

MAR 28
-30, 2025

ART BASEL HONG KONG

Luis Antonio Santos

THE
DRAWING ROOM
CONTEMPORARY ART

Art Basel Hong Kong 2025

Staged in dialogue, Soler's *Amalgam* series and Luis Antonio's *Untitled (Structures)* series and *Fragmentation* series naturally visually communicate with each other, though each one is a result of a natural progression of each artist's practice.

Soler's and Luis Antonio's works interrogate similar themes, and echo similar aspects of different modes of making, though approaching each differently, either through combination or isolation, drawing largely from their own sensible and perceptible experience.

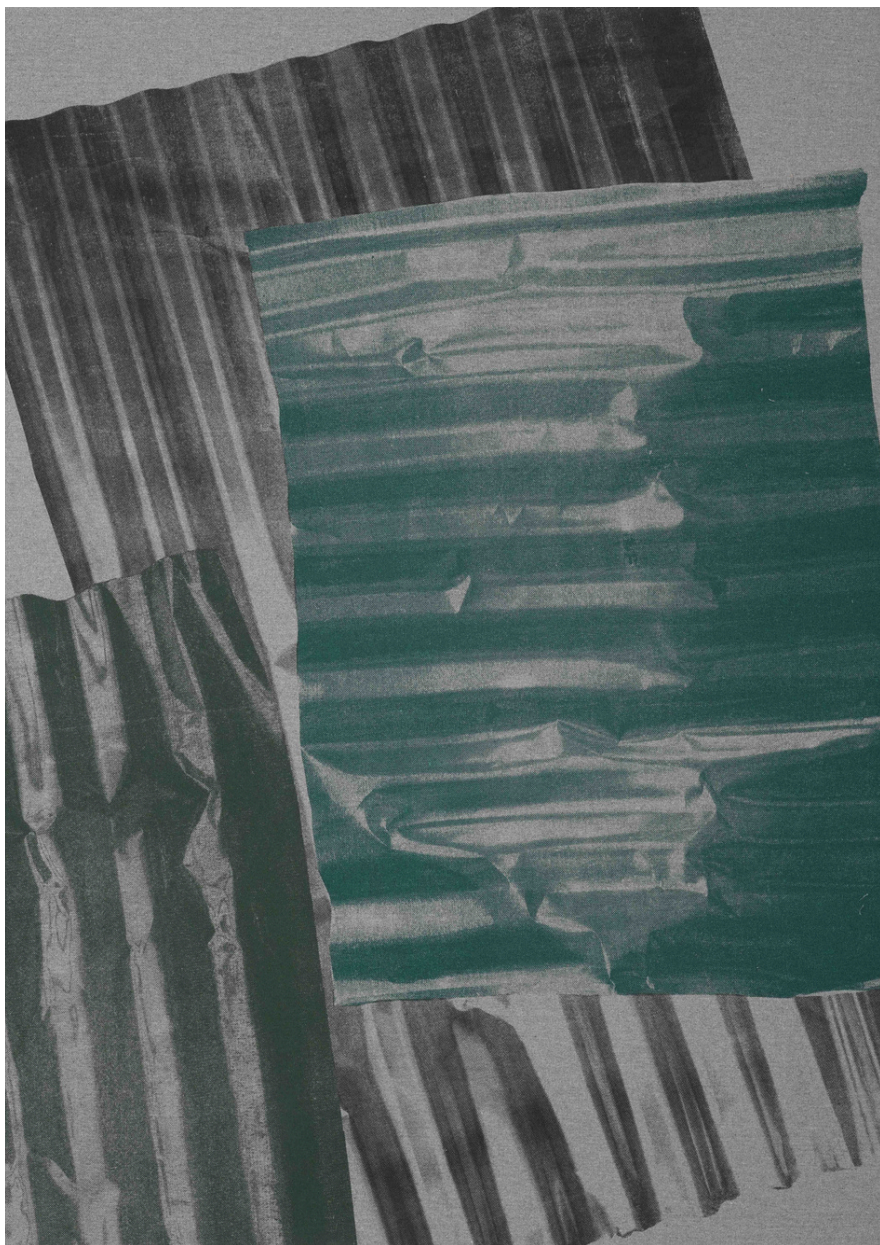
Excerpt written by Carina Santos



