

Philippine

Development of Philippine Contemporary Art

NEW ART, OLD MEANINGS

Is there a symbolic tradition that still lives in Asian art today? Several hypotheses have been raised about the nature of Asian contemporary art: (1) that is symbolic, having the intention and function to "convey a meaningful content" (2) that this predisposition to symbolism broadly interpreted to mean the embodiment of attitudes and "actions experienced in daily life" - is formulated in tradition (3) that its "true value" may be determined by the quality with which it embodies "symbolic visions in our daily life."

These bold assertions provide the framework of study for the following essay on Philippine contemporary artmaking. The framework allows a deeper, more inspiring view of our visual arts today.

I. Recollections: A Brief Historical Sketch

For decades, cultural writers have derided Philippine art for being "derivative," for being "poor imitations of Western art." Their accusations have a basis in history.

It was the Spanish colonizers who introduced the idea of creating works of art of monumental importance, endowed with universal and eternal qualities. The first painting academy in the Philippines opened in 1820; before then, "painting" was confined to formulaic decorations for the Catholic church. Earlier than that, before conquest, indigenous art addressed the needs of the present moment and the immediate community, in sacred rites that linked man and nature.

From the 19th century onward, however, the Filipino artist no longer created for his "immediate community." There were now patrons of art in the persons of the colonizers and the ilustrados--the highly-placed class of Filipinos for art emboldened Filipino artist to engage themselves freely who, by virtue of their education, acquired a taste for European art. From then on, Philippine artmaking charted a new course, paying homage to the epistemologies and visions of foreign cultures.

Curiously, it was only after World War II when inquiries into the aesthetics of Philippine identity began. This was in the 1950s when the tenets of modernism began to take hold in Philippine art. The early modernists exposed now to German and American art movements while they introduced new concepts of form and presentation, were in essence continuing the trajectory established by their Spanish-educated predecessors. That is, their efforts were directed toward mainstream international art.

There were, however, two important developments in the same decade that marked subtle deviations from that course. On the one hand there arose the formidable talent and intellect of Carlos V. "Botong" Francisco (1913-1968). The unparalleled muralist of Filipino legend and lore, who successfully blended the sensibility of folk expressions with the formal elements of Spanish baroque and Muslim art.

On the other hand, there was the emergence of a group of artists which the critic E. Aguilar Cruz called "Neorealists."

Largely influenced by cubism, these artists essayed light, color and transparency. The figurative among them used a manner of abstraction and stylization that remarkably preserved the whole figure.

Heirs to this stylistic tradition enjoyed popular ascendancy in the early years of Manila's "art boom." Those were the Marcos years (1967-1986), when the tradition of patronage reached its peak, when money pumped in from international banks provided an illusory sense of economic well-being. Public enthusiasm for art emboldened Filipino artists to engage themselves freely in the various modes of international abstractionism: pop, minimalism, hard edge, color field, and so on.

It was from this internationalism that many artists turned away, launching themselves, at first, into waves of nostalgia. A contingent of artists aligned themselves with Botong, content with incredibly romanticized renditions of rural life. The nativism in their imagery, unfortunately, was no longer relevant; it was reactionary.

On the other hand, there were artists like Ofelia Gelvezon-Tequi, whose works, though they looked back to the past, by their very contemporaneity, indicated future directions for Philippine art and life. Soon after their rediscoveries of portraits and symbols from our historical past, ground breaking experiments with materials, images, and processes of native origin were begun by the more inventive artists of the time.

There were other factors that stressed the urgency of their endeavors. One was the State's subservience to external political pressures in the face of a mounting foreign debt. This only increased the desire among the citizenry for self-determination, for the restoration of pride, dignity and self-respect.

At the same time, the country was determinedly pursuing a path of development patterned after Western models, a mad rush for "modernity" that threatened the survival of those sadly relegated to the periphery of Philippine society. To the artists, tribal Filipinos presented the most striking images of the problem. But along with the recognition of our ethnic kin came the concern for ecology and environment. The sentiment arose that technological advancement may not necessarily be ideal. Any new thing that is allowed should be realized only with the full awareness of and responsibility for its consequences to future generations. Cultural and environmental survival thus became the twin themes in the works of many artists in the 1980s, among them Santiago Bose and Genara Banzon.

But there was marginalization and alienation in urban life as well. With the country caught in a seemingly helpless and futile situation, some artists gave vent to anxieties through expressionistic works. There were those, however, who chose to respond directly to existing realities of the day. In pictorial criticism of Philippine society, these artists actively challenged the State. "Social realism," once a suppressed medium of expression, practically became the visual lingua franca in the

pivotal years between the 1983 assassination of Benigno Aquino Jr, and the rise of Corazon Aquino to the presidency in 1986.

In the immediate post-"people power" months, the fever of social commentary ran high. There was a compulsion to be "relevant". A pseudo-iconography developed with L-signs and yellow ribbons, ropes and chains, confetti and birds and any number of permutations of the Filipino Flag--red, blue and yellow colors, the bisect, the triangle, the sun, the stars.

Tumultuous events of these recent years have urged deep reflections on the meaning of history and human coexistence. But few have survived the banality of "political art." Of these, the feminist art of Julie Lluch-Dalena has been the most effective in noting the social impact of specific instance and personal circumstance.

