

Notes on the Concept and the Selection Process

Foreword

In the initial meeting (04/02/14) of CMaB Foundation curatorial committee (Leo Rialp volunteered as head, with Rod and I as members) with the CCP-VAMD (headed by Victoria “Boots” Herrera), Boots said that the past CMaB President has already had exploratory talks on the concept and it has already been communicated to the CCP management and approved in principle.

The original concept was to the effect of the **Artist retracing his exhibits at the CCP (from 1971 to 1991)** but limiting to abstract ones (not necessarily acrylic). Boots said the MOPA ones are to be included as it has been subsumed under CCP after the EDSA Revolution. The original concept goes well with the upcoming 45th Anniversary Celebration of CCP.

First Stage of Selection

Museo Bernardo Reports: I then surveyed every solo and every group exhibit my father had with CCP and MOPA. Among others, accounting for the whereabouts of all pieces, I produced very detailed three Reports:

- 1) From the CCP Exhibits Confidential (05/14/14)
- 2) From the MOPA Exhibits Confidential (05/06/14)
- 3) Consolidated Pool to Select From (05/23/14)

The confidential aspects of 1) and 2) identify a number of MISSING ONES to the last paper trail of each piece. Missing ones are those that have not been recorded by my father as having been sold to, gifted to, donated to or recycled or that no other document could trace the whereabouts of. (Relevancy of this point can be seen).

Report No. 3 above was submitted to the CMaB Board (I am not a member of it) combining extracts from the first two reports as well as accounted for artworks that may be considered **extendable** as covered from these ones. That is to say, those belonging to the same Series or styles as those from the CCP-MOPA Exhibits 1971-1991 that were, however, exhibited elsewhere (e.g. Luz) some of which are now with various Collections.

Not so fast: However, the new CMaB Board did not think it has to be bounded by the original concept. By this, the array (presented in Report no. 3 above) would thus be become **just a first stage of selection**, thrown into a Pool. **The amended concept frees its universe of the time and venue limits.** Meaning that any abstraction anywhere exhibited and any time period would be considered.

For the CMaB consideration, I prepared **Thoughts on the Exhibit:**

Part I is an evaluation of the Past Exhibit at Ayala Museum (emailed to CMaB Board mid-June 2014)

Part II is on the subject of Art critics/writers (emailed some parts to CMaB Board by mid-July 2014)

Part III was prepared for mid-August emailing but I didn't anymore (*since no one in the CMaB Board was apparently reading these reports, anyway*).

Second stage of Selection: Individual Museo Bernardo Foundation members were then solicited opinions based on a free selection of abstracts based on Images Folder of the Catalogue Raisonne (taking 1.5 hours of fast panel review of ok/not ok show of hands). Their choices were collected together and thrown into the Pool. It was nearly purely visual criterion operated here. Despite my familiarity with provenance, I did not try to influence the selection (having already had my own array based as well on extra-visual considerations).

Other Collections: Boots said it would add value to the exhibit to have pieces from collectors in it. The early reports already contained listings of these. On the second meeting of the CMaB curatorial committee with the CCP-VAMD head (05/19/14 at the Podium), I showed a copy of the listings of collectors (of those pieces that fall under the concept) but this was not considered in that meeting except for Boots' comment that the **Luz' Gallery records are not that organized to be able to trace the collectors.**

No short cutting the selection: I had offered that those paintings that had been framed by the artists had already gone **pre-selection** if one takes the assumption that the creator would prioritize the framing according to the valuation he put into the artworks. This was rejected as a criterion, and so consequently unframed artworks entered the Pool by the end of this second stage totaling nearly **200**.

Third Stage of Selection: Upon the hiring of the CMaB curator, the plan was to make him/her select from this large pool of 200 unhampered by any external influence (*from mainly my familiarity based in having produced the Catalogue Raisonne on funding by Ayala Foundation of three-year duration 1999 to 2001*). And then his choices would still be subject to final selection by the CMaB Board. I objected to this last because the selection process would then have a *fourth stage, making it very drawn out...*

When Robert Paulino, was hired as such in July, I simply provided him (on 07/25/14) a copy of Report No. 3. By this time, a decision was made that a few representational pieces should be included as a reminder of the adeptness of the artist. Another decision was there should be no repetition of the previous year's exhibit at Ayala Museum. Notwithstanding this, one piece – Meditation- managed to be an exception.

The Pool by this stage so far had been selected from the Images folder of the Catalogue Raisonne. I had now to take out those that are MISSING or not accessible, something that could have been known outright by going through the data-base itself and not merely by the Images. The Pool was trimmed this way from 200 to about **170**. Then the **actual specimens** were brought together in the Studio-B for the selection of the Robert. From a just-photographed set of artworks on paper present at that time in the Studio, he threw into the Pool about 10 pieces to make the total to **180**.

His choices became final; limited only by spaces as calculated from the digital mock-ups provided by Job Bernardo. Interestingly, of my 40-piece array consisting of samples of Series that had been shown at CCP-MOPA, 31 of them landed in Robert's choices. Since the Report No. 3 does not have Images to connect to the titles and AC-numbers, it probably did not influence much his choices. Of my specific choices from my father's last Solo (Banaag in 1990), none from the Tawag Pansin Series, Kislap sa Dilim Series or Sidhi Series ended up, but one from the Gunam-gunam Series did.

