

Karina Broce-Gonzaga

b. December 3, 1980

Outside Looking In (1st Solo Exhibition)

I felt like the natural course for me to take on my first solo exhibit was to look inward. The first image I drew that started this series was in the hospital when my father became very sick. There was a point I felt like I was seeing things from another person's eyes, as if I was detached from myself though experiencing it first hand; not unlike looking at oneself in the mirror and although recognizing your own face but not knowing that person entirely.

This collection of works is of vulnerability, longing, frustration, anger, depravity, hope, ignorance, faith, blind faith, the beauty of living, of being alive and love. Basically, what a human being feels at one point or many times in their lives. These "ugly beautiful" portraits are snapshots conveying basic impulse and an attempt at honesty and through the irrelevant also a means of coping, for there is comfort in the mundane, flourishing in imperfection and vulnerability, honouring those same imperfections and putting them on the spotlight.

I chose an “unnatural” pallor for the characters to symbolize decay, trying to imitate life. Lone figures placed in the middle demanding for attention. Always with make up on or in the middle of putting it on an effort at appearing alive. The faces are drawn and haggard but posing for the camera like it’s expected. I tried to create the images in acrylic and oil paints, in media that I know now, trying to emulate that a woman is one and many things; perhaps opposing ideals, battling with oneself between me and family and environment, and standing for morals and selfish pleasure can co-exist. All sorts of life’s hazards and joys thrown at ones path that auto pilot takes over or one becomes a witness to oneself as life goes on.

Outside Looking In is self-reflection at most and exploration as an artistic attempt. Because of too much static that can bombard anyone in the world today it is facing things with a heightened sense of awareness that sometimes it feels like being an observer into ones own life. Looking into oneself completely and honestly can be like facing a mirror and seeing all the ugly truths and imperfections; will you

Outside Looking In
2015



Caught In The Act 1

Acrylic and Oil on Canvas
3 x 4 feet
2015



Caught In The Act 2

Acrylic and Oil on Canvas
3 x 4 feet
2015



Reflection

Acrylic and Oil on Canvas
4 x 5 feet
2015

MUGSHOT



1



2



3



4

Mugshot 1, 2, 3, 4

Acrylic and Oil on Canvas
24 x 18 inches
2015

Ashes to Ashes, Dust to Life
(2nd Solo Exhibition)

Writer and collector Cyndi Arrin toiled for twelve long years, along with her husband and son, to transform a fireproof 1927 hotel into a livable home, art studio, business hub, library and almost anything imaginable. However, on the eve of April 23, 2011, while they were out of town, their incombustible home caught fire. Cyndi wrote, “We as a family, had to process all feelings at one time: fear, loss, disbelief, anger and more. 12 years of work was gone in a day. All I can say is that it changes you and makes you realize that material things are as temporary as we humans.”

Exhibiting artist Karina Broce Gonzaga tells her own fiery tale. The four-level Broce ancestral house was completed in 1934. Like any other lineal home, it nurtured, safeguarded and told stories of decades long gone. From childhood, Karina has cherished it as she would play with her cousins inside its grand halls, read a book upstairs until dusk, and listen to narratives about her great-grandfather. But this year intense flames defeated the strong interior, almost reducing every intangible memory into lifeless remains.

A residential fire is way beyond material loss. It cuts emotionally. Yet through all these, Karina told me, “It was devastating, but this tragedy left something fireproof – the healing; the prospect of new beginnings.” With the burnt house as a core medium, along with video installations and charcoal drawings, she is set to rebuild her fallen home.

One cannot take back what was burned in the night. But in the morning light, when everything lies still, one could find that yesterdays do not inhabit the home, but the souls of those who lived therein. Grief over loss is temporary. Healing is permanent. Never trade the joy of tomorrow for the tears of today. Lastly, the soul that refuses to be burned survives the fire.

From fractions, Karina Broce Gonzaga will wholly prove that as long as wounds heal and fires cease, life is still worth living.