The insistence on socially relevant art clearly indicated artists' desire to communicate, indeed to reconnect, with their "immediate community". But the moralizing tendency of this movement turned off many among the younger generation of artists who continue to follow international fashions, with "new abstractions," neoexpressionistic works and trendy parodies of representation.

Significantly, what continues to polarize the country's artists is the presence of an "ideology" that governs artmaking. Some aspire for it; others reject it. In truth, however, that guiding principle has always been there. The late Filipino art critic

Leonidas Benesa summed it up so precisely in a 1981 essay: "The need for a philosophy of Philippine art is the search for cultural identity in another guise."

II. *Reconnections: A Search for Meanings*

To say that Filipino art is merely imitative is all too easy when the study is confined to the art objects alone, or, simpler still, to the mere appearance of the objects. Conclusions change significantly when attention shifts to the artistic activity itself -- in search of the inner compulsions behind the creating, in search of the unique vision of life embodied in the creation.

Through this procedure, it becomes possible to re-establish the links between contemporary visual art expressions and an original Philippine culture apparently lost, long unacknowledged, almost forgotten.

To do so, however, would mean to proceed a historically, in violation of time-honored conventions of scholarship. To look for patterns and to divine the meanings of their interrelationship is, after all, a task better left to mystics.

But perhaps mysticism is the key, for lately there has been a growing awareness of a significance in current artmaking that is reminiscent of old rituals and traditions.

This trend of thought is as much a product of present directions in Philippine cultural research and writing as it is of recent artistic creation. In this exhibition, it is represented principally by Santiago Bose and Genara Banzon. It must be

noted, however, that even the presence of their works are not enough to fully explain the intention of their art. The difficulty lies in the gallery setting, where objects are presented for their own sake, divorced from their original context. Context and setting are in fact vital parts of the new thinking. Only if the culture is studied holistically can a world-view or a psychology be extracted. Significantly, certain scholars point out that a mysticism is part of the Filipino's holistic view of life.

Expressive of this holism is indigenous art itself, which had been closely related to religious ritual. The sacred rite was the source and celebration of all forms of creative expressions: ritual objects, song, dance, drama. Creation was seen as a continuous art that drew life and spirit from the natural environment, that reaffirmed the living divinity in all things. It was from rituals that all learned of the mysterious workings of a Supreme Being.

Artworks such as those of Agnes Arellano, for instance, summon a power that comes with knowledge of the rhythms of nature. Her modern-day temple statuary impress upon fellow mortals the inseparable mysteries of birth and death, creation and destruction. They perform the same instructive function as the printmaker Tequi's own illuminated scripts through which are passed on moral teachings, Christian or otherwise.

Paradoxically, it was the influx of certain ideas from the west which urged the expression and recovery of an old con-

sciousness. Something vaguely familiar in the procedures of Surrealism, installation, fiber, environment and process art fired highly sensitive artistic nerves, prompting race memory.

The Filipinist Sylvia Mayuga rightly calls the new artmaking an "art of remembrance." In her catalog essay for the permanent exhibition of the Cultural Center of the Philippines Museum for the Humanities, she writes:

From the encounter between urgent intuitions of wholeness and the deepening deprivations of a present, memories banished by force begin to return, birthing new visions... Artists, poets, scholars and philosophers, who must perform a priestly function in a fanatical and irreligious age, guide their people back to remembering, a return to wholeness their once dismembered parts.

Bose, partial to installations like many local artists preaches about the true source of his artmaking. He traces them to the Igorots, the highland peoples of the Cordilleras from which he is descended: "Igorots do not draw. They carve or they gather things that they find around and put them together in their houses, sometimes for ritual purposes, at other times, simply to express a spontaneous, whimsical impulse."

The late artist Ray Albano, a former director of the Cultural Center of the Philippines Museum, was the first to recognize the peculiar "attachment" Filipino artists have for installation work. Moreover, he observed that exhibitions of this kind

delighted visitors from far-off provinces far more than their citified cousins.

If in this sense, the idea of installations is not entirely borrowed, then neither are the "combines" of our newer artists wholly the products of influences from New York. Their inspiration derives in part from native culture. The critic Alice Guillermo, in her 1986 essay, *The Filipino World View in the Visual Arts*, offers these useful insights:

Ethnic art manifests a different valuation of materials. In its various forms, a wide assortment of materials may be brought together. There is an indigenous appreciation for organic materials derived from animals and plants, such as bone, teeth, hair, seed, grain or fruit, since all these belong to nature.

Likewise, Banzon's arrangement of collected objects (in her words, "visual reports" of various travels and projects) have their correlates in local custom. Guillermo, in the same essay, notes that Filipinos have a natural penchant for collecting and accumulating things to which are attached sentimental or emotional significance.

Such collecting establishes an intimate relationship between the collected and the collector. Things and events acquire meanings only in relation to the witnessing self. This intense personalism, however, should not be construed as selfish individualism, for the Filipino's concept of self is formed through his interaction with divinity and the social collective.

Thus, collector and collected converge in the act of collecting. As Guillermo writes, collections are "reminders of friends, relations or memorable events. [Through them] the present is enriched by the past, while the past and the future both converge to the present."

Implied in this statement is a concept of time that is nonlinear. To the Filipino, the eternal present contains the past-yet-to-be and the future-that-once-was. Therefore, the moment of collecting is not separate from the act of collecting, which merges collector and collected in one neat instance of reality. It is a mystic vision, indeed.

