

INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY: APPLIED BUSINESS AND EDUCATION RESEARCH

2022, Vol. 3, No. 1, 76 – 89

<http://dx.doi.org/10.11594/ijmaber.03.01.09>

Research Article

Global Contemporary Art in the Philippines: A Vantage Point

Ana Neliza B. del Mundo-Angeles*

College of Architecture and Fine Arts Bulacan State University City of Malolos 3000, Philippines

Article history:

Submission January 2022

Revised January 2022

Accepted January 2022

*Corresponding author:

E-mail:

ananeliza.delmundo@bulsu.edu.ph

ABSTRACT

Philippine art scene had never been more prolific than today. This study aims to be a groundwork for more studies about global contemporary art in the Philippines and how it can help shape the future curriculum of Fine Arts in the country. This study looked into the characteristics of global contemporary art in the Philippines through the professional artists' and art students' perspectives using qualitative research method. The research believes that global contemporary art promotes "unity in diversity" to unite nations as one big community sans nationality, color, race, or language. Once the phases of this study is complete, these will be significant to artists and art students who want to be guided on creating contemporary art that can compete globally, as well as academes to have a handy reference for creating global contemporary subjects following an outcomes based curriculum.

Keywords: *Global Contemporary Art, Global Art, Contemporary Art, Philippine Contemporary Art*

Background

The study of humanities involves one very essential point which is discerning interrelation of different cultures' art forms according to the humanities book by Benton and Diyanni (2002). These relationships involve cross-sectoral links of a culture's works of art, directions among different cultures' artworks and historical interconnection. Common human concerns are depicted in artworks of many cultures because they connect emotionally with the viewers. Who we are, why we exist, and what awaits us after death are social questions addressed by these artworks.

Some artworks become cultural icons, empowering them to represent the culture where they came from. How they become masterpieces or what qualities enable them to be appreciated over time are some interesting concerns in humanities. Certain works surpass the culture where they came from to manifest wider universal values. These works richly epitomize the distinctiveness of their culture, often rooted in the local, yet, were able to speak beyond their boundaries.

Because the world's cultures are becoming increasingly globalized amidst a time of rapid social change, it is imperative to comprehend the present civilization's values because our

How to cite:

Del Mundo-Angeles, A. N. B. (2022). Global Contemporary Art in the Philippines: A Vantage Point. *International Journal of Multidisciplinary: Applied Business and Education Research*. 3 (1), 76 – 89. doi: 10.11594/ijmaber.03.01.09

contentment and continuance in human development depends on our understanding of human heritage.

Unlike popular dramas, there is no particular formula on whether a painting will be a hit or a miss. Questions on the needed components to be a valuable contemporary art, which will last, and the globalization of arts through technology, are fruitful questions for the study of humanities. Clive Bell wrote that, “to appreciate a work of art, we need to bring with us nothing but a sense of form and color and a knowledge of three-dimensional space” (Bell, 1961). The color, shape, size, etc. simply is the aesthetical element in a work.

Common human concerns and experiences are depicted in artworks of many cultures. How does painting belong to a network? A series of modernist problems were joined by this question that expanded with the universality of information technology but none of the issues vanish, instead, shifts in significance happen (Joselit, 2009).

In the paper, *Defining Art and its Future*, Zachary Isrow proposes a critical variance between “art forms” and “forms of art”. To be able to draw out a similarity among the theories, this paper outlined major positions on the meaning of art. Our notion of art is merely a cognitive content of the art forms they belong to, is what the author argued.

The art world has been positively profitable in recent decades. Construction of new museums and restoration of old ones have been financed by the state. Because of the rise of globalization and the surfacing of the nouveau rich, art became the sound investment. The crowd coming into the market continues to increase like the value of premium modern art resulting to surfacing of annual reports on the art industry (Gompertz, 2012).

Federica Codignola’s research entitled *Global Markets and Contemporary Art* (2006) talk about today’s contemporary art world accepting an unsteady status which evolves continuously, making it difficult to forecast supply and demand of artistic goods and services in a world landscape. For one thing, the ‘in progress’ characteristic of the creation of contemporary artistic products makes it without the time limit typical of the artistic products of

other periods and historically concluded currents. On the other hand, current scenario is dynamic under the influence of globalization resulting to a great impact on the market of contemporary art. In the last 20 years, the number of contemporary art collectors has significantly increased, and their origins have expanded significantly (particularly to Russia and China).

The varying issues posed by the relationship of globalization to contemporary art were reflected and complicated by Jonathan Harris in his selection of essays in 2013. His work consists of issues dealing with artist migration, cultural impasse, anti-globalization arguments, the growth of economy and art in Asia, among others. The growth of economies in Asia recently brought more complication to the still globalizing economy than in the 1950s. The fate of art produced outside Western Europe and North America is similar with the fate of art produced “in” Asia. Western institutions created and cornered the international markets for contemporary art. They require art to originate “from” China or Korea in order to be marketed as “authentic” in the international trade. At the very point of its coinage, the idea of authenticity, was actually in its simplest term.

Contemporary art emerged because of the development of ingenious styles to present the current art at the time, as feedback to changes in social environment. It can be a positive influence to the community through projects in which a person can reexamine his place in the environment by self-analysis (Morin, et al., 2000). The status of contemporary Asian art had been upraised despite economic crises and crucial requirement to enhance Asia’s art system. Globalization’s version for the art world is grounded on “trial and error” work. An ideological possibility is what its objectification into a set of facts is. Modernism was victimized by this while Postmodernism vanished in theory. These are the vague parts of art history that we are still trying to comprehend together with the “contemporary”.

The rise of “tigers and dragons” in Asia Pacific lead the shift in balance of power in world politics and trade. An enormous impact on art and culture, mostly in South East Asian countries, was created by the rise of Japan and China’s political and economic positions.

Promoting international relations through art shows and other festivals made this impact obvious in art and cultural exchange (Poshyananda, 2000).

