



IMELDA  
CAJIPE ENDAYA

**RIGODON**

# IMELDA CAJIPE ENDAYA

## RIGODON



26 April - 25 May 2024

[website](#) [email](#) [whatsapp](#)

*Rigodon*, Imelda Cajipe Endaya's inaugural exhibition at Silverlens, bursts with rhythm and vigor. In one work, four yolk-like suns align vertically behind dark clouds, as if in formation. There is order in these compositions—filled with grids and rows and repetitions. But its little details and movements feel free. Infinite loose, abstract lines move with grace across colorful planes, and tracing their paths feels like watching the improvised steps of a modern dance. Just as you begin to flow with its rhythm and beat, the dancer twists, turns, or leaps—and surprises.

Endaya is hailed for her large-scale, richly textured paintings and collages, as well as her strongly socio-political themes. Since the 1970s, her work has centered the plight of Filipino women throughout history: from the struggle for independence in the late 19th century, to present-day issues of migration and displacement. Yet, not many people know that in the mid 1970s—the early years of her career—she created vivid abstract prints. “Almost always I was burdened with guilt at doing abstracts,” Endaya declared in an artist talk in 1987. The 1986 EDSA Revolution was fresh in the nation's memory, and she felt that as an artist, she carried the responsibility of visualizing the change she wanted to see in the world.

But today, when asked how she feels about these abstract works, she no longer carries guilt. They reveal a side of her that she wants the public to see—one that embraces play, experimentation, and joy.

The eponymous piece *Rigodon* is named after a traditional court dance performed in the Philippines since the Spanish colonial era. Historically, the *Rigodon* was performed during grand occasions, such as state functions in Malacañang Palace, and paraded power and status. Performers typically don intricate Filipiniana; their movements are precise and elegant. Endaya's *Rigodon*, however, seems to subtly break free from the dance's rigidity. Performers are stripped of their ornate outfits and reduced to thick, energetic strokes in varying shades of green. The work seems to celebrate the dance's communal spirit, rather than its allusions to hierarchy. It captures a story pervasive in Philippine history — in which Filipinos take the traditions imposed on us, imbue it with vibrancy, and make it our own.

The works in *Rigodon* belong to the artist's decades-long search for Filipino identity. Endaya created them as she worked on a separate series entitled *Forefathers*. In the mid-1970s, she grew enamored with images of our pre-colonial ancestors, and began featuring these figures in her prints. It is tempting to draw a neatly defined line between her abstract works and these more figurative, historical ones. But look closer, and you will see the line blur. In *Forefathers*, raw, gestural strokes surround images of pre-colonial figures; in her later series *Mga Ninuno*, these abstract strokes deface some figures, evoking the erasure of their native identity.

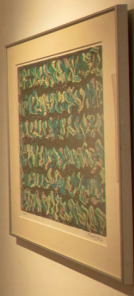
Even in her socially conscious figurative works, Endaya often starts her process through making abstract compositions—through play. This intuitive spirit underpins how she explores mediums, too. Most of her works in *Rigodon* employ dye-resist on oil transfer, a technique she began by accident. She explored etching at around the same time, and as she cleaned up her ink, she saw how much was leftover. Reluctant to let the paint go to waste, she began freely making abstract forms through oil transfer. There is a palpable energy in the lines, circles, and strange, amorphous shapes that emerged — as if they had long been contained, raring to be released.

This was the mid 1970s: Endaya had finished her Bachelor of Fine Arts at the University of the Philippines only a few years before. She was well-aware of the Philippine abstract artists who preceded her. Jose Joya and Constancio Bernardo had been her teachers. As a student, she created works that imitated the art of Juvenal Sanso and HR Ocampo. But in these abstract works from the 1970s, Endaya consciously resisted influence. Her artistic career was young and burgeoning, and she strove to assert her own voice. The results thus deviate from some Philippine modern artists who gained prominence after the Second World War—most of whom were men—whose works reflected traces of western influence, such as cubism and abstract expressionism. And, while unburdened by influence, Endaya’s abstract works bear closer affinity to the rhythmic repetitions of Nena Saguil, or the unabashed wit and colors of Pacita Abad.

Rhythm and color pulsate in her work *Ang Tugtog ng Banda’y Halu-Halo*. Rhythm morphs throughout the piece—from steady grids; quick, restless lines; to loose and improvised squiggles. The colors are a rich mix of warm and cool, indeed like a classic halo-halo in the sweltering Philippine summer. Endaya shares that this work is her favorite in the show. It makes her feel happy, she says.

Endaya feels deeply—and this show reveals how her capacity to express joy is deepened by her empathy with the world around her. She believes that the joy she finds in art-making is part of what makes her human. One might argue that—in large part—it is this joy, alongside our historical struggles, that makes us, Filipinos, human too.

***Words by Nicole Soriano***







**Rigodon**, 1974

monoprint, dye resist on oil transfer

18h x 24w in • 45.7h x 61w cm

framed: 24.76h x 31.26w in • 62.9h x 79.4w cm

Edition 1 of 1



*detail from Rigodon, 1974*





***Kayamanan ng Lupa*, 1974**

dye resist on oil transfer

22.56h x 28.5w in • 57.3h x 72.4w cm

framed: 24.76h x 31.26w in • 62.9h x 79.4w cm

Edition 1 of 1



detail from *Kayamanah ng Lupa*, 1974







**Neon**, 1975

dye resist on oil transfer

27.2h x 21.18w in • 69.1h x 53.8w cm

framed: 31.36h x 24.76w in • 79.4h x 62.9w cm

Edition 1 of 1



*detail from Neon, 1975*





**Ube**, 1975

dye resist on oil transfer

27.48h x 21.06w in • 69.8h x 53.5w cm

framed: 31.36h x 24.76w in • 79.4h x 62.9w cm

Edition 1 of 1





detail from Ube, 1975



***Tugtog ng Banda'y Halu-halo, 1975***  
dye resist on oil transfer and collage  
27.2h x 21.18w in • 69.1h x 53.8w cm  
framed: 31.36h x 24.76w in • 79.4h x 62.9w cm  
Edition 1 of 1



