

American·Museum
of·Philippine·Art

THE AMERICAN MUSEUM OF PHILIPPINE ART

THE WEST COVINA PUBLIC PRESENTATION

JULY 10, 2016

Dr. Reuben Ramas Cañete

Presenter

Institutional Mission

The American Museum of Philippine Art is envisioned as the leading museological institution devoted to the promotion, appreciation, and patronage of Philippine Art in the United States of America and around the world. By “Philippine Art,” we lens the experiences, historical memory, and aesthetics of Filipinos from throughout the world, especially for those who have lived in the United States. Art is also reified to privilege not only the visual arts, but also cinema, design, fashion, performing arts, literature, and traditional cultural practices, among others.

Institutional Vision

AMPA shall put together under an exhibitionary and/or curatorial program the works of artists of Filipino descent; those who have migrated to the United States and to other countries; and artists who are or were based in the Philippines. These works shall then be exhibited and exposed to various audiences in the United States for the purpose of promoting their aesthetic, historical, social, and economic value in the United States, as well as their contribution to the enrichment of American art and culture.

Objectives

AMPA shall fulfill the following objectives:

- To develop greater love and understanding for Philippine Art among American and global audiences, both in the United States and in other countries;
- To promote Philippine Art in the United States as a means of enriching the multicultural and artistic identity of Americans;
- To organize programs, exhibitions, concerts, performances, joint activities, promotional strategies, and other projects that will benefit Philippine Art and Culture in the United States; and
- To provide a home and venue for Filipino-Americans who can rediscover and enhance their cultural identity.

Rationale

The project started with the need to make Philippine Art visible in the United States. Compared to Western Art, Latin American Art, and African Art, Philippine Art has very little name recall, and is almost invisible in the consciousness of the average American museum visitor. Historically, Philippine Art has had greater visibility to American audiences. The first exhibition of Philippine Art in the United States occurred during the Philadelphia World Exposition of 1876, when the works of Felix Resurreccion Hidalgo, Simon Flores, and other artists from the Academia de Dibujo y Pintura in Manila were shown officially for the first time.

Philippine Art was also featured during the Columbia World Exposition (1892), the St Louis International Fair (1904), and the San Francisco International Exposition (1937). The first major exhibition of works by Fernando Amorsolo occurred in New York City in 1927. Philippine Art was greatly appreciated in Europe during the 1880s for its ability to combine drama and technique, as seen in the prizewinning works of Juan Luna and Felix Resurreccion Hidalgo at the 1884 Madrid Exposition, among others. Thus, there is no shortage of art to exhibit. There is, however, a greater need to make Philippine Art known to American audiences, especially after Independence in 1946, when Philippine Art became less and less exhibited in American Museums.

Rationale

In addition, there are more than three million Americans of Filipino descent in the United States, and Filipino-Americans are one of the fastest growing ethnic minorities in the United States, second only to the Latino American population. There are growing pockets of Filipino-American visual artists throughout the United States, and some have even achieved renown as international artists, such as Manuel Ocampo, and Paul Pfeiffer. There is also a deep history of Filipino artists who have lived and worked in the United States. Among the most famous of these was Guillermo Tolentino, who lived in Washington DC and New York from 1918-1921; and Alfonso de Ossorio, who lived in New York from the late-1940s until his death in the 1980s, and who was a good friend of the Abstract Expressionists Jackson Pollock and Lee Krasner.

The United States is also a country where Filipino art has found its way due to American collectors, or as domestic effects of migrant Filipinos. Among these are the works of National Artists Fernando Amorsolo, Victorio Edades, Carlos V. Francisco, Napoleon Abueva, and Jose Joya; as well as artists like Enrique Ruiz, Vicente Alvarez Dizon, Elisa Laxa, Cesar Buenaventura, Paco Gorospe, Papo de Asis, and many more. Many renowned Filipino artists have also migrated to the United States to set up their studios there, such as Manuel Rodriguez Senior (upstate New York), Nelfa Querubin (Colorado), Rodolfo Samonte (California), Imelda Cajipe Endaya (New York), Jeho Bitancor (New York City), and many others.

