

La Geografía de Fernando Zóbel

Manila, 1924 — Rome, 1984



Felipe Pereda
Fernando Zóbel de Ayala Professor
History of Art and Architecture Department
Harvard University



Zóbel
Ornitóptero
114 x 146 cm
Fundación Juan March
1962

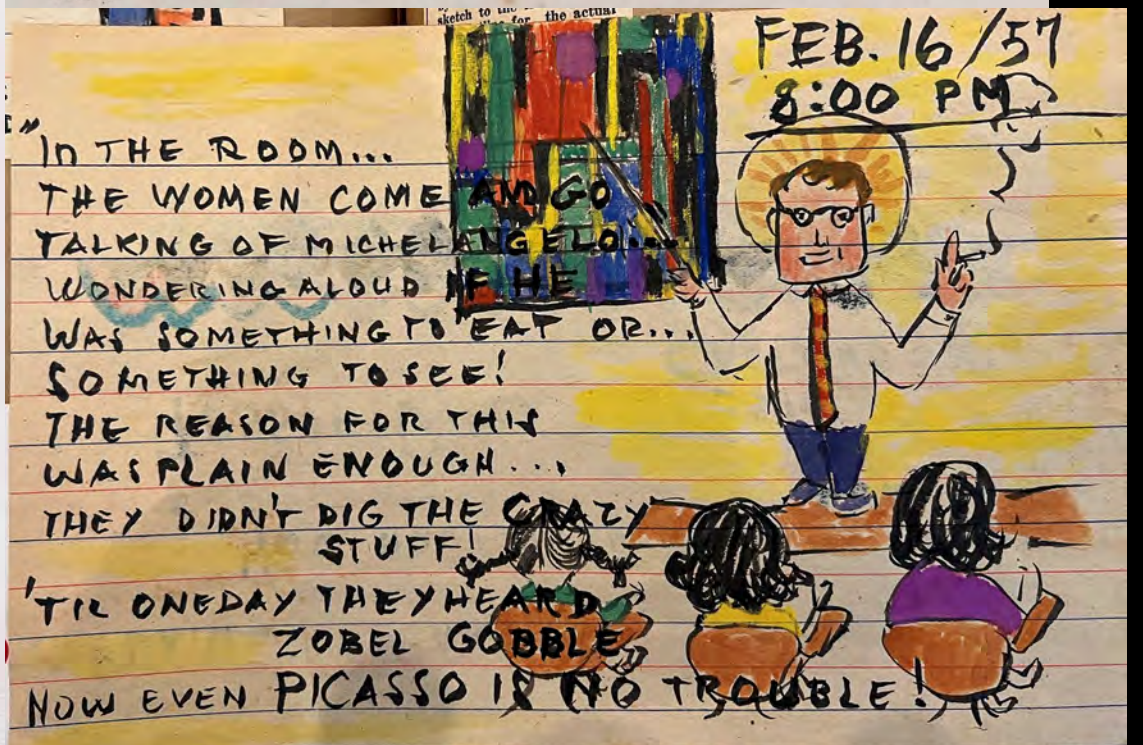


ASSIGNMENTS

This course is largely an experiment in teaching you how to see things. Accordingly, a good deal of your preparation for lectures will consist in looking at specific objects, either original works of art or reproductions.

These objects will be hung in the graduate library several days before each lecture. They will have labels with them asking certain questions. Except when a written answer is specifically required, you need not answer these questions in writing.

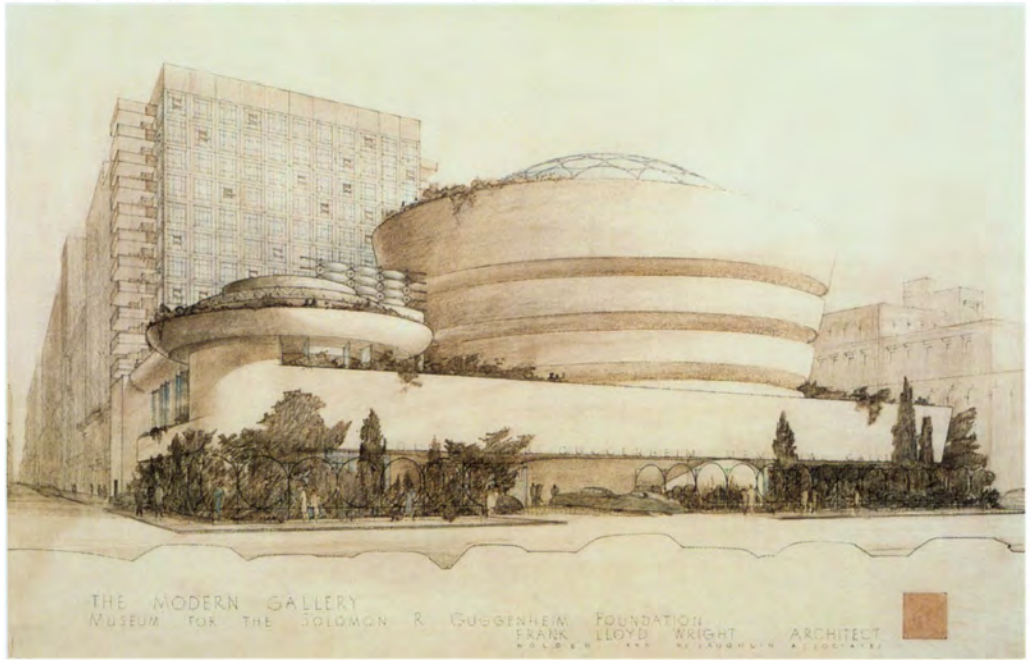
You should look at these objects for a sufficient period of time. Less than 10 minutes is hardly adequate. Do not look at them passively but actively. Ask yourself questions: what is the artist trying to do? does this look like anyone else's work? if something disturbs you, what is it? how well has he accomplished what you think he is trying to do? etc. etc.



BEFORE PICASSO; AFTER MIRO

1960

THE SOLOMON R. GUGGENHEIM MUSEUM



The aim of this exhibition is to illustrate the continuing vitality of painting in Spain. The world outside is familiar with the contributions of Picasso and Miró and the brilliantly personal cubist realizations of Juan Gris. But these are merely peaks of the range—peaks in our neighborhood. And the range stretches back through Goya, through Velasquez, through Zurbaran and medieval Catalan painting to the cave art of Altamira. In the twentieth century creativity in Spanish painting has not been limited to two or three internationally known artists. And today the work of the younger painters promises a continuation of this contribution through expressions that are at once individual, relatively independent of external influence and varied.

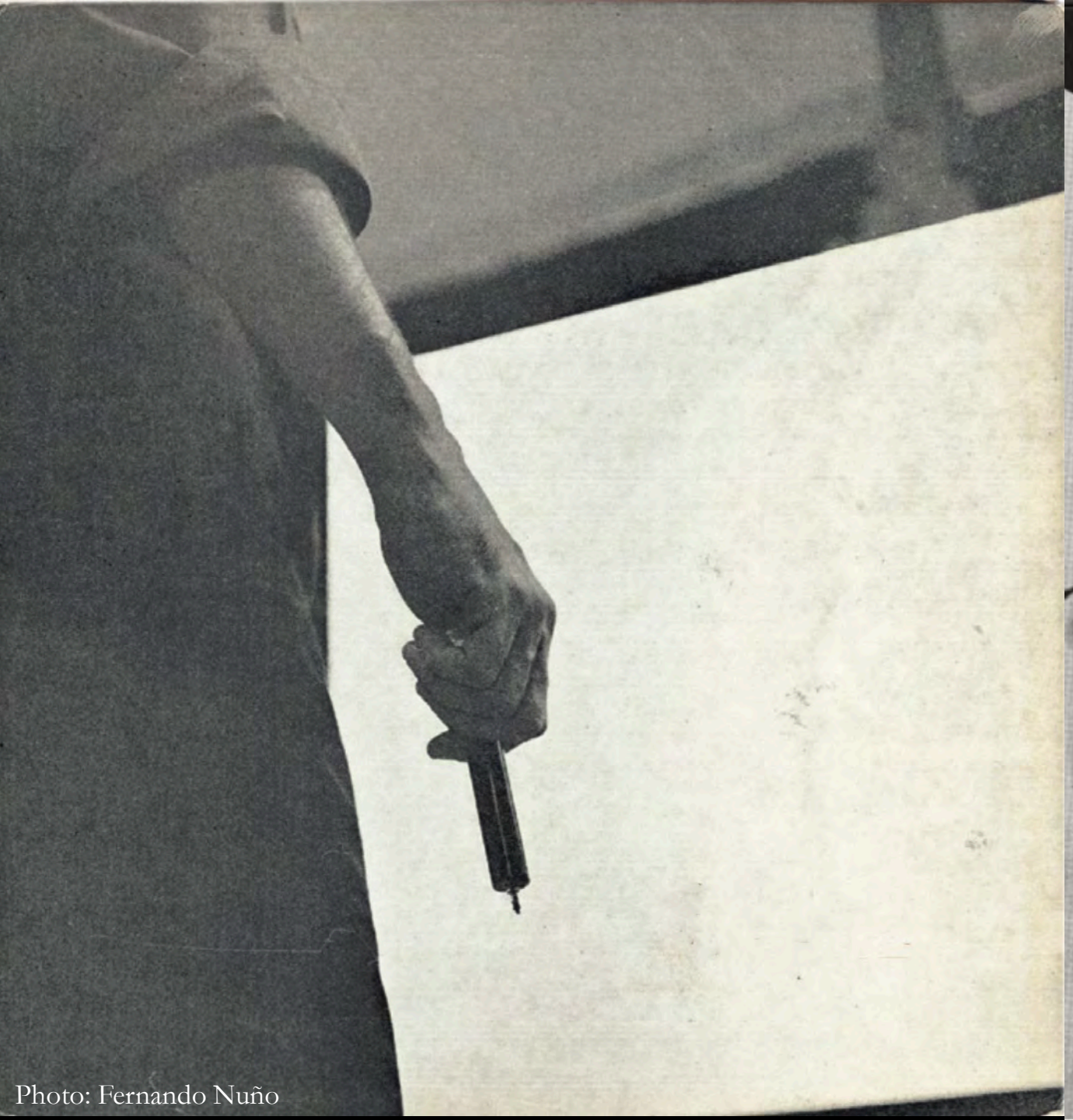


Photo: Fernando Nuño





Zóbel
Ornitóptero
114 x 146 cm
Fundación Juan March
1962







今

Jin

森田子龍



"… pintura basada en el recuerdo; o mejor dicho, una pintura *de clima,* dejando al espectador la tarea de completarla con sus recuerdos …"

Diario, 29 de octubre de 1964

Zóbel
Ornitóptero
114 x 146 cm
Fundación Juan March
1962

I.
Cosmopolitismo Filipino

II.
1946. Un nuevo lenguaje para una nación nueva

III.
Poética Translingüística



Fernando Zóbel
Homenaje a Patricio Montojo
130 x 195 cm
17 octubre 1964

En otra ocasión, hace más de dos años, creo, me propuse una especie de pintura basada en el recuerdo; mejor dicho, una pintura de clima, dejando al espectador la tarea de completarla con sus recuerdos.

El realista propone ese pan, esa flor. Yo quisiera crear un clima en que apareciera el pan, la flor, propuesta por la imaginación del espectador.

