

地域性的子午線
OF REGION

地域性的子午線
MERIDIANS

菲律賓和臺灣的
藝術史書寫與
當代文化策展

WRITING ART HISTORY
AND CURATING
CONTEMPORARY CULTURE
IN THE PHILIPPINES
AND TAIWAN

指導單位 Supervisor	文化部 Ministry of Culture, Republic of China (Taiwan)
主辦單位／出版單位 Organizers / Publishers	菲律賓當代藝術網絡 (菲律賓) Philippine Contemporary Art Network (Philippines) 臺灣藝術田野工作站 (臺灣) Taiwan Visual Art Archive (Taiwan)
總編輯 Chief Editors	蔣伯欣 (臺灣) Chiang Po-Shin (Taiwan) 派崔克·佛洛雷斯 (菲律賓) Patrick Flores (Philippines)
研究主持人 Principal Researchers	蔣伯欣 (臺灣) Chiang Po-Shin (Taiwan) 派崔克·佛洛雷斯 (菲律賓) Patrick Flores (Philippines)
協同研究員 Collaborating Researchers	陳熾晴 (臺灣) Chen Yen-Ching (Taiwan) 鄭雯仙 (臺灣) Cheng Wen-Hsien (Taiwan) 黃微芬 (臺灣) Huang Wei-Fen (Taiwan) 雷南·拉魯安 (菲律賓) Renan Laru-an (Philippines)
設計 Designer	米卡·卡比爾多 Mica Cabildo
統籌編輯／出版協調人 Managing Editors/ Publication Coordinators	吉安·卡羅·德爾加多 (菲律賓) Gian Carlo Delgado (Philippines) 黃韶安 (臺灣) Huang Shao-An (Taiwan) 卡拉·德古斯曼 (菲律賓) Kara de Guzman (Philippines)
編輯 Editor	鄭惠文 (臺灣) Fiona Cheng (Taiwan)
翻譯 Translators	錢佳緯 Leonard Chien 沈怡寧 Shen Yi-Ning 王怡文 Yvonne Kennedy

© 2021 Meridians of Region: Writing Art History and Curating Contemporary Culture in the Philippines and Taiwan is published by the Philippine Contemporary Art Network and the Taiwan Visual Art Archive.



目錄

● 導論	2
地域性的子午線： 菲律賓和臺灣的藝術史書寫與當代文化策展 派崔克·佛洛雷斯	4
初探臺灣與菲律賓的藝術交流： 臺灣方面的視角 蔣伯欣	16
世界的多重中心 雷南·拉魯安	36
● 藝術家與文化工作： 羅伯特·費羅、洪救國和李錫奇	50
羅伯特·費羅：來世巴格博——細讀其裝置 派崔克·佛洛雷斯	52
洪救國 派崔克·佛洛雷斯	80
李錫奇 陳熾晴	100
● 啟始的聚合： 起源中的體制性和物質性	116
世界博物館 雷南·拉魯安 博物館中的口說世界	118 122
語言實驗室 語言學的現代主義 雷南·拉魯安	158 162
● 語言駐村： 藝術的傳播	166
輔助者及子嗣 語言輔助者 雷南·拉魯安 藝術親族關係 雷南·拉魯安	168 168 208
創造性部落文化和結局 集體性的即興 雷南·拉魯安 對稱 雷南·拉魯安	210 210 228

TABLE OF CONTENTS

● Introductions	2
Meridians of Region: Writing Art History and Curating Contemporary Culture in the Philippines and Taiwan Patrick Flores	5
A Preliminary Exploration of Artistic Exchange Between Taiwan and the Philippines: The Taiwan Perspective Chiang Po-Shin	17
Centers of the World Renan Laru-an	37
● Artists and the Work of Culture: Roberto Feleo, Ang Kiukok, and Lee Shi-Chi	50
Roberto Feleo: Bagobo Afterlife: A Close Reading of an Installation Patrick Flores	53
Ang Kiukok Patrick Flores	81
Lee Shi-Chi Chen Yen-Ching	100
● Collecting Initiations: Institutionality and Materiality in Origins	116
The World Museum Renan Laru-an	119
The Spoken World in Museum	122
The Tongue Laboratory	158
Modernisms in Linguistics Renan Laru-an	163
● Language-in-Residence: On Artistic Transmission	166
Helpers and Children	168
Language Helpers Renan Laru-an	169
Artistic Kinship Renan Laru-an	208
Creative Tribalism and Endings	210
Improvising Collectivity Renan Laru-an	211
Symmetries Renan Laru-an	229

● 展覽作為集會與累積的儀式	232
他加祿第一屆非具象藝術展 派崔克·佛洛雷斯	234
他加祿藝術 派崔克·佛洛雷斯	248
命名之事 派崔克·佛洛雷斯	252
第一屆東南亞藝術會議與展覽會 派崔克·佛洛雷斯	264
藍蔭鼎於馬尼拉 鄭雯仙	282
● 形象的科技與發展： 媽祖於菲律賓	288
凱薩賽聖母(圖像) 派崔克·佛洛雷斯	290
凱薩賽聖母(奇蹟與結構體) 派崔克·佛洛雷斯	302
拉烏尼翁省聖費爾南多的隆天宮(圖像與建築) 派崔克·佛洛雷斯	306
南臺灣的媽祖廟 黃微芬	312
● 前衛的相位： 五月畫會在馬尼拉	318
五月畫集 蔣伯欣	320
盧茲畫廊和團結畫廊 派崔克·佛洛雷斯	346
● 作者簡介	354
● 致謝	355

● Exhibitions and Rites of Assembly and Accumulation	232
The First Exhibition of Non-Objective Art in Tagala Patrick Flores	235
Art in Tagala Patrick Flores	248
A Matter of Nomenclature Patrick Flores	253
First Southeast Asia Art Conference and Competition Patrick Flores	265
Ran In-Ting in Manila Cheng Wen-Hsien	283
● Technology and Development of Images: Mazu in the Philippines	288
Our Lady of Caysasay (Image) Patrick Flores	291
Our Lady of Caysasay (Miracle and Structure) Patrick Flores	303
Ma-Cho Temple, San Fernando, La Union (Image and Architecture) Patrick Flores	306
Mazu Temple in South Taiwan Huang Wei-Fen	312
● Phases of the Avant-Garde: The Fifth Moon Group in Manila	318
Catalogues of Exhibitions Chiang Po-Shin	320
Luz Gallery and Solidaridad Gallery Patrick Flores	347
● Author Biographies	354
● Acknowledgements	355

地域性的子午線

MERIDIANS

OF REGION

菲律賓和臺灣的
藝術史書寫與當代文化策展

WRITING ART HISTORY AND
CURATING CONTEMPORARY CULTURE
IN THE PHILIPPINES AND TAIWAN

地域性的子午線： 菲律賓和臺灣的 藝術史書寫與當代文化策展

文／派崔克·佛洛雷斯

本研究案進行之際，正值新冠肺炎疫情肆虐全球，而本案涉及的兩處地點，在對抗這個難以掌握又甚為頑強的病毒上，有著差異極大的經驗。菲律賓和臺灣在地理位置上相距不遠。而從地緣詩學(geopoetics)的角度來看，再加上由東南亞國家協會(Association of Southeast Asian Nations, 簡稱ASEAN)這個組織的劃定，菲國是被歸屬為東南亞諸國之一，但其實和這些國家的距離相較之下，菲律賓和臺灣接近許多。另一方面，被放在偉大傳統(Great Tradition)的東亞和超級強權的大中國的相關論述中討論，始終讓臺灣感到不安。面對由新冠肺炎帶來的全球緊急事態，讓我們認知到在一個重大傳染病侵襲下的大環境是何以易變與不定，也深刻感受到其引發的身理限制和心理焦慮，有鑒於此，學術研究必須轉換到另一種模式，即不追求完成，也不強求一定要有所結論。相反的，本研究案試圖將著力點放在一個更偏向不預設答案的、視情況而調整的取向，來探討菲臺兩地之間的關係，這樣的探索是由神經末梢激起或發出訊號，而神經末梢會將最初且但願持久的相連性繼續傳遞下去。在全球疫情肆虐時期針對此跨界研究所採用的方法，從一開始就設定以徵候閱讀法(symptomatic reading)來處理菲律賓和臺灣所在區域的生態學可能軌跡。這些軌跡和渠道可以說已經被疏通了，或是說卸下了它們的包袱或執念，預期在推測行為這個過程中，會將本研究帶向一系列問答的幹道。

在程序架構方面，本計畫從針灸學中取穴之精與準、行針之迅捷、療效之持久的原理中取經。針灸以針刺入人體穴位來調節經絡氣血的流向，以此大方向去思考，本研究案可以被看作某種「扎點」，對實體生命力穿流過的「結節」產生了微妙的刺激，使之恢復元氣，活絡身體。表面被刺穿到某一特定深度，和表面被刺的那一點希望被釋放或是透過顫動而變得敏感，這兩個現象之間會形成一種張力。這是本研究的展望：找到扎點，舒筋活絡，滋養元氣。

Meridians of Region: Writing Art History and Curating Contemporary Culture in the Philippines and Taiwan

by Patrick Flores

This research takes place in pandemic time between two sites that had contrasting experiences with an elusive and persistent virus. The Philippines and Taiwan are not geographically remote. In fact, the Philippines is closer to Taiwan than to the countries in the region of Southeast Asia to which it is made to belong geopoetically and largely through the regime of the Association of Southeast Asian Nations or the ASEAN. On the other hand, Taiwan continues to experience unease in being cited within the discourse of East Asia and an expansive China, which stands at once as a Great Tradition and a Superpower. In the face of a global emergency brought about by COVID-19, the idea of research necessarily shifts to a mode that does not aspire to completion or comply with the requirements of conclusiveness, cognizant of physical restrictions and mental disquiet brought about by an exceptionally fluid and uncertain climate of a remarkably transmissible disease. Rather, it tries to invest in a more open-ended and contingent exploration of relationships between the two locations, prompted or signaled by nerve endings which become relays of initial and hopefully lasting connectivities. Such an approach to a cross-border research in pandemic time presupposes at the outset a symptomatic reading of the possible trajectories of the ecology in which the Philippines and Taiwan inhabit. These trajectories and channels are cleared, so to speak, or relieved of their burdens or obsessions. They are anticipated to lead to a series of arteries of interlocution in the very conduct of speculation.

The project looks to acupuncture for inspiration as far as procedure is concerned, motivated by its delicacy and precision, the quickness with which it is executed and the lastingness of its effect. In acupuncture, needles prick certain points in the body to open up meridians or pathways of energy. In this broad scheme, research is imagined to be akin to puncture, a delicate provocation of nodes through which the vitality of an entity may pass, restore well-being, and enliven the body. There is a tension here between the penetration of the surface at a particular depth and the desire for that point in the surface to be released or be made sensitive through, for instance, trembling. This is the outlook of the research: to find points, dilate the meridians, and let a dynamic spirit pervade.

It is interesting to mention that while it was being introduced in the Philippines, acupuncture was viewed by the World Health Organization (WHO) in the context of a folk healing system and medical work in the rural areas. This is important to consider in light of the characterization of acupuncture as “traditional Chinese medicine,” which encounters in a locality another knowledge system of well-being and a mode of figuring out malady and vigor. According to a document from WHO’s Regional Office for the Western Pacific: “Among the practitioners or the so-called indigenous healers are the herbalists, the bone setters, the faith healers, and the *hilot* (traditional birth attendant). To many rural folks, traditional medicine is the principal source of health care. Even some urban residents turn to traditional medicine especially when they have tried western medicine and failed to get cured.”¹ The WHO traces the history of acupuncture in the Philippines in 1972 “when a group of lady physicians went to China on a cultural medical educational tour. They trained in acupuncture and when they returned, they developed a course and taught local and foreign doctors, in 1973. However, in 1975 the Professional Regulation Commission banned the practice of acupuncture except for research, hence the private practitioners lost interest. The ban was however lifted in 1983 and the Board of Medicine allowed the practice of acupuncture by properly trained physicians.”² That acupuncture was deemed local and non-western presents a feasible strategy of beginning this research from a place that foils the dominant culture or epistemology.

Austronesia

An important facet in this effort to posit a nexus between the Philippines and Taiwan is Austronesia. The project looks to Austronesia because it brings Taiwan and the Philippines together geographically and geopoetically, and in terms of a migration history and the social formations beyond the global wars, from the Pacific War, the Vietnam War, and the Cold War. The project also considers Austronesia as a framework that can offer a critical conversation with a kind of art history and curatorship which mainly proceeds from western and continental norms. The Austronesian perspective, broadly conceived, enables a more dispersed, archipelagic

值得說明的是，針灸被引入菲律賓那個時代，在世界衛生組織 (WHO) 的認定中，它是屬於民俗療法的一種，多半在農村地區實踐的醫療行為。一旦從針灸被當作「傳統中醫」這個基礎出發，就必須意識到它在當地會遇到另一種處理身心靈健康的知識體系，以及疾病和精力的療愈模式。根據世衛西太平洋區辦公室 (WHO’s Regional Office for the Western Pacific) 一份文件的陳述：「醫療從事者，即所謂的原住民治療師，包括了草藥醫生、接骨師、信仰治療師、助產士 (*hilot*)。對許多農村老百姓而言，傳統醫學是保健養生的頭號依靠。甚至有些都市人也會求助傳統醫療，尤其是當他們已經試過了西方醫學的治療但病情未見好轉。」¹ 世界衛生組織在1972年時針對針灸在菲律賓的歷史做了追蹤調查，「當時有一群女性醫師到中國執行一項文化醫學教育之旅，接受了針灸醫療的相關訓練。返菲後，隨即在1973年為當地和外籍醫生開辦一個教學課程。但在1975年時，專業監管委員會禁止研究之途以外的針灸治療，從此以後，私人從業者便失去對針灸的興趣。這項禁令在1983年被解除後，醫學委員會便允許受過正式訓練的醫師進行針灸治療」²。本研究案採用從一個打破主流文化或認識論的地方出發的策略做法，便是衍生自針灸被認為是本地的、非西方的概念。

南太平洋群島

在試圖推斷出菲律賓和臺灣之間的連結時，南太平洋群島 (簡稱南島) 是一個重要的因素。本計畫將南島提出討論，是因為它把菲律賓和臺灣串接在一起，這可從幾個層面來看，包括地理上、地緣詩學上，還有超越太平洋戰爭、越戰、冷戰等全球戰爭的移民史和社會形構方面。本計畫也將南島視為一個架構基礎，用它來帶出某種源於西方和歐洲大陸標準的藝術史和策展學的批判對話。南島觀點從廣義的角度來說，促成一個更分散的、群島的想像，並且透過關於冷戰的討論，和現代性及當代性如何潛移默化地影響此區的發展，將使這個想像有助於理解殖民和後殖民史，這本身也是一種現代性思維。本案的研究方式在一定程度上，是根據特定的形式或事件來進行比較，但也會盡量提出超越菲律賓和臺灣二元論的方法，以期超越印度洋、太平洋、南海這幾個環繞此區地理和自然歷史的水域，來觀測出其他地方的各種關係。

南島是一個地理的、生物的、文化的感覺中樞，而其語系更是極為出色的密碼系統，舉凡印尼、馬來西亞、菲律賓、馬達加斯加、臺灣、南越、柬埔寨、緬甸外海的丹老群島、中國南方的海南島、巴布亞新幾內亞、美拉尼西亞、玻里尼西亞、密克羅尼西亞等地，都被壟罩在它所建構的球體下。這個語系的概念形成是依循「系譜學」(phylogeny) 的脈絡，也就是以生命世界和基因庫的共源為其先決條件³。本研究著眼在南島地區和殖民主義 (例如菲律賓的基督教) 之間的接觸點，以及民間的、通俗的感受性的深度探討，這種感受性持續激發出新的方式，努力讓帶來文明並具生產力的「外來」，能一個接著一個與本土自產並具外延能力的「在地」相容共處。更具體來說，以菲律賓城鎮的奇蹟記事為框架去談存在這個「外來」與「在地」敘事體中的神祕性概念，是很吸引人的，而其中，天主教的形象在那些城鎮造成了人和地方的轉變：「一旦這些『奇蹟』出現在之前發生叛亂的地方，便很少或幾乎不會在同一個地方再出現一次起義。這些『奇蹟』的創造透過神祕性的加持，意味著那個特定的地帶由於神性的介入而變得神聖，未來在此區域出現的政治行為有可能會帶來無可挽救的傷害甚至死亡。」⁴

本研究另一主題的核心，則探討更廣泛的現代性論述範疇中圖像、藝術、展覽的裝配 (*assemblage*)，以及在國際與全球時代，此裝配在民族國家之

間和全球各地的流通。此處所指的圖像 (image) 不只是和「藝術」有關，也和漢斯·貝爾廷 (Hans Belting) 所說的「在藝術時代之前」的再現有關，後者談的是藝術作為一種被優先注意的觀想物件的優勢。

進入菲律賓和臺灣此一矩陣的「進(切)入點」(entry point) 網絡中的第三個主題，則是將著力點放在還存在的傳統，這讓本研究重新帶回到先前所提的南島，但這次是將種族和當代拉攏在一起，視為同一事態，而非相互隔絕的構成體，那樣一來會容易淪為身分認同或是全球化的工具。種族和當代的交界面展開一個理論框架的想像，此框架比較關注跨物種宇宙裡各式各樣感知形式和媒介的創意製作間活躍且密切的關係。

為了闡明論點，本研究案聚集了以下幾組想法與實踐中不同關係的例證——有些切合，有些稍微偏離：

藝術家與文化工作
典藏／機構作為素材實驗室
展覽作為集會與累積的儀式
前衛的相位

本研究案的素材包括圖像、書籍內頁、文件、大事記、圖解、訪談、媒體報導，和相關的散裝短期印刷品——透過它們按圖索驥，有可能會循線找到那些不被視為藝術、文化、歷史官方參考資料的原始出處。必須特別指出的是，雖然本計畫正視學術界在篩選知識和展示見解方面乃為極其重要的一環，但並不會予以特別尊崇的地位。更確切地說，執行本計畫的初衷，是為了要在從直覺出發的策展領域內流通，也就是說，計畫本身被設想為一個更靈活、更敏捷的素材母體——最重要的是，這個母體會產生變異。策展方向關注略為觸及的相鄰性，而非直接的關聯，或能夠自行實現的因果關係。計畫本身也會隨時注意素材的問題性及其經驗現象學的互相重疊。本計畫看重的是一種偏展演性的傾向，它會對壓力點、對傳輸的趨勢和線路保持敏銳度，並慎防在累積、匯集知識和技術訣竅方面流於操控。尚待磨練的技能和智能在於同情心和好奇心，並有可能會往團結和互為主體性 (intersubjectivity) 的方向發展。

藝術家

菲律賓藝術家洪救國和羅伯特·費羅 (Roberto Feleo) 所關注的方向，是那些無法被侷限在民族國家或國族認同的事物。在大眾文化或學術研究的脈絡裡提到洪救國的藝術時，他的華裔背景總是會被擺在很明顯的位置；而且把這個「華人性」與其創作中強烈的天主教圖像表現並置，更是意義別具。至於羅伯特·費羅，他的創作大抵落在現代主義藝術的範疇，同時也在征服前 (pre-conquest)⁵ 的神話檔案中尋找題材，讓身為菲律賓人的他，在文化主體性方面的研究得以持續下去。藝術家謹慎且大膽地嘗試建構不同的表現手法與影像語彙，且涉足了各種媒體和技術，此時這個以南島語系為主的檔案發揮了極大的作用。為了在展覽中呈現亞州特性或在藝術市場留名，洪救國和羅伯特·費羅利用各種方法來表現主體性，從它們身上浮現的菲—臺交會現象也因此受到強化。比方說，費羅曾被納入一項關於亞洲現代主義的計畫，洪救國的作品曾在臺北展出，而和他派別相近的臺灣藝術家李錫奇也曾在馬尼拉展出。

imagination that sheds light on colonial and post-colonial history through discussion of the Cold War and the implications of modernity and contemporaneity in shaping the region, which in itself is a modernist contemplation. The approach is partly comparative based on specific forms or events, but it endeavors as well to suggest ways to move beyond the binarism of the Philippines and Taiwan to foresee other relations elsewhere through the three bodies of water surrounding these geographies and natural histories: the Indian Ocean, the Pacific, and the South China Sea.

Austronesia is a geographical, biological, and a cultural sensorium. Language is a prominent cipher that encompasses a sphere to include Indonesia, Malaysia, the Philippines, Madagascar, Taiwan, South Vietnam, Cambodia, the Mergui Archipelago off the coast of Myanmar, the Hainan Islands in Southern China, Papua New Guinea, Melanesia, Polynesia, and Micronesia. It is conceived of within a “phylogenetic” context that presupposes common sources in the lifeworld and the gene pool.³ Of interest to this research is the point of contact between an Austronesian context and colonialism, such as Christianity in the Philippines, and the elaboration of a folk or popular sensibility that has inventively struggled to co-locate the, by turns, civilizing and generative “foreign” within the homegrown and extensive “local.” More specifically, the concept of the mystical in this production of the foreign and the local is intriguing in the history of miracles in Philippine towns in which the image of a Catholic religion leads to conversion both of the person and of the place: “Once these ‘miracles’ occurred in the locality of the previous rebellion, one seldom or never finds another uprising occurring in that specific locality. By invoking the mystical, the creation of these ‘miracles’ denoted that the specific vicinity had become sacred due to divine intervention and that future political action in that area might bring forth irreparable harm or even death.”⁴

The other rubric in this research revolves around the concerns of the assemblage of image, art, and exhibition within the broader discourses of modernity and its exchanges between nation-states and across the globe in the international and the global era. Image here does not only pertain to “art,” but to the representation “before the era of art,” as Hans Belting would put it, which is arrayed alongside the ascendancy of art as a privileged object of contemplation.

The third node in this network of entry points into the matrix of the Philippines and Taiwan focuses on the living tradition, which loops the research back to Austronesia but this time bringing together the ethnic and the contemporary as a conjuncture, and not as isolated formations that become prone to the instrumentalization of either identity or globalization. The interface of the ethnic and the contemporary begins to picture a theoretical framework that is more attentive to the animated affinities between creative productions across the expanse of sensible forms and agencies within an inter-species universe.

圖像

於此必須特別強調的是，儘管費羅的作品讓神話有了視覺形式，但創造性的形式並不能挾「藝術」之名就被簡單帶過。對於圖像本身，及其在民俗和大眾文化，甚至在用現代主義建構的「宗教藝術」中的流通與傳播，都必須予以相當的重視。本研究案中，華人信仰中的媽祖和菲律賓的凱薩賽聖母 (Our Lady of Caysasy) 的相互影響無疑極具關鍵性，因為它闡明了圖像建構和圖像傳播這兩種形式之間的交流。學術性的研究顯示這兩者之間有一些相似性，而且就像菲律賓拉烏尼翁省的聖費爾南多的媽祖廟，和臺灣供奉媽祖的眾多廟宇所示，對祂們的信奉已經跨越了華人和菲律賓人的民族身分藩籬。

機構

圖像透過收藏和各種匯集的方式，如檔案室、圖書館、駐村等，在經過一段時間的積累後，便會成為一種機構式的存在物。本計畫以 (菲律賓卡加延市的) 黃金博物館 (Museo de Oro)，和 (總部設於美國的) 暑期語言學院 (the Summer Institute of Linguistics，簡稱SIL) 的成立，來探討這個邏輯和趨勢。機構生命 (institutional life) 的分析與本研究案的設計有密切的關係，但只有當在機構裡發生作用的媒介也是敘事的一部分，這個設計才會有意義。就這方面來說，民間傳說和編織者的故事是不可或缺的。

展覽

菲律賓的藝術現代性受到在地焦慮感的影響。就此而言，藝評家身兼收藏家的奧雷利歐·阿爾維洛 (Aurelio Alvero) 如何透過重新思考「非具象」這個詞彙，以及用「他加祿」(Tagala) 來代替國家及民族國家 (即菲律賓) 的稱呼來面對抽象和認同的問題，是個典型的例證。阿爾維洛所採取的這個策略，說明了擺脫在地與國際，或抽象性與本土論這類非此即彼觀點的重要性。隨著對自我意識的渴望，這兩者是可以相互轉換的。這個例證的重點在於，為了取代菲律賓這個稱呼，阿爾維洛在他加祿一詞上投注了許多心力——他加祿成為探討差異性之必要的文化論述和文化政治學。此處必須特別提出的是，展覽作為場域和手段，對於讓他加祿與藝術世界產生聯想起了關鍵性的作用，如同「他加祿第一屆非具象藝術展」(The First Exhibition of Non-Objective Art in Tagala) 專題展所揭示。1957年舉辦的「第一屆東南亞藝術會議與展覽會」(The First Southeast Asia Art Conference and Competition) 也堪稱意義非凡，因為它讓美國和此區域的藝術家——如中國的張善孖及臺灣的藍蔭鼎——齊聚一堂，並在展覽畫冊以「具時代性的華人繪畫」來描述這些來自大使陳之邁私人收藏的借展品。

交流

最後，從菲律賓和臺灣之間的展覽交流，可以清楚勾勒出亞洲地區的現代主義運動。1967年在馬尼拉兩處空間展出五月畫會的作品，見證了藝術界的互動，和他們對現代主義和前衛派的闡述。也呼應了洪救國對「東方」的思索。余光中論及1964年的「五月畫展」時提出了「靈視主義」(clairvoyanicism) 的概念，並寫道：「『靈視主義』是巡禮過西方現代畫後回到東方古典傳統……它是在幾何的抽象主義和抽象的表現主義之外……我

To crystallize the propositions of this research, it constellates instances of relations, some direct, others tangential, within the following sets of ideas and practices:

Artists and the Work of Culture
Collections/Institutions as Material Laboratories
Exhibitions as Rites of Assembly and Accumulation
Phases of the Avant-Garde

The materials of the research include images, pages from books, documents, memorabilia, diagrams, interviews, journalistic accounts, and related ephemera that may lead to sources not conventionally regarded as official references for art, culture, and history. It must be noted that while this project acknowledges scholarship as an essential part of sifting knowledge and staging its insight, it does not privilege it. It is rather made to circulate within an ambit that is intuited curatorially, that is, envisioned as a more nimble and agile, and most importantly, mutating matrix of materials. A curatorial direction is interested in tangential proximities rather than in direct associations or self-fulfilling causalities. It is alert to the imbrication of the problematic of the material and the phenomenology of its experience. It values a more performative disposition that is sensitive to pressure points, to currents and lines of transmission, and is wary of too much engineering in amassing and consolidating knowledge and know-how. The skill or intelligence to be sharpened lies in sympathy and curiosity, which may move towards solidarity and inter-subjectivity.

Artist

Ang Kiukok and Roberto Feleo are Philippine artists who incline towards something that cannot be confined to the nation-state or national identity. Kiukok's Chinese heritage is always foregrounded in popular and academic accounts of his art; and it is instructive how this Chinese-ness is juxtaposed with the Catholic imagery that is very much part of his repertoire. For his part, Feleo, while working within the modernist art system, looks to a pre-conquest archive of mythology to sustain his investigation into his cultural subjectivity as a Filipino. This archive is significantly Austronesian and has informed the artist's foray into various media and techniques in his meticulous and wondrous attempt to build up a different vocabulary of facture and image. The Philippines-Taiwan crossroad emerging from Ang Kiukok and Roberto Feleo is enhanced by the various ways by which their subjectivities are registered in exhibitions to represent Asia and to make a mark in the art market. Feleo, for instance, was included in a project on Asian modernism and Kiukok had exhibitions in Taipei. An artist from Taiwan, Lee Shi-Chi who was in the circle of Kiukok, also exhibited in Manila.

們理想的作品，是永恆的結晶，不是瞬間的爆發……我們堂堂地生活在此地，此地便是中國，便是東方，便是全世界。」⁶

對於拒絕傳統包袱轉而投入抽象語彙的在地藝術家們而言，六〇年代的臺灣是個實驗氛圍蓬勃發展的年代。這類團體之一的五月畫會當時已在馬尼拉一些引領風潮和文化界有力人士經營的空間舉辦畫展。絕對信仰抽象主義的視覺藝術家阿圖羅·盧茲 (Arturo Luz)，和描寫千奇百怪的菲律賓社會萬象的作家F·西奧尼爾·何塞 (F. Sionil Jose) 前後在馬尼拉開畫廊：前者是在1960年成立盧茲畫廊，後者的團結畫廊 (Solidaridad Gallery) 則是在1967年開張。如白萩談及1968年處於現代藝術門檻的華人藝術家時寫道：「……他們也是一群被外國的畫家，以『新』刺痛得流血……的人。」⁷

為了處在刺激和啟發的狀態，本研究嘗試找到「刺痛」和「被刺痛」的條件，它會暴露出神經的弱點、神經和大氣的接觸、和無數力量的介質。就好像在挖掘活力的源泉。此計畫發生在菲律賓與臺灣的初期合作階段，虛心地為往後的跨文化與跨領域工作提出一個框架，這個框架要面對大量的素材和附隨的紀錄，並且能理解其重要性的真義。這個真義讓思考、感受、行動的能量噴發，讓學術的和策展的運行如舞蹈般順暢，使這兩造觀點都能從知識面的強度和想像面的靈巧中有所收穫，自然而然，第三個契機 (moment) 的創造也會加入這支舞，而在這個第三個契機中，型態／情態 (modality) 的基礎不再是批判和肯定的二元性，而是從內部發生的種種重建。

- 1 西太平洋區辦公室036，《菲律賓衛生署之傳統醫學狀況》技術報告，馬尼拉：世衛西太平洋區辦公室，1985年，頁1。https://iris.wpro.who.int/handle/10665.1/6616 (點閱日期2021年4月15日)。
- 2 同前註，頁3。
- 3 參考Bellwood, Peter, James J. Fox, and Darrell Tyron, 〈歷史中的南島：共通的起源和多種轉變〉，《南島：歷史性比較觀點》，坎培拉：澳洲國立大學出版，2006年，頁1-16。
- 4 Yengoyan, Aram A., 〈基督教和南島的轉變：菲律賓和太平洋地區的教堂、政治和文化〉，《南島：歷史性比較觀點》，坎培拉：澳洲國立大學出版，2006年，頁351-364。
- 5 譯註：pre-conquest：在菲律賓的藝術史中，「征服前」是指首批移民者進入菲律賓之前的藝術。就風格來說則是指原住民風，若是放在文化領域的範疇，則會用「殖民前」來指稱。
- 6 余光中，〈從靈視主義出發〉，《五月畫集》，臺北市：文星書店，1964年，未編頁碼。
- 7 廖春鈴、余思穎、方美晶，〈六〇年代臺灣美術的前衛精神〉，《前衛：六〇年代臺灣美術發展》，臺北市：臺北市立美術館，2003年，頁11。
譯註：此句中文原文為：「如果因他們的『新』刺痛了你，你不妨生氣否定他們的藝術，但千萬懇求你，不要否定他們的人，他們的理想。因為他們也是一群被外國的畫家，以『新』刺痛得流血，跳起來，而又坐下來畫的人。」

Image

With the translation of mythology into visual form in the work of Feleo, it is important to stress that creative form cannot be reduced to or explained away by “art.” There must be adequate attention to the image and its circulation in folk and popular culture, and even in the modernist construction of “religious art.” In this research, the interaction between the images of Mazu from China and Our Lady of Caysasay from the Philippines proves pivotal because it clarifies the traffic between two forms of image construction and image dissemination. Scholarship posits resemblances between them, and devotion has cut across both Chinese and Philippine identifications as seen in the Mazu Temple in San Fernando, La Union in the Philippines and the temples dedicated to Mazu in Taiwan.

Institution

The accretion of images in the course of time assumes institutional form through collections and situations of gathering, like archives, libraries, and residencies. This project speaks to this logic and tendency in the formation of Museo de Oro and the Summer Institute of Linguistics. The analysis of institutional life is germane to the design of this research, but it only makes sense if the agencies at work within the institution are part of the narrative. In this respect, folklore and the story of weavers become indispensable.

Exhibition

The modernity of art in the Philippines was subjected to the anxieties of locality. An exemplary gesture in this regard is how the critic and collector Aurelio Alvero viewed the question of abstraction and identity through a reconsideration of the term “non-objective” and the alternative to the appellation of the country and nation-state, which is the Philippines, in the form of Tagala. Such a maneuver by Alvero demonstrates the importance of overcoming the binary between the local and the international, or abstraction and nativism. Both can be mutually transformed in response to the desire for self-consciousness. Central in this case is how Alvero invests in the term Tagala to replace the Philippines. Tagala becomes a cultural discourse and a cultural politics that address the need for distinction. It must be stated that the exhibition as a space and a device played a critical role in marking Tagala as an art world, which the monograph *The First Exhibition of Non-Objective Art in Tagala* unravels. The *First Southeast Asia Art Conference and Competition* in 1957 was also seminal as it gathered artists from the region and the United States, including Chang Shang-tse from China and Ran In-ting from Taiwan. Their works are described in the catalogue as “contemporary Chinese paintings” and came from the private collection of Ambassador Chen Chih-mai, loaned for the exhibition.

Exchange

Finally, the movement of modernism within Asia can be articulated through the exchange of exhibitions between the Philippines and Taiwan. The presentation of the works of The Fifth Moon Group in two spaces in Manila in 1967 testifies to the interaction between art worlds and their articulations of modernism and the avant-garde. It also resonates with Ang Kiukok's rumination on the "Oriental." Yu Kwang-Chung, writing on the Fifth Moon exhibition in 1964, stages the term "clairvoyanicism." According to him, "it tries to continue the Chinese tradition on its return to the Orient...It is neither geometric abstractionism nor abstract expressionism... Our ideal work is not a momentary outburst, but an eternal crystallization...So long as we live here...here is the Orient, here is the whole world."⁵

The 1960s in Taiwan was a climate of experimentation among artists who turned against the grain of tradition and explored the language of abstraction. Fifth Moon was one of these coteries, and it exhibited in Manila in the spaces of influential taste-makers and cultural figures. Arturo Luz, the visual artist of abstract persuasion, and F. Sionil Jose, the writer of sprawling Philippine social sagas, set up galleries in Manila. Luz founded Luz Gallery in 1960 and Jose opened Solidaridad Gallery in 1967. As Pai Chiu describes the Chinese artists at the threshold of the contemporary in 1968: "They have been pricked to the point of bleeding by the newness of foreign painters."⁶

This research seeks to pursue the condition of "pricking" and being "pricked" as a condition of provocation and inspiration. It reveals the vulnerability of the nerves, their exposure to the atmosphere and the agencies of myriad forces. It is akin to tapping the vein of a well-spring of liveliness. Located within an incipient collaboration between the Philippines and Taiwan, the project modestly proposes a framework for future inter-cultural and transdisciplinary efforts that confronts the swarm of material and their attendant registers and appreciates the nature of their materiality. It is this nature that excites thinking, feeling, and making. It choreographs the movements of the academic and the curatorial so that both attitudes gain from both intellectual intensity and imaginative alacrity, and inevitably, of creating a third moment in which a modality no longer rests on the duality between critique and affirmation but rather on the many reconstructions from within.

- 1 Regional Committee for the Western Pacific, 036. 1985. *Status of traditional medicine in the Philippine ministry of health*. Technical Report, Manila: WHO Regional Office for the Western Pacific, 1. Accessed April 15, 2021. <https://iris.wpro.who.int/handle/10665.1/6616>.
- 2 Regional Committee for the Western Pacific, 3.
- 3 See Bellwood, Peter, James J. Fox, and Darrell Tryon. 2006. "The Austronesians in History: Common Origins and Diverse Transformations." In *The Austronesians: Historical and Comparative Perspectives*, 1-16. Canberra: Australian National University Press.
- 4 Yengoyan, Aram A. 2006. "Christianity and Austronesian Transformations: Church, Polity and Culture in the Philippines and the Pacific." In *The Austronesians: Historical and Comparative Perspectives*, by Peter Bellwood, James J. Fox and Darrell Tryon, 351-364. Canberra: ANU Press.
- 5 Kwang-chung, Yu. 1964. "On From Clairvoyanicism." In *Five Chinese Painters: Fifth Moon Exhibition*, n.p.. Taipei: The Book World Co.
- 6 Liao, Tsun-Ling, Sharleen Yu, and Mei-Ching Fang. 2003. "The Avant- Garde Spirit: Taiwanese Art in the 1960s: Foreword." In *The Experimental Sixties: Avant-Garde Art in Taiwan*, 12. Taipei: Taipei Fine Arts Museum.

初探臺灣與菲律賓的藝術交流： 臺灣方面的視角

文／蔣伯欣

此次計畫，是從兩個地理上最近，認識卻很遙遠的海洋國家美術來著眼。臺灣美術長期被視為中國美術史晚近的一個階段，1980年代隨著政治解嚴，才出現不同於大陸史觀的海洋史觀，藝術界開始從地緣關係與全球視角，重新認知「美術」的發展歷程。1990年代起，伴隨著後殖民論述的興起，逐漸產生亞洲美術史及當代藝術的對話，然而，無論是學院或美術館，臺灣對於個別國家的現代美術史仍極為陌生，也限制了與周邊國家合作對話的可能性。

基於這個知識論的困境，也基於長期以來缺乏亞洲當代藝術的區域歷史性研究，我們分別從幾個可能的視角切入，嘗試探究臺灣與菲律賓之間可能的連結。包括：旅行、教學、信仰、展覽等。從廣義的視覺文化來看，西方探險家留下的攝影圖像，就是旅行於中國福建與廣東、臺灣到菲律賓，乃至於東南亞一帶的產物，他們所攝的甲仙、打狗（今天的高雄），與東南亞各地，都是整個旅程的一部分。

一、福建廈門的南方連帶

從二十世紀美術的發展來看，臺灣與菲律賓的交會，可能比我們想像的更早。長久以來，由於臺灣受日本殖民下現代美術的影響，普遍認為明治維新後的日本，是亞洲最早文明開化，吸收西方現代性與現代美術並直接影響東北亞的國家。然而，更早受西班牙殖民統治的菲律賓，實為接受歐洲美術的先進國，擁有更悠久的歷史與實績，卻少有人關注。事實上，當時在亞洲的學習現代美術者除了留學日本，菲律賓也是另一個選項。菲律賓的畫家或雕刻家，至遲在1920年代，便已受聘於創校於1923年的廈門美術學校。

A Preliminary Exploration of Artistic Exchange Between Taiwan and the Philippines: The Taiwan Perspective

by Chiang Po-Shin

The focus of the current project begins with two maritime countries that are closest to each other geographically, but which remain worlds apart in mutual understanding. Taiwanese art has long been regarded as a recent stage of Chinese art. With the lifting of political restrictions in the 1980s, a maritime historical view diverging from the continental historical view came to the fore; and the art world gained a renewed understanding of the developmental history of art through geographical relationships and global perspectives. With the rise of the post-colonial discourse in the 1990s, a dialogue on Asian art history and contemporary art has gradually emerged. However, whether in academia or in museums, Taiwan remains unfamiliar with the contemporary art history of individual nations, which limits the possibilities of collaborative dialogue with neighboring countries.

Based on this epistemological dilemma, and due to the long-term absence of research on the regional history of Asian contemporary art, we will attempt to explore the possible links between Taiwan and the Philippines from several possible perspectives as points of entry, including travel, education, religious beliefs, exhibitions, and so on. Speaking broadly from the perspective of visual culture, photographic images left by explorers from the West are the product of travels from Fujian and Guangdong in China, from Taiwan to the Philippines, and further afield to Southeast Asian regions. Photographs taken by them in the Jiasian district and in Ta-kau (historical name for Kaohsiung), and various locations around Southeast Asia are all part of that journey.

I. The Southern Belt of Xiamen, Fujian

From the perspective of twentieth century artistic development, the encounter between Taiwan and the Philippines may have been earlier than imagined. Influenced by contemporary art under Japanese colonialism, it was generally thought in Taiwan that Japan after the Meiji Restoration was the first civilized country in Asia to absorb Western modernism and modern art, and to have direct influence over Northeast Asia. However, little attention has been given to the Philippines which, under Spanish colonial rule, was exposed to European art much earlier and was more advanced in its history and achievements. In addition to studying abroad in Japan, the Philippines had been an option for studying modern art in Asia. As early as the 1920s, Filipino artists and sculptors were offered positions at the Xiamen Academy of Fine Art, which was established in 1923.

As noted in the *Commemorative Journal on the 10th Anniversary of the Xiamen College of Art* (1933), it was an alumnus of the University of the Philippines College of Fine Arts, Huang Suibi, who first founded the Jenlu Art Studio in Xiamen, with aims to teach Western painting. Due to the rapid growth in the number of students, he saw a need for a specialized school—a view shared by artist Yang Qingtang, who had recently returned from his studies in the Philippines. Jenlu Art Studio served as their headquarters as they laid out plans for the Xiamen Art Academy, which was officially established and opened in September 1923. Huang Suibi served as the principal; Yang Qingtang served as the director; and Dutch sculptor Hyrathia Carvalho (fig.1), who trained at the University of the Philippines Sculpture Department, was hired as the dean of the academy's Sculpture Department. Renowned artist Lim Hak-Tai, who later founded the Nanyang Academy of Fine Arts in Singapore, was recruited as director of the Art Theory Department, and Zhou Bichu who returned from studies in France was appointed director of the Western Painting Department. Although this was a small-scale private school, it was a remarkably unique context to have brought together alumni from the University of the Philippines as the core team in the system.¹

In addition to the Philippines, the Xiamen Academy of Fine Arts also has deep ties to Taiwan. One of the early directors included the Taiwan-born physician Weng Chun-ming, who resided and practiced in Xiamen. Weng was a major contributor and had donated funds to expand the campus. In 1930, the school was renamed Xiamen College of Fine Arts, and in 1934, the Taiwanese artist K.K. Lim, who grew up in Gulangyu, was recruited upon his return from the Haute Ecole d'art et de design de Genève in Switzerland, and took over as the school's principal in 1936. He in turn recruited the Japan-trained Taiwanese artist Chang Wan-Chuan, whose students included artist Hsieh Kuo-yung of Tainan, and Chuang Shu of Kaohsiung. The academic circles of Xiamen College of Fine Arts connected Taiwan and the Philippines, forming a uniquely Southern artistic context.

根據《廈門美術專門學校十週年紀念刊》(1933)的記載，源自菲律賓大學美術科畢業的黃燧弼，在廈門設置「真盧畫室」教授西洋畫。有感於學畫人數日多，覺得有必要設立專門學校，此時，同為留學菲律賓歸國的畫家楊廣堂，亦有感於此，於是兩人便以真盧畫室為籌備處，於1923年九月創設廈門美術學校並開幕。以黃燧弼為校長，楊廣堂任董事，聘請畢業於菲律賓大學雕刻系的荷蘭籍藝術家葛默如女士 (Hyrathia Carvalho) 為雕刻系主任【圖1】，後來到新加坡創辦南洋美術專刊學校的著名畫家林學大為理論系主任，留法歸國的周碧初為西洋畫主任。雖然是小型的私立學校，但匯集了以菲律賓大學畢業生為基本班底的美術系統，為相當特殊的脈絡。¹

除了菲律賓，廈門美術學校亦與臺灣的淵源頗深，初期的董事之一包括居住在廈門行醫、生於臺灣的醫師翁俊明，他出力甚多，甚至出資擴充校地。1930年，該校先改名為「廈門美術專門學校」，1934年，在鼓浪嶼長大、自瑞士日內瓦美術學院畢業返國的臺灣畫家林克恭 (K. K. Lim) 獲聘，並於1936年接任校長。他也延聘了留日的臺灣畫家張萬傳，學生包括臺南畫家謝國鏞、高雄畫家莊索等人，廈門美專的學習圈，連結了臺灣與菲律賓之間，形成頗具特色的南方美術脈絡。



圖1
Fig. 1

二、民俗圖像

二次大戰前，臺灣與菲律賓之間，還共享著一個共同源起、卻又相異的發展：媽祖。這個來自中國南方的女性神祇，由於早期移民不易，為保旅途平安，媽祖海上聖母的稱號，被渡海移民到臺灣與東南亞各地的信眾廣為信仰。固然可溯其源頭，從進香遶境等民俗活動來論述其祭祀圈與流傳演變，不過在臺灣與菲律賓都經歷了殖民經驗下，媽祖的角色，卻因殖民者的視線不同，而產生完全迥異於原初的脈絡。1934年，作家西川滿(1908-1999)在臺北自宅，開設媽祖書房，製作限定本的期刊《媽祖》，隔年(1935)，並發行個人第一本詩集《媽祖祭》【圖2】，其內容卻不是探討宗教信仰，而是蘊含著殖民者的特殊眼光。



圖2
Fig. 2

西川滿是在殖民地臺灣出生的日本人，年少時經常流連於臺南府城與民間廟宇，在南方氛圍下成長。後返回東京，入早稻田大學法文系就讀，深受近代浪漫主義文學影響。畢業後他回到臺灣，便發展出結合浪漫主義與民俗趣味的詩作與小說，1935年，西川滿也與畫家立石鐵臣、宮田彌太郎等人發起「創作版畫會」，日後其文學出版作品多由宮田彌太郎裝幀。他們合作的《媽祖》發行至1938年共16冊，每冊發行300本，皆以宣紙印刷，時而穿插民間祭祀燒用的金銀紙作為裝飾。西川滿的文風綺麗，多從臺灣民間傳說取材，媽祖便是他筆下的重要創作母題之一。在他的筆下，媽祖廟的祭典經常充滿了異國色彩，媽祖也被他稱為「艷婆」²，難以跳脫殖民者情調的視線。

而在西班牙殖民下的菲律賓，媽祖圖像曾經一度被禁止崇拜，南渡的華人移民利用天主教的女神形象作為代替媽祖的祭祀，因而在此一偷渡／置換模式下，產生了全然不同的崇拜語境。而另一方面，民俗圖像也成為戰爭期

II. Folk Images

Prior to the Second World War, Taiwan and the Philippines shared a common point of origin that subsequently diverged in development: Mazu. With origins in Southern China, the female deity Mazu, known as “the Madonna of the Seas,” was brought by migrants in that era to bless them on dangerous migratory journeys, and gained devotees throughout Taiwan and across Southeast Asia. A discussion on the spread and evolution of Mazuism could begin by tracing the origins from folk activities such as incense offerings and pilgrimages; however, although the migrant experience is common to both Taiwan and the Philippines, the role of Mazu produced contexts that diverged entirely from its origin due to the disparate perspectives of the colonists. In 1934, the author Mitsuru Nishikawa (1908-1999) founded the Masoshobō Publishing House at his private residence and distributed limited editions of the periodical *Mazu* (*Maso* 媽祖). In the following year (1935), he published his first poetry anthology, *Mazu Festival* (*Masosai: shishū* 媽祖祭:詩集, fig.2), the content of which was not an exploration of religious beliefs, but embodied a point of view specific to the colonists.

Mitsuru Nishikawa was a Taiwan-born Japanese. Growing up in the atmosphere of the south, he often wandered around Tainan City and folk temples in his youth. Upon returning to Tokyo, he entered the Department of French at Waseda University where he was profoundly influenced by modernist romantic literature. He returned to Taiwan after graduation and began to develop poetry and novels that amalgamated romanticism with folk interest. In 1935, Nishikawa joined artists Tateishi Tetsuomi and Yataro Miyata in establishing the Creative Printmaking Association. Yataro Miyata illustrated many of Nishikawa's literary works in the years that followed. Their collaboration on the *Mazu* magazine continued until 1938, for a total of 16 issues; with 300 copies printed for each issue. These were published on rice paper, sometimes with ceremonial gold- and silver-foiled paper as decorative inserts. Tateishi Tetsuomi's literary style was vibrant, and often drew from Taiwanese folklore. Mazu was among his key creative motifs. Under his pen, the ceremonial rituals at Mazu temples are imbued with exotic local color, and he often referred to Mazu as the “Dazzling Matron”—the colonist's sentimental point of view is impossible to ignore.²

The worship of Mazu's image was once forbidden under Spanish colonial rule in the Philippines. Chinese migrants to the South substituted images of the Catholic Madonna as their object of worship. In this act of smuggling/replacement, a completely different context of worship was produced. Meanwhile, folkloric imagery became mass publications that captured the focus of Taiwanese artists during the war. During the Pacific War of the 1940s when Taiwan was at the center of the Greater East Asia Co-Prosperity Sphere as the base for Southern Expansion, artists found abstract elements from folkloric images from which artistic viewpoints unique to the prevailing times emerged. Examples of these were publi-

臺灣藝術家投注文化目光的大眾刊物，1940年代太平洋戰爭下的臺灣，作為大東亞共榮圈中心的南進基地時，畫家顏水龍、立石鐵臣與《民俗臺灣》、莊世和與《臺灣藝術》，畫家們從民俗圖像中發現抽象元素，發展出具有時局特色的藝術觀。其中，又以來自屏東（臺灣南部與菲律賓最接近的縣）的莊世和，具有關鍵性的影響。

三、南方抽象

1939年赴日本東京美術工藝學院學習，使莊世和接觸到包浩斯，以及前衛畫家福澤一郎的超現實主義、長谷川三郎的抽象藝術觀。二戰期間的日本，急速吸收美國的現代藝術，對於「抽象」的概念，也從長谷川三郎與日裔美籍藝術家野口勇的交流，促成日本融合了自身傳統與美國建構的抽象藝術觀。承襲此種現代主義系譜的莊世和，也在戰後發展出以廟宇為題的抽象繪畫，並透過他的教學與展覽實踐，參與了1950年代前期的新藝術運動，並在此時主要的官方展覽之一：「自由中國美術展」與創辦人何鐵華，共同建構了戰後初期臺灣的抽象藝術。

自由中國美展結束之後，莊世和仍透過書寫評論、組織畫會，繼續影響了南部的青年藝術家，例如，他和曾培堯等人創辦的自由美術協會，聚合了帶有共同興趣的藝術家。其中，曾培堯的作品即從野獸派出發，發展為結合民間藝術的抽象畫風。晚近出土的史料顯示，此種探討生命狀態的畫風轉向，極可能與他在白色恐怖時期受難的兄弟有關，感嘆生命的早逝在戒嚴時期下無所安頓，轉而從民俗信仰中尋求心靈寄託。我們也可以發現，與出生自中國大陸、戰後來臺的畫家不同，出生臺灣、於戰後成長的世代抽象畫家，多有自民俗廟宇取材的傾向。

戰後抽象藝術的另一波主流，則是1956年成立的東方畫會，該畫會與1957年成立的五月畫會（同一年東方畫會首展）、1958年成立的現代版畫會等，共同推動了戰後現代藝術運動。年輕畫家們透過爭取國立歷史博物館執行的巴西聖保羅雙年展徵選參展，獲得「國際」入選與獲獎的認可，逐漸形成以「新派繪畫」為趨勢的風潮。³這些畫會的成立者，多為年輕的學生、軍人與教師，與當時掌握官方資源的師大、政工幹校等學院體系，以及全省美展、美國新聞處、史博館等展覽機構及其主事者，仍有一個世代的差距。1960年代中期以前的冷戰初期，臺灣政府的國際藝術交流採人與作品分開處理的方式：由於出國機會少，多邀請國內資深畫家出訪，而為了爭取國際獎項、與中華人民共和國競爭代表權，形成逐漸以青年畫家作品為主的交流方式。

從這個角度來看，1957年，藍蔭鼎代表臺灣參加在菲律賓舉辦的「第一屆東南亞藝術會議與展覽會」，即為相同外交政策下的產物。此一活動的正式名稱為：The First Southeast Asia Art Conference and Competition，由菲律賓全國美術協會（The Art Association of the Philippines, AAP）主辦。藍蔭鼎為接受新美術訓練的本省籍第一代畫家，深得臺灣近代洋畫啟蒙者石川欽一郎的賞識，他和石川相同，皆以水彩作為主要創作風格獲得官展肯定，並以公學校的基礎學歷，獲得石川的推薦，取得許多具留學經驗的同輩畫家難以獲得的教師職位，表現甚為特殊。戰後，藍蔭鼎出任《豐年》主編，此一期刊以美術編輯向農民宣導農業政策，為美國援助經費所成立的農村復興委員會所發行，可以

cations such as Yen Shui-long and Mitsuru Nishikawa with *Taiwanese Folk Customs (Minzoku Taiwan 民俗臺灣)* magazine; as well as Chuang Shih-ho and the *Taiwan Art (Taiwan Geijutsu 臺灣藝術)* magazine. The most influential among these artists was Chuang Shih-ho, who hailed from Pingtung (the county in Southern Taiwan closest to the Philippines.)

III. Southern Abstraction

While furthering his studies at Japan's Tokyo University of the Arts (Tokyo Geijutsu Daigaku) in 1939, Chuang Shih-ho encountered the Bauhaus movement, the avant-garde surrealist Ichiro Fukuzawa, and the abstract art of Saburo Hasegawa. During the Second World War, Japan rapidly absorbed American modern art, and concepts on abstractism were catalyzed by exchanges between Saburo Hasegawa and the Japanese-American artist Isamu Noguchi, contributing to Japan's fusion of its own traditions with American constructs of abstract art perspectives. After the war, as heir to this modernist genealogy, Chuang Shih-ho also developed abstract works around the theme of temples, and participated in the new art movement of the early 1950s by teaching and through exhibition practice. By organizing one of the most important official exhibitions of this period, the *Free China Arts Exhibition*, Chuang and exhibition founder Hou Tieh-Hua constructed Taiwan's abstract art in the early post-war period.

After the *Free China Art Exhibition*, Chuang Shih-ho continued to influence young artists in southern Taiwan through his critical writings and organization of painting associations. For instance, he joined Tseng Pei-yao and others to found the Free Art Association, which brought together artists with common interests. Among them, Tseng Pei-yao's work began from fauvism as a point of departure to develop into abstract paintings combined with folk art. Recently uncovered historical records suggest that his stylistic shifts exploring states of life were likely related to his response to cohorts being victimized during the White Terror period, as lament for the displacement and young lives lost under martial law, and in search for spiritual sustenance by turning to folk beliefs. Differences could also be discerned between artists born in mainland China who arrived in Taiwan after the war, and the generation of artists who were born in Taiwan and grew up after the war—many of whom tended towards inspiration from folk temples.

Another key postwar current was the Ton-Fan Painting Association established in 1956, along with the Fifth Moon Group founded in 1957 (the same year the Ton-Fan Painting Association held its inaugural exhibition), the Modern Printmaking Association established in 1958, and so on, that propelled the postwar modern art movement. Young artists vied to participate in the São Paulo Art Biennial in a call for works held by the National Museum of History, and many went on to receive recognition for international selections and awards, gradually forming a "new painting" trend.³ The founders of these art societies were mainly young students, members

說，即使在不同政權下，藍蔭鼎都能超越一畫家的身份，發揮才能到更廣泛的領域。他將自己的《群鴨》一作，獻畫給菲律賓總統【圖3】，應為韓戰後臺灣政府進行的一連串鞏固東南亞邦交的行動之一，其他還包括參加泰國國慶博覽會、越南西貢美術展覽會等。而同一年，也是五月畫會成立展出的年份。



圖3
Fig. 3

五月畫會成立初期，原是師範大學美術系畢業生的作品發表展，最初會員們主張以「全盤西化」，盡快追上西方的抽象藝術，從畫會之譯名可見——先是仿照法國「五月沙龍」(Salon de Mai) 來命名，後因轉為中西合璧而改名為：The Fifth Moon Group)。他們嚴厲批判前輩藝術家的保守，也積極爭取「國際化」的機會。除了官方主辦的交流展覽外，畫會首度朝向國際進軍，也是從地理上最接近的東南亞——「香港國際藝術沙龍展」作為起點【圖4】，分別有多位畫家入選、獲獎與展出，也促成香港重要畫家呂壽琨、王無邪的交流。

爾後，除了美國之外，最主要的海外展出國，仍是包括菲律賓在內的東南亞。以戰前即已建立的華僑網絡為連結管道，1959年4月，菲律賓華僑美術協會組織「中菲藝術家聯盟展」(Philippine-Chinese Artists' League) 在臺灣臺北舉行，共有華僑畫家丁平來、王文言、王禮溥、朱一雄 (Ju I Hsiung, 1923-2012)、洪救國 (Ang Kiukok, 1931-2005)、施清泉、曾接來、蔡亞卿、蔡惠超、蔡雲程等十人訪臺，共有百餘件作品於臺北中山堂、臺中、臺南等地展出。期間與國內畫家王藍、劉其偉、席德進、吳昊、李錫奇等人結識。⁴

of the military, and educators, with a noticeable generation gap from educational bodies such as the National Normal University and Fu Hsing Kang College with control over national resources, as well as exhibition institutions and their principals including the Provincial Art Exhibition, the United States Information Service, and the National History Museum. In the early Cold War era prior to the mid-sixties, Taiwan government policies managed artworks and artists separately in international art exchanges. As there were few opportunities to travel abroad, senior domestic artists were more often invited on tour, but works by younger artists were the focus for exchange in order to vie for international prizes and to compete against the People's Republic of China for representation.

From this perspective, artist Ran In-Ting's participation as a representative of Taiwan at an Asian arts conference held in the Philippines in 1957 was consistent with the same diplomatic strategy. The conference, titled "The First Southeast Asia Art Conference and Competition," was organized by the Art Association of the Philippines (AAP). Among the first generation of artists in Taiwan to receive training in New Art, Ran In-Ting's work was admired by artist Kinichiro Ishikawa, the pioneer of modern Western painting in Taiwan. Like Ishikawa, watercolor painting was Ran's chosen medium of expression which won him accolades at official exhibitions. Despite his public school background, Ishikawa's recommendation enabled Ran to hold and excel at teaching posts coveted by many of his contemporary artists who had studied abroad. After the war, Ran served as chief editor of *The Harvest* magazine. This periodical promoted agricultural policies through artistic editorials, and was published by the US-funded Joint Commission on Rural Reconstruction. In other words, Ran In-Ting was able to fully realize his talents in a broad range of arenas beyond that of an artist even under different regimes. He presented his own work, *Ducks*, as a gift to the then-president of the Philippines (fig.3), which was a part of a series of actions taken by the Taiwanese government to consolidate diplomatic relations in Southeast Asia. He also participated in the Thai National Expo and the Saigon Art Exhibition in Vietnam in the same year that the Fifth Moon Group was established and held its inaugural exhibition.

The Fifth Moon Group was originally formed in order to exhibit works by graduates of the Department of Fine Arts at the National Normal University. Its members initially advocated a complete Westernization to overtake Western abstract art, as evidenced in the initial English translation of the group as "The May Painting Society," paying homage to the Salon de Mai in France. However, as the group shifted towards a fusion of the East and West, the group's English moniker became "The Fifth Moon Group." Members were harshly critical of the conservatism of earlier generations of artists, and actively sought opportunities to 'internationalize.' In addition to official exchange exhibitions, the society's first international forays began with their geographically closest neighbor in Southeast Asia: at the *Hong Kong International Salon of Paintings* (fig.4). Several artists were selected for exhibition and awards and had



圖4
Fig. 4

四、菲臺抽象藝術交流

1962年三月，菲律賓與臺灣展開正式交流訪問，以菲律賓全國美術協會（即前述藍蔭鼎1957年赴菲參加的會議主辦單位）、菲律賓華僑文藝工作者聯合會為主體，採用「菲律賓文藝訪華團」名義，共有11人訪臺。由中國文藝協會出面接待，包括此前主導臺菲交流甚多的華僑朱一雄等人。參訪人士包括：菲律賓全國美術協會創始人及會長黎迪斯馬夫人（Purita Kalaw Ledesma, 1914-2005）、小說家及菲律賓大學文學系康沙禮示（N. V. M. Gonzales, 1915-1999）教授、菲律賓首席畫家及聖多瑪斯大學曼納沙拉（Vicente S. Manansala, 1910-1981）教授、菲律賓《自由週報》文學編輯華謹（Nick Joaquín, 1917-2004）、全國美術協會前任會長及馬尼拉重要畫廊負責人盧茲（Arturo Rogerio Luz, 1926-2021）、菲律賓首席雕塑家及菲律賓大學雕塑系

opportunities to network with important Hong Kong artists such as Lui Shou-Kwan and Wucius Wong.

Subsequently, the most important overseas exhibitions, with the exception of the United States, remained in Southeast Asia, including in the Philippines. With the prewar overseas Chinese network as a connective channel, the Philippine Overseas Chinese Art Association organized the *Philippine Artists League* exhibition in Taipei, Taiwan featuring over a hundred works shown at Taipei's Chungshan Hall, as well as in venues in Taichung and Tainan. The exhibition was accompanied by ten visiting overseas Chinese artists: Ding Pinglai, Wang Wenyen, Wang Lipu, Ju I-Hsiung (1923-2012), Ang Kiukok, (1931-2005), Shi Qingquan, Zeng Jielai, Cai Yaqing, Cai Huichao, and Tsai Yun-Cheng, who met with Taiwanese artists Wang Lan, Max Liu, De-jinn Shiy, Wu Hao, Lee Shi-Chi, and others.⁴

IV. Abstract Art Exchanges between the Philippines and Taiwan

In March of 1962, an official exchange was organized with a visit between the Philippines and Taiwan. The 11-member delegation, traveling under the banner "Philippine Writers' and Artists' Visit to China," consisted mainly of members of the Art Association of the Philippines (the aforementioned sponsor of the conference attended by Ran In-Ting in 1957), and the Philippine Chinese Literary Arts Association.⁵ They were officially received by the Chinese Writers' & Artists' Association, including the overseas Chinese artist I-Hsiung Ju, who had led several previous exchanges between Taiwan and the Philippines.⁶ Among the visiting delegates were founder and chairperson Purita Kalaw Ledesma (1914-2005) of the Art Association of the Philippines; novelist and professor of literature N.V.M. Gonzales (1915-1999) from the University of the Philippines; the preeminent artist and professor Vicente S. Manansala (1910-1981) of the University of Santo Tomas; *Philippines Free Press* literary editor Nick Joaquin (1917-2004); former chair of the Art Association of the Philippines and notable gallery director Arturo Rogerio Luz (1926-2021); the preeminent sculptor and University of the Philippines professor of sculpture, N. Veloso Abueva (1930-2018); as well as Shi Yingzhou; I-Hsiung Ju; Cai Jingfu; Ang Kiukok; and Chow-Soon Chuang. With the exception of I-Hsiung Ju, who is from China's Jiangsu Province, the remaining overseas Chinese in the group are from Fujian province (mostly from Jinjiang County).

From March 28 to April 8, the visiting delegation of Philippine writers and artists exhibited ten carvings and 40 Western paintings. Sculptor N. Veloso Abueva also ceremoniously presented one of his works to the museum. The list of works was recorded as follows:

Name	Title of Work	Media
N. Veloso Abueva	Carabao	Bronze
N. Veloso Abueva	Code of Kalantiaw	Aluminum
N. Veloso Abueva	Buoyant Sculpture	Brass

亞佩伐(N. Veloso Abueva, 1930-2018)教授、施穎洲、朱一雄、蔡景福、洪救國、莊昭順共11人訪臺。華僑中,除朱一雄為中國江蘇人,其餘均為福建(多為晉江縣人)。

三月二十八日至四月八日,菲律賓文藝訪華團在史博館展出雕刻十件,西畫40件作品,亞佩伐隆重捐贈一件雕塑作品給館方,展示作品登錄在冊者如下:

藝術家	作品名稱	媒材
亞佩伐	菲律賓水牛	青銅
亞佩伐	卡蘭蒂瓦密碼	鋁
亞佩伐	浮力雕塑	黃銅
亞佩伐	龜	珊瑚石
科拉鬆	抽象	木刻
佛洛雷斯	構成	土坯
馬德里安	構成	木刻
馬塞洛	魚	木刻
曼納沙拉	形體	木刻
羅查	友人	木材及混凝土
托倫蒂諾	抵抗	石膏
丁平來	女人	石膏
阿吉納爾多	內部平面	油彩
洪救國	藍色靜物	漆畫
洪救國	苦難	漆畫
查貝特	桌子與紅色構成	膠彩
查貝特	靜物	膠彩
康塞佩恩	藍色鐘樓	油彩
朱一雄	持木瓜的婦人	木刻版畫
朱一雄	入浴者	木刻版畫
朱一雄	日月潭	油彩
荷雅	青春之舞	油彩
黎加斯比	音樂家	油彩
盧茲	日動	漆畫
盧茲	比薩風景	漆畫
曼納沙拉	拾瓶者	漆畫
納瓦羅	寒冷的收穫	油彩
奧康博	瑜珈	油彩
里維拉	城市	油彩
羅德里格斯	馬戲團騎手	絹版
左貝爾	箭 XVI	油彩
左貝爾	甲米地	油彩

除訪問團藝術家之外,其中不乏菲律賓當代重要抽象畫家如荷雅(José T. Joya Jr, 1931-1995)、左貝爾(Fernando Zóbel, 1924-1984)等人,均為一時之選。訪問團在臺的兩週期間,多位成員曾在不同參訪機構發表演說,例如:黎迪斯馬演講「菲律賓美術」;曼納沙拉演講「現代藝術概論」、「菲律

N. Veloso Abueva	Turtle	Coral Stone
Besana Corazon	Abstraction	Wood
Jose Flores	Composition	Adobe
Froilan T. Madriñan	Composition	Wood
Ildefonso Marcelo	Fish	Wood
Vicente Manansala	Figure	Wood
Renato Rocha	Friends	Wood & Concrete
Guillermo Tolentino	Pinaglabanan	Plaster
Ting Ping Lay	Woman	Plaster
Lee Aguinaldo	Interior on Flat	Oil
Ang Kiukok	Still life in Blue	Enamel
Ang Kiukok	Crucifixion	Enamel
Rodriguez-Chabet	Table with Red Form	Gouache
Rodriguez-Chabet	Still Life	Gouache
Florencio Concepcion	Bell Tower in Blue	Oil
I Hsiung Ju	Woman with Papaya	Woodcut
I Hsiung Ju	Bathers	Woodcut
I Hsiung Ju	Sun-Moon Lake	Oil
Jose T. Joya Jr	Dance of Youth	Oil
Cesar Legaspi	Musicians	Oil
Arturo R. Luz	Sun-Motion	Enamel
Arturo R. Luz	Pisan Scene	Enamel
Vicente Manansala	Bottle Gatherers	Enamel
J. Elizalde Navarro	Cold Harvest	Oil
Hernando Ocampo	Yoga	Oil
Cenon Rivera	City	Oil
Manuel Rodriguez	Circus Riders	Serigraph
Fernando Zobel	Saeta XVI	Oil
Fernando Zobel	Cavite	Oil

In addition to the artists in the visiting delegation, the works of a number of important abstract artists of that era, such as Jose T. Joya Jr (1931-1995) and Fernando Zobel (1924-1984) were also included in the exhibition. Members of the delegation visited various institutions over the two-week period, where they gave speeches on important topics that could serve as positive examples for modern art in Taiwan; for instance, Ledesma spoke on "Art in the Philippines"; Manansala spoke on "Concepts of Modern Art" and "Modern Art in the Philippines"; Abueva spoke on "Contemporary Sculptural Concepts" and "Modern Sculpture in the Philippines." Of these, an introduction on Ang Kiukok revealed a hint of nationalism: "Combining Eastern mystique with Western technique, there is a modern flavor to his implicit style, a strength within the tranquility. The emphasis is on composition and completeness of technique, while color plays a secondary role."

Fifth Moon Group member Yang Yuyu, who accompanied the Philippine art and literary delegation on their tour of Taiwan, was invited by the Manila overseas Chinese leader Yang Yizhu to travel to the Philip-

實的現代畫」；亞佩伐演講「現代雕塑概說」、「菲律賓的現代雕塑」等重要課題，應對臺灣現代藝壇有積極示範的作用。其中，對洪救國的介紹是：「融東方之奧妙與西方之技巧於一爐，其風格含蓄之中有現代意味，安詳之中見力量，著重構圖與完整之技巧，而色彩退居次要之地位」可見到略帶民族主義式的介紹。

此次在臺灣陪同菲律賓文藝訪問團參訪的五月畫會成員楊英風，於隔年(1963)接受馬尼拉華僑領袖楊翼注之邀，前往菲律賓為其塑像，期間並播放畫會其他成員韓湘寧、胡奇中、莊喆等的繪畫幻燈片，頗受好評。⁷此時，五月畫會更需要一富學理基礎的論述進行國際交流。1964年，余光中以「靈視主義」(Clairvoyancism)的概念，企圖為五月畫會成員找尋抽象畫在東方傳統的精神依據。這一條不同於(余光中的說法是「不滿意」)西方現代美術的形式主義，他從「負空間」(negative space)、黑色的單色趨向(monochromatic)等二元論的角度，標示出五月畫會的造型特徵，此種「抽象」企圖擺脫一切內容的干擾，追求余光中所稱的「古典」與東方精神，靈視主義也開始成為五月畫會在國際交流時的立論基礎。冷戰以來的臺灣藝術界，至此生產出對抽象藝術與真實(reality)的論述。

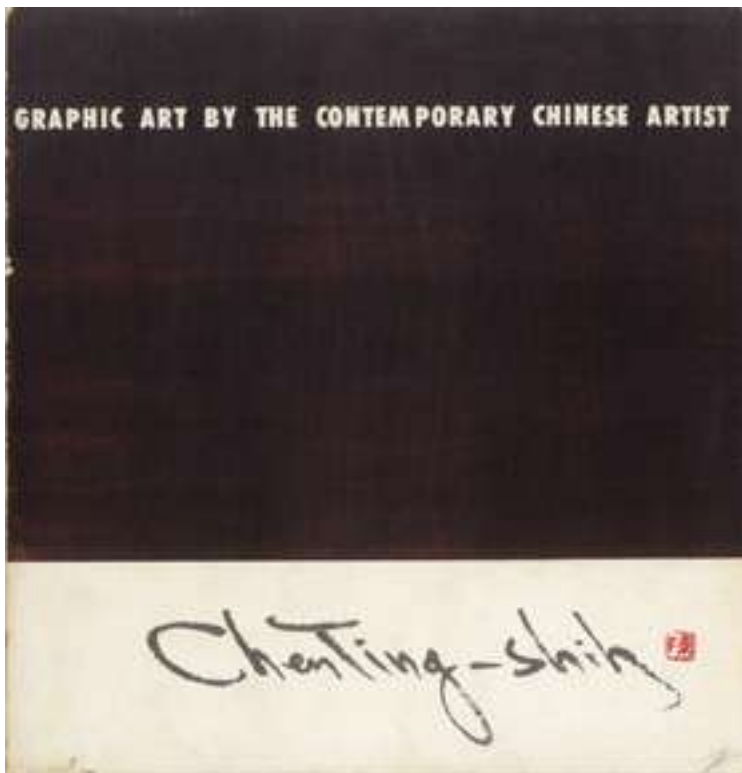


圖5
Fig. 5

另一方面，1962年訪臺的菲律賓畫家兼畫廊負責人盧茲，所主持的盧茲畫廊(Luz Gallery)也成為1967年五月畫會及後續相關臺灣畫家赴菲展覽的重要據點。⁸1967年這一屆的五月畫展，也是畫會發展的重要轉折點。前一年(1966)，五月畫會的主要成員劉國松、莊喆獲得美國洛克斐勒獎助金訪美兩

pins the following year (1963) to complete a commissioned sculpture. During her visit, Yang Yuyu presented a slideshow of works by other Fifth Moon members including Han Hsiang-Ning, Hu Chi-Chung, and Chuang Che to positive acclaim.⁷ At the time, the Fifth Moon Group was in need of an academically-based discourse for international exchange. In 1964, the poet and critic Yu Kwang-Chung attempted to seek out a spiritual basis for abstract art in the Eastern tradition through the concept of Clairvoyancism. Differentiated from (or in Yu's words, "dissatisfied with") the formalism in Western modernist art, he begins from perspectives of dichotomies such as negative spaces and monochromatic tendencies to describe the stylistic characteristics of the Fifth Moon Group. This type of "abstractism" attempts to circumvent disruptions of all content in pursuit of what Yu described as "classical" and of an Eastern spirit. Clairvoyancism thus became a theoretical foundation for the Fifth Moon Group in international exchanges. From this, Taiwan's postwar art world began to produce discourses on abstract art and reality.

Meanwhile, Luz Gallery, managed by artist and gallery director Arturo Rogerio Luz who was in the 1962 Filipino delegation to Taiwan, subsequently became an important point of convergence for the 1967 Fifth Moon Group, as well as for visits Taiwanese artists who exhibited in the Philippines in the years to come.⁸ The *Fifth Moon Art Exhibition* in 1967 was also an important turning point for the development of the organization. The year before, principal Fifth Moon members Liu Kuo-sung and Chuang Che received the John D. Rockefeller III Foundation grant to visit the United States for two years. That same year, Professor Chu-Tsing Li at the University of Kansas curated the exhibition, *New Traditions in Chinese Shanshui Landscapes*, inviting Fifth Moon members including Liu Kuo-Sung and Fong Chung-Ray to tour with the exhibition in the US; as such, the Fifth Moon Group pivoted its development goals towards the US. As a result, the 11th *Fifth Moon Art Exhibition* in 1967 was held at the English Language Press Gallery in Taipei with only seven members participating: Liu Kuo-Sung, Guo Yulun, Chen Ting-Shih (figs. 5 and 6), Fong Chung-Ray, Yang Yuyu, Hu Chi-Chung, and Han Hsiang-Ning.⁹ Among them, Chen Ting-Shi, Fong Chung-Ray, Hu Chi-Chung, and Han Hsiang-Ning each published an English catalogue of their paintings (as did Lee Shi-Chi of the Ton-Fan Painting Association). All of the members sought to develop overseas, and as a result, the exhibition in Manila seemed especially important.

The exchange of abstract art between the Philippines and Taiwan continued through 1971, when an exchange exhibition was held between Yang Shounan, Dai Qinghan, and Cai Huichao from the Filipino Chinese Arts Association and the Chinese Painting Institute of Taiwan. Chinese works were the main focus of exchanges during this period. When Taiwan and the Philippines broke off diplomatic relations in 1975, the previous method of exchanges through overseas Chinese and government links was discontinued, and private efforts through the Printmakers Art Gallery and the Asiaworld Art Center, both under Lee Shi-Chi's direction, became

年，同時，美國堪薩斯大學的藝術史學者李鑄晉博士籌劃了「中國山水的新傳統」一展，邀請畫會成員劉國松、馮鍾睿等人赴美巡迴展出，至此，五月畫會已將發展目標轉為美國等地的發展。因此，1967年的第11屆五月畫會，雖然仍在臺北的英文時報畫廊舉行，但僅有劉國松、郭豫倫、陳庭詩、馮鍾睿、楊英風、胡奇中、韓湘寧等七人參展。⁹其中，五月畫會的陳庭詩【圖5、6】、馮鍾睿、胡奇中、韓湘寧各自出版了一本英文個人畫冊（加入東方畫會的李錫奇亦同）。成員都改以赴海外發展為目標，因而馬尼拉的展覽顯得相當重要。

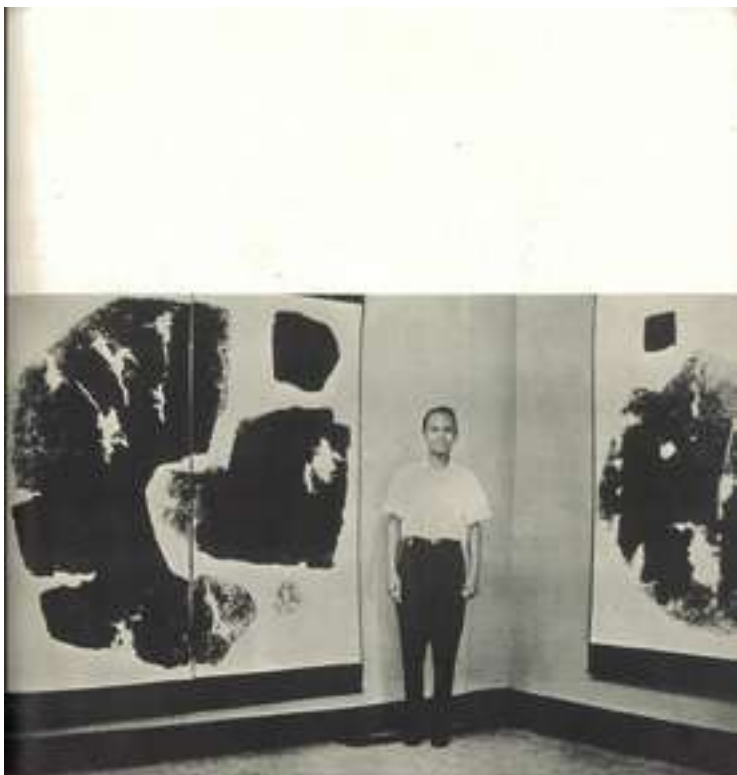


圖6
Fig. 6

到了1971年，菲律賓與臺灣之間的抽象藝術交流，尚有菲華藝術聯合會的楊壽南、戴青翰、蔡惠超等人，與臺灣的「中國畫學會」交流展出，此階段交流皆以華人為主要內容。1975年臺菲斷交後，由海外華僑與官方連線的交流模式中斷，改以民間李錫奇主導的版畫家畫廊、環亞藝術中心為主。1978年，他先是與陳庭詩、李朝宗、楊識宏赴馬尼拉The Gallery Hyatt Regency舉辦「現代版畫四人展」，後與同樣有類似離散經驗的洪救國共同成為1980年代臺菲美術交流的樞紐，他們邀請多位菲律賓重要畫家訪臺展覽，曾在版畫家畫廊舉辦個展的畫家包括：1981、1985年的洪救國、1980年的馬蘭 (Mauro Malang Santos, 1928-2017)、1981年的歐拉素 (Romulo Olazo, 1934-)、1983年的黎加斯比 (Cesar Legaspi, 1917-1994) 等。1985年，環亞藝術中心以「中菲現代美展」盛大開幕，邀請了黎加斯比、馬蘭、波德姆 (Manuel Baldemor, 1947-)、盧茲、歐拉索、雅芭德 (Pacita Abad, 1946-2004) 共七位藝術家，至於這些藝術家與展覽對於1980年代的後續影響，值得再進一步申論。

centers for exchange. In 1978, Lee traveled to Manila with Chen Ting-Shih, Li Chaozong, and Yang Chihung for the *Joint Exhibition of Modern Printmaking* at The Gallery Hyatt Regency. Later, with their shared experiences of diaspora, he and Ang Kiukok became pivotal figures for artistic exchanges between Taiwan and the Philippines in the 1980s. They invited a number of important artists from the Philippines to visit and exhibit in Taiwan. Those who held solo exhibitions at Printmakers Art Gallery include Ang Kiukok in 1981 and 1985; Mauro Malang Santos (1928-2017) in 1980; Romulo Olazo (1934-) in 1981; Cesar Legaspi (1917-1994) in 1983, and so on. In 1985, the Asiaworld Art Center launched with the *Sino-Philippine Modern Art Exhibition* at its grand opening, featuring seven artists including Cesar Legaspi, Manuel Baldemor (1947-), Arturo R. Luz, Romulo Olazo, and Pacita Abad (1946-2004). The reverberating influence of these artists and exhibitions since the 1980s deserves further exposition.

Conclusion

To sum up, the artistic exchange between Taiwan and the Philippines perhaps began as early as World War II. Opportunities for exchange were perhaps more likely through a third location such as Xiamen and other treaty ports, or border zones such as the Shanghai concession, rather than on the colony of Taiwan with an absence of museums and art schools. Artists who traveled to and from countries in the East Asian Pacific Rim region might have interacted during their brief stays. Of course, these interactions were intermittent and scattered, making long-term impact difficult. As a base for Southern Expansion during the Pacific War, Taiwan's perspective as colonized produced imaginations on Mazu and other folkloric themes of Southern exoticism from the viewpoint of an 'intimate stranger' drawing from the enormous archive of folk culture. The life archives from folk culture also became a source of nourishment for local artists after the war.

The major devastation caused by the Second World War in both Taiwan and the Philippines, and the experience of postwar trauma catalyzed an internal connection in the abstract art in both countries. The sight of cities turned into rubble, and of fields of corpses seen during the war also provided artists with non-figurative stylistic developments in their reevaluation of the connotations of modern art and cubism. Compared to mainland Chinese artists at the beginning of the Cold War, artists born in Taiwan were more able to utilize themes from folk culture or temples and religious beliefs. They sought a sense of belonging in both form and spirit from local deities and religious ceremonies. In contrast, artists from mainland China relied on combining Chinese ideological traditions with Western modernist theories. Similar to Eastern discourses such as Zen, Tao, the philosophies of Laozi and Zhuangzi, and calligraphy, Yu Kwang-Chung's discourse on Clairvoyancism provided artists with a timely avenue to explore internal realities, as well as provided a discursive basis of entry

綜上所述，臺灣與菲律賓之間的美術交流，可能在二次大戰前便已有接觸，透過第三地如廈門等通商口岸、或者如上海租界的臨界地帶，可能會比在缺乏美術館與美術學校的殖民地臺灣更容易有交流的機會，在東亞的環太平洋地帶旅行，出入於各國之間的藝術家，也可能在短暫停留期間互動，當然這些接觸，仍然是零星且分散的，難以形成較長遠的影響。到了太平洋戰爭期間，作為南進基地的臺灣，藉由出生於殖民地的殖民者視線，也以某種「親密的陌異者」眼光，從「民間」——此一宛如巨型的檔案庫之中，生產出媽祖等民俗題材的南方異地想像。這些來自民間的生命檔案，也成為戰後本地藝術家繼續汲取的養分。

二次大戰對臺菲兩地都造成重大的傷亡，尤以戰後的創傷經驗，促發了兩地「抽象」藝術的內在連結。戰爭所見到的斷垣殘壁與屍橫遍野，也提供了藝術家在造型上朝向非具象的發展，重估現代藝術與立體派的內涵。冷戰初期，比起來自中國大陸地區的畫家，戰前出生於本省籍畫家更能運用民間或廟宇宗教題材，從本地的神祇或祭典中尋求造型與心靈的歸屬，而來自中國大陸地區的畫家，則借重中國思想傳統與西方現代理論的結合，如同禪、道、老莊思想、書法等東方論述，余光中的靈視主義論述，適時提供藝術家一條探究內在真實的管道，也作為跨入菲律賓展覽的論述基礎。如此的結合，也在1980年代形成臺菲現代藝術在民間交流的主要框架。

本書收入的美術史、民間、宗教圖像等相關檔案，盼能做為探究上述脈絡的基礎，為臺灣與菲律賓的文化交流提供一初步嘗試，後續對於兩地歷史、記憶與圖像之間的潛在連結，還有待更進一步的研究。

- 廈門美術學校學生會編輯股，《廈門美術學校特刊》，廈門市：廈門美術學校學生會出版股，1931年。私立廈門美專學生會出版委員會編輯，《廈門美術專門學校十週年特刊》，廈門市：廈門美專學生會出版委員會，1933。感謝該校畢業生莊索之哲嗣莊伯和先生提供資料。
- 西川滿著，陳藻香監製，《媽祖廟》，《美麗島顯風錄》，臺北市：致良出版社，1999年，頁78-79。
- 此展覽實際由史博館在國內徵選，榮譽獎亦非雙年展的主要獎項。詳細過程參見：蔣伯欣，《新派繪畫的拼合／裝置：臺灣在巴西聖保羅雙年展的參展脈絡(1957-1973)》，臺南市：臺灣藝術田野工作站，2020年。
- 美術協會昨日茶會 歡迎我旅菲華僑回國觀光團，《公論報》2版(1959年5月6日)。何恭上，〈迎菲律賓華僑美術協會回國展覽觀光團〉，《美術》3卷3期(1959年4月20日)，頁15-16。古月，〈洪救國〉，《洪救國畫冊》，臺市：版畫畫廊，1981年，頁13。
- 原預計有14人訪臺，未出席者包括菲律賓重要代表畫家(Filipino National Artist)的奧康博(Hernando Ruiz Ocampo, 1911-1978)。
- 參見朱一雄，《美術論文集》，菲律賓文教出版公司，1959年。此書於臺北海天印刷廠承印，內有數篇簡介菲律賓現代美術概況的短文。
- 周彤，〈楊英風在菲律賓〉，《聯合報》第7版，1963年11月24日。
- 另在馬尼拉的團結畫廊(Solidaridad Gallery)展出。
- 此為根據《東方畫會、五月畫會二十五週年聯展》(Tong Fan, Fifth Moon, 25th Anniversary Joint Exhibition, 1981)，但報紙則以「耕莘文教院」為展出地點，見《臺灣新生報》(1967年11月27日)。感謝蕭瓊瑞教授提供此一新聞剪報。

into exhibiting in the Philippines. This particular combination formed a main framework for unofficial exchanges in modern art between Taiwan and the Philippines in the 1980s.

