



CRIME AND ORNAMENT

Pio Abad
Stephanie Syjuco

SILVERLENS

07 April - 07 May 2022

CRIME

AND

ORNAMENT

MENT

Pio Abad
Stephanie Syjuco

website

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At the heels of what is arguably one of the most crucial elections in Philippine history, *Crime and Ornament* sees the dovetailing of the previous works of Pio Abad and Stephanie Syjuco who, in their separate and related practices, have explored the ontology of dissent — of how it ruptures the everyday while at the same time staying irrevocably rooted in it. Through works that range from the photographic to the installative, from the conceptual to the object-based, the artists traffic at the juncture of where the contemporary moment and the future imaginary intersect, probing how the collective may siege, dismantle, and lay waste the infrastructures of power whose long arms extend into the far corners of what is supposed to be the democratized space of the Internet.

Prompted by different historical convulsions and the equivalent lightning-quick protest reactions on the ground (in the case of Syjuco, the bald-faced rearing of white supremacy that achieved monstrous form in the election of Donald Trump as President of the most powerful country in the world; and, in the case of Abad, the grave-digger's night burial of the remains of the dictator Ferdinand Marcos at the Heroes' Cemetery, the Libingan ng Bayani), the works are made to confront not only the possibility of the dictator's son being installed to the highest position of the land, but also the potency of language — both visual and textual — to throw a monkey's wrench at what seems to be the smooth, high-functioning operation in the manufacture of content (and, by extension, consent) that makes even the most malodorous names in public life as seductive and preferable.



The material components of *Crime and Ornament* share the same skin as those found in the streets steeped in the climate of outrage and dissent: banners, photographs, textiles—inert objects that, through the artists' fierce subjectivities, are transformed into supple vehicles of chronicle and commentary. Potentially able to traffic within the discursive spheres of the social and the political, the works' tangents of meaning bend toward open-endedness, equipped with their bouquets of thrilling signifiers. The artists' approaches are wildly different: Abad, through the mechanized language of seriality, disassembles, destabilizes, and desecrates Marcosian iconography while Syjuco reconfigures the slogan of resistance through the transformative labor of human hands.





Ungovernable (Hoist), 2017

Stephanie Syjuco

cotton muslin and steel armature

120h x 98w x 30d in

304.80Wh x 248.92w x 76.20d cm

SPI_SSY006

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Ungovernable (Fold), 2017

Stephanie Syjuco

cotton muslin and steel armature

99h x 72w x 30d in

251.46h x 182.88w x 76.20d cm

SPI_SSY005

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**Chromakey Aftermath 2
(Flags, Sticks, and Barriers),
2017**

Stephanie Syjuco
archival pigment inkjet
24h x 36w in
60.96h x 91.44w cm
Edition 3 of 8
SPI_SSY003_003

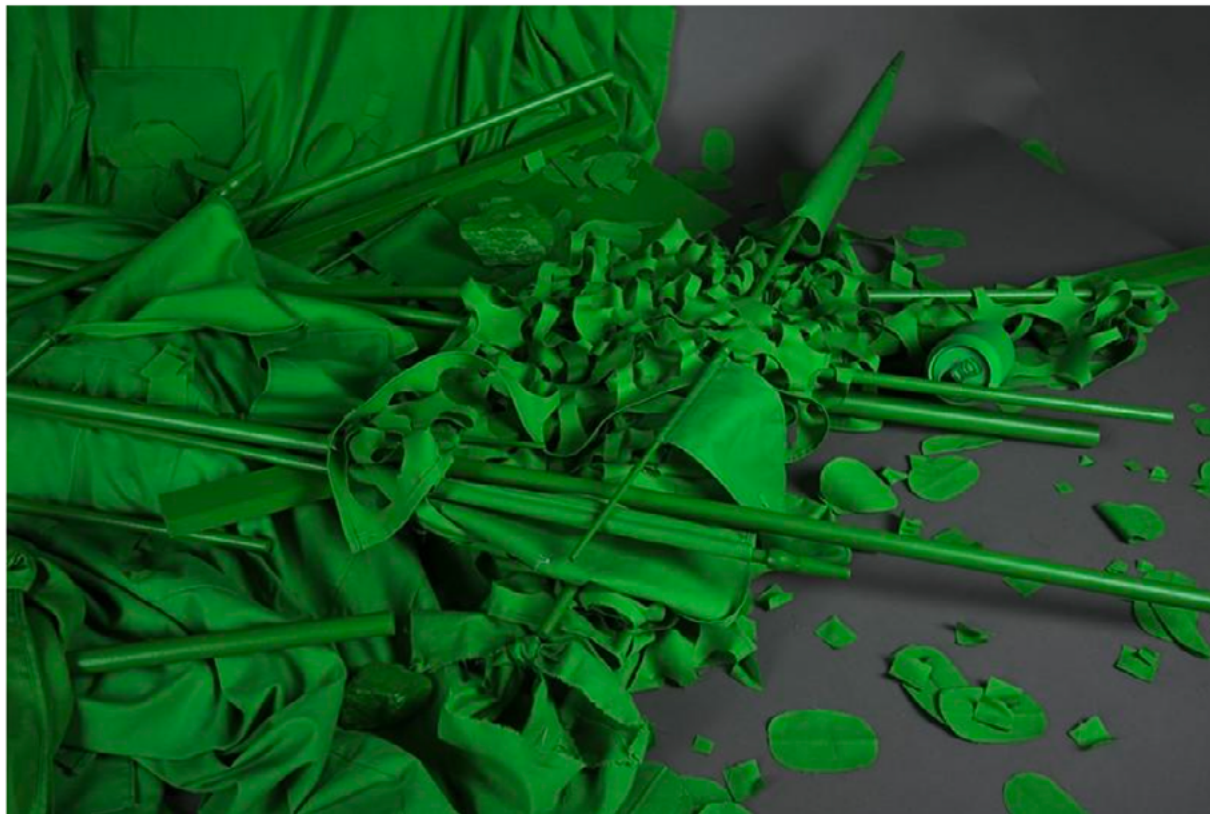
[whatsapp](#) [email](#)

Chromakey Aftermath 1
(Flags, Sticks, and Barriers),
2017

Stephanie Syjuco
archival pigment inkjet
24h x 36w in
60.96h x 91.44w cm
Edition 3 of 8
SPI_SSY002_003

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Ungovernable (Drop), 2017

Stephanie Syjuco

cotton muslin and steel armature

79h x 84w x 30din

200.66h x 213.36w x 76.20d cm

SPI_SSY004

[whatsapp](#)

