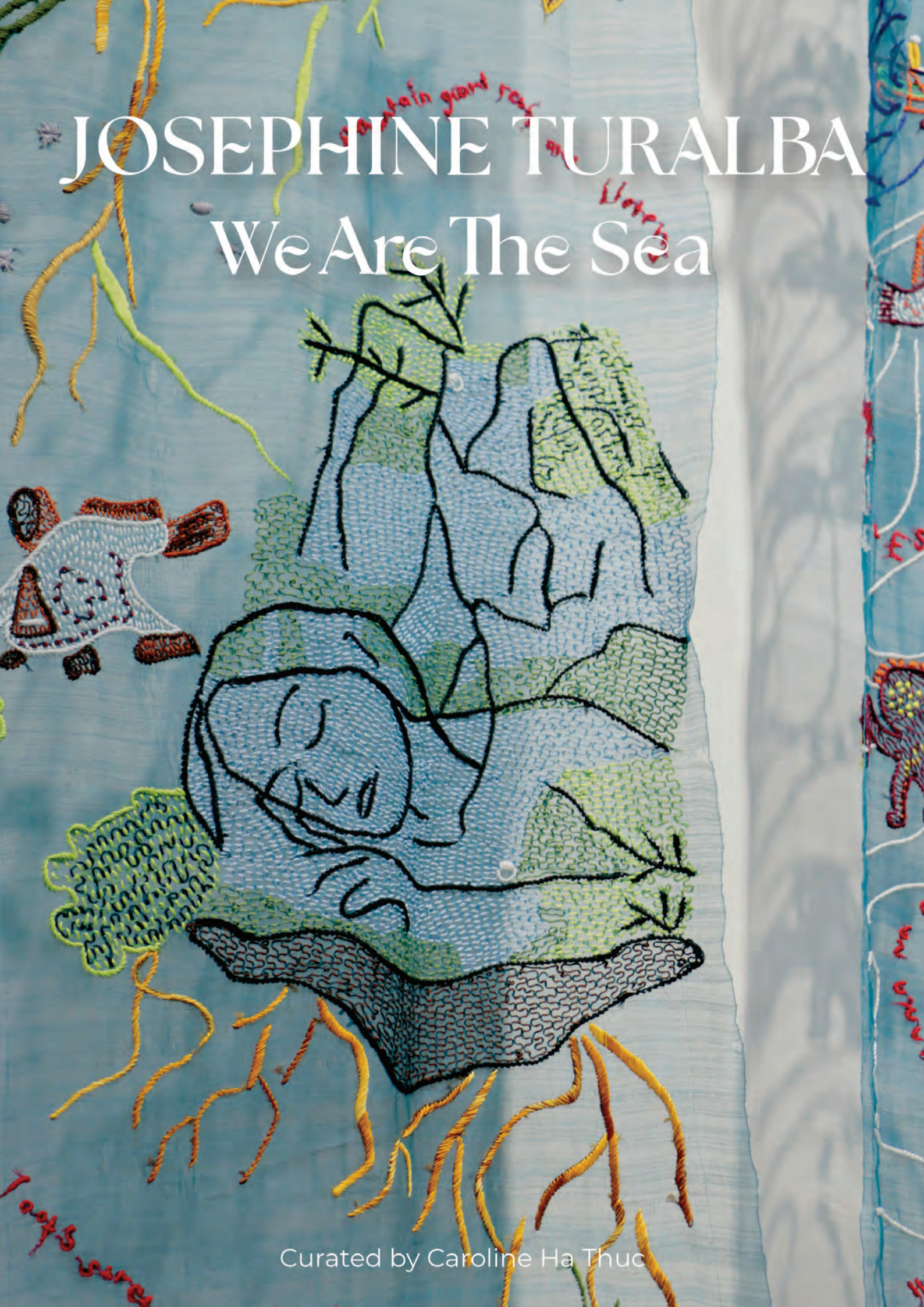


JOSEPHINE TURALBA

We Are The Sea



Curated by Caroline Ha Thuc

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10 CHANCERY LANE GALLERY



Introduction

by Katie de Tilly

June marks UNESCO's World Oceans Day, when 10 Chancery Lane Gallery takes a moment to reflect on this subject through art. This year, we invite Filipino artist Josephine Turalba to present her exhibition "*We Are The Sea*," curated by Dr. Caroline Ha Thuc.