*detail from Tugtog ng Banda'y Halu-halo, 1975*







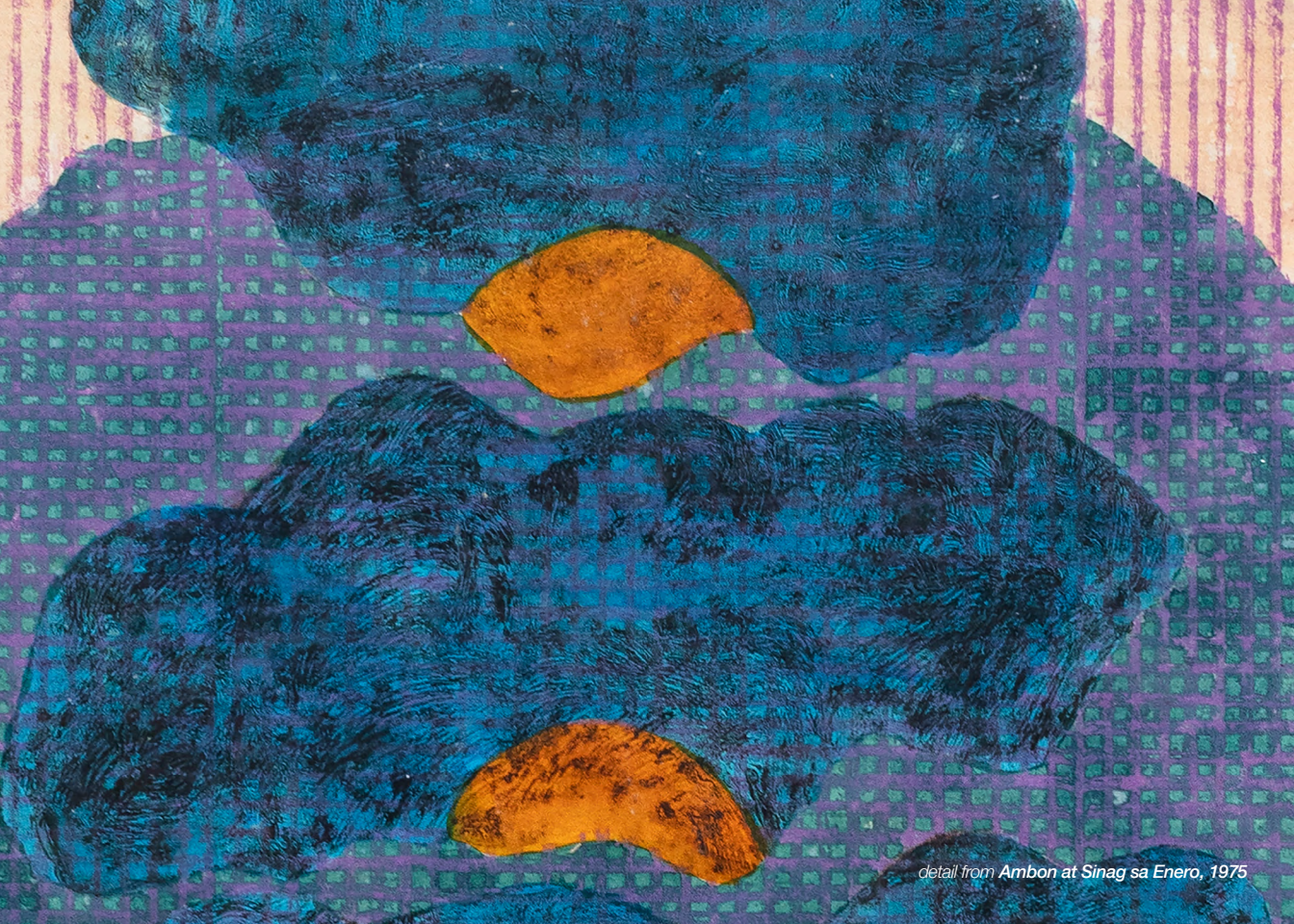
***Ambon at Sinag Sa Enero*, 1975**

collography and dye resist

28.35h x 22.13w in • 72h x 56.2w cm

framed: 31.36h x 24.76w in • 79.4h x 62.9w cm

Edition 4 of 12



*detail from Ambon at Sinag sa Enero, 1975*

## IMELDA CAJIPE ENDAYA Bio

Imelda Cajipe Endaya's (b. 1949, Manila, Philippines; lives and works in Manila, Philippines) artistic career has been devoted to contemporary social issues from the viewpoint of women empowerment. In her art, she has dealt with issues such as cultural identity, human rights, migration, family, reproductive health, globalization, children's rights, environment, and peace. Her mixed media paintings and installations are richly colored and textured with crochet, laces, textiles, window, flatiron, suitcases, papier mache craft, and found objects from home and popular culture. In so doing she developed a visual language that is distinctly womanly and Filipino.

Endaya is also a writer, curator, and art projects organizer. She co-founded KASIBULAN, a collective of women artists, and Pananaw: Philippine Journal of Visual Arts, an initiative in contemporary art discourse. She was affiliated with the Philippine Association of Printmakers from 1970 to 1976 and the National Commission for Culture and the Arts Committee on Visual Arts from 1995 to 2001.

Endaya's works are in the collection of Bangko Sentral ng Pilipinas, Cultural Center of the Philippines, Philippine National Art Gallery, National Gallery of Singapore, Metropolitan Museum Manila, Okinawa Prefectural Museum, and Fukuoka Asian Art Museum. Among her awards are Ani ng Dangal from the National Commission for Culture and the Arts in 2009, Republic of the Philippines CCP Centennial Honors in 1999, Araw ng Maynila Award in 1998, and the CCP Thirteen Artists Award in 1991. An art educator in the non-formal set-up, she conducts lectures and art workshops.





