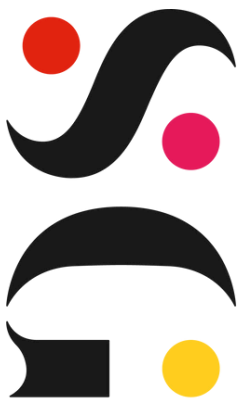


JAN 17 –
19, 2025

ART SG 2025

Cian Dayrit
Ged Unson Merino
Diokno Pasilan



ART SG

17 – 19 JAN 2025
MARINA BAY SANDS
SINGAPORE

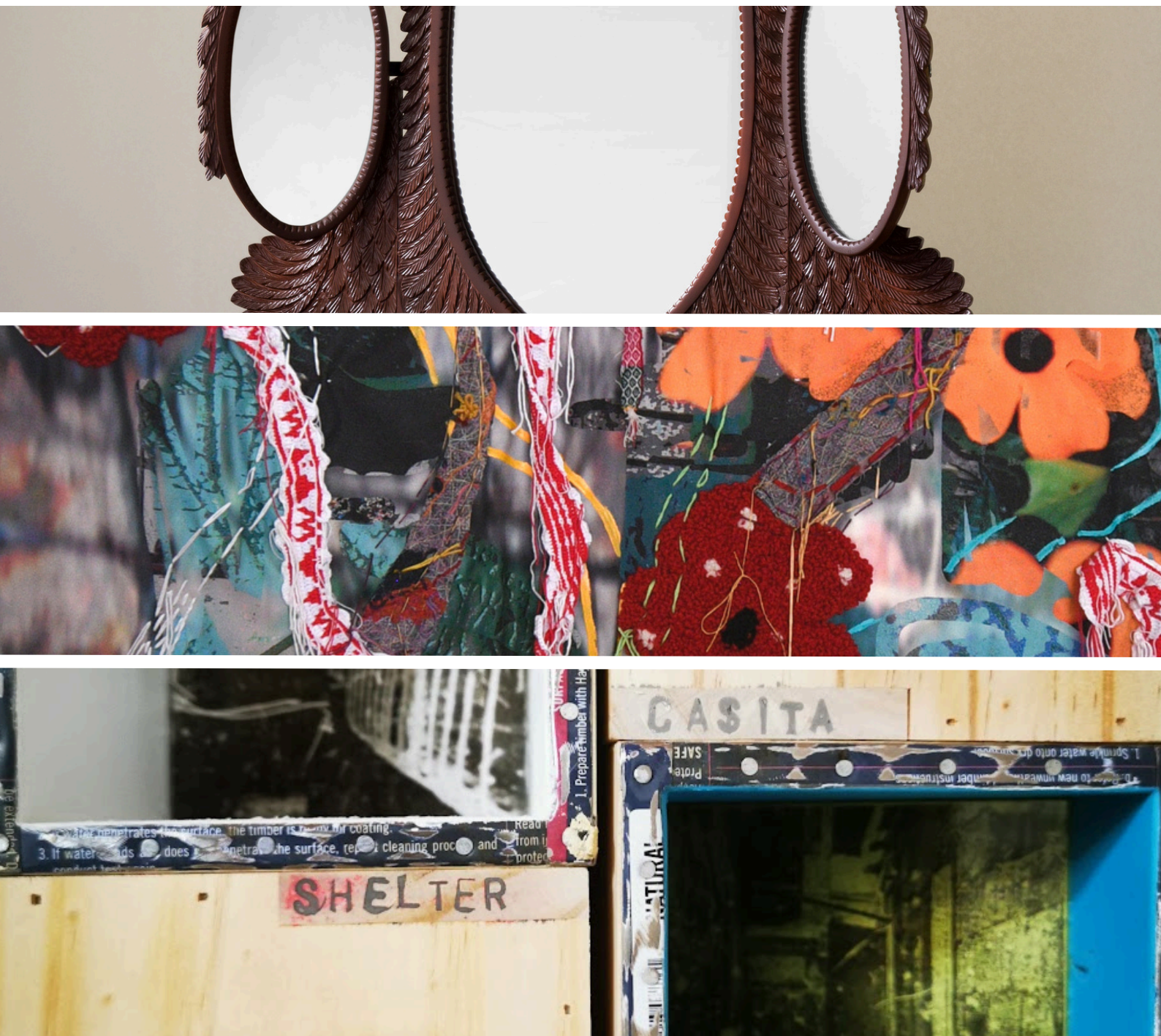
FOUNDING AND
LEAD PARTNER



THE
DRAWING ROOM
CONTEMPORARY ART

The Drawing Room Gallery presents works by artists **Cian Dayrit**, **Ged Unson Merino**, and **Diokno Pasilan** for ART SG 2025. These artists operate in different modalities codified by hyperlocal visualizations to provoke notions and knowledges. Their works are attempts to present forms of decolonized capture/capturing of histories through persons, objects, and memories dominated by the use of wood and fabric. The materiality, that represents diametric characteristics of hard and soft / strong and gentle, activates these gestures further to aid in imagining the emerging conversations on colonization, migration, mobility, community, and identity.

Excerpt written by Con Cabrera.





Mahogany woodwork, mirrors, leather, 183 x 152 x 122 cm, 2017,
image courtesy of Neal Oshima, collaboration with Avelino Africa



Objects, embroidery, digital print on fabric, 203 x 135 cm, 2024



Objects, embroidery, digital print on fabric, 154 x 136 cm, 2024



Embroidery, brass, digital print on fabric, 112 x 154 cm, 2024



Embroidery, brass, digital print on fabric, 110.5 x 154 cm, 2024



Photograph printed on textile, silkscreen, acrylic, oil sticks, hand embroidered, 213 x 152 cm, 2024



Photograph printed on textile, silkscreen, acrylic, oil sticks, hand embroidered, 213 x 152 cm, 2024



Photograph printed on textile, silkscreen, acrylic, oil sticks, hand embroidered,
91.4 x 122 cm, 2024



Photograph printed on textile, silkscreen, acrylic, oil sticks, hand embroidered,
91.4 x 122 cm, 2024



Wood, acrylic, metal, print on Perspex,
230 x 40 x 40 cm, 2024



Wood, photo, print, LED lights, 210 x 40
x 40 cm, 2024



Wooden gantangan box, metal, print on Perspex, 12 x 12 cm, 2024

