

Mark Justiniani

Selected Works



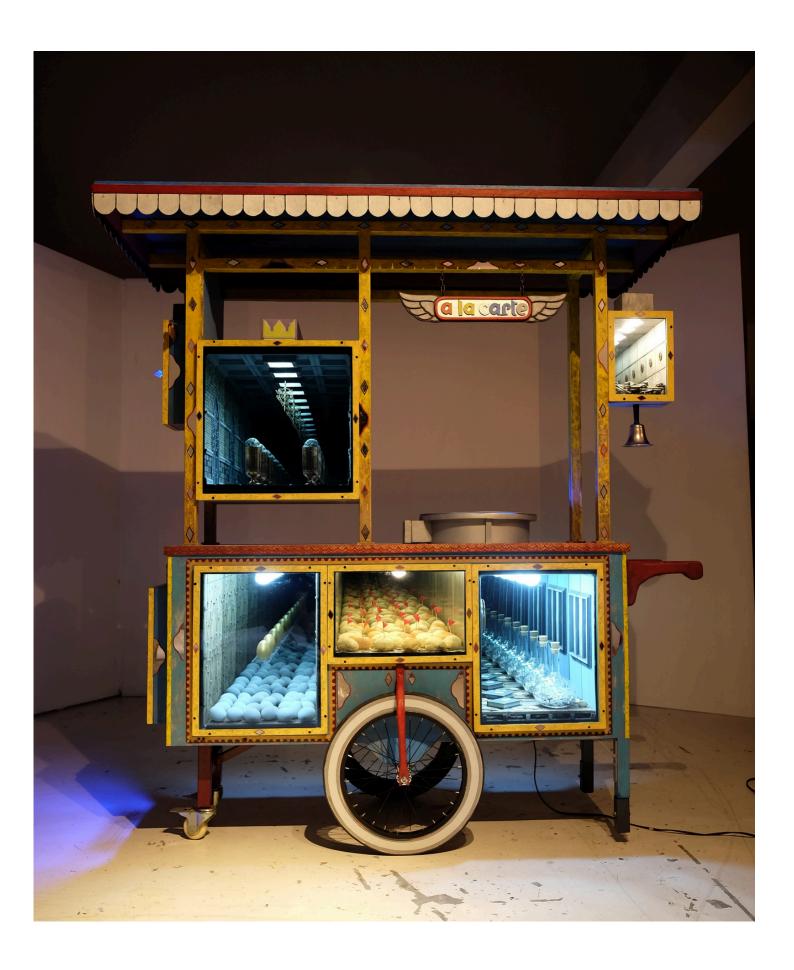


Bazaar Art Jakarta 2016

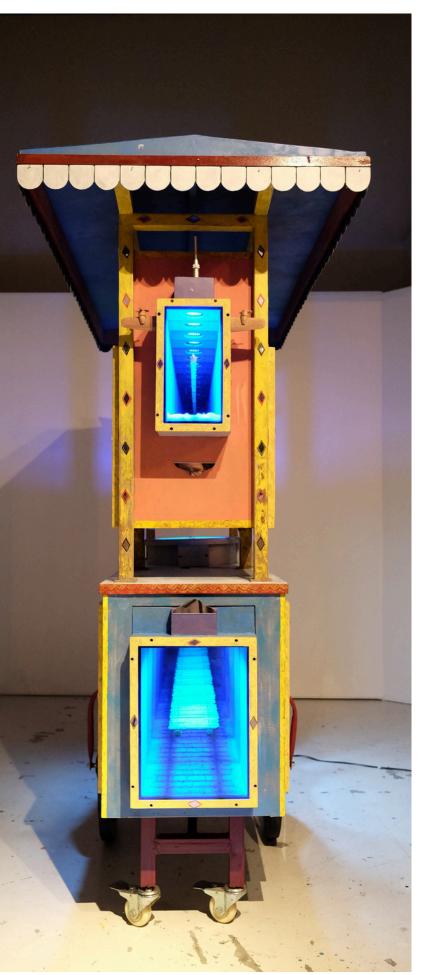
A la Carte

For Bazaar Art Jakarta, Mark Justiniani playfully constructs juxtapositions of exchange in "A la carte." A wooden cart, usually seen in the circus or the streets displaying food, is set against depictions of wealth. All goods are enclosed in glass, creating a sense of luxury while putting under examination our definitions of worth.

With the use of infinities, a multiplication of images, as well as their respective values, are paraded in an enclosed space of opulence that is the art fair. This assembly of oppositions is meant to reflect each other. Its differences and similarities highlight the intersections made among typically separate figures. Strategically situated, there is a loss of distinction between the street and the stage. It is an ironic merging, an invitation to question the conventional and customary understandings of the market. The simple and mundane stand in contrast and in comparison to the grandiose and resplendent, shaking into unease the towering hierarchy of value.



