GRAVITAS (detail), 2025
Graphite, Acrylic on Canvas
243.84 x 365.76 cm

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RONALDVENTURA
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61st International Art Exhibition
La Biennale di Venezia

docks cantieri cucchini
Castello 1/A, 30122 Venice



CONSECRATION, 2025
Bronze, Metal,
Fiberglass/Resin,
LED lights, Oyster Shell,
Water Base Paint
374 x 55 x 249 cm

Ronald Ventura

Ronald Ventura is a Filipino visual artist from Malabon City. He earned a BFA in Painting from the University of Santo Tomas and later taught at UST's College of Fine Arts & Design (1993–2001). His international exhibition history includes solo presentations in New York at Tyler Rollins Fine Art (e.g., Wild State of Mind, E.R., Thousand Islands, Metaphysics of Skin), as well as shows in Taipei (Project: Finding Home), Tokyo (Whitestone Ginza New Gallery), Milan (Primo Marella Gallery), Lugano (Switzerland), Singapore, and Hong Kong (Perrotin). He has also participated in major art fairs and biennial contexts internationally, including Prague Biennial 4, Art Dubai, MiArt, KIAF, Art Central Hong Kong, and Taipei Dangdai.

Ventura is known for a distinctive layered visual language that fuses virtuosic realism with cartoons, graffiti-like marks, and quotations from art history. Working across painting, drawing, sculpture, and installation, he builds dense, cinematic images where multiple cultural registers — pop, folklore, and the classical — collide in a single frame. Ventura has presented widely in Asia, Europe, and the United States, and his work is held in major private and institutional collections.

luna.ronaldventura.com

La Biennale di Venezia
61. Esposizione Internazionale d'Arte
Eventi Collaterali

Ronald Ventura
LUNA

curated by Ruel Caasi

9 May-22 November

Under One Moon

Two cities, seemingly worlds apart, tell similar tales of people's lives, memories, and histories greatly shaped by the rhythms of water. One sits between the sky and the Venetian lagoon, while the other lies along the estuaries of Manila Bay. Though separated by a vast geographic distance, these two places respond to the same subtle force from afar—the pull of a distant, glowing presence in the night sky.

This exhibition initiates a vivid conversation between two worlds and explores their affinities through a range of metaphors, materials, and images. Central to this dialogue is the exhibition's titular celestial body – the moon – which serves as a recurring motif linking the works while foregrounding the natural phenomena behind the shared experiences of two tidal cities. Taking cues from "minor keys," the exhibition invites viewers to listen to the lived experiences, daily narratives, material culture, and other quotidian signals of life built on unstable grounds. While not denying the possibility of catastrophe brought about by climate change in areas where land and sea regularly overlap, the exhibition attends to smaller details that are always present or slowly unfold before the louder, dramatic moments of disaster. Debris gradually accumulating in water, rising tide lines on walls, or bodies and routines adapting to perennial flooding – all of these experiences silently accrue over time like sediment that potentially thickens into an environmental crisis.

Here, Ronald Ventura brings his hometown and formative environment, perhaps instrumental in honing his earliest creative impulses, to a global artistic event. Malabon, a coastal city in the Philippines, comes to life in Venice through an immersive gathering of paintings, sculptures, and installations. Stories of historical significance, trade routes, adaptation, and vulnerability are exchanged between two localities. Under one moon, water rises and recedes, whether in Manila Bay or the Adriatic Sea. Several works remind us of this entanglement in the same gravitational field while referencing adjustments in gestures and habits that living with tides necessitates. The moon appears as a vessel in some pieces; its curvature doubles as the hull of boats or gondolas, depicting how people navigate waters constantly stirred by the lunar force. Livelihoods arising from coastal economies are likewise referenced in these watercraft as well as in the outdoor installation in which crab-like forms are held by a fishnet. A series of swimming bodies arch into crescents, while arms morph into paddles in other human figures. These transformations allude to how bodies and their movements have adapted to the realities of life in close proximity to water.



Both cities take pride in their history and heritage, but currently face the challenges posed by rapid growth and urban expansion. Under the moon's influence, the tides touch and lift everything within their reach, heritage and discard alike. A triptych reveals a massive debris deposit, while a network of drainage pipes is uncannily juxtaposed with the head of a classical sculpture. The distinction between the valuable and the disposable blurs as cherished symbols of culture and remains of glorious past drift alongside waste, discarded fragments, and the excesses of industry and consumer society.

In this momentary encounter between two communities existing apart, Luna and its cycles become the background pulse that sets the pace of everyday life and the course of destinies.

Ruel Caasi, Curator

FRAGMENTS, 2025
Graphite, Acrylic on Canvas
365.76 x 243.84 cm

Front Cover:

PETRIFICATION OF THE VOID (detail), 2025
Bronze, Metal, Fiberglass/Resin,LED lights,
Oyster Shell, Water Base Paint
240 x 181 x 148 cm

Photos by **Ronald Ventura Studio**