## IMELDA CAJIPE ENDAYA CV

b. 1949, Manila, PHL



Laru-Laro 3, 1974

### MAJOR WORKS IN SELECTED PERMANENT COLLECTIONS

*Bintana ni Momoy (Momoy's Window)* at the Ateneo De Manila University Art Gallery

*Mansanas sa Almusal (Apples for Breakfast)* at the Cultural Center of the Philippines Manila

*Mga Ninuno (Ancestors)* 1976-79 series of prints at Cultural Center of the Philippines Manila

*Pasyong Bayan (People's Passion)* at the Metropolitan Museum of Manila

*Sa Lupang Golgota (A Land called Golgotha)* at the Fukuoka Museum Asian Art Gallery

*Sa Pananambitan...(In your dirge, Sing of courage) at the National Museum of the Philippines*

*Bigkis ng Pagkakaisa (Bond of Unity)* at the Okinawa Art Museum

*Lupa sa Aming Altar (Land upon my Altar)* at the National Gallery Singapore

*Inay, Ineng Kalayaan ay Inyo Rin.* Bulwagan ng Dangal, University of the Philippines

*Self-Portrait of an Artist as Babaylan*, Bangko Sentral ng Pilipinas

*Solidarity Sisters*, Bangko Sentral ng Pilipinas

*Sa Plantsahan ni Marra* at the National Gallery Singapore

### SELECTED COMMISSIONED WORKS

2021 *PAP Prints Folio* of CCP 50th anniversary (1 print)

2020 *The Great Faith*, and *The Great Faith: Implosion/Explosion*

2018 *PAP Prints Folio* of CCP (1 print)

2017 *Upheaval*, On the Third Day Retreat Center, Tagaytay Midlands

1999 *Portrait of Asma Jahangir from thumbprints*, Make Your Mark for Human Rights project, in celebration of the UN Declaration of Human Rights, The Body Shop

*Portrait of Asma Jahangir from thumbprints*, Make Your Mark for Human Rights project, in celebration of the UN Declaration of Human Rights, The Body Shop Manila

1998 Complete edition of various serigraphs, I-bank Philippines  
Complete edition of prints *La Hacienda*, the Manila Hotel

1996 Complete edition of prints entitled *Salisi* and *Manila Pavillion*, Manila Pavillion Hotel

## IMELDA CAJIPE ENDAYA CV

### SOLO EXHIBITIONS

- 2024 *Rigodon*, Silverlens, Manila
- 2022 *Pagtutol at Pag-asa (Refusal and Hope)*, Retrospective Exhibition, Cultural Center of the Philippines and Ateneo Library of Women's Writings, Manila  
*Abstracts (Early prints)*, Imagica Art Gallery, Manila
- 2019 *Caracol*, Altro Mondo Art Space, Manila
- 2013 *Pusong Wagas*, St. Scholastica's Museum, organized by Tin-Aw Art Gallery, Manila
- 2011 *Gregoria De Jesus*, Museo ng Katipunan, Manila  
*Alter/(n)ations*, Liongoren Gallery, Manila
- 2010 *Traces*, UP Vargas Museum, Manila
- 2007 *Executive Gallery*, Goshen, New York
- 2006 United Nations Headquarters, New York  
*Strength of Soul*, Seton Hall University, New Jersey
- 2005 *Conversations on Juan Luna and Women's Work*, Liongoren Gallery, Manila
- 2004 *Saan Ka Nanggaling, saan Ka Darating*, Hiraya Gallery, Manila
- 2003 *Lakas at Diwa*, Corredor Art Gallery, U.P. College of Fine Arts, Manila  
*Lakas at Diwa 2*, The Ayala Museum, Manila
- 2002 *Pagkababae (Being/Woman)*, The Drawing Room, Manila
- 2000 *May Pinay sa Albania (There's A Filipina in Albania)*, Galleria Duemila, Manila
- 1999 *There's a Filipino in Albania works of an artist-in-residence*, Espace d'exposition du CRIC, Switzerland
- 1998 *Recent Works*, Brix Gallery, Manila
- 1995 *Filipina: Domestic Helper (DH)*, National Commission for Culture and the Arts (NCCA), Manila
- 1990 *Inang Lupa (Mother Earth)* and other collages on indigenous materials, Hiraya Gallery, Manila
- 1988 *Lupa sa Aming Altar (Land Upon my Altar)* and other mixed media, Cultural Center of the Philippines (CCP), Manila
- 1985 *Hulagpos (Break Free)* and other protest paintings, Hiraya Gallery, Manila
- 1983 *May Bukas Pa Inay (Mother, There's Tomorrow)* and other mixed media, Hiraya Gallery, Manila
- 1981 *Woman and Windows*, City Gallery, Manila
- 1979 *Mga Ninuno (Ancestors)* and other musings on Philippine

## IMELDA CAJIPE ENDAYA CV

- history, ABC Galleries, Manila
- 1977 ***Recent serigraphs and etchings***, Citibank center, Manila
- 1975 ***Pintig (pulse)***, Quad Gallery, Manila
- 1969 ***Paintings***, University of the Philippines Diliman, Manila

### SELECTED GROUP EXHIBITIONS

- 2024 ***Cures: Chronic Promises***, Savvy Contemporary, Berlin  
***Art Basel Hong Kong***, Silverlens  
***BLOOM: Babayi Bayani***, Pinto Art Museum, Rizal  
***Art Fair Philippines***, Silverlens, Manila
- 2023 ***Rise for Rice***, San Beda Alabang Museum, Manila  
***Parched Earth***, Ardent Spring, UP Vargas Museum, Manila
- 2022 ***Suddenly Turning Visible***, Mori Art Museum, Tokyo, Japan  
***Review of Printmaking***, Arte Bettina, Manila  
Pinto Art Museum, Rizal  
***Critic's Choice*** by Cid Reyes, Galleria Amalia, Manila  
***Re/View***, Bencab Art Museum, Baguio
- 2021 ***Kasibulan On-line Exhibitions: Women Emerge in Crisis; Flowers for Mother***  
***Homage to Junyee***, Altro Mondo, Manila  
***Quincentennial Struggle***, Pinto Art Museum, Rizal  
***Art in the Park***, PAP Art Gallery, Nineveh Art Space, Manila  
***Art in the Park***, Kasibulan Gallery, Manila  
***Appassionata Artists Reunion***, Amalia Gallery, Manila
- 2019 ***Women on Fire***, KASIBULAN, St. Scholastica's Museum, Manila  
***Gendered Bodied in Southeast Asia***, Metropolitan Museum of Manila, Manila  
***Awakenings: Art and Society in Asia 60's to 90's***, National Museums Japan, Korea, and Singapore
- 2018 ***TIRADA***, Cultural Center of the Philippines, Manila  
***Looking for Juan***, UP Bulwagan ng Dangkal, Manila  
***Sa Panahon ng Damuho (In the Era of the Savage)***, Eskinita Gallery, Manila
- 2017 ***Karapatan***, UP Vargas Museum, Manila  
***After Work***, Para-Site Art Centre, Hong Kong, and ILHAM Gallery, Kuala Lumpur
- 2016 ***Selected Thirteen Artists Awardees***, Nineveh Art Space,