Rationale

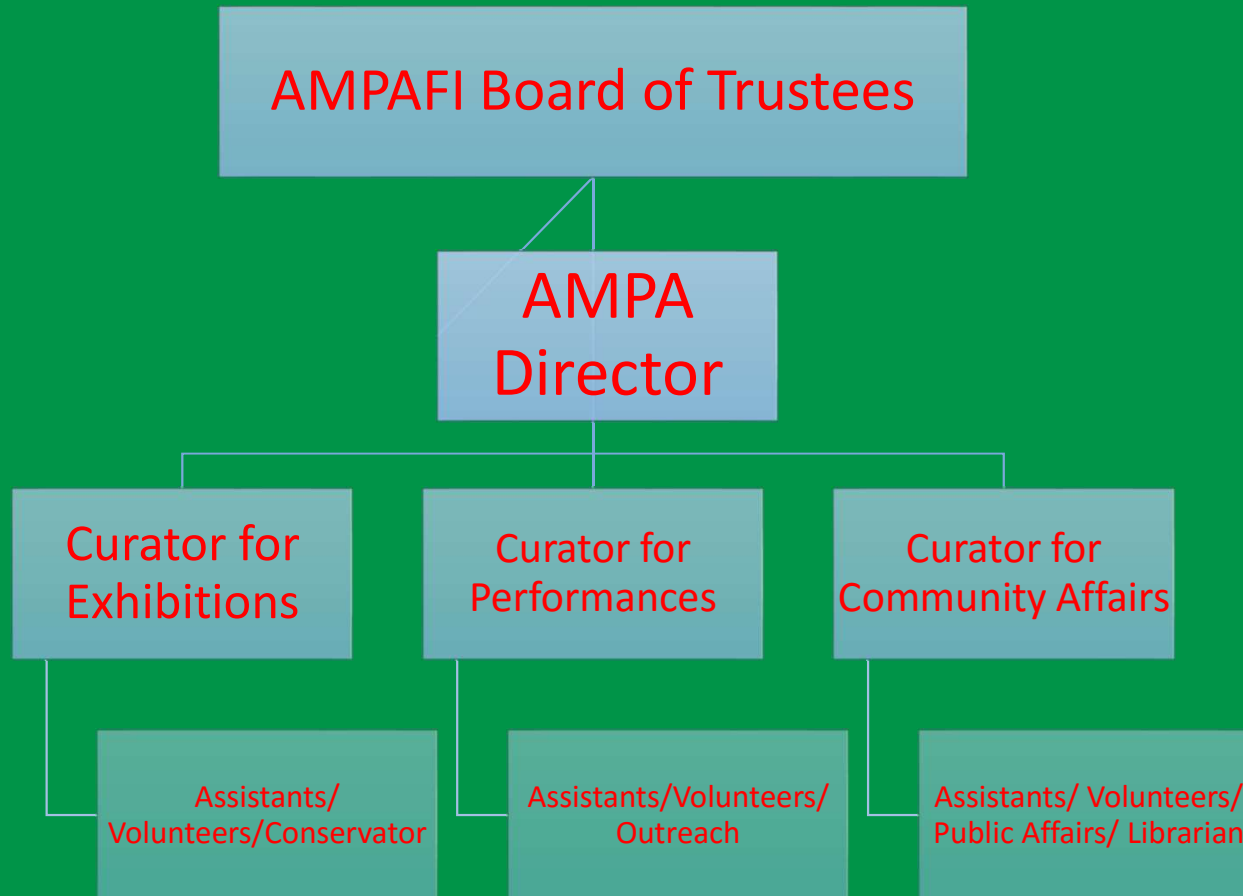
Throughout this period, there has been no single art historical or art museological institution that has studied, organized, and curated the phenomena of Philippine Art in the United States. The Filipino-American community has also not unified under a single cultural institution to undertake this venture so far, being confined to mainly professional interests such as health professional organizations, and state or regional associations of chosen professions like law or medicine. Although Filipino artists have been, as individual artists, been exhibited in certain American museums, the idea of Philippine Art as a separate and distinct category of world art—and especially as a contributor to American Art—has not been sufficiently understood, accepted, and promoted.

