

3RD QUATERLY NOTES IN CPAR

By: Angelie Julia S. Casimina

NOT INCLUDED: Reporting

Lesson 4: HEARING INDIGENOUS, ASIAN, AND WESTERN NOTES IN PHILIPPINE MUSIC

JOSE MACEDA

- ❖ January 31, 1917– May 5, 2004
- ❖ Composer, Ethnomusicologist, and National Artist for Music
- ❖ He is recognized for his significant contributions to Filipino music, particularly in the field of indigenous Filipino sounds and experimental music.
- ❖ He composed a number of avant-garde pieces that merged indigenous instruments with modern techniques.
- ❖ His landmark works include "Pagsamba" and "Ugnayan."
- ❖ He devoted 40 years of his life to documenting and recoding the chants, prayers, rituals, and music of ethnic Filipinos from northern tip to the southern tip of the Philippines.
- ❖ "An Ethnomusicological Survey in the Philippines.
- ❖ Antedated by 30 years the following contemporary genres:
 - Hip-hop
 - Ambient (tone & atmosphere)
 - Noise (expressive use)
- ❖ "Musique Concrete"

His works fall under the following classifications:

1. Music for bamboos, mixed instruments and voices
2. Music for six gong families
3. Music for mouth harps
4. Music for cassette recorders and radio stations
5. Music for European instruments, bamboos, percussion, and gongs
6. Music for orchestral or European instruments
7. Music as theater

Maceda's bold Experimentations:

1. Compositions that mixed Filipino and other Asian native instruments
2. Compositions that mixed Filipino native and European instruments

3. Compositions that mixed European instruments not usually grouped together
4. Compositions that required some group/s of performers to walk in a ritual manner or exchange places at given intervals
5. Compositions that made use of radio sets, radio stations, and electronic instruments/gadgets

Francisco Feliciano

- ❖ February 19, 1941 - September 19, 2014
- ❖ Morong, Rizal
- ❖ National Artist for Music (2014)
- ❖ Composer, conductor and an educator

Samaon Sulaiman

- ❖ March 3, 1953 - May 21, 2011
- ❖ Mamasapano, Maguindanao
- ❖ Master kudyapi player
- ❖ Gawad Manlilikha ng Bayan (1993)

Lesson 5: DANCE IN THE PHILIPPINES: FROM FOLK TO CONTEMPORARY MOVES

Francisca Reyes-Aquino

- ❖ March 9, 1899 - November 21, 1983 (84)
- ❖ Lolomboy, Bocaue, Bulacan
- ❖ "Folk Dance Pioneer" and "Mother of Philippine Folk Dancing"
- ❖ Parents: Felipe Reyes and Juliana Santos
- ❖ Studied elementary and high school in Tondo, Manila
- ❖ Bachelor of Science in Education at the UP
- ❖ Pioneering research on our folk dances and games
- ❖ Research in villages in Central and Northern Luzon
- ❖ Philippine Folk Dances and Games (1927)
- ❖ Went to Mindanao, Leyte, and the Mountain Province, documenting 33 folk dances and folk songs.
- ❖ Tinikling dance
 - Named after the hopping bird, tikling, usually found in the rice field.
- ❖ Organized the Filipiniana Dance Troups of UP
- ❖ She was widowed and left with a daughter in 1939, four years after the marriage.
- ❖ Superintendent of Physical Education in the Bureau of Public Schools
- ❖ Folk dancing became part of the Physical Education subject/curriculum.
- ❖ She married Serafin Aquino in 1947
- ❖ 1940s and 1950s

- ❖ She taught at dance camps, joined leading dance/ Physical Education associations/organizations/federation, attended national and international dance/Physical Education seminar/conferences.

The goal of popularizing folk dances and games, dances, and Physical Education activities in general became easier with the help of her books:

- ❖ Philippine National Dances (1946)
- ❖ Gymnastics for Girls (1947)
- ❖ Fundamental Dance Steps and Music (1948)
- ❖ Foreign Folk Dances (1949)
- ❖ Dances for All Occasion (1950)
- ❖ Playground Demonstration (1951)
- ❖ Philippine Folk Dances (1953)

Her legacy of Philippine folk dances lives on as we watch today the Filipiniana dances performed in school programs, on television/stage, in movies, in street pageants: Alahoy, Apat Apat, Ba-Ingles, Basulto, Binadyong, Himig Sa Nayon, Kalapati, Lubi-Lubi, Maglalatik, Manang Biday, Polka sa Nayon, Tiklos, Tinikling, and many others.