Contemporary Southeast Asian art emerge because of its comparable absence in the art system, and above all, in the curriculum. In spite of very expensive costs paid for artworks of known Filipino and Indonesian painters during the early 90s, or the commercial success of Vietnamese artists during the late 80s, contemporary Southeast Asian art still has to secure its reputation in the international market. The unprofitable attribute of Southeast Asian art is parallel to the low level of economic growth of Southeast Asian countries as dealt with art people from the region. It is also noteworthy that to be able to establish Singapore as the center of contemporary Southeast Asian art, the government invested substantial money to construct the Singapore Art Museum wherein contemporary Southeast Asian art was made historical. The Singapore Biennale was also instituted in 2006 (Kee, 2011).

Contemporary visual artists produce painting, sculpture, photography, installation (came to prominence in the 1970s), performance (1970s), and video art. (1960s). Since global contemporary art is still a relatively new concept, its styles and characteristics still fall under contemporary art styles namely figurative, abstract, geometric, minimalist, among others.

d' Argyll and Martinez (2013) published an essay asserting that the origin of the artist's creative process is through reminiscing from personal, cultural, and emotional experience, or introspection. The understanding of the intellectual flow of memorizing, remembering, and synthesizing creatively was dramatically altered by the current neurological discoveries on memory's molecular constitution. Introspection, present an exposition of the artwork originating from the artist's memory, is a new process commencing from a first person analysis, however, according to critic and curator Jim Supangkat in 1996, contemporary art should come off as an outcome of freewill. One of the forerunners of the Expressive and Emotionalist Theories of Art during the second half of the 19th century, French aesthetician, Eugene Veron critiques the strict rules of academism.

He believed that science influence artistic creativity. He also believed that the artist should try to express his individual feelings.

Global art is described as "a universal forum where artists with diverse origins, and hence, with equally diverse perspectives, thematize their working conditions and their personal experiences with the problem of a globalized world" by the curators of the exhibition 'The Global Contemporary: Art Worlds After 1989' (Winking, 2012, p.622). This may be considered as a newly-found awareness of the "outside" world as observed from the "inside" or the previously interpreted international art world (Kee, 2011).

But what really constitutes global contemporary art? Pacita Abad in her essay "CONTEMPORARY ART TRENDS IN SOUTHEAST ASIA AND ITS IMPACT ON ASIAN WOMEN ARTISTS", asserts that what matters is the quality of work—whether artists choose to work on themes that relate to being women or to women's issues or other ideas so they are given space to analyze and appreciate similarities and differences between these works and ideas.

Poshyananda previously claimed that "the attempt to harmonise cultural diversity and multiculturalism actually masks and conceals crises and ruptures within cultures and nations", taken from Turner's (1993) book about contemporary art from the region. Although the book required as its subject a unified "contemporary art in Asia", it resulted to expression of contradictions in introducing distinctly different cross-cultural materials. It aimed to educate Americans of the artworks' diverse cultural backgrounds without prejudice (Oren, 1997).

We still do not live in post racist and post nationalistic times, and our diverse societies give the impression of being in the process of establishment regardless of how much the West is convinced by its progress. It is a positive consideration that a consequence of inserting global art history into educational curricula could usher speeding up this process (Grusiecki, 2012).

In a paper about the value of contemporary art in times of recession, Jon Cairns (2013)

wrote that many stakeholders share the sentiment that it is important to not be handcuffed by the demands of the art market. According to Cairns, a sub market stemmed from the large number of art graduates each year resulting to numerous art events and activities. Many of these graduates turn out to be unemployed or do not earn enough. Because of recent events in politics and economy, funding for arts in education and the state was negatively affected, resulting to a cry to reconsider art's critical value in our culture.

Assessing characteristics, future trends of global contemporary art, and other important information about the financial art market is important in this research because defining what characterizes global contemporary art will help emerging artists pursue this path and contribute to rising artistic movements in the Philippines and compete in the global art market.

Identifying these characteristics can help develop guidelines to help artists create more competitive global contemporary art, galleries and curators anticipate future trends, and educators to educate art students about global contemporary art. According to Kai Kuklinski, Global CEO of AXA ART, without any reliable guidance, how is it possible to invest in the contemporary art market with any confidence?

Aside from funding, Philippine contemporary art has every feature to compete and be recognized globally. "Visually" speaking artists have the most powerful voices to reach global audiences. Artists can be catalysts for change. They have the opportunity to become the first global citizens.

The Philippine art scene had never been more prolific than today. Established as well as emerging artists from all over the country are actively participating in art fairs and biennales both here and abroad. Competition among galleries is another factor for the active art presence and profitability as well as diverse artistic movements. This is manifested in the recently concluded Art Fair Philippines (February 2020), founded in 2013, which aims to reflect the animated art scene and to continuously provide assistance to Filipino art practitioners. According to its organizers, on its eighth edi-

tion, the vision of the fair remains as is - to expand the local audience for the visual arts. Indeed, the audience has grown from 6,000 in 2013 to over 30,000 as of 2019. Noteworthy artists from Art Fair Ph 2020 include works by Poklong Anading who often emphasize the concept and the process of the artworks more than the artworks themselves. His works often involve a participatory component inviting interaction between the artwork and the viewer. Anading has visited various personalities in their homes, asking them to don a plastic bag, and in return replacing it with a tote bag as a gesture of transference, transformation, as well as exchange. Resulting to a suite of photographs that shows the heads of these individuals wrapped in plastic, their identity erased and assuming the markers that the plastic bag contains: logos, tears and wrinkles, the general, almost helpless, unavoidability of consumption and capitalism.

Another noteworthy female artist is Abi Dionisio and her *Flesh and Needles* collection which showcased what it is like to be a female artist producing work at this time in our country. The collection describes her dilemmas, struggles, and roles as a woman and as an artist.

Perry Argel's environmentally conscious artworks paid respect to nature even before it was a thing. He arranges together kinetic mobiles or free standing sculptures made from random pieces of trash. According to Art Fair PH, his work is a testament that beauty can emerge in the unlikeliest of places if only one cares to look.

