



BLACK ARTIST

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OFFICIAL ORGAN OF THE BLACK ARTISTS OF ASIA

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FACING UP TO REALITY



In a significant turn of events, the successful gathering of visual artists last July 5 at the Negro Cultural House revealed an affirmation of the artists'...

OUR GOALS

Acquire a backdrop of foreign influence, western dominated Philippine art scene, and foreign imposed...

MEMBERSHIP AND AFFILIATIONS

BAA is affiliated with American Association of De la Defense des Artistes (AADA) which has international...

Never was Negroes accorded such significant attention as it is getting now from concerned Filipinos and other peoples of the world. UNICEF declared her under a state of emergency since September of 1983. The Japanese Committee for Negroes Campaign has been organized in Japan to help feed the hungry children. Various Philippine support groups in Europe, USA, Australia and Canada have also shown more than just solidarity with the suffering people of Negroes. Some social sectors locally have lend their support and concern in saving the island. Negroes has become a virtual social volcano according to Bishop Antonio Y. Fortich. His history reviewed, its economic life promulgated...

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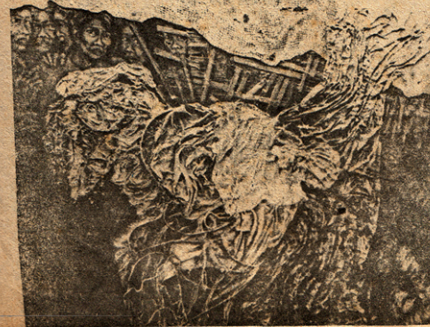


Illustration by FERDINAND SIM

exhibit in the LACAS Gallery, Bacolod City
FAMILY A PINTURA Recent Works by Charlie Co, Boyette Imperial, Mario Solimanoy and Toto Tarcos at the MUSEO LLOILO.
CHARLIE CO One-Man Show of terrazzo sculptures on soils at the HIRAYA GALLERY, U.N. Nations Avenue, Manila
SIPALAY REFUGEES A photo Exhibit by Boyette Imperial ongoing at the MEZZANINE, HIRAYA GALLERY, U.N. Nations Avenue, Manila
ESCALANTE'S ESCALANTE'S Large-scale works by the Visual Arts Section of the Concerned Artists of the Philippines-Negros. Opens September 19 at LCC Lobby and AAD Gallery, Bacolod.

HIRAYA: HAVEN FOR STRUGGLING ARTISTS

BY DONG DE LOS REYES



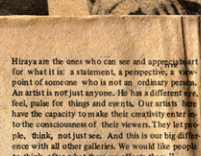
BOBI VALENZUELA and Imelda Culpas - Endaya's work at Hiraya Gallery

Somewhere along the barren art scene, in an unpretentious cul-de-sac in UR Ave., rests a sanctuary for unknown artists whose talent, however, are beyond the shadow of doubt. Their works are in Hiraya Gallery, only because the curators, Bobi Valenzuela and Manny Chaver, deem them meritorious and artistic enough by Hiraya's standards.
Not anyone who can wield a brush and mix colors can exhibit at Hiraya, nor can any interior designer be entertained if what he is looking for are accessories, not art works. And this is not even too apparent.
Art has been preposterous too long in this country," says Bobi. "For 350 years, the landscape, nature and climate, after suffering have been done to death. Has there been any education at all attained by those? Art has gone by name: Boys, Amorello, Rofong, Xanto - a cocktail party conversation piece, a prize bring. More often, one conceals a masterful painting, 'Hoy, amingo, I got an Amorello for a bargain at the Christmas sale of Rustan'. Imagine, P250,000 long! And these bejeweled, moneyed peasant thing can be art collectors already!"
Bobi is trying to change all that in his own

small way. He would rather talk with a serious student who obviously won't buy, than with someone holding a checkbook who asks him to explain what Imelda Culpas Endaya is trying to say.
"We are not in this gallery to make a big sale, hindi kami bentamisa. I want sales, I'd still be selling heavy equipment as to now," says this former salesman of USPHIL. "We're here to worship talent, to show off raw, undiscovered artists who have something to say. We would like to evolve into an educating pantomime. We want to reach everyone who hunger for art that's why we don't follow our viewers around with a price list. We don't follow them around, period," says Bobi.
At Hiraya, one can just walk in and stay as long as he wants to grasp the deeper insights of of Nonyo Marcello's Kabod... Soop Pinyo, currently on display. It could be a most edifying place to wait for a date, where one does not have to spend a centavo for a cup of coffee. In fact, if Bobi starts to talk to him, he might even offer you coffee.
"This is my longest job, even if it's the worst paid," he says. "But you see, no amount of money can pay for the fringe benefit I get: the happiness and the friends I meet. The people who get to like

them of God which is Nature. You shall never use beauty as a pretext for luxury and vanity but as a spiritual devotion," the dialogue continues.
True to form, Hiraya has tried its best to live up to this "Decalogue."
"This is a sacred spot," says Bobi in all seriousness. "We cannot be just around with art here. We cannot be casual and commercial about it. It is here that we give a venue for those who may be unknown but who have something very vital to say. We have artists' statements here, that is why you may see only one or two abstracts."
The pieces of Hiraya are current renditions of our life and times - dream sequences of Sindi works by Endaya, the "Fribulation" series of Peter de Guzman, sculpted in retained marble dust; the disturbing insights of war and violence captured in their fierce moments by the black-and-white of Akb Bakoy; the "Pain Doodles" of Fernando Modesto; and the 1950-poster art canvases of Nonyo Marcello.