## IMELDA CAJIPE ENDAYA CV

- Laguna  
**Forty**, Metropolitan Museum of Manila, Manila  
**Territories**, Pinoy Printmakers, Cultural Center of the Philippines, Manila  
**Time Travel through Art History of the Philippines**, Fukuoka Asian Art Museum, Japan
- 2015 **Contemporary Asian Art**, Jeonbuk Art Museum, South Korea  
**Between Dream and Declarations**, National Gallery Singapore, Singapore  
**Pagtitipon (Filipino Art in North America)**, Roundhouse Art Gallery, Vancouver, Canada
- 2014 **Concept, Context, Contestation**, Bangkok Art and Culture Center, Thailand
- 2013 **Appassionata**, Altro Mondo Gallery, Manila  
**Revolution**, UP Vargas Museum, Manila  
**Triumph of Philippine Art**, Montclair State University, New Jersey, USA
- 2012 **Recollections 1081**, Cultural Center of the Philippines  
**Women on Women**, Altro Mondo, Manila
- 2011 **Bozzetos**, UP Bulwagan ng Dangal  
**Tutok: Ano Bayani!**, Cultural Center of the Philippines and Tin-aw Art Gallery
- 2010 Penang International Print Exhibition  
**Bocetos**, Auditorium Al Duomo, Italy  
**Faith and Reason**, Manila Contemporary  
**After the Fact**, Lopez Memorial Museum
- 2009 **Beautiful Aging**, United Hebrew-Lazarus Gallery, New York, USA  
**Password: Art's Secret Symbols**, Broome St. Gallery, New York, USA
- 2008 **Collage Logic**, Ann Street Gallery, New York, USA  
**Transmissions**, Cultural Center of the Philippines, Manila  
**Filipina as Artist and Feminist**, East Tennessee State University, USA
- 2007 Monroe Art Center, New Jersey, USA  
Artesana, Singapore  
**Trauma Interrupted**, Cultural Center of the Philippines, Manila

## IMELDA CAJIPE ENDAYA CV

- 2006 **Art Connections**, Montclair State University, New Jersey, USA  
**Philocracy**, Silent Space Gallery, New York, USA  
**Her Mark**, Woman Made Gallery, Chicago, USA  
Pen & Brush Gallery, New York, USA  
**Orange County Artists Federation (OCAF) Annual Art Exhibition**, Sugar Loaf, New York, USA  
**The Worth of a Woman**, Sarabrae Women's Gallery, New York, USA  
**Filipinana**, Centro Cultural de Conde Duque, Madrid, Spain  
**Aggregates**, Ceres Art Gallery, New York, USA
- 2005 **OCAF Annual Art Exhibition**, Fieldstone Gallery, New York, USA
- 2004 **KASIBULAN**, Cultural Center of the Philippines, Manila  
**Who Owns Women's Bodies?**, Cultural Center of the Philippines & Creative Collective Center & Ford Foundation, traveled to 11 sites in the Philippines, Thailand, and Japan
- 2003 **Yankee Doodles**, Sangandaan Project, Cultural Center of the Philippines, Manila  
Melbourne Connection Asia, Australia  
Kulay Diwa, Paranaque
- 2002 **Re-imagining EDSA People Power**, Cultural Center of the Philippines, Manila
- 2001 16th Asian International Art Exhibition, Guangdong Museum of Art, Gunangzhou, China
- 2000 **Asian Modern Art**, Tokyo Metropolitan Museum, Japan and the Nanjin City Museum, China
- 1999 **Cien Anos Despues (After 100 Years)**, Organized by the Generalitat Valenciana, Cultural Center of the Philippines Manila, Museo dela Iberia y Latino-America, Badajoz, Spain; Museo Nacional dela Havana, Cuba; and Museo de Arte Contemporaneo, Puerto Rico  
**From Asian Forests**, Art Document '99, Kanazu Forest of Creation, Fukui, Japan  
**Filipina: Cajipe Endaya, Fajardo & Gelvezon**, Grand Theatre D'Angers, Angers, France
- 1998 **Chimeres de 7 Artistes Asiatiques (Visions of 7 Asian Artists)**, Chateau d'Chillon, Asociacion Lemans Animations Chimeriques (L.A.C.), Monreaux, Switzerland  
**Alab ng Puso (Fire in the Heart)**, Metropolitan Museum, Manila
- 1997 **Southeast Asian Art 1997: Glimpses into the Future**, Museum of Contemporary Art Tokyo and Hiroshima City