This study looked into the characteristics of global contemporary art in the Philippines through the professional artists' and art students' perspectives. The researcher believes that global contemporary art promotes "unity in diversity" to unite nations as one big community sans nationality, color, race, or language. Once the phases of this study is complete, these will be significant to artists and art students who want to be guided on creating contemporary art that can compete globally, as well as academes to have a handy reference for creating global contemporary subjects following an outcomes based curriculum.

Methodology

The study utilized qualitative research method specifically guided questionnaire to 35 professional contemporary artists and 45 Fine Art students from Bulacan and Manila, all real-

ists, who were selected randomly as respondents of this study. The responses were tabulated and content analyzed. For better understanding, practicing contemporary artists will be referred to as professional artists while Fine Arts students will be referred to as art students.

Results and Discussion

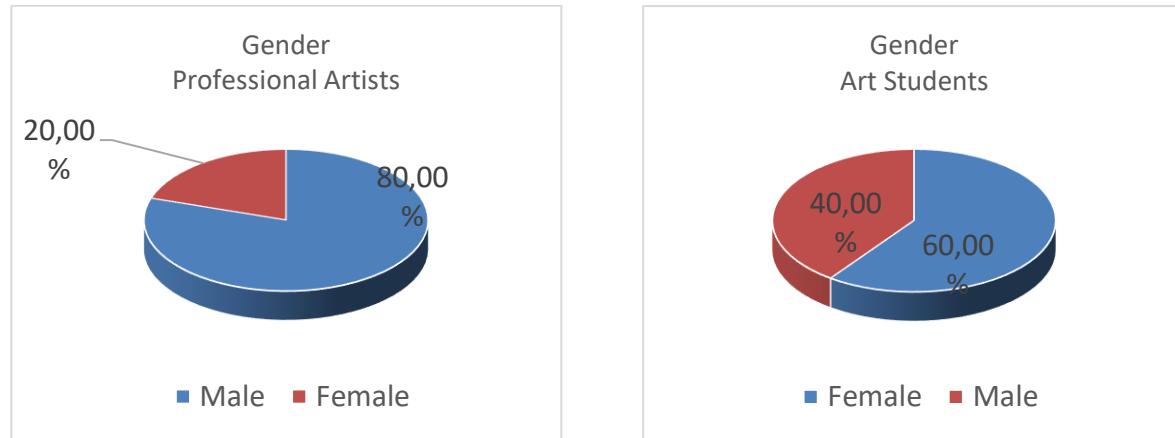


Figure 1. Gender Comparison of Professional Artists and Art Students

Majority of the professional artists are male and only a little less than a quarter are female, a stark contrast with 60% of female art students and 40% male art students, leading to

question why a lot of female art students do not pursue full-time art career compared with their male counterparts.

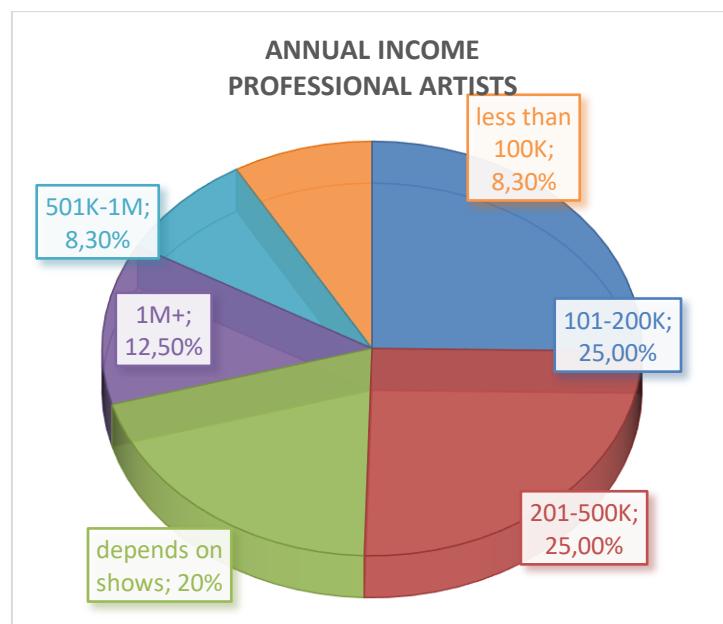


Figure 2. Estimated Annual Income of Professional Artists

Maybe because of uncertain earnings as professional artists claimed, only a quarter

earn Php201,000 to Php500,000 annually, another quarter earn P101,000 to 200,000, a

little less than a quarter mention that their earnings depends on shows(uncertain), a few earn more than a million pesos a year, while

very few earn Php501,000 to Php1,000,000 and very few earn less than a hundred thousand pesos a year.

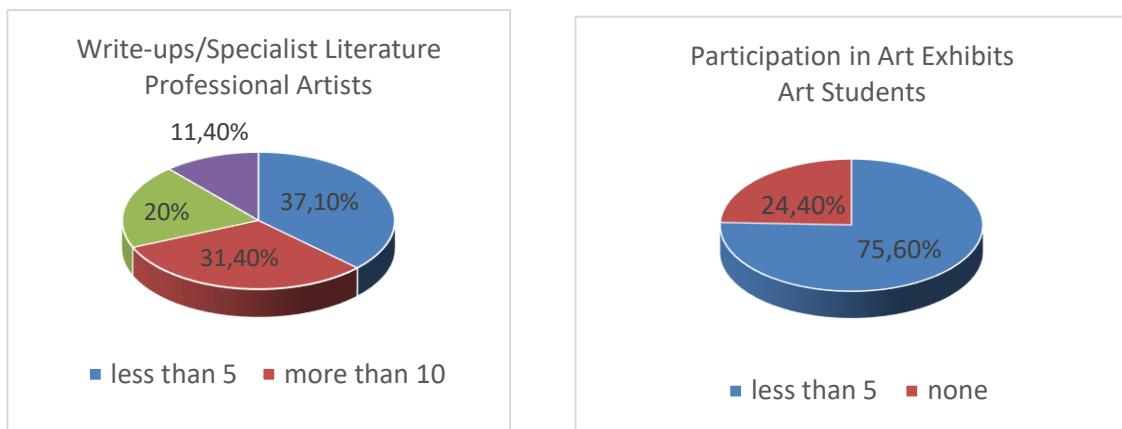


Figure 3. Professional Artists' Write-ups and Art Students' Participation in Art Exhibits

Some of the professional artists have more than 20 write-ups or specialist literature written about them at the time of data gathering. A little less than half have more than 10 write-ups, same number has less than five write-ups about them while a few have no literature

written about them. The art students were asked if they have participated in art exhibitions and majority have participated in less than five art exhibits while a quarter have no experience in art exhibitions.