No wonder the surreal sense of time and space is a welcome convenience for Filipino artists who revel in the absence of logic. Irrationality to them is not threatening; in fact it produces humorous insights, allowing deep truths without the slightest tinge of philosophical grumpiness. This seems the case in the paintings of Fernando Modesto, where discordant images clash with the urgency of self-exorcism.

Like Modesto's selections of symbols, "found objects" in the Philippine context speak not so much of randomness--as they do in Western art - but of an inner necessity to express a personal reality. In Western art "ready-mades," by virtue of the artist's selection, are "elevated" to the status of art. In contrast, it is safe to say that in the hands of Filipino artists, these objects assume the nature of talismans, vibrating with life and magical power.

Remarkably fluent in the new visual language, Filipino artists are speaking with minds of their own. It seems as though the contemporary appeal of the new art is but a shell, with elements of an older, wiser world-view -- ritual symbolism, intense personalism, fetishism, the notion of never-ending time -- continually seeping through its cracks.

As Philippine artmaking moves on this path of continual realization, perhaps it is no longer too optimistic to say that the gaps between remembrances of tradition and the ideas of the present will increasingly narrow.

In a sense Filipino contemporary artists are restoring art to the function it once fulfilled in society: a medium through which one regains wholeness and balance within one's self, in order to reconnect with divinity and the social collective. Doing so they bind themselves once more to their immediate community, in expressions of shared spirituality.

KRISTINA T. SUBIDO

Nigeria

Development of Contemporary Art in Nigeria

Since the pioneering efforts of the likes of Chief Aina Onabolu, Akinola Lashekan and Chief Akeredolu in search of European education in Art in the 1920s, contemporary Nigerian art has developed into a powerful medium of expression in the hands of Nigerians. Unlike the bulk of traditional art, contemporary art in Nigeria devotes more attention to creative endeavor devoid of any form of religious or mystifying characteristic. It is more devoted to aesthetic and expression of ideas, and has also been a medium of continuous social commentary and ideas.

TRAINING

With the arrival of the pioneer artists from Europe, teaching of art (though earlier resisted by colonial administrators) was gradually introduced in Nigerian secondary schools in the early fifties.

The remarkable efforts of Kenneth C. Murray in the area of preserving Nigerian antiquities and later modern art further improved the spread of teaching of art in our schools. At the same time, the established traditions of wood carving, textile dyeing, leather architectural embellishment, metal smelting, terra-cotta and pottery making found all over the country and entrenched in the various ethnic groups, continued to flourish as informal way of training the artist. The efforts of late Rev. Father Carroll in Oye-Ekiti also contributed to the flourishing of wood carving for the use of the Catholic mission in Nigeria. Today, contemporary art is being taught as formal education in about fifty higher educational institutions including universities, colleges of technology,

polytechnics, technical colleges and colleges of education. This is complemented by informal processes of training. The total number of artists produced is estimated at 10,000 annually, specializing in various areas of painting, sculpture, textile, ceramic, smithing, photography, print-making etc.

ART SCHOOLS

With the modernisation of all spheres of life, the formal schools gained more attention in the area of production of professional artists. In fact, most traditionally trained artists are being encouraged to imbibe some form of formal training to compliment their skill through short courses, workshops and Diploma or Certificate courses.

Some of the notable Institutions which have continuously produced artists of note include Ahmadu Bello University, (Zaria) University of Nigeria (Nsukka), University of Benin, University of Ife, Yaba College of Technology, Institute of Management and Technology (Enugu), and Auchi Polytechnic.

ART MOVEMENTS

The ancient art of Nigeria shows two clearly distinct styles.

First is realism, as portrayed in the bronzes and terra-cotta of ancient Ife by the Igbo-Ukwu, Tada, Jebba, Benin, Owo.

Second is stylization, as evident in the Benin bronzes, Nok Terra-cotta, etc. The earliest form of art introduced to the formal schools was essentially realism, which was then

erroneously referred to as characteristic of European art. In an apparent rebellion against this form of art, a summer workshop organized in Oshogbo in the early 1960's by Prof. Ulli Beier, his wife Georgina Beier, and another Austrian; Susan Wenger, evolved a new form of artistic expression derived largely from the novels of D.O. Fagunwa which focused on the Yoruba fantasy of life of demons and bizarre imaginations. This new form of art enjoyed tremendous patronage from the European audience, which was also exploring new forms of artistic expression as a conscious departure from the realism of Renaissance Europe.

However, it was the pioneering effort of Prof. Ben Enwonwu, with his "Negritude," that evolved a largely acceptable philosophy of the "Africaness in African art" which presently characterizes artists expression among contemporary Nigerian artists.

Today, various art movements have emerged drawing from the fountain source of this philosophy.

In 1953, the premier Department of Fine Art in Nigerian higher Institutions was established, first at the Ibadan branch of the old Nigerian College of Art, Science and Technology before it was later moved to the Zaria branch which later developed into what is now known as the Ahmadu Bello University, Zaria.

"The Zaria School," as it is usually referred to, has played a very important role in the training of quite a large number of

present day outstanding and internationally renowned contemporary Nigerian artists. It was also at the Zaria School that the Society of Nigerian Artists took its root.