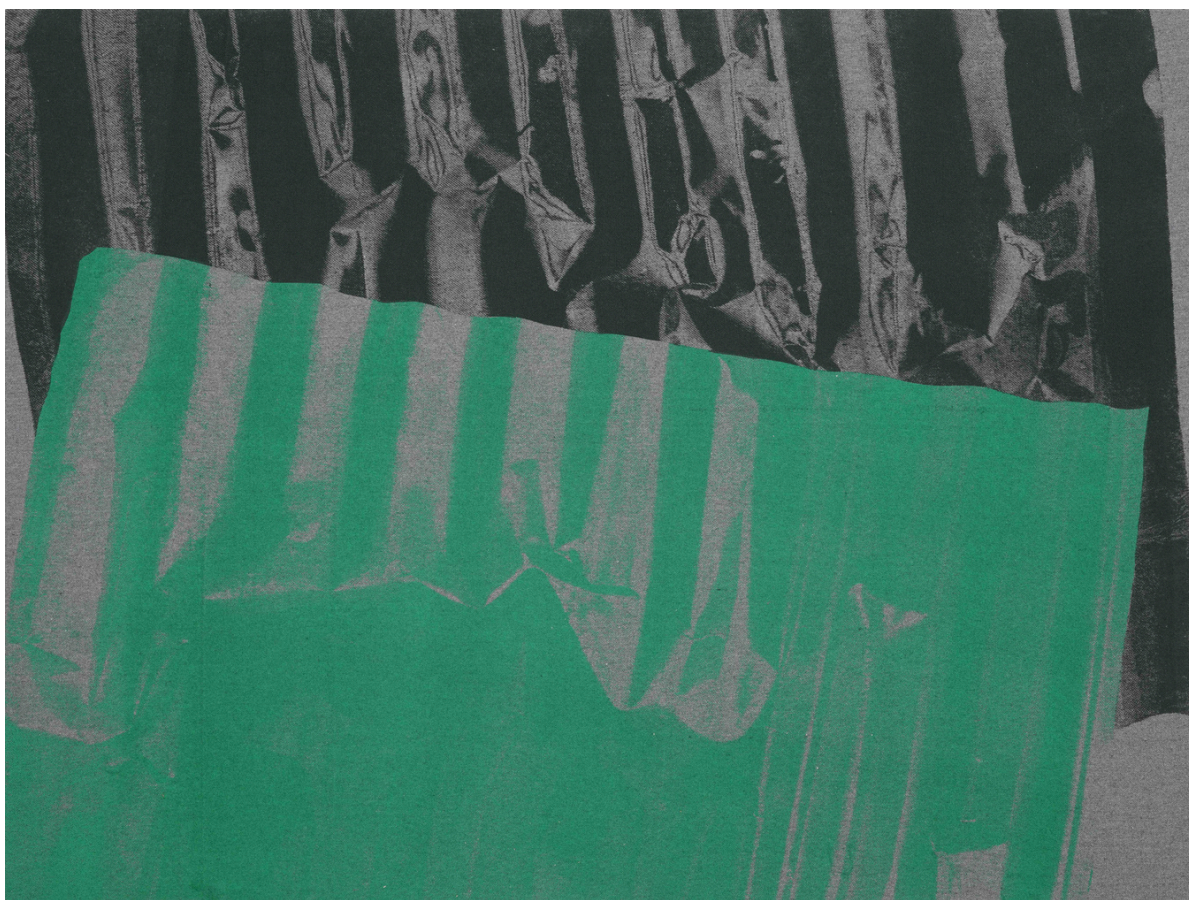
Untitled II, acrylic on retroreflective fabric (with flash), 91.4 x 122 cm, 2025, detail



Untitled (Structures), acrylic on raw canvas, 61 x 91.4 cm, 2025



Untitled (Structures) II, acrylic on raw canvas, 122 x 91.4 cm, 2025



Untitled (Structures), acrylic on raw canvas, 69 x 91.4 cm, 2025



Untitled (Structures), acrylic on raw canvas, 122 x 91.4 cm, 2025



Untitled (Structures), acrylic on raw canvas, 132 x 96.5 cm, 2025



Untitled I, acrylic on retroreflective fabric (with flash), 91.4 x 122 cm, 2025



Untitled II, acrylic on retroreflective fabric (with flash), 91.4 x 122 cm, 2025



Untitled III, acrylic on retroreflective fabric (with flash), 91.4 x 122 cm, 2025