Leonor Orosa-Goquingco

- ❖ July 24, 1917 - July 15, 2005 (87)
- ❖ Jolo, Sulu
- ❖ “Dean of Filipino Performing Arts Critics”, “Trailblazer”, and “Mother of Philippine Theater Dance”
- ❖ Parents: Sixto Orosa and Severina Luna
- ❖ Valedictorian in High School and Summa Cum Laude in College at St. Scholastica's College (Manila)
- ❖ She was married to Benjamin Goquingco.
- ❖ They had three children: Benjamin Jr., Rachele, and Regina, who are dancers, too.
- ❖ A dancer, choreographer, poet, playwright, visual artist, scenic and costume designer, pianist, composer, cultural historian, performing arts critic (under her name, and under her pen name Cristina Luna), and teacher.
- ❖ Took graduate courses in theater craft, drama, and music at Columbia University and Teachers College in New York City, USA.

She started studying ballet at an early age. She also took up professional and teacher's ballet courses, which broadened her dance repertoire: folk, classical, Indian, Spanish, and modern. Rosalinda L. Orosa, Leonor's sister who was also an art critic, wrote this providential recollection about her older sister:

“When Leonor was only 16, she had already proven what a remarkable dancer she was while providing the intermission number of a piano recital. As a Roman soldier with a plumed helmet in War Dance, she went off to battle, fought valiantly, got wounded and had a moving death scene. War Dance, done sur les pointes, so impressed the audience that they kept clamoring for a “repeat” in what was probably the most sustained applause I had heard in my life. It stopped only when the piano had been pushed back on the stage, thereby precluding an encore.”

“How original and daring of her to ballet choreograph a war dance, Roman soldier at that, in sur les pointes (on the tips of the toes), Major dance experiments would follow. The BSE summa cum laude from Saint Scholastica's College enthusiastically challenged herself-and succeeded- in trail-blazing and trend-setting choreographies.”

Life after college became more and more productive. Most notable among her accomplishments are the following:

- ❖ She was the only dancer on the First Cultural Mission to Japan. She produced Circling the Globe (she was also its dancer, choreographer, set and costume designer) and Dance Panorama.
- ❖ She created The Elements, a record by itself because it was the first ballet to be choreographed by a Filipino to commissioned music.
- ❖ Her Sports featured a tennis match and a basketball game.
- ❖ She choreographed the first Philippine folkloric ballet, Trend: Return to the Native.

Drawing inspiration from Jose Rizal's novel Noli Me Tangere, she choreographed Noli Dance Suite, consisting of Maria Clara and the Leper, Asalto for Maria Clara, and others. Noli Dance Suite was the first choreography that anchored itself on this novel of our great hero. Noli's characters Sisa, Elias, and Salome would be featured in her subsequent choreographies.

- ❖ She also reinvented Francisca Reyes-Aquino's Tinikling dance. Leonor choreographed her The Bird and the Planters in stylized version, quite different from Aquino's original folk-dance version.

Orosa-Goquingco's works also showed thematic, historical, and cultural breadth and depth as in the following:

- Vintal; Morolandia (choreographed in 1938); Festival in Maguindanao (depicting a Muslim royal wedding)

- *Eons Ago: The Creation* (depicting Philippine legends of the creation of the world and of the first man and woman)
- *Miner's Song* (here, folk dances were choreographed the Leonor Orosa way, that is, with innovations).
- *Tribal*, showing the death of a warrior through choreography, expressive of the Mountain Province-dance style.

Rosalinda wrote:

"Filipinescas: Philippine Life, Legend and Lore in Dance (variously described as an epic, a saga, and a synthesis of history, legend, and tradition) includes, among countless trailblazers in dance-theater, the first choreography of native Lenten practices: the flagellates, the religious procession with the lights, the first trading scene and barter; the first depiction of a fiesta, the first choreography of native games such as the palo cebo, and what has become the Filipinescas' signature dance: sabung, the first graphic, explicit depiction of an actual cockfight as a sport in a realistic setting, complete with a grand entrance of the cocks, the Kristo, and the bettors."

She wrote the book *Dances of the Emerald Isles*, which was more than a book, about the history of Philippine dances. Doctor Marcelino Foronda, then president of the Philippine National Historical Society, wrote: "Deeply perceptive and perspicacious, the author provides the interlocking historical, political, social and economic contexts so necessary in the understanding of Philippine dance. Leonor has proven herself not only the country's most eminent choreographer but also a cultural historian of the first order."