## IMELDA CAJIPE ENDAYA CV

- Museum of Contemporary Art, Japan  
**Being Minority**, Hong Kong Arts Centre, Hong Kong  
**Tahi Tagning Talambuhay (Stitched Autobiographies of Women)**, UP Vargas, Manila  
**Traditions/Tensions**, The Asia Society, Queens Museum of Art, Vancouver Art Gallery, Taiwan Museum of Fine Arts, and Art Gallery of Western Australia
- 1996 **Modernity and Beyond**, Singapore Art Museum, Singapore  
**Women in Revolution**, UP Vargas, Manila  
**Asian Modernism**, Japan Foundation Forum, Tokyo; Metropolitan Museum of Manila; National Gallery Bangkok; and Gedung Pameran Seni Rupa, Djakarta  
**Memories of Overdevelopment**, Fine Arts Gallery, Irvine; Plug-In Gallery, Winnipeg; and A-Space Gallery, Toronto, Canada
- 1993 **First Asia Pacific Triennial of Contemporary Art**, Queensland Art Gallery, Brisbane, Australia  
**Filipina: The Migrant Worker**, Kasibulan, Cultural Center of the Philippines, Manila
- 1992 The Ninth Biennale of Sydney, Australia
- 1991 **Third World and Beyond**, Galleria Civica d'Arte Contemporaneo, Marsala, Italy  
**Recent prints**, Solidaridad Galleries, Manila
- 1990 **Installation: Filipino Mail Order Bride**, Powerhouse Museum, Sydney, Australia
- 1989 **Signed, Sealed and Delivered**, Performance Space Sydney, and Arx '89 Perth, Australia  
**Eight Words/Walong Salita**, Tin Sheds Gallery, Sydney, Australia
- 1988 **Arte Hispano Americano y Filipino**, Galeria Espiral, San Juan, Puerto Rico
- 1987 **Social Realists**, Pinaglabanan Galleries, Manila
- 1986 **Art at the Crossroads**, Cultural Center of the Philippines, Manila
- 1982 **Okir: Epiphany of Philippine Graphic Arts**, Royal Festival Hall, London, UK
- 1980 **The Art of Fine Prints**, Museum of Philippine Art, Manila
- 1974 **Philippine Prints**, UNESCO, Paris, France  
**Recent prints**, Solidaridad Galleries, Manila
- 1973 **Philippine Prints**, Philippine Consulate, Djakarta; Bandung; Tel Aviv; and San Francisco

## IMELDA CAJIPE ENDAYA CV

1971 *Recent Prints*, Hidalgo Gallery

### **SELECTED ARTIST TALKS**

- 2020 Women Empowerment and the Role of Art, Miriam College
- 2018 Women Artists Forum at the Manila Biennale
- 2008 Tang Museum, Skidmore College, Saratoga Springs, New York
- 2006 Walsh Gallery, Seton Hall University, New Jersey
- 2001 Images of Asia in Europe: A Filipina visual artist at the global periphery, Asia Europe Foundation, Cultural Center of the Philippines
- 1997 Contemporary Art in Asia, Vancouver Art Gallery, Canada
- 1996 Philippine Women's College in Davao, Shell Company of the Philippines
- 1996 University of the Philippines, Baguio City; Museo Iloilo, Iloilo; and CAP Mansion, Cebu
- 1993 Melbourne Contemporary Art Gallery
- 1992 University of New South Wales Paddington  
Art Gallery of New South Wales
- 1991 VIVA EXCON, Bacolod City, Negros
- 1989 City Art, Sydney
- 1988 Being Woman & Filipino, Occidental College, Los Angeles

### **SELECTED RECOGNITION AND AWARDS**

- 2019 Gawal Alab ng Sining, Tanglaw ng Sining, UP College of Fine Arts
- 2009 Honorable Mention, Annual Exhibition, American Society of Contemporary Artists, New York  
Artwork selected as reproduction/ art appreciation for inclusion in the syllabus of the Docent program for public middle-school classroom, Tic Toc Theatre and Art, New Jersey  
Ani ng Dangal, National Commission for Culture and the Arts  
First Place, United Hebrew-Lazarus Gallery, New York
- 2008 Irwin and Florence Zlowe Memorial Art Award, Annual Exhibition, American Society of Contemporary Artists, New York  
Natividad Fajardo Galang ALIWW Honors for Women in the Arts, Ateneo de Manila University
- 2006 Second and Third Prizes, Orange County Art Federation Annual Art Exhibitions, New York
- 2001 Commencement Speaker, College of Arts and Letters,

## IMELDA CAJIPE ENDAYA CV

- University of the Philippines Diliman
- 1999 Artist in Residence, Ecole Cantonale d'Art du Valais, Sierre, Switzerland
- Centennial Honors for the Arts, Republic of the Philippines
- 1998 Patnubay ng Sining at Kalinangan (Beacon of Art and Culture), City of Manila
- 1995 Special Award, Cheju Pre-Biennale, Cheju Province, Republic of Korea
- 1990 Gawad CCP para sa Sining Biswal (Thirteen Artists Awards for the Visual Arts), Cultural Center of the Philippines
- 1980 Gintong Aklat Award (Golden Book Award) for Best Non-fiction, as co-author of Filipino Engraving, Manila, Ylang Ylang Ma-Yi Critics' Choice (printmaking)
- 1979 Gold Medal (printmaking), Art Association of the Philippines
- 1972 First prize (intaglio), Philippine Association of Printmakers
- 1969 Honorable Mention, Shell Painting Competition

### SELECTED AFFILIATIONS

- 2015-Present Member, Institute for Studies in Asian Churches and Culture (ISACC)
- 2015-Present Corporate Member, Center for Community Transformation Ministries
- 2005-2009 Member and Board of Directors, Society of Philippine American Artists
- 2002 Founding trustee, St. Scholastica's College-Kasibulan Women's Center for the Visual Arts
- 1995 Founding director, Pananaw Philippine Journal of Visual Arts, Pananaw ng Sining Bayan Inc.
- 1995-2001 Secretary (-1998), Vice-head, Executive Committee on Visual Arts, National Commissions for Culture and the Arts
- 1992-1995 Member, Asian Christian Art Association
- 1988-1994 Founding president, KASIBULAN Foundation Inc., a collective of women in the arts
- 1975-1988 Member, Philippine Art Educators Association
- 1970-1973 Secretary-treasurer, Philippine Association of Printmakers



