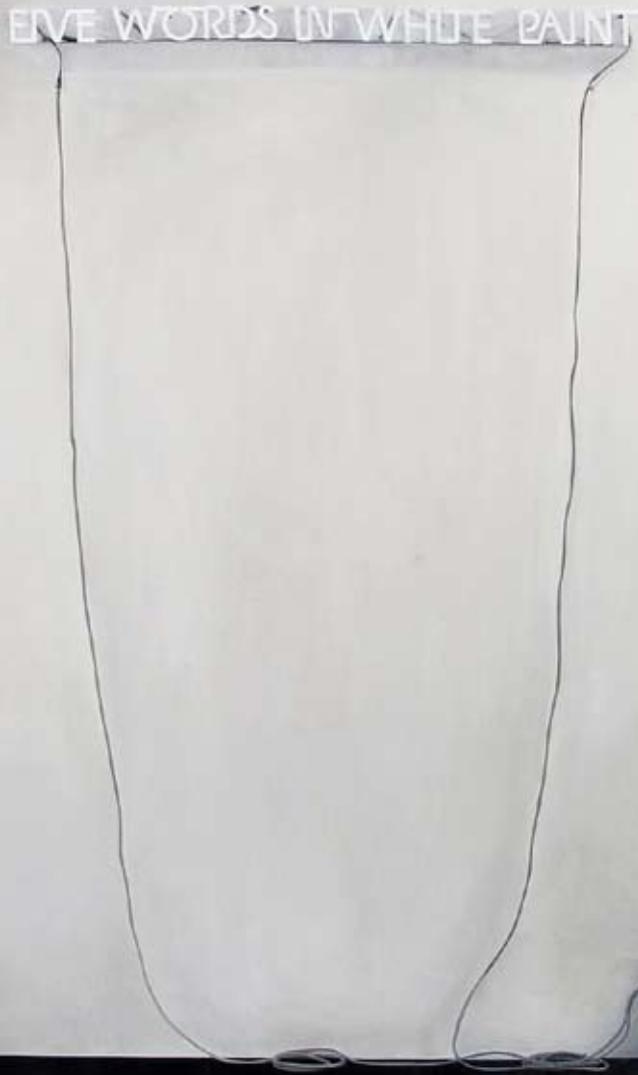


EVE WORDS IN WHITE PAINT



MUTATING TRUTHS

New Works by
Annie Cabigting

15th - 30th April 2010

Co-presented by
Artesan and Finale Art File

MUTATING TRUTHS

New Works by Annie Cabigting

In special collaboration with

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and

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Edited by Roberta Dans
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Front Cover Image:
Five Words in White Paint (After Joseph Kosuth), 2010, Oil on Canvas, 183 x 140cm (72.05 x 55.12 in)
Cover design by Francesca Tañada

Foreword

Roberta Dans

Director, Artesan Gallery + Studio

Perhaps the most famous of conceptual artists known today would be British artist Damien Hirst, who created works such as *The Physical Impossibility of Death in the Mind of Someone Living* (1992) – where a 4.3 m tiger shark is immersed in formaldehyde in a vitrine, and became the iconic work of British art in the 1990s. However, it is said that it was American artist Joseph Kosuth who initiated the new artistic category of conceptual art, in 1965. Kosuth's initial contributions¹ were regarded as revolutionary for its new approach in artistic thinking. His main interest was philosophy; therefore aesthetics was more important, and thus a critique of formalist thought. In addition, conceptual artists used language in place of brush and canvas, and allowed it to signify its own right.²

However said, conceptual art is one form that leaves many of us tilting our heads, often in perplexity, as it pushes the boundaries of that visual experience. It compels the viewer to shift the focus away from the object, and moves you to consider the themes, and its staged inference. The role of the artist then changes from becoming a creator, to a presenter, or a medium. It is in this transition that conceptual art encourages us to reconsider our own understanding of art, its experience and boundaries.