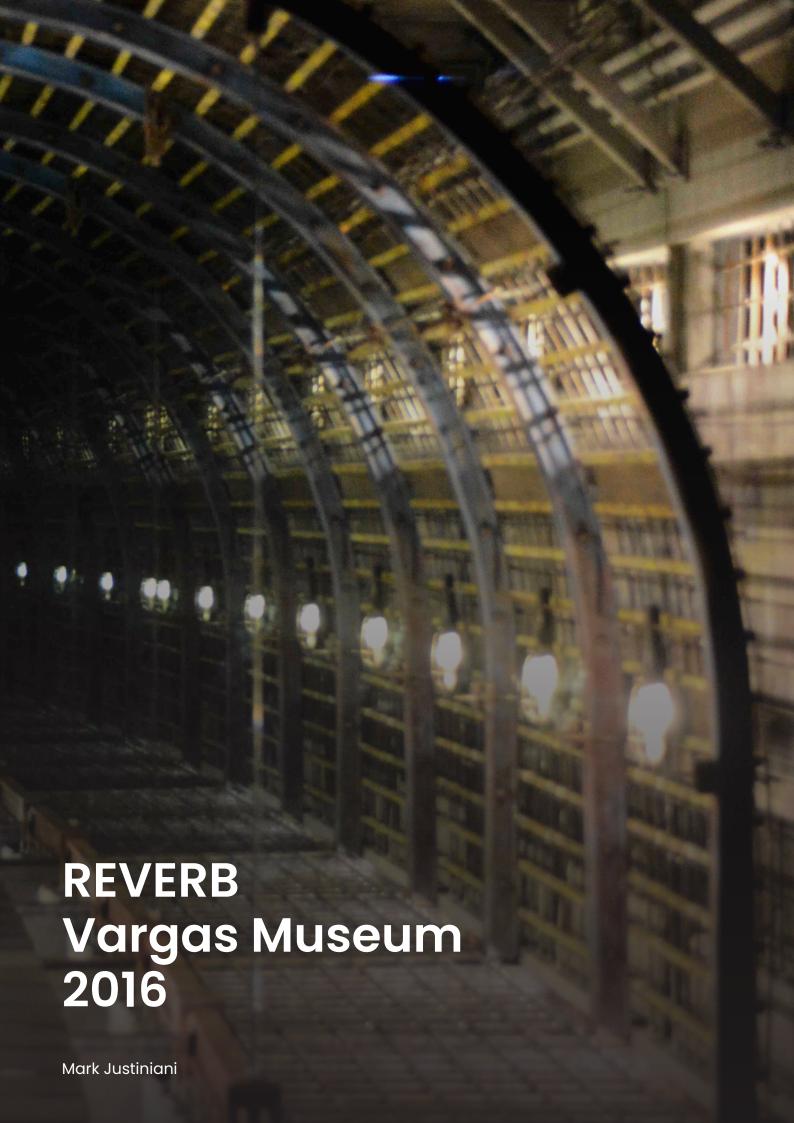








A la Carte Bazaar Art Jakarta 2016



REVERB

Thresholds and Portals by Tessa Maria Guazon

Mark Justiniani gathers an ensemble of works from his Infinity series and presents them in another venue, this time a space bathed in light. The challenge lies in negating this very attribute, to plunge the museum's ground floor spaces into darkness. To be in this crafted dimness is to dwell in a landscape of portals and cliffs, or more fittingly to be ensconced in a capsule surrounded by screens of modulated light. Our experience of Justiniani's installations greatly rely on revising the surroundings that contain them – light is modulated, space is made to contract and expand, our bodies become conflated with vision. It is transformed into compass inside this materially constructed environment and intricately woven universe. Much as sound is contained in space, the body and its sensorial registers are cued to scenes the artist lays before us. He alters our perception of depth through light, by splicing images, doubling and multiplying them until the material body becomes fragmented like an echo that lingers in a room.

A sound is contained in space, both sound and its vessel melding with each other to allow us to perceive tonality, distance and texture. Shrill and soft, piercing or soothing, the traces of sound also marks our location in the world. Justiniani's latest exhibition employs acoustic location as metaphor and model for the manner contemporary art constructs temporality by way of crafted environments. In this and other variations, the artist traces the paths of an artistic practice that activates the imagination through surfaces and screens, or better yet through windows and portals, engaging thoughts about existence and being, asking how art and its manifold modalities manifest how it is to be in our worlds. Intensely connected yet dangerously fragmented, it is imperative we imagine this world in the plural, albeit a discomfiting kind.