## IMELDA CAJIPE ENDAYA CV

### SELECTED CONFERENCES AND SYMPOSIA

- 2022 Pagtutol at Pag-asa, CCP and Ateneo ALIWW
- 2018 Artists and publications, Instituto Cervantes and the Manila Biennale
- 2007 Participant, The Feminist Future: Theory in Practice in the Visual Arts, Museum of Modern Art, New York
- 2006 Participant, The Business of Art, New York Foundation for the Arts, NYC
- 2002 Convenor, Locus Conferences 1(National) & 2 (International) Pananaw, CCP, Japan Foundation and Lopez Museum  
Participant, Art Studies Conference, UPKAL, Cultural Center of the Philippines  
Locus 2 (International): Critiquing Critical Art, Pananaw , Japan Foundation and The Lopez Memorial Museum
- 2000 "Issues and problems in women's art practice for social transformation," Paper delivered at the symposium on : Crossing Cultures: Theories & Practices on Engaged Art, Museum of Site (MOST) Hongkong
- 1999 Participant, Symposium: Images of Asia in Europe/Images of Europe in Asia, Louisiana Museum of Modern Art, Copenhagen, Danish Center for Culture and Development & The Asia-Europe Foundation
- 1997 Symposium: Contemporary Art in Asia, Vancouver Art Gallery, Canada
- 1999 Keynote Speaker and participant, Women Imaging Women, (International Conference) Art Studies Foundation, Japan Foundation, CCP
- 1994 Participant, Symposium: The Potential of Asian Thought, Japan Foundation, Tokyo
- 1993 Philippine delegate, paper delivered "Visual art strategies in Philippine aesthetics", ASEAN Symposium on Aesthetics, Manila  
Speaker, Insights on Australia-Philippines Cultural Exchange, Australian National University, Canberra
- 1992 Speaker, Creativity and Spirituality of Asian Women Artists, Asian Christian Art Association, Hongkong  
Panelist, The Postcolonizer and the Postcolonized, University of New South Wales, Sydney
- 1987 Second Congress of Women Artists in the Hispanic World, University of Puerto Rico, Mayaguez, Puerto Rico

## IMELDA CAJIPE ENDAYA CV

### ACADEMIC TEACHING EXPERIENCE

- 1974-1975 Instructor, College of Fine Arts, University of the Philippines Diliman
- 1970-1972 Art teacher, Maryknoll High School

### NON-FORMAL TEACHING EXPERIENCE

- 2011-2013 Resource person, Paano Maging Pilipino, Center for Community Transformation
- 2006-2007 Resource person: lecture and workshop on Artist's Documentation, Society of Philippine American Artists, New York
- Resident artist, taught art workshops for immigrant children, Foundation for Filipino Artists, Inc., New York
- 2006 Newburgh Performing Arts Academy, Teach visual arts and crafts in summer program for children aged 8-12, Newburgh, New York
- 2003 CRIBS Center Philippines , Papier mache workshop for sexually abused girls age 5-15 Arts and Crafts, guest teacher, in program "New Beginnings"
- 2002 Lecturer in Manila public high schools, Portraits of Modern Artists II , NCCA Committee on Art Galleries
- Lecturer on "The artist as curator of art practice for advocacy", NCCA Institute of Culture and Arts Management
- 2001 Lecturer "A Survey of Modern to Postmodern movements in Philippine visual arts", Professional growth program for NCCA employees
- 2000 Resource person, Use of Mixed Media in Contemporary Art, Philip Morris Group of Companies, Naga City, Calbayog City
- 2001-2002 designed and directed, "Production and Reproduction", art workshop for community artists on the theme of women's reproductive health, Creative Collective Center and the Ford Foundation
- 2000 Designed and conducted workshop on mixed media for art practitioners, Naga City, Camarines Sur and Calbayog, Samar, Philip Morris Group of Companies
- 1999 Designed and conducted art workshop on "The Self and the other: cultural identity for a culture of peace," for the Ecole Cantonale d'art du Valais, Sierre, Switzerland
- 1998 Installation art, Fourth Visayan Visual Arts Exhibition

## IMELDA CAJIPE ENDAYA

### CV

- & Conference, (VIVA EXCON) Cebu
- 1997 Exhibition Documentation for artists, Hugpong sa Mindanao, Davao City
- 1996 Resource person, Documentation for Artists , VIVA EXCON, Iloilo City
- 1993 Project leader, The Filipina Migrant Worker, exhibit with a program of interaction and workshops with migrant workers and their families, KASIBULAN and CCP, Manila
- 1990 Resource person, visual arts for community workers, Asia-Pacific Intercultural Course, Institute of Women Studies, Manila (3 days)
- Initiated the KASIBULAN folk art revitalization project series of traditional papier mache art/craft of women in Paete, Laguna
- 1989 Collaborated on mural painting workshop, Asian Women at Work, Cry of Asia Theatre-Art Caravan
- 1986 Workshop Master, ASEAN Youth Painting Workshop, Association of South East Asian Nations Committee on Culture and information (ASEAN-COCI), Manila

### **SELECTED EXPERIENCES AS CURATOR AND EXHIBITION COORDINATOR**

- 2022 "Tahi-Tagning Pagsibol" Women's Month Exhibition at the NCCA Art Galleries in Manila
- 2009 Curator, "Displacement and Homing," Society of Philippine American Artists, Les Malamut Gallery, New Jersey
- 2007 Curator, "A Heritage of Philippine Modern Art," Philippine Center Art Galley, New York City
- 2005 Co-curator, "Sungdu-an" (Convergence), a national traveling exhibition of emerging contemporary artists, National Commission for Culture and the Arts, Philippines
- 2004 Co-curator, "Luwas/Louas" (Leaving and Coming Home): a traveling exhibition on art by awardees of the Order of National Artists of the Philippines, National Commission for Culture and the Arts and Cultural Center of the Philippines, Manila
- Curator for young artists, Sungduan: NCRx3, National Commission for Culture and the Arts and the Pasig City Museum
- Project Director and curator, "Densities: Making Sense of Dense Cities", a social-conceptual installation series by artists and communities in engagement, Pananaw and Cultural

## IMELDA CAJIPE ENDAYA

### CV

Center of the Philippines

“Who Own Women’s Bodies?” (WOWB), traveling exhibit on women’s reproductive health and sexual rights, traveled to alternative sites in Vigan, Batangas City, Cebu, Tagbilaran, Davao City Cagayan de Oro, and St. Andrew’s Hall of the Anglican Church in Tokyo Japan, Cultural Center of the Philippines, Manila, Art Center Chulalongkorn University Bangkok and Chiang Mai University Art Museum in Thailand, Creative Collective Center Inc. & the Ford Foundation

