

# DUALITY

*Dondon Jeresano  
Arnica Acantilado*

*Vernissage:  
March 19 - 20, 2022  
Public Viewing:  
March 23 - April 1, 2022*

ART FAIR   
PHILIPPINES





*“ Matatag na Republika ”*

Dondon Jeresano

Oil on Canvas

48 x 48 inches

2022



*“ Behind the Scene 1 - 3 ”*

Dondon Jeresano

Oil on Canvas

24 x 24 inches

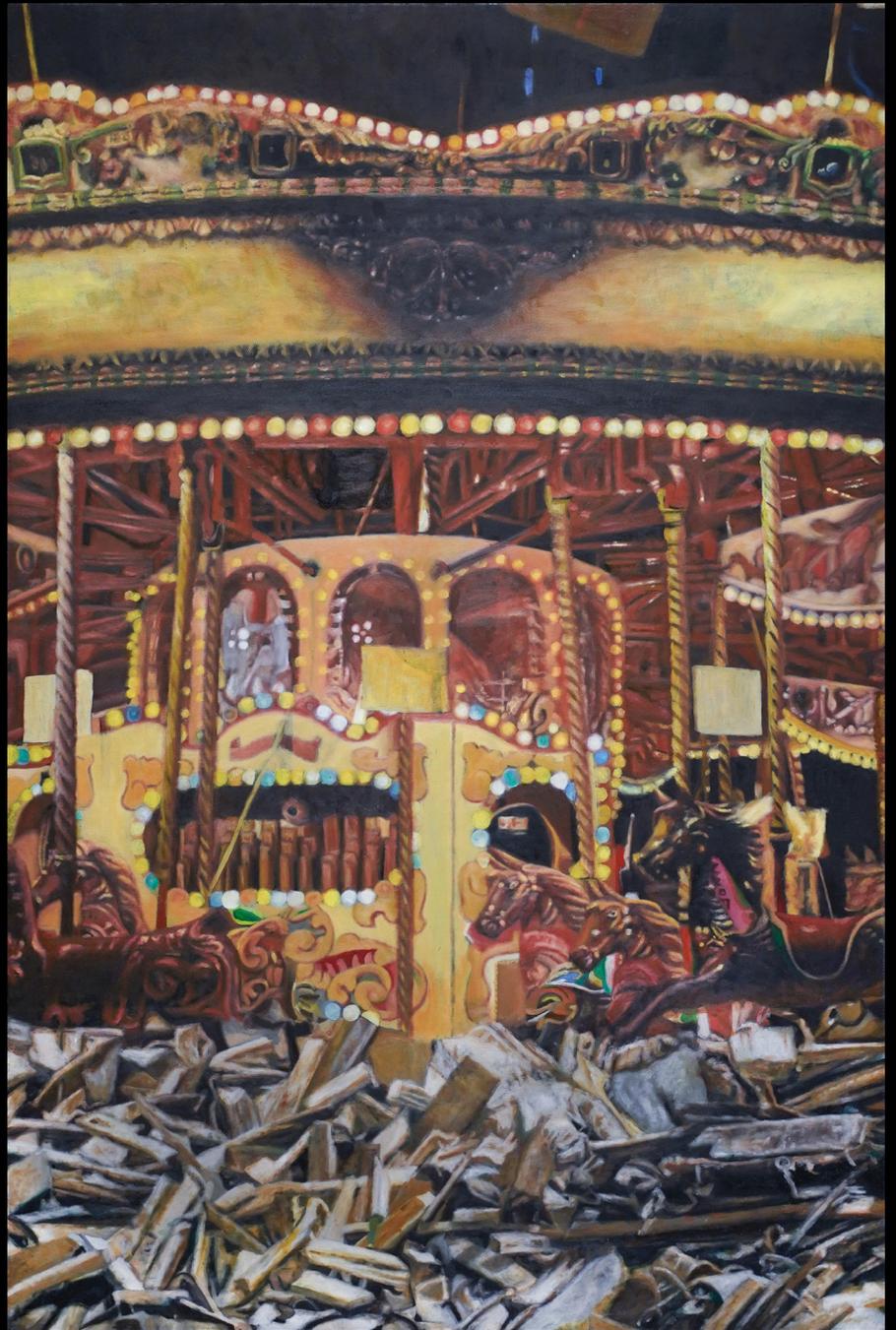
2022



***“Carnival”***  
Dondon Jeresano  
Oil on Canvas  
60 x 48 inches  
2022



*"Now Showing 1 - 3"*  
Dondon Jeresano  
Oil on Canvas  
20 x 20 inches  
2022



*"Amusement"*  
Dondon Jeresano  
Oil on Canvas  
36 x 24 inches  
2022



*"Comforting Being  
Uncomfortable"*  
Arnica Acantilado  
Oil on Canvas  
60 x 48 inches  
2022



*"Thorns and Roses"*  
Arnica Acantilado  
Oil on Canvas  
48 x 36 inches  
2022



*"Sit at the Table"*  
Arnica Acantilado  
Oil on Canvas  
48 x 36 inches  
2022



*“Throne”*

Arnica Acantilado  
Oil on Canvas  
60 x 40 inches  
2022



*“Light”*

Arnica Acantilado  
Oil on Canvas  
48 x 26 inches  
2022



*"Caretaker"*  
Arnica Acantilado  
Oil on Canvas  
24 x 24 inches  
2022

## ***Duality***

*Arnica Acantilado & Dondon Jeresano*

In this two-artist exhibition, *Duality*, Arnica Acantilado and Dondon Jeresano present their respective conceptions of space, how it shapes behavior and identity, and how it functions in relation to human health and happiness. Those familiar with the works of the artists, who have already collaborated in previous exhibitions, are already aware of their individual pre-occupations. Acantilado focuses on nature and its fierce inhabitants, highlighting our origin and how we have become divorced from our true source while Jeresano, on the other hand, presents crumbling architectural structures as a commentary on the state of humanity.

The duality alluded to in the title is rural vs. urban, nature vs. civilization, organic vs. man-made. The works of Acantilado emplaces human figures in natural settings, situating images of celebration (ballgowns, balloons, tables set with china) not as foreign features but as a way of welcoming back humans into the fold of Mother Nature. Her works, which reveal Edenic beauty, evoke a sense of homecoming. Nature, through the lens of Acantilado, is not dangerous or threatening, as how disaster movies have made us to believe. Our bodies don't forget our deep connection to light, air, and space, despite how the cities have alienated us nature.

Jeresano's works have consistently been about the failure of our cities, whose decay is readily apparent in the jumble of shanties, ruins, and destroyed palatial buildings. Through the elements of theater, such as the proscenium and the box office, the artist dramatically reveals the artificiality of our man-made structures (not unlike the cardboard sets found on a stage) and how, compared to the features of the natural environment, are temporary, prone to devastation. Even the proudest of civilizations, such as the Roman Empire, will ultimately end up in ruins. We are simply distracted by the amusements that we have created to momentarily forget that, just like everything in nature, we, too, are mortal.

*Duality*, expressed through the highly descriptive figurations of Acantilado and Jeresano, underscores that what we perceive as a split in man is simply separation from nature. Despite the tall, shimmering structures we have built as fortress from the rest of creation, we cannot abandon our natural origin. Otherwise, our bodies will remind us the disconnection: the illnesses that plague the flesh and the mind. Acantilado's paintings state that will always have a place in nature and, like a prodigal son, we will be welcomed to partake its nourishments. The works of Jeresano call us to have a sense of urgency to care for the planet that's heating up in a pace not seen in history. Nature's suffering will bring about our own demise.

*- Carlomar Arcangel Daoana*