Untitled IV, acrylic on retroreflective fabric (with flash), 91.4 x 122 cm, 2025



LUIS ANTONIO SANTOS

Luis Antonio Santos (b. 1985) is a visual artist based in Quezon City, Philippines. His practice explores memory, entropy, isolation, and longing through painting and photography.

Santos employs techniques such as oil painting and different forms of printing and image manipulation via the use of digital and analog means to investigate the relationships between these mediums and their ability to reflect the shifting nature of recollection. He incorporates utilitarian and ubiquitous materials as metaphors for memory, space, and identity, emphasizing their transient and mutable qualities. By layering and altering imagery, he examines how memories are preserved, distorted, or lost over time.

He has been exhibiting since 2010 with solo shows in Singapore (Fost Gallery) and Manila (Silverlens Gallery, West Gallery, Blanc Gallery, Finale Art File, MO_Space, Artinformal and the Drawing Room). He has also been included in several group exhibitions in Manila, New York (Jane Lombard Gallery), Beijing (Tang Contemporary), Singapore, Hong Kong (Art Central), Athens (Athens Video Art Festival), and Malaysia.

In 2024, he received the Cultural Center of the Philippines's Thirteen Artists Award. He won the Fernando Zobel Prize and the Embassy of Italy Purchase Prize for the Ateneo Art Awards 2023. He was also a finalist for the Sovereign Asian Art Prize 2023. He has been shortlisted for the Ateneo Art Awards twice (2014, 2015) and was nominated for the Singapore Art Museum's Signature Art Prize (2018).

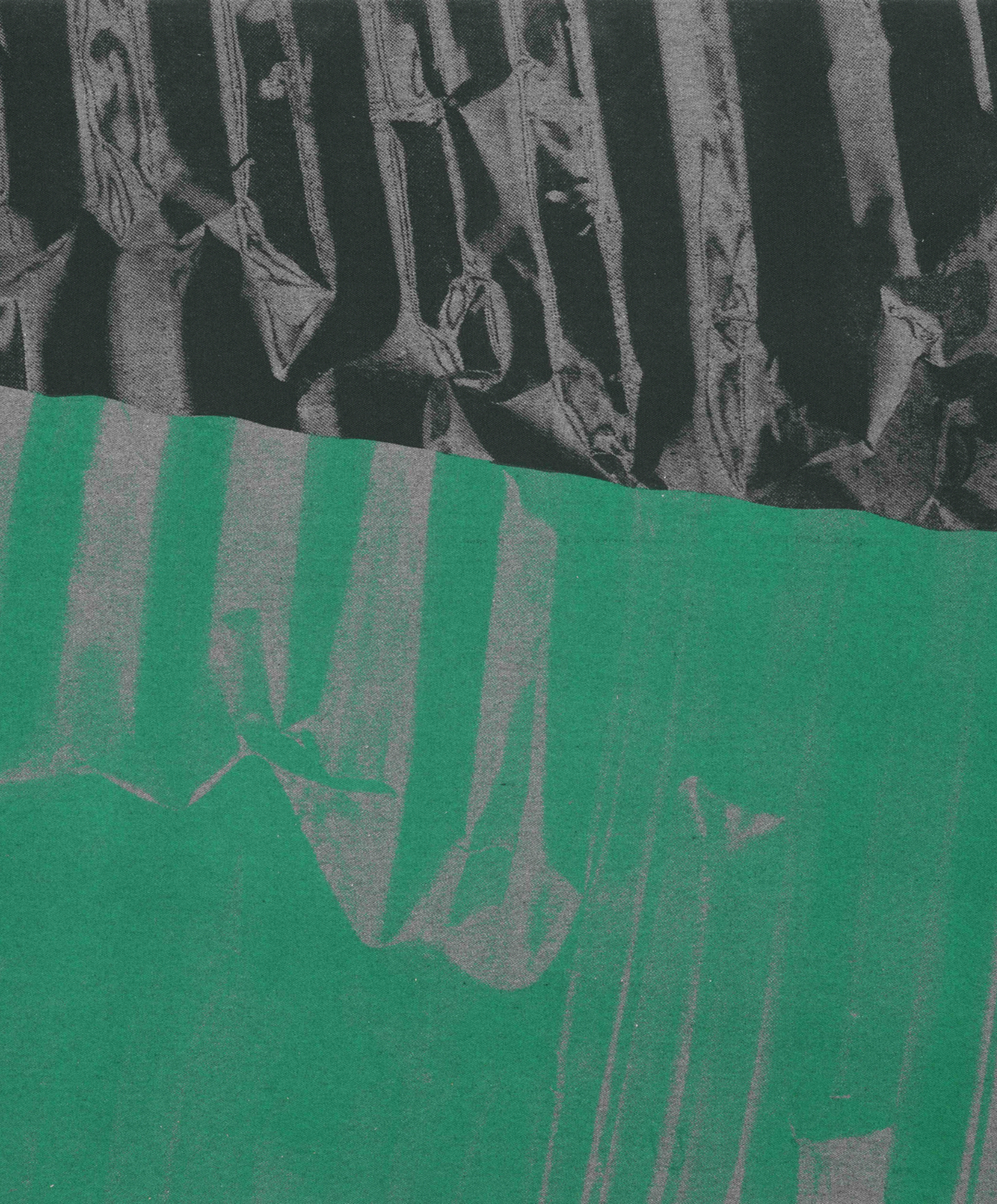
Luis Antonio, who started as a hyperrealist painter as well, began exploring his own process for this body of work through the work, "A View of the Dawn in the Tropics" (2018), echoing it later again in 2022 for his show at MO_Space, *An Echo Made Tangible / (sun in an empty room)*. This process begins similarly to how one would begin a painting: dividing an image into grids, and laying down a foundation that will affect later on what part of the image is made visible. Luis Antonio has likened this process to laying bricks. This arduous process bears witness to the signs of labour that went into the work. Each error, misprint, misalignment, or abrasion, even the integrity of the paint and the silk mesh, is a trace of the hands that were involved in making these images.

