

03.22 –
04.26
2025

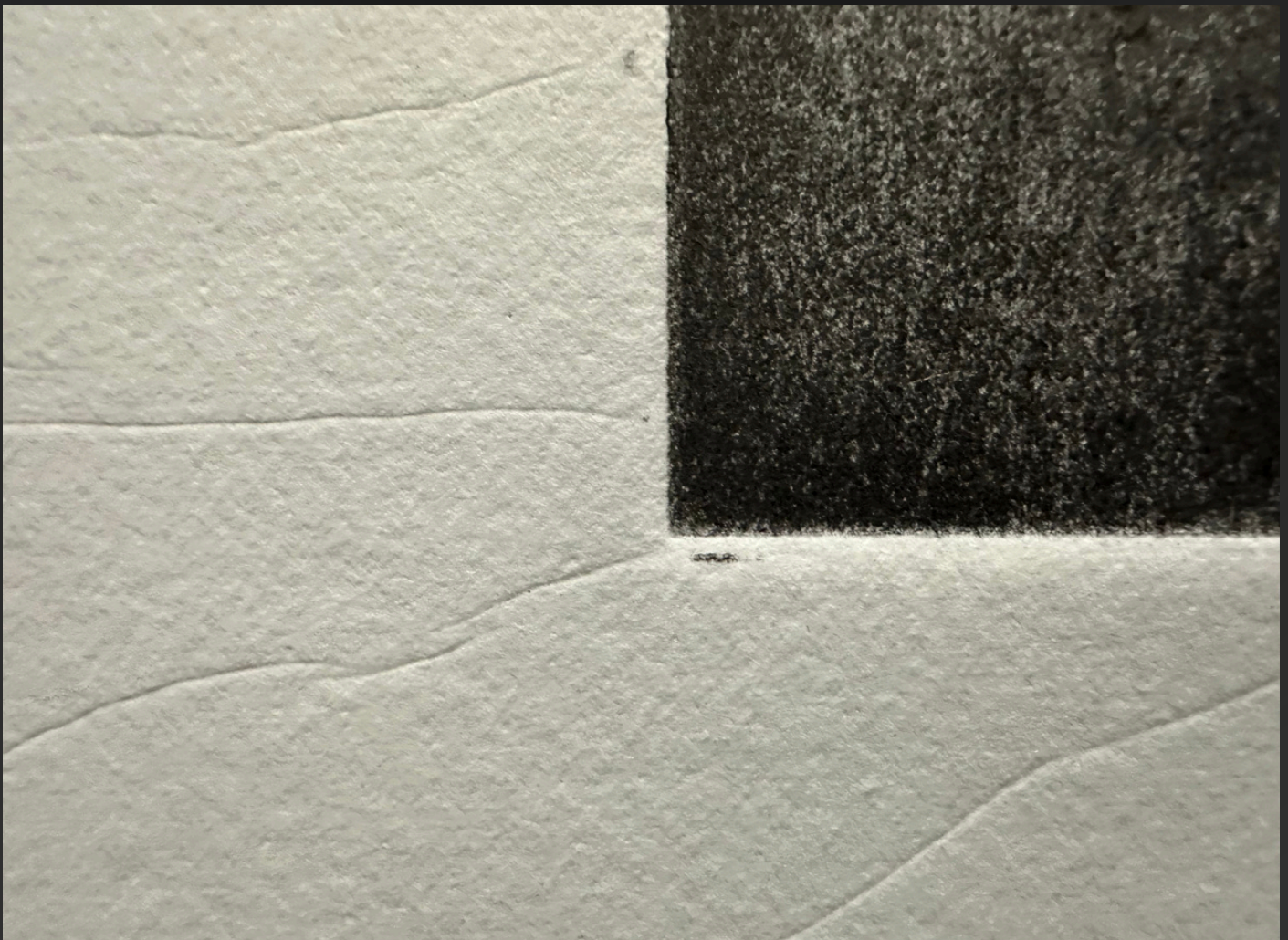
APPARITIONS

Christina Lopez

Apparitions

The phantasmagoric quality of what is both threatening and unexplained is a mighty, sharp-fanged beast. In *Apparitions*, Christina Lopez observes the parallels between the narrative mechanisms in horror and science fiction relying on allusion (rather than explicitness) and the symptoms of technological paranoia. That is, the overlap between the disorienting effects of technological abstraction and a collective sense of distrust in the opaque engines (and related media infrastructure) buttressing the circulation and transformation of images. An invisible yet ubiquitous entity that is, like Dickens' ghost, *shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible, save one outstretched hand.*