This barren cultural wasteland where Philippine Art exists in the United States must now be rectified due to the need to make Philippine Art popular outside of the home country, and into those countries where Filipinos now live and work, such as the United States. In addition, the contributions of Philippine Art to American Art should now be documented and promoted, so as to make Philippine Art one of the key engines of artistic growth in the United States. This would benefit not only Filipino artists in the Philippines, but also those in the United States, as well as those living in other countries. In this age of globalization, art is now a global commodity that is exhibited and collected by various international venues, such as Art Basel Miami. Philippine Art, both in its historical as well as contemporary manifestations, must now be aggressively promoted in the United States, which is a major area of collection and promotion of global art.

Rationale

By establishing AMPA, the AMPAFI can realize the potential that Philippine Art has made upon a century and a half of American collectors, audiences, and aficionados, and foreground the significance that Philippine Art can make upon the American cultural consciousness. Locating such an institution in the United States will also ground Philippine Art as part of the American cultural continuum, allowing Americans of all ethnic backgrounds and tastes to understand and appreciate Philippine Art as part of the enriching experience of being an American.

Institutional Structure



Description of Key Positions

Director of AMPA

Is the chief operating officer of the Museum, and is elected to that position by the AMPAFI Board of Trustees to a fixed term, renewable as the Board sees fit. The Director is the public face of the Museum, and represents the Museum in major institutional projects, such as fund-raising, and institutional linkages with other museums and foundations. The Director also sets the curatorial vision and direction of the Museum in its three major divisions: Exhibitions, Performances, and Community Affairs. The Director shall be responsible for the hiring and maintenance of personnel within the Museum, based on standards that are comparable to other national museums in the United States. The Director shall also actively court the public support for the Museum by establishing relationships with donors, philanthropists, grants bodies, foundations, and the greater public.

Description of Key Positions

Curator of Exhibitions

Is the chief curator and manager for both physical as well as conceptual exhibitions for AMPA. The Curator is hired by the Director based on meritorious qualities to a fixed term, renewable as the Director sees fit. The Curator for Exhibitions shall take charge of the physical inventory of the Museum, its collections, storage, exhibition design and presentation; the management of the Collections Conservation via a professional Conservator; and the production of literature as supporting documentation for such activities. In addition, the Curator shall coordinate with the Public Affairs Officer (under the Curator for Community Affairs) about the design, execution, and dissemination of materials and information about such exhibitions to the wider public.

Description of Key Positions

Curator of Performances

Is the chief curator and manager for the performing arts for AMPA. The Curator is hired by the Director based on meritorious qualities to a fixed term, renewable as the Director sees fit. The Curator for Exhibitions shall take charge of the performing arts program of the Museum (which shall be constituted by, but not limited to, such areas as music, dance, and theatre); the extension of these performances to other venues via an Outreach Program; and the production of literature as supporting documentation for such activities. In addition, the Curator shall coordinate with the Public Affairs Officer (under the Curator for Community Affairs) about the design, execution, and dissemination of materials and information about such performing arts programs to the wider public.

Description of Key Positions

Curator for Community Affairs

Is the chief curator and manager of community and public affairs for AMPA. The Curator is hired by the Director based on meritorious qualities to a fixed term, renewable as the Director sees fit. The Curator for Community Affairs shall take charge of the community affairs calendar (which shall include festivals, special events, seminars, conferences, workshops, teaching lessons, and other such activities); the dissemination of these activities publicly via the Public Affairs Officer; the management of the Library and Information Services Center; the management of income-related spaces such as the Art Center, the Museum Gift Shop, and Museum Café; and the production of literature as supporting documentation for such activities. In addition, the Curator shall coordinate with the Public Affairs Officer (under the Curator for Community Affairs) about the design, execution, and dissemination of materials and information about such performing arts programs to the wider public.