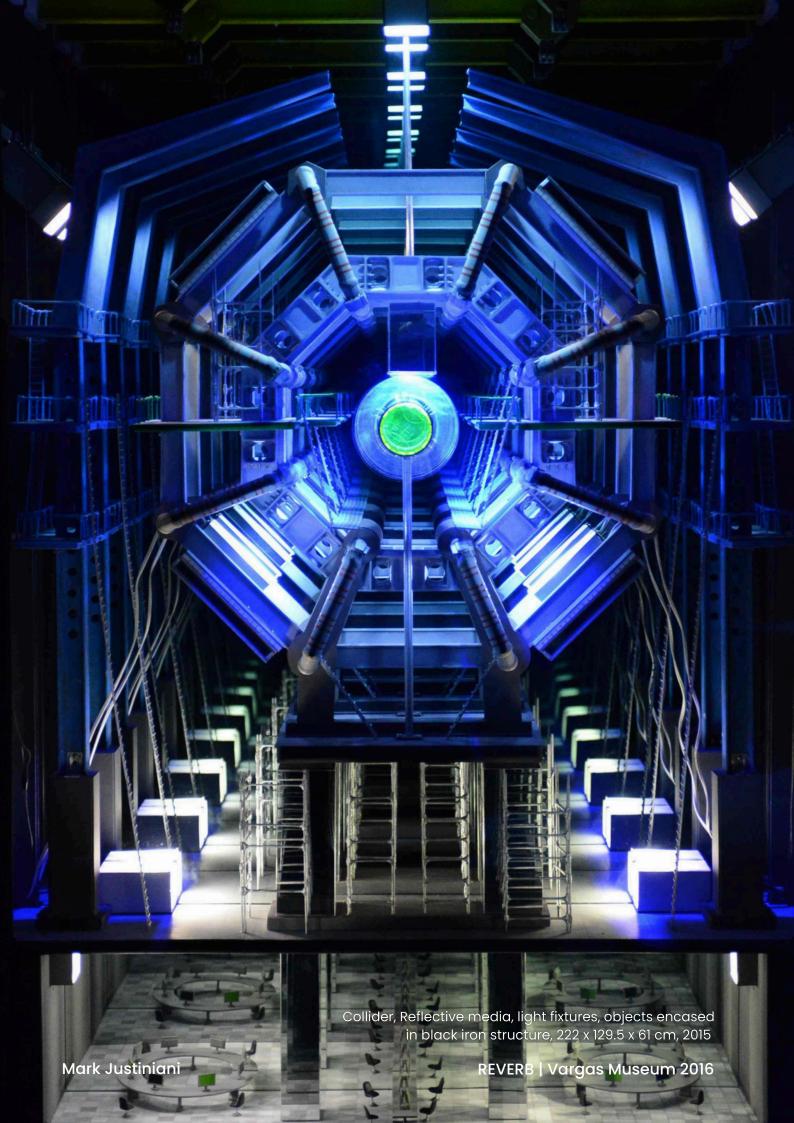
The scenes depicted in the environment before us depict those already familiar, all the more because they are places we encounter in our daily lives: the tunnel of our city roads, the chambers of our commute, alleys and streets of our urban maze, the perpetual building that is the hum of our urban labyrinth. More than means by which we traverse points, mark goals and reach destinations; these images also speak to the depth of our human ambition, the pinnacle and pit of our yearnings and failures, illusions that beguile and ensnare, and of heftier weight, realities that reinvent the fabric of our shared sympathies.