Table 1. Perception of Contemporary Art

Professional Artists		Art Students	
Innovative/modern	28.6%	Modern	33.0%
Boundless	14.3%	Time being/today	31.1%
Open-minded	12.9	Mix of techniques/medium	17.8%
Mix of techniques/ideas	11.4%	Innovative	15.6%
Influence	7.3%	Artistic exploration	11.1%
Self-expression	7.3%	About society	6.7%
Love for art	4.9%	About daily life	6.7%
In time	4.9%	21 st century art	4.4%
How one understands	4.9%	About ideas	4.4%
Others	17.1%	minimalist	4.4%
		others	4.4%

N.B. Total exceed base due to multiple answers

The professional artists and art students are very varied in their view of contemporary art. Maybe because this was not clearly established in past and present curriculum. More than a quarter of professional artists believe that contemporary art is innovative and modern, while some think it is provocative and open minded, a few believe it is art of their self-expression, a few thinks it is a mix of

techniques and ideas, and very few thinks it is the art of our time contrast to a common fraction of art students' belief that it is the art of today, of our time. One third of art students also believe that contemporary art is modern. Some thinks it is a mix of different medium and styles. Some consider it innovative. While a few are certain that contemporary art is an artistic exploration to express more.

Table 2. Description of Own Art

Professional Artists		Art Students	
Emotive/poetic	22.9%	Tells a story	17.8%
Surreal	14.3%	Emotive	15.6%
Ode to nature/beauty	14.3%	Juxtaposition	13.3%
Contemporary	11.4%	Digital	11.1%
Realistic	8.6%	Realistic	8.9%
Social Concerns	8.6%	Minimal	8.9%
Figurative	8.6%	Fantasy	8.9%
Others	45.7	Progressing	8.9%
		Ode to nature/beauty	6.7%
		Not sure	4.4%

N.B. Total exceed base due to multiple answers

In general, professional artists describe their works as emotive and poetic, some believe their works are expressions of beauty, some consider their works as surreal, a few regard their works as contemporary, figurative, classical, and about social concerns. Art students also have diverse descriptions of their works, but like the professional artists, some

believe their works to be emotive. Some believe their works have stories to tell, some think their works are juxtapositions of different medium and styles, and maybe because of the advent of technology, others described their works as digital. A few called their art realistic, minimal, and about fantasy, while very few defined their art as an ode to beauty.

Table 3. Method of Production

Professional Artists		Art Students	
Layering	45.7%	Studies	24.0%
Research/study, application	25.7%	Digital process	22.2%
Digital process	11.4%	medium	22.2%
Innovation/mix media	11.4%	Concepts then search for inspiration	20.0%
Leave to subconscious	5.7%	Motivation from others	11.1%
Others	14.3%	Realistic	11.1%
		Based on mood	6.7%
		Creation of moodboards	6.7%
		Set deadline	4.4%
		Layering	4.4%
		Others	22.2%

N.B. Total exceed base due to multiple answers

When it comes to method of production both professional artists and art students have varying understanding of the topic. Maybe this can also be attributed to the terms used in school. A little less than half cited technique, mostly layering as their method, while a quarter believe that research-study-application is their method. Some mentioned innovation and mixing materials, while some cited their method involves digital process, while a few

leave everything to subconscious. A quarter of the art students uses studies in their method of production, like the professional artists, some of their methods also involves digital process. Some of them also cited medium as method, while some mentioned they prepare concepts first before searching for inspiration. A few prepare mood boards while a little work based on their mood.

Table 4. Usual subjects/themes

Professional Artists		Art Students	
Human figures/people	42.9%	People	37.8%
Nature	42.9%	Nature	33.3%
Ideas	25.7%	Dark ideas	20.0%
-self-discrimination		-depression	
-life and death		-loneliness	
-fragility		-pain	
-culture & religion		-suicide	
Social issues	20%	Happy thoughts	15.6%
Movies	17.1%	Social realism	13.3%
Still life	17.1%	Surreal	6.7%
Art styles	8.6%	Depends on mood	6.7%
Others	25.7%	Others	20%
-personal experiences		-emotions	
-fantasy		-creativity	
-pop culture		-minimalism	
		-character designs	

N.B. Total exceed base due to multiple answers

Usual themes/subjects of professional artists comprise mainly of human figures and nature. Others focus on ideas like self-discrimination, fragility, life and death, and culture. Some concentrate on social issues while a few are

inspired by movies and personal experiences. They choose these themes and subjects because they are relatable, they inspire and they make a connection. Others choose their theme because of their own desire or fascination.

Table 5. Reasons for choosing subjects/themes

Professional Artists		Art Students	
Relatable	20.0%	To express emotions	22.2%
Passion/Interest	20.0%	Interest	20.0%
To give my subjects voice	14.3%	Relatable	11.1%
To dig out emotions	11.4%	Comfortable	11.1%
For sentimental reasons	11.4%	To inspire others to action	6.7%
Spread peace & positivity	8.6%	Fun to do	6.7%
To reflect the times	8.6%	Aesthetic	6.7%
Others	20.0%	Others	13.3%
		Not sure	4.4%

N.B. Total exceed base due to multiple answers

Like the professional artists, art students' subjects are comprised mainly of people and nature. While some concentrate on dark ideas like depression, melancholy, suicide, pain. Some students use happy thoughts and social realism as themes while a few regard their theme as surreal and depends on their mood.