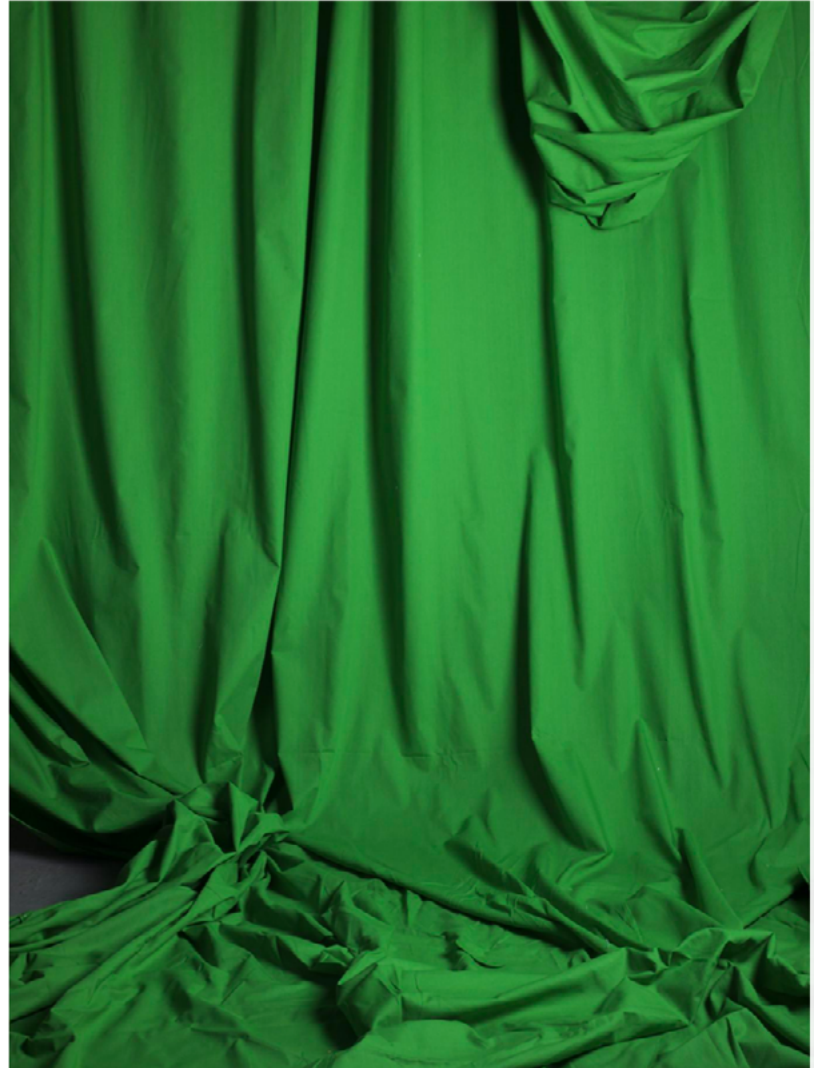
[email](#)

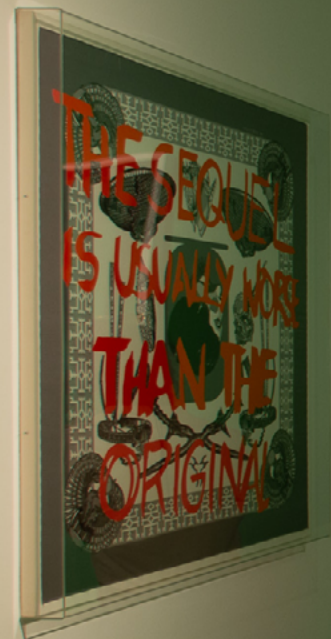
Chromakey Aftermath (Cascade), 2019

Stephanie Syjuco
archival pigment inkjet
40h x 30w in
101.60h x 76.20w cm
Edition 1 of 8
SPI_SSY001_001

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Aside from archiving the afterlife of protests that already came to pass, the works promise the certainty of new ones erupting: the gallery walls painted with the green of chroma key, for instance, theoretically allow for fresh projections of dissent. Even Abad's quotation of "THE SEQUEL IS USUALLY WORSE THAN THE ORIGINAL," while alluding to the fascist aspirations of the incumbent, bristles with premonition in the context of the son following the steps of the nefarious father. What is implicit and insistent is human presence: the bodies of those who bore the banner "BE UNGOVERNABLE" delineated as negative space in the work of Syjuco and the possible wearer of the couture effigy of Abad which presents the repetition of the package of Heinz Sandwich Spread, said to be in copious supply in Malacañang as the preferred condiment of Imelda Marcos—the other half of the conjugal dictatorship.





COUNTERNARRATIVES X, 2017

Pio Abad

unique acid dye print on hand-stitched silk twill

78.74h x 39.37w in

200h x 100w cm

SPI_PA148

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[email](#)

COUNTERNARRATIVES XII, 2022

Pio Abad

unique acid dye print on hand-stitched silk twill

78.74h x 39.37w in

200h x 100w cm

SPI_PA065

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[email](#)





Heinz Terno, a speculative reconstruction
of a dress for a portrait sitting that never
happened, 2012