Lucrecia Reyes-Urtula

- ❖ June 29, 1929 / Iloilo City
- ❖ Her NCCA National Artist's profile says: she's a choreographer, dance educator, and researcher, spent almost four decades in the discovery and study of Philippine folk and ethnic dances. She applied her findings to project a new example of an ethnic dance culture that goes beyond simple preservation and into creative growth.
- ❖ Over a period of thirty years, she had choreographed suites of mountain dances, Spanish-influenced dances, Muslim pageants and festivals, regional variations, and dances of the countryside for the Bayanihan Philippine Dance Company of which she is the dance director.
- ❖ World tours in Americas, Europe, Asia, Australia, and Africa.

She had staged the following:

- Singkil, a Bayanihan signature number based on a Maranao epic poem
- Vinta, a dance honoring Filipino sailing prowess;
- Tagabil, a tale of tribal conflict.
- Pagdiwata, a four-day harvest festival condensed into a six-minute breathtaking spectacle
- Salidsid, a mountain wedding dance
- Idaw, Banga, and Aires de Verbena.
 - ❖ She died on August 24, 1999, at the age of 70.

Ramon Obusan

- ❖ June 16, 1938 - December 21, 2006 (68)
- ❖ Father: Doctor / Mother: Voice Teacher
- ❖ Bachelor of Science in Fisheries at UP
- ❖ Taught fishery courses at Aklan Polytechnic Institute
- ❖ Aklan Wedding
- ❖ Battlecry: Authenticity
- ❖ Bayanihan Philippine Dance Company
- ❖ Ramon Obusan Folkloric Group
- ❖ Collector of Filipiniana Clothing

Among the full-length productions he choreographed are the following:

- ❖ Vamos a Belen! Series (1998-2004) Philippine Dances Tradition
- ❖ Noon Po sa Amin, tableaux of Philippine History in song, drama, and dance
- ❖ Obra Maestra, a collection of Ramon Obusan's dance masterpieces
- ❖ Unpublished Dances of the Philippines, Series I-IV
- ❖ Glimpses of ASEAN, Dances and Music of the ASEAN-Member Countries
- ❖ Water, Fire and Life, Philippine Dances and Music—A Celebration of Life
- ❖ Saplot (Ramon Obusan Folkloric Group): Philippine Costumes in Dance
- ❖ Largest collection of videos and research on Philippines dances
- ❖ Died months before having the National Artist Award
- ❖ He continues to live with us whenever we see authentic, or almost authentic presentations/representations of our native dances, music, costumes, and rituals.

Alice Reyes

- ❖ October 14, 1942 - present
- ❖ Father: Ricardo Reyes/Mother: Adoracio Garcia
- ❖ Studied at Maryknoll College (highschool and college)
- ❖ She became Bayanihan member at 15
- ❖ Worked as a choreographer for television and theater and as history teacher

- ❖ Sarah Lawrence College
- ❖ Master of Arts degree in Dance
- ❖ Offered another scholarship at John D. Rockefeller Foundation and the Music Promotion Foundation of the Philippines.

As she said: "In retrospect, that was a fortunate contact because her [Holm] technique allowed me to do my own thing. If I had gone to Martha Graham, I would be a Martha Graham dancer. I would be doing Martha Graham's vocabulary. With Hanya Holm, I was free to do my own style, which is really important..."

Modern dance: Amada

- thesis inspired by Nick Joaquin's short story "Summer Solstice."
- ❖ Dance workshops at CCP came next. She asked her dancer friends Eddie Alajar and Tony Fabella to teach classical ballet, modern dance, and composition.
- ❖ The very first CCP Summer Dance Workshop had 400 students. These dance workshops prodded Alice to establish the CCP Dance Company, later to become the Ballet Philippines.

Classical Ballet:

- Cinderella, Romeo and Juliet
- Original Filipiniana choreographies
- Amada and Itim-Asu
- Inspired by artistic pieces such as paintings, songs, and stories that deeply moved her.
- Cultural Center of the Philippines was her and Ballet Philippines's haven for 20 years.
- She would be especially remembered for the outstanding modern dance concerts she produced and choreographed for Ballet Philippines, notably Amada (1969), Itim-Asu (1971), Tales of the Manuvu (1977), and considered the acme of them all, Rama Hari (1980). As lauded by NCCA, Reyes's brilliance lies in her "successfully creating a contemporary dance language that is uniquely Filipino."

