

INTRODUCTION

In this issue of the *Philippine Humanities Review*, we present three critical works by leading and emerging scholars from the University of the Philippines. These essays are testaments to how the humanities as academic domain becomes an arena for aesthetic and social debates that mark specific historical conditions of the country. Utilizing concepts by Benedict Anderson and Pierre Bourdieu, Reuben Ramas Cañete's "Textual Stories: The Art Association of the Philippines and its Schemes of Organization" examines the role that art institutions play in plotting the trajectory of nationhood and modernity in the arts during the postwar Philippines up to the 1986 People Power Movement. Laurence Marvin S. Castillo's "Villa's Specters: Transcolonial and Paternal Hauntologies in *Footnote to Youth: Tales of the Philippines and Others*" repoliticizes the acclaimed collection of short stories by Jose Garcia Villa and in the process reasserts the need for artistic practices that are politically charged and historically grounded towards the national agenda. The issue ends with "Palabas at Paloob: Tambalang Mukha ng Pagtula" that is National Artist for Literature Virgilio S. Almario's treatise on the defining features of traditional and Modernist poetry.

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