By collecting relevant archives in art history, folk culture, and religious imagery, this book hopes to provide a foundation for exploring the contexts described above as the first steps in the attempts towards cultural exchange between Taiwan and the Philippines, with anticipation for further research to follow.

- Edited by the Xiamen Academy of Fine Arts Student Union. 1931. *Xiamen Academy of Fine Arts Bulletin*. Xiamen: Xiamen Academy of Fine Arts Student Union Publishing; Edited by the Xiamen Private Academy of Art Student Publishing Committee. 1933. *Commemorative Journal on the 10th Anniversary of the Xiamen College of Art*. Xiamen: Xiamen Academy of Fine Arts Student Union Publishing. Special thanks to Mr. Chuang Bo-he, son of academy alumni Chuang Suo.
- Mitsuru Nishikawa, edited by Chen Zao-xiang. 1999. "Mazu Temple (媽祖廟)," from *美麗島顯風錄*. Taipei: JL Books, 78-79.
- This exhibition was adjudicated domestically by the National History Museum, the honors were not main accolades awarded by the Biennial. For details on the process, see Chiang Po-Shin, *Combine and Install the "New Painting": Taiwan art in participation in São Paulo Biennial (1957-1973)* 新派繪畫的拼合／裝置：臺灣在巴西聖保羅雙年展的參展脈絡(1957-1973). Tainan: Taiwan Visual Art Archive, 2020.
- "Art Association Tea Welcomes Delegation of Returning Overseas Chinese from the Philippines," *Kong Lun Pao* 公論報, Section 2. May 6, 1959; He Gong-shang, "Welcoming the Philippine Overseas Chinese Art Association Delegation", *Art 美術*, No. 3, Vol. 3. April 20, 1959, 15-16; Gu Yue. 1981. "Ang Kiukok," *Ang Kiukok Catalog of Paintings*. Taipei: Printmakers Gallery, 13.
- The delegation originally included 14 visitors. The notable Filipino National Artist Hernando Ruiz Ocampo (1911-1978) was among those who sent their regrets.
- See I-Hsiung Ju. 1959. *Collected Essays on Art* 美術論文集, Philippine Cultural Publishing Company. This book was printed with permission by Haitien Printing Company in Taipei and contains several short essays on the state of modern art in the Philippines.
- Zhou Tong. "Yang Yuyu in the Philippines," *United Daily News* 聯合報, Section 7. November 24, 1963.
- Also exhibited at the Solidaridad Gallery in Manila.
- This was according to the *Tong Fan, Fifth Moon, 25th Anniversary Joint Exhibition, 1981* 東方畫會五月畫會二十五週年聯展, however, newspaper reports list Cardinal Tien Cultural Center as the exhibition venue. See *Taiwan Shin Sheng Daily News* 臺灣新生報, November 27, 1967. A note of thanks to Professor Hsiao Chong-Ray for providing the newspaper clipping.

世界的多重中心

文／雷南·拉魯安

世界的第一個中心是一份列表。

《代禱者、傳教士、教士會的傳教用民族語》(Missionary Ethnologue for Intercessors, Missionaries, and Mission Councils)，這份總計十頁的油印本在 1951 年出版時，內容陳述了編列世界上所有口說語言的一套要務。該出版品最初在檔案庫裡，是登錄為傳教士的參考資料。文件的內容是用打字的，刊頭則是手繪。第一頁包括一段簡潔的引言和說明數據資料性質的七點工作計畫。另有用手寫加註的八個項目，勉強擠在該頁頁面邊緣空白處，註記著素材編列、出版、印刷的進展與過程：寫下這些註解的人正在讓讀者理解到，面前的這一份初版之前，其實還有另一個版本。將來的每位讀者實際上會讀到的，都是「正在被完成」的新版本。

第二版則將這些附加的註解一併出版，並下了新標題：《代禱者、傳教士、教士會的譯者用民族語》(Translator's Ethnologue for Intercessors, Missionaries, and Mission Councils)。標題上的「傳教」演化成了「譯者」，這番改變勾勒出對此出版品在理解上的一段重要歷程。時至今日，該出版品的名稱則已簡化至《民族語》(Ethnologue)。這個看似動機單純的措辭改變所造成的影響，讓世界從此展開新文字的印刷。上帝之道 (Word of God) 被在地母語重新整理過的「每個『國族、宗族、人們、語言』」，¹便是世界。終於可以看到地球上的口說語言有機會像動植物那樣被「詳細的描述和分類」²了。

《民族語》是基督教非營利組織「暑期語言學院」(Summer Institute of Linguistics，簡稱 SIL) 最具指標性的出版品——該組織還有個體面的品牌名稱：「世界少數民族語文研究院」，英文為 SIL International。該出版品最初的編著構想，是要讓翻譯人員可以帶著它的副本去進行實地考察工作。自其問

Centers of the World

by Renan Laru-an

The first center of the world is a list.

In 1951, the ten-page mimeographed volume of *Missionary Ethnologue for Intercessors, Missionaries, and Mission Councils* issued a set of tasks that describe an attempt to list all the languages spoken in the world. The document was registered in the archives initially for missionaries. Content typewritten with a hand-drawn masthead, the first page contained a terse introduction and a seven-point working plan that explains the nature of the data. The eight items, added in long hand that barely fit the margin of the page, noted the ongoing migration of listing, publishing, and printing of the material when the annotator revealed to the reader that the first edition in front of her had an earlier version. What every future reader was effectively reading is the new edition 'being done.'

The second edition published this addendum together with a new heading, *Translator's Ethnologue for Intercessors, Missionaries, and Mission Councils*. The alteration in the title that transformed 'missionary' to 'translator' created a significant history in the understanding of the publication that is now only referred to as the *Ethnologue*. The impact of this seemingly innocent rewording has launched the printing of new words for the world. This world is "every 'nation and kindred and people and tongue'" where the Word of God is recomposed in the vernacular tongue.¹ The languages spoken in the world have finally appeared, like flora and fauna, in the immediate vicinity of "elaborate descriptions and classifications."²

世至今，這份其貌不揚的印刷品儼然已是世界語言的參考權威，內容列出七千餘種語言，其最新版本已經來到第二十四版，發行網遍及全球，並以專屬的國際標準 (ISO) 流通。³ 語言辨識是傳教大業的根本，《民族語》在實用的層面上，讓 SIL 的研究行動可以進行得更順利，這其中的每一項工作，都要能夠像指南針一樣簡潔而準確地壓縮和補充數據。這份列表是該機構在發現新的字詞和新的世界方面的底圖。

由理查·彼德曼 (Richard Pittman) 和威爾夫·道格拉斯 (Wilf Douglas) 一起打下基礎並共同編輯的《民族語》初期版本，已與今日最不可或缺或語言工具的地位相去不遠。只是如此具前瞻性的意向在當時並不易察覺，原因在於他們在技術上沒把握，或為了讓方法論能被外界接受，在知識性的表現上有所節制。亦即，沒有按照字母排序研究材料、或對於發表的成果標準寬鬆，亦或是承認在數據收集和紀錄過程中可能存在錯誤。改編的版本依舊含糊籠統，不足以展現公信力，但很清楚的，它讓建立百科全書這樣的大工程得以起步。彼德曼在第一卷的修訂版中，多處提到他們進行編撰工作的地方，就在使用那些罕見語言的地區的不遠處，好讓讀者和他的同儕知道他們的足跡確實深入了研究地區。進駐在罕見語言和無書面文字源頭區的彼德曼認為，《民族語》接下來將會發展成一部開放增補的索引，而和原住民近距離對話的他，身分就像個特使，負責追溯訊息最初出現的日期。和地圖繪製相較之下，列表反而是最迫切的任務；列表將各個世界的可用性集中起來。

列表的工作發生在特定的高地。語言學家彼德曼在 SIL 和北達科他大學合作出版的工作底稿其中的一個條目中，提到透過「山上的夥伴」來將東南亞「稀有的語言多樣性」彙整在一起的可能性。⁴ 他認為，在超越地理邊界而尚未被辨識出的同質性的概念裡面，語言現象的比較研究可以當作語言學區域性描述的實例。全心投入在墨西哥 Tetelcinco 鎮的阿茲特克人 (Aztecs) 身上的彼得曼，被調離該處後，轉而駐居菲律賓，接著再移居越南，並在此時將其信仰擴及到活的文獻，也就是承載著古老語言史的在世後代子孫。隨著 SIL 日漸看重他們在太平洋和東南亞地區的傳教工作，越南對彼得曼的兩棲路線 (amphibious itinerary) 來說，是一個有戰略意義的地點，而當地的小語種更為他過去在菲律賓時就開始醞釀的區域語言史理論，補充了必要的素材和文本。這種區域性是混合了許多見證後形成的，是要找出許多其他語言來作為一種特定語言的見證，讓這種語言可以展現「其多種特徵的歷史」的一種計畫。⁵ 助長異質關係的詞語相似性遷徙 (migrating resemblance)，就是要在各種變換和拼字法差異的表現中，去發現這些「見證的文字」。

再前往印尼和巴布亞紐幾內亞去發掘更多語言的過程中，彼得曼從他的「山上的夥伴」和這些夥伴的見證裡，體認到「進一步的細分」可以導出字彙的涵義和功能之外的闡釋；⁶ 這讓他想起過去對他加祿語、伊洛卡諾語、宿霧語所做的研究，於是開始思考選擇用第三個方式——比較級的附錄——來推廣字彙中母音消失、字母移位、語音演變的科學研究，作為製造意義的區域性語法學。在研究過菲律賓多個語言中的「屋頂」和越南語言史中的「水」這兩個字的演變後，他對掛在大陸和東南亞群島上方的一個月亮的未來會是如何感到好奇：「……『月亮』，依照亞歷山德羅 (Alexandre de Rhodes) 的詞典裡記錄的古越南語是 blǎng，現代越南語則是 trǎng，最後演變成這個版本有其特別的意義，因為它和原始馬來—波利尼西亞語的月亮 bulan 有極高的相似度。」⁷

The *Ethnologue* is the flagship publication of the Christian non-profit organization Summer Institute of Linguistics (SIL), sleekly branded in a corporate name SIL International. Since its conception as a list to be duplicated for translator's fieldwork, the humble printed matter is now the standard reference for the languages of the world that holds more than 7,000 languages, circulated in 24 editions worldwide and disseminated with a designated ISO.³ Language identification being primordial to the mission's enterprise, the *Ethnologue* practically served SIL's smooth research operation, in which every work must be able to condense and replenish data with brevity and accuracy like a compass. The list was *in concreto* the institution's cartographic sketch in discovering new words and worlds.

Founded and edited by Richard Pittman together with Wilf Douglas, the early *Ethnologue* was already indistinguishable from its status as today's most indispensable linguistic tool. One could not easily recognize this prospective attitude in their technical insecurity or intellectual modesty that seeks acceptance to their methodology, i.e. a non-alphabetical organization of materials, or leniency in the output they published, i.e. admission to possible error in data gathering and recording. Adaptation remained nebulous to be the official mandate, but it was clear that it was the motivation for an endeavor to institute the encyclopaedic. Across the revised versions of the first volume, Pittman reassured the reading public and his colleagues about the distance of their writing to the voice where these rare languages are spoken. They are writing nearby. As they take residence in the origins of the spoken, unprinted word, Pittman described the future of the *Ethnologue* to be an index open to additions, while he, the envoy speaking closely with the Indigenous, dates the information where it all began. Instead of mapping, listing is the most urgent task; listing centralizes the availability of worlds.

The making of a list takes place at a certain elevation. In an entry to the collaborative *Working Papers* by SIL and the University of North Dakota Work Papers, the linguist Pittman considered the possibility of uniting the "unusual linguistic diversity" of Southeast Asia through "mountain partners."⁴ He proposed within the sense of unrecognized homogeneity surpassing geographic borders that a comparative study of linguistic phenomena could illustrate a case for the regional description of linguistics. Pittman, who was uprooted from his immersion with the Aztecs in Tetelcinco, Mexico then transplanted in the Philippines, expanded his faith in living documents—living descendants who carry ancient language history—when he moved to Vietnam. A strategic location for his amphibious itinerary as SIL became serious in their mission in the Pacific and in Southeast Asia, the minority languages of Vietnam added necessary materials and contexts in Pittman's theory of a regional linguistic history that was earlier cultivated in the Philippines. This regionality was conceived in a composite of witnessing, the project of identifying many other languages as witnesses of one language for it to reveal "the history of many of its

每個啟悟 (initiation) 都是一個世界的中心。

豬，這個獻祭儀式中供奉的月獸，是最能激發生死感悟的視覺「陣發」(paroxysm)。肉體是出神經驗柔軟的載具。為了某種開口 (opening) 的出現，肉身既是媒介也是場景。憑藉肉身、圍繞肉身，疾病和康復的時間表啟動了難以描述的傳送門，需要身體層面的闡釋。被當成供品的豬對闡釋行為來說，既不是某種翻譯機，也非基本數據，而是一個環境，它具體化了昇華，形塑了一種對其他世界運行的完全服從。把這些力量聚集在一起的核心人物是巫者 (shaman)。

巫俗 (譯注: shamanism, 亦可理解為「薩滿信仰」) 是古代性和普世性的終極傳奇劇。這個最廣泛的特性描述，把我們「出神的經驗……最典型的宗教經驗」定位為人類共通的現象學成就。⁸ 在文學領域，巫者是「即便還是個活生生的血肉之軀卻已踏入靈界，已經死了又死而復生……的奇人」⁹ 那個相同性在宗教史上尤其顯著，此中，巫者的現實就落在出神 (譯注: ecstasy, 也可理解為出魂、脫魂、離魂、入神、魂游、精神恍惚狀態) 的境地，存在的問題和意義在那裡可以有效地藉由回朔性的代禱行為一起創造出來。巫者不僅已經被派定為通曉意識轉換之術的人；在接管宗教職務的同時，她也是承諾的掌門人——承諾當她獲「選召」執掌民俗、傳說、神話方面的事務時，必會展開重構世界 (world-making) 的傳遞。

弗朗西斯科·德梅特里奧 (Francisco Demetrio) 在其關於整個東南亞地區的巫信仰記述中，提到一種深植在此區巫文化的、重構世界之啟悟 (initiation) 的類型學。這些當神性觸碰到現實時——也就是我們稱為巫俗過程的經驗和行為——所聚合的傳統的習俗裡依舊包含了物質性。德梅特里奧一方面深化巫信仰在宗教工作者中的位置，一方面也不可避免地為我們製造一份技術手冊，彙整巫者的所有語彙，接近物質截然不同的宇宙。以東南亞巫者為題的研討會尚待籌備；在這之前，我們可以重新起草德梅特里奧對相似性和同源詞的概述，視當作一個臨時性的任務，從存於世、位於分際線上的巫俗之圖式中，分析啟悟的影響。

第一種啟悟涉及和靈或神建立連結。對於收到邀請的許多人來說，這是無法拒絕的天賦和義務。即便這個天職是來自社會的指派——就像菲律賓的土著益訥 (Isnegs) 和町烏宛 (Tinguians) 民族的狀況，相較於習巫者的候選資格，他們更看重的是年長巫者的確認——融入其他巫者社群與巫俗技藝本身必須完全被接納，因為這些習巫者是靠某種靈力或神，才會有這種「啟悟」的經驗。實例上，神靈不論是現身降駕或是讓巫者傳達旨意，這些習巫者一旦被附體，由於不可能棄權，便會馬上在神靈的指示下展開習巫之路。這個習巫之路掌管了習巫者的身體。相關學者調查過印尼蘇門答臘的北巴塔克人 (northern Batak) 和米南佳保人 (Minangkabau) 的族群中這種附體或降神的現象，以前者的案例來說，*sibas* (當地巫師的名稱) 在起舞的同時可以看到神靈，被其附體並傳達預言，後者則稱為 *dukun* (譯注: 明師，或音譯為「督坤」)，他們平常是不現身的，但是到了晚上，在通靈後便能看見神靈。¹⁰ 新行為的消失和承擔，都是巫者們授職的必經過程。這些都是為了表達對神選這一殊榮的服從之意。若習巫者無法履行成巫的決心，回饋用盡時可導致死亡或無法完全復原。

光啟 (illumination) 是巫職的魔法假體 (prosthesis) 或展示工具。就婆羅洲的達雅族 (Dyak) 的案例來講，他們會在一種叫做 *besudi* (「去感受」或「觸摸」的意思) 的過程中，把卵石或其他物件嵌入四肢，便可化為刀槍不入之體。藉其堅硬將肉體軟化的這類異物，是來自天界的殘跡，在他們的信仰中，代表抵禦惡靈侵擾的神力。這種用手可以抓得到的「天意」，為疾病診斷的起源。塞

features.”⁵ The migrating resemblance that can nurture heterogeneous relationships lies in finding these ‘witness words’ in the midst of shifts and presentation of orthographic differences.

On his way to discovering more languages in Indonesia and Papua New Guinea, Pittman learned from his “mountain partners” and the witnesses of his mountain partners that “a further subdivision” could give rise to translation beyond the content and functions of words;⁶ recalling his studies of Tagalog, Ilocano, and Cebuano languages, he was electing more gravitas to the idea of a third way—an appendix to the comparative—to promote the science of lost vowels, shifting letters, and sound-shifts in words as regional morphology of meaning-making. After looking into the transformation of ‘roof’ in Philippine languages and ‘water’ in the history of Vietnam language, Pittman wondered about the future of one moon hanging above mainland and archipelagic Southeast Asias: “...‘moon’ in which Old Vietnamese *blǎng*, as recorded by Alexandre de Rhodes in his dictionary, has become modern Vietnamese *trǎng*. This last word has a special interest because of strong resemblance to Proto-Malayo-Polynesian *bulan* ‘moon’.”⁷

Every initiation is the center of a world.

Pig, the moon animal offered during a ritual of sacrifice, is the most visual paroxysm of life and death. Flesh is tenderness in tenure with ecstasy. It is both medium and scene for an opening to come. Alone and around it, the schedule of sickness and recovery commences the indescribable portals needing interpretation on a physical ground. The sacrificial pig is neither a translational device nor a fundamental data for this action, but an environment crystallizing exaltations that shape a complete submission to the motions of other worlds. The center that pulls these forces together is the figure of a shaman.

Shamanism is the ultimate melodrama of antiquity and universality. This most general characterization orients our “ecstatic experience... the religious experience par excellence” to be the common phenomenological heritage of mankind.⁸ In literature, the shaman is “a very special person...who even while still living in the flesh has already stepped into the spirit-world, himself having died and then come to life again.”⁹ That sameness is even more pronounced in the history of religion, in which shamanistic realities illustrate spheres of ecstasy where problems and meanings of existence can be productively co-created with intercessions applied retroactively. Not only the shaman has been designated the master of ecstasy; while claiming religious functions, she is a custodian of promises—promises that when elected in the offices of folklore, legend, and myth initiates the transmission in world-making.

In his account of shamanism across Southeast Asia, Francisco Demetrio suggested a typology in world-making initiation embedded in the culture of shamanism in the region. These traditions that converge when

the sacred touches the reality, which we articulate to be the experience and performance of shamanistic procedure, still contain practices in materiality. As Demetrio deepens the location of the shamanistic in the religious functionary, he inevitably crafts for us a technical manual that assembles the shaman's lexicons in proximity with disparate universes of things. The conference of Southeast Asian shamans is yet to be organized; and at this interval, we can redraft Demetrio's overview of similarities and cognates as an ad hoc task in analyzing the role of initiation in the schema of shamanism being on the cusp of being in the world.

The first kind of initiation features a contact with the spirits or the gods. For many who receive the invitation, it is a gift and obligation they cannot refuse. Even if the vocation is socially appointed, as in the case among the Isnegs and the Tinguians in the Philippines, where these communities uphold the confirmation of an older shaman over the candidacy of a new shaman, the induction to the community and craftsmanship of other shamans must be fully accepted, for these shaman-candidates owe this experience of initiation to some spirit or god. In instances when they are summoned directly by the spirit who appears or speaks to them, the candidate, left with no recourse in abdication, immediately undergoes training in the spirit's instruction. This apprenticeship takes over the candidate's body. Scholars have reported this possession of corpus and presence among the northern Batak and the Menangkabau in Sumatra in Indonesia, in which for the former, the dancing *sibas* can simultaneously see, prophesize, and be the spirits, while the latter called *dukun* is invisible and can see spirits at night after the contact.¹⁰ Disappearance and assumption of new behavior are necessary passages in the consecration among shamans. These are the conditions of submission that honor the attention of extraordinary forces. The fullness of reciprocity can lead to death or non-convalescence if the chosen candidate fails to fulfil the promise of transformation.

Illumination is magical prosthesis or exhibitionary instrument in the profession of shamans. For the Dyak of Borneo, invulnerability is introduced in their limbs by inserting pebbles and other objects in a process called *besudi* ("to feel" or "touch"). The foreign matter softening the flesh through its solidity is a remnant of the skyworld that is believed to represent the powers of gods against the attacks of the evil spirits. This celestialty that can be grasped by the hand is a source of diagnosis. Among the Semang, they believe that quartz crystals can reveal the symptoms of sickness. The shaman inspects the material and interprets what it exposes in collaboration with the *cenoi*, the nephew of gods, who mediates the cosmos of the living and the powerful. This sense of materiality among shamans occurs in a scale of illustrious things. The Philippine phenomenon classifies two types of diamond that orders the potency of crystals: the raw form (*diamante*) is stronger than the refined form (*brillante*) in combating evil magic. The elemental force of things develops parallel to the stages in the candidate's initiation in shamanism. While being a shaman is irrevocable, her tools are ontologically tied to the natural ecology of power. In

芒人 (Semang) 相信石英水晶能夠暴露病徵。巫者會與 *cenoi* 判讀靈器披露的訊息, *cenoi* 是神靈的表親, 為世間和天界體系擔任溝通的角色。巫者運用的物質多是各種大小、有光澤的東西。菲律賓巫界列出兩種會操控水晶效力的鑽石: 原鑽 (*diamante*) 和有經過處理的鑽石 (*brillante*), 前者相較之下更能對抗邪惡法力。事物的自然力和習巫者的成巫階段呈平行發展。儘管說一日為巫, 終身為巫, 巫者的工具在本體上倒是和自然的權力生態密不可分。某些情況中, 這些東西必須萃取自它們的自然棲息地或規律的週期變化, 比方說, 要在一些特殊的時間點 (耶穌受難日, 在月亮升起的時候), 或是在非人類的活體 (香蕉樹、老鼠) 上。名為 *mutya* 的特殊寶石, 就是這種轉變成被造物 (artificiality) 的一例。神技的週期性, 美學性地指示了巫者探向未知的目標。這是強化巫者內在悟性限度的一種啟悟。

能讓心的溫度降下來, 代表巫者轉渡到「一種上等的存在方式」。¹¹ 這會透過一場公開的演練, 讓大家看到巫者如何控制自身肉體的運行。在德梅特里奧舉的例子中, 全族的人一起見證巫者爬到大葉雀榕 (*nonoc*) 樹的最頂端; 脫去身上所有的衣物; 或把冷水弄在胸前。無法控制的體內熱能, 將她帶入一種癡狂狀態, 所產生的破壞力如此強大, 讓族人不顧一切用盡各種辦法介入, 將她綁在樹上, 「以防煉獄般盛怒的惡靈會毀了 [她]」¹² 可以說, 這些事件將巫者瀕臨太陽的個人經驗外顯出來。這種公眾性將巫俗的魔法宗教維度轉變成一種社會現象, 讓族群裡的非巫者也有資格參與火的盛典。有些傳統中, 火具有生理性的指涉 (編註: 火與男女性器有關), 對此, 這個「燒」的特質就會有實用性的功能, 將權力配發給擁有火或盜火之人。而在有些群體裡, 對熱的忍受度代表巫者和火的關係, 巫者若是無法熄滅火, 就不需要去控制或克服它。

不再需要將火永遠熄滅, 是為了讓新的巫者帶自己進入一種超越人類恐懼和情感的曠野狀態。這是她與火的死亡。「藉著彩虹升天」¹³ 的巫者, 在本質暴力的生命裡, 展開超人類的存在; 這種晉升是一種可以駕馭火, 可以自由進出脫魂、癡狂的狀態。

世界所有的中心都在中點。

羅伯托·維蘭紐瓦 (Roberto Villanueva) 的畫作《這裡淌著一條死河, 帕西格, 1985年》(原文: *Aqui descansa el rio defunto*, Pasig; año 1985; 英譯: *Here Lies the Dead River*, Pasig; Year 1985) (約1975年作) 描繪人類中心主義源頭一種熟悉的悲痛。¹⁴ 在筆觸繁密、層層交疊的卷雲襯托下, 馬尼拉的天際線和從城市周邊與郊區延伸而來的支流相匯交錯: 帕西格河是畫面中那條密實的黑線。大運河對面的海灘上, 有生命體正在離開這河往他處移居; 離地平線近一點處的鐵橋切斷了畫面, 只是為了將大地、水、光與水泥城市的短暫交流框住, 一個歡樂和進步的新平面。這些跡象為未來添上一層柵格化的效果。這是藝術家的1985年, 這可以是任何慢慢累積的預期點。

維蘭紐瓦在1982年與另外三位藝術工作者一起展開「一部關於當局的社會林業計畫的電影」¹⁵《草木重生》(原文為 *Bagong Sibol ang Gubat*; 英譯: *The Forest Is Newly Grown*) 的拍攝工作。製作團隊橫跨菲律賓各地, 去紀錄政府正在執行的重新造林計畫, 而這項工程本身也意外地把所有其他充溢在菲律賓森林的各種生命體系一併記錄了下來。四處走透透拍攝的視覺素材, 也捕捉到地方族群的做法和機構推行計畫之間的同步性, 保護原生森林行動的呼籲也因這樣的同步性而更順利的傳達。公共資訊的政策推廣進入了全國性的意識: 當影片在第四頻道播放時, 多個省份和其他人口統計區域的學生

some cases, these things must be extracted from their natural habitats or regular rhythms, say in special timing (Good Friday, when the moon rises) or in the bodies of non-human living agents (banana tree, rats). The special gem called *mutya* is one example of this conversion to artificiality. The cycle of artifices aesthetically charges shamanistic goals of shedding light to the unknown. This is an initiation that enhances the inherent limitations of the shaman's brightness.

Cooling of the heart marks the transition of the shaman's identity to "a superior manner of existing."¹¹ This is a public rehearsal that shows how the shaman controls the journey of her body. In Demetrio's examples, the community witnesses the shaman climbing the highest part of the Nonoc tree; disrobing herself; or applying cold water on her chest. The uncontrollable inner heat brings her to a state of madness, so disruptive that a community, in a desperate attempt to intervene, would tie her down to a tree "to prevent the devil in his infernal fury from destroying [her]."¹² These events externalize the individual experience of shamans coming closer to the sun, so to speak. This publicness turns the magico-religious dimension of shamanism to a social phenomenon where non-shaman members of a community are eligible to participate in the pageantry of fire. For some traditions where fire is biologically assigned, this 'burning' quality plays a utilitarian function. It arranges political power around the one who possesses or steals the fire. In some groups, the threshold of heat represents the relationship of the shaman with fire, whose inextinguishability does not necessarily need to be dominated or overcome.

Abolishing the eternal death of fire is for the new shaman inaugurating herself into a condition beyond the plain of human fear and emotions. This is her death with fire. The shaman who "mounts up the sky by means of a rainbow" initiates the transhuman existence in a life essentially violent; this ascent is a mode of mastery over fire, ecstasy, and madness.¹³

All the world's centers are in midpoints.

Roberto Villanueva's painting *Aqui descansa el rio defunto, Pasig: año 1985 (Here Lies the Dead River, Pasig; Year 1985)* (ca. 1975) depicts a familiar anguish of anthropocentric origin.¹⁴ Against his atlas of brushstrokes layering cirrus clouds, Manila's skyline intersects with a tributary from the peri-urban and the rural: Pasig River is a solid impenetrable black line. Opposing beaches of the grand canal see the migration of life out of the river; closer to the horizon, the iron bridge interrupts the pictorial vista only to frame the brief interaction of earth, water, and light with the concrete city, a new surface for conviviality and progress. These signs rasterize a future. This is the artist's 1985 and this could be any prospective point accumulating slowly.

In 1982, together with three other art practitioners, Roberto worked on a film project titled *Bagong Sibol ang Gubat (The Forest Is Newly Grown)*, "a film on the bureau's social forestry program."¹⁵ The

都看到了。和維蘭紐瓦以帕西格河為題的預言性作品所傳達出的自省式批判相較之下，《草木重生》在教育領域方面的努力顯得沒有那麼勢單力薄。這部影片匯集了從各地拍攝到的動人畫面，讓情緒獲得重新分配。在紀錄片之後，情緒這個負責感情的網絡，啟動了各種不同的「我想知道更多這方面的事」的情態(modality)。拍完《草木重生》後，維蘭紐瓦接下了一份政府文化雜誌的全職工作，從這份工作獲得的金援讓他投入自我教育方面的藝術贊助得以持續，藉此接觸到更多的菲律賓部落。

維蘭紐瓦對熟悉其他生活方式的興趣所投射出的多種情感，往往會使藝術主體性在幽靈似的政治性(spectral politicality)中屈服。藝術家是搖擺的政治立場的流動介質，他們對意識形態的忠誠就像天氣一樣無法預測。要改變像維蘭紐瓦這樣的藝術家的慾望並不容易，因為這些難以看清的慾望存在於政治圈的內部、外部、或邊緣，而且全都繞著一個固定的中心，這個中心只能透過決定性參數(通常是社會契約或社會結構)去預測政治發起及參與的後續效應。藝術家在塑造他們在社會裡的關係時，很容易就會摩擦到既有的社會性。對他們開創的世界、座標、補充、解構來說；藝術家的圈圈是一個不斷增減的球體。政治因此被分解成像素。

在回想將概念轉變成可感知的物件時，藝術家萊斯里·趙(Lesley Cao)將藝術生產的邏輯嵌入性(logistical embeddedness)和中點(midpoints)的發現相互連結。¹⁶每一個可以進行藝術創作的機會，都是一個可以將物件過去在其他公共計畫裡接收到的概念、議題、理論予以實現的契機。中點對於開創藝術意志(artistic volition)相當有用，因為它們把藝術家放在不斷增長的、預先劃定的圈圈外緣。要在任何已知圓周穩定下來，其受力是切向的，在進入圈內時不容易被發現，因此是一個角度一個角度來操作。藝術家在自身反覆多變的定位和歷史時空中製造出的穩定中心這兩造的協商當中，測試自己的中點。精準度和實踐的拉扯，是找出中點的關鍵，而對於還在拉扯的藝術家，像萊斯里·趙，無疑代表他們還沒真的找到或看到藝術的中點。反過來說，承認這點，就等於承認基本上並沒有藝術定位這種東西。中點的功能是利用時下的政治像素來模擬藝術曲線。這個動線變化與中心的距離若不是延伸得更遠就是拉得更近；在同一個主體性的半球體中，藝術家創造中點，來將一個猜測性的生產圈點陣化(rasterize)，使其接近其他同心圓的結構。這些中點沒有要完成一個圓的義務；一旦展開初始化的過程，藝術中點可以製造一條拋物線、一個省略號、一道曲線，全都具有豐富的向量點來完整描述世界。

中點到中心的距離，是人類知識的重量——第二句是宙斯·巴斯康(Zeus Bascon)作品名稱《知識的重量》(The Weight of Knowing, 2019年)的覆述。該作是由現成物組成：一本書，和數顆石頭。書是由一位臺灣東岸的藝術家所編著的；石頭是巴斯康在臺東的海邊撿拾的，重新開啟一件新的藝術品：《阿庚海上漂流物畫、雕塑集》(1999—2002)這本書打開攤平置於桌上，書脊貼合桌面，看不到書的封面、封底。形狀各異的大小石頭壓在書上，製造有弧度的平面，讀者一眼就可以看到整件作品的所有素材。在一次談話中，巴斯康告訴筆者，阿庚的書是他在臺東駐村時接觸到的第一本書，並摘錄了其中一段文字來為自己發言：

行走在清晰的人生路上
在宇宙間有感知的靈魂自然消亡的流動的氛圍中
真實的人生為自然的一生
它是平凡但又富足的

為了說明最吸引他的地方，巴斯康在一段接合了啟程和到達的註記中，表達了他的想法。首先，他在阿庚的文字最後加上了「歷史亦是如此」(… so is history)¹⁷再者，他用放在書上的一塊石頭，在一個消波塊上畫了一道入口。這些積極的挪用手法濃縮了巴斯康在撤銷／製造大自然和藝術世界([un]making of natural and artistic world) 方面的全心付出。《知識的重量》是一個需要技術供養的新組件。對巴斯康而言，儘管阿庚的書無法被翻譯或被閱讀，但在那個圖書館兼展覽室的空間裡面，每當閱讀的世界開啟和關閉的時候，這本書是桌上第一本和最後一本書，這樣的安排讓他甚為滿意。

- 1 理查·皮特曼 (Pittman, Richard)，《代禱者、傳教士、教士會的譯者用民族語1》二版，大福克斯：Summer Institute of Linguistics，1952年，頁1。
- 2 同前註，頁1。
- 3 現今的《民族語》分成三卷：《非洲與歐洲的語系》、《美洲與大洋洲的語系》、《亞洲的語系》。世界少數民族語文研究院 (SIL International) 是官方國際語種代號準則 ISO 639-3 的權責單位。
- 4 理查·皮特曼，〈從語言角度看東南亞〉，《暑期語言學院工作底稿》5卷12篇 (1961年)，頁79。
- 5 同前註，頁79。
- 6 同前註，頁80。皮特曼指的是 Lê Van Ly 1948年的研究《越南方言：關於越南語法的論文》。
- 7 同前註，頁79。
- 8 弗朗西斯科·德梅特里奧 (Demetrio, Francisco)，〈菲律賓薩滿信仰與東南亞的平行性〉，《亞洲研究》11卷2期 (1973年8月)，頁128-154。
- 9 同前註，頁130。
- 10 本文中所有具啟發性的比較研究之引用，都出自於德梅特里奧的〈菲律賓薩滿信仰與東南亞的平行性〉，其中，關於菲律賓案例的深度閱讀可見：弗朗西斯科·德梅特里奧，〈自然精靈 (Engkanto) 信仰：一篇闡釋的論文〉，《菲律賓研究》17卷3號 (1969年7月)，頁586-596，<http://www.jstor.org/stable/42631956> (點閱日期：2021年4月23日)。
- 11 德梅特里奧，〈菲律賓薩滿信仰與東南亞的平行性〉，同前註，頁153。
- 12 同前註，頁152。
- 13 同前註，頁154。
- 14 山村Midori針對羅伯托·維拉紐瓦 (Roberto Villanueva) 的創作所做的學術研究是現今最全面的資料，詳見：山村Midori〈讓藝術品消失：羅伯托·維拉紐瓦對人類世的回應〉，李德寧 (De-nin D. Lee) 編，《東亞與東南亞生態藝術史》，英國紐卡斯爾：Cambridge Scholars Publishing，2019年，頁87-136。
- 15 同前註，頁99-103。
- 16 藝術家說，「我一直都在『追尋』一個中點。／一直都有一個中點讓我追尋」。出自於本文作者與藝術家萊斯里·趙的zoom視訊對話，2021年3月9日。
- 17 宙斯·巴斯康，〈藝術家自述〉，未出版。藝術家提供給本文作者。

crew traveled across the country to document the ongoing reforestation programs of the state that incidentally archives all other various systems of life flowing through the Philippine forest. The itinerant production of visual materials captured the synchronicity of community practices and institutional programs that streamlines a call for action in preserving and protecting indigenous forest. The public information campaign entered national consciousness: the film reached students in the provinces and other demographics when it was aired on Channel Four. *Bagong Sibol ang Gubat's* pedagogical attempt is less solitary than the self-reflective criticality that Villanueva evoked in his prophetic painting of the Pasig River. The film redistributed the emotional after the sensible pictures were collected from the field. Post-documentary, the emotional is the affective network that launches different modalities of 'I want to know more about this.' After the completion of *Bagong Sibol*, Villanueva took a full-time job at a government cultural magazine. This work funded his artistic patronage in self-education that connected him to more tribes in the Philippines.

The emotional diversity of Villanueva's interests to be acquainted with other ways of living often surrenders artistic subjectivity in spectral politicality. The artist is a roving medium of political indecisiveness whose allegiance to ideology is as unpredictable as the weather. It is difficult to convert the desires of artists like Villanueva because, if they can be determined at all, they exist inside, outside, or along the circle of politics, set by a fixed center that only predicts the sequences of political initiation and participation within decisive parameters, usually social contracts and constructs. Artists are predisposed to rub any given sociality as they shape their relationships within it. For their inauguration of worlds, coordinates, replenishment, and deconstruction; the artist's circle is a sphere of constant additions and decrements. The political is therefore pixelated.

Recalling the translation of concepts to perceptible objects, artist Lesley-Anne Cao correlates the logistical embeddedness of artistic production with the finding of midpoints.¹⁶ Every chance to create an artwork is an opportunity to complete a concept, proposition, or theory previously taken on in other public projections of the object. Midpoints are useful in inaugurating artistic volition because they situate the artists around the growing edges of prefabricated circles. The force to settle in any given circumference is tangential, unobtrusive in entry and therefore operating from an angle to an angle. Artists test their midpoints in the midst of negotiation between their arbitrary positions and stable centers produced in historical time and space. The tussle of precision and implementation is at the core of identifying a midpoint. A task that, for artists like Cao, confirms that they have not really located and seen the midpoint of art. Conversely, this confession signals that fundamentally there is no such thing as artistic position. The work of a midpoint is to approximate artistic curves using the political pixels of their time. This movement of course either extends farther out or closer to the center; in the same hemisphere of subjectivities, the artist creates midpoints to rasterize a speculative circle of production

- 1 Pittman, Richard. 1952. *Translator's Ethnologue for Intercrossers, Missionaries, and Mission Councils* 1, no. 2. Grand Forks: Summer Institute of Linguistics, p.1.
- 2 Pittman, *Translator's Ethnologue for Intercrossers*, 1.
- 3 The *Ethnologue* is now divided in three volumes: *The Languages of Africa and Europe*, *The Languages of the Americas and the Pacific*, and *The Languages of Asia*. SIL International is the custodian of the official ISO language code ISO 639-3.
- 4 Pittman, Richard. 1961. "Southeast Asia from the linguistic point of view." In *Work Papers of the Summer Institute of Linguistics*. University of North Dakota Session: Vol. 5, Article 12, 79.
- 5 Pittman, "Southeast Asia," 79.
- 6 Pittman, "Southeast Asia," 80. Pittman was referring to the 1948 study of Lê Van Ly titled *Le parler vietnamien : essai d'une grammaire vietnamienne*.
- 7 Pittman, "Southeast Asia," 79.
- 8 Demetrio, Francisco. 1973. "Philippine Shamanism and Southeast Asian Parallels." In *Asian Studies* 11:2, 128-54. Asian Studies: University of the Philippines.
- 9 Demetrio, "Philippine Shamanism," 130.
- 10 All these instructive comparisons cited in this essay are in Demetrio's "Philippine Shamanism....," in which the deeper reading on a Philippine case is interpreted in Demetrio, Francisco. 1969. "The Engkanto Belief: An Essay in Interpretation." In *Philippine Studies* 17, no. 3, 586-96. Accessed April 23, 2021. <http://www.jstor.org/stable/42631956>.
- 11 Demetrio, "Philippine Shamanism," 153.
- 12 Demetrio, "Philippine Shamanism," 152.
- 13 Demetrio, "Philippine Shamanism," 154.
- 14 Midori Yamamura's scholarship on Roberto Villanueva is the most comprehensive available material right now that organizes Villanueva's practices. See more: Yamamura, Midori. 2019. "Making the Art Object Disappear: Roberto Villanueva's Response to the Anthropocene." In *Eco-Art History in East and Southeast Asia*, edited by De-nin D. Lee, 87-136. Newcastle upon Tyne, UK: Cambridge Scholars Publishing.
- 15 Yamamura. "Making the Art Object Disappear," 99-103.
- 16 The artist describes it as, "Lagi akong may hinahabol na midpoint." (I always have to 'chase' a midpoint./I always have a midpoint to chase.) Cao to the author, zoom conversation, March 9, 2021.
- 17 Bascon, *Artist Statement*, unpublished files shared to the author.

adjacent to other concentric formations. These midpoints have no obligation to complete a circle; artistic midpoints can produce, once during initialization, a parabola, an ellipsis, and a curve that are rich of vector points where the world can be described in full.

The distance of midpoints from the center is the weight of our knowing. The last clause republishes the title of Zeus Bascon's work *The Weight of Knowing* (2019). The piece is made of found objects: a book and some stones. The book written and assembled in the western coast of Taiwan by another artist; Bascon collected stones on the beach in Taitung, east of the island, to install the reopening in new art: *Shit of Akin* (1999-2002) is spread on a table with its spine disclosing the front and back covers of the book. Readers view the whole appearance of the material in one plane with the curvatures of stones pressing hard on the surface. In a conversation with Bascon, he shared that the artist's book is the first book he encountered while in residency in Taiwan, where he excised Akin's words to be his,

WALK ON CLEAR LIFE
WITHIN THE FLOATING ATMOSPHERE OF THE UNIVERSE
SENTINEL SPIRITS WITHER AWAY NATURALLY___A TRUE LIFE IS A/
NATURAL ONE___IT IS PLAIN AND ENRICHED...

Owning what attracted him the most, Bascon commented on Akin's words in an annotation that unites departure with arrival. First, he appended Akin's statement with "...so is history."¹⁷ Second, he drew a portal on a breakwater structure using one of the stones he installed on the book's page. These active appropriations abstract Bascon's devotion to the (un)making of the natural and artistic world. *The Weight of Knowing* is a new unit that requires technical sustenance. For Bascon, while Akin's book is untranslatable and unreadable, he likes the fact that inside the library-cum-exhibition space, it is the first and last book on the table every time the world of reading opens and closes.

藝術家與文化工作：

羅伯特·費羅、
洪救國和李錫奇

ARTISTS AND

THE WORK OF CULTURE:

ROBERTO FELEO,
ANG KIUKOK AND

LEE SHI-CHI

羅伯特·費羅： 來世巴格博——細讀其裝置

宗教文化受到超過四百年西班牙、美國及日本帝國殖民影響，圖像的現代性也會受到殖民視覺文化左右，羅伯特·費羅 (Roberto Feleo) 在作品中，試圖從不同的系譜，以及對源起和來世的明確信仰，提出神話與宇宙模式，此種對世系的反思，也可能源於南島語族。

費羅從藝術世界裡所稱的裝置裡喚起此種模式¹，但他稱之為「tau tao」，「當家族希望尋求解答時，亡者會藉由此種第二載體現身」²，他的參考形式來自印尼，但也提到菲律賓巴拉望和科迪勒拉北部的範例，他對於脈絡和命名相當堅持，也強調「tau tao」製作的主要原料為鋸木屑，故能夠召喚菲律賓建築師與木匠的實用智慧和「集體記憶」。

費羅在其中一件作品裡，運用當代媒介和慣常形態，重構舊時想像，作品取名為《Tau Tao》，自述「藉由六件實物大小的物件與景觀互動，以立體視覺方式重述巴格博族對來生的神話」，他認為這項寓言，「能指引巴格博族的宇宙觀，其中光明與黑暗、秩序與混亂、世上萬物循環，最終能回答『人死後會如何？』的終極問題」³。巴格博為民答那峨島南部族群，位於目前的達沃市境內。

費羅研究這項神話後，亦在1991年出版的《靈魂書》中收錄幾件圖稿，《Tau Tao》於1994年在荷拉雅畫廊 (Hiraya Gallery) 首次展出，並入選1995年至1996年的「亞洲現代主義：印尼、菲律賓、泰國多元發展」巡迴展中，後於2004年於菲律賓國立博物館 (National Museum of the Philippines) 的國家藝廊再次展出。(派崔克·佛洛雷斯)

- 1 參考派崔克·佛洛雷斯，〈展覽難題與亞洲地域性消亡〉，《從展覽的歷史到展覽製造的未來：中國及東南亞》，柏林：Sternberg Press，2019年，頁334-366 (中譯參考自「從展覽的歷史到展覽製造的未來——第二次集會：1990年代中國及東南亞地區的策展實踐」研討會，上海外灘美術館，2018年)。
- 2 昆士蘭美術館，〈第三屆亞太當代藝術三年展〉，新南威爾斯北萊德：Fine Arts Press，1999年，頁124。
- 3 羅伯特·費羅，未出版手稿，年代未詳。

- 1 See Flores, Patrick D. 2019. "The Exhibition Problematic and the Asian Dislocal." In *From a History of Exhibitions towards a Future of Exhibition Making: China and Southeast Asia*, 334-366. Berlin: Sternberg Press.
- 2 Queensland Art Gallery. 1999. *APT3: the third Asia-Pacific Triennial of Contemporary Art*. North Ryde, NSW: Fine Arts Press, 124.
- 3 Feleo, Roberto. Unpublished manuscript, n.d.

Roberto Feleo: Bagobo Afterlife: A Close Reading of an Installation

In the context of a religious culture shaped by more than four centuries of colonization from the empires of Spain, the United States, and Japan, the modernity of the image tends to be framed by colonial visual culture. The work of Roberto Feleo seeks to propose a mythological and cosmic schema that emerges from a different genealogy, a distinct belief in origin and the afterlife. The roots of such a critical reflection on ancestry may well be Austronesian.

Feleo evokes this schema in what may be considered by the art world an installation.¹ But he calls it *tau tao*, which according to him, is the "secondary vessel the dead are believed to occupy to make themselves available to their kin when they need to consult them for solutions to their problems."² He makes reference to this form in Indonesia, but mentions examples from Palawan and the Northern Cordilleras in the Philippines. Feleo insists on this context and this nomination. This specificity extends to the main material of the tau tao that is sawdust, which to him summons the practical intelligence of Filipino architects and carpenters and "collective memory."

In this regard, a specific work exemplifies Feleo's investment in the project of reconstructing an imagination of a deep past through a contemporary medium, which in turn is traced to customary form. Feleo titles it *Tau Tao*. In his own words, it is a "visual retelling of the Bagobo myth of the afterlife through a three-dimensional presentation consisting of six life-size pieces and the landscape in which they interact." He characterizes it as an allegory that "serves as a map to the Bagobo cosmology where light and darkness, order and chaos...all the cycles of earthly life interplay—eventually answering the ultimate question: What happens to us after we die?"³ The Bagobo constitute an ethnolinguistic community in Southern Mindanao and are known to be part of the sprawling city of Davao.

Feleo has done research on this myth and in fact made drawings of it in the publication *The Soul Book* in 1991. *Tau Tao* was first installed at Hiraya Gallery in 1994 and was selected for the travelling exhibition *Asian Modernism: Diverse Developments in Indonesia, the Philippines, and Thailand* from 1995 to 1996 and was reinstalled at the National Gallery of Art of the National Museum of the Philippines in 2004. (Patrick Flores)

Demetrio Fernando Zualista

The
SOUL
BOOK

1
Roberto B. Felar, Artist



GCF
BOOKS

BAJOBO
A TRIP TO THE SKY

One of the many children of the first parents was called Lumabat. There came a time when Lumabat quarrelled with one of his sisters and was very angry with her. He said, "I will go to the sky, and never come back again."

So Lumabat started for the sky-country, and many of his other brothers and sisters went with him. A part of their journey lay over the sea, and when they had passed the sea, a rock spoke to them and said, "Where are you going?" (In the beginning, all the rocks and plants and the animals could talk with the people).

Then one boy answered the rock, "We are going to the sky-country." As soon as he had spoken, the boy turned into a rock. But his brothers and sisters went on, leaving the rock behind.

Presently a tree said, "Where are you going?"

"We are going to the sky," replied one of the girls.

Immediately the girl became a tree. Thus, all the way along the journey, if any one answered, he became a tree, or stone, or rock, according to the nature of the object that put the question.

By and by the remainder of the party reached the border of the sky. They had gone to the very end of the earth, as far as the horizon. But here they had to stop, because the horizon kept moving up and down. The sky and the earth would part, and then close together again, just like the jaws of an animal in eating. This movement of the horizon began as soon as the people reached there.

There were many young men and women, and they all tried to jump through the place where the sky and the earth parted. But the edges of the horizon were very sharp, like a *kampilan* sword, and they came together with a snap whenever anybody tried to jump through, and they cut him into two pieces. Then parts of his body became stones, or grains of sand. One after another the party tried to jump through, for nobody knew the fate of the one who went before him.

Last of all, Lumabat jumped — quick, quicker than the rest, and before the sharp edges snapped shut, he was safe in the skyworld. As he walked along, he saw many wonderful things. He saw many *kampilan* swords standing alone, and fighting without any hand to hold them. Lumabat passed by them all. Then he came to the realm of the *bid* dead. The realm was called *Gimokulan*.

There, in the flames, he saw many spirits with heavy misdeeds on them. The spirits with little misdeeds were not in the flames; but they lay, their bodies covered with sores, in an acid that cuts like the juice of a lemon. Lumabat went on, past them all.

Finally he reached the house of the chief *Diwata* and went up to the house. There he saw many *diwata* and they were all chewing betelnut. One *diwata* spat from his mouth the betelnut that he had finished chewing. When Lumabat saw the betelnut spittle coming from the mouth of the god, it looked to him like a sharp knife. The chief *Diwata* laid hold of Lumabat, and Lumabat thought the god held a sharp knife in his hand. But it was no knife; it was just the betelnut. *Diwata* rubbed the betelnut on Lumabat's belly, and with one downward stroke opened the belly, and took out Lumabat's intestines.

Then Lumabat himself became a god. He was not hungry any more, for now his intestines were gone. Yet if he wanted to eat, he had only to say, "Food, come now!" and at once all the fish were there, ready to be caught, for in the sky-country, fish do not have to be caught. And Lumabat became the greatest of all the *diwata*.

Now, when Lumabat left home with his brothers and sisters, one sister and three brothers remained behind. The brother named *Wari* felt sad because Lumabat had gone away. At last he decided to follow him. He crossed the sea, reached the border of the sky, which immediately began to make the opening and shutting motions. But *Wari* was agile, like his brother Lumabat, and he jumped quickly just like Lumabat, and got safely into heaven. Following the same path that his brother had taken, he reached the same house. And again *Diwata* took the betelnut, and attempted to open *Wari's* belly; but *Wari* protested, for he did not like to have his intestines pulled out. Therefore the god was angry at *Wari*.

Yet *Wari* stayed on in the house for three days. Then he went out on the platform that joined the front and back part of the gods' house, whence he could look down on the earth. He saw his village, and it made him happy to look at his fields of sugar cane and bananas, his groves of betel and coconuts. There were his bananas ripe, and all his fruits ready to be plucked. *Wari* gazed, and then he wanted to get back to earth again, and he began



Diwata rubbed the betelnut on Lumabat's belly and with one downward stroke took out his intestines. Lumabat would never be hungry again.

to cry; for he did not like to stay in heaven and have his intestines taken out, and he was homesick for his own village.

Now, the god was angry at Wari because he would not let him open his belly. And the god told Wari to go home, and take his dogs with him. First the god fixed some food for Wari to eat on his journey. Then he took meadow-grass, and tied the long blades together, making a line long enough to reach down to earth. He tied Wari and the dogs to one end of the line; but before he lowered the rope, he said to Wari, "Do not eat while you are up in the air, for if you eat, it will set your dogs to quarrelling. If I hear the sound of dogs fighting, I shall let go the rope."

But while Wari hung in the air, he got very

hungry, and, although he had been let down only about a third of the distance from heaven to earth, he took some of his food and ate it. Immediately the dogs began to fight. When Diwata in the sky heard the noise he dropped the rope of meadow-grass. Then Wari fell down, down; but he did not strike the ground, for he was caught in the branches of the tree called *lumpu*. It was a tall tree, and Wari could not get down. He began to utter cries; and all night he kept crying, "Ato-o-oo-o!" Later on he could go down because he had been changed into a *kulaga* bird. At night when you hear the call of the *kulaga* bird you know it is the voice of Wari. The *kulaga* bird has all sorts of feathers, of all kinds of birds and chickens; it has the hair of all animals and the hair of man.

- LAURA WATSON BENEDECT (1910)



MEBUYAN, MOTHER OF THE UNDERWORLD

Long ago Lumabat and his sister had a quarrel because Lumabat had said, "You shall go with me up into heaven." And his sister replied, "No, I don't like to do that."

Then they began to fight each other. Soon the woman sat down on the big rice mortar and said to Lumabat, "Now I am going down below the earth, down to Gimokudan. Down there I shall begin to shake the lemon tree. Whenever I shake it, somebody up on the earth will die. If the fruit shaken down be ripe, then an old person will die on the earth; but if the fruit fall green, the one to die will be young."

Then she took a bowl filled with pounded rice, and poured the rice into the mortar for a sign that the people should die and go down to Gimokudan. Presently the mortar began to turn round and round while the woman was sitting upon it. All the while, as the mortar was revolving, it was slowly sinking into the earth. But just as it began to settle in the ground, the woman dropped handfuls of the pounded rice upon the earth, with the words: "See! I let fall this rice. This makes many people die, dropping down just like grains of rice. Thus hundreds of people go down; but none go up into heaven."

Straightway the mortar kept on turning round, and kept on going lower down, until it disappeared in the earth, with Lumabat's sister still sitting on it. After this, she came to be known as Mebuyan. Before she went down below the earth she was known only as "sister of Lumabat".

Mebuyan is now chief of a town called Bama Mebuyan ("Mebuyan's town"), where she takes care of all dead babies and gives them milk from her breasts. Mebuyan is ugly to look at, for her whole body is covered with nipples. All nursing children who still want milk go directly, when they die to Bama Mebuyan instead of to Gimokudan, and remain there with Mebuyan until they stop taking milk from her breasts. Then they go to their own families in Gimokudan where they can get rice and "live" very well.

All the spirits stop at Mebuyan's town, on their way to Gimokudan. There the spirits wash all their joints in the black river that runs through Bama Mebuyan, and they wash the tops of their heads too. This bathing (*panaligu*) is for the purpose of making the spirits feel at home, so that they will not run away and go back to their own bodies. If the spirit could return to its body, the body would get up and be alive again.

— LAURA WATSON BENEDICT (1916)

LIMITING THE LIFESPAN

A long time ago, when the world was young, people used to live for a thousand years or more. But when they reached old age they could no longer work. And the younger people had to support them.

But by and by, there were so many old people that the young people found it difficult to support all of them. Finally, the young people began using

the old people as garden fences. For there did not seem to be any other use for them.

Kabuniyan, the ruler of the skyworld, saw this, and taking pity on the old people, he shortened their lives.

That is why the people of the earth no longer lived to be a thousand years. They rarely live to be even a hundred years.

— I. V. MALLARI AND LAURENCE L. WILSON, 1958

- 001 羅伯特·費羅《靈魂書》的扉頁©1991 奎松市: GCF Books°
Title page of Roberto B. Feleo's *The Soul Book* (Copyright © 1991 Quezon City: GCF Books).
- 002 Laura Watson Benedict, 〈天空之旅〉, 出自羅伯特·費羅《靈魂書》, 頁63 ©1991 奎松市: GCF Books°
Page 63 with the essay titled "A Trip to the Sky" written by Laura Watson Benedict from Roberto B. Feleo's *The Soul Book* (Copyright © 1991 Quezon City: GCF Books).
- 003 接續Laura Watson Benedict, 〈天空之旅〉, 出自羅伯特·費羅《靈魂書》, 頁64 ©1991 奎松市: GCF Books°
Continuation of the essay titled "A Trip to the Sky" written by Laura Watson Benedict from page 64 of Roberto B. Feleo's *The Soul Book* (Copyright © 1991 Quezon City: GCF Books).
- 004 地方神明圖像, 出自羅伯特·費羅《靈魂書》©1991奎松市: GCF Books°
An image of a local deity from a page in Roberto B. Feleo's *The Soul Book* (Copyright © 1991 Quezon City: GCF Books).
- 005 Laura Watson Benedict, 〈Meybuyan, 冥界之母〉和I.V. Mallari-Laurence L. Wilson, 〈壽限〉, 出自羅伯特·費羅《靈魂書》, 頁111 ©1991 奎松市: GCF Books°
Page 111 with the essays "Meybuyan, Mother of the Underworld" by Laura Watson Benedict and "Limiting the Lifespan" by I.V. Mallari and Laurence L. Wilson from Roberto B. Feleo's *The Soul Book* (Copyright © 1991 Quezon City: GCF Books).
- 006- 羅伯特·費羅作品《Tau Tao》, 1994年於菲律賓國立博物館之註釋。攝影: Manuel Kristoffer Giron°
008 Annotations of Roberto Feleo's *Tau Tao*, 1994 at the National Museum of the Philippines. Photography by Manuel Kristoffer Giron.

Tau Tao

—Ancestors—

Exhibition notes by Roberto B. Feleo

Ang tau tao ay pagsasalarawan ng mitolohiyang Bagobo sa pamamagitan ng tatlong-dimensyong presentasyon na binubuo ng anim na bahaging singlaki ng tao at ng kaligiran kung saan sila nag-uugnayan.

Ang mga pigura ay sila Lumabat, Wari, Mebuyan, Tuglay, Tuglibong at isang ispiritung walang ngalan. Ang lahat ay nilikha mula sa pinalakpak o pinaghalong kusot at pandikit.

Si Lumabat ay isa sa maraming anak ng unang mga magulang. Siya ay isang mandirigma at mangangaso. Ang layuning kanyang itinakda sa sarili ay ang makapaghanda ng kabilang-buhay sa kalangitan para sa mga kapwa mandirigma.

Upang makapasok sa kalangitan, kailangang tawirin ni Lumabat ang kalawakan na siyang nagsisilbing pagitan ng langit at lupa. Hindi ito madali dahil para sa mga Bagobo, ang kalawakan, isang buhay na entidad (sa iskultura ay inilalarawan bilang ahas na kailangang gapiin ni Lumabat), ay mapanganib: palagi itong nag-aakyat-baba, bukas-sara kagaya ng bunganga ng isang halimaw; ang kanyang tagiliran ay singtalas ng mga kutsilyo at kayang tabasin ang isang tao sa dalawa kapag sila'y nagsara. Tanging ang matapang—at maparaan—ang nakararaan.

Sinasabi ring bago matawid ni Lumabat ang kalawakan, kinailangan niyang habulin ang isang usa nang siyam na beses paikot sa mundo.

Nang marating ni Lumabat ang kalangitan, binuksan ng punong diwata ang kanyang tiyan sa pamamagitan ng pagpahid ng nganga. Matapos ito'y tinanggal ng diwata ang kanyang bituka upang hindi na siya maghanap ng pagkain. Nang matanggal ang kanyang mga makalupang pangangailangan, si Lumabat ay naging isang ganap na diyos.

Si Wari, isang magsasaka, ay kapatid ni Lumabat. Bagama't magkaiba sila ng pamumuhay ni Lumabat, nangulila siya para sa kapatid. Napagpasyahan niyang sundan si Lumabat sa kalangitan. Subalit nang hihiwain

Tau Tao

—Ancestors—

Exhibition notes by Roberto B. Feleo

Tau tao is a visual retelling of the Bagobo myth of the afterlife through a three-dimensional presentation consisting of six life-size pieces and the landscape in which they interact.

The figures are Lumabat, Wari, Mebuyan, Tuglay, Tuglibong and an unnamed spirit. All are made from *pinalakpak*, a mixture of sawdust and glue.

Lumabat is among the first of many children of the first parents. He is a hunter-warrior. The task he set for himself is to establish an afterlife for his fellow warriors in the skyworld.

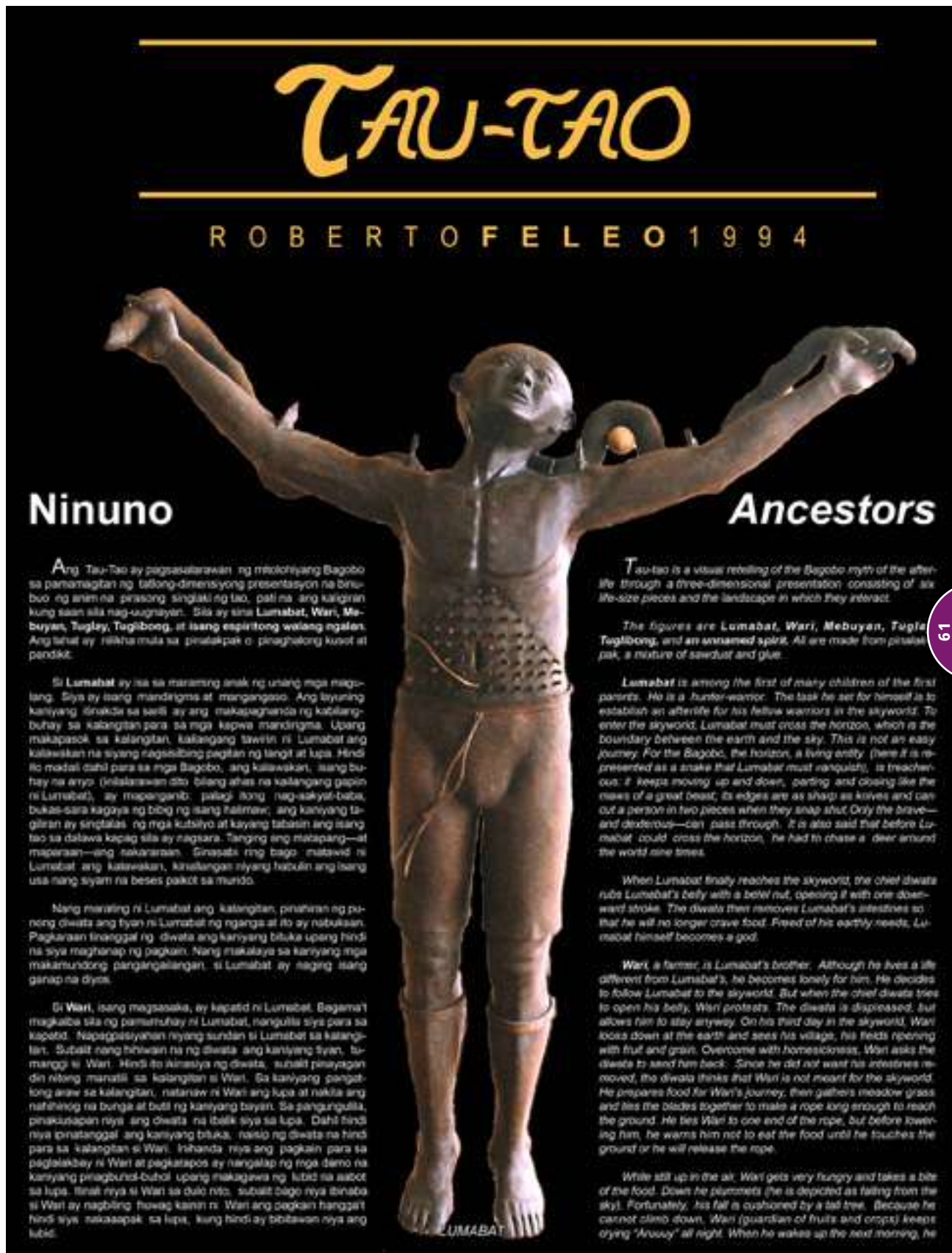
To enter the skyworld, Lumabat must cross the horizon, which is the boundary between the earth and the sky. This is not an easy journey. For the Bagobo, the horizon, a living entity (in this sculpture it is represented as a snake which Lumabat must vanquish), is treacherous: it keeps moving up and down, parting and closing like the maws of a great beast; its edges are as sharp as knives and can cut a person in two pieces when they snap shut. Only the brave—and dexterous—can pass through.

It is also said that before Lumabat could cross the horizon, he had to chase a deer around the world nine times.

When Lumabat finally reaches the skyworld, the chief *diwata* rubs Lumabat's belly with a betelnut, opening it with one downward stroke. The *diwata* then removes Lumabat's intestines so that he will no longer crave for food. Freed of his earthly needs, Lumabat himself becomes a god.

Wari, a farmer, is Lumabat's brother. Although he lives a life different from Lumabat, he becomes lonely for him. He decides to follow Lumabat to the skyworld. But when the chief *diwata* tries to open his belly, Wari protests. The *diwata* is displeased, but allows him to stay anyway.

On his third day in the skyworld, Wari looks down at the earth and sees his village, his fields ripening with fruit and grain. Overcome with homesickness, Wari asks the



Ninuno

Ang Tau-Tao ay pagsasalarawan ng mitolohiyang Bagobo sa pamamagitan ng tatlong-dimensyong presentasyon na binubuo ng anim na bahaging singlaki ng tao. Pati na ang kaligiran kung saan sila nag-uugnayan. Sila ay sila Lumabat, Wari, Mebuyan, Tuglay, Tuglibong, at isang ispiritung walang ngalan. Ang lahat ay nilikha mula sa pinalakpak o pinaghalong kusot at pandikit.

Si Lumabat ay isa sa maraming anak ng unang mga magulang. Siya ay isang mandirigma at mangangaso. Ang layuning kanyang itinakda sa sarili ay ang makapaghanda ng kabilang-buhay sa kalangitan para sa mga kapwa mandirigma. Upang makapasok sa kalangitan, kailangang tawirin ni Lumabat ang kalawakan na siyang nagsisilbing pagitan ng langit at lupa. Hindi ito madali dahil para sa mga Bagobo, ang kalawakan, isang buhay na entidad (inilalarawan dito bilang ahas na kailangang gapiin ni Lumabat), ay mapanganib: palagi itong nag-aakyat-baba, bukas-sara kagaya ng bunganga ng isang halimaw; ang kanyang tagiliran ay singtalas ng mga kutsilyo at kayang tabasin ang isang tao sa dalawa kapag sila'y nagsara. Tanging ang matapang—at maparaan—ang nakararaan.

Nang marating ni Lumabat ang kalangitan, pinahiran ng punong diwata ang tiyan ni Lumabat ng nganga at ito ay nabuksan. Pagharan tinanggal ng diwata ang kanyang bituka upang hindi na siya maghanap ng pagkain. Nang matanggal ang kanyang mga makalupang pangangailangan, si Lumabat ay naging isang ganap na diyos.

Si Wari, isang magsasaka, ay kapatid ni Lumabat. Bagama't magkaiba sila ng pamumuhay ni Lumabat, nangulila siya para sa kapatid. Napagpasyahan niyang sundan si Lumabat sa kalangitan. Subalit nang hihiwain din nitong marating sa kalangitan si Wari. Sa kanyang pagtatlong araw sa kalangitan, natanaw ni Wari ang lupa at nakita ang nahuhingog na bunga at butil ng kanyang bayan. Sa pangungulila, pinakulapan niya ang diwata na ito ay hindi siya nagpapahid ng nganga. Nang matanggal ang kanyang bituka, nais ng diwata na hindi para sa kalangitan si Wari. Inihanda niya ang pagkain para sa paglalakbay ni Wari at pagkatapos ay nangalap ng mga damo na kanyang pinagbunol-bunol upang makagawa ng kuro na aabot sa lupa. Inaak siya ni Wari sa dulo nitong, subalit bago niya ibaba si Wari ay nagbangon, huwad kainin ni Wari ang pagkain hanggang hindi niya makapagkain sa lupa, kung hindi ay bibabawin niya ang kuro.

Ancestors

Tau-tao is a visual retelling of the Bagobo myth of the afterlife through a three-dimensional presentation consisting of six life-size pieces and the landscape in which they interact.

The figures are Lumabat, Wari, Mebuyan, Tuglay, Tuglibong, and an unnamed spirit. All are made from *pinalakpak*, a mixture of sawdust and glue.

Lumabat is among the first of many children of the first parents. He is a hunter-warrior. The task he set for himself is to establish an afterlife for his fellow warriors in the skyworld. To enter the skyworld, Lumabat must cross the horizon, which is the boundary between the earth and the sky. This is not an easy journey. For the Bagobo, the horizon, a living entity (here it is represented as a snake that Lumabat must vanquish), is treacherous: it keeps moving up and down, parting and closing like the maws of a great beast; its edges are as sharp as knives and can cut a person in two pieces when they snap shut. Only the brave—and dexterous—can pass through. It is also said that before Lumabat could cross the horizon, he had to chase a deer around the world nine times.

When Lumabat finally reaches the skyworld, the chief *diwata* rubs Lumabat's belly with a betelnut, opening it with one downward stroke. The *diwata* then removes Lumabat's intestines so that he will no longer crave food. Freed of his earthly needs, Lumabat himself becomes a god.

Wari, a farmer, is Lumabat's brother. Although he lives a life different from Lumabat's, he becomes lonely for him. He decides to follow Lumabat to the skyworld. But when the chief *diwata* tries to open his belly, Wari protests. The *diwata* is displeased, but allows him to stay anyway. On his third day in the skyworld, Wari looks down at the earth and sees his village, his fields ripening with fruit and grain. Overcome with homesickness, Wari asks the *diwata* to send him back. Since he did not want his intestines removed, the *diwata* thinks that Wari is not meant for the skyworld. He prepares food for Wari's journey, then gathers meadow grass and ties the blades together to make a rope long enough to reach the ground. He tells Wari to coil one end of the rope, but before lowering him, he warns him not to eat the food until he touches the ground or he will release the rope.

While still up in the air, Wari gets very hungry and takes a bite of the food. Down he plummeted (he is depicted as falling from the sky). Fortunately, his fall is cushioned by a tall tree. Because he cannot climb down, Wari (guardian of fruits and crops) keeps crying "Anuuy" all night. When he wakes up the next morning, he

na ng diwata ang kanyang tiyan, tumanggi si Wari. Hindi ito ikinasiya ng diwata, subalit pinayagan din nitong manatili sa kalangitan si Wari.

Sa kanyang pangatlong araw sa kalangitan, natanaw ni Wari ang kalupaan at nakita ang nahihinog na bunga at butil ng kanyang bayan. Sa pangungulila, pinakiusapan niya ang diwata na ibalik siya sa kalupaan. Dahil hindi niya pinatanggal ang kanyang bituka, naisip ng diwata na hindi para sa kalangitan si Wari. Inihanda niya ang pagkain para sa paglalakbay ni Wari at pagkatapos ay nangalap ng mga damo na kanyang pinagbuhol-buhol upang makagawa ng lubid na aabot sa kalupaan. Itinali niya si Wari sa dulo nito, subalit bago niya ibinaba si Wari ay nagbiling huwag kainin ni Wari ang pagkain hangga't hindi siya nakakaapak sa lupa, kung hindi'y bititawan niya ang lubid.

Habang nasa langit, nagutom si Wari at tumikim sa baong pagkain. Matapos ito'y bumulusok siya (inilalarawan siyang nahuhulog sa langit). Sa kabutihang-palad, nasalo siya ng isang mataas na puno. Dahil hindi makababa, napa-"Aruuuy" na lamang si Wari buong gabi. Nang magising siya kinabukasan, naging isa siyang ibon na ang huni ay tila "Aruuuy".

Si Mebuyan ay kapatid na babae ni Lumabat. Nais ni Lumabat na sumama siya sa kalangitan, subalit mas gusto niyang manatili sa kailaliman. Isang araw, habang nakikipagtalo kay Lumabat, sinabi niyang "Ako ay pupunta sa kailaliman, sa may Gimokudan". Dumakot siya ng palay at inihagis sa bayo. "Kung bibitawan ko ang mga palay, may mga mamamatay. Mahuhulog silang gaya nitong mga binhi; walang aakyat sa langit." Pagkasabi niyo'y umupo siya sa bayo na biglang umikot nang mabilis papalubog sa lupa hanggang tuluyan na silang nilamon ng lupa.

Bago ang pangyayaring iyon, kilala lamang siya bilang "kapatid na babae ni Lumabat". Ngayon, ang bansag na sa kanya ay Mebuyan, pinuno ng bayan na kung tawagin ay Banua.

Ang lahat ng kaluluwang papunta sa Gimokudan ay tumitigil sa Banua upang magpamalugu, ang ritwal ng paliligo sa ilog.

diwata to send him back. Since he didn't want his intestines removed, the *diwata* thinks that Wari isn't meant for the skyworld. He prepares food for Wari's journey, then gathers meadow grass and ties the blades together to make a rope long enough to reach the ground. He ties Wari to one end of the rope, but before lowering him, he warns him not to eat the food until he touches the ground or he will release the rope.

While still up in the air, Wari gets very hungry and takes a bite of the food. Down he plummets (he is depicted as falling from the sky). Fortunately, his fall is cushioned by a tall tree. Because he can't climb down, Wari keeps crying "Aruuuy" all night. When he wakes up the next morning, he has been changed into a bird whose distinctive call sounds like "Aruuuy".

Mebuyan is Lumabat's sister. Lumabat wants her to join him in the skyworld, but she prefers the underworld. One day, while arguing with Lumabat, she says, "Now I'm going down below the earth, down to Gimokudan". She takes a fistful of rice and throws this into the mortar. "When I let the grains fall, people will die. They will drop down just like the grains; none will go to heaven." With those words, she sits herself on the mortar which suddenly begins to spin furiously, sinking into the ground until she and the mortar disappear.

Before this incident, she was only known as "sister of Lumabat". Now she has a name—Mebuyan, chief of a town called Banua.

All of the souls stop at Banua on their way to Gimokudan to perform the *pamalugu*, the bathing ritual in the river. There they wash their joints (the points where the soul is attached to the body) as well as the tops of their heads so they will feel at home in this new place and not run away and go back to their bodies.

Gimokudan, the spirits' final resting place where they rejoin their ancestors, flows with rice and water.

In Banua, Mebuyan also takes care of the dead babies by suckling them until they stop taking milk. Thus she is depicted in this sculpture as having multiple breasts.

Tuglay is Lumabat's father. When he

Doon nila hinuhugasan ang kanilang mga kasu-kasuan (ang mga bahagi kung saan ang kaluluwa ay nakadugtong sa katawan) at bumbunan upang hindi sila manibago sa lugar na iyon at tumalilis pabalik sa kanilang katawan.

Umaagos ang palay at tubig sa Gimokudan, ang himlayan ng mga kaluluwa kung saan nila muling nakakapiling ang kanilang mga ninuno.

Inaaruga rin ni Mebuyan ang mga namatay na sanggol sa Banua sa pamamagitan ng pagpapasuso sa kanila hangga't maawat na sila. Ito ang dahilan kung bakit marami siyang suso sa pagsasalarawan sa kanya.

Si Tuglay ang ama ni Lumabat. Nang siya ay mamatay, pinutungan siya ng panyo ni Lumabat. Pagkatapos na pagkatapos niya iyong gawin, sinimulan siyang kayasin ng mga di-nakikitang kutsilyo. Nagpatuloy ito hanggang ang natitira na lamang ay isang paslit.

Ang lahat ng mga pigura ay konektado kay Tuglibong (sa pamamagitan ng mga tansong tubo), dahil siya ang mapagkalingang inang-lupa. Ang ispiritung walang ngalan ay naglalarawan ng mga kaluluwa sa bayan ni Mebuyan na nalinis na sa pamamagitan ng pamalugo.

Kirtti Mukha, ang Leon ni Shiva, ang Lumululon sa daigdig.

Siyam na siklo ng buhay at kamatayan para sa ganap na paglilinis nina Lumabat at Mebuyan.

Bilang isang alegorya, labis na masalimuot ang Tau Tao. Nagsisilbi itong mapa ng kosmohiyang Bagobo kung saan ang liwanag at dilim, kaayusan at kaguluhan, sa madaling salita, ang lahat ng siklo ng buhay sa lupa ay nagkakaroon ng ugnayan—at sa huli'y nakasasagot sa tanong na: ano ang mangyayari sa atin kapag tayo ay namatay?

Hindi na kakatuwa na ang tugon ng mga Bagobo ay nakaugat sa sensibilidad ng mga Asyano. Kabilang sa mga pananaw hinggil sa kabilang buhay na nilalaman ng kanilang mitolohiya ay ang mga sumusunod:

dies, Lumabat puts a kerchief over his body, and as soon as he does, invisible knives began to flay his skin. The knives continue carving him up until he is reduced to a little boy.

All the figures in this tableau are connected to Tuglibong (with copper tubes), because she is the all-nurturing earth-mother. The *unnamed spirit* represents the spirits in Mebuyan's town who have been cleansed through *pamalugo*.

Kirtti Mukha, Shiva's Lion, The Earth Swallow.

9 cycles of life and death for Lumabat's and Mebuyan's purification

As an allegory, Tau Tao is extremely complex. It serves as a map to the Bagobo cosmology where light and darkness, order and chaos, in short, all the cycles of earthly life interplay—eventually answering the ultimate question: what happens to us after we die?

The Bagobo's answer, not surprisingly, is rooted in Asian sensibility. Among the ideas about the afterlife contained within their mythology are the following:

- A person is reincarnated as many times as necessary until he sheds his desire for material things. (Lumabat has to chase a deer around the world nine times before he is allowed to enter the skyworld. Tuglay is whittled by knives until he emerges as a young boy.)

- We have many layers of spirits which at death detach themselves like the skin of an onion. While the essential spirit goes to either the skyworld or the underworld, other spirits remain on earth as guardians of nature. (Wari becomes a nature spirit in the form of a bird.)

- Life and death belong to the same continuum. One gives rise to the other. (Again, Tuglay's old body gives rise to the body of a young boy. And the presence of Tuglibong, from whom everything begins and to whom everything returns.)

- The skyworld and the underworld are essentially the same; they just exist on different planes. (Both the skyworld and Gimokudan are represented as "land of

• Ang isang tao ay nabubuhay na paulit-ulit hangga't kinakailangan hanggang maiwaksi niya ang paghahanap sa materyal na mga bagay. (Kinakailangang habulin ni Lumabat ang isang usa paikot nang siyam na beses sa buong mundo bago siya mapahintulatang pumasok sa kalangitan. Tinatalupan si Tuglay hanggang siya ay maging bata muli.)

• Marami tayong bahagdan ng mga ispiritung humihiwalay sa ating katawan gaya ng balat ng sibuyas sa oras ng kamatayan. Ang mga esensyal na ispiritu ay umaakyat sa langit o kaya'y pumapanaog sa kailaliman habang ang ibang ispiritu ay nananatili sa kalupaan bilang tagapangalaga ng kalikasan. (Si Wari ay naging isang ispiritu ng kalikasan sa katauhan ng isang ibon.)

• Ang buhay at kamatayan ay magkaugnay. Ang isa ay nag-aanak sa isa pa. (Gaya ng nabanggit, ang lumang katawan ni Tuglay ay nag-aanak sa katawan ng isang bata. Dagdag pa si Tuglibong, kung saan ang lahat ay nagsisimula at nagwawakas.

• Ang kalangitan at kailaliman ay pareho lamang; nasa magkaibang luan lamang sila. (Ang kalangitan at Gimokudan ay kapwa inilalarawan bilang "lupain ng kasaganaan" na hitik sa palay, mga bunga at tubig.)

Ang kosmolohiyang Bagobo ay katulad ng paniniwala ng mga Pilipino bago ang pagdating ng Kristiyanismo na ang kabilang-buhay ay hindi nahahati ayon sa kung paano ang ating ugali sa kalupaan. Binabanggit ni Fr. Gabriel Casal ang mga T'boli bilang halimbawa. Sa hanay ng tribung ito, hindi ginagantimpalaan ng langit ang mga mabubuti, subalit hindi rin naman nasusunog sa impyerno ang mga masasama. Karamihan sa mga mito ng mga Pilipino, ang lahat ng tauhan, masama man o mabuti, ay muling nabubuhay sa huli, dahil ang masama at mabuti, gaya ng yin at yang, ay mahahalagang bahagi ng paglikha.

Sa katotohanan, hindi Pilipinong konsepto ang impyerno. Wala tayong katumbas na termino para sa lugar na ito. Bagama't ilan sa ating mga kuwentong-bayan ay naglalarawan sa kailaliman bilang lugar ng kaparusahan, ayon kay Isabelo delos Reyes, ito ay mga korupsiyon na lamang ng ating mga

plenty" abundant in rice, fruits and water.)

The Bagobo cosmology echoes the pre-Christian Filipino's belief that the afterlife did not divide the people according to their moral conduct on earth. Fr. Gabriel Casal cites the T'boli as an example. Among this mountain tribe, the good are not rewarded with heaven, but neither do the bad burn in hellfire. In most Filipino myths, all the characters, good or evil, are resurrected in the end, because good and evil, like yin and yang, are fundamental elements of creation.

In fact, hell is not a Filipino concept. We have no word for this place. While in some of our folktales the underworld is depicted as a place of torment, according to Isabelo de los Reyes, these are later corruptions of our original myths brought on by Moslem or Christian influences.

Neither is "sin", the way it is understood in the Judeo-Christian religion, a part of the Filipino consciousness. "Sala", the native word for "offense", is extremely broad in its range of reference—from the grievous to the petty. To kill a rival is a *sala*, so is passing a bamboo grove believed to be sacred to the *diwatas* without asking permission.

The ramifications of this "world-view" are impossible to ignore even in the modern Philippines. Innocent of "sin", we are easy to forgive—and forget, and in the process, as many have observed, "never learn". Thus the Catholic concept of absolution found very fertile ground in the Philippines where it was already part of our folk culture. Therefore, the penitent, who may be a hardened criminal, fervently believes that if he walks unshod at the Black Nazarene's procession, or better yet, offers his shoulder to bear the statue's great weight, he would be forgiven of all his heinous deeds.

So how do Filipinos establish a system of moral behavior if it's all the same in the end? But that is where the catch is. There is no end. To the Westerner, "the wages of sin is death". To the Oriental, "the wages of sin is life". For as long as a person does not purify himself of all his earthly desires, he is fated to be born again and again. In a similar sense, a miserable life is considered enough punishment for one's shortcomings.

Habang nasa langit, nagalam si Wari at lumikom sa buong pagagan. Pagtatapos ay tumatutawag siya (inilalarawan siyang nahuhulog sa langit). Sa kabutihan pasad, nasasa siya ng isang mataas na puno. Dahil hindi makatutaba, nasa "Anauay" na lamang si Wari (Matal ng banga at lanting) buong gabi. Nang magising siya kinabukasan, naging sa siyang bin na ang huli ay iba "Anauay."

Si Mubuyan ay kapalit na babae ni Lumabat. Tesis ni Lumabat na sumama siya sa kalangitan, subalit mas big rining manatili sa kailaliman. Isang araw, habang makikipaglaro kay Lumabat, sinabi niyang, "Ako ay oopunta sa kailaliman, sa may Gimokudan." Dumakot siya ng palay at inihaga sa bayo. "Kung bibatwan ko ang mga palay, may mga mamamantay. Mubuhog isang gaya mung mga birhi, waring sakal na langit." Pagkaruan siya i-tang labitan amay siya sa bayo na biglang umakot nang matind papakulong sa lupa hanggang tuluyan na ibang manon ng lupa. Bago ang pangyayaring iyon, kiata bilang siya bilang "kapalit na babae ni Lumabat." Naging ang bantog na sa kaniya ay Mubuyan, arman ng lanting na kung itawag ay Bansa.

Ang lahat ng kaluluwang pagpapa sa Gimokudan ay tumatag sa Bansa upang magpamangka, ang mwal ng palayo sa log. Doon nila hinuhugan ang kabilang mga kaka-katuang ang mga lathag kung saan ang kaluluwa ay nakadugtong sa kalangitan at bumubunag isang hindi sila mababag sa lugar na lyan at kamaasipad ng kalangit katawan. Unang ang palay at tubig sa Gimokudan, ang bantog ng mga kaluluwa kung saan nila muling nakatutapang ang kabilang mga manon.

Inanuga rin ni Mubuyan ang mga namatay na bantog sa Bansa sa pamamagitan ng pagpapalayo sa kailaliman hanggang mawala sa sila. Sa ang dahan kung kailan nila ang isang lanting sa pagtatapan.

Si Tuglay ang anak ni Lumabat. Nang siya ay namatay, pinatagan siya ng parno ni Lumabat. Pagkaruan sa pagpapalayo, ita siyang ginaw, kinomatan siyang tulapan ng mga di-makakatang katutay. Nagpatatay ni Mubuyan ang naitatay na lamang ay nang pasid.

