

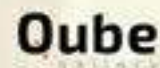
UNDER THE SAME SOUTHERN SKY

PIERRE MARIE BRISSON • FRANCIS DRAVIGNY
DIDIER HAGEGE • DENNIS SIO MONTERA
ANGELA SILVA • ANTON QUISUMBING

ALLIANCE FRANÇAISE DE MANILLE

10 FEBRUARY - MARCH 11, 2023

VERNISSAGE ON 9 FEBRUARY 2023



Get out of the main cities and into the countryside. The roads narrow, the city lights fade, and the human settlements spread out. Life slows down, art turns to more parochial. Such clichéd depictions of the dichotomy of provincial and city boundaries have existed throughout history, but they have changed with rapid speed and the distinctions have blurred with frenzied development. Qube Gallery of Cebu presents its first banner show for 2023 as part of its participation in Art Fair Philippines. Assembling a compelling group iteration entitled “Under the Same Southern Sky”, the Gallery represents French and Philippine senior artists who work in, or trace their origins from the outside the capital city setting, or for ease, “the south”. Be it south of France or the Philippines, we loosely united this narrative: for six artists to translate the unique bluer skies, vibrant sunshine, and laid-back lifestyle associated with living south of their respective capitals while balancing urban aesthetic and rural sensibilities.

Through diasporic connections of artists in metropolises, this also contributes to understanding commonalities and differences in diverse urban contexts. Furthermore, the exhibition presents a range of artistic responses, from artists' accounts to poetic expressions, through various media including cyanotype, collage, resin assemblages, sculptural forms, and weaving. The show aims to investigate personal and observed narratives exploring the fringes of the city where rural and urban meet and merge. To continue Qube Gallery's attempt to describe the pulse of our intricate art scene, the questions we asked have remained the same for our Philippine art fair shows: what is changing? How can we harness the vitality we see? How does this energy manifest itself in the visual arts tableau? We examined the works of three senior Visayan artists - Dennis "Sio" Montera's gestural abstractions and layered works, the botanical cyanotypes (Art Fair Philippines 2022) of Angela Silva, and Anton Quisumbing's complex sculptural forms. At the same time, we expanded our artist response by senior French collage painter Pierre Marie Brisson (Art Fair Philippines 2021), the simulating and captivating resins of Didier Hagege, and the intricate manipulations and weaving of Francis Dravigny. "Under the Same Southern Sky" is also Qube Gallery's attempt at celebrating the 75 years of official French and Philippine friendship through a continued discourse through art.



Oube
gallery

UNDER
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SKY

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af Alliance Française
Manille - Philippines

French painter Pierre-Marie Brisson was born in Orleans on June 11, 1955. He lives in Paris and the Camargue, France. Pierre-Marie Brisson discovered his passion for prehistory and painting at an early age. He created his first paintings when he was 14. In 1972, he met the painter Bernard Saby, who encouraged him in his work. In 1975, at the age of 19, he had his first exhibition at the Charles Peguy Museum in Orleans, France. He learned printmaking techniques in the Pasnic studio in Paris, in 1979. In 1980 he had his first exhibition in New York. From 1981 on, Pierre-Marie Brisson exhibited regularly in France, Germany, Sweden, Japan, Canada and the United States, where he is recognized as a major artist. His works are part of museums collections in New York, Los Angeles and San Francisco.



PIERRE MARIE BRISSON

BELLES ILLUSIONS, 2021
Paper Collage, Acrylic on Canvas
120 x 120 cm | 47.24 x 47.24 in

For inquiries, contact +63 918 807 4175



PIERRE MARIE BRISSON

NUIT DANS LE PACIFIQUE, 2019
Paper Collage, Acrylic on Canvas
50 x 50 cm | 19.69 x 19.69 in

For inquiries, contact +63 918 807 4175

Designer and textile maker Francis Dravigny is known for his extensive exploration on the applications of the abaca fabric. The French fabric maker and designer has made a name in developing materials that fall into the “exotic” category – textiles and fibers that are expertly made in accordance to traditional, generations-old methods.



