF **A LONG AFTERNOON WITH GAUGUIN, 2013**



**MAGIC IS BACK, 2013**

OIL AND SKELETONIZED LEAVES ON CANVAS, PRESERVED TREE WITH SKELETONIZED LEAVES,  
PRESERVED TREE COVERED WITH TATTING LACE  
CANVAS SIZE: 208.3 X 137.2 CM

*"Most of the trees in our backyard are gone now. They were cut down to give way to income generating structures. This work is sort of a declaration of my resolve to reclaim what has been lost."*



INTERIOR OF **MAGIC IS BACK, 2013**



INSTALLATION VIEW



PRESERVED TREE COVERED WITH TATTING LACE OF **MAGIC IS BACK**, 2013



**MONSTER ON MY MIND, 2013**

OIL ON CANVAS, STUFFED FIGURE WITH PAPIER MACHE HEAD AND EMBROIDERED DRESS  
CANVAS SIZE: 182,9 X 182,9 CM

*"Monster on my Mind is about scary stories told by nannies to scare and prevent us from playing too much outdoors. Well, it doesn't really scare us, it only makes the environment more interesting."*



CANVAS OF **MONSTER ON MY MIND, 2013**



INTERIOR OF **MONSTER ON MY MIND**, 2013



PRESERVED TREE AND BIRDS COVERED WITH TATTING LACE OF **MONSTER ON MY MIND**, 2013



**IT'S NOT EXACTLY PARADISE, 2013**  
OIL ON CANVAS, TATTING LACE, PRESERVED BIRD, SKELETONIZED LEAVES  
CANVAS SIZE: 157.5 X 137.2 CM

*"It's Not Exactly Paradise is about reality and paranoia, freedom and internal curtailment brought about by external forces which are often beyond our control. So moving back to the province is about having more verdant space but security is and will always be a cause for concern."*



**INTERIOR OF IT'S NOT EXACTLY PARADISE, 2013**



**THE SUN IS FADING ON DYANGO, 2013**

OIL ON CANVAS, HAMMERED LEAVES ON CANVAS TENT, MODEL DOG SKELETON COVERED IN TATTING LACE, PRESERVED LEAVES  
 CANVAS SIZE: 160 X 198 CM

*"The Sun is Fading on Dyango is about loss and remembering. It commemorates the countless pets we've had and mourned for. (Dyango was my parents' dog and died 2 months after our photo shoot)."*



SIDE VIEW OF WITH DOG SKELETON COVERED IN TATTING LACE OF **THE SUN IS FADING ON DYANGO, 2013**



INTERIOR OF **THE SUN IS FADING ON DYANGO**, 2013



# GERALDINE JAVIER

BORN 1970 IN MAKATI, PHILIPPINES  
LIVES AND WORKS IN MANILA, PHILIPPINES

## EDUCATION

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- 1993 – 97** Bachelor of Fine Arts Major in Painting, University of the Philippines, Diliman  
**1987 – 91** Bachelor of Science in Nursing, University of the Philippines, Manila

## AWARDS

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- 2004** Recipient, Ateneo Art Awards, Philippines  
**2003** Thirteen Artists Awardee, Cultural Center of the Philippines

## SOLO EXHIBITIONS

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- 2013** *Beyond the Veil*, Arario Gallery, Seoul, Korea  
*Stuck in Reverse*, ARNDT, Berlin  
*Curiosities*, Vargas Museum, Quezon City, Philippines
- 2012** *2012 Inventory*, West Gallery, Quezon City, Philippines  
*Red Fights Back*, Silverlens Gallery, Makati City, Philippines  
*Chapel of Many Saints and Sinners*, Equator Art Projects Gallery, Gillman Barracks, Singapore  
*Playing God in an Art Lab*, STPI (Singapore Tyler Print Institute), Singapore
- 2011** *Museum of Many Things*, Valentine Willie Fine Art, Singapore  
*In the Beginning*, Arario Gallery, Seoul, Korea  
*Always Wild, Still Wild*, Finale Artfile, Pasong Tamo, Makati City
- 2009** *Butterfly's Tongue*, West Gallery, West Avenue, Quezon City
- 2008** *Sampaloc Cave Paintings*, Finale Art Gallery, 2F The Podium, Mandaluyong City

Living Images, Leaden Lives, West Gallery, Art Center, SM Megamall, Mandaluyong City

- 2007** *The Most Beautiful Memories are Those of Childhood*, Finale Art Gallery, SM Megamall, Mandaluyong City
- 2006** *HAHA HUUH*, West Gallery, SM Megamall, Mandaluyong City  
*Plaster Saints*, Valentine Willie Fine Arts, Kuala Lumpur, Malaysia
- 2005** *Veiled Hostility*, West Gallery, SM Megamall, Mandaluyong City  
*Weighing of Light*, Finale Gallery, Lao Center, Makati  
*Sea Whores*, Theo Gallery, Guijo St, Makati
- 2004** *There is no there there*, West Gallery, 3rd Level, Glorietta 4, Ayala Center  
*Slipping Finale Art Gallery*, SM Megamall, Mandaluyong City
- 2003** *Freezing the Flight Hummingbirds*, West Gallery, SM Megamall, Mandaluyong City
- 2002** *Red On Her Skirt*, West Gallery, Glorietta, Makati City
- 2001** *Dividing the House*, West Gallery, SM Megamall, Mandaluyong City  
*Very Scurry Furry Tales*, Surrounded by Water Gallery, Mandaluyong City
- 1996** *Hospital Diary of an XN (Discovery Series)*, Hiraya Gallery, Manila