This year's theme for UN World Oceans Day is "Reimagine," which states: "*For too long, we have treated the ocean as something vast, distant, and separate from us. The ocean has always flowed through us—in the air we breathe, the food we eat, and the climate that makes our lives possible.*"

Over the last few years, Josephine Turalba's work has explored the ocean through the lens of hydrofeminism. Hydrofeminism proposes that we are all bodies of water, connected to each other and to the planet in material, ethical, and political ways. As the circular nature of water moves through clouds, rain, groundwater, oceans, and all living bodies, we are reminded to contemplate our interconnectedness and interdependence on this incredible source of life.

As we witness human impact on the oceans, Josephine Turalba invites us to step back and look, not through a lens of right and wrong, but through fictional interpretations of our impact—via the underwater world and the myths and legends that surround it. Her works are narratives of both real and imagined events, blending an invented world of transforming sea creatures with the realities of today's politicized waterways, military land grabs, reclaimed lands, telecommunication networks, the fishing industry, and pollution. She asks, "*Who are the owners of the seas?*" Is it the abundant life beneath the surface, or is it humankind?

"*We Are The Sea*" features three bodies of work. *Drifting Threads and Topographies* is a series of ethereal embroidered panels on transparent piña and silk fabric, which she hand-dyes blue. They hang sinuously from the gallery ceiling above a reflective floor, evoking the sensation of being underwater. These works are accompanied by her leather and bullet-casing tapestries, each telling a story of current events through the eyes of the underwater world. She has also created a new video animation, *Re:clamation* (2026), which links Hong Kong's Goddess of the Sea, Tin Hau, in a story of transformation that highlights our capacity for change.

In "*We Are The Sea*" Josephine Turalba reminds us that we are all interconnected through our shared waters within us and outside of us. May we reimagine our possibilities not only through our shared vulnerability but through our shared power to transform.

We Are The Sea

by Caroline Ha Thuc

“*We are the sea, we are the ocean*,” declared the Fijian thinker Epeli Hau’ofa in the 1970s, seeking to free Pacific Islanders from the narrow confines of their isolated islands. Rather than thinking from the land, he urged a shift in perspective, to see from the ocean’s vantage point. Suddenly, a vast horizon unfolds and no island remains alone. Instead, they form a continuous network, a sprawling archipelago that stretches far beyond Polynesia itself.

In her practice, Josephine Turalba makes a similar call. The Filipino artist sees the ocean as a powerful connector, linking continents, cultures, and peoples through a constant circulation of flux. Shifting away from human-centered notions of time and space, her recent works embrace an oceanic perspective, making room for marine creatures and fluid, watery ways of being and perceiving the world. For Turalba, it is essential to invent new myths, not in order to escape reality but to better face our troubled times.

Like the sea that constantly churns everything together, the artist continuously mixes techniques, cultural and natural elements, myths and facts, following an original process of assemblage. For more than ten years, she has been creating tapestries made of leather pieces, cartridges, and embroideries, combining traditional know-how with contemporary components. Bullet casings morph into slippers or pets, shoe soles become colorful manta rays or surveillance satellites. Turalba cuts, sews, moves, and recontextualizes the objects and beings that populate our world, highlighting the multiple interconnections that bind us. With her, mermaids drift alongside the pulses of submarine sonars, while octopuses blur into satellites. We move seamlessly from Philippine legends to new technologies, reflecting worlds that both interlock and clash.

Inter-Net (2025), for instance, features marine creatures caught up in fishing nets, entangled but above all intrigued by undersea cables and our transmission networks. With humor, Turalba imagines how the sea reclaims our tools of surveillance and communication. Implicitly, she shows how much our anthropocentric world overflows and impacts its environments. The sea, once again, presents itself as the exemplary site of porosity, having absorbed our excesses, our memories, our history since time immemorial.

This composition is part of the series *Drifting Threads and Topographies*, created during a residency in Japan. For the first time, Turalba worked with Piña silk, a traditional Filipino fabric made from pineapple fiber and silk cocoon. Organic threads thus braid with cables, data streams, waves, and floating lines. Rather than starting from pieces of leather, she used this fabric as a blue background to build her oceanic stories. Through their vertical format, the ten hung floating panels invite us to think of the world in its depth, as if we were diving among sea creatures. Boats appear as tiny alien elements seen from below, while corals and thermal vents invade the space. The artist plays with the absence of perspective and with variations in scale to heighten this loss of familiar reference points, and to decenter our human gaze. The embroidered lines coil and uncoil, pulling us into the depths and lending the works a rhythmic ebb and flow, like the waves and tides that sweep us along.