El "Hommage a Patricio Montojo" tiene algo de eso; lo estuve comentando largamente anoche con Tapies Magaz.

No es que se trate de una batalla naval. El cuadro evidentemente es una composición abstracta. Pero a mí, poniendo elementos exteriores al cuadro, y a Tapies, que contribuye elementos personales bastante parecidos a los míos, nos resulta, claramente, batalla naval. Al norteamericano culto, probablemente vería una escena de Melville. Esta mañana, a Rubio Camín le salió una escena de meseta (la figuración siempre resulta clara, rozando el realismo más extremo, sin embargo varía de persona en persona, la meseta Tapies clara como la batalla)

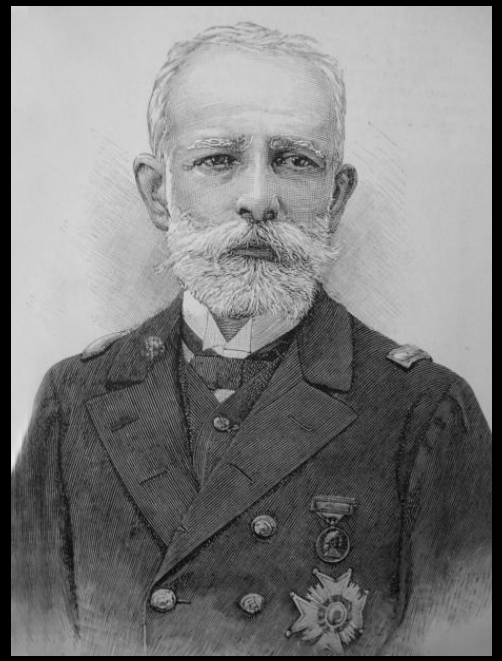
El cuadro establece el clima, el "en el orden de" como diría Torner. El espectador lo completa con su experiencia subjetiva, que para mí se traduce en batalla (con todo su detalle de luces, arbol que flota, olas, palvora sobre el agua) y para Rubio Camín se traduce en meseta (rocas, plantas resecas, brumas, choza de pastor etc)

Esa definición del cañón que daba Ortega: "se toma un agujero y se le rodea de hierro..." etc. (Cuadro agujero que lo llena el espectador. Yo contribuyo el hierro que da forma al agujero.)

Retrospectivamente, se llenan de sentido obras anteriores: "El Faro", "Almendros," "La primera amapola" etc.

Se abre todo un panorama de pintura; toda una forma de hacer que aún no se ha intentado. Pintura subjetiva, (hasta ahora subjetivizada por el pintor), ahora dirigida hacia el espectador. Pintura espejo.

Me expreso mal porque los límites y las posibilidades no las veo aún claras. Con el tiempo se irá ordenando todo esto.







Fernando Zóbel
Homenaje a Patricio Montojo
17 octubre 1964



fz

El Cristo de Lepanto
25 de Noviembre de 1964



J u a n L u n a

Lepanto

[330 x 550 cm] 1885

Senado





Francisco Pradilla
Rendición de Granada
1882
[330 x 550 cm]
Senado, Madrid



J u a n L u n a

Lepanto

[330 x 550 cm] 1885

Senado



Juan Luna
Boceto para 'Lepanto'
1885
Manila

"Madrid, 13 de Abril de 1885

Mi querido Raimundo
…
El otro día estuve en el Senado y vi el boceto que ha enviado Luna de la Batalla de Lepanto que le han encargado. Es demasiado asunto e ingrato al mismo tiempo por muchos motivos, y no sé por qué ha mandado un boceto, que lo mismo puede mirarse patas arriba que patas abajo. Aquello no es nada y de aquello podrá hacerse lo mismo un cuadro bueno que un cuadro malo — Supongo que al haberlo enviado habrá sido porque él ha querido. ¡Cuánta charlatanería hay en este mundo! El caso es que así como los más que lo han visto dicen que no entienden lo que es, otros dicen que es magnífico … a mí me ha parecido que no es nada y que todo lo más puede representa una paleta sucia."

Federico [de Madrazo]





José Rizal
Berlín,
Abril, 10, 1889

allzu heiss; du kannst daraus ein Fieber bekommen. Es ist noch Zeit, den Feldzug auszuziehen, denn deinen Verlust würde für die Welt und die Philippinen sehr gross sein. Besser bleibe ruhig wie vorher, und besorge deine Gesundheit, denn alle Quioquiapen Spaniens werden nicht einen Halb Blumentritt der Welt wiedergeben. Was ich thue ist dies: ich kämpfe mit solchen Leuten ernstlich nicht, denn ich brauche meine Nerven und meinen Verstand für bessere Sache: aus dem Kampf kann ich ja nur Koth kriegen und vielleicht noch schlimmer. Meine Zeit- und mein Leben verpende ich nicht um die Vorurtheile Quioquiap's u. a. m. zu bekämpfen; es ist faule Arbeit; ich bin überzeugt dass sie nicht so dumm und blind sind; sie sind aber was du nennst bona ó mala fide.... Ich arbeite und hoffe! Noli me tangere's Verfasser ist jetzt ein wenig pessimis- geworden.

Dem Freunde Luna haben die spanische Künstler einen schlechten Dienst geleistet. Er wollte indes seine besten Gemälde auf die Ausstellung bringen, das Senat hat ihm die Erlaubniss gegeben, er wollte alle Ausgaben, Fracht u. s. w. bezahlen, das Comité, aber, der spanischen Künstler, hat es nicht thun lassen, aus Gründen welche keine Gründe sind wie es selbst das Comité gesteht. Kurz und klar, es will nicht weil es nicht will. Nun, hatte ich Recht oder nicht? Hattest du nicht Recht auch? Luna war ein Hispanóphilo so dass er wollte nie etwas gegen die Spanier malen; er hat ja das Gemälde, Spanien und Philippinen auf dem Wege zum Ruhmestempel; jetzt wankt, er weiss nicht was er denken oder sagen soll.

LUÍS TASSO—EDITOR—BARCELONA

LA ILUSTRACION

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en valores sobre París, Lóndres ó Hamburgo.

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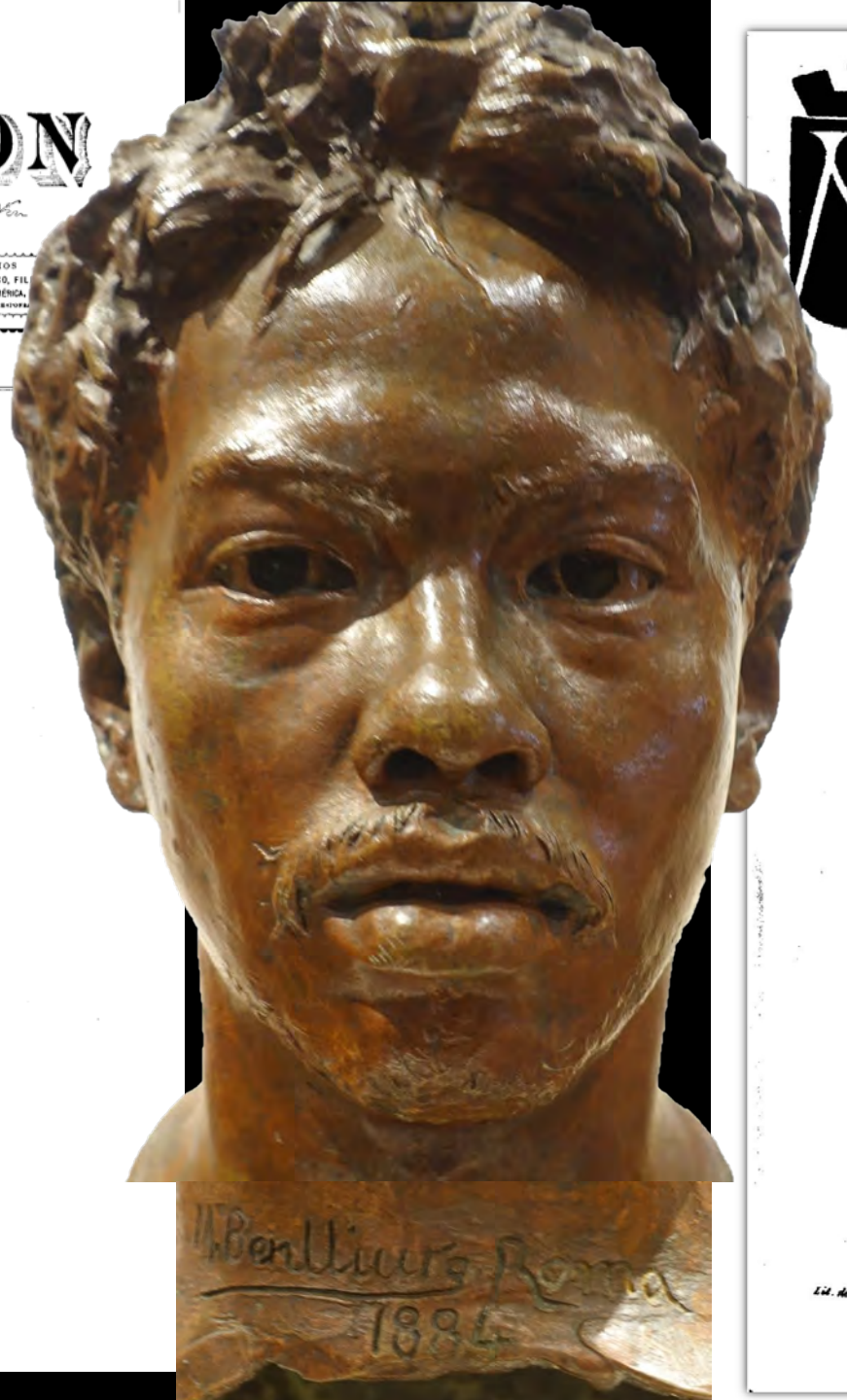
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D. JUAN LUNA.

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AÑO V. 14 DE JUNIO DE 1885. NÚM. 221.

Madrid Cómico

Director: SINESIO DELGADO

NUESTROS PINTORES

JUAN LUNA NOVICIO



Lit. de Bruhe, Bourgoin, 14 y Carbon. T. Madrid

Pintor de la buena raza,
de talento excepcional,
que empezó sentando plaza
de Capitán general.

