

#### 4.1 Notes for: Edades, Botong Francisco, Galo Ocampo

##### Edades

Edades' thought:

Modern art is:

...an outgrowth of Renaissance Art and ... a rehabilitation of the classical values which was lost sight of during the decadent periods of the Baroque and the anemic neo-classical art.. modern art was born to recreate for the Modern World classical masterpieces, not in terms of the reminiscence and archaeology of past works, but as a new and potent reality

Academic art is:

1 That which follows a formula

2 Art where color 'is copied outright from somebody else's work'.

3 Art where 'a painter's chief preoccupation is his technique to the exclusion of plastic values'.

4 Art characterized by eclecticism. Which means taking over the technique of a predecessor 'without sharing the vision which animated it,' something Edades compares to 'taking over a mortal body but leaving behind the immortal soul.'

5 art made when artists are unable to dissociate classic organization from classic subject matter.

'The Case of the Leftist in Art', *The Tribune*, November 1, 1935, cited in Bautista, 1992, 85-86,

Modern Art is the interpretation of the Classical concept conditioned by the artist's new experience with the aid of improved means of aesthetic expression.

[cited in Wikipedia entry]

Modern art's contribution to Philippine Art:

A Filipino artist need not imitate the classics. He can be great in his own right, as a Filipino. Broadened and made more sensitive by the contemplation of classical art and of Oriental decorative patterns, and inspired by this rich environment of ours, he should recreate his Philippine surroundings into distinctive artistic forms characteristic of our race, our traditions and our soil, and thus contribute to a world-pattern of art in the 20<sup>th</sup> century.

Edades, 1948, in Bautista, 1992, main text, 143, also reprinted in Texts, 121-129.

In essence the academic represents the conventional as opposed to the original.

Edades, 1948, in Bautista, 1992, 145.

The great obstacle to the progress of art appreciation in this country is not so much the fact that the masses are ignorant and illiterate in things artistic as it is the predominance of academic minds among the mentors of our youth. The ignorance of the masses can be overcome through proper instruction in our schools, but the closed minds of teachers who refuse to see the truth can perpetuate false ideas of art.

Edades, 'Towards virility in Art' last of Three articles, *This Week*, September 26, 1948, cited in Bautista, 1992, 151, reprinted in Texts, 138-144.

Cid Reyes: *Were you ever impressed by Amorsolo's paintings? Did you ever admire his works?*  
 Victorio Edades: No. To me his paintings were like embroidery, just like a girl's silk dress. Too Fine. In a painting I look for character and vigor. Amorsolo's paintings were like the work of a gentle boy or na gentle girl: sweet and charming. I had been taught to capture strength in a painting. So we molded masses in a big way. We eliminated a lot of details. The more details you put in a painting, the more you destroy the form. That's why when I arrived from America, Amorsolo's paintings looked timid to make.

Interview of April 1973 in Cid Reyes, *Conversations of Philippine Art*, Manila: Cultural Centre of the Philippines, 1989, 2,

To the young, struggling Filipino painter this I have to say: be diligent in the observation of nature. Draw everyday. Draw relentlessly. Never stoop to prettify, instead, real, unmask the character of an object.

Reyes interview, 1989, 8.

### **'Botong' Francisco**

On Botong, Manalo proposes an illuminating reference to work of Reynaldo Ileto, *Pasyon and Revolution*, 1979, 30, in a short citation which more fully reads [and Ileto is taking about the 1840s, not the 1940s]:

While religion as impressed by the friars upon the people encouraged resignation to 'things as they are' as being part of God's design, there was also the possibility that individuals might respond to certain themes, particularly those connected with Christ's passion, death and resurrection, that have 'subversive' implications. After all, biblical history proceeds in terms of cataclysmic events. Beneath the flux of everyday life operates a divine plan that is known to the faithful only through certain signs, or *tanda*. The divine plan can also be known by reflecting certain mysteries or metaphors, called *talinbaga*, with which the pasyon abounds. Manalo in Flores, 2010, 205-206; Ileto, 1979, 30.

### **Galo Ocampo**

Our cultural snobs and dyed-in-the-wool apostles of academic art are indignant, and the few exponents of rebellion for a change in artistic values feel insulted.

Ocampo, 1936 cited in Bautista, 1991, 95.

Citation from Miyamoto Saburô: Modern art is fast becoming passé in Japan too. Japanese artists now look for inspiration and materials all over Greater East Asia. in Ocampo's 'A new direction in Filipino art', in *Philippine Review*, August 1944, reprinted in Bautista, 1992, Texts 83-87.