I am very pleased to introduce Annie Cabigting for the first time in Singapore, who leads us into a fresh re-encounter of notable Western art. We are invited to an intellectual inquiry of the aesthetics and to re-experience the ideas presented in her rendition of contemporary works from various conceptual artists alike. Ironically, we also seem to come to full circle as Cabigting's resolute is to present her works as if they were impartial photographs, yet rendered through the traditional technique of painting – the same technique that conceptual art purists purports not to practise. *Mutating Truths* is thought provoking - and an exercise of recreating truths for ourselves.

¹ Kosuth's first contribution at the young age of 20 was *Glass Words Material Described*, where these words were labeled on four sheaths of glass and leant along a wall.

² Anne Rorimer, *New Art in the Sixties and Seventies*, Thames & Hudson, 2001; p. 71



*Destroyed Painting
#4 (After Francis
Bacon)*
Oil on Canvas
152.5 x 131 cm
(60.04 x 51.57 in)
2010

“ Who today has been able to record anything that comes across to us as a fact without causing injury to the image? ”

- Francis Bacon

In her every painting, Annie Cabigting works from an image of what, in a stroke of coincidence and/or inspiration, has gripped her. The artist’s affiliations, as this exhibit *Mutating Truths* demonstrates, are varied (from Joseph Kosuth to Matthew Higgs) and the mediums of her favored works are as far-ranging: from found objects to text to paintings to actual photographs. But despite these differences, they are invariably and deeply conceptual, staying true to their material components and in the process transcending them, flirting with the possibility of voicing an idea, a commentary.

If the Francis Bacon epigraph is to be believed, then, by the act of transference (from image to painting), Cabigting is causing “injury” to the original. But the concept of injury shouldn’t be supposed as a relative of violence (as the artist’s intent is not to destroy) but that of interpretation, which involves its inevitable movements and fissures. A foreign language, for instance, will suffer in the hands of its translator, no matter his adeptness. In the case of Cabigting, no work of hers is a direct quote; conscious decisions to veer away from the source have been made (such as to strip a neon installation of its color) apart from the nebulous, under-the-radar subtleties that ultimately make the works as the artist’s own.





*On the Shelf, On the Shelf
(After Michael
Craig-Martin)*

Oil on Canvas and
bookshelf

56 x 91.5 cm
(22.05 x 36.02 in)