Let us savor her inspiring words. Stressing to young dancers and choreographers the use of Filipino elements in their modern dance production, she says: *"I loved our Philippine literature, our Philippine mythology, so I did Tales of the Manuvu based on the tales of the Manuvu tribe, so there was a lot there to be developed. My background with folk dance with many years spent with Bayanihan was a really important element of my development as an artist."*

- ❖ She was conferred the National Artist Award for Dance in 2014 at the age of 72.
- ❖ She feels she is meant to fulfill another role:

"With my being a National Artist, I feel I should give back to the country, which does not necessarily mean a new production. What I want to do is to travel and look into the different islands and see what is happening in the dance scenes in these islands. I'd like to make a state-of- dance-in-the-Philippines report, hoping that many people will realize that dance is an important part of life. We have to have many people fall in love with dance again."

Alonzo Saclag

- ❖ August 4, 1942 - present (82)
- ❖ Lubugan, Kalinga
- ❖ Gawad Manlilikha ng Bayan award (2000)
- ❖ Outstanding contribution to the preservation and development of Kalinga culture
- ❖ Has no formal training in dance and music
- ❖ He serves as a "cultural bridge"
- ❖ Master musician and dancer
- ❖ Gawad Manlilikha ng Bayan (2000)
- ❖ Kalinga Budong Dance Troupe
- ❖ Preserve their artifacts and archaeological sites
- ❖ In particular, he lobbied for two years for an abandoned part of the Capitol Building to be converted into a Kalinga museum, and he succeeded.
- ❖ Build an authentic traditional Kalinga house to showcase their artifacts, art pieces, and the like.
- ❖ And true enough, his advocacy for the preservation and development of Kalinga art and culture is proving successful, not only among the youth of his own people but also youth in other communities.
- ❖ The Hiyas ng Maynila Dance Troupe, the official and premiere cultural dance company of the Pamantasan ng Lungsod ng Maynila (PLM), collaborated with the Kalinga Budong Dance Troupe for a Kalinga dance suite. Alonzo's son, Ben Saclag did the choreography in collaboration with his counterparts in the PLM dance troupe.
- ❖ Kalinga young blood connecting with Manila young blood—we owe this to Gawad Manlilikha ng Bayan Alonzo Saclag.

Lesson 6: THEATER IN THE PHILIPPINES: FROM THE GRASSROOTS TO THE STAGE AND BACK

ZARZUELA

- Spanish musical theater genre that combines song, dance, and spoken dialogue. It's often described as a Spanish opera or operetta.

KUNDIMAN

- is a type of Filipino love song that originated in the early 19th century. The word "kundiman" comes from the Tagalog phrase "kung hindi man," which means "if it were not so".

Honorata "Atang" Dela Rama

- ❖ January 11, 1905 - July 11, 1991
- ❖ Pandacan, Manila
- ❖ Cast in Spanish zarzuelas such as The Mascot, Dream Waltz, Marina, and Merry Widow at seven years old.
- ❖ National Artist for Theater and Music / Creator
- ❖ At 14, she played the lead role of Angelita in Dalagang Bukid, a zarzuela that was written by Hermogenes Ilagan and music by Leon Ignacio.
- ❖ The zarzuela was a hit, and Atang became a star. Two years later, she was cast in the same role for the film version of the zarzuela, making her the first Filipino movie actress.
- ❖ She also starred in the movie "The Life and Love of Dr. Jose Rizal"
- ❖ Atang believed that the zarzuela and the kundiman best expressed the Filipino soul and popularized many of them, including Bituing Marikit, Mutya ng Pasig, Anak Dalita, and Kundiman ng Luha.
- ❖ 1920s - Ang Kiri by Servando de los Angeles, Sa Bunganga ng Pating by Julian Balmaceda, Paglipas ng Dilim by Precioso Palma, Anak ng Dagat by Patricio Mariano, Ang Mestiza by Engracio Valmonte, and Sundalong Mantika by Florentino Ballecer.
- ❖ 1930s - write her own librettos and eventually staged them through the Samahang de la Rama.
- ❖ Original works include Bulaklak ng Kabundukan, Anak ni Eba, Aking Ina, and Puri at Buhay.
- ❖ Having acted in hundreds of plays, Atang claimed that her favorite was Pangarap ni Rosa. She recalled that it was theater mixed with realism and that the audience was moved to tears and, in

awe of her performance, rained silver coins on the stage.