Ang lahat ng mga pagpap ay magkaugnay kay Tuglibong (sa pamamagitan ng mga lanting tubo), dahil siya ang magkaugnayang magkaugnay. Ang ispiritung waring ngalan ay nagtatapan ng mga kaluluwa sa bayan ni Mubuyan na ayon sa pamamagitan ng paralago.

Kirti Mukha, ang Leon ni Shiva, ang Lumabat sa Daigdig.

Siyam na Siklo ng Buhay at Kamatayan para sa Ganap na Pagtatapay nina Lumabat at Mubuyan.

MUBUYAN

TUGLIBONG

KIRTI MUKHA

SIYAM NA SIKLO/NINE CYCLES

Biling isang alegorya, ito na mawawak ang Tao Tao. Nagpatatay bilang magkaugnay ng mga kaluluwa kung saan ang bantog at ibon, kinayuan at apat, sa mataling wala, ang lahat ng siklo ng buhay sa lupa ay nagtatapan ng ispiritung—sa huli ay nakawagat sa lanting na. Ang ang mangyayari sa alin kung bayo ay namatay?

Hindi makatutapata na ang buong ng mga Bagobo ay nakatagat sa ibang Anyera. Kailang na mga panawagang ng kalangit buhay na kinabunan ng kabilang manatili ay ang mga manatili.

- Ang isang tao ay nabubuhay na paulit-ulit hangga't kinakailangan hanggang maiwaksi niya ang paghahanap sa materyal na mga bagay. (Kinakailangang habulin ni Lumabat ang isang usa paikot nang siyam na beses sa buong mundo bago siya mapahintulatang makapasok sa kalangitan. Tinatalupan si Tuglay hanggang siya ay maging bata muli.)
- Marami tayong bahagdan ng mga ispiritung humihiwalay sa ating katawan gaya ng balat ng sibuyas sa oras ng kamatayan. Ang mga esensyal na ispiritu ay umaakyat sa langit o kaya'y pumapanaog sa kailaliman habang ang ibang ispiritu ay nananatili sa kalupaan bilang tagapangalaga ng kalikasan. (Si Wari ay naging isang ispiritu ng kalikasan sa katauhan ng isang ibon.)
- Ang buhay at kamatayan ay magkaugnay. Ang isa ay nag-aanak sa isa pa. (Gaya ng nabanggit, ang lumang katawan ni Tuglay ay nag-aanak sa katawan ng isang bata. Dagdag pa si Tuglibong, kung saan ang lahat ay nagsisimula at nagwawakas.)
- Ang kalangitan at kailaliman ay pareho lamang; nasa magkaibang luan lamang sila. (Ang kalangitan at Gimokudan ay kapwa inilalarawan bilang "lupain ng kasaganaan" na hitik sa palay, mga bunga at tubig.)

As an allegory, Tao Tao is extremely complex. It serves as a map to the Bagobo cosmology where light and darkness, order and chaos, in short, all the cycles of earthly life interplay—eventually answering the ultimate question: What happens to us after we die?

The Bagobos answer, not surprisingly, is rooted in Asian spirituality. Among the ideas about the afterlife contained within their mythology are the following:

- A person is reincarnated as many times as necessary until he or she sheds his or her desire for material things. (Lumabat has to chase a deer around the world nine times before he is allowed to enter the skyworld. Tuglay is whittled down by knives until he emerges as a young boy.)
- We have many layers of spirits that at death detach themselves like the skin of an onion. While the essential spirit goes to either the skyworld or the underworld, other spirits remain on earth as guardians of nature. (Wari becomes a nature spirit in the form of a bird.)
- Life and death belong to the same continuum. One gives rise to the other. (Apart, Tuglay's old body gives rise to the body of a young boy. And the presence of Tuglibong, from whom everything begins and in whom everything returns.)
- The skyworld and the underworld are essentially the same, they just exist on different planes. (Both the skyworld and Gimokudan are represented as "land of plenty" abundant in rice, fruits and water.)

The Bagobo cosmology echoes the pre-Christian Filipino's belief that the afterlife did not divide the people according to their moral conduct on earth. Fr. Gabriel Casal cites the T'boli as an example. Among them, the good are not rewarded with heaven, but neither do the bad burn in hellfire. In most Filipino myths, all the characters, good or evil, are resurrected in the end, because good and evil, like yin and yang, are fundamental elements of creation.

In fact, hell is not a Filipino concept. We have no word for this place. While in some of our folktales the underworld is depicted as a place of torment, according to Isabelo de los Reyes, these are later corruptions of our original myths brought on by Moslem or Christian influences.

orihinal na mito dala ng mga impluwensyang Muslim o Kristyano.

Maging ang “kasalanan”, kung paano itong nauunawaan sa Judeo-Kristyanong relihiyon, ay hindi bahagi ng kamalayang Filipino. Maging ang salitang “sala” ay malawak ang pakahulugan—mula sa mabigat hanggang sa magaan. Ang pagpaslang sa kaaway ay sala, gayundin ang pagdaan nang walang pahintulot sa kasukalang pinaniniwalaang sagrado para sa mga diwata.

Ang halaga ng ganitong “pananaw sa daigdig” ay hindi maiiwasang pansinin maging sa kasalukuyang Pilipinas. Dahil walang konsepto ng kasalanan, madali tayong magpatawad—at makalimot, at sa proseso, gaya ng naoobserbahan ng marami, ay “hindi natututo”. Dahil dito, nakahanap ang Katolikong konsepto ng absolusyon ng matabang lupa sa Pilipinas kung saan bahagi na ito ng kulturang bayan. Alalaongbaga, ang nagpepenitensya, kahit pa halang na kriminal, ay naniniwalang mapapatawad ang lahat ng kanyang kasalanan kung maglalakad siyang nakapaa sa prusisyon ng Itim na Nazareno, o mas mainam kung siya mismo ay isa sa mga magbubuhay ng mabigat na rebulto.

Kung gayon, paano binubuo ng mga Pilipino ang kanyang sistema ng moralidad kung ang lahat naman pala ay magkakatulad lang sa wakas? Subalit iyon na nga iyon. Walang wakas. Sa mga taga-Kanluran, “kamatayan ang kabayaran sa kasalanan”. Sa mga taga-Silangan, “buhay ang kabayaran sa kasalanan.” Dahil hangga’t hindi naiwawaksi ng isang tao ang lahat ng kanyang makalupang pagnanasa, paulit-ulit lamang siyang isisilang. Kagaya nito, ang buhay na puno ng pagdurusa ay sapat nang kaparusahan sa pagkukulang ng isang tao.

Sa isa pang antas, itinatanghal din ng Tau Tao ang mga sinaunang ikonograpiya ng mga Pilipino, ang ating pinakamatandang uri ng etnograpiyong sining.

Ang Tau Tao o mga istatwang sumisimbulo sa mga namayapang mga ninuno ay matatagpuan sa mga lupain ng mga tribu sa buong Timog-Silangang Asya. Ang tribung Torajang Indonesya ay patuloy na gumagawa ng tau tao hanggang sa kasalukuyan na labis na pinag-aagawan

On yet another level, Tau Tao pays tribute to pre-Christian Philippine icons, one of our oldest forms of ethnographic art.

Tau Tao, statues representing dead ancestors, are found on tribal grounds all over Southeast Asia. The Toraja tribesmen of Indonesia to this day make *tau taos*, artifacts prized by collectors of primitive art. At the death of a noble, a *tau tao* is carved on his likeness by a shaman, dressed in his clothes and adorned with his personal treasures such as a favorite knife. It is believed that the *tau tao* would be the repository of his earthly spirit. The *tau tao* is then placed alongside the tau taos of his ancestors lining the balconies of the death cliffs.

In the Philippines, our ancients also honored their dead by creating statues of wood, stone or clay which were variously referred to as *tau tao*, *likha*, *laruan* and *calag-calag*.

While the statues themselves are now rare, the writings of 16th -century Spanish chroniclers, among them Antonio Pigafetta and Miguel de Loarca, offer proof of their widespread use. They were found in wayside or seaside shrines and in graveyards, as they are sometimes interred with the dead who had worshipped them in life.

But most were found within the home. The good spirits were ensconced inside the house, the bad outside. However, this distinction did not in anyway affect their importance, as good and evil spirits were accorded profound awe and respect, a practice which emphasized the Filipino belief that good and evil reside in all.

Generally, the icons were crudely made, with arms and legs wide open. Some were as whimsical as toys. The most important *tau tao* were covered with gold or beaten silver and studded with precious stones. Plain or embellished, they all had enlarged heads. This manner of representation harks back to an old Asian tradition, which is also the hallmark of the Amerindian civilizations of the Inca, Maya and Aztec. In the latter, the deformation is vertical; among Philippine icons, it is lateral, as exemplified in the *bulol*, *likha*, and *calag-calag*.

ng mga kolektor ng primitibong sining. Sa kamatayan ng isang mahalagang tao, umuukit ang isang shaman ng tau tao na kamukha sa namayapa, at binibihisan ng kanyang kasuotan at pinapalamutian ng kanyang mga personal na yaman kagaya ng paborito niyang kutsilyo. Pinaniniwalaang ang tau tao ang pamamahayan ng kanyang ispiritu sa lupa. Pagkatapos ay ihinahanay ang tau taong ito sa mga libingang bangin kasama ang iba pang tau tao ng kanyang mga ninuno.

Sa Pilipinas, dinadakila ng ating mga ninuno ang kanilang mga yumao sa pamamagitan ng paggawa ng mga istatwa mula sa kahoy, bato, o putik na tinatawag nilang tau tao, likha, laruan at calag-calag.

Bagama’t bibihira na lamang nakikita ang mga istatwang ito, mapapatunayan ng mga sulatin ng mga Kastilang mananalaysay, kabilang na sina Antonio Pigafetta at Miguel de Loarca, ang malawak na paggamit sa mga ito. Matatagpuan sila sa gilid ng mga kalsada o sa mga dambana sa tabing-dagat at libingan, dahil minsan ay kasama ang mga itong inililibing sa mga patay na nang nabubuhay pa ay sumamba sa mga istatwang ito.

Subalit karamihan ay matatagpuan sa loob ng bahay. Ang mabubuting ispiritu ay nasa loob ng bahay at ang mga masasama ay nasa labas. Subalit hindi nakaapekto sa kanilang kahalagahan ang ganitong pag-iiba dahil kapwa ang mabubuti at masasamang ispiritu ay binibigyan ng malalim na paggalang at respeto, isang kaugaliang nagpapatingkad nga paniniwalang Pilipino na kapwa may mabuti at masama sa lahat.

Sa pangkalahatan, hindi pulido ang pagkakagawa sa mga istatwang nakabikaka ang mga braso at binti. Ang iba pa nga ay nakakaaliw gaya ng mga laruan. Ang pinakamahahalagang mga tau tao ay binabalutan ng ginto o pilak at pinapalamutian ng mga brilyante. Simple man o magarbo, lahat sila ay may malalaking mga ulo. Ang ganitong paraan ng paglalarawan ay maiuugnay sa lumang Asyanong tradisyon, na siya ring palatandaan ng mga Indo-Amerikanong sibilisasyon gaya ng Inca, Maya, at Aztec. Sa huli, palihis ang depormasyon, samantalang

The *tau taos* in the Philippines, like the statues of Christian saints which later replaced them, were regarded by the folk as their messenger to the gods. To carry their favor, they were piled with food and drink, prayed and danced to, cajoled and indulged in every way possible.

The importance of the *tau taos* goes beyond their role as intercessors. In our pre-colonial societies, the statues provided their makers and worshippers with a sense of tribal history, a link to the people and events that came before them. Through the *tau taos*, the early Filipinos knew who they were.

Long before I worked on *The Soul Book* I had been fascinated with our pre-Christian myths. My interest was further aroused after reading Laura Watson Benedict's and Fay Cooper Cole's compilation of Bagobo folktales.

Lumabat and his family, as well as the many other early gods and folk heroes, are the ancestors of our race. Their *tau taos* belong to every Filipino.

My choice of *pinalakpak* as medium is a compromise. Clay would have been the ideal material since it is the primordial medium of many tales of creation. But in association with Tau Tao, *pinalakpak* connotes other things. Although both clay and *pinalakpak* are both organic and require the same handling processwise, the latter is cheaper and more available. More important, *pinalakpak* is water soluble. The works are to be kept indoors suggesting that they are good spirits.

sa mga Pilipinong istatwa, ito ay pahalang, kagaya ng sa bulol, likha, at calag-calag.

Ang mga tau tao sa Pilipinas, kagaya ng mga rebulto ng mga santo na pumalit sa mga ito, ay itinuturing ng mga taumbayan bilang mensahero ng mga diyos. Upang maingat ang kanilang mga kahilingan, inaalayan ang mga ito ng maraming pagkain at inumin, dinadasalan at sinasayawan, sinusuhulan at inaalo.

Ang kahalagahan ng tau tao ay labis pa sa kanilang papel bilang tagapamagitan. Sa ating mga pre-kolonyal na mga lipunan, nagiging tagapagpalala sa kanyang tagalikha at tagasamba ang mga tau tao ng kasaysayang pangtribu—tagaugnay sa mga tao at pangyayaring naganap bago pa man sila isilang. Sa pamamagitan ng tau tao, nakilala ng mga sinaunang Pilipino ang kanilang sarili.

Bago ko pa man ginawa ang Soul Book, nagkaroon na ako ng interes sa ating pre-Kristyanong mga mito. Lalo pang napukaw ang interes ko nang mabasa ang mga kuwentong-bayan ng mga Bagobo na tinipon nila Laura Watson Benedict at Fay Cooper Cole.

Si Lumabat at ang kanyang pamilya, maging ang marami pang ibang mga diyos at bayani, ay ang mga ninuno ng ating lahi. Ang tau tao ay pagmamay-ari ng bawat Pilipino.

Ang paggamit ko ng pinalakpak bilang midyum ay isang kompromiso. Makabubuti sana kung putik ang magiging material dahil ito ang sinaunang material sa marami sa mga kuwento ng paglikha. Subalit kung iuugnay sa Tau Tao, mangangahulugan ng iba pang mga bagay ang pinalakpak. Bagama't parehong organiko ang putik at pinalakpak at nangangailangan ng parehong pagpoproseso, ang huli ay mas matipid at mas palasak. Dagdag pa, ang pinalakpak ay natutunaw sa tubig. Ang mga likha ay ilagay sa looban na mangangahulugang mabubuti silang mga ispiritu.

man ito matubid, ay maging nabubuhay sa huk, dahil ang masama at matubid, gaya ng yin at yang, ay manahalagang bahagi ng paglikha. Sa katunayan, hindi kumapitong Pilipino ang itoyembo. Wala tayong katutuhan na termino para sa lugar na ito. Bagama't itan sa ating mga kuwentong-bayan ay naglalarawan sa kabalman bilang lugar ng kaparusahan, ayon kay Isabelo de los Reyes, ito ay pagasaalin na lamang ng ating mga nakaginhang na mabid itan ng mga ispin remasyang Maalin o Kasiyano.

Maging ang "kasalanan," kung paano itong nauunawaan sa Judeo-Kristyanong relihiyon, ay hindi bahagi ng kanyang Pilipino. Maging ang salitang "sala" ay malawak ang pakahulugan—mula sa matagal hanggang sa magaan. Ang pagpapalag sa kasaway ay sala, gajustin ang pagdaram nang walang penitensya sa kasalulang paniniwalang bawat para sa mga diyos.

Ang halaga ng gantong "panaraw sa bagdóg," ay hindi maniwagang paniniwalang maging sa pangkasalulang. Dahil walang konsepto ng kasalanan, madali tayong magpapalag—at makalimat, at sa proseso, gaya ng napapanon ng marahi, ay "hindi nabulala." Dahil dito, nakahanap ang Katolikong konsepto ng pagpapalag o pagpapawalang-sala ng mayamang halagang sa Pilipinas kung saan bahagi na ito ng kulturang bayan. Alabangbaga, ang pagpapalag, kahit pa halang na kriminal, ay naniniwalang magpapalag ang lahat ng kanyang mananagpatan na kasalulang kung maglalagad ayang natatapa sa paniniwalang ng Señor Nazareno, ito mas mainam kung siya mismo ay isa sa mga magtutubid ng matagal na itan.

Kung gayon, paano binubuo ng mga Pilipino ang kanilang sistema ng moralidad kung ang lahat naman bala ay maglalatid lahat ng sa wakas? Subalit itan na nga itan. Walang wakas. Sa mga baga-Kankaran, "kanyang ang katayuran sa kasalanan." Sa mga baga-Silangan, "bahay ang katayuran sa kasalanan." Dahil hangga't hindi naiiwanat ng lahat itan ang lahat ng kanyang matatamang pagpapalag, puust ulit lamang ayang nakilang. Sa itan hangig na sentado, ang tubig kapare ng pagpapalag ay sapat nang kaparusahan at pagkukulang ng itan ito.

Sa itan pang antas, binibigla't itan ng Tau Tao ang mga sinaunang itan ng mga Pilipino, ita sa ating panakamalang uri ng itan etnograpiko.

Ang tau tao o mga itanawang sinasagay sa mga itanawang ninuno ay matatagpuan sa mga bayan ng mga itan na itanang Tinig Silangan, Ayoa. Ang itanawang Toraja ng Indonesia ay pakatay na pagpapalag ng tau tao hanggang sa kasalulang na labis na itanang kapare ng mga itan ng "panitlong itan." Pagkamatay ng itanang dakilang tao, umuukit ang itanang mabulid ng tau tao na kanyang ng maniyaga, at binubuo itan ng kanyang kasalulang at panakamalang ng kanyang mga panawit na itanang kagaya ng itanang itanawang itan. Paniniwalang ang tau tao ang paniniwalang ng kanyang esperto sa itan. Pagkamatay ay itanawang ang tau tao ng itanawang ng kanyang esperto sa itan. Pagkamatay ay itanawang ang tau tao ng itanawang ng kanyang esperto sa itan. Pagkamatay ay itanawang ang tau tao ng itanawang ng kanyang esperto sa itan.

Sa Pilipinas, itanawang ng itanang mga itan ang kanilang mga itanang pagpapalag ng pagpapalag ng mga itanang mga itan sa itan, bala, itanawang na itanawang itanang tau tao, itan, itan, at itanang itan.

Bagama't itan na lamang nakilala ang mga itanawang itan, magpapalag ng mga itan ng mga itanang mananagpatan, kanyang na itanawang Paganella at Miguel de Luerca, ang itanang pagpapalag sa mga itan. Matatagpuan ita sa itan ng mga itan o sa mga itan sa itanang itanang itan, dahil marami ay kasama ang mga itanang itanang itan sa mga itanang itan na itanang itanang itan pa ng itanang itan sa mga itanang itan. Subalit kasalulang itan magpapalag sa loob ng bahay. Ang magpapalag ng itan: ay nasa itan ng itan at ang mga itanang itan sa itan itan. Subalit hindi itanang ang kanyang kanyang itan ng gantong pagpapalag dahil kapare ang matubid at magpapalag ng itanang itanang itan na magpapalag at pagpapalag, itanang kanyang magpapalag ng paniniwalang Pilipino na kanyang may matubid at masama sa lahat.

Sa panlahatan, hindi marami ang pagpapalag sa mga itanang nakilala ang mga itan at bala. Ang ita pa nga ay nakalalag na pang mga itan. Ang panakamalang magpapalag ng tau tao ay binabulid ng ginto o plik at paniniwalang ng mga itan. Papat man it magpapalag, itan ita ay may malaking itan. Ang gantong panon ng pagpapalag ay magpapalag sa itanang itanang itan, na itanang itanang itan ng mga itanang itanang itan gaya ng Inca, Maya, at Aztec. Sa huk, palma ang depormasyon samantalang sa mga Pilipinong itan, ito ay pahalang, kagaya ng sa bulol, likha, at calag-calag.

Ang mga tau tao sa Pilipinas, kagaya ng mga rebulto ng mga santo na pumalit sa mga ito, ay itinuturing ng mga katutubo bilang tagapaghatid ng mga diyos. Upang maingat ang kanilang mga kahilingan, inaalayan ang mga ito ng maraming pagkain at inumin, dinadasalan at sinasayawan, pagpapalag at maalo. Mahalaga ang tau tao hindi lamang dahil sa papel na ginagamitan ita bilang tagapamagitan. Sa ating mga itanang itan itan ang kolonyalismo, nagiging itanang itan ita sa kanilang mga itan at itanang itan ng kanyang itanang itan—taga-ugnay sa mga itan at sa mga itanang itanang itan ng itan pa man sila itan. Sa paniniwalang ng tau tao, nakilala ng mga sinaunang Pilipino ang kanilang sarili.

Bago ko pa man ginawa ang Soul Book, nagkaroon na ako ng interes sa ating mga itanang katutubo. Lalo pa itanang nagpapalag nang mabasa ko ang mga kuwentong-bayan ng mga Bagobo na tinipon nila Laura Watson Benedict at Fay Cooper Cole.

Si Lumabat at ang kanyang pamilya, maging ang marami pang ibang mga diyos at bayani, ay ang mga ninuno ng ating lahi. Ang tau tao ay pagmamay-ari ng bawat Pilipino.

Ang paggamit ko ng pinalakpak bilang midyum ay isang kompromiso. Mas mainam sa ita kung itanang magiging itanang itan dahil ito ang pangunahing material sa marami sa mga kuwento ng paglikha. Subalit kung iuugnay sa Tau Tao, may ita pang mga itanang itan ang pinalakpak. Bagama't kapare organiko ang itan at pinalakpak at nangangailangan ng magkakatulad na proseso, ang huli ay mas matipid at mas palasak. Dagdag pa, ang pinalakpak ay natutunaw sa tubig.

Ang mga likhang ito ay dapat basah sa loob nangangahulugang mabubuti silang mga itan. (Maala Talia of Roberto Felicio)

Neither is "sin," the way it is understood in the Judeo-Christian religion, a part of the Filipino consciousness. "Sala," the native word for "offense," is extremely broad in its range of reference—from the previous to the petty. To kill a rival is a sala, as is passing a bamboo grove believed to be sacred to the diwata without asking permission.

The ramifications of this "world view" are impossible to ignore even in the modern Philippines. Invoked of "sin," we are easy to forgive—and forget, and in the process, as many have observed, "never learn." Thus the Catholic concept of absolution found very fertile ground in the Philippines where it was already part of our folk culture. Therefore, the penitent, who may be a hardened criminal, fervently believes that if he walks unshod at the Black Nazarene's procession, or better yet, offers his shoulder to bear the statue's great weight, he would be forgiven of all his heinous deeds.

So how do Filipinos establish a system of moral behavior if it is all the same in the end? But that is where the catch is. There is no end. To the Westerner, "The wages of sin is death." To the Oriental, "The wages of sin is life." For as long as a person does not purify himself or herself of all his earthly desires, he or she is fated to be born again and again. In a similar sense, a miserable life is considered enough punishment for one's shortcomings.

On yet another level, Tau-Tao pays tribute to pre-Christian Philippine gods, one of our oldest forms of ethnographic art.

Tau-Tao, statues representing dead ancestors, are found on ethnographic grounds all over Southeast Asia. The Toraja people of Indonesia to this day make tau-tao, artifacts prized by collectors of "primitive art." At the death of a noble, a tau-tao is carved on his likeness by a shaman, dressed in his clothes and adorned with his personal treasures such as a favorite knife. It is believed that the tau-tao would be the repository of his earthly spirit. The tau-tao is then placed alongside the tau-tao of ancestors along the balconies of the death cliff. In the Philippines, our ancestors also honored their dead by creating statues of wood, stone or clay that were variously referred to as tau-tao, itan, itan, and calag-calag.

While the statues themselves are now rare, the writings of 16th-century Spanish chroniclers, among them Antonio Pigafetta and Miguel de Loarca, offer proof of their widespread use. They were found in wayside or seaside shrines and in graveyards, as they are sometimes interred with the dead who had worshipped them in life. But most were found within the home. The good spirits were encoined inside the house, the bad outside. However, this distinction did not in any way affect their importance, as good and evil spirits were accorded profound awe and respect, a practice that emphasized the Filipino belief that good and evil result in all.

Generally, the icons were crudely made, with arms and legs wide open. Some were as whimsical as toys. The most important tau-tao were covered with gold or beaded silver and studded with precious stones. Plain or embellished, they all had entire heads. This manner of representation harks back to an old Asian tradition, which is the hallmark of the Amerindian civilizations of the Inca, Maya, and Aztec. In the Philippines, the deformation is vertical, among Philippine icons, it is lateral, as exemplified by itan, itan, and calag-calag.

The tau-tao in the Philippines, like the statues of Christian saints that later replaced them, were regarded by the folk as their messenger to the gods. To carry their favor, they were paid with food and drink, prayed and danced to, revered and indulged in every way possible. The importance of the tau-tao goes beyond their role as messengers. In our pre-colonial societies, the statues provided their makers and worshippers with a sense of tribal history, a link to the people and events that came before them. Through the tau-tao, the early Filipinos knew who they were.

Long before I worked on *The Soul Book* I had been fascinated with our pre-Christian myths. My interest was further aroused after reading Laura Watson Benedict's and Fay Cooper Cole's compilation of Bagobo folktales.

Lumabat and his family, as well as the many other early gods and folk heroes, are the ancestors of our race. Their tau-tao belong to every Filipino.

My choice of pinalakpak as medium is a compromise. Clay would have been the ideal material since it is the primordial medium of many tales of creation. But in association with Tau-Tao, pinalakpak connotes other things. Although both clay and pinalakpak are organic and require the same handling process-wise, the latter is cheaper and more available. More important, pinalakpak is water-soluble.

The works are to be kept indoors suggesting that they are good spirits. (Exhibition Notes by Roberto Felicio)





009



010



013



011



012



014



015



017



016



018



019

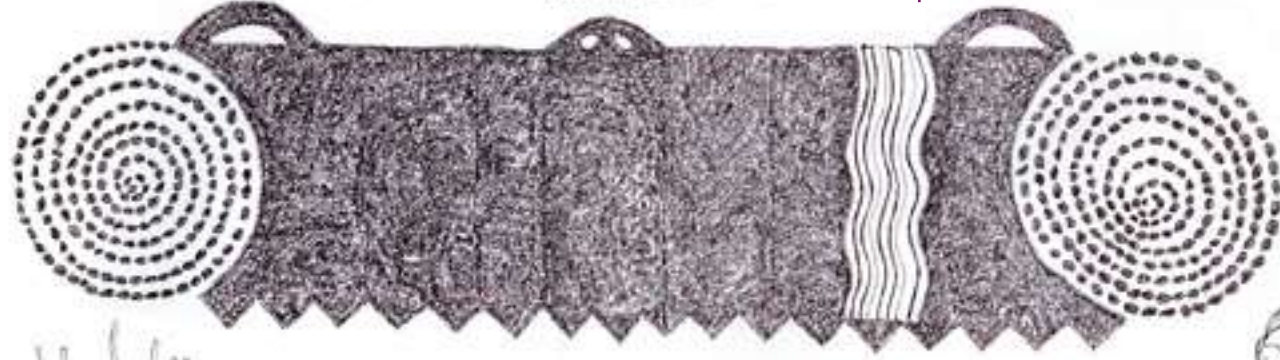


020

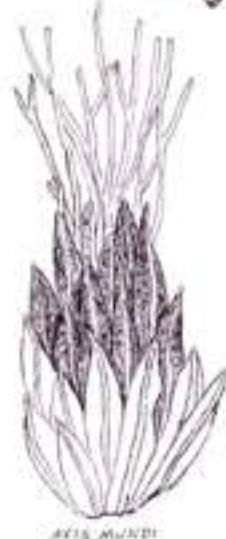


021

KIRTI MUKHA SHIVAS LION ALSO KNOWN AS THE GREATEST EARTH SWALLOWER



LUMABAT, CLUTCHES THE STAFF THAT SYMBOLIZES THE HORIZON AS HE ASCENDS TO THE SKY WORLD.



AXIS MUNDI

THE AVALANCHE OF ICE THAT MAKES THE CENTER OF THE WORLD.

KEBUNAN BISTANGI INTO GUNCIKUSAN WARE SWEAUSES CHILDREN WHO HAD DIED EARLY.



TUSI BONG BONG SWALLOWED BY THE EARTH.

THE BLAK RIVER, WHERE THE DEAD PERFORMS A BATHING RITUAL CALLED BANALOG BY WASHING THE RIGHT EAR AND JEWELS WHILE IT IS BELIEVED THE SOUL IS AFFRIGHTED THE BODY WASHED BY THE BLOOD OF THE SLAVES ON THE RIVER OR THROUGH BANALUS" BELIEVED THAT THE SOUL CAN RETURN TO ITS BODY.

WARI IS SENT BACK TO THE EARTH AFTER HE REFUSED TO HAVE HIS INTESTINES TAKEN OUT IN THE SKY WORLD. HE IS TRANSFORMED INTO A BIRD ON HIS RETURN AND LUMABAT'S YOUNGER BROTHER BECOMES THE GUARDIAN OF THE FORESTS.

Wari is sent back to the Earth after he refused to have his intestines taken out into the skyworld, he is transformed into a bird on his return and Lumabat's younger brother becomes the guardian of the forests.

- 009** Wari特寫, 羅伯特·費羅1994年裝置作品《Tau Tao》之部分。
Close-up view of Wari as part of Roberto Feleo's 1994 installation *Tau Tao*.
- 010** Wari裝置, 羅伯特·費羅1994年裝置作品《Tau Tao》之部分。
Installation view of Wari as part of Roberto Feleo's 1994 installation *Tau Tao*.
- 011** Wari裝置, 羅伯特·費羅1994年裝置作品《Tau Tao》之部分。
Another installation view of Wari as part of Roberto Feleo's 1994 installation *Tau Tao*.
- 012** Siyam na Siklo / Nine Cycles裝置, 羅伯特·費羅1994年裝置作品《Tau Tao》之部分。
Installation view of Siyam na Siklo / Nine Cycles as part of Roberto Feleo's 1994 installation *Tau Tao*.
- 013** 羅伯特·費羅1994年裝置作品《Tau Tao》和前景中的Lumabat。
Installation view of Roberto Feleo's 1994 installation *Tau Tao* with Lumabat at the foreground.
- 014** 羅伯特·費羅1994年裝置作品《Tau Tao》和前景中的Lumabat。
Installation view of Roberto Feleo's 1994 installation *Tau Tao* with Lumabat at the foreground.
- 015** Tuglay裝置, 羅伯特·費羅1994年裝置作品《Tau Tao》之部分。
Installation view of Tuglay as part of Roberto Feleo's 1994 installation *Tau Tao*.
- 016** Mebuyan裝置, 羅伯特·費羅1994年裝置作品《Tau Tao》之部分。
Installation view of Mebuyan as part of Roberto Feleo's 1994 installation *Tau Tao*.
- 017** Siyam na Siklo / Nine Cycles裝置, 羅伯特·費羅1994年裝置作品《Tau Tao》之部分。
Installation view of Siyam na Siklo / Nine Cycles as part of Roberto Feleo's 1994 installation *Tau Tao*.
- 018** Kirtii Mukha裝置, 羅伯特·費羅1994年裝置作品《Tau Tao》之部分。
Installation view of Kirtii Mukha as part of Roberto Feleo's 1994 installation *Tau Tao*.
- 019** Tuglay裝置, 羅伯特·費羅1994年裝置作品《Tau Tao》之部分。
Installation view of Tuglay as part of Roberto Feleo's 1994 installation *Tau Tao*.
- 020** 羅伯特·費羅1994年裝置作品《Tau Tao》和前景中的Lumabat。
Installation view of Roberto Feleo's 1994 installation *Tau Tao* with Lumabat at the foreground.
- 021** 羅伯特·費羅1994年裝置作品《Tau Tao》。
Installation view of Roberto Feleo's 1994 installation *Tau Tao*.
- 022** 羅伯特·費羅1994年裝置作品《Tau Tao》示意圖和人物描述。
Schematic drawing and description of characters by Roberto Feleo of the 1994 installation *Tau Tao*.
- 023** Mebuyan細節, 1994年裝置作品《Tau Tao》之部分。
Detail of Mebuyan as part of the 1994 installation *Tau Tao*.



1961年9月16日的《週六先驅報》中，弗洛麗塔·平加 (Florita Pinga) 撰文以「菲律賓華人畫家」稱呼洪救國，他在1931年出生於達沃市，雙親來自廈門。文章標題清楚將洪救國歸類為位於菲律賓的華人藝術家，附上他與三幅畫作在盧茲畫廊展出的合影，圖說寫著，「作品展現西方風格，而非東方」¹，而「華人」和「西方」之間就形成了張力。該文也提到，洪救國的作品在國民黨政府贊助下於臺灣展出，並引述一段文字，指稱他的作品揭露「神秘東方人的無限感受」²。藝評人西德·雷耶斯 (Cid Reyes) 曾詢問他，是否覺得自己的創作屬於菲律賓繪畫，洪救國表示，「我們都是東方人，重點在於呈現東方感」³；至於菲律賓繪畫該是什麼模樣？他回答，「不知道，你聽過趙無極嗎？他是華人畫家，屬於巴黎畫派，但作品都包含東方感」⁴，這種「東方感」似乎是傳達東方認同的關鍵。

洪救國在六〇年代創作出「釘刑圖」系列，評論人愛麗絲·科西廷 (Alice M. L. Coseteng) 在其中指出基督教和華人匯聚的特質，「作品裡半抽象的基督像只剩骨架，在十字架上呈現出各種痛苦的姿態，形態在強烈扭曲下，會激發觀者的同理；作品使用淡褐色或米白色宣紙及中式筆墨，黑白色為畫作賦予美感」⁵。1964年的《玫瑰女王》作品中，他以現代主義語彙描繪聖母瑪利亞的形象，周圍裝飾風格與他的導師維參特·馬南薩拉 (Vicente Manansala) 近似，再搭配立體派元素，以及類似盧奧 (Georges Rouault) 的彩繪玻璃風植物，仍體現出東方感。

1959年，洪救國隨菲律賓華人藝術家聯盟 (Philippine Chinese Artists' League) 訪問臺灣，初次出現在臺北的藝術圈，之後於1979年和1981年兩度在臺北的版畫家畫廊展出，1985年亦在環亞藝術中心展出。在同一時期，李錫奇於1981年在菲律賓曼達盧永的多明尼克畫廊 (Galerie Dominique) 展出，這間畫廊由妮基·科西廷 (Nikki Coseteng) 經營，她的母親為藝評人愛麗絲·科西廷 (Alice M. L. Coseteng)，且李錫奇也在臺北經營畫廊，展出洪救國等菲律賓藝術家的作品。(派崔克·佛洛雷斯)

1 弗洛麗塔·平加 (Pinga, Florita) 〈一位在菲律賓的華人藝術家〉，《週六先驅報》(1961年9月16日)，頁18-19。

2 同前註，頁19。

3 西德·雷耶斯 (Reyes, Cid) 〈關於菲律賓藝術的對話〉，馬尼拉：Cultural Center of the Philippines，1989年，頁94。

4 同前註，頁94。

5 Coseteng, Alice M. L. 〈浴火之人〉，《菲律賓藝術名作60選》，馬尼拉：Instructional Materials Corporation，1986年。

1 Pinga, Florita. 1961. "A Chinese Painter in the Philippines." *Saturday Herald*, September 16: 18-19.

2 Pinga, 19.

3 Reyes, Cid. 1989. *Conversations on Philippine art*. Manila: Cultural Center of the Philippines, 94.

4 Reyes, 94.

5 Coseteng, Alice M. L. 1986. "Man on Fire." In *A portfolio of 60 Philippine art masterpieces*, by Instructional Materials Corporation, 215. Manila: Instructional Materials Corporation.

In an article dated 16 September 1961 for *Saturday Herald*, written by Florita Pinga, Ang Kiukok is announced as a "A Chinese painter in the Philippines." He was born in 1931 in Davao City to Chinese parents of Xiamen origins; *Kiukok* means "save the country." Prominent in the said article is the banner in which Ang is described as a Chinese artist who is situated in the Philippines. There is a picture of Ang who poses beside his three paintings exhibited at the Luz Gallery. Under the photograph is a caption that reads: "His works express the occidental idiom rather than the oriental."¹ A tension arises between the reference to "Chinese," on the one hand, and to the "occidental," on the other. The text would later mention Ang's exhibition of paintings in Formosa sponsored by the Taiwan nationalist government and would quote a text saying his works reveal the "unlimited sentiment of the mysterious Oriental people."² When asked by the art critic Cid Reyes if he is conscious of doing a Filipino painting, Ang would assert: "We are all Orientals. What is more important is to show Oriental feeling."³ To the question of what a Filipino painting should look like, he responds: "No. Do you know Zao-wou-ki? He's a Chinese painter who belongs to the School of Paris, but his paintings all have an Oriental feeling."⁴ This idea of "Oriental feeling" seems to be key to the articulation of oriental identity.

The critic Alice M. L. Coseteng traces the convergence between the Christian and the Chinese in Kiukok's *Crucifixion* series in the 1960s: "In these works, semi-abstract Christ figures are reduced to skeletal images, and are shown in various postures of suffering and agony on the Cross. The forms are contorted dramatically to arouse empathy from the viewer. The medium, in Chinese brush and ink on ecru or off-white rice paper, and the black-and-white color effect give the paintings their sensuous quality."⁵ The work *Rosary Queen* (1964) may embody this oriental sentiment even as it delineates the Christian Marian image in the modernist language of flatness and all-over ornament reminiscent of the style of his mentor Vicente Manansala, the cubist exponent, as well as the stained glass-like flourishes of Georges Rouault.

Ang was initiated into the Taipei art scene beginning in 1959 when he visited Taiwan on a trip organized by the Philippine Chinese Artists' League. This was followed by exhibitions of his paintings in Taipei in 1979 and 1981 at the Printmakers Art Gallery; and in 1985 at the Asiaworld Art Gallery. This relationship with Taipei paralleled Lee Shi-Chi's exhibition in Manila in 1981 at Galerie Dominique in Wack Wack, Mandaluyong. The gallery was owned by Nikki Coseteng, the daughter of the art critic Alice M. L. Coseteng. Lee maintained a gallery in Taipei that exhibited Philippine artists like Ang Kiukok. (Patrick Flores)



ANG KIU KOK, A QUIET, RETIRING ARTIST, AND THREE OF HIS WORKS AT THE LUZ GALLERY. HIS WORKS EXPRESS THE OCCIDENTAL IDIOM RATHER THAN THE ORIENTAL.

A Chinese Painter in the Philippines

Still-life artist is one of the most promising of the younger crop

By Florita Pinga

ANG KIU KOK, A QUIET, RETIRING ARTIST, AND THREE OF HIS WORKS AT THE LUZ GALLERY. HIS WORKS EXPRESS THE OCCIDENTAL IDIOM RATHER THAN THE ORIENTAL.

Ang had the talent, the inclination and the stubbornness of an artist and a painter he had to be even if it meant disappointing his father grievously. He is the only son in a family of five other daughters and when, eight years ago, he set out for Manila to pursue studies in the serious art of painting, his father's heart must have been unforgiving.

Now that the name Ang Kiu Kok rings a bell in Philippine art circles, has not his father relented and given Ang his blessings? At this speculation, Ang merely smiled shyly and placed a tentative hand over his mouth, which, in Ang's language, meant—no comment. In fact, this no comment bit crops up regularly in any talk with Ang whose closest friends admit they know little about the young artist's family and past.

Ang Kiu Kok is six feet tall, has a lanky build. Ang would make an ideal basketball player, which he was when he was in high school. He has long, tapering fingers, perfectly shaped and masculine, and he has the honest look of a man perpetually in deep thought. When he moves, he does so deliberately and only when he has to. He wastes no motion, does not fidget and gestures only to illustrate what he cannot express in words.

A Chinese Painter in the Philippines
Still-life artist is one of the most promising of the younger crop
By Florita Pinga

Image caption: Ang Kiu Kok, A quiet, retiring artist, and three of his works at the Luz Gallery. His works express the Occidental idiom rather than the Oriental.

According to those who profess to know their artists in the Philippines, Ang Kiukok is one of the most promising young painters. And yet, had Ang Kiu Kok bowed to the dictates of circumstances and paternal wishes, he would have been a businessman today, most probably managing the thriving grocery store of his father in Davao City. But

Ang had the talent, the inclination and the stubbornness of an artist and a painter he had to be even if it meant disappointing his father grievously. He is the only son in a family of five other daughters and when, eight years ago, he set out for Manila to pursue studies in the serious art of painting, his father's heart must have been unforgiving.

Now that the name Ang Kiu Kok rings a bell in Philippine art circles, has not his father relented and given Ang his blessings? At this speculation, Ang merely smiled shyly and placed a tentative hand over his mouth, which, in Ang's language, meant—no comment. In fact, this no comment bit crops up regularly in any talk with Ang whose closest friends admit they know little about the young artist's family and past.

of necessity at the time. He had to work for his father's grocery store to support himself and his family. He had to work for his father's grocery store to support himself and his family. He had to work for his father's grocery store to support himself and his family.

Ang Kiu Kok is six feet tall, has a lanky build. Ang would make an ideal basketball player, which he was when he was in high school. He has long, tapering fingers, perfectly shaped and masculine, and he has the honest look of a man perpetually in deep thought.

Now that the name Ang Kiu Kok rings a bell in Philippine art circles, has not his father relented and given Ang his blessings? At this speculation, Ang merely smiled shyly and placed a tentative hand over his mouth, which, in Ang's language, meant—no comment.

Ang Kiu Kok is six feet tall, has a lanky build. Ang would make an ideal basketball player, which he was when he was in high school. He has long, tapering fingers, perfectly shaped and masculine, and he has the honest look of a man perpetually in deep thought.

Now that the name Ang Kiu Kok rings a bell in Philippine art circles, has not his father relented and given Ang his blessings? At this speculation, Ang merely smiled shyly and placed a tentative hand over his mouth, which, in Ang's language, meant—no comment.

Ang Kiu Kok is six feet tall, has a lanky build. Ang would make an ideal basketball player, which he was when he was in high school. He has long, tapering fingers, perfectly shaped and masculine, and he has the honest look of a man perpetually in deep thought.

Ang Kiu Kok is six feet tall, has a lanky build. Ang would make an ideal basketball player, which he was when he was in high school. He has long, tapering fingers, perfectly shaped and masculine, and he has the honest look of a man perpetually in deep thought.

Now that the name Ang Kiu Kok rings a bell in Philippine art circles, has not his father relented and given Ang his blessings? At this speculation, Ang merely smiled shyly and placed a tentative hand over his mouth, which, in Ang's language, meant—no comment.

Ang Kiu Kok is six feet tall, has a lanky build. Ang would make an ideal basketball player, which he was when he was in high school. He has long, tapering fingers, perfectly shaped and masculine, and he has the honest look of a man perpetually in deep thought.

Now that the name Ang Kiu Kok rings a bell in Philippine art circles, has not his father relented and given Ang his blessings? At this speculation, Ang merely smiled shyly and placed a tentative hand over his mouth, which, in Ang's language, meant—no comment.

Ang Kiu Kok is six feet tall, has a lanky build. Ang would make an ideal basketball player, which he was when he was in high school. He has long, tapering fingers, perfectly shaped and masculine, and he has the honest look of a man perpetually in deep thought.

Ang also has that remarkable way of looking straight into your eyes as he ponders a thought silently. When you put a delicate question to him, one that might catch him off his guard, he would stare at you for a full thirty seconds or so, in much the same way that he might stare at a fish or bottle he was putting in canvas – studiously and openly. After that, he may reward you with a word or two. More likely, he would break into a shy smile.

Ang was born in 1931 when China was under siege by the Japanese. Patriotic feelings were then prevalent among Chinese nationals everywhere and this was why his father gave him the name Kiu Kok, which means help the nation.

As a boy in Davao City, Ang already loved to draw and, through high school, was constantly encouraged by his art teacher to improve on his talent. When after graduating from high school it became obvious that his father would never be amenable to his choice of a career, it was an understanding brother-in-law who financed his trip to Manila and supported him through his college years at the U.S.T. It was in U.S.T. that he came under the tutelage of Manansala and this renowned artist, from then on, was to lend a strong influence on the artistic sensibilities of this aspiring young man.

After three years of formal training at the U.S.T., Ang held his first one-man show of watercolors at the Contemporary Art Gallery. Then he settled for Jolo to soak up new atmosphere and to sketch and paint the relatively unchanged and vivid life of the Moros. He returned to Manila after a year to work on the studies he brought back from Jolo. Since then, life for Ang was punctuated by a series of one-man and group show where his works caught the attention of art critics and connoisseurs.

Once, Ang and his paintings made a trip to Formosa together with a few other Chinese painters in the Philippines for a group exhibit sponsored by the Chinese Nationalist government. In the duration of this exhibit, his works were singled out as reflecting “the... mysterious sentiment of the Oriental people.” Included among his paintings then was “The Distressing Generation,” an oil of a mother

and her child in a starkly abject and destitute setting. It was a painting of compassion and anger, and outside of the simple and bold execution, provides a rare insight into the strong feelings that run beneath the inscrutable exterior of Ang Kiu Kok.

Ang lives and paints in an apartment which he shares with Chinese student friends. Their living quarters reflect the seriousness which Ang and his friends take to their respective pursuits—although one is prone to wonder how Ang manages to have enough elbow room when working on his bigger canvasses—but he does.

His easel stands in one corner of the seldom-used kitchen. Beside it is a drawing board which also serves as a catch-all for his piles of sketches, his paint brushes and some odds and ends. His paintings, finished and unfinished, are stacked against the wall beside the staircase. Underneath the stairs is a makeshift shelf that holds some of his watercolor studies and a number of magazines and books on art. While his roommates browse through their text on medicine and engineering, Ang, in his corner in the kitchen and with a fluorescent lamp keeping bright vigil over his head, paints.

Ang is presently preoccupied with still life painting. Privately, he is working on a series of paintings on a single subject – wooden crates. Why crates? “I often walk along the streets of Divisoria and crates lying around on the sidewalks are a common sight. I came to think that they would make interesting studies.” So far, Ang has done about five oils of the subject, mostly in muted colors with a lot of grays and magenta. Together with future works, these will go into a future one-man show Ang hopes to have by the end of this year and early next year.

Since day-to-day existence demands a more stable income than painting sees, Ang has branched out to teaching art in a Chinese school in Manila just off Azcarraga. As a teacher, he has an amazing patience with his pupils, mere elementary graders who also find him conveniently accommodating. At one time during recess, a little girl came up and asked him to uncap a bottle of tea for her. Ang complied without a word as if uncapping

bottles of tea for little girls were the most natural thing for him to do.

In his classes, Ang gives the children complete liberty to express their artistic impulses. He does not dictate to them as to what they should draw or paint for he thinks that children are wonderful artists because they are completely uninhibited. In this fact, perhaps, he finds the greater reward of teaching the art he loves to children.

Because he seldom strays from his limited routine of activity, Ang’s usual way of keeping in touch with the broader...world is to phone his best friend, Ong... who is also a painter. Being more sociable and managing a store besides, Ong is able to furnish much of the news that may be of interest to his recluse friend. Aside from a few Filipino artist friends, Ang keeps in touch with fellow Chinese artists with whom he has formed the Society of Chinese Artists in the Philippines. One member of this Society is Tiny Ping Lay, a sculptor who has also made his debut into the local art world.

Together with Ong, Ang goes on occasional painting jaunts outside the city in quest of fresh and different scenery. These trips also provide him respite from the hurried urban life and its congestion. Last summer, he was able to get away with Ong and a visiting Chinese novelist and painter on a trip to Lucena and Bagio. He came back with numerous watercolor studies of the Baguio scenery and the Lucena countryside.

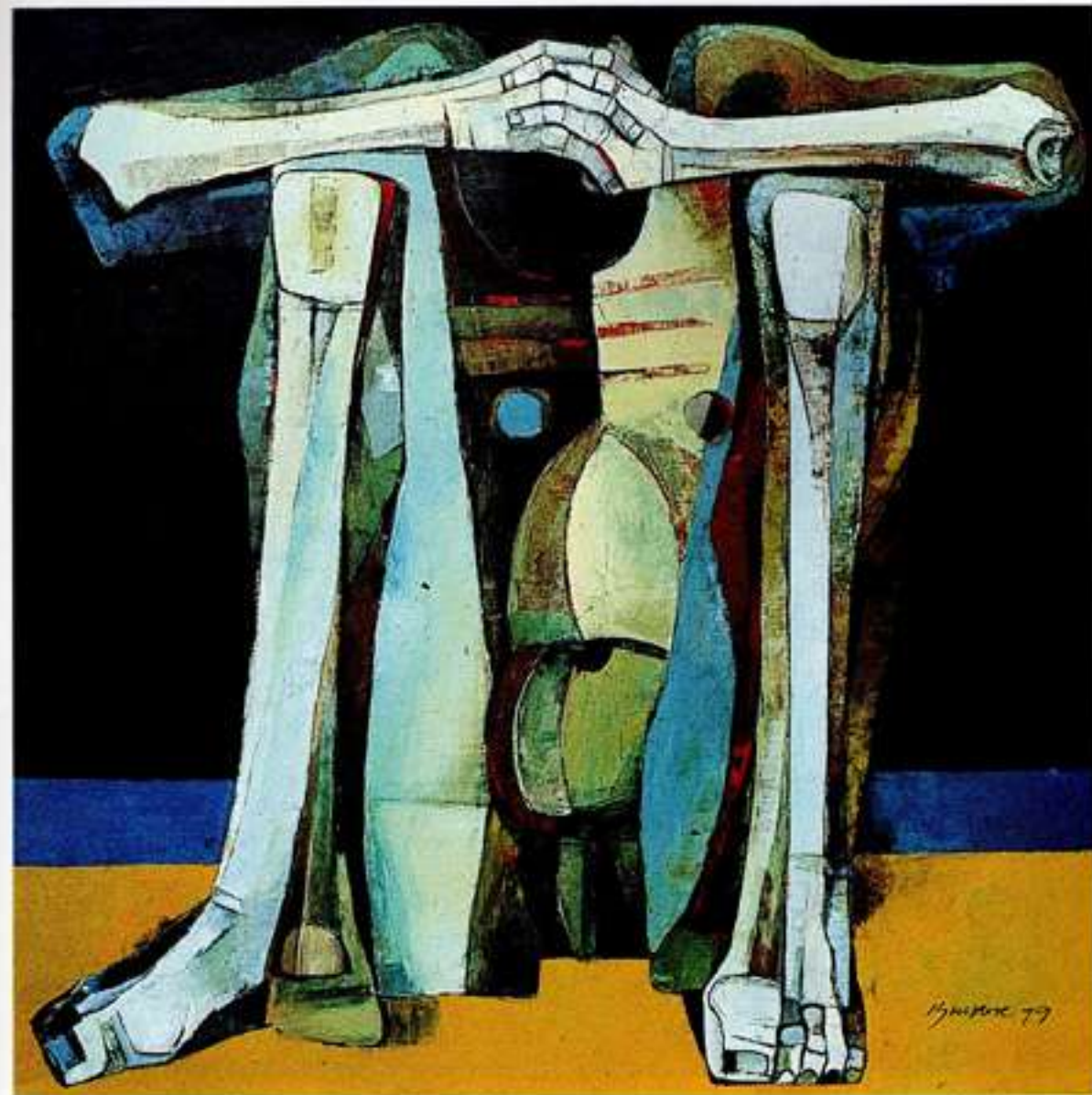
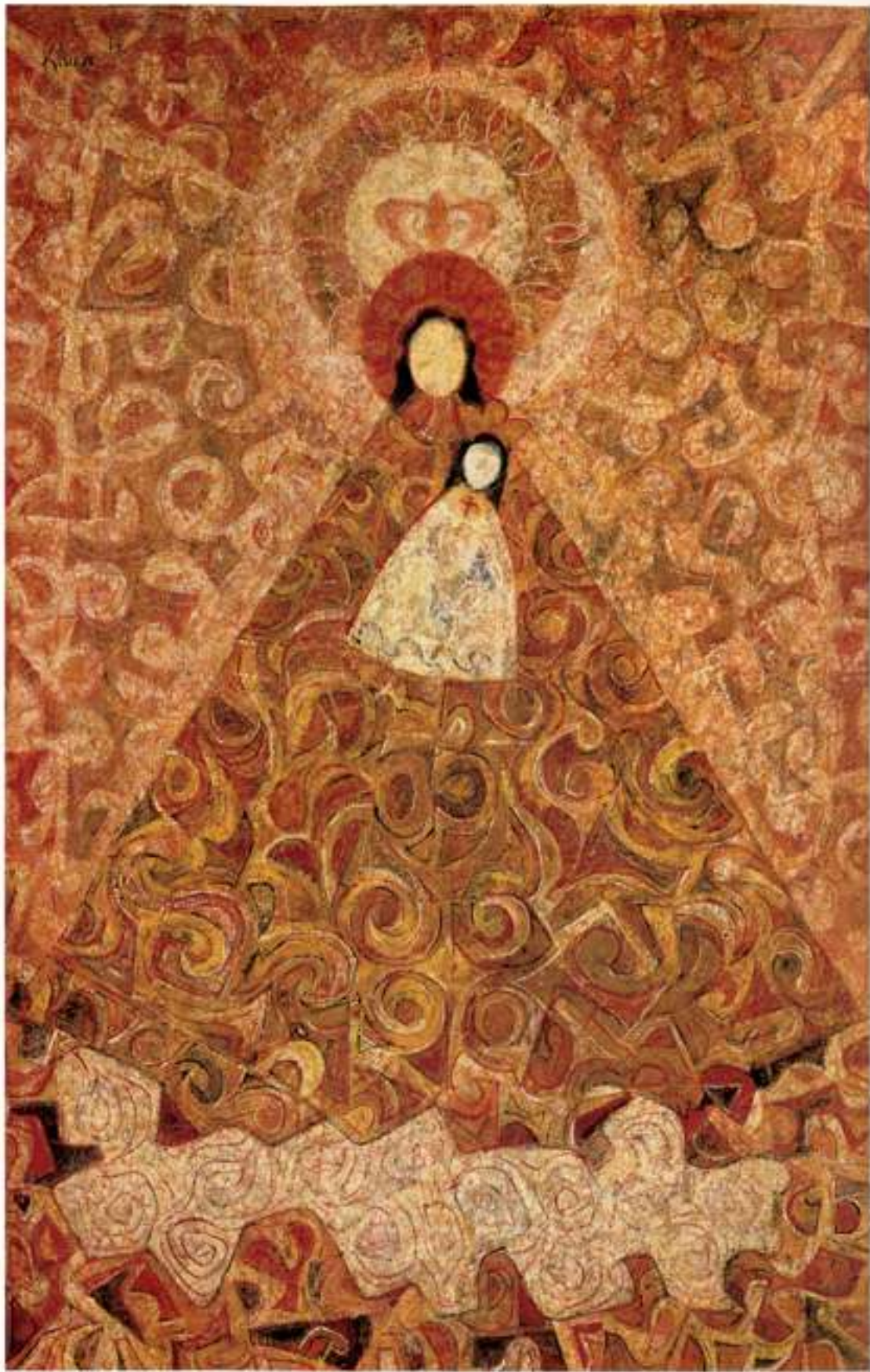
Ang is able to finish a regular-sized painting in a day. The more exhausted may take him one or two weeks or even a month. Financially, a painting may bring him two hundred and fifty pesos or more, but even then, Ang claims that an artist here, even the most successful, will not survive well on his art alone. “To stay here and survive, I have to

become a businessman.” He did not elaborate on what sort of businessman he had in mind, but it was apparent that to be a businessman as far as he was concerned, would be pretty close to disaster, and now or ever, he cannot be disposed to welcome such a disaster.

Young as he is and with the many years still ahead of him, Ang feels that what he has accomplished up to now composes only the beginning, and that he has a far way to go before he can do justice to his art. That is why he harbors an almost aching desire to go abroad and really labor within the periphery of great artists, to imbibe, perhaps, some shades of their greatness. If there is anything at all that Ang would complain about, it is his inability to apply for a scholarship here (he is not a Filipino citizen); for to a man of modest means and a world of aspirations like Ang, a scholarship is heaven-sent manna.

To make up for his temporary confinement here, Ang religiously keeps track of the international art goings-on. He is a lover of art books and keeps a voluminous collection of clippings on art. He knows his contemporary painters by heart and he speaks of the giants with some wistfulness. Of the modern masters, he has the greatest regard for Paul Klee. He also thinks a lot of Picasso although, “I didn’t like his cubism period.”

Beyond a doubt, Ang has set his sights on a more dynamic beyond as he did when he was still a schoolboy in Davao. With his kind of silent persistence, his future resists measuring. But a lot of things can happen between now and then. He may take a wife, have children and settle down to the comparative carefulness and reservations of a family man. And yet, who knows what is in the mind and soul of Ang Kiu Kok? No one, really – except himself.



Seated Figure Oil 35"x35" 1979



Fisher Man Oil 35"x56" 1981



Crucifixion Oil 35"x56" 1979



Crucifixion #1 Oil 6 1/2"x24" 1981



Two Figures #2 Oil 24"x32" 1981

- 025** 洪救國《Rosary Queen》(1964) 作品圖像。出自Paulino and Hetty Que典藏之Alfredo Roces,《洪救國:解構絕望》部分,由 Dick Baldovino拍攝©2000 Alfredo Roces, Simeon Cheng, Paulino Que, and Tiong Rosario, Mandaluyong City: Finale Art File。

An image of Ang Kiukok's *Rosary Queen* (1964), photographed by Dick Baldovino, part of Paulino and Hetty Que's collection from a page in Alfredo Roces's *Kiukok: Deconstructing Despair* (Copyright © 2000 Alfredo Roces, Simeon Cheng, Paulino Que, and Tiong Rosario, Mandaluyong City: Finale Art File).

- 026** 版畫家畫廊,《洪救國》,1981年,頁17©1981 臺北:版畫家畫廊。Page 17 of the catalogue *Ang Kiukok* (Copyright © 1981 Taipei City: the Printmakers Art Gallery).

- 027** 版畫家畫廊,《洪救國》,1981年,頁21©1981 臺北:版畫家畫廊。Page 21 of the catalogue *Ang Kiukok* (Copyright © 1981 Taipei City: the Printmakers Art Gallery).

- 028** 版畫家畫廊,《洪救國》,1981年,頁27©1981 臺北:版畫家畫廊。Page 27 of the catalogue *Ang Kiukok* (Copyright © 1981 Taipei City: the Printmakers Art Gallery).

- 029** 版畫家畫廊,《洪救國》,1981年,頁29©1981 臺北:版畫家畫廊。Page 29 of the catalogue *Ang Kiukok* (Copyright © 1981 Taipei City: the Printmakers Art Gallery).

- 030** 版畫家畫廊,《洪救國》,1981年,頁37©1981 臺北:版畫家畫廊。Page 37 of the catalogue *Ang Kiukok* (Copyright © 1981 Taipei City: the Printmakers Art Gallery).

- 031** 洪救國作品《屋》,43.5 x 92 公分,國立歷史博物館館藏 ©Andrew Ang。

Image of work *Houses* by Ang Kiukok, 43.5 x 92 cm. NMH collection (Copyright © Andrew Ang).



- 032** Esperanza Buang Gatbonton, 《洪救國：藝術家和他的作品》, 香港: Paulino Que, 1991年, 頁54©1991, 香港: Paulino Que, 圖片來源: Mr. and Mrs. Manuel Zamora.
Page 54 of the catalogue *Kiukok: The Artist and His Works* written by Esperanza Buang Gatbonton (Copyright © 1991 Hong Kong: Paulino Que, image sources: Mr. and Mrs. Manuel Zamora).
- 033** Esperanza Buang Gatbonton, 《洪救國：藝術家和他的作品》, 香港: Paulino Que, 1991年, 頁71©1991, 香港: Paulino Que, 圖片來源: Mr. and Mrs. Juan T. Gatbonton.
Page 71 of the catalogue *Kiukok: The Artist and His Works* written by Esperanza Buang Gatbonton (Copyright © 1991 Hong Kong: Paulino Que, image sources: Mr. and Mrs. Juan T. Gatbonton).
- 034** Esperanza Buang Gatbonton, 《洪救國：藝術家和他的作品》, 香港: Paulino Que, 1991年, 頁194©1991, 香港: Paulino Que, 圖片來源: Mr. and Mrs. Paulino Que.
Page 194 of Catalogue *Kiukok: The Artist and His Works* written by Esperanza Buang Gatbonton (Copyright © 1991 Hong Kong: Paulino Que, image sources: Mr. and Mrs. Paulino Que).
- 035** Esperanza Buang Gatbonton, 《洪救國：藝術家和他的作品》, 香港: Paulino Que, 1991年, 頁206©1991, 香港: Paulino Que, 圖片來源: 上圖Mr. and Mrs. Mauro Malang Santos, 下圖The Philippine-American Life Insurance Company.
Page 206 of the catalogue *Kiukok: The Artist and His Works* written by Esperanza Buang Gatbonton (Copyright © 1991 Hong Kong: Paulino Que, image sources: top image: Mr. and Mrs. Mauro Malang Santos; bottom image: The Philippine-American Life Insurance Company).
- 036** Esperanza Buang Gatbonton, 《洪救國：藝術家和他的作品》, 香港: Paulino Que, 1991年, 頁207©1991, 香港: Paulino Que, 圖片來源: Congresswoman Nikki Coseteng.
Page 207 of the catalogue *Kiukok: The Artist and His Works* written by Esperanza Buang Gatbonton (Copyright © 1991 Hong Kong: Paulino Que, image source: Congresswoman Nikki Coseteng).

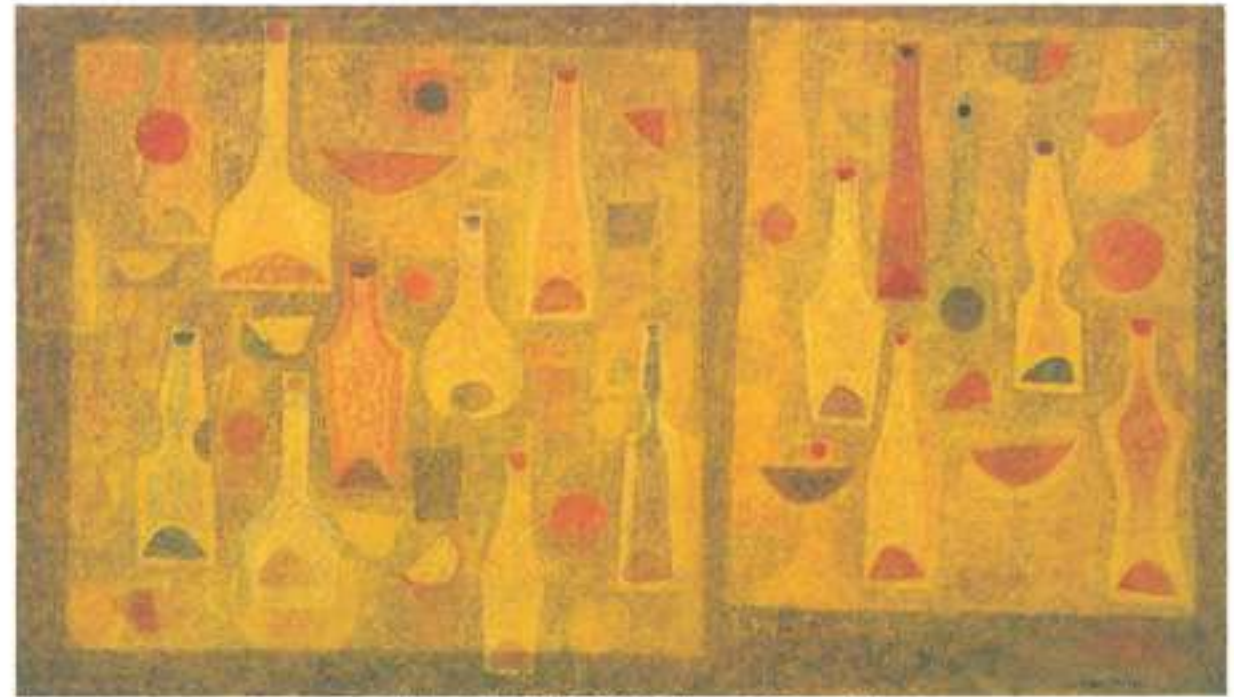


Cosmic Patterns
1967, 76 cm x 76 cm. Oil



Junk
1975. 91.5 cm x 105 cm, Oil

71



Still Life with Bottles 1965. 64 cm x 102 cm, Oil

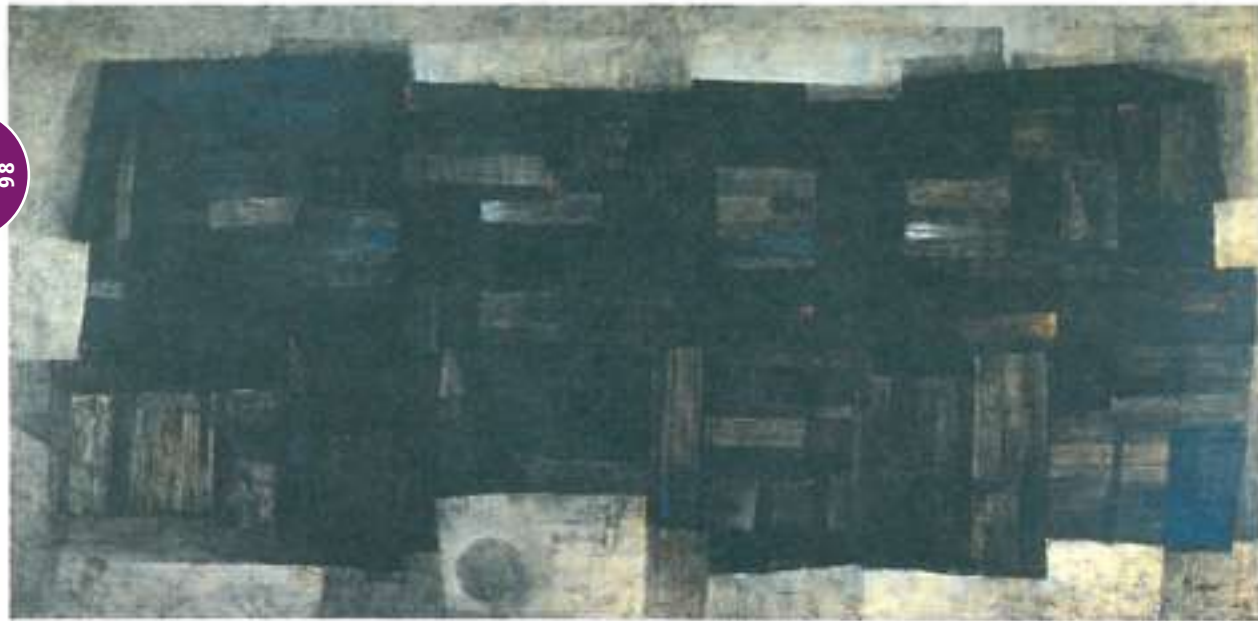


Crates 1961. 45 cm x 70 cm, Watercolor

194



Houses
1956. 39 cm x 95 cm. Oil



Barungbarong
1961. 107 cm x 214 cm. Oil



Houses
1953. 56 cm x 39 cm. Watercolor

李錫奇

Lee Shi-Chi

此件檔案為國立臺灣藝術館於1960年代出版的畫冊，內含1964年《降落傘》系列，以及1966-1967年《本位》系列、多件《無題》、《戒賭》等作品。

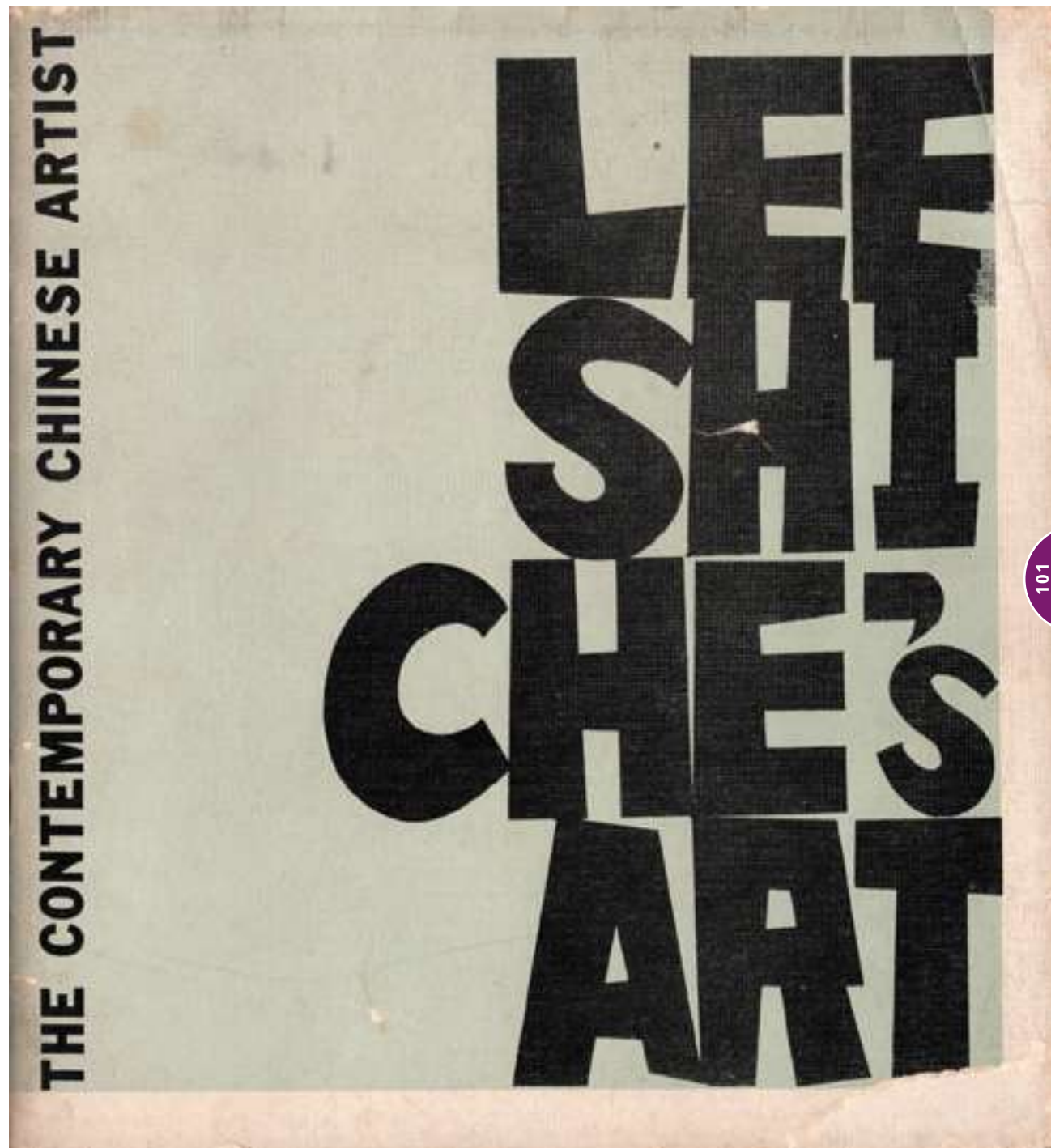
1958年，李錫奇與畫友共組「現代版畫會」，此時，他運用粗黑的重複性線條，結合如中國壁畫剝落般的漸層色彩，創作富肌理性的抽象版畫。1964年，李錫奇將蘸了顏料的降落傘布或甩或拍打於畫布，形成即興性的紋理，在身體施為的介入下，《降落傘》系列從不可複製的「獨幅版畫」中，展現臺灣行為藝術先驅的意義。1960年代中期，隨著普普 (Pop Art) 與歐普藝術 (Op Art) 傳入臺灣，李氏以現成物為方法，選用四色牌、牌九的庶民賭具，透過放大尺寸、重新組合形成《戒賭》、《本位》系列作品，同時期，李氏以形狀與漸層色彩為基礎，運用分割、錯位的方法，在多件《無題》作品中探尋歐普藝術的幻覺效果，呈現多重的時空表現。

在1950年代末至1960年代中期，李錫奇由追求肌理性的現代版畫，《降落傘》系列作品進一步以身體行為介入，《戒賭》、《本位》系列選用現成物、多件歐普風格的《無題》作品，展現從物質性、身體性、時間性中反思繪畫性的途徑，同時是當代藝術反體制的前衛實踐。

This document is a catalogue of paintings published by the National Taiwan Museum of Art in the 1960s. It includes the 1964 *Parachute* series, the 1966-1967 *Orientation* series, *Stop Gambling*, and several *Untitled* works.

When Lee Shi-Chi formed the Modern Print Association with a group of friends in 1958, he had an affinity for creating textured abstract prints that combined repeated thick black lines with gradients of color, reminiscent of flaking paint on worn Chinese murals. In 1964, Lee Shi-Chi dipped parachute silk in pigment which he pounded and struck against canvas to create impromptu textures. The intervention of the body in these irreproducible unique prints comprising the *Parachute* series showcased him as a significant pioneer in Taiwan's performance art. As pop art and op art made their way to Taiwan in the mid-1960s, Lee utilized ready-made objects in his methodology, enlarging and reassembling playing cards and dominoes to create works in the *Stop Gambling* and the *Orientation* series. During the same period, Lee also explored op art by segmenting and dislocating geometric shapes and gradient colors to create illusionary effects in a number of *Untitled* works that presented multilayered temporal-spatial expressions.

From the late 1950s to the mid-1960s, Lee Shi-Chi pursued texturized modern printmaking. Lee Shi-Chi revealed methods of reflecting on the nature of painting through materiality, corporeality, and temporality through his use of the body as performative intervention in the *Parachute* series, his choice of ready-made objects in the *Stop Gambling*, and *Orientation* series, and his many untitled works in the op art style, which were also in line with the avant-garde anti-establishment practices of contemporary art.



兩件檔案收錄於國立臺灣藝術館在1960年代出版的畫冊《李錫奇畫集 (Lee Shi Che's Art)》，分別為楚戈〈空間的性質〉、李錫奇《無題》。

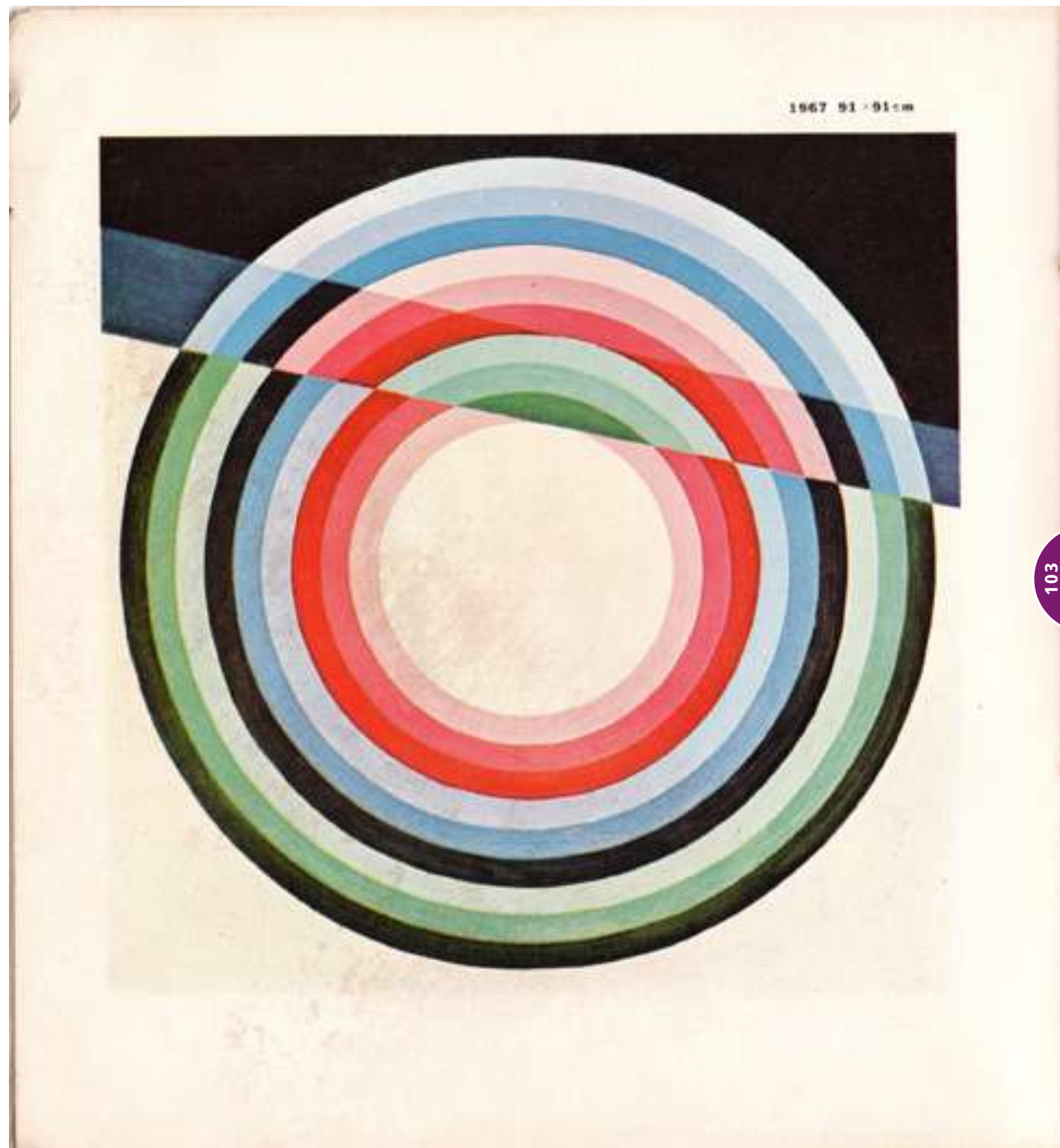
藝評人楚戈在文中提出對李錫奇1960年代中期作品的兩種觀察：首先是帶有普普藝術 (Pop Art) 風格的創作 (如《本位》系列、《戒賭》)，李氏選用賭具作為非繪畫性材料，不論是在大量空白空間之外安排成列的現成物，或以木頭重製、放大骰子和牌九，使日常物件陌生化，模糊了藝術與日常、雕塑／浮雕與繪畫的疆界；其次是帶有歐普藝術風格的作品，楚戈指出：以圓為主體，規整的對比色形成圓與方的造形，兼具理性與設計性，然而，與西方歐普藝術僅將光視為物理現象不同，李氏通過「圓」的表現方式，傳遞一種統合性的宇宙觀，形塑一種週而復始的運動關係，正如李錫奇在1967年所作的《無題》，圓內可見帶狀空間直接劃分各種鮮明色彩，生成幻覺的迴圈。

通過楚戈的觀點，提出了以「空間轉譯」為主軸的觀看路徑，此為非西方國家在接收西方藝術、生成與在地脈絡連結後的能動性，同時，他指出李錫奇的反繪畫性實踐，反映其創作在臺灣當代美術史上，以1960年代中後期為起點的參照意義。

Two documents are collected in the catalogue of painting, *Lee Shi Che's Art [sic]*, published by the National Taiwan Museum of Art in the 1960s. These are Chu Ko's essay "Quality of Space", and "Untitled" by Lee Shi-Chi.

In his essay, art critic Chu Ko proposed two observations on Lee Shi-Chi's work of the mid-1960s. Firstly, on Lee's pop art style works (such as the *Orientation* series and *Stop Gambling*), gambling objects were used as non-painting materials. Then, by ordering and arranging these ready-made objects on the periphery of expansive blank spaces, or by recreating enlarged versions of dice or dominoes out of wood, Lee defamiliarized the quotidian objects and blurred the boundaries between art and the everyday, between sculpture/relief and painting. Secondly, Chu Ko pointed out that the circle typically served as the main subject in Lee's op art style works, where regular contrasting colors and forms were used to create circular and angular shapes that embody both rationality and design. However, unlike in Western op art where light was regarded as a physical phenomenon, Lee conveyed a unifying universal view through the expression of the 'circle' to shape a recurring relationship of movement. For instance, in his 1967 work, *Untitled*, bands of space within the circle were sectioned using vibrant colors to create an illusion of looping.

Chu Ko's perspective proposed 'interpretive space' as a main axis of an approach to viewing, of a dynamism that arose from a connection with local contexts when a non-Western country encountered Western art. At the same time, he pointed out that Lee Shi-Chi's anti-painting practices reflected the significance of Lee's work in Taiwan's contemporary art history in reference to the mid-1960s as a starting point.



QUALITY OF SPACE

Chu Ko

I have never spent as much time in writing as I have in writing this article for Lee Shih-che, except for the time I spend in writing poems. A month ago, when I saw Lee Shih-che's recent paintings in his studio and promised to write a preface for his catalogue, my thoughts were concentrated on this matter. This phenomenon never happened to me before for I have a gift of forgetting every thing easily—I will not start working until it is time to explore; that is, I will start writing and thinking only when I face papers.

Lee Shih-che's paintings provoked me to think of many problems. This fellow is really an adventurer, and, of course, only an adventurer can create and discover.

In recent years, he used nonartistic materials such as disks and Chinese gambling cards in his paintings. He arranges these ready-made gambling materials in different spaces. Sometimes, he places a line of cards under or around a big space, and sometimes enlarges these materials as big as the form of sculpture. But those works are neither sculpture nor anything; they are original paintings. And it is even greater that his paintings do not have the mock sense which is so popular today. Nowadays, when both the aesthetic observation and artistic form are stiffening, we can not see with a fixed view point to limit the world of art. Obviously, his paintings which are intellectually oriental are influenced by POP Art, but the influence is unconsciously spiritual. The gambling cards therefore become the trade mark of Lee Shih-che.

In the passed years, many painters used nonartistic materials such as sand, plastic, wire, clothes as kinds of color. Few painters ever defuse such non-artistic materials as positively as he does. To use non-artistic materials or anti-artistic materials will lead to a dangerous inclination. It inclines toward becoming "a mere action". I do not mean to deny the significance of "action", but I do not agree with this idea as long as art is concerned. Lee Shih-Che the Explorer opens a new creative way for Chinese art because there are some painters who start painting gambling cards, though their works are far inferior than those of Lee Shih-Che. It proves what Lee said is influential. He said: "The arrangement of characters and colors of Chinese gambling cards are so beautiful that no other arrangement can take their place. They can become paintings." I think that there will be more painters trying to express the cards in different ways.

His most recent works are adventurous too.

In the big square canvases, there are round and square forms with regular colors which are similar to design at the first glance; in fact, the difference in modern design and modern art is very, very small. His colors are similar to the practice of color in the fine arts department. The difference between his colors and the colors on the diagram is even smaller.

Why does he work on such a risky job—to work some-where between art and non-art, design and non-design, practice and creation. Maybe he finds his job wonderful. Why does he not work as some other painters do to imitate some great art? This is because of his environment and personality.

Lee Shih-Che was born in Kinmen of a cultural family. His father is a country intellect; his mother is an old-fashioned woman who devotes her whole life to her husband and children. He has an elder sister who encouraged him to paint and two younger brothers. The family owns some land and leads a peaceful life. Since childhood, Lee used to sit on the seashore daydreaming and longing for the call of the wide world. He dreamed of having adventure on the sea. But he did not become a pirate, he just devoted himself to art.

When Kinmen became the frontier of Free China against Red China, there came another great attack on him—the sister he loved so much suddenly died. For the first time he tasted the cruelty of death and the sorrow of human beings. His inevitable duty in the family and his lonely feeling made him a precocious man.

During the war in Kinmen, the family moved to Taiwan and he brought with him his cynicism toward fate and adventurous spirit.

Ten years ago, he took part in the Modern Graphic Art Exhibition, and there appeared a new promising artist. Since then with his talent, he has shone brightly in the field of art. He boldly opened his own world and his art progressed year after year. He does not like some of his contemporary painters who build up their own cages and stay inside with satisfaction. Only a few painters are able to avoid being trapped in the cages. Among these painters, there are two outstanding ones. Chuan Che, and Lee Shih-Che.

But Chuan Che and Lee are so much different. The former is poetic, deep-thinking and the latter is active, radical, and lively. Both geniuses are contradictory in their paintings. Logically saying, an introspective painter should be intellectual so that he may develop into some Mondrian-like geometric abstraction. But, in fact, there is more sensitivity than cold intellect in Chuan Che's paintings. The vivifying power in his painting is very sensitive. As for Lee, this enthusiastic and sensitive painter is used to penetrating the deeper meaning of life through living, and to accept new influences through new art movements. According to these qualities, he should produce very sensitive paintings. His earlier graphic art did reflect this kind of characteristic. But since he started using gambling cards his paintings became more and more "rational" until he reaches the boarder of design. This is a strange thing.