Pio Abad

Silk dress and mannequin

SPI_PA066

Collection of Randy and Trickie Lopa

Not for sale





COUNTERNARRATIVES V, 2017

Pio Abad

unique acid dye print

on hand-stitched silk twill

39.37h x 39.37w in

100h x 100w cm

SPI_PA143

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COUNTERNARRATIVES IV, 2017

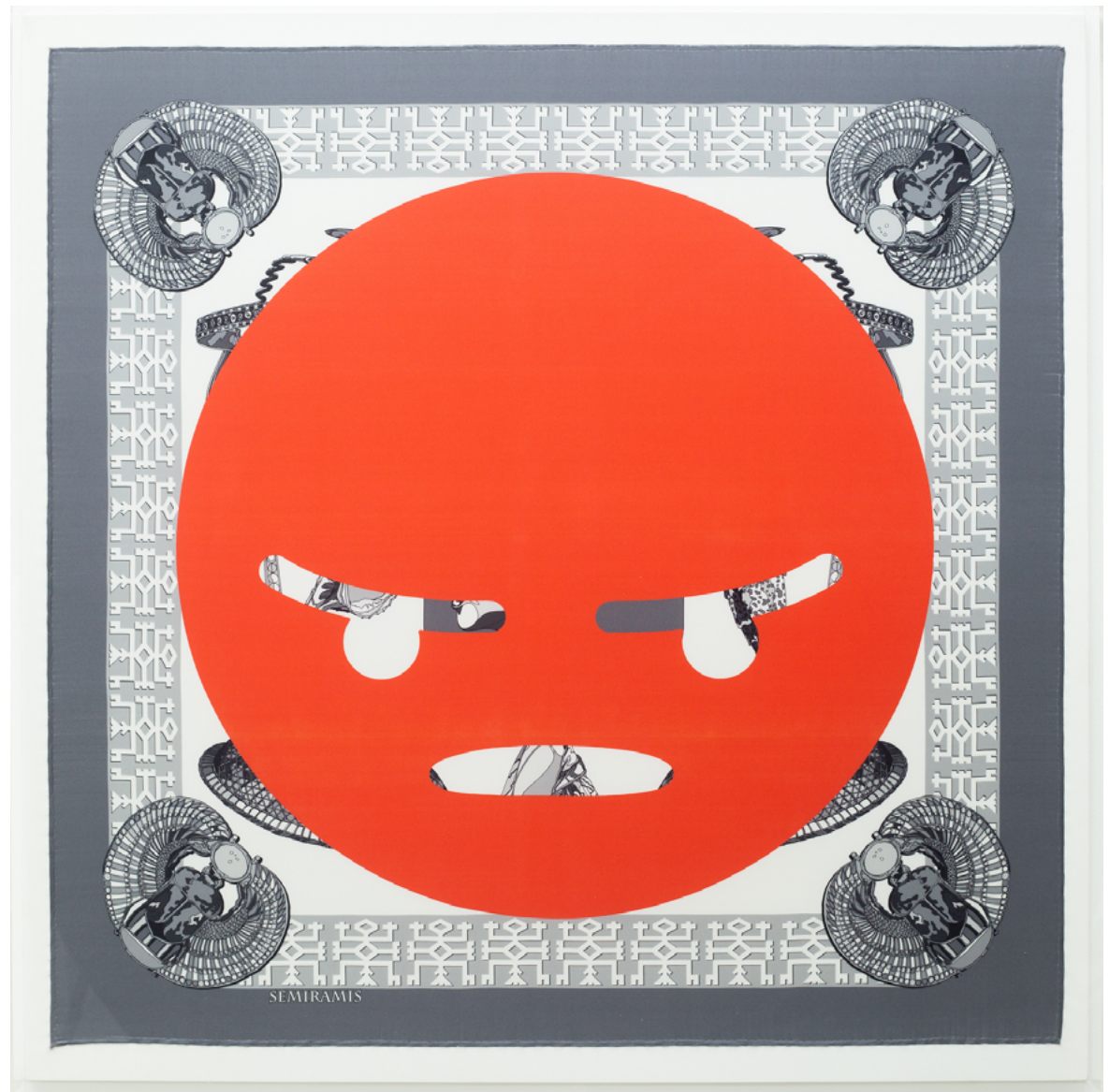
Pio Abad

unique acid dye print
on hand-stitched silk twill

39.37h x 39.37w in

100h x 100w cm

SPI_PA142



whatsapp

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COUNTERNARRATIVES XI, 2022

Pio Abad

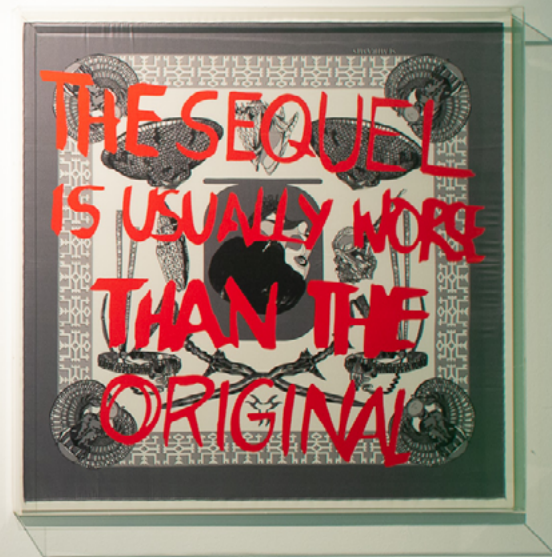
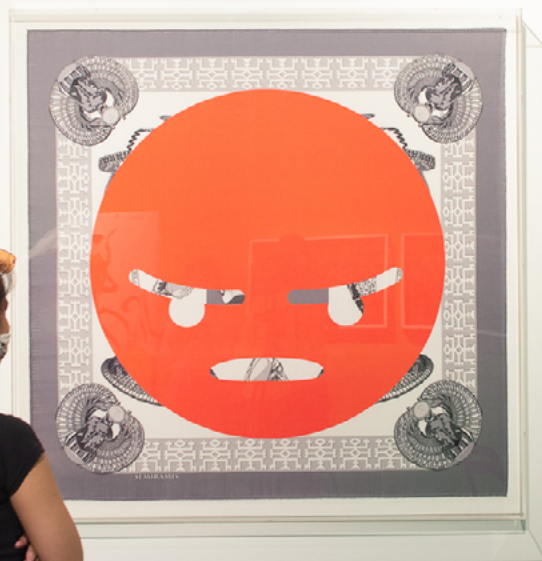
unique acid dye print

on hand-stitched silk twill

39.37h x 39.37w in

100h x 100w cm

SPI_PA064



An inversion of the title of the lecture and manifesto, *Ornament and Crime*, by the German architect Adolf Loos, which was an indictment of decoration in modern life, the exhibition places the condemnation on the criminal travesty of instrumentalizing the democratic features towards self-gain and self-perpetuation, reclaiming, occasionally through craft-based labor, the fervent yearnings for oppositional relationships, revolutionary impulses, and counternarratives from the torrent of the spectacle. The electricity of these yearnings persists not because historical events are interchangeable, but because the perversions of power are constant and never sleep. Signs fashioned by hands, songs issuing forth from the throat, hands lifted in the air — these are radical embodiments that contravene and serve as an antidote to the abstract, disembodied reaches of tyranny.

Crime and Ornament brings to critical visibility the compulsion to disrupt the vectors through which the dominant ideology flows, whose debauched philosophy is all about forced consensus, subjugation, and control. By slashing a seam so that the energies of the periphery—voices, visions, vocabularies—can rush through, the works of Abad and Syjuco affirm that the grand experiment that is democracy is an open threadwork and that the task of meaning-making should never be trusted solely to the bureaus of the state. Achieving surface texture as silk and cotton, printed and stitched, these works circulate in the air and light of our shared milieu, generate fresh topographies of meaning, and join other modes of action so that alternative/alternate versions of the real may be fabricated. As one of Abad's scarves declares: "History has its eyes on you."

Words by Carlomar Arcangel Daoana





Stephanie Syjuco



Listen to Stephanie Syjuco's studio tracks on Spotify

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www.silverlensgalleries.com

PIO ABAD Bio

Pio Abad (b. 1983, Manila, lives and works in London) began his art studies at the University of the Philippines before receiving a BA from Glasgow School of Art and an MA from the Royal Academy Schools, London. He has recently exhibited at KADIST, San Francisco, USA (2019); Honolulu Biennial, Hawaii (2019); Gwangju Biennale, South Korea (2018); Art Basel Encounters, Hong Kong (2017); Para Site, Hong Kong (2017); Kadist, Paris (2017); Centre for Contemporary Arts, Glasgow (2016); 4A Centre for Contemporary Asian Art, Sydney (2016); EVA International Biennial, Limerick (2016); e-flux, New York City (2015); Asia Art Archive, Hong Kong (2015); Museum of Contemporary Art and Design Manila (2015); Gasworks, London (2014) and Jorge B. Vargas Museum, Manila (2014).

Pio Abad's practice is concerned with the social and political signification of things. His work, in a range of media including textiles, drawing, installation and photography, uses strategies of appropriation to mine alternative or repressed historical events, unravel official accounts and draw out threads of complicity between incidents, ideologies and people. Often taking on the form of domestic accessories, Abad's artworks glide seamlessly between these histories, enacting quasi-fictional combinations with their leftovers.