The graduates of Zaria School (degree, diploma and certificate workshops) have always maintained a distinctiveness peculiar to the high standard of the school showing versatility in styles, content and concepts of their creativity.

Another old and very prominent art school is the Department of Fine and Applied Arts, University of Nigeria, Nsukka. The department however, took a great leap forward to international recognition after Prof. Uche Okeke, the protagonist of "Uli" art movement, became the head of that school, thereby entrenching the Uli philosophy there.

The Nsuka School has produced many great and world renowned contemporary artists, most of whom have continuously explored and propagated the Uli philosophy.

"Uli," a medium of body scarification for which the Igbos of Eastern Nigeria are renowned, remains one of the greatest contributions of the Nsuka school to the contemporary world art of today. While the creator of "Uli" is Prof. Uche Okeke, Obiora Udechukwu has emerged as the greatest exponent of this artistic medium. Artists have experimented with Uli in painting, print-making, sculpture, burnt-wood, drawing, textile design, ornamentation, etc.

Most disciples of "Uli" now constitute the "Aka" group of exhibiting artists, who have consistently maintained their annual art exhibition for the past nine years. Another notable movement is the "Abayomi Barber School," which is a workshop training arrangement by the Centre for the Cultural studies, University of Lagos. It centres around Abayomi Barber, a surrealist trained in Britain. Some of the artists produced by the movement, who are deeply committed to surreal approach to painting on a medium known as "Barber Board," are Muri Adejimi and Olu Spencer.

The Fine Art Department of the University of Benin has made remarkable contribution to the development of contemporary Nigerian Art particularly in the area of exploring further the artistic prowess of ancient Benin art. Today, the lost-wax method of *cire perdue* in bronze casting is still being utilized and developed by the school. The contribution of Prof. S.I. Wangboje; another renowned artist and art educationist has greatly enhanced the status of the school.

By the mid 1980s, another movement known as "Ona" emerged from the fine Art Department of University of Ife, Ile-Ife (now Obafemi Awolowo University). Based on the concept of vocation being the result of destiny, the works of members of "Ona" movement are largely characterized by the Yoruba embellishments patterns of "adire," which are explored and evolved into new derivatives.

Some known followers of this movement are Moyo Ogundipe, Moyo Okediji, Don Akatakpo, Kunle Filani, and Bolaji Campbell.

Following the successes recorded by some of these movements, particularly the "Uli" medium and "Aka" group, a number of other groups have started emerging. Most of these derive their identity from their schools of training. They include the Yaba College of Technology Art alumni and Auchi Polytechnic alumni. Most of these alumni groups are held together by occasional group exhibitions. The linearity in their artistic philosophy are less loosely held together than those earlier mentioned above. However, the National Association of Visual Artists was recently established to create a formal forum for the followers of Oshogbo artistic genre of Ulli Beier experiments and summer workshop of the 1960s.

THE SOCIETY OF NIGERIAN ARTISTS (SNA)

In 1963, a group of pioneer graduates of the premier art school in the country, Ahmadu Bello University, Zaria, formerly inaugurated a Society of Nigerian Artists with the main objective of providing a national common platform for all contemporary artists in the country to champion the protection of economic, professional and moral rights of all artists, especially its members.

Over the years, the SNA has continuously maintained a cordial working relationship with the Government of Nigeria. It established an annual exhibition on the National Day, celebrating the country's independence anniversary. It also organizes conferences and workshops on art. Its membership cuts across the whole country. It has a National Executive committee and state chapter committees.

ADMINISTRATION OF CONTEMPORARY NIGERIAN ART

In Nigeria, art is administered under cultural matters. There are Ministries at the Federal and State levels in charge of culture. The third tier of Local Government addresses art-related matters relatively less seriously under cooperative societies.

The States Councils for Arts and Culture operate in direct liaison with the National Council for Arts and Culture (NCAC) which in turn organizes an annual festival of Arts and Culture as a mass mobilization for discovering new talents in all the arts (visual, literary and performing). However, at the Federal level, the Ministry in charge of Cultural matters has three other autonomous parastatals addressing Art-related matters, apart from the NCAC. The Centre for Blacks and African Arts and Civilization, a result of Nigeria's hosting of FESTAC'77 is depository of all collections of that festival as well as UNESCO publications.

The Nigerian Copyright Council, established in 1990, is responsible for the protection of intellectual properties in Nigeria. It organizes regular seminars, workshops and National Conferences to educate artists and other right owners on their rights and urge them to continuously protect them by seeking legal settlement on cases of copyright infringement. The Council currently enjoys a good working relationship with the World Intellectual Property Organisation (WIPO) and has acceded to the Berne, the Rome conventions, as well as Universal Copyright Convention. It is currently

compiling a National Compendium on Contemporary Nigerian Arts, Artists and Art outlets. The Ministry of Foreign Affairs facilitates Nigeria's participation in exhibition and seminars abroad.

NATIONAL GALLERY OF ART

Of all autonomous agencies in the Culture Sector, the National Gallery of Art reserves the highest status on matters pertaining specifically to contemporary art. Established by Decree No. 86 of 1993, the National Gallery started full operation in March, 1994. The Institution is empowered to preserve, present and propagate contemporary art in the fields of painting, sculpture, textiles, print-making, photography, and ceramics.