Lee's most recent works use the circle as a major form with the color theory of contrast, brightness, and shade to construct his works. His paintings make others feel that he arranges his explosive enthusiasm and passion within a small scope in a circulating order. In the stillness, there is endless mechanic movement moving all the time. These paintings may have accepted a little influence from Op Art, but the flashing of colors of Op Art is only a physical phenomenon but those in Lee's are biological and philosophical functions. The former belongs to a partial phenomenon of a small scope, the latter is the whole world itself. The movement and construction of his paintings go hand in hand with the cover-all circle. And the circle possesses a universal character after his wonderful expression. This is similar to the common notion "here" and "now" which can not stand long. Only after the relationship between events and systems is definite, time and space will be significant in physics. The circles in Lee's reveal the same phenomenon. He decreases ego and time and space to the lowest degree so that his main concern is the huge communication of art. The power in Lee does not come from Newton's gravitation, but comes from the rotation of themselves which produces an incessant movement. The life of each of Lee's paintings is similar to the track of a planet which follows a peculiar way at a peculiar time.

What I wrote above does not mean to play a game on words. Lee put two enlarged dice on the stand hoping that the audience would move them at any distance at their own will, then they saw the significance of his works, and you would, too, if you were serious enough.

Lee is a genius who possesses the potentiality of a great artist. His greater success is at hand.

1959年，洪救國跟隨菲律賓華僑訪問團來臺，與李錫奇結識並結下深厚情誼，自此兩人往來臺菲兩地，促成雙方現代藝壇交流。特別是李錫奇在臺灣藝術市場與畫廊產業相當興盛的1970年代末至1980年代，陸續開辦四間畫廊：版畫家畫廊（1978-1983）、一畫廊（1983-1984）、環亞藝術中心（1985-1987）、三原色藝術中心（1987-1990），其中李氏引介菲律賓現代藝術家來臺，在臺灣與東南亞的交流史上佔有關鍵的中介地位，同時，對於二戰以降，以美蘇為核心、二元化的冷戰結構，亦具有鬆動之意。

在版畫家畫廊時期，李氏邀請洪救國（Ang Kiukok，邀於1979年）、馬藍（Mauro Malang，邀於1980年）、歐拉索（Romulo Olazo，邀於1981年）、王禮溥（邀於1982年）等菲裔現代藝術家來臺舉辦個展。1985年，菲律賓華僑鄭周敏之女鄭綿綿成立環亞藝術中心，李錫奇在洪救國的引介成為該中心主持人，開幕首檔展覽——「中菲現代畫展」邀請洪救國、馬藍、歐拉索，以及黎加斯比（Cesar Legaspi）、阿圖羅·盧茲（Arturo Luz）、波德姆（Manuel Baldemor）、雅芭德（Pacita Abad），此展覽成為李氏在畫廊時期，引介菲國藝術家規模最大、具代表性的集結。

In 1959, Ang Kiukok met Lee Shi-Chi on a visit to Taiwan as a member of an overseas-Chinese delegation from the Philippines and the two formed an enduring friendship. In their frequent travels between the two countries, they precipitated bilateral exchanges between modern art circles in Taiwan and the Philippines. In particular, during a prosperous time for Taiwan's art market and gallery industry in the late 1970s throughout the 1980s, Lee Shi-Chi successively opened four art galleries: Printmakers Art Gallery (1978-1983), A Gallery (1983-1984), Asiaworld Art Gallery (1985-1987), and Gallery Triform (1987-1990), and brought a number of contemporary Filipino artists to Taiwan, occupying a key position as an intermediary in the history of cultural exchange between Taiwan and Southeast Asia. At the same time, this represented a loosening of the post-World War II binary Cold War oppositional structure that revolved around the US and the Soviet Union.

During the Printmakers Art Gallery period, Lee invited Filipino modernist artists Ang Kiukok (in 1979), Mauro Malang (in 1980), Romulo Olazo (in 1981), and James Onglepko (in 1982) to hold solo exhibitions in Taiwan. When Emilia Roxas, daughter of Chinese-Filipino philanthropist Tan Yu, established Asiaworld Art Gallery in 1985, Lee Shi-Chi was brought in as the director of the center. Works by artists Ang Kiukok, Mauro Malang, and Romulo Olazo, as well as Cesar Legaspi, Arturo Luz, Manuel Baldemor, and Pacita Abad were invited for the center's inaugural exhibition titled *Sino-Filipino Modern Art Exhibition*. This exhibition represented the largest collective of Filipino artists that Lee brought together during his gallery period.



041



042



洪救國油畫展

展覽日期：
中華民國六十八年

十月十七日至十月卅日每日上午十一時~六時
OCT' 17 ~ 30 1979, 11:00A.M. ~ 18:00P.M.

開幕酒會：
中華民國六十八年

十月十七日(星期三) 下午三時至七時

OPENING OCT' 2 1979, 15:00 ~ 19:00P.M.

恭請 光臨指教



科學不斷的進步，社會經濟日益繁榮，相對地；人情卻顯得淡泊了。冷硬人間，翻雲覆雨。「殘酷的世界」正是今日我們所處生活環境的界說。

本著愛世人，憤冷酷、感殘暴、思戰爭、兩種相對心態作畫的洪救國，他以酷愛的繪畫創作表達個人內心的呼喚。

每幅「立體表現派」的作品看來均似「人性提鍊」的述說，憤怒、掙扎、哀怨、創傷……活生生地描繪了時代人們生活環境的現況。

他強烈特異的作品，反映了「現實」，因此廣為世人所收藏；包括菲律賓馬可仕夫人、國家博物館、文化中心，台灣的國家歷史博物館、新加坡國家博物館……全球愛畫人士。

菲律賓畫家

馬藍畫展

MALANG



台北市復興南路一段
二八五號
電話：
七〇七九四二四號



047

1979-1982年間，在洪救國的引介下，李氏多次在菲律賓參議員妮基·科西廷 (Nikki Coseteng) 經營、位於馬尼拉曼達盧永 (Mandaluyong) 的多明尼克畫廊 (Galerie Dominique) 舉辦個展，展出1970年代《月之祭》系列以來，以解構中國書法文字、重組色彩與線條為主要的作品，至1980年代初期《時光行》系列則將形式純粹化，呈現如彩帶飄逸至畫外空間的作品，並獲菲國當地媒體報導，其中包含藝評家楚戈的評論：認為李氏的書法性創作成功啟發了第四維時間 (fourth dimension-time) 的可能性。此外，1985年李氏在臺主持環亞藝術中心時舉辦「中菲現代畫展」，亦受菲國媒體關注。在此，這些檔案不僅呈現李氏在菲律賓交流藝術的動態，更密合於馬可仕 (Ferdinand Marcos) 夫人在冷戰期間，力倡文化藝術，現代藝術在菲國畫壇日受重視的時局。(陳熾晴)

Ang Kiukok made introductions for Lee to hold a number of solo exhibitions in the years between 1979 and 1982 at the Galerie Dominique in the Mandaluyong District of Manila, managed by Philippine politician Nikki Coseteng. His exhibited works ranged from his 1970s *Moon's elegy* series that focused on the deconstruction of Chinese calligraphic characters and reassembling colors and lines, to his early 1980s *Time* series of purified form in works that resembled ribbons of color that flowed into spaces beyond the canvas. These received extensive coverage in the Filipino media, including commentary from art critic Chu Ko which described Lee's calligraphic creations as successfully evoking possibilities of the fourth dimension of time. In addition, the *Sino-Filipino Modern Art Exhibition* which Lee held at the Asiaworld Art Gallery in 1985 also received attention from the Filipino press. These documents not only reveal Lee's dynamics in the artistic exchanges in the Philippines but also closely correlate with First Lady Imelda Marcos's advocacy of culture and the arts during the Cold War era, and the recognition given to modern art in the Filipino art circles at the time. (Chen Yen-Ching)



048



049

- 1 李錫奇,〈創造的本質〉,《大學雜誌》17期(1969年5月),頁44-45。
- 2 李宗仁編,《游藝志道:李錫奇的藝術世界》,新北市:國立臺灣藝術大學,2013年。
- 3 李錫奇,〈漫談版畫藝術〉,《藝術週刊》第12期,1965年。
- 4 版畫家畫廊,《洪救國畫冊》,臺北市:版畫家畫廊,1981年。
- 5 黃義雄,《致我們的時代和友人——李錫奇》,臺北市:臺北市立美術館,2018年。
- 6 廖新田,《線形·本位 李錫奇》,臺中市:國立臺灣美術館,2017年。
- 7 編輯部整理,〈東亞語境下的再詮釋——李錫奇現代版畫的開創性施為〉,《藝術觀點ACT》60期(2014年10月),頁53-56。
- 8 蔣伯欣,〈臺灣當代藝術有歷史嗎?以戰後日、韓為參照起點〉,《藝術觀點ACT》60期(2014年10月),頁6-13。
- 9 蔣伯欣、辛友仁,〈連結與共振:重建一種平等的世界藝術史觀〉,《藝術觀點ACT》77期(2019年4月),頁2-5。
- 10 賴瑛瑛,《臺灣前衛:60年代複合藝術》,臺北市:遠流出版公司,2003年。
- 11 盧天炎編,《回音之旅:李錫奇創作評論集》,臺北市:財團法人賈志文教基金會,1996年。
- 12 環亞藝術中心,《洪救國》,臺北市:環亞藝術中心,1985年。
- 13 環亞藝術中心,《中菲現代畫展》,臺北市:環亞藝術中心,1985年。
- 14 《古月 李錫奇詩畫展》,臺北市:德霖畫廊,1974年。

- 1 Lee Shi-Chi. "The Essence of Creation." *The Intellectual* no.17 (May 1969): 44-45.
- 2 Lee Tsung-Jen, ed. *Immersed in Art Lee Shi-Chi's Creative Horizons*. New Taipei: National Taiwan University of Arts, 2013.
- 3 Lee Shi-Chi. "Talking about the Art of Printmaking." *Yishuzhoukan* no.12, 1965.
- 4 Printmakers Art Gallery. *Ang Kiukok*. Taipei: Printmakers Art Gallery, 1981.
- 5 Huang Yi-Hsiung. *To Our Time and Friends, and Lee Shi-chi*. Taipei: Taipei Fine Arts Museum, 2018.
- 6 Liao Hsin-Tien, *Linear, Orientation: Lee Shi-Chi*, Taichung: National Taiwan Museum of Fine Arts, 2017.
- 7 Editorial, "Re-interpretation in the Culture Context East Asia: Shi-chi LEE's Groundbreaking Printmaker," *Art Critique of Taiwan*, no. 60 (2014): 53-56.
- 8 Chiang Po-Shin, "Does Contemporary Art in Taiwan Have Its Own History? Contemporary between Post-war Japan, Korea and Taiwan," *Art Critique of Taiwan*, no. 60 (2014): 6-13.
- 9 Chiang Po-Shin and Seng Yu-Jin, "Connection and Resonance: Toward an Equal Perspective of World Art History," *Art Critique of Taiwan*, no. 77 (2019): 2-5.
- 10 Lai Ying-Ying, *Taiwanese Avant-Garde: Complex Art in the 1960s*. Taipei: Yuan-Liou Publishing Co., Ltd., 2003.
- 11 Lu Tien-Yen, *Journey of Echoes-Collected Critical Articles on the work of Li Shi-chi*. Taipei: Xianzhi foundation, 1996.
- 12 Asiaworld Art Gallery. *Ang Kiukok*. Taipei: Asiaworld Art Gallery, 1985.
- 13 Asiaworld Art Gallery. *Sino-Filipino Modern Art Exhibition*. Taipei: Asia-world Art Gallery, 1985.
- 14 *Ku Yueh · Lee shi-chi Poetry-graphic Exhibition*. Taipei: Morrison Art Gallery, 1974.

- 041** 「歐拉索個展」照片,1981年1月13日至2月16日,於版畫家畫廊。左起洛貞、洪救國、李錫奇、歐拉索夫人、歐拉索 ©李錫奇家屬提供。
Photo taken during Romulo Olazo's one-person exhibition at the Printmakers Art Gallery, on view from 13 January to 30 February 1981. From left to right: Lo Tsen, Ang Kiukok, Lee Shi-Chi, Mrs. Olazo, and Romulo Olazo (Copyright © 1981 Lee Shi-Chi family).
- 042** 「歐拉索個展」,1981年1月13日至2月16日,於版畫家畫廊。左起張杰、席德進、洪救國、歐拉索 ©李錫奇家屬提供。
Photo taken during Romulo Olazo's one-person exhibition at the Printmakers Art Gallery, on view from 13 January to 30 February 1981. From left to right: Lo Tsen, Ang Kiukok, Lee Shi-Chi, Mrs. Olazo, and Romulo Olazo (Copyright © 1981 Lee Shi-Chi family).
- 043** 李錫奇、洪救國、古月於李錫奇畫室 ©李錫奇家屬提供。
Photo of Lee Shi-Chi, Ang Kiukok, and Gu Yue in Lee Shi-Chi's studio (Copyright © Lee Shi-Chi family).
- 044** 「洪救國油畫展」現場照片,1981年9月19日至10月2日,於臺北版畫家畫廊。左一朱為白、左二洪救國、右一李錫奇 ©李錫奇家屬提供。
Photo taken during Ang Kiukok's exhibition of oil painting at the Printmakers Art Gallery, on view from 19 September to 02 October 1981. From left to right: Chiu Wei-Bor, Ang Kiukok, unknown, and Lee Shi-Chi (Copyright © 1981 Lee Shi-Chi family).
- 045** 「洪救國油畫展」請柬,1979年10月17日至10月30日,於臺北版畫家畫廊 ©李錫奇家屬提供。
A copy of an invitation for Ang Kiukok's exhibition of oil painting at the Printmakers Art Gallery, on view from 17 to 30 October 1979 (Copyright © 1979 Lee Shi-Chi family).
- 046** 「馬藍畫展」請柬,1980年6月14日至6月29日,於臺北版畫家畫廊 ©李錫奇家屬提供。
A copy of an invitation for Mauro Malang Santos's exhibition at the Printmakers Art Gallery, on view from 14 to 29 June 1980 (Copyright © 1980 Lee Shi-Chi family).
- 047** 「洪救國油畫展」現場照片,1981年9月19日至10月2日,於臺北版畫家畫廊。左一林清玄、右一洪救國 ©李錫奇家屬提供。
Photo taken during Ang Kiukok's exhibition of oil painting at the Printmakers Art Gallery, 19 September to 02 October 1981. Left: Lin Ching-Hsuan; Right: Ang Kiukok (Copyright © 1981 Lee Shi-Chi family).
- 048** 李錫奇於菲律賓曼達盧永市多明尼克畫廊個展照片,1981年。左一洪救國、中間李錫奇、右一Nikki Coseteng ©李錫奇家屬提供。
Photo taken during Lee Shi-Chi's one-person exhibition in Galerie Dominique, Wack-Wack, Mandaluyong City, Philippines. From left to right: Ang Kiukok, unknown, Lee Shi-Chi, unknown and Nikki Coseteng (Copyright © 1981 Lee Shi-Chi family).
- 049** 李錫奇於菲律賓曼達盧永市多明尼克畫廊個展照片,1979-1980年 ©李錫奇家屬提供。
Photo taken during Lee Shi-Chi's one-person exhibition in Galerie Dominique, Wack-Wack, Mandaluyong City, Philippines (Copyright © 1979-1980 Lee Shi-Chi family).

啟始的聚合：

起源中的體制性和物質性

COLLECTING INITIATIONS:
INSTITUTIONALITY AND
MATERIALITY IN ORIGINS

今日可檢視的一項策展成就為「世界博物館」，它並沒有興建，也沒有完成，各個持續進行的、對世界的闡述並未永久集結建置在博物館中。不過兩項草案指向了博物館學的未來，提出了原始目標和倒數第二項任務：完成「世界博物館」的社會設計。

第一項提案在書寫策展和書寫文化中，剝去了幻想的層面，「字母博物館」設於「叢林航空與廣播服務」(JAARS) 沃克斯華中心之下，是專屬於「造字母者」的典藏機構。¹ William Cameron Townsend 是世界少數民族語文研究院 (SIL International) 創辦人，也是威克理夫聖經翻譯會成員，他想像的博物館為書寫系統賦予歷史意義，提倡轉換為書寫語言，並開發語言學自學的地方口語。博物館原本希望蒐集和展示「歷史上有名的人物」，以替代能代表字母史的文物，² 理查·彼德曼 (Richard Pittman) 自沙巴返國後，就籌備這間博物館十年，之後藝術家兼語言學家凱薩琳·沃伊特蘭德 (Katherine Voigtlander) 加入，規劃了博物館展間，在1990年對外開放，其中會見到各種迷宮，當降落在新機場時，往往會出現迷失方向的經驗，這個抵達象徵是博物館的主要文物，呈現出翻譯和「失去共通語言」的初始問題。³

另一項邁向世界博物館的提案，則是在日常生活的口中，注入建築師的思維，在這種口腔之中，變換語調需要仔細聆聽的聽覺技巧，才能辨別出在敘事內容裡突然間的轉換。弗朗西斯科·德梅特里奧 (Francisco Demetrio) 為了將維薩亞人 (Bisayan) 的民俗信仰和風俗分門別類，他以維薩亞-宿霧語的動詞 *túo* (相信) 為核心，描繪出民俗生活結構，⁴ 同一字根的詞語 (*pagtúo*; *tinuho-an*) 或疊字 (*tuó-tuó*) 描繪出信仰行為的場景，例如相信的動機 (*pagtúo* 意指接受事物的存在或情況)，或是信仰的本質或特質 (*tuó-tuó* 意指散播迷信，*magpatuó-tuó* 意指吹牛或假裝的人)。此種概論也延伸至民俗信仰的類別，直到他將民俗定義為「尚未跨越文明門檻的程度」；⁵ 而民俗生活在其敏感性中，意謂著在不真實、切身、迷信中受到震撼的體驗 (*tuó-tuó* 和 *tinuho-an*) 的現實主義。在此之前兩年，弗朗西斯科·德梅特里奧在民答那峨北部成立「賀維爾民族生活博物館」。

「字母博物館」與「民俗生活博物館」並非完全相反的提案，兩者無法完全相融，也無法完全互斥，若要建立「世界博物館」，它們必須脫離各種「異 (alter-)」、「元 (meta-)」、「非 (non-)」的論述，進入現實和虛構分離的現代。(雷南·拉魯安)

One curatorial achievement that we can examine today is the fact of The World Museum. It is never built. It was not completed. All ongoing expositions of the world have not installed the Museum permanently *in globo*. Two drafts, however, have convoked the futures of museology in its original goal and penultimate task: to finish the social design of The World Museum.

The first proposition peels the speculative off the layers of fantasy in the curatorium of writing and written culture. The Museum of the Alphabet under the wings of the Jungle Aviation and Radio Service (JAARS) Waxhaw Center is a collecting institution dedicated to “alphabet makers.”¹ Envisioned by Summer Institute of Linguistics (SIL) International founder and Wycliffe Bible Translators William Cameron Townsend, the museum historicizes writing systems, advocates for the conversion to the written language, and develops the vernacular for linguistic self-education. Goals sharpened from their initial form to gather and exhibit “storied persons first” in lieu of artifacts representing the history of alphabets.² Richard Pittman upon his return from Sabah developed the museum for ten years. Later on, the artist and fellow linguist Katherine Voigtlander joined the project. She designed the display rooms of the museum. In 1990, it welcomed the public where they are treated to a choreography of labyrinths, a disorienting experience of landing on new airstrips. This symbol of arrival is the museum’s primary artifact. It stages translations and the original problem, the loss of a common language.³

The other inroad to a world museum is the immersion of the architect’s mind in the mouth of everyday life. In this cavity, the shifting tonalities prefer auditory skills, the intention to listen deeply, in discriminating sudden shifts instead of content in storytelling. In his attempt to classify Bisayan folk beliefs and customs, Francisco Demetrio constellates the Cebuano-Bisayan verb *túo* (to believe) to depict a structure in folklife.⁴ *Túo* in its cognates (*pagtúo*; *tinuho-an*) and in the reduplication of base (*tuó-tuó*) proffers scenes in the act of believing: the motivation of belief as observed in *pagtúo* (to accept the existence or situation of a thing), or the nature or character of belief as shown in

- 1 亞瑟·萊尼普 (Lynip, Arthur) ·《理查·皮特曼：SIL語言學家與亞太火環》·馬尼拉：SIL Philippines, 2013年。https://philippines.sil.org/sites/phil/files/pittman-statesman-linguist.pdf
 - 2 同前註，頁90。
 - 3 字母博物館虛擬導覽中，巴別塔複製品象徵語言之歿。博物館網站可從世界少數民族語文研究院 (SIL International) 下轄的 JAARS 點閱。JAARS 在偏遠地區興建跑道，並為翻譯人員提供飛機。JAARS 創辦人認為，「飛機和廣播不僅讓翻譯更簡單，更讓翻譯變得可能」，見 https://jaarsmuseumvirtualtour.oncell.com/en/index.html。
 - 4 弗朗西斯科·德梅特里奧 (Demetrio, Francisco) ·〈為維薩亞民俗信仰和習俗分類〉·《菲律賓研究》16期4號 (1968年) ·頁663-689 · http://www.jstor.org/stable/42720523 (點閱日期：2021年4月30日)。
 - 5 同前註，頁685。
-
- 1 Lynip, Arthur. 2013. *Richard S. Pittman: SIL Statesman Linguist and the Asia-Pacific Rim of Fire*. Manila: SIL Philippines. https://philippines.sil.org/sites/phil/files/pittman-statesman-linguist.pdf.
 - 2 Lynip, 90.
 - 3 The virtual tour of the Alphabet Museum features a replica of the Tower of Babel that signals the loss of language. The museum's website can be accessed in SIL International subsidiary JAARS that has built airstrips in remote areas and provided airplanes for translators. The founder of JAARS believes that "[a]irplanes and radios don't just make translation easier; they make it possible." See https://jaarsmuseumvirtualtour.oncell.com/en/index.html.
 - 4 Demetrio, Francisco. "Toward a Classification of Bisayan Folk Beliefs and Customs." *Philippine Studies* 16, no. 4 (1968): 663-89. Accessed April 30, 2021. http://www.jstor.org/stable/42720523.
 - 5 Demetrio, 685.

tuó-tuó (to spread superstition) or in *magpatuó-tuó* (charlatan/pretender). This overview extends to categorization of folk beliefs until Demetrio interpreted the folk as someone "who has not yet passed the threshold of what is known as civilization."⁵ Folklife in its sensitivity is realism in the experience of tuó-tuó and tinuho-an thrilled in the unreal, relevant, and superstitious. Two years prior, Demetrio founded the Xavier Folklife Museum in northern Mindanao.

The Museum of the Alphabet and the Folklife Museum are not diametrically opposing proposals. Neither of them can be incorporated into or excorporated from each other; for them to build The World Museum, they must complete their secessions from the alter-, meta-, and non-, prepositions to the modern cessating life with fiction. (Renan Laru-an)

博物館中的口說世界 哈維爾民族生活博物館／ 黃金博物館

The Spoken World in Museum Xavier Folklife Museum/ Museo de Oro

MYTHS OF CREATION

MYTHS ARE NARRATIVE ACCOUNTS OF WHAT HAPPENED IN THE REMOTE PAST OF A SOCIETY. MYTHS ARE THE EMBODIMENT OF DOGMAS AND CONSIDERED SACRED ASSOCIATED WITH BELIEFS AND RITUALS. MYTHS ACCOUNT FOR THE ORIGIN OF THE WORLD, OF MANKIND, OF DEATH, OR FOR THE CHARACTERISTICS OF ANIMALS, BIRDS, GEOGRAPHICAL FEATURES AND OTHER PHENOMENA OF NATURE.

THE DIFFERENT LUMADS OF MINDANAO POSSESS THEIR OWN MYTHS ABOUT THE GODS AND CREATION OF THE WORLD OR EARLY CONCEPTION OF THE UNIVERSE AS MANY-LAYERED, ABOUT THE ORIGIN OF THE SUN, THE MOON, AND THE STARS; AND THE CREATION OF THE FIRST MAN AND WOMAN OR THE FIRST PEOPLE, AS WELL AS THE ORIGIN OF ANIMALS AND PLANTS FOUND WITHIN THEIR ENVIRONMENT.

THE CREATION MYTHS AS DEPICTED IN THE PAINTING SHOWS THE GENERAL CONCEPT COMMONLY FOUND AMONG THE LUMAD CULTURES OF MINDANAO: THE "CREATOR" AS THE CENTRAL FIGURE BELIEVED TO HAVE CREATED THE UNIVERSE INCLUDING ALL THE ELEMENTS. ON THE TWO SIDES OF THE PAINTING ARE CREATION MYTHS OF SELECTED LUMAD GROUPS: BAGOBO, MANDAYA, MANOBO, BUKIDNON, T'BOLI, TEDURAY, SUBANEN, MERANAO, AND SAMA. THESE MYTHS ARE FUNDAMENTAL TO OUR CULTURAL TRADITION FOR THEY CONSTITUTE PART OF OUR SOCIAL AND CULTURAL HERITAGE.





051 Nonoy Estarte 壓克力畫作《創世神話》細部照 ©Xavier University: Museo de Oro
An image of a detail in Nonoy Estarte's acrylic painting *Creation Myths*
(Copyright © Xavier University: Museo de Oro).

CREATION MYTHS OF DIFFERENT LUMAD COMMUNITIES

T'BOLI

IN THE BEGINNING, IT WAS BELIEVED THAT THE SKY HAS SEVEN LEVELS, THE HIGH AND LAST LAYER IS DWELLING PLACE OF GOD THE ALMIGHTY. HE HAS A SON D'WATA WHO HELPED GOD BUILD A HOUSE. THE SOILS THAT HAD BEEN DUG UP, WAS MOULDED INTO THE FIGURE OF MAN AND WOMAN.

TEDURAY

IN THE BEGINNING THERE WAS NO LAND THROUGHOUT THE WORLD, ONLY THE SKY AND SEA. IN HEAVEN LIVED A SUPERHUMAN BEING KNOWN AS SUALLA OR TULLUS (GOD). ONE DAY, SUALLA VISITED THE PALACE OF THE RISING SUN WHERE THE EIGHT KHONENENTAO (STATUE) WERE FOUND. HE TOUCHED ONE CENTRAL FIGURE AND WAS GIVEN LIFE AND BECAME THE FIRST MAN CREATED.

SUBANEN

IN THE BEGINNING GOD CREATED SEVEN BROTHERS AND SEVEN SISTERS WHO MARRIED EACH OTHER FROM WHOM SPRANG OUT THE PEOPLE AND THE FIRST WOMAN CALLED BAILANDANG. SOME PEOPLE BECAME INVISIBLE AND WENT TO LIVE IN THE BALITE TREE. BECAUSE THEY WERE SENSITIVE ABOUT THEIR PRIVACY, ANYONE THAT TOUCHES THE TREE THEIR DWELLING PLACE, BECOMES SICK.

SAMA

IN THE BEGINNING THERE WAS ONLY THE SEA WHERE A BALL-LIKE FIGURE FLOATED. THIS WAS ABODE OF THE HIGH GOD. HE MADE CREATIONS BY SPLITTING THE BALL INTO TWO WHERE ONE HALF ROSE AND BECAME HEAVEN AND THE OTHER HALF, THE EARTH.

BUKIDNON (TOP)

THE CREATOR MAGBABAYA WHO DWELLED IN THE 7TH HEAVEN CAME DOWN TO EARTH AND MOULDED THE BODIES WITH THE FIRST PEOPLE FROM CLAY AND BREATHE LIFE INTO THEM.



052 Nonoy Estarte 壓克力畫作《創世神話》細部照 ©Xavier University: Museo de Oro°
An image of a detail in Nonoy Estarte's acrylic painting *Creation Myths*
(Copyright © Xavier University: Museo de Oro).

MERANAO

THE CREATED BEING CREATED THE WORLD, WHICH HE DIVIDED INTO SEVEN LAYERS. THE SKY ALSO HAD SEVEN LAYERS, THE 7TH LAYER IS THE SEAT OF HEAVEN ALSO DIVIDED INTO 7 LAYERS; THE HIGHEST LAYER IS THE DWELLING PLACE OF PEOPLES' SPIRIT AND WHERE THE TREE OF LIFE IS FOUND.

MANOBO

THE WORLD WAS CONTROLLED BY DAGAU, WHO LIVES AT THE FOUR FUNDAMENTAL PILLARS IN THE COMPANY OF A PYTHON. BEING A FEMALE, SHE DISLIKED THE SIGHT OF BLOOD. UPON SEEING BLOOD SPILLED, SHE INCITES THE HUGE SERPENT TO WREATHE ITSELF AROUND THE PILLARS AND SHAKE THE WORLD TO ITS FOUNDATION.

BAGOBO

IN THE BEGINNING, DIWATA MADE THE SEA AND PLANT, AND PLANTED MANY KINDS OF TREES. TAKING TWO LUMPS OF EARTH, HE SHAPED THEM LIKE HUMAN FORM AND SPIT INTO THEM AND THEY BECAME MAN AND WOMAN. DIWATA ALSO CREATED THE SUN, MOON AND THE RIVERS.

MANDAYA

THE PEOPLE OF MAYO RELATES THAT THERE WAS A BIRD NAMED LIMOKON (WILD DOVE) THAT COULD TALK. THIS LAID TWO EGGS, ONE AT THE SOURCE OF THE MAYO RIVER, WHICH HATCHED AND CAME OUT A WOMAN NAMED MAG, AND THE OTHER EGG AT THE MOUTH OF THE RIVER ALSO HATCHED AND CAME OUT A MAN NAMED BEGENDAY. ALONE AND LONELY, HE CROSSED THE RIVER AND SAW LONG HAIR FLOATING, WHICH HE CAUGHT AND LOOKED FOR THE OWNER. HE FOUND THE WOMAN AND BECAME HIS WIFE. FROM THIS UNION, THE MANDAYA PEOPLE WERE BORN.

PAINTED BY:
NONOY ESTARTE



Fr. Frank during groundbreaking ceremony of newly proposed "Museo de Oro" building 1964

053



Fr. Frank at work in his office in the old Museo de Oro 1967

054

128

129

055



056



First batch of museum staff members outside the Lucas Hall 1970

057

130

- 053 展示於黃金博物館藝廊 Fr. Francisco R. Demetrio SJ Gallery 的大事記圖片 ©Xavier University: Museo de Oro
An image of one of the memorabilia exhibited at Fr. Francisco R. Demetrio SJ Gallery, one of the galleries at Museo de Oro (Copyright © Xavier University: Museo de Oro)
- 054 展示於黃金博物館藝廊 Fr. Francisco R. Demetrio SJ Gallery 的大事記圖片 ©Xavier University: Museo de Oro
An image of one of the memorabilia exhibited at Fr. Francisco R. Demetrio SJ Gallery, one of the galleries at Museo de Oro (Copyright © Xavier University: Museo de Oro)
- 055 由 Paulynn Paredes-Sicam 撰寫的報導〈南方一間博物館〉剪報圖片，刊登於1971年4月14日《馬尼拉紀事報》。該剪報裱框展示於 Fr. Francisco R. Demetrio SJ Gallery ©Xavier University: Museo de Oro
An image of the framed news clipping of "A Museum in the South" by Paulynn Paredes-Sicam from *The Manila Chronicle* dated 14 April 1971, exhibited at Fr. Francisco R. Demetrio SJ Gallery (Copyright © Xavier University: Museo de Oro)
- 056 由 Paulynn Paredes-Sicam 撰寫的報導〈南方一間博物館〉剪報細部照，刊登於1971年4月14日《馬尼拉紀事報》。該剪報裱框展示於 Fr. Francisco R. Demetrio SJ Gallery ©Xavier University: Museo de Oro
An image of a detail of the framed news clipping of "A Museum in the South" by Paulynn Paredes-Sicam from *The Manila Chronicle* dated 14 April 1971, exhibited at Fr. Francisco R. Demetrio SJ Gallery (Copyright © Xavier University: Museo de Oro)

131



Some members of XU Archeological Society including Dr Linda Burton in an exploration trip circa 1975

058

059



Plate XVII. Learned humor. Drs. Manuel, Casino, Eugenio and Francisco react good humoredly to the remarks of Dr. Mamitua Seber of M.S.U.



Plate VI. A wide view of the Museum: the altar of St. Augustine in the middle background, the Spanish section on the left background, and the Indonesian-Malaysian items on the right foreground and background.



Plate X. Mrs. Gavin of Holy Cross in Digos, making a report on the Kalagan tribe of Davao. Seated as resource persons are: (partly hidden), Mr. Alfredo T. Tamson of Ateneo de Davao, Dr. Diosdado Constantino of U.P. Archives of Philippine Languages, and Professor Celdonio Resurreccion of F. L. U.



Plate IV. The Spanish section of the Museum, portraying various sections in wood as well as paintings of Christian scenes from the brush of a local painter who lived in Mandaya, Zamboanga. Don Joaquin Elio, a Spanish citizen married to a local girl. His son by an earlier marriage, Vicente, also became a poet and painter, and was a contemporary of Dr. Jose Rizal at the Ateneo Municipal. The Museum has acquired the works of both Don Joaquin and Don Vicente Elio, amounting together to 50 pieces of water color and charcoal sketches.

060



Plate XVIII. Miss Mhiagna Tolron, M.A., of the University of Tagbilaran makes an observation while Fr. Demetrio, Mrs. Pearson of the Agusan Normal School, Apusan del Sur, Sister Delapista from Lourdes College, Dr. Macada and Mr. Manuel Gapuz, of the College of Education of Xavier University lend an ear.



Plate II. The ethnological section of the Xavier Fukuife Museum: on display are items from the Manakla-Mankla, Mankha, Bulidson and Marpano groups.

061



Plate IX. Father Torralba welcoming the delegates and guests in the audio-visual room. Seated from left to right are: Father Francisco Demetrio, S.J., Congress Coordinator, Dr. E. Arsenio Manuel of U.P., President of the Philippine Folklore Society, the empty chair next to him was eventually filled by Governor Concordio C. Diel who spoke on behalf of the Province of Oriental Misamis; Mr. Brent Ashabronner, Representative of the Ford Foundation; and partly hidden is Fiscal Francisco X. Velez, who welcomed the guests in behalf of the City

062



Plate XI. Partial view of the Delegates. On the foreground are Dr. Timoteo Onacion of Silliman University, Dr. Jose Mocado of the U.P. School of Ethnomusicology, and Mr. Brent Ashabronner of the Ford Foundation.

063



Plate I. The archaeological section of the Xavier Folklore Museum. The artifacts inside the glass case on the left background were recovered from the Hukaga Caves, the once-fabled, now-archeologically-verified, iron-age burial place of the early Cagayanons. In the background is a replica of the Hukaga Caves executed by former Xavier Museum personnel, Mr. Ruperto Santiago.



Plate VII. Miss Malva Sika, of the National Bureau of Tourism and Mrs. Dorothy Pabayo, of the Provincial Board of Tourism of Oriental Misamis, discussing with Father Demetrio, Curator of the Museum, the possibilities of a merger with the Museum and the local Board of Tourism.

057 展示於黃金博物館藝廊 Fr. Francisco R. Demetrio SJ Gallery 的大事記圖片©Xavier University: Museo de Oro^o

An image of one of the memorabilia exhibited at Fr. Francisco R. Demetrio SJ Gallery, one of the galleries at Museo de Oro (Copyright © Xavier University: Museo de Oro).

058 展示於黃金博物館藝廊 Fr. Francisco R. Demetrio SJ Gallery 的大事記圖片©Xavier University: Museo de Oro^o

An image of one of the memorabilia exhibited at Fr. Francisco R. Demetrio SJ Gallery, one of the galleries at Museo de Oro (Copyright © Xavier University: Museo de Oro).

059- 「第一屆菲律賓民俗故事及其他學者全國大會」檔案照片。出處：
063 弗朗西斯科·德梅特里奧編，《為發展對話：第一屆菲律賓民俗故事及其他學者全國大會論文集》©1975 Cagayan de Oro: Xavier University^o

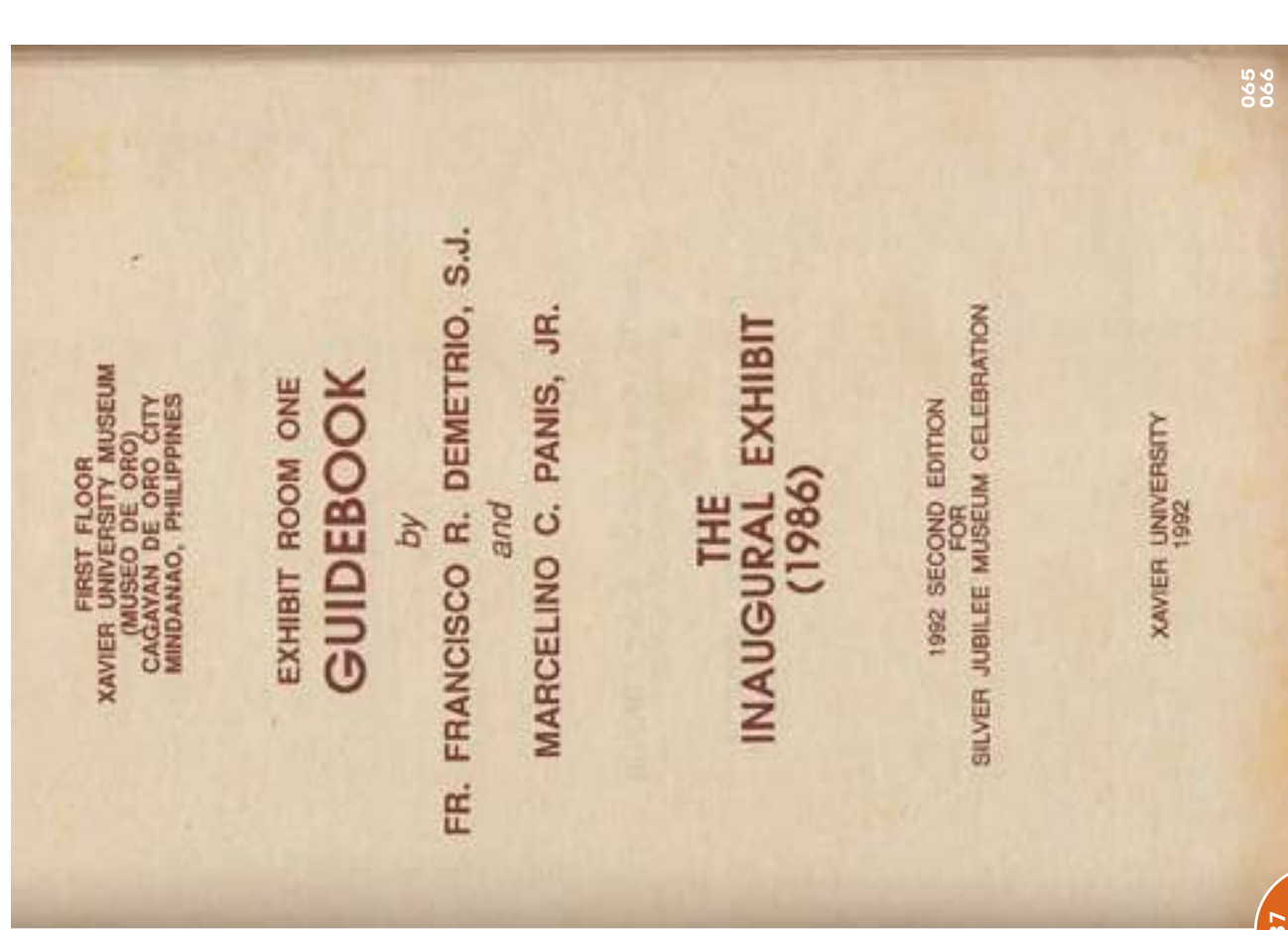
Photo documentations of the First National Congress of Folklorists and Other Scholars from *Dialogue for Development: Papers from the First National Congress of Philippine Folklore and Other Scholars*, edited by Francisco R. Demetrio, SJ (Copyright © 1975 Cagayan de Oro: Xavier University)

064 展示於黃金博物館藝廊 Fr. Francisco R. Demetrio SJ Gallery 的大事記圖片©Xavier University: Museo de Oro^o
An image of one of the memorabilia exhibited at Fr. Francisco R. Demetrio SJ Gallery, one of the galleries at Museo de Oro (Copyright © Xavier University: Museo de Oro).

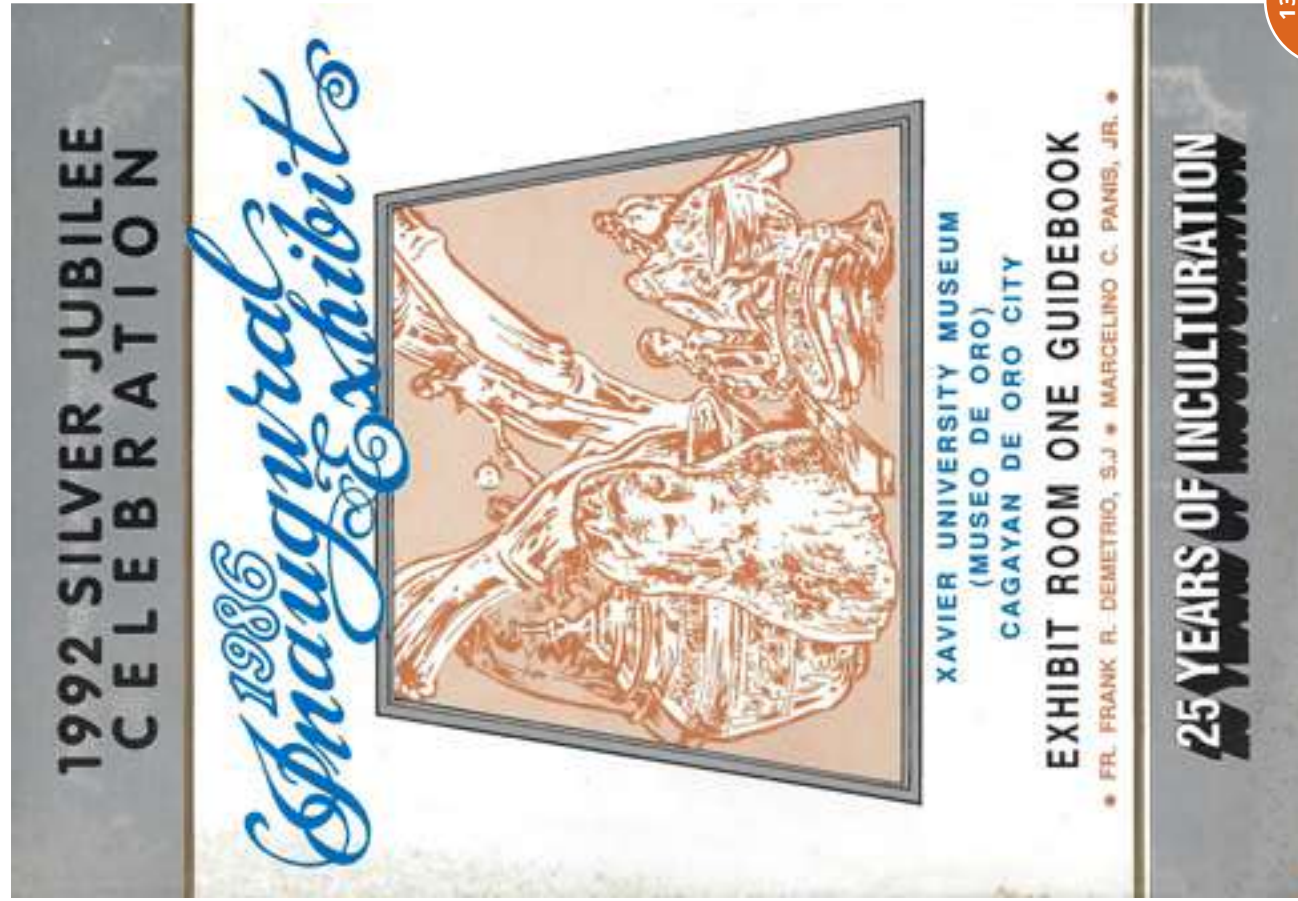


064

- 065- 066 弗朗西斯科·德梅特里奧與Marcelino C. Panis, Jr. 合著,《展覽室一導覽手冊:開幕展》,1986年,封面及標題頁 ©1992 Xavier University: Museo de Oro
- 067 弗朗西斯科·德梅特里奧與 Marcelino C. Panis, Jr. 合著,《展覽室一導覽手冊:開幕展》導言,1986年,頁2©1992 Xavier University: Museo de Oro
- 068- 070 弗朗西斯科·德梅特里奧與Marcelino C. Panis, Jr. 合著,《展覽室一導覽手冊:開幕展》,1986年,頁30-32。文字內容為展區「外交的民俗概念及貢獻」展覽文本 ©1992 Xavier University: Museo de Oro
- 071- 072 弗朗西斯科·德梅特里奧與Marcelino C. Panis, Jr. 合著,《展覽室一導覽手冊:開幕展》,1986年,頁38-39。文字內容為最後一個展區「未來性的民俗概念」及額外展區「城市聖母的傳說」展覽文本 ©1992 Xavier University: Museo de Oro



137



065
066

Animism and the Development of Filipino Religiosity

The Philippines is known as the only Christian country in the orient. Before Christianity and Islam came to the Philippines, however, our ancestors already had their own well-developed Indianized and animistic religious traditions. Upon the traditional animistic matrix, the two great traditions of Christianity and Islam were grafted. And despite the passing of the centuries, this underlying animistic matrix has adapted and survived. Today it is part and parcel of Filipino religiosity.

Among the folk, animism seemed to have gone underground and put on the trappings of dominant Christianity. The net result is often a lively and dynamic folk Christianity. In some cases moreover, the interplay between Christian and animistic elements has straggled into the sporadic violence of some millenarian movements and folk cults. Despite these, however, and despite our "educated" and "civilized" prejudices towards animism, animism has contributed much to the dynamic of Filipino religiosity and Filipino culture. The same holds true for Islam.

This opening exhibit of the Xavier University Museum has as its theme the interplay of animistic and Christian/Islamic elements in the religious life of the Filipino people of today. And so friends and visitors WELCOME to our exhibits.

Section One

Mythic Imagination and the Filipino

Mythic imagination is as natural to man as logical thinking. In fact, it is more original with him. For before history was written, man already had his myths. And through his myths, he remembered the past. Through his rites and sacrifices, too, man once again was brought back to the beginnings of the world of mankind and the animals and of the varied and multifarious activities of man which he did as an individual person or in common with others.

The ancient stories and songs which accompanied the rites and rituals had brought to actuality the personalities, the actions and events they relate. It was in the power of the spoken word to make real what it tells, that for ancient man was verified the magic of the spoken word.

It is the task of realistic education to make sure that the community does not forget these ancient stories. For the youth must become familiar with them so that the values of the past continue to ring in their ears even as they surge ahead in the present and boldly face the future.

The myths are there to orient and guide the young. For the myths contain the blue-prints or the scripts for a sociologically and psychologically mature individual.

A mythologically instructed community allows the young to get their own personal and collective experience with those of the *Armanitang Peronera* in the myths, and thereby learn not only how to adjust themselves to the nature of the society into which they are born, but also to match their own growing pains and conflicts with those narrated in these stories, and thus gain guidance.

Linked with the mythic imagination and the rites and ceremonies of old, is the belief in supernatural beings or spirits. This belief is very ancient with man and did him signal service. It nurtured and sustained our ancestors in their day to day living, in times of sickness, of planting and harvesting, in marriage and in wakes, in joyous as well as in sorrowful occasions.

Muslim Canon
Date Received: 1968

Section Seven

108. Tampoda Ila Balagun (The Peace Pact of the Vine-Branch)

In Tikai-an (formerly Pasod ha Dagat or Navel of the Sea), a barrio thirty-five kilometers south of Taklag, Bukidnon, the New Datu, Man Sicaampo Man Langgayan, wanting to vindicate his promotion to office, decided on holding a ceremony for his installation. Since he was not known in Doboan (Lanas del Sur), Maguindanao, and Tagloban, he approached the elderly Kapetan Pedro Tayag-bong, Datu of Labogowon (ancient Cagayan de Oro). He requested the older Datu, to make known to the other Datu and Sultans of Central Mindanao, his new Datuship of Pasod ha Dagat, and to gather together at a specified day at Pasod ha Dagat in order to witness his assumption of datuship and to renew the old non-aggression pact among themselves.

Kapetan Pedro warmly welcomed Man Sicaampo Man Langgayan. Immediately after his departure, Kapetan Pedro sent messengers to all the other Datu and Sultans of Central Mindanao informing them of Man Sicaampo Langgayan's desire. To every body's satisfaction the day for the visit to Pasod ha Dagat was set. Preparations for the coming of the Datu of Central Mindanao were begun at Pasod ha Dagat.

The scheduled day arrived. The Datu and Sultans with their personal body-guards arrived. The Sultan of Doboan brought with him a young carabao and a Moro Koran; the Sultan of Maguindanao another carabao and a durian fruit; Kapetan Pedro besides a carabao brought along a Bible; the Sultan of Tagoban also a head of bulagun or rattan about a meter long. And the Datu of Pasod ha Dagat among other things also supplied a white chicken. They were all welcomed by the people of Pasod ha Dagat. Then followed the merrymaking.

After everybody had rested from their long journey, the meeting was started. During the meeting, Kapetan Pedro asked the people whom they wanted to be their next Datu of Pasod ha Dagat. With a unanimous voice, Man Sicaampo Man Langgayan was proclaimed Datu of the barrio. The Sultan of Doboan then made a suggestion that a "Tampoda ha Balagun" be made in order to formalize and make binding the proclamation of Man Sicaampo Man Langgayan.

They made ready for the ceremony; a hole one meter square and about 30 centimeters deep was dug. Into this hole they placed the Koran and the Bible. Over these was placed the durian fruit and the blood of a white chicken was poured into it. Then the head of bulagun was placed across the hole. Kapetan Pedro seated himself behind it facing the hole, and to his right he stationed the Datu of Pasod ha Dagat and the Sultan of Tagoban holding on to the right end of the head of rattan. To his left he placed the Sultans of Doboan and Maguindanao also holding on to the left end of the head. Then taking his kamigilan, Kapetan Pedro said in solemn tone: My brothers, this is a very serious moment. May no one of us prove false to

our pact of friendship and unity. And if ever one of us should prove false, may he suffer the same fate that the bulagun now suffers. With this he cut the bulagun into two. The cut vine was then thrown into the hole and the blood of carabao was poured over them. And they covered the hole with soil. The meat of the carabao was then served to the people. The feast lasted seven days, with hundreds of people attending.

Section Eight

Christianity and its Contribution

From our inaugural exhibits in the Museo de Oro it is quite clear that the response of the Filipino to the sacred whether in the world around him, or in his personal and collective life, was evoked in fear, even servile fear. Nor need the Filipino apologize for this. For even the ancient Hebrews in the response to Yahweh were known to experience horrifying fear.

Here the advent of Christianity made the difference. For Christianity is a religion based upon God's unconditional unmerited love for man; Christianity did not do away with the ancient religious truth; that the fear of the Lord is the beginning of wisdom. But it equally stressed another truth: that Christian wisdom rises above servile of God, and approaches his maker as a "Father" who loves his children and the world he has made for them.

But because of the weakness and frailty of the human vessels that brought the wise of God's love to these shores as well as that of the human vessels into which that wine was poured, there is yet to be detected in our Philippine culture remnants of the original fear. This is readily seen in our religious beliefs and practices.

However, it must also be admitted that the Filipino in adapting to the gospel values has exercised his native creativity. The folk Catholicism which he fashioned over the past four hundred years since Magellan planted the Cross in Limasawa, is indeed a magnificent handiwork. Foreign observers have marvelled at our uniquely Filipino way of observing the universal Christian feasts of Christmas, Lent, Holy Week and Easter; as well as our devotion to the saints among whom we even number "El Señor Santa Cruz" or "Señor Sto. Niño"; or our sentimental but truly Filipino way of honoring the Blessed Virgin, God's mother and ours. Even the other cultural traits deriving from our being Christian have their own peculiar Filipino-Christian nuance. Our *utang na loob* (Tagalog) or *utang na hababa-on*, Cebuano (Bisaya) is basically built on a solid plank of Christian values, namely, the spirit of thanksgiving or gratitude for favors received. We know of course that this can be carried to absurd lengths especially in the social and political spheres. Our *Animado na* (Tagalog) or *pagpa-on na Dios*, Cebuano (Bisaya) is ultimately based on the Christian belief in divine providence. It too can be subject to distortions. And our vaunted penchant for hospitality in favor of guests and strangers can fit in squarely with the more ancient regard for the *anawonor* the helpless, the orphan and the widow which was enjoined by Yahweh in the Old Testament and approved of also by Zeus among the ancient Greeks.

Our epics, even the most primitive, carry elements of genuine humanity like respect for elders especially of one's parents, regard for the human person,

acceptance of the dignity of women, close family ties, democratic attitude or rulers who always consulted the council of elders before undertaking a community project; sensitiveness to the manifestations of the holy and respect for the spirits and the supreme beings.

Out of our religious and spiritual life a certain coloring has been acquired by our native dances and music; our church architecture, with its retablos and arches, our iconography with its quaint and varied motifs evident in our santos, in the strictly liturgical or ecclesiastical spheres there developed the art of the *remolones*, the *virinas*, the *chandeliers* and *aradas*, the gold and silver brocaded vestments for mass and benediction, the steel-bells, the *marakas*, the *gongs* for the procession of the blessed sacrament; as well as the paintings found in the naves of our churches and on the walls of conventos. Our *payson* or *patans*, the *consona*, the *zarzuela*, the *daplo*, the dramatic and poetic output of our native artists in one way or another were inspired by an inculturated Christianity which prides itself at once of being Catholic and Filipino.

But there were innovations and deviations even within the religious and ecclesiastical spheres. We can mention the various magical prayers for cryptic and occult purposes used as talisman and amulet. They are a mishmash of dialect with Latin and Spanish words and phrases, badly heard from the lips of priests as mass or prayer, and inaccurately transcribed from memory to form the many *Labrato* or *Orazones*.

We may even postulate that the very Judeo-Christian religious history, especially in the struggle of the Hebrews against Egypt and their enemies, and the conflict of Jesus with the civil and church authorities of his time — all this may be partially responsible for the rise of so many nativistic millenarian movements in our history since the time of the Spaniards through the American period, the Japanese and the commonwealth and independence eras. These movements were headed generally by native religious leaders, the successors of our ancient shamans. As the Filipino nation began to emerge in the consciousness of our people three movements took a more rationalistic and patriotic orientation. So that freedom and independence from the Spaniards, the Americans and the Japanese gave way to freedom and independence from oppressive Filipino landlords and compradors. The movements of the Tadhala, the Sagrado Comarso Señor, the FBMA of Ruben Ecleo even the NPA of Buscayno are all cut from the same fabric. Of course the NPA has been thoroughly secularized because it is founded on atheistic materialism.

Despite the aberrations and deviations and distortions, the inculturated Gospel in the Philippines has produced real outstanding patriots who loved God and their people with tender devotion and utter selflessness such as Hermiano Pule, Jose Rizal, Andres Bonifacio, Marcelo del Pilar, Maximo Soliven, Jose Abad Santos, Maanuel Collaco, the Tiapo brothers, and, lately, Ninoy Aquino and Evelio Javier. They were staunch Filipinos who did not fear to acknowledge their debt of inspiration to the Gospel of Jesus Christ.

There are Christianity's precursors contribution to our national identity. We are a people who are instructed not only scientifically and mythologically but also mystically.

The Filipino is a creature of hope. Even under trying circumstances he always clings to hope that somehow his difficulty will pass, that better times are coming. Life for him is like a wheel, sometimes one is up, sometimes down and that tomorrow will always come brighter and better. This tendency of the Filipino to hope for a miracle, to wait even for the improbable is often based on his religious beliefs. For the Filipino, religion forms the bulwark, the foundation, upon which hope rests.

The Christian Filipino anchors his hope for the future on the Bible and on the promise of Christ's continued paternal concern until the end of time. Likewise the Christian looks forward to the Second Coming and the Last Judgment. The Muslim too, like his Christian brother believes in the Resurrection and the Last Judgment. Yet how about our brothers who do not follow the Great Tradition of Christianity and Islam? What is the basis of their hope for the future?

For many of them, the past forms the basis of their hope for the future. Their rich mythic and epic traditions hold the blueprints for their future actions. Imagination of the past is for them the best road to the future.

Very often however there is conflict between the old and the new. Western influences collide with tradition. And the conflict is often painful to watch. The "tribal" Filipino knows that if he changes, it could mean the loss of his cultural identity and to condemn his culture to a slow death. If he fails to adapt he may become vulnerable to the greed and exploitation of his more "civilized" countrymen. How should he resolve this dilemma? Perhaps the best way is to follow a middle way, adapt and conserve. Learn the new ideas and use these new ideas to help conserve those things of the culture worth preserving.

However, putting aside the dilemma faced by our "tribal" brothers, some of their beliefs show striking parallels with the Christian beliefs on the "Second Coming". The Mandaya for example have a belief that in the golden times there was a deified human being named Bal-lak who used to baton, (to bring up to heaven) his favorites. This was stopped only due to the jealousy of the other gods.

The Manobo of Agusan on the other hand, believe that many of their *diwata* or *aniti* were former human beings who became *aniti* (gods). The Manobo however could not explain this. These gods are very much concerned with the affairs of men. Sometimes they would draw up a house with a golden *lito* (chain) into heaven.

There are two Mindanao tribes however who show very clearly this belief in the "Second Coming". These tribes are the Subanon of Zamboanga and the Manobo of Cotabato. The Bukidnon also have similar beliefs with the Manobo of Cotabato concerning their folk hero Agri.

144. Manobo Hope for the Future and the Sarimbah
It is related in the Manobo epic of the *Ulabangan* that the Manobo were brought to heaven, after many tribulations, by a heavenly "boat" called the *sarimbah*. Led by their folk hero Agri and his brothers, the Manobo went up to heaven on the *sarimbah* which was pulled up by the *diwata* (gods) to *Ulabangan*, the zenith of the sky. Later the same craft took the Manobo to *Nelendangan*, a paradise, where Agri and his clan now live as deities. Not all Manobo however were taken to *Nelendangan*. Many were left behind on earth.

It is the hope of many Manobo who still believe in these epic traditions, that someday, the *sarimbah* will come again to take them to paradise. The chanting of the epic *Ulabangan* serves to remind the people that the *sarimbah* may come again.

10. The *buklog* and the Subanon Hope for the Future
The Subanon have a sacred ritual called the *buklog*. They perform easy, kinds of *buklog* during certain occasions and for different purposes. A *buklog* is a ritual composed of dancing, chanting and the playing of different musical instruments. The participants of the dance perform atop a circular platform especially constructed for the purpose.

It is recounted in one of the Subanon epics (Sandayo) that the *buklog* platform brought the participants of the *buklog* dance the heroes and heroines of the epic to the sixth heaven where they now live (according to Subanon beliefs) as deities. The hero of the said epic also promised that someday he will return to bring all the Subanos to heaven and that whenever they would need him, the Subanos only have to chant the epic and he (Sandayo) would listen to their pleas. The *buklog* serves as a reminder of these promises. The *buklog* is a sacred ritual for the Subanon. It is believed that to show disrespect to the gods during the ritual would cause the lithification of all things, people, animals, plants, houses, etc., around the immediate vicinity of the ritual platform. Everything will turn into stone.

On your way to the Second Floor, on top of the first landing is Norooy Eataron' mural painting on the *Miracle of the Birhen in Kota*.

THE LEGEND OF THE BIRHEN SA KOTA

The Legend of the Birhen sa Kota

During the Spanish times, the Moros used to come to Carmen and carry off many people into slavery. The people of Cagayan in order to defend the town built an enclosure along the riverbank of the eastern side of the river, beneath the church and the convento. Here the people used to hide when the Moros went on a rampage. They had a statue of the Virgin of the Holy Rosary which was venerated by the people and to her the people prayed in times of danger.

One day the Moros arrived and to all appearances wanted to cross over to Cagayan. They were seen approaching in their bancas when suddenly they were also seen to retreat. It was rumored that the Moros saw a vision of a woman atop the Kota of the enclosure who ordered them to desist from assault and whose niem was fearsome and commanded their respect. This happened while the people inside the walls were praying for her intercession. Thus the statue came to be known *Ang Birhen sa Kota*, "Our Lady of the Walls".

In other ways, this Statue was also miraculous. When someone was sick the folk used to place the statue on top of the head of the patient. Miraculous cures were reported to have followed. And, finally, when the Cathedral was bombed, this Statue did not suffer the slightest injury. This we have already stated above.

弗朗西斯科·R·德梅特里奥
Francisco R. Demetrio



073 弗朗西斯科·德梅特里奥繪製的德梅特里奧家族譜 ©Xavier University: Museo de Oro
An image of the Demetrio family tree chart by Francisco Demetrio (Copyright © [undated] Xavier University: Museo de Oro).
074- Francis C. Madigan寫的訃告〈編撰：弗朗西斯科·德梅特里奧·1920-1996〉刊於《亞洲民俗研究》55卷 ©1996 Xavier University: Museo de Oro
079 Pages of the obituary "In Memoriam: Francisco Radaza Demetrio, 1920-1996" by Francis C. Madigan from the Volume 55 of *Asian Folklore Studies* (Copyright © 1996 Xavier University: Museo de Oro).

OBITUARY

FRANCIS C. MADRIGAN
Xavier University, Cagayan de Oro, Philippines

In Memoriam: Francisco Radaza Demetrio, 1920–1996

Asian Folklore Studies, Volume 55, 1996: 339–344

FRANCISCO RADAZA DEMETRIO, 1920–1996

341

Manila as director of the Ateneo's Division of the Classics; he also served as moderator of the school's publication, the *Guidon*.

Increasingly convinced of the importance of folklore in the cultural life of the people, Fr. Demetrio obtained a Ford Foundation grant and began doctoral studies in June 1962 at the University of California at Los Angeles under the direction of Dr. Wayland Hand, a well-known authority in this field. After completing his doctorate in folklore, the classics, and comparative religion and publishing his dissertation ("The *Georgics* of Vergil in the Light of Modern Advances in Comparative Religion"), he returned in 1967 to the Philippines and to the Ateneo de Cagayan (which had meantime become Xavier University).

Fr. Demetrio explored the folklore of his native Philippines throughout his academic career. The list of his publications testifies to the scale of his efforts. In order to preserve the old traditions and promote understanding for the ways of the past he founded the Folklife and Folklore Research Center, Museum and Archives, within the Department of Philippine Studies at Xavier University. He belonged to a number of learned societies: the Philippine Folklore Society, the Philippine Sociological Society, the National Research Council of the Philippines for the Humanities, the Asian Folklore Studies Society, and the International Commission on Museums. He was chairman for Mindanao of the National Commission for Culture and Arts, and president since 1989 of the Mindanao Association of Museums.

Fr. Demetrio was a widely recognized scholar, traveling extensively in the course of his teaching and research. In 1967, at the Seventh International Congress of the Anthropological and Ethnological Sciences (Tokyo and Osaka), he presented a paper entitled "Eagkanto Belief." In 1970 he attended the Twenty-ninth Congress of Orientalists in Canberra. In 1973 he attended a seminar on folklore at Indiana University and the Ninth International Congress of the Anthropological and Ethnological Sciences in Chicago, where he read a paper on Philippine shamanism. He then visited folklore institutes in Ireland, Holland, Finland, Sweden, and Switzerland to study their methods of archiving and documentation. In November of the same year he attended a UNESCO seminar in Kuching, Sarawak, on oral traditions, reporting there on the activities and methods of the Xavier Folklife and Folklore Center. In August 1974 he attended the Seminar-Workshop on Folk Arts for Education and Communication held in Bucharest, Romania. In the fall semester of the academic year 1979–80 he was visiting professor at the International Christian University in Mitaka, Japan. In 1980, with a Ford Foundation grant, he visited museums and research centers in Southeast Asia. In 1992 he was invited to lecture on

A man who loves his fellow men, loves his art.

Hippocrates, *Precepts* (adapted)

IGNACIO DE LOYOLA, founder of the Society of Jesus, wrote that the type of person desired by the Society was a person of compassion. Francis Xavier, one of the first members of the Jesuit order and one of its greatest missionaries, wrote from India asking for Jesuits who knew how to deal with others in a kindly fashion.

Father Francis Radaza Demetrio was such a person. He was not only an eminent scholar but a man kind to all who approached him for scholarly and other reasons. He helped as he could those who came to him with problems and those who sought his aid. He was particularly helpful to young people with various talents for museum work. Fr. Demetrio was also one who loved his own people. Salutatorian for the first graduating class of the Catholic High School for boys in Cagayan de Oro in 1938, he was always happy in later life to return to the city to devote his considerable talents to projects for the region and for his alma mater.

Fr. Demetrio entered the Society of Jesus in 1938. After completing his novitiate and collegiate studies (the latter in various places, and with considerable danger and delay because of the war), he received his baccalaureate in 1945–46. Father had a beautiful tenor voice, and during the war when he and his companions were not huddled under a strong roof to avoid the Japanese bombing he taught music and singing to his young fellow Jesuits. His first teaching position was at the Ateneo de Manila, which was then rising from the ashes of a devastated Manila.

Fr. Demetrio departed for theological studies in 1948 and was ordained priest in June, 1951, at Woodstock College, Maryland. He obtained an M.A. in the classics from Fordham University in New York City, where he became interested in folklore during his study of Vergil's *Georgics*. Returning to the Philippines in 1955, he taught Latin and Greek to the young Jesuit seminarians at Novaleschets. In 1959 Fr. Demetrio was assigned to the Ateneo de

[340]

FRANCIS C. MADRIGAN

Philippine traditions in culture and religion at the Institut National des Langues et Civilisations Orientales in Paris. During his stay there he lectured on the *Gauian*, a Subanon epic, and on the "One-Sided Man." He then proceeded to Bavaria, where he lectured on the Museo de Oro at Nuremberg, and to Passau, where he gave a talk entitled "Values in Philippine Folk Beliefs and Customs." In May 1964 he went to Beijing, where he lectured on Philippine culture and folklore.

Fr. Demetrio found recognition in many areas, academic and public, something reflected in the many distinctions and prizes he received. As noted above, he was a Ford Foundation Fellow at UCLA from 1962 to 1964. This was followed in 1964–66 by a position as UCLA University Fellow. He was National Catholic Press Awardee for *Myths and Symbols, Philippines* in 1979. In 1981 he received the National Catholic Press Award for Comics for his two-volume *Illustrated Folklore*, and in 1986 the Outstanding Faculty Award of Xavier University at its forty-seventh annual commencement. In 1989 he was given the Outstanding Senior Citizen Award for Culture and the Arts by the Kagayhan Oro Jaycees, and in 1990 the Gawad Para Sinig (Pananaliksik Pangkultura) by the Cultural Center of the Philippines. This was followed in 1992 by the Achievement Award of the National Research Council of the Philippines, the National Book Award for the best book in the folklore category (*Encyclopedia of Philippine Folk Beliefs and Customs*) from the Manila Critics Circle, and, finally, the Premio Pire Salomone-Marrino from the Centro Internazionale di Etnostoria in Palermo, Italy.

In 1993 Fr. Demetrio received the Life Achievement Award from the Cagayan de Oro City Council. The Philippine Jaycees Senate chose him in 1994 as one of the Ten Outstanding Filipinos for 1993. Posthumously he will receive the 1996 William F. Masterson Award for eminent social contributions to the people and area of North Mindanao.

We, his associates and friends, must say a reluctant "ultimo adios" to Father Frank, as he was always called, and hope that the valuable work he did in folklore and museology will be carried on by his Philippine Folklife and Museo de Oro associates.

SELECTED BIBLIOGRAPHY

- 1966 Death: Its origin and related beliefs among the early Filipinos. *Philippine Studies* 16, 355–95.
 1968 Creation myths among the early Filipinos. *Asian Folklore Studies* 27: 41–79.
 1968 Symbols in comparative religion and the *Georgics*. *Logos* 3. Manila: Loyola House of Studies.
 1968 The village: *Early Cagayan de Oro in legend and history*. Museum and Archives Publications. Cagayan de Oro.

- 1968 Towards a classification of Biscayan folk beliefs and customs, no. 1. *Philippine Studies* 16: 663-69. (also in *Asian Folklore Studies* 28(1): 27-50)
- 1969 Towards a classification of Biscayan folk beliefs and customs, no. 2. *Philippine Studies* 17: 5-39. (also in *Asian Folklore Studies* 28(2): 95-132)
- 1969 The religious dimensions of some Philippine folktales. *Asian Folklore Studies* 28(1): 51-76.
- 1969 The Engkanto belief: An essay in interpretation. *Asian Folklore Studies* 28(1): 77-90.
- 1969 *Towards a survey of Philippine folklore and mythology*. Ateneo de Manila University Press (microscopic).
- 1970 Dictionary of Philippine folk beliefs and customs, 4 volumes. Cagayan de Oro.
- 1971 Cagayan. Museum and Archives Publication 3. Cagayan de Oro: Xavier University.
- 1971 A report to the Ford Foundation on Southeast Asian museums and research. Museum and Archives Publication 4. Cagayan de Oro: Xavier University.
- 1972 A critical and annotated bibliography of Philippine, Indonesian and other Malayan folklore. Compiled by Gabriel A. Bernabeo, edited by Francisco Demetrio y Rufina. Museum and Archives Publication 5. Cagayan de Oro: Xavier University.
- 1973 Themes in Philippine folktales. *Asian Studies* 1(1): 6-17.
- 1973 Filipino folk memory and the Pasyon. *Asian Pacific Quarterly of Cultural and Social Affairs* 4(4): 53, 58.
- 1973 Philippine shamanism and Southeast Asian parallels. *Asian Studies* 1(1/7): 128-54.
- 1974 *Ju-odd: A matter of social justice*. In *Philippine Chinese professor: Essays and studies*, ed. Charles I. McCarthy, Sr., 156-62. Manila: Pagkakanista sa Pag-unlad.
- 1974 Towards an understanding of Philippine myths. *CETA Journal* 3(1). (also in *Mindanao Journal* 1(7)
- 1975 *Dialogue for development: Papers from the First National Folklore Congress of Philippine Folklore Scholars and Other Scholars*. Cagayan de Oro: Xavier University.
- 1975 The heritage of Mindanao. *The Philippine Cultural Journal* 1(1): 20-34.
- 1975 Xavier University Center for Southeast Asian Culture and Religion. *Asian and Pacific Quarterly of Cultural and Social Affairs* 7(1): 57-61.
- 1976 The religious dimensions of the Moro wars. *Mindanao Journal* 3(1): 35-64.
- 1977 Cagayan de Oro City in twenty-seven years: An overview. *Business Journal*, 10 June and 17 June.
- 1977 (Translation, editor, annotator) *Leblis sa Ovociones*, by Juan Calang. Surigao 1906. Xavier University: Museum and Archives.
- 1977 Filipino waivans: The early Filipino myths speak of a time when the earth and the sky were close to each other. *Filipino Heritage* 1: 29-31.
- 1977 An overview of Philippine epics. *Select* 5(4 (July)): 1-9. (lightly revised in *Kinabouan* 1(1), 9-29)
- 1977 The shaman as psychologist. *Asian and Pacific Quarterly of Cultural and Social Affairs* 9(1): 34-51. (also in *Asian Folklore Studies* 17(1): 57-75)
- 1978 Towards an understanding of Philippine myths. *Asian Folklore Studies* 5(1): 35-56.
- 1979 From the Grimm Brothers to Hells Jansse: An overview of folkloristics. *Philippine Quarterly of Culture and Society* 7: 3-50.
- 1979 Introduction to "Clipping: The battle of Nalundagan, a Bukidnon folk epic," by Ludrina R. Opecha et al. *Kinabouan* 1: 151-227.
- 1979 *Myths and symbols*. Philippines. Manila: National Bookstore.
- 1980 (Editor) *Illustrated folktales*, 2 vols. Illustrated by Albert S. J. Vamanta and Penarratencia C. Escarte. Cagayan de Oro: Xavier University.
- 1980 Let us forget our roots. In *Filipino thought on man and society*, ed. Leonardo N.

- Merced, S. V. D., 83-95. Tacloban City: Divine Word University Publications.
- 1981 *Christianity in context*. Quezon City: New Day Publishers.
- 1986 *Museum guidebook to the inaugural exhibit*. Cagayan de Oro: Xavier University Museum.
- 1986 Introduction to Philippine epics. *Philippine Studies* 21: 5-52.
- 1986 On human values in Philippine epics. *Asian Folklore Studies* 45: 205-25.
- 1987 Humanity in Philippine epics. *Philippine Studies* 22: 331-42.
- 1987 *Warfare in Mindanao*. *Donog* 1(1-2): 278-305.
- 1988 *The flood motif and the symbolism of rebirth in Filipino mythology*. In *The flood myth*, ed. Alan Dundes, 261-64. Berkeley and Los Angeles: University of California Press.
- 1988 *The shaman, the witch and Philippine society*. *Philippine Studies* 36: 372-80.
- 1990 *Myths and symbols*. Philippines. Revised edition. Manila: National Bookstore.
- 1990 *Report to the Enak*. Museum guidebook to a new temporary exhibit. With Marcelino Panis, Jr. Cagayan de Oro: Xavier University.
- 1991 *Encyclopedia of Philippine folk beliefs and customs*, 2 vols. Revised and enlarged edition. Cagayan de Oro: Xavier University.
- 1991 *A guidebook to the Museum of Mindanao*. Manila: Presidential [now National] Commission on Culture and the Arts (NCCA).
- 1991 *The soul book*. Co-authored with Gilda Condore Fernando and Fernando Zalcita. Quezon City: GCF Books.
- 1992 *Cosmogonic myths and the mythologically unstratified community*. *Philippine Studies* 27: 462-77.
- 1992 1986 inaugural exhibit, 1992 silver jubilee celebration. With Marcelino Panis, Jr. Cagayan de Oro: Xavier University.
- 1993 A note on reciprocity in gift-giving among the Filipino. In *The gift in culture*, 121-41 (Peace Ethnographic 81). Krakow.
- 1993 Values in the Philippine folk beliefs and customs. *Philippine Studies* 28: 517-30.
- 1994 The Bukidnon concept of suberos, death and afterlife. In *Filipino tribal religious experience*, 2. *Suberos, death and after-death*, ed. Henry W. Kiley, 166-75. Quezon City: Giraffe Books.
- 1994 Bukidnon myths of sickness, death and afterlife. *Philippine Studies* 42: 415-30.
- 1994 Ecology and creation according to the Bukidnon of central Mindanao. *Tombona* 11: 15-42.
- 1995 (Editor) *The local historical sources of northern Mindanao*. Cagayan de Oro: Xavier University.

民俗研究 The Folkloristic

- 080-083 「第一屆菲律賓民俗故事及其他學者全國大會」與會名單，收錄於由弗朗西斯科·德梅特里奧編輯，《為發展對話：第一屆菲律賓民俗故事及其他學者全國大會論文集》©1975 Xavier University: Museo de Oro^o
Pages with list of participants of the First National Congress of Folklorists and Other Scholars in *Dialogue for Development: Papers from the First National Congress of Philippine Folklore and Other Scholars*, edited by Francisco R. Demetrio (Copyright © 1975 Xavier University: Museo de Oro).
- 084 展示於黃金博物館藝廊 Fr. Francisco R. Demetrio SJ Gallery 的大事記圖片 ©Xavier University: Museo de Oro^o
An image of a piece in the memorabilia exhibited at Fr. Francisco R. Demetrio SJ Gallery, one of the galleries at Museo de Oro (Copyright © Xavier University: Museo de Oro).
- 085 黃金博物館德梅特里奧展覽現場照 ©Xavier University: Museo de Oro^o
Installation view of Demetrio's exhibitions at Museo De Oro (Copyright © Xavier University: Museo de Oro).
- 086 黃金博物館德梅特里奧展覽現場照 ©Xavier University: Museo de Oro^o
Installation view of Demetrio's exhibitions at Museo De Oro (Copyright © Xavier University: Museo de Oro).
- 087 黃金博物館德梅特里奧展覽現場照 ©Xavier University: Museo de Oro^o
Installation view of Demetrio's exhibitions at Museo De Oro (Copyright © Xavier University: Museo de Oro).
- 088-089 弗朗西斯科·德梅特里奧與 Marcelino C. Panis, Jr. 合編、Bet Vamenta 繪圖，《尊重地球導覽手冊》，封面及標題頁 ©1990 Xavier University: Museo de Oro^o
Cover and title page of *Respect the Earth* Guidebook, edited by Frank R. Demetrio and Marcelino C. Panis, Jr., and illustrated by Bet Vamenta (Copyright © 1990 Xavier University: Museo de Oro).
- 090-093 文章〈Tahura ang Yuta〉(譯註：「尊重地球」的宿霧語)，收錄於弗朗西斯科·德梅特里奧與 Marcelino C. Panis, Jr. 合編、Bet Vamenta 繪圖，《尊重地球導覽手冊》，頁 33-36 ©1990 Xavier University: Museo de Oro^o
Pages 33-36 with text "Tahura ang Yuta" in *Respect the Earth* Guidebook, edited by Frank R. Demetrio and Marcelino C. Panis, Jr. and illustrated by Bet Vamenta (Copyright © 1990 Xavier University: Museo de Oro).

APPENDIX III

PROGRAM OF ACTIVITIES
FIRST NATIONAL CONGRESS OF PHILIPPINE
FOLKLORE SCHOLARS

- I. December 21, 1972 (Wednesday) Morning and Afternoon
ARRIVAL OF DELEGATES AND GUESTS AT LUMRIA AIRPORT
8:30 P. M.
MOTORCADE to Cagayan de Oro ending at Xavier University
Participants:
Two Cagayan de Oro Police Motor Corps
Cagayan de Oro Motorcycle Club
Lions and Lionettes and their guests
7:00 P. M.
AUDIO-VISUAL ROOM — XAVIER UNIVERSITY
Grand Opening of the Congress
Welcome Address — Rev. Luis F. Torralba, S.J., Rector and President, Xavier University
Words of Welcome — Atty. Francisco X. Veloz, City Fiscal of Cagayan de Oro
Words of Welcome — Atty. Conrado C. Diel, Governor of Misamis Oriental
Musical Renditions — GSIS Choral Group
Professor Lino Abris conducting
Address: *Folkloristics and National Development* — Mr. Brent Ashburner, Associate Representative, Ford Foundation

- FOYER — SCIENCE CENTER,
XAVIER UNIVERSITY
Civic Reception for Delegates and Guests
Musical Renditions — The Cagayan de Oro Musical Guild
Professor Lino Abris, conducting
Presentation of Certificates of Appreciation
Sponsors for the civic reception: Cagayan de Oro Cultural-Historical Society, Makahanayan Lions Club of Cagayan de Oro, Rotary Club of East Cagayan de Oro, The Rotary Club of Cagayan de Oro, R. I. District 365

- II. December 26, 1972 (Thursday)
7:00 A. M.
FOYER OF AUDIO-VISUAL ROOM — Registration of Delegates and Observers
Distribution of IDs
After registration, Delegates and Guests are invited to wander around the campus, visit the exhibits in the Second Floor of the Library, the exhibits in the Archives, and in the Museum and the Museum Office, the Misamis Center for Population Studies, the Science Center, etc. A team of Campus Guides is on hand to show you around.
8:00 A. M.
AUDIO-VISUAL ROOM (First Floor, Library Building)
1. Paper: *A Critique of Philippine Oral Literature Scholarship in Our Universities*, E. Arsenio Manuel, President of the Philippine Folklore Society

2. Sequence A: Overview of Regional Philippine Folkloristics
a) *Survey of Iloilo Folklore Studies* — Marcelino Farneda (La Salle)
b) *Survey of Tuguegarao Folklore Studies* — Damianna Eugenio (University of the Philippines)
c) *Survey of Sulu Folklore Studies* — Gerard Hixson, OMI (Notre Dame of Jolo)
Chairman: E. Arsenio Manuel
Resource Persons:
Milagros Teleson (University of Bohol)
Evelyn Caballero (Silliman University)
Guadalupe Rosal (Xavier University, University of the Philippines)
10:00 A. M.
Merienda — Foyer of A. V. Room
Service: Select Students of Xavier University
10:30 A. M.
3. Sequence B — Genus of Folk Tradition
a) *Handless Forms of Oral Literature* — Alfredo Tamson (Ateneo de Davao)
b) *Mnemonic Forms of Oral Literature* — Antonio Magaña (Xavier University)
c) *Forms of Oral Literature in Maranao Folklore* — Nagsaura Madala (University of the Philippines)
d) *Tales and Ballads of Oral Literature* — Cruz Manuel (University of the Philippines)
Chairman: Alfredo Tamson

Resource Persons:

- Eric Casulo (National Museum)
Ludivina Opella (Xavier University)
Felipe Anido (Xavier University)

12:15 P. M.

Luncheon — Xavier University Cafeteria

2:00 P. M.

AUDIO-VISUAL ROOM

4. Sequence C — Folk Epics and Linguistics
a) *Oral Traditions in the Archives of Philippine Languages* — Ernesto Constantino (University of the Philippines)
b) *Comparative Studies in South East Asian Folklore* — Juan Francisco (University of the Philippines)
c) *Pictographic Language as Folklore* — Celestino Remurcio (Far Eastern University)
d) *Report of the Kalagan* — Milagros Cavari (Holy Cross College, Digos, Davao)
Chairman: Juan Francisco

Resource Persons:

- E. Arsenio Manuel (University of the Philippines)
Gerard Hixson (Notre Dame of Jolo)
Esterinda Malagar (Xavier University)

3:30 P. M.

Merienda — Foyer A. V. Room
5:00 - 6:45 P. M. — FREE
7:00 P. M. — University Cafeteria - Dinner

III. December 29 (Friday) — Audio-Visual Room

8:00 - 10:00 A. M.

5. Sequence D — Folklore and the Arts
a) *Getting Our Lesser Mythological Creatures into the Carnivalism* — Maximo Ramos (formerly of U. E. now Manager of Almay's)
b) *Folklore and the Creative Arts* — Della Coronel, ICM (St. Theresa's, Cebu)
c) *Philippine Ethnomusicology* — Jose Maceda (University of the Philippines)
Chairman: Maximo Ramos

Resource Persons:

- Teresita Tumagan (Xavier University)
Manilus Sabar (Misamis State University)

10:00 A. M.

Merienda — Foyer of A. V. Room

10:30 A. M.

6. Sequence E — Folklore and Psychology
a) *Folklore and Social Psychological Phenomena* — Jaime Bulatan, S.J., (Bureau of Asian Affairs)
b) *Philippine Shamanism and Southeast Asian Parallel* — Francisco Demetrio, S.J., (Xavier University)
c) *Folklore Analysis: A Study in Culture in Language* — Carlida B. Luzares (Ateneo de Manila; Sr. Lourdes S. Bautista (Ateneo de Manila)
Chairman — Francisco Demetrio, S.J.

- b) *Uses of Folk Tradition for History* — Francisco Mallari, S.J., (Ateneo de Naga)
Chairman — Francisco Mallari, S.J.

Resource Persons:

- Valentino Siboy
E. Arsenio Manuel
Leontina Ramos
Artemio Palangpang

10:00 - 10:30 A. M. — Merienda

10:30 - 12:15 A. M.

12:15 P. M. — Lunch

2:00 P. M. — Group Discussion

3:30 P. M. — Merienda

4:00 P. M. — HOME SWEET HOME

Resource Persons:

- Sumiel Casbacayan (La Salle)
Timoteo Oracion (Silliman University)

12:15 — Dinner

2:00 - 4:00 P. M. — A. V. Room

3:30 P. M. Merienda — Foyer A. V. Room

7. Sequence F — Folklore and Christian Thought and Cult

- a) *The Anthropological Basis of Contemporary Filipino Christian Ritual Practices* — Gabriel Casal, OSB (San Bede College)
c) *The Philosophical and Theological Aspects of Filipino Values* — Vitallano Gorsep, S.J., (Ateneo de Manila)
Chairman: Vitallano Gorsep, S.J.