PIO ABAD Bio

b. 1983, Manila, PH



*It Seems We Have Developed
a Taste for Each Other's
Weaknesses No. 1, 2020*

EDUCATION

- 2009 – 2012 *Masters in Fine Art*, Royal Academy Schools, London
2004 – 2007 *BA (hons) Painting & Printmaking*, Glasgow School of Art, Glasgow
2002 – 2004 *BA Fine Art*, University of the Philippines, Manila, Philippines

SOLO EXHIBITION

- 2022 *Fear of Freedom Makes us Scared of Ghosts*, Ateneo Art Gallery, Quezon City
2021 *Viewing Room: It Seems We Have Developed A Taste for Each Other's Weaknesses*, Silverlens
2019 *Kiss the Hand You Cannot Bite*, KADIST San Francisco
Splendour, Oakville Galleries, Ontario
2017 *COUNTERNARRATIVES*, Silverlens, Manila
Not a Shield, but a Weapon, Encounters, Art Basel Hong Kong (with Silverlens)
2016 *Notes on Decomposition*, Centre for Contemporary Art, Glasgow
Pio Abad: 1975-2015, 4A Centre for Contemporary Asian Art, Sydney
2015 *A Short History of Decay*, Silverlens, Singapore
2014 *Some are Smarter than Others*, Gasworks, London
The Collection of Jane Ryan and Willam Saunders, Vargas Museum, Manila
Designs for a New Society (Ali), Art Fair Philippines, Manila
2013 *Every Tool is a Weapon if you Hold it Right*, Silverlens, Manila
For Anti-Imperialist Solidarity, Peace and Friendship, Zabłudowicz Invites: Zabłudowicz Collection, London
2012 *Oh! Oh! Oh! (A Universal History of Infamy)*, PLAZAPLAZA, London
1986 – 2010, Royal Academy Schools Show, London
Dazzler, Duchy Gallery, Glasgow International Festival of Visual Art
2008 *Here Lies Love*, Market Gallery, Glasgow

SELECTED GROUP EXHIBITION

- 2022 *Crime and Ornament*, Silverlens, Manila
2022 *The Hearing Trumpet*, Galerie Marguo, Paris, France
2021 *Online Viewing Room*, Art Basel
2021 *Art Fair Philippines*, Silverlens, Manila
Kochi-Muziris Biennale, Kochi, India
Art Dubai, Dubai, United Arab Emirates
2020 *Things Entangling*, Museum of Contemporary Art Tokyo
Art Dubai, Silverlens, Dubai, United Arab Emirates
2019 *Phantom Limb*, Jameel Arts Centre, Dubai, United Arab Emirates
52 Artists 52 Actions, ArtSpace, Sydney
Fairest of the Fair, Bellas Artes Projects, Manila
Honolulu Biennial 2019: To Make Wrong / Right / Now, Oahu, Hawaii
2018 *12th Gwangju Biennale: Imagined Borders*, South Korea

PIO ABAD Bio

- Common Third*, Copperfield Gallery, London
- Tirada: 50 Years of Philippine Printmaking 1968-2018*, Cultural Center of the Philippines, Manila
- General Rehearsal: A Show in Three Acts from the Collections of V-A-C, MMOMA, & KADIST*, Moscow Museum of Modern Art, Russia
- 2017 *Soil and Stones, Songs and Souls*, Para Site, Hong Kong
- Recouvrir, Ensabler, Copier, Traduire, Restituer*, Kadist, Paris
- Translación*, Inaugural Exhibition, Curated by Gary-Ross Pastrana, Silverlens, Manila
- 2016 *Soil and Stones, Soul and Songs*, Museum of Contemporary Art and Design, Manila
- Metatextile: Ruptured Narratives, Exchanged Values*, Edel Assanti, London
- Still (the) Barbarians*, EVA International Biennial, curated by Koyo Kouoh, Limerick, Ireland
- South of the Southeast: A Further Surface*, curated by Patrick Flores and Anca Mihulet, Guangdong Times Museum, China
- Art Basel*, Hong Kong
- Art Fair Philippines*, Manila
- 2015 *Udlot-Udlot*, curated by Inti Guerrero, Asia Art Archive, Hong Kong
- Corruption: Everybody Knows...*, curated by Natasha Ginwala, e-flux, New York City
- The Vexed Contemporary*, curated by Joselina Cruz, Museum of Contemporary Art and Design, Manila
- South By South East* curated by Patrick D. Flores and Anica Mihulet, Osage Gallery, Hong Kong
- Art Basel*, Hong Kong
- Art Fair Philippines*, Manila
- 2014 *The Bold Sopranos*, Gallery Exit, Hong Kong
- Art Fair Philippines*, Silverlens, Manila
- Pre-pop to Post-human: Collage in the Digital Age*, A Hayward Touring Exhibition
- Project 06: Conflict: Art and War*, Contemporary Art Society Space, London
- 2013 *Image/Object*, Furini Arte Contemporanea, Rome
- A Conspiracy of Detail*, Mackintosh Museum, Glasgow
- Reading Vogue*, 68 Square Metres Art Space, Copenhagen
- Market Forces: A Friction of Opposites*, Osage Gallery, Hong Kong
- 2012 *Dazed and Confused Emerging Artist Awards*, London
- London Open*, Whitechapel Art Gallery, London
- Alptraum*, Green Papaya Art Projects, Manila
- 2011 *Premiums 2011*, Royal Academy of Arts, London
- 2010 *Bad Igloo Lust*, The Royal Standard, Liverpool
- 2009 *Fears That I May Cease To Be*, Generator Projects, Dundee Diaspora Project, curated by Ong Keng Sen, Edinburgh International Festival
- Self-made Cavalcade*, Art's Complex, Edinburgh Art
- Festival and Academie der Bildenden Kunst*, Munich
- 2008 *Bloomberg New Contemporaries*, Liverpool Biennale of Contemporary Art,

PIO ABAD Bio

Pio Abad/ Allison Gibbs/ John Thomson, Intermedia Gallery, Centre of Contemporary Art, Glasgow

The Golden Record, Collective Gallery, Edinburgh

Autarchy, Studio Warehouse Gallery, Glasgow

A painting, a guitar, a wig and a wheelie bag, curated by Jim Lambie, Kelvinhaugh

Arches, Glasgow Art futures 2008, Bloomberg Space, London

PUBLIC ART

2020 *Remember This House*, Brent Biennial, London

CURATED SHOWS

2020 *Pacita Abad: Life in the Margins*, Spike Island, Bristol

AWARDS AND RESIDENCIES

2015 *Ateneo Art Awards*, Winner

2014 *Ateneo Art Awards*, Finalist

2013 *Ateneo Art Awards*, Finalist

2012 *Dazed and Confused Emerging Artist Awards*, Finalist

Deutsche Bank Award for Creative Enterprises

2009 *Scottish Arts Council Creative and Professional Development Fund*, Grant Recipient

2008 *Bloomberg New Contemporaries*, Selected Artist

Studio Project 10, Market Gallery, Artist in Residence, Glasgow

Scottish Arts Council Creative and Professional Development Fund, Grant Recipient

2007 *Springboard Programme*, Artist in Residence, Cove Park

Studio Warehouse, One-Year Studio Grant, Glasgow

William and Mary Armour Travel Bursary

COLLECTIONS

Art Jameel, Dubai

Hawai'i State Art Museum, Honolulu

Freelands Foundation Collection, London

Zabludowicz Collection, London

Hiscox Collection, London

Kadist, Paris/San Francisco

The McManus Museum, Dundee, Scotland

Tate, UK

Wolverhampton Art Gallery, UK

STEPHANIE SYJUCO

Bio

Stephanie Syjuco (b.1974 Manila, Philippines; Lives and works in San Francisco, CA) works primarily in sculpture, installation and photography, leveraging open-source systems, shareware logic and flows of capital to create friction between high ideals and everyday materials. Her conceptual craft practice translates digital content and process into physical experience, often with an active public component that invites viewers to participate as producers or distributors. Syjuco's multimedia social practice ties pedagogy and research to study and highlight the tension between the authentic and the counterfeit across a wide range of media, thus problematizing long-held assumptions about history, race, and labor. "Many of my projects involve public participation to create or build the final work," Syjuco explains. "I see this collective effort as both a socially and politically engaged process because it encourages people to take agency in creating something

together, as opposed to being a passive observer of an artwork."