It also relates with the academic community, carries out research, and organizes seminars, workshops and conferences on matters relating to contemporary art. Its journal on Nigerian art, "Uso," is expected to be inaugurated in the first quarter of 1995. The Gallery also ensures Nigeria's participation in international art seminars and exhibitions. It is also empowered to establish specialized art galleries all over the country. Subsequently, a National Gallery of Modern Art has been established in Lagos with an auxiliary artists workshop accommodating average of ten practicing artists in various media.

Following the UNESCO's current efforts in the area "work condition of the artist", the National Gallery is currently addressing the issue of further ensuring widespread public

artist workshops to alleviate the perennial problem of the absence of proper public working space for the artist in the country.

The realization of a befitting structure with necessary facilities at the new Federal Capital by the National Gallery of Art is one of Nigeria's special projects under the WORLD DECADE FOR CULTURAL DEVELOPMENT (WDCD: UNESCO 1988 - 1997).

Saudi Arabia

The Saudi Formative Arts Movement in Brief Seni Formatif Arab Saudi Secara Ringkas

The General Presidency of Youth Welfare undertakes the responsibility of the formative arts movement in the Kingdom of Saudi Arabia. It makes Annual and Five Year plans for the various formative arts activities to help push arts forward and to reach the highest standards, as is the case in the developed countries in this important field, which is considered one of the main bases of modern life.

Such plans are based upon two main axes. The first includes the local formative arts activities held inside the Kingdom, where the General Presidency of Youth Welfare sets up a series of annual competitions and exhibitions. These exhibitions aim at encouraging the Saudi Artist and urging him to create. They also seek to raise the artistic taste of the public. For example, in Riyadh, there are a series of competitions that include a good number of artists, i.e, The General Exhibition for Formative Arts Collections, the Saudi Contemporary Arts Exhibition, and The General Exhibition for the Kingdom's Regions. Youth from different youth welfare sub-offices participate, and a general exhibition for ateliers is prepared by the GPYW. Total exhibitions in the Kingdom annually number 80, this in addition to personal exhibitions for Saudi and foreigners under the Supervision of GPYW.

The second axis is international exhibitions created in the Kingdom by the presidency to be sent abroad as an acknowledgment for the Saudi public and those living abroad of the cultural richness of contemporary Saudi culture. These

Kepresidenan Jendral dari Kesejahteraan Pemuda (*the General Presidency of Youth Welfare - GPYW*) melaksanakan tanggung jawab terhadap gerakan seni formatif di Kerajaan Arab Saudi. Badan tersebut merencanakan rencana-rencana tahunan dan lima tahunan bagi kegiatan-kegiatan seni formatif yang berbeda untuk memajukan gerakan tersebut dan untuk mencapai standar tertinggi seperti di negara-negara maju dalam bidang yang penting ini, yang dianggap sebagai dasar utama bagi kehidupan moderen.

Rencana-rencana tersebut didasarkan pada dua hal, yang pertama menyangkut kegiatan-kegiatan seni formatif lokal yang diadakan di dalam Kerajaan, dimana Kepresidenan Jendral dari Kesejahteraan Pemuda mengadakan serangkaian kompetisi dan pameran tahunan. Pameran-pameran ini ditujukan untuk memberi dukungan bagi seniman Saudi dan mendorong mereka untuk berkarya; juga, meningkatkan selera artistik umum. Sebagai contoh di Riyadh ada serangkaian kompetisi yang mengikutsertakan sejumlah seniman, misalnya Pameran umum bagi koleksi seni formatif, Pameran seni Kontemporer Saudi, Pameran umum untuk wilayah-wilayah Kerajaan. Para pemuda dari kantor-kantor kantor yang bernaung dibawah kantor kesejahteraan pemuda mengambil bagian di dalamnya, juga pameran umum bagi para peminat seni dipersiapkan oleh GPYW. Jumlah keseluruhan dari pameran yang ada di Kerajaan setiap tahun ada 80, ini ditambah lagi dengan pameran-pameran pribadi bagi orang Saudi dan orang asing di bawah pengawasan GPYW.

exhibitions are sent within the frame of the cultural weeks and festivals.

These exhibitions aim at showing the Saudi arts, ideology and culture in other countries to strengthen the cultural ties with such countries.

The presidency has sent many exhibitions as aforementioned to such countries as West Germany, Sweden, Morocco, Tunisia, Algeria, Jordan, Kuwait, Qatar, Oman, U.A.E., Bahrain, India, Italy, the United States of America, and Mexico.

GPYW takes part in many Arab youth festivals and exhibitions, periodic international competitions such as the Kuwait Exhibition for Arab Formative Artists, the Grand Prix-Monte Carlo, the Asian European Benali-Turkey, Asian Benali - India, and also GCC cultural weeks held in Paris and Tokyo, and the Biannual Arab Exhibition under the Supervision of Arab Formative Artists Union.

The Saudi formative arts have achieved a great deal in a very short period, so the artistic trends and methods have been doubled due to the various sources of creation, the very rich nature of both popular and Islamic heritage. Accordingly, the Saudi formative arts are distinguished entirely with

Hal yang ke dua adalah pameran-pameran internasional yang diadakan di Kerajaan oleh presidensi untuk dipamerkan di negara-negara lain sebagai suatu pengakuan oleh masyarakat Saudi dan mereka yang tinggal diluar negeri mengenai kekayaan budaya Saudi masa kini. Pameran-pameran ini dikirim dalam rangka peristiwa minggu kebudayaan dan festival-festival tertentu.

