



DAPO

Chad Montero

July 5 - 26, 2025



“Dapo” is derived from the common folk belief about the “dapo ng paru-paro.” In this filipino pamahiin, it is thought that when a butterfly alights around or upon you, they are “nagpaparamdam” or “bumibisita.” It is said that they are the spirits of the departed coming to visit the living, fluttering and passing in the in-between to act as messengers from a world beyond our reach. They embody our lost loved ones, dropping in to whisper a blessing or a gentle farewell, to give comfort or bring luck to the ones who are left behind. They flutter and pass.

These momentary instances of proximity, faint like the touch of a butterfly and elusively short like the light of fireflies, remind us of the fleetingness of life. We weave through life making numerous connections and relationships, creating beginnings and yet conscious of our eventual partings. While all we can do is to treasure these tenuous ties in the brief interval of our coexistence, as we are then left holding on to the fragments of memories and the accumulation of stories.

It is in this course that Chad Montero portrays chronicles of loss and remembrance, with the deep acceptance that nothing is permanent, everything is just temporary. He hordes the memories and the stories inspired by his background and family history. He paints from his observations about the happenings that surround him, most relevantly, the recent deaths and losses his family has had to endure together. And yet, despite the aches, he still finds a transcending enchantment in the evidence of our mortality.

Through his works, he looks back and reminisces while depicting these ephemeral contacts that occasionally manifests to remind us of the stories that remain eternal. He uses imageries based from the typical family portraits, which he then interspersed with vague figures, faceless or hidden behind shrouds. Their essence is clearly intertwined in the dynamics of the assembled characters, deeply felt but also barely there. These vacant presences appear like spiritual portals to another realm or like mystical echoes from a time long gone.

He covers the images with delicate patterns and texture that appear brittle to the touch, wrapping them with vibrant colors and splintered flecks of light. Dense foliage creep at the background, engulfing some figures and dominating the picture plane. And at the base of the paintings are crude apothecaries in reference to the healing traditions of his mother and grandmother. Through these whimsical interpretations, he seeks guidance from the past and finds patterns in the fabric of our reality, exposing a hint of magic in his perceptions about life and the ordinary.

In this exhibit, Montero becomes an ardent storyteller who recollects the inherited narratives and the forgone memories that has been passed down through generations, tales that carry folk traditions and mythical beliefs that are slowly declining, forgotten and overshadowed by our mortal concerns. He keeps the remnants by marking and stamping in canvas and re-drawing the fading connections to our ancestry and our shared history.

- Arvi Fetalvero



Ang Pamilyang Palumpon ng Kwentong Hiwaga

Acrylic on Canvas

51 x 34 Inches

2025



Kumpol ng Kaba at Pahiwatig

Acrylic on Canvas

36 x 26 Inches

2025



Turo

Acrylic on Canvas

40 x 40 Inches

2025



Sa kabilang Banda

Acrylic on Canvas

30 x 40 Inches

2025



Panguiturugan

Acrylic on Canvas

48 x 60 Inches

2025



Bantay
 Assemblage
 18 x 12 x 3 Inches
 2025



Diwata
 Assemblage
 18 x 12 x 3 Inches
 2025



Gabay
Assemblage
18 x 12 x 3 Inches
2025



Malikmata
Assemblage
18 x 12 x 3 Inches
2025



Tuklas
Assemblage
15 x 12 Inches
2025



Bulaan, Bitoon, Adlaw
Acrylic on Canvas
18 x 18 Inches (Triptych)
2025



Dapo series (Set of 10)
 Acrylic on Canvas, Epoxy
 7 x 7 x 3 Inches each
 2025



Pamana
 Acrylic on Canvas and Assemblage
 72 x 76.3 x 3.7 Inches
 2025