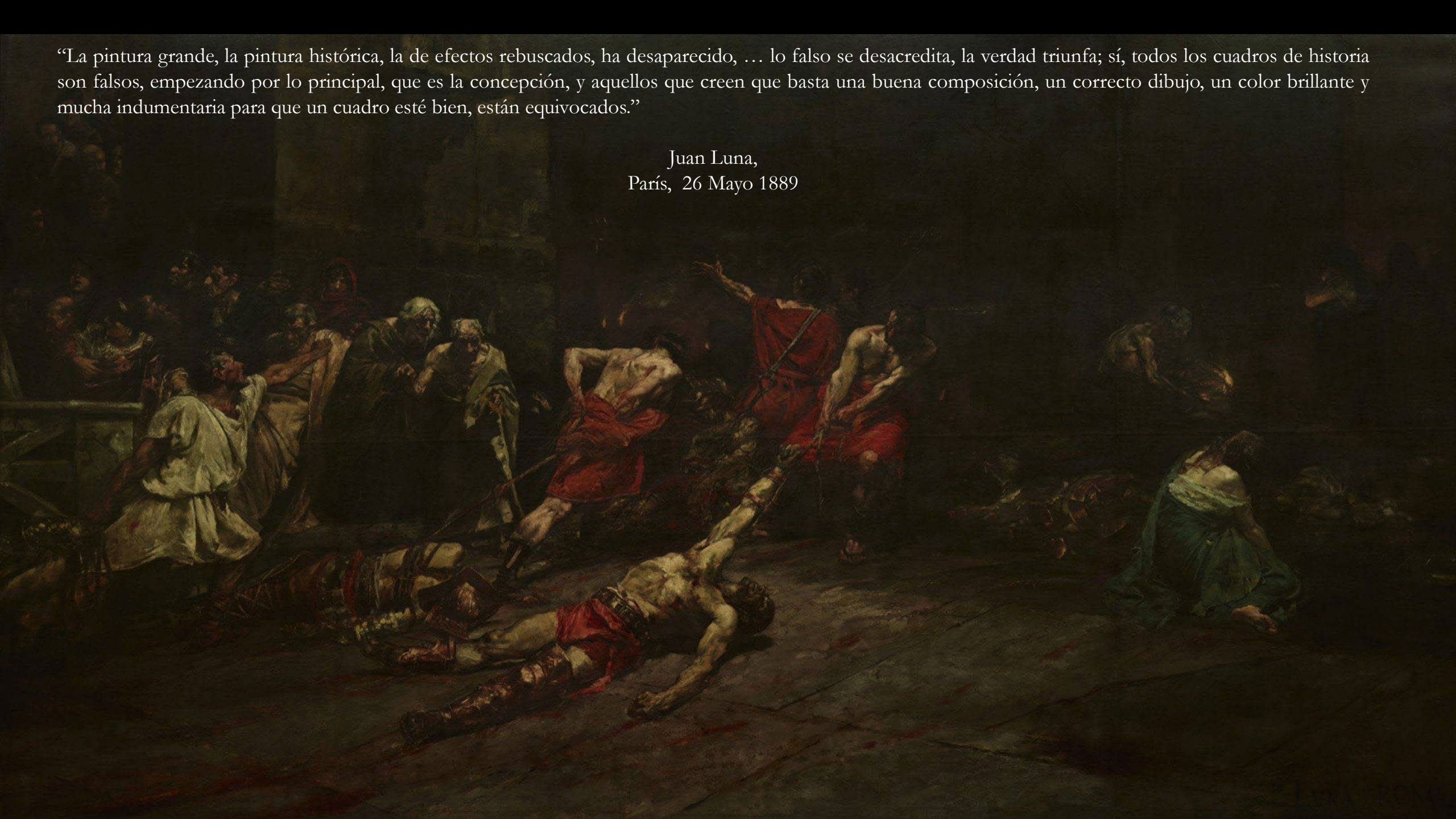
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SPOLIARIVM

“La pintura grande, la pintura histórica, la de efectos rebuscados, ha desaparecido, … lo falso se desacredita, la verdad triunfa; sí, todos los cuadros de historia son falsos, empezando por lo principal, que es la concepción, y aquellos que creen que basta una buena composición, un correcto dibujo, un color brillante y mucha indumentaria para que un cuadro esté bien, están equivocados.”

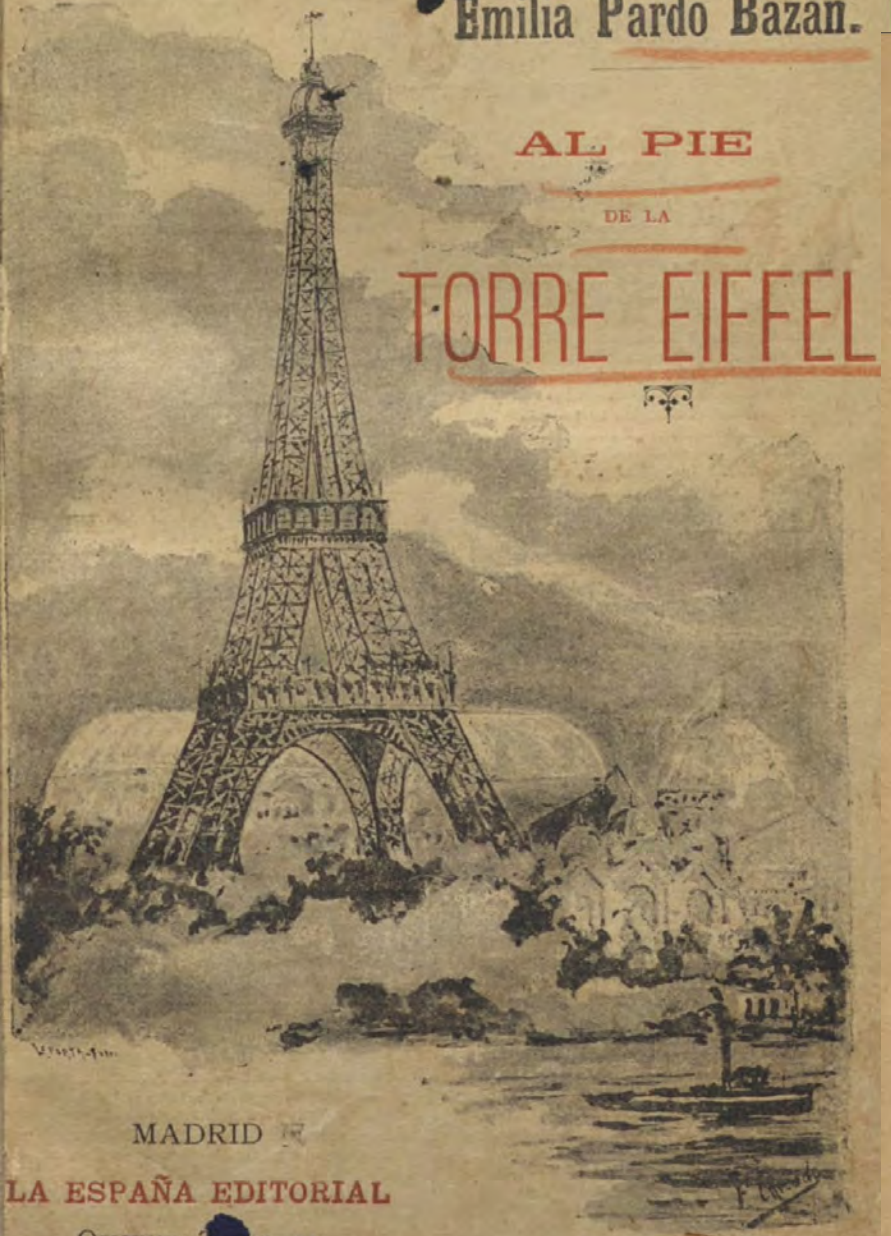
Juan Luna,
París, 26 Mayo 1889





Emilia Pardo Bazán.

AL PIE DE LA TORRE EIFFEL



MADRID
LA ESPAÑA EDITORIAL
OFICINAS: [illegible]OR, 21

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y el fondo de sus *Amantes de Teruel:* desde entonces su talento, en vez de robustecerse y afirmarse, sufre algún eclipse. ¡Quiera Dios que sea parcial y momentáneo, pues Muñoz Degrain es de los artistas más simpáticos en el color y en los accesorios!

Pasemos de prisa ante la *Barca de Caronte*, obra del filipino Resurrección Hidalgo, y detengámonos ante los trabajos expuestos por otro filipino, Luna, que fué hace cuatro ó cinco años una esperanza y una enseña de combate, y desde entonces no ha conseguido ponerse al frente de los pintores españoles, según auguraron ciertos críticos cuando el *Spoliarium* asomó en el horizonte.

Yo ví el *Spoliarium* en París; y á pesar de parecerme un boceto colosal, el plan de un cuadro, no puedo negar que detrás de aquella valiente composición mal terminada, descubrí un genio que nacía con el vigor y la fuerza de los aguiluchos. Cansada de afeminaciones, de majas y peluquines, de moros indescifrables, al estilo Fortuny, y de lamidas *pierrettes*, género Madrazo, me agradó una página tan osada y briosa.

Si la mano que arrojó sobre el lienzo semejante composición fuese ya dueña de los secretos y triquiñuelas del oficio, nadie podría regatear á Luna el título de gran pintor. Y mirando al autor de *Spoliarium*, tan joven, casi niño, con su tipo mogólico (porque Luna, aunque español de nación, es de raza amarilla, parecíame que el arte debía

prometerse mucho de quien empezaba así. Por desgracia, no ha seguido todavía su genio la marcha ascendente que soñé al admirar el discutido y «naturalista» *Spoliarium*. Su *Batalla de Lepanto*, que el Senado adquirió para hacer juego con *La Rendición*, de Pradilla, ha sido objeto de críticas muy acerbas; el color ha parecido agrio y chillón; las figuras (excepto la de un galeote que rema), mal entendidas; y lo que Luna expone hoy en París, no obstante los encarecimientos de Alberto Wolff, tampoco logra aprobación universal. Lo más alabado es el *Yo Himeneo*, ó teoría de bacantes; en cuanto á los retratos y un paisaje, no he oído á nadie que no los trate con dureza. Luna ha tenido además la desgracia de que su bacanal no sea la única, y que Alma Tadema—el primer pintor contemporáneo en concepto de algunos—haya tratado igual asunto con la distinción y la finura exquisita y el minucioso esmero de costumbre.

El *Sermón en España*, de José Benlliure, es negro y melancólico; los *Retratos*, de Raimundo Madrazo, coquetones y bonitos; las *Majas*, de Enrique Mélida, vierten sal y donaire; y los paisajes de Martín Rico—el primer paisajista español, aunque el *Fígaro* ni siquiera le nombra—atraen por su acostumbrada frescura, luz y realidad. José Jiménez Branda, pintor sevillano que lleva diez años de residencia en París, expone el género en que más descuella, que son las escenillas de la época de Goya, y algunos aguazos (*goua-*

Huit pages : CINQ centimes

Le Petit Parisien

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DIRECTION : 18, rue d'Enghien, PARIS



UN DRAME PARISIEN

rant de tous ces détails.

L'AFFAIRE LUNA

COUR D'ASSISES DE LA SEINE

Un mari qui tue sa femme et sa belle-mère. — A l'audience. — L'interrogatoire de l'accusé.

Hier a comparu devant la cour d'assises de la Seine, présidée par M. le conseiller Pillet-Desjardins, le peintre Luna de San Pedro qui, le 22 septembre dernier, donna, dans un moment de fureur, la mort à sa femme et à sa belle-mère, puis tenta de tuer son beau-frère, M. Félix de Tavera.

Les antécédents de l'accusé

Jean Luna de San Pedro est né dans la Malaisie ; sa famille est originaire de Manille. Il s'est marié, le 8 décembre 1886, avec Mlle Maria de la Paz Pardo de Tavera, dont la famille est également originaire de Manille.

Luna de San Pedro n'a point ce type mâle de l'Espagnol, auquel le sang des Maures a donné, dans certaines provinces, une si puissante énergie.

Né aux Philippines, il n'est Espagnol que par la nationalité, non par la race. Il ne compte que des Malais parmi ses ancêtres. Il n'y a qu'à voir ses lèvres lippues, sa face ronde aux pommettes saillantes de Japonais, mince, rabougri, son teint cuivré, pour être convaincu.