-Vincent Rose Sarnate

Ashes to Ashes, Dust to Life
2016



Window 1 of Main Installation

Window (6x5 feet), Charcoal from Burnt House,
and Video
2015



Window 2 of Main Installation

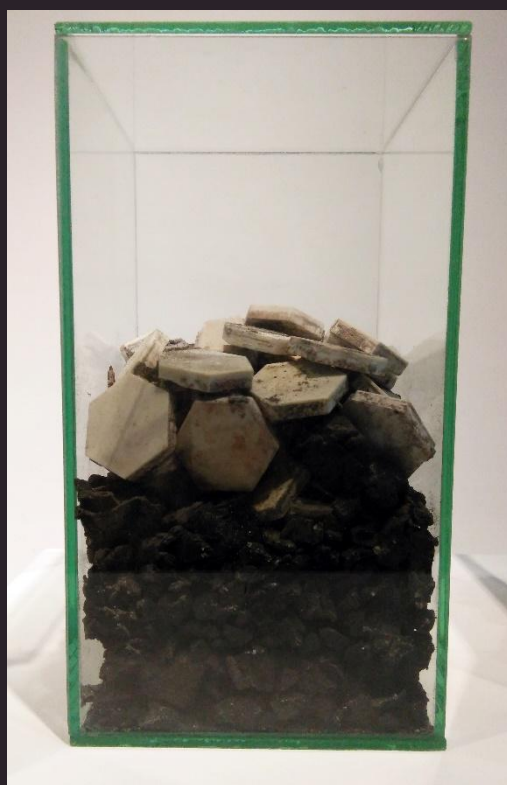
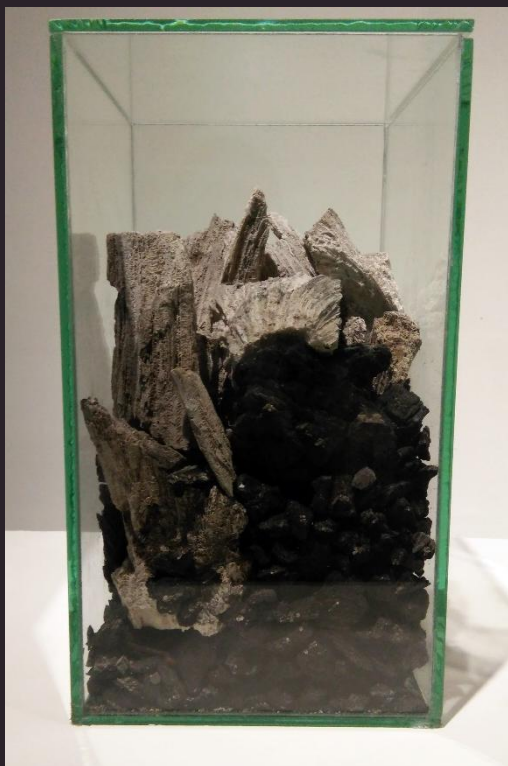
Window (6x5 feet), and Video
2015



Ashes to Ashes, Dust to Life
Main Installation

Burnt Wood, Charcoal, Bolts
24 x 12 x 9 feet
2015





Remnants in Glass

Left to right; Corrals, Charcoal, Ashes.

Tiles, Charcoal, Ashes.

Nails and Bolts, Charcoal, Ashes.

Warped Window Glass, Charcoal, Ashes.

2016



Effigy

Charcoal on Canvas
4 x 5 feet
2016

Various Works for Group Exhibitions



Please Handle With Care

Oil on Canvas
6 x 4 feet

Assembled Glass Shards, Fresh Flowers
Dimensions Variable

Rose Scent

2015

for

Remoteness of Gaze

Curated by Noel El Farol

Gallery Orange, Bacolod City



Faith Run Amok

Acrylic and Acrylic Ink on Cut Paper,
Quiapo Church Flowers, Resin
Dimensions Variable

2017

for
Merthiolate
Metro Art Gallery



Black and White Series:

(top) Charm Me

(bottom) Charmer

Acrylic and Acrylic Ink on Hanji (Korean Paper) in Resin,
Acrylic on Canvas
6 inches

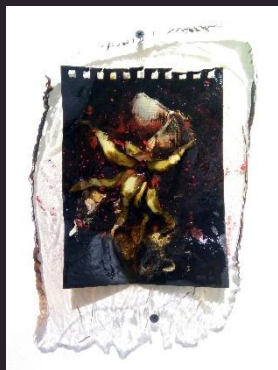
2017



for

On Loop

House of Frida, Bacolod City



Secret Conversations

Acrylic and Acrylic Ink on Hanji (Korean Paper),
Acrylic and Acrylic Ink on Paper,
Oil and Resin
Dimensions Variable