Resource Persons:

- Alfredo G. Furjan, S.J. (Bureau of Asian Affairs)
Francisco Demetrio, S.J. (Xavier University)

5:00 P. M. - 8:30 P. M. — FREE

8:30 P. M. — AUDIO-VISUAL ROOM

Side Lecture on Maranao Art, etc.
Manilus Sabar (Misamis State University)

IV. December 30, 1972 (Saturday)

8:00 - 10:00 A. M.

8. Sequence G — Folklore, Culture and History

- a) *Folkloristics and Museology* — Eric Casulo (National Museum)

I N D E X

- Abril, Conrado, 118
Abril, Luis, 112
Abuladon, Victoria (comp.), 121
Abuladon, Emilio N., 44, 88, 111, 112
Abuladon, Damiana M., 75, 84
Abuladon, Filomena G., 23, 44, 111, 118, 120, 156, 161
Acosta, Angel A., 160
Acquisition, institutionalization, 118
Adams, Nicholas E., 169
Adel or customary law, 128
Adel, Juan (Kalinga), 172
Adel, Isidoro (Adel), 174
Timson, Adel, 170
Adrian, F. T., 160
Adriano, (comp.), 118
Agu, Bernardino (folk epic), 182
folklore of, 181
Aguilar y Labrador, Gregorio, 169
Agupayan Church, 156 f.
Aguilera, Teodoro A., 169
Aguilera, Amado L., 125
Aguir, Leonor and A. Garcia, Pinar, 118
Aguirre, Juan, 118
Aguirre, Juan P., 160
Aguirre, Abdallah Yusuf, 118
Aguirre, Eustacio M., 135
Aguirre, Mind, 23
Aguirre-Vermes-Lindberg
study of values, 154, 155
Aguirre, Emilio P., 160
Aguirre, Rosa Sevilla de, 111
Aguirre, Eliseo (comp.), 111
Aguirre, Juan, 111
Aguirre, Servando, 111, 113
Aguirre, Luis (comp.), 160
Aguirre, Pacifico, 113
Aguirre, Felix B., 41 f.
Aguirre, Lydia, 128
Aguirre, Manuel, 121
Aguirre, Francisco Reyes, 111
Aguirre, Hilario Leones, 29, 84



Fr Frank during the mass at the site of Huluga caves circa 1970

084



Exhibit highlights during Fr. Frank's tenure: "Ang Atong Kaugmaon" 1988

086

148

149



Exhibit highlights during Fr. Frank's tenure: "Ang Atong Kaugmaon" 1988

085



Exhibit highlights during Fr. Frank's tenure: "Ang Atong Kaugmaon" 1988

087

Ang Kosmos O Kalibutah.

Ang planol nga kalibutan mao ang kosmos. Kasi nga pagtan-aw sa yuta...
Ang mga kosmos nga kalibutan mao ang kosmos. Kasi nga pagtan-aw sa yuta...

Panagbuayan Ug Panagduyog Sa Yuta Agig Kalibutan.

Ang yuta nga ghan-aw ngg kalibutan gbagkosa usab sa panagbuayan ug...
Ang yuta nga ghan-aw ngg kalibutan gbagkosa usab sa panagbuayan ug...



Iyang gipahimang karinya. Busa kining lawo nga manggalaon ug malinad...
Iyang gipahimang karinya. Busa kining lawo nga manggalaon ug malinad...

Ang Alang Mga Kurmang Ginikanan.

Sa mga karumay mga adas ang atong mga ginikanan nagpityad sa paggiba...
Sa mga karumay mga adas ang atong mga ginikanan nagpityad sa paggiba...

Ang Alang Tarayal Karon.

Karong mga adawa samtang atng atong mga ipoon nga awa pa sa ang-ang...
Karong mga adawa samtang atng atong mga ipoon nga awa pa sa ang-ang...

Ang Paggupong Ug Paggapanamug Ug Mga Karoy.

Kilang mga kalibog o mabuhag ug boyad bulas sa atong pagtan-aw sa...
Kilang mga kalibog o mabuhag ug boyad bulas sa atong pagtan-aw sa...

Busa ghan-aw ngg atng pagtan-aw sa yuta agig ghanay nga kalibutan. Kay...
Busa ghan-aw ngg atng pagtan-aw sa yuta agig ghanay nga kalibutan. Kay...

ANG PAGMUGNA SA KALIBUTAN UG SA TAWO.

Ang kurmang pagtan-aw sa yuta adunay kalambagan sa paglamo sa kah...
Ang kurmang pagtan-aw sa yuta adunay kalambagan sa paglamo sa kah...

Ang miral gibanab sa suglaon sa mga Bigebo mabuhag sa pagmugna...
Ang miral gibanab sa suglaon sa mga Bigebo mabuhag sa pagmugna...



- 094** Bet Vamenta 繪製的大葉雀榕插圖，收錄於弗朗西斯科·德梅特里奧與Marcelino C. Panis, Jr.合編、Bet Vamenta繪圖，《尊重地球導覽手冊》頁17 ©1990 Xavier University: Museo de Oro。 Pages 17 with a Balite tree illustration by Bet Vamenta in *Respect the Earth* Guidebook, edited by Frank R. Demetrio and Marcelino C. Panis, Jr., and illustrated by Bet Vamenta (Copyright © 1990 Xavier University: Museo de Oro).
- 095** 文章〈跟我們不像的生物〉之插圖，收錄於弗朗西斯科·德梅特里奧與Marcelino C. Panis, Jr.合編、Bet Vamenta繪圖，《尊重地球導覽手冊》頁21 ©1990 Xavier University: Museo de Oro。 Page 21 with illustration on “Beings Not Like Us” in *Respect the Earth* Guidebook, edited by Frank R. Demetrio and Marcelino C. Panis, Jr. and illustrated by Bet Vamenta (Copyright © 1990 Xavier University: Museo de Oro).
- 096** 門薩卡族 (Mansaka) 的神像Parangka，是黃金博物館民答那峨民族學展區「儀式與占卜」的一部分 ©Xavier University: Museo de Oro。 An image of a Parangka, Mansaka deity doll, as part of the Ritual and Divination under the Ethnology of Mindanao section in Museo de Oro (Copyright © Xavier University: Museo de Oro).
- 097** 在德梅特里奧擔任博物館策展人期間，其中一位合作藝術家在 Fr. Francisco R. Demetrio SJ Gallery 的照片 ©Xavier University: Museo de Oro。 An image of one of the artists whom Demetrio curated and collaborated with during his tenure as museum curator, exhibited at Fr. Francisco R. Demetrio SJ Gallery (Copyright © Xavier University: Museo de Oro).
- 098** 弗朗西斯科·德梅特里奧編，Nonoy Estarte與Albert S.J. Vamenta 繪圖，《插圖民間故事：歷史性》第一集封面 ©1979/1980 Xavier University: Museo de Oro。 Cover of the *Illustrated Folktales: Historical Volume 1*, edited by Francisco R. Demetrio with illustrations by Nonoy Estarte and Albert S.J. Vamenta (Copyright © 1979/1980 Xavier University: Museo de Oro).
- 099** 弗朗西斯科·德梅特里奧編，Nonoy Estarte與Albert S.J. Vamenta繪圖，《插圖民間故事：歷史性》第二集封面 ©1979/1980 Xavier University: Museo de Oro。 Cover of the *Illustrated Folktales: Mythico-Legendary Volume 2*, edited by Francisco R. Demetrio with illustrations by Nonoy Estarte and Albert S.J. Vamenta (Copyright © 1979/1980 Xavier University: Museo de Oro).



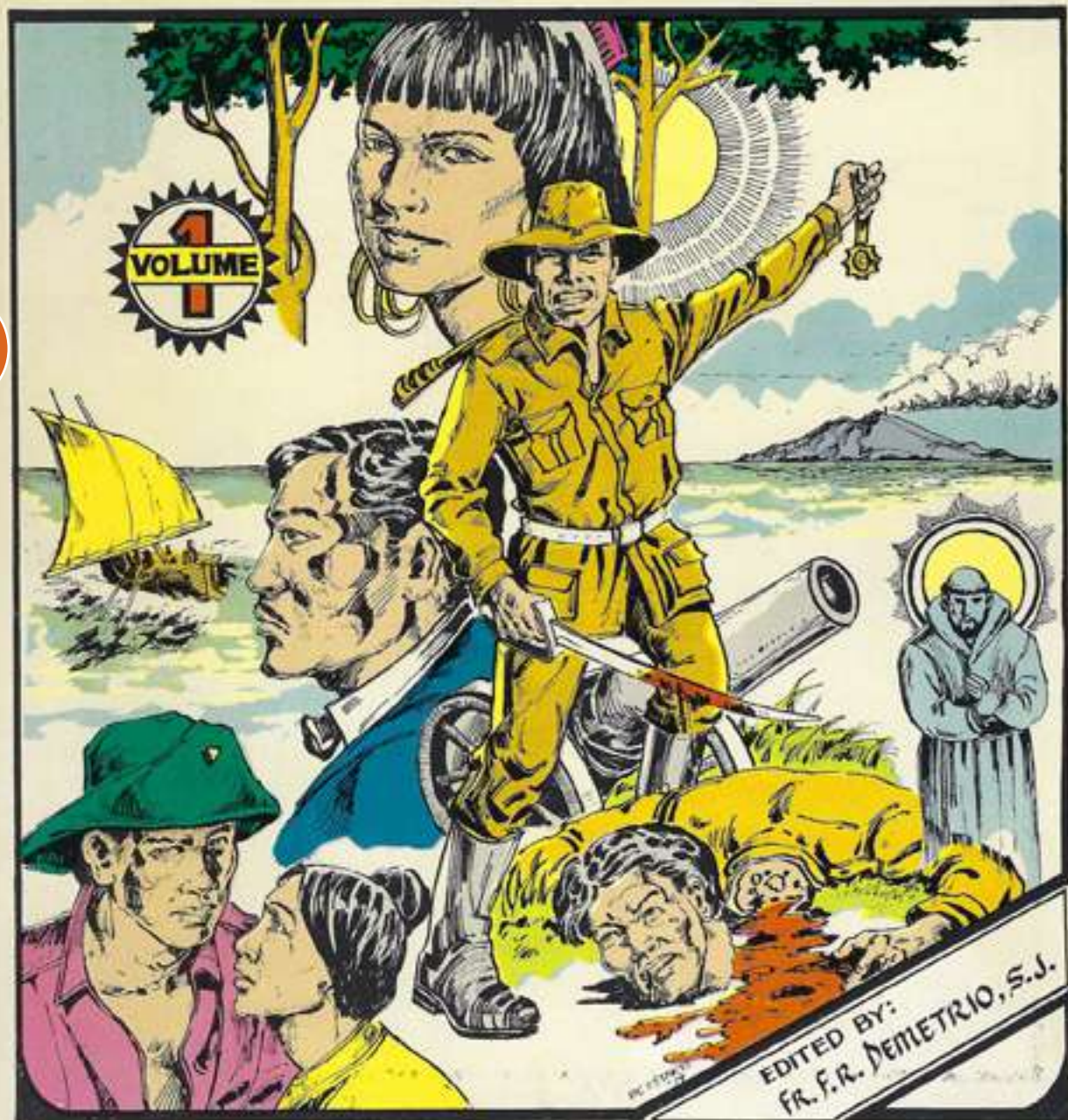
096



097

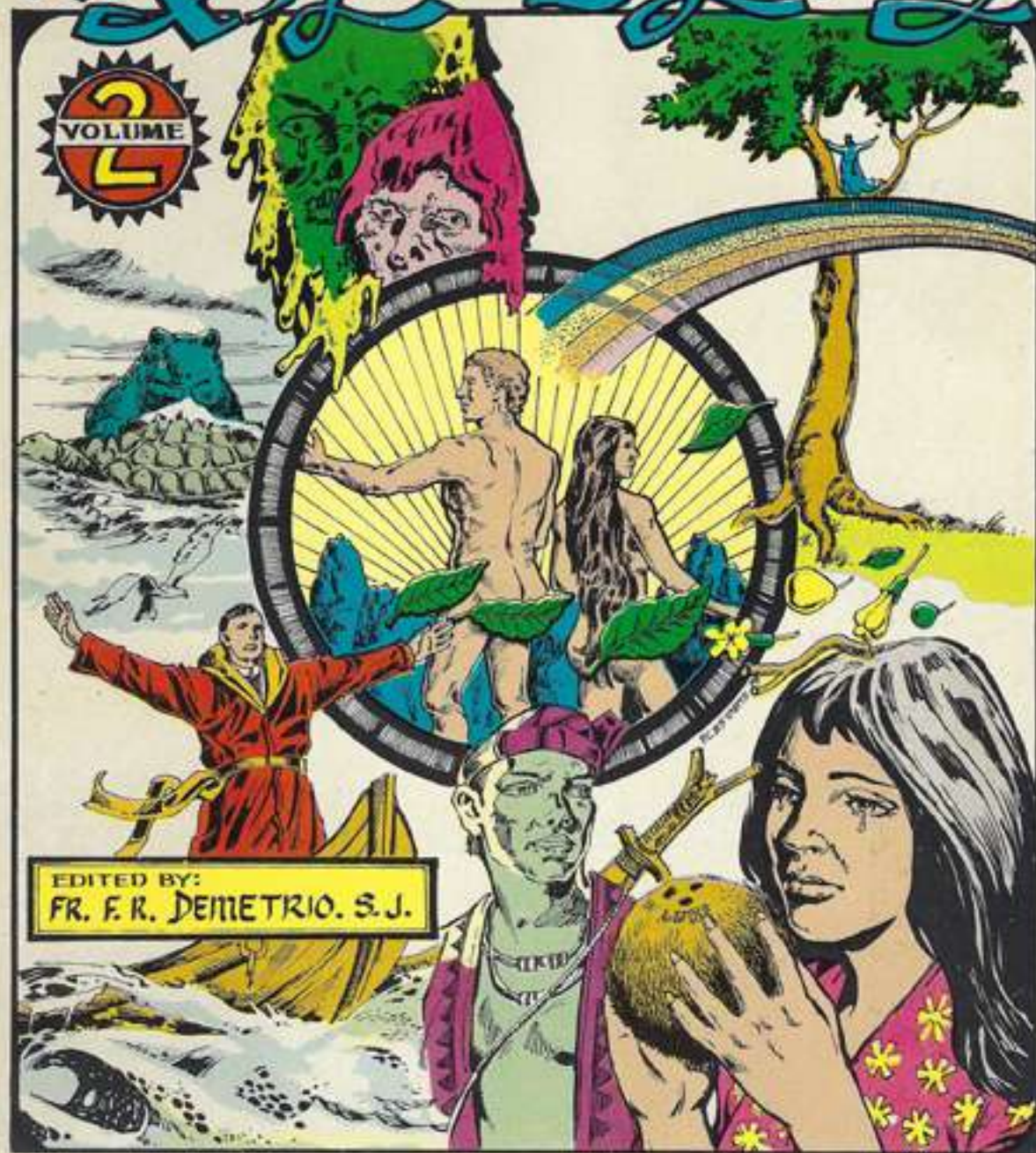
ILLUSTRATED FOLKTALES

HISTORICAL



ILLUSTRATED FOLKTALES

Mitthico-Legendary



語言實驗室 暑期語言學院 The Tongue Laboratory Summer Institute of Linguistics

- 100 彼德曼與其他暑期語言學院研究員在民答那峨的照片，日期不詳 ©2021 SIL International。
Image of Pittman with other SIL researchers in Mindanao, undated (Copyright © 2021 SIL International).
- 101 彼德曼在民答那峨的暑期語言學院據點照，日期不詳 ©2021 SIL International。
Image of Pittman at SIL in Mindanao, undated (Copyright © 2021 SIL International).
- 102 布基農省那蘇利的馬拉巴拉討論會照片，日期不詳 ©2021 SIL International。
Image of Malaybalay workshop in Nasuli, Bukidnon, undated (Copyright © 2021 SIL International).
- 103 鳥瞰暑期語言學院位於布基農省那蘇利的總部，日期不詳 ©2021 SIL International。
Aerial view of SIL headquarters in Nasuli, Bukidnon, undated (Copyright © 2021 SIL International).
- 104 位於布基農省的暑期語言學院出版部門及新語言學模組，日期不詳 ©2021 SIL International。
Image of SIL publications department in Bukidnon with new linguistics module, undated (Copyright © 2021 SIL International).
- 105 位於那蘇利的早期房舍，背景為卡皮斯特拉諾山 (Mt. Capistrano)，日期不詳。《在神的時間與我們的時間裡：菲律賓分部歷史》，2003年 ©2021 SIL International。
Image of early houses at Nasuli. Mt. Capistrano in the background, undated. *In God's time and ours: Philippine branch history*, 2003 (Copyright © 2021 SIL International).
- 106 有園藝和農業經驗的 Ben、Hilda Needham 夫婦加入 SIL 菲律賓，約1955年。《理查·皮特曼：SIL語言學家與亞太火環》，2013年。©2021 SIL International。
Image of Ben and Hilda Needham with experience in horticulture and agriculture join SIL Philippines, ca. 1955. Richard S. Pittman: *SIL Statesman Linguist and the Asia-Pacific Ring of Fire*, 2013 (Copyright © 2021 SIL International).
- 107 與暑期語言學院研究員、當地語言輔助者一起進行翻譯練習的照片，日期不詳 ©2021 SIL International。
Image of a translation exercise with SIL researchers and a local language helper, undated (Copyright © 2021 SIL International).
- 108 Ben Needham 在那蘇利湧泉的照片，日期不詳。《理查·皮特曼：SIL語言學家與亞太火環》©2021 SIL International。
Image of Ben Needham in Nasuli Spring, undated. *Richard S. Pittman: SIL Statesman Linguist and the Asia-Pacific Ring of Fire*, 2013 (Copyright © 2021 SIL International).



100



159



102

101



103



106



160

104



107



105



108

語言學的現代主義

文學學者瑪莉亞·黛拉·克羅奈 (Ma. Delia Coronel) 在書寫之中召喚「內容與形式奇蹟」的神話特質；¹ 博物館學家埃里克·E·卡西諾 (Eric E. Casiño) 在思考口語藝術對國家發展的影響時，提問視覺性如何超越語義操控，連結「非物質性神話研究和物件導向的博物館學」。²

克羅奈認為必須挖掘菲律賓的口述遺產，才創造新文學、詩歌和其他敘事體，取用民俗領域的在地性和語調後，能為菲律賓作家的聲音增添真實性。她提到這些故事流傳時，也在建構與其他地區有關主題和中心思想的普世性，並可透過古典起源的偉大故事中理解。她認為採用口語形式符合「當下即為可接受的時間」，一個共享的當代性能加強民俗生活的未來主義，她列出伊富高 (Ifugao) 和瑪京達瑙 (Magindanaw) 民俗故事的大綱，以佐證全球相似性和在地特殊性融合在「透過微小力量所感受」的世界中。³

另一方面，相似性和特殊性影響國家生活的自尊與自信。卡西諾提到民俗研究和博物館學的類比關係，這兩者的認識論流程，只有在對外樣貌上出現差異，藝術家若展現口傳文學內眾多的想法和人物，在展示技巧中必須加入書寫描述，以生產視覺再現。要利用民俗故事的重點在於整合，可透過視覺介入的複製或轉化方式達成。在卡西諾對其技術前景的研究中，民俗學從民俗的策展本體論加諸於歷史語言學中，看到了它自己相對於考古學的對立性應用。卡西諾認為此舉有助於「國家及區域層級的文化復興，讓我們的區域進一步趨向整合」。⁴

卡西諾和克羅奈兩人都主張將口述遺產轉化為創意藝術，這樣的需求是策展的形式，它把欠缺清算 (liquidation) 的保管工作複雜化。這些解決方案扭轉了重生或消滅的論述方向，透過現代文物持續檢視文化認同，相較於皮特曼提倡透過語言學帶動族群復興，⁵ 卡西諾和克羅奈兩人從童年和歷史遺產階段就混入了白話現代主義，以延續性而言，他們也好奇若民俗故事若成為童年和遺產的一部分，是否會創造大量集體經驗。(雷南·拉魯安)

Modernisms in Linguistics

Literary scholar Ma. Delia Coronel evoked the quality of mythology in its “miracle of content and form” when applied in writing.¹ Complementing verbal art’s influence in national development, museologist Eric S. Casiño asked how visibility could proceed beyond semantic manipulation in relating “the study of non-material myths with object-oriented museology.”²

For Coronel, the store of spoken heritage in the Philippines must be exploited in creating new fiction, poetry, and other narratives. Accessing the locality and tonality of folklore can render authenticity in the voice of Filipino writers. Coronel added that as these stories are circulated they also participate in building a universality in interlinking themes and motifs present in other geographic regions, which can then be understood among great tales of classical origin. She spoke about the adoption of orality to coincide with “now is the acceptable time,” a shared contemporaneity that confirms folklife’s futurism. Coronel elaborated this feasibility in her scientific outline of Ifugao and Magindanaw folktales as examples of global similarity and native distinction fusing in worlds “experienced by the power of the atom.”³

The effects of similarity and distinctness, on the other hand, substantiate the self-esteem and self-confidence of a national life. Casiño noted the analogous relationship of the folkloristics and museology in their epistemological procedure only to diverge at their public appearance. Artists who embody ideas and figures that abound in oral literature must be enlisted in the alignment of exhibitionary techniques with written descriptions to produce visual representations. The profitability of folklore is a matter of integration that can be accomplished by a visual mediation in duplication or transformation. The folkloristic in Casiño’s appreciation of

- 1 瑪莉亞·黛拉·克羅奈 (Coronel, Ma. Delia) 〈民俗故事與創意藝術〉，《為發展對話：第一屆菲律賓民俗故事及其他學者全國大會論文集》，弗朗西斯科·德梅特里奧 (Francisco Demetrio) 編，卡加延德奧羅：Xavier University, 1975年，頁581-596。
- 2 埃里克·卡西諾 (Casiño, Eric) 〈民俗學研究者與博物館學〉，《為發展對話：第一屆菲律賓民俗故事及其他學者全國大會論文集》，弗朗西斯科·德梅特里奧編，卡加延德奧羅：Xavier University, 1975年，頁717-722。
- 3 克羅奈，〈民俗故事與創意藝術〉，同前註，頁596。
- 4 卡西諾，〈民俗學研究者與博物館學〉，同前註，頁722。
- 5 理查·皮特曼 (Richard Pittman) 曾依據研究人員經驗和現場翻譯，編著有關於語言滅絕和保存的短文手冊。見理查·皮特曼，《自邊緣復返：民族復興的16項紀錄》，北卡羅萊納州沃克斯華：Summer Institute of Linguistics, 1998年，頁1-46。

- 1 Coronel, Ma. Delia. 1975. "Folklore and the Creative Arts." In *Dialogue For Development: Papers From The First National Congress of Philippine Folklore and Other Scholars*, edited by Francisco Demetrio, 581-596. Cagayan de Oro: Xavier University.
- 2 Casiño, Eric. 1975. "Folklorists and Museology." In *Dialogue For Development: Papers From The First National Congress of Philippine Folklore and Other Scholars*, edited by Francisco Demetrio, 717-722. Cagayan de Oro: Xavier University.
- 3 Coronel, 596
- 4 Casiño, 722.
- 5 Richard Pittman edited a compendium of short writings on language extinction and preservation based on the experiences of researchers and translations from the field. See Richard Pittman, *Back from the Brink: Sixteen Accounts of Ethnic Renaissance*, 1998, Waxhaw, NC: Summer Institute of Linguistics, pp. 1-46.

its technological promise saw its antithetical application to archaeology in imposing folklore's curatorial ontology in historical linguistics. According to Casiño, this function can contribute to cultural revival on "a national and regional level that paves the way for further integration of our region."⁴

Both Casiño and Coronel believe in the conversion of oral heritage to creative arts. Such a call is the shape of the curatorial that complicates custodianship based on the liquidation of lack. These solutions reform the dialectical input of rebirth and extinction, where cultural identity is constantly evaluated to be a modern artifact. In contrast to Pittman's promotion of ethnic renaissance via linguistics, Casiño and Coronel trafficked vernacular modernism in the timing of childhood and legacy.⁵ As a locus of continuity, they wonder about the abundance of collective experience if folktales were part of our childhood and inheritance. (Renan Laru-an)

語言駐村：
藝術的傳播

LANGUAGE-IN-
RESIDENCE:
ON ARTISTIC
TRANSMISSION

輔助者及子嗣 Helpers and Children

語言輔助者

語言學家研究新語言時，「語言輔助者」的概念相當重要，這些通曉原住民語言的輔助者和當地翻譯員不同，在測試翻譯構詞意義時才會出現，他們並非新語言形式的來源或接受者，他們是研究員、翻譯員、顧問、語言資料提供者的同伴，這個角色的重點在於通曉當地語言，並以語言的原始意義回應。¹ 她的聲音將反映翻譯是否適當：在檢查研究員的翻譯內容時，將文字「口譯」為英語給顧問聽，以驗證口語意義的正確性，而這位顧問或許是經驗豐富的專家，熟悉某種語言所有變化，依據知識背景提出疑問，確認翻譯內容的意義；而研究員將顧問的問題譯為輔助者的語言後，語言輔助者以母語回答，答案譯為英語回報，供顧問確認翻譯品質，若輔助者的答案確實回覆了測試問題，理論上翻譯內容即符合脈絡，可發揮在不同語言族群之間的功能。這項具科學性的作業可確保翻譯未破壞原則，讓雙方能夠以英語溝通。

語言輔助者模式可詮釋藝術家在文化交流的角色，藝術家的聲音在較大計畫中通常位居弱勢，藉由感性語言建構較熟悉的方法，因此在文化溝通時常受到忽視，菲律賓藝術家宙斯·巴斯康 (Zeus Bascon) 先前在臺東駐村，住在卑南族和阿美族的古厝，他藉由不斷努力觀察，做為融入陌生文化脈絡的主要工具，並對比在已知和未知的生活體驗中，時間感有何差異。對於巴斯康等藝術家而言，要在2019年² 到原住民地區進行觀察並不容易，因當時文化挪用議題在藝術語彙領域相當敏感，巴斯康在觀察時蒐集多項翻譯，並同時有所回饋，不斷以問題回答，也以答案提問。藝術家有時必須負起文化敏感度的責任，語言輔助者有時也必須參與民族誌學。透過藝術語彙識讀，能提供社會和語言方面的貢獻。藝術家和語言輔助者一樣，總是願意接受語言方面的問題，藝術家做為語言輔助者持續提出和語言方向有關的問題：藝術語彙該如何融入語言問題中，讓藝術解決方案和問題能夠結合在一起？(雷南·拉魯安)

Language Helpers

The concept of a language helper is vital among linguists studying new languages. Unlike the local translator, the role of a native-speaking language helper occurs in the midst of testing meaning-making across translation. The helper, neither the source nor the recipient of new linguistic form, is a companion of a researcher, translator, consultant, and native informant. Her service emanates from her capacity to understand a language. She has to respond to it in a speech that communicates with the original meaning.¹ Her voice is interruptive to the adequacy of translation: When checking the translation of a researcher, this text is orally 'translated' to English for a consultant—perhaps an experienced specialist who has mastered all the interruptions in forming/formed language—to verify the accuracy of the spoken word's meaning. The specialist can present his interruption to the knowledge relay by extracting a query that clarifies the discourse that the translation carries. The researcher must then translate the consultant's question to the language of his helper. She answers in her native tongue. Her response to be reported in English to the consultant verifies the status of translation in the source community; if the language helper's answer properly interprets the test question, the translation is theoretically contextual and therefore functional across linguistic communities. This scientific task can confirm that no translation principle is violated, especially when understanding achieves convergence in English.

The fundamental practice of language helpers can reinterpret the role of artists in cultural exchange. Often coded in minority positions for larger projects, the artist's voice in cultural communication is overlooked because of its affective technicality that assists the deployment of a more familiar methodology. Reflecting on his residency in Taitung, ancestral residence to the Puyuma and Amis tribes on the southeastern coast of Taiwan, the Philippine artist Zeus Bascon names his relentless keenness to observe as a primary tool that immerses him in a new cultural context he has no previous knowledge about. Observation here empirically contrasts the feeling of time in the lived experience of knowing and not-knowing. A daunting task for every artist like Bascon who in 2019 had to execute his observation in Indigenous territories at a time when the subject of cultural appropriation becomes a political officer of artistic language.² Bascon's observation solicits multiple translations while forming a sense of giving that perpetually and simultaneously performs the task of bearing questions with answers/answers with questions. This is attested in situations, such as, for the artist, the responsibility towards cultural sensitivity; for the language helper, the participation in ethnography. This sociolinguistic contribution can be introduced in the literacy of artistic language. The artist, like the receptive language helper, is always willing to accept the problem in language. As a language helper, the artist continues the questioning towards the direction of language being a new task: How can artistic language be elicited into a linguistic problem that unites artistic solutions and problems? (Renan Laru-an)

- 1 語言輔助者角色記錄於暑期語言學院 (SIL) 不同部門中，粗略紀錄可見費利西亞·布里舒 (Felicia Brichoux) 的〈SIL菲律賓20年後〉，《菲律賓語言學期刊》4&5期1&2號 (1973 - 1974年)，頁85-119，<https://www.sil.org/resources/archives/25545> (點閱日期：2021年4月30日)。
 - 2 宙斯·巴斯康於2019年參與臺東國際工藝串流計畫，在臺東的部分時光記錄於此：<https://www.youtube.com/watch?v=br6bKrRlcDk>。
- 1 The role of a language helper is documented in different departments of the Summer Institute of Linguistics. A cursory account can be found in Felicia Brichoux, "SIL Philippines after twenty years," *Philippine Journal of Linguistics* 4 & 5, nos. 1 & 2 (1973-1974): 85-119. Accessed on April 30, 2021, <https://www.sil.org/resources/archives/25545>.
 - 2 Bascon participated in the residency in 2019 as part of the Craft Taitung Creator Exchange Program. A glimpse of his time in Taitung is recorded here: <https://www.youtube.com/watch?v=br6bKrRlcDk>.

宙斯·巴斯康 Zeus Bascon

- 109 宙斯·巴斯康,《漫談隨筆》,星球繪畫,2019年。亮片、膠水於黑絨布。
Zeus Bascon. *Ramblings*, Stellar drawing, 2019. Glitter and glue on black velvet.
- 110 宙斯·巴斯康,《漫談隨筆》,星球繪畫,2019年。亮片、膠水於黑絨布。
Zeus Bascon. *Ramblings*, Stellar drawing, 2019. Glitter and glue on black velvet.
- 111 天花板鑽孔照 ©2019 Van Zeus Allen Cantos Bascon。
Image of drilled holes on the ceiling (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 112 我與大螞蟻們一起生活在都蘭©2019 Van Zeus Allen Cantos Bascon。
I lived with huge ants in Dulan (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 113 一串如傳送門的呼拉圈 ©2019 Van Zeus Allen Cantos Bascon。
Image of a line of hoops as portal (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 114 宙斯·巴斯康,《漫談隨筆》,星球繪畫,2019年。亮片、膠水於黑絨布。
Zeus Bascon. *Ramblings*, Stellar drawing, 2019. Glitter and glue on black velvet.
- 115 宙斯·巴斯康,《漫談隨筆》,前置作業,2019年。棉繩綁竹子。
Zeus Bascon. *Ramblings*, Ground preparation, 2019. Bamboos tied together with cotton rope.
- 116 臺東藝文中心照 ©2019 Van Zeus Allen Cantos Bascon。
Image of Taitung Art and Culture Center (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 117 川村和秀睡在臺東美術館宿舍的照片 ©2019 Van Zeus Allen Cantos Bascon。
Image of Kazuhide Kawamura sleeping in the Taitung Art Museum dormitory (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 118 都蘭一間日本餐廳的牆上裝飾 ©2019 Van Zeus Allen Cantos Bascon。
Image of a wall decor in a Japanese restaurant in Dulan (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 119 宙斯·巴斯康,《漫談隨筆》,裝置照,2019年。壓克力繪畫、酒精墨水、書法墨水於塑膠套、各式布料織於竹上、以棉繩固定的亮片黑絨布、圖樣帶子、樹皮織品,尺寸可變。臺東縣政府文化處收藏 ©Craft Taitung Creator Exchange Program。
Zeus Bascon. *Ramblings*, Installation view, 2019. Acrylic paint, alcohol ink and calligraphy ink on plastic cover and various fabrics, glitters on velvet, patterned ribbons and bark textile woven into bamboos tied together with cotton rope. Size variable. Collection of Taitung County Cultural Affairs Department, Taiwan (Copyright © Craft Taitung Creator Exchange Program).

109
110



111
112



113
114

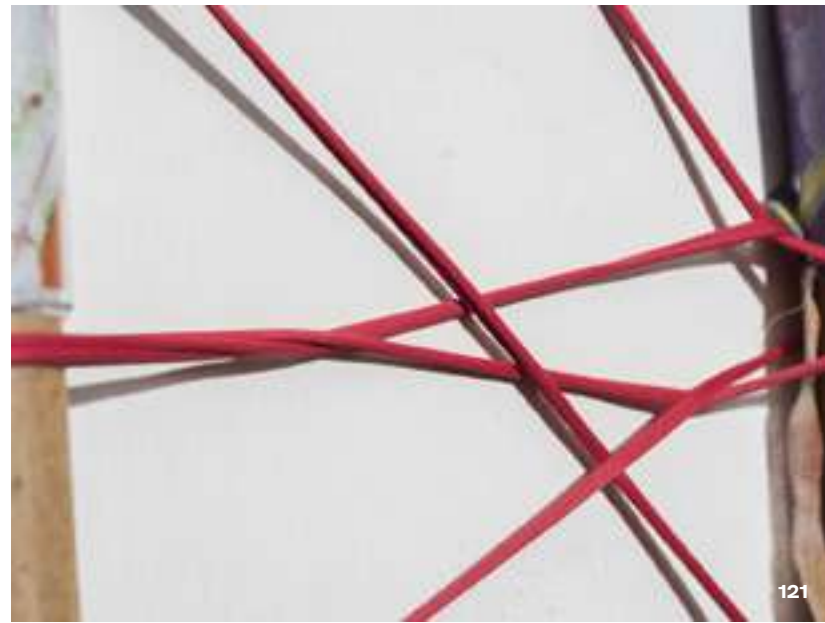


115
116



117
118





WORKSHOP: 40 mins: 10-12 yr old elementary class

DEVELOPING PATTERNS: REFERENCEING THE PAST AND THE PRESENT.

INTRODUCTIONS: HI IM ZOLA. YOU ARE? ARE YOU PART OF A TRIBE?

KNOWING / FAMILIARIZING WITH THE PATTERNS AND ITS IMPORTANCE / BELIEVABLE

WHAT IS IMPORTANT FOR YOU? CONNECTION TO NATURE? DESIGN ELEMENT: MEANING

WO DESIGN PATTERNS BASED ON? FAMILIARITY? IMPORTANCE? IDENTITY?

FROM SIMPLE SHAPES: WE ADD DETAILS THEN REPEAT

hannah

MATERIALS:

- CRAFT COLORED PAPERS
 - SCISSORS
 - CUTTING MAT
 - BINDER MAT (3) 2 medium 1 large
- make 2 versions. 1 for ~~intensity~~ intensity in respective ~~size~~ size
1 for ~~texture~~ texture.

- Be nice your partners 😊
- Let's wear our masks. class class 1 to 3
- Let's talk about our units. 😊
- Let's compare the one we did ourselves, as 2 units as the one.



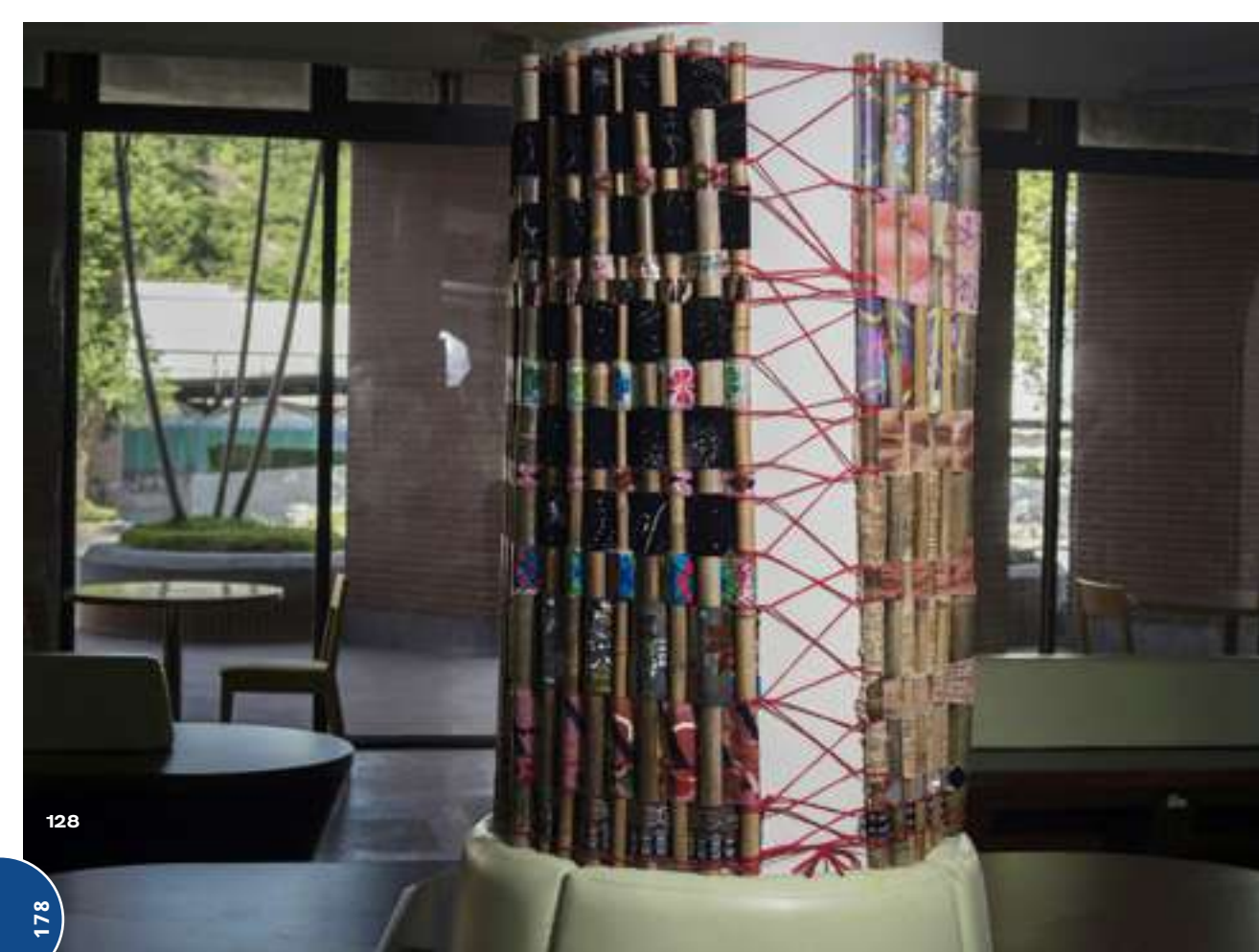
125



126



127



128

178

120 宙斯·巴斯康,《漫談隨筆》,裝置照,2019年。壓克力繪畫、酒精墨水、書法墨水於塑膠套、各式布料織於竹上、以棉繩固定的亮片黑絨布、圖樣帶子、樹皮織品,尺寸可變。臺東縣政府文化處收藏 ©Craft Taitung Creator Exchange Program。

Zeus Bascon. *Ramblings*, Installation view, 2019. Acrylic paint, alcohol ink and calligraphy ink on plastic cover and various fabrics, glitters on velvet, patterned ribbons and bark textile woven into bamboos tied together with cotton rope. Size variable. Collection of Taitung County Cultural Affairs Department, Taiwan (Copyright © Craft Taitung Creator Exchange Program).

121 宙斯·巴斯康,《漫談隨筆》,細部照,2019年。壓克力繪畫、酒精墨水、書法墨水於塑膠套、各式布料織於竹上、以棉繩固定的亮片黑絨布、圖樣帶子、樹皮織品,尺寸可變。臺東縣政府文化處收藏 ©Craft Taitung Creator Exchange Program。

Zeus Bascon. *Ramblings*, Detail, 2019. Acrylic paint, alcohol ink and calligraphy ink on plastic cover and various fabrics, glitters on velvet, patterned ribbons and bark textile woven into bamboos tied together with cotton rope. Size variable. Collection of Taitung County Cultural Affairs Department, Taiwan (Copyright © Craft Taitung Creator Exchange Program).

122 宙斯·巴斯康,《漫談隨筆》,裝置照,2019年。壓克力繪畫、酒精墨水、書法墨水於塑膠套、各式布料織於竹上、以棉繩固定的亮片黑絨布、圖樣帶子、樹皮織品,尺寸可變。臺東縣政府文化處收藏 ©Craft Taitung Creator Exchange Program。

Zeus Bascon. *Ramblings*, Installation view, 2019. Acrylic paint, alcohol ink and calligraphy ink on plastic cover and various fabrics, glitters on velvet, patterned ribbons and bark textile woven into bamboos tied together with cotton rope. Size variable. Collection of Taitung County Cultural Affairs Department, Taiwan (Copyright © Craft Taitung Creator Exchange Program).

123 宙斯·巴斯康,《漫談隨筆》,星球繪畫,2019年。亮片、膠水於黑絨布。

Zeus Bascon. *Ramblings*, Stellar drawing, 2019. Glitter and glue on black velvet.

124 宙斯·巴斯康,《漫談隨筆》,工作坊大綱提案,2019年。筆記於紙上。

Zeus Bascon. *Ramblings*, Workshop outline proposal, 2019. Pen on paper.

125 宙斯·巴斯康,《漫談隨筆》,筆記及素描,2019年。彩色鉛筆及馬克筆筆記於紙上。

Zeus Bascon. *Ramblings*, Notes and sketches, 2019. Coloured pencils and markers on paper.

126 宙斯·巴斯康,《漫談隨筆》,薩滿帽子的細節素描,2019年。彩色鉛筆及馬克筆筆記於紙上。

Zeus Bascon. *Ramblings*, Sketch of details seen in a shaman's hut, 2019. Coloured pencils and markers on paper.

127 宙斯·巴斯康,《漫談隨筆》,工作坊提案研究,2019年。手繪紙條編入竹捲簾。

Zeus Bascon. *Ramblings*, Study for workshop proposal, 2019. Strip of paper drawings woven into bamboo mat.



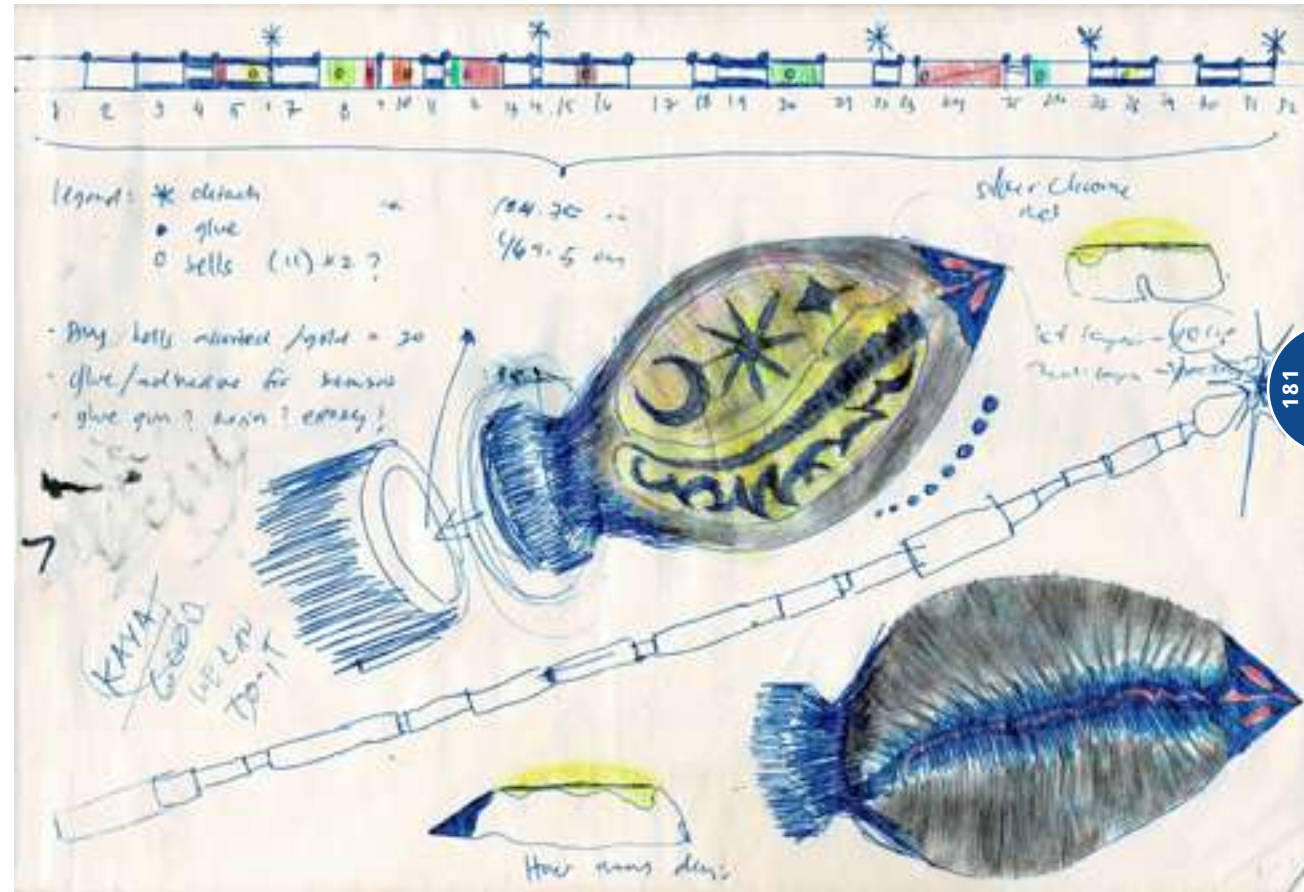
129

178

- 128 宙斯·巴斯康,《漫談隨筆》,裝置照,2019年。壓克力繪畫、酒精墨水、書法墨水於塑膠套、各式布料織於竹上、以棉繩固定的亮片黑絨布、圖樣帶子、樹皮織品,尺寸可變。臺東縣政府文化處收藏 ©Craft Taitung Creator Exchange Program。
Zeus Bascon. *Ramblings*, Installation view, 2019. Acrylic paint, alcohol ink and calligraphy ink on plastic cover and various fabrics, glitters on velvet, patterned ribbons and bark textile woven into bamboos tied together with cotton rope. Size variable. In the Collection of Taitung County Cultural Affairs Department, Taiwan (Copyright © Craft Taitung Creator Exchange Program).
- 129 宙斯·巴斯康,《漫談隨筆》,裝置照,2019年。壓克力繪畫、酒精墨水、書法墨水於塑膠套、各式布料織於竹上、以棉繩固定的亮片黑絨布、圖樣帶子、樹皮織品,尺寸可變。臺東縣政府文化處收藏 ©Craft Taitung Creator Exchange Program。
Zeus Bascon. *Ramblings*, Installation view, 2019. Acrylic paint, alcohol ink, and calligraphy ink on plastic cover and various fabrics, glitters on velvet, patterned ribbons and bark textile woven into bamboos tied together with cotton rope. Size variable. In the Collection of Taitung County Cultural Affairs Department, Taiwan (Copyright © Craft Taitung Creator Exchange Program).
- 130 宙斯·巴斯康,《直刺心臟》,竹竿,2019年。砍下的竹、木工膠。
Zeus Bascon. *Pierce Directly To The Heart*, Bamboo pole, 2019. Cut-out bamboos and wood glue.
- 131 宙斯·巴斯康,《直刺心臟》,矛頭的筆記及細節草圖,2019年。彩色鉛筆、筆記於紙上。
Zeus Bascon. *Pierce Directly To The Heart*, Notes and a detailed sketch of the spear head, 2019. Coloured pencils and pen on paper.
- 132 宙斯·巴斯康,《直刺心臟》,裝置草圖,2019年。筆記於紙上。
Zeus Bascon. *Pierce Directly To The Heart*, Sketches for installation, 2019. Pen on paper.
- 133 宙斯·巴斯康,《直刺心臟》,矛頭成品,2019年。拾獲的貝殼填裝環氧樹脂、樹脂、以壓克力顏料及酒精墨水手繪。
Zeus Bascon. *Pierce Directly To The Heart*, Production of spear head, 2019. Found shell filled with epoxy and resin, drawn with acrylic paint and alcohol ink.
- 134 宙斯·巴斯康,《直刺心臟》,細節,2019年。竹子、木工膠、一個貝殼矛頭。臺東縣政府文化處收藏 ©Craft Taitung Creator Exchange Program。
Zeus Bascon. *Pierce Directly To The Heart*, Detail, 2019. Bamboo, wood glue, and a shell spear head. Collection of Taitung County Cultural Affairs Department, Taiwan (Copyright © Craft Taitung Creator Exchange Program).
- 135 宙斯·巴斯康,《直刺心臟》,細節,2019年。竹子、木工膠、一個貝殼矛頭。臺東縣政府文化處收藏 ©Craft Taitung Creator Exchange Program。
Zeus Bascon. *Pierce Directly To The Heart*, Detail, 2019. Bamboo, wood glue, and a shell spear head. Collection of Taitung County Cultural Affairs Department, Taiwan (Copyright © Craft Taitung Creator Exchange Program).



130



- 136 宙斯·巴斯康,《直刺心臟》,裝置照,2019年。竹子、木工膠、撿拾物件、鈴鐺、棉繩及尼龍繩、填有環氧樹脂及樹脂的貝殼矛頭、壓克力顏料及酒精墨水手繪。臺東縣政府文化處收藏 ©Craft Taitung Creator Exchange Program。
Zeus Bascon. *Pierce Directly To The Heart*, Installation view, 2019. Bamboo, wood glue, found objects, bells, cotton and nylon ropes, and a shell with epoxy and resin, drawn with acrylic paint and alcohol ink. 482.6 cm. Collection of Taitung County Cultural Affairs Department, Taiwan (Copyright © Craft Taitung Creator Exchange Program).



132



133



134



135

- 137 宙斯·巴斯康,《知識的重量》,裝置照,2019年。書《阿庚海上漂流物画雕塑集:1999~2002》,陳益君出版、泛綠石頭。©Craft Taitung Creator Exchange Program
Zeus Bascon. *The Weight of Knowing*, Installation view, 2019. Book (*Shit of Akin*, 1999-2002 Published by Chen Yi Chun, 2002), green rocks (Copyright © Craft Taitung Creator Exchange Program).
- 138 在麻荖漏步道上的朝聖處 ©2019 Van Zeus Allen Cantos Bascon
Image of the site of pilgrimage along Malaoulu Trail (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 139 都蘭鼻海岬的石頭 ©2019 Van Zeus Allen Cantos Bascon
Image of rocks on the coast of Dulanbi (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 140 都蘭鼻海岬的石頭 ©2019 Van Zeus Allen Cantos Bascon
Image of rocks on the coast of Dulanbi (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 141 都蘭鼻海岬的石頭 ©2019 Van Zeus Allen Cantos Bascon
Image of rocks on the coast of Dulanbi (Copyright © 2019 Van Zeus Allen Cantos Bascon).





137



141



142



143



144



138



139



140



145

146



147



148



149



150

- 142 都蘭鼻海岬的石頭 ©2019 Van Zeus Allen Cantos Bascon°
Image of rocks on the coast of Dulanbi (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 143 都蘭鼻海岬的石頭 ©2019 Van Zeus Allen Cantos Bascon°
Image of rocks on the coast of Dulanbi (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 144 都蘭鼻海岬的石頭 ©2019 Van Zeus Allen Cantos Bascon°
Image of rocks on the coast of Dulanbi (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 145 宙斯·巴斯康,《知識的重量》,2019年。從都蘭鼻海岬撿來的綠色石頭°
Zeus Bascon. *The Weight of Knowing*, 2019. Collected green rocks from the coast of Dulanbi (Copyright © Craft Taitung Creator Exchange Program).
- 146 從藝術工作室草地找到的蛋形石頭 ©2019 Van Zeus Allen Cantos Bascon°
Egg-shaped rock found on the lawn of the artist studio (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 147 在竹圍工作室發現的手繪石頭照 ©2019 Van Zeus Allen Cantos Bascon°
Image of a painted rock found in Bamboo Curtain Studio (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 148 宙斯·巴斯康,《知識的重量》,裝置照,2019年。書《阿庚海上漂流物画雕塑集:1999~2002》,陳益君出版、泛綠石頭。©Craft Taitung Creator Exchange Program
Zeus Bascon. *The Weight of Knowing*, Installation view, 2019. Book (Shit of Akin, 1999-2002 Published by Chen Yi Chun, 2002), green rocks (Copyright © Craft Taitung Creator Exchange Program).
- 149 宙斯·巴斯康,《傳送門》,2019年。粉筆於都蘭鼻海岬消波塊上°
Zeus Bascon. *Portal*, 2019. Chalk on breakwater stone on the coast of Dulanbi (Copyright © Craft Taitung Creator Exchange Program).
- 150 都蘭鼻一景 ©2019 Van Zeus Allen Cantos Bascon°
View from the "Nose of Dulan" (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 151 都蘭國小上課照 ©2019 Van Zeus Allen Cantos Bascon°
Class photo with the students of Dulan Elementary School (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 152 宙斯·巴斯康,《死亡面具》,工作室裝置作品,2019年。壓克力繪畫於紙板、棉繩、釘於窗簾上的樹皮織品°
Zeus Bascon. *Dead Mask*, Studio installation, 2019. Acrylic paint on cardboard, cotton rope, bark textile pinned on curtain.
- 153 一個小學生戴上他的死亡面具 ©2019 Van Zeus Allen Cantos Bascon
Image of a young student wearing his *Dead Mask* (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 154 一對高年級學生戴著他們的死亡面具 ©2019 Van Zeus Allen Cantos Bascon
Image of older pair of students wearing their *Dead Masks* (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 155 宙斯·巴斯康,死亡面具型版,2019年。紙膠帶及紙板°
Zeus Bascon. Template for *Dead Mask*, 2019. Masking tape on cardboard.



151



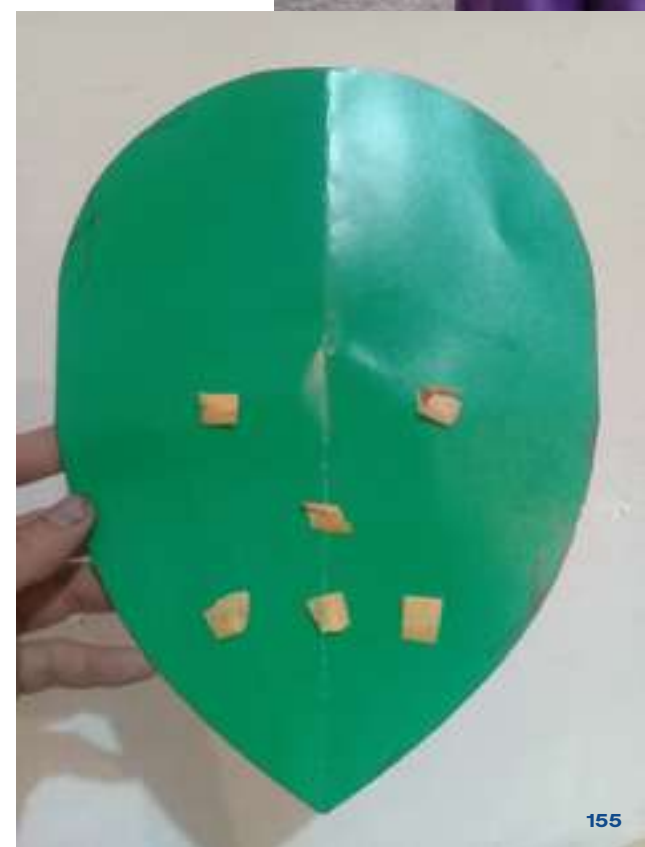
153



191



152



155

154

萊斯里·安·趙 Lesley-Anne Cao

- 156 萊斯里·安·趙·《無題(當這個杯子...)》·2017年·文字於草地上 5.5 x 17.4 m;明信片 14.8 x 10.5 cm。作品位於和平島公園,創作於基隆駐村期間,由基隆市文化局支持。
Lesley-Anne Cao. *Untitled (When the cup...)*, 2017. Text on grass, 5.5 x 17.4 m. Postcards, 14.8 x 10.5 cm. Located at Heping Island Park, created in residence in Keelung, Taiwan with support from the Keelung City Cultural Affairs Bureau.
- 157 從芬蘭奧若島 (Örö Island) 拍攝的波羅的海 ©Lesley-Anne Cao。Image of the Baltic Sea photographed at Örö Island, Finland (Copyright © Lesley-Anne Cao).
- 158-160 萊斯里·安·趙·《不會隨風飄揚的旗幟》·防水布·金屬眼釦·127 x 80 cm·2019年。此進行中計畫發展於芬蘭奧若島與達爾斯布魯克之間,作為《安排(黃金)》一環於聯展「來至海洋:憑水相逢」展出。由北歐文化基金、芬蘭瑞典文化基金會、芬蘭藝術推廣中心、藝術基金協會 (Konstsamfundet)、臺灣國家文化藝術基金會支持。
Lesley-Anne Cao. *Flags that won't fly in the wind*, Tarpaulin, metal eyelets, 127 x 80 cm, 2019. Ongoing project presented as one component of *Arrangement (Golds)* in group exhibition *We Meet at the Seaside*, developed in residence between Örö Island and Dalsbruk, Finland, with support from the Nordisk Kulturfond, Svenska Kulturfonden, Arts Promotion Center Finland, Konstsamfundet, and the National Culture and Arts Foundation in Taiwan.
- 161 2017年為和平島公園裝置提案的研究,此項提案後來發展成個展「手、秘書、一道風景」(菲律賓文化中心)的作品之一,照片攝於2018年 ©Lesley-Anne Cao。
Image of the 2017 study for installation proposed for Heping Island Park, which later led to one work in the solo exhibition *The hand, the secretary, a landscape* at the Cultural Center of the Philippines, 2018 (Copyright © Lesley-Anne Cao).
- 162 山上一場開幕會的照片,和平島公園安設鈴鐺裝置作品的地點提案 ©Lesley-Anne Cao。
An image of an opening in the mountain, the proposed site for a bell installation at Heping Island Park (Copyright © Lesley-Anne Cao).
- 163 《不會隨風飄揚的旗幟》過程記錄 ©Lesley-Anne Cao。
Documentation of *Flags that won't fly in the wind* in progress (Copyright © Lesley-Anne Cao).
- 164 《不會隨風飄揚的旗幟》過程記錄 ©Lesley-Anne Cao。
Documentation of *Flags that won't fly in the wind* in progress (Copyright © Lesley-Anne Cao).







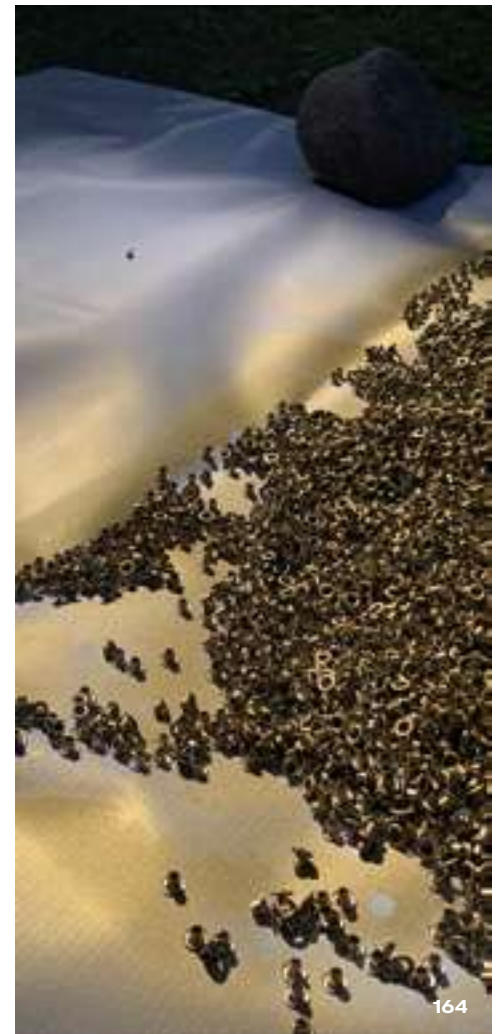
161



163



162



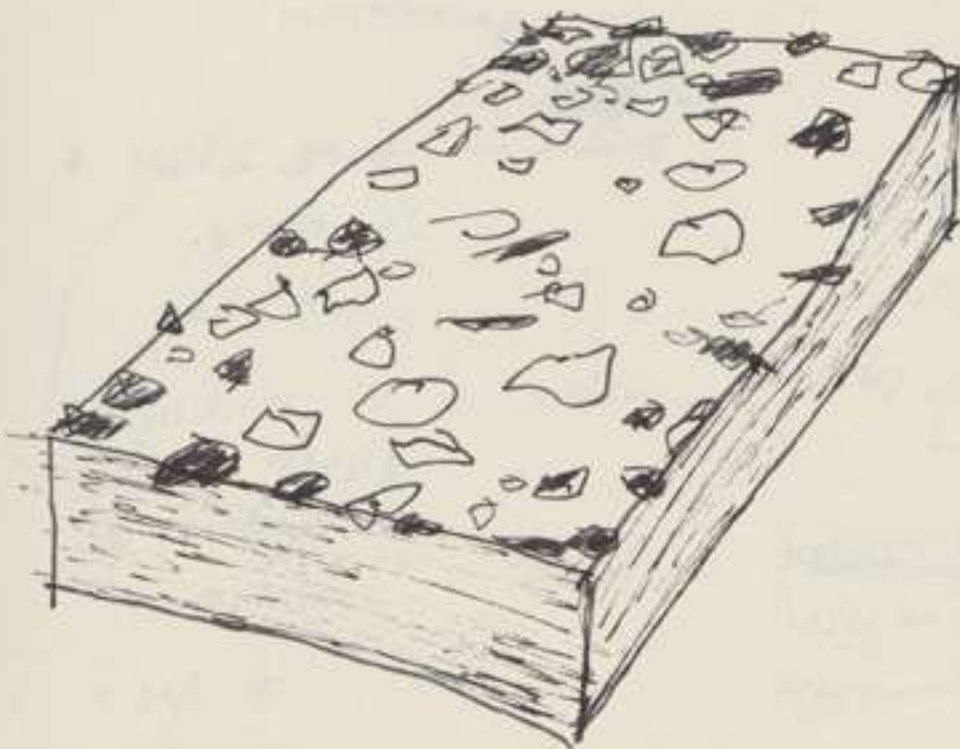
164



165

萊斯里·安·趙·《無題(當這個杯子...)》·2017年·文字於草地上5.5 x 17.4 m;明信片14.8 x 10.5 cm。作品位於和平島公園·創作於基隆駐村期間·由基隆市文化局支持。

Lesley-Anne Cao. *Untitled (When the cup...)*, 2017. Text on grass, 5.5 x 17.4 m. Postcards, 14.8 x 10.5 cm. Located at Heping Island Park, created in residence in Keelung, Taiwan with support from the Keelung City Cultural Affairs Bureau.



~~concepts~~
 "reality" vs. vs
 what cannot be explained

looking for things inbetween

is this related to magic in some way? can it NOT be?

{ slight reference to "in" } → standard deck of 52 cards
 decks of cards (form) + text: COMBINES
 images/icons + text/numbers

● miscombinations of text and image

in my practice: negotiations between images and language

→ mandito yung magic po- mg: "reality" vs what cannot be explained

I want to simplify, simplify, simplify

● words were selected for their simultaneous relevance and detachment from magic
 common ideas

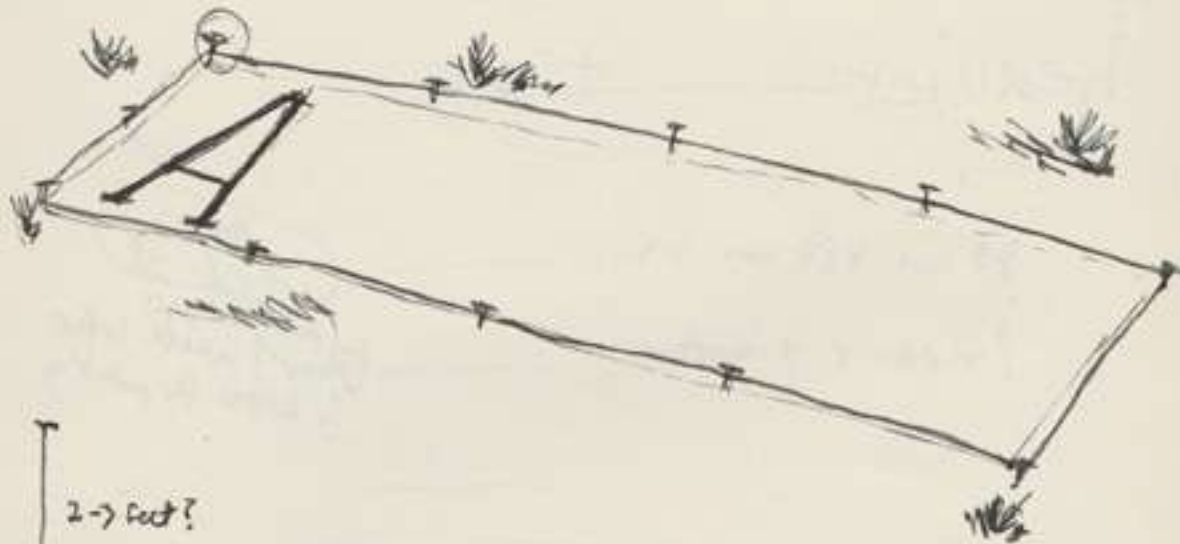
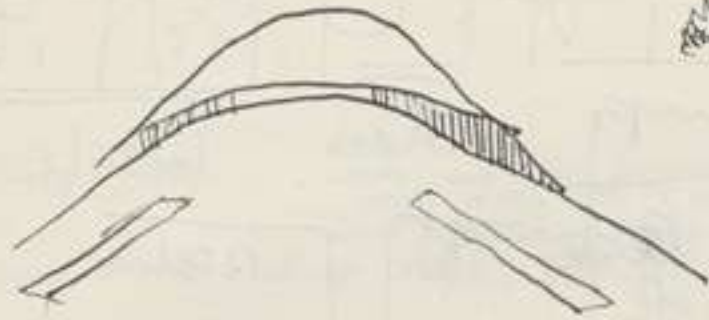
seemingly arbitrary suggestions for mental pictures, and how things appear and disappear

A hand draws a hand (after Magritte)

not to Surrealism mag magic sa mga antingyong bagay + in the natural world + in everyday life

: + maggalin ka sa ordinary way of perceiving the world

Nakakapanap y magar sa practice/body of work ka



When the cup is heavier than the whale; (tentative)

When the cup is heavier than the whale; (tentative)
 当 鲸鱼更重的时候
 时间

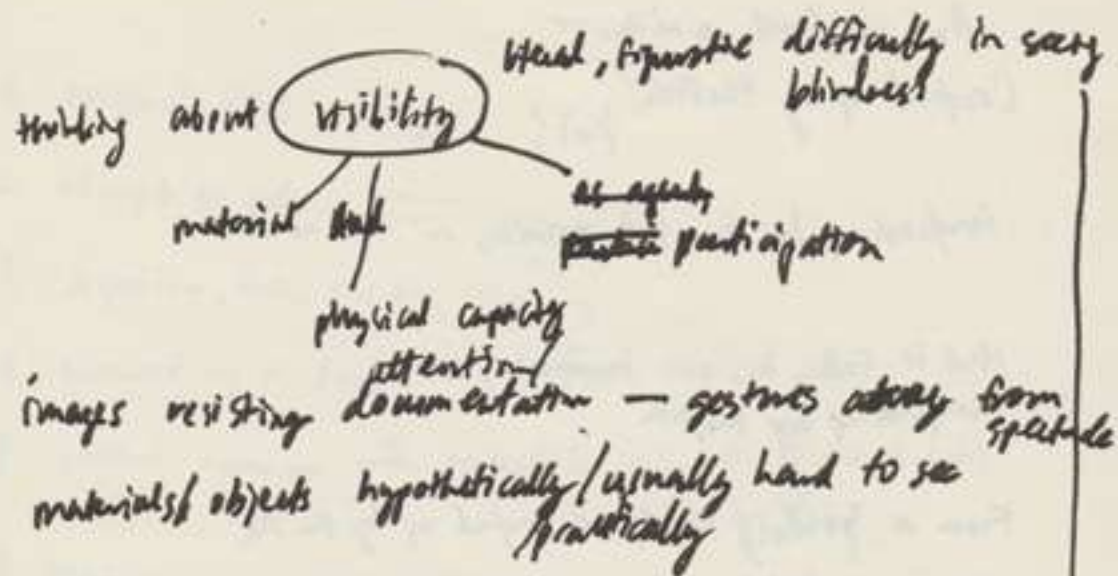
printing elsewhere

printing away from the exhibition space
 but can only be 'seen long so' from within
 the exhibition

~91.5 x 118cm

3 x 4.5 ft

80.175/sq.in.
heavy paper up to 36" width



tension (litic) ↑
 "if you gesture away from it, there has to be something to gesture away from"

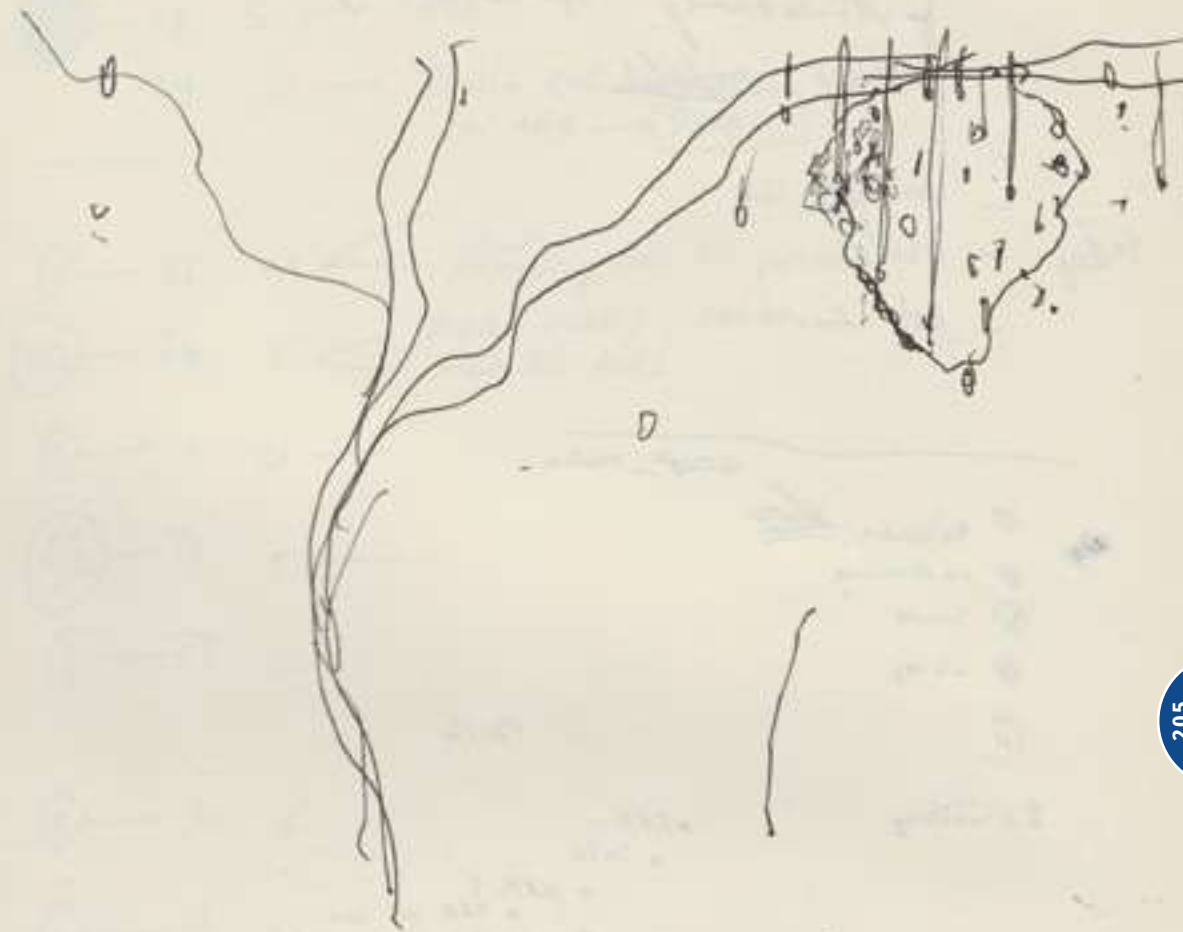
how legible do we make, what an image to be? *legibility of an image*

illegible / one's found images/objects/installation

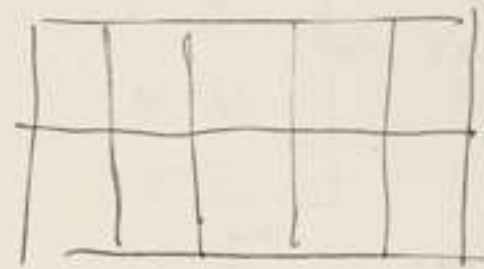
~~visibility~~
 Surrealism
 under the cover of reality (Loretan)
 under the cover of reality

30 TAN

~~Search Charlesworth~~ "The future is coming" *via Another* ← *Attium*



3,000 - 5,000 - print out



How young artist me
 spending from both parents
 and prosperity



Flags → marks
marking
mark-making — imitation

→ meant to
announce or declare something
ownership
a name

strange to think the sea can be marked
(geographically, politically, territorially)

but literally?

↳ flags that float or stick into the
flashed

going around the fluidity, omnipresence
of water

* water dispute in the Philippines

* West Philippine Sea / South China Sea

* incident with Filipino fishermen

* But, not necessarily wanting concrete information
in my work

(malleable)
creativity

- 166 《水池》(2016-2018) 草圖, 2018年9月。《水池》(2016-2018) 噴墨印刷於紙上, 石頭, 27.9 x 21.6 x 10.8 cm, 2018年。於聯展「田野筆記 (Fieldnotes)」展出於馬基林植物園及洛斯巴諾斯Nomina Nuda空間 ©2018 Lesley-Anne Cao。
Sketch for Pool (2016-2018), September 2018. Pool (2016-2018), inkjet prints on paper, rocks, 27.9 x 21.6 x 10.8 cm, 2018. Presented in the group exhibition Fieldnotes at the Makiling Botanic Gardens and Nomina Nuda, Los Baños (Copyright © 2018 Lesley-Anne Cao).
- 167 《一隻手畫一隻手》藝術家筆記, 2020年11月。《一隻手畫一隻手》, 蝕刻玻璃, 8.89 x 6.35 x 0.32 cm 52件及箱子, 7.3 x 11.5 x 16.9 cm, 2020年。於聯展「我正發現它難以置信」, Modeka藝術空間, 2020年12月 ©2020 Lesley-Anne Cao。
Notes around A hand draws a hand, November 2020. A hand draws a hand, etched glass, 8.89 x 6.35 x 0.32 cm each, 52 pieces with box, 7.3 x 11.5 x 16.9 cm, 2020. Presented in the group exhibition I'm finding it hard to believe, Modeka Art, December 2020 (Copyright © 2020 Lesley-Anne Cao).
- 168 和平島公園草地作品草圖, 2017年9月 ©2017 Lesley-Anne Cao。
Sketch for grass work at Heping Island Park, September 2017 (Copyright © 2017 Lesley-Anne Cao).
- 169 藝術家筆記, 2020年5月 ©2017 Lesley-Anne Cao。
Notes of the artist, May 2020 (Copyright © 2020 Lesley-Anne Cao).
- 170 藝術家關於《背誦 (精神)》的筆記, 2020年1月。《背誦 (精神)》, 影像輸出於薄紗, 木頭, 燈管, 213.4 x 138.4 x 48.5 cm, 2020年。於第三屆卡米亞斯三年展展出, 2020年2月 ©2020 Lesley-Anne Cao。
Notes of the artist around Recitation (Spirit), January 2020. Recitation (Spirit), photo print on tulle, wood, tube lights, 213.4 x 138.4 x 48.5 cm, 2020. Presented at the 3rd Kamias Triennial, February 2020 (Copyright © 2020 Lesley-Anne Cao).
- 171 鈴鐺裝置的草圖, 2017年9月。最終成果在2018年於菲律賓文化中心四樓中庭舉辦的個展「手、秘書、一道風景」展出 ©2017 Lesley-Anne Cao。
Sketch for bell installation, September 2017. Resulting work presented at the solo exhibition The hand, the secretary, a landscape at the Cultural Center of the Philippines, 4th floor atrium in 2018 (Copyright © 2017 Lesley-Anne Cao).
- 172 《不會隨風飄揚的旗幟》藝術家筆記, 2019年8月。《不會隨風飄揚的旗幟》, 防水布、金屬眼鉤, 127 x 80 cm, 2019年。草圖的修改版本於聯展「來至海洋: 憑水相逢」展出, 芬蘭達爾斯布魯克, 2019年 ©2019 Lesley-Anne Cao。
Notes of the artist around Flags that won't fly in the wind, August 2019. Flags that won't fly in the wind, tarpaulin, metal eyelets, 127 x 80 cm, 2019. This iteration was presented in the group exhibition We Meet at the Seaside, Dalsbruk, Finland, 2019 (Copyright © 2019 Lesley-Anne Cao).

藝術親族關係

Artistic Kinship

藝術親族關係包括技能和知識傳遞，在親族的每個成員之間，可對照和傳遞各種藝術文化的轉變，以客位觀點 (etic dimension) 而言，可分析藝術活動的獨特特質，以便在藝術家群體中區別分析。藝術家參與在藝術親族關係之中，即為價值體系的初始架構，也是藝術方面的親族行為，這項典範告訴我們，藝術家要為所屬的藝術親族生命負責。

在具備共享和鮮明體系的家族中，民族誌學重新定義藝術家，也提出了「始祖」的類別，在所有藝術領域內尋找始祖，可立即建構出家系，所有藝術家均再生產新家族。家族理論為成員分派了來源處、範圍和名稱，不論這些特質是否出於臆測、疑義或虛構，外來者都可用來詮釋藝術認同，這一點在分類史上更具價值，不論這種方法是否能夠持久，都將藝術家視為創造生命的敘述來源。2017年在基隆的現地製作展覽中，菲律賓藝術家萊斯里·安·趙 (Lesley-Anne Cao) 於創作過程中暗示：「選擇文字，是因為它們和一般的魔法概念既有關又脫節」。¹

藝術家是來源和起源的現成概念，會產生個別差異，但不會和其他親族相互排名，藝術特質和發展的社會關係都出現互補性，且不會造成原始結構不對稱。藝術製作的詞彙內並無技巧或知識前例，都是種隱喻，平等地用於日常生活和社會之中，以建立最多的新關係。將藝術家置入這種社會位置，能取代「原型—子型」的階層，也擺脫「本系」和「支系」的語義界線，不再分別是否來自同一來源或只是受來源影響，兩者都影響著藝術圈，也是當代生命傳統的一部分，因此藝術親族關係實踐可跳脫遺產。萊斯里·安·趙自基隆地景拔草烙字後，她在三年間「錯誤組合文字與圖像」²，持續「簡化、簡化、簡化」³ 藝術遺產的語法和符號，一如協調手繪本身，她最新的作品命名為「手繪手」，仍將遺產加諸於在基隆的經驗，也是加速傳播的親族關係。(雷南·拉魯安)

Artistic kinship is a matrix of skill and knowledge transmission. The transformation in every artistic culture can be contrasted and distributed among individuals in a kin. In their etic dimension, artistic activities are analyzed for their unique attributes that segment a universe assembling groups of artists. The artist who is configured in an artistic kinship is the origin structure of value systems and kinship behavior in arts. This paradigm informs us that the artist is responsible for the life of her artistic kin.

In ethnography, redefining the artist in a family with shared and distinct systems signals a new label: founding ancestor. The practicality at hand in attaching ancestry in any profession of the artistic immediately secures lineage: all artists reproduce new families. The family is a theory that assigns place of origin, territory, and names to members, which regardless how close these features are to the speculative, problematic, and fictive can still be used by outsiders to interpret artistic identities. This is more valuable than ever in the history of categorization because it appoints—although tentatively and unsustainably—that the artist is a source of descriptions in life-making. Philippine artist Lesley-Anne Cao while producing an art work for a 2017 site-specific exhibition in the port city of Keelung in northeastern part of Taiwan alluded to: “words were selected for their simultaneous relevance and detachment from common ideas [of] magic.”¹

The artist is a readymade concept of source and origin. It produces difference individually without constructing rank among other kins. The nature of social relationships expresses complementarity in artistic features and development that do not arrange origin structures asymmetrically. The terminologies of art-making then have no established precedence in technique and knowledge; they exist to be metaphors, equally used in everyday life and socially maximized in making new relationships. Founding the artist in this social position substitutes ‘proto-daughter’ hierarchy within the conflated semantic boundaries of being ‘original children’ and ‘life children,’ the former is a child of one and the same origin and source, and the latter is only conceived with source. Both perpetuate the artistic in ways that are internal to the facts of contemporary traditions in life. Kinship to art therefore can be practiced external to heritage. Three years after Cao pulled grass and words from the landscape of Keelung, she continues to “simplify, simplify, simplify”² the syntax and iconology of an artistic heritage in the “miscombinations of text and image” like the coordination of a hand drawing itself.³ *A hand draws a hand*, the title of her recent work that still confers heritage to the experience in Keelung, is kinship precipitating transmission. (Renan Laru-an)

- 1 萊斯里·安·趙 (Lesley-Anne Cao) 藝術家筆記，2020年。
- 2 在有關2020年創作的作品筆記中，萊斯里·安·趙幾乎寫到藝術親族關係在藝術作品中多麼難辨，「我想要簡化、簡化、簡化」。
- 3 萊斯里·安·趙，藝術家筆記。

- 1 Artist notes, Lesley-Anne Cao, 2020.
- 2 In her notes on an artwork created in 2020, Cao almost writes the illegibility of artistic kinship in the works of art expressed, “I want to simplify, simplify, simplify.”
- 3 Artist notes, Cao.

創造性部落文化和結局

Creative Tribalism and Endings

集體性的即興

在各種社會階層裡，藝術家的排名都很高，原因在於創意價值，「藝術家」一詞向來很特殊，直接肯定了明確的才華，但並非在社區裡獨一無二，當社區裡有更多人稱為藝術家，群體能讓資源更多元、提升自給自足，也有更多休閒時間，得力於藝術家成員投入的新創意。有用的藝術家意指社會參與藝術家的「族裔」認同，宙斯·巴斯康 (Zeus Bascon) 的作品裡引用已逝的臺灣藝術家阿庚 (Akin)，阿庚的族裔背景終究挪用了這位當代藝術家，且實際上將藝術的特質化轉換為社會即興創作。

在指涉藝術家的人力資本時，功能性相當明顯，代表著技能分享裡必然存在的競爭，藝術家即使族裔名稱不變，但在不同的交換領域中，價值也不盡相同。藝術家所獲的名望，源於她在即興創作裡的平等主義者口音。平等主義意指其他人也可能參與即興創作，並透過反覆操作，學會即興創作的技巧，也改善了事物。在此簡化描述之外，即興創作打破了藝術性成形時在意識型態上假定的不平等，雖然未完全排除差異，但在藝術家展現的課題、提升品質的物件、調和的韻律中，都在社會關係裡向公眾強調根本的平等條件。

具社會敏感思維的藝術家採取這種新論點，將不受階段和特權妨礙的集體性，同時從內外轉變為意識型態和實踐共通的社會及政治平等形式，任何人有能力進行即興創作，代表著潛在的才華和創意的展露，但當即興創作破壞或影響群體和諧，也不會掩蓋真實事態中不平等的存在。在大眾認知的權力中，以及在私人認知的信仰裡，有用的藝術家就因此「被接納」、「被融入社會」，有些人或許認為，真正投入社會的藝術家具具有「部落特質」，或以阿庚的案例而言，具有「浮動的部落特質」，他不斷地重新調整自己的「族裔身分」，在其他即興創作不斷打破邊界的無限儀式化時，他試圖相互維護在社會政治平等和階層之間的即興。(雷南·拉魯安)

Improvising Collectivity

The artist ranks very high in any given social field of hierarchy whose attributions come from values of creativity. Ordinarily the term 'artist' is never unexceptional. It directly assigns recognition to a talent quite distinct, but not uniquely impossible to find again in the community. When more members of a community are called artists, the group can diversify its resources, increase self-sufficiency, and gain more time for leisure with the new creative input from artist-members. The useful artist is therefore the 'ethnic' identity of a socially-engaged artist. The late Taiwanese artist Akin or Ageng is cited in Zeus Bascon's art work; Akin's 'ethnicity' inevitably appropriates the contemporary artist and virtually turns artistic characterization into social improvisations.