Du reste, cette apparence physique n'enlève rien à ses qualités d'intelligence et de caractère que tous ses amis se plaisent à lui reconnaître.

Au mois d'octobre 1890, le ménage s'installe à Paris, dans la villa Dupont, rue Pergolèse, avec Mme veuve Pardo de Tavera, la belle-mère, et M. Antonio Luna de San Pedro, frère de l'accusé. La meilleure harmonie régnait à cette époque dans la maison. Les deux beaux-frères de M. Luna étaient liés avec lui d'une étroite amitié.

Au mois de juillet dernier, Mme Luna va faire une saison au Mont-Dore, elle venait de perdre un de ses deux enfants. Là, elle fait la connaissance d'un négociant de la Havane, d'origine française, nommé Dussacq, un homme âgé de quarante-cinq ans. Lorsque Mme Luna revint du Mont-Dore, son mari remarqua avec peine qu'il s'était opéré un grand changement dans sa manière d'être.

Des allures toutes nouvelles mirent en éveil la jalousie de M. Luna qui surveilla soigneusement sa femme.

Le 10 septembre, il la vit entrer au n° 25 de la rue du Mont Thabor, et il cherchait à se renseigner auprès du concierge de cette maison lorsque M. Dussacq survint.

La conviction du mari était faite ; il fit des scènes violentes à sa femme et obtint d'elle des aveux écrits de sa faute.

Il lui pardonna et il fut convenu qu'ils iraient vivre à Vigo, en Espagne.

La belle-mère, craignant les violences de M. Luna, chercha à éviter le départ pour Vigo. Elle fit part de son projet à ses fils qui voulurent réunir un conseil de famille et provoquer une séparation judiciaire.

Cette résolution exaspéra complètement M. Luna.

Le crime

Le 23 septembre, les deux beaux-frères, accompagnés d'un ami de la famille, M. Regidor, avocat espagnol, se présentent à la villa Dupont. M. Luna venait de menacer de tuer sa femme, qui s'était enfermée, avec sa mère et son enfant, dans une chambre du deuxième étage.

Il descend dans sa chambre, prend un revolver, se rend dans le salon et fait feu de la fenêtre sur le groupe formé par ses deux beaux-frères et l'avocat, M. Regidor.

M. Luna remonte au deuxième étage, enfonce la porte de la chambre où se tenaient sa femme et sa belle-mère et décharge son arme sur les deux femmes. Toutes deux furent tuées.

L'interrogatoire

L'acte d'accusation nous donne quelques détails sur le passé de l'accusé, petit hom-

La Petite Presse

ADMINISTRATION ET RÉDACTION 12, rue Paul-Lelong, 12.

UN NUMÉRO : 5 CENTIMES

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Le drame de la rue Berthe

L'AFFAIRE LUNA

COUR D'ASSISES DE LA SEINE





“una pintura basada en el recuerdo; o mejor dicho, una pintura de clima, dejando al espectador la tarea de completarla con sus recuerdos.”

F.Z. 29 de octubre de 1964

II.
1946. Un nuevo lenguaje para una nación nueva



Manila, 1945

FILIPINO: CONTEMPORARY VERSE & PROSE

CARLOS A. ANGELES
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FERNANDO ZÓBEL Y MONTOJO
R. ZULUETA DA COSTA

SEPTEMBER, 1946 :1

P
821
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MAKATA

LIKE THE MOLAVE

BY

R. ZULUETA DA COSTA

R. ZULUETA DA COSTA

FERNANDO ZÓBEL Y MONTOJO

THE ROMANCE OF THE SPANISH CIVIL GUARDS

From the Spanish "Romance de la Guardia Civil Española" by Federico Garcia Lorca

I

Black are the horses, the horseshoes are black;
Stains of ink and wax glint on the cloaks of night.
They weep not, for their skulls are made of lead,
With their patent-leather souls down the street they clatter.
Hunch-backed, nocturnal, where they rule they spread
Finely sanded terrors, silences of liquid rubber.
Hiding in their skulls float phantom galaxies
of abstract firearms.
For pass they must, and will.
O Gypsy town! Flags on every corner,
The moon and the pumpkin with jams on the shelf.
O Gypsy town! Cinnamon towers,
Town of pain and gall.

Came the night nightest night of nightest night,
The Gypsies by their foundries hammered arrows made of light.
A wounded horse calls on every doorway;
In Xeres de la Frontera crystal rooster crows.
The Wind surprises corners in their lonely nakedness.
O that silvernighted night
night of blackest nightness!

II

Saint Joseph and the Virgin lost their castanets;
And now, their playthings to recover,
Their Gypsies they must find.
The Virgin is disguised as a tinfoil mayoress,
Necklaces of sugared almonds hang about her neck.
Holy Joseph follows first, within a cloak of silk,
Pedro Domecq walks behind him with dancing Shahs of Persia.

The half-moon dreams in storklike extasis.
Lanterns and standards invade the courtyards.
Past the mirrors glide sobbing, hipless dancers.
Liquid shadow, shadow liquid, in Xeres de la Frontera.

III

O Gypsy town!
Flags on every corner.
Lower your lanterns,
Judgement approaches.

O Gypsy town!
Who can see you and forget?
Far from the sea, let her be,
Combless be her tresses.

IV

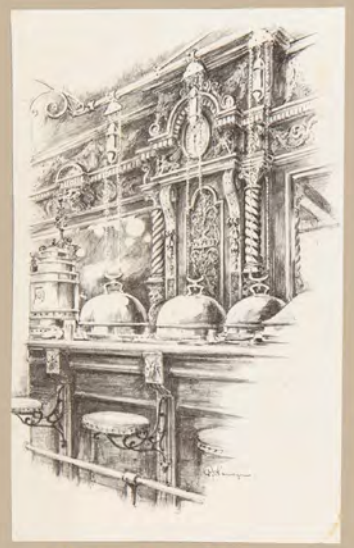
With caution they approach, two by two,
the town of joy.
Rumors of eternity rustle through their
cartridge bags.
For them, the Dark Ones,
The very sky becomes a showcase of leaden spurs.

V

The town innocently multiplies its open doors,
Forty Civil Guards rape the squares of light.
Frozen are the clocks;
The brandy bottles
In feigned virginity
Coyly turn November.
A chorus of screams arise from the silent sails,
Sabers slash the breeze trampled by the horseshoes.
Through the streets of darkness,
with their dormant horses
and precious coins in jarlets,
wrinkled Gypsies flee.







LOCKE OBER'S



"Bullfight" or "Bull Performing Tonsillectomy on Green Horse"



TONI GARLAND COOK





"A las cinco de la tarde"
1946
Localization unknown



* * * * *

DON PERLIMPLIN IN LOVE

(AMOR DE DON PERLIMPLIN CON BELISA EN SU JARDIN)

An Erotic Play with a Moral, in three Scenes

(1931)

by

Federico Garcia Lorca

A Free Translation from the Spanish Original

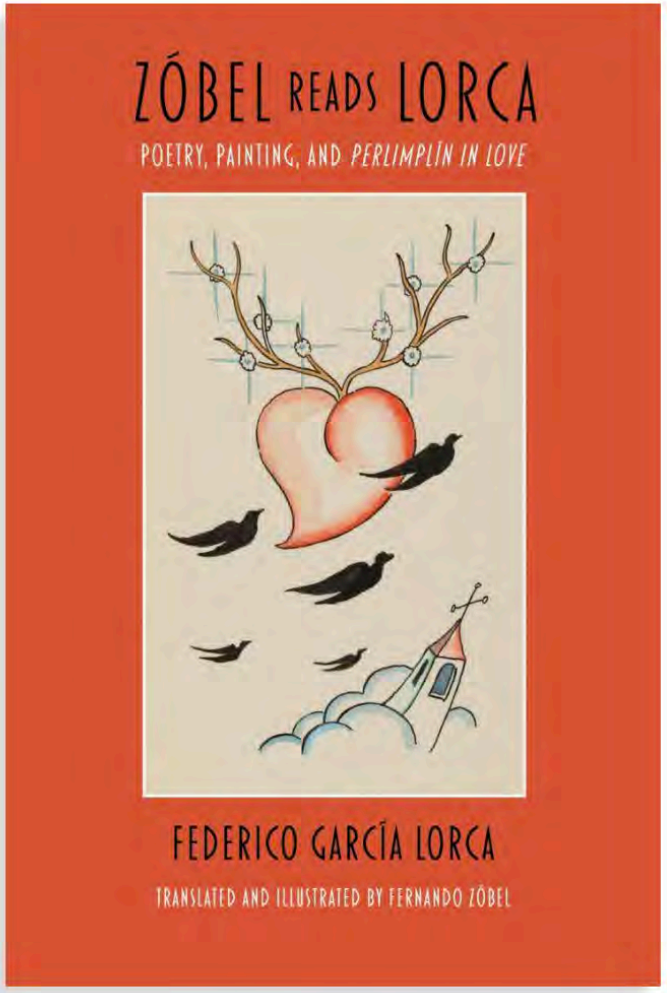
by

Fernando Zobel-Montojo

1946

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Zóbel Reads Lorca

Poetry, Painting, and Perlimplín In Love

Illustrated

Federico García Lorca

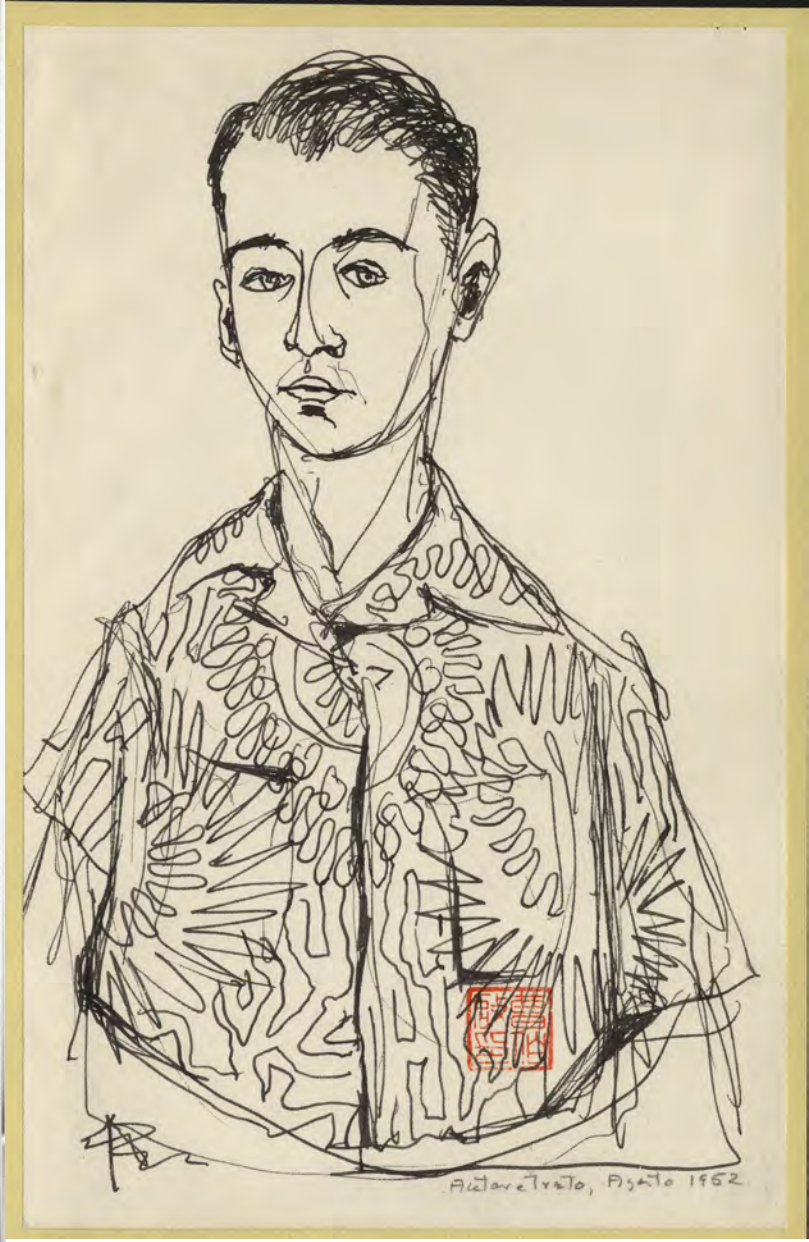
Translated and Illustrated by Fernando Zóbel
Essays by Felipe Pereda, Luis Fernández Cifuentes, and Christopher Maurer
With a Preface by Marta Mateo

A cherished erotic play by Federico García Lorca, illustrated by a major Spanish artist.