Previous projects include starting a global collaboration with crochet crafters to counterfeit high-end consumer goods; presenting a parasitic art counterfeiting event, "COPYSTAND: An Autonomous Manufacturing Zone" at Frieze Projects, London (2009); and "Shadowshop," an alternative vending outlet embedded at SFMOMA that explored how artists navigate the production, consumption and dissemination of their own work (2010-11). In 2016, Syjuco was commissioned by Art in America to illustrate an article on virtual reality museum tours, for which she produced eight 3D captures of American colonial displays at the de Young Museum and used glitches to emphasize the hidden histories of these artworks and artifacts.

— Bio by Ryan Lee Gallery



STEPHANIE SYJUCO

Bio

b. 1974 Manila, Phillipines
Lives and works in San
Francisco, CA

SOLO EXHIBITIONS

- 2022 *Stephanie Syjuco: Double Vision*, Amon Carter Museum of American Art, Fort Worth, TX
Latent Images, RYAN LEE, New York, NY
- 2021 *Native Resolution*, Catherine Clark Gallery, San Francisco, CA
Out of the Camera: Beyond Photography, Chapter Three: Stephanie Syjuco, Commons Gallery, University of Hawai'i at Mānoa, Honolulu, HI
Stephanie Syjuco: Vanishing Point (Overlay), Baltimore Museum of Art, MD
- 2020 *Stephanie Syjuco: The Visible Invisible*, Blaffer Art Museum, TX Stephanie Syjuco: Citizens, Hartell Gallery, Cornell University, Ithaca, NY
- 2019 *Stephanie Syjuco: Rogue States*, The Contemporary Art Museum St. Louis, St. Louis, MO
Stephanie Syjuco: Recent Work, University of Kentucky Art Museum, Lexington, KY
Spectral City, RLWindow, RYAN LEE, New York, NY
- 2018 *"I AM AN...",*, Cantor Art Center, Stanford University, Stanford, CA 2017 CITIZENS, RYAN LEE, New York, NY
Red Banner, RLWindow, RYAN LEE, New York, NY
- 2016 *Neutral Calibration Studies (Ornament + Crime)*, Catharine Clark Gallery, San Francisco, CA
Ornament + Crime (Redux), RLProject, RYAN LEE, New York, NY
- 2014 *Market Forces*, Temple Contemporary, Philadelphia, PA
American Rubble (Lancaster Avenue), Haverford College, Ardmore, PA
FREE TEXTS, Ulrich Museum of Art at Wichita State University, KS Modern Ruins (Popular Cannibals), Recology Artist in Residence Program, San Francisco, CA
FREE TEXTS, Galerie Joseph Tang, Paris, FR
- 2013 *RAIDERS*, RLProject, RYAN LEE, New York, NY
- 2012 *Montalvo Historical Fabrications and Souvenirs, project commission in collaboration with Michael Arcega as Las Marianas*, Montalvo Art Center, Saratoga, CA
RAIDERS Redux, Catharine Clark Gallery Project Space, New York, NY
- 2011 *Currents Series: Stephanie Syjuco: Pattern Migration*, Columbus Museum of Art, OH
RAIDERS, Catharine Clark Gallery, San Francisco, CA
- 2010 *Particulate Matter (Things, Thingys, Thingies)*, Gallery 400, University of Illinois Chicago
notMOMA, Washington State University, Pullman, WA
- 2009 *Unsolicited Fabrications*, Pallas Contemporary Projects, in association with Space 126, Dublin, IE
The Village (Small Encampments), James Harris Gallery, Seattle, WA
- 2008 *Perspectives Series 164: Total Fabrications*, Contemporary Arts Museum Houston, TX

STEPHANIE SYJUCO

Bio

**b. 1974 Manila, Phillipines
Lives and works in San
Francisco, CA**

- 2005 *Black Market*, James Harris Gallery, Seattle, WA
2002 *Transmogrified*, Haines Gallery, San Francisco, CA
2000 *Proxies*, James Harris Gallery, Seattle, WA
1999 *Set-Ups and Spoils*, Delaware Center for the Contemporary Arts, Wilmington, DE
1998 *a little death*, Haines Gallery, Project Space, San Francisco, CA
1997 *Stephanie Syjuco*, John Berggruen Gallery, San Francisco, CA

SELECTED GROUP EXHIBITIONS

- 2022 *Crime and Ornament*, Silverlens, Manila
- 2021 *Contingent Systems*, Illingsworth Kerr Gallery, Alberta University of the Arts, Calgary, Canada
- ARRIVALS*, Katonah Museum of Art, Westchester, NY
- Constellations: Photographs in Dialogue*, San Francisco Museum of Modern Art, San Francisco, CA
- Art Along the Rivers: A Bicentennial Celebration*, St. Louis Art Museum, St. Louis, MO FUTURES, Smithsonian Arts + Industry Building, Washington, DC
- Low Visibility*, Walker Art Center, Minneapolis, MN
- Total Landscaping*, Warehouse421, Abu Dhabi, UAE
- Origin Stories*, Berkeley Art Center, Berkeley, CA
- Some Day is Now: Women, Art & Social Change*, New Britain Museum of American Art, CT I AM... Root Division, San Francisco, CA
- Transformations: New Acquisitions of Global Contemporary Art*, Bowdoin College Museum of Art, Center Gallery, Focus Gallery, Brunswick, ME
- Art in the Plague Year*, California Museum of Photography, University of California Riverside, Riverside, CA
- All Together*, Amongst Many: Reflections on Empathy, Bemis Center for Contemporary Arts, Omaha, NE
- Undoing Time: Art and the Histories of Incarceration*, Arizona State University Art Museum, AZ
- 2020 *Expanded Ceramics*, Berkeley Art Center, Berkeley, CA
- States of Mind: Art and American Democracy*, Moody Center for the Arts at Rice University, TX
- Refuge*, 21c Museum Hotel, Bentonville, AK
- Dress Up, Speak Up: Regalia and Resistance*, 21c Museum Hotel, Cincinnati, OH
- Never Done: 100 Years of Women in Politics and Beyond*, Tang Teaching Museum, Skidmore College, NY
- Reframing the Passport Photo*, Wallach Art Gallery, Columbia University, NY
- This may or may not be a true story or a lesson in resistance*, De Appel, NL
- Not Visual Noise*, Ateneo Gallery, Philippines
- 2019 *Copycat*, San Francisco State University Art Gallery, CA Relational Economies:

STEPHANIE SYJUCO

Bio

b. 1974 Manila, Phillipines
Lives and works in San Francisco, CA

Labor over Capital, Rubin Foundation, NY

Sense of Self, San Jose Institute of Contemporary Art, San Jose, CA

How the Light Gets In, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY Foto/Industria 2019, MAMbo (Museo d'Arte Moderna di Bologna), Fondazione MAST, Bologna, Italy

REFRESH Biennial 2019: Refiguring the Future, New York, NY

Less Is a Bore: Maximalist Art & Design, Institute of Contemporary Art / Boston, Boston, MA What is an Edition, anyway?, McEvoy Foundation for the Arts, San Francisco, CA

2018 *Disrupting Craft: Renwick Invitational 2018, curated by Abraham Thomas, Sarah Archer, and Annie Carlano*, Renwick Gallery, Smithsonian American Art Museum, Washington D.C., US Califas: Art of the U.S.-Mexico Borderlands, Richmond Art Center, Richmond, CA

Have We Met? Dialogues on Memory and Desire, curated by Srimoyee Mitra, Stamps Gallery, Ann Arbor, MI

Being: New Photography 2018, curated by Lucy Gallun, Museum of Modern Art, New York, NY

Public Knowledge, San Francisco Museum of Modern Art, San Francisco, CA

This Site is Under Revolution, Moscow Biennale for Young Art 6, Moscow Museum of Modern Art, Russia

We Construct. Marvels. Between. Monuments., Portland Museum of Art, Portland, OR

Dress Up, Speak Up: Costume and Confrontation, 21C Louisville, Louisville, KY

Feedback 2: Marshall McLuhan and the Arts, Humboldt-Universität zu Berlin, DE

Citizen, Yeh Art Gallery, Saint John's University, Jamaica, NY

Take Action, Hubbell Street Galleries, California College of the Arts, San Francisco, CA

We Tell Each Other Stories... In Order to Live, Catharine Clark Gallery, San Francisco, CA

Refuge, 21c Kansas City, Kansas City, MO

Screening Room, Vargas Museum, Manila, Philippines

2017 *Juncture*, Catharine Clark Gallery, San Francisco, CA

Supercopy—World Copy, Port25, Mannheim, DE

Anti Lab, Oakland, CA

The Future Isn't What it Used to Be, Utah Museum of Contemporary Art, Salt Lake City, UT

On the Edge: Art of California, San Francisco Museum of Modern Art, San Francisco, CA

Three Positions. Six Directions. Chapter II: Door to the Future, Window to the Past, König Galerie, Berlin, DE

Forgotten Words, Art Gallery, Santa Rosa Junior College, Santa Rosa, CA

The Case of the Osmanthus Flower Jelly, Bard College Center for Curatorial

STEPHANIE SYJUCO

Bio

b. 1974 Manila, Phillipines
Lives and works in San Francisco, CA

Studies, Annandale-on-Hudson, NY

Art From Recology, The U.S. 9th Circuit Court of Appeals, San Francisco Federal Building, San Francisco, CA

pOesIs - postdigital, Kunsttempel, Kassel, DE

Feedback: Marshall McLuhan and the Arts, West Den Haag, Den Haag, The Netherlands Traduttore, Traditore, Gallery 400, Chicago, IL

Up in Arms, Center for the Arts, Wesleyan University, Middletown, CT

Awake! Kala Art Institute, Berkeley window annex, Berkeley, CA

2016 **Cumuli: Trading Places**, Gallery 5020, Salzburg, Vienna, AT 9 Objects, Ryan Lee Gallery, New York, NY

Heavy Breathing series, Public Productions project, Berkeley Art Museum, Berkeley, CA Double Vision, National University of Singapore Museum, SG

PDF-OBJECT, Mana Contemporary, Chicago, IL

The Future Isn't What it Used to Be, ArtCenter South Florida, Miami Beach, FL

Everything Has Been Material for Scissors to Shape, curated by Namita Gupta Wiggers, Wing

Luke Museum of Asian American Experience, Seattle, WA

The Wall: Art Face to Face with Borders, Kronika Contemporary Art Center, Bytom, PL

UNLOADED, Handwerker Gallery, Ithaca College, Ithaca NY; Urban Institute of Contemporary Art, Grand Rapids, MI; iMOCA, Indianapolis, IN; Harris Art Gallery, University of La Verne, La Verne, CA

notMoma: Shared Space, KSMoCA, Portland, OR

2015 **Asian Art Biennial 2015**, National Taiwan Museum of Fine Arts, Taichung, TW

Twelfth Havana Biennale, Entre, Dentro, Fuera/Between, Inside, Outside, Havana, CU Museum of Stones, Noguchi Museum, Queens, NY

Arbeid, Network Center for Contemporary Art, Aalst, BE in production with FLACC Workplace for Contemporary Art

Corpocracy, Station Museum of Contemporary Art, Houston, TX

Public Works, curated by Christian Frock and Tanya Zimbardo, Mills College Art Museum, Oakland, CA

The Wall in Our Heads: American Artists and the Berlin Wall, Haverford College, Ardmore, PA

Cumuli II, Verein fur Kunst und Kultur am Rosa-Luxemburg-Platz, Berlin, DE. Travels to Milan, IT and Venice, IT

#vaporfolk #digitalnaïve #hollyvoodoo. Sponsored by Amazon Readymades, Lust Gallery, Vienna, AT

Resonate, Root Division, San Francisco, CA

Wunderkammer, Pitzer Art Gallery, Claremont, CA

The Wall: Art Face to Face with Borders, Careof DOCVA, Milan, IT

Alien She, Orange County Museum of Art, Newport Beach, CA; Pacific Northwest College of Art: Feldman Gallery, Portland, OR

STEPHANIE SYJUCO

Bio

b. 1974 Manila, Phillipines
Lives and works in San Francisco, CA

- Unloaded*, SPACE Gallery, Pittsburgh, PA
- Camp CARPA (Craft Advanced Research Projects Agency)*, Museum of Contemporary Craft, Portland, OR
- 2014 *Alien She*, Vox Populi, Philadelphia, PA; Yerba Buena Center for the Arts, San Francisco, CA
- The Wall in Our Heads: American Artists and the Berlin Wall*, Goethe-Institut, Washington DC
- Dirty Works: Stephanie Syjuco + Pio Bujak*, Centrum Sztuki Współczesnej Kronika / Kronika Center of Contemporary Art, Bytom, PL
- Rubble, Riches, Treasure, Trash*, Aristerium International Festival, Tbilisi, GE
- Fashioning Cascadia*, Museum of Contemporary Craft in partnership with Pacific College of the Northwest, Portland, OR
- Bucharest Biennial*, Bucharest, RO
- The Rebel City*, ADN Platform, Barcelona, ES
- Carne da Minha Perna (Flesh of My Leg)*, La Maudite, Paris, FR
- New Natives*, Lightbombs Contemporary Art, HK
- Private Matters*, apexart, New York, NY
- Cross Section: Recent Acquisitions*, Mills College Art Museum, Oakland, CA
- ONES AND ZEROS*, di Rosa, Napa, CA
- Initial Public Offering: Recent Acquisitions*, San Jose Museum of Art, San Jose, CA
- Multiply & Conquer, Root Division*, in conjunction with the Southern Graphics Council Conference, San Francisco, CA
- Fashion Talks, Heinz Nixdorf MuseumsForum, Paderborn*, DE; Gewerbemuseum, Winterthur, CH
- Spreading Rumours: Gentrification Edition, organized by Ryanna Projects*, public front yards in Portland, OR
- 2013 *Media Art/Kitchen: Remote CNTRL*, 98B Art Collaboratory, Manila, PH, collaborative projects and workshops with Mark Salvatus
- FREE TEXTS, collaborative project with Reading Room*, Bangkok Contemporary Art Center, TH
- In Our Hands/U Nasim Rukama*, Croatia Association of Artists/Hrvatsko Drustvo Likovnih Umjetnosti, Mestrovic Pavilion, Zagreb, HR
- Your Implications Have Implications*, Slow Gallery, Chicago, IL
- Ornament and Crime*, Ortega y Gasset Projects, Queens, NY
- This is the Sound of Someone Losing the Plot*, Catharine Clark Gallery, San Francisco, CA Camp CARPA (Craft Advanced Research Projects Agency), Joshua Tree, CA
- Il Mostra de Arte Digitale*, Institute Tomie Ohtake, Sao Paolo, BR (cancelled due to corporate sponsor objections by 3M)
- We'll Make Out Better Than OK*, Charlotte Street Foundation for the Arts, Kansas City, MO Alien She, Miller Gallery at Carnegie Mellon University, Pittsburgh, PA