- ❖ Singing kundimans to the Aetas in Zambales, Sierra Madre, Bagobos, and Lumads in Mindanao.
- ❖ Honored as the "Queen of Kundiman" in 1979 when she was 74 years old. Sang "Nabasag na Banga" at the awarding ceremony.
- ❖ Aside from a rewarding career, she also had an "award-winning" marriage, her husband being National Artist for Literature Amado V. Hernandez.

Wilfrido M. Guerrero

- ❖ January 22, 1911- April 28, 1995
- ❖ Ermita, Manila
- ❖ Grew up watching plays at the Manila Grand Opera House
- ❖ Enthralled by the works of Jose Echegaray, Jacinto Benavente, and Henrik Ibsen.
- ❖ No todo es risa (Not All is Laughter)
- ❖ Gregg's Business School
- ❖ Half an Hour
- ❖ The Forsaken House
- ❖ Written and directed about 100 plays
- ❖ Many of which drew laughter from audiences with their playful take on Filipino mores and behavior.

Some of these are:

- ❖ Women are Extraordinary (1937)
- ❖ Hate Begins (1939)
- ❖ Romance in B Minor (1939)
- ❖ Movie Artists (1940)
- ❖ Wanted: A Chaperone (1940)
- ❖ Forever (1941)

Many of which drew laughter from audiences with their playful take on Filipino mores and behavior.

Some of these are:

- ❖ Condemned (1944)
- ❖ Wow, These Americans (1946)
- ❖ Perhaps (1947)
- ❖ Three Rats (1948)
- ❖ Deep in My Heart (1951)
- ❖ Our Strange Ways (1953).
- ❖ Sought to build a corps of theater artists as well as an audience for them.
- ❖ Filipino Players (1941-1947)
- ❖ Appointed Assistant Professor of dramatics at the UP
- ❖ Director at UP Dramatic Club
- ❖ Produced about 120 foreign and Filipino plays in 16 years
- ❖ Established the UP Mobile
- ❖ Theater in 1962
- ❖ 19 years - travelled all over the country

- ❖ 2500 performances of plays in English and Filipino languages for a variety of audiences.
- ❖ 1982 - retired from the University of the Philippines after 35 years
- ❖ The University named the theater at the College of Arts and Letters the "Wilfrido Ma. Guerrero Theater"

He received the following:

- ❖ Rizal Pro Patria Award for Drama in 1961
- ❖ Republic Cultural Heritage Award for Literature in 1972
- ❖ Ateneo de Manila Tanglawng Lahi in 1981
- ❖ In 1997, a grateful Filipino nation bestowed on him, unfortunately posthumously, the ultimate accolade—National Artist for Theater.

Daisy Avellana

- ❖ January 26, 1917 - May 12, 2013
- ❖ Roxas City, Capiz
- ❖ "First Lady of Philippine Theater."
- ❖ Better half of Lamberto Avellana
- ❖ Formidable artist and mover of Philippine Theater
- ❖ First to earn the degree of Master of Arts in Literature at the UST
- ❖ Established in 1939 the Barangay Theater Guild (BTG)
- ❖ Starting in 1952, BTG presented weekly 45-minute dramatic readings over radio station DZPI.
- ❖ She acted in many of these radio plays as Medea, Joan of Arc, Lady Macbeth, Sarah Bernhardt, Hecuba, Bernarda Alba, Desdemona, and Lupe (in Nick Joaquin's "Tatarin")
- ❖ Candida Marasigan, one of two spinster sisters struggling to hold on to the past amid the onslaught of present realities in Nick Joaquin's A Portrait of the Artist as Filipino.
- ❖ Aurora Gardens in Intramuros
- ❖ Directing the film version of A Portrait of the Artist as Filipino, Diego Silang in 1965, and Walang Sugat in 1971.
- ❖ In 2006 at the age of 88, Daisy directed the last production of BTG, which was a dramatic reading of Ladislav Fodor's The Vigil at FEU
- ❖ Looking back on her long career and speculating on the future, Daisy, who was proclaimed National Artist for Theater and Film in 1999, said (as quoted by ChoosePhils.com): "When the time does come for the Filipino national theater to emerge and take its place at center stage, we who were young in

1939 may no longer be on the scene, but we shall be watching in spirit from the wings."