The Hiraya Gallery goes by the dictum that "a gallery should be concerned about the development of art; it should be willing to introduce new painters, to be experimental to exhibit for the purposes of documentation."
So life exhibits do not go by the half-a-million pesos, names, they go by the more affordable, developmental, educational, experimental talents. Hiraya is happy. There is a bold Sandy Bova, a French Galleries Petrol Vint, a very disturbing Imelda Culpas Endaya, the seductive Modesto, the mystic...



to it, all, Hiraya has been one of the most consistent, fair galleries, when it comes to treating its art. While overrated galleries ask an almost 10 per cent commission of their sold pieces, Hiraya has been its 30 per cent during scheme in fact, with 70 per cent going to the artist - clean from it, all place has like them for three years, the price from when the per-dollar conversion was 10 pesos still remains the same.
"We're not honest to a fault here, sometimes," Bobi says. "If we feel a client likes a bad painting, we will say so - that we think it's bad. Even if we can convert it Modesto and money around with the approach, we can't do it. Making in intellectual terms, I might as well be selling pants at Rustan."
And yet, Hiraya is entering its fifth year of most operation.
"This is more like a spiritual trip to me," says Bobi. So how does he take care of the material? "When you go spiritual, a lot of the material gets cut away, to you point on their requirements. Like Lisa does this, my material requirements have been passed to coffee, a few friends who like me even if I don't have any money, and Hiraya."
Hiraya, from the Visayan word meaning imagination, is indeed a place where one can dream, and share the vision of artists who have captured their imagination in the various mediums of art. (Reprinted from MALAYA August 14, 1985) ■

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Terra Cotta Sculptures by CHARLIE CO

Last August 23, Family Pintura artists Charlie Co, Boyette Imperial, Jogo Repollo, Bobby Solimanoy and Toto Tarcos opened their exhibit at the Museo Iloilo. At the opening day they met Mary Friedman, an American, together with her friend Kay, a European. Both are engaged in a missionary work among the cultural minorities in Barotac Vieja, a town of Iloilo. A beautiful friendship resulted from that meeting and a significant sharing occurred.

The end of August 1986
Negra, Barotac Vieja, Iloilo
Hi Jolo!

I really enjoyed meeting all of you guys in Iloilo. Except for some artist friends in Manila, it was the first time I left all at all understood and appreciated by your "peer group" (read: friends) from this area. Perhaps it's the atmosphere of that brings me together in unusual people, regardless of our cultural background. Anyway, I'm reading this book called *The Aquarian Conspiracy* by Marilyn Ferguson and I pulled out a few quotes to share with you, relevant perhaps to what's happening here in the Philippines:
"These periodic awakenings, which take place over a generation or more, are not a period of social nervousness but a reevaluation. They are therapeutic and cathartic, not pathological. They result from a crisis in meaning. The ways of the culture no longer match the beliefs and the behavior of the people. Although an awakening begins first with a disturbance among individuals, if it results in the shift of the whole worldview of a culture."
"A awakening begins in periods of cultural distortions and grow personal stress, when we lose faith in the legitimacy of our norms, the stability of our institutions and the authority of our leaders."
These quotes were actually written in response to an explanation of the American revolution and the new age that is arising now in the States, out of the turmoil and demonstrations of the 1960's and the anti-Vietnam. They seem appropriate as well for this time of transition in the Philippines. On the next page are two more quotes, which we shall find work that needs to be done in "building a new values-based culture" within

an old one. And with you as a part of this "new light" experimenting with new meanings and new lifestyles providing appropriate models and symbols for a new age here in the Philippines, as part of the Aquarian Conspiracy worldwide. Here are some more quotes from *The Aquarian Conspiracy*:
"The whole earth is a borderless country, a paradigm of humanity with room enough for outsiders and traditionalists, for all our ways of thinking, for all our mysteries. We are beginning to make such an inventory of the whole earth. Every time one culture finds and appreciates the discovery of another, every time an individual relates the talents or unique insights of another, every time we acknowledge the unexpected knowledge emerging from inside the self, we add to this 'new light'."

"Periodically, the people in a given culture find that they can no longer trust its 'masters', the orienting patterns and paths that have guided their predecessors. The 'old lights' or customary beliefs do not fit current experience. Nothing is as certain because the solutions lie outside the accepted patterns of thought."
"A few individuals, then great in numbers, lose their bearings and begin to generate political unrest. As controversy grows, traditionalists or 'hustlers' - those who have most at stake in the old culture or who are most rigid in their beliefs, try to summon the people back to the 'old lights'. Mismatching symptoms for causes, they sanction or persecute the innovators. Eventually, however, accumulated pressures for change prevail, crush the old, and the new is born. The mavericks find new social structures constructed around the new values."
"Then the 'new light' is the consensus; it is first expressed in the more flexible members of the culture. They seem appropriate as well for this time of transition in the Philippines. On the next page are two more quotes, which we shall find work that needs to be done in "building a new values-based culture" within

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"Joy, joy and take care. Until we meet again - Yours truly,
Mary