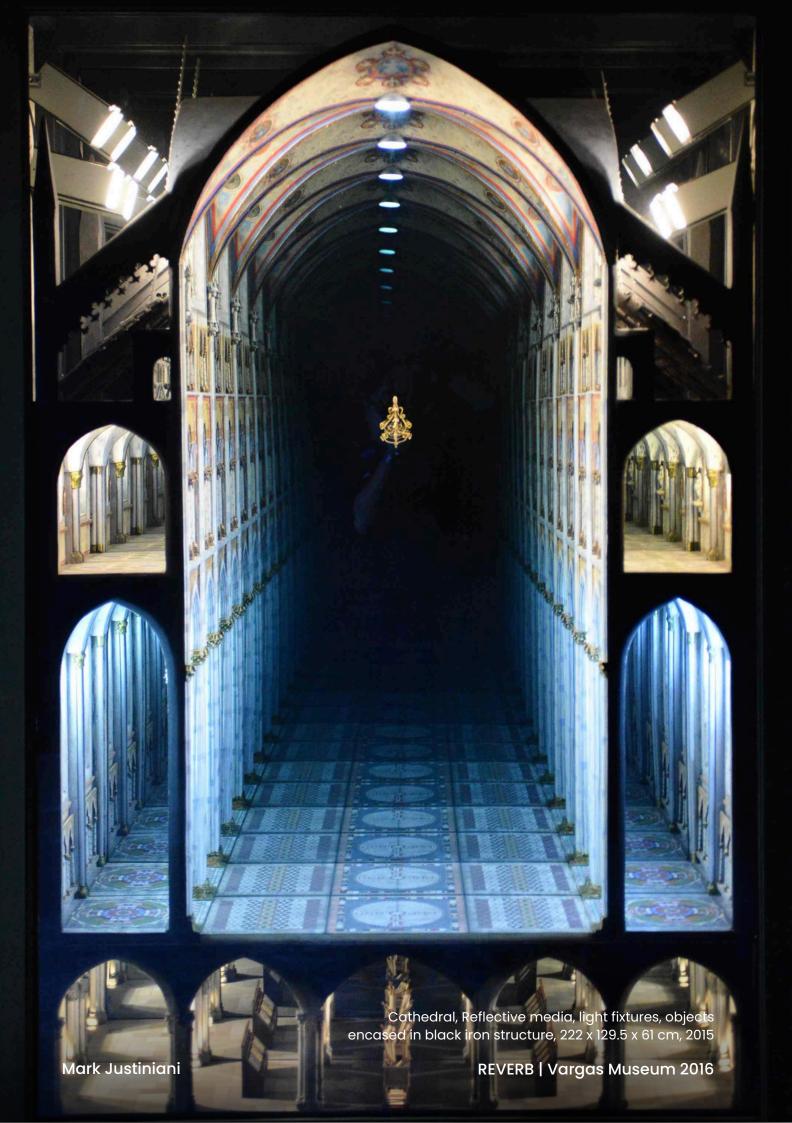
Justiniani deftly deploys spatial depth, layering screens much like a proscenium theatre or virtual reality. He frames for us a familiar and enchanting world. Yet these are devices by which he draws us deeper into otherwise shallow space. Pits and caverns lie before us, tunnels and tracks beckon, alleys and lanes draw us in – to plunge, cruise and tread. Yet all are threatened meanderings, where we are bound to get lost or trapped, whereafter we lose track, become a trace, indeed, be 'out of time'. These enticing visions are akin to an hour glass – time falling and precipitating; beyond this dim, enchanted cocoon is the glare and snare of the outside world.

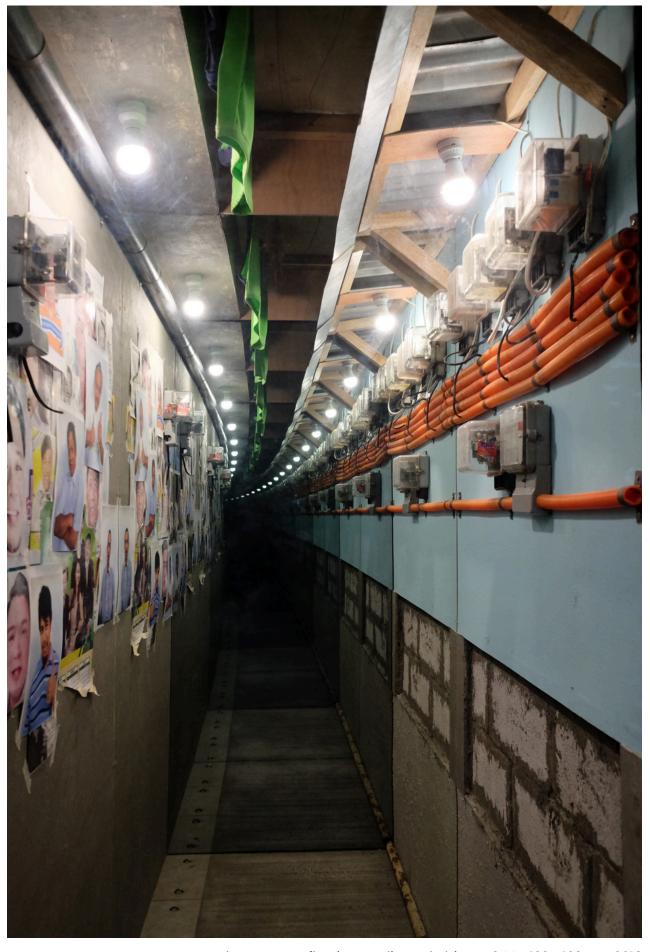
These techniques point to the marked emphasis on staging and framing to activate viewer experience of contemporary installation. Mark Justiniani however, crafts ensembles that constitute encompassing environments; relying on his keen sense of scale, the fastidiousness by which he executes his vision, the intricacy that underlies his understanding of grandeur, and the sharp probity that guides his art. Known to many as a painter, these more recent ventures into multidimensionality broadens the breadth of his ruminations on art making. His experiments with technique are founded on reflections on appearances, on seeing and becoming. Visions can be enlightening but they can also lead astray. It may be recalled Justiniani had long incorporated mirrors in his works, notably in his early assemblages with texts.

