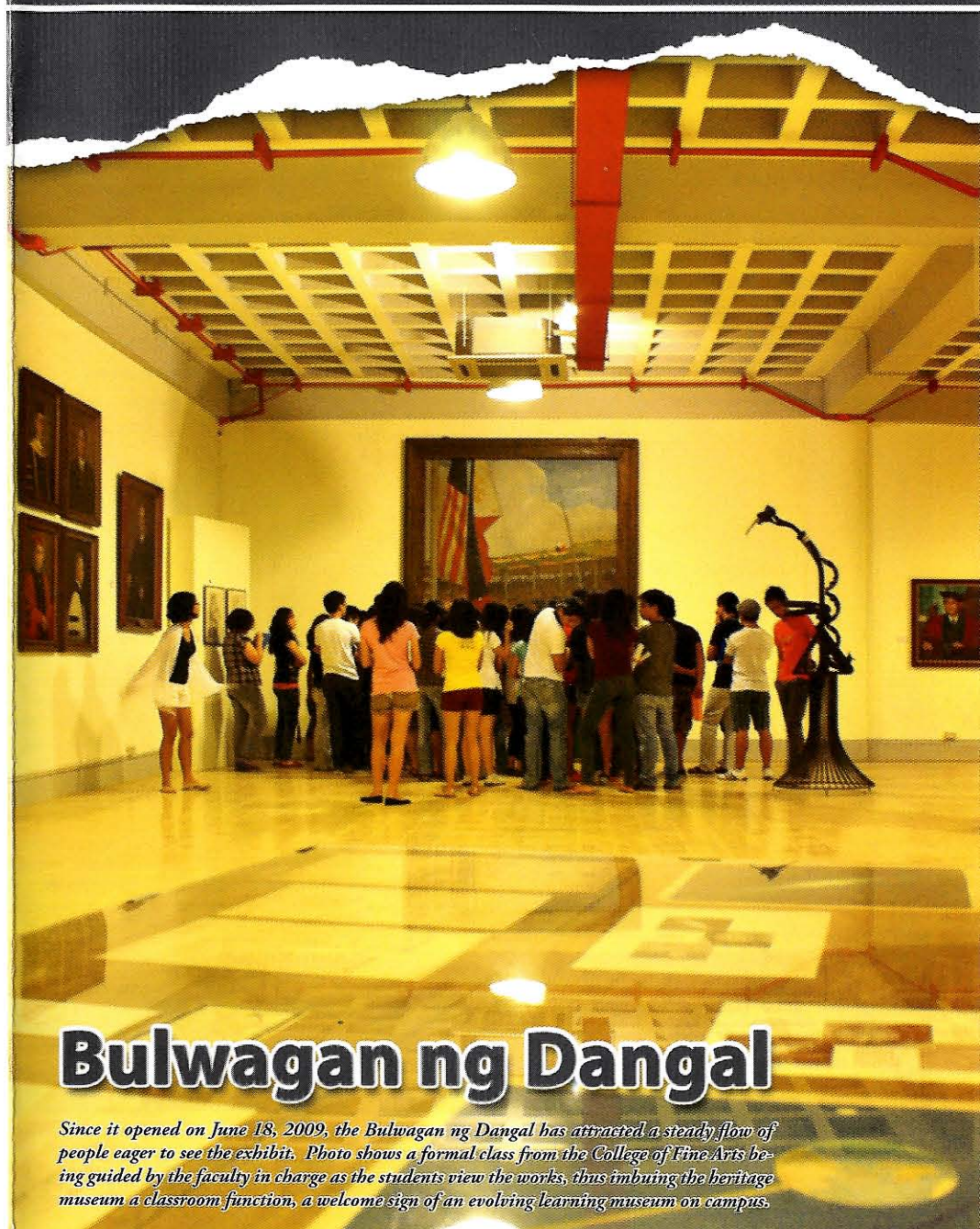


What's UP?