Painting, poetry, and music come together in *Zóbel Reads Lorca*, as Fernando Zóbel, a Harvard student who would become one of Spain's most famous painters, translates and illustrates Federico García Lorca's haunting play about the wounds of love.

READ MORE +



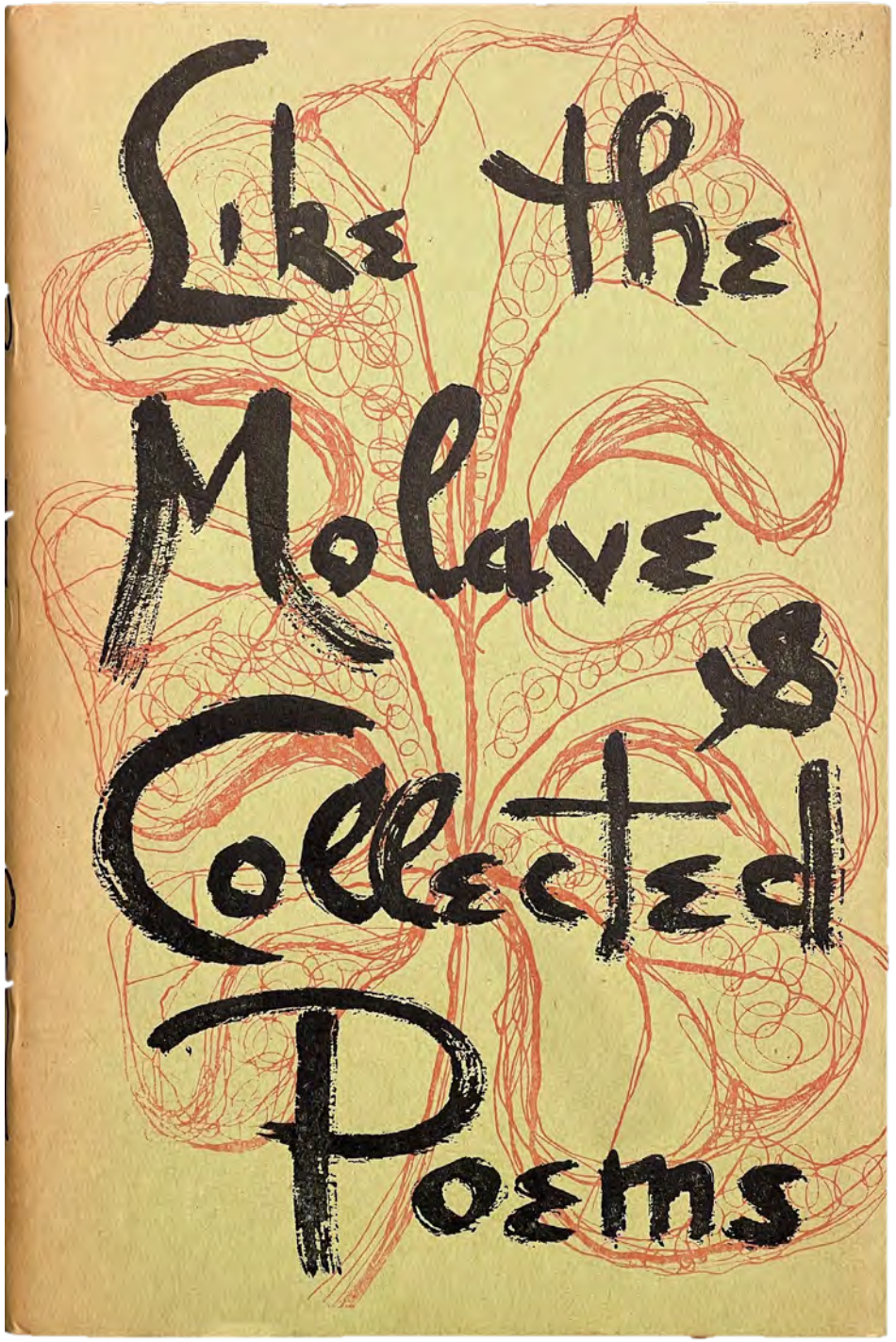


Zóbel
La Visión [The Vision]
165 x 203 cm
1961

"Personalmente, no tengo problema alguno con aquellos que buscan en el … *Molave* una destilación del más noble filipinismo — cualquiera que eso sea. La poesía patriótica … no es mi plato favorito. Para mí estos poemas son poesía pura. Y la sutil introducción de palabras inglesas en el texto español … surge de manera natural y efectiva, estableciendo un nuevo modelo de expresión adecuado, en cualquier clima, al poeta de pensamiento bilingüe."

Personally, I have no quarrel with those who find in R. Zulueta da Costa's Like the Molave *a distillation of the noblest in Filipinism – whatever that may be.* Patriotic poetry, regardless of what Salvador P. Lopez says in his introduction to the book, is not my particular dish … These poems, to me, are pure poetry. And the subtle injection of original Spanish into English text as sustained length is done very naturally, and effectively, setting a new pattern of poetic expression for the poet of bilingual thought and speech in any clime."

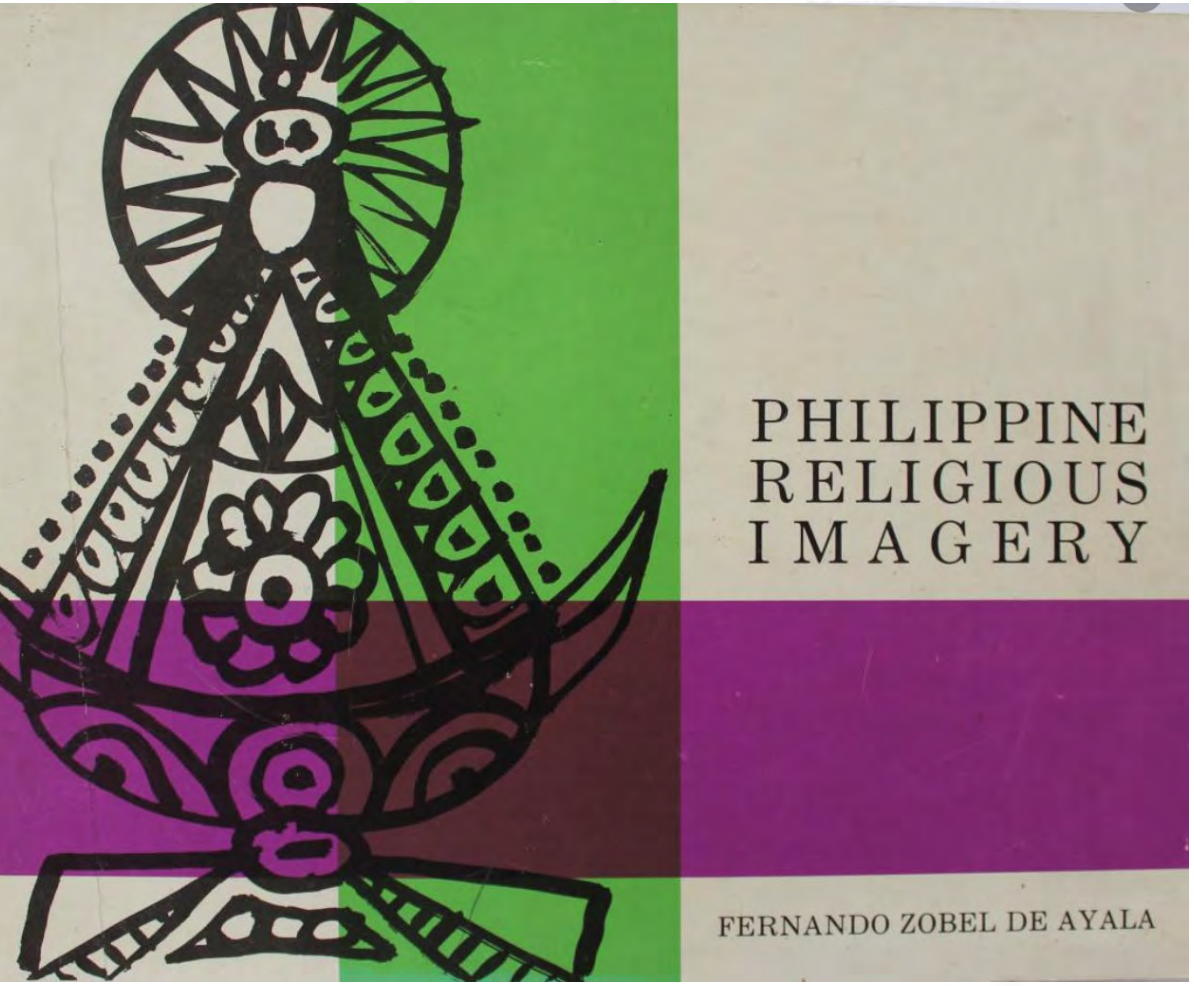
Rafael Zulueta,
Philippine Women's Magazine
Nov. 28, 1952