Excerpt written by Abril Cisneros

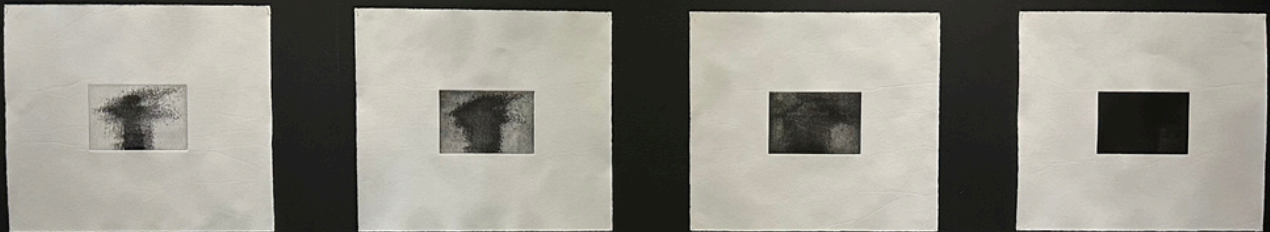


Swarm 3, Oil on paper, 2025 (edition 1 of 3), detail



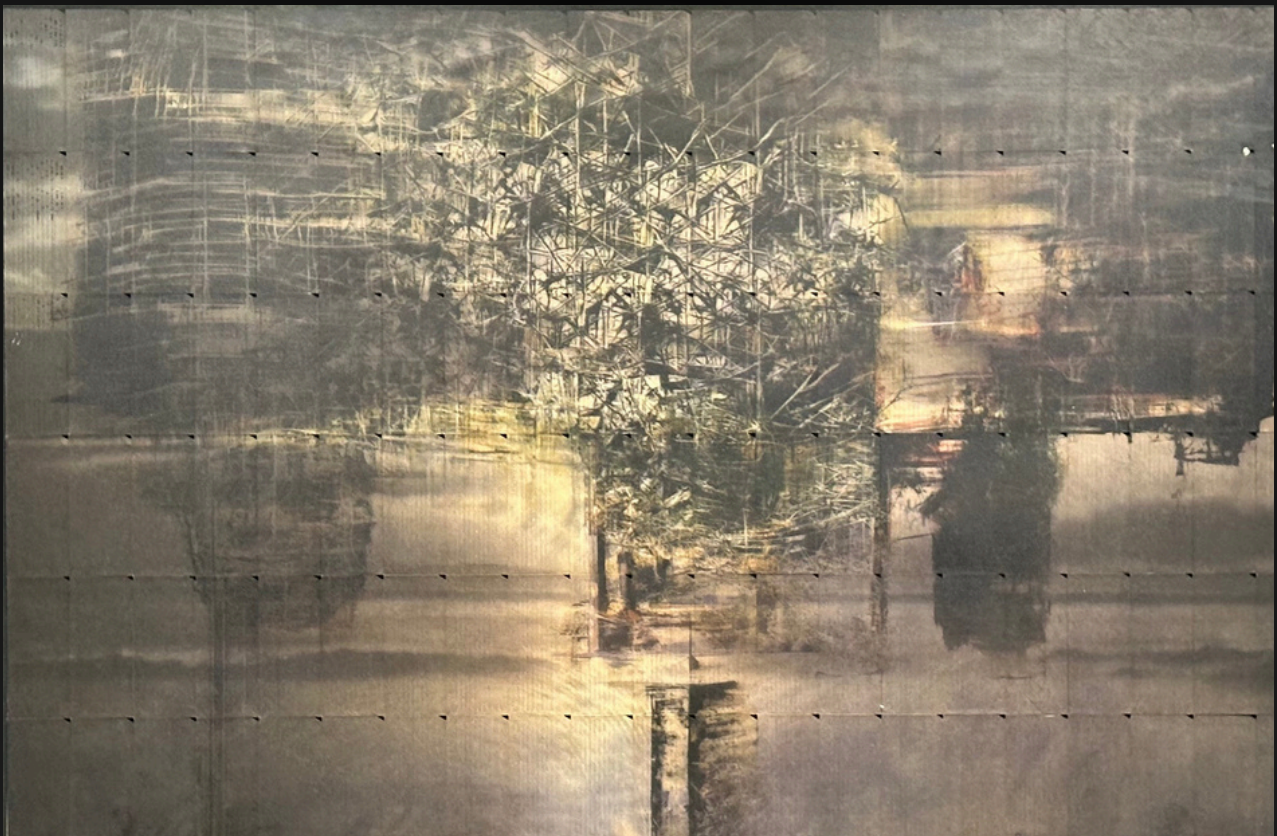
Untitled (Marlboro, A Sunset)

Ink on computer punch cards, 91.4 x 61 cm, 2025



Swarm 1-4

Oil on paper, 2025 (edition 1 of 3), installation view



Untitled (Moving Castle)

Ink on computer punch cards, 122 x 183 cm, 2025



Fog

LED screen, splitter, Raspberry Pi, 48 x 68 cm, 2025



Apparitions (Looking Glass) + Magic Lantern

48 glass slides (8 second loop), Found lenses, projector parts, motor, 2025



CHRISTINA LOPEZ

Christina Lopez is a visual artist based in Manila, Philippines. Her practice explores how images are constructed, disseminated, and consumed. The work is often presented through different media while utilizing production processes that range from old and “new”. She is interested in the capacity of art to present alternative possibilities; to theorize, to test certain boundaries that are currently in place. There is specific intent to explore power, including its relations, structure, and implications. Recently, she has been using portraiture as a tool to question the rigidity of representation. She has also been using popular horror and sci-fi tropes to produce imagery that are simultaneously grotesque and glossy, in attempt to make connections between myth-making and media superstructure. Her first solo exhibition titled “Portraits (Proxies)”, received the Ateneo Art Awards – Fernando Zobel Prize for Visual Art in 2021. She has presented work in Manila, Baguio, Lucban, Guangzhou, Hong Kong, Taipei, Singapore, Kuala Lumpur, Busan, London, and New York.



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