This preoccupation with vision is indeed a persistent strain in his art. Installations and the environments that result when he orchestrates them into ensembles immerses us in space and concurrently, in time.

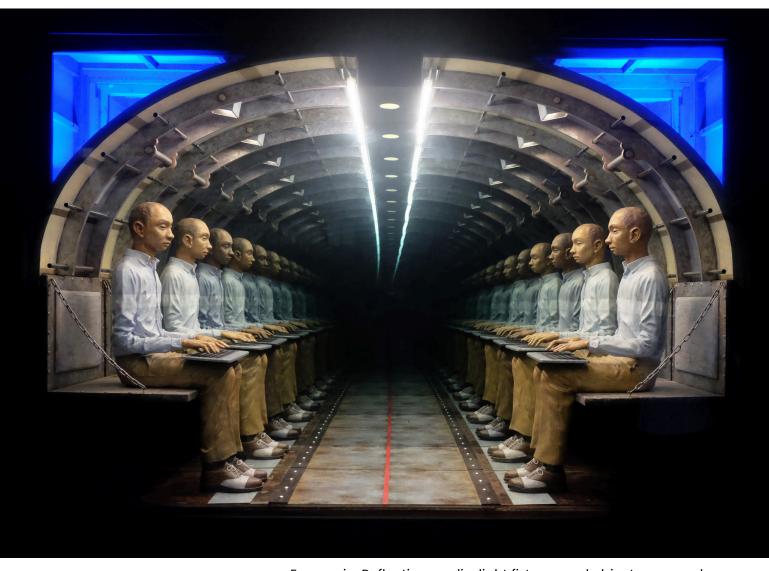
Here, time is unmoving because it is darkness pierced by shards of light. Our vision however, beckons – toward caverns, pits, alleys and tunnels – plunging us into a void replete with sensations. Fascination fuels our curiosity and perhaps, ferries us to a port of wonder. We imagine entering a room freed by light, that or we crawl into a rabbit hole to confound the senses. In this register of being, we become one sensate public, art as cipher of how it is to be in a moment so beguiling it allows awe. This is the manner Justiniani makes place, ferrying us to that forgotten island of curiosity and wonder where we are only allowed to linger from knot to knot in the moments that make the skein of time, which the artist knows leads to an outer world where we render our imprints more acutely, lengthening, unraveling the strands that make time coalesce within or be consonant with the outside world.



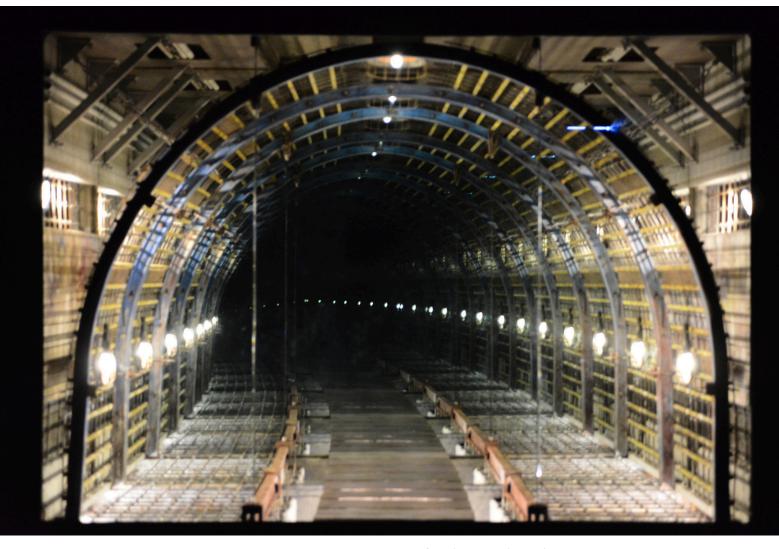




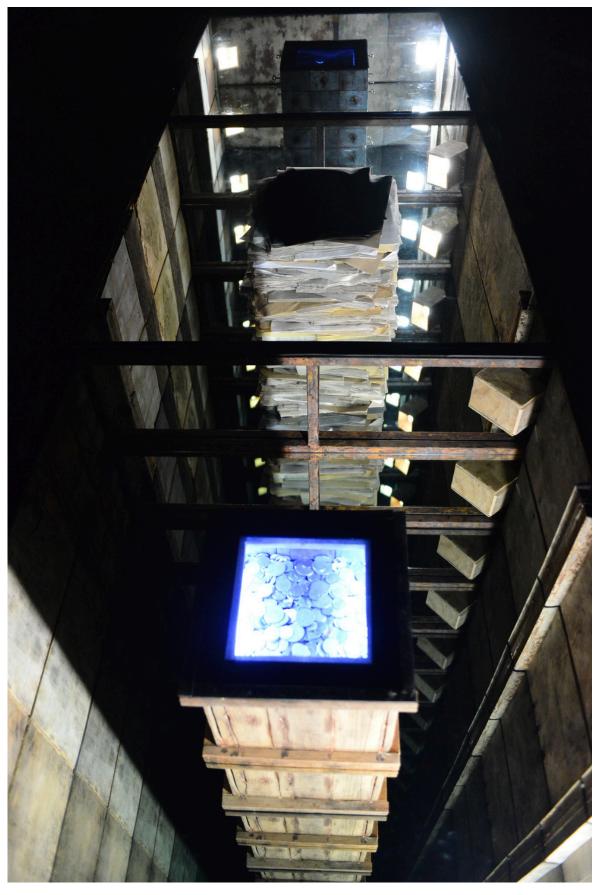
Looban, LEDS, reflective media and objects, 244 x 122 x 122 cm, 2016