- 1998 Curator and writer, Bakat (Imprint), exhibition of prints celebrating thirty years of the Philippine Association of Printmakers, Cultural Center of the Philippines
- 1992 Co-curator, 2nd Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane
- 1990 Co-curator & writer, Limbag Kamay (Handprint) : 400 years of Philippine Printmaking, Cultural Center of the Philippines
- Project coordinator, “The Filipina Migrant Worker”, Kasibulan and the Cultural Center of the Philippines
- Exhibit coordinator, “Ang Babae (The Woman)”, Forty women artists, KASIBULAN and the Cultural Center of the Philippines
- Co-curator and writer, The Paete Phenomenon, Art from a community in Southern Tagalog, Cultural Center of the Philippines

### **EXPERIENCES IN WRITING, EDITING, AND PUBLICATION**

- 2023 Thirteen Artists Book
- 2021 Wrote citation and catalogue essay on Junyee Gawad CCP
- 2017 Updated 2020, Co-author with Ramon Santos, Gerard Lico, Glecya Atienza and Jason Jacobo, Sining Rehiyon, Contemporary Art in the Philippines, 2017, updated 2020
- 2016 Consultant for Art historical evaluation, Independent assessment project of the permanent Collection of the GSIS Museo ng Sining
- 2014 Co-author with Flores, Patrick and designer of Nelfa Querubin A Passion for Clay, Galleria Duemila
- 2012 Contributing writer, Kasaysayan ng ating Bayan, Ang Pilipinas Noon at Ngayon, Manila: Center for Community Transformation
- 2009 Editor, Book designer, Society of Philippine American Artists Book2: Selected Works, New York: SPAA
- Editor, book designer, Manuel A. Rodriguez Sr. Into the Threshold, New York : LRSL Foundation for the Arts

## IMELDA CAJIPE ENDAYA

### CV

- 2008 Editor and book designer, LRSL Foundation for the Arts  
Wrote citation for Order of National Artists Awards for Ang Kiukok and Joya
- 2004 Project Director and editor-in-chief of volume 1, Pananaw Philippine Journal of Visual Arts
- 1993 Editor in chief, Saling Lahat Saling Tanggap (Unity and Inclusion), ASEAN Committee on Culture and Information
- 1993 Associate Editor for Visual Arts, CCP Encyclopedia of Philippine Art, Cultural Center of the Philippines
- 1980 Researcher and co-author, I.C. Endaya, R. Paras Perez & Jesus Merino, OP, Filipino Engraving, Manila, Ylang-Ylang
- 1978 Contributing writer, Archipelago Magazine, Bureau of National & Foreign Information  
Contributing writer, Filipinas Journal of Science and Arts, Ayala-Filipinas Foundation
- 1977 Researcher and writer for culture and the arts, Special Projects, The National Library

### **SELECTED BIBLIOGRAPHY AS FEATURED ARTIST**

#### **BOOKS, JOURNALS, AND MONOGRAPHS**

- 2019 Guerrero, Amadis Ma. "Philippine Social Realists," Erehwon Artworld.
- 2018 Flores, Patrick. "The Philippine Contemporary," Metropolitan Museum of Manila.
- 2015 "Artists in their Studios," Manila Daily Bulletin.
- 2014 Datuin, Flaudette May. "Piecing Together a World in Which We Can Dwell Again: The Art of Imelda Cajipe Endaya," Feminist Studies.
- 2012 Flores, Patrick. "Imagining Identity," Paulino Que Collection.
- 2011 Smith, Terry. "Contemporary Art: World Currents," Laurence King Publishers.
- 2010 Datuin, Flaudette May(ed.), "Alter/(n)ations in the Art of Imelda Cajipe Endaya," University of the Philippines.
- 2009 Flores, Datuin, Koterbay, Defeo and Lolarga, "Imelda Cajipe Endaya Stitching Paint Into Collage," LRSL Foundation & Phil-Am Association of Pittsburg.
- 2004 Tadiar, Neferti. "Fantasy-Production: Sexual Economies and Other Philippine Consequences for the NewWorld Order," Hong Kong University Press and Ateneo de Manila University Press.
- 2002 Datuin, Flaudette May. "Home, Body Memory, Filipina Artists in the Visual Arts from 19th Century to the Present," University

## IMELDA CAJIPE ENDAYA

### CV

- of the Philippines Press.
- Tanedo, Rochit et al (ed), "Who Owns Women's Bodies," Creative Collective Center Inc, and the Ford Foundation.
- 2001 Guillermo, Alice. "Image to Meaning," Ateneo de Manila University Press.
- 1999 Kintanar, Thelma and Sylvia Mendez Ventura, "Self-Portraits," Ateneo de Manila University Press.
- Datuin, Flaudette May and Patrick Flores (ed.), "Women Imagining Women," Art Studies Foundation, Ford Foundation and CCP.
- 1998 Baerwaldt, Bayne (ed.), "Memories of Overdevelopment, Diaspora in Philippine Art," Plug in Editions.
- Flores, Patrick et al, "Alab ng Puso," Metropolitan Museum of Manila
- Power, Kevin et al, "Cien Anos Despues," Generalitat Valenciana.
- Yeo, Thomas and Emmanuel Torres, "South East Asian Art: A New Spirit," Art & Artist Speak.
- 1997 Junichi, Shioda " ...A Vision of What Art Should Be," and Isako Kumagai, "Commentary on the Artist," in "Art in Southeast Asia: Glimpses into the Future."
- Gift for India, Safdar Hashmi Memorial Trust, New Delhi, India
- 1996 Poshyananda, Apinan et al, "Traditions/Tensions: Contemporary Art in Asia," The Asia Society.
- Labrador, Ana. "Beyond the fringe" in Dinah Dysart & Hannah Fink(ed), Women Artists, Art Asia Pacific, Craftsman House.
- 1995 Tsutomu, Mizusawa. "Whispers of a Lost Child," Japan Foundation Asia Center.
- 1994 Tiongson, Nicanor G. (ed.), CCP Encyclopedia of Philippine Art, Cultural Center of the Philippines, Manila
- Tiongson, Nicanor G. (ed.), "Tuklas Sining," Cultural Center of the Philippines.
- 1993 Guillermo, Alice and Imelda Cajipe Endaya, "First Asia Pacific Triennial of Contemporary Art," Queensland Art Gallery.
- Medina, Maria Victoria (ed), Shell Reunion Artists, Shell Company of the Philippines, Manila
- Turner, Caroline (ed), Tradition and Change, University of Queensland, Brisbane, Australia
- 1992 Gatbonton, Juan T. (ed), "Art Philippines," The Crucible Workshop.
- Bond, Anthony (ed.), "The Boundary Rider," Ninth Biennale of