They choose these because these are their interests, while some believes these themes express their emotions. Like the professional artists, some art students think their themes are relatable and make a connection. Some believe their themes reflect the times while a few choose them for nationalistic reasons.

Table 6. Perception of Global Art

Professional Artists		Art Students	
Connection with Global Audience	34.8%	Can compete in a global market	33.3%
Social media/technology	17.4%	Everything	28.9%
Negative	13%	World art	11.1%
-diminish customs		Mix of styles	11.1%
-monoculture		No boundaries	11.1%
Promote Unity	8.7%	Relatable to anyone	8.9%
Deep expression of emotion	8.7%	Connects cultures	4.4%
About world issues	8.7%	Global issues	4.4%
Should inspire	8.7%	Diverse	4.4%
Others	26.1%	Others	8.9%

N.B. Total exceed base due to multiple answers

Most professional artists perceive global art as having connection with a global audience, while some thinks art becomes global through social media. A few have negative opinion about global art while some have varying beliefs about global art. Likewise, art students

believe that global art can compete in a global market while some students think everything is global art. Few perceptions about global art consist of no boundaries, world art, connects cultures, and about global issues among others.

Table 7. Perception of subject/Theme with Oneness with the World

Professional Artists		Art Students	
Interconnection	28.6%	Relatable	28.9%
Universal	25.7%	No cultural barrier	28.9%
Communicate	8.6%	Can communicate	13.3%
Not applicable	8.6%	Deep meaning	11.1%
Common love for beauty	5.8%	Can unite/inspire	8.9%
Others	20%	About world events	8.9%
		Others	13.3%

N.B. Total exceed base due to multiple answers

Most of the professional artists and art students have similar perception of how their subjects/themes are one with the world being relatable, universal, having no cultural barrier

and message of interconnection. Also, both groups believe their artworks can communicate to viewers.

Table 8. Characterization of Artworks

Professional Artists		Art Students	
Style/Technique	48.6%	Subject	31.1%
Subject	28.6%	Color	24.4%
Color	14.3%	Style/Technique	20%
Other Attributes	14.3%	Other Attributes	15.6%
Positive Messages	11.4%	Story/Concept	11.1%
Others	14.3%	Aesthetic/Beauty	11.1%
		Ability to convey feelings	4.4%
		Others	4.4%

N.B. Total exceed base due to multiple answers

Half of the professional artists believe that style/technique characterize their artworks, while only some of the art students believe this. Both believe that subject characterize their art-

works. Color is another factor they believe distinguish their art from others as well as positive messages, concept, beauty, and ability to convey feelings.

Table 9. Significance of work

Professional Artists		Art Students	
Mirror life's reality	28.6%	Advocate an idea	26.7%
Advocate an idea	25.7%	To express oneself	22.2%
Sentimental/personal	17.1%	To inspire	20.0%
Outlet of emotion	14.3%	To convey mood/emotion	11.1%
Therapy/comfort	14.3%	Therapy/Comfort	8.9%
To glorify God	11.4%	To grow	8.9%
Not sure/applicable	8.6%	No significance	4.4%
To reflect culture	5.7%	Others	15.6%
Others	11.4%		

N.B. Total exceed base due to multiple answers

For both professional artists and art students, advocating an idea is one of the major significance of their works. More than a quarter of the professional artists think that their works' significance is mirroring life's reality. Some described their art's significance as

personal/sentimental and glorifying God. A little less than a quarter of the art students regard their art's significance is to inspire. Both groups believe that their art's significance is to convey their emotions and to serve as therapy/comfort for themselves as well as others.

Table 10. How Public Perceive their Artworks

Professional Artists		Art Students	
Aesthetically beautiful	20.0%	Positive	17.8%
Not sure	17.1%	Aesthetic Value/Creative	15.6%
Positive	14.3%	Meaningful	13.3%
Relatable	11.4%	Dark/gloomy	8.9%
Unique	11.4%	Relatable	6.7%
Melancholy	11.4%	Unique	6.7%
Surreal	11.4%	They don't understand	4.4%
Others	20%	No idea	4.4%
		Others	11.1%
		Others	11.1%

N.B. Total exceed base due to multiple answers

It is interesting to know that art students have more conviction on how they think the public perceive their works as more art

professionals are not sure about this. Majority of respondents believe the viewers have positive perception about their artworks.

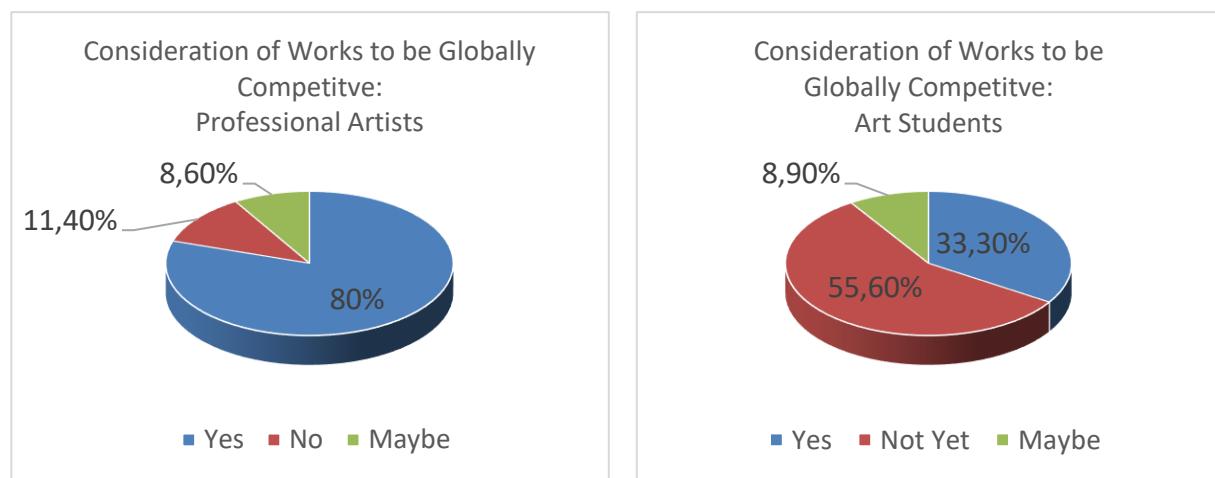


Figure 4. Consideration of Artworks as Globally Competitive

When it comes to respondents' consideration of their artworks as globally competitive, majority of the professional artists regard their works as globally competitive. This is because of their experiences abroad and at auctions, their belief that their works cope with a progressing world, and that they possess global