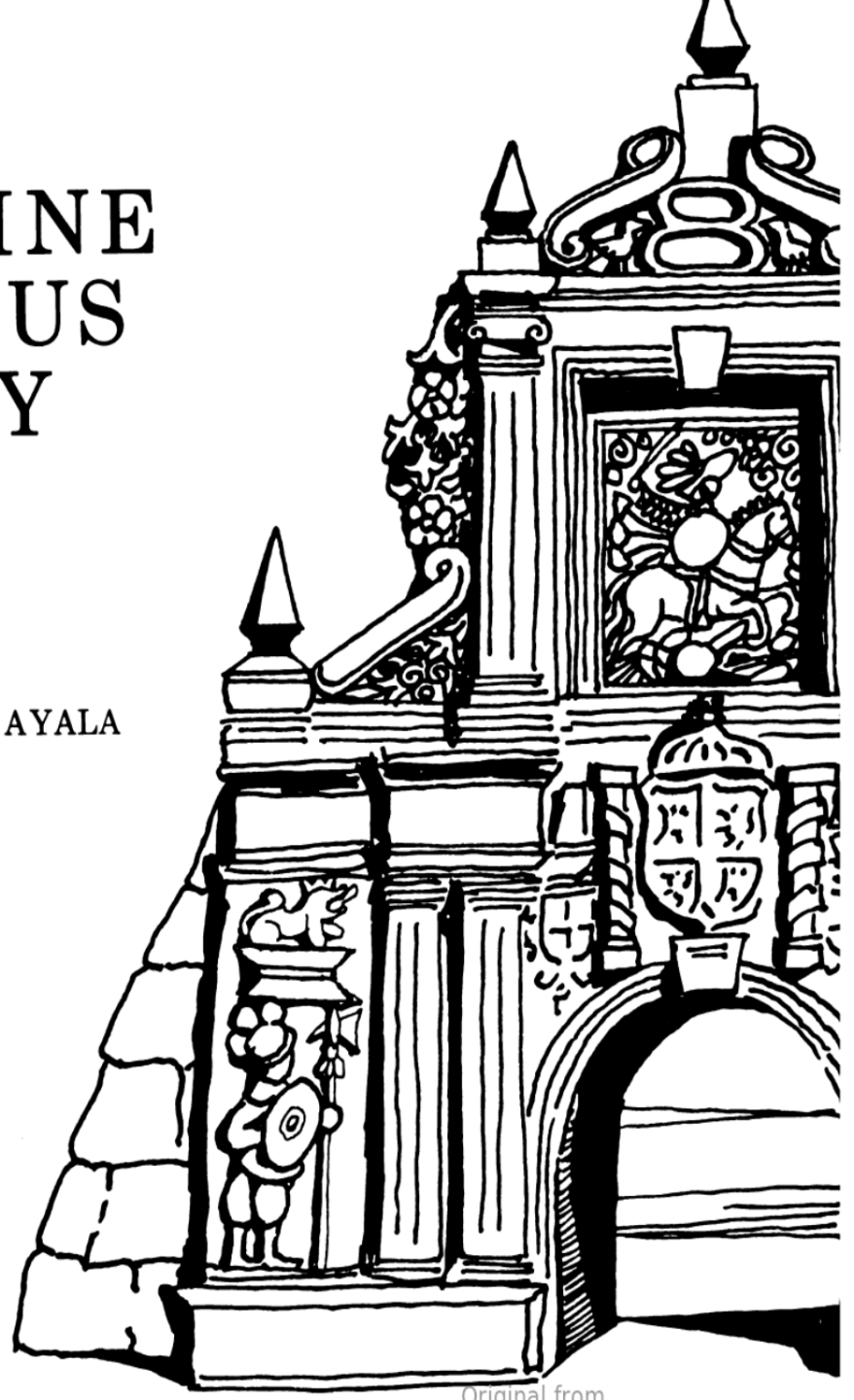
I speak English and Spanish and French.
I speak foreign languages without accent.
I can lisp a little Tagalog.
I think the conga is divine, don't you?
I think Szostakowics is brilliant don't you?
We Manilans are really cosmopolitan.
Was not Franco the word divine made incarnate?
Were not those leftist reds atrocious?
Federico Garcia Lorca?
Never heard of him.

Philippine Studies, 1953

Filipino Artistic Expression



PHILIPPINE RELIGIOUS IMAGERY



FERNANDO ZÓBEL DE AYALA

Photographs by
Nap C. Jamir

ATENEO DE MANILA
MCMLXIII

Original from



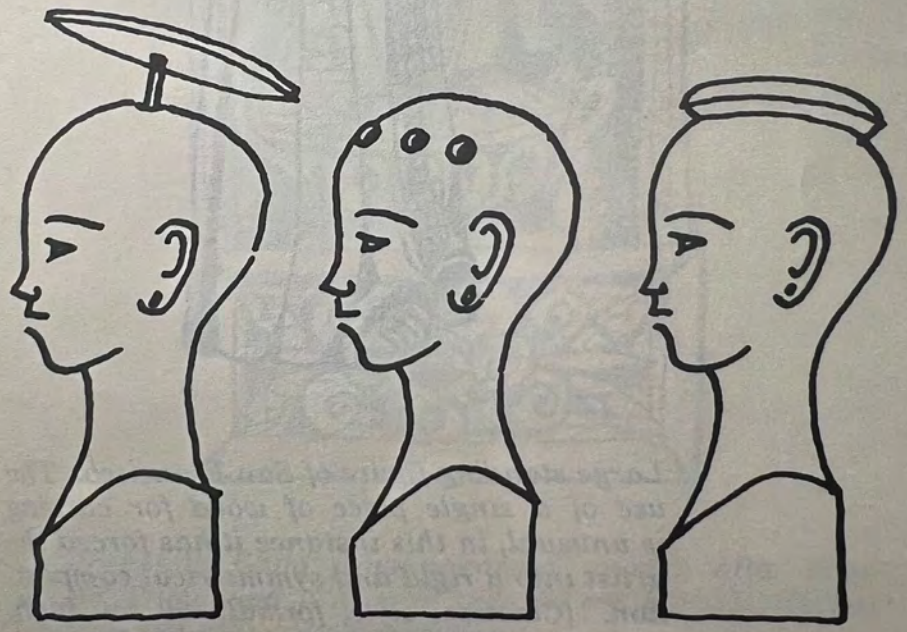
PHILIPPINE RELIGIOUS IMAGERY

Nuestra Señora del Rosario, popularly known as "La Naval", the most famous of all images made in the Philippines.

The statue was commissioned in 1593 by Governor Luis Perez Dasmariñas. It was carved by a pagan Chinese craftsman from Ilocos under the direction of a Spanish captain, Don Hernando de los Rios Coronel.

The name of "La Naval" resulted from a series of Spanish victories in Philippine waters over a greatly superior Dutch fleet in 1646. So great was the disparity of forces that the victories were held to be miraculous and were ascribed to the intercession of Nuestra Señora del Rosario.

The images of the Virgin and Child have ivory hands and faces attached to a framework of wood and stuffing. Out of respect, they have never been photographed disrobed. The statue is complemented by several sets of magnificent robes, crowns and haloes. The richest and most recent sets of crowns, both executed in gold, contain a total of 1,721 precious stones. The image of the Virgin is approximately 56 inches high. It is kept and venerated in Santo Domingo Church, Manila.



Typical devices used in attaching wigs to ivory heads.

Museo de Intramuros
(San Ignacio)
Manila
Photo: *fp*

Zobel Lectures on Modern Art

The college convocation address on Dec. 10 was "What is Modern Art?" by Fernando Zobel de Ayala, prominent local artist and A.B. graduate, magna cum laude, of Harvard University. A former assistant in the Dept. of Graphic Arts of Harvard University, Mr. Zobel has done research on the subject and is at present professor of fine arts at the Ateneo de Manila.



Fernando Zobel de Ayala

According to Mr. Zobel the great drawback to lay appreciation of modern painting is the fact that people do not really look at painting, instead they immediately ask what it is. Paintings are to be seen, not to be explained; you do not ask what a sunset is, you just enjoy it. Comparing art in painting with art in music, Mr. Zobel argued that the public does not demand of music that it reproduce any definite sounds in nature but is content to enjoy the music as music alone, yet it tries to demand of painting that it reproduce definite objects and is not willing to appreciate the painting for its own sake.

Conservative art and modern art, Mr. Zobel pointed out, differ in that the former emphasizes the subject matter while the latter stresses the painting itself. Paintings whose purpose is to accurately produce nature are more photography than painting in Mr. Zobel's opinion and can therefore not be classified as art because in them the great essential of art — creativeness — is lacking. Art is not copying but expressing. And art in painting is the expression in canvas of things that cannot be expressed in words or in music.

With the aid of slide reproductions of modern paintings projected on a screen, Mr. Zobel tried to guide his audience towards a greater understanding of modern art. The slides were of works in surrealism, impressionism, and other forms of painting by modern masters such as Picasso, Matisse, Dali and Roualt — intriguing pieces whose sometimes somewhat obscure beauty and subtle symbolism were skillfully brought across to the lay audience by the lecturer's interpretations.

The students were warned not to expect to like modern art at first glance, for the genuine appreciation and enjoyment of this demands a properly cultivated taste for art. Mr. Zobel closed his address on modern art by quoting Gertrude Stein's cryptically profound observation: "A painting is a painting is a painting."

Scholastican - Dec 1953



Art In The Philippines

PART V
FIRST DECADE OF INDEPENDENCE

This article is the fifth in the STM series depicting Philippine progress in the country's first ten years as an independent Republic. Subsequent articles will cover politics and government, health, literature, social life.

We have had talents who dared to be original, bold pioneers with a new approach. It will be tragic for the country if the people refuse to heed them



LUZ
...enriched the sensibility



OCAMPO
...abstraction of experience



MAGSAYSAY-HO
...imbibing inspiration



MANANSALA
...peasant awareness of reality



ZOBEL
...the drama of discovery

SOME weeks ago, the Art Association of the Philippines held its annual exhibition at the second floor of the Foreign Affairs Building on Padre Faura. Mrs. Ramon Magsaysay cut the ribbon at the opening ceremonies of the exhibit. Along with the usual number of Philippine paintings, conservative and modern, there were samples of art works from Mexico, Japan and Spain. These foreign works added no little interest to the art show, for we had a chance to compare what is being done in our land today with what is being achieved in a few foreign countries.

To make absolutist conclusions about the relative artistic achievement of Mexico, Japan, and Spain in comparison to ours would be unsound, based solely on the few works on exhibit. But there were enough works to make us see that the Philippines is really not behind in what is being created today in the more or less eclectic international style represented by the works of Delgado, Clave, Tamayo, Kemoto, and our own Ocampo, Zobel, Manansala, and Bernardo.

Certainly, I found more verve and originality in the Philippine exhibits, especially in the works of Zobel, Ocampo, Manansala, and Bernardo, than in the works of the Japanese modernists. Practically all the Japanese modernists labor under the rather obvious influence of Paul Klee and Braque, without the astringent wit of the former and the force and warmth of the latter, so that the Japanese pieces on exhibit, except for that of O. Kemoto, looked watered down Klees or Braques or de Chericos.

In the case of the Philippine painters I have singled out, there seemed to be more bravura, more daring experimentation, more individuality of signature than in the Japanese. The molten-like torrents of white heat banked by dramatic structures of blacks in the Zobel piece was completely in character. The dazzling Freudian configurations of Hernando Ocampo, with their tatters of yellow crading living green and their curious jewelled forms, dominated the Philippine panel of modernists, though they did not quite drown out the challenging canvases of Vicente Manansala, Constancio Bernardo, and Leo Aguinaldo. The Bernardo piece entitled "Spree" was arresting, with its swirls of pitiless browns and greys muted by blues and reddish-greys, suggesting the frittering and death beneath our gayest sprees.

Perhaps the Philippine exhibit suffered in one respect: there was not a single canvas in the group to compare in elegant restraint with the single painting by Delgado of Spain, who, using black largely and muffled tones of orange and off-whites, created a moving evocation of the nocturnally mysterious. But a work of a Rogerio Luz or a Victor Oteyza, delving into the haunted memories of the past, would have been competition for Delgado we would not feel embarrassed about. What we lost in terms of elegant restraint, we made up, however, in daring, force, and youthful flair, indicative of talent that is bold and exultant.