From this perspective, one encounters no borders, for the ocean is a single interconnected body of water. Bakunawa, the moon eating dragon from Philippine mythology, can swim alongside Japanese sea spirits and Tin Hau, the Hong Kong Goddess of the Sea. Lo Ting, the purported ancestor of Lantau inhabitants, becomes a siokoy, the sea monster from Tagalog folklore, shiny in its scaly skin of cut crocodile and lizard leather, as in *FLOaTING Syokoy* (2026). This liquid geography is perfectly embodied in *Re:clamation* (2026), Turalba’s latest work. The animation tells the story of a young boy from the Badjao ethnic group, a minority of sea people indigenous to the maritime regions of the Philippines, Malaysia, and Indonesia. The soundtrack was recorded in Hong Kong and local creatures also sway in these interconnected waters. Trapped in a ghost net, the boy is saved by an oarfish who blows air around his head. Nearby, the Goddess of the Sea emerges from a bloated porcupine fish to prevent the collapse of his stilt house, rendered vulnerable by soil erosion. Simultaneously, a rain of sand falls from the sea surface, referencing the region’s large reclaimed lands. Clamation is an obsolete noun standing for an outcry. Turalba’s title is a wordplay pointing to the repetitive process of coastal transformations that keep destroying local ecosystems.

Underwater, plankton and divinities circulate freely, but so do problems. Invisible pollutions sneak into the sea’s currents, and move along the water columns. What is thrown in a place reappears somewhere else. There are no borders for ecological damage either. We, human-beings, share this global contamination with non-humans. In Turalba’s work, marine creatures keep morphing: manta ray grows drone propellers, fins become airplane wings; radio antennas sprout beneath scales. Little by little, in this underwater world that so often remains invisible to our eyes, irreversible mutations take place. The artist does not pass judgment. She simply tells us their story, the story of dolphins turned into military weapons, of the mutated shark born from the Bikini atolls.

Layer after layer, pollution after pollution, the sea accumulates our excesses and violences. *Strait Lines* (2026) depicts the Strait of Hormuz, seen from a fish perspective. Oil barrels fall down the sea while pink dolphins are caught in ships propellers. The seabed, with its coveted resources, is invaded by land mines. Increasingly, the ocean becomes a military zone and a site of conflict. In this composition, the thickness of the leather, perforated and then sewn, perfectly conveys the thickness of our disturbing and complex times.

For Turalba, however, the ocean is a nurturing and benevolent entity, the origin of life. It is this life that bursts forth in her vibrantly coloured work, this vitality that serves as a form of resistance and resilience. The artist, who has been diving since the age of twelve, maintains a very strong bond with the sea. If marine species are transforming under the impact of our anthropic activities, we humans are also capable of mutating. In the animation, the young boy's ear turns into a gill, allowing him to breathe underwater and follow the oarfish.

We are the sea, and it is time to make-kin. It is time to upend our anthropocentric worldview, to re-imagine new myths that embrace and respect hybrid forms of beings. It is time, as Donna Haraway puts it, to “*stir up potent response to devastating events, as well as to settle troubled waters and rebuild quiet places.*”¹ We will probably never think like an oarfish or a pufferfish. But a relation, a dialogue can be built, one that still needs to be invented. Turalba, through her practice, is showing us the way.

¹ Haraway Donna, (2016). *Staying with the Trouble: Making Kin in the Chthulucene*. Durham, NC: Duke University Press.

Dr. Caroline Ha Thuc is an independent Hong Kong based art historian, researcher and curator. Specialized in Asian contemporary art, Ha Thuc's field of research focuses on research-based art practices and the emergence of alternative modes of knowledge production. She contributes to different magazines such as *ArtPress* in France and *Artomity* in Hong Kong and is a lecturer at Lingnan University where she is teaching curating practices and ecocriticism. As a curator, she focuses on promoting dialogue between artists from different cultures, while reflecting on social, ecological and political contemporary issues. Her book '*The Ocean Manifesto*,' commissioned by the French Agency for Development was published by JBE Books for the UN Conference on the Ocean in June 2025. It features artists from across the world whose practices address the issues of marine ecosystems and question our collective representation of the ocean.



