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From Left to right:
"Untitled" 2013, Oil on canvas, 180 x 143 x 3cm / 70 3/4 x 56 x 1 1/4 inches, "Untitled" 2013, Oil on canvas, 180 x 143 x 3cm / 70 3/4 x 56 x 1 1/4 inches, Photo: At Maculangan

RONALD VENTURA "VOIDS and CAGES"
Galerie Perrotin, Hong Kong / 3 April - 11 May 2013

Galerie Perrotin, Hong Kong is proud to organize a solo exhibition by Ronald Ventura of his recent artworks, from 3 April to 11 May 2013.

Artist Ronald Ventura (b. Manila, 1973) is one of the most famed name in contemporary Filipino art, having won the Ateneo Art Award in 2005.

His work is based on technical excellence, mostly using oil on canvas but sometimes also graphite on canvas and acrylic. He also works in sculpture with fiberglass and resin, with which he creates rather pop hybrid characters. Ventura's hyperrealism juggles with a multitude of images: craft and folklore, Western masters, American and Japanese anime and a fascination for the emotional potency that the human body is able to deliver. It speaks loudly through narratives that communicate a muscular artistic ambition and an incorporeal Filipino identity. His vision emerges from a subculture of the urban street scene but it is delivered classically resulting in high art from very humble beginnings.

Ventura's realistic dimension often brings together fleshy, tense characters whose poses seem to stretch out for something unseen and out of their reach. His creatures are possessed by an animal-self, a cartoon-self and even by objects, since in the artist's personal mythology, objects are animate. The subjects are in-between worlds and negotiate their transformation through a physical struggle that makes them morph from painterly texture into drawn elements, cartoon lines and pop images. Ventura forces his creations into making abrupt journeys between the three-dimensional and the flat, as through a distorted X-ray machine, from the reality of colors to that of the black and white, grey or sepia.

As such, his Rubens like cherubs, little devils trapped in cages, reveal in their grapple their true nature or at least their multilayered selves and immortal essence. Their countenances are reminders of other dimensions and artistic mediums. Ventura draws from a contemporary culture of the moving image and

RONALD VENTURA 《VOIDS and CAGES》
貝浩登 (香港) 2013年4月3日至5月11日

貝浩登 (香港) 很荣幸將於2013年4月3日至5月11日為菲律賓籍藝術家 Ronald Ventura 舉辦個展，展示他的最新作品。

Ventura於1973年在馬尼拉出生，是菲律賓首屈一指的當代藝術家，於2005年更獲頒Ateneo Art Award。

他的作品以細膩見稱，多為油畫，間中亦有石墨和塑膠彩作品；此外，還有玻璃纖維和樹脂雕塑，創作出混集流行的普普角色。Ventura的超現實主義 (hyperrealism) 充滿各種意象，靈感來自多個方面 (民間工藝和傳說、西方藝術大師、美日動漫，還有對人體強烈情感的迷恋)，透過強而有力的敘述，Ventura的作品清楚表達出一份有形的藝術希冀，以及一種無形的菲律賓民族性。他的藝術視野源自於城市街頭的次文化，但其表現手法却是古典的，這令他的藝術漸漸由當初的低俗變成今天的精緻。

Ventura的寫實特色在於筆下那些肌肉橫生、形態繃緊的人物，他們各有姿勢，似乎想伸手去抓緊些甚麼，但卻無法看見，也觸摸不到。他們的內心被動物、卡通基或物件的面貌所占据，因為在Ventura眼中，物件也有生命。這些人物存在於陰陽之間，需經過一番掙扎，才能從顏色質料轉化成繪畫元素、卡通線條和普普形象。在藝術家的迫使下，他們從立體匆匆走向平面，像通過扭曲的X光機一樣，由彩色變為黑白、灰或深褐色。

