

TRACIE ANGLO DIZON

JULY 11 - AUGUST 15, 2020

# Ornament and Crime



# Tracie Anglo-Dizon's Ornament and Crime is a Revolt Against Beauty



"The drips and strokes negate the beauty of the paintings – they are transgressions against beauty," says the artist.

In Ornament and Crime, Tracie Anglo-Dizon challenges the premise that a painting has to be pristine for it to be beautiful. For this exhibit, her second solo show for Pablo, Tracie disrupts her otherwise immaculate paintings with various drips and streaks, a process she describes as "vandalising an image to break the illusion of the picture."

For these paintings, Tracie also took inspiration from Chinese ceramics. "I find the ceramics from the Qing, Yuan, and Ming dynasties to be the most beautiful," she says. "The works from the Wanli period, with its Wucai style of ornamentation, are especially striking to me." But the pieces in Ornament and Crime are not rote recreations of ancient works — instead, Tracie deliberately breaks the exquisiteness of her subjects.

"I try to paint these images as realistically as possible, but I like retaining the mistakes, as it shows the human hand," says Tracie. "I started adding drips on plates back in 2015, because I wanted to paint a crying plate. I liked that the drip added another layer to the painting and broke the illusion of a realistic rendering."

This act is revelatory. Instead of destroying the work, these violent brushstrokes unlock something hidden within. "Melting Lotus Blooms," is a painting of a Ming dynasty plate, with the lower third of the canvas overpowered by parallel paint streaks. It looks like the painting is unravelling, the same way a carpet unravels when you pull a single thread. Here, the painting unravels into its component colors. In "The Rage Within Us," a dragon spews vivid orange streaks from its

mouth. The gesture is almost childlike — how many of us have always wanted to "improve" classic pieces with cartoony flourishes?

Streaks, drips, and motion lines are consistent elements in Ornament and Crime. Beyond anarchic joy, they also communicate tension. This is entropy. This is void, if the void were a melting swirl of deconstructed hues. This tension was partly inspired by recent events, particularly the quarantines (of various flavors) we've had to go through.

"I painted for this show during the lockdown. I found myself responding to what was going on around us," says Tracie. "I used these drips and strokes to highlight a particular emotion." These emotions are perfectly represented in the paintings. These pieces can barely hold themselves together — and that is something many of us can relate to.

Ornament and Crime will run from July 11 to Month X, 2020 at Pablo Gallery - The Fort. The gallery is located at Unit C-11, South of the Market Condominiums, Bonifacio Global City, Taguig.

To enable people to view this and succeeding exhibits during quarantine, Pablo is launching its own virtual gallery. The project was developed by Acid House and Pablo, with assistance from G/FK/DS.

Visitors may still view the works in person — up to X people will be allowed inside the gallery at one time, and social distancing shall be maintained.

# About the Artist

Tracie Anglo-Dizon studied drawing and painting at the Art Students League, and graduated from the Parsons School of Design in New York. She worked as a creative director in New York, Singapore, and Manila for over a decade before returning to her first love, painting.

Tracie received instruction and mentorship from artists Jose John Santos III and James R.H. Holdsworth. In 2011, Tracie participated in her first group exhibit in Singapore. Two years later, she took part in A Curious Limbo, a group show curated by Manuel Ocampo and held in Manila.

Between 2013 and 2018, Tracie participated at Art In The Park with Silverlens and Tin-Aw Galleries. In 2018, Tracie held her first solo show at Pablo Gallery.

In 2019, she co-organized a fundraising group exhibit with Ocampo and Gerry Tan for the Iloilo Museum of Contemporary Art. That year, Tracie also took part in a group show at Tin-Aw Gallery. Follow Tracie on Instagram: @tracieanglo.





"Melting Lotus Blooms"  
66" x 66"  
oil and acrylic on canvas  
2020

"The Rage Within Us"

66" x 66"  
oil and acrylic on canvas  
2020





“Don’t worry, no one’s coming.”