ABOUT THE ARTISTS

CIAN DAYRIT

Cian Dayrit's tapestries and textile practice are responses to the historical material cultures of feudal Europe. Traditionally, these tapestries represented scenes of territorial claim, estates, and domains of control. The artist, however, subverts these traditions as anti-feudal objects, as rallying banners that call for justice. Dayrit intervenes with unequal narratives of colonial cartographies and photography. He creates gestures of resistance-- in consolidating information, in exposing systemic oppression and in declaring politicized lines-- that are intertwined within the contemporary social fabric.

GED UNSON MERINO

Ged Merino's history includes a cycle of migration and settlement, a movement of physical things. His practice necessitates a constant transformation with no single destination in mind. It is a node of material affinities between Manila, Bogota, and New York that acts as an impetus amidst displacement. Using textile and fiber, the artist archives sentimentality, its communal and collective experience. Merino's fabric pieces are attempts to make sense of a looming historical incongruence between what is lived, what remains, and what must be remembered.

DIOKNO PASILAN

Growing up in a countryside island in the Philippines, Diokno Pasilan's memories arch over his art practice, influenced by his community and their material culture. His work focuses on the transitory nature of identity and personal history. He uses recycled materials, found objects, and mono prints in his wood sculptures to depict cultural symbols, references and local scenes. Pasilan's choice of materials, imagery, and process narrate the temporal experience of belonging and moving between Australia and back home to the Philippines.



THE
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For inquiries, please contact us at:
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