Pameran-pameran ini ditujukan untuk memperlihatkan seni, ideologi dan kebudayaan Saudi di negara-negara tersebut guna memperkuat hubungan kebudayaan dengan mereka.

Presidensi telah mengadakan berbagai pameran seperti yang sudah disebut dimuka di Jerman, Swedia, Maroko, Tunisia, Aljazair, Yordania, Kuwait, Qatar, Oman, Persatuan Emirat Arab, Bahrain, India, Italia, Los Angeles - Amerika Serikat, dan Meksiko.

GPYW mengambil bagian dalam Festival dan Pameran Pemuda Arab, kompetisi-kompetisi periodik seperti Pameran Kuwait bagi seniman formatif Arab, Grand Prix Monte Carlo, Asia - Eropa Benali - Turki, Asia Benali - India dan juga minggu-minggu Kebudayaan GCC yang diadakan di Paris dan Tokyo dan Pameran Arab Dua-tahunan di bawah

an independent and distinguished character.

The great important role in the development and progress of the Saudi Formative arts comes due to the sound planning, financial and moral support of the GPYW to artists, societies and unions such as the Saudi Arabian Society for Culture and Arts.

SUCCESS IS FROM ALLAH.

pengawasan persatuan Seniman Formatif Arab.

Seni formatif Saudi telah memperoleh hasil dalam langkah-langkah yang besar dalam periode yang sangat singkat, sehingga kecenderungan-kecenderungan artistik dan metode penciptaan telah meningkat dua kali lipat dikarenakan oleh berbagai sumber-sumber kreasi, dan sifat alami yang kaya dari warisan baik yang populer maupun Islam. Dengan sendirinya seni formatif Saudi sepenuhnya menonjol dengan sifat yang istimewa dan mandiri.

Salah satu peran penting dan besar dalam perkembangan dan kemajuan seni formatif Saudi berasal dari perencanaan yang mantap, dukungan keuangan dan moral dari GPYW terhadap seniman, perkumpulan dan persatuan seperti perkumpulan Arab Saudi untuk kebudayaan dan seni.

KEBERHASILAN DATANG DARI ALLAH.

Peru

Background of Contemporary Peruvian Painting

The artistic tradition of Perú was strongly established before the Spanish arrival. The old Peruvians mastered textile art. Paracas textiles (V b.C. to V a.C. Centuries) are famous for their rich colors unfaded over many centuries, their great chromatic expression, and their delicacy of workmanship. They are considered the most perfect and achieved textiles in the world.

Peruvian painting art is expressed on the ceramics of the various pre-Columbian cultures. Standing out, among them, is the Nazca culture (300 to 800 a.C.), which was developed in the South of Perú, at the "Valle de Nazca" Valley and the "Rio Grande" (Great River). The images on the vases were made with backgrounds of pure colors delimited in areas perfectly enclosed by impersonal lines of black contours; the effect obtained by these shapes is fully pictorial.

The Moche culture also stood out for its artistic skills, in both its ceramics and drawings on pyramids. This culture was developed at the same time as the Nazca culture at the "Valle de Moche" (Moche's Valley), in the North of Perú. It is a culture which stood out for its lineal works. Friezes of geometrical drawings with a perfect harmony have been found in the pyramids with a decorative lineal form of squares. Their ceramic pieces are harmonious and sculptural, their colors are well proportioned with the sculptural pieces. This culture has been the one which stood out most regarding its sculptural ceramics, world-famous by its "huacos retratos" (portrait huacos) with great realism where all the life of this town is illustrated; from the "grancuraca" (great Indian chief)

to the beggar, the warrior, the fruits and vegetables they used to consume, and their many divinities. Besides the portrait ceramic stands out another type, painted with great harmony in which the effects are obtained with two polychromes. The images on these ceramics are drawn; the lines designed securely along the figures is the fundamental factor of these pieces, with wavy lines, fast and dynamic curves guided by an agile brush.

The "Tiahuanaco" culture (X to XII a.C. Centuries) was found in all the known archaeological sites of Perú; each culture has its own version. "Tiahuanaco" people provided the Peruvian painting with their beautiful painted "keros" (long vases which tend to be narrower at their central part and to widen at their upper part); their colors are lighter and more transparent than the Nazca. The style consists of two naturalistic types. The "Viracocha" god is portrayed in curving lines; also vegetables, fruits and geometrical figures are represented. The Incas were highly influenced by them. The Inca culture (XI a.C. Century to 1532) also extended all over Peru. Its capital city was in Cuzco. It also stood out for the painted decoration of its ceramics; its textiles has a geometrical form. One of the highest achievements of the Inca art is the ceramic called "aribalo" which represented the ceramic where the "chicha," popular drink made of corn, was carried. This ceramic was painted very harmoniously in geometrical forms.