Archipelagic Calderas, 2025
Embroidered hand-dyed
piña-silk panel in deep teal
320 x 76 cm



Borrowed Moonlight, 2025
Embroidered hand-dyed
piña-silk panel in deep teal
320 x 76 cm



Cascading Time, 2025
Embroidered hand-dyed
piña-silk panel in deep teal
640 x 76 cm



Fluvial Passage, 2025
Embroidered hand-dyed
piña-silk panel in deep teal
274 x 76 cm



Inter-Net, 2025
Embroidered hand-dyed
piña-silk panel in deep teal
247 x 76 cm



Moon-sun Monsoon, 2025
Embroidered hand-dyed
piña-silk panel in deep teal
247 x 76 cm



Seeding Tendrils, 2025
Embroidered hand-dyed
piña-silk panel in deep teal
274 x 76 cm



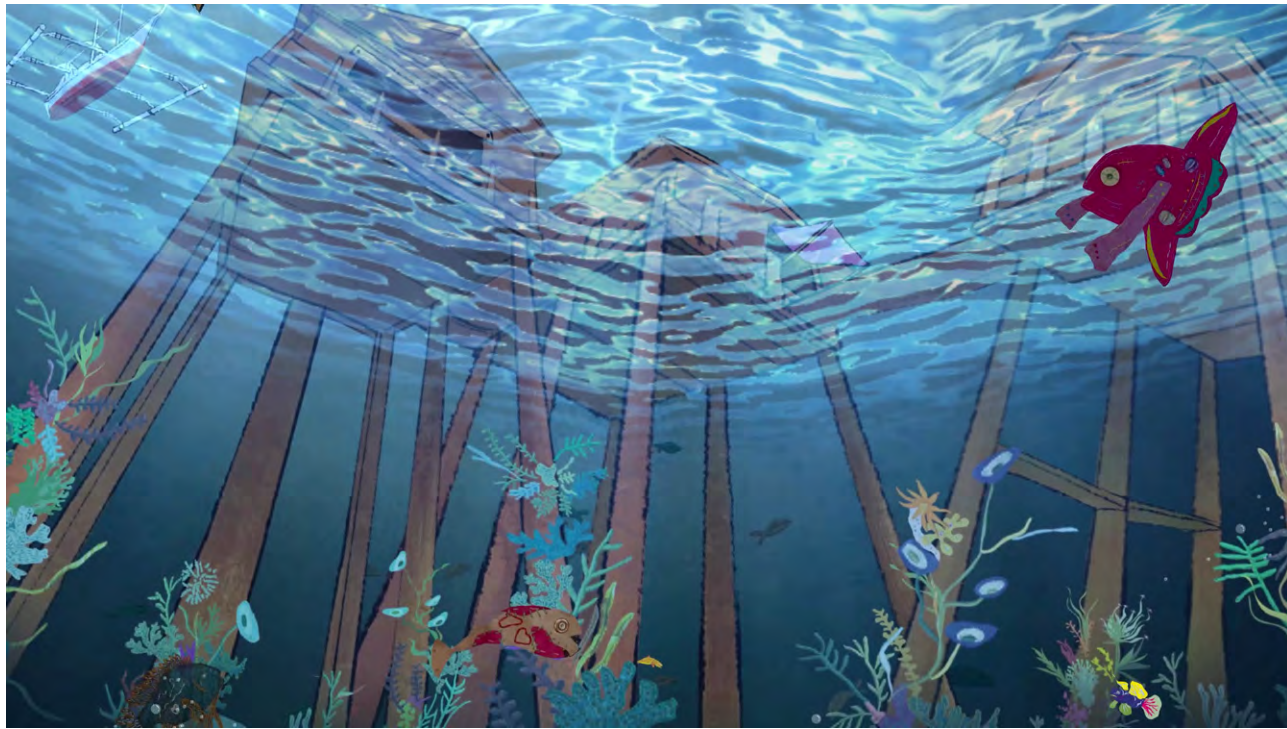
Sonar Chant, 2025
 Embroidered hand-dyed
 piña-silk panel in deep teal
 274 x 76 cm



The River Lantern Mischief,
2025
Embroidered hand-dyed
piña-silk panel in deep teal
247 x 76 cm



Unmoored Flotilla, 2025
Embroidered hand-dyed
piña-silk panel in deep teal
320 x 76 cm



Re:clamation, 2026
Single Channel Animation Video



Strait Lines, 2026
 12-gauge brass bullet shells,
 stitched scrap leather, grommets
 80 x 105 cm



Sea.mless Gambit, 2025
 1000 spent bullets of calibers 45, 49, 38,
 9mm, 22, 5.56, 308, shotgun shells, leather
 132 x 204.5 cm

Polysea, 2026
 Acrylic on canvas, leather, grommets and 12-gauge brass bullet heads
 90 x 120 cm