2017

for
Recollection
Gallery Orange, Bacolod City



Self Preservation: Peace Within

*Acrylic and Acrylic Ink on Hanji, Acrylic on
Canvas, Resin*

3 x 2 feet

2017



Self Preservation

*Acrylic and Acrylic Ink on Hanji, Acrylic on
Canvas, Resin*

3 x 4 feet

2017

Collaborative Works



*Various Collaborations
with Frelan Gonzaga*

*Mixed Media
Dimensions Variable
2016/2017*

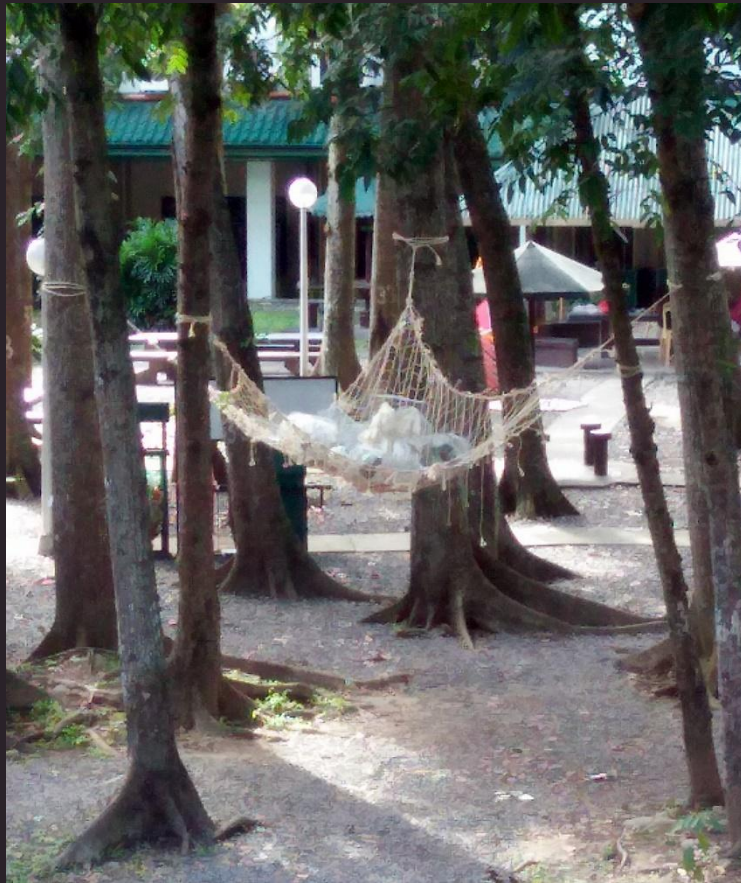


*Reminisce in Fragments
with Yeongsil Seo*

Various Objects, Hand Made Birds using Metal Mesh & Korean Paper, Fresh Flowers, Various Birdcages, Traditional Korean gift-giving fabric 2017

*Overlab Independent Curator Group,
Gwanju, South Korea
for CYCLES 002 Artist Residency Exchange*





*Ensnared
with Yeongsil Seo*

*Various Objects, Hand Woven Abaca Net,
Metal Cages
2017*

*University of Saint La Salle, Bacolod City
for CYCLES 002 Artist Residency Exchange*



Karina Broce Gonzaga

193 Gustillo St. San Carlos City, Neg. Occ. Phil. 6127
Mobile numbers: (+639) 16 343 4779
karinabroce@gmail.com

Date of Birth: December 3, 1980
Place of Birth: Malate, Manila
Religion: Roman Catholic
Status: Married

Education:

College:	AB Mass Communications - University of St. La Salle	1997-1998
	Hospitality Management - University of St. La Salle	2003-2004
	Fine Arts-Advertising - La Consolacion College	2004-2005
High School:	Colegio de Sto. Tomas-Recoletos - San Carlos City, Neg. Occ.	1993-1997

Employment

- 2012 – Present
Co-Manager
Gallery Orange
Main Bldg., Art District, Bacolod City, Philippines
- 2017 – Present
Co-Proprietor
Block17 Art Space
Art District 2, Bacolod City, Philippines
- 2017 – Present
Co-Proprietor/Manager
ONSE Coffee + Art
Art District 2, Bacolod City, Philippines

Solo Exhibitions

2019
(Upcoming)
“How Do I Love Thee”
Secret Fresh Gallery (F and F Art Lounge)

2016

“Ashes to Ashes, Dust to Life”
Gallery Orange, Bacolod City

Exhibition consisting of installation work using the burned remains (wood, glass, nails and bolts, tiles, metal windows) of my family’s ancestral house in San Carlos City Negros, Video installation, and Charcoal (from burnt house) on Canvas and paper.

2015

“Outside Looking In”
House of Frida, Bacolod City

A series of Oil on Canvas Paintings, and Mixed Media Illustrations on Paper.