The "Virreynal" painting, carried out during the Spanish viceroyalty (XVI-XVIII centuries), was developed as a result of the necessity to indoctrinate the Indians. Chroniclers say that

the images effected the Indians very much; the religious painting stood out. The first works were frescos made for the convents by monks like the Jesuit Bernardo Bitti, a first-class painter who learnt this religious art by himself. Cuzco was like the "Mecca" of the art where the "Escuela Cuzqueña" flourished. Its painters were first-class mestizos who captured their art on the walls. This painting flourished during the XVIII century and was characterized by its religious motifs. Curiously, a variety of styles with Flemish, Spanish, Italian influence were used, and a "mestizo" school was created with its own particular characteristics. This style mixed the Baroque, Plateresque, Mannerist, Gothic, Byzantine and Rococo styles. In this way, the evolution art of ten centuries is mixed in two centuries. It is pagan and religious, at the same time picaresque, pure and sensual. It represents the autochthonous art. In the XVIII century, the "estofado" or gold leaf covering is introduced in the "virreynal"; it gave the painting a look of sumptuousness very suitable for the representation of several virgins. Flowers and delicate nature are also introduced.

As it can be noticed, Perú had always a great artistic richness, which declined as a result of its Independence, since its canons were influenced by European thought.

The Peruvian contemporary art can begun to be glimpsed in the Republican period (1821), after independence from Spain. In this period, the painter Gil de Castro (1783-1841) stands out; he lived in Perú and Chile and portrayed historic characters of the period. His famous works are the characters

of San Martin and Bolivar, heroes of the Independence of Perú and of other Latin American countries.

After independence, several patriotic movements were carried out. People looked for a different political definition and they were trained in order to establish a Constitution. During this period, the art was not productive; the "virreynal" religious painting lost its greatness. It is when the "costumbrista" (of manners) painting arrived, a painting more valuable from the historical point of view than from the artistic. We refer here to the "acuarelas" (watercolors) of Pancho Fierro (1810-1879). This Peruvian painter lived in a period of transformation and adaptation to the republican liberal system; he is considered a descriptive popular painter because he represented the experiences of his time. He showed the Peruvian people's sentiment that "he is the American man who, moved by the enthusiasm of this political independence and international stream of romanticism, looks for the image of his individual identity" (Francisco Stastny, "Breve Historia de Arte en el Peru", 1967).

In the middle of the XIX century, Peruvian art drifted; its canons were influenced by the European thought. Peruvian painters had to travel to Europe to capture what they had lost with independence. They had to learn again contents, themes and procedures in order to achieve an arts recovery. At this moment, the Peruvian art was headed for the European academism. Many Peruvian painters traveled to Europe, where they were trained in the different techniques which they would apply later to Peruvian themes. These artists

include: Daniel Hernandez, Francisco Laso, Carlos Baca Flor, Teófilo Castillo and Ignario Merino.

Francisco Laso is one of the first Peruvian painters formed in the European techniques who returned to Perú to get his identity. He began to paint idealized Peruvian natives.

Teófilo Castillo, who studied in Spain, is considered the Peruvian impressionist; he was inspired in European and local "costumbrista" themes of the time, represented by the typical brightness and color of this school.

José Sabogal (1888- 1956) is considered to be the one who renovated the Peruvian painting; a tireless traveler within the regions of Perú, he studied the Peruvian people's art. During his tenure as Director of the "School of Fine Arts," he assembled a group of pupils who later would become the so-called "Indigenist Group", formed by Julia Codesido, Teresa Carballo, Enrique Camino Brent, Alicia Bustamante, and Camilo Blas, among others.

In the decade of the 40's Juan Manuel Ugarte Eléspuru, Sabino Springett and Juan Manuel de la Colina had started their careers and were integrated in several ways to the independent life, joining every moment the non-figurative tendencies. The central character of this generation was Sérvulo Gutiérrez, expressionist "fauve" who had an independent education in Paris and in the Argentinean atelier of Emilio Pettoruti.

In the same decade, there was a struggle between remaining indigenist or heading to the new abstract European aspects showed after the second world war. In this moment the Faculty of Plastic Arts is found in Peru at the Catholic University under the direction of Professor Adolfo Winternitz. The great exponent of the abstraction in Peru is our most famous contemporary painter Fernando de Szyslo, son of a Polish emigrant, member of a well-to-do family; his mother was from the mountains of Peru. He studied under the tutory of Adolfo Winternitz, whose painting favored the expressionism; he provoked in Szyslo a desire of looking for the international avant-garde, a more contemporary way of painting. It is then when he started to paint abstractions; then he traveled to Paris; his art was influenced by the pre-Columbian cultures and by the painter Paul Klee. Being in Paris, he met great painters of the Latinamerican contemporary art and intellectuals, like: the Columbian Obregon, the Chilean Antunez, the Mexicans Rufino Tamayo and Octavio Paz.

In 1955 he was professor at the School of Fine Arts in the Catholic University, took part in multiple exhibitions and in the Biennial of Sao Paulo. That year he prepared itinerant exhibitions on the occasion of his twenty five years of artistic work, in Peru, Chile, Columbia, Mexico and Puerto Rico. The Peruvian writer Mario Vargas Llosa considers that "the work of Szyslo has not changed, he controls more his work, it is more free and audacious, difficult, austere: violence and effusiveness shake hands; it is a painting that does not give in, it gets introvert in its own intimacy, scorning the sensual

complicity and demanding a bigger aesthetic contemplation from the spectator. His painting is a struggle between the rigorous and the spontaneous, it is not only an intelligent matter but also a reflection of splendid sensitivity.