2010

FIVE WORDS IN WHITE PAINT



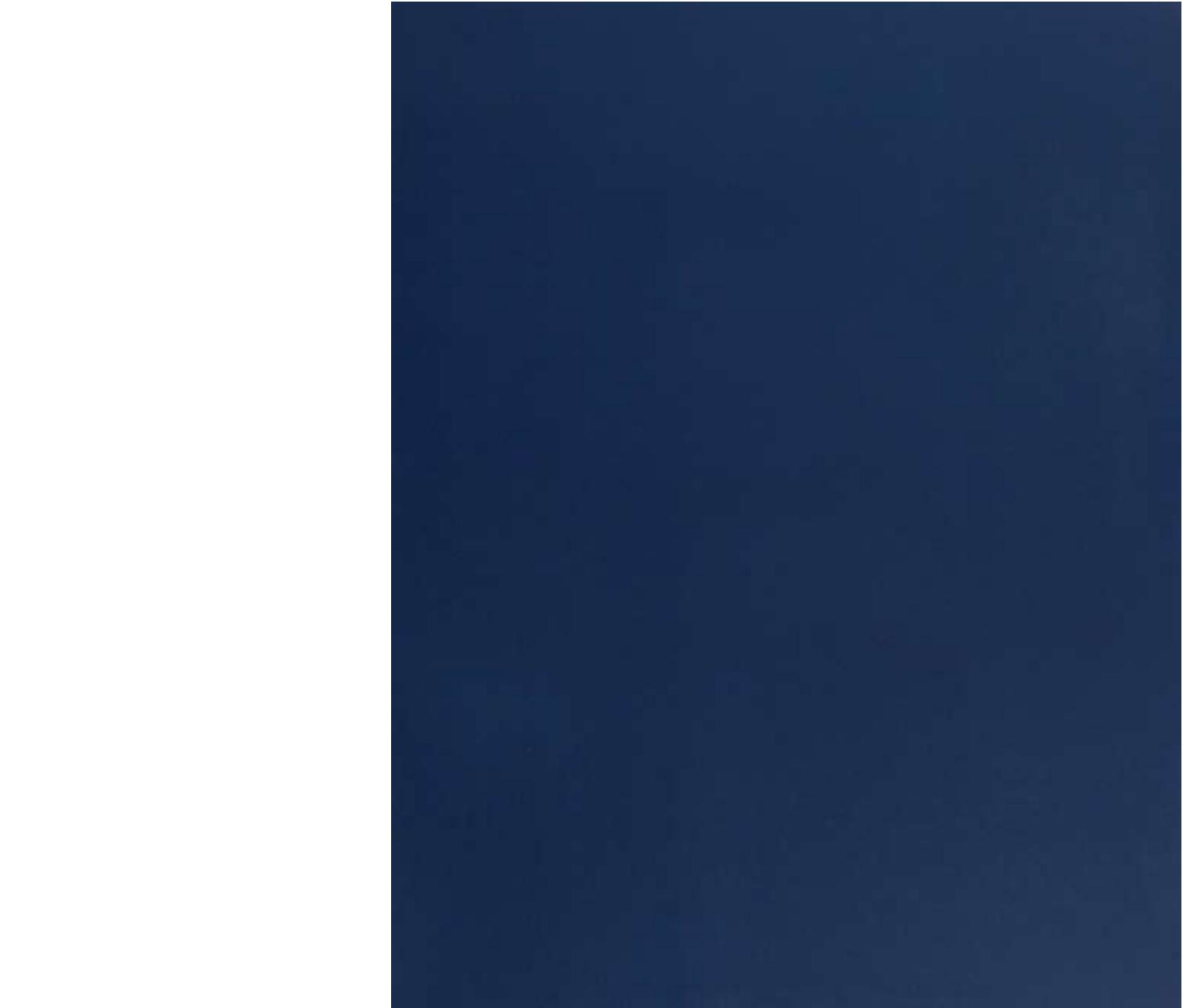


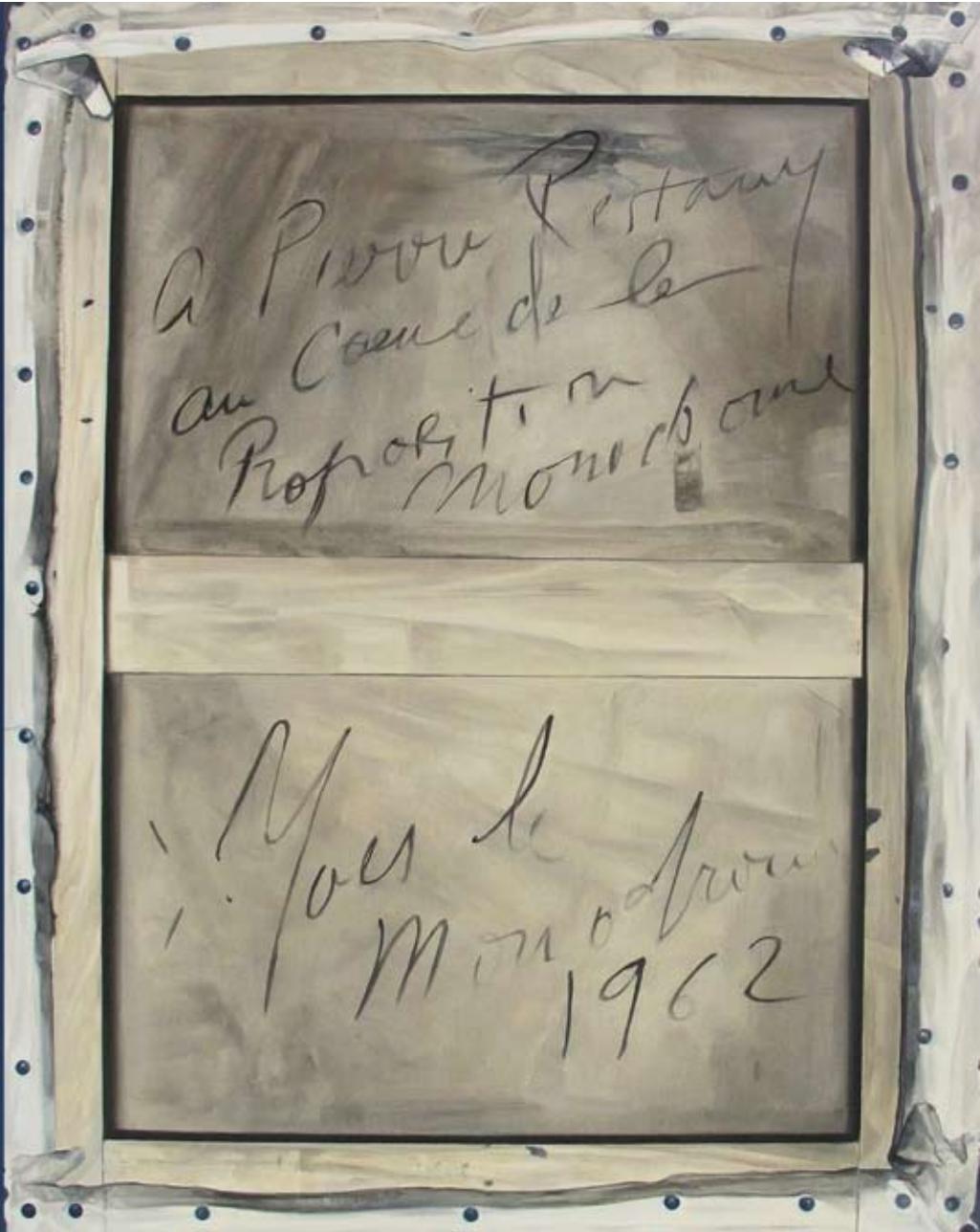
*Five Words in White
Paint (After Joseph
Kosuth)*

