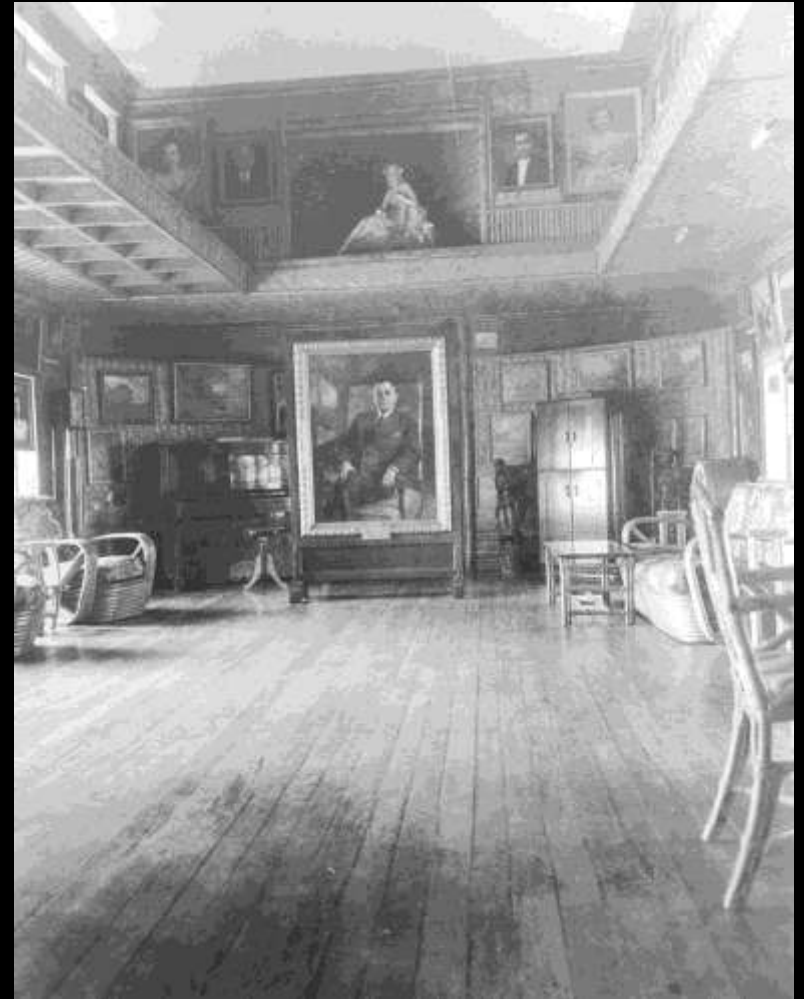


Art History is Museum History:
The Vargas Museum in Manila



Fernando Amorsolo
His Excellency, Jorge B. Vargas,
Chairman of Philippine Executive Commission
1943
Oil on canvas

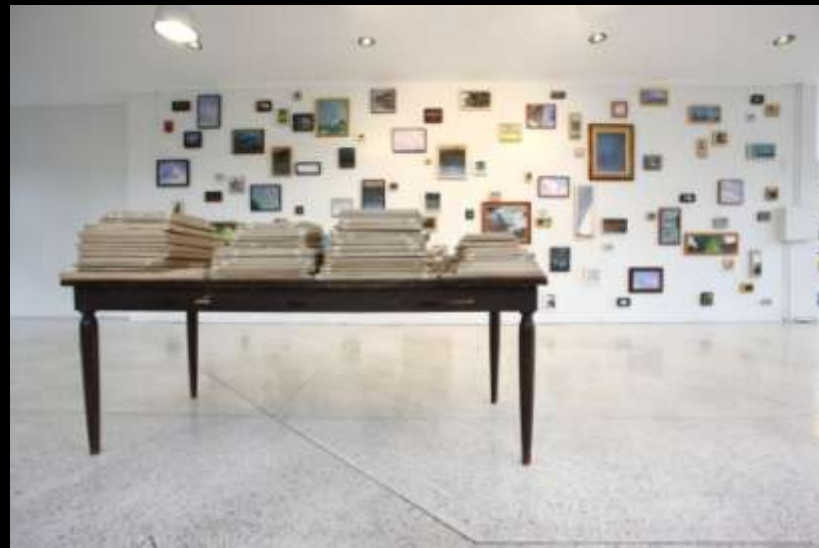


Residence of Vargas in Manila





Vargas Collects History (2010)



Stock, Alfredo and Isabel Aquilizan (2010)



Track Changes (2012)



Aurelio Alvero



Guillermo Tolentino





Persistent Visions, Erika Tan





Juan Luna
Picnic in Normandy
Undated (c.1890)
Oil on canvas



Vicente Dizon
Day Begins
1942
Oil on canvas

TRACES

Imelda Cajipe-Endaya

Traces of the lives of the women of the 19th century are preserved in the drawers of a chest of drawers. The drawers are arranged in a way that allows the viewer to see the lives of the women of the 19th century through the drawers. The drawers are arranged in a way that allows the viewer to see the lives of the women of the 19th century through the drawers. The drawers are arranged in a way that allows the viewer to see the lives of the women of the 19th century through the drawers.



Traces | Imelda Cajipe-Endaya (2010)



Enchantment of Affinities

Kristoffer Ardeña



*"El amor de la comprensión" was Jose Rizal's phrase as he felt how the catalyst Calasiao thru in Noli Me Tangere would be belated by an exceptional discrepancy-
de-empire and well-travelled colonies, on the one hand, and Manila that was well, lush, biblic, on the other. This phrasion is a story of a double vision pulled the composition of America and the promise of affinity. Rizal's deppolungar
remembers different places-origins and ends-at the same time and could not wear the urge to be possessed "ang pakikilalang-
kasing" as a limited Tagalog translation is.*

*The exhibition is a connection between displaced
architects Kristoffer Ardeña, a Filipino artist who lives and
works in Madrid and Orlando and the novelist Antonio del
Cano who was his role model. Antonio del Cano was the
Philippines in 1939. Both talk the progress of belonging; the
emergence of passage as well as the sense of settling. One
flies how they see each other and spreads above and do not see
only see they do each other and shared their history's
secondary origins. The other seems a story of search that
flies out as an archetype, the details of its name and culture
allegedly described in various magazines.*

*The end is de-empire and the promise to understand
takes the production of being with others.*





Over Rizal: Monuments to a Hero (2011)



Background: Fernando Amorsolo, *Fishing Scene*, 1942, Oil on panel
Foreground: Roberto Feleo, *Tuglay* (right) and *Tuglibong* (left), 2009, Vitrina



A & L: Parallel (Lives) Museum, 2012



Can't Go Back Home Again | Santiago Bose (2012)



Watching the Watchmen | Ronald Ventura (2012)