Majority of those finally selected for the Small Gallery unknowingly have been in the **Folio of artworks on paper** for a proposed post-humus exhibit in 2003 that I gave to Sid Hildawa, the former head of the Visual Arts of CCP. From among the Folio also was a set of Images I sent by email to Boots in early 2012 for what at that time was a planned simultaneous exhibit at Ayala and CCP at year end.

In the CMaB curatorial committee meeting with CCP (10/20/14 at Environs) the matter of collectors became a belated agendum. I had prepared a limited List of Artworks to Borrow (10/04/14).

After May, Leo was unable to attend anymore any curatorial committee meetings of its own as well as with the CCP; instead Robert was, later on Barbara Mae Dacanay was (she also attended the AVP committee meetings). The fourth curatorial committee meeting with CCP (on 10/29/14 at CCP) no longer touched on selection.

The fifth curatorial committee meeting was held on 11/13/14 at the CCP on the occasion of first batch of three batches Museo delivery of artworks. This touched on presentation (with special attention not to repeat the curatorial style at Ayala Museum).

-Angelo 11/12/14

Post Scripts: *Later, Robert upon learning of certain information about certain pieces, for e.g. the Vintage 50's (AC-0297) hanging in the house (it was in the original Pool), or a 1992 painting that has two signatures because it can also be viewed top side and bottom side (Pinatububo Alipungat AC-0301 is the inverted image of Pinatubo Panaginip AC-0302) or an artwork on paper with signatures for both horizontal and vertical viewing, etc. said he would have considered them had he known beforehand these extra-visual considerations.*

The three pieces donated to CPP (to be restored by Museo Bernardo through Grace (June) Dalisay and her team) and one donated to MOPA were all included not only to highlight the host's participation but also to point to the artist's past presences in them.

Planned to be included were two other pieces from Ateneo Gallery (both early abstracts) supposed to be there based on our records but there would be a response that they are not in its Records. These two are (a) "Solar Balance"(AC-5971, without an image) mentioned in the Nov. 25, 1960 letter of Emmanuel Torres to CMaBernardo about flaking of "your" donated piece and (b) "Pearl" mentioned in the Seven Years of the PAG as having been purchased by artist Fernando Zobel whose collection later was

donated to Ateneo Gallery. The latter is reproduced in *This Week Magazine*, March 11, 1956, p. 42 (below).



"Pearl" AC-0323 (1956), Oil on canvas, No data on size

The artwork with Arch. Locsin was solicited (it would be symbolic of his role with the CCP as its designer) but somehow this did not materialize. There is a reproduction of it in the book by Gatbonton et al. 1992, p. 164 (see below, compare with Plate No. 39). There it is labeled as "Interlocking No. 3". But the series is properly named as an Interlock. There is a comment on p. 162, that Cenon Rivera, J Elizalde Navarro and Constancio Bernardo share a penchant for geometric linear abstraction but producing different results.



"Interlock No. 3" AC-0171 (1974)

Acrylic on canvas 61 x 61 cms.
Arch. Leandro Locsin Collection

For the Small Gallery two artworks on paper (below) in the 9-piece CMaBernardo **Norma Gan Collection** did not make it, the owner arrived from the New York City just after the opening of the Exhibit already.



(Untitled) AC-4710 Watercolor (n.d.)



(Untitled) AC-4711 Pentel Pen (1974)

P.S. to Norma Gan Collection: One early work which should have been included in the Main Gallery made it to the book *Art After War* in 2015: "Planimetric Ensemble", oil, 91 x 76 cms. exhibited in U.P. Art Gallery in 1955 and in PAG 1956.



"Planimetric Ensemble" AC-4712 (1952)

Oil, 91 x 71 cms. (image is from the Catalogue Raisonne)

EXHIBIT CATALOGUE OF CONSTANCIO BERNARDO AT THE CCP 2014-15

This exhibit originally had 86 selected pieces in the digital mock-ups; one did not make it to explain why “around 85 pieces” appear in CCP brochure and website announcements. However, four, already delivered to venue were taken out. So now the Exhibit has a total 82 pieces (46 in the Main Gallery and 36 in the Small Gallery). Of these, 33 pieces are marked “First-time shown”. Only two pieces are repeats of the Ayala M. 2013 set but in turn these two (self-portraits at 25 and at 50 years old) had never been exhibited before that exhibition.

The artworks’ (Titles) are bestowed ones during the Catalogue Raisonne 1999-2001. Titles given by artist himself are not in parenthesis. The AC- Number is a convenient reference to a piece in accessing it within the Catalogue Raisonne data-base. Below images are low-resolution ones that may not be loyal to the colors, really for visual reference only.

CCP BULWAGANG JUAN LUNA (MAIN GALLERY)

[Assuming right to left viewer flow from entrance door]

All are in acrylic on wood/plywood except when specified otherwise

Title	AC	Dimension	Year	Past Exhibition
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Plate No. 01

(Self-Portrait at 25 yrs old) AC-4292 60 x 48 cm 1938 Ayala M. 2013
 / Charcoal on paper
 / Image reproduced in the CCP Brochure



Plate No. 02

(Self-Portrait at 50 years old) AC-0076 59 x 49 cm ca. 1963 Ayala M. 2013
 / Oil on canvas
 / Wood frame hand-carved by artist



Plate No. 03

(Self-Portrait at 77 yrs. old),

AC-0429

52 x 50 cm

ca. 1990

First-time shown

/ Acrylic on canvas

*/While it may be conjectured that he did this for his last Solo ever from Oct. 18 to Dec.12, 1990, it is not listed in the CCP receiving copy of 10/11/90 There the show is referred to as a "Mini-Retrospective: Constancio Bernardo, Oct 18 to Dec. 2". The exhibit itself is referred in brochure & poster as "Banaag: a Mini-Retrospective", banaag signifies **Dawn (Completing the cycle of Light, Twilight, Night)***

/Most likely this was done on his birthday that Dec. 22, the way that some of his self-portraits celebrated his birthdays.