## TWO MAN EXHIBITIONS

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- 2008** *Green Comes Out of Blue but is Richer than Blue*, Two Man show with At Maculangan, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

## GROUP EXHIBITIONS

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- 2010** *Beacons of Archipelago*, Arario Gallery, Cheonan, Korea
- 2009 – 10** *Thrice Upon A Time: A Century of Story in the Art of the Philippines*, Singapore Art Museum
- 2009** Prague Biennale, Prague, Czech Republic  
*In the Ocean Without a Boat or a Paddle*, Blanc Gallery, Mandaluyong City  
*South East Asian Art Booming*, Primo Marella Gallery, Milan, Italy

- 2007** *Dog Show 07*, Green Papaya Projects, Diliman, Quezon City  
*I Have Nothing to Paint and I'm Painting It*, MO Gallery, Fort Bonifacio  
*Headlights 2007*, Valentine Willie Fine Arts, Kuala Lumpur, Malaysia
- 2006** *Girls Will Not Be Girls*, Art Center, SM Megamall, Mandaluyong City  
*Deep Stretch*, Magnet Gallery, ABS CBN Compound, Quezon City  
*The Way We Get By*, West Gallery, West Avenue, Quezon City  
*Signed and Dated – Our 10th Anniversary Show*, Valentine Willie Fine Arts, Kuala Lumpur, Malaysia
- 2005** *Parallel Stories*, Art Center, SM Mega Mall, Mandaluyong City  
*Picturing Painting*, Vargas Museum, U.P. Diliman, Quezon City
- 2004** *Closed for Inventory*, Cubicle Art Gallery, Pasig City  
*Ateneo Art Awards Ateneo Art Gallery*, Ateneo 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  
*Portraits*, Valentine Willie Fine Arts, Kuala Lumpur, Malaysia
- 2003** *Silent Declarations*, Valentine Willie Fine Arts, Kuala Lumpur, Malaysia  
*Cut / New Collage*, Magnet, Quezon City  
*CCP 13 Artists Awards*, Cultural Center of the Philippines, Manila  
*Dogshow*, UFO, San Juan, Metro Manila  
*Alay VI*, Boston Gallery, Cubao, Quezon City  
*Picture This*, Art Center, SM Megamall, Mandaluyong City  
*Letras Y Figuras: Contemporary Idioms on Idea & Identity*, Ayala Museum, Makati City
- 2002** *Lighting Incident*, Photography Art Center, Makati City  
*Multiple Portables*, Plastique Kinetic Worms, Singapore  
*Feast of Conversations*, Atelier Frank & Lee, Singapore  
*Recent Works*, Kulay Diwa Gallery, Parañaque City  
*Conversation*, Art Center, SM Megamall, Mandaluyong City  
*Reflecting Skin*, Pinto Art Gallery, Antipolo City  
*Mainstream*, Surrounded by Water Gallery, Cubao, Quezon City
- 2001** *Portable Landscape*, Luna Gallery, Cebu City  
*Cool Pieties*, Art Center, SM Megamall, Mandaluyong City  
*Surrounded*, Cultural Center of the Philippines, Main Gallery, Manila  
*Grand Royale*, Big Sky Mind, Quezon City  
*Who Owns Womens' 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, Cubao, Quezon City  
*Dogshow III*, Surrounded by Water Gallery, Mandaluyong City  
*Posporo Green Papaya*, Quezon City  
*True Confessions: Words, Thoughts, Acts*, Art Center, SM Megamall, Mandaluyong City  
*Kalendaro*, Jorge B. Vargas Museum, U.P. Diliman, Quezon City  
*Faith + The City*, (traveling show organized by Valentine Willie Fine Art); Metropolitan Museum, Philippines (2002); Art Center of Academic Resources, Chulalongkorn University, Thailand (2001); National Art Gallery, Kuala Lumpur, Malaysia (2001); ABN AMRO, Kuala Lumpur, Malaysia (2000); La Salle-SIA, Singapore (2000)  
*Tales of the Baglady*, Surrounded by Water Gallery, Mandaluyong City  
*Larawan ng Artista Bilang Pilipino*, Jorge B. Vargas Museum, U.P. Diliman, Quezon City  
*Sungduan*, (traveling show organized by NCCA); Cultural Center of the Philippines, Manila
- 1999** *Daily Planet*, Surrounded by Water Gallery, Mandaluyong City  
*MMY*, Museo ng Maynila, Manila  
*Alay III*, Boston Gallery, Cubao, Quezon City  
*Cracks and Abysses*, Art Center, SM Megamall, Mandaluyong City  
*Dogshow 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, Cubao, Quezon City  
*Kitschy Kitschy Coo*, Surrounded by Water Gallery, Agnono, Rizal
- 1998** *Xprints*, Jorge B. Vargas Museum, U.P. Diliman, Quezon City  
*Re-prints*, Australia Centre, Makati City  
*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 Amorsolo 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  
*Delatang Pinoy: Yes! The Filipino Can*, Hiraya Gallery, Manila  
*Brain School for Babies*, Faculty Center, U.P. Diliman, Quezon City
- 1995** *Painting by Numbers*, Cultural Center of the Philippines, Manila

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## **Text**

Foreword: Matthias Arndt

Essay on Geraldine Javier: Tony Godfrey

Artist Statements: Geraldine Javier

## **Layout**

Die Goldkinder GmbH

## **Contact**

[info@arndtberlin.com](mailto:info@arndtberlin.com)

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**ARNDT**

FOTOGAMER STRASSE 48  
10785 BERLIN GERMANY  
PHONE +49 30 206 138 70  
INFO@ARNDTBERLIN.COM  
WWW.ARNDTBERLIN.COM