Ecopraxia, Reflective media, light fixtures and objects encased in black iron structure, 208 x 164 x 44 cm, 2016



Tunnel, LEDS, reflective media, objects, 244 x 305 cm, 2016

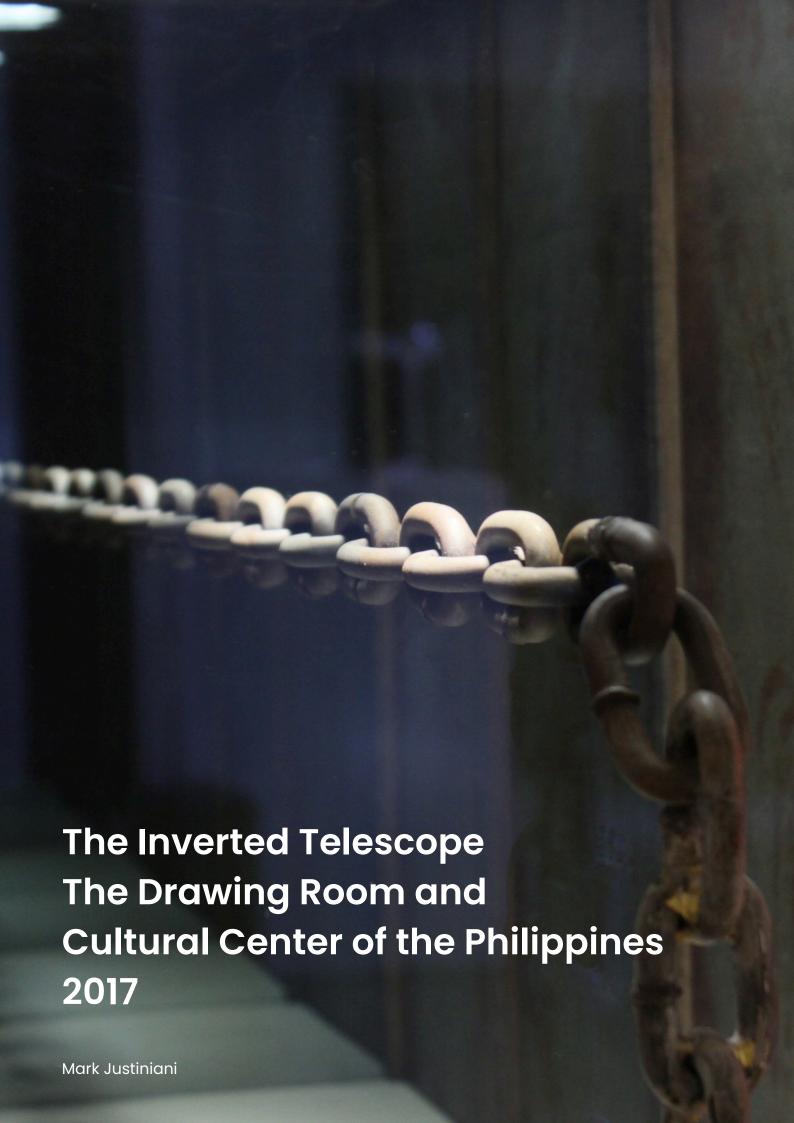


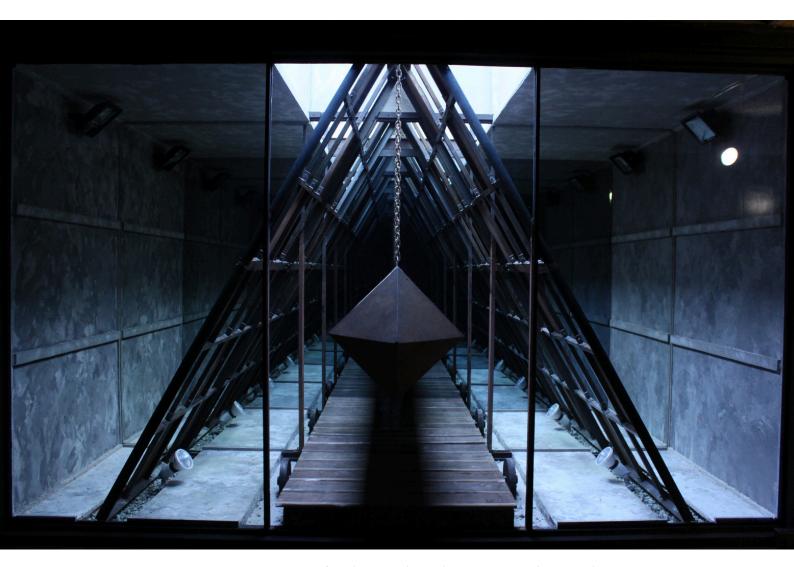
Stylite, LEDs, reflective media, objects, 121.92 x 365.76 cm, 2016



Transit, Reflective media, light fixtures and objects encased in black iron structure, 132 x 252 x 76 cm, 2014







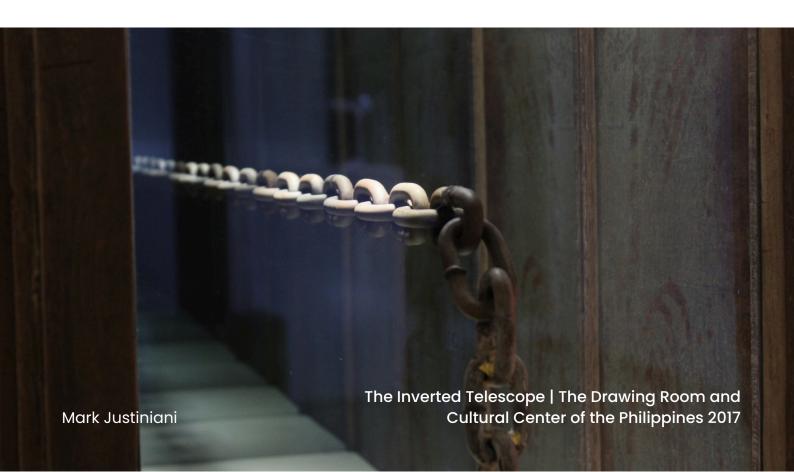
The Break, LEDS, reflective media, objects encases in black iron structure, 2017