THREE DONATIONS TO THE CCP COLLECTION

*[There is no extant deed of donation in Artists' files covering these three in Ensemble, there is only a **07/11/88 CCP letter** alluding to them].*



Plate No. 04

Light: Part I of Ensemble AC-4723 122 x 122 cm 1973

No Year MOPA/ CCP

/Image reproduced in the 2014 CCP Brochure



Plate No. 05

Twilight: Part II of Ensemble AC-4724 122 x 122 cm 1973

No Year MOPA / CCP

/Seen in a photo of the MOPA 1978 opening night, displayed just outside of ribbon line which may give clue of its year of donation.



Plate No. 06

Night: Part III of Ensemble AC-6126 122 x 122 cm 1973 NY MOPA / CCP

BERNARDIAN SYNTHESIS SERIES II (BSS II) 5-in-1*

This is the rectangles counterpart of the circles in the Five-in-one Bernardian Synthesis Series I (while that was exhibited at the Ayala Museum Nov 2013 to March 2014, this one has not been, but both having first been exhibited at MOPA in 1978)



Plate No. 07

(Front left BSS II) AC-0305

61 x 122 cm 1978

MOPA 1978



Plate No. 08

(Front right BSS II) AC-0306

61 x 122 cm 1978

MOPA 1978



Plate No. 09

(Center Painting BSS II) AC-0309 122 x 122 cm 1978 MOPA 1978
/ Reproduced in black-and-white in the MOPA 1978 brochure (no pagination)



Plate No. 10

(Inside left BSS II) AC-0307

61 x 122 cm 1978

MOPA 1978



Plate No. 11

(Inside right *BSS II*) AC-0308

61 x 122 cm 1978

MOPA 1978

HOMAGE TO ALBERS SERIES

It is a 7-piece Series, as far as known from catalogues, all have been exhibited, No. 4, No. 5 & No. 7 were at MOPA 1980, and No. 6 was at Luz Gallery in 1990, his penultimate Solo exhibit. See related notes on Rhapsody Square Series.



Plate No. 12

Homage to Albers No. 3 AC-0363

91 x 84 cm

1976

Luz 1976, MOPA 1979b



Plate No. 13

Homage to Albers No. 2 AC-0362

91 x 84 cm

1976

Luz 1976, MOPA 1979b



Plate No. 14

Homage to Albers No. 1 AC-0361

91 x 84 cm

1976

Luz 1976, MOPA 1979b

PERPETUAL MOTION SERIES

The artist did not start with the 1950 Perpetual Motion as a Series. When he embarked on a series is some time when he was a closet abstractionist in the mid-1960's, But the earliest photograph of one of them was in early 1973 (notwithstanding that he put '88 at the verso or back of that particular piece). In the MOPA exhibit Catalogue, No. 2 and No. 3 are listed as done in 1973. His interchanging Space and Motion in the title, reflects the relativity and interchangeability of these; a hot idea when he was at Yale University in mid-20th century.(See also Plate No. 46 below).



Plate No. 15

Perpetual Space in Motion

PM Series No. 3 AC-0389 122 x 122 cm 1973

Luz 1973, Luz 1976,
MOPA 1978

/Reproduced in Magsambol 1989

/Image reproduced in the 2014 CCP Invitation

<Interposed along the viewer flow by PENUMBRA SERIES Plates Nos. 16, 17 & 18>



Plate No. 19*

Perpetual Motion in Space

PM Series No. 2 AC-0390 122 x 122 cm

Luz 1973, Luz 1976

1973 MOPA 1978

/Reproduced in Magsambol 1989

PENUMBRA SERIES

Cited by Benesa 1978a. Otherwise referred to as Penumbra Series. The artist wrote 3 poems on it entitled "9th [10th & 11th] Penumbra Note-Poem to My Recent Paintings". The appellation "Note-" might be taken in the musical sense, just as in the Pentel Pen Notes Series.



Plate No. 16*

Penumbra Series I No. 3

(Ensemble 6) AC-0442 122 x 122 cm 1973 MOPA 1978, CCP 1988



Plate No. 17

Penumbra Series I No. 4

(Ensemble 7) AC-0443 122 x 122 cm 1975 MOPA 1978, CCP 1978



Plate No. 18

Penumbra Series I No. 5

(Ensemble 7) AC-0356 122 x 108 cm 1975 MOPA 1978, CCP 1978

AMBIVALENCE SERIES

THIS set of 3 went altogether whenever exhibited, as listed below, except when the smallest of them was withdrawn last minute for the IMF show in 1978 at Washington, D.C. for the artist's fear of having it damaged, indicating the value he put on that. Cited by Benesa 1978a.

