

An abstract painting by Edwin Wilwayco, featuring a vibrant and textured composition. The artwork is dominated by bold, expressive brushstrokes in a rich palette of reds, purples, blues, and yellows. The central focus is a large, white, angular shape that resembles a stylized figure or a geometric form, set against a background of layered, translucent colors. The overall effect is one of dynamic energy and emotional intensity.

MOMENTOUS ARTS

Presents

EDWIN WILWAYCO

Recalibration

July 8 - 31, 2014

Singapore

TIME FOR RECALIBRATION

by Cid Reyes

*Recalibrate: to correct a measuring process
by checking or adjusting again
in comparison with standard*

It may at first seem curious that Edwin Wilwayco should ascribe to his most recent series of works a word that alludes to the rectification of a certain approved standard. It is as if the artist had subjected his works to some engineering instrument that measures the quality of the present works. But for an artist who has worked prodigiously for the past several decades, Wilwayco has arrived at a time of storktaking, indeed a serious examination of an already impressively rich body of work.

From the start of his artistic career stretching back to the Seventies, Wilwayco has always worked in series. A visual concept that often refers to the French Impressionist Claude Monet, famous for his Poplar, Haystack, Waterlily, and the Rouen Cathedral series, seriality has been a driving impetus for Wilwayco. It is how the artist has constructed and abstracted his own reality: Jeepney Fantasia, Bird of Paradise, Climbing Vine, Moving Mountains the Whispering Wind, Vivaldi's Four Season, Scherzo, Nature's Realm – all are visual narratives marked by an ever ascending confidence in his handling of the Abstract Expressionist idiom.

Both surprising and unexpected is Wilwayco's fusion of form-making and chromatic enterprise. His now avowed technique of superimposition and eradication of form, burying layers and layers of pigment underneath only to emerge in insistent passages, and interlacing contrasting colors that adumbrate each other.

A simultaneous creation of form through color, these "Recalibration" paintings are exceedingly fresh and opulent, vivid and vibrant, a sheer display of the masterlines of gesture, at once, impulsive and restrained, but with every move punctiliously considered and premeditated, to elicit a thrilling painterly grace and freedom. To be sure, the impact is immediate but lingering, as though the viewer had experienced a direct assault on the retina. There are works that defy orderliness, courting chaos, an impression made indelible by the sometimes prodigality of dripped pigment, thinned down to a lush liquidity. But in all, Wilwayco nurtures a quality of dense voluptuousness and tactile delight.

The "Recalibration" works are euphoric celebration of Wilwayco's total immersion in abstract artmaking, still in constant evolution and indeed recalibration, but always the better for it.



The “Arcadian abstraction” — visual expressions of his faith, deep spirituality, self-introspection and profound appreciation for the regenerative power of nature and his love of music — specifically classical and jazz. These paintings are images of tranquility within a sea of upheavals; described by the artist as representations of “intense calmness.”

J. Fatima Martins

Artscope Review, USA, Sept 2013

“Great art is not exclusively found in the initial styles of expression. Initial styles open flood gates for future artists and create avenues to be further explored. Initial styles do not complete the artistic expression of any style. This is how I see the art work of Edwin Wilwayco. He is a second or possibly third generation of abstract expressionist artist. But he gives us a new way to experience abstraction. His work is as creative as if he were the first artist to ever make an abstract painting.”

James T. Valliere is an art historian who worked with Lee Krasner on Jackson Pollock's early artworks. His interviews with Willem deKooning and James Brooks are in the Archives of American Art at the Smithsonian Institute in Washington D.C.



Recalibration 4C, 122 x 183cm, acrylic & oil on canvas

“After more than three decades of sustained dedication to abstract painting, Edwin Wilwayco has emerged, in my estimation, as the rightful artistic heir to the late National Artist Jose Joya, pioneer of Abstract expressionism in the country.”

Cid Reyes
Art Critic

“There is much about Edwin Wilwayco’s art to think about. There is a strong lyricism set off against the feeling of the emotional violence that often attends and informs creative endeavor. There is an uncanny, primordial quality to the colours and the way in which they are applied, makes one feel as if one is looking into the turbulence of the creative process.”

Ian Findlay
Asian Art News

Edwin Wilwayco is a 1982 British Council Scholar for painting at the West Surrey College of Art and Design, Surrey, England and a 1994 Thirteen Artists awardee of the Sentrong Pangkultura ng Pilipinas (Cultural Center of the Philippines). The Thirteen Artists Awards of the CCP has recognized outstanding visual artists since 1970. Continuing that tradition of excellence and innovation, Wilwayco has produced a body of work characterized by artistic integrity, forcefulness of ideas, responsiveness to contemporary realities and sustained artistic activity.

