A contemporary practice investigating perception through surface, structure, and restraint.

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JOYCE ASHWORTH
(b. Manila, Philippines)

ARTIST BIO

Joyce Ashworth is a contemporary Filipino artist whose practice explores ambiguity, perception, and emotional restraint through abstraction and figurative forms. Working in acrylic, she develops paintings through layered surfaces, restrained palettes, and disciplined compositions that invite sustained contemplation.

Her work has been recognized in national art competitions in the Philippines like the Tarlac National Art Competition where she was awarded Grand Winner for Non-Representational Category (2026) and multiple GSIS National Art Competition Awards (Finalist 2023 and 2025, Honorable Mention 2024) and has appeared in publications including *Lady Masters of Contemporary Philippine Art* (2026), *Woman's Essence: 10th Anniversary Edition* (Milan, 2026), *Alphabet of Filipino Contemporary Artists* (2024), and the *Art Association of the Philippines Book* (2023). She was profiled by *The Manila Times* in 2025.

Ashworth's work has been exhibited in the Philippines and internationally, including Seoul, digital exhibition in Milan, and online exhibitions in New York, and she is a listed artist at The Art Gallery at Rockefeller State Park Preserve, New York. Since beginning her artistic practice in 2019, she has developed several ongoing series that investigate silence, perception, and the expressive potential of minimal forms. She lives and works in the Philippines.

ARTIST STATEMENT

Joyce Ashworth is a contemporary artist whose practice explores ambiguity, perception, and the quiet tension between what is revealed and what remains concealed. Working across abstraction and figurative forms, she develops paintings through layered processes that emphasize materiality, surface, tonal relationships, and the gradual emergence of form.

Rather than presenting fixed narratives, Ashworth creates spaces for contemplation. Figures, structures, and gestures often appear suspended between presence and absence, inviting viewers to engage through observation rather than certainty. Dark tonal passages, restrained palettes, and textured surfaces encourage a slower encounter, allowing meaning to unfold through sustained looking rather than immediate recognition.

Central to her practice is the development of work in series. Each body of work functions as an ongoing inquiry, where recurring visual elements evolve into a distinct visual language. Through this approach, Ashworth investigates memory, transformation, and the ways perception shapes experience.

Her paintings do not seek to provide answers. Instead, they offer moments of quiet discovery, where what is seen may shift with time, distance, and attention.

Curriculum Vitae (Selected)

Joyce Ashworth
b. 1974, Contemporary Artist
Manila, Philippines

Practice

Acrylic painting; abstraction and figurative works.

Exhibitions

2026, September – IDENTITY, Ara Art Centre, Insadong-Gil, Seoul

2026, May – June — Abstract and Minimal Art Exhibit III, Sikora Arts Gallery (Online, New York)

2026, January – February — Abstract and Minimal Art (Inaugural Edition), Sikora Arts Gallery (Online, New York)

2026 – Lady Masters of Contemporary Philippine Art Exhibit and Book Launch, Daloy Likha Gallery, Quezon City, Philippines

2025 — Coloring Lives VIII, The Atrium, Podium Mall, Mandaluyong City, Philippines

2025 — Chateau Art Fair: A Versailles Art Encounter, Las Piñas City, Philippines

2024 — Timeless Tones, Galerie Anna, Festival Mall, Alabang, Philippines

2024 — Coloring Lives VII, Sunshine Place, Makati City, Philippines

2024 — Love Hope Dream Exhibition, EDSA Shangri-La, Manila

Selected earlier group exhibitions include Coloring Lives (2020–2021), Makati City, Philippines.

Awards & Competitions

2026 — Selected Artist, Woman Art Award, Milan, Italy (Gala Presentation)

2025 — Finalist, 20th GSIS National Art Competition (Non-Representation)

2025 — Finalist, Sining Filipina Painting Competition (Figurative)

2024 — Honorable Mention, 19th GSIS National Art Competition (Non-Representation)

2023 — Finalist, 18th GSIS National Art Competition (Non-Representation)

Publications & Institutional Listings

2026 — *Woman's Essence: 10th Anniversary Edition*, Milan, Italy

2026 — *Lady Masters of Contemporary Philippine Art*

2024 — *Alphabet of Filipino Contemporary Artists*, Volume 2

2023 — *Art Association of the Philippines, Contemporary Artists*

2021–2025 — GSIS National Art Competition Catalogs

Listed Artist — The Art Gallery at Rockefeller State Park Preserve, New York, USA

Collections

Private collections in the Philippines, United States, Australia, New Zealand, Singapore, Papua New Guinea, and Saudi Arabia

Affiliations

Member, Art Association of the Philippines (since 2021)

PRACTICE OVERVIEW

Joyce Ashworth's practice investigates perception through the interplay of surface, structure, and restraint. Working primarily in acrylic, she develops paintings through layered processes that emphasize materiality, tonal relationships, and the gradual emergence of form. Rather than directing viewers toward fixed interpretations, her work encourages sustained observation, allowing meaning to unfold slowly through the act of looking.