Elsewhere Ocampo shows hostility to academicism as 'an aesthetic narcotic, an opiate which kills the spirit of man'. He cites Cézanne's view that 'art is a harmony parallel to nature' and dismisses the idea that art is a copy of nature. Bautista, 1992, 98.

Ocampo's view of the social dynamic set off by Edades in 1935:

The reaction to the works of Edades was only the natural consequence of having a different cultural trait introduced into a society where there existed a stable order of

artistic values. The insertion of the new values caused a disorder on a vast scale - so that there had to be a re-adjustment in order that this new value could fit into the social order. Ocampo, 1968, 6.

While representational art in the Philippines was relatively stable, the entire society was on the verge of change; there was already a fragmentation of some sort, for Philippine society was then in the process of shifting from the Spanish influence to the American. This state of affairs facilitated the introduction of modern art, for it is easier to introduce some new cultural trait in a society that is in a process of change, than to launch it in a static society. Ocampo, 1968, 8

Closeness to Cézanne, Gauguin etc,  
Largely due to the fact that this particular cultural trait was a direct transplant rather than a causative development in thought, its instability in the order of values in Philippine society as yet not established, so that the extent of its variability and scope could not as yet be exploited. Ocampo, 1968, 10

Opposition to the conservatives

I concentrated my attack on 'Academicism' in the UP school of Fine Arts. What I meant by this was the curriculum it offered. It was lacking the academic aspect needed to develop the intellect of the students. The totality of the artist in his creativity – his intellectual capacity. What developed then is only skill and craftsmanship. All for four years. And you get only a certificate.

Bautista 1992, 34, re-citation.

Effect of war

One beneficial effect brought about the war probably was that it brought about a break with the French Impressionistic school...the artists became more involved with the 'here and now; they developed a new intimacy with the local situation and conditions of the people; the artist tasted social involvement; he became more deeply rooted in the people and the requirements of his own time. Ocampo, 1968, 13

No progressive thought in painting has been developed which could serve as the springboard for a new cultural invention that would add to the present scale of values. No one as yet has attempted or dared enter the field of a new form, timidly daring to exploit only fields which have been previously worked over. Ocampo, 1968, 16.

..the rhythm that was so obvious in Botong Francisco and to a certain extent in Galo Ocampo's works of that period- came from the teachings of UP Professor Irineo Miranda, specifically from his Decorative Design class. This also included emphasis on flat rendering which was highly suitable for mural painting. Art Deco was part of the mainstream inflection of the time which in the case of Galo Ocampo partook of ethnic motifs –vide: his *Moro Dancer*.

Paras-Perez, 1995, 18

### **The Conservatives**

To misunderstand art is the esthetes' privilege and they have more than abused that privilege.

Ignacio Manlapaz, 1930, cited in Bautista, 1992, 79-80

The modern artist breaks the laws of his art even when there is no creative urge to justify his action. We might even say that he breaks those laws precisely because there is no creative urge to justify his action.

Ignacio Manlapaz, 1930, cited in Bautista, 1992, 80

Manlapaz does not mention Philippine modernists but does criticize Europeans: ...Kandinsky's advocacy of absolute painting, his theory that painting should show absolutely no semblance of the imitative, only shows the limitations of his art ...Greater insight into the nature of painting would have told him that absolute painting is possible only to those who do not paint.

Ignacio Manlapaz, 1932, cited in Bautista, 1992, 82

The influence of the modernists is most plainly discernible in Victorio Edades' canvases. Most of his pictures have the bizarre appearance of modern art. He employs heavy contours and large irregular patches of color which, designed no doubt to 'emphasize form', sometimes however, only produce a sensation of heaviness. On the other hand, in his picture of his wife and mother, the treatment is quite light and we feel a charm of space and air.

Ignacio Manlapaz, 1933, cited in Bautista, 1992, 84-85

Technic and style do not count so much to the general public which is concerned only with the agreeable and beautiful in paintings and sculptures. It wants relaxation and contentment in admiring works of art, for the Fine Arts are a recreation and not a torment of the soul.

Therefore [say my interrogators] since you have stated that the character, the manner of thinking, the peculiarities of the artist are reflected in his works, does it follow that distorted works are products of distorted minds? Probably

Guillermo E. Tolentino, 'Modern Art?', from *Sunday Times Magazine*, August 15, 1948, reprinted in Bautista, 1992, Texts 110-115.

Freed from the prisms of prescriptive wrings such as S.P.Lopez [see below], Edades and Tolentino were able to clarify the basic difference between each group's attitude without necessarily coming to grips with the aesthetic issues involved. For essentially the issue was between *feeling* and *ideal*, between the ideal that wrought forms into perfections and the emotion that charged forms with human imperfections, with a sense of uniqueness.