FRANCIS DRAVIGNY

HOMAGE FROM NÎMES TO SAULAGES, 2023
Recycled Jeans, Abaca, Leather, Nylon & Acrylic Yarn
105 x 185 cm | 41.33 x 72.8 in

RESERVED



FRANCIS DRAVIGNY

NIGHT RANGE DREAM, 2023

Recycled Jeans, Abaca, Horse hair, Leather, Nylon & Acrylic Yarn
136 x 196 cm | 53.54 x 77.16 in

For inquiries, contact +63 918 807 4175



FRANCIS DRAVIGNY

AUTUMNAL HARVEST, 2023

Obi, Abaca, Brass & Nylon

100 x 315 cm | 39.37 x 124 in

For inquiries, contact +63 918 807 4175





FRANCIS DRAVIGNY

RED INTRUSION, 2023

Obi, Kimono, Romblon, Fresh Water Pearl, Denim & Abaca
130 x 300 cm | 51 x 118 in

For inquiries, contact +63 918 807 4175





FRANCIS DRAVIGNY

SUNSET ON THE STRAW, 2023
Obi, Tiger Grass, Abaca & Cotton
100 x 205 cm | 39.37 x 80.71 in

RESERVED



Didier Hagège was born in 1961 in Paris. he started to work in Henry Goetz workshop in the early 80's. In 1985, he left for Italy, where he won the Villa Medici Extra-Mural price. Hagege was established in Pietrasanta for over 12 years There, he painted and worked on engravings together with artists from all over the world. In 1990 he won the Misknot sha-Ananim residence in Jerusalem. He rapidly understood that traveling was essential to his creativity and inspiration. He worked in the Robert Stern's studio in New York, and criss-crossed through West Africa and Marocco, In 1996 he returned to Paris.

Didier Hagège's influence are made of different ambience, of multiculturalism, of familiar smells and new encounters. He blends between a color rich Mediterranean expression and the sanctification of the Object as a spiritual reminder. His work is located between collage, painting and engraving, using the three techniques in a very subtle superposition. The artist is not insinuating a given sense or context in his production.

Only the painted work shows itself to us and dazzles us, regardless of a subject or anything it might suggest to our perception of an “idea” or a “concept”. Eventually the question of the origin intervenes, that is the reference or history. It comes up in order to evaluate the rightness of our sense of pleasure that could be mistaken through the appropriation of someone else's gesture by means of simple mimesis. Didier Hagège let us visualize a genuinely personal gesture, not borrowed from anyone, which nevertheless enters into a dialogue with other artists. He shares the same sparkle with these other artists whose names are Pizzi Cannella, James Brown, Miquel Barcelo, José Maria Sicilia and others.

Didier Hagège fostered his art with traveling since the eighties: Italy, Africa, Middle East, New York, Paris, and Marseille where he successively installed his studio. Each period of his creation matches with the places where he produces, incorporating everyday objects. This book allows us to trace, through a selection of works, the twenty years of research and maturation of his art.

It is from the 80s, that Didier Hagège feeds on his travels: Italy, Africa, the Middle East, New York, Paris, Marseille, and successively sets up his studio there. Each period of his creation corresponds to the places where he creates his works, integrating everyday objects. This book makes it possible to trace, through a selection of works, the twenty years of research and maturation of a work.