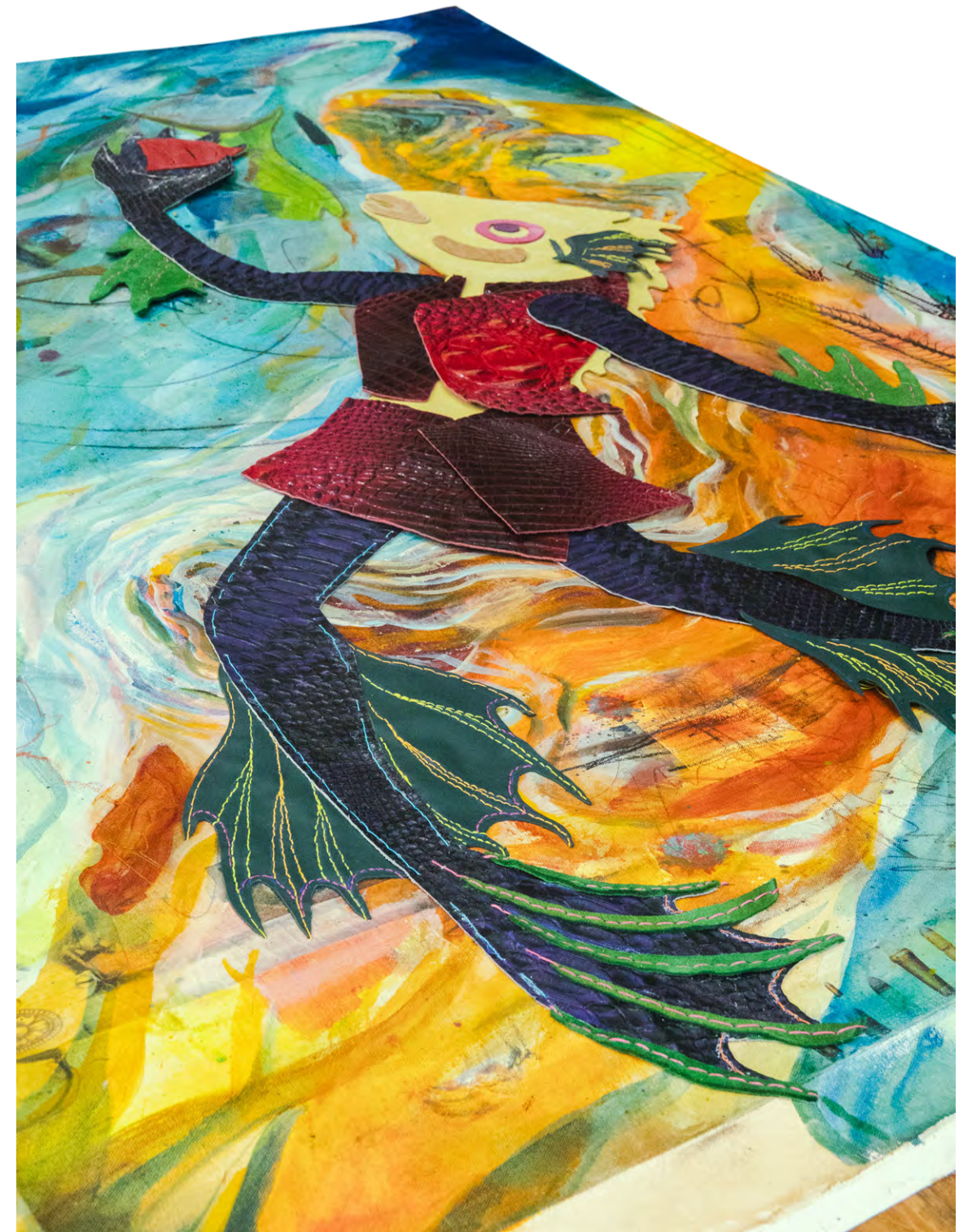


Waterworks, 2026
 Acrylic on canvas, leather, grommets, brass bullet casings
 and 12-gauge brass bullet heads
 90 x 90 cm

Fins and Verdicts, 2026
 Acrylic on canvas, leather, grommets, 12-gauge brass
 bullet heads and bullet shells
 90 x 70 cm



Close-up image of
FLOaTING Syokoy, 2026
Acrylic on canvas, leather, grommets and brass bullet heads
120 x 90 cm





Josephine Turalba (b. 1965, Manila, Philippines) is a Manila-based transdisciplinary artist whose work explores issues of divide and convergence within a volatile geopolitical world order. Her nomadic relation to various forms of media, including performance, installation, experimental video, tapestry, photography, and painting, allows her to delve into her obsessions with sociopolitical narratives, myths, and personal histories. Addressing power struggles over contested waters, she reframes these conflicts through leather and bullet shell tapestries, using a hydro-feminist lens.