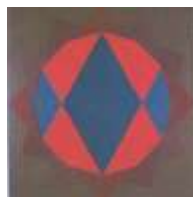


Plate No. 20*

Ambivalence No. 2 AC-0009 122 x 122 cm 1973 ASEAN 1974, CCP 1978
(Ensemble No. 5 with AC-0401) MOPA 1977, IMF 1978

/ Reproduced in Benesa 1978b

/ Reproduced in ASEAN Mobile Exhibit brochure p. 14 as by "Constantino [sic] Bernardo"

/ Image reproduced in the 2014 CCP brochure

<Interposed along the viewer flow by RONDO CAPRICIOSO SERIES Plates No. 21 & 22>

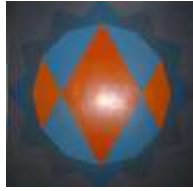


Plate No. 23*

Ambivalence No. 3 AC-0401

ASEAN 1974, CCP 1978

(Ensemble No. 5 with AC-0009) 122 x 122 cm 1973

MOPA 1977 & IMF 1978

/ Reproduced in ASEAN Mobile Exhibit brochure p. 14 as by "Constantino [sic] Bernardo"

RONDO SERIES

There was (cannot be traced now) a "Rondo" exhibited at AAP 1957. Then in 1973, there were (ditto) a Rondo Largo No.1 & a No. 2 exhibited at Luz Gallery. If not from philosophy then from music came some of his titles.

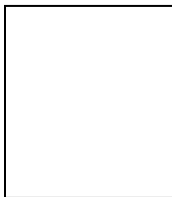


Plate No. 21* *Rondo Capriccioso No. 2*

(Ensemble No. 9) AC-0445

151 x 120 cm 1973

MOPA 1978, CCP 1978



[Same configuration as above but reversed red and blue circles]

Plate No. 22* *Rondo Capriccioso No. 3*

(Ensemble No. 9) AC-0446

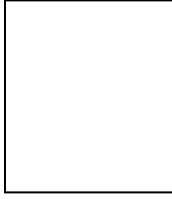
151 x 120 cm 1973

MOPA 1978, CCP 1978

In both Rondos above, there is an optical illusion of variable sizes of circles depending on the color interaction, when actually they measure the same.

WILD FLOWER SERIES

His earliest work bearing this allusion was in 1976 in the title "Wild Flower Triptych". This is separate from Wild Flower Series I (No. 1-6) and Wild Flower Series II (No. 7-10), the latter Series (of four pieces) was exhibited recently at the Ayala M. 2013-14 after its initial exhibitions in MOPA 1978 only.



[Same configuration as below but lighter]

Plate No. 24

Wild Flower Series I No. 2 AC-0409 109 x 83 cm 1977 MOPA 1978 CCP 1978
MOPA 1979a

/Reproduced in Benesa 1978c

<Interposed along the viewer flow by TRANSMUTATION SERIES Plates Nos. 25 & 26 >



Plate No. 27

W.F. Series I No. 4 AC-0412 109 x 83 cm 1977 CCP 1978 MOPA 1979a
/ Reproduced in MOPA Exhibit 1978 brochure.(no pagination) MOPA 1978

TRANSMUTATIONS SERIES

This class has eight Series, each distinguished by its different dimensions but the numbering is continuous up to Series VIII except the last two are not No. 22 and No. 23 but Coded K-86 and L-42.

[In the Museo Bernardo Collection are: Transmutation Series Nos.5, 6, 9, 10, 13, 14, L-42. The title alludes to what was called then as Oriental philosophy, in this case founded on the Hindu idea of the nature of existence. Related to this, the artist also has an 8-piece Series called Nirvana, a state of ultimate being. This series passed from its existence and can only be seen in photographs. It brings to mind Rothko's broad strokes.

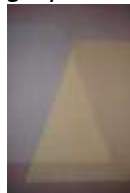


Plate No. 25 *

Transmutation No. 4 [or K-86] AC-0447183 x 122 cm 1977 MOPA 1978 CCP 1978
/ At its verso or back is "Transmutation # 4"

/ The Image is reproduced in the MOPA 1978 brochure (no pagination) but cropped (!) at its bottom to fit the page and mislabeled as “Transmutation Series VI...”
/ And “Transmutation IV” (and “Transmutation V”) in the same brochure are erroneously put under a different Images belonging to Wildflower Series
/ Image reproduced in the 2014 CCP Brochure as Transmutation Series 1, No. 4
/ But by its dimension this piece belongs to “Transmutation Series VIII” (per end-listing in the MOPA 1978 brochure) with only two pieces under it, named K-86 and L-42
/ In the CCP Library photo documentation of CCP 1978, this Image is labeled as K-86 acrylic 72 x 48” (conforming to the said end-listing)



Plate No. 26

<i>Transmutation No. 6</i>	AC-6127	154 x 93 cm	1977	MOPA 1978, Met M. 1996 Met M. 2014 CCP early 2014
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/ At its verso or back side is “Transmutation VI”
*/ Certificate of Donation to MOPA **10/15/81***
/ After the EDSA Revolution in 1986, the MOPA was put under CCP, and all its collection transferred to the CCP.
/ In the MOPA 1978 brochure (no pagination), the label of “Transmutation VI” is put to the cropped photo of Transmutation # 4 (with the light inner triangle vs. dark for Transmutation # 6).
/ Reproduced in Paras-Perez 1980
/ In the 2014 CCP brochure, it is as a background of photo of Artist in Met M. 1996

TRANSPARENCIES AND INTERLOCKS SERIES

Its predecessor Series was plain “Interlock”. No. 1 is recorded as done in 1971, No. 2 is recorded at Luz Gallery as sold to Arch. Locsin but Gatbonton et al. 1992 in reproducing it claim it to be “Interlocking No. 3”.
Transparencies and Interlocks No. 1 to No. 8 were all first exhibited at Luz 1976.