JULY 2009



Bulwagan ng Danggal

Since it opened on June 18, 2009, the Bulwagan ng Danggal has attracted a steady flow of people eager to see the exhibit. Photo shows a formal class from the College of Fine Arts being guided by the faculty in charge as the students view the works, thus imbuing the heritage museum a classroom function, a welcome sign of an evolving learning museum on campus.

classical and the industrial. The Bulwagan ng Danggal, in both name and form, is an expression of integrity."

President Emerlinda R. Román hails the Bulwagan as a commitment of the University in "affirming and intensifying UP as an art crucible, bringing to fore the creativity and ingenuity of the Filipino artists. As the university art space, it provides our students, staff, faculty, alumni and our publics the facility to view great works of art, not only found in our campuses, but also those coming from other institutional and private collections. The University recognizes the compelling role of art in shaping a civilized world. Through the Bulwagan, the University can partner with other institutions here and abroad and bring about a sustained season of cultural exchanges and programmed exhibitions."

As the largest exhibition space on campus at 620 sq. m., the Bulwagan ng Danggal is expected "to foreground the vast intellectual and aesthetic resources of the University" mainly found in the University Art Collection. As it is known today after the organized inventory done system wide in 1985 during the term of President Edgardo J. Angara, the collection counts on more than 1,000 works scattered all over the seven constituent campuses found in the country. No record in the University can categorically provide how the collection came about. But as Prof. Defeo recalls, "the collection resulted from the goodwill of people who bequeathed, and continue to do the same today, to the University of the Philippines their prize possessions of work of arts, following the natural human inclination of giving for the greater good. This community of donors include the artist themselves and their families, patrons of the arts, alumni, faculty, students and friends, who collectively and continuously lavish the University with their inspired concern of enriching life in the University through art."

Now that the University Heritage Museum has been established in UP Diliman, endowments from collectors, artists, and benefactors are expected to come forth to add more éclat to the already glowing credence of the University Art Collection.

To celebrate this year the Foundation Day of the University of the Philippines, its first in the second hundred in the life of the University, UP Diliman opens the University Heritage Museum, known as the Bulwagan ng Danggal, at the basement of Gonzalez Hall, one of the first two buildings to rise on campus after the historic exodus of the University from Padre Faura to Diliman.

For many years, Gonzalez Hall has since housed the University Library. Today it now plays host to a Museum, a Library and an Archive—institutions which are recognized worldwide as repositories of literacy and learning.

The undertaking to bring them together under one roof, notes UPD Chancellor Sergio S. Cao, "seals UP's legacy of being a trailblazer in national academia for pioneering the concept of having a library and a museum together—two distinct institutions with a united effort of fostering thirst for knowledge and love of country."

The keystone of the Bulwagan ng Danggal came by way of a proposal submitted by Prof. Rubén D.F. Defeo of the Office for Initiatives in Culture and the Arts. It was part of a bigger concept to convert the Diliman campus into a heritage site, and which took on gravitas in light of the centennial celebration in 2008 when UP took stock of and reflected on its achievements while mapping out its directions in the next 100 years.

The appropriation of the phrase, *bulwagan ng dangal*, as the name of the museum, Prof. Defeo stresses, "honors the importance the University assigns to the role of arts and culture in the molding of lives and minds in the academe."

When the basement of Gonzalez Hall was offered by Prof. Salvación M Arlante as a probable museum site and coupled by the encouraging support of Chancellor Cao, the Office of the Campus Architect under the able supervision of Dr. Gerard Rey A. Lico was immediately tasked to draw out the plan based on the idea of adaptive reuse. A year after, the erstwhile Filipiniana Reading Room was converted into a sleek exhibition space, following a design approach that, as Dr. Lico envisions, "invites a dialogue between old and new and the encounter between the



Former UP President Emanuel Soriano, National Artist for Literature Virgilio Almario, UP President Emerlinda R. Roman, UPD Chancellor Sergio S. Cao and Regent Nelia Gonzales participate in the untying of ribbon to formally inaugurate the Bulwagan ng Danggal and open the exhibit entitled Pag-asa ng Bayan.