Turalba is a highly accomplished artist and academic. She has showcased her work at prestigious events and institutions worldwide, including the London Biennale, Cairo Biennale, and Venice Biennale. She has served in various leadership roles, including as Director of Arts-Based Research at the Philippine Women's University and as a Research Fellow at the MIT Future Heritage Lab and Program for Arts, Culture, and Technology. Turalba holds a Master's degree in Research from Sint-Lucas Antwerpen, KdG Belgium, as well as an MFA in New Media from the Transart Institute, validated by Donau Universität Krems, Austria.

EDUCATION

- 2023 Masters of Research in Art and Design
Sint Lucas Antwerpen, Karel De Grote Hogeschool, Belgium
- 2009 Masters in Fine Arts, New Media
Transart Institute validated by Donau University Krems, Linz, Austria
- 1988 Bachelor of Arts, Major in Psychology
University of the Philippines Diliman, Quezon City, Philippines

SOLO EXHIBITIONS

- 2026 We Are The Sea, curated by Caroline Ha Thuc, 10 Chancery Lane Gallery, Hong Kong
- 2024 Click.Share.Tag., Salcedo Private View, Makati City, Philippines
- 2020 High Wire High Seas, Galleria Duemila, Metro Manila, Philippines
- 2019 K9, Aphro, Makati City, Metro Manila, Philippines
- 2018 Candid Canines, Dragon Gallery, Yuchengco Museum, Manila, Philippines
- 2016 Vagari, Galleria Duemila, Manila, Philippines
- 2014 Fractured Focus, Koussevitzky Art Gallery, Massachusetts, USA Ricochet, Nova Gallery-
Manila, Makati City, Philippines
In Wonderland, Künstlerdorf Schöppingen, Schöppingnen, Germany
- 2008 Open Season, Cultural Center of the Philippines, Manila City, Philippines
Hidden Tales, Ricco Renzo Gallery, Makati City, Philippines
- 2007 Exploits on the Dining Table, Power Plant Mall, Makati City, Philippines
- 2003 Batanes Through the Lens, Intramuros, Manila City, Philippines
- 1997 Josephine Turalba Paintings and Photographs, Lopez Museum Pasig City, Philippines
- 1995 Living Tales, Berenguer-Topacio Gallery Manila City, Philippines

SELECTED GROUP EXHIBITIONS

- 2026 Art Basel Hong Kong, 10 Chancery Lane Gallery, Hong Kong Convention and
Exhibition Centre, Hong Kong
- 2025 Beauty Will Save the World: eight artists from Southeast Asia, curated by iola Lenzi, 10
Chancery Lane Gallery, Hong Kong
10th Nakanojo Biennale 2025, Japan
Feminist Cartography – Project Panatag: Subjective Mapping of the Philippines,
Yuchengco Museum, Metro Manila, Philippines
In Search Of, Galerie Northburga, Innsbrück, Austria
Hanan Printmaking Exhibition, Makati City, Philippines
PhD Research Exhibition 2025, Burren College of Art, Ireland Xavier Art Fest 2025 by
Galleria Duemila, Xavier School, San Juan, Metro Manila, Philippines
- 2024 Echoes of Light, Nakanojo Biennale, Cebu / Philippine Women's University-Manila,
Philippines
Four-Play, Fashion Interiors, Makati City, Philippines
On Site: Dialoog, Cultural Center of the Philippines, Pasay City, Philippines Artistic
Research Exhibition, Philippine Women's University-Manila, Philippines