於是，那些魯本斯 (Rubens) 式的小天使、那些被困在籠里的小惡魔，在搏鬥中流露出本性，至少可以見到他們的多重自我和不滅本質，而他們臉上的表情，也彷彿別具意義，指向其他藝術媒介。從流動影像和惊悚電影當中，Ventura明白到，特別效果可表現靈魂深处的多重真實。孩子臉的背後可能是一個作惡精靈，平日只可於瞬間瞥見，或是從旁窺看，短暫得令人無法相信是真實。Ventura的黑色幻想，雖植根於藝術史，以過去的大師風格表現出來，但同時又非常現代，取材自電視節目、音樂片段、青年人服飾和另類潮流。

horror movies where the special effects convey the layered realities contained in one's soul. Behind a child-like face there may be a mischievous spirit that you only get to see at a glimpse or when looking from the side and its mysterious essence makes you wonder about its factual existence. The artist's contemporary dark fantasies are anchored in the history of art by appearing through the style of the old masters, but they are contemporary, relying on TV-shows, music clips, teenage fashion and the alternative.

Inspired by Flemish painter (1568-1625) Jan Brueghel the Elder's still lifes Blumenstrauss representing flower bouquets, Ventura developed a series that reutilises the Elder's imagery on large skull-shaped canvases. The Flemish master was known for his fine brush, earning him the nickname of Velvet, and in this particular series the bouquets are a Mannerist rendition of an impossible reality. What seems to be a realistic virtuoso delivery of a lush bouquet of seasonal flowers is in fact an unachievable reality, at least it was at the time of the Elder. The different blooms belong to different flowering periods: Spring, Summer, Autumn and Winter flowers are virtually arranged together. Ventura, who shows through a contemporary copying of this work his strong mastery of hyperrealism, literally outlines the lingering shadow of death that is present within the essence of such occult floral arrangement. Here he echoes the use of artifice in the artistic process and the tendency towards, though without ever embracing it fully, a contemporary gothic culture, the same one that uses tattoos imageries of cherubs, skulls and wings. He links the museum's dusty lacquer atmosphere and the throbbing headache of contemporary life.

Ultimately, Ventura works on surfaces using them as screens for his dramatic combinations of life and death allegories. He stages intense prayers in action creating a space where low and hi art can meet within the same nightmarish vision, such as seeing a punk rocker in a gothic church. Ventura's work consumes periods and styles through the filter of his own vision and are heavy beat and precise renditions of his reality.

Ronald Ventura has been showing internationally since 2009, with his first solo exhibition in the United States, and since his works have been exhibited in Europe and in Asia.

受法兰德斯画家Jan Brueghel the Elder (1568-1625年)的花卉静物画系列《Blumenstrauss》启发，Ventura借用了他的意象，在骷髅形画布上画出另一系列作品。这位法兰德斯大师用笔精细，人称之为「天鹅绒」(Velvet)，系列里的花束，是对不可能事物的风格化(Mannerist)演绎。表面上是如实描绘不同季节的花朵美态，实质是要表达一个不可能(至少当时是不可能)的梦想：这些花朵开花时间不一，春、夏、秋、冬各有不同，却硬要把它们放在一起。Ventura以当代的方式模仿此作品，除了突显其超现实主义外，更重要的是清楚带出花朵巧妙编排背后的死亡讯息。活用艺术手段，令他得以逐步建立、却没有完全拥抱的现代歌德式文化，不避小天使、骷髅、羽翼等纹身图案，把艺术馆的光洁氛围与现代生活的烦恼躁动联系起来。

Ventura的艺术，表层之下是生死讽喻的戏剧性结合。在虔诚祷告进行中，通俗与高雅艺术会不期而遇：朋克摇滚乐手(punk rocker)竟可置身於歌德式教堂。透过艺术视野，作品不再拘泥於特定的时代与风格，纯然是画家面对真实时强烈精准的回应。

自2009年起，Ronald Ventura的作品陆续於世界各地展出，首次个展在美国举行，之後亦曾在欧洲和亚洲展出。



"Untitled" 2013, Oil on canvas,
213 x 152 x 5 cm / 6,11 feet x 59 3/4 inches x 2 inches

All images:
Courtesy Galerie Perrotin, Hong Kong & Paris
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Ronald Ventura was born in 1973, Manila, Philippines. He lives and works in Manila.