In *Untitled (Structures)*, Luis Antonio utilises a material that he has been working with since 2013. Galvanised iron sheets are a ubiquitous utility in his hometown, representing several modes of demarcation both physical and psychological. Used in obscuring construction sites, the GI sheets are a physical barrier between the spaces, but also stand in as a separation between the public and the private. In this series, Luis Antonio distorts these sheets, stretching and twisting their forms, then further translates them across different mediums — mounted as sculptural objects rather than a constructed space, painted as mirrored images, printed in unpredictable layers. Each version plays with how these materials carry memory: the way a surface holds onto its past, how it decays, transforms, or disappears altogether.

Elsewhere, in his *Fragmentation* series, Luis Antonio superimposes the stark imagery of broken fences on subtle impressions of foliage printed in acrylic on retroreflective fabric. Similar to another series of his, where these images are printed in white UV ink on plexiglass, the full weight of these images are made visible really only through light. The fences are isolated, and call to our attention, yet when light shines on the work, the reflection of the tropical jungles and overgrowth push through into view.

Further expanding on his work for The Drawing Room's *As If It Was Swimming*, the pieces from the series included in this exhibition delves into themes of preservation and loss both through the subject matter as well as the process developed by the artist to capture these images, which shift and dissolve according to machinery and manual movement. Using watercolour on gessoed canvas, he mirrors the transiency of recollection, blurring the boundaries between the real and the remembered.

At its core, this body of work by Luis Antonio is about borders — real and imagined, political and personal — and the prescribed lines we draw across maps to form cities and spaces, the divisions we enforce, and the traces left behind as things shift and erode. Galvanised iron is practical, raw, and disposable, yet it shapes our landscapes in ways we barely notice. These works bring it to the fore, make the invisible visible, and use it as a language for exploring space, time, and the weight of impermanence.



THE
DRAWING ROOM
CONTEMPORARY ART

For inquiries, please contact us at:

✉ info@drawingroomgallery.com

📱 @drawingroommanila