Plate No. 28	<i>Transparencies and Interlocks No 1</i>	AC-0568	91 x 46 cm	1976	Luz 1976, MOPA 1979a & b
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Plate No. 29 *Transparencies and Interlocks No 2* AC-0569 91 x 46 cm 1976 Luz 1976, MOPA 1979a & b

< Interposed along the viewer flow by SUASION IN RED, IN BLUE, Plates Nos. 30 & 31 >

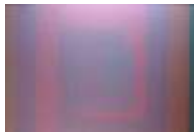


Plate No. 32 *Transparencies and Interlocks No 5* AC-0573 91 x 61 cm 1976 Luz 1976, MOPA 1979
Hong Kong 1979, Hong Kong 1980



Plate No. 33 *Transparencies and Interlocks No 8* AC-0575 91 x 61 cm 1976 Luz 1976, MOPA 1979

SUASION SERIES

This seems to be sub-divided into Suasion in Blue (up to No. 3) and Suasion in Red (presumably also up to No. 3, but only two are with Museo Bernardo). Those were all done in 1977, which could have been but were not included in the 126-piece 1978 MOPA Exhibit



Suasion in Red (Suasion Series I) No. 1 AC-0403 125 x 83 cm 1977 **Plate No. 30** Luz 1990



Suasion in Blue (Suasion Series I) No. 1 AC-0399 125 x 94 cm 1977 **Plate No. 31** Luz 1990

SINGLE PIECES

Those from *Ensemble I* titles usually bear months from July to February (but the Exhibit itself was from Nov to Dec 1971). Some would be re-exhibited in MOPA 1978 under modified titles, e.g.: Plate No. 35 “Dazed and Dazzled in January” would be “Dazzle-Dazed”. No. 37 “Expectation in November” would be “Transparency in November”. The long titles of Plate No. 38 and Plate No. 39 would simply be “July” and “October”.



Plate No. 34*

Points and Counterpoints AC-0039 94 x 63 cm 1971 MOPA 1978
/ Reproduced in the calendar 1980 produced by the APO unit of NEDA (Text by Benesa)



Plate No. 35*

Dazzle-Dazed AC-0180 94 x 63 cm 1971 CCP 1971, MOPA 1978

< *Interposed along the viewer flow by TAWAG-PANSIN SERIES, Plate No. 36* >



Plate No. 37

Expectation in November AC-0835 30 x 23 cm 1971 CCP 1971 MOPA 1978
AAP 1975



Plate No. 38

Pale Pink, Violet, Grey and Blue in July AC-0457 48 x 48 cm 1971 CCP 1971
Luz 1971, MOPA 1978



Plate No. 39

I am Yellow Green and Blue in October AC-0175 48 x 48 cm 1971 CCP 1971

TAWAG PANSIN SERIES

Roughly in English it is translatable to or Eye-Catcher, the Series is divisible into two kinds. For the purpose of cataloguing, the first kind (square 48 x 48 cms) has a hyphen (No. 1 to No. 13, done in 1987) while the second kind (rectangular 45 x 30 cm) has no hyphen and is in quotation marks (No. 1 to No. 7 done in 1990). The precursor of both kinds is a small one done earliest in 1979 (and the smallest at 25 x 20 cm). This was then gifted in 1981 to niece-in-law, Flordelisa de Guzman, living in New York City on the occasion of the visit of the artist to Yale University. She later donated it, along with other gifted artworks, to the Museo Bernardo. Of the first kind, ten were exhibited at the ultimate Solo of 1990, only one is in this CCP 2014-15 Show.



Plate No. 36

Tawag-Pansin AC-0034

48 x 48 cm ca. 1987

CCP 1990

BERNARDIAN RHAPSODY SQUARE (BRS) SERIES

This class is divided into Pre-80's (as he put it in the verso or back of appertaining paintings) and into 1980's one (ditto), which is the year created most in this class. The title is a sort of assertion that he is beyond Albers' Homage to the Square, even as he produced in 1976 at least seven pieces of Homage to Albers (See Plate Nos. 12, 13 & 14). After 1980, he also did some Rhapsody Squares without the "Bernardian" appellation, perhaps reverting to his modesty.



Plate No. 40*

BRS Series 80's No. 25 AC-0260

93 x 93 cm 1980

Luz 1990, CCP 1989 & 1990

/ Reproduced in "Banaag" brochure 1990

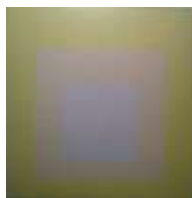


Plate No. 41

BRS Series No. 18 AC-0261

93 x 93 cm 1979

CCP 1988, Luz 1990

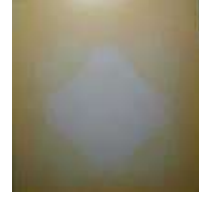


Plate No. 42

BRS Series 80's No. 24 AC-0265 93 x 93 cm 1980 CCP 1988, Luz 1990

THE GUNAM-GUNAM SERIES

It is the 6-piece Contemplation group as opposed to the 10-piece Sidhi group (not represented in this 2014 CCP exhibit) which is the Power group; both Series (Hanay) had been exhibited in the "Banaag" Solo Exhibit at Small Gallery CCP in 1990 consisting in its entirety of 48 pieces. "Banaag" was the artist's last solo exhibit which ended in December towards his 77th birthday (that is the connection to the self-portrait of 1990).