Utility is too transparent in signaling the human capital of the artist. It signifies competition inherent in skill-sharing. Such valuation is not the rough order of this artist who carries herself with the same ethnonym in other fields of exchange. The prestige of an artist's rank originates in the egalitarian accent of her improvisation. This egalitarianism assumes the potential of other individuals to participate in the tasks of improvisation and eventually by rote, they learn the art of improvisation—making things better. Out of this simplification, improvisation undermines the ideological premise of inequality in becoming artistic. It does not completely eliminate disparities, but it underscores the fundamental condition of equality in the social relationships that the artist exhibits in her tasks, objects she enhances in quality, and rhythms she attunes for public awareness.

This new argument turns the collectivity, often read unencumbered of class and privilege, to a form of equality shared in ideology and practice, both internally and externally enabled, among socially sensitive artists. That improvisation of any individual of ability is a potential emergence of talent and creativity does not mask the presence of inequality in real scenarios when improvisations violate or diminish the conviviality of a group. The useful artist is in this sense 'naturalized' and 'socialized' in the public reception of power and in the private perception of persuasion. One can perversely comment that the true socially committed artist is therefore 'tribal' or in Akin's case, 'floating tribal': one who diligently recalibrates her 'ethnicity,' the reciprocal maintenance of improvisation between 'equality' and 'hierarchy' in the indefinite ritualization of borders to be broken down by other creative improvisations. (Renan Laruan)

阿庚 Akin

- 173 宙斯·巴斯康,《知識的重量》,研究,2019年。書(《阿庚海上漂流物画雕塑集:1999~2002》,陳益君出版)、石頭。
Zeus Bascon. *The Weight of Knowing, Study*, 2019. Book (*Shit of Akin*, published by Chen Yi Chun, 2002), rocks.
- 174 宙斯·巴斯康,《知識的重量》,筆記及裝置研究,2019年。筆記於紙上。
Zeus Bascon. *The Weight of Knowing, Notes and installation study*, 2019. Pen on paper.
- 175 宙斯·巴斯康,《知識的重量》,筆記及裝置研究,2019年。筆記於紙上。
Zeus Bascon. *The Weight of Knowing, Notes and installation study*, 2019. Pen on paper.
- 176 壁畫全幅照,翻拍自《阿庚海上漂流物画雕塑集:1999~2002》©2019 Van Zeus Allen Cantos Bascon。
An image of a spread of a mural from 2002 book *Shit of Akin* (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 177 壁畫全幅照,翻拍自《阿庚海上漂流物画雕塑集:1999~2002》©2019 Van Zeus Allen Cantos Bascon。
An image of a spread of a mural from 2002 book *Shit of Akin* (Copyright © 2019 Van Zeus Allen Cantos Bascon).
- 178 透過通訊軟體Messenger徵詢阿庚同意的照片 ©2019 Van Zeus Allen Cantos Bascon。
A photograph for asking permission to Akin via Messenger app (Copyright © 2019 Van Zeus Allen Cantos Bascon).



1) ~~Book~~ Book

TITLE: ~~THE WEIGHT OF KNOWLEDGE~~

MASSIVE: ~~ONE (OF THE) KIND~~

Dimension: in cm: 44x44 x 4 22

Author: *



people still
can use
the work will just
drift / fading / heavy
space.

Akin ~~1968-2002~~ 1968-2002

Published by Chen Y, 2012
A book created for the team.

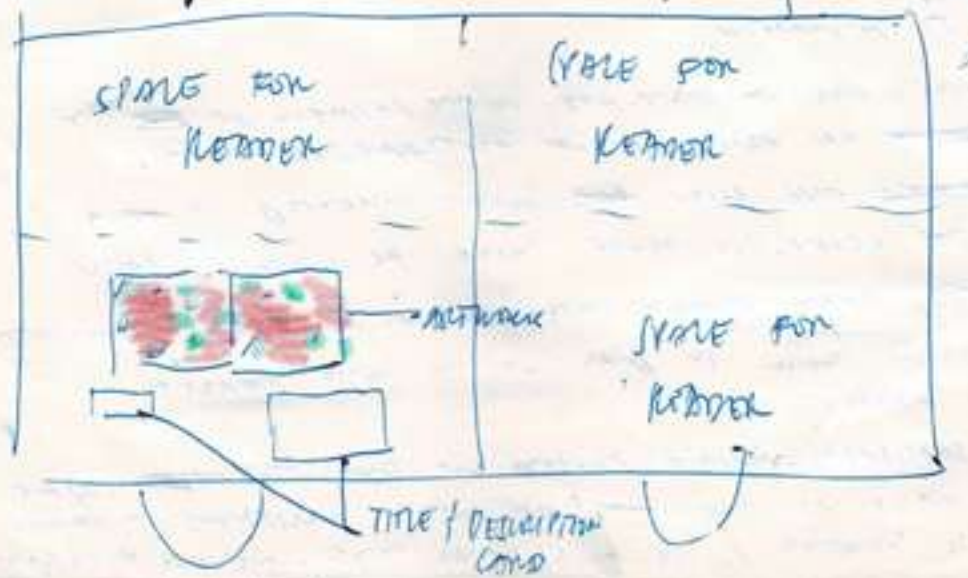
It was the first ~~to~~ reading in the table in my
room, it was my friend's friend. I found it was ~~the~~
- ~~the~~ ~~book~~ ~~was~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~
" WITHIN THE FLOATING AIRWORTHINESS OF THE UNIVERSE
EQUIVOCAL SPIRITS WATER TOWN AIRWORTHINESS ~~to~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~
LATER ONE - IT IS FLUX AND EMULSION "

- ~~coming~~ ~~here~~, one of the points in my return is ~~the~~ ~~family~~
LEVEL ~~on~~ ~~recovery~~ ~~of~~ ~~extrusion~~ ~~rate~~.
- ~~the~~ ~~book~~ ~~is~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~ ~~because~~ ~~it~~ ~~is~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~
THAT IN THE CLIFF. WE WERE THERE AT A POINT, KNOW
CONTEMPORARY, DUNE, MORE ~~modern~~ ~~technology~~, AND, UNFOLD
ROCK AND WE THEM TO DRAW IN THE WATER CREATING
I OPEN A WATER.
- ~~later~~ ~~to~~ ~~my~~ ~~friend's~~ ~~friend~~ ~~pointed~~ ~~at~~ ~~that~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~
was ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~ ~~because~~ ~~it~~ ~~is~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~
LATER. IT IS ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~ ~~because~~ ~~it~~ ~~is~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~
ALWAYS

~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~
- ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~ ~~because~~ ~~it~~ ~~is~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~
- ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~ ~~because~~ ~~it~~ ~~is~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~

↳ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~ ~~because~~ ~~it~~ ~~is~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~
- ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~ ~~because~~ ~~it~~ ~~is~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~
- ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~ ~~because~~ ~~it~~ ~~is~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~

- ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~ ~~because~~ ~~it~~ ~~is~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~
- ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~ ~~because~~ ~~it~~ ~~is~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~
- ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~ ~~because~~ ~~it~~ ~~is~~ ~~the~~ ~~best~~ ~~one~~ ~~in~~ ~~the~~ ~~world~~





176

Inside the realistic aura

After loneliness, lonesomeness
and fears being transformed

The primitive desire of living
creatures floats from heart

Cherish life
Be a real person



177

Walk in the transparent life

Inside the flowing aura, the living
creatures elapse naturally, the
real person cares only to live
a simple and colorful life, free
all the binds and walk on land,
it's like the sea floating then
encounters the green spirit,
the attachment and integration
towards emotions enriched the
reluctant life! Fall into the planet,
landscape shifts the mood, walk
into an ordinary, solid and wild
open world of living creatures!
The life after excretion along with
body, spirit and anima, is going to
be cheerful!

This works is created during my
long stay at west coast, as the shit
I pooped out!

Akin



178

羅伯托·維蘭紐瓦

Roberto Villanueva

Cosmology in Art: An Experiential Process

By Roberto Villanueva

Throughout history artists have been given many descriptions: visionaries, revolutionaries, historians, just to name a few. What the definition, it is the unique position of the artist as a go-between of the visual and recognizable world and that of the world that is beyond phenomena that strengthen the artists' role in the society. Thru sensitivity and creativity, the artist can and does bring unconscious feelings and thoughts of the social environment to a form which can, for example, be seen in paintings, heard in music, touched in sculpture. In an installation, an artist can use all of these means of expression to serve as the bridge between dreams and images and something tangible.

The idea of installation art is natural to Filipino culture. In all parts of the Philippines, one can observe "installations". For example, in the mountainous region of Northern Luzon, where I live, there are the centuries-old rice terraces that follow the mountain contours providing food for the people, as well as, creating an extraordinary visual design. The central focus of the mountain village is the *dap-ay*, a social and ritual gathering place. *Dap-ays* usually guarded by a sacred tree, are built carefully arranging river stones in a circular formation providing stone seats and adorned with "Padaos" or tokens symbolizing rituals performed. In both of these examples, there is a sensitivity to the choice of materials, preferably organic, a sense of space and the impact of the visual image. The materials are only borrowed from their environment and eventually returned to their natural source. Thus, ephemeral. And in both examples, the creation is not an isolated event. It is a process that is integral to the community involving rituals to support the creative effort. In reality, the entire process from conceptualization of the *dap-ay* to the ongoing use of the

dap-ay is a ritual. Installations created in a contemporary context are inspired by this ancient tradition or process. And the corresponding performance or theatrical narrative can be seen as the ritual signifying a spiritual transition.

At this point, I think it would be more informative to view excerpts from a video documentary of an installation entitled "Panhumuko" which translates, "Surrender to Nature". As you all know, in 1991, Mt. Pinatubo, located in Central Luzon, erupted suddenly, displacing thousands of tribal Aeta families to refugee camps. One camp, housing over 20,000 families, was located in Palauig, Zambales at the foot of Mt. Pinatubo. The living conditions in this emergency camp were unbearable with 5 to 10 children dying each day from illness related to lack of potable water and inadequate disposal of waste. I heard of the conditions in this refugee center and felt drawn to visit the place and people living there. The magnitude and power of volcanic eruption was surely beyond their comprehension and it felt that rather than resisting this force of nature, it would be better to make an offering, to surrender in an attempt to appease Apo Mallari, the Aeta goddess [*sic*] of Mt. Pinatubo.

(Video-documentary begins)

Since I was in Manila at the time I began to gather materials there, I visited Quiapo Church in downtown Manila. Outside the church gates are vendors selling herbs, flowers, candles and magic charms. These candles made from red wax are molded into a rough shape of the human form. They are then burned outside the church, considered offerings for illness and death. Though these candles are used in Christian rituals, their roots are in the animistic traditions of the past. One of the richest points of Filipino culture is the creative integration of animistic traditions with Christianity.

I also began to gather sacks of camote and other vegetables to use as an offering not only in the installation for Apo Mallari, but for the people, as I had heard they were living on canned relief goods for almost a month which their systems are not accustomed to.

As we travelled from Pampanga enroute [*sic*] to Zambales we began to witness the devastating effects of the eruption. The landscape became increasingly dismal and depressing. Everything washed out in gray. Plants and trees drooping sadly rather than reaching for the sky. I continued to gather materials-pieces of charcoal and volcanic rock amidst the lahar.

Upon reaching the refugee center, there was, of course, a pervading heaviness or sadness. These people had lost their source of life.

We began to talk with some Aeta gentlemen. Initially, communication was thru a social worker as I do not speak Zambal and the Aetas do not speak my dialect, Ilocano, well. Coincidentally the elderly gentlemen with whom we spoke proved to be shamans of the community. I asked their permission to make an offering in an attempt to appease Apo Mallari. They were agreeable and within five minutes word began to spread and people spontaneously began to gather. They carried with them bamboo sticks which they began to make into musical instruments.

Earlier, I had observed an abandoned deep well full of garbage; particularly plastics and other non-biodegradable matter. I began to feel the importance of including the four elements of nature in my work: air, fire, earth and water. And this well seemed an appropriate place for the installation.

The people around began making music by beating the bamboo sticks together. I started to arrange the materials for the installation: the candles, the food, the volcanic rocks and charcoal. They also began to assist in the construction of the installation. Verbal communication was no longer necessary. There was no preconceived design or plan. The effort became a spontaneous collaboration.

All the while, the music continued, increasing in intensity. One of the old men began a monkey dance around the

installation. The powerful combination of the music, the dance and the collaboration in the installation began to have an effect. There was a strong sensation to let go—to let this combined energy take over. The urge to join the dance was overwhelming; a need to shake, to release the spirit. There seemed to be a natural flow from the music to dance to trance to surrender to communicate. There were six shamans present; four of whom went into trance; seeming to enter a realm beyond.

The day passed; as the sun set, the energy began to simmer down. There was a sense of peace among the people around. Laughter emerged from the crown. A feast was prepared of the food that had been brought.

(Video-documentary ends)

I have used this work "Panhumuko" in hope of showing what is quite difficult to articulate because the work is truly experiential. It is hard to find the words to describe the feelings generated by this interaction between the installation-offering and the audience-participants, the Aetas. I hope the footage shows some of the intensity of this communication. Like the creation of the *dap-ay* mentioned earlier, the making of this installation, "Panhumuko" was not a socially isolated event. Spontaneously it became integrated with the Aeta community. This type of work, interactive installation is easily adapted by the Filipino society because of traditions, but also because it seems easier to quiet the rattles of intellect and allow intuition to reign.

Thru this type of work, I have learned that art is never separate. There is no dichotomy such as a beginning or an end. It is one whole continuous art making process—gathering stones, pouring water, burning the hay, digging the earth, chopping firewoods, sweeping ashes...being the sculpture or the art itself. *The whole creation as my art medium—a kind of cosmological mixed media.

[Artist's handwritten annotation]

*To illustrate sun and moon contained in a piece of red clay or wind and rain present in a single strand of hay.



179

[Artist's handwritten document attached to the "Cosmology in Art: An Experiential Process" document]

Statement:

The Ego's Grave, an installation performance represents the pit of death and the ritual of a Shamanic journey, a perilous path towards the realm of the dead.

The androgynous Babaylans or Psychopomps (Shamans) accompany the soul of the being who has just died on its way to the beyond. The source of spiritual strength is believed to be derived from the priestess. When men take the role, they assume the image of the female persona.

Project proposal for:

1st Asia Pacific Triennale of Contemporary Art Exhibition 1993, Queensland Art Gallery, Brisbane, Australia

By:

Roberto Villanueva, Baguio City, Philippines

Description: "Ego's Grave"

This outdoor earth sculpture on terracotta [sic] base will take approximately 16 days to complete. The entire process, from the initial digging to the culminating performance, comprises the ritual. A 20' x 10' x 5' pit will be dug. The resulting chamber and earth carving will then be at this point, plastered with a thick surface of red clay. On the 7th day, the artist will perform a cleansing ritual. The sculpture will be allowed to dry for 7 more days. Firing will be done by the open pit method used in Northern Philippines. On the 15th day, the chamber will be filled with firewood, cow dung and hay. Firing will take 24 hours. A glaze of almaciga (a natural resin) will be applied to the freshly fired piece for sealing and to send aromatic smoke as an offering during the final performance at the opening of the exhibit.

179 一頁羅伯托·維蘭紐瓦為《自我之墓》書寫的手稿，收錄於羅貝托·維利安偉瓦 (Roberto Villanueva) 的〈藝術中的宇宙學：一個實驗性過程〉。取自昆士蘭現代藝術館布里斯本檔案庫 ©Roberto Villanueva。

A page with Villanueva's handwritings for *Ego's Grave* from "Cosmology in Art: An Experiential Process" written by Roberto Villanueva from the QAGOMA archives Brisbane (Copyright ©Roberto Villanueva).

180- 羅伯托·維蘭紐瓦，菲律賓人，1947年生1997年卒。《自我之墓》
187 裝置及表演，展出於「第一屆亞太當代藝術三年展」，昆士蘭藝術館，1993年。於戶外坑洞雕鑿的泥土人形，帶釉陶瓦、木材。坑洞尺寸：600x250x150cm。照片：昆士蘭現代藝術館 ©Estate of Roberto Villanueva。

Roberto Villanueva. The Philippines 1947-97. *Ego's grave*, 1993. Installation and associated performance for 'The First Asia Pacific Triennial of Contemporary Art' (APT1), Queensland Art Gallery, 1993. Carved earth figure in outdoor pit, glazed terracotta, wood. Pit: 600x250x150cm. Photographs: QAGOMA (Copyright © Estate of Roberto Villanueva).

188 羅伯托·維蘭紐瓦，《聖殿（為地球針灸）》，藝術家草圖，1994年6月24日。私人收藏。

Roberto Villanueva. *Sacred Sanctuary (Acupuncture the Earth)*, Artist's sketch, 24 June 1994. Private collection.

189 羅伯托·維蘭紐瓦，《這裡淌著一條死河，帕西格，1985年》，約1975年，去向不明。菲律賓女子大學。圖片由山村Midori與Agnes Arellano提供。

Roberto Villanueva. *Aqui descansa el rio defunto, Pasig; año 1985 (Here Lies the Dead River, Pasig; Year 1985)*, ca. 1975, whereabouts unknown. Philippine Women's University. Image courtesy of Midori Yamamura and Agnes Arellano.



180



183



181



184

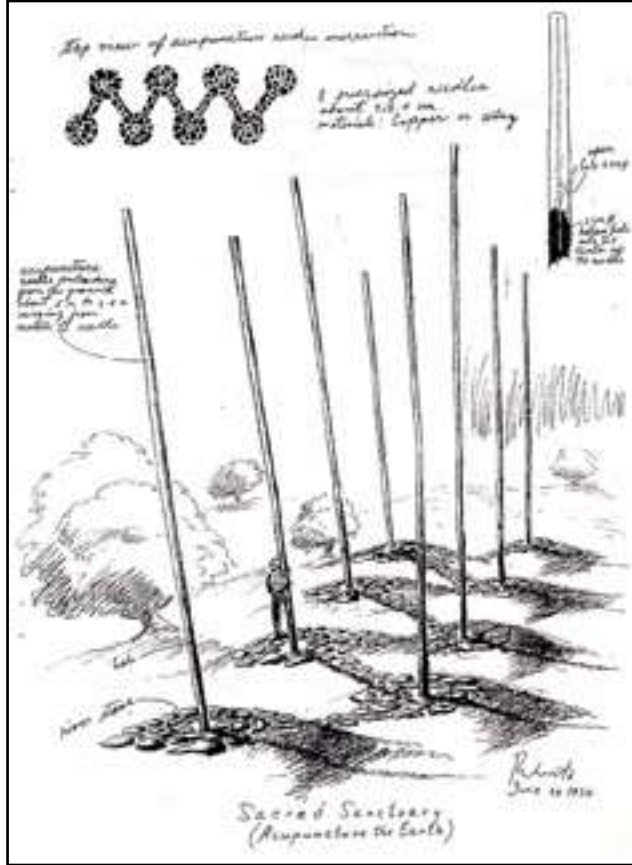


182



185





188



189

對稱

對原住民藝術家而言，死亡同時具有兩個面向，對原住民而言，死亡的創意實踐涉及數學，而對藝術家而言，死的創意涉及宇宙論。

在科迪勒拉地區的多個民族語言群體中，對稱在人類學研究裡可化為葬儀織物的計算，¹以幾何原則看待布料表面，各種樣式重覆位移與組合，形成圖案。例如邦托克人 (Bontoc) 女性披在上半身的 *lamma*，就使用編織的 *matmata* 設計，貌似米粒，有時也是祖先之眼；再加上代表研鉢的 *tiktiko*，即透過服裝，向富裕和豐餘表達崇敬。這些圖樣在布料表面上等距反覆出現，象徵亡者並未死去。*matmata* 也許會出現在中間，周圍是回憶之斧和鏡子；埋葬遺體時，也使用這種圖樣包裹，這些對稱有各種轉化、變換和倒反，葬儀設計也保護和滋養死後的生命。

在火儀的第七天，來自碧瑤的藝術家羅伯托·維蘭紐瓦 (Roberto Villanueva) 入坑淨化，但淨化的不知是他的裸體，或是挖掘出的土，1993年的第一屆亞太三年展在澳洲布里斯本開幕後不久，他遭遇了不尋常的狀況，他雖已在淨化展演中向死亡俯首，但他被診斷出急性骨髓性白血病後，在澳洲住院多日，必須與死亡重新協商。他在症狀緩解後聲稱這場雕塑表演「已做出創意終結，但我的靈魂覺得不夠，所以我還有許多藝術得做」。²這場慢性稱為「宇宙複合媒材」是療癒的死亡幽谷³，為期16天的裝置名為「自我之墓」，以藝術和創意展現死亡週期無始無終，⁴整個創作和他的藝術媒介的完整性，在他後來的作品「聖殿 (為地球針灸)」之中，加入了不同的元素，這件作品於他死後，由山村 Midori 和基德拉·塔希米克 (Kidlat Tahimik) 安排。⁵這件短暫的作品於日本呈現之前，他就過世了，死亡和療癒的對稱，以針灸的喜與痛和療癒的傾聽做深刻呈現。維蘭紐瓦在「聖殿」之中，打算使用會發出聲音的巨大金屬針，希望從地球之中不停歇的生與死，讓人們獲得療癒的能量。(雷南·拉魯安)

Symmetries

Death is a symmetrical movement in the artistic indigenous. The creative practice of death is mathematical among the indigenous, and creative deaths for an artist are cosmological.

Across different ethnolinguistic groups in the Cordillera region, symmetry can be anthropologically deduced in the mathematics of funerary textiles.¹ This geometric principle puts us inside the plane of a fabric, where patterns move themselves and grouped together, in a repeated pattern, to become a motif. One example is the *matmata* design woven in a *lamma*, an upper garment donned among female bodies in Bontoc. *Matmata* resembles a rice grain, and at times, it is the eye of the ancestor. Together with *tiktiko*, which represents rice mortars, they confer reverence to the garbed, the body of the wealthy and abundant. These patterns render the corpse undead in their application of isometries that essentially moves every point of the plane. The *matmata* can appear at the center where the reflection axes meet and mirror images rotate from it. When the body is interred for decomposition, it is wrapped with these patterns. Their symmetries grow and glide in translation, rotation, or reflection. Funeral designs protect and nourish life in death.

On the seventh day of a ritual firing, the Baguio artist Roberto Villanueva entered the pit and cleansed. What had been purified, however, was not specified whether it was his naked body or the excavated earth. Shortly after the opening of the first Asia Pacific Triennial in Brisbane in 1993, Villanueva found himself in an uncanny situation: renegotiating with his death, which he already proclaimed in prostrate during his cleansing performance, for days at a hospital ward in Australia following his diagnosis of acute myoblastic leukemia. Villanueva in this remission

- 1 本案例的實用參照請見Ma. Louise Antonette N. De Las Peñas & Analyn V. Salvador-Amores〈呂宋北部葬儀織物數學與人類學分析〉，《菲律賓科學期刊》145期1號(2016年)，頁89-103。
- 2 菲利普·哈蒙德(Hammond, Philip)〈藝術死而復生〉，《郵報》，布里斯本，1993年10月22日。
- 3 維蘭紐瓦形容為「整個創造就是我的藝術媒介，如同宇宙式的複合媒材」。見羅伯托·維蘭紐瓦(Villanueva, Roberto)〈藝術宇宙論：實驗性過程〉，碧瑤市：Baguio Arts Guild，年分未詳，頁1-5。
- 4 維蘭紐瓦，〈藝術宇宙論〉。
- 5 記錄於山村Midori，〈讓藝術品消失：羅伯托·維拉紐瓦對人類世的回應〉，李德寧(De-nin D. Lee)編，〈東亞與東南亞環境藝術史〉，英國紐卡斯爾：Cambridge Scholars Publishing，2019年，頁87-136。

- 1 An instructive reference to this case study can be perused in Ma. Louise Antonette N. De Las Peñas & Analyn V. Salvador-Amores, "Mathematical and Anthropological Analysis of Northern Luzon Funeral Textile," *The Philippine Journal of Science* 145, no. 1 (2016): 89-103.
- 2 Hammond, Philip. "Deathly Art Comes to Life." *The Courier-Mail*, Brisbane. October 22, 1993.
- 3 In his writing, Villanueva described it as "the whole creation as my art medium - a kind of cosmological mixed media." See Villanueva, Roberto. undated. *Cosmology in Art: An Experiential Process*, 1-5. Baguio: Baguio Arts Guild.
- 4 Villanueva, *Cosmology in Art*.
- 5 Documented by Yamamura in Yamamura, Midori. 2019. "Making the Art Object Disappear: Roberto Villanueva's Response to the Anthropocene." In *Eco-Art History in East and Southeast Asia*, edited by De-nin D. Lee, 87-136. Newcastle upon Tyne, UK: Cambridge Scholars Publishing.

referred to his sculpture performance to have "made a creative ending but my spirit said it was not enough, so I still have a lot of art to do."² This chronicity inaugurated as "cosmological mixed media" is a death chasm of healing.³ The 16-day installation titled *Ego's Grave* demonstrated the cycle of death in the creativity of art having no beginning and end.⁴ This wholeness of creation, which for Villanueva his art medium, receives some rattling insertions later in his project *Sacred Sanctuary (Acupuncture the Earth)*, posthumously organized by Midori Yamamura and Kidlat Tahimik.⁵ He died before the ephemeral work was realized in Japan; the symmetry of death with healing was profoundly illustrative in the joy and pain of puncturing and listening for healing. For *Sacred Sanctuary*, Villanueva planned to use oversized metal needles that could conduct sound. He wanted to connect the people with the healing energies from inside the earth, the uninterrupted flow of life and death. (Renan Laru-an)

展覽作為集會
與累積的儀式

EXHIBITIONS AND
RITES OF ASSEMBLY
AND ACCUMULATION

他加祿第一屆非具象藝術展

The First Exhibition of Non-Objective Art in Tagala

1954年出版的這篇專文中，提到在1953年時，應該是由菲律賓藝廊 (Philippine Art Gallery, 簡稱PAG) 舉辦的展覽，作者奧雷利歐·阿爾維洛 (Aurelio Alvero) 以馬坦戈爾·阿薩 (Magtanggul Asa) 為筆名，提及依據一紙消息，展覽原本可能命名為「菲律賓第一屆非具象藝術展」，但他為何為展覽撰寫專文，又為何在自行發表的專文裡，將展覽名稱裡的「菲律賓」 (Philippines)，自行更換為「他加祿」 (Tagala)，至今仍不得而知，或許是因為他投入許多心力，於是自行策劃展覽，又或是他在出版物中重新策劃了展覽¹。

文章開頭的文字，引用自藝術家漢斯·霍夫曼 (Hans Hofmann, 阿爾維洛將姓氏拼為Hofman) 在「尋找真實」一文所言：「造型構想必須以造型途徑展現，一如音樂構想必須以音樂途徑展現，音樂或文學均無法完全轉譯為其他藝術形式，故無法透過文學意涵創造出造型藝術」²，其實特別對比造型性和文學性，亦提到藝術形式無法轉譯之處，強調無法以一套文法治理藝術語彙。阿爾維洛突顯藝術史內「客觀與主觀」的拉扯，做為論證「非具象」優勢的基礎，在如此的張力下，他進行從新古典主義至野獸派運動的流變調查，亦關注菲律賓各項運動，從胡安·盧納 (Juan Luna)、費利克斯·雷蘇雷西翁·伊達爾戈 (Felix Resurreccion Hidalgo)、維克多里奧·埃達斯 (Victorio Edades) 至迪奧斯達多·羅倫佐 (Diosdado Lorenzo)，他認為1947年是非具象藝術在菲律賓展露頭角的時間，並且以埃爾南多·R·奧坎波 (Hernando R. Ocampo) 和維克多·奧泰薩 (Victor Oteyza) 的作品為主，且在他眼中，奧坎波在1949年的作品《天使之吻》 (Angel's Kiss) 為定錨之作，目前由菲律賓國立博物館典藏。

該次展覽共集結11位藝術家的28件畫作，包括李·阿奎納爾多 (Lee Aguinaldo)、菲德爾·德·卡斯特羅 (Fidel de Castro)、荷雅 (Jose Joya)、李安度·洛克辛 (Leandro Locsin)、奧坎波·奧泰薩、康拉多·佩德羅什 (Conrado V. Pedroche)、內娜·薩吉爾 (Nena Saguil)、卡爾·斯蒂爾 (Carl Steele)、曼努埃爾·羅德里格斯 (Manuel Rodriguez)、左貝爾 (Fernando Zobel)。(派崔克·佛洛雷斯)

This monograph published in 1954 annotates an exhibition held at and presumably organized by the Philippine Art Gallery (PAG) in 1953. Authored by Magtanggul Asa, the pseudonym of Aurelio Alvero, it refers to an exhibition that may have been titled *First Non-Objective Art Exhibition in the Philippines*, based on an announcement. It remains a puzzle why Alvero, first, devoted a monograph to the exhibition and, second, why he retitled the exhibition, specifically replacing Philippines with Tagala, in the monograph that he published himself. It may be claimed for good reason, considering his intellectual investment in the project, that he curated the exhibition himself; or he re-curated it in the publication.¹

The text begins with an epigraph of the artist Hans Hofmann (spelled by Alvero as Hofman), cited from the essay "Search for the Real." It reads: "A plastic idea must be expressed with plastic means just as a musical idea is expressed with musical means. Neither music nor literature are wholly translatable into other art forms, and so a plastic art cannot be created through a superimposed literary meaning."² The keen attention to plasticity as opposed to literariness is marked. Alongside this is the notion of the untranslatability of art forms, belying a singular grammar to govern the language of art. Alvero foregrounds the struggle between "objectivity and subjectivity" in the history of art as the basis of the argument for the ascendancy of the "non-objective." It is from this tension that he forays into a survey of tendencies embodied in stylistic initiations from neo-classicism to fauvism, as well as those movements in the Philippines, from the time of Juan Luna and Felix Resurreccion Hidalgo to Victorio Edades and Diosdado Lorenzo. He identifies 1947 as the year that non-objective art manifested in the Philippines largely through the work of Hernando R. Ocampo and Victor Oteyza. More specifically, he points to Ocampo's *Angel's Kiss* as a seminal piece, dated 1949, collected by the National Museum of the Philippines.

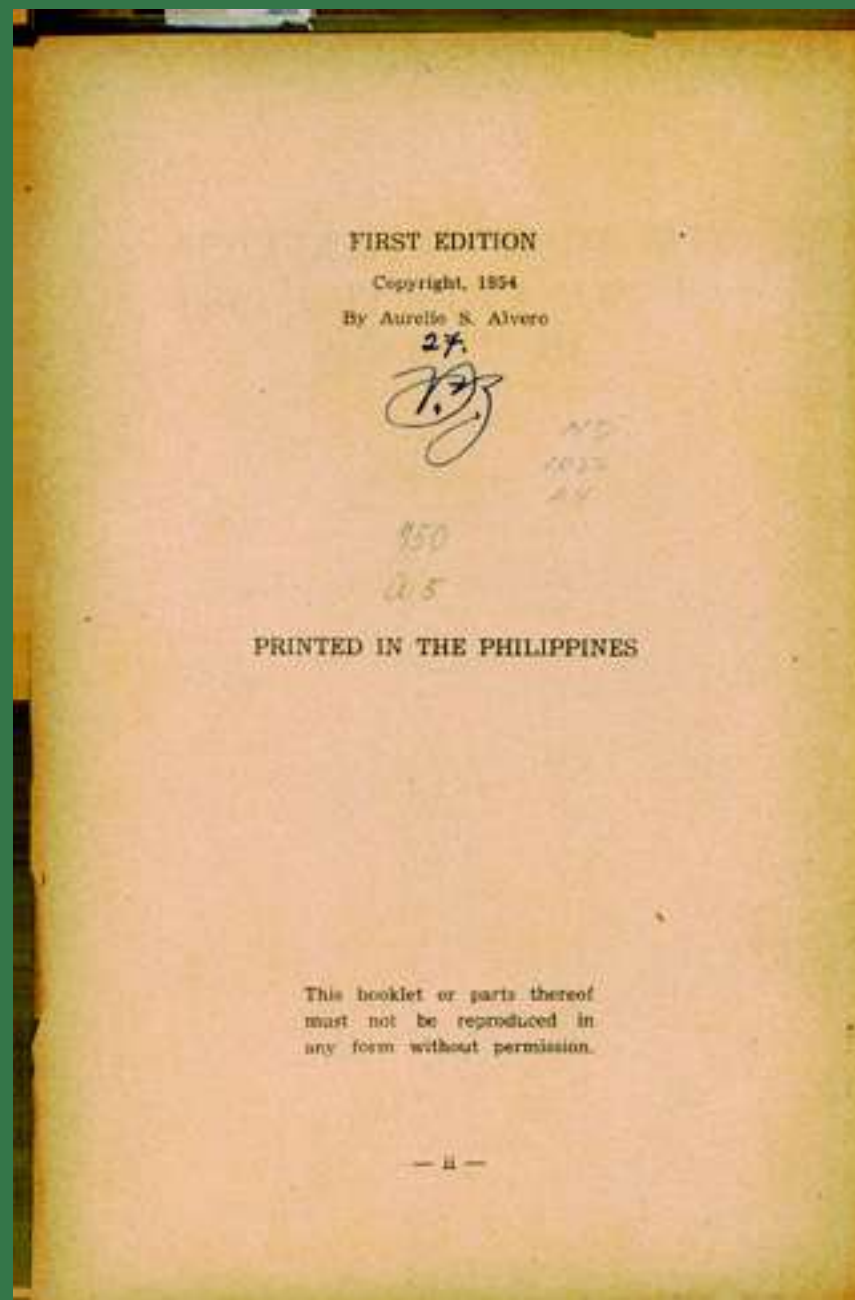
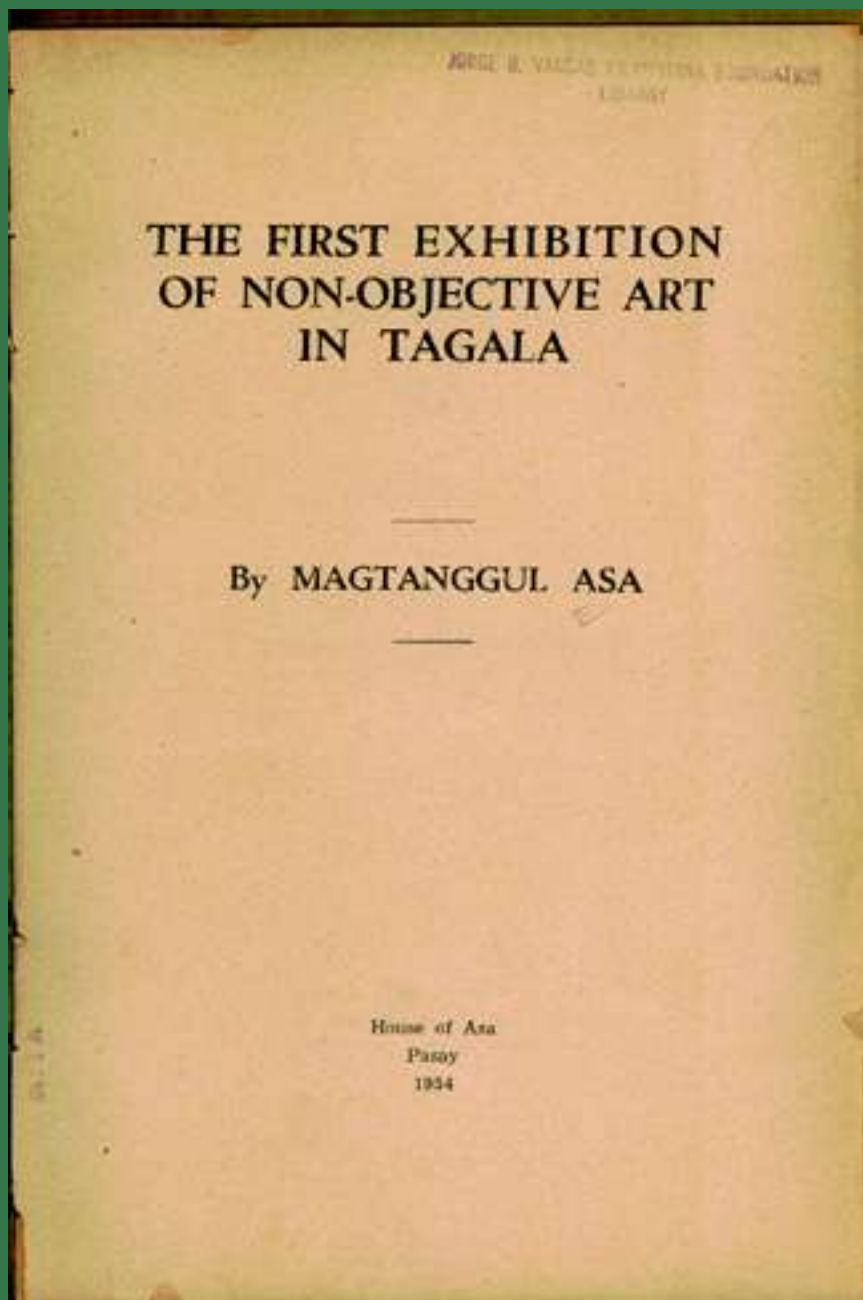
The exhibition comprised 28 paintings from 11 artists, who included Lee Aguinaldo, Fidel de Castro, Jose Joya, Leandro Locsin, Hernando R. Ocampo, Victor Oteyza, Conrado V. Pedroche, Nena Saguil, Carl Steele, Manuel Rodriguez, and Fernando Zobel. (Patrick Flores)

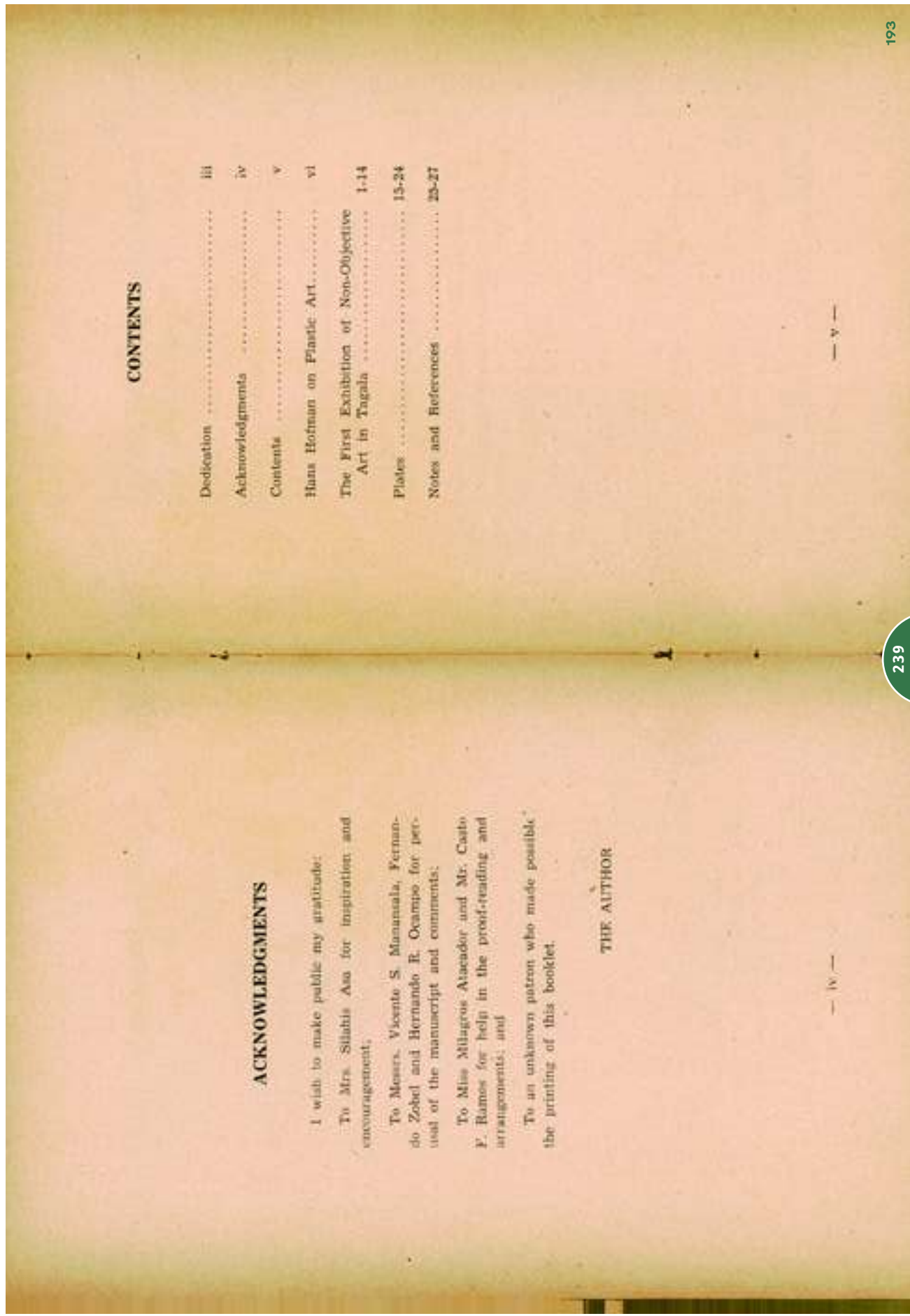
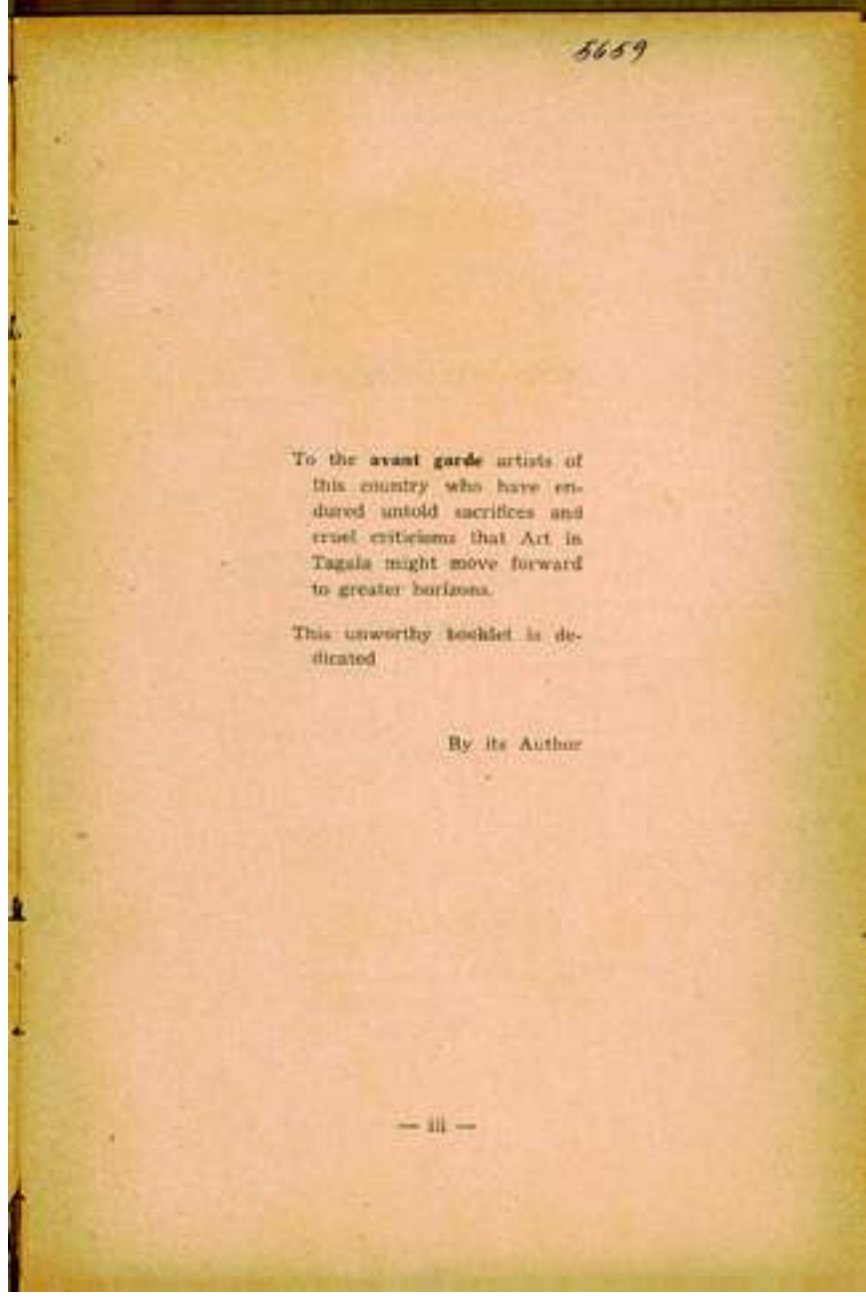
1 更多奧雷利歐·阿爾維洛相關資訊，請見派崔克·佛洛雷斯，〈據有之間：在菲律賓藝術時代蒐集藝術與身份〉，Daniel J. Rycroft編輯，《世界藝術與殖民暴力遺緒》，倫敦：Routledge，2013年。

2 馬坦戈爾·阿薩 (Asa, Magtanggul)，《他加祿第一屆非具象美術展》，帕賽市：House of Asa，1954年，頁vi。

1 For more on Aurelio Alvero, see Patrick D. Flores, "Between Possessions: Collecting Art and Identity in a Time of Art in the Philippines," in *World Art and the Legacies of Colonial Violence*, ed. Daniel J. Rycroft, 2013, London.

2 Asa, Magtanggul. 1954. *The First Exhibition of Non-Objective Art in Tagala*. Pasay: House of Asa, vi.





THE FIRST EXHIBITION OF NON-OBJECTIVE ART IN TAGALA

By MAGTANGGUL ASA

A plastic idea must be expressed with plastic means just as a musical idea is expressed with musical means, or a verbal idea with verbal means. Neither music nor literature are wholly translatable into other art forms, and so a plastic art can not be created through a superimposed literary meaning.

—HANS HOFMAN
"Search for the Real"

— vi —

A small and inconspicuous exhibition was held on December 12-13, 1953 in a little "art shop" called the Philippine Art Gallery on one of the sidestreets of Ermita. The exhibition which included twenty-eight paintings by eleven modern local artists was the First Exhibition of Non-Objective Art in Tagala. (1, 2, 3, 4)

Although small and inconspicuous, however, the exhibition was pregnant with significance to art critics and historians of local art, for the First Exhibition of Non-Objective Art in Tagala could well be said to be the culmination of the leftward trend in Tagalan Art.

Modern art in Tagala was then only about thirty years old, but in that short span it had achieved a position of purity with its conservative rival in the consideration of even the staid local art circles. (3, 4)

2

The First Exhibition of Non-Objective Art in Tagala was, therefore, the ultimate of the challenge hurled about thirty years ago. It was a definite statement of freedom that overthrew the few remaining bonds to the right. (4)

Objectivity and Subjectivity

To understand this non-objective movement, one should consider the struggle between objectivity and subjectivity. The former could be said to be the right-hand trend of the swing of the artistic pendulum and the latter could be called the leftward trend. The extreme of objectivity would be, therefore, a little short of photography, and the extreme of subjectivity would be, naturally, non-objectivity.

In-between the two extremes, one would find a great number of "isms," ranging from those closer to objectivity which are now generally labelled academic or conservative art and those which lean leftwards towards greater subjectivity, more popularly known as modern art. (4, 5)

Philosophically considered, objectivity, then, is "the tendency to give undue prominence to the facts of sense-perception." (5, 6) The objective, therefore, refers to the sensory rather than to the transmuted image. Hence, the emphasis on faithfulness to the object being reproduced. With this in mind, photographiveness could be considered a virtue. (4, 5)

Art, however, sought reality, not photography. (7) Otherwise, the camera would be the best art-

3

ist. Therefore, the artist turned to the subjective and the subjective sought realism which it knew to be different from pure objectivity. At first, this realism was impressionistic but it subsequently became expressionistic. (4)

Art Trends in General

A flash-back of the history of art in the world will show vividly the pendulum-like swing of art.

At the extreme of the right-hand swing is objectivism which is followed by classicism and its corruptions, anecdotalism and sentimentalism. At the mid-trend to center, one finds neo-classicism which is modified in its concept by the Pre-Raphaelite movement in 1848. Tending more to center are primitivism and naturalism which mark the close of the objective arc.

The leftward trend of the swing of the pendulum began with Impressionism in 1871. It was a great revolutionary movement in the artistic field. The Impressionists chose to overthrow the old order: painting objects as they existed. The impressionist believed (and rightly so) that painting the subject "at the chosen moment and in the light of that moment" meant greater freedom and potentialities in his art. The impressionist resolved to paint no more what existed as it existed, but that which existed in his eye. This resolve opened great avenues for self-expression and it enlarged and enriched the world of art. The leading figures of this

movement were: Claude Manet, Camille Pissarro, Alfred Sisley, Pierre August Renoir; Edgar Degas, and Johan B. Jongkind. (5, 8c, 9)

An offshoot of this movement was Neo-Impressionism in 1885 with Georges Seurat, Paul Signac and Cross as its leading figures. The movement emphasized division of tone. To achieve atmospheric vibration pointillism was evolved. Seurat combined extensive readings on science and natural observations and evolved a manner of breaking his object into abstract visions and then reassembling them in his composition. His technique called "pointillist" was achieved by applying small dots of pure color juxtaposed to each other. This left to the spectator's eye the optical mixture of the pigment to produce the effect of diffused light and vibrating atmosphere. (9, 10)

The second major trend leftward was Expressionism. It started as Post-Impressionism with Paul Cezanne, Vincent van Gogh and Paul Gauguin as its leaders. Subsequently Henri Matisse was to join the group. Cezanne emphasized the use of color in block form to express the feeling for weight but he kept to the accepted ideas of representation. Later, however, the divergence from Impressionism was to widen greatly. Impressionism was an objective outlook which rendered the image received on the retina but Post-Impressionism was to crystallize into a subjective outlook seeking to express a mental image, hence, expressionism. (12)

Started in 1906, expressionism was also known as Fauvism (from *fauve*, meaning wild beast"). The emphasis on broad patterns or in large broken areas chained by heavy outlines (5, 11) was to lead subsequently to Pablo Ruiz Picasso and Georges Braque who gradually evolved their cubistic formulae in 1910. (5, 12) Fourteen years later, Giorgio de Chirico was to introduce surrealism (8a) which the Spaniard Salvador Dali was to interpret in terms of a weird world of paranoid dreams. (8b) John Miller, another Spanish painter, was to inject the elements of humor and a vast conception of space, "a sort of mental field in which objects are permitted to roam about freely." (8d)

Non-Objectivism—Culmination to the Left

As may be seen, impressionism painted what existed in the eye. Expressionism, however, painted what was in the mind's eye. This painting of things that existed in the mind's eye, irrespective of the actual physical or visual nature of the objects, was to reach its culmination in non-objectivism. In this new trend, the artist did away with the depicting of the external of the object. He went into the internal which to him was definitely more valuable. He fragmented his subject and finally reassembled the fragments into a composition that completely eliminated cognizable representation. (5)

Abroad, the Non-Objective movement completed the swing a couple of decades ago Wassily Kandinsky, Laszlo Moholy-Nagy, Jackson Pollock, Robert

Motherwell, Isamo Noguchi, Louis Grebenak, James Guy, Rolph Scarlett and Natsuke Takehita contributed much to its advance. (5, 14) But it was Piet Mondrian who was to bring it to its nth degree. (5, 13)

Art Trends in Tagala

In Tagala, the movement of the artistic pendulum followed a similar trend as that of the art of the rest of the civilized world.

From 18th-century religious art, the trend centuries moved to classicism in the 19th century which sought release from religious subjects but still retained much of the objectivism of the previous period. The chief figures of this era were Juan Luna and Felix Resurreccion Hidalgo. (15, 16)

A Neo-Classical Period followed which continued the break from religious fetters and at the same time sought release from the anecdotal (particularly of the Gaeco-Roman type). The trend sought inspiration in local bucolic scenes and glorified the native customs, traditions and figures. But much of the dark and sombre atmosphere of Velasquez and other Spanish masters could be seen on local canvases. Fabian de la Rosa was the most distinguished painter of this period. (15, 17)

Slightly off-center to the right was the movement led by Fernando Amorsolo. Saturated with the colors of Sorolla, (15, 18) the new movement was very close to impressionism and heralded the

swing to the left which was to follow with the first manifestations of the influence of Renoir, Matisse and Seurat. The Arellanos, Luna de San Pedro and E. Alvero were soon to accept the impressions of Impressionism. (3, 15)

It was in the middle thirties, however, when Modern Art took its first definite steps. As early as 1933, modern local pen-and-ink drawings crept into the "The Spectrum," literary magazine of the University of Santo Tomas. With the return of Victorio C. Edades of Dagupan, Pangasinan, from the University of Washington and the instruction of Walter Isaacs, and of Diosdado Lorenzo of San Isidro, Nueva Ecija, from Spain and Rome, the trend to modernism acquired new vigors which were to create a havoc in the humid conservative circles of art in Tagala at that time. (3, 15)

The first pieces of "modern" art by Filipinos to be published locally were those in the first issues of the *Foto News* in 1937, namely: "The Sketch," "Mother and Daughter," "Commonwealth" and "Vegetable Market" by Edades and "The Sick Lady" and "Reclining Figure" by Lorenzo. (3, 19, 20)

For that time, the paintings were bold and daring, and they disturbed a lot of staid minds which were accustomed to the sweet ladies and nice landscapes of the preceding era.

But even these "modern" pieces, were rather timid, viewed now from the perspective of our times. Even in 1937 in fact, the works of Edades which were

considered "savage" by Juan Arellano, were rated "timid and mild in comparison to recent reactionary movements" according to the art editor of the **Foto News**. (3, 19)

This timidity and mildness became more evident as the years brought forward the works of the Neo-Realists—Hernando R. Ocampo, Vicente C. Mansalala, Cesar F. Legaspi, Victor Oteyza, Ramon V. Tabuena and Ramon Estrella—who shattered the calm artistic atmosphere of 1950. (3, 22)

At the First Neo-Realist Art Exhibition (June 17-25, 1950), sponsored by the Art Association of the Philippines, the Neo-Realists stated their credo in the words of Francesco de Sanctis: "To create reality, an artist must first have the force to kill it. But instantly the fragments draw together again, in love with each other, seeking one another, coming together with desire, with the obscure pre-sentiment of the new life to which they are destined. And the first real moment of creation in that tumultuous and fragmentary world is the moment when those fragments find a point, a center around which they can press. It is then that the artist's creation comes out from the unlimited, which makes it fluctuant, and takes on a definite form—it is then that it comes to birth. It is born and lives, or rather it develops gradually, in conformity with its essence. (2, 3, 21)

Non-Objective Art Enters the Scene in Tagala

This tumultuous and fragmentary world pressing to a center in Tagala, at long last, reached a point—the climax as it were of the whole modernist movement, the First Non-Objective Art Exhibition in Tagala.

The trend towards non-objectivity in Tagala was first noticed about six years ago. Its major exponents were Hernando R. Ocampo and Victor Oteyza. To Ocampo goes the distinction of being the "Father of Non-Objective Art" in the Islands. As early as 1947, he started working with free plastic forms. The first public exhibition of his non-objective work did not occur, however, until 1949 when his "Angel's Kiss" (now at the National Museum) won a major prize at the Manila Club Art Exhibition and Competition. (21, 23, 24) Ocampo's energy and proficiency (to date he has painted more than forty-five non-objective compositions—some of them major prize winners in AAF-sponsored art competitions) proved most vital to the ease and progress of non-objective art in this country. (24)

The First Exhibition of Non-Objective Art in Tagala, as can be seen from the foregoing, was indeed pregnant with significance. Although it included only 28 paintings and 11 artists and despite the fact that it was carried on under very cramped conditions and amidst great criticisms and in cases, even vituperations, the First Exhibition of Non-Ob-

jective Art in Tagala demanded the consideration of art critics and historians of local art.

Major contributors to the exhibition were Fernando Zobel and Hernando R. Ocampo. The former contributed seven pieces: "Plaza," "Snappers," "Sea Voyage," "Fragments," "Nothing," "Lighted Nothing" and "Winter Landscape." The latter contributed four: "Fifty-two J.," "Fifty-three M.," "Fifty-three N" and "Fifty-three P." One would notice that the titles were as intriguing as the paintings themselves.

Other artists in the show were: Nena Sagul with "Animation No. 1" and "Animation No. 2"; Fidel de Castro with "Crucifixion," "Theme 42" and "Carousel"; Jose Joya, Jr. with "Something" and "Composition in Red," Conrado V. Pedroche with "A Lonely Chair" and "The Prisoner," Lee Aguinaldo with "Composition in Blue," "Composition in Burgundy" and "The Blue Square"; L. Loesin with "Composition 1" and "Composition 2"; Carl Steele with "Still Life," Vic Oteyza with "Study," and Manuel Rodriguez with "His Kind of Woman." (1, 4, 5)

Evaluation of Individual Pieces

Of the 28 paintings in the exhibition, three could be disputed as non-objective pieces, namely, the two paintings of Conrado V. Pedroche and the sole piece of Carl Steele. The Pedroche pieces were only a relatively non-objective. With a little effort, the spectator could identify the "chair" in "A Lonely

Chair" and the 'prisoner' in "The Prisoner." In a strict sense, the two pieces should be classified as "fragmentist" or "divisionist" paintings. In the case, however, of Carl Steele's "Still Life," a rigid ruling would eliminate it as a non-objective piece because it was, in reality, an abstraction. What Steele did was to look at a set table directly from above and to reduce the items there to barest forms so that he created a symphony of circles and cordates. A larger view, however, would find enough justification for the inclusion of the pieces in the sense that objectivity had been reduced to the minimum.

Of the pieces in the exhibition, the most distinguished (in our order of rating) follow: 1) Zobel's "Plaza"; 2) Zobel's "Snappers"; 3) Rodriguez "His Kind of Woman"; 4) Ocampo's "53-N"; 5) Pedroche's "A Lonely Chair"; 6) Sagul's "Animation No. 2"; 7) Aguinaldo's "Blue Square"; 8) De Castro's "Theme 42" and 9) Carl Steele's "Still Life." (4, 5)

In Zobel's "Plaza," we find the thematic blending with the plastic elements, notwithstanding non-objectivity. The color-scheme gives a sense of time; evening; but the lines create an impression of activity in the lines of buildings which are suggested but are not there, in the curves of promoters which are present though not shown and in the other objects in a plaza which are lost in the fragmentation. There is freshness, spontaneity and action in this canvas which makes it stand out from the rest.

Zobel's "Snappers" is a piece one would choose for sheer visual pleasure. It does not have the thematic content of "Plaza" but it is definitely richer in color. The balance created by the explosive orange-to-lemon balls on one hand and the undulating dark drips on the other produces a plastic pleasure of a very high order. There is vividness and imagination in "Snappers" that suggest rich and untapped fountains in the Zobel soul. Highly decorative in effect, "Snappers" has a printed cloth manner that is gay without being garrish.

Rodriguez' "His Kind of Woman" combines form and mobility to achieve the impression he wishes to convey. The electric moment of supreme sensuality is suggested to describe the quality desired in the woman of his choosing. The piece, however, suffers from two defects: a little rawness of coloration and a certain weakness of space relations which gives the impression of cramping.

Ocampo's "53-N" could better be understood had it had a less mysterious title. "Inside a Church" would have been more like it, for it is, in the words of Ocampo himself, "a plastic statement of the artist's subjective—which is to say, non-objective—reaction or feeling inside a church. It is about four o'clock in the afternoon and he is alone in the church; he sees the rays of the sun filtering through the stained-glass windows of the church, while someone is softly playing religious organ music. The painting is a combination of the artist's visual and audio

experience in this particular afternoon in such a particular church."

Pedroche's "A Lonely Chair" is only relatively non-objective as the "chair" is still visible though fragmented. Though done only with crayola, the piece projects the potentiality of the artist, not only in his thematic unfolding, but also in the masterful use of color, line and texture. Pedroche unfolds himself thus: "When I see an empty chair, I think at once of loneliness and the music that preludes the silence before sleep and death in the city..."

Sagui's "Animation No. 2" is described by the painter herself as "the plastic feeling of the artist's first sea voyage, way back when she was a very young girl. The poetic feeling of the artist amidst the deep green sea is what she tries to capture by pure line, form, colors and texture... The pinks express sweetness and innocence while the yellows contentment. The whimsy orange colors of round objects are the ones that add to the gaiety of this painting."

For whimsicality of conception, however, one has to turn to Aguinaldo's "The Blue Square." The way he put that "baby breath" blue square in a field of colors without either losing it in that field nor causing it to protrude in disharmony is something that speaks highly of his originality and round knowledge of colors.

De Castro's "Theme 42" is "a statement of a theme at the age of 42, when the timbre of songs

Zobel's "Snappers" is a piece one would choose for sheer visual pleasure. It does not have the thematic content of "Plaza" but it is definitely richer in color. The balance created by the explosive orange-to-lemon balls on one hand and the undulating dark drips on the other produces a plastic pleasure of a very high order. There is vividness and imagination in "Snappers" that suggest rich and untapped fountains in the Zobel soul. Highly decorative in effect, "Snappers" has a printed cloth manner that is gay without being garrish.

Rodriguez' "His Kind of Woman" combines form and mobility to achieve the impression he wishes to convey. The electric moment of supreme sensuality is suggested to describe the quality desired in the woman of his choosing. The piece, however, suffers from two defects: a little rawness of coloration and a certain weakness of space relations which gives the impression of cramping.

Ocampo's "53-N" could better be understood had it had a less mysterious title. "Inside a Church" would have been more like it, for it is, in the words of Ocampo himself, "a plastic statement of the artist's subjective—which is to say, non-objective—reaction or feeling inside a church. It is about four o'clock in the afternoon and he is alone in the church; he sees the rays of the sun filtering through the stained-glass windows of the church, while someone is softly playing religious organ music. The painting is a combination of the artist's visual and audio

seems more brave, the arrows of the mind more eager for rarer spheres, and the pull of life is more urgent than that of death."

Carl Steele's "Still Life" reduces the objects at a table to the barest forms so as to compose a medley of circulars and cordates that achieve action despite its subject being a still.

Conclusion

Non-Objective Art. Is it a foolishness that gropes in the darkness of minds? Or is it a non-objective art that attains its object through suppression of objects? "De gustibus non est disputandum," said the wise man ages ago. But with or without dispute, the taste of the non-objective artist can not be denied its rightful high plane. Verily so Modern Art in the Tagala has arrived at its culmination. (4)

他加祿藝術 Art in Tagala

奧雷利歐·阿爾維洛 (Aurelio Alvero) 在1944年的專著《他加祿藝術》中，子題為「阿爾維洛藝術收藏指南，也恰好為這些島嶼孕育的繪畫藝術指南」，後者為文本訂下範疇，以及他對於素材範疇的態度。首先，這是批藝術收藏，尤其是他的藝術收藏，可能是菲律賓最早正式整理的私人收藏之一；第二，做為指南，其中不僅說明藏品，亦提及品質、重要性、藝術家生平、創作脈絡等；第三，專著延伸為菲律賓整體藝術的指南。他在先前發表的文章後，將這份指南稱為個人收藏附帶的註解，相當值得玩味，並且在標題刻意使用殖民時代之前的菲律賓古名。

他在出版品內自稱是聖托瑪斯大學 (University of Santo Tomas) 藝術與自然史博物館前代理館長，以及國家研究院前院長，這份專著據說「是為將阿爾維洛藝術收藏二度向大眾開放」¹，並由日本時期的出版局發行，他也將作品獻給菲律賓駐日本特命及全權大使豪爾赫·巴爾加斯 (Jorge B. Vargas)。

奧雷利歐·阿爾維洛後來使用假名馬坦戈爾·阿薩 (Magtanggul Asa，意為捍衛希望)，他不僅是藝術收藏家與評論家，也是位詩人和辯論家，主張本土文化意識型態，與日本的東方主義和軍國主義精神一致。

依據專著所述，藏品初次開放是在1942年11月4日至8日的國家研究院大樓內，地址為帕塞市塔夫脫大道3050號，展出24位畫家共110件作品，並且向藝術家馬塞利諾·桑切斯 (Marcelino Sanchez) 致敬。二度開放為1944年，在埃斯科塔街上的希科克大廈 (Heacock Building) 一樓盛大展出。

他的藏品與阿薩博物館 (Asa Museum) 密不可分，位於帕賽市馬納漢街 (P. Manahan) 111號，也是馬坦戈爾·阿薩夫婦的住所，收藏始於1930年，阿爾維洛「在馬尼拉渣尤曼街的家宅小房間裡，蒐集繪畫的彩色複製品」²，依據他的個人紀錄，「至1942年共累積105件畫作」。後因太平洋戰爭摧毀了450件，只剩下100件，另有60件轉售給豪爾赫·巴爾加斯；至1965年時，藏品增加至350件繪畫和500件草稿，並擴大領域至「雕塑、錢幣、郵票、陶瓷與民族學」³。

阿爾維洛評價藏品及其他作品時，會附上藝術家生平、創作生涯代表作，並列出同位藝術家在個人收藏裡的其他作品，以及附發音符號的他加祿語翻譯。(派崔克·佛洛雷斯)

The monograph *Art in Tagala* written by Aurelio Alvero in 1944 is subtitled as *A Guide to the Alvero Art Collection, and Incidentally a Guide to Art as Cultivated in the Field of Painting in these Islands*. This latter reveals the scope of the text as well as the attitude of Alvero towards this scope of material. First, it accounts for an art collection, specifically the Alvero Art Collection, which may prove to be one of the earliest private collections in the Philippines to be formalized and cast as such. Secondly, it proposes a guide, which means it makes the effort to explain the pieces in the collection and ultimately remark on matters around quality, significance, biography of the artist, context of production, and so on. Third, it widens its domain by offering a guide to art in general produced in the Philippines. It is interesting how Alvero would qualify the insinuation of this guide, which was preceded

by an earlier text, as incidental to his annotation of his collection. The ancient syllabary of pre-colonial Philippines surrounds the title.

Alvero introduces himself in the publication as the Former Acting Director of the Museum of Art and Natural History of the University of Santo Tomas, and former Director of the State Institute. The monograph is said to have been “expressly for use in the second opening of the Alvero Art Collection to the public.”¹ It was published by the Bureau of Printing during the Japanese Period. Alvero dedicated the volume to Jorge B. Vargas, Ambassador Extraordinary and Plenipotentiary of the Republic of the Philippines to Japan.

Aurelio Alvero went by the pseudonym Magtanggul Asa, or roughly “Defending Hope.” Alvero was a collector of and commentator on art. He was also a poet and polemicist who advocated a nativist cultural ideology that was aligned with Japanese orientalism and a militarist ethos.

The first opening, according to a passage in this monograph, was held from 4 to 8 November 1942 at the State Institute building, 3050 Taft Avenue, Pasay. It included 24 painters and 110 paintings and was dedicated to the artist Marcelino Sanchez. The second was in 1944 with a grand exhibition on the first floor of the Heacock Building on Escolta.

Intertwined with the Alvero collection is the Asa Museum, located at the residence of Mr. and Mrs. Magtanggul Asa on Pugad-Asa on 111 P. Manahan, Pasay City. The collection in the museum began in 1930 when Alvero collected “colored reproductions of paintings in his small room in the family home on Tayuman street in Tundu, Maynila.”² In Alvero’s own chronicle, “by 1942, the collection had 105 paintings.” The Pacific War, however, destroyed 450 pieces, with only 100 left behind and 60 sold to Jorge B. Vargas. By 1965, the collection regenerated to 350 paintings and 500 sketches, and moved into the fields of “sculpture, numismatics, philately, ceramics, and ethnology.”³

In Alvero’s assessment of the works in his collection and beyond, he presents the biography of the artist; describes key pieces in the artist’s oeuvre; and lists down the works of the artist in his collection, translated to Tagalog, complete with diacritical marks. (Patrick Flores)

1 奧雷利歐·阿爾維洛 (Alvero, Aurelio)，《他加祿藝術》，馬尼拉：Bureau of Printing, 1942年，頁1。
2 奧雷利歐·阿爾維洛，《阿薩博物館》，未出版手稿，年代未詳。
3 同前註。

1 Alvero, Aurelio. 1942. *Art in Tagala*. Manila: Bureau of Printing, 1.
2 Alvero, Aurelio. “The Asa Museum.” Unpublished manuscript.
3 Alvero, “The Asa Museum.”

ART IN TAGALA

(A Guide to the Alvero Art Collection, and
Incidentally a Guide to Art as Cultivated in
the Field of Painting in these Islands.)

By

AURELIO ALVERO

former Assistant Director of the Museum
of Art and Natural History of the
University of Santo Tomas, and at
present Director of the State Institute.

*Published expressly for use in the first opening of the
Alvero Art Collection to the public from November
4 to 8, 1942.*

CARMELO AND BAUERMANN, INC.
MANILA, 1942.

VARGAS COLLECTION
FILIPINIANA

DEDICATION

History tells us that early missionaries and explorers were wont to plant the cross as symbol and dedication of all their efforts upon landing on a new land. Whether this cross actually embodied or not their individual ambitions is beside the point. Suffice it to say that it served as a signpost of the path they chose to pursue.

In this first opening of my private art gallery, I wish to express my purpose unequivocally: this I do to present to that part of the world within my reach the greatness of the soul of the Tagalogs as manifest in their art, particularly in painting.

"To the greater glory of my Country"—this, therefore, is the cross that I am planting as a dedication of my humble efforts. In years to come, I hope to arouse my countrymen to give me their assistance in order to see materialized the dream of a Gallery of Tagala worthy of the name.

So far I have met with encouragement: in the artists who have given their friendship and their help, in a few art-collectors who have made it possible for me to acquire some valuable pieces of art, in a few art-lovers who have given me assistance of a more positive nature.

As a recipient of encouragement, naturally I also wish to become a giver of encouragement. Hence from time to time in the future at each opening of my art collection to the public, I shall make individual dedications to artists, particularly to young and if possible quite unknown ones, in order to encourage them to greater efforts and to launch them as it were on their artistic career.

Round and about us, there are many artists, many geniuses who for want of appreciation "waste their fragrance on the desert air." Some die young, and because nobody uncovered the lustrous gem in the rough stone, the few pieces they left behind become forever lost to Tagala art. Some, on the other hand, meet with so many disappointments at the outset of their career that they invariably give up the art and dedicate themselves to the more prosaic but more munificent pursuits of life in the belief that in Tagala, there is no future for art.

This often happens because many of us are dazzled by so called great contemporary artists to such an extent that we become blind to the merits of less publicized ones. This, of course, to the detriment of art in Tagala, for such an attitude develops imitationism among the younger artists who come to believe that only by developing the colours and the lines of the well reputed artists can they ever hope to rise on the ladder of fame.

In order to give a new impulse to art in Tagala, I shall give notice from time to time to talent and good work done by dedicating future openings so as to honor or to present contemporary artists of merit irrespective of their age or reputation.

1

1945年前後，奧雷利歐·阿爾維洛 (Aurelio Alvero) 使用馬坦戈爾·阿薩 (Matanggol Asa 或 Magtanggul Asa) 為筆名，在黎剎省文珍俞巴市的新比利比德監獄 (New Bilibid Prison) 出版《命名之事》，如同他加祿族裔、文化、文明的宣言，他首先提醒讀者，想像菲律賓事務時涉及「兩種歷史」，包括「西班牙化」歷史和「真實」歷史，前者敘事極為封閉，且建基於謊言上；只有「真實」才必須「研究」。

他批評國名「菲律賓」意為「菲利普的財產」，承載著西班牙殖民的傷痕與污名，接著列出外國政權曾稱呼這個群島的中文、西班牙文、英文名稱。他認為「他加祿」涵蓋的範圍「北至臺灣、南至爪哇」。他指出，日文字典裡的「takarahune」（來自他加祿的船）或「takara」（不屬於日本的寶藏），都直接或間接提及他加祿¹。這個地區孕育出他加祿「文化」，涵蓋所有生活及居住模式，包括洞窟、森林、平原及河流，也代表著水路與航行知識。

他最後說明他加祿的音系學和語文學，提議依據這項理想的命名重劃區域，並讚美孫中山將三民主義留給後世，也依據這個路徑，宣稱他加祿本就存在著「三位一體的意識形態」，強調「為了國家的正直、行動和力量」²。（派崔克·佛洛雷斯）

Written around 1945 by Matanggol (also Magtanggul) Asa, the nom de plume of Aurelio Alvero, and published in Muntinglupa at the Rizal New Bilibid Prison, *A Matter of Nomenclature* is almost like a manifesto for Tagala, a capacious category of ethnicity, culture, and civilization. He begins by alerting the reader to “two histories” governing the imagination of the Philippine subject: the “Hispanized” and the “real” history. The “Hispanized” narrative exceptionally occludes and rests on lies. It is the “real” history that must be “studied.”

Alvero critiques the name of the country, which is Philippines. He argues that it bears the trauma and stigma of Spanish colonization, as Philippines means a “property of Philip.” He then goes through the other names that foreign powers have assigned to the archipelago in Chinese, Spanish, and English languages. For Alvero, Tagala is a domain which “includes Taiwan in the north and as far as Java in the south.” The Japanese dictionary, he adds, alludes to Tagala in the word *takarahune*, or “boat from Tagala,” or directly refers to it in *takara*, which indicates “treasures not belonging to Japan.”¹ From this geography emerges the “culture” of the Tagala, which speaks of the entire mode of living and habitat, encompassing the cave, the forest, the plains, and the river. It also implicates the waterways and the knowledge of navigating them.

Alvero proceeds to finally sketch out the phonology and philology of Tagala and proposes the reorganization of the regions according to this desired nomenclature. He ends by referencing Sun Yat-Sen, whom he extols for leaving three doctrines to his people: San Min Tsu. Through this trajectory, he claims that the “triune ideology” inheres in Tagala, which professes to “uprightness, action, and strength for the Country’s sake.”² (Patrick Flores)

1 馬坦戈爾·阿薩 (Magtanggul Asa)，《命名之事》，文珍俞巴市：New Bilibid Prison，1945年，頁9。

2 同前註，頁16。

1 Magtanggul Asa. 1945. *A Matter of Nomenclature*. Muntinglupa: New Bilibid Prison, 9.

2 Magtanggul Asa, 16.

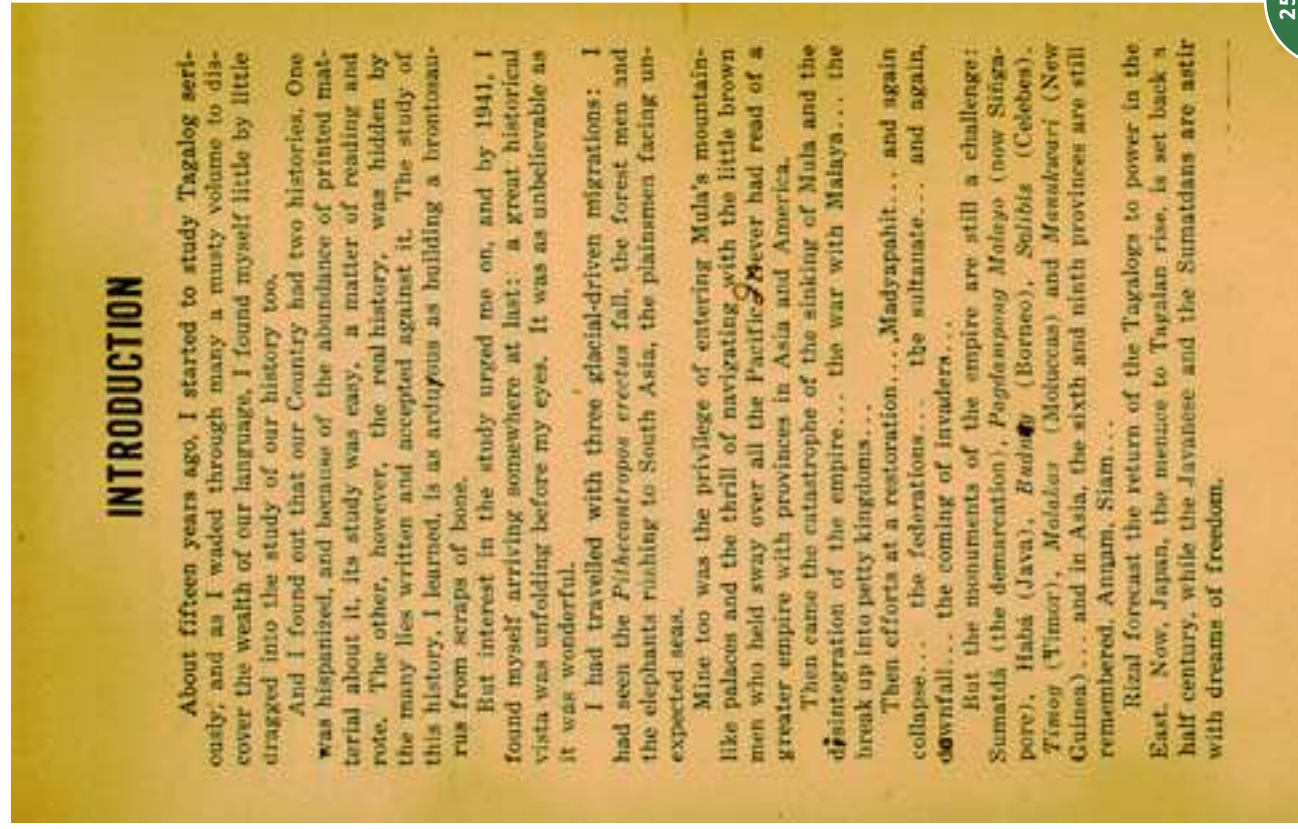


204

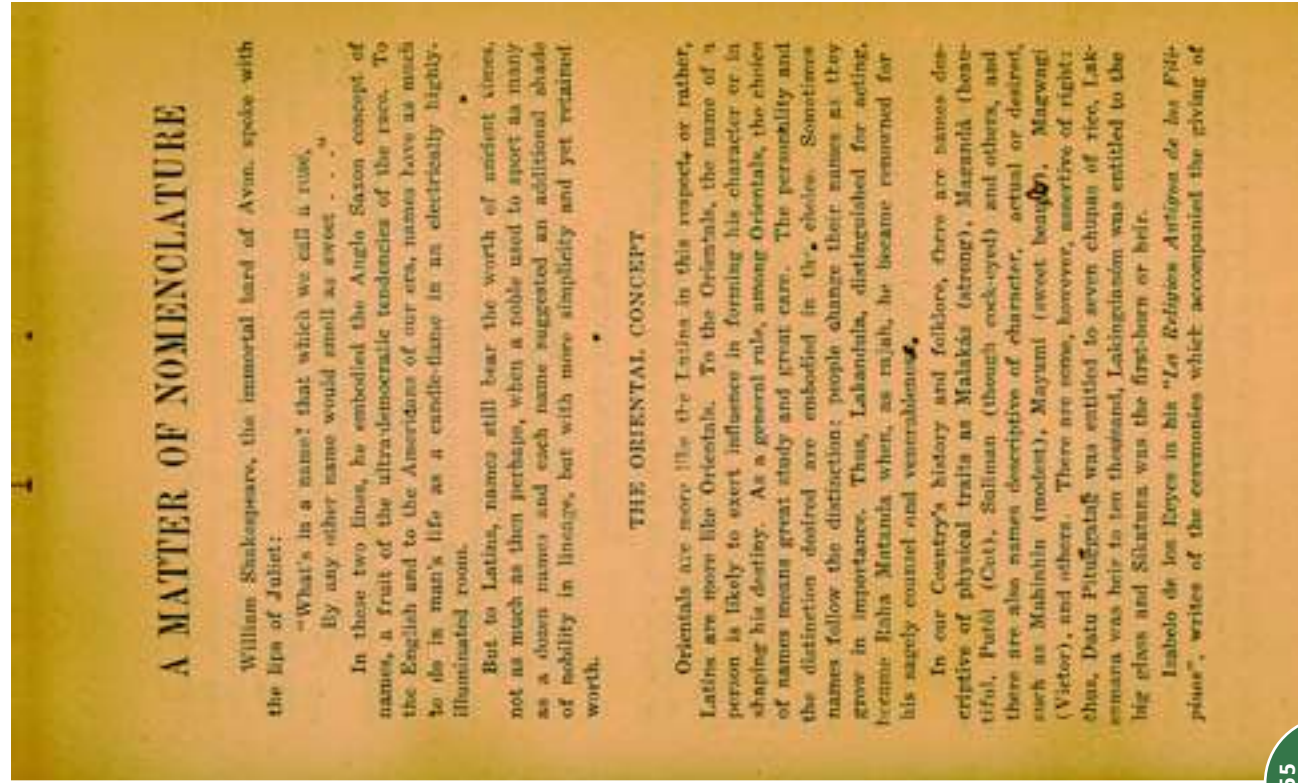
204 《命名之事》扉頁© Aurelio Alvero, 黎剎省文珍俞巴市。

Title page of *A Matter of Nomenclature* (Copyright © Aurelio Alvero, Muntinglupa, Rizal).

205 《命名之事》前言© Aurelio Alvero, 黎剎省文珍俞巴市。

Introduction of *A Matter of Nomenclature* (Copyright © Aurelio Alvero, Muntinglupa, Rizal).

205



255

names, an important part of the ceremonial of religion. The most primitive of the tribes, the Igorots and the Ilongs, manifest this high regard for names. The Igorots swallow water and sprinkle the child with it, saying: "Inlute water which cleans everything." And the parents name the child. The Ilongs, on the other hand, take their children to the forest. Striking the trunk of a tree with his bolo, a priest gives the chosen name to the child.

These and other historical evidences show the importance given to names by Orientals in this part of the world.

Sometimes new names are also adopted as a consequence of sickness or misfortunes. According to De los Reyes, the natives of these islands were wont to change their names whenever sickness befell them, because of the influence that names were supposed to exert on the lives of men. And there you have a very oriental people with a very oriental outlook.

THE NAME "PHILIPPINES"

It is rather strange, therefore, that a nation distinctly oriental in many respects, a member of the oriental family, co-hair with other oriental nations to the greatness of the oriental patrimony, which holds such a high regard for names, has tolerated over the span of almost four centuries, the greatest insult ever heaped upon a nation on the face of the earth, particularly to the oriental mind. That insult is the ignominy of a name.

I refer to the word "Philippines", which happens to be up to the present time the name by which our Country is known throughout the world. The English word "Philippines" comes from "Filipinas", a name which has a pleasant ring, inferences not considered.

The name "Filipinas" was coined by Villaloba in 1543. It was given to these islands as an honor and a homage to Philip II of Spain, then, Prince Philip of Asturias, crown prince of Spain. And the world accepted these islands as such, thanks to the efforts of the Spanish historians and geographers.

And thanks to the unquestioning spirit of our leaders, historians, geographers and writers, the word "Filipinas" was accepted by the Filipinos who have to this day proudly called themselves "Filipinos". Many a time I have laughed and grieved in my heart on hearing Filipino educators teaching Filipino children to say: "I am proud to be a Filipino", which is equivalent to saying, "I am proud to be a property of Felipe." What unfounded pride is theirs!

as also of those who proudly sport buttons which shout "I am a Filipino."

For "Dasas Filipinas", historians will tell us between the lines of their narrative nouns "islands of Philip" in the liberal sense, for "Filipinas" means "pertaining to Philip". In the strict sense, "Filipinas" means "Dona of Philip", hence "pertaining to Philip" or "property of Philip". So these islands, Villalobos declared, were a property of Philip. And even after Philip died, the right of proprietorship passed to his heirs and the word has remained with us: "Filipinas—properties of Philip."

Following the logic of the word, "Filipinos" (merely the masculine form) also means the same, "those of Philip", "pertaining to Philip", "properties of Philip". And even after Philip died, we, the humans comprising the people of these islands, passed to his heirs like chattel, and the name remained with us, "Filipinos—properties of Philip."