CONCERT

The Red Chamber holds a concert, July 14, 7 p.m. at the Abelardo Hall Auditorium.

The Red Chamber takes its inspiration from the traditional Chinese "Plucked String" repertoire that is seldom if ever heard in the west. Featuring only plucked strings, Red Chamber creates a unique sound while performing a repertoire that spans centuries, including transcriptions from the Tang Dynasty (618-907), to modern compositions. Red Chamber is exploring other genres of plucked string music like Bluegrass, jazz and a host of other folk traditions.

Red Chamber is an exciting ensemble of masterful musicians bringing a new sound on ancient instruments to the international concert stage.

The group consists of highly accomplished musicians: Mei Han, internationally recognized as one of the leading virtuosi and authorities on the Chinese zheng (zither); Guilian Liu, one of the world's premiere pipa (lute) masters; Zhimin Yu a versatile ruan (lute) virtuoso; and Geling Jiang, an award-winning multi-instrumentalist who started her professional training at age 10.

The concert, preceded by a lecture-workshop about Chinese string instrument at 10 a.m. is sponsored by the Office for Initiatives in Culture and the Arts and the College of Music. Both events are for free.

EXHIBIT

Nostalgia: A Photographic Exhibition on Gum Bichromate Printing: The Jorge B. Vargas Museum will open a

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photography exhibition entitled Nostalgia featuring works of Marc San Valentin on July 2 at the Landing Gallery.

Nostalgia is a collection of colored photographs using the gum print or gum bichromate process. It is a pigment-based process that relies on a printing workflow and addresses each color of a photograph by printing each channel separately. The process results in painterly images and textures that resemble oil pastel. Through this process the exhibit characterizes the transition of photography from technical and scientific representations to a more creative approach. It is also the product of extending the process of contemporary colored photography into more expressive avenues rather than assuming the terminal status of online gallery images.

Marc San Valentin is currently an instructor in photography at the UP College of Fine Arts (CFA). He has been actively researching and practicing different photographic methods focusing on extending the photographic process to include alternative or more traditional methods. His works ranged from alternative processes like cyanotypes and salt prints to pinhole photography, which he recently incorporated as a method of classroom instruction in one of the photography classes being offered by CFA.

Marc San Valentin is also holding an Artist's Talk on July 9, 2:30 p.m. to discuss the process and concepts related to gum bichromate printing.

Nostalgia runs until September 6.

Pag-asa ng Bayan: For its inaugural offering, Bulwagan ng Dangal presents Pag-asa ng Bayan, an art exhibition that underscores the rich base of the art collection of the University in terms of aesthetic forms and content. Featured are paintings, sculptures, drawings, prints, photographs and video art. The artists represented are headed by 11 national artists, namely, Napoleon Abueva, Fernando Amorsolo, Benedicto Cabrera, Abdulmar Imao, José Joya, Leandro Locsin, Arturo Luz, Vicente Manansala, Juan Nakpil, Hernando Ocampo and Guillermo Tolentino.

Also on exhibition are works of Angelito Antonio, V. Artango, Pablo Baens-Santos, Genara Banzon, Santiago Bose, Anastacio Caedo, Imelda Cajipe-Endaya, Dominador Castañeda, Orlando Castillo, Evelyn Collantes, Danilo Dalena, Antonio Daroy, Jaime de Guzman, Leonilo Doloricon, Rock Drlon, Restituto Embuscado, Isaac Eustaquio, Brenda Fajardo, Edgar Fernandez, Virginia Flor-Agbayani, Ofelia Gelvezon-Tequi, Ileana Lee, Cocoy Lumbao, Florentino Macabuhay, Ildefonso Marcelo, Nonoy Marcelo, Irineo Miranda, Graciano Nepomuceno, Romulo Olazo, Onib Olmedo, Nonon Padilla, Ramón Peralta and Nestor Vinluan.