Artist Residency

June 13 - August 11, 2017
Sept. 10 – Nov. 8, 2017

-Gwangju, South Korea
-Bacolod City, Philippines

“Cycles 002”

Overlab. International Curator Group, Gwangju, South Korea, and (IMI)
Institute of Moving Image, Bacolod City, Philippines.

Collaborative Exhibitions

2017

“Ensnared”

-with Yeonsgil Seo
-Outdoor Installaton
-University of St. La Salle, Bacolod City

“Reminisce in Fragments”

-with Yeonsgil Seo
-Installation
-Overlab. Independent Curator Group
Gwangju South Korea

2016

“Nice To Meet You:
The Birth of FreAK”

-with Frelan Gonzaga
-Mixed Media Wall Works
-Qube Gallery, Cebu City

Group Exhibitions

2019

“Not Another Mother and Child” Orange Project, Bacolod City

2018

“Assimilation” Block17 Art Space, Bacolod City
“Secret Orange” Gallery Orange, Bacolod City
“Femaliarity” Block17 Art Space, Bacolod City
“Art In The Park” Salcedo Village, Makati
“(Un)Refining Sugarlandia” Secret Fresh Sky Gallery, Magallanes, Makati City
“Secret Orange 3” Gallery Orange, Bacolod City
“The Not So Secret Show at Onse” Onse Coffee + Art, Bacolod City
“(Un)Refining Sugarlandia” The Negros Museum, Bacolod City
“Everything the Same Way III” Ysobel Art Gallery, Taguig City
“Origins” Mamusa Art Gallery, ILOMOCA, Iloilo City
“Poetics of Landscape” Block 17 Art Space, Bacolod City

2017

“Art Fair Philippines” The Link Carpark, Makati
“Art In The Park” Salcedo Village, Makati
“Secret Orange II” Gallery Orange, Bacolod City
“Please Come In We’re Open” Block17 Art Space, Bacolod City
“Unang Tuyok” City Museum, Cagayan de Oro City
“Merthiolate” Metro Gallery, San Juan City
“Art Tabang 2” Horizons Oakridge, Cebu City
“X” Gallery Orange, Bacolod City
“Majica 2017” Gallery Orange, Bacolod City
“Sugar Rush” Secret Fresh Sky Gallery, Paseo de Magallanes
“Recollection” Gallery Orange, Bacolod City
“Everything The Same Way” Ysobel Art Gallery, Taguig City

2016

“KILAS”	Art Fair Philippines, The Link Carpark, Makati
“Better Yet Don’t”	Qube Gallery, Cebu City
“Nice To Meet You”	Qube Gallery, Cebu City
“Secret Orange”	Gallery Orange, Bacolod City
“Reclusion Perpetua”	Gallery Orange, Bacolod City
“Reaping Walls”	House of Frida, Bacolod City
“Reaction”	Gallery Orange, Bacolod City
“Cycles 001”	VIVA Excon Iloilo, UP Iloilo
“7th Tamawan Int’l Arts Festival”	Tamawan Village, Baguio City

2015

“Feminine Wash: “Conversations”	Art and the Feminist Revolution” House of Frida, Bacolod City
“C-MAP Fundraising”	Gallery Orange, Bacolod City
“Imago Mundi”	Italy (Fondazione Benetton Studi Ricerche)
“A Positive”	Cafe Bobs, Bacolod City

2014

“VIVA Inspire Fundraising Exhibition”	Nova Gallery, Makati City
“Happy Trip”	Gallery Orange, Bacolod City
“Various”	Gallery Orange, Bacolod City
“Saving Danjugan Sanctuary”	Gallery Orange, Bacolod City
“The World According To Us”	Gallery Orange, Bacolod City
“Forcefield”	Gallery Orange, Bacolod City
“Majica Majica”	Gallery Orange, Bacolod City
“Parallel Universe”	SMX Convention Center, Bacolod City
“Art of Giving”	The District, Talisay City

2013

“Not for Sale”

“Majica 10”

“Frame of Mind 2”

“Art of Giving for Yolanda Victims”

Negros Museum, Bacolod City

Gallery Orange, Bacolod City

Gallery Orange, Bacolod City

Gallery Orange, Bacolod City

2012

“Majica 9”

“2012”

Masskara Festival Public Area, Bacolod City

Sanders Art Space, Bacolod City

2011

“Art Night”

“Women’s Month”

Guidos Bar, San Carlos City

Negros Museum

2010

“The Blue Rabbit”

“Three Acts of Goodness”

Namit-namit Art Space, Bacolod City

Chinese Temple, Bacolod City

2009

“1st Time Kanamit”

Namit-namit Art Space, Bacolod City