Paras-Perez, Rod, *Edades and the 13 moderns*, Manila: Cultural Center of the Philippines, 1995, 13.

The issue between Tolentino and Edades was the primacy of the *beau idéal* over expression as an aesthetic principle.

Paras-Perez, 1995, 14

### **The Autochthonous and the Essential**

Emilio Aguilar Cruz on the need to accept the past:

It is when we try to run away from life to take refuge in the past or seek an impossible future that we fall into artificiality.

Essential is best found in the native tradition found by artists unlike Luna and Hidalgo who did not go to Europe:

These men painted with gusto and affection the things that were close to the life of the people –long-haired brown women, hucksters on a sidewalk, polite visitors in a townman's *sala*, the barefoot milkman on his rounds.

De La Rosa's greatness is shown in his not sacrificing his art, to the popular demand for stereotypes glorifying native life. 119

Emilio Aguilar Cruz in 1944, cited in Bautista, 1992, 117-119, Text reprinted in Bautista, 1992, 77-81.

Art critic Leonides Benesa on the function of genre:

Genre used to be a major consideration in determining the 'Filipinoness' of a work of art at least in painting. The idea was that the depiction of scenes of everyday life and the surroundings without idealizing them was closest in spirit to the Filipino soul and native soil. (What saves the local magic realists from being completely derivative is their sense of genre.)

Thus, the pastoral or rural paintings of Amorsolo for a long time were considered to be the most expressive of the ethos of the race and the predominantly agricultural countryside. On the other hand, the Filipino-ness of [Botong] Francisco's paintings [are] inherent in his heroic-epic feeling for history and myth.

..

Because of the abstract language or imagery used, it is not so easy pinpointing the reason why [Hernando R.] Ocampo as 'the most Filipino' painter ever. We have to shift from content to style here, because of [Hernando R.] Ocampo's unique painterly approach which is the most original hereabouts in spite of its surrealist and cubistic beginnings and underpinnings

..

The fact is that all the modern art movements in the ASEAN region were inspired by western models. Indonesia's pioneering contemporary painters, Sudjojono and Affandi (The equivalents of our Edades and Ocampo), used easel and canvas, and are no less Indonesian thereby. Malaysia's [Abdul Latif] Mohidin and Thailand's [Praphan] Srisouta are also west-oriented, but they have not lost their Asian, and national identities because of it.

*Philippine Daily Express*, Jan 12, 1979, reprinted in Leo Benesa, *What is Philippine about Philippine Art? and Other Essays*. Manila: National Commission for Culture and the Arts, 2000, 135-136.

### **Literature and Aestheticism:**

S. P. Lopez was the author of a collection of essays on *Literature and Society* which articulated the demand for a literature with 'blood and guts'.

Lopez's stance which advocated a socially committed art inevitable led him into a critical confrontation with Jose Garcia Villa, also an Ivory Tower [artists and writers']

café] habitué and Filipino poet par excellence of pure aestheticism. [See Lopez, 1940, 144-149 and 152-165].

Lopez reports Jose Garcia Villa said to him in New York: 'But why have I not written poems of stories of social significance? Because I am an artist, and in the kind of art I believe in and to which I have given my whole allegiance, there is no place for anything that has to do with social, economic or political problems. The whole function of the poet is to arouse pleasure in the beautiful. Propaganda does something else'. [Lopez, 1940, 163] Whilst they disagreed about poetry, Lopez recognized in Villa, who he calls Doveglion, 'a man who roars like a lion and yet who is as gentle a a dove'[Lopez, 1940, 165].

Lopez also writes broad mindedly and undogmatically on 'Proletarian Literature: A Definition' as a kind of socially committed realism which results in the work of Odets and Steinbeck. [Lopez, 1940, 218-229] [

S.P. Lopez asserted that 'Literature must speak in a voice ribbed with criticism, protest, and challenge' but the Filipino writers in English after less than three decades of apprenticeship in the language, were most concerned with craftsmanship and form. Discussion in Paras-Perez, Rod, *Edades and the 13 moderns*, Manila: Cultural Center of the Philippines, 1995, 11.

### **Chronology of Victorio C. Edades (1895-1985), anti-academicism, and transition to Neo-Realism and Non-Objective Art.**

1895 December 13<sup>th</sup>/23<sup>rd</sup>, Toriong Edades born to Hilario Edades [then aged about 60, of Chinese descent] and Cecilia Irang Edades, youngest of ten children (six of whom died of smallpox), grew up in Barrio Bolosan in Dagupan, Pangasinan in Central Luzon. His illiterate father was a farmer who owned three water buffaloes, was part-time tax collector for the Spanish. Family were devout Catholics.