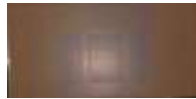


Plate No. 43 *Pagsamba (Devotion) Gunam-Gunam Hanay Blg. 4* AC-0282 102 x 61 cm 1990 CCP 1990



Plate No. 44 *Budhi (Conscience?) Gunam-Gunam Hanay Blg. 5* AC-0283 102 x 61 cm 1990 CCP 1990
/ Reproduced in Banaag brochure 1990



Plate No. 45 *Yukod-Lupa (Earthy) Gunam-Gunam Hanay Blg. 1* AC-0285 61 x 102 cm 1990 CCP 1990



Plate No. 46

Perpetual Motion Series No. 5

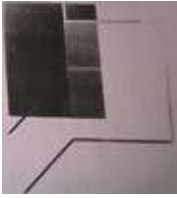
No. 5 AC-1023 122 x 122 cm 1980

First-time Shown

/ Reproduced in Dacanay 1983 at the studio with artist

/ A photo of it with the artist outside Rod's residence in 1983 (in the Audio Visual Presentation at CCP 2014-15)

DIDN'T MAKE IT IN TIME



“Meditation” AC-0451

122 x 91 cms. 1973

CCP 1977, MOPA 1978, Ayala M. 2013]

/ Above as reproduced in the MOPA brochure 1978 (no pagination), mislabeled as “Wildflower Series”, printed as up side left & the Image’ actual left side (in its true right side up) was cropped (!)

/ Based on its face-value above, this had been given a reference of its own AC-0451 in the data-base (separate from the Meditation based on specimen which is AC-0360 in the Gizela Montinola Collection)/

/ The family (the Museo Bernardo was not yet founded) took a long time to let it go because of its uniqueness. Considered in the end is that her grandfather, being a U.P. President at that time had helped the artist (by his recollection of it) into his Yale scholarship in 1948.

Another planned to be included would be a large piece, “Persuasion” acrylic on plywood 152 x 120 cms. for which wall space in the Main Gallery was reserved up to the last minute. It was deemed most apropos in the light of Aug. 12, 1992 letter of Joi Barrios (Director Special Publications, CCP): "Your painting PERSUASION, considered to be one of the major works in the visual arts ..." It is reproduced (p. 319) and cited (p. 318) in Tuklas Sining, Essays on Phillipine Arts, (Nicanor Tiongson ed.) 1992 . There is no accompanying description except for "Bernardo, another US scholar worked in the geometric abstraction in the international style."(p.319). There it is attributed to the “Genesis Collection”. On cue of this, Robert tried to contact it. But it is not with it!



“Persuasion” AC-0315 (1982)

It is cited in Preciosa Subilo "Father of Op Art Plays with Colors and Feelings" Business World 11/20/90, p. 20 & Jeannie Javelosa’s "Subtle Explosion" Chronicle 05/17/90, p.24 Also reproduced in the Brochure of "Modang Modern: A Change Begins", MOPA June 15-Aug 15, 1990; p.35. See also about the Exhibition: ""'Mad Painters' Featured in Metropolitan Museum"" , Phil. Star June 28, 1990.

7/10/90 “On behalf of the Metropolitan Museum of Manila’s Board of Trustees, allow me to thank you for sharing Sub-Images, Nude and Persuasion with the viewing public” - Felice Sta. Maria.

CCP BULWAGANG FERNANDO AMORSOLO (SMALL GALLERY)

[Assuming from right to left viewer flow from the entrance door]

(Except for the one done at SFA Yale University in 1948, all below are of the Year 1974 and in marker on paper. These were produced four at a time by tacking them on standard plywood vertically set on a stand. All bear thumbtacks holes on four corners).

Title	AC	Dimension	Year	Past Exhibition
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Plate No. 47

*(Yale Figure Drawing-06) AC-5855 66 x 51 cm 1948 First-time Shown
/ Charcoal on paper*

/Done under classroom conditions for 'Drawing', his first subject on entering Yale U. in 1948. Ever since only now exhibited

/Image reproduced in the 2014 CCP Brochure (not L to R, but R to L) with error in Dimension, not 60 x 45 cm



Plate No. 48

*Taking a Bath (Nude-590) AC-5304 60 x 45 cm First-time Shown
/ Inkwash & marker on paper*

/ Previously untitled but during the Catalogue Raisonne, the artist was asked for his title



Plate No. 49

(Nude-605) AC-5319 60 x 45 cm First-time Shown



Plate No. 50

(Nude Thighs) AC-5333

60 x 45 cm

First-time Shown



Plate No. 51

(Abstracted Nude) AC-5256

60 x 45 cm

First-time Shown

PENDEL PEN NOTES (PPN) SERIES

This was how the artist referred to the generic marker pens by one of its brand names. The appellation "Notes" should be taken in the musical note sense, just as in the Penumbral Note-Poems.