SOLO EXHIBITIONS

- 2012** Fiesta Carnival, Prima Marella Gallery, Milano, Italy; Watching the Watchmen (I), Vargas Museum, University of The Philippines, Diliman, Quezon City, Philippines
- 2011** A Thousand Islands, Tyler Rollins Fine Art, New York, NY; Humanime (I), Fine Art Centre, EsLite Building, Taipei, Taiwan
- 2010** Converging Nature, The Drawing Room, Makati City, Philippines; Ronald Ventura: Fragmented Channels, Primo Marella Gallery, Milan, Italy.
- 2009** Metaphysics of Skin, Tyler Rollins Fine Art, New York, NY; Major Highways, Expressways and Principal Arterials, Akili Museum of Art, Jakarta, Indonesia.
- 2008** Mapping The Corporeal, Museum of the National University of Singapore; Zoomanities, The Art Center Megamall, Mandaluyong City, Philippines.
- 2007** Illusions & Boundaries, The Drawing Room, Makati City, Philippines; Under The Rainbow, West Gallery Megamall, Mandaluyong City, Philippines; Antipode: The Human Side, Artist Residency, Artesan, Singapore.
- 2006** Cross Encounters, Ateneo Art Gallery, Quezon City, Philippines; Dialogue Box, West Gallery Megamall, Mandaluyong City, Philippines.
- 2005** Human Study, The Cross Art Projects, Sydney, Australia; Morph, West Gallery Megamall, Mandaluyong City, Philippines; Recent Works, Big & Small Art Co. Art Fair, Singapore; Human Study, The Art Center Megamall, Mandaluyong City, Philippines.
- 2004** Dead-End Images, The Art Center Megamall, Mandaluyong City, Philippines; Black Caricature, Big & Small Art Co., Megamall, Mandaluyong City Philippines; Contrived Desires, West Gallery Megamall, Mandaluyong City, Philippines.
- 2003** X-Squared, West Gallery and Big & Small Art Co., Philippines.
- 2002** Visual Defects, West Gallery Megamall, Mandaluyong City, Philippines; Body, The Drawing Room, Makati City, Philippines.
- 2001** The Other Side, The Drawing Room, Makati City, Philippines; Doors, The Art Center Megamall, Mandaluyong City, Philippines.
- 2000** Innerscapes, West Gallery Megamall, Mandaluyong City, Philippines; All Souls Day, The Drawing Room, Makati City, Philippines.

GROUP EXHIBITIONS

- 2012** Korea International Art Fair (KIAF) Perrotin Gallery.
- 2011** Surreal Versus Surrealism in Contemporary Art, Institut Valencià d'Art Modern, Valencia, Spain.
- 2010** Nanjing Biennale, Nanjing, China; A Duad in Play: Francis Ng and Ronald Ventura, ICA Gallery, Lasalle College of the Arts, Singapore.
- 2009** Prague Biennale, Prague, Czech Republic.
- 2005** Cross Encounters: The 2005 Ateneo Art Awards Exhibition, Power Plant Mall Rockwell Center, Makati City, Philippines.
- 2004** Korea Asian Art Festival, Inza Plaza, Seoul Korea; 19th Asian International Art Exhibition, Fukuoka Asian Art Museum, Japan
- 2003** 13 Artists Awards Exhibition, Main Gallery, Bulwagang Juan Luna, Cultural Center of the Philippines, Pasay City, Philippines.
- 2002** Philip Morris Asean Art Awards, Nusa Dua, Bali, Indonesia; Soft: Tresacidos, Art Center, SM Cebu, Philippines.
- 2001** The 8th Annual Filipino-American Arts Exposition, Yerba Buena Center for the Arts, San Francisco, California; Tresacidos: Small Works, The Enterprise Center, Makati City; Balik Guhit, Cultural Center of the Philippines, Pasay City, Philippines.
- 2000** Guhit I, II & III, Ayala Museum Gallery III; UST, Museum Espana; Jorge B. Vargas Museum, University of Philippines; Mad About Lithographs, Ayala Museum, Makati City, Philippines.
- 1999** Philip Morris Asean Art Exhibit, Hanoi, Vietnam. 9th International Biennial Print and Drawing Exhibit, Taipei, Taiwan.
- 1998** 1st Lithograph Competition Exhibition, Drawing Room, Makati City, Philippines.