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- Sydney.
- 1987 Guillermo, Alice, "Social Realism in the Philippines," Asphodel Books.
- 1980 Benesa, Leonidas V. "Okir: The Epiphany of Philippine Graphic Art," Interlino.
- 1975 Benesa, Leonidas V. "The Printmakers," Bureau of National and Foreign Information.

### **BOOKLETS**

- 2001 16th International Asian Art Exhibition, Manila, Federation of Asian Artists Philippine Committee
- 2000 International Peace Modern Art Exhibition, Asian Artists Friendship Association, Nanjing, China and Tokyo Metropolitan Museum, Tokyo, Japan
- 1999 Hairu Ichiro, From Asian Forests, Art Document '99 in Kanaz, Kanazu Forest of Creation, Japan
- 1995 Rebecca Lozada and Alison O'Grady (ed), Creation and Spirituality, Christian Conference of Asia Hong Kong and Asian Christian Art Association, Kyoto
- 1992 Ang Babae , Kasibulan and Cultural Center of the Philippines, Manila
- 1991 Third World and Beyond, Galleria Civica di Arte Contemporanea, Marsala, Italy
- 1990 Gawad CCP Para sa Sining Biswal, Cultural Center of the Philippines, Manila
- 1984 Alfredo Navarro Salanga, "Imelda Cajipe Endaya", Ugat Suri, Asean Institute of Art, Manila
- 1980 Leonidas V. Benesa, Rod Paras Perez, and Emmanuel Torres, Ma-Yi Critics' Choice, Ma-Yi, Manila

### **SELECTED NEWSPAPERS AND MAGAZINES**

- 2016 Serina Aidasani, "Presents from the Past," Filipina on line Magazine, March
- 2010 J. Sanders Eaton, "Password: The ASCA's 92nd Annual Exhibition", Gallery and Studio Magazine, New York City: Dec 2009-Jan 2010
- 2008 Benjamin Genocchio, "Piecing Things Together," New York Times, NYC, Oct 19
- 2000 Alice Guillermo, "An Enlightened Perspective," Asian Art News, Hong Kong, Jan/Feb
- Alice Guillermo, "Imelda Cajipe Endaya at Duemila," Asian Art

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- News, Hong Kong, May/June, pp. 91-93
- 1998 Alice Guillermo, "Weaving a tapestry of our world," Today, Manila, Dec. 15
- 1997 Michael Scott, "Contemporary artists create new tradition from Asia, The Vancouver Sun, April 24, pp. C-1 & C8
- Eleanor Heartney, "Asia now," Art in America, February 1997, pp. 70-75
- Vibhuti Patel, "Shattering Stereotypes," Newsweek, February 3, p.52
- 1996 Luis Francia, "Art's hard edge," Asiaweek, October 18, pp. 46-47
- Holland Cotter, "The Brave New Face of Art from the East," New York Times, New York, Sunday, September 29, Section 2 p.1 & 39
- Patrick Flores, "Birthing Women Artists," Sulyap Kultura, NCCA Manila, pp. 8-13
- 1995 Patrick Flores, "Island and beyond," Business World, Manila, September 6
- 1994 Julie Ewington, "Filipina Migranteng Manggagawa, Feminism, Art and Advocacy in the Philippines," Artlink, South Australia, Autumn
- Jeannie Javelosa, "Contemporary indigenous statements," Artlink, South Australia, Vol. 13 Nos. 3-4, November 93- March 94
- 1993 Rachel Mayo, Replanting Culture, Art Asia Pacific, Sydney, December
- Emmanuel Torres, "Internationality," Art Asia Pacific, Sydney, Australia, Vol.1 No. 1, Dec.
- Kate Collins, "Looking east: a feminist view," The Courier Mail, Brisbane, Australia, Sept. 24
- 1990 Santiago Pilar, "How very Filipino," The Philippine Star, Manila, September 18
- 1989 John MacDonald, "How Eight Makes Seven Out of Eight," Sydney Morning Herald, Sydney, Australia, November 4
- 1988 "Cajipe Endaya by Cajipe Endaya," Kultura, Cultural Center of the Philippines, Manila, Volume 2 no.2, pp. 26-33
- 1986 Emmanuel Torres, Reasons for Anger, Midweek Magazine, Manila, January 15-22
- Pet Cleto, Being Woman and Filipino, Philippine Daily Inquirer, Manila, December 30, p. 6
- 1983 Justiniano Dormiendo, Of Flowers, Women and Ghosts, Bravo



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- Magazine, Manila, May 16
- 1982 Amadis Ma. Guerrero, Endaya Meets One of her Ghosts, Times Journal, Manila, November 29, 1982
- 1981 Alice Guillermo, Endaya's Wind of Change, The Observer, Manila, Dec. 13
- 1980 Penelope Easton, Philippine Printmakers, Arts Review, London, Starcity
- Barbara Mae Dacanay, Will remembrance of Things Past Close the Door on Remembrance of Things Future? Philippine Art News, Manila, Art Association of the Philippines
- 1979 Leonidas V. Benesa, Filipino Motifs in Cajipe Endaya Prints, Philippines Daily Express, Manila, August 30
- Florina H. Capistrano, She Offers a Plateful of Ethnic Unity, Panorama Magazine, Manila, August 26, pp. 36-38

### **EDUCATION**

- 1975-1976 Graduate Studies in Art History and Criticism (UP)
- 1970 Bachelor of Fine Arts, University of the Philippines (UP)

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