	New Impressions First Print Show, Somerville, MA, USA To Bring a Plate, Gravity Art Space, Quezon City, Philippines Porte Aperte, Galleria Duemila, Metro Manila, Philippines Shared Memory, International Çanakkale Biennial, CerModern Xavier Art Fest 2024 by Galleria Duemila, Xavier School, San Juan, Metro Manila, Philippines
2022	Earthly Paradise, Altromondo Gallery, Manila, Philippines
2021	Istorya Namon Subong (Our Stories Now). Manila, Philippines Somerville as Muse, Somerville Museum, MA, USA ALT 2021, Finale Art File, Manila, Philippines SAC/Inside-OUT Gallery ArtBeat POP, Somerville, MA, USA Limbag Kamay, Contemporary Print Fair, Philippines
2020	36th International Festival Sarajevo Winter, Collegium Artisticum, Bosnia & Herzegovina Carpe Diem, ALT Exhibition, SM Aura, Manila, Philippines The Art Piece as a Closed Text Series, Makati City, Philippines Linked Objects, Artisteirum 13/2020, Espace Juraplatz, Biel, Switzerland Not Another Mother and Child, Orange Project, Bacolod City, Philippines Womensemble: Creating Female Subjectivity in Art, National Taiwan Craft Research and Development Institute, Taiwan
2019	ONSAEMIRO: Art Politic - Border Crossing DMZ, Suwon IPark Museum of Art, South Korea Violence Transformed, MA, USA
2018	Moving pledges: Art and action in Southeast Asia, Institute of Contemporary Arts, Singapore Femi-flow Creating Female Subjectivity in Art, National Taiwan Craft Research and Development Institute, Kaoshiung, Taiwan 6th Canakkale Biennial: Imagined Homes, Turkey Guns and Gun Violence in America: Too Many Too Close, Cambridge College, MA, USA SAB'R: Light a Dream, Institute for Peace and Development in Mindanao, Marawi City
2017	Collectionner, le désir inachevé, Musée d'Angers, France Taste The Future Collection, Fine Art Gallery The American University of Paris, France No Way Forward No Way Back, Massachusetts Institute of Technology, USA Taxi, Erratum, Milan, Italy Curated By Federico de Veyra, Ayala Museum, Makati, Philippines En Masse, Thompson Giroux Gallery, Chatham, New York, USA 3.2.1., Ricco Renzo Gallery, Manila, Philippines
2016	2016 London Biennale: Synchronisations/Syncopations, Rome, Italy Homeland, 5th International Çanakkale Biennial, Turkey, Palace of the Arts, Cairo, Egypt Papers and Layers, Cultural Center of the Philippines Multiples, KUAD Galeri, Istanbul, Turkey
2015	Personal Structures – Crossing Borders, European Cultural Center, Palazzo Mora, Venice, Italy (concurrent with the 56th Venice Biennale 2015) Speak Together, Hofburg Imperial Museum, Innsbruck, Austria Caravanserraglio, PolilLab, Arezzo, Italy Fusionera, Thompson Giroux Gallery, Chatham, New York, USA Studio 300 Digital Art and Music Festival 2015, Kentucky, USA Handmade, Cultural Center of the Philippines En Masse, Thompson Giroux Gallery, Chatham, New York, USA

2014	The Roving Eye: Contemporary Art from Southeast Asia, ARTER & Koc Foundation, Istanbul, Turkey Mother Load, MET Open, Metropolitan Museum, Manila, Philippines Relative Realities, Yuchengco Museum, Makati City, Philippines Terms & Conditions, Simultan Festival #10, Arthouse, Timisoara, Romania Dornier, Royal Armed Forces Museum, London, United Kingdom Small is Beautiful, KUAD Gallery, Istanbul, Turkey Yesterday Once More, Erehwon Art Space, Quezon City, Philippines Alay Sining 7: Art with a Heart, Manila, Philippines
2013	Pra Biennale – JOGJA International Mini Print Festival, Jakarta, Indonesia VII Tashkent Biennale of Contemporary Art: Different Cultures-One World, Uzbekistan Grounded, Lopez Museum, Pasig City, Philippines Nuit Blanche, Paris, France Inside OUT, Atlantic Center for the Arts, Florida, United States of America Hugot, Sining Makiling Gallery, Calamba Laguna, Philippines Masterpieces: Asian Digital Art, Ayala Museum, Makati City, Philippines Untuned, CCAMS Gallery, Philippine Women's University-Manila, Philippines Six Pack Abs, Ricco Renzo Gallery, Makati City, Philippines Pagtitipon, De La Salle University Manila, Philippines 2nd Izmir International Biennial, Izmir, Turkey The Story of the Creative, See Exhibition Space, New York, United States of America DomestiCITY, J Gallery, Manila City, Philippines
2012	Where is The Here If The Here is In There?, Dublin, Republic Ireland Earth Body Mind, 2nd Kathmandu International Arts Festival, Katmandu, Nepal M1 Singapore Fringe Festival 2012, Singapore City, Singapore Beautiful Life: Memory and Nostalgia, Pier-2 Art Center, Kaohsiung, Taiwan, China Connecting the Dots, Arnica Gallery, Kamloops BC, Canada Human Frames, La Cinémathèque Française, Paris, French Republic Wits School of Arts, Johannesburg, South Africa Werkstatt der Kulturen, Berlin, Germany
2011	Nowheresville, General Hardware Contemporary, Toronto, Canada Nothing to Declare, Yuchengco Museum, Makati City, Philippines Beautiful Life: Memory and Nostalgia, South Hill Park, Bracknel, United Kingdom Not Festival, New York, United States of America Human Frames, KIT Kunst-im-Tunnel, Düsseldorf, Germany Human Frames, The Sub station Theatre, Singapore City, Singapore Alay Sining 3: Art with a Heart, Manila, Philippines
2010	12th International Cairo Biennale, Cairo, Egypt Spaces in Between, ConcentArt, Berlin, Germany Re-Dress, Tam-Awan Arts Festival, Baguio City, Philippines Constructing Secrets, Thoughts & Memories: Aspects of Postmodern Practice National Commission for Culture & Arts Gallery, Manila, Philippines
2009	The World Next Door, Malta Contemporary Art Center, Malta Uncommon Sense (trauma, interrupted, too), Cultural Center of the Philippines Tutok SONA Edukasyon, Manila Contemporary, Manila, Philippines
2008	Tutok Krisis: Kalunasan Anong K Mo?, Blanc Art Space, Manila City, Philippines 08.08.08 Britania Art Projects, Quezon City, Philippines Trajectories, Wooloo Productions, Chelsea Gallery Space, New York, USA
2002	Our Environment Today, Exportbank Plaza, Makati City, Philippines
1997	Oil, Water and Clay, Galleries of Fine Arts, Quezon City, Philippines