1896 Rizal executed by the Spanish.

1898 Family temporarily flees village, afraid of reprisals after Spanish-American War.

1904 Insurgents having been defeated in Pangasinan district, Edades family returns home. Briefly attends San Alberto, a private Spanish-medium college run by Dominican friars who violently react to Edades' copy of a drawing of Rizal by destroying the work. Then goes to school run by Americans who recognize his drawing skills, where he becomes a drawing tutor, and also gains gold medal in oratory competition. After advice from American head of Pangasinan High School applies to University of Washington, Seattle and admitted to study Architecture. Work was available in USA for self-supporting students.

1919 April, leaves as a steerage passenger on Japanese boat via Hong Kong, Nagasaki, Yokohama, Hawaii, and San Francisco. After finding work at a box factory 100 km away from Seattle, takes work for the summer at a salmon cannery in Alaska, where Edades would return for eight summers, later as foreman of Filipino workers [who could then immigrate to USA without a visa]. He also works as a dishwasher, houseboy, and licensed fire-stoker whilst at University.

1920 makes brief return to Philippines to confirm engagement to marry, but this is broken off. Returns to Seattle to register as a student in Painting under Australian-born

- Ambrose Patterson (1877-1966; Professor of Art, University of Washington, 1917-1947, painter and printmaker) and teacher of Life Painting, Professor Walter Isaacs (1886-1964), who worked in a realist manner dependent on Velasquez and who said: truth in art is achieved only when the real character of the sitter is depicted by the artist [Ingle, 1980, 35].
- 1923 Said to have seen travelling Armory Show in Seattle, including works by Cézanne, Gauguin, Matisse, Picasso. Also included American works of The Ashcan School which also had a large impact on Edades.
- 1925 marries Jean Garrott (1907-?) who had previously sat for him; did so against views of her open-minded mother and family friend Dr Frederick Starr who were afraid of racist reactions; Edades would continue on to graduate studies whilst waiting for Jean to finish her BA. [Ingle 1980. 38-48].
- 1927 *The Sketch* wins 2<sup>nd</sup> prize in Annual Exhibition of North American Artists in Seattle. Also did *The Alaska Cannery Worker* whilst summer working.
- 1928 November, returns to Philippines on Empress of Canada via Vancouver, Yokohama, Manila.
- 1928 December, holds one-man show at the Philippine Columbia Club in Ermita, Manila, helped by Guillermo Tolentino, Professor of Fine Arts University of the Philippines, which shows *The Builders*, his MFA thesis work at University of Washington [now in Cultural Center of the Philippines]. This deploys a decorative post-impressionist manner with subjects of human labour, figures painted in muddy earth colors – yellow ochres and raw sienna accented by bold black contours. Subjects are distorted figures (those whose proportions defy classical measure), with harsh brush strokes, tough, dirty construction laborers and simple folk wrestling in dung and dust [antithesis of beautiful Filipinas of Amorsolo]. Dabbing of green for skin tones is antithetical method to that of conservative Dominador Castañeda.
- Jean finds work at the College English Department, University of the Philippines and becomes family breadwinner for the initial re-settlement period.
- 1929 Edades' application for a post rejected by Fabian de la Rosa, head of Department, University of the Philippines. [De La Rosa, uncle of Fernando Amorsolo, provides link between late Spanish and American colonial art] Through good offices of Don Teofilo Sison, Pangasinan politician, with Juan Arellano, Director of Public Works, who is instructed to find a post for Edades to be employed as an architectural designer.
- 1930 helps to organize and serves as acting head University of Santo Tomas Department of Architecture, with which associated until 1966. To this University's department of fine arts he recruited as teachers Carlos Francisco, Galo Ocampo, Diosdado Lorenzo, Vicente Manansala.
- 1935-39 Edades and team do commissioned murals with Carlos V. (Botong) Francisco (1912-69 and Galo B. Ocampo (1913-1983, suggested by Irineo Miranda) in lobby of Capitol Theatre (architect Juan Nakpil, owned by Vincento and Ernesto Rufino). Capitol Theatre narrative mural called *Rising Philippines* showing historical culmination towards Philippine Commonwealth, destroyed during war. [Archival photos in Kalaw-Ledesma & Guerrero, 1979]
- 1935 appointed Director of the UST College of Architecture and Fine Arts.
- 1935 January, with Edades' support Diosdado Lorenzo on return from Rome opens exhibition at Columbian Club but unlike Edades' exhibition seven years' earlier, sells six paintings.