standards, among others. Only a fraction of the art students considers their works globally competitive because they have global engagement through the internet. Majority of the art students think their works are not yet globally competitive because they believe that they still need to improve and that they lack experience.

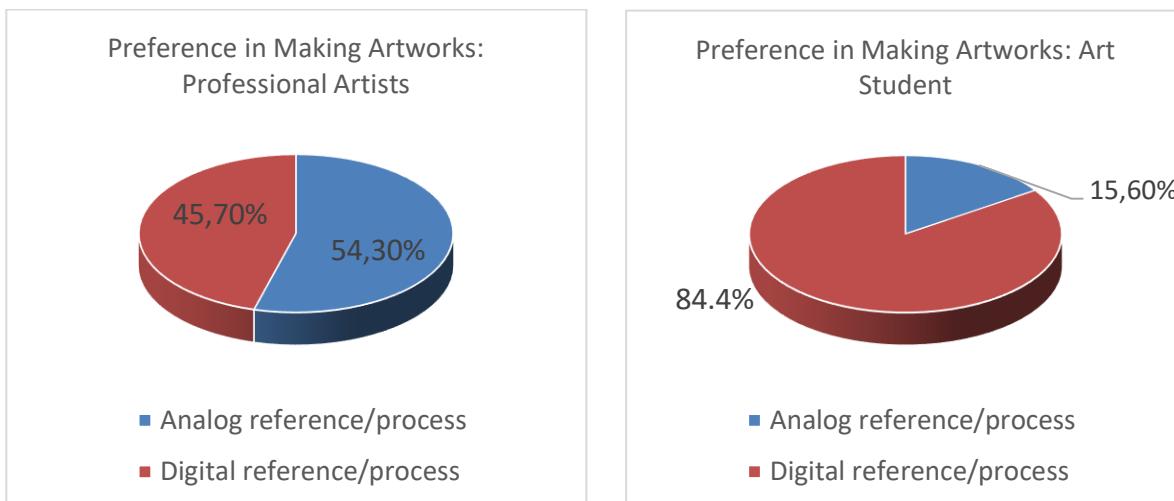


Figure 5. Preference in Making Artworks: References

When it comes to preference of the artists/respondents, contrasting viewpoints from professional artists and art students emerged. Majority of professional artists prefer making

artworks using analog references and processes compared with digital references and processes while for the art students, majority prefer digital reference/process over analog.

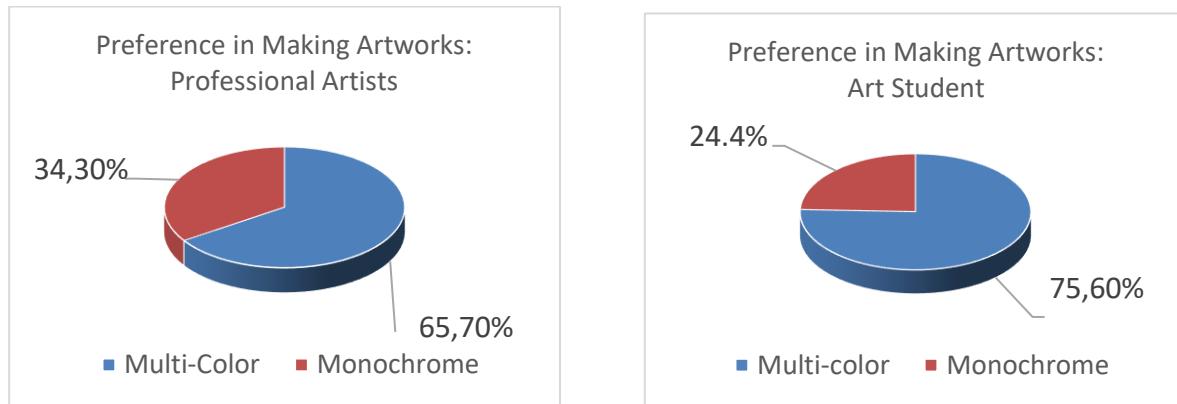


Figure 6. Preference in Making Artworks: Color Scheme

Majority in both groups prefer making multi-color art over monochromatic art.

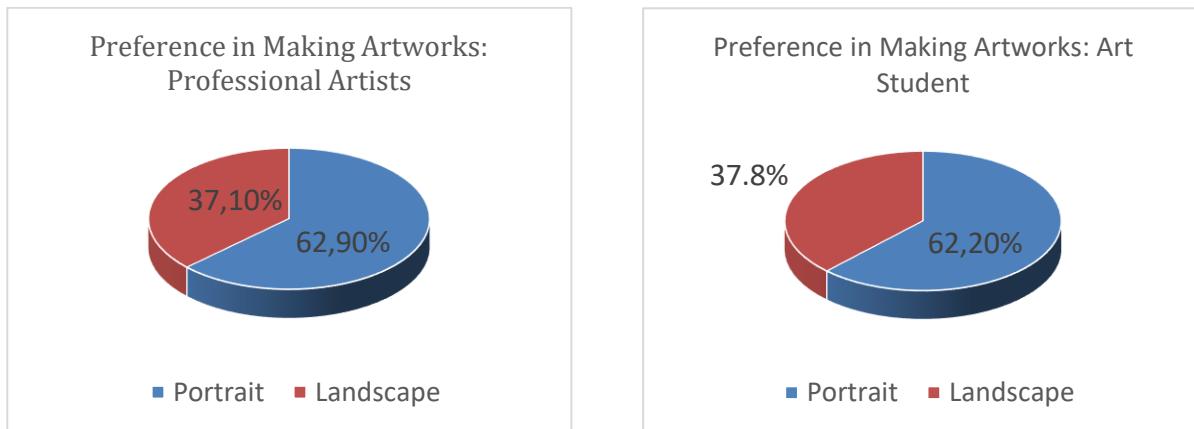


Figure 7. Preference in Making Artworks: Orientation

Majority of both group of respondents prefer portrait orientation of artworks over landscape orientation.