Moving fluidly between abstraction and figurative forms, Ashworth explores the subtle tensions between presence and absence, concealment and revelation. Whether through suggestive figures, intersecting planes, or gestural structures, her paintings examine how memory, silence, and perception shape the ways we experience and understand the world.

The development of work in series is central to her methodology. Each series functions as an extended inquiry in which recurring visual elements evolve into a distinct visual language. This iterative process reflects a commitment to investigation rather than conclusion, with individual works forming part of a broader conversation within her practice.

Materiality is integral to this inquiry. Layering, scraping, and the physical construction of painted surfaces become both process and metaphor, recording revision, accumulation, and transformation. Texture is not treated as embellishment but as an active participant in the work, reinforcing the relationship between what is revealed and what remains concealed.

Since beginning her artistic practice in 2019, Ashworth has established a body of work recognized through national competitions, publications, and international exhibitions. While diverse in appearance, her paintings remain connected by a shared pursuit: to create contemplative spaces where perception is slowed, structure gradually emerges, and meaning is discovered through attentive engagement.

SELECTED WORKS



“Quiet Resolve”
Acrylic on canvas
91 × 61 cm (3 × 2 ft)
2026

Part of the ongoing **Enigma** series, *Quiet Resolve* reflects a growing confidence in restraint. Layered planes and directional mark-making create a quiet equilibrium, where shifts in texture and tone become the primary means of articulation.

Rather than directing interpretation, the work remains open, encouraging prolonged observation and allowing each viewing to unfold at its own pace.



“Figure 1A: On the Matter of Silence”
Acrylic on canvas
91 × 122 cm (3 × 4 ft)
2025

Finalist
Non-Representation Category
20th GSIS National Art Competition
Philippines

Figure 1A: On the Matter of Silence studies the tension between concealment and clarity. Soft shifts of light move across the surface, suggesting form without fully resolving it.

The work holds at the threshold of recognition, where structure begins to emerge, then recedes—testing how much can be perceived before dissolving into abstraction.



“Shrouded Harmony"
Acrylic on canvas
122 × 91 cm (4 × 3 ft)
2024

Honorable Mention
Non-Representation Category
19th GSIS National Art Competition
Philippines

Shrouded Harmony explores a quiet balance within obscurity. Layers of deep blacks and softened edges create a restrained field, where form remains partially concealed.

Subtle tonal variations guide the eye, allowing structure to register gradually through light and shadow.

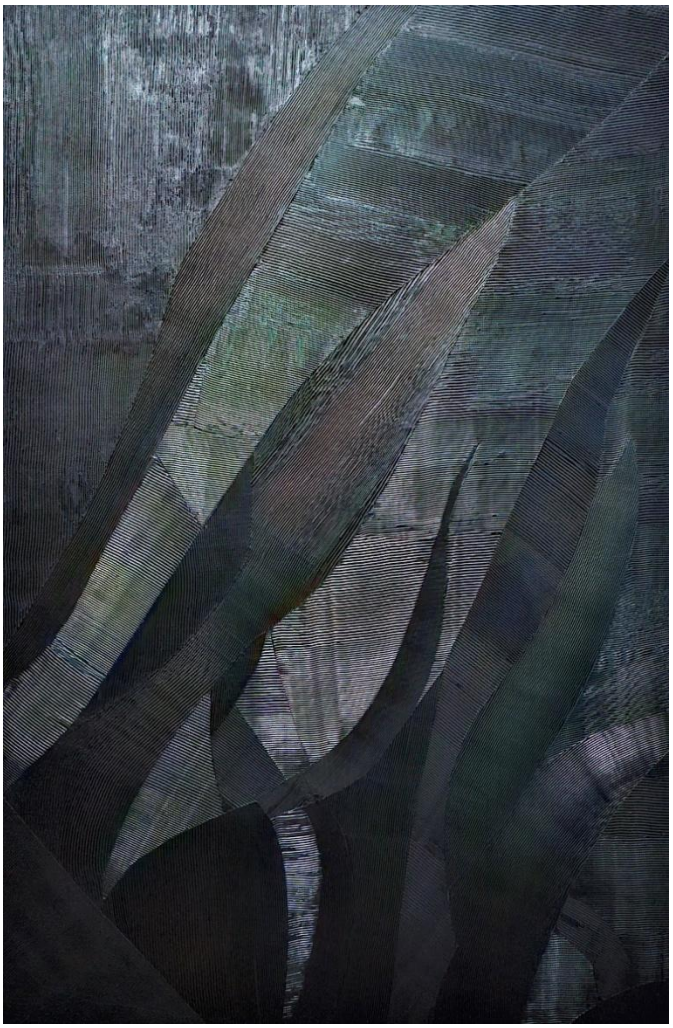


“Enigma”
Acrylic on canvas
91 × 122 cm (3 × 4 ft)
2023

Finalist
Non-Representation Category
18th GSIS National Art Competition
Philippines

Enigma holds a central position within the body of work, engaging with ambiguity through restraint and tonal control. Subtle shifts between shadow and faint illumination create a contained, magnetic field.

