

Sotheby's 221

- MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART
PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

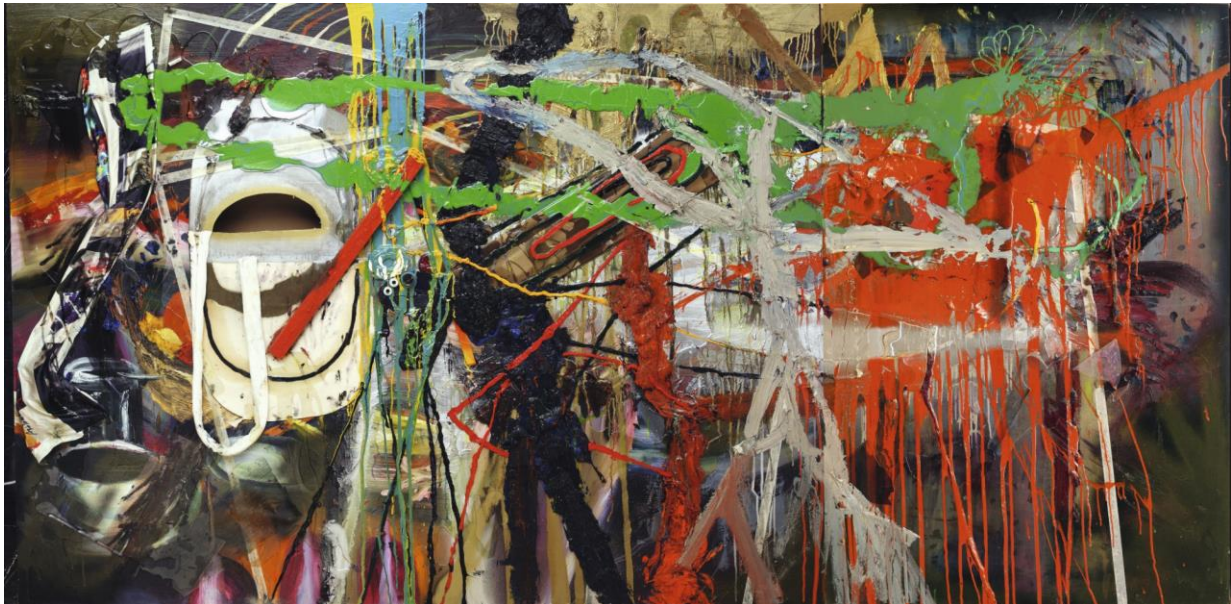
Jigger Cruz

THE HEAD FILLS THE WINDOWS FRAME EXACTLY ALIGNS ITSELF

Estimation

150,000 — 200,000

HKD Lot. Vendu 275,000 HKD (Prix d'adjudication avec commission acheteur)



DETAILS & CATALOGUING

MODERN AND CONTEMPORARY SOUTHEAST ASIAN ART

01 OCTOBRE 2018 | 10:00 AM HKT

HONG KONG

Jigger Cruz

B. 1984

THE HEAD FILLS THE WINDOWS FRAME EXACTLY ALIGNS ITSELF

Oil paint, resin and mixed media on canvas, in two parts

150 by 300 cm; 59 by 118 in.

DESCRIPTION

“This time, I have no need to tell stories. I have sought the limitations of knowledge that led to automatism. It’s a matter of abstraction and using my natural senses and gestures to create an object. It’s about raising questions of curiosity in the process of creating something new from muscle memories. It’s a curious process that allows the possibility to fall into a new form of language.”^[1]

Jostling with depth and movement, Jigger Cruz’s art is a cacophony of chaotic color. His signature vibrant palette invokes the ideals of street graffiti and vandalization, resulting in a visual assault on the viewer. Cruz, who has showcased his art throughout the Philippines and internationally, built his success by blurring the lines between figuration and abstraction, and melding the classic and contemporary. He broke boundaries by layering oil and spray paint over still-visible traditionally painted landscapes—creating the impression of Old Master paintings that have been defaced. However, in his consistent manner of subverting all expectations, he now ventures further into the non-representational, creating works that are both conceptually and visually abstract. The present lot is the epitome of this development.

Cruz mused that seeking the limitations of knowledge led to automatism. *“It’s a matter of abstraction and using my natural senses and gestures to create an object,”^[2]* he explained. Indeed, *The Head Fills the Window Frame Exactly and Aligns Itself* is a visual stream of consciousness, where paint splatters, runs and spurts organically across the canvas, reflecting the endless possibilities of Cruz’s creative process. Against a dark background, zigzagging lines, geometric shapes and squiggles interlace and mingle with each other. Obscure figures such as a green halo and a white printed scarf can be vaguely made out. Straight stretches of tape juxtapose against the wild wads of pigment squeezed and spread directly from the tube. The painting enters, and even embraces, the realm of anarchy.

Cruz’s sculptural slathering of paint, his generous drizzles of resin and use of a wide variety of materials heightens the dimensionality of the art, framing the question of whether his work are “paintings or just objects”^[3]. He challenges the notion that a painting cannot be an installation as well. However, what makes the present lot even more precious is that part of the assemblage was sourced from the acclaimed artist Arin Dwihartanto Sunaryo, during Cruz’s residency with him in Bandung. Thus, it plays subtle homage to Sunaryo’s mentorship, representing the fruit of their labor.

Ultimately though, Cruz asserts that he wants to “forget about analysis, forget about art history, forget about the politics and feel the energy”. His enigmatic approach, used to concoct his works of art, should be mirrored by the viewer as well—to respond with one’s gut, viscerally and intuitively.

^[1] Jigger Cruz, Roh Projects <https://rohprojects.net/exhibition/the-head-fills-the-window-frame-exactly-and-aligns-itself/>

^[2] *ibid.*

^[3] *ibid.*