ANTHROPOD, Reflective media, LED, objects, 36.8 x 41.9 x 20.3 cm, 2017



The Long Leash, Reflective media, LED, objects, 167.7 x 47.6 x 43.2 cm, 2017







Nebula, Decals on acrylic glass, 30.5 x 30.5 cm, 2023

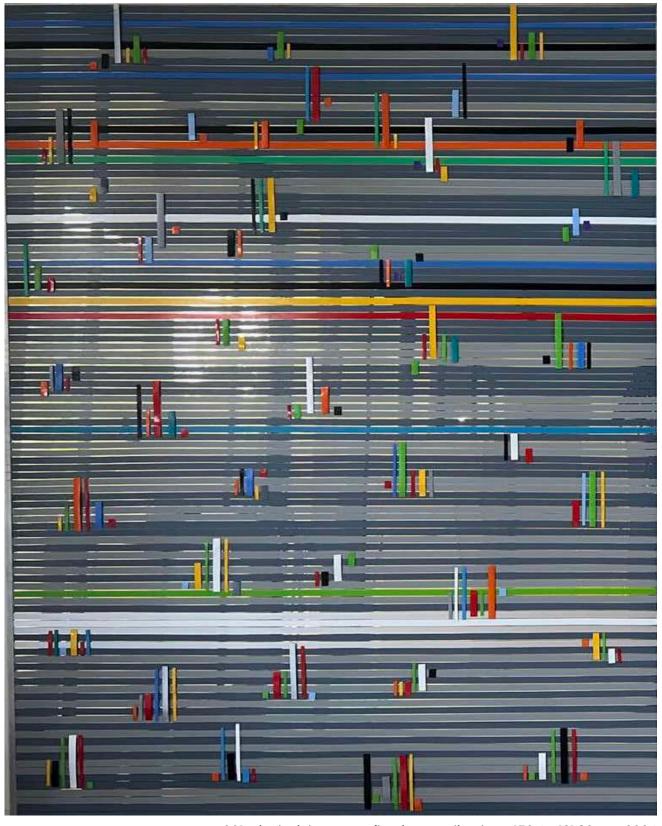


Tremolo trek 1, 2 and 3, Decals on acrylic glass, triptych, 30.5 x 30.5 cm, 2023





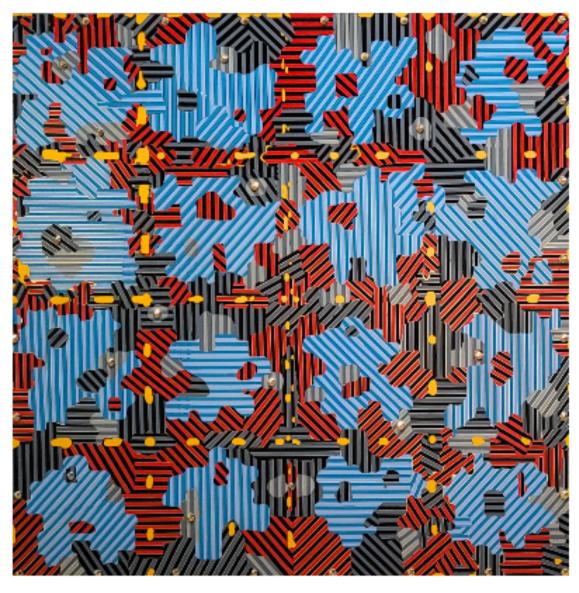
Reverb 1 and 2, Decals on acrylic glass, triptych, $30.5\ x\ 30.5\ cm$, 2023



DrGZzL 001, Vinyl stickers on reflective acrylic glass, 152.4 x 121.92 cm, 2024



DrGZzL 002, Vinyl stickers on reflective acrylic glass, 152.4 x 121.92 cm, 2024



Artefacted, Decals on acrylic glass, 183 x 183 cm, 2023



VOID OF SPECTACLES

Reflections of Passages Through Time and History by Ma. Victoria T. Herrera

Mark Justiniani has established himself as an artist/activist for more than four decades, first as a painter and as part of artist collectives in the 1980s. In the late 1990s, he expanded his practice and adopted new materials and forms to create mirror-based works and, later, immersive installation works. This exhibition features three major works from hisInfinity Series. They were commissioned for overseas venues and events between 2017 to 2021. Each project alludes to different stages of human existence. They are strongly grounded on his lifelong advocacies and interests and his memories as a youth living in Negros Occidental.

Justiniani's explorations of the sculptural were first in the form of dioramatype infinity assemblages that relied on the expressive qualities of optics and depth. As scale increased, he took advantage of the reflective qualities of glass and two-way mirrors