Thus, every time we reiterate the word, Filipinas, we confess publicly the proprietorship of Philip over these islands, and every time we say "we are Filipinos" we admit the extension of such proprietorship over our own person.

The subtle imperialism of Spain was never more patent as in the choice of this name: "Filipinas". It is a brand of ignominy, and yet how long it has stood unnoticed, escaping the jealous guardianship of our patriotism! How this nation which loves liberty has forgotten the implication of the names "Filipinas" and "Filipinos" is something defying understanding! Down the centuries, those liberty-loving people have shouted "freedom" while at the same time admitting their enslavement in every iteration of the word "Filipinas" and "Filipinos".

The revolutionists of 1898 shook the yoke of Spain. But when will the ignominy of these words "Filipinas" and "Filipinos" be removed? "Properties of Philip"! No greater grossness was ever heaped on a subject people!

Every time we say our country is the Philippines, we repeat the insult to our nationhood and to our ideal of Freedom. Every time we say, "We are Filipinas", we repeat the insult to our own selves—properties!

TIME FOR A RENOVATION

I believe that it is high time we removed the implied insults in these words. With the new spirit of freedom and conservation of

nationhood among us, we should change the name which heaps ignominy on our selves and on our country.

But the question arises: How shall we rename the Philippines? What name would be most appropriate?

In making such a change, two courses are open to us: 1. innovation, 2. renovation. Which shall it be?

Innovation means a radical change by putting something new for something already there. Renovation, on the other hand, means the taking of an old thing, its reconditioning and its reuse.

THE CARDINAL DEFECT OF INNOVATION

To every disease there is an appropriate remedy. There is no panacea for all.

The case before us presents an aspect that other cases curable by innovation do not present. This aspect is antiquity. If the word Philippines must be changed, it has to be replaced by a name that connotes and denotes antiquity.

For this reason, change by innovation does not and should not apply to this case. Innovation means newness, and antiquity is the demand, for a name without age or antiquity, has no history, and is therefore like the name of a family without lineage or ancestry to which members can look back to with pride and loyalty. Such want of history and loyalty is detrimental to the *dignitas* or spirit of the race.

A certain measure of traditionalism is vital for individuals and nations. Pride of antiquity, of tradition, of glory is the fabric of national consciousness. Such traditionalism constitutes the greatness of England, of Spain, of Japan. Even young America keeps repeating the traditions of greatness of Washington, of Lincoln, of Wilson. Even rebellious Russia now realizes the need for unifying their republicanism to the past glories of Russia.

Innovation, therefore in the question before us, is a dangerous course.

An instance of this change by innovation is the name *Loewin*, I believe coined by Gen. Arsenio Rianzares. The word is derived from *Luzon*, *Visaya* and *Mindanao*. Unfortunately, although the name has an onomatopoeic effect, it manifests three cardinal defects:

1) It is not in conformity with native phonology. This is so because *Loewin* is built on false premises. *Luzon*, *Visayas* and

Mindanao are hispanized equivalents of *Luzong*, *Bisayas* and *Mindanawo*. With hispanized terms as sources, the new name by Gen. Rianzares is of the nature of a hybrid, for it is neither Spanish nor Tagalog. If it were Tagalog, it should be written "Luwain" as there is no "w" in Tagalog. In this case, the precedence is clearly from *Luzong*, *Bisayas* and *Mindanawo*. The change to "*Loewin*", however, would sacrifice the euphonic effect of "*Luzovin*". On the other hand, if it were Spanish, it should be written "*Luwimin*" as the precedence would be from *Luzon*, *Visayas* and *Mindanao*. But would it not be funny for a nation to have a name not in its own language?

2) It is mechanical. It is obvious that it was coined to fill a gap. On top of it, this very mechanical nature seems to connote a forced union of *Luzong*, *Bisayas* and *Mindanaw*. In fact, instead of suggesting oneness, it speaks of the division of the Country into three which in the years to come may prove pernicious to the homogeneity of the nation.

3) It has no antiquity. Being an innovation, it is necessarily new, and it can not boast of neither antiquity nor traditionalism. In this connection, *Luzovin* limits the history, the greatness and the scope of our Country to *Luzong*, *Bisayas* and *Mindanaw*, and forgets that once upon a time *Taiwan* and all the *Malayan countries* were parts of our Country. The lack of antiquity, therefore, is the major argument against *Luzovin*.

This argument of lack of antiquity is applicable, naturally, to all coined or new names which may be suggested. For this reason, far be it from me or for any of us to suggest the name which these islands should bear.

It is to history and to tradition that we should turn, therefore, for the name left to us by our forebears. By renovating the chosen name, we shall be able to achieve the needed name without sacrifice of the glory of our past.

PTOLOMEUS' "MANIOLAS"

The oldest name for these islands which appears in print is "Maniolas". In Magin's edition of the geographical work of the Roman Ptolemy, mention is made of Maniolas, which geographers and historians believe to be what is now the Philippines.

"Maniolas" was possibly these islands as tradition and history has it that the name of the Capital or principal city of these islands is "Manila" from *Manila* or "Manilas".

The *nilas* or *pidil* is now known scientifically as the *Scaphyphloeophyllaea* Gartin. It is a glabrous tree found along the seashore with carinose leaves and viscid young branches. It is scarce now.

But tradition has it that once the *nilas* or *pidil* abounded in the place now known as Manila. "*Manila*," in Tagalog phonology, connotes abundance among others, and as a prefix to pure substantives and adjectival substantives, it is really expressive of abundance. Hence, *Manilás* or *Manilad* expresses an abundance of the *nilas* or *pidil* tree. When the abundance, however, was no longer notable, this was changed to *Maysilá* or *Maysilad* since "*may*" merely connotes "having" or "with." Spaniards, however, called this city Manila, but the Tagalog still call it *Maysilá* with a notable infestation of a global catch for the old *id* or *s* ending.

In older times, it was a practice to call the whole country after the capital or main city. This practice is borne out by the many names of countries and cities mentioned in "The Travels of Marco Polo," among them Mien (now Burma), Kain-tu, England, Tencuk and many others.

Were antiquity the only consideration, *Manilás* would be most acceptable as a substitute for Philippines. Unfortunately, there are other considerations, and *Manilás* falls short on four grounds:

- (1) *Manilás* does not conform to Tagalog phonology. The presence of the "i-o" combination shows a decided Latin influence which Philaretes introduced.
- (2) *Manilás* as the name of a part, that is, a mere city, degrades the wholeness which should be conveyed by the name of the nation or the country.
- (3) *Manilás* does not go far enough into the past as to recall all the greatness that was once of our Country.
- (4) *Manilás* does not convey any definite ideology regarding the country or the nation, as its basis is mere physical phenomena.

THE CHINESE NAMES

Ancient Chinese writers called the Philippines by a number of names, among them *Mai-Sai*, *Sai-sai* or *Sai-tao* and *Lai-sai* or *Lai-sung* or *Lai-sen*. (Chinese)

Mai-sai means "Land of the Barbarians", given perhaps by some disgraced or disgruntled writer, and because of this meaning, I am positive there is no Tagalog who would be willing to accept it. *Chai-sai* means "Mountain of Gold". It is a very poetic name

but far from accurate in the description of these islands. Besides the name sounds necessary and smacks of imperialism.

Sai-sai or *Sai-tao* means "The Three Islands", bearing reference to *Lasang*, *Pilangas* and *Mindanao*. Apart from its being graphically incorrect as the "Philippines" is composed of 7,083 islands, this name also has the defect which we noted in the case of *Lauvamin*, which is the want of unity.

Lai-sai, *Lai-sung* and *Lai-sen* either have a direct Chinese etymology or are transcriptions of *Lasang*, the name of the main island. According to the advocates of a direct Chinese etymology, these words mean "Land adjacent to the Mainland", which considers this Country from the point of view of Asia proper.

In the Chinese etymology, we find this defect: *Lai-sen*, *Lai-sung* and *Lai-sen* are obviously names given by outsiders to this Country. Their point of view is that of one not native to the archipelago.

In the *Lasang* precedence, we find the defect that we noted in the case of *Manilás*. Why should the name of a part be given for the whole?

Add to these particular criticisms of each name, the general criticism that they are of foreign precedence and therefore not proper from a national point of view, and you have the sum of reasons why the names of Chinese derivation should be neglected as the names of these islands.

THE SPANISH NAMES

Other than by the name "Filipinas", these islands were also known by other names according to the Spanish historians and geographers.

According to Fr. Aguardar Moris, the Philippines was also known as *Opbir*. But the mere writing of the word shows clearly that it is of foreign origin, the "ph" effect being more Arabian or Hebrew or even Latin than Tagalog. This "ph" sound is not recognized in Tagalog.

These islands were also called the "*Islas del Poniente*" as also the "*Islas del Oriente*". The first means "Islands of the West" and the second "Islands of the East". The two names contradict one another, clearly showing that the names were also of foreign origin, as the location of the islands, whether "of the East" or "of the West", depends on the point of view. Here relativity applies with abjectivity!

On March 31, 1521, in the afternoon of the day of the first mass, Magellan took possession of these islands and he called these islands the "*Archipelago de San Lazaro*" because it was the feast day of this Catholic saint when Magellan reached them. The arguments against this name are many, among them, the foreign precedence and the Catholic nature of the name which, by the way, would not be acceptable to all non-Catholics.

Later historians honored Magellan by calling the islands after him "*Islas de Magallanes*".

Others called the archipelago after a later explorer—Legaspi, the first *admirante*, "*Islas de Legaspi*".

Because of the limited outlook of "*Islas de Magallanes*" as also of "*Islas de Legaspi*", neither name stuck. It is now of common knowledge that neither Magellan nor Legaspi discovered these islands. Considering that neither of them ever touched these islands, the use of "*Islas de*" becomes very moot.

This archipelago was also called by Spanish writers as the "*Archipelago de Luzonas*", the archipelago of mortars, or the "*Islas de Luzon*", the islands of mortar. The names are obviously taken from the term "*Luzon*" at the principal island. Or perhaps from *luzong*, mortar, from which *Luzon*, according to some theorists, was derived basing such contention from the peculiar shape of this island or from the abundance of mortar there. In the case of the first derivation, the criticism of *Mariño's* on the grounds of partiality applies. In the case of the second, the inconsequentiality of the object-source warrants doubt.

This is particularly true when we consider this to the fact there is a third school of theorists who present the highly-tenable *Lasang* precedence. *Lasang* means "with the mortar" as dating mainly from *Sichang* or *Sungang* meaning "against the current." Beside the fact that the black current of the Pacific goes counterclockwise pouring from the north into the China sea, the *Lasang* precedence acquires strength sufficient to spill the theory of "mortars".

At any rate, all the names of Spanish coinage bear the same foreign-precedence defect which eliminates them from choice.

THE ENGLISH NAMES

In recent years, writers, mainly novelists, travel-writers and lecturers, as also journalists, have been wont to wax poetic and to

call these islands with various names, among them "*Isles of Hope*", "*Isles of Fear*", "*Isles of Faith*" "*Gems of the East*", "*Isles of Gold*", "*Emerald Islands*", "*Keys of the World*" and many others, the list too long to allow enumeration.

All of them, however, manifest: 1) a subjective point of view; 2) external precedence; 3) foreign writing; and in some, too limited application or other reasons too obvious to need explanation.

THE CULTURE OF OUR PEOPLE

But there is another name that we have yet to consider. Perhaps, if taken from the point of view of printing, it is not the oldest name of these islands. But taken from the tradition of our people, the phonology of the language and other contemporary historical and traditional evidence, it stands as the oldest name of these islands. It is *connected* with the culture of our people, so much so that we can say it is an index to the antiquity of the culture of the people of these islands. This name is TAGALA.

Strangely, the word Tagala is little remembered among the Filipinos and they believe it a hispanization of Tagalog, the feminine for Tagalo. But the word Tagala appears in the Encyclopedia Britannica and in the Webster Dictionary, and in the former, the scope of Tagala includes Taiwan in the north and as far as Java in the south. The name Tagala is also mentioned in documents, and Tagala as the name of a country is recognized in the Japanese dictionary, impliedly in the word *takebuhane*, "boat from Tagala", and directly in *takega*, "treasures not belonging to Japan."

The word *takebuhane*, "boat from Tagala", is a key to our past, not only as to antiquity but also as to greatness. The existence of such a word in the Japanese dictionary points to a time in our history when our men were so advanced in navigation that even the Japanese took note, perhaps copied, the style of embarkation used by our navigators.

And this recalls all the glory of the days of Magellan... Tagala, index of cultural greatness.

Were we to look back to the various stages of cultural advancement in the early periods of Tagala, we would have to divert ourselves of the European way of comparing cultural advances by dates. Rather should we consider the modes of living, the habitat of the people as expressive of their movements in progress. Utter-

sals, which are the bases of the division by ages, are not as reliable as habitat because of the mobility of the former. But the stability of the habitat gives rise to unshakable considerations.

Thus, the most backward were the *Tugayunguh*, the people who dwell in the caves (*gunguh*), the *cave-dwellers*. Second in the order of advancement are the *Toguguhut*, the people who lived in the forests (*gubut*) and sought the shelter and protection of the trees. Nearer to the civilized stage are the *Togugusung*, the people who left the harboring forests to brave the open spaces, the meads and the fields, the people who knew the value of agriculture. Finally, we have the most advanced stage in the move to civilization in those early centuries of our coast, the *Toguhing*, the people who dwell near the waterways, whether sea or lake or river, people who know the advantage of navigation and commerce in addition to their knowledge of agriculture and other home industries.

To those people belonged the culture of *Tugala*, which comes within its compass both the antiquity of *Tugul* and the knowledge of travel in *Tugala*. To this culture devolved the great legacy of the long vanished continent of *Mala*. This fixes Tagalan cultures dating back to about 50,000 B. C.

WHO ARE TAGALOGS?

Lest I be mistaken, I wish to make patent here the fact that I do not believe as Tagalog or Tagalogs only those people living in the region of Maynila, Bulakan, Bicol, Laguna, Kabiti, Batangan, Taal, Taybas and Nueva Ecija, as is the common concept nowadays, a concept which came in as a consequence of the isolation of regions in pre-hispanic days and of the fostering of such isolation during Hispanic days.

When I say *Toguhing* or *Tuguhing*, I refer to all the people of these islands from Iloilo to Mindanaw. It is a historical fact that all these people who are now misnamed "Filipinos" were all in the advanced stage of culture of the Tagalog when the Spaniard first came. The *Ilocano* scholar, Ibabolo de los Reyes, testifies to the fact that the word *Iloco* comes from *Ilog* (river). Hence, all the towns of the *Ilocos* border on water ways. In fact and in name, therefore, the *Ilocanos* are Tagalogs. The people who live in what is now called Pangasinan, show too a sense of their Tagalog culture. Pangasinan comes from *Pangasinan*, *Pong-asinan*, "For salt places". The main root *asin*, refers to the salt of the water of the Lingayen gulf, which asserts their

developed isolationisms among the various Tagalog regions. This was the condition of *Tugala* when the Spaniards came, and the Spaniard, keen empire-builder, saw in the isolations an opportunity for the erection of an Eastern empire.

Pitting one region against another, the dream of Filipinas became a reality for Spain. And now, "Filipinos" are so regionalized that they believe their regions more important than the very nation. Now, one says "I belong to the Ilocano nation", and another "I am Visayan," and another "I am Pangango," and another "I am Bicol," and so on, at the same time, denying that they are "Tagalogs".

I ask our people to translate in terms of self-denial and region-denial the patriotism that they profess. Let them realize the falsity of the statement that the Tagalog's are only those living in the so-called Tagalog region. Let us make a decision that henceforth the word Tagalog shall not be circumscribed as it was so circumscribed by the "divido et impera" colonial policy, very ably carried out by the Spanish administration. It is high time that the people of these islands forget their provincialism and regionalism in order to think along lines vaster in scope—Nationalism. In this period of reconstruction and readjustment, it is imperative that such solidarity be cemented in order to make our Country capable of assuming her role as an independent nation.

It was right in ancient times to assume a tribal point of view for the activities of one tribe would not affect the others because of lack of transportation facilities. But in our day, we can not so circumscribe ourselves. Transportation and communication have so advanced that the world is considering reorganization along continental lines. In such a setup, a blocbed, regionalized country will not be able to survive.

To keep abreast with the movements of the times, we have to solidify ourselves into one compact homogeneous body. Fortunately for us, we had taken the first step towards this goal by adopting Tagalog as the national language of our Country. To obliterate completely all regional divisions, we have to take the second step.

REORGANIZATION OF THE REGIONS

The reorganization of the regions with the view to erasing regional racours must be carried out gradually; this reorganization will have to be in harmony with the reorganization in the economic field.

Tagalog culture, their being dwellers near water-ways. Even those who live in the mountain regions — they too participate although to a limited degree in this Tagalog culture. They build their terraces and towns near rivers. The philologist Pedro Serrano Lakdaw lists down the word *Sambal* as meaning a "Crossing; conjunction (of two roads or rivers)" and *Sombal*, immediately under it, as meaning "Zambales". The name, therefore, and the very location of Zambales demonstrates a Tagalog culture. The Pampanos are called such from the very fact that they too are Tagalogs. *Pampunogo* comes from *pangpang*, meaning "banks of a river". The very name of *Ganigon* recalls the Tagalog stage of progress. The word *pangiguan* means "a surging of water" and recalls *ogon*, meaning "the opening or mouth of a river." *Ison* in Kabiti means a meeking of two rivers. *Pasay* comes from *Paseyon* and *Dalampasayan*, "where shallow waters play". The Bicol region is so called because of the hard stony nature of its soil. Legaspi, the capital and most important town of Albay, from the navigation point of view, perchance of the Bicol region, was formerly known as *Sausayon*, "opening of a river"; also called *Sabangan*, "where fresh water meets salt water".

The name "*Visayas*" prior to the change towards the Hindu-Sumatanian "*Yisayan*", came from *Kalawagan* or *Kalawaganian*, the watery region. The very nature of the Visayan region, considered as it is by many islands, shows the watery condition of its geography. The names of the various Bisayan islands indicate the Tagalog essence of Bisaya. The island *Bahid* is shaped like a "knot"; *Iloilo* (*Irong-irong*), properly *Irong-Irong* refers to the shape of Panay; and *Sagbo* (now Cebu) speaks of its spring and is akin in name to Batangay's *Nlangbo*.

In Mindanaw, the manifestations of the Tagalog nature of the culture of the place are strewn all over the island. *Lanau* is a Tagalog synonym for *lana*, "wool". *Dabaw* connotes the "lapping of water". *Kutanglato* is a "stone fort". And *Aguasan* is "where water flows". Zamboanga, on the other hand, comes from *Sanghasunguan*, the "fall opening of a river". The late Norberto Romualdez discovered the *Senghasunguan* or *Sanghasunguan* etymology of Zamboanga.

Hence, from north to south, we are all Tagalogs.

DIVISION FOSTERED BY SPAIN

The catastrophe of the submergence of the continent of *Mala*

The following may be considered as a tentative reorganization:

1. *Kalidukan*—the regions now occupied by the Ilocos regions. *Kalidukan* means the farthest region, which geographically is in the northward direction. Thus, the people of *Iloilo*, *Kagayan*, *Abala*, *Isabela*, *Union*, and the *Ilocos* will be known as *Toguhiduk*, and the hybrid term *Ilocano* will cease to exist.
2. *Kabuhadukan*—the mountain regions, including *Nueva Visaya*. The people of this region to be known as *Toguhadukan*.
3. *Kanawin*—a salty regions, should include both *Pangasinan* and *Zambales*. The people are to be known as *Toguhinawin*.
4. *Kapangasinan*—the region of the river banks, should include not only *Pampanga* but also *Tadlak* and *Nueva Ecija*. True it would mean the inclusion of so-called non-pangasinan *Kapangasinan*. But this proves our point: that the division or regions are not really ethnographic divisions but rather regions from a geographical point of view, merely to help in the giving of directions. Those of this region shall be known as *Togupangpang*.
5. *Kalawagan*—the region of the lakes. This will take the place of the so-called Tagalog region, minus *Nueva Ecija* and *Taalak* which are far from lakes. The *Toguhagan* will be those of *Maynila*, *Bulakan*, *Batayan*, *Binal*, *Batangay*, *Kabiti* and *Taybas*.
6. *Kabidukan*—the region of hidden stones, will include all of other provinces of Southern Luzon. The people, *Toguhiduk*.
7. *Kalawagan*—the wet regions. All the Ilocos provinces as now constituted. The people shall be known as *Toguhagan*.
8. *Kalawagan*—the peaty regions, *Mindanaw*. The *Kamuhagan* region which we at first considered, we purposely dropped in order to eliminate religious lines which breed sectionalism. Thus, the people of *Mindanaw* shall become *Toguhagan*.
9. *Kalidukan*—the corner region which includes the *Sulu*, *Aceh* and the island of *Budang* which according to history and tradition, once formed part of the Tagalan territory. The people of this region shall be known as the *Toguhiduk*. The name is derived from the geographical location of the region.

In this reorganization of the regions, correction is made of the existing historical supposition that the Tagalogs are only those who live in the lake regions. Henceforth, the whole shall be *Kabangyanan* or *Tagala* for short.

THE CONNOTATIONS OF TAGALA

And now we come to the final consideration of these studies: What does Tagala mean?

In this word is embodied all the traditions and aspirations of our people. Tagala is an ancient term consisting of the syllables *Tag* (ta), *Al* (gu) and *Ala* (la). At the same time that it expresses the culture of the people of these islands, it also poses before the people three guiding principles of action like three beacons, three stars that should guide the Tagalogs in their navigation in the political, economic and cultural seas.

TA, according to Tagalog Phonology, implies "hardness, height, erectness, uprightiness." In its connotation of height, it stands for the loftiness of the ideals and the aspirations of our people; to stand a free country, erect and proud in the consciousness of the greatness of her tradition and history as well as in the realization of the greatness of her future. In its connotation of **AL**, it manifests the steadfastness of our people in **AL** through all odds towards the achievement of the ideal. In its connotation of erectness and uprightiness, we have involved both the idea of dignity and nobility. It means uprightiness on the part of the nation in her dealings with fellow nations. It suggests uprightiness on the part of the individual in his dealings with his fellow men. On the citizen of Tagala, therefore, the first duty is imposed: the duty to maintain a code of rectitude throughout his life. Each man is bound to maintain himself erect in the principle of uprightiness and righteousness, irrespective of his status, for his life and actions are part of the life and efforts of the nation, so that no man may say his life is exclusively his own for no man who believes in his being Tagalog can isolate himself from Tagala without violating the TA principle of his nation.

GA, in Tagalog phonology, has a double implication of "action" and "similarity". In its first connotation, it poses before the Country and the citizen a life of activity, not a passive life. It connotes action, movement, assertion, vigor. Only in a life of activity will the nation and the citizen and themselves attain it.

The activity of the world and the universe. To achieve such activity, to realize participation in an active life—these are goals posed before the race. Ga demands, asserts the vigor of our race to live as a part of humanity in harmony with the movement of the world in its desire for greater advancement. It asserts the equality of the brown with the white in all spheres of human endeavor and in all phases of human rights. It imposes on the nation and on the citizen the solemn duty to deserve such equality and such participation in the world's affairs by being alive at all times to the questions, to the issues, to the movements that stir humanity. Ba, in its connotation of similarity, demands a parallel of aims and efforts; for the citizen, unity for the country's cause; for the nation, unity with other nations for humanity's cause. The aim that the ga element sets is, therefore,—to be part of and participant in the symbiotic universal and world motion. To the nation devolves the duty of realizing the ideals of the generations of the past by crystallizing them in the present through action and assertion to insure the greatness of the future. In the present instances, this duty is national freedom which must be crystallized through coexistence with eastern hegemony. To the citizen devolves the duty to be alive to the vital issues of the day and to work out the solution of such issues. The action element of ga culminates in the equality of the nation to all others in freedom and opportunity. This connotation is an excellent antidote to the much spoken-of intolerance of the Philippines, an intolerance not native but brought in by the influx of Latin occidental ways, such as the *siesta* hour and the *manana* habit. To the citizen and the nation, the ga demands **AL** today.

LA, in Tagalog phonology, stands for "strength, power, fortitude." It embodies the collective physical and moral strength of the nation, strength that comes from unshakable decisions, strength that comes from the consciousness of a great past, strength that asserts a brighter present and envisions a still brighter future. This power that comes from a feeling of righteousness and freedom is strength that should make the nation survive all trials and tribulations, efface all obstructions and difficulties, and emerge triumphant in the thickest and most difficult struggles in the great glory of the idealism of the race. It imposes on the citizen the strict duty: to keep himself physically, mentally and morally fit to render himself in the best condition to serve the Country. It demands of the citizen the realization that his strength is part of the national strength. Therefore, he should not dissipate it but should

fortify himself more so that the Country may become stronger thereby. Every citizen should realize too that everything in the country is part of the national wealth and therefore, it behooves him to maintain and protect and improve this wealth, this strength of the Nation.

TAGALA IS A TRIUNE IDEOLOGY

Dr. Sun Yat Sen, considered the Father of China, left three doctrines to his people in his great book, the "*Sun Miao Tse*"

To the people of our Country, these doctrines were handed down, not by one man, but by the generations who have gone before us. The three doctrines become one in the Country and is therefore, triune. This triune ideology is TAGALA which preaches uprightiness, action and strength for the Country's sake.

With the strength that emanates from the greatness of Tagala's, greatness which every Tagalog is a participant of, we assert and say: Erase the word "Philippines" forever and let "Tagala" shine in its place.

With such a feeling of uprightiness and only conscious of righting a wrong done our Country, we say: Erase the word "Philippines" forever and let "Tagala" shine in its place.

In obedience to the action demand contained in Tagala, we dare to write this essay and say: Erase the word "Philippines" forever and let Tagala shine in its place.

With this action, if our people so resolve and it must so resolve if our people desire their restoration to the great Tagalan patrimony, the ignominy and the shame of centuries shall be blotted out. *Philippines*, symbol of captivity: TAGALA, symbol of freedom and greatness!

第一屆東南亞藝術會議與展覽會

First Southeast Asia Art Conference and Competition

菲律賓全國美術協會 (The Art Association of the Philippines, AAP) 由協會主席、醫師、藏家、藝術家格雷戈里奧·加爾薩·林 (Gregorio Garza Lim) 領導，與亞洲基金會於1957年合作，舉辦展覽和研討會，展覽於1957年4月27日至5月12日在北方汽車展覽廳 (Northern Motors Showroom) 舉行，研討會於1957年4月27日至4月30日在菲律賓女子大學舉行，主題為「東南亞藝術與今日問題」，與此同時，AAP舉行自1948年起開辦的「第十屆年度美展」。

時任菲律賓總統的卡洛斯·賈西亞 (Carlos P. Garcia) 於賀詞中表示，這項展覽和研討會「能促進東南亞國家的藝術品交流」，並「符合近期萬隆會議與會國家訂定的目標，透過文化、藝術和社會活動追求東南亞諸國團結」¹。

參與的國家包括澳洲、臺灣 (以中國之名)、印度、印尼、馬來亞 (Malaya)、泰國、越南、菲律賓，美國也受邀一同展出，作品則來自紐約現代美術館策劃的巡展「美國彩色版畫動向」 (Recent American Prints in Color)，由沃爾特·利伯曼 (Walter Lieberman) 挑選，希望推廣美國在版畫上的創新²。

代表團成員包括澳洲的伊莉莎白·華倫 (Elizabeth Warren)、以中國之名代表臺灣的藍蔭鼎 (Ran In-Ting)、馬來亞的戴惠吉 (Tay Hooi Keat)、馬來亞觀察員賽義德·艾哈邁德沙·賈馬爾 (Syed Ahmad Jamal)、越南的黎氏背玉 (Le Thi Back Ngoc)、印度的達爾·巴布 (Ganga Dhar)、印尼的迪斯·阿威 (Des Alwi)、泰國的甘差·提納蓬 (Kamchai Thinapong)、印度的穆克吉 (Mukerjee)、菲律賓的埃達斯 (Victorio Edades)、美國觀察員威廉·麥克爾溫寧 (William MacIlwinen)。

在此主題下，研討會聚焦於參與國的藝術 (簡史、當代藝術、趨勢)、亞洲藝術家的共通問題 (文化交流、教育、政府補助)，以及東南亞研討會的永續性。(派崔克·佛洛雷斯)

This project was organized by the Art Association of the Philippines (AAP), in cooperation with the Asia Foundation, in 1957, led by its president Gregorio Garza Lim, a medical doctor, art collector, and artist. It comprised two events: an exhibition and a conference. The exhibition was held at the Northern Motors Showroom from 27 April to 12 May 1957; and the conference took place from 27 April to 30 April 1957 at the Philippine Women's University with the theme "Art in the Southeast Asia and Today's Problems." This auspicious program coincided with the *Tenth Annual Art Exhibition* of the AAP, which was founded in 1948.

Then president of the Philippines Carlos P. Garcia in his message for the occasion saw the exhibition and conference as a way to "promote an exchange of different art works produced by our Southeast Asian countries" and "further one of the aims expressed by these countries at the recent Bandung Conference, and that is, to bring unity among our Southeast Asian neighbors through a renaissance of their cultural, artistic, and social activities."¹

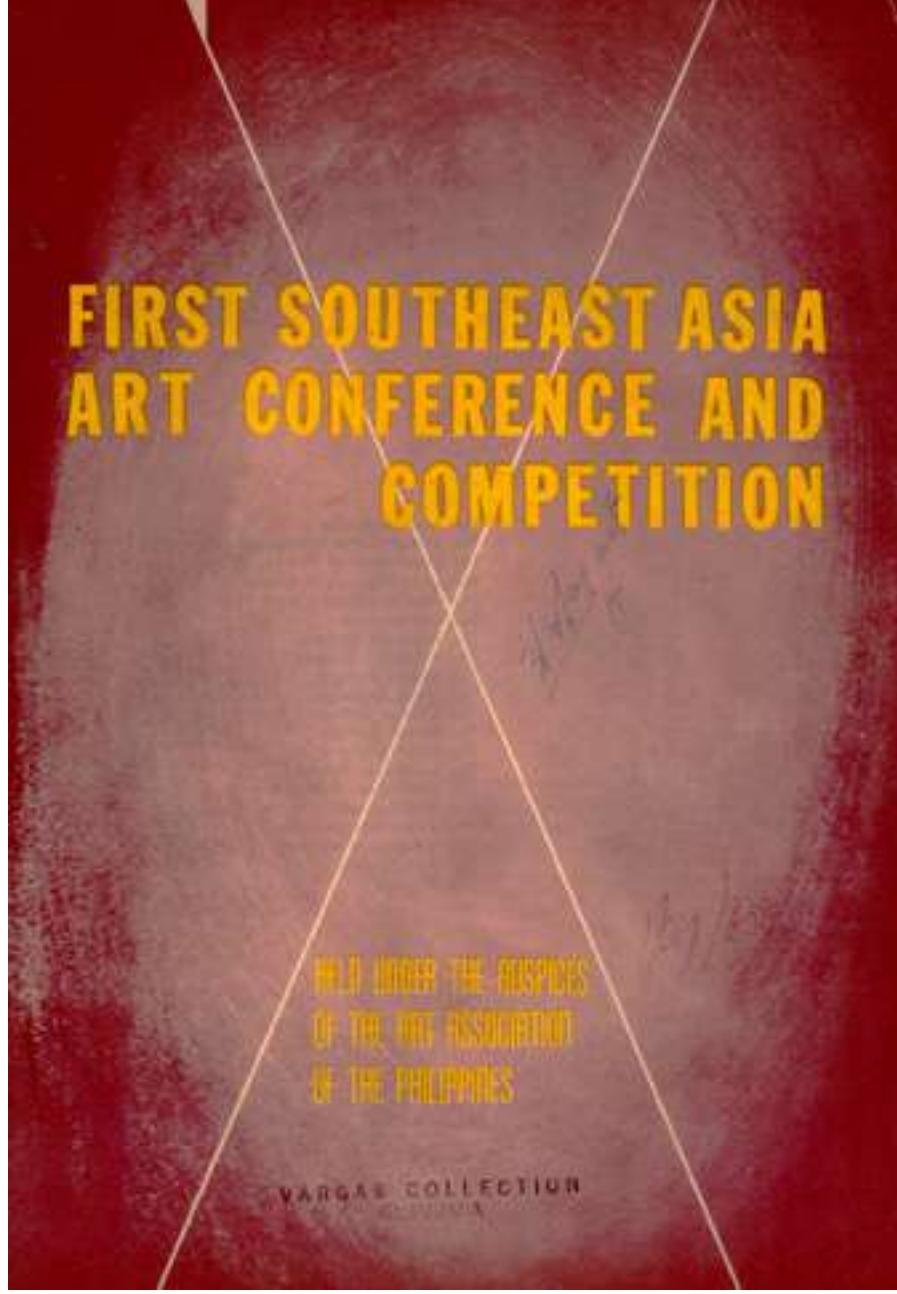
The participating countries included Australia, Taiwan [in the name of China], India, Indonesia, Malaya, Thailand, Vietnam, and the Philippines. The United States of America was a guest country, made to appear integrated within the exhibition just like the others. In fact, the works were culled from the travelling exhibition arranged by the Museum of Modern Art in New York titled *Recent American Prints in Color*, selected by Walter Lieberman and meant to promote innovation in printmaking in the United States.²

The delegates were Elizabeth Warren (Australia), Ran In-Ting [in the name of China], Tay Hooi Keat (Malaya), Syed Ahmad Jamal (observer from Malaya), Le Thi Back Ngoc (Vietnam), Ganga Dhar (India), Des Alwi (Indonesia), Kamchai Thinapong (Thailand), Mukerjee (India), Victorio Edades (Philippines), and William MacIlwinen (observer from the United States).

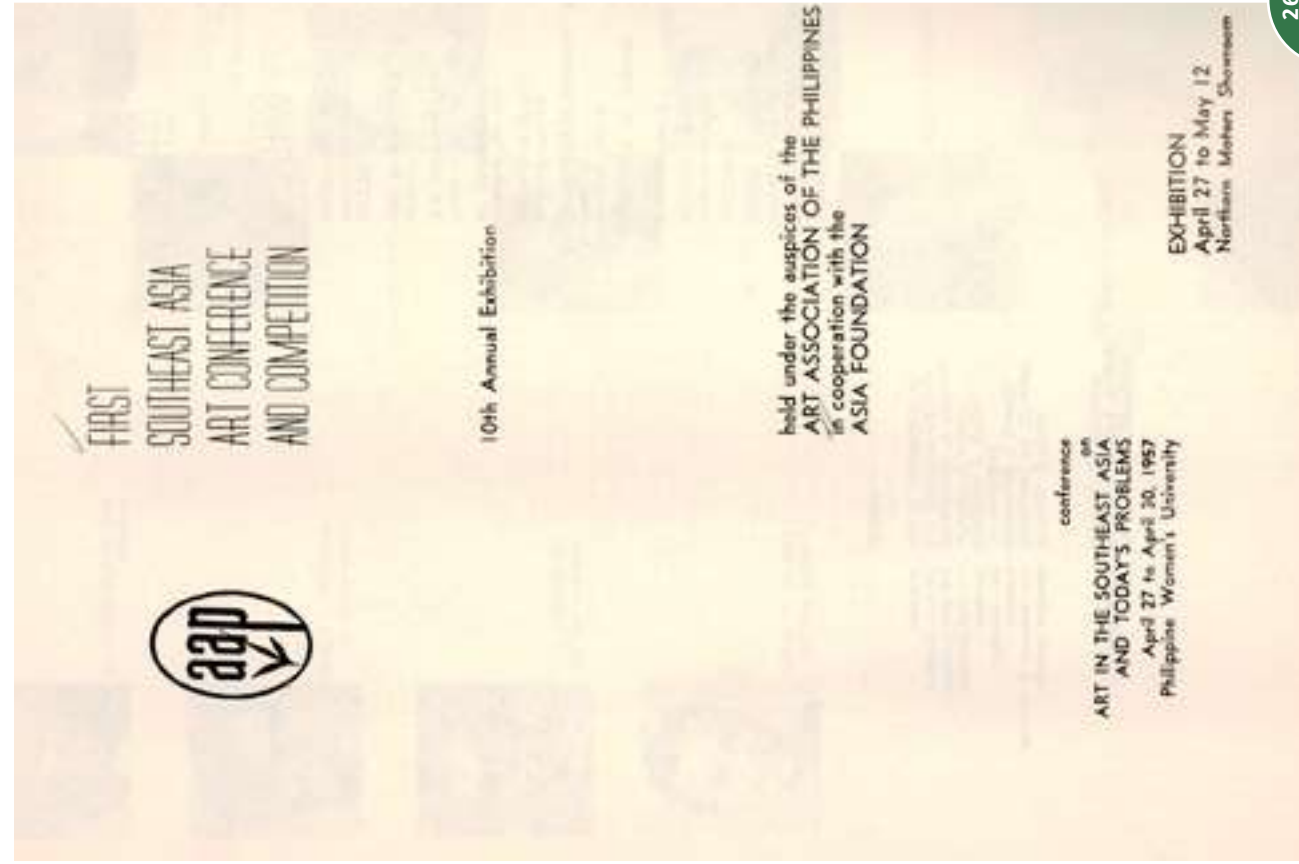
To flesh out the theme, the conference focused on the national art of the participating countries (brief history, contemporary art, trends); the mutual problems of the Asian artists (cultural exchange, education, government subsidy); and the sustainability of the Southeast Asian conference. (Patrick Flores)

1 卡洛斯·賈西亞 (Carlos P. Garcia) 的〈賀詞〉，收入菲律賓藝術協會，《第一屆東南亞藝術會議與展覽會》，馬尼拉：菲律賓全國美術協會，1957年，未編頁碼。
2 Ditzig, Kathleen. 〈紐約現代美術館在東南亞 (1957-1983)：東南亞的展覽〉，《Afterall》，即將出版。

1 Art Association of the Philippines. 1957. *First Southeast Asia Art Conference and Competition*. Manila: Art Association of the Philippines, n.p. ("Message" by Carlos P. Garcia).
2 Ditzig, Kathleen. n.d. "The MoMA in Southeast Asia (1957-1983): The exhibitions Southeast Asians took." *Afterall*, forthcoming.



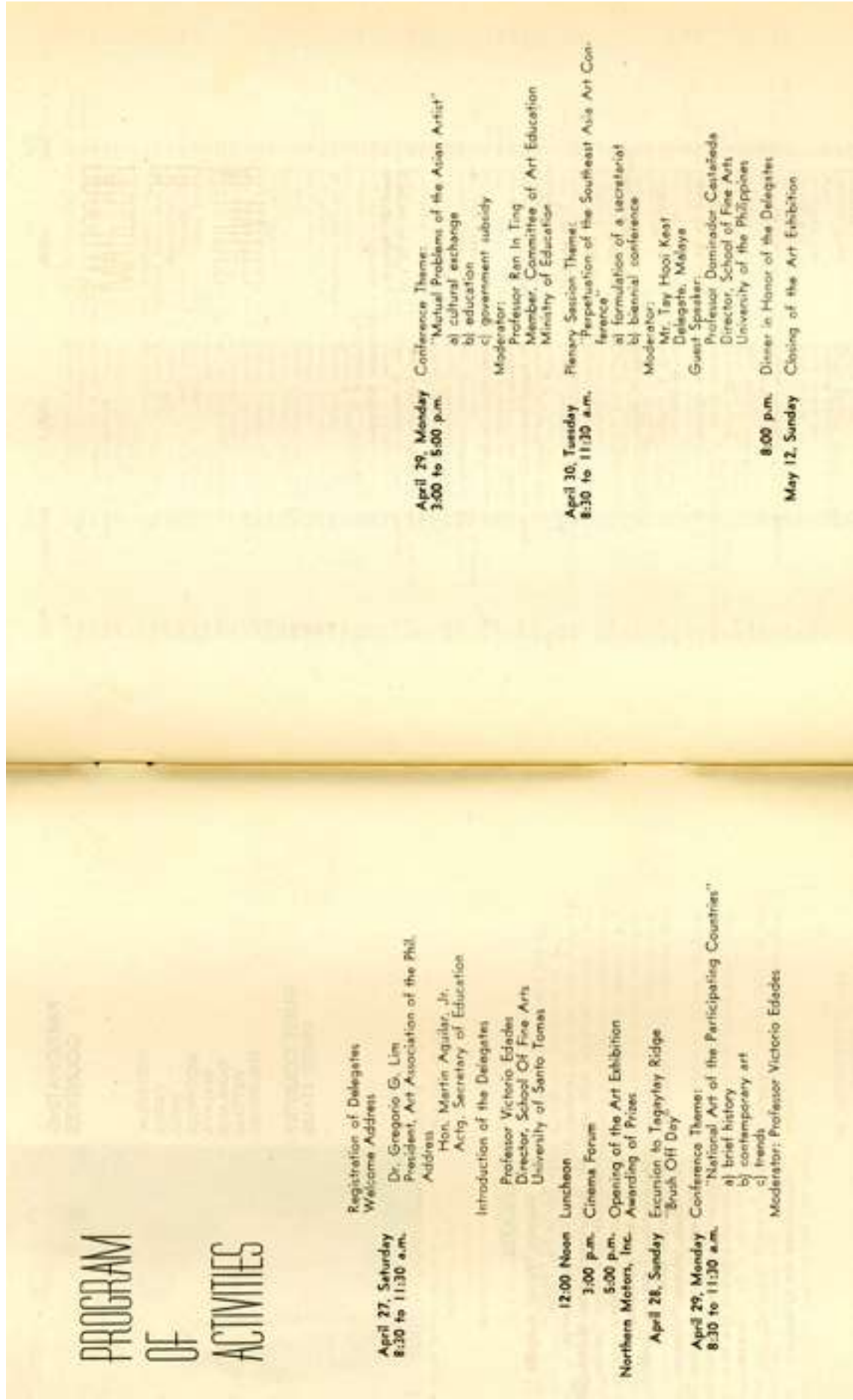
215



216

217





- 215 《第一屆東南亞藝術會議與展覽會》畫冊封面© 1947 Art Association of the Philippines°
Cover page of the *First Southeast Asia Art Conference and Competition* catalogue (Copyright © 1947 Art Association of the Philippines).
- 216 《第一屆東南亞藝術會議與展覽會》畫冊扉頁© 1947 Art Association of the Philippines°
Title page of the *First Southeast Asia Art Conference and Competition* catalogue (Copyright © 1947 Art Association of the Philippines).
- 217 參展國家與代表者名單·《第一屆東南亞藝術會議與展覽會》畫冊中一頁© 1947 Art Association of the Philippines°
A page with the list of participating countries and delegates in the *First Southeast Asia Art Conference and Competition* catalogue (Copyright © 1947 Art Association of the Philippines).
- 218 活動規劃·《第一屆東南亞藝術會議與展覽會》畫冊中一頁© 1947 Art Association of the Philippines°
Pages on the program of activities in the *First Southeast Asia Art Conference and Competition* catalogue (Copyright © 1947 Art Association of the Philippines).

\$1,000 First Prize Winner
BATEK MALAYA
by Patrick Ng Kak Onn
Malaya



influence of national traditions and conceptions of art forms.

For the first time artist delegates from Australia, Free China, India, Indonesia, Malaya, Vietnam and the Philippines and an observer from the United States gathered to discuss and exchange knowledge of contemporary art and culture. Facets of and influence upon art life

in each country were explained by the delegate from the country being discussed. In addition to the conference the artists, as well as the people of Manila, were given the opportunity to make a comparative study of more than 250 works of art placed side-by-side in an exhibit. Many of the paintings, prints, photographs and pieces of sculpture exhibited were not entered in

(Continued on next page)

ART OF ASIA

First Area Exhibit in Manila Features Painting, Photo and Sculpture Artistry of Asians

THE UNIVERSAL language of art bridged language barriers as artists of nine nations met in 1957 to discuss the art of their countries and exhibit their finest works. The First Southeast Asia Conference and Competition, held in Manila, was more than a meeting and a display of talents among Asian artists, sculptors and photographers. It was an innovation in art circles. For here was not only variety in an individual's choice of media, style or subject, but also in the



Sculpture Gold Medal Winner
BEHOLD THE MAN
by Jose P. Alcantara
The Philippines



SIGAW NG DUKHA
by Fred T. Kalingking
The Philippines



ITALIAN LANDSCAPE
by Irving Amen
United States



TRIO
by Anita Magsaysay Ho
The Philippines

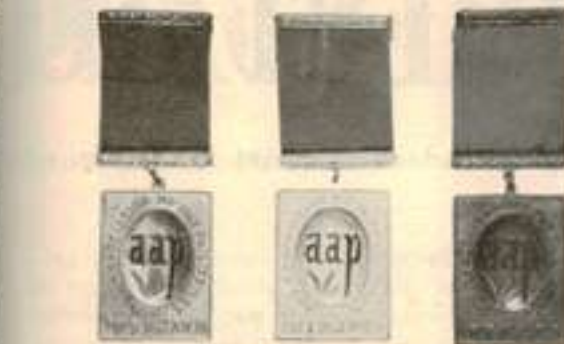
MOONLIGHT FLIGHT
by Le Thi
Vietnam



Outstanding Work Shown at First Southeast Asia Art Conference and Competition



Above: This graceful wood carving of a Balinese dancer was exhibited but it was not a competitive sculpture entry. Right: A few of the many interested spectators who visited art exhibit to see outstanding work of Asian artists.



Above: This type of medal in gold, silver and bronze was awarded the three top winners in each classification of Asian art competition. Right: These two members of FREE WORLD's art staff won medals: Artist Fred Kalingking (left) won a silver medal for his painting on page 11; Photographer Adolfo Herras (right) won a bronze medal for his photo shown below.

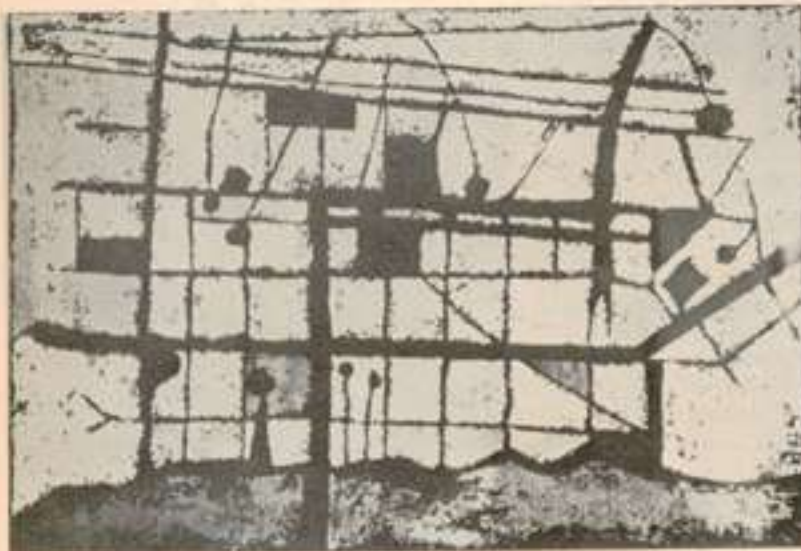


competition but were exhibited to give a wider scope to the study of the art of the participating countries.

In the competitive judging, the work of artists from Malaya, the Philippines and India won top honors. The oil painting of Patrick Ng Kak Onn, a young Malayan amateur artist, was awarded the first prize of \$1,000. The second prize of \$750 was awarded to the Philippine artist Vicente Manansala. India's artist Shanti

Dave received the third prize of \$250. In addition to the grand prizes, gold, silver and bronze medals were awarded for each classification.

FREE WORLD's editors are justly proud of the two medal-winning members of the magazine's art staff. Artist Fred Kalingking was awarded a silver medal for his abstract oil painting "Sigaw Ng Dukha." Photographer Adolfo Herras received a bronze medal for his photograph "My Nipa Hut."



Pictures above were exhibited but not entered for competition. Color serigraph (left) is FERRY BOAT by Edward Landon, an American. The oil painting (right) is STILL LIFE by Takeo Terada of Japan.



"The Inverted Image" (left) by Charles Tan from the Philippines won first place medal in the photo division.



Right: "My Nipa Hut" taken by FREE WORLD's photographer Adolfo Herras, won bronze medal for photography division of the Asian art competition.

Free World Visits:

FOUR FILIPINO ARTISTS

Wide Variety of Media and Techniques Enhance Philippine Exhibit of Contemporary Art to Be Shown Throughout Area

FOR A PREVIEW of the distinctive work included in the area exhibit of Philippine Arts and Handicrafts, FREE WORLD visited the Manila studios of four of the country's most outstanding artists. The artists whose studios we visited were Manuel A. Rodriguez, Anita Magsaysay Ho, Cesar F. Legaspi and Vicente S. Manansala.

These four artists follow very different creative paths but each has a grasp of numerous media which seems to be characteristic of the many contemporary Filipino artists. The skills necessary for traditional oil and watercolor painting are matched by experimentation with the techniques of wood-block printing, serigraphy, the use of tempera, enamel and mixed



Cesar F. Legaspi, winner of many art competitions, is member of faculty of University of Santo Tomas.



Manuel A. Rodriguez, Secretary of Art Association of the Philippines, is noted for his striking work.



Anita Magsaysay Ho, considered the foremost woman painter in the Philippines, points out detail in one of her canvases executed in tempera to Dr. Gregorio Lim, President of the Art Association of the Philippines.

media. This same interest in experimentation is to be seen in Philippine sculpture, ceramics, enameling and diverse handicrafts.

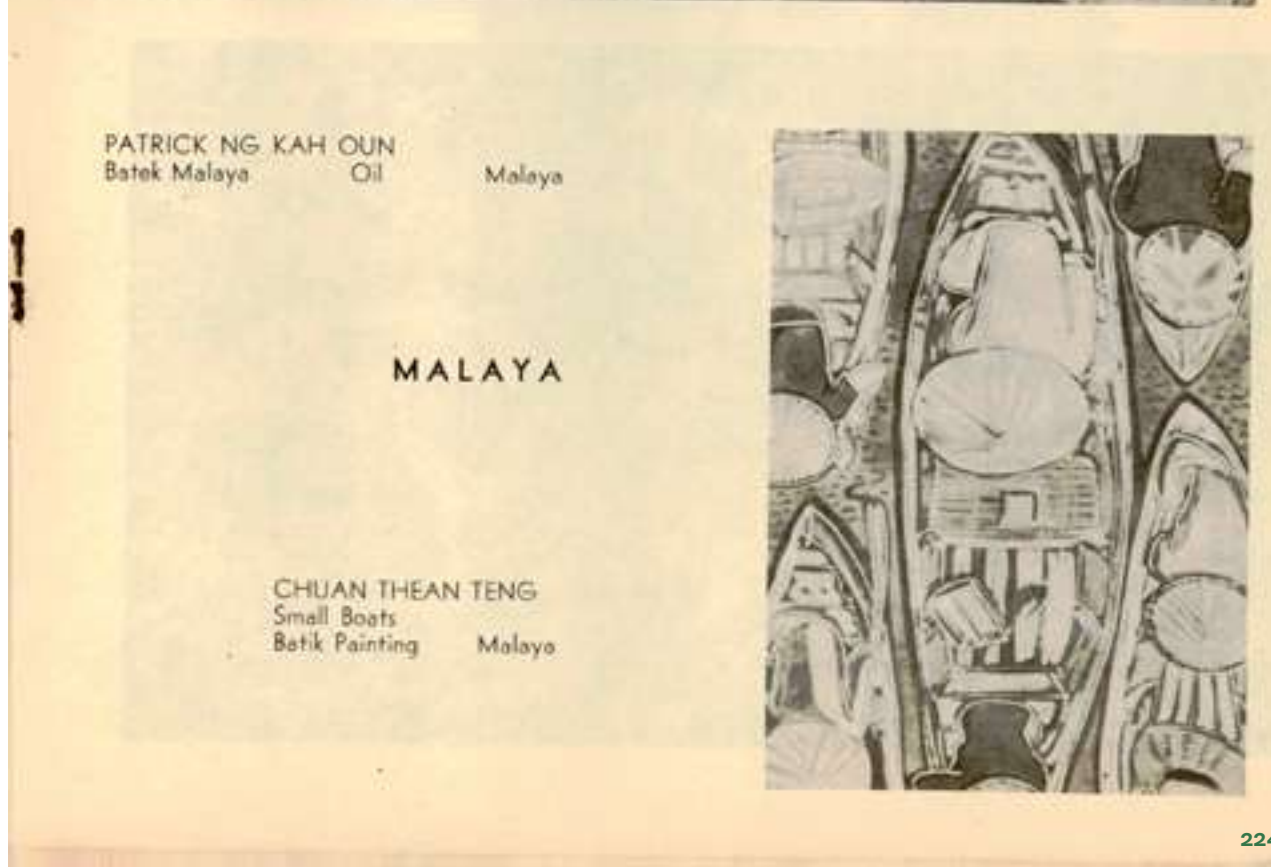
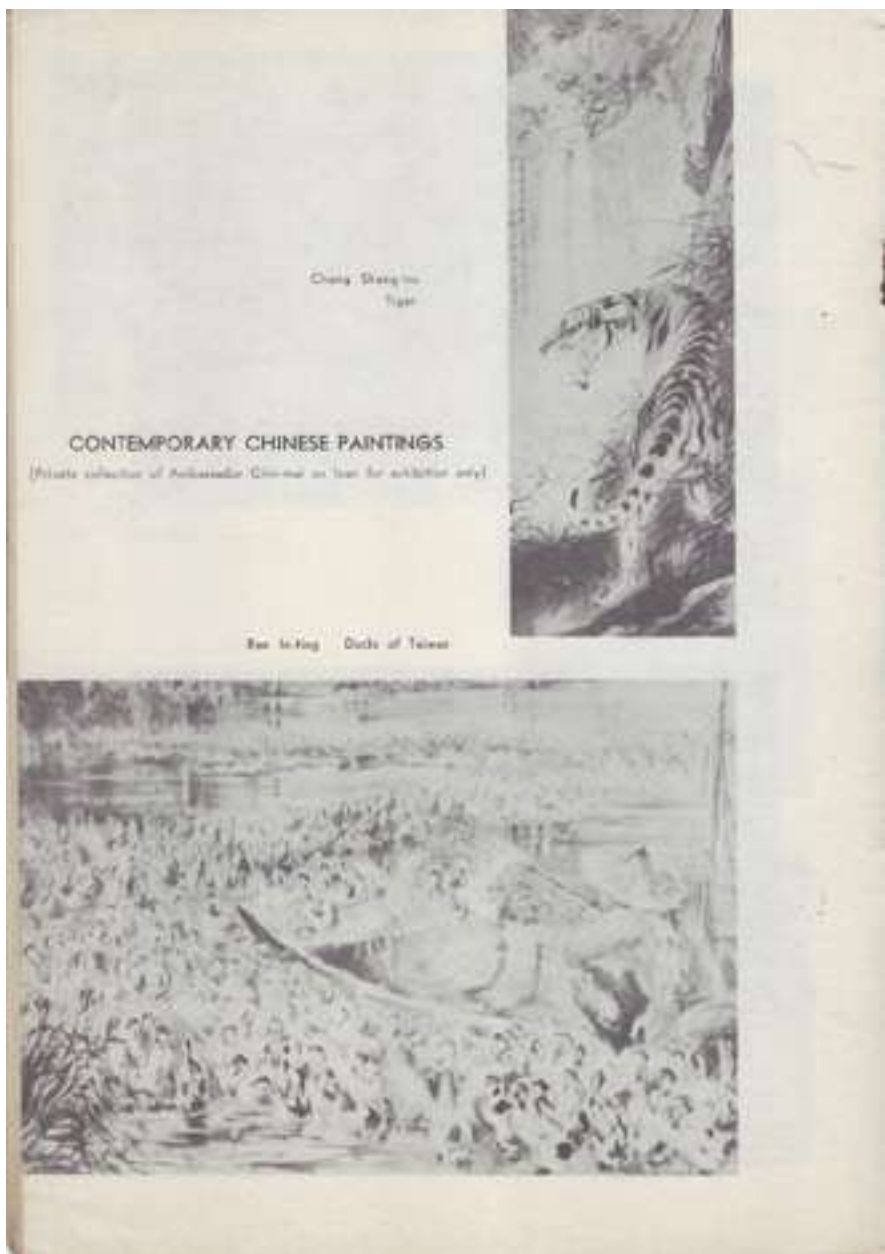
The day FREE WORLD visited the artists, each was found preparing for the exhibit which grew out of the Southeast Asian Art Conference and Competition held in the Philippines early in 1957. At this conference it was agreed that there should be closer understanding between the artists of Southeast Asia; that Asian artists need not wait for international competitions to acquaint art lovers at home and abroad with their works.

More than 10 Filipino artists were asked to submit an example of their work. Thus, this exhibit, which will be shown in all countries of

the area, is truly representative of the excellent work being done by Filipino artists today and of the artists' interest in an opportunity to compare work and exchange views with artists of other countries.

In the Philippines, the organization responsible for motivating the idea of sending an exhibit to other countries, is the Art Association of the Philippines headed by the dynamic Dr. Gregorio Lim. Since 1948 the Association, which is made up of painters, both professional and amateur, and several hundred admirers of contemporary art, has furthered the appreciation of modern art in the Philippines through its sponsorship of lectures, film showings, art classes and exhibitions.

10 Vicente S. Manansala, accomplished canvas painter, is also highly regarded for his distinctive murals.





ANDRE RACZ
Nativity • Etching
Printed in Sanguine



EUGENE BERMAN
Monument to a Butterfly
Color lithograph

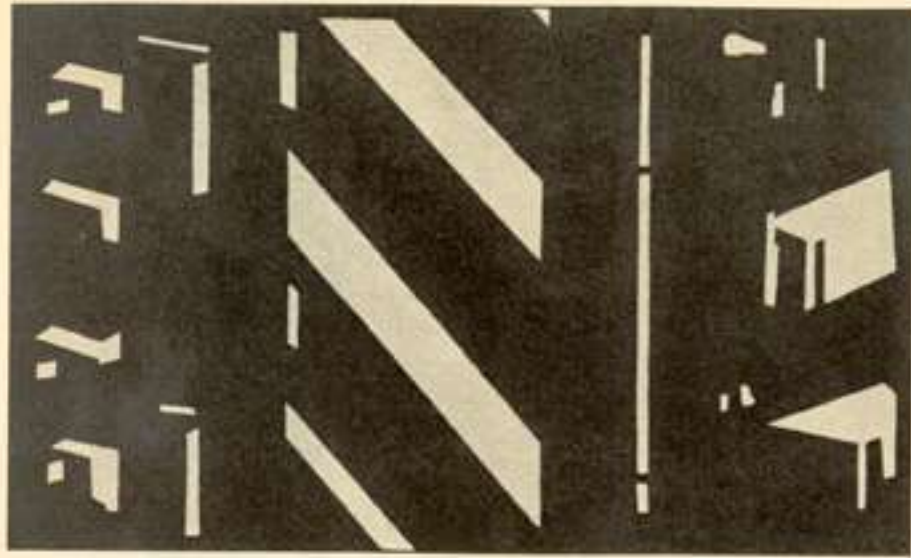
GUEST COUNTRY
UNITED STATES

SEONG MOY
Inscription of T'Chao Pae
Color woodcut

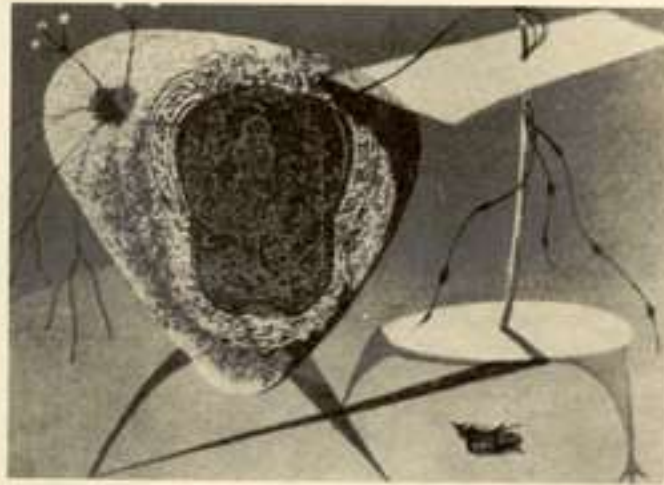


IRVING KRIESBERG
Birds
Color lithograph





RALSTON CRAWFORD
Third Avenue Elevated
Color lithograph



DORR BOTHWELL
Memory Machine
Color serigraph



IRVING AMEN
Italian Landscape
Color woodcut

- 219 第一屆東南亞藝術會議與展覽會開幕照片，出自Ledesma Guerrero·《為菲律賓藝術奮鬥》頁69·Kalaw-Ledesma Foundation, Inc. 之收藏 © 1974 Purita Kalaw-Ledesma° Image of the opening ceremonies of the *First Southeast Asia Art Exhibition* from page 69 of *The Struggle for Philippine Art* by Ledesma Guerrero, part of the Kalaw-Ledesma Foundation, Inc. Collection (Copyright © 1974 Purita Kalaw-Ledesma).
- 220 「第一屆東南亞藝術會議與展覽會」報道·《Free World》6期10版(1957年10月)·頁10-11© 1957 馬尼拉: United States Information Service, American Embassy° Coverage of *Free World* of the First Southeast Asia Conference and Competition from pages 10-11 of the October 1957, Vol. 06 No. 10 edition (Copyright © 1957 Manila: United States Information Service, American Embassy).
- 221 「第一屆東南亞藝術會議與展覽會」報道·《Free World》6期10版(1957年10月)·頁12-13© 1957 馬尼拉: United States Information Service, American Embassy° Coverage of *Free World* of the First Southeast Asia Conference and Competition from pages 12-13 of the October 1957, Vol. 06 No. 10 edition (Copyright © 1957 Manila: United States Information Service, American Embassy).
- 222 藝術家Cesar Legaspi, Vicente Manansala, Manuel Rodriguez 和 Anita Magsaysay- Ho參展「第一屆東南亞藝術會議與展覽會」報道·Magsaysay-Ho與時任菲律賓全國美術協會主席之Dr. Gregorio Lim會面·出自《Free World》6期10版(1957年10月)·頁10-11© 1957 馬尼拉: United States Information Service, American Embassy° Coverage of *Free World* of Philippine artists participating in the First Southeast Asia Conference and Competition. Cesar Legaspi, Vicente Manansala, Manuel Rodriguez, and Anita Magsaysay- Ho. Magsaysay-Ho is seen with then President of the Art Association of the Philippines Dr. Gregorio Lim from pages 10-11 of the October 1957, Vol. 06 No. 10 edition (Copyright © 1957 Manila: United States Information Service, American Embassy).
- 223 張善孖和藍蔭鼎之水墨作品·《第一屆東南亞藝術會議與展覽會》畫冊中一頁© 1947 Art Association of the Philippines° A page showing Chinese paintings by Chang Shang-tse and Ran In-ting in the *First Southeast Asia Art Conference and Competition* catalogue (Copyright © 1947 Art Association of the Philippines).
- 224 出自馬來半島之作品·刊載於《第一屆東南亞藝術會議與展覽會》畫冊© 1947 Art Association of the Philippines° Pages featuring art works from Malaya in the *First Southeast Asia Art Conference and Competition* catalogue (Copyright © 1947 Art Association of the Philippines).
- 225 出自受邀國美國之作品·刊載於《第一屆東南亞藝術會議與展覽會》畫冊© 1947 Art Association of the Philippines° Pages featuring art works from the guest country the United States in the *First Southeast Asia Art Conference and Competition* catalogue (Copyright © 1947 Art Association of the Philippines).
- 226 出自受邀國美國之作品·刊載於《第一屆東南亞藝術會議與展覽會》畫冊© 1947 Art Association of the Philippines° A page featuring art works from the guest country the United States in the *First Southeast Asia Art Conference and Competition* catalogue (Copyright © 1947 Art Association of the Philippines).

藍蔭鼎於馬尼拉

藍蔭鼎 (1903-1979)

藍蔭鼎，1903年生於宜蘭，12歲畢業於羅東公學校，18歲開始擔任公學校美術教員，曾在1923、1927年間兩次短暫赴日研習水彩畫，並在畫家石川欽一郎1924年二度來臺時，接受其指導，多次入選臺灣的官辦美展。1947年起，則曾任臺灣畫報社社長，歷任教育部所屬的各種美術相關公職，直至1979年在中華電視公司董事長任內辭世。

藍蔭鼎在戰後結識愛好木雕的美國新聞處官員許伯樂，因而向美方建議發行農村刊物，後由美國援助成立「中華民國農村復興委員會」，藍氏出任該會轄下的「豐年社」社長，表現優異，而於1954年應美國國務院邀請訪問，於美國各城市舉辦個展，是當時極少數能獲此機會的臺灣畫家。1957年，教育部邀請藍氏擔任學術審議委員，同時，奉教育部派命代表臺灣任東南亞國際藝術會議代表赴菲律賓，應菲律賓外交部之邀展出。《群鴨》作為藍氏晉謁當時的菲律賓總統葛西亞 (Carlos Polistico Garcia) 之獻禮。同一年，藍蔭鼎另有畫作致贈越南總統吳廷琰、泰王哈瑪九世。(鄭雯仙)

- 1 施翠峰，〈歌頌真善美的畫家·藍蔭鼎〉，《雄獅美術》108期 (1980年2月)，頁24-37。
- 2 蕭瓊瑞，〈真善美的實踐者：藍蔭鼎的生命與藝術〉，宜蘭縣：宜蘭縣政府文化局，2018年。

Ran In-Ting in Manila

Ran In-Ting (1903-1979)

Born 1903 in Yilan, Ran In-Ting graduated from Ratō Public School at the tender age of 12 and began teaching at the school at age 18. He traveled to Japan briefly in 1923 and 1927 to study watercolor painting, and studied under Kinichiro Ishikawa during Ishikawa's second tour in Taiwan in 1924. Ran's work was frequently selected for official art exhibitions in Taiwan, and he served as chief editor of *Taiwan Painting News* from 1947. He held various public positions in the arts at the Ministry of Education, and was the chairman of the China Television Corporation when he passed away in 1979.

After World War II, Ran's acquaintance with woodcarving aficionado officer Robert B. Sheeks at the United States Information Service (USIS), prompted him to propose the publication of an agricultural magazine to the US authorities. Subsequently when the Joint Commission on Rural Reconstruction (JCRR) was established with support from the US, Ran was appointed chief editor of its publication, *The Harvest* magazine. On invitation from the US State Department in 1954, Ran visited the US and was among very few Taiwanese artists at the time who had the opportunity to hold solo exhibitions in cities throughout the US. In 1957, Ran was invited by the Ministry of Education to serve on the Academic Review Committee, as well as to represent Taiwan at the Southeast Asian International Art Conference in the Philippines, where he was invited by the Philippine Department of Foreign Affairs to hold an exhibition. Ran presented his work *Ducks* as a gift to then President Carlos Polistico Garcia of the Philippines. That same year, Ran also gifted his paintings to President Ngô Đình Diệm of Vietnam and to His Royal Highness King Rama IX of Thailand. (Cheng Wen-Hsien)

- 1 Shih Tsui-Feng. "A Painter Who Praises the Love, Beauty and Kindness." *Hsiung Shih Art Monthly* no.108 (February 1980): 24-37.
- 2 Hsiao Chong-Ray. *Practitioner of the Love, Beauty and Kindness: the Life and Art of Ran In-Ting*. Yilan County: Yilan County Government Cultural Bureau, 2018.





Farmer's House in Taiwan

Ran In-ting World Renown for His Watercolor Portraying Taiwan's People and Countryside



Going Home at Harvest Time



Washing Clothes in Tan Sui River



Sunset in Taipei



Worshippers at Buddhist Temple in the Rain



Wedding Ceremony in the Country



Hot Springs at Pei Tao

sitive eye for pleasing and soothing harmony. The color does not detract from the sense of peace, contentment and quiet which his paintings express. Ran In-ting has the ability to evoke a single central mood. He so unifies all elements as to produce the essence or rhythmic vitality which is the ideal of conventional Chinese painting. His strong and swift brush strokes, now swirling in circles of motion, now pointing upward like the stately bamboo, give an overall poetic mood to his watercolors.

Artists, critics and laymen who view the work of Ran In-ting, which has been exhibited in many countries of the world, agree that from these brilliant and yet delicate scenes they grasp the natural beauty of Taiwan and the eternal spirit of the man and his people.



Moongate to Chinese Private Garden

228 藍蔭鼎及他的其他作品·出自《Free World》6期10版(1957年10月)·頁12-13 © 1957 馬尼拉: United States Information Service, American Embassy
A sample of Ran In-ting's works from pages 12-13 of the October 1957, Vol. 06 No. 10 edition of *Free World* (Copyright © 1957 Manila: United States Information Service, American Embassy).

形象的科技與發展：
媽祖於菲律賓

TECHNOLOGY AND
DEVELOPMENT OF
IMAGES: MAZU IN THE
PHILIPPINES

凱薩賽聖母(圖像)

凱薩賽聖母的圖像源自八打雁省塔爾鎮的社區，位於首都馬尼拉以南，與中國南部、越南、臺灣等地盛行的佛道教媽祖信仰有關，庇佑海上的船員，學者認為除了凱薩賽聖母像之外，安蒂波洛的旅途平安聖母(Our Lady of Peace and Good Voyage)和聖安娜的廢棄聖母(Our Lady of the Abandoned)也能追溯至媽祖像。這三座據說與媽祖有關的塑像，所在地區皆有水，包括塔爾的泉水、聖安娜的水井，以及安蒂波洛的瀑布。

這些地方形象和媽祖之間的關係，皆具有融合的意味，在兩種視覺語彙和符號中，一者在地、一者外來，形成無法再代表原始出處的混合體¹。雖然這種理論忽略了轉譯過程會產生的張力，但確實反映出在各自脈絡下結合而成的外觀，以凱薩賽聖母而言，即可見聖母無染原罪(Immaculate Conception)和媽祖的混合，陳孟利(Aristotle Dy)提到，「當地信仰結合兩位女性神祇，而信眾聲稱祂們是彼此的化身」²。他進一步指出，或可思考「神祇並非只是並置，在信徒心目中，兩者『相同』，只是塑像不同，並無同化或符號的含括」³。

在藝術史中，左貝爾(Fernando Zobel)試圖從菲律賓殖民時代的雕像中，找尋中國或佛教的蹤跡，他在《菲律賓宗教圖像》一書中，即以凱薩賽聖母和聖嬰形象為例，教堂結構藝術史學家佩德羅·加倫德(Pedro Galende)和雷加拉多·托塔·何塞(Regalado Trota Jose)就提到，凱薩賽聖母聖殿裡出現中式石獅⁴。

但除了以融合做為論點，凱薩賽聖母在天主教瑪利亞的符號內注入中式元素，或許未必是融合的成果，也有可能是菲律賓歷經勸誘改宗的初期，華人採取的權宜之計，藝術史學家克里斯蒂娜·李(Christina Lee)認為，「從中式改為西班牙式基督信仰的過程並不順遂，華人於是採取這種策略消極反抗，同時續行原有信仰」⁵。李氏提及菲律賓華人(或稱「常來人」)胡安·因賓(Juan Imbin)，他原本被認為已和其他常來人一同死亡，卻又死而復生，並宣稱聖母瑪利亞「出現在海上指引他回到鎮上」⁶；在菲律賓的西班牙官員一向對華人的道德和品行存疑，而常來人遭遇的奇蹟更讓情況變得複雜。1756年的一紙公告禁止「在中國的觀音或媽祖塑像前點蠟燭」⁷，禁令在1759年重申時，更明白提及華人將凱薩賽聖母連結至媽祖。李氏聲稱因賓的故事後來漸漸失去影響力，例如加斯帕·德·聖奧古斯丁(Gaspar de San Agustin)曾提及，因賓最後「不再照顧」聖母瑪利亞，亦逐漸遠離教會；李氏認為歷史會出現這種轉折，可見改變信仰的過程相當複雜，「隨意編造」常來人是「無關於基督教身體政治，因此無法救贖」，故因賓之死「證明常來人終究無法成為真正的基督徒，而他的華人女神無法成為真正的瑪利亞」⁸。(派崔克·佛洛雷斯)

Our Lady of Caysasay (Image)

The image of Our Lady of Caysasay, originally from a *barrio* in the town of Taal in the province of Batangas, south of the capital of Manila, has been linked to the Daoist and Buddhist goddess Mazu (Ma-Cho or Ma-Tzu) who is popularly revered in South China, Vietnam, and Taiwan, among other places, as the patroness of the sea and mariners. Scholars make the claim that alongside the image of Caysasay, the images of Our Lady of Peace and Good Voyage in Antipolo and Our Lady of the Abandoned in Santa Ana likewise bear traces of the Mazu image. Water proves to be a common element binding the three Philippine images believed to have stemmed from Mazu: the spring in Taal; the well in Santa Ana; and the waterfall in Antipolo.

The relationship between these local images and Mazu has been framed within the notion of the “syncretic” in which two visual languages or iconographies, one a local or regional trait and the other a perceived foreign inspiration, form an amalgam that can no longer represent the parts in their original states.¹ While the theory elides the tensions attending the transfer and the translation, it points to the encounter between semblances from distinct contexts. In the case of Caysasay, the mingling is between the Immaculate Conception and Mazu. According to Aristotle Dy, “what is fascinating is that local devotions have conflated the two female deities, with devotees claiming that they are ‘emanations’ or ‘manifestations’ of each other.”² Dy further notes that it is possible to contemplate that “the deities are not simply being placed side by side. In the minds of the devotees, they are ‘the same,’ and yet the statues remain distinct. There is no assimilation or symbolic encompassment.”³

In art history, the effort of Fernando Zobel to identify traces of the Chinese and the Buddhist in Philippine colonial statuary is exemplary. In his book *Philippine Religious Imagery*, he includes the images of Caysasay and the Child Jesus or Santo Niño to make the point. Art historians of church structures Pedro Galende and Regalado Trota Jose point to the Chinese lions in the shrine of Caysasay.⁴

Beyond syncretism, however, the Chinese citation within the Catholic syntax of the Marian iconography in the case of Our Lady of

Caysasay may offer not so much an instance of a syncretic achievement as of a Chinese problem in the early modern project of proselytization in the Philippines. The art historian Christina Lee explicates the uneasy process of subjecting “the Chinese to Hispanic Christian practices and the strategies utilized by the Chinese to passively resist them while, at the same time, observing their own forms of belief.”⁵ Lee foregrounds Juan Imbin, a Chinese in the Philippines, or a Sangley, who supposedly rose from the dead after he was thought to have died with fellow Sangleys. He claimed that the Virgin “appeared at sea and guided him back into his town.”⁶ That the miracle happened to a Sangley complicated matters for the Spanish officials in the Philippines who were suspicious of the Chinese and their moral and ethical disposition. In fact, an edict of 1756, proscribed “lighting candles before icons of the Chinese Goddess of Mercy Guanyin and Mazu.”⁷ When it was reinforced in 1759, there was explicit reference to how Our Lady of Caysasay was being tied by the Chinese to Mazu. Lee contends that later, the credence of the Imbin narrative would be diminished, evidenced in the words of Gaspar de San Agustin who would say that Imbin in the end “stopped caring” for the Virgin and drifted away from the church. Lee is led to say that such a turn in the annals was to undermine the complexity of the conversion process, to “discursively construct” the Sangley as “extraneous to the Christian body politic and essentially irredeemable” so that Imbin’s death “proved that as the Sangley could not ultimately pass for a true Christian, his Chinese goddess could not pass for a true Mary.”⁸ (Patrick Flores)

- 1 Maligaya, Renato G. «Ang Sinkretismo sa Paniniwala ng mga Tsinoy sa Birhen ng Caysasay bilang si Ma-Cho», 未出版手稿, 年代未詳。
 - 2 陳孟利 (Dy, Aristotle C.) «作為媽祖或觀音的聖母瑪利亞：菲律賓華人宗教的融合特性», 《菲律賓社會學評論》62期 (2014年), 頁41-63, 引文出自頁44。
 - 3 同前註, 頁58。
 - 4 Galende, Pedro G., 和 Regalado Trota Jose «San Agustín: Art & History, 1571-2000», 馬尼拉：聖奧古斯丁博物館, 2000年, 頁147-149。
 - 5 Lee, Christina H. «前現代菲律賓西班牙式傳教計畫裡的中式問題», 《Laberinto》卷9, 2016年, 頁5-32, 引文出自頁6。
 - 6 同前註, 頁12。
 - 7 同前註, 頁17。
 - 8 同前註, 頁24。
-
- 1 Maligaya, Renato G. n.d. *Ang Sinkretismo sa Paniniwala ng mga Tsinoy sa Birhen ng Caysasay bilang si Ma-Cho*. Unpublished manuscript.
 - 2 Dy, Aristotle C. 2014. “The Virgin Mary as Mazu or Guanyin: The Syncretic Nature of Chinese Religion in the Philippines.” *Philippine Sociological Review* 62: 41-63, p.44.
 - 3 Dy, 58.
 - 4 Galende, Pedro G., and Regalado Trota Jose. 2000. *San Agustín: Art & History, 1571-2000*. Manila: San Agustin Museum, 147-149.
 - 5 Lee, Christina H. 2016. “The Chinese Problem in the Early Modern Missionary Project of the Spanish Philippines.” *Laberinto* 9: 5-32, p.6.
 - 6 Lee, 12.
 - 7 Lee, 17.
 - 8 Lee, 24.





FACIADA EXTERIOR DEL SANTUARIO DE NUESTRA SEÑORA DE LA CONCEPCION DE CAYSASAY, ES FILIPINAS.



INTERIOR DEL SANTUARIO DE CAYSASAY EN FILIPINAS.

SANTUARIOS FILIPINOS.



SEÑORA PARROQUIA DE CAVITE EN FILIPINAS, PÓBLICA A TERMINAR.



233



234



235



236



Nuestra Señora de Caysaysay standing on her moon-shaped boat. Notice the strong Chinese influence in the design. (Betis, Guagua, Pampanga. Medium hard wood, unpainted. 32 cm. high. Luz collection.)

237

- 229** 凱薩賽聖母無染原罪聖堂祭壇畫，出自於《天主教啟蒙》21期 (1880年12月7日) 頭版 © 1877 Madrid。
Image of the Retablo de Nuestra Señora de la Concepcion de Caysasay from the front page of the *La Ilustración Católica* dated 7 December 1880, number 21 (Copyright © 1877 Madrid).
- 230** 菲律賓凱薩賽聖母無染原罪聖堂立面圖，出自於《天主教啟蒙》21期 (1880年12月7日)，頁164 © 1877 Madrid。
Image of the Fachada Exterior Del Santuario de Nuestra Señora de la Concepción de Caysasay en Filipinas from page 164 of the *La Ilustración Católica* dated 7 December 1880, number 21 (Copyright © 1877 Madrid).
- 231** 菲律賓凱薩賽聖堂內景，出自於《天主教啟蒙》21期 (1880年12月7日)，頁165 © 1877 Madrid。
Image of the Interior del Santuario de Caysasay en Filipinas from page 165 of the *La Ilustración Católica* dated 7 December 1880, number 21 (Copyright © 1877 Madrid).
- 232** 凱薩賽教區教堂圖片，出自於《天主教啟蒙》22期 (1880年12月14日)，頁173 © 1877 Madrid。
Image of the Iglesia Parroquial de Caysasay from page 173 of the *La Ilustración Católica* dated 14 December 1880, number 22 (Copyright © 1877 Madrid).
- 233** 凱薩賽門圖像，由阿亞拉博物館研究團隊拍攝© 1982 Filipinas Heritage Library。
An image of the Caysasay gate taken by Ayala Museum Research Team (Copyright © 1982 Filipinas Heritage Library).
- 234** Sta. Lucia Well所在之凱薩賽門圖像 (Axel Catapang攝影)。
An image of the Caysasay Gate where the Sta. Lucia Well is located (Photography by Axel Catapang).

- 235** 身著金色禮袍的凱薩賽聖母神蹟圖像之特寫，圖片來自阿亞拉博物館研究團隊© 1970 Filipinas Heritage Library。
A close-up of the miraculous image of Our Lady of Caysasay in gilded robes. Image by the Ayala Museum Research Team (Copyright © 1970 Filipinas Heritage Library).
- 236** 凱薩賽聖母圖像，由阿亞拉博物館研究團隊拍攝。塔爾鎮為期兩天的聖瑪爾定節慶，由12月8日前夜致獻凱薩賽聖母，以此為名供奉於區域教堂內。圖像來自墨西哥。傳說一艘中國小船擱淺在 Lemery，人們在其中一棵樹上，發現由潮汐和海浪帶來的凱薩賽形象。這天起華人對凱薩賽聖母十分虔誠，每年以她之名從周圍城鎮聚集以大舉慶祝 © 1970 Filipinas Heritage Library。
An image of the Our Lady of Caysasay taken by the Ayala Museum Research Team. The Taal town fiesta, dedicated to St. Martin, is celebrated for two days, the eve of December 8 being dedicated to Our Lady of Caysasay, enshrined in a church in the barrio bearing this name. The image came from Mexico. The story goes that a Chinese "sampan" was stranded on Lemery and that the flood and waves carried the image to Caysasay where it was found perched on one of the trees. The Chinese became so attached to the Virgin of Caysasay that to this day, they come once yearly from the neighboring towns to hold a big celebration in her honor. (Copyright © 1970 Filipinas Heritage Library).
- 237** 凱薩賽聖母圖像，出自Fernando Zobel de Ayala，《菲律賓宗教圖像》，頁109 © 1963 Ateneo de Manila。攝影：Nap Jamir，Nap Jamir Archives/Pioneer Studios提供。
Image of the Nuestra Señora de Caysasay taken from page 109 of Fernando Zobel de Ayala's *Philippine Religious Imagery* (Copyright © 1963 Ateneo de Manila), photography by Nap Jamir; courtesy of the Nap Jamir Archives/Pioneer Studios.

凱薩賽聖母(奇蹟與結構體)

據說於1603年，漁夫胡安·曼寧卡德(Juan Maningcad)在潘斯比特河發現聖母無染原罪塑像，信眾之後不斷增加，也出現各種神蹟，據說塑像多次自聖壇失蹤後歸位，也涉及各種人物，例如寡婦、奧古斯丁修士等。1619年以輕量材質建成宗教結構體，奧古斯丁修會於1620年發布命令興建石造教堂，工程於1639年動工，1754年因地震摧毀。1619年，八打雁省包安地區的胡安納·坦吉(Juana Tangui)受眼疾所苦，宣稱在凱薩賽聖母的庇佑下經歷了奇蹟，在一棵樹和一塊石頭前見到祂現身¹。

教堂裡的畫作描述聖母降臨，也傳出各種奇蹟，因此繪畫不只重現記錄在文件中的事件，亦見證與塑像有關的民間傳說，成為祈禱和許願的一部分。

有關凱薩賽聖母故事的其中一項重要文本，是由奧古斯丁修士弗朗西斯科·古德奈夫(Francisco Buencuchillo)撰寫的祈禱書，名為《凱薩賽聖母現身故事節錄選》，於1834年印行，學者迪爾德麗·德拉克魯茲(Deirdre de la Cruz)認為，這本祈禱書結合了西班牙占領前的「口語詩體」，以及殖民時代的「基督教禱文」²。(派崔克·佛洛雷斯)

Our Lady of Caysasay (Miracle and Structure)

The image of the Immaculate Conception in 1603, as the tale unravels, was found at the Pansipit River by the fisherman Juan Maningcad. A devotion grew around it and elicited wonder because of the reportedly frequent disappearances, as well as returns, of the image from and to the altar, involving different people, including a widow and an Augustinian friar. A religious structure of light materials was built in 1619; and in 1620, the Augustinians issued an order to construct a stone church. In 1639, construction began. In 1754, an earthquake destroyed it. In 1619, Juana Tangui from Bauan, Batangas, suffering from an eye ailment, professed to a miracle under the aegis of Our Lady of Caysasay, who appeared before her at a tree and a rock.¹

The paintings in the church depict these apparitions of the Virgin, which inevitably lead to the claims of a miracle. The paintings, therefore, do not only inscribe events recorded in documents; they also testify to the folklore around the images and necessarily become devotional or votive.