Over many years Edwin Wilwayco has shown in his exhibition of serial works (*the Flag, Jeepney Fantasia, Birds of Paradise, Shaped Screens, Vine Series, Blues, Excelsis, Whispering Winds, Benedictus, Moving Mountains, Gaudeamus, Silent Music, and Homage To Vivaldi*) that he has developed into a painter of demonstrable significance, one who has successfully fused native subject matter with a sophisticated Expressionist idiom he has made distinctly his own. He has clearly demonstrated that nationalism in the visual arts can be integrated into an abstract language with compelling effect.

Since he started exhibiting as a serious painter, virtually every art critic of note who has followed his creative development—the late Leonidas V. Benesa, Emmanuel Torres, Rod. Paras-Perez, Cid Reyes, Manuel Duldulao, Paul Zafaralla, Lito B. Zulueta, Constantino Tejero, Rome Jorge, Gino Dormiendo, Renato L. Santos, Adele Estrada and Robert Bjorn Santos—has commented favorably on his growing body of works as bearing the marks of an artist of major significance.

I am convinced that no book on Philippine painting hereafter can afford to ignore mention of Wilwayco's art, and . . . would only confirm his already notable contribution to our national cultural life.

Emmanuel Eric Torres
Art Critic/Poet

Edwin Wilwayco's unstinting abstraction has avoided repetitiveness and predictability by two avenues: depth and breadth. The former shows the artist's evolving maturity and dynamically deepening sensibility. The latter evinces his artistic intrepidity through tireless exploration of mediums, shapes and forms

Lito B. Zulueta
Art Critic/Arts and Culture Editor
Philippine Daily Inquirer March 2006

Again, as with his entire oeuvre, Wilwayco's art is charged by the velocity of gestural painting, deriving from the energies of Abstract Expressionism, whiplashed by painterly strokes. Indeed, Wilwayco is now at the forefront of a Philippine brand of Abstract Expressionism.

Cid Reyes
Art Critic
Today August 2004

Certainly one of our finest abstractionists is Edwin Wilwayco. He is notable for his rich colorism, often in monotone, whether it be depicting a still life of pineapple or the imagined color of the wind, or simply expressing the blues. Then there is that sense of sweeping or languid movement perceptible in every piece.

Constantino C. Tejero
Art Critic
Philippine Daily Inquirer March 2005

Painting is a discovery. Everytime you make a mark on canvas, all sorts of possibilities open up and all sorts of problems to which you have to find the solutions. When you take a brush to canvas, you never know exactly the result paint is going to make, The tension of always trying to push yourself over the edge, of testing the limits of your imagination, in the hope of creating impressions distinctly your own and quite beyond anything you ever expected when you started out. Therein lies the continual challenge and beauty of the act of painting for me.

—Edwin C. Wilwayco

Born in Guimba, Nueva Ecija, Philippines on July 18, 1952
To Nicodemus P. Wilwayco (†) and Josefina C. Wilwayco
Married to Loby (Nee Frias) of Imus, Cavite, Philippines
Blessed with a daughter, Anne Mary "Moma"

STUDIES

Continental School Design Studies, 1968
Los Angeles, California USA

Bachelor of Fine Arts, 1972
University of the Philippines, Diliman, Quezon City

British Council Scholar for Painting, 1982
West Surrey College of Art and Design, Farnham, England



Selected One-Man Exhibitions

NEW YORK

Homage To Vivaldi 2006

PARIS

Silent Music 2006

ESSEN

Gaudeamus 2006

SINGAPORE

Recalibration 2014

Scherzo 2007

RHODE ISLAND

Nature's Realm 2013

Homage To Gluck 2009

Metamorphosen 2008

STOCKHOLM

Benedictus II 2007

MANILA

In Nature's Realm 2012

Second Nature 2011

River Circles 2011

Homage To Bach 2010

Whispering Winds 2004

Selected Museums and Public Collection

Ateneo Art Gallery, Quezon City, Philippines

Central Bank of Philippines

University of the Philippines, Los Banos, Laguna

Singapore National Museum of Art

Philippine Trade Center, New York, USA

Fatima University Gallery, Antipolo City, Philippines



Recalibration 4C, 122 x 183cm, acrylic & oil on canvas



Recalibration 18, 122 x 152.5cm



Recalibration 20, 122 x 152.5cm



Recalibration 24, 100 x 101cm, oil on canvas



Recalibration 26, 81 x 160cm, oil on canvas

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1557 Keppel Road, Blk C #03-27, Singapore Tel : 9641 3235
www.momentousarts.com



Recalibration 25, 100 x 101cm, oil on canvas



Recalibration 22, 100 x 101cm



Recalibration 19, 122 x 122cm



Recalibration 27, 91.5 x 122cm



Recalibration 17, 80 x 160cm, oil on canvas

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