Severino Montano

- ❖ January 3, 1915 - December 12, 1980
- ❖ Laoag, Ilocos Norte
- ❖ President of the UP Dramatics Club
- ❖ Particular interest in playwriting
- ❖ Earned a scholarship to the playwriting workshop of the famed George Pierce Baker at Yale University US
- ❖ Completed a Master of Fine Arts degree, major in playwriting and production
- ❖ Took second Master's Degree in Economics and PhD in Management and Public Administration at American University in Washington DC.
- ❖ Handled a playwriting-drama program, and grants from the Rockefeller Foundation
- ❖ Written 16 major plays and joined the Philippine Normal College (PNC; now Philippine Normal University)
- ❖ Organized the Arena Theater
- ❖ Produced some 200 plays, including The Love of Leonor Rivera, a tragedy in three acts, and the one-act play Sabina, a tragedy; The Lady and the Senator, a satirical comedy; and Parting at Calamba, a historical drama.
- ❖ Designed a graduate program for playwrights, directors, technicians, stage designers, and actors
- ❖ They were all in awe of Montano whose body of work includes one novel (The Lion and the Faun), 50 plays, and 150 poems

Instituted the Arena Theater Playwriting Contest, which counts among its winners:

- ❖ Wilfrido Nollobo
- ❖ Jesus Peralta
- ❖ Estrella Alfon

Montano's critically acclaimed works includes:

- ❖ My Morning Star and Gabriela Silang, both three-part poetic historical tragedies
- ❖ But Not My Sons Any Longer, a two-part poetic tragedy
- ❖ The Merry Wives of Manila, a three-part comedy of manners.
- ❖ Montano basked but humbly in the recognition accorded to him by the Republic of the Philippines in 1961 through the Presidential Award for Merit in Drama and Theater, and by the City of Manila in 1968 through the Patnubay ng Kalinangan Award.

- ❖ The National Artist Award for Theater was conferred upon him, posthumously, in 2001.

Masino Intaray

- ❖ Embodies theater in its earliest forms where Mother Nature is the material from which the dramatic artist derives meaning and form and his or her stage is wherever life's events take place in the community.
- ❖ April 10, 1943 - November 30, 2013
- ❖ Brooke's Point near the Makagwa Valley in Palawan
- ❖ Would chant from memory tultul (epics), sudsungit (narratives), and tuturan (myths and ancestral teachings) all through the night and often for successive nights.

Intaray was also a masterful player of the traditional musical instruments of the Palaw'an people such as:

- ❖ Basal (gong)
- ❖ Aroding (mouth harp)
- ❖ Babarak (ring flute)

He would play the instruments to accompany his recitation of other narrative forms like:

- ❖ kulial, which is a lyrical poem about passionate love that requires a man to play the kudyapi (a two-stringed lute) and a woman to play the pagang (a bamboo zither), and the bagit, which depicts the sounds, rhythm, and movement of birds, monkeys, snakes, and natural phenomena.

Lesson 7: VISUAL ARTS IN THE PHILIPPINES 1: "PORTRAIT OF THE VISUAL ARTIST AS A FILIPINO IN TRANSITION"

Fernando Amorsolo

- ❖ May 30, 1892 - April 24, 1972
- ❖ Paco, Manila / Daet, Camarines Sur
- ❖ First ever National Artist for Painting 1972
- ❖ Fabian de la Rosa
- ❖ Watercolor postcards
- ❖ Art School of the Liceo de Manila
- ❖ School of Fine Arts in UP
- ❖ St. Michael the Archangel triumphant over the devil (Gin)
- ❖ Academia de San Fernando in Madrid
- ❖ Velasquez and Sorolla
- ❖ World War II
- ❖ Younger brother, Pablo
- ❖ 1950s
- ❖ 10 paintings a month
- ❖ 10,000 oil paintings, drawings, sketches, and studies

Carlos 'Botong' Francisco

- ❖ November 4, 1912 - March 31, 1969
- ❖ "Poet of Angono"
- ❖ Fishing Community
- ❖ Preference in murals
- ❖ UP School of Fine Arts
- ❖ Tribune and La Vanguardia
- ❖ Manila Grand Opera House and
- ❖ Teach at School of Architecture and Fine Arts in UST
- ❖ Applied his creative skills in filmmaking.
- ❖ Manuel Conde
- ❖ He designed costumes
- ❖ Thirteen Moderns in 1938
- ❖ Carlos, Victorio, Galo (triumvirate)
- ❖ "new idiom"/"modernism"
- ❖ Kaingin - characterized by a strong design and rhythm.
- ❖ won first prize in the first national art exhibition of the Art Association of the Philippines 1948
- ❖ 1953, International Fair in Manila
- ❖ "Si Malakas at si Maganda"
- ❖ 1953, International Fair in Manila - "administration of President Elpidio Quirino"
- ❖ "Filipino Struggles through History" 1963
- ❖ Angono Petroglyphs
- ❖ He never travelled to the US, Spain, or any other foreign country to enrich his artistry, so he can truly be called a "home-grown Filipino talent."