AWARDS AND HONOURS

- 2023-26 ITP VLIRUOS Grant, Flemish Interuniversity Council, Antwerp, Belgium
- 2018 MIT Future Heritage Lab Fellowship
- 2017 Council for Arts MIT, Artist Project Grant
Massachusetts Institute of Technology Arts, Culture, Technology Program Research
Affiliation Fondation La Roche-Jacquelin Visual Arts Residency, France
- 2016 Fine Arts Work Center, Artist Residency, Provincetown, MA, USA
La Macina di San Cresci Artist Residency, Italy
- 2015 Cultural Center of the Philippines, Visual Arts Venue Grant
National Commission for Culture and the Arts, Philippines Travel Grant to Venice, Italy
Lesley University College of Art and Design, Studio Residency for Teaching Artist 2014
- 2014 Turkiye Artist Residency, Sapanca, Turkey
- 2013 Vermont Studio Center, Artist Residency, USA
Atlantic Center for the Arts, Artist Residency, Florida, USA
- 2012 9th International Artist Grant, Cappadocia, Turkey
- 2011 Art Omi International Artist Residency Grant, New York, USA
Stiftung Künstlerdorf Schöppingen Visual Artist Residency Grant, Germany National
Commission for Culture and the Arts, Philippines Travel Grant to Singapore
- 2008 Cultural Center of the Philippines, Visual Arts Venue Grant
- 2005 Tahitian Pearl Trophy Asia 2005, G.I.E. Perles de Tahiti
- 2003 Tahitian Pearl Trophy Asia 2003, G.I.E. Perles de Tahiti

COLLECTIONS

- Francis J. Greenburger Foundation, New York, USA
- Omer M. Koc Collection, Istanbul, Turkey & London, UK
- Yuchengco Museum Manila, Philippines
- Metropolitan Museum of Manila, Philippines
- Fondation La Roche Jacquelin, France
- Shangri-la Hotel Group, Singapore





ABOUT 10 CHANCERY LANE GALLERY

Established in 2001, when Hong Kong's art scene was burgeoning, Katie de Tilly started 10 Chancery Lane Gallery. Along the back wall of the, then running, Victoria Prison, now the buzzing Tai Kwun Heritage and Cultural site, the little walking lane opened into a gallery specializing in contemporary art from the Asia-Pacific. Over the past 25 years, 10 Chancery Lane has worked with some of the region's great artists, curators, and museums. The gallery's motto still stands: *"We are committed to giving a breath of fresh air to the Hong Kong art scene by bringing works that can expand horizons, open minds, and view the world, and life in general, through varying eyes, ideas, and souls. Art is not just decoration for our walls but a connection with our deep inner selves and the world around us."*

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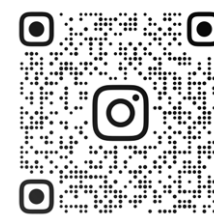
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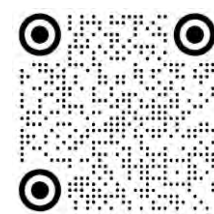
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