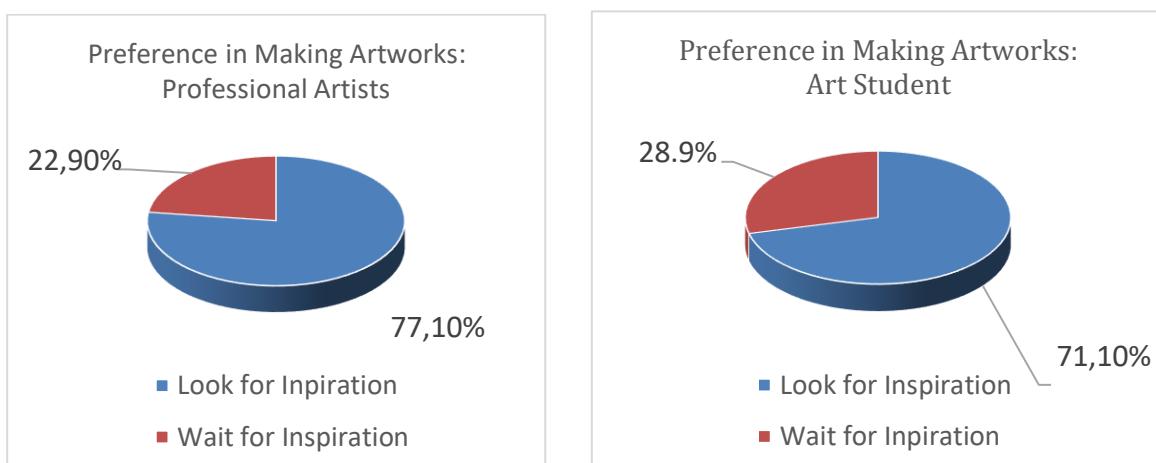


Figure 8. Preference in Making Artworks: Inspiration

Majority of these artists also prefer to look for inspiration rather than wait for inspiration.

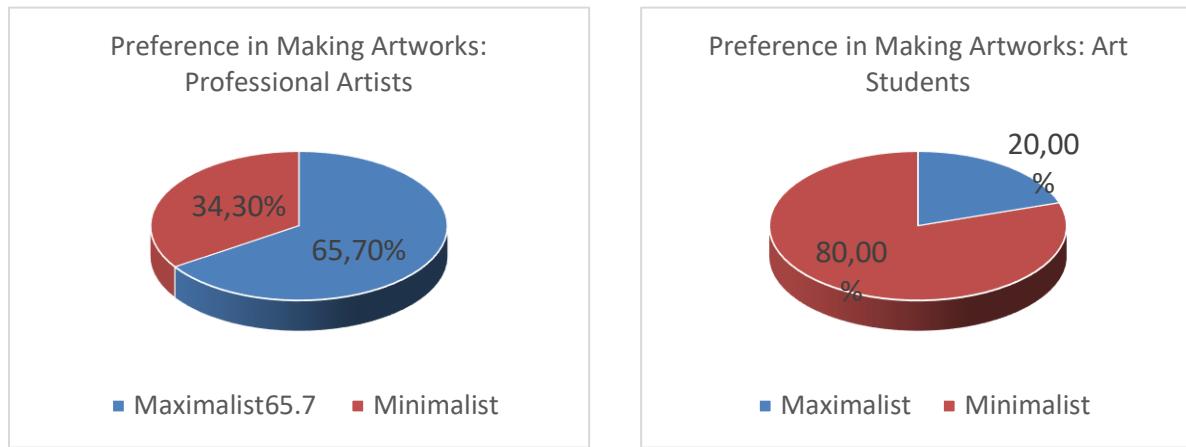


Figure 9. Preference in Making Artworks: Maximalist/Minimalist Style

Majority of professional artists prefer maximalist style while majority of art students are more into minimalism.

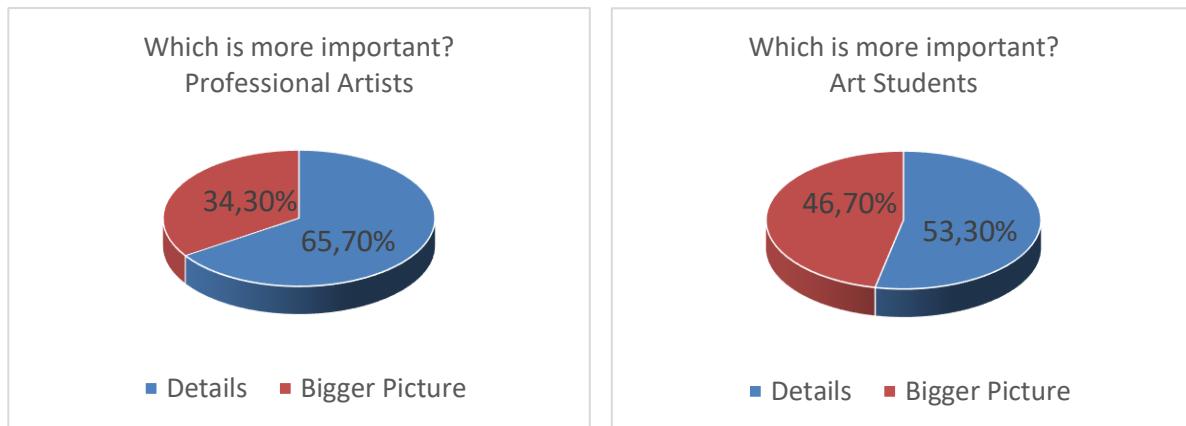


Figure 10. Preference in Making Artworks: Importance of Details

A little more than half of both groups believe that details are more important aspects of their artworks than the bigger picture.