The exhibition, jointly curated by Prof. Rubén D.F. Defeo and Dr. Patrick D. Flores of the Department of Art Studies of the College of Arts and Letters, runs until December 31.

Like Bulwagan ng Dangal, the exhibition's title is taken from the University hymn and speaks of the possibility of change that animates a forever expectant nation and people.

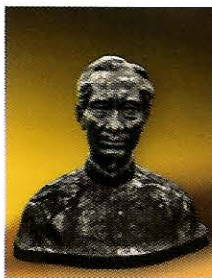
"In keeping with this spirit," Flores writes in the



Bulwagan ng Dangal not only features paintings and sculptures but also multimedia artworks. Shown here is the 9-minute video of Cocoy Lumbao entitled "Never Knowing If We've Gone to the Same School." On the right are historic paintings, including Ramon Peralta's Tivad Pass: Ably Defended (ffib from video). The sculpture (rightmost) is by Napoleon Abueva entitled Family Group.



Anastacio Caedo, Andres Bonifacio, 1966 University Library Collection



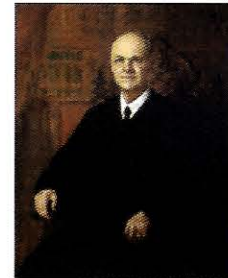
Guillermo Tolentino, Balagtas date not indicated University Library Collection



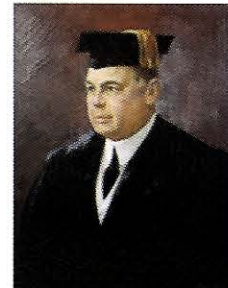
Anastacio Caedo, José Rizal, 1966 University Library Collection

commemorative brochure, "the exhibition reveals the strength of the UP trove in the realms of commemorative public art, from portraiture to monumental sculpture. As these points try to mark turning points in the triumph of culture and consciousness, so do other expressions to mark watersheds with a more fearless temper; social realism and abstraction offer equally compelling visions of critique and whimsy, further inflecting the legacy of the University with urgency and imagination."

The exhibition, Dr. Flores further elaborates, "is a broad survey of pieces in the collection that affirms the standards of the canon of Philippine art history, duly citing the stature of 'masters' like Amorsolo and Tolentino and their works done in the habits of the academy, totems that have been ensconced in the order of things. At another, it is a disruption of this rhythm, a syncopation as it were generated by pieces that go against the beat of this custom and consequently measure an uncanny



Fernando Amorsolo, George A. Malobon, 1951 College of Law Collection



Fernando Amorsolo, Miseng S. Bartlett, 1958 Office of the President Collection



Ramón Peralta, Tivad Pass: Ably Defended, 1931 University Library Collection

interval, testifying to the flux of the aesthetic in the milieu. And so, while there may be a semblance of posterity ingrained in busts and heroic paintings, there are around this fraught veneration traces of commentary about how, for instance, repression and social inequity have shaped other bodies and sentiments, a conflicting vision of the classical proportion or the pose of well being. Also, there are intimations of fantasy, a prefiguration of an 'always incipient cosmos' lying outside quotidian reckoning but springing nevertheless from the intuition of a finite human agent constrained by material condition. Here, there is play, speculation, reverie, and flight that is necessary to transform a world that has fallen apart. The collection is faithful to a committed and dreaming University."

The exhibit is a centennial project of the UPD Office of the Chancellor through the Office for Initiatives in Culture and the Arts. Cooperating units include the Office of the Campus Architect and the Designed Environment Committee of the Office of the Vice Chancellor for Community Affairs, the Executive House, College of Business Administration, College of Fine Arts, College of Law, College of Mass Communication, College of Social Sciences and Philosophy, the UP Integrated School and the University Library.