- 1935 Jean's mother comes to Philippines, preceded by birth of her grandchild, Joan. Mother later returns to live in the Philippines, opens a bookshop and lending library in Baguio.
- 1935 November 1<sup>st</sup>, Edades opens public polemic with conservatives on modern art in 'The Case of the Leftist in Art', *Manila Tribune* November 1, reprinted in Ingle, 1980. This debate continues until early 1950s and is paralleled in the literary scene with a polemic between S. P. Lopez and José Garcia Villa on proletarian art against art-for-art's sake.
- 1935 November 15, Commonwealth of the Philippines inaugurates transfer of US' rule with some reserve US' powers.
- 1936 Edades does mural called *Music* in State Theatre, a cinema whose architect was also Juan Nakpil. Ingle, 1980, 57, records now lost painting:  
 Floating horizontal women create an extraordinary sensation of fluid movement. The colors used were light mestiza brown and dark brown for the female colors used were light mestiza brown and dark brown for the female figures, white and grey-silver elsewhere and blue and silver for the sky. Separate paintings covered the panels between the windows of the foyer: a woman in a bright skirt beta the native drum on one wall; on another, a graceful girl in the dark weave of an Igorot costume played the noseflute, a masculine complement in the background. The streaming stylized hair of the drummer and flutist startled viewers who had hitherto never known hair to be executed in this manner.  
 Edades and team later commissioned to paint murals at homes of Ernesto and Vicente Rufino, Juan Nakpil.
- 1937 Edades goes to France via Egypt, to Fondation des Écoles d'Art Americaines de Fontainebleau under French government scholarship to obtain his Diplôme d'Architecture with Jacques Carlu [formerly Dean at MIT]. He is unable to obtain Spanish visa because of Civil War so does not visit Prado. Thesis work is a plan for a Music and Art Center at Baguio. Also studies fresco painting with R. La Montagne Saint-Hubert. Returned via New York and Seattle where briefly met Walter Isaacs at his home.
- 1938 Edades opens Atelier of Modern Art at the M. H. Del Pilar, Manila, with Diosdado Lorenzo and Galo Ocampo. School soon had to close from lack of students and financial support.  
 Its brochure reads,  
 No school can teach art, but the Atelier of Modern Art can guide the student along his particular inclination to expression of the best that is in him' [Roa-112].  
 The Atelier is in revolt against the methods of art training in the Philippines. It emphasizes design or composition, encouraging the students to use the models before them only as a means to an end – the achievement of a finished composition. [Contemporary report in *Photo News* cited Kalaw-Lesma & Guerrero, 1979, 104]
- 1937-8 Edades and team with Anita Magsaysay-Ho and Consuelo Lee paint mural in lobby of Quezon Institute, later to be destroyed by Japanese soldiers.  
 Ocampo's *Brown Madonna* marks indigenization of the Madonna figure, inscribed in Tagalog in manner of Gauguin's use of Tahitian in inscriptions.
- 1939 Edades paints mural for International Golden Gate Exposition in San Francisco.
- 1940 Edades organizes the School of Design with architect Juan Nakpil with teaching based on Harvard University curriculum.
- 1941 'Thirteen Moderns', variously linked since 1938, gather for first time:

- Victorio C. Edades,  
 Galo B. Ocampo;  
 Carlos V. [Botong] Francisco;  
 Vicente Manansala (1910-1981, studies with Fabian de la Rosa and Amorsolo in 1930 at UP; in 1948, goes to Canada on a scholarship, on return studies Igorot carvings and Muslim designs. Later goes to Paris, returns 1950. National Artist, 1981);  
 Hernando R. Ocampo (1911-1978, self-taught artist, member of avant-garde group Veronicans in 1930s who wished to liberate literature from 'bourgeois moralistic taboos', National Artist, 1991);  
 Cesar Legaspi (1917-1994, studied at University of Philippines, 1931, switched to Commercial arts after one year, and in Spain for one year in 1953, National Artist, 1990);  
 Demetrio Diego (1909-1988)  
 Diosdado Lorenzo (1906-1983; 1928 graduates University of the Philippines, 1930 trains in Academia de San Fernando, Madrid, 1931 in Circulo de Bellas Artes, Madrid, 1932 in Reale Accademia di Belle Arti, Roma; 1935 returns to Philippines, does genre landscapes but with impasto and raw colour to appeal conservatives);  
 Jose S. Pardo; architect and painter (1916-2002), [retrospective, Ateneo Art Gallery, 2003]  
 Ricarte Purugganan (1912-1998);  
 Bonifacio Cristobal; (1911-1977; graduated at UP 1937, government scholarship to Académie Julian, Reale Accademia di Belle Arti, returned in 1940, became faculty member at Santa Tomas, 1947).  
 Arsenio Capili (1914-1945)  
 Anita Magsaysay-Ho (1914-2012).  
 The 'School' opposed the beaux arts traditions of Europe found in works of Luna and Hidalgo, and also opposed to conservative views following Amorsolo, such as those of Guillermo Tolentino who thought modernists were fooling people.
- 1941 December 7, Hawaii time, Japan attacked Hawaii. December 8, Davao bombed by Japanese. Manila declared an Open City but Japanese still bombed it. Major Japanese landings began on December 22.
- 1942 April 9, surrender of remaining Filipino and US' forces on Bataan. May 8th, Japanese occupation begins following final defeat.  
 Edades decides with wife to shelter a former tutor of English at Philippines' Military Academy. Edades employed as artist/poster designer by KALIBAPI (*Kapisanan sa Paglilingkod sa Bagong Pilipinas*), sole political organization permitted by Japanese, chiefly a propaganda organ. Joined at KALIBAPI by Carlos Francisco, Vicente Manansala, Jose Pardo.  
 Edades' studio visited by Japanese officers where they discovered he had lectured on Hiroshige and Hokusai. Edades family said to have no knowledge of Japanese atrocities in Fort Santiago, Ermita, Malate, and Paco districts [Ingle, 1980, 74-75]
- 1942 Aurelio Alvero collection opened for public viewing.
- 1943 October 14, Japanese-sponsored art Republic of Philippines inaugurated with Jose P. Laurel as President.
- 1944 Japanese-sponsored art exhibition by KALIBAPI in Manila includes work of Carlos V. Francisco which receives prizes.

- 1944 October 20<sup>th</sup>, US' forces land at Leyte.
- 1945 February 3<sup>rd</sup> to April 13<sup>th</sup>, Battle of Manila: 100,000 civilians die; the old Intramuros area of Manila is largely obliterated in aerial and artillery bombardments intended to reduce US' losses. Jean Edades and her mother repatriated to USA, after which Jean takes theatre studies' postgraduate qualification in Chicago.  
Edades arrested for collaboration. Asked by US' prison authorities to paint, also meets Don Teofilo Sison again in prison. Later, bond is paid and Edades released. He becomes a partner in new architectural firm to design reconstruction buildings.
- 1946 July 4<sup>th</sup>, Phiippines' Independence from USA. President Roxas declares amnesty for all those who had served Japanese.
- 1947 Edades is refused a visa to visit USA and bring back wife and mother-in-law.  
Eventually given visa as attaché to visiting architects' group. On return with wife and her mother from Chicago teaches at Santo Toma as Dean of Fine Arts, Jean works in English and in Drama.
- 1948 February, Art Association of the Philippines founded with Purita Kalaw-Ledesma as President, first activity is a retrospective of Fabian de la Rosa. Exhibition categories are: Modern Painting, Conservative Painting, Sculpture. Antagonism between Moderns and Conservatives evident.
- 1948 July 18, Edades published 'Modern Art' in *Sunday Times Magazine* to educate public about modern movement [reprinted in Bautista, 1992, Texts 105-109]. Counter-arguments put by University of Philippines sculptor [and Edades' later supporter] G Tolentino. [reprinted in Bautista, 1992, Texts 110-115, most of the Edades/Tolentino articles are also re-printed in Paras-Perez, 1995, 29-40]
- 1949 Neo-realism tendency asserted through work of H. R. Ocampo, Vicente Mansala, Cesar Legaspi, Ramon Estella, Romeo Tabuena, Victor Oleyza, marking departure from Edades' modernism.  
The sense of artists who were working on a new realism, different from the realism of Fernando Amorsolo. Aguilar-Cruz in Bautista, 1992, 70.
- 1949 AAP holds annual exhibition in National Museum. Organizational help provided by US' businessman C. M. Hoskins. [Kalawa-Ledesma & Guerrero, 1974, 10.]
- 1950 Philippine Art Gallery founded by Lydia Villanueva-Arguilla, includes neo-realists but also Arturo Luz, José Joya, J. Elizaide Navarro, Cenon Rivera, Nena Saguil, Fernando Zóbel, Manuel Rodriguez Sr., and David Cortez Medalla, who had his own space distinct from PAG [Flores-2007].
- 1950 June, AAP sponsors 'The First Neo-Realist Exhibition' at the Manila Hotel.  
In early 1950s because of dollar as foreign exchange medium, most imported international art magazines were American whose art replaced previous style models in school of Paris. AAP participated in 2<sup>nd</sup> International Contemporary Art Exhibition in India.
- 1950-54 Manuel Rodriguez Sr. forms Contemporary Graphic Arts Workshop.
- 1953 Carlos V. Francisco paints murals in entrance hall of Philippines' General Hospital, Manila.
- 1953 December, over two days, onset of abstractionism marked in The First Exhibition of Non-Objective Art in Tagala held at PAG followed by publication of a short booklet in 1954 by Magtanggol Asa [pseudonym of critic Aurelio S. Alvero, reprinted in Bautista, 1992, Texts, 172-180].
- 1954 Nena Saguil studies at American School, Fontainebleau [where Edades studied in 1937].