DIDIER HAGEGE

Oi and resin on canvas
27 x 22 cm | 10.6 x 8.66 in

For inquiries, contact +63 918 807 4175



DIDIER HAGEGE

COLORS 163 & 165, 2020
Oi and resin on canvas
60 x 60 cm | 23.62 x 23.62 in

For inquiries, contact +63 918 807 4175



DIDIER HAGEGE

COLORS 192, 2020
Oi and resin on canvas
60 x 60 cm | 23.62 x 23.62 in

For inquiries, contact +63 918 807 4175



DIDIER HAGEGE

COLORS 183, 2020
Oi and resin on canvas
60 x 60 cm | 23.62 x 23.62 in

For inquiries, contact +63 918 807 4175



DIDIER HAGEGE

COLORS 191, 2020
Oi and resin on canvas
60 x 60 cm | 23.62 x 23.62 in

For inquiries, contact +63 918 807 4175



DIDIER HAGEGE

COLORS 193, 2020
Oi and resin on canvas
80 x 80 cm | 31.49 x 31.49 in

For inquiries, contact +63 918 807 4175



DIDIER HAGEGE

COLORS 159, 2020
Oil and resin on canvas
125 x 125 cm | 49.2 x 49.2 in

For inquiries, contact +63 918 807 4175

Dennis 'Sio' Montera is an accomplished painter, educator, and cultural worker of the visual arts community in the Philippines. His field of art practice specializes in the non-figurative representation, exploring the interplay of medium, technique, and context in creating layered surfaces in contemporary painting. His body of work has been mounted as solo exhibitions in the last twenty-five years, appropriated from deep personal experiences captured through his powerful and meditative abstractions. He was a recipient of the GSIS grand prize for non-figurative art in 2010 and a Juror's Choice Award in 2011 in the Philippine Art Awards. As an academic, he is a full professor in the Fine Arts Program of UP Cebu with a PhD in Creative Industries Design from NCKU, Taiwan and MFA in Studio Art from UP Diliman. He has represented the country in the 5th Beijing Biennale, the 4th East Java Biennale, and the 2011 Asian International Art Exhibition in Seoul, Korea. He was a recipient of an artist residency grant in 2012 by the Association Le Cent, Établissement Culturel Solidaire, in Paris, France. The artist as an academic has presented his art-related research in several international conferences and published in major art and culture journals. He has been bestowed the prestigious Artist II Award by the University of the Philippines' Arts Productivity System in 2020. In cultural work, he has served as the Central Visayas representative in the visual arts sector since 2007, promoting national and regional art activities and the facilitation of grants. He is currently the Head of the Executive Council of the National Committee on the Visual Arts in the National Commission for Culture and the Arts (NCCA). He lives and works in Cebu, Philippines

Viewing his works, it's as if one participates in the thought processes of the artist: artmaking always starts with a confrontation with materials. As with a writer who fears most an empty white paper, an artist must wrestle with the pure, blank space of his canvas. And true to the American critic Harold Rosenberg's definition of Action Painting, what must occur on the canvas is not a picture – but an event: a canvas is an arena in which to act. And so it is for Sio Montera: there is more to his art than meets the eye. No doubt, there are abstractionists who can fill up every square inch of canvas with a suffusion of the most delectable colors, are they but eye candy? As the French saying goes: “chacun à son gout” – to each his own taste. But for this intrepid Cebuano artist, the canvas – its immense pictorial space, its unknown wilderness, its impersonal solitude – is a metaphor for life for which one must be armed, and must learn how to flex the muscles of the spirit. The soul should not be allowed to atrophy, in a manner of speaking, despite the failings of mortal flesh. In these works, we are transported to the studio of Montera where we imagine him unleashing the pulse-quickenning impulses of his hand and arm. One wonders if the artist was not in fact engaged in a vengeful wounding of the canvas surface. Our curious eyes follow the rapid trajectory of his seemingly random and disjointed lines, whirling incisions inflicting injury with his painting instruments, leaving gashes and abrasions; bruises, scrapes, and lacerations. As viewers, we ask: will the assaulted canvas survive the onslaught of this artistic retribution?

(Abstracted from Cid Reyes, “The Marks We Leave Behind, the Scarred Spirit of Sio Montera”)



DENNIS 'SIO' MONTERA

EVERYTHING CONNECTS TO EVERYTHING, 2020
Mixed media on canvas
121.9 x 91.44 cm | 4 x 3 in

P 140,000



DENNIS 'SIO' MONTERA

SUDDEN URGE OF RAW ANXIETY, 2020

Acrylic on canvas

121.9 x 121.9 cm | 4 x 4 in

P 180,000



DENNIS 'SIO' MONTERA

A SWIFT AND DECISIVE ACTION, 2022
Mixed media on canvas
60 x 121.9 cm | 23.98 x 47.99 in

SOLD



DENNIS 'SIO' MONTERA

FLATTENING THE CURVE, 2022
Mixed media on canvas
121.9 cm x 182.8 cm | 48 x 72 in

P 250,000

Angela Silva (b. 1955) is a mixed-media visual artist and printmaker based in Talisay, Negros Occidental. She uses printmaking, mixed-media collage and image transfers to convey an “antiquarian sensibility.” As a cyanotype artist, she uses a form of camera-less photography to produce a characteristic monochromatic blue image. Angela has exhibited in group shows with the Association of Pinoyprintmakers, Orange Project Gallery, Bacolod, and at Modeka and Mono8 galleries in Manila. Her first solo show featuring cyanotypes was in 2022 at Qube Gallery, Cebu for Art Fair Philippines 2022 edition. Her prints and collages have been shown at Art Fair Philippines, Fotomoto Ph, and the Visayas Art Fair, Cebu.