42” x 60”  
oil and acrylic on canvas  
2020

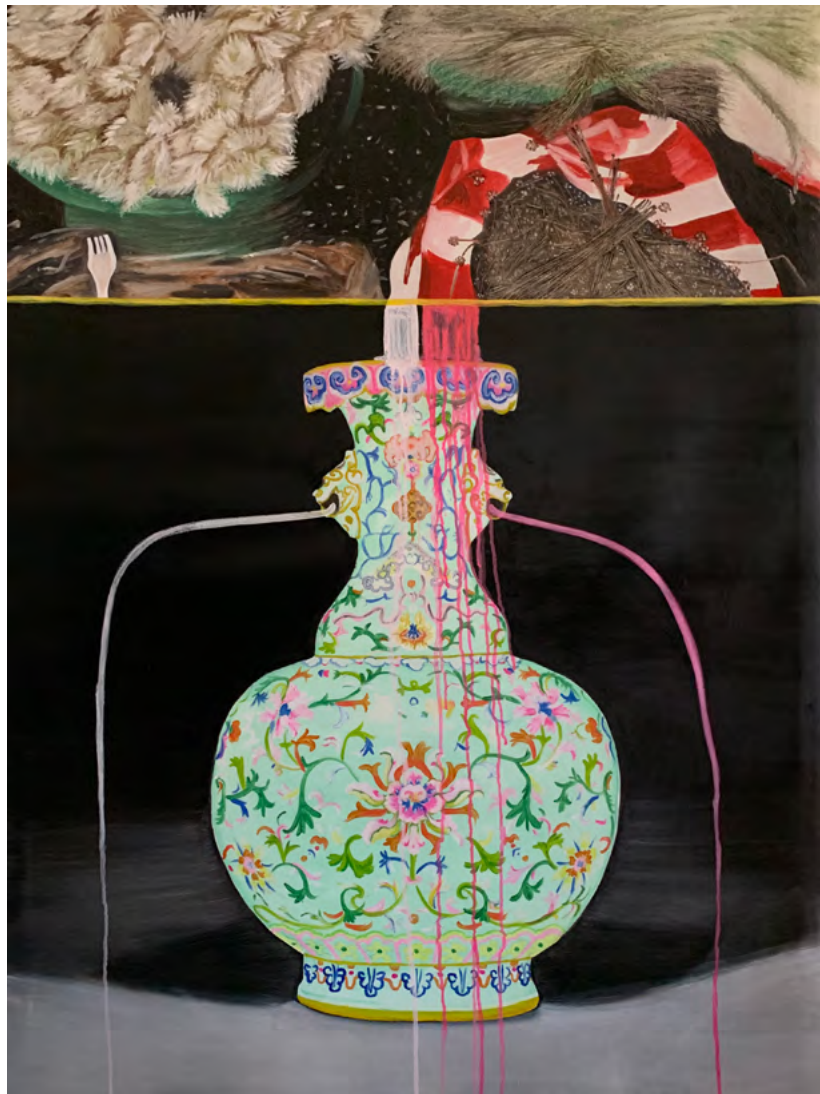


“Dinner Party for One”

42” x 60”  
oil and acrylic on canvas  
2020







"Color is not a Crime"

30" x 50"  
oil and acrylic on canvas  
2020



"More for you, less for me"

36" x 48"  
oil and acrylic on canvas  
2020



"Sometimes I Can't Control Myself"

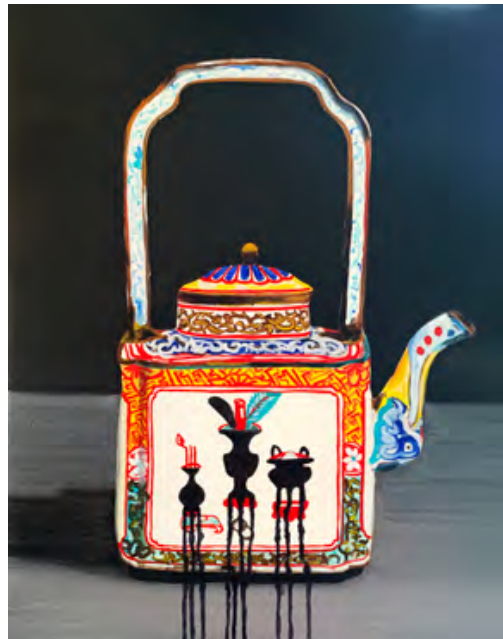
24" x 30"  
oil and acrylic on canvas  
2020



"I Thirst For Hirst"

24" x 30"  
oil and acrylic on canvas  
2020





“The burden of a hundred antiques”

18” x 24”  
oil and acrylic on canvas  
2020



“Cuckolded”

18” x 24”  
oil and acrylic on canvas  
2020



“Escape from china”

23” x 31”  
oil and acrylic on canvas  
2020



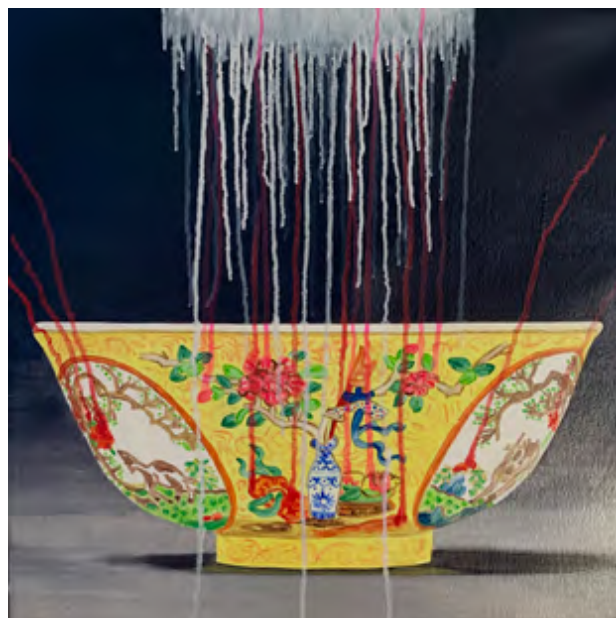
“Inked.”

20” x 20”  
oil and acrylic on canvas  
2020



“Broken but still Alive”

20” x 20”  
oil and acrylic on canvas  
2020



“Long Live The King”

20” x 20”  
oil and acrylic on canvas  
2020



“Submerged in Doubt”

20” x 20”  
oil and acrylic on canvas  
2020



“88 Days of Solitude”  
20” x 20”  
oil and acrylic on canvas  
2020



“I Thirst for Freedom II”  
20” x 20”  
oil and acrylic on canvas  
2020



“Before the Storm”  
20” x 20”  
oil and acrylic on canvas  
2020



“Lost for 650 years”  
20” x 20”  
oil and acrylic on canvas  
2020