- 1955 February, conservatives walk out of Art Association of the Philippines exhibition, later to form Academy of Filipino Artists. Other realist and academic conservatives called 'A. Mabini School', after the name of a street with many commercial galleries.
- 1957 Fernando Zóbel (1924-1984, Spanish studied in Switzerland and at Harvard) lectures at Ateneo, regarded as 'father of Philippine art criticism'. (See his *Filipino Artistic Expression*, 1953, reprinted Bautista, 1992, 165-169)
- Zóbel, Arturo Luz (1926-?, National Artist, 1997), Lee Aguinaldo, Leonides Benesa, Emmanuel Torres, Leandro Locsin go on to constitute taste-makers of 1960s and 1970s.
- 1957 First Southeast Asia Art Exhibition held in Manila including Syed Ahmad Jamal from the Federation of Malaya [independent on August 31<sup>st</sup>].
- 1957/8 José Joya Jr., returns from Cranbrook Academy in Michigan and promotes non-figurative movement.
- 1960 Luz Gallery opens in Ermita.  
Zóbel moves to Spain, in 1963 creates Museo de Arte Abstracto Español.
- 1960 David Medalla moves to Europe, settling in London.
- 1961 Ateneo Art Gallery opens.
- 1961 Edades receives Pro Patria award during the Rizal Centennial Celebration. Third awardee, for sculpture, was Guillermo Tolentino.
- 1964 Edades receives Araw ng Maynila Award in Painting. Jury members included Guillermo Tolentino.
- 1964 Abstractionist José Joya and modernist sculptor Napoleon V. Abueva exhibit at Venice Biennale.
- 1966 Edades retires from Santo Toma.
- 1968 February, holds one person exhibition at Malacañan Palace under auspices of Imelda Marcos.
- 1973 June 12, Botong Francisco [posthumous], and sculptor Guillermo Tolentino among National Artists proclaimed.
- 1976 Edades receives National Artist Award in Painting.
- 1977 February 12th, Edades receives University of Santo Toma Doctor of Fine Arts, Honoris Causa. Retires to Davao City with his family.  
Teaches for a time at nearby Philippine Women's College.
- 1985 March 7th, Edades dies.

### **Carlos V. 'Botong' Francisco (1912-1969)**

- 1912 November 4, born to Felipe Francisco, Chinese mestizo from Santa Cruz, Manila, and Maria Villaluz from Angono, Rizal Province. Nickname 'Botong' is after a local clown with similar dark complexion.
- 1919-25 shows artistic talent during studies at Angono Elementary School.
- 1926-29 attends Rizal High School in Pasig. Does realistic drawing of local interest subjects.
- 1930-35 studies at School of Fine Arts, University of the Philippines under leading genre portraitist Fabian de la Rosa.
- 1934 becomes layout artist-illustrator for *Philippine Herald* where meets artists Vicente Manansala, Cesar Legaspi, Hernando Ocampo. Later joins *Manila Tribune* as illustrator where knows Galo Ocampo, Diosdado Lorenzo, Ricarte Puruganan.  
UP recommends Botong to Edades to join group working on *Rising Philippines*.  
Early work *Sungkaan* adapts Gauguin's *Two Tahitian women on a beach*, 1891.