List of Museum Facilities

- Four to six exhibition galleries, in both white box and black box configurations;
- Administrative Office (Director's Office with 20-seat conference room, 10-cubicle capacity Curator's Office)
- Conservation Room;
- Storage Room (equivalent to 80% of total exhibition space);
- Information Desk and Baggage Counter;
- Museum Café;
- Museum Shop;
- 500-seat capacity Auditorium, equipped for concerts, plays, film screenings;
- 100-seat capacity studio theater, equipped for experimental plays, concerts, exhibitions;

List of Museum Facilities

- 4-500 vehicle capacity car parking;
- 1000-seat capacity Community Center, reconfigurable for meetings, exhibitions, parties & receptions;
- 10-station capacity teaching kitchen;
- 2-4 15-person capacity conference rooms for seminars, lessons, private meetings;
- 10,000 volume library with 2-4 learning cubicles;
- Archives room.

Preliminary Museum Design Concepts c/o Conrad T. Onglao Architects



Scheme 1

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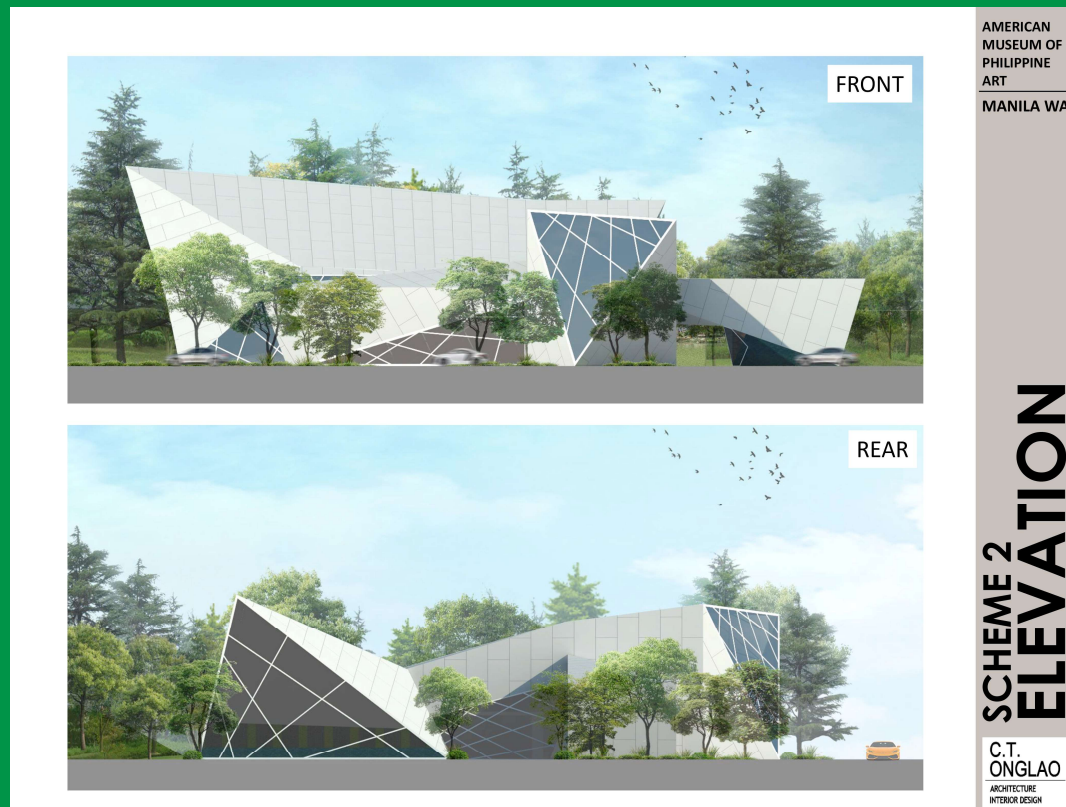
AMERICAN
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PHILIPPINE
ART
MANILA WAY

SCHEME 1

C.T.
ONGLAO
ARCHITECTURE
INTERIOR DESIGN

Scheme 1

Preliminary Museum Design Concepts c/o Conrad T. Onglao Architects



Scheme 2

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Scheme 2

Call for Public Participation

The American Museum of Philippine Art would not be realized without the public's support for its establishment. Through donations, volunteer work, and creative contributions to its programs, the public can participate in the building of this unique institution that will address the need for strengthening the cultural identity of Filipino-Americans, as well as expand the understanding and love for Philippine Art and Culture to all Americans. WE NEED YOUR SUPPORT. WE NEED YOUR BAYANIHAN SPIRIT!