Plate No. 52

(PPN No. 132) AC-5359

60 x 45 cm

First-time Shown



Plate No. 53

(PPN No. 64) AC-5183

60 x 45 cm

First-time Shown



Plate No. 54 [Now in the Collection of Edwina Laperal]

(PPN No. 167) AC-5395

60 x 45 cm

First-time Shown

/Image reproduced in the 2014 CCP Brochure (not L to R, but R to L)



Plate No. 55*

(PPN No. 109) AC-5238

60 x 45 cm

First-time Shown



Plate No. 56

(PPN No. 144) AC-5372

60 x 45 cm

First-time Shown

<At Right Mid-Post Along Viewer Flow>



Plate No. 57

Dancing Nudes AC-0243

61 x 45 cm

First-time Shown



Plate No. 58

(*Nudes No. 5*) AC-0244

61 x 45 cm

First-time Shown

<Continuing Along The Wall Along Viewer Flow>



Plate No. 59

(PPN No. 172) AC-5400

60 x 45 cm

First-time Shown

/Image reproduced in the 2014 CCP Brochure (not L to R, but R to L)



Plate No. 60

(PPN No. 121) AC-5253

60 x 45 cm

First-time Shown



Plate No. 61

(PPN No. 114) AC-5246

60 x 45 cm

First-time Shown



Plate No. 62

(PPN No. 128) AC-5261

60 x 45 cm

First-time Shown

HANAY KISLAP SA DILIM SERIES

Roughly translated Flash/Spark in the Dark Series, these were done in 1974 and not shown until six years later. There were 24 of this Series thematically appropriately included in the ultimate Solo of 1990 Banaag (Dawn). Only 6 pieces of this Series happened to be selected in a process generally blind to titles. They are Nos. 11, 13, 16,18, 19 and 22 interspersed along the viewer flow.



Plate No. 63

Hanay Kislap sa Dilim Blg. 18 AC-5340

60 x 45 cm

CCP 1990

<Mid-Panel Along Viewer Flow>

Notice both surfaces of same sheet drawn onto (not readily perceived by viewer)

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Plate No. 64

60 x 45 cm

(PPN No. 66) AC-5185
(back-to-back)

First-time Shown



Plate No. 65

60 x 45 cm

(PPN No. 65) AC-5184
(back-to-back)

First-time Shown

<Interposing along viewer flow: Photo of Artist among his markers & a direct quote>



Plate No. 66

First-time Shown

(PPN No. 115) AC-5247

60 x 45 cm



Plate No. 67*

60 x 45 cm

First-time Shown

(PPN No. 168) AC-5396



Plate No. 68*

(PPN No. 127) AC-5260

60 x 45 cm

First-time Shown



Plate No. 69 [Now in the Collection of Jose Dalisay]

Hanay Kislap sa Dilim Blg. 16 AC-5348 60 x 45 cm CCP 1990



Plate No. 70 [Now in the Collection of Grace Dalisay]

(PPN No. 129) AC-5262 60 x 45 cm **First-time Shown**

<Left Mid-Post Along Viewer Flow>



Plate No. 71

(PPN No. 174) AC-5406 60 x 45 cm **First-time Shown**



Plate No. 72

Hanay Kislap sa Dilim Blg. 19 AC-5342 60 x 45 cm CCP 1990
/Image reproduced in the Brochure (not L to R, but R to L)

<Continuing Along The Viewer Flow By The Wall >



Plate No. 73

(PPN No. 158) AC-5386 60 x 45 cm **First-time Shown**

Exhibit Catalogue of Constancio Bernardo at the CCP



Plate No. 74*

Hanay Kislap sa Dilim Blg. 13 AC-5350 60 x 45 cm

CCP 1990



Plate No. 75

First-time Shown

(PPN No. 153) AC-5381

60 x 45 cm



Plate No. 76

(PPN No. 104) AC-5231

60 x 45 cm

First-time Shown



Plate No. 77

(PPN No. 50) AC-5169

60 x 45 cm

First-time Shown

/Image reproduced in the Brochure (not L to R, but R to L) and in the Invitation



Plate No. 78 *[Now in the Collection of Leo Rialp]*

Hanay Kislap sa Dilim Blg. 11 AC-5352 60 x 45 cm

CCP 1990



Plate No. 79*

(PPN No. 107) AC-5236

60 x 45 cm

First-time Shown



Plate No. 80

Nudes in Red AC-5240 (Elepaño Collection) 60 x 45 cm

First-time Shown



Plate No. 81

(Red-Black Nude) AC-6041

60 x 45 cm

First-time Shown



Plate No. 82

(Nude in Red-1) AC-5325

60 x 45 cm

First-time Shown





/Image reproduced in the 2014 CCP Brochure (not L to R, but R to L)

FOUR TAKEN OUT JUST BEFORE OPENING 11/14/14

Digital Mock-ups: Despite that virtual mock-ups through a 3-Dimension computer program have been utilized to predict exactly how many should be framed and accommodated in the given space with due consideration to the interaction of the artworks, in the actual visual assessment just before the exhibit when all planed had been delivered to CCP, four had to be taken out (3 of the 4 have never been exhibited before). A critical factor that had misjudged space requirements had been that the dimensions without frames (as is usually noted in museum practice) were the ones inputted. The 40 original pieces in the small gallery with around 5 cms or so in frame thickness (both sides) added up to about a 200 cms. overshoot in estimate. Another

Exhibit Catalogue of Constancio Bernardo at the CCP

visual problem was the double-sided piece which originally was to be hung from the ceiling. However the ceiling sound boards cannot take the weight of it (something not known early enough) so a middle panel wall from floor to ceiling had to be constructed for it instead, effectively reducing viewing space particular of the wall behind it.