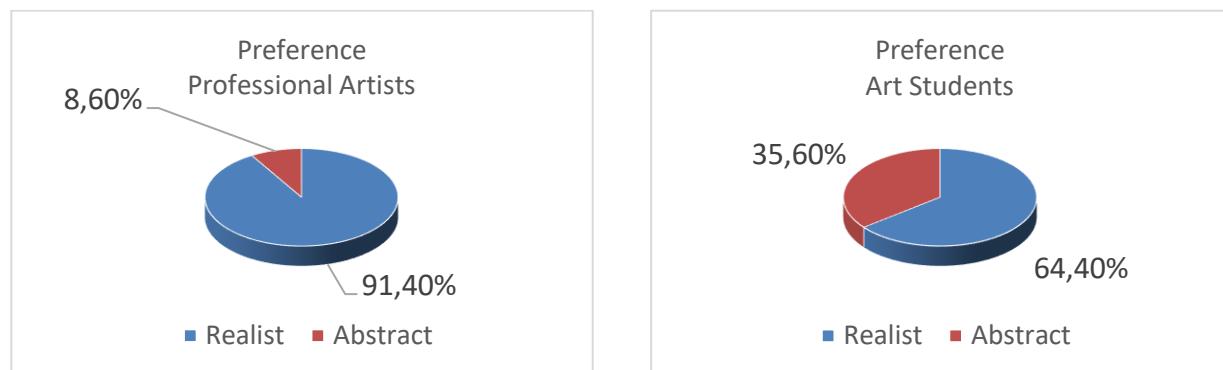


Figure 11. Preference in Making Artworks: Importance of Details

Lastly, majority of both groups prefer realism rather than abstraction.

Conclusion

Based on the results, the following conclusions were drawn from the study:

- Probably because of uncertain earnings as full-time artists, a lot of female art students do not pursue full-time art career compared with their male counterparts even if they were exposed to participating in art exhibitions as students.
- Both professional artists and art students have varying notions about their views of contemporary art, maybe because this was not clearly established in past and present curriculum. Also, both groups do not use terms correctly like 'modern' and method.
- Both groups believe their works to be emotive and poetic with stories to tell.
- Artists 'construct' contemporary art through planning(studies), concept, and execution. They use both traditional and digital medium, and the process of layering probably because it is easier to show emotion through multiple layers of paint.
- Most of the artists' usual subject or theme are female figures, nature, and life. They choose these because they are relatable, they inspire and they make a connection, or because of their own desire or fascination.
- Like contemporary art, respondents have vague views about global art.
- Artists perceive their works as globally competitive through the use of universal symbols, viewers relate because of feelings elicited by the artworks. Additionally, some of the artist-respondents believe that their works are globally competitive because they have been invited to shows abroad. In making their artworks, both groups agree except in prefer analog references which is more preferred by professional artists over digital processes and minimalism which is more preferred by art students over a maximalist style. Majority of the respondents from both groups prefer multi-color scheme, portrait orientation, and looking for inspiration instead of waiting for it. Also, respondents are all realists, while details and the bigger picture are of equal importance.

References

A book:

Benton, J., Diyanni, R. (2002) *Arts and Culture An Introduction to the Humanities*. Pearson Education, Inc. Volume II Revised First Edition, ISBN 0-13-863192-1.

Gompertz, W. (2012) *What Are You Looking At? The Surprising, Shocking, and Sometimes Strange Story of 150 Years of Modern Art*. Penguin Group. ISBN 978-0-525-95267-1(hc)

Article in a Journal:

Isrow, Z. (2017) *Defining Art and Its Future*. *Journal of Arts and Humanities*. Volume 6, Issue 6, 84-94

(2006) *Global Markets and Contemporary Art, Symphonia. Emerging Issues in Management* (www.unimib.it/symphonia), n.2, pp.73-93

Harris, J. (2013) *Introduction: The ABC of Globalization and Contemporary Art*, Third Text, 27:4, 439-441, DOI: 10.1080/09528822.2013.816585

Morin, F., Poshyananda, A., Ramirez, M., Turner, C., Zabel, I., Cassel, V. (2000) *Beyond Boundaries: Rethinking Contemporary Art Exhibitions*. *Art Journal*, Vol. 59, No. 1, pp. 4-21

Joselit, D. (2009) *Painting Beside Itself*. The MIT Press. October Vol.130, pp. 125-134

Kee, J. (2011) *Introduction Contemporary Southeast Asian Art*, Third Text, 25:4, 371-381, DOI: 10.1080/09528822.2011.587681

Oren, M. (1997) *Contemporary art in Asia: Traditions/tensions*, Third Text, 11:41, 103-106, DOI: 10.1080/09528829708576710

D'Argyll, P., Martinez, D. (2013) *A New Proposal on Analysis of Artistic Creativity through Introspection*. *Journal of Arts and Humanities (JAH)*, Volume - 2, No.-5

Winking, K. (2012) *The Global Contemporary*, Third Text, 26:5, 622-625, DOI: 10.1080/09528822.2012.712777

Grusiecki, T. (2012) *Going Global? An Attempt to Challenge the Peripheral Position of Early Modern Polish-Lithuanian Painting in the Historiography of Art*. *The Polish Review*. Volume 57, No. 4

Cairns, J. (2013) *Introduction: Value Added? Contemporary Art in Recessionary Times*, *Visual Culture in Britain*, 14:3, 267-280, DOI: 10.1080/14714787.2013.827494

Website:

www.artfairphilippines.com