“Under the Same Sky” is a new series of unique cyanotype botanical prints. I use plants that survive well: ferns since primordial times, weeds that sprout unattended, and ivy that reaches out to cover ground.

My wet cyanotypes begin in the darkness of my studio where I throw paints, chemicals, acids and salts to alter the light-sensitive emulsion in ways I cannot predict. Yet they need the sun, my time, and watchful tending to come alive. The process is a mysterious and unique transformation. Colors and shapes are accidents; they appear, then disappear. The unique images unfold when altered layers are washed away.

I began making these distinctive photograms in 2020. I embrace the unknown and imperfect results that symbolize our sheltered lives and the beauty in dark isolation.

The prints are very expressive, beautiful by chance, and a new addiction. “Blue is also the color of the ocean, of distance and longing.”



ANGELA SILVA

FERN GOLD, 2023

Cyanotype print on cotton paper with UV varnish
182.88 x 121.92 cm | 72 x 48 in

RESERVED



ANGELA SILVA

GREEN DEPTHS, 2023

Cyanotype print on cotton paper with UV varnish
182.88 x 121.92 cm | 72 x 48 in

P 50,000



ANGELA SILVA

COPPER GOLD 1, 2023

Cyanotype print on cotton paper with UV varnish
182.88 x 121.92 cm | 72 x 48 in

RESERVED



ANGELA SILVA

COPPER GOLD 2, 2023

Cyanotype print on cotton paper with UV varnish
182.88 x 121.92 cm | 72 x 48 in

RESERVED



ANGELA SILVA

KOI 1, 2023

Cyanotype print on cotton paper with UV varnish
182.88 x 121.92 cm | 72 x 48 in

P 50,000



ANGELA SILVA

KOI 2, 2023

Cyanotype print on cotton paper with UV varnish
182.88 x 121.92 cm | 72 x 48 in

P 50,000

Primarily a sculptor, Anton Quisumbing's (b. 1970) new series marks his return to three-dimensional works, where the interconnected lines and loops reveal objects and figures drawn from memory and experience. Having immersed himself in painting, he produced compositions that now serve as studies and references for his sculptural pieces.

Though beyond forming images, the artist's current direction is anchored in testing the malleability and strength of a single material, playing and surveying space through scale rather than defining it through color and structure. These stainless-steel pieces reintroduce the swift and undazzled manner in which lines can depict an image, energy, or feeling.

Similar to his paintings, the intricacies and considerations of details as part of a whole are preserved. Every angle represents a different facet tied to an idea subconsciously directing the artist's decisions in his process and studio production—where one jolts with energy, the other side stands in confidence, and so forth. In this way, every physical presence makes room for contemplation and treads on the multitude of approaches one can be perceived and understood.

Building on his background in fine arts as a sculpture major and his experience in fabrication, Quisumbing's foray back to sculpture complements and fulfills what cannot be entirely expressed in his painting practice. In its reduced complexity, we find depth and meaning articulated through the unexpected ways lines can offer.



ANTON QUISUMBING

SALTARE, 2023

Stainless Steel
Sculpture 36 x 29 x 23.5
cm

RESERVED



ANTON QUISUMBING

ROND DE JAMBE, 2023
Stainless Steel
Sculpture 36 x 20 x 22.8
cm

P 140,000



ANTON QUISUMBING

IN UNISON, 2023
Stainless Steel Sculpture
52.8 x 25.3 x 16.5 cm

P 140,000



ANTON QUISUMBING

CLOUD, 2022

Stainless Steel
Sculpture 50.8 x 17 x 24
cm

P 140,000



ANTON QUISUMBING

STARLING'S TROVE, 2022

Metal relief

91.44 x 91.44 cm | 36 x 36 in

P 400,000



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