<i>Hanay Kislap sa Dilim Blg. 22</i> AC-5344	 60 x 45 cm	CCP 1990
(PPN No. 113) AC-5245	 60 x 45 cm	Never shown
(PPN No. 149) AC-5377	 60 x 45 cm	Never shown
(PPN No. 147) AC-5375	 60 x 45 cm	Never shown

An interesting note to space is that in the 1990 ultimate Solo, there were 48 officially listed artworks. Of these, there were 24 markers on papers such as here but using acrylic clip-on in lieu of regular frames. The clip-ons consumed less framing space. To the 24 small acrylic paintings were added 2 last-minute ones!. **All 50 pieces managed to squeeze into this very same venue a quarter of century earlier as against the now reduced 36 pieces in the current exhibit. Advantage:** Still there is an advantage in the employment of imagination long before the exhibit. This has resulted in minimal loss of preparation effort and time. In comparison, the Ayala Museum exhibit was characterized by in-situ designing where “all the artworks were on the floor”¹ while being assessed by 5 guests curators as to their placements. That resulted in the exclusion of already delivered to the venue of 21 artworks and 3 easels returned just before the exhibit opened.

¹ As described by one of the three in-house curators

GROUP EXHIBITIONS CITED

- AAP 1957** > “Tour of Philippine Contemporary Art” Art Association of the Philippines Gallery (June) 4 abstract pieces & 1 representational piece participation
- ASEAN 1974** > “ASEAN Mobile Exhibition” (Jan 15 to Sep 15) KL, Singapore, Jakarta, Manila & Bangkok, 3 pieces participation
- CCP 1978** > “Philippine Abstract Art” End-Room exclusive to Bernardo (Feb 15 to Apr 30), 5 pcs.
- CCP 1988** > “Expression of Order” Main Gallery (Oct 12, 1988 to Jan 25, 1989 extended), 8 pcs.
- Hong Kong 1979** > “Philippine Contemporary Art” HK Museum of Art (Dec to Jan 1980), 2 pcs.
- Hong Kong 1980** > “The Fifth Festival of Asian Art” Urban Council-HK M. of Art (Feb), same 2 pcs
- IMF 1978** > “ Insights into Philippine Contemporary Arts” IMF Art Society, Washington D.C. (Jan), 3 pieces participation originally but one was withdrawn just before.
- Luz 1976** > “Group Show Coincident to IMF Conference”, Luz Gallery (Sep 30 to Oct 19), 13 pcs.
- MOPA 1977** > “Preview to Washington, D.C. IMF Show” Museum of Philippine Art (Dec), 3 pcs.
- MOPA 1979a** > “Six Contemporary Masters” Museum of Philippine Art (Aug to Sep), 7 pcs.
- MOPA 1979b** > “Museum Artists: Philippine Paintings 1880-1980” Museum of Philippine Art (Sep 30 to Oct 30), 12 pcs.

SOLO EXHIBITIONS CITED

- Ayala M. 2013** > “Constancio Bernardo: 1913-2013” Ayala Museum (Nov. 27, 2013 to Mar 2, 2014), 86 pcs.
- CCP 1971** > “Ensemble I: Abstract Paintings by Constancio Bernardo” Small Gallery CCP (Nov 17 to Dec 5), 20 pcs.
- CCP 1990** > “Banaag: A Mini-Retrospective” Small Gallery CCP (Oct 18 to Dec 12), 48 listed pcs. + 2 *pahabol*
- Luz 1971** > “Retrospective Exhibition of Paintings” Luz Gallery (Apr 23 to May 12), least 34 pcs.
- Luz 1973** > “ Bernardo One-Man Show” Luz Gallery (ND first half of year), 18 large pcs.
- Luz 1990** > “Bernardo” Luz Gallery (Apr 7 to May 3), 21 pcs.
- MOPA 1978** > “Selected Works by Constancio Bernardo: 1971-1973 [but he added 1976 to 1978 ones]” (May 4 to June 7), 126 pcs.

SOURCES CITED

- Benesa 1978a** > Benesa, Leonidas. “Constancio Bernardo’s Farewell to Albers” MOPA brochure March 21, 1978, (about p. 5, brochure has no pagination)
- Benesa 1978b** > Benesa, Leonidas . “How Abstract is Philippine Abstract Art” Daily Express April 1, 1978, 25
- Benesa 1978c** > Benesa, Leonidas. “Portrait of Bernardo as Underrated Artist” Phil Daily Inquirer May 5, 1978, 17
- Dacanay 1983** > Dacanay, Barbara Mae. “Constancio Bernardo: Evergreen in Isolation” Celebrity Magazine June-July 1983, 56
- Gatbonton et al.** Art Philippines 1521-to the Present , Crucible Workshop 1992, 126
- Magsambol 1989** > Magsambol, Andrew. “The Father of RP Op Art” Business World Oct 19, 1989, 20
- Paras-Perez 1980** > Paras-Perez, Rodolfo. Visions & Voices (only a galley proof page of it of the section on CMA Bernardo is with Artist’s Folio) ca. Oct 1980

* In the 20-piece special viewing by the Rep of the NGS (referred to the Museo B. by Boots after the CCP show) on 04/29/2015 at Studio-B in Q.C. (with Rondo C. No. 3 extemporaneously added for being on hand). Only four were not in this CCP 2014-2015 Show: Red-Blue Interaction, B.S. Series I and the two rare “political” paintings (alluding to EDSA Revolution and leading to it).