STEPHANIE SYJUCO

Bio

**b. 1974 Manila, Phillipines
Lives and works in San
Francisco, CA**

- Whisper Down the Lane*, Gallery 400, Chicago, IL
- CHATFACE*, online experimental art talkshow hosted by Chloe Flores, Los Angeles, CA
- The Museum of Nowhere*, Antonito, CO
- Faux Real*, Laguna Art Museum, Laguna Beach, CA
- Punch Card II*, Arena1 Gallery, Santa Monica, CA
- Social Fabric*, Craft and Folk Art Museum, Los Angeles, CA
- New Morphologies: Studio Ceramics and Digital Processes*, Schein-Joseph International Museum of Ceramic Art, Alfred University, NY
- The C of the O*, Ramapo College, Mahwah, NJ
- Punch Card*, Catharine Clark Gallery, San Francisco, CA
- 2012 *Interstice: Creating New Economies for Creative Communities*, Begovich Gallery, CA State Fullerton
- International Orange, project commission for the FOR-SITE Foundation*, Fort Point, San Francisco, CA
- ZERO1 Biennial*, project commission, San Jose, CA
- Mind the System Find the Gap*, Z33 House for Contemporary Art, Hasselt, BE
- From A to B and Back Again*, Off-Space, Badischer Kunstverein, Karlsruhe, DE
- FindArt Festival*, Pegge Hopper Gallery, Honolulu, HI
- Anniversary Exhibition*, Catharine Clark Gallery, San Francisco, CA
- Solo Mujeres*, Mission Cultural Center for Latino Arts, San Francisco, CA
- As Real As it Gets*, apexart, New York, NY (in collaboration with Michael Arcega as Las Marianas)
- Textual Attraction*, Mary Ryan Gallery, New York, NY
- Determining Domain*, Intersection for the Arts, San Francisco, CA
- Passport 2012*, San Francisco Arts Commission, San Francisco, CA
- 2011 *The More Things Change*, San Francisco Museum of Modern Art, San Francisco, CA.
- The Archival Impulse*, Gallery 400, University of Illinois Chicago, Chicago, IL
- The Global Contemporary: Art Worlds After 1989*, ZKM Center for Art and Media, Karlsruhe, DE
- Social Structures*, Sun Valley Art Center, ID
- Fashion Talks*, Museum of Communication, Berlin, DE
- 2010 *Factory Makers*, International Studio and Curatorial Program, Brooklyn, NY
- MetaDataPhile: The Collapse of Visual Information*, Main Art Gallery, California State University, Fullerton, CA
- Even Better Than the Real Thing*, Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA
- Lending Library*, Adobe Books Backroom Gallery, San Francisco, CA
- Hands-On: Socially Engaged Craft*, Shipley Art Gallery, Gateshead, UK
- Never Can Say Goodbye/Never Records*, old Tower Records storefront, 4th

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- and Broadway, New York, NY
- Beg, Borrow, Steal*, Catharine Clark Gallery, San Francisco, CA
- Wunderkammer*, Zero1 Festival, San Jose, CA
- 2009 *Craftivism*, Arnolfini Gallery, Bristol, UK 1969, MoMA/ P.S.1, New York, NY
- Frieze Projects*, Frieze Art Fair, London, UK
- One Every Day*, Elizabeth Foundation for the Arts Project Space, New York, NY
- Craftwerk 2.0*, Jonkoping Ians Museum, Jonkoping, SE
- We Must Indeed All Hang Together*, Sullivan Gallery, School of the Art Institute of Chicago, IL Milan Triennale, Triennale Design Museum, Milan, IT
- Inappropriate Covers*, Brown University Art Gallery, Providence, RI
- Tech Tools of the Trade: Contemporary New Media Art*, De Saisset Museum, Santa Clara University, Santa Clara, CA
- It's Not Us, It's You*, San Jose Institute for Contemporary Art, San Jose, CA
- 2008 *This End Up: The Art of Cardboard*, San Jose Museum of Art, San Jose, CA
- Craftivism: Reclaiming Craft & Creating Community*, Lawton Gallery, University of Wisconsin, Green Bay, WI, curated by Faythe Levine
- Futura Manila*, Osage Gallery, HK; Osage Gallery, SG
- We Interrupt Your Program*, Mills College Art Gallery, Oakland, CA (catalog)
- The Way That We Rhyme: Women, Art, Politics*, Yerba Buena Center for the Arts, San Francisco, CA (catalog)
- Message In A Bottle*, James Harris Gallery, Seattle, WA
- Take Action! 83 Ways to Change the World*, Museum of World Culture, Goteborg, SE
- Vested Interests*, Kohler Art Center, Sheboygan, WI
- 2007 *Fashion Hackers and Haute Couture Heretics*, Garanti Gallery, Istanbul, TR (catalog) Galleon Trade, Green Papaya Gallery, Manila, PH
- Altered States: Packard Jennings, Scott Kildall, and Stephanie Syjuco*, Kala Art Center, Berkeley, CA
- Forged Realities*, Universal Studios Gallery, Beijing, CN; curated by Pauline Yao (catalog)
- Take 2: Women Reinterpret Art History*, Mills College Art Museum, Oakland, CA. Curated by Janet Bishop, SFMOMA (catalog)
- Counterfeits*, Paper Boat Gallery, Milwaukee, WI
- 2006 *Altered, Stitched & Gathered*, MoMA/PS.1, New York, NY
- It's a Small World*, San Jose Museum of Art, San Jose, CA
- Next/New*, ICA, San Jose, CA
- Four on One: Four Curators Curate Stephanie Syjuco*, The Garage Biennale, San Francisco, CA Filipiniana Siglio XX, CASA ASIA Gallery, Madrid, ES (catalog)
- Alimatuan: the Emerging Artist as Filipino*, The Contemporary Museum, Honolulu, HI (catalog)
- 2005 *Practice Makes Perfect: Conceptual Craft*, Southern Exposure Gallery, San