The composition does not resolve immediately. Instead, it invites sustained looking—where form emerges gradually and meaning remains open, held in balance between clarity and obscurity.



“Enigma En Rosso: Prima Amore”

Acrylic on canvas
92 × 61 cm (3 × 2 ft)
2024

Enigma en Rosso: Prima Amore introduces a muted red undertone within a controlled tonal field. Subtle shifts in hue alter the depth of the surface.

Color is held in tension rather than fully revealed, inviting sustained looking as form emerges gradually through layered marks.



“Shifting Form”
Acrylic on canvas
46 × 36 cm
2026

Shifting Form is built through sweeping arcs and layered strokes, where mass holds in quiet motion across the surface.

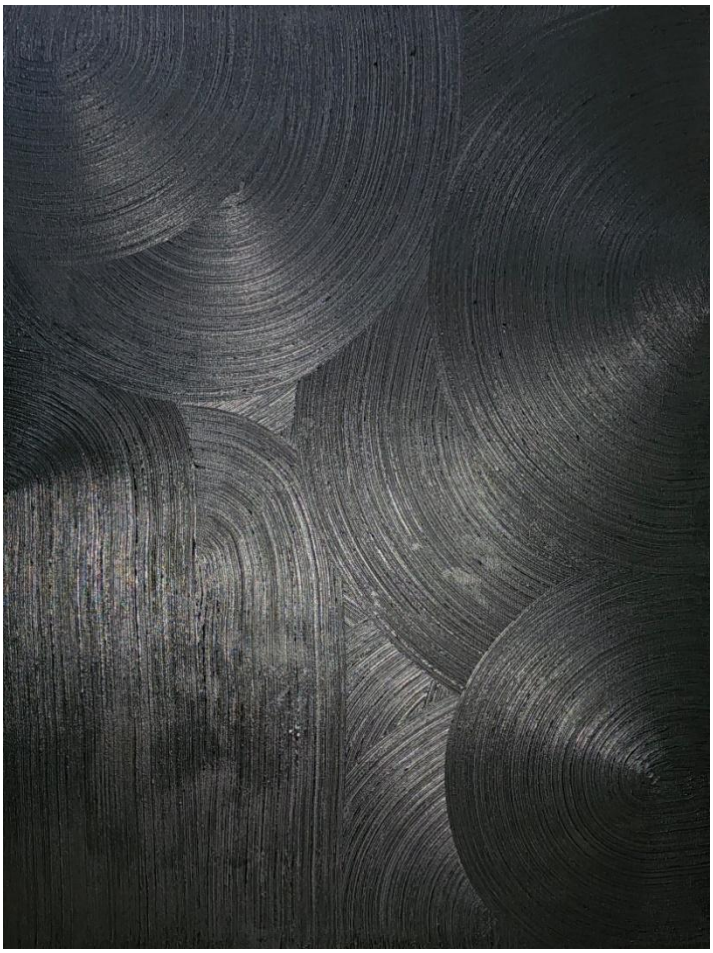
Light moves along these curves, revealing shifts in weight, tension, and direction. The composition resists a fixed structure, allowing form to shift through subtle variation and continuity.



“Surface in Motion”
Acrylic on canvas
91 × 122 cm (3 × 4 ft)
2024

Surface in Motion explores movement within a measured tonal field. Sweeping arcs overlap across the surface, creating a quiet rhythm that suggests both continuity and change.

Light travels across the layered marks, revealing subtle shifts in depth and direction. Rather than describing movement itself, the work invites viewers to experience form as something continually emerging—held between stillness and motion, clarity and ambiguity.



“Circular Field”
Acrylic on canvas
122 × 91 cm (4 × 3 ft)
2024

Circular Field engages with surface and repetition within a controlled tonal field. Layered circular marks build across the composition, creating a controlled rhythm of movement.

Light moves subtly across the surface, revealing shifts in pressure and density. Structure emerges gradually through texture and motion.



“Emergent Plains”
Acrylic on canvas
36 × 46 cm
2026

Emergent Plains unfolds through intersecting surfaces and subtle tonal shifts, where structure begins to register within a muted field.

Directional marks guide light across the composition, revealing transitions between planes. Form remains partially unresolved, held in a balance between solidity and ambiguity.

Joyce Ashworth

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