Guillermo E. Tolentino

- ❖ July 24, 1890 - July 12, 1976
- ❖ Malolos, Bulacan
- ❖ Oblation in UP Diliman and Bonifacio Monument in Caloocan City
- ❖ Molded horses and dogs
- ❖ Learn to draw during intermediate school in Malolos
- ❖ Attend drawing classes at Manila High School
- ❖ Sculpture lessons in UP
- ❖ Rendered the monument of San Miguel de Payumo representing the Pact of Biak-na-Bato.
- ❖ 1919, went to US for further his artistic development.
- ❖ Created a small statue presented to then Pres. Woodrow Wilson.
- ❖ Traveled around Europe
- ❖ Settled in Rome for 3 and a half years studying at the Regge Istituto Superiore di Belle Arti di Roma
- ❖ In 1925, he returned to the Philippines.
- ❖ "Batang Alias"

- ❖ Oblation was an amalgam of the physique of his assistant Anastacio Caedo and the height and proportion of Virgilio Raymundo, Caedo's brother-in-law

Victorio C. Edades

- ❖ December 23, 1895 - March 7, 1985
- ❖ Dagupan, Pangasinan
- ❖ Youngest child
- ❖ Attended barrio school
- ❖ 7th grade, appointed as apprentice teacher
- ❖ Salmon canneries in Alaska
- ❖ University of Washington in Seattle
- ❖ The Sketch 1928
- ❖ The Builders 1928
- ❖ Put up a one-man show of his "radicalized" paintings at the Philippine Columbian Club
- ❖ Advancement of art in the Philippines
- ❖ 1930, helped organize the Department of Architecture at UST
- ❖ He was appointed as the director of the UST College of Architecture and Fine Arts
- ❖ Atelier of Modern Art, 1937
- ❖ School of Design, 1940
- ❖ Art Association of the Philippines (AAP)
- ❖ Philippine Art Gallery
- ❖ "Father of Modern Philippine Painting"
- ❖ Conferred the degree of Doctor of Fine Arts, honoris causa Davao Shoreline

Napoleon V. Abueva

- ❖ "Billy"
- ❖ January 26, 1930 - February 26, 2018
- ❖ Tagbilaran, Bohol
- ❖ Sculptor and National Artist for Sculpture
- ❖ "Father of Modern Philippine Sculpture."
- ❖ Pura Villanueva Kalaw Scholarship in 1951
- ❖ University of Kansas in US
- ❖ Completed more than 700 works
- ❖ He was known for his innovative use of materials such as wood, metal, and marble, and for his dynamic and expressive sculptures.
- ❖ Some of his famous works include the "Transfiguration" at the Taal Volcano and the "The Philippine Village" at the Cultural Center of the Philippines.
- ❖ Halik
- ❖ Kaganapan
- ❖ The Code of Kalantiaw

Vicente Manansala

- ❖ January 22, 1910–August 22, 1981

- ❖ Macabebe, Pampanga later moved to Intramuros, Manila
- ❖ Painter and National Artist for Visual Arts
- ❖ Ramon Peralta
- ❖ Signboards for a printing shop
- ❖ University of Santo Tomas School of Fine Arts
- ❖ Illustrator
- ❖ Member of "Thirteen Moderns"
- ❖ His work often depicted urban life and Filipino culture, incorporating vibrant colors and geometric patterns.
- ❖ His most well-known works include "Mother and Child" and "Jeepneys," which reflect the fusion of modernist style with Filipino identity.