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- Francisco, CA (catalog)
- Paper Pushers*, UC Davis Art Gallery, Davis, CA (catalog)
- Political Nature*, Whitney Museum of American Art, New York, NY
- Personal Mythologies*, The Contemporary Museum Honolulu, HI
- Consume(d): Critical and Creative Acts of Resistance*, Art Caucasus International, Tblisi, GE (catalog)
- Pirated*, Somarts Gallery/Kearny Street Workshop, San Francisco, CA (catalog)
- Thesis Exhibition*, Stanford University, Stanford, CA
- 2004 *Murphy Cadogan Fellowship Exhibition*, San Francisco Arts Commission Gallery, San Francisco, CA
- Botany 12*, Sonoma County Art Museum, Sonoma, CA (catalog)
- 2003 *Hybrid*, San Francisco State University Art Gallery, San Francisco, CA
- Subtle Sight*, Mills College Art Gallery, Oakland, CA
- 2002 *2002 California Biennial*, Orange County Museum of Art, Newport Beach, CA (catalog)
- Parallels and Intersections: Art/Women/California 1950-2000*, San Jose Museum of Art, San Jose, CA (catalog)
- 2001 *Fresh: The Altoids Curiously Strong Collection, 1998-2000*, The New Museum of Contemporary Art, New York, NY; travelling to The LAB, San Francisco, CA; The Contemporary Arts Museum, Houston, TX; LACE, Los Angeles, CA
- LifeLike*, New Langton Arts, San Francisco, CA (catalog)
- Eureka*, Too!, San Jose Institute of Contemporary Art, San Jose, CA
- TRANSmogrified*, James Harris Gallery, Seattle, WA
- 2000 *Fact/Fiction: Selections From the Permanent Collection*, SFMoMA, San Francisco, CA
- Beyond Boundaries: Contemporary Photography in California*, Ansel Adams Friends of Photography, San Francisco, CA, traveling to the University Art Museum, Cal State University, Long Beach, and the Santa Barbara Contemporary Arts Museum, CA (catalog)
- Eureka Fellowship Awards Show*, San Jose Museum of Art, CA, travelling to the San Diego Museum of Contemporary Art, CA (catalog)
- Word Art Project, public outdoor project sponsored by Novellus*, Yerba Buena Theater, San Francisco, CA
- 1999 *FairyTales*, Center for Metamedia, Plasy, CZ (catalog)
- L'Atelier*, Haus, San Francisco, CA
- 1998 *Selections, Winter 1998*, The Drawing Center, New York, NY (catalog)
- At Home and Abroad: Twenty Contemporary Filipino Artists*, Asian Art Museum, San Francisco, CA, Contemporary Arts Museum, Houston, TX, University of Honolulu, HI, Metropolitan Museum, Manila, PH (catalog)
- SF Babaylan: An Exhibition of Contemporary Art from Eight San Francisco Bay Area Women Artists*, Museo Ng Maynila, Manila, PH (catalog)

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b. 1974 Manila, Phillipines
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Landscape and Memory, Haines Gallery, San Francisco, CA

Sino Ka? Ano Ka? Who Are You? What Are You?, San Francisco State University, San Francisco, CA (catalog)

1997 *To Be Real*, Yerba Buena Center for the Arts, San Francisco, CA (catalog) Bay Area Now, Yerba Buena Center for the Arts, San Francisco, CA (catalog)

1996 *Nothing Matters*, Refusalon, San Francisco, CA X-Sightings '96, Anderson Gallery, Buffalo, NY

Cozy: Notions of Domesticity and Safety, Southern Exposure, San Francisco, CA

AWARDS & RESIDENCIES

2020 Joan Mitchell Foundation, New Orleans, LA 2019 Louis Comfort Tiffany Foundation Award, NY

Smithsonian Artist Research Fellowship 2018 Ox-Bow School of Art, Saugatuck, MI

2017 Art Department, University of South Florida, Tampa, FL

2015 Presidential Chair Fellows Program, UC Berkeley, Berkeley, CA 2014 Kronika Contemporary Art Center, Bytom, Poland

Mellon Creative Residency, Haverford College, PA

Tyler School of Art and Temple Contemporary, Philadelphia, PA

John Simon Guggenheim Fellowship Award, New York, NY

Workshop Residence, San Francisco, CA

Museum of Contemporary Craft, Portland, OR, workshop/project residency

2013 Bemis Center for Contemporary Art, Omaha, NE Recology, San Francisco, CA

FLACC Workplace for Visual Artists, Genk, BE Bemis Center for Contemporary Art, Omaha, NE Chloe Flores, Los Angeles, CA

2012 Nancy Graves Foundation Individual Artist Grant, New York, NY Montavlo Arts Center, Saratoga, CA

2011 Purchase Award, Berkeley Art Museum, Berkeley, CA 2010 Artadia Fellowship Residency Award, New York, NY

Harpo Foundation Artist Grant

Artadia Fellowship Residency at the International Studio and Curatorial Program, New York, NY

2009 Joan Mitchell Painters & Sculptors Award

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Francisco, CA

- 2007 Kala Art Center Artist-In-Residence and Fellowship Award, Berkeley, CA
Atlantic Center for the Arts, New Smyrna Beach, FL
Crocker Art Museum, Sacramento, CA 2006 Kala Art Center, Berkeley, CA
- 2004 Murphy/Cadogan Fellowship Award, San Francisco, CA
- 2003 Iris and Gerald B. Cantor Museum Fellowship, Stanford University, CA
2001 Eureka Fund Fellowship Award, Fleishhacker Foundation
Headlands Center for the Arts Fellowship, Sausalito, CA
- 2000 Altoids Curiously Strong Collection, Purchase Award
- 1999 Artadia Grant Award
Goldie Award Winner for Visual Arts, San Francisco Bay Guardian
Center for Metamedia, Plasy, Czech Republic
- 1997 Skowhegan School of Painting and Sculpture
- 1991-95 Merit Scholarships, San Francisco Art Institute

PUBLIC COLLECTIONS

- Allen Memorial Art Museum, Oberlin College, Oberlin, OH
- Asian Art Museum, San Francisco, CA
- Berkeley Art Museum, CA
- Faber Birren Collection of Books on Color at Yale University Library, New Haven, CT Cantor Arts Center, Stanford University, Stanford, CA
- Faber Birren Collection of Books on Color at Yale University Library, New Haven, CN The Columbus Museum of Art, Columbus, OH
- The Contemporary Museum Honolulu, HI
- Henry Art Gallery, Seattle, WA
- Mills College Art Museum, Oakland, CA
- Museum of Fine Arts Houston, TX
- The New Museum, New York, NY
- The Pennsylvania Academy of Fine Arts, Philadelphia, PA Portland Art Museum, Portland, OR
- San Francisco Museum of Modern Art, San Francisco, CA

PIO ABAD & STEPHANIE SYJUCO

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CARLOMAR ARCANGEL DAOANA

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SILVERLENS

2263 Don Chino Roces Avenue Extension

Makati City, Philippines 1231

T +632.88160044

F +632.88160044

M +63917.5874011

www.silverlensgalleries.com

info@silverlensgalleries.com