- 1935 participates in mural work at home of architect Juan Arellano, but disappears after staying one day at house provided, preferring to live in a *nipa* hut of raised stilts, usually with bamboo slat cladding, in Angono.
- 1938 instructor at University of Santo Tomas.
- 1939 elopes with Rosalina 'Nene' Villamayor, an Angono girl ten years his junior.
- 1942 March 24, marries her in civil rites, and has three children in 1941, 1943, and 1951.
- 1942 applies for work at art shop of Manuel Conde with whom collaborates on a film *Orasang Ginto* in 1946
- 1944 wins three major prizes for *Angelus* [which is not nonetheless entirely authentic in terms of Filipino custom....contrary to the depiction of the father of the family as the leader of the prayers it is the mother who leads these family prayers. Also, the people in the barrios do not as much pray outside as they do before the family altars. Bautista, 1992, 123], *Frugal Meal at the Farm*, *Angono Fiesta* at painting contest organized by KALIBAPI, Japanese propaganda arm, in the Nihon Bunka Kaikan.
- 1945 depicts *Kaingin*, a form of upland slash-and-burn agriculture, painting shows in a narrow visual space men and women planting seeds, composed on diagonals, a pictorial construction later repeated several times in other works. Mural composition captures Chinese perspective of 'flat but very deep'. Edades in Bautista, 1992, 148].
- 1947 finishes large mural *Pista sa Nayon* at Manila Hotel, work later transferred to Malacañang Presidential Palace.
- 1948 *Kaingin* wins 1<sup>st</sup> prize at Art Association of the Philippines exhibition. [but Botong's work *Pastoral* was criticized by Aureliano S. Alvero at the time for overdependence of the work of Mexcian muralist Diego Rivera and Jose Clemente-Orozco. Bautista, 1992, 127, 213, texts 96]
- 1950 designs sets for two films with Conde, *Siete Infantes de Lara* and *Genghis Khan*.
- 1952 commissioned to design sets for film dramatization of Banaue Rice Terrace construction by Conde; Central Bank scratches it because of dollar allocation cost.
- 1953 paints mural *Five Hundred Years of Philippine History* for International Fair in Manila.
- 1953 paints murals in entrance hall of Philippines' General Hospital, Manila.
- 1964 commissioned to paint mural *Filipino Struggles through History* for Manila Town Hall. Also to do works celebrating 400 years of Christianization in the Philippines for Cebu in 1965.
- 1969 begins last mural *The Life of Ferdinand E. Marcos*.
- 1969 March 31, Botong dies of hemorrhage from lung lesion.
- 1973 posthumously proclaimed National Artist for Painting by President Marcos.

[mostly after Flores, ed. 2010, 224-225]

### **Galo B. Ocampo (1913-1983)**

- 1913 October 16, born at Santa Rita, Pampanga.  
Studied art at the University of the Philippines and heraldry from the International Institute of Genealogy and Heraldry in Madrid.
- 1934 graduates from University of the Philippines
- 1934-39 [see Edades] member of triumvirate to stimulate artistic development along modernist lines.
- 1938 *Brown Madonna*, indigenizes the image of the Virgin Mary. *Moro Dancer*, *Igorot Dance* celebrate indigenous culture with a modernist sense of design, linear rhythms, and fresh colours. Work was shown at Baguio, April to May.

- 1940 appointed a tutor at University of Santo Toma.
- 1942-45 does intelligence work for the guerrilla movement; as cover, does stage backdrops for the Associated Artists group.
- 1946 paints *Moro Dance*.
- 1951 at Art Association of the Philippines wins second prize, *Pounding Rice*; honourable mention, *Igorot Dance*.
- 1950s work is haunted by images of the war, bringing out a flagellant theme in *Ecce Homo*, 1953. Christ, crowned with thorns and hooded with the flagellant's veil, standing with arms bound together, while in the skies, warplanes zoom, trailing smoke or releasing a fleet of parachutists.
- 1955 *Shades of Things to Come*, 1955, a flagellant lies prostrate, his arms forming a cross on the ground, while shadows of airplanes are reflected on the sand, brown tones convey a modern wasteland, littered with debris of war.
- 1956 Archbishop of Manila sends Ocampo to Rome to train in design of stained glass for Manila Cathedral. Also does stained-glass window designs for Santo Domingo Church in Quezon City, and *sarimanok* [coloured mystical bird decoration] for Philamlife building.
- 1960s serves as curator of the Presidential Museum of Malacanang.
- 1962 director, National Museum, and technical adviser on heraldry in the president's office. Also teaches art at the University of Santo Tomas.
- 1971 Head of Department of Fine Arts, Far Eastern University.
- 1973 Ocampo holds first one-person show at Galerie Bleue, with a new series *Anthropographic Designs*, inspired by field work with Robert Fox in Palawan.
- 1982 holds retrospective exhibition at Museum of Philippine Art; flagellants shifted to more positive tone where the hooded figure of *Ecce Homo* now sits on a space missile in a lunar landscape. Ethnic theme includes *ati-atihan*, [originally a pre-Christian festival now devoted to *santo niño*, infant Jesus] where masked figures cavort in gaudy revelry.
- 1983 September 12, Galo B. Ocampo dies in Virginia, USA.  
[mostly after [www.geringerart.com/bios/galoocampo.html](http://www.geringerart.com/bios/galoocampo.html)]

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