Indeed, the spirit of boldness and exultation characterizes the best of our art in the Philippines today. One thinks of the best works of painters as different as Ayco, Aguinaldo, Magsaysay-Ho, Manansala, Luz, Oteyza, Legaspi, Bernardo, Zobel, Tabuena, and Hernando Ocampo, and one is both grateful and impressed—grateful for the vigor and insight of these artists, and impressed that in just a decade or so, Philippine painting has harvested such a rich crop of talent and even of genius.

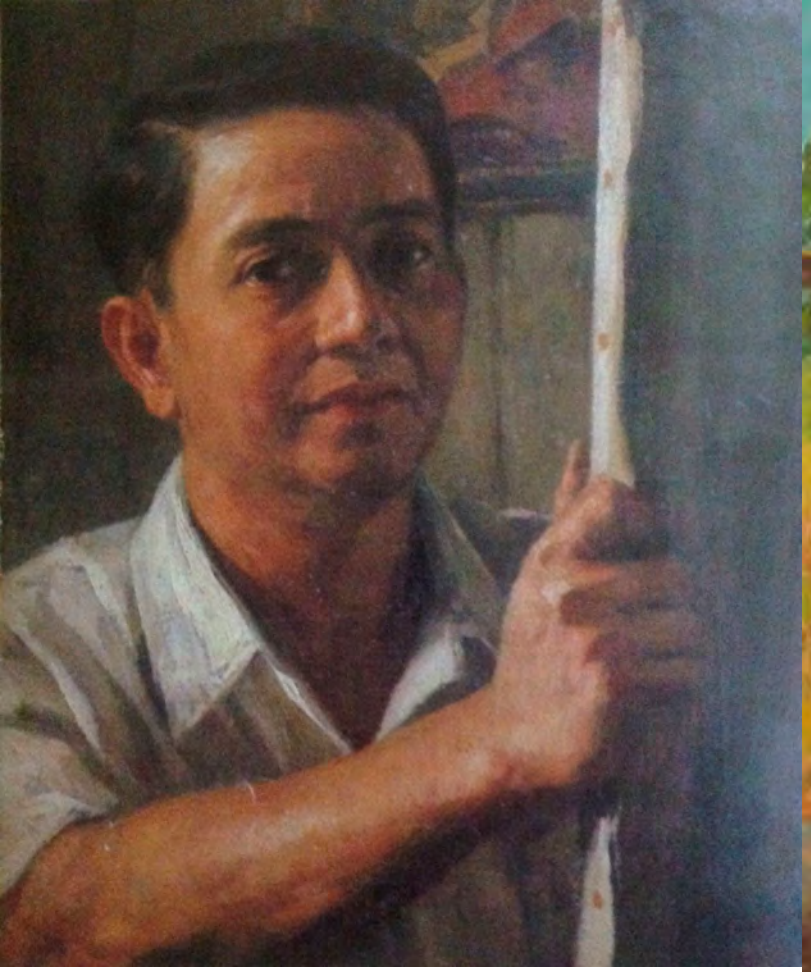
It is only since after the war that Philippine art has shed much of its puerile academism, in-bred by academist professors in two or three Philippine universities.

Before the war, Philippine art was largely under the aegis of romantics like Amorsolo, de la Rosa, and Tolentino. Academism characterized all the canvasses and sculptures being marketed in the art shops. Amorsolo was the king-pin of painters locally, with his flattering portraits, his lissom Filipina belles either dressed in sayas and patadiongs or naked to the waist, washing in a brook bathed with lambent ripples of light, each one smiling her way into the sentimental Filipino heart, with her shapely turn of a foot, her fruit-shapes of breasts, the figure flattered by the caress of light. And of course, Tolentino lorded the fashion for sculpture with his youths offering themselves to the motherland and his wax statues complete with human hair, eyebrow, lashes, and Western clothes.

It hardly occurred to the art patrons and critics that the Amorsolo paintings flattered and, therefore, falsified; that the Tolentino statues were possibly grandiose and, at their worst, questionably virtuous, especially when he created his wax works complete with wig and terno.

It hardly occured to anyone also to ask what the true function of art is: whether to flatter the insatiable ego and the state, to capture surface contours and colors with naturalis-

by Ricaredo Demetillo



Fernando Amorsolo
(1892-1972)







To Ferdi.
With a promise of the second half somewhere before the end of the tightrope.
Ralph

HALF A SONNET

For Fernando Zóbel

ON THE OCCASION OF THE
FIRST EXHIBIT OF HIS PAINTINGS
IN THE PHILIPPINES

FAREWELL to a beginning: you have shed
A mask, and stone will not survive unbled
Under the stroke of light and shadow, flair
And grim obituary. You are aware
The rest is walking on a tightrope where,
All nets removed, you face the hushed forlorn
Of crystal meanings trembling to be born.

R. Zulueta da Costa

— R. ZULUETA DA COSTA

Carroza
1953
127 x 67 cm
Manila, Ateneo Art Gallery

III.
Hacia una Poética Translingüística

The Fookien Times
新聞日報
May 12, 1956

人体的變形

現代美術欣賞之一

丹鋒

五月六日星期日報的「星期日雜誌」，把何光豐夫人安尼青女士(Mrs. Anita Magsaysay Ho)的作品，作爲封面，許多人看了這一幅畫，都有一種感覺，就是畫中的人物，眉目，四肢，以及身段，全有着强烈的變形。

這圖原名是「花之獻」— LA DEVOTAS — 是用水彩混合了蛋青畫在木版上的。這畫最早爲我所知，它是第二屆西美二年展中，何夫人所參加的作品。(2nd Spanish-American Biennial) 這畫中是四個女子，正捧着一束束的白花，奉獻給後方正中的聖母像。聖母像之後方，彷彿是教堂的內部，作爲背景。而最前方則微露桌子的一角，上面橫放着花束。

當星期日雜誌採用這畫時，也許是爲了應景之旨，改名爲「五月之花」— Flores De Mayo — 無疑問的，這畫確是以花爲主題的。這些花朵，排成一個略爲瘦長的花圈樣，彷彿正要套上聖母的頭上去。而四個女子的位置，正好像扶着那花圈而往上托着。細心觀察她們的手勢和眉目間的表情，也正好構成了一個「花圈」。即使是花梗的位置，教堂門廊的背景，甚至畫家在塗色時的筆觸，都和這一個「圈」相呼應。這一個花圈是輕盈而柔美的，因此，它必得以最瘦長，最清秀的外形表現。讓我們從右下角的女子開始；

右下角的女子的臉，正對着全圖花朵最多的地方，因此也是觀衆的眼光最先「着陸」之處。這女子的眼，導致觀衆的視線到左下角的那女子的眼睛。而左後方的女子又看着這兩個「對視」的人。至於右方最後面的第四位女子，則又看着她前面的那第三位。我們可以說，這是視線的「花圈」。

這四位女子的手，也和上述的道理配合。先是右下面的第一人的手臂，直指第二個女子。第二個女子的右手向左，和它相對，而左手上指，剛好那束白花一起，把人們的注意力，又拉向第三個女子。第三人的雙手上伸，正好是和適才一二兩人的方向，一種「反旋」，而她手中的花束，點出了聖母。她手臂所現出的斜線，不是和聖母的外衣的輪廓完全一致的嗎？到了第四個女子，正好和第一個女子一樣的傾向，再成爲一個「周而復始」的圓子。統計這裏八隻手，有兩對的位置「類似」，同方向，同位置，都成曲尺型。另外兩對又成「對比」，一對相交，一對并行，一對作「轉折」的暗示，一對起「向上」的感覺。

又，統計全圖四個女子，兩個向右，兩個向左，兩個完全側面相對，兩個正面而略偏。

總之，這幅畫的最大特色乃是精密的結構。因爲它重視結構，有時，爲了組織上的必需，以及圓形的呼應而各自「平衡」的關係，不得不把實體的描寫犧牲。換一句話說，作者在作這圖的當兒，把那些「人面」，「頭巾」，「髮式」，「衣裙」，「手臂」，「胸部」，一律視作許多三角形，曲尺形，以及有着柔美而輕盈之感的多邊形。而且，把它們加以巧妙的「排列」。

東方女子的頭髮，黑色的居多，眼睛的顏色，也是濃重的那一種。爲了要表現女性們內在的「玲瓏和敏慧」，把許多重色（尤其黑色），儘可能的避免，是必要的。因此，何夫人筆下的女子，幾乎全部都包有頭布，把黑色的頭髮，藏入明亮的，折轉多姿的頭巾之後。她又要把眼睛的白色誇大，把瞳仁縮成一點，又把面部的光線，畫成彷彿來自舞台上的導燈，從下方直照上去，把所有的陰影——那造成實體感的陰影——一律化作透明的色澤。輕盈而柔美的效果，就是這樣造成的。

▲▲▲我們還可以從另外的例子，知道現代畫家所重視的美。因此，也就可能進一步地認識了他們爲甚麼全部愛把人體加以變形的道理。

荷雅(Jose T. Joya Jr.)的聖嬰之家，和何光豐之夫人的畫，同樣地是爲了表現某種感情而把人物強烈地變了形。不過，荷雅所要表現的是嚴肅和莊重，和何夫人的輕盈柔美，正好相反。

人物仍然保持着立體感，手臂是圓的，臉頰是圓的，胸部是圓的。荷雅的畫，甚至花束也是圓的。子則變了許多。畫上的人物，已化成許多平面。這些平面的組合，很像小學生的剪貼紙工，而立體感已減少到最低度。至於蘇貝爾的畫，則以深色的爲底，只鋪着白色的線條「線」，大有我們中國畫家用銀朱（石旁）畫[illegible]的鐵綫的神氣。

荷雅把人形轉化成爲許多的直立的「大理石」雕琢。這些石塊，有的還保留着原來的面目，有的已略爲[illegible]。這些石塊堆着，古老不變的暗示。它們有的是原始的「肌理」感覺，更富有古樸的意味。而且，平面的[illegible]和那纖細而精緻的「花圈」的意味，也大不相同。[illegible]到了高峯。

至於蘇貝爾(FERNANDO ZOBEL)的婦人像，原名是十分裝飾性的，[illegible]「靜物女子」的帽子和飾物，[illegible]。比前面蘇貝爾的畫，更進了一步，[illegible]已經取去了，只有線條的存在。換一句話說，何夫人的畫，共[illegible]。

蘇氏的畫，以這幅婦人像而言，是屬於立體主義的。立體主義者着重於文學性的說明，而完全擺脫了我們傳統的「從某一定的角度」看過去的方法。女子的臉爲甚麼會變得這樣的呢？原因是，作者并沒有畫出一眼看過去的「全部」，而只畫出了從不同的角度，不同的時候，所看到的不同的部份。所以，這女子的左半個臉，原來是「側面」，右半個臉，又是「正面」，當畫家只注意到婦人手臂（肉旁）的長短和身體的比例時，便被略去。

▲我們中國畫，向來也有人體的變形。「規矩」，比如中國畫中美女的，幾乎個個都是長眉，變形到無法找到任何一個「實例」。試問古代女子的眉，都是那樣纖細而傾斜的嗎？

又如京劇中的臉譜，把戲中人的臉，加以十分誇張的變形，奸臣的白鼻子，能使人們十分憎恨。但是不是說凡是奸臣都是白色的鼻子呢？這是感情上的表現，文學上的誇張和藝術上的變形是必需的。