Szyslo has produced a pictorial language which not only includes a pictorial type which identifies the human painting - male and female- but puts it in a fiction space of geometric manufacture with renaissance origin. This production is harmonized by the titles, most of them derived from poetic texts and from historic or geographic references: "Camino a Mendieta", "La Apu Inca Atahuallpa", "Lurin". His commitment is still with the light and the shadow, with the exquisite gradations of shades, especially monochromatic ones developed in surface backgrounds and architectonic outlines, in which the sun is the main character; it means tridimensional forms."

Teodoro Núñez Ureta (1914-1989), an autodidact and a great mural painter born in Arequipa, who could have the influence from the Mexican mural painters. He devoted himself to work on watercolors; he was one of the best Peruvian draftsmen in his efforts to study the social reality. His faces are expressionist; he has a great sense of criticism, humour and realism.

Victor Humareda, who died some years ago, was the defender of the realism in Peru; he traveled to Paris but a month later returned with a nocturnal painting of the Seine and it was not the Seine but the Rimac River from Lima; the

painter of the Mouling Rouge's Greek columns, had a great worry to teach his art. He was radical, he did not get carried away by the avant-garde of the abstractism; he was a great admirer of Rembrandt, Goya, Daumier, Van Gogh. It was impossible for him to accept Matta, Lam or Pollak.

Tilsa Tuschiya (1936-1985) was a great artist, disciple of the Peruvian masters Carlos Quispe Asin and Ricardo Grau. Holding a scholarship she traveled to Europe; her painting represents fantastic and mythological beings, derived from a fantasy without limits starting from the erotic and sexual, provoking an expression of primary and surrealist symbolism; also, human sensuality within the nature represented by the power of the animal kingdom and the exuberance of the vegetable kingdom. She has been a source of great inspiration for the young generations; also, due to her Japanese origin her painting has oriental strokes.

THE GENERATION OF THE SEVENTIES

During the government of the General Velasco's militar régime, culture suffered a stagnation, being neglected the aspect of the arts; nevertheless, the School of Fine Arts stood out by its great masters: Teodoro Núñez Ureta, Alberto Dávila, Sabino Springett, Milmer Cajahuaranga, Enrique Galdos Rivas, Francisco Abril de Vivero, Venancio Shinki, Elda Di Maglio, Christina Gálvez; the new generation emerged in this period could choose different tendencies; it was characterized by its individualism, achieving painters like: Carlos Palma, César Martínez, Pedro Caballero,

Eduardo Tokeshi, Luz Neguib, Daniel Manta, Oswaldo Higuchi, Carlos Polanco, among many others.

The last generation of painters is represented by a great proliferation of artists, young values who took shape of a great future, among them, Martina Martinez, Wilbert Piscoya, Nilo Palacios, Efrain Vidal, etc. This new generation has the influence of the different aspects of the Peruvian art of this century and at the same time they are carriers of originality and own style.

Sudan *Art in Sudan*

The origin of the ancient Sudanese Culture of Karma, Nabata and Meroe is life in the remote settlements of earlier people who lived along the middle Nile. This is the area in which the Majouty city of Khartoum, the present capital of the Sudan, is located. These earliest Sudanese inhabitants lived an agricultural life similar to that of the predynastic neighboring Egyptians of upper Nile.

The primary artistic achievements of these early Sudanese peoples were in pottery. The great Nile gave them water to grow their food, and gave them mud to make pottery. Hence pottery is the ancient art of the Sudan. A rich variety of decorated ceramics was produced. This art has produced more information about early Sudanese culture than any other form of art, revealing much about the social status of its users and the technology used in its production as well as the aesthetic values behind its creation.

During the Hyksos rule of Egypt (1750 - 1775 BC), the Nubians of the Sudan were left to themselves. The semi-dynastic state of Karma emerged in the region south of the third cataract. This state has always been described as a very important advanced inner African civilization. Pottery was still the greatest achievement of this early civilization. Karma ware was the finest ever to be produced in the Nile valley. It had a very thin body of the eggshell type, with blackened insides and rines, either with scant decoration or without any decorations at all. The pottery of Karma is known to be better than any thing contemporary to it.

The people of Kush were culturally dependent on their ancient local traditions. Their architectural traditions and values show contacts with the north, especially during the Nubian political supremacy over the Nile, which came with the Nubian conquest of Egypt and the rise of the 25th Nubian dynasty (230-278 BC).

The later Cushite period witnessed the rise of a new cultural centre further north. From the eleventh century, the Nubian rulers of Egypt began to turn south, and their gradual home coming during the tenth and ninth centuries before Christ, coincided with the rise of the a new southern capital at Meroe south of the 5th cataract, which became an advanced Nubian cultural centre between the first century BC and the fourth century AD.

This cultural centre exhibited so much originality and sophistication that it has been regarded as the center of a Meroite "renaissance," in the sense that the artistic and cultural achievement of the time was renewal and development of the earlier art traditions of the ancient Sudan, and the development of the Napatan school into an authentic Sudanese school which showed greater originality.

It is possible to say that the epic of Christian Nubia strayed from Egypt after King Ezana of Axume's invasion of Meroe. The kingdom was divided into three provinces, which later became separate Christian states. During this time, the land witnessed remarkable cultural developments, great advances being made in literacy and art. The Nubians produced