CESAR LEGASPI

- ❖ April 2, 1917 – April 7, 1994
- ❖ Tondo, Manila
- ❖ Member of "Thirteen Moderns"
- ❖ National Artist for Painting
- ❖ Conservative academic to dynamic modernism
- ❖ University of the Philippines School of Fine Arts
- ❖ Flew to Madrid for a year of Art Studies as a scholar of Cultura Hispanica
- ❖ Cataclysmic events
- ❖ "Man and Woman/Beggars" (1945)
- ❖ "Gadgets" (1947)
- ❖ "Chiaroscuro"
- ❖ "The Survivor"
- ❖ "Stairway to Heaven"
- ❖ "Symphony"

HERNANDO R. OCAMPO

- ❖ April 28, 1911 – December 28, 1978
- ❖ Sta. Cruz, Manila
- ❖ Maypajo Barrio School and Caloocan Central School
- ❖ Association Institute of the YMCA in Manila
- ❖ Member of "Veronicans"
- ❖ "Bakya" and "Rice and Bullets"
- ❖ After war, he became editor of the Manila Sunday Chronicle Magazine

EDUARDO MUTUC

- ❖ October 12, 1949 – present
- ❖ Apalit, Pampanga
- ❖ Master Metalsmith
- ❖ Gawad Manlilikha ng Bayan 2004
- ❖ Came from a poor farming family
- ❖ Helped support his parents and nine siblings
- ❖ Was unable to finish high school due to financial difficulties
- ❖ Started as a woodcarver apprentice
- ❖ Later learned metalworking and silver-plating (pinukpok)

- ❖ Specialized in silver and metal works

Created religious and church items
such as:

- ❖ Altarpieces
- ❖ Sacred images
- ❖ Church ornaments

Known for:

- ❖ Intricate floral designs
- ❖ Cherubs and religious symbols
- ❖ Detailed hammering and embossing techniques

Known works include:

- ❖ Nude with Candle and Flowers
- ❖ Genesis
- ❖ Ancestors
- ❖ Fifty-three E
- ❖ Fifty-four A
- ❖ Nativity
- ❖ Circle

Lesson 8: VISUAL ARTS IN THE PHILIPPINES 2: PORTRAITS OF THE VISUAL ARTIST AS A MODERN FILIPINO

Arturo Luz

- ❖ Born in Manila
- ❖ Studied painting at the School of Fine Arts of the University of Santo Tomas
- ❖ Higher art courses at the Art School of the Brooklyn Museum in New York and Academie Grande Chaumiere in Paris, France.
- ❖ Earned a diploma from the California College of Arts and Crafts
- ❖ One of the Thirteen Moderns
- ❖ “Semi-representational and semi-abstract”
- ❖ First solo exhibit at the Manila Hotel in 1951
- ❖ Best known series of paintings;
 - Street Musicians, Venezia, City, and Cyclists No. 2.
- ❖ “Street Musician”
- ❖ “Figura II”
- ❖ “Harana”
- ❖ Engraved in Steuben handmade art glass displayed in the exhibit
- ❖ Asian Artists in Crystal 1995
- ❖ “A painter’s painter”
- ❖ Preoccupied with simplicity of line and geometry of form
- ❖ Works on Philippine hardwoods, marble, and metal
- ❖ Luz Gallery

Awards and Achievements:

- ❖ Won first prizes at the annual competitions of the Art Association of the Philippines, California Art

Association, and the First International Art Salon in Saigon (now Ho Chi Minh), Vietnam.

- ❖ Republic Cultural Heritage Award for Painting in 1966

Awards and Achievements:

- ❖ Order of Chevalier des Artes et Lettres by the French Government in 1978
- ❖ Patnubay ng Sining at Kalinangan from the City of Manila in 1981
- ❖ Gawad CCP para sa Sining in 1989

J. Elizalde Navarro

- ❖ May 22, 1924
- ❖ San Jose de Buenavista, Antique
- ❖ National Artist for Visual Arts
- ❖ Ramon Roces Publication Scholar at UP
- ❖ Transferred at UST studying fine arts major in painting
- ❖ Art Editor of The Varsitarian
- ❖ Incision Painting
- ❖ Carve his design on stone surface
- ❖ Mixed media
- ❖ Involved in painting, sculpture, drawing, printmaking, and graphic designing.
- ❖ Did illustrations for Manila Chronicle’s This Week
- ❖ Figurative drawings for Lydia Arguilla’s storybook Juan Tamad

Major mixed media works:

- ❖ I’m Sorry, Jesus, I Can’t Attend Christmas This Year 1965
- ❖ Homage to Dodjie Laurel 1969
- ❖ A Flying Contraption for Mr. Icarus 1984
- ❖ The Seasons 1992