Oil on Canvas
183 x 140 cm
(72.05 x 55.12 in)
2010

*Documenta X (Kassel,
Germany 1997)*

Oil on Canvas
Diptych
183 x 125 cm
(72.05 x 49.21 in)
2010





*IKB 191, 1962 Blue
Monochrome (After
Yves Klein)
Oil on Canvas
Diptych
65.5 x 100 cm
(25.78 x 39.39 in)
2010*

ART AINT ALL PAINT

Given the consistency of her vision and technique, the element of motive is asked. For Cabigting, the works she appropriates resonate with her own hunger for the conceptual—those exhilarating juxtapositions and incidences that render a spark to the randomness of contemporary life. It is also for her an engaging play, of finding tidbits that contribute to art's mystique and mystery, such as the scribble of a Klein's dedication to his critic-friend Pierre Restany at the back of his work.

It can be said that her every work is a species of praise not only because she brings it back to a fresh set of audience and to a new milieu but also because her painting invites us to go retrace its source, to check out the underlying narrative of why Michael Craig Martin tilted his bottles just so or why Francis Bacon cut out the faces in his portraits. Her work, with its evident references, is sustained by the history of art, the encompassing frame that embraces every conceivable manner of expressiveness.

Nothing but the belief in the urgency of art has led Cabigting to this brink of incomparable vision. Foregoing autobiography and overt political commentary, she admits larger and more ominous concerns and participates in the ongoing conversation of artists through their works. Her contribution is to make evident the interrelations of powerful ideas and re-negotiate their truthfulness in the face of an ever-shifting world.

By Carlomar Arcangel Daoana

*Art Aint All Paint (After
Matthew Higgs)*
Oil on Canvas
183 x 150 cm
(72.05 x 59.06 in)
2010

Annie Cabigting finished her Painting degree from the University of the Philippines. In 2005, she was one of the awardees of the prestigious Ateneo Art Awards. Apart from her annual solo shows with Finale Art File, she has also participated in international group shows such as “South B(l)ooming: Southeast Asian Art” at the Primo Marella Gallery in Milan, Italy; “Scope” held in Basel, Switzerland; and the exhibit of young Filipino artists at Richard Koh Fine Art in Kuala Lumpur, Malaysia. Last year, her work was featured in the Prague Biennale in Czechoslovakia.

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