With regard to the notion of the devotional, a key text in the narrative of Our Lady of Caysasay is the Augustinian Francisco Buencuchillo's *devocionario* titled *Epitome de la historia de la aparición de Nuestra Señora de Caysasay*, with an edition printed in 1834, among other iterations. The scholar Deirdre de la Cruz regards the *devocionario* as a hybrid between pre-conquest "oral versification" and colonial "Christian prayer."²
(Patrick Flores)

1 阿克塞爾·卡塔邦(Catapang, Axel)，《八打雁省塔爾鎮的凱薩賽聖母聖殿和聖露西奇蹟之井的建築與亞與修復管理計畫》，由國家文化藝術委員會資助之研究。

2 迪爾德麗·德拉克魯茲(Cruz, Deirdre de la)，《聖母瑪利亞幻影與菲律賓普遍認知的構成》，芝加哥：芝加哥大學出版社，2015年。

1 Catapang, Axel. *Architectural and Conservation Management Plan of Our Lady of Caysasay Shrine and Miraculous Well of Sta. Lucia in Taal, Batangas*. Research supported by a grant from the National Commission for Culture and the Arts.

2 Cruz, Deirdre de la. 2015. *Mother figured: Marian apparitions and the making of a Filipino universal*. Chicago: The University of Chicago Press.



238 八打雁省塔爾的凱薩賽聖母神殿外部 (攝影:Axel Catapang)。
 Exterior of the Shrine of Our Lady of Caysasay in Taal, Batangas.
 (Photography by Axel Catapang).



240 凱薩賽聖母殿牆上的凱薩賽聖母神蹟圖像 (攝影:Axel Catapang)。
 Image of the miracle of Our Lady of Caysasay on the wall of Caysasay Shrine
 (Photography by Axel Catapang).



239 凱薩賽聖母殿頂部的凱薩賽聖母神蹟圖像 (攝影:Axel Catapang)。
 Image of the miracle of Our Lady of Caysasay on the ceiling of the Caysasay Shrine.
 (Photography by Axel Catapang).



241 凱薩賽聖母殿中繪於畫布的凱薩賽聖母神蹟圖像 (攝影:Axel Catapang)。
 Image of the miracle of Our Lady of Caysasay on canvas at the Caysasay Shrine.
 (Photography by Axel Catapang).

拉烏尼翁省聖費爾南多的隆天宮 (圖像與建築)

Ma-Cho Temple, San Fernando, La Union (Image and Architecture)

據說隆天宮是菲律賓最早膜拜媽祖肖像的道教寺廟之一，於1978年建成啟用，由臺灣建築師Shu Ing Tung設計穹頂，呈蜘蛛網狀，飾有樟木刻成的道教神祇雕像、各種信仰的塑像、中國傳統的獅與龍浮雕，以及各種從臺灣或中國運來的裝飾石材或木材。信眾透過buyong的程序與神明溝通，希望心願能成真；每年農曆八月五日，位於拉烏尼翁省聖費爾南多的媽祖肖像會前往八打雁省的塔爾，參與凱薩賽聖母聖殿的特別彌撒。媽祖肖像位於正殿內的神龕內，原為1968年一艘臺灣漁船在強烈颱風襲擊下偏離航道，於是前往聖費爾南多港口避難，為感謝當地民眾款待，於是贈予肖像¹。(派崔克·佛洛雷斯)

It is said to be one of the earliest, if not the first, Daoist temples in the Philippines where the image of Ma-Cho is enshrined. It opened in 1978, with the dome designed by the Taiwanese architect Shu Ing Tung. The said dome is of spider-type ornamented with camphor wood carvings of Daoist deities; sculptures of different disciples; various Chinese motif lions and dragons; and other decorative materials made of stone or wood sourced from Taiwan and China. The temple's devotees try to "communicate" with the gods through a session called *buyong* in which they ask the gods to grant their wishes. During the fifth day of the eighth month of lunar calendar, the image of Ma-Cho in San Fernando, La Union annually goes to Taal, Batangas for a pilgrimage where a special mass is conducted at the Shrine of Our Lady of Caysasay. The image of Ma-Cho, which can be found at the middle of the main altar in the temple, is a gift from a group of Taiwanese fisherfolk to the people of San Fernando back in 1968 in appreciation of the hospitality they received when they took shelter at the shores of the San Fernando Bay when their boat was driven off course by a powerful typhoon.¹ (Patrick Flores)

1 菲律賓隆天宮，<https://machotemple.org/home/> (點閱日期：2021年4月15日)。

1 Ma-Cho Temple. n.d. *The Ma-Cho Temple*. Accessed April 2021, 15. <https://machotemple.org/home/>.



242 隆天宮的拱門，攝影：Amparo Argel © Ma-Cho Temple。
Image of the arches at the Ma-Cho Temple. Photograph by Amparo Argel
(Copyright © Ma-Cho Temple).



243 隆天宮鼓樓 © Ma-Cho Temple。
Image of the drum tower of the temple (Copyright © Ma-Cho Temple).



244 隆天宮入口 © Ma-Cho Temple
Image of the entrance to the temple (Copyright © Ma-Cho Temple).



245 隆天宮正殿的媽祖 © Ma-Cho Temple
Image of Ma-Cho found at the main prayer hall of the temple (Copyright © Ma-Cho Temple).



246 隆天宮正殿內部 © Ma-Cho Temple
Image of the interior of the main prayer hall (Copyright © Ma-Cho Temple).



247 隆天宮外觀 (攝影: Amparo Argel) ©Ma-Cho Temple
Image of the temple's facade. Photograph by Amparo Argel (Copyright © Ma-Cho Temple).



248 隆天宮主祭壇 © Ma-Cho Temple
Image of the main altar of the temple (Copyright © Ma-Cho Temple).
版權免責聲明: 隆天宮之圖像出於非營利教育目的之合理使用, 來自<https://machotemple.org/>
Copyright disclaimer: images of the Ma-Cho Temple are taken from <https://machotemple.org/> under fair use for non-profit educational purposes.

南臺灣的媽祖廟 Mazu Temple in South Taiwan

北港朝天宮的歷史，最早可溯至清康熙三十三年(西元1694年)，佛教臨濟宗第三十四代禪師樹壁和尚自福建省莆田縣湄洲朝天閣奉請媽祖神像來臺，在笨港(今北港)登陸；起初是暫奉於民宅之中，十分簡陋，康熙三十九年(1700年)始由信徒捐地建一小祠奉祀。

惟日明治三十八年(1905年)的嘉義大地震，朝天宮大殿受損，四垂亭也倒壞，地方人士再度倡議重建，聘請首屈一指的大木匠師陳應彬主持建造，工程自明治四十一(1908)動工迄大正元年(1912年)竣工，是為今日宏偉富麗的廟貌。

北港朝天宮是臺灣香火鼎盛的媽祖廟之一，早在1985年就已列為二級古蹟(今國定古蹟)，其建築藝術，包括大木構樑架、八角形藻井、剪黏、交趾陶、門神彩繪、石刻龍柱、木雕花窗等，均十分精美之外，廟內文物也非常豐富，古匾、古碑、神轎、香爐、以及清代以來文人雅士所題的木刻對聯等，讓朝天宮不僅是臺灣的宗教勝地，也是一處集各項傳統工藝和詩詞書畫在內的藝術殿堂。

The history of the Chao-Tian Temple in Beigang could be traced back to the 33rd year of the Emperor Kangxi of the Qing Dynasty (AD 1694), when Zen Master Shubi of the Linju school of Buddhism invited the holy statue of Mazu from the Meizhou Chao-Tian Temple in Putien County, Fujian Province to Taiwan, and made landfall at Bengang Port (present day Beigang). The holy statue was housed in a rustic private residence until the 39th year of Kangxi (AD 1700) when devotees donated a parcel of land for the construction of a dedicated shrine.

During the 38th year of the Meiji era (AD 1905), the main chamber of the Chao-Tian Temple was damaged and the pavilion destroyed in the aftermath of the Great Chiayi Earthquake. Local residents rallied to reconstruct the temple, commissioning a leading wood craftsman at the time, Mr. Chen Ying-Bing, to oversee the project. Ground was broken in Meiji 41 (AD 1908), and work was completed in the first year of the Taisho era (AD 1912), which culminated in the magnificent, opulent appearance of the temple as is seen today.

The Beigang Chao-Tian Temple is among the most well-attended temples dedicated to Mazu in Taiwan. Designated as a Class 2 Historical Monument in 1985 (now a National Monument), the temple possesses exquisite architectural elements of artistry, such as the grand wooden beams, the octagonal caisson ceiling, its trencadís work and cochín ware, the paintings of the threshold guardians, its stone-carved dragon pillars and wood-carved relief panels, as well as a wealth of cultural relics including ancient plaques and steles, sanctified sedan chairs, censers, and woodcut couplets composed by literati and scholars since the Qing dynasty. Beyond a religious site, the temple is also a hallowed hall of art in Taiwan that showcases traditional craft, calligraphy, poetry, and painting.



249 北港朝天宮夜景 ©北港朝天宮提供。
Night view of the Beigang Chao-Tian Temple (Copyright © 2019 Beigang Chao-Tian Temple).



250 北港朝天宮正面 ©北港朝天宮提供。
Front view of the Beigang Chao-Tian Temple (Copyright © 2019 Beigang Chao-Tian Temple).

媽祖是海上的守護神，臺灣的先民渡海來臺，很多都會從家鄉奉請媽祖的香火，祈求一路平安，媽祖信仰也就跟著傳播到臺灣，很多地方都有媽祖廟，每年農曆三月二十三日媽祖誕辰之前，各地媽祖廟都會舉行慶典活動，因此有「三月瘋媽祖」的臺灣俗諺。

北港朝天宮迎媽祖活動，已有悠久的歷史，至今仍保留傳統的進香儀式，已被指定為國家重要民俗節日，每年從春節開始到三月底的進香期，各地分靈廟宇都會回朝天宮謁祖刈火，許多交陪廟也會前來會香，到了三月十九、二十日兩天的媽祖遶境活動，更是慶典的高潮，每年都吸引大批信眾前來參加，由陣頭及神轎群打頭陣，大家跟著媽祖鑾駕，徒步穿梭大街小巷，沿途還有信眾會施放鞭炮迎接，「炸轎」場面壯觀。

北港朝天宮的分靈廟相當多，根據《北港朝天宮志》的記載，包括菲律賓、日本、巴西、美國、法國、緬甸、新加坡、沙烏地阿伯拉、馬來西亞、阿根廷、澳洲、以及香港、泰國、關島、丹麥等國家或地區均有朝天宮的分靈廟，其媽祖香火，遠播海內外。(黃微芬)

Mazu is the patron saint of the seas, and many early settlers to Taiwan brought along incense from the Mazu temples of their hometowns to bless their journey. Mazuism thus arrived in Taiwan, where temples to Mazu exist in many towns and villages. Celebratory rites are held at these temples each year on Mazu's birthday, on March 23 of the lunar calendar; and hence, the Taiwanese saying: "Mazu Madness in March."

Designated as an important folk festival, the traditional rites of incense offering during the Mazu Parade of Beigang Chao-Tian Temple have been preserved to the present day. During these rites from the Spring Festival through March each year, Mazu icons from each of the satellite *fenlin* (分靈) temples and shrines make a pilgrimage to return to Chao-Tian Temple to pay homage to the ancestral Mazu temple. Affiliated temples also make offerings of incense to Mazu at this time. The festival culminates with the Mazu Pilgrimage on March 19 and 20, when throngs of the faithful accompany Mazu icons in a procession of sedans as they parade through roads and laneways. Believers along the procession route set off firecrackers in greeting along the way, "blasting the sedan" in spectacular pageantry.

The Beigang Chao-Tian Temple boasts a great number of *fenlin* temples. According to the *Annals of Beigang Chao-Tian Temple*, Chao-Tian Temple has *fenlin* temples in countries including the Philippines, Japan, Brazil, the United States, France, Myanmar, Singapore, Saudi Arabia, Malaysia, Argentina, and Australia, as well as in Hong Kong, Thailand, Guam, and Denmark. Incense for the Chao-Tian Mazu glows far and wide across the seven seas. (Huang Wei-Fen)



251

媽祖像正面 ©北港朝天宮提供。

Front view of the Mazu (Copyright © 2019 Beigang Chao-Tian Temple).

252

媽祖像近照 ©北港朝天宮提供。

Up-close view of the Mazu (Copyright © 2019 Beigang Chao-Tian Temple).



253 媽祖像近照 ©北港朝天宮提供。
Up-close view of the Mazu (Copyright © 2019 Beigang Chao-Tian Temple).



254 媽祖像正面 ©北港朝天宮提供。
Front view of the Mazu (Copyright © 2019 Beigang Chao-Tian Temple).



255 正殿及六尊媽祖像 ©北港朝天宮提供。
Photo of the Main Hall with six Mazu statues (Copyright © 2019 Beigang Chao-Tian Temple).

- 1 蔡相輝,《北港朝天宮志》,雲林縣:北港朝天宮,1989年。
Tsai Hsiang-Huei. *The History of Beigang Chao-Tian Temple*. Yunlin County: Beigang Chao-Tian Temple, 1989.
- 2 李佳洲,《北港朝天宮迎媽祖》,臺北:遠足文化,2014年。
Lee Cha-Chou. *The Mazu Parade of Beigang Chao-Tian Temple*. Taipei: Walkers Cultural, 2014.
- 3 吳老擇編,《媽祖文化源流考》,雲林縣:北港朝天宮,2014年。
Wu Lao-Ze, ed. *Research on the Origin of Mazu Culture*. Yunlin County: Beigang Chao-Tian Temple, 2014.
- 4 林文龍編,《北港朝天宮:文物專輯》,雲林縣:北港朝天宮,2010年。
Lin Wen-Long, ed. *Beigang Chao-Tian Temple: Cultural Relics Album*. Yunlin County: Beigang Chao-Tian Temple, 2010.
- 5 江寶釵主編,《媽祖信仰文化暨在地人文藝術國際學術研討會論文集》,雲林縣:北港朝天宮,2013年。
Chiang Pao-Chai, ed. *Collected Papers of Mazu Belief and Local Culture on International Academic Symposium*. Yunlin County: Beigang Chao-Tian Temple, 2013.

前衛的相位：
五月畫會在馬尼拉

PHASES OF

THE AVANT-GARDE:

THE FIFTH MOON GROUP

IN MANILA

五月畫集(1964)

1957年，臺灣師範大學美術系的幾位學生，舉辦了「聯合西畫展」，成為此後成立五月畫會的前身。劉國松、李芳枝、郭東榮、鄭瓊娟四人，因參與官方舉辦的「臺灣全省美術展覽會」失利，因而在師長廖繼春的安慰與鼓勵下，仿照法國「五月沙龍」(Salon de Mai)之名，成立「五月畫會」(後改名為：The Fifth Moon Group)。

1964年，「南海學園」(仿照史密松尼園區所打造的文教設施群)中的「國立臺灣藝術教育館」，也為五月畫會刊印了較具規模的畫冊，由當時臺灣最富盛名的思想刊物：文星雜誌社的書店經銷。此一畫冊為中英雙語對照，封面題字為名義上加入畫會的書法家張隆延手書，收錄劉國松、胡奇中、韓湘寧、馮鍾睿、莊喆等五位畫家每人十件以上的作品圖版。

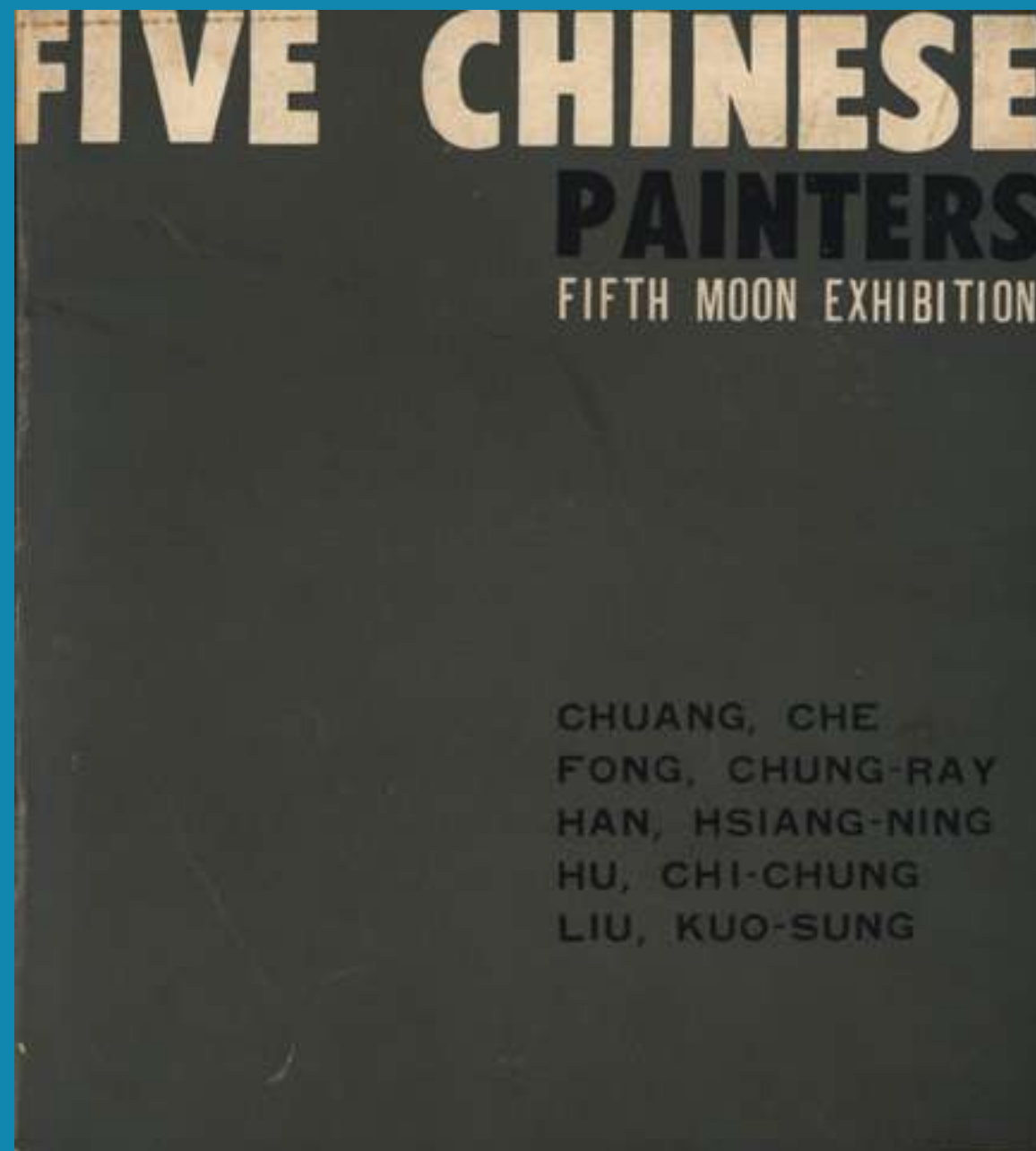
該畫冊由師大的虞君質教授作序，並收錄詩人余光中的推薦長文。虞君質曾遊學日本東京，後赴香港任教，在臺期間，與畫會維持友好關係，1950年代著有《藝術概論》、《天才與人力》等美學或哲學論集，是初期五月畫會的評論支持者之一。(蔣伯欣)

In 1957, a group of students from the Art Department at the National Taiwan Normal University organized a *Joint Exhibition of Western Painting*, which became the precursor to the Fifth Moon Group. When their entries to the official *Taiwan Provincial Fine Arts Exhibition* were unsuccessful, the four artists Liu Kuo-Sung, Li Fang-Chih, Kuo Tung-Jung, and Cheng Chiung-Chuan were encouraged by their mentor Liao Chi-Chun to emulate the French Salon de Mai and establish the Fifth Moon Group.

In 1964, the National Taiwan Arts Education Center within the Nanhai Academy (a collection of educational and cultural facilities modelled on the Smithsonian Institution) also published a significant catalogue of paintings for the Fifth Moon Group, which was distributed through the eponymous bookstore of Taiwan's most prestigious intellectual publication, *Wenxing* magazine. The title on the cover of the bilingual catalogue in Chinese and English featured an original inscription by the association's honorary member, calligrapher Chang Long-Yien, and included prints of a dozen or so works by each of the artists: Liu Kuo-Sung, Hu Chi-Chung, Han Hsiang-Ning, Fong Chung-Ray, and Chuang Tse.

The catalogue featured a foreword written by Professor Yu Junzhi of the National Taiwan Normal University, as well as an essay of commendation by poet Yu Kwang-Chung. Yu Junzhi pursued his studies in Tokyo, and subsequently took a teaching post in Hong Kong. He maintained a friendly relationship with the association during his time in Taiwan. The author of several essay anthologies on aesthetics and philosophy during the 1950s, including *Introduction to Art* (藝術概論) and *Genius and Strength* (天才與人力), Yu was among the art critics who lent their support to the Fifth Moon Group in the early days. (Chiang Po-Shin)

The Fifth Moon Exhibition Collection (1964)



五月畫集(1970)

五月畫會以師大美術系學生為基礎，吸收歷屆優秀畢業生為成員，早期成員包括莊喆、韓湘寧、郭豫倫、顧福生，多為富有人文思維與背景的畫家，中期因成員劉國松赴左營服役，結識海軍軍區的青年畫家：胡奇中、馮鍾睿、孫瑛、曲本樂的四海畫會，意氣相投之下，因而併入五月畫會，至此擴大了成員。

1962年，五月畫會在師長廖繼春、孫多慈的加入激勵下，選送作品赴美國展覽，兩位師長與畫會成員劉國松、莊喆、楊英風、韓湘寧等人的作品，行前預展於國立歷史博物館。隔年(1963)，第七屆的五月畫展，首次正式在該館展出，一改過去五月畫會早期歷屆展覽，多在其他私人空間展出的局面。

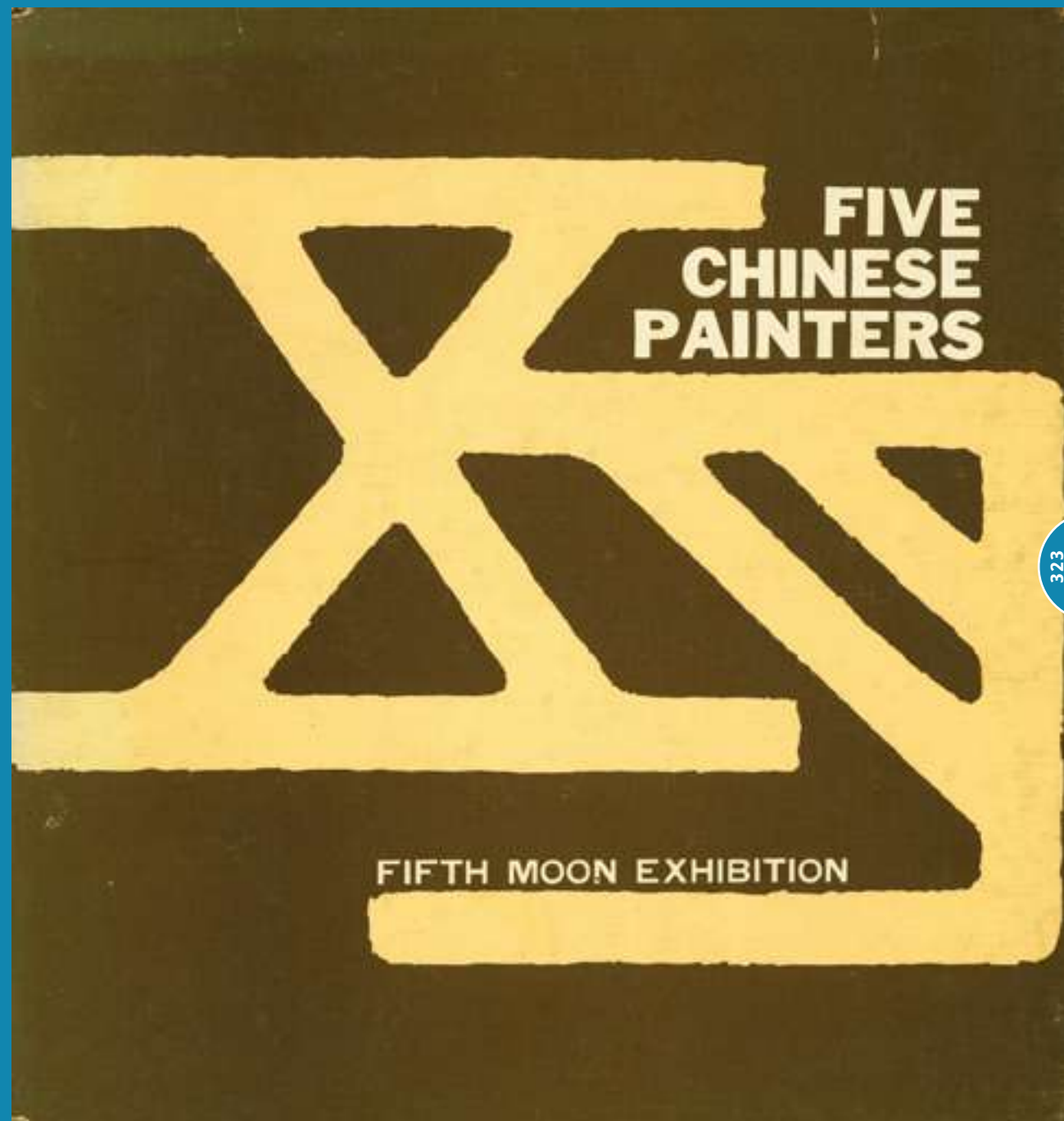
1970年，第十四屆五月畫會再次於國立歷史博物館舉行，出版精裝大開本畫冊，封面設計亦採用張隆延的手書，封底則採篆書間架於英文字體之間，收錄五位畫會成員陳庭詩、劉國松、馮鍾睿、胡奇中、洪爛的作品圖版。由時任館長的王宇清作序，並收錄李鑄晉、余光中、羅璋(Thomas Lawton)的推薦文。(蔣伯欣)

Students from the National Taiwan Normal University (NTNU) Department of Fine Arts was a base from which the Fifth Moon Group recruited outstanding graduates as members. Among its first members were artists with solid backgrounds in intellectual thought, including Chuang Tse, Han Hsiang-Ning, Kuo Yu-Lun, and Ku Fu-Sheng. Subsequently, while serving draft in Kaohsiung's Zuoying, member Liu Kuo-Sung became acquainted with a group of young artists serving in the Navy: Hu Chi-Chung, Fong Chung-Ray, Suen Ying, and Chu Pen-Lo, who comprised the Four Seas Painting Society. Finding each other mutually simpatico, the Four Seas Painting Society merged with, and expanded, the Fifth Moon Group.

In 1962, encouraged by faculty mentors Liao Chi-Chun and Sun Duoci, the Fifth Moon Group selected a number of works for an exhibition tour to the United States. A pre-departure exhibition at the National Museum of History featured works by the two faculty mentors as well as group members including Liu Kuo-Sung, Chuang Tse, Yuyu Yang, and Han Hsiang-Ning. The 7th *Fifth Moon Exhibition* the following year (1963) was officially held at the museum for the first time, a shift from previous Fifth Moon Group exhibitions which had mainly been presented in private spaces.

In 1970, the 14th *Fifth Moon Group Exhibition* was held again at the National Museum of History, along with the publication of a large-format hardcover painting catalogue featuring calligraphy by Chang Long-Yien on the front cover and prints of works by five group members Chen Ting-Shih, Liu Kuo-Sung, Fong Chung-Ray, Hu Chi-Chung, and Hung Hsien positioned between the Chinese and English inscriptions on the back cover. The book included a foreword by then museum director Wang Yu-Ching, as well as essays by Li Chu-Tsing, Yu Kwang-Chung, and Thomas Lawton. (Chiang Po-Shin)

The Fifth Moon Exhibition Collection (1970)



余光中序

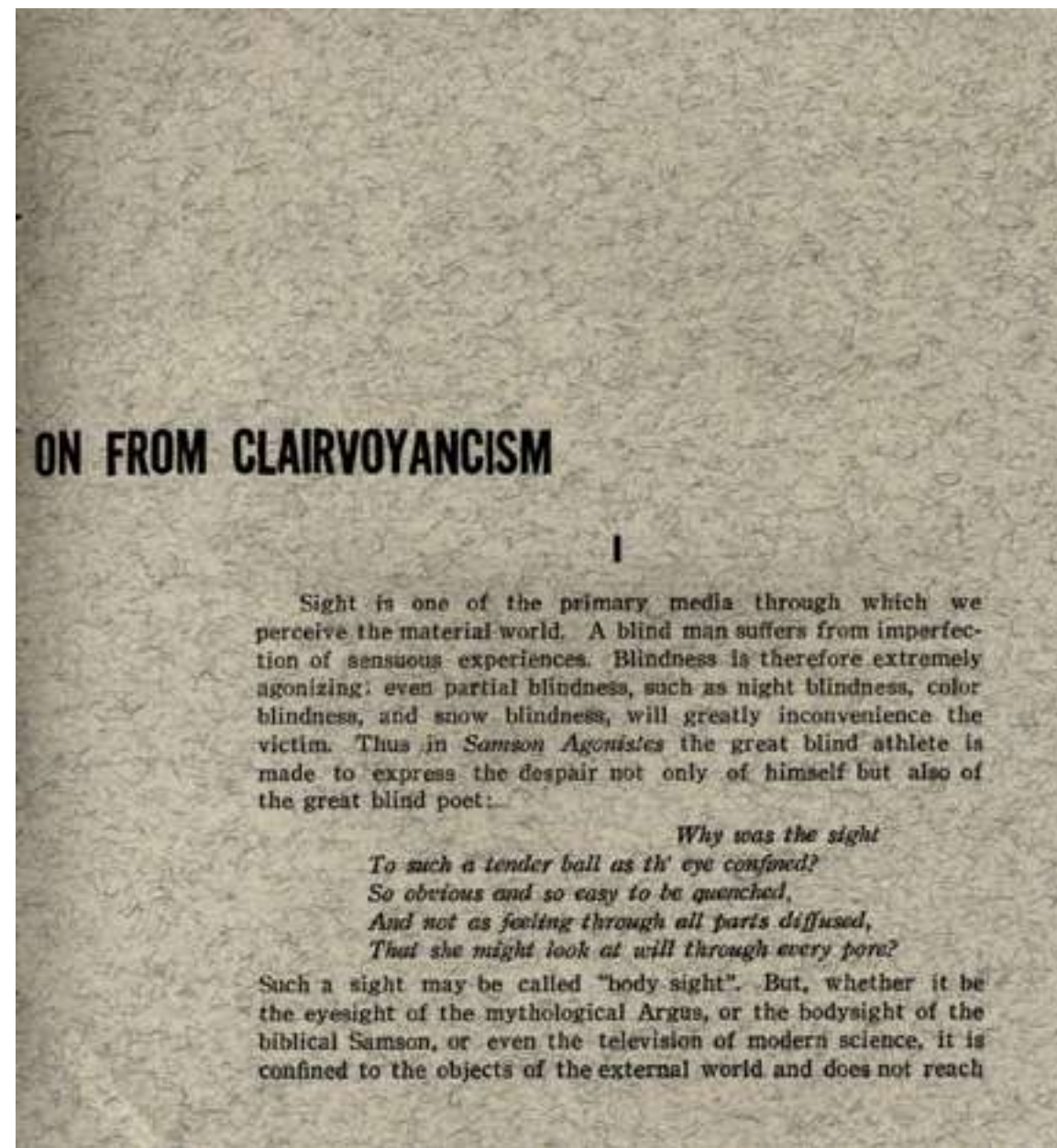
Foreword by Yu Kwang-Chung

余光中是詩人、學者、翻譯家，曾參與創辦與五月畫會交好的藍星詩社。他曾翻譯過《梵谷傳》，留美期間也接觸了現代藝術。1962年，五月畫會在國立歷史博物館舉行「現代繪畫赴美預展」時，余光中便曾以「樸素的五月」，來指稱他觀察到成員作品的單色畫現象。他認為五月是樸素的、黑色的、中國的，是「東方的靜」。隔年（1963），余光中又繼續發表評文，肯定五月畫會趨向單色的黑的趨勢，達到「筆所未到氣已吞」的中國古典藝術精神。

此篇〈從靈視主義出發〉則是余光中1964年繼而發表的五月展評，原文發表於1964年5月《文星》第80期。余光中提出「靈視」（psychic sight）作為接受現代藝術的「不二法門」，將「抽象畫」的生成，視為「靈視」的世界。抽象畫的創作，就是「藉內在的觀照去認識道的活動」，余光中在此文多處引用老子的《道德經》，以此作為抽象繪畫在中國的精神依據，其中西對照、黑白對比的二元模式，影響了五月畫會由「全盤西化」之後，轉向「中西合璧」的運作理念。（蔣伯欣）

Poet and translator Yu Kwang-Chung was active in the Fifth Moon-affiliated Blue Star (Lan Xing) Poetry Society. He was known as the translator of Irving Stone's Van Gogh biography *Lust for Life* into Chinese, and had encounters with modern art while studying abroad in the United States. When the Fifth Moon Group held their pre-American tour exhibition of Chinese modern paintings at the National History Museum in 1962, Yu Kwang-Chung noted his observations of the members' monochromatic paintings in his poem, "Plain May," describing the Fifth Moon as ingenuous, ebony, Chinese, and of "an Eastern tranquility." In the following year (1963), Yu Kwang-Chung continued to publish critical essays that affirm the Fifth Moon Group's leanings towards a monochromatic trend that approaches the spirit of classical Chinese art by "capturing the aura before the brush arrives."

This essay, "Psychic Sight as a Point of Departure," first published in the May 1964 edition of *Literary Star* magazine No. 80, was Yu Kwang-Chung's review of the Fifth Moon exhibition in which he posed "psychic sight" as the singular path of reception for modern art. He equated the emergence of "abstract painting" as "psychic sight"; and the creation of abstract paintings as "an act of using internal observation to understand the *Tao*." Yu Kwang-Chung made several allusions in the essay to Lao Tzu's *Tao Te Ching* as a Chinese spiritual reference for abstract painting. His notes on the binaries of East and West as well as black and white contrast influenced the Fifth Moon Group to pivot from a thoroughly Westernized practice towards an amalgamation of Chinese and Western concepts. (Chiang Po-Shin)



the inner reality of things. What we call sight has for its objects things that are visible here and now. What we call memory has for its objects that were once visible. But what is unseen here and now and there and then we can only try to grasp in our imagination. Of the objects covered by imagination some are visible and some are not readily visible. It is only with the "mind's eye" that we can hope to contemplate the latter. Such a faculty may be termed "psychic sight" without which modern art would be utterly inaccessible.

Since the invention of photography a century ago the duty to imitate nature and portray man has been passed on from the artist to the photographer. With each movement in painting since post-impressionism is shown a positive acceleration from representation to expression, from the extrinsic to the intrinsic, and from nature to the artist. The development from Cézanne to the abstract art of today, now covert and now overt, is only the logical conclusion of modern aesthetic thought. Naturalism is a name safely dead in art history. "Art does not render the visible; rather, it makes visible." Thus Paul Klee makes the outright declaration in his *Creative Confession*.

Like other forms of art, abstract painting starts from nature, but does not end in nature. The space of abstract painting is not the space usually perceived through eyesight; rather, it is "the fifth dimension".* In the creative process of art, there are always three forces interacting on one another. They are the ego, nature, and the "way". The ego of the artist tries to grasp the "way" by means of nature; contrariwise, the "way" is revealed to the ego only by means of nature. Thus nature serves as a medium of interaction between the ego and the "way". If a work of art turns out to be a mere imitation of nature, nature would block expression of the ego and revelation of the "way" and the result would be sheer naturalism. If in a work of art we see the "way" only and no trace of the ego at all, it then ceases to be art and becomes either science or philosophy. Art is both sensuous and intellectual. A successful

work of art shows the ego as well as the "way" by the common medium of nature; in fact, the ego and the "way" are mutually illustrative where they meet midway in nature. Mutually dependent, too, are the force of the ego and that of the "way" as perceived by the artist. Art is the production of sensuous experiences, which take place only between the ego and nature. On the other hand, it is also the product of intellectual activities, which are the process by which the ego tries to grasp the "way". Thus the ego, the "way", and nature constitute the inevitable trinity of artistic creation.

By the ego we mean the "I" of the artist; by nature, the material world around us. Of what I call the "way", different philosophical and religious systems offer different names. In the Orient, Lao Tzu calls it "Tao"; I Ching (The Book of Changes) calls it "the Great Ultimate"; Buddhism calls it "the Free" and "the Only Way". In the West, Pythagoras names it "Numbers"; Plato, "Ideas"; Spinoza, "natura naturans". "Natura naturans" comes close to what Lao Tzu calls "Tao" in Chapter 25, *Tao-te Ching*:

*Something primordial there was,
Born ere earth and heaven,
Inaudible, impalpable,
Independent, and unchangeable,
Revolving forever without fail.
And out of it emerged the world.
I know not its name,
And address it as Tao.*

Art aims at pursuing the infinite through the finite, at grasping nothingness (Tao) by means of something (I). Tao is the Form without a form, the Image without an object, yet it appears multiform to different artists. In fact, we are reversing the creative process when we say, as we used to say, that art must express the individuality of the artist. Self-expression is after all the result of artistic creation, whereas pursuit of the

Tao is its motive. Individuality is a spontaneous by-product in course of the artist's discovery of the Tao.

"Tao" is the Whole, the Great Ultimate, the Only Way. It is so great that nothing is outside it, and at the same time so minute that nothing is inside it. It is invisible, inaudible, impalpable. Chapter 21, *Tao-te Ching* says: "Tao is elusive and evasive. Evasive, elusive, it nevertheless contains an image. Elusive, evasive, it yet contains an object." It is exactly this elusive and evasive image as well as object that abstractionism is trying to catch. Yet the image manifests no definite shape, and the object possesses no body; that is to say, they are not readily seen in the world of representational painting. It is true that abstract painting is non-representational, but it does not follow that abstract painting presents no image. It does not mirror external objects directly, yet it has its own images and visions. This non-representational image, when presented on the canvas, turns out to be the irreducible form of forms, because it is expressed in terms of such fundamental pictorial elements as line, shape, color, and tone. We may say that abstractionism aims at the expression of the richest Tao by means of the purest nature. Thus, when external objects are removed from (or transformed on) the canvas of painting, both the artist and the spectator are left free to concentrate on intuitive activities and thus spared the distraction of any attempt at recognition. The Buddhist assertion that "Tao is freedom from distractions" is interpretative of the full concentration of art in general and abstract art in particular.

The average spectator is keen of (or merely accustomed to) eyesight, but slow at (or simply incapable of) psychic sight. His capacity for using the matter-of-fact, everyday eyesight seems, therefore, meaningless in the presence of a new art that demands of him the acumen of psychic sight. Accordingly, he complains that there is no such sight in daily life. But then he seems unaware that neither in daily life are there such sounds as the composer hears in his score. One never hears, in

a sonata or fugue, the sound of splashing cataracts, warbling birds, pounding surfs, or rustling leaves. Aesthetically, it is as legitimate to perceive beauty in absolute music as to enjoy beauty in abstract art. Why, then, shall we accept the former and reject the latter? If we agree with Emerson that "Beauty is its own excuse for being," we should accept abstract art solely on account of its beauty.

What the camera looks at, as a matter of fact, is not what we are used to taking in. Shrink or magnify an object, and you will see abstract shapes and images. The constellations as seen through the 200-inch observatory telescopes or the kaleidoscopic sight of bacteria and texture of metal and wood at the other end of a microscope are wonders of nature the like of which our naked eye never dreams of seeing.

To paint as metaphysically and intuitively as do the Fifth Moon painters is to create in the spirit of CLAIRVOYANCISM. Clairvoyance, according to the lexicographer, is "the act or the power of discerning objects not present to the senses but regarded as having objective reality." Another definition says it is the "ability to perceive things out of the range of ordinary perception." In French, "clair" means "clear", and "voyance" means "seeing". I call the creative process of abstract painting CLAIRVOYANCISM, because it is the contemplation in which the ego of the artist is able to know Tao. "Clarity" is the illuminated state in which "I" and "Tao" are in perfect harmony, while "Seeing" is the action that connects "I" and "Nature". Such a creative process marks the dualism in philosophy.

Metaphysics in China is founded on the dual forces of "Ying" and "Yang" (the negative and the positive, the female and the male, the dark and the light forces). "Ying and Yang matched makes perfect Tao," thus philosophizes *I Ching*. The metaphysics of Lao Tzu is essentially dualistic in nature and paradoxical in presentation. To him, something and nothing, increase and decrease, growth and decay, are only changing phases of Tao. Chapter 42, *Tao-te Ching* says, "Everything in nature carries Ying on its back and holds Yang in its arms." To paint in black so as to leave ample white unpainted has been more

and more manifest a formal tendency of the recent works of the Fifth Moon painters. This may be interpreted in terms of CLAIRVOYANCISM as viewing the infinite from the finite and holding something in the presence of nothing. Lao Tzu is even more relevant when he says in Chapter 28, *Tao-te Ching*:

*He who knows the white but keeps to the black,
Becomes the model of the world.
He rests in enduring virtue
And returns to the infinite.*

Inheriting traditional temperament of the Chinese, the Fifth Moon painters have been intuitively journeying towards the mysterious center of Chinese philosophy. Fully understanding that "the heavy is at the root of the light and the silent is the master of the noisy," they paint where they leave unpainted, commit where they omit, and thus realize the ideal of Chinese artistic tradition in "reaching out beyond the reach of the brush."

II

Modern art in the west does not seem to have fully noticed this point. Positive space there is in Western painting, but the blank on the canvas appears inorganic and does not react upon the negative space with its vastness and endlessness. The works of Pollock and Tobey are stuffed and blocked to the exclusion of any breathing space. Even on the canvases of Kline, Soulages and Hartung is the blank lacerated by weighty and violent black bars and masses and deprived of any possibility either to maintain a sense of the infinite or to have communion with, or response to, the negative space. For instance, where the abstract expression of Kline is a process of commission, that of Liu Kuo-sung is one of omission; where Kline is self-expressive, Feng Chung-jui is self-contained.

The Fifth Moon painters have freed themselves from the realistic aspects of Chinese painting and in so doing have come closer and closer, in a transcendental way, to the essence of the Chinese tradition. Gradually they are drawn to abstract expression in black (at least in monochrome akin to black)

and to defining the white space when they merely paint the black. Black, to Renoir, is "the queen of colors". The point is fully realized by such painters as Mi Fei, Sh'ih Tao, Pa Ta Shan-jen and Ch'i Pai-sh'ih, who of all masters of Chinese painting have attained conciseness and simplicity of abstract expression. To me Matisse's rhythmical play in ink is even more appealing than his polychromatic arrangements. If black is the queen of colors, white, then, must be the mother of all forms, for black is still a commission and white is sheer nothingness. It should be held as the supreme achievement of Chinese painting to be capable of reaching the most primordial of forms and at the same time contemplating the purest of the formless.

Let us now make a brief appraisal of modern Western painting in the belief of the Fifth Moon painters. To re-valuate Chinese tradition in painting and enhance it, a comprehensive orientation in Western art is an indispensable condition. Yet it must remain a condition only and not an end in itself. Our purpose is to carry on the Chinese tradition and anticipate future developments. It has been very unfortunate to refer to recent Chinese painting either as "Western painting" or as "Eastern (Japanese) painting", because it is liable to mistake the means for the end. Imitation of nature results in losing the "Tao"; imitation of the masters, in losing "Myself". It is time for contemporary Chinese painters to get out of the sloughs of impressionism, fauvism, and cubism.

Among the masters of abstractionism, Mondrian errs on the cold intellectual side, and so do the various schools that are derived from him or have a parallel development—purism, constructivism, suprematism and spatialism. These have shown a tendency towards technological and architectural designs and allow little room for the free play of imagination. On the other side, Kandinsky is found to be disconcertingly romantic and complicated. So are futurism, vorticism, and Orphism—schools of painting bent on capturing a dynamic world.

To us, classic restraint and balance should be spontaneous overflow of the soul rather than mechanical confinement. The austere in art willingly accept Plato's aphorism that God always geometrizes, but art as it is is at once intellectual and sensuous.

It is neither the geometry of the purists nor yet the dynamics of the futurists. Geometric abstractionism has produced few great artists. The works of Ozenfant, Le Corbusier and Malevitch are too intellectual and are more architecture than painting. *White Square on a White Background* by Malevitch, for instance, in reaching the logical conclusion of abstract reasoning, has deprived the artist of individuality. Comparing the constructions of these painter-geometers with the works of Klee, Miro or Arp, it immediately becomes obvious that the former is static and inorganic and the latter, rhythmic and animate. Formalism in modern Western painting reaches its impasse in the accelerated development from Cézanne's "cylinder, cone, and sphere" to the cubism of Picasso and Braque and from cubism to geometric abstractionism.

Nor are we satisfied with the kaleidoscopic extravagance in color and form since the Fauves. Futurism may be called "mechanical romanticism" in that traditional romanticism is agricultural but futurism is industrial. To us, the futurists' idolatry of war and annihilation is downright shamelessness. Thus had written F. T. Marinetti in "Futurist Manifesto" long before Mussolini barked his blasphemy over the radio:

We will glorify War, the only Health-Giver of the world, Militarism, Patriotism, the Destructive Art of the Anarchist, Ideas that Kill, Contempt for Women... Fire the libraries! Turn the flood into the museums—let the famous pictures float! We cast our Challenge to the Stars!

It is only too natural that later on Marinetti should work in the cause of Fascism as did Ezra Pound. Futurism owes much to cubist formalism, but, dissatisfied with its still life, seeks to plunge it into a dynamic world. To capture the continuity and speed of motion, the futurists exhaust themselves to compete with the movie. Accordingly, they painted ten-hipped nudes, hundred-footed dogs, and thousand-wheeled trains, in vain trying to catch the four-dimensional within the limitations of the two-dimensional.

A bridge between Cézanne and almost all the other schools in modern Western painting, cubism even influences such schools as strongly object to the cubist emphasis on intellect. Essentially, cubism is classical, rational, contemplative and disciplined. There

came a desperate reaction from the artists in the general disillusionment and nihilism of the First World War. Rebels against reason, morality, society and aesthetics, the Dadaists ushered in the world of dream, of free association of the unconscious and, finally, surrealism. There is a world of isolated, private experiences where reason is suppressed to the minimum to allow maximum free play of the libido and where the artist's sense of isolation is sharpened as it has never been sharpened before. Surrealism has been termed "organized chaos". Paradoxically, while they make it their credo to have nothing but absolute freedom in association, the surrealists consciously exploit the unconscious and make deliberate pictorial arrangements to shock the spectators. Under the influence of Giorgio de Chirico, they reacted against cubism in recovering traditional perspective and breaking the cubist plane as well as chromatic monotony. Through perspective and chiaroscuro, individual objects or detailed sections of a surrealist painting often appear vividly realistic, but the overall atmosphere remains dreamy and unreal. It is on this nightmare of reality that surrealism is founded. The satiated spectator is in turn attracted by its curiosity of presentation and luxury of details, and repulsed by its acrobatic mannerism and hide-and-seek escapades and pantomimes that strain the nerves but do not hold the soul. The exhibitionism of some of Dali's works, once seen through, collapses like a dissolving magic.

Often, surrealism is practiced more to its credit by such unorthodox surrealists as Klee, Miro, Picasso and Chagall than by the orthodox surrealists. Only very few great painters will survive the dust of time, the mist of fashion, and the colorful fallen petals of withering isms. The greater a painter proves, the more difficult is it to dismiss him with rough-and-ready classification. Are Picasso, Matisse and Klee readily classifiable? Iams and schools, indeed, are but unfortunate misnomers that are aureoles that glorify minor artists but worn-out caps that ill become the masters.

CLAIRVOYANCISM is also a cap. Whether it will prove too big or too small depends upon the future growth of the Fifth Moon painters. The three types of modern Western painting are, more or less, affirmatively or negatively, but self-adjusted

aesthetic attitudes of Western painters to the aggressive development of science and industrialism. The purists accept it only passively. The futurists follow it actively. The surrealists run away from it nervously. CLAIRVOYANCISM tries to continue the Chinese tradition on its return to the Orient after having had its schooling in modern Western art. It exists above and in spite of industrialism which it neither courts nor spurns. It is neither geometric abstractionism nor abstract expressionism. It is dualistic in approach and classic in spirit. After all these hustle-bustles, how re-assuring is the classic steadiness and serenity! Yet such a classicism as we profess is not the removal of force, but its restraint, nor is it the slackening of life, but its consolidation. Resting like a pond and towering like a peak, we observe and, above observation, contemplate, imagine and, more than imagination, speculate. Our ideal work is not a momentary outburst, but an eternal crystalization, and not a chaotic wild goose chase, but an orderly architecture.

We hold in contempt the rumor that abstract art is declining in the West. Style of artistic expression, abstract or non-abstract, depends upon the intrinsic need of the artist and faithfully reflects his aesthetic belief. It is neither the perfume of Paris nor the cologne of New York. It is forever ours so long as we adopt it honestly and successfully. So long as we live here and create, here is China, here is the Orient, here is the whole world.

Yu Kwang-chung
Taipei, Taiwan
May 10, 1964

* "The fifth dimension" is a term of the author's coinage. It refers to the spiritual world that lies outside the three-dimensional space and exists independent of time. Space has remained a problem to Western painters. They seem to feel nervous and suspicious in the presence of space and, to occupy it, fill it up with color and brushwork. Likewise, they emphasize the relation of the artist to space and are constantly worried about the point of view which they must adopt. The cubists try to walk the spectator around an object so as to obtain simultaneity. The futurists seek to plunge him right into the center of the picture. Classic Chinese painting is essentially metaphysical and is spared the much ado about physical occupation of space. The so-called "rhythmic animation" in Chinese painting is an expression more of inner life than of outer motions.

- 256 《五月畫集》封面·國立臺灣藝術館編印 © 1964 臺北市：文星書店。
Cover page of *Five Chinese Painters Fifth Moon Exhibition* edited by The National Taiwan Arts Hall (Copyright © 1964 Taipei, Taiwan: The Book World Co.).
- 257 另一《五月畫集》封面 © 1970 臺北市：國立歷史博物館。
Cover page of *Five Chinese Painters Fifth Moon Exhibition* (Copyright © 1970 Taipei, Taiwan: National Museum of History).
- 258-267 余光中·〈從靈視主義出發〉·《五月畫集(五月畫展)》·國立臺灣藝術館編印·頁13-23 © 1964 臺北市：文星書店。
Yu Kwang-Chung's essay titled "On From Clairvoyancism," pages 13-23 in *Five Chinese Painters (Fifth Moon Exhibition)* edited by The National Taiwan Arts Hall (Copyright © Taipei, Taiwan: The Book World Co.).
- 268-271 李鑄晉·〈新聲〉·《五月畫集》·頁7-12 © 1970 臺北市：國立歷史博物館。
Li Chu-Tsing's essay titled "The New Voices," pages 7-12 in *Five Chinese Painters Fifth Moon Exhibition* (Copyright © 1970 Taipei, Taiwan: National Museum of History).
- 272-273 羅覃·〈國際五月〉·《五月畫集》·頁25-26 © 1970 臺北市：國立歷史博物館。
Thomas Lawton's essay titled "The International Fifth Moon," pages 25-26 in *Five Chinese Painters Fifth Moon Exhibition* (Copyright © 1970 Taipei, Taiwan: National Museum of History).

李鑄晉(1920-2014)，著名的中國藝術史學者，1942年畢業於金陵大學(後併入南京大學)，1949年獲得美國愛荷華大學碩士，1955年獲得博士學位，曾任教於美國堪薩斯大學長達二十餘年，並任系主任六年。

李鑄晉曾在1964年首次訪臺時，遇見五月畫會的成員。在他的印象中，這些晚他十多歲出生的畫家們是「年輕、有活力、用功作畫」的，他也注意到他們都有共同的戰爭成長經驗，中國藝術傳統成為他們的創作養分，同時也有多項實驗性的技法，贏得了不少歐美評論的注目。

李鑄晉在這篇文章中，將這些創作，一方面上溯范寬、馬遠、沈周、石濤等中國歷代畫家，另一方面，也和美國的波洛克(Jackson Pollock)、克萊茵(Franz Kline)、羅斯科(Mark Rothko)等抽象表現主義聯繫起來，形成當時頗為流行的中西合併論。

文章沒有提到的是，在臺北期間，李鑄晉也參訪了劉國松的畫室，收藏了《寒山雪霽》一作，李鑄晉後來也推薦五月畫會成員，與當時尚未成名的余承堯等畫家，以「中國山水的新傳統」為題赴美巡迴展出。就此而言，李鑄晉也是五月畫會往國際發展的關鍵推手之一。(蔣伯欣)

Renowned scholar of Chinese art history, Li Chu-Tsing (1920-2014) graduated from the Private University of Nanking (which later merged with Nanjing University) in 1942. He received his master's degree in 1949 and his doctorate in 1955 both from the University of Iowa in 1949. Li taught at the University of Kansas for over two decades, where he served as head of department for six years.

Li Chu-Tsing became acquainted with members of the Fifth Moon Group on his first visit to Taiwan in 1964. More than ten years his junior, these artists—"youthful, energetic, and diligent about painting"—made an indelible impression on him. He also noted that they shared the experience of growing up during wartime, where traditions of Chinese art as well as a number of experimental techniques nurtured their creativity, earning them the attention of many American and European critics.

In this essay, Li Chu-Tsing traced these works, on the one hand, back to timeless works by painters such as Fan Kuan, Ma Yuan, Shen Zhou, and Shitao from Chinese history; while on the other hand, linking them to the abstract expressionism of American artists such as Jackson Pollock, Franz Kline, and Mark Rothko—thus formulating a discussion on the amalgamation of Chinese and Western styles which was quite popular at the time.

The essay does not mention that during his time in Taipei, Li Chu-Tsing also visited Liu Kuo-Sung's studio, and collected the work *Wintery Mountains Covered with Snow*. Li Chu-Tsing also recommended members of the Fifth Moon Group, along with the then unknown artist Yu Chengyao, to tour the US with an exhibition titled *New Traditions in Chinese Shanshui Landscapes*. In this regard, Li Chu-Tsing was a key proponent in the international forays of the Fifth Moon Group. (Chiang Po-Shin)

1 Smith, Judith G. 編輯，〈傳統和轉化：李鑄晉作品研究〉，堪薩斯州：斯賓塞藝術博物館；西雅圖：華盛頓大學出版社，2005年。

1 Smith, Judith G., ed. *Tradition and transformation: studies in Chinese art in honor of Chu-Tsing Li*. Spencer Museum of Art, University of Kansas; Seattle: University of Washington Press, 2005.

THE NEW VOICES

I first met the members of the Fifth Moon Group in the early days of 1964, during my first visit to Taiwan. Surrounded by some of their works on the walls, they struck me as a group of very congenial, lively and serious-minded artists, highly articulate in their ideas and expressions and eager to learn about the latest developments abroad. All of them were young, energetic and hard-working. What impressed me most in my brief encounter with them was their strong sense of purpose. They were concerned with the future of Chinese art and culture, and they felt that it was their mission to do something about them.

Having come to know them further through frequent correspondences and through personal contacts, I have become more and more convinced of their ideas and their directions. There have been horns out by two developments. Whereas in the early days their works did not attract many sympathetic eyes, they have now drawn attention from all over the world as the foremost avant-garde paintings of Taiwan. At the same time, the artists in this group have received high praise and recognition from some of the most serious critics in America and Europe. In this perspective, these developments are good indications of the achievement of the Fifth Moon Group.

The background among the members of this group is quite similar. All born on the mainland, they grew up during the turbulent years of the Sino-Japanese War. In their childhood

Buddhist steles or tomb tiles that the Chinese often rendered in rubbings. On the other hand, Fong's paintings, with their palm-leaf effects, and their muted browns and blues, seem to give us images of trees and leaves, winds and rains, mists and clouds so typical of traditional Chinese painting. In Hu Chi-chung's works, whether they are oil paintings with dazzling color combinations or paper scrolls with dancing ink dots and lines, there seem to be always traces of traditional Chinese flower-and-bird paintings, with all their charming colors and delicate lines. And Liu Kuo-sung's powerful shapes often lead us back to the great tradition of mountains and rivers, waterfalls and gorges, snowy peaks and deep forests so typical of Chinese painting. To the Chinese eyes, these associations always make the paintings richer and tie them back to the mainstream of Chinese literati painting.

Such combinations of formal excellence and traditional memories have always played a major role in the development of Chinese painting. It is interesting to recall that in the early days of their development, these artists were often attacked as rebels against the great Chinese artistic tradition. Now, looking back, we find that they are the creative artists who can absorb the best elements from the past, embrace the new feeling and sensibility of their own time, and achieve a new synthesis most characteristic of the modern culture. It is this kind of achievement that characterizes the work of such great artists in Chinese painting as Fan K'uan, Li Kung-lin, Ma Yuan, Chao Meng-fu, Ni Tsan, Shen Chou, Tang Ch'i-ch'ang, Wang Hui, Shih-t'ao and many others.

The Fifth Moon Group actually stands in an extremely crucial juncture in the history of Chinese painting. On the one hand, there is a long, uninterrupted development of more than 2000 years of Chinese painting behind them, with all the high points and great masters. To the less creative paint-

ers, this tradition can be a great burden, weighing them down to become mere imitators. On the other hand, this great tradition, like Chinese culture as a whole, has been facing one of the greatest challenges from the Western impact, from the realism and naturalism of the 19th century to all the modern movements of our own time. This attraction of Western culture has led to the adoption of many elements from Western art. However, many artists have found that either mere rejection or total acceptance of one or the other is no answer to the needs of modern Chinese painting. Rather, it is the ability to embrace all the outstanding elements of both Chinese and Western painting that seems to distinguish some of the leading painters of our time. The recent development of Chang Dai-chien toward an almost abstract, splashed-ink landscape is a good example.

The direction chosen by the artists of the Fifth Moon Group is typical of this kind of solution at this critical juncture in Chinese art. Realizing the predicament of modern China, they have found that mere adherence to traditional practice is not sufficient for them to embody their feeling and ideas in their works. They have tried to explore some new ground for their expression. It was this search that led them to become intensively interested in the art of Abstract Expressionism in both America and Europe. Although there was no painting of this school available for them to see in Taiwan, they found reproductions of their works in journals and catalogues. Perhaps more intuitively rather than intellectually, they discovered that the approaches of the Abstract Expressionists, such as Franz Kline, Jackson Pollock, Mark Rothko and others, were very much in line with what they were looking for. Eventually, this discovery led to the realization that there was a great deal in common between traditional Chinese painting and modern Western art.

Such a discovery is perhaps one of the most significant

developments of contemporary Chinese painting. Chinese culture is an endless source from which one can draw all kinds of ideas. But to many modern Chinese, this heritage has become sterile. Interestingly enough, close contact with the West has gradually made it possible for some Chinese to re-evaluate the past with new eyes. It is in this connection that some of the modern ideas in the West, such as primitivism, expressionism, abstractionism, surrealism and some other trends, have been found to have their parallels in China's past. The indulgence in individual eccentricities, the exploration of the inner mind, and the search for dreams and fantasies were part of the Chinese tradition in the 17th century. For the modern Chinese artists, it is only natural to draw from both the Chinese heritage and modern Western development to form a new powerful stream. This is the course that has been followed by the Fifth Moon Group.

It is in this sense that this group is both traditionalist and innovator. They have bridged the gap between the past and present and between East and West. They represent a new breed of modern-minded Chinese artists who are aware of their great cultural heritage but feel the need to revitalize it with ideas from the West. Like modern China, which tries to adopt many Western elements without losing their own tradition, they attempt to synthesize both Chinese and Western art into a new expression. So far, they are well on their way toward this synthesis. It will be exciting to see how they will develop in the future.

Cho-taing Li
Lawrence, Kansas

羅覃 (Thomas Lawson) 博士，生於1931年美國麻州，1966至1967年獲得美國洛克斐勒三世獎金來臺從事研究。此項獎金也頒給在臺灣的劉國松，此後也曾頒給莊喆、馮鍾睿，獎助他們赴歐美巡迴旅行一年。羅覃因而與五月畫會成員結下頗深的淵源。

羅覃由美國赴臺灣時，正值國立故宮博物院由臺中的臨時庫房，北遷至臺北外雙溪「復院」的關鍵期。羅覃與五月的成員年紀相仿，興趣相投，加以故宮博物院副院長莊嚴，也是畫會成員莊喆的父親，在很小的生活文化圈中，自然有機會接觸。

此文中，羅覃自述1966年左右開始遇到這群在地的藝術家，但短短數年間，五月畫會的成員建立起差異化的個人風格，已累積不少國際參展經驗，成為篇名所稱的「國際的五月」了。他也強調，這是建立在中國藝術傳統之上的新發展。

返美後，羅覃於1970年獲得哈佛大學博士。他以中國藝術史的專長，在美國著名的弗利爾美術館服務研究，1977至1987年，擔任過該館館長，後轉至薩可勒美術館從事研究。(蔣伯欣)

Thomas Lawson, PhD was born in Massachusetts in 1931. As a recipient of the John D. Rockefeller III Award, he came to Taiwan to conduct research from 1966 to 1967. This award was later also bestowed on Liu Kuo-Sung, Chuang Tse, and Fong Chung-Ray in Taiwan, enabling them to travel to the US and Europe for a year. Lawson formed strong ties with members of the Fifth Moon Group as a result.

Lawson's arrival in Taiwan from the US coincided with a critical period in the National Palace Museum's (NPM) transfer from the temporary storehouse facilities in Taichung to the new museum facility in Taipei's Waishuanghsi. Lawson was close in age to, and shared the interests of members of the Fifth Moon Group. Additionally, NPM Deputy Director Chuang Yan was the father of Fifth Moon member Chuang Tse, so they moved in similar social circles.

In this essay, Lawson described his first encounters with this group of local artists in 1966; how they have successfully established their distinctive individual styles in a few short years and broadened their experiences of participating in international exhibitions—earning them the title of his essay, “International Fifth Moon.” He also emphasized that these developments were forged on Chinese artistic traditions.

Upon his return to the US, Lawson received his doctorate from Harvard University in 1970, and continued his research at the renowned Freer Gallery of Art where he served as director from 1977 to 1987, before transferring to the Arthur M. Sackler Gallery to further his research. (Chiang Po-Shin)

1 郭繼生，《發現中國繪畫：與藝術史學家的對話》，迪比克愛荷華州：Kendall/Hunt出版，2006年。

1 Kuo, Jason C. *Discovering Chinese painting: dialogues with art historians*. Dubuque, Iowa: Kendall/Hunt, 2006.

THE INTERNATIONAL FIFTH MOON

When I first met the members of the Fifth Moon Group, approximately five years ago, their exhibitions already were regarded as important events in the cultural life of Taipei. At that time, their work was most appreciated by a small group of avant-garde painters and members of the foreign community living in Taiwan. Announcement of an impending Fifth Moon exhibition inevitably evoked great interest and a friendly rivalry developed among admirers, who would then strive to obtain the finest examples of the artists' work. Fortunate indeed was the collector who was able to acquire representative examples of work by each member of the Group.

During the ensuing five years, the Fifth Moon Group has emerged as a truly international organization of artists. Several members of the Group enjoy an enviable popularity at home and abroad, having travelled widely both in the United States and Europe. Their paintings are represented in many American museums and private collections.

The members of the Group are extremely articulate. Many of them have published articles in newspapers and magazines in an attempt to explain what they are striving to achieve in their work. These literary efforts have been of some help in educating the public, but ultimately the paintings must stand alone. It is a tribute to the evocative power and visual eloquence of their work that Fifth Moon Group exhibitions have been well received in all parts of the world.

Visual images in the paintings by these young artists

working in Taiwan bespeak a new era in the history of Chinese art. For a time their work was regarded as somewhat regional, even parochial. But the period of their apprenticeship has passed and the individual artists are taking their rightful places on the international art stage. To the surprise of many who were unfamiliar with their work, these artists are receiving enthusiastic approval. But to the small coterie of admirers who have long championed their cause, this new success is a fitting conclusion to their long, painstaking struggle to achieve acceptance and understanding of their work, which is--paradoxically enough--a development from essentially traditional beginnings.

The advent of a Fifth Moon Group exhibition can no longer be regarded as a purely local event. The members of the Group must now be regarded, in truth, as artists of the International Fifth Moon.

Thomas Lawton
Washington, D.C.

盧茲畫廊和團結畫廊

五月畫會(The Fifth Moon Group)於1967年時,在馬尼拉的盧茲畫廊(Luz Gallery)及團結畫廊(Solidaridad Gallery)展出。

盧茲畫廊為私人商業單位,於1960年開業,而同年開幕的官方機構艾騰尼奧藝術館(Ateneo Art Gallery)和羅培茲美術館(Lopez Museum),藏品大多來自菲律賓菁英家族;盧茲畫廊的遠見來自畫家兼雕塑家阿圖羅·盧茲(Arturo Luz),他在太平洋戰爭後,擘畫出幾何抽象的明確方向,也陸續成為三家文化機構的主管、策展人、管理人:菲律賓設計中心(Design Center of Philippines, 1973)、馬尼拉大都會博物館(Metropolitan Museum of Manila, 1976)、菲律賓美術館(Museum of Philippine Art, 1977)。對太平洋戰爭後的多數藝術家而言,最重要的畫廊為菲律賓藝廊(Philippine Art Gallery, PAG),亦是現代主義作品流通和論述生產的神經中樞,既然菲律賓藝廊(PAG)存在,阿圖羅·盧茲為何要在阿德里亞蒂科街(Adriatico Street, 舊名Dakota)和佩德羅吉爾(Pedro Gil, 舊名Herran)街角成立盧茲畫廊?他表示,「菲律賓藝廊(PAG)起初很順利,但後來愈來愈艱困,主要是經濟問題,當時沒有人購買現代藝術作品,畫廊要維持獲利愈來愈難,只好開始做些副業,例如經營蛋糕店、接宣傳案等,導致菲律賓藝廊(PAG)沒落...我們的藝術團體需要合適的展出場域」¹。

合適與否也涉及空間美學和作品之間的關係,盧茲堅持將空間留給好的畫作,「壞的畫作就該隱藏,但畫作若值得展出,就必須悉心安排」,這種態度也反映出他認為畫廊「最基本和最重要的功能」,「畫廊必須創造樂趣、取悅感官、提升心靈,應尋找真正的才華,並賦予它應得的肯定,更要塑造品味,並展現某種程度的判斷,必須持續尋找和展示有品味、有意義且真誠的內容」。他認為畫廊「在品味和品質上必須獨斷獨行」²。

盧茲畫廊於1967年搬遷至位於乙沙大道的新址,並由李安度·洛克辛(Leandro Locsin)設計,藝術家維吉里奧·阿維亞多(Virgilio Aviado)記得在這裡曾見過許多人的作品,包括李·阿奎納爾多(Lee Aguinaldo)、芭芭拉·埃伯索爾(Barbara Ebersole)、荷雅(Jose Joya)、卡布瑞拉(Benedicto Cabrera)、羅伯托·察比(Roberto Chabet)、左貝爾(Fernando Zobel)、費德里柯·阿吉拉·阿奎茲(Federico Aguilar Alcuaz)、馬斯·加朗(Mars Galang)、本·馬拉馬格(Ben Maramag)、棟方志功(Shiko Munakata)、齋藤清(Kiyoshi Saito)、伯納德·柴爾斯(Bernard Childs)、倫納德·巴金(Leonard Barkin)、克勞迪奧·布拉沃(Claudio Bravo)等³。畫廊於1988年再搬遷至馬卡蒂市的馬卡迪大街上。

Luz Gallery and Solidaridad Gallery

The Fifth Moon Group exhibited in 1967 in two galleries in Manila: Luz Gallery and Solidaridad Gallery.

The Luz Gallery was a private commercial gallery that opened in 1960, the same year as Ateneo Art Gallery and the Lopez Museum, which were public institutions endowed with collections by the families of the Philippine elite. The visionary of the Luz Gallery was Arturo Luz. Mainly a painter and sculptor, he charted a distinct direction for geometric abstraction after the Pacific War. He later became the director, curator, and administrator of three cultural institutions: the Design Center of the Philippines (1973), the Metropolitan Museum of Manila (1976), and the Museum of Philippine Art (1977). For most artists after the Pacific War, the most viable gallery was the Philippine Art Gallery (PAG), which was the nerve center of modernism, from the circulation of goods to the production of discourse. When asked why in light of PAG's prominence he had to put up Luz Gallery at the corner of Adriatico Street (then Dakota) and Pedro Gil (then Herran), Luz explains: "The PAG started out quite well but as the years went by, things got more difficult. Mainly, it was because of economic problems. At the time, nobody was buying modern art. It became harder and harder to maintain the gallery as a profitable enterprise, and so they started doing little things like running a hot cake shop on the side and doing promotion work. As a consequence, the PAG became sloppy... Our group needed a suitable place to exhibit."¹

This suitability translated to the look and the aesthetic of the space in relation to the works. Luz insisted on the integrity of the space for good paintings: "Bad paintings deserve obscurity, but paintings that deserve to be shown must be shown well." This discriminating ethos supported his view on the "most basic and most significant" function of the gallery: "A gallery must provide pleasure, delight the senses, elevate the mind. It should seek genuine talent and give it the approval it needs. Above all, it should mold taste and exercise a certain degree of critical judgement. It must continually seek and show only what is tasteful; meaningful and genuine." Luz thinks that galleries have to be "dictatorial in matters of taste and quality."²

許多女性都曾參與畫廊經營，包括盧茲身為室內裝潢先驅的母親羅莎麗奧·盧茲 (Rosario Luz)、他的妹妹雷米蒂歐斯·巴盧尤特 (Remedios Baluyut)、他的妻子泰西·奧赫達 (Tessie Ojeda) 等，還有曼楚·傑蘇斯 (Menchu de Jesus)、希塔·加拉加 (Chita Gallaga)、澤奈達·塞瓦 (Zenaida Seva)、安妮·薩圖 (Annie Sarthou) 等人。

團結畫廊創辦人為多產作家兼出版人西奧尼爾·何塞 (Francisco Sionil Jose，或稱 F. Sionil Jose)，他曾獲國家藝術勳章，在太平洋戰爭後，在美國駐馬尼拉大使館為美國新聞署撰稿及編輯，《馬尼拉時報》、《亞洲雜誌》、《經濟學人》等刊物上，亦可見到他撰寫或編輯的作品。他在1965年成立團結出版社 (Solidaridad Publishing House) 和團結書店 (Solidaridad Bookshop)，1966年發行《團結》雜誌 (Solidarity)，1967年創辦團結畫廊，雜誌刊載有關東南亞藝文的文章，初期獲得文化自由協會 (Congress for Cultural Freedom) 資助。畫廊裡的民俗藝術區塊由作家吉爾達·科德羅—費爾南多 (Gilda Cordero-Fernando) 策畫，何塞希望「推廣菲律賓藝術，並賦予菲律賓和亞洲面貌」，他指出，「我始終相信民俗藝術是任何文化的指標性基礎，也是國家藝術發展的第一階段，吉爾達對菲律賓文化興趣深厚，也能遍尋全國各地的工藝品，例如科迪勒拉的編織、籃子、木工，還有各省的紙模和手工藝、創意陶器範例、竹藝品，以及民答那峨的黃銅檳榔容器和編織」⁴。

團結畫廊於1981年停業，期間曾舉辦實驗性展覽和演講，拿破崙·阿布烏娃 (Napoleon Abueva)、內娜·薩吉爾 (Nena Saguil)、劉安民 (Lao Lian Ben)、奧尼布·歐梅多 (Onib Olmedo) 等藝術家都曾在此展出。(派崔克·佛洛雷斯)

- 1 西德·雷耶斯 (Reyes, Cid)，〈菲律賓藝術對話〉，馬尼拉：菲律賓文化中心，1989年，頁59。
- 2 Paulino, Roberto G. 〈阿圖羅·盧茲：作為博物館長的藝術家〉，《盧茲：博物館裡的光》，馬尼拉：馬尼拉大都會博物館，2007年，頁14。
- 3 維吉里奧·阿維亞多 (Aviado, Virgilio)，〈盧茲畫廊：1960-2002〉，《馬尼拉藝術報》11期卷III，2002年。
- 4 西奧尼爾·何塞 (Jose, F. Sionil)，〈向吉爾達·科德羅—費爾南多 (Gilda Cordero Fernando) 致敬〉，《菲律賓星報》(2020年8月31日)，<https://www.philstar.com/opinion/2020/08/31/2038946/tribute-gilda-cordero-fernando> (點閱日期：2021年4月27日)。

In 1967, the Luz Gallery opened its new building on Epifanio de los Santos Avenue, designed by Leandro Locsin. The artist Virgilio Aviado remembers viewing in the gallery the works of artists like Lee Aguinaldo, Barbara Ebersole, Jose Joya, Benedicto Cabrera, Roberto Chabet, Fernando Zobel, Federico Aguilar Alcuaz, Mars Galang, Ben Maramag, Shiko Munakata, Kiyoshi Saito, Bernard Childs, Leonard Barkin, Claudio Bravo, among others.³

In 1988, the gallery moved to Makati Avenue in Makati City.

Over the years of operation, women oversaw and supervised the gallery, including Luz's mother Rosario Luz, a pioneer interior decorator in the country; his sister Remedios Baluyut; his wife Tessie Ojeda; alongside Menchu de Jesus, Chita Gallaga, Zenaida Seva, and Annie Sarthou.

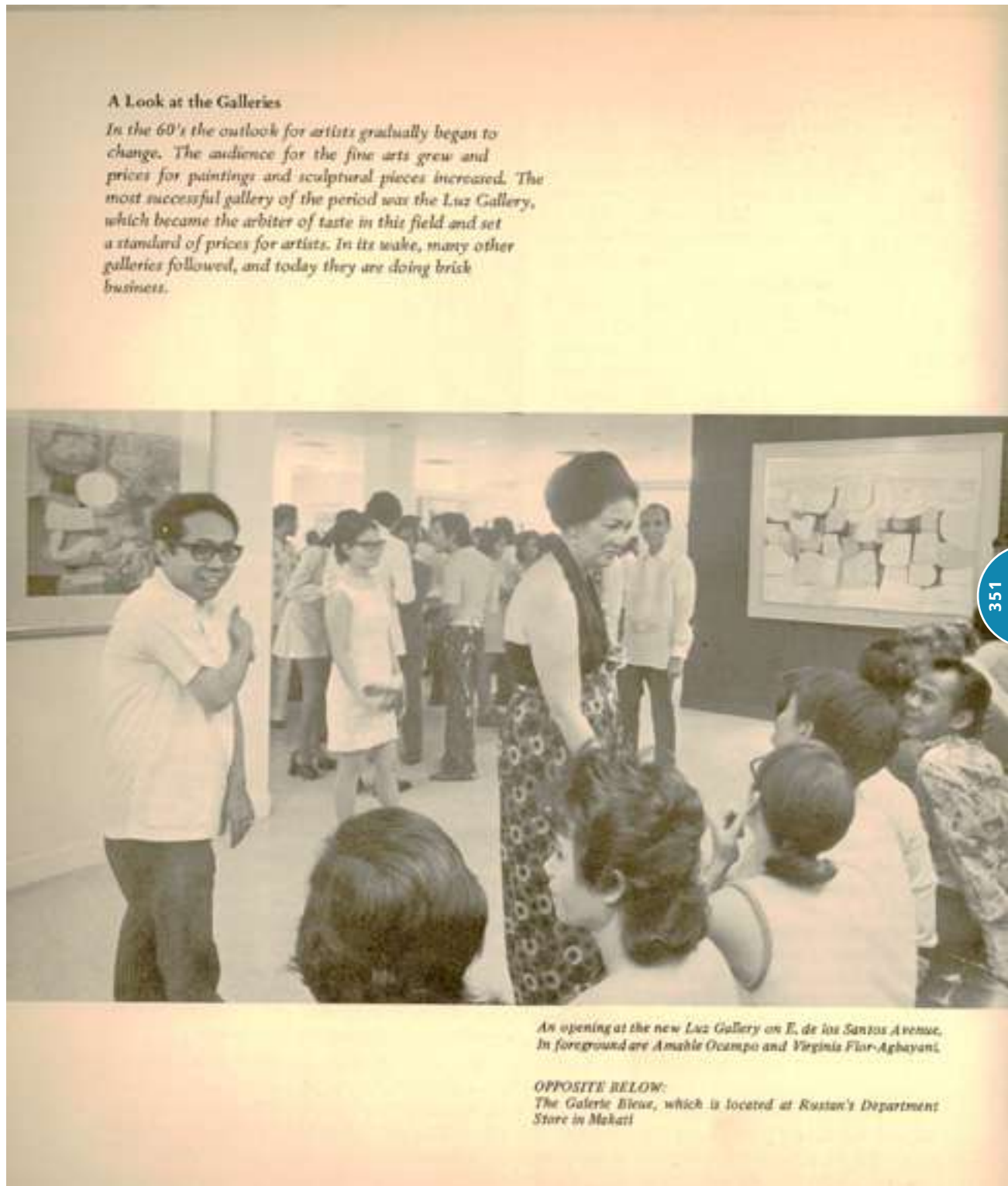
The Solidaridad Gallery was founded by the prolific writer, publisher, and National Artist Francisco Sionil Jose, or more well-known as F. Sionil Jose. After the Pacific War, he worked as a writer and then an editor for the United States Information Agency at the US Embassy in Manila. He was also an editor and writer for the *Manila Times*, *Asia Magazine*, and *The Economist*, among other publications. He founded the Solidaridad Publishing House and the Solidaridad Bookshop in 1965; the *Solidarity* journal in 1966; and the Solidaridad Gallery in 1967. The journal ran texts on the arts and culture of Southeast Asia and was initially funded by the Congress for Cultural Freedom. Within the gallery was a section on folk art set up by the writer Gilda Cordero-Fernando. This was part of Jose's goal to "promote Philippine art and to give it a Filipino and an Asian face." He explains: "I have always believed that folk arts are the signal foundation of any people's culture, and it can be the first phase in the development of that nation's art...Gilda and her deep interest in Philippine culture was able to sustain that gallery with artifacts from all over the country—the weaving, basketry and woodworks from the Cordilleras, papier-mache and handicrafts from the provinces, samples of creative pottery, bamboo artifacts, and those brass betel nut containers from Mindanao, and weaving from that huge island as well."⁴

The Solidaridad Gallery, which closed in 1981, was host to experimental exhibitions and lectures. Artists like Napoleon Abueva, Nena Saguil, Lao Lian Ben, and Onib Olmedo exhibited at the gallery. (Patrick Flores)

- 1 Reyes, Cid. 1989. *Conversations on Philippine Art*. Manila: Cultural Center of the Philippines, 59.
- 2 Paulino, Roberto G. 2007. "Arturo Luz: The Artist as Museum Director." In *Luz: a Light in the Museum*, 14. Manila: Metropolitan Museum of Manila.
- 3 Aviado, Virgilio. 2002. "The Luz Gallery: 1960-2002." *The Art Manila Newspaper* III (11).
- 4 Jose, F. Sionil. 2020. "Tribute to Gilda Cordero Fernando." *The Philippine Star*. August 31. Accessed April 27, 2021. <https://www.philstar.com/opinion/2020/08/31/2038946/tribute-gilda-cordero-fernando>.



274 盧茲畫廊內部圖像，出自《最大的小房間》，頁117，Kalaw-Ledesma Foundation, Inc. 之收藏 ©1987 Kalaw-Ledesma Art Foundation
Image of the Luz Gallery's interior from page 117 of *The Biggest Little Room*, part of the Kalaw-Ledesma Foundation, Inc. Collection (Copyright © 1987 Kalaw-Ledesma Art Foundation).



275 新盧茲畫廊開幕場景，出自《為菲律賓藝術奮鬥》，頁132，Kalaw-Ledesma Foundation, Inc. 之收藏 ©1974 Purita Kalaw-Ledesma
Image of an opening at the new Luz Gallery from page 132 of *The Struggle for Philippine Art*, part of the Kalaw-Ledesma Foundation, Inc. Collection (Copyright © 1974 Purita Kalaw-Ledesma).



THE LUZ GALLERY

276 盧茲畫廊圖像，出自《Ugat Suri》，頁49 © 1984 馬尼拉：Asean Institute of Art for the Intergallery Group。
Images of the Luz Gallery from page 49 of *Ugat Suri* (Copyright © 1984 Manila: Asean Institute of Art for the Intergallery Group).



277 團結畫廊內部圖像，1970年代（照片來源：León Gallery archives）。
Interior of Solidaridad Galleries, c. 1970s (Photo Credit : León Gallery archives).

作者簡介

派崔克·佛洛雷斯，菲律賓當代藝術網絡總監；菲律賓大學瓦爾加斯美術館策展人；菲律賓大學藝術學系教授。

雷南·拉魯安，研究者；菲律賓當代藝術網絡公眾參與及藝術培育協調人；2022年Matter of Art雙年展共同策展人；2022年第58屆卡內基國際博覽會策展顧問。

蔣伯欣，臺灣藝術田野工作站發起人、藝術史學者及策展人。

鄭雯仙，臺灣藝術田野工作站創立成員。

黃微芬，臺灣藝術田野工作站專案研究員、文史工作者。

陳熾晴，高雄市立美術館典藏部專案研究助理。

AUTHOR BIOGRAPHIES

Patrick Flores, Director, Philippine Contemporary Art Network; Curator, University of the Philippines Vargas Museum; Professor, University of the Philippines Department of Art Studies.

Renan Laru-an, Researcher; Public Engagement and Artistic Formation Coordinator, Philippine Contemporary Art Network; Co-curator, Biennale Matter of Art 2022; Curatorial Advisor, 58th Carnegie International 2022.

Chiang Po-Shin, Founder, Taiwan Visual Art Archive; Art Historian; Curator.

Cheng Wen-Hsien, Founding Member, Taiwan Visual Art Archive.

Huang Wei-Fen, Project Researcher, Taiwan Visual Art Archive; Researcher of Taiwan History.

Chen Yen-Ching, Project Assistant, Collection Department, Kaohsiung Museum of Fine Arts.

ACKNOWLEDGEMENTS

菲律賓 Philippines

Abigail Bernal
Ada Ledesma Mabilangan
Agnes Arellano
Akac Orat
Alfredo Rocas
Axel Catapang
張能禎 Chang Neng-Chen
朱俐錡 Chu Li-Chi
Eva Lin
Eva Villanueva
F. Sionil José
Jay Nathan Jore
Jessica Tumlos
Jill Choa
Jose Eleazar Bersales
Judy Gunning
Leon Gallery
Lesley-Anne Cao
Lisa Nakpil
Manuel Kristoffer Giron
Manuel Tamayao
Maricris Bravo
Mariles Gustilo
Mercy Servida
Midori Yamamura
Oscar Floirendo
Paulino and Hetty Que
Regalado Trota Jose
Roberto Feleo
Rica Concepcion
Shan Shan Chen
Simeon Cheng
Zeus Bascon

Estate of Ang Kiukok
Estate of Gilda Cordero-Fernando
Estate of Roberto Villanueva
Filipinas Heritage Library
Finale Art File
Kalaw Ledesma Foundation, Inc.
León Gallery
Lopez Museum and Library
Ma-Cho Temple, La Union
Museo de Oro
Nap Jamir Archives/Pioneer Studios
Queensland Art Gallery & Gallery of Modern Art (QAGOMA)
Summer Institute of Linguistics-Philippines
University of the Philippines Jorge B. Vargas Museum
and Filipiniana Research Center
University of San Carlos Press
Xavier University

致謝

臺灣 Taiwan

Andrew Ang
Brenda Lim
Ota Ulc
朱雨平 Chu Yu-Ping
余思穎 Sharleen Yu
李恬忻 Lee Tien-Hsin
李恬寧 Lee Tien-Ning
姚瑞中 Yao Jui-Chung
胡玉衡 Hu Yu-Heng
翁子健 Anthony Yung
張慈安 Chang Tzu-An
莊伯和 Chuang Po-He
陳羽軒 Chen Yu-Hsuan
陳建凱 Chen Chien-Kai
陳熾晴 Chen Yen-Ching
曾鈺涓 Tseng Yu-Chuan
詹美娟 Chan Mei-Chuan
蕭瓊瑞 Hsiao Chong-Ray

文化部 Ministry of Culture
北港朝天宮 Beigang Chaotian Temple
高雄市立美術館 Kaohsiung Museum of Fine Arts
國立歷史博物館 National Museum of History