to create illusions of cavernous spaces, exploring different narratives that relate to a specific site or location. The notion of "superposition" is a strong element in Justiniani's installations— a term in quantum theory describing how objects can simultaneously exist in multiple states that seem to be individually indistinguishable.

For the viewer, each work has a strong relational quality, that is, an observation from one part influences another instantaneously. Justiniani entrusts viewers with the task of defining unique encounters through visual cues. The format of each installation bears significance as do all the many material elements it contains. Objects are carefully chosen for their symbolic meaning and cognitive powers. From the mundane to the hallowed, objects are mindfully selected or fabricated for placement in specific positions.

After initial conception, the complexity of realizing each project involved a collective process with curators, architects, engineers, fellow artists, artisans, and fabricators. These collaborations make possible the viewer's meaningful engagement as they traverse through Justiniani's world.



Coordinates, Reflective media, LED bulbs, found objects, 41 x 41 x 15 cm, 2018 Image courtesy of Dambo Pornela



Waiting, Reflective media, LED bulbs, found objects, 41 x 41 x 15 cm, 2018 Image courtesy of Dambo Pornela



In Flight, Reflective media, LED bulbs, found objects, 41 x 41 x 15 cm, 2018 Image courtesy of Dambo Pornela



ARKIPELAGO: CYCLONE



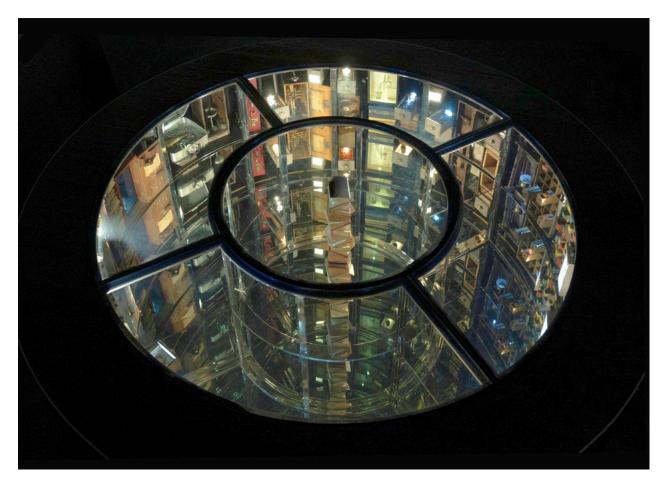
ARKIPELAGO: CAPITAL



FIREWALK



ARKIPELAGO: PROVINCE



WELL



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