花之獻
LA DEVOTAS — by ANITA MAGSAYSAY HO
安妮青作



婦人坐像
ANTILLAN STILL LIFE (OIL) — by FERNANDO ZOBEL
蘇貝爾作



聖嬰之家
HOLY FAMILY (OIL) — by JOSE T. JOYA JR.
荷雅作

"Fookien Times"

蘇貝爾(Fernando Zobel)

——爲蘇貝爾個人展覽而作——

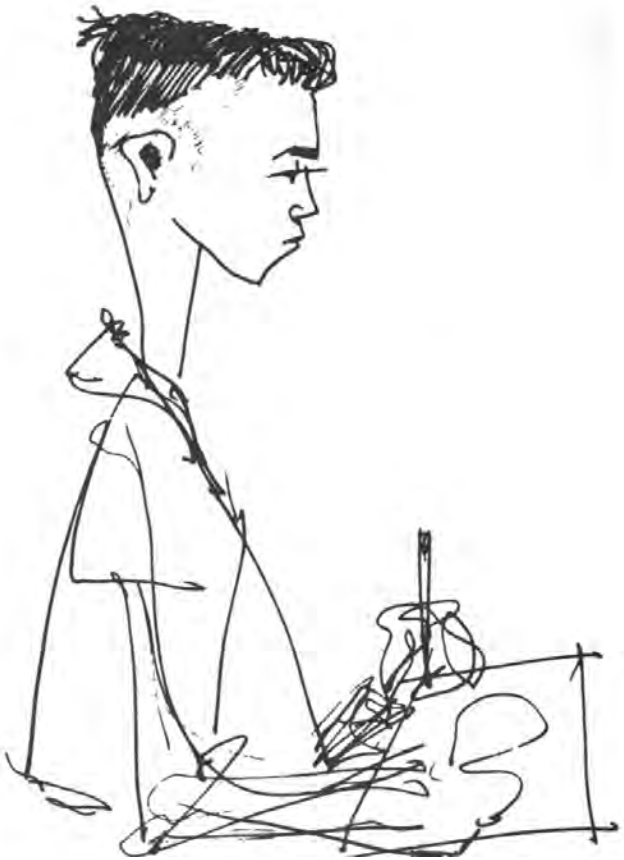
楊先生的辦公室就在同座大



蘇貝爾作畫中 Fernando Zobel



Ornitóptero
1962
114 x 146 cm
Colección Fundación Juan March, Cuenca



Fernando Zóbel
(Manila, 1924-Rome, 1984)



Icaro
1962
137 x 200 cm
Manila, Ayala Corportation





Munakata Shikō
Landscape
1940
Harvard Art Museums
Gift of Fernando Zóbel



Morita Shiryū
Stylized Ideograph Reading "Fragrance" (Kō)
1973
HAM

LECTURE OUTLINES

FOR THE COURSE

INTRODUCTION TO CONTEMPORARY PAINTING

ATENEO DE MANILA
GRADUATE SCHOOL LIBRARY

By

Fernando Zobel de Ayala

Graduate School
Ateneo de Manila
1954-1955

X

THE CREATIVE PROCESS

Painting is the expression of a visual idea. How does the painter set about capturing this idea?

Several approaches are possible:

1. The Western "classical" approach:

   The arranged picture in which each item is individually studied in relation to the whole, by means of separate studies. The picture itself often evolves on the canvas. This approach calls for -

   sketches
   drawings
   prints

2. The Western "spontaneous" approach:

   Evolution, if any, takes place on the canvas. The automatism.

3. The Oriental "spontaneous" approach:

   The method of irrevocable decisions after meditation.

These basic approaches depend largely on the temperament, training and personal circumstances of the individual artist.

Directness

All artists are interested in getting their idea across as simply and directly as possible. The most simple, most direct course not necessarily the "easiest". Expression more difficult than description.

CALLIGRAPHY
TECHNIQUE

STONE & INK - Abrasion. Different effects obtainable.

BRUSH - Verticality. The Oriental grip. Difference between Chinese and Japanese gripe.

COMPOSITION:

The imaginary square. Compactness. Assymetrical balance. The composition of the individual stroke as against composition of the whole piece.

THE STROKE:

Grace vs. strength. No correction. Expressive possibilities.

CALLIGRAPHY AS AN ART

The role of intelligibility. Calligraphy as an abstract art. Effect of calligraphy on the West. The development of abstract calligraphy in Japan.

THIRTY LECTURES

ON

CHINESE AND JAPANESE ART

Fernando Zobel de Ayala

Ateneo de Manila
1960

K'AI SHU
SUNG LIEN
(Ming)



Dec 6/59

Dear Paul

I wish there were some way of starting a letter so that it sounded as if one meant it.

You are always appropriate. Your letter came when I most needed it. For one reason or another, nobody that matters has written for some three months and all of a sudden my world just seemed to be caving in. I was crushed by an acute sense of loneliness, almost of being imprisoned. An attempt to see and talk with a lot of people merely sharpened the contrast and made the feeling more acute. How bad it got you can judge from a sort of SOS I sent to Reed and Jim. That — the cry for help — fixed things a little; your letter did the rest. I suspect you know the feeling and won't think me completely the helpless ~~imp~~ imbecile. When I am

A token of friendship: I have sworn never again to eat salad until you prepare it (an easy promise).

Life wanders on. The office gets more hectic, more active, more important every year. At home I paint — not in a rush like in Cape Cod, but consistently, and well. I learn to read (not speak) and write Chinese. I love this; a new world, a new way of expressing thought, so different that it affects the very quality of thought. An ideal exercise for the painter — if you can control a Chinese brush, surely you can control anything

花 春 曹 山水
桯 月 裴 竹
自 尔 后

Nonsense. Just an impulse to scribble. Such a lovely way to write.

ABSTRACT — XX

UEDA Sōkyū

上田桑鳩

Keisei-Kai Group



74 x 90 cm 1957

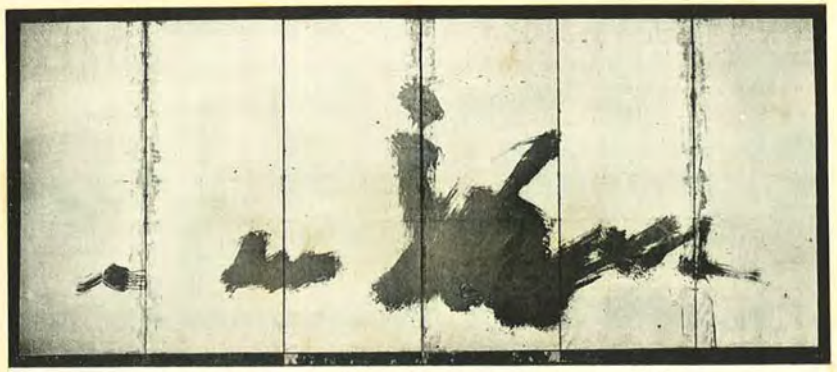


74 x 90 cm 1957

ABSTRACT — XX

UNO SETSUON

(Keisei-Kai Group)



宇野雪村 Setuson Uno 178×387cm 1957

山明水秀艷陽天

el monte brilla
el agua se llena de monte,
maravilla; arriba y abajo, sól,
nubes, cielo azúl.



Li Shih-ta
Pavilion on the
mountains enveloped
by mist. Dated 1618
Seikado coll, Tokyo
Suzuki VI, 277



Five poems on closing a door

Smile judas-word indifferent on paper:
Dear ——

A Friday the thirteenth moment
when every bone unbroken seems
a blessing

Still green and heat, evening is
blue flowers in a vase are
cool, quiet.

Liquid love
left alone:
a stone

I love you without complaint:
the end
of poetry

不知言無以知人也

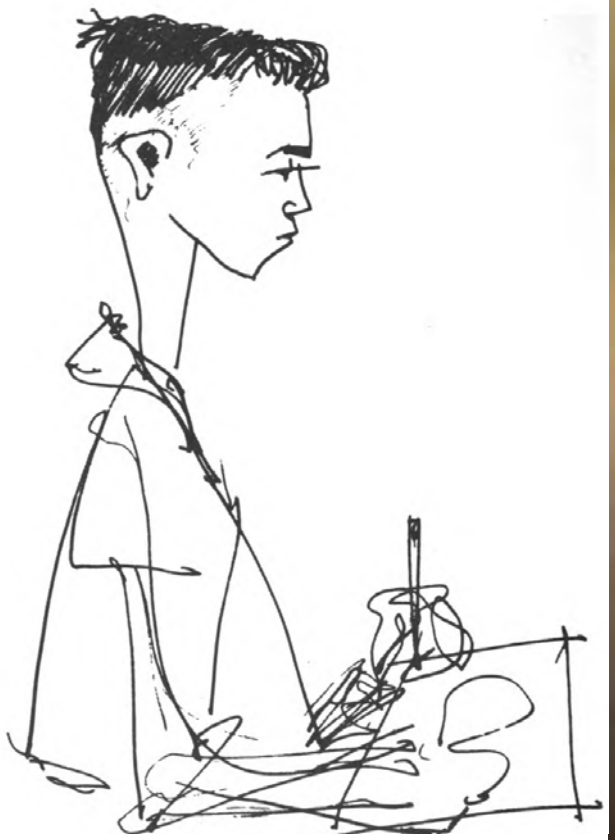
有朋自遠方來不亦樂乎

"El Maestro dijo: ¿No es una alegría aprender algo y después ponerlo en práctica a su debido tiempo? *¿No es un placer tener amigos que vienen de lejos*?"



Confucio, *Analectas,* 1







Manila, Diciembre 25, 1963
Lugar de nacimiento: ciudad construida por mis ancestros en un país inventado por ellos y en el cual mis huellas digitales son extranjeras. Haber sacado los papeles no habría solucionado nada; el país está siendo reinventado en términos de raza y yo [sencillamente] no encajo. El 'nosotros' es cada vez más restrictivo, clasificado cada vez con una precisión mayor.
…
No me molesta que inventen un mito. Imagino que eso es sencillamente inevitable. Pero [al menos] debiera ser un mito plausible …
A Rizal, ante todo, le dolía que no le consideraran español cuando estaba entre españoles en España, pero no así en las Filipinas. Acertadamente, la situación le parecía anormal, y lo denunció como un abuso de sus derechos como Español ...
Rizal se sentía huérfano …

"Manila, Diciembre 25, 1963
Birthplace: city built by my ancestors in a country invented by them and in which I am yearly fingerprint alien. To have taken out papers would have solved nothing; the country is being reinvented in terms of race and I don't qualify. The 'we' is becoming too restricted, too sharply qualified.
…
I don't mind them inventing a myth. I suppose that is inevitable. But it should be a plausible myth.
…
Rizal, above all, resented being a spaniard among spaniards in Spain, but not in the Philippines. Correctly he thought the situation abnormal, and denounced it as an abuse of his rights as a Spaniard. The bastard makes his father into a Duke every time (Not Rizal, that one came later; after Rizal. Rizal felt orphaned, altogether different.)"



Zóbel
La Visión [The Vision]
165 x 203 cm
1961

Walking on the acrobat's tightrope

Caminando sobre la cuerda floja

Ron Binks
"Fernando Zóbel"
RISD
1954

