

# Report on the results of the project “Spiritualism and Creativity in the Philippines as seen through Guillermo Tolentino” and the exhibit “The Sculptor is a Medium”

Kanade Yagi

## 1. Project and Fellowship Activities

### Project Overview

Guillermo Tolentino (1890 – 1976) was a national artist of the Philippines who worked as a sculptor representing the country from the 1920s until he passed away in 1976. This sculptor, known as the creator of the Bonifacio Monument in Manila and the Oblation statue in the University of the Philippines, is not known in the Philippines a person who was deeply inclined toward spiritualism as a spiritista. In his 1937 work "Ang Wika at Baybaying Tagalog", Tolentino wrote in poetic Old Tagalog about how the spoken Tagalog language and the Baybayin script (an abugida used in the Philippines before the Latin alphabet) are associated with nature and the universe.

Tolentino the sculptor continued to use classical, realistic methods to the end, rejecting modern art, but in “Ang Wika at Baybaying Tagalog” he freely imagined cosmology to define the world. What is the connection between his realistic sculptures and his literary work that indicates a magnificent cosmic view which seems to show his beliefs? Also, when both are seen from the state of modern art, what kind of artist was Tolentino?

In this project, while reading "Ang Wika at Baybaying Tagalog", I connect the sculptor Tolentino and the spiritista Tolentino to find a new image of Tolentino. In addition, I investigate the characteristics of Philippine society behind him, the view of cosmology and religion rooted in society from the viewpoint of the emergence of creativity. While conducting these survey activities, I simultaneously produce and present works of art, in search of the potential of methods of expression of works art based on this research.



The Oblation statue and sketches and drafts for “Ang Wika at Baybaying Tagalog” in the permanent exhibit room of the Vargas Museum at the University of the Philippines Diliman

### Fellowship Activities Overview

Period: August 8<sup>th</sup> to December 7<sup>th</sup>, 2016  
Main Location: City of Manila, Republic of the Philippines  
Research Locations: Province of Benguet, Province of Laguna, Province of Siquijor, Province of Negros Oriental, Province of Ifugao  
Host Institution: Artery Art Space  
102 P. Tuazon Boulevard, Cubao, Quezon City, Metro Manila  
+63 2 725 2837  
Activity Methods: Literature investigation (Translation of “Ang Wika at Baybaying Tagalog”, collection and research of related materials and literature)  
Reporting (data collection, interview investigation)  
Production and exhibition of works

## 2. Content and status of implementation of fellowship activities

I planned and implement the following content as part of my activities.

	Activities	Location	Specific content, status of implementation, results	Score
Literature Investigation	Transcription, English translation, and Japanese translation of "Ang Wika at Baybaying Tagalog"	Manila	Work stopped in the middle due to the circumstances of translation, and this could not be completed during the activity period. It is key to the project, so I plan to continue this in the future.	4
	Collection of Tolentino's written works	Manila (UP Library)	3 books, 1 pamphlet, 5 magazine articles	1
	Collection of literature written about Tolentino	Manila (UP Lopez Museum and CCP libraries)	2 critical biographies of Tolentino 1 exhibition catalog 29 magazine/newspaper articles written before Tolentino's death 32 magazine/newspaper articles and essays written after Tolentino's death 13 other reference books	1
	Investigation on linguistic and phonetic research of the Tagalog language	Manila	Only investigation on the Internet	4
	Investigation of the Baybayin script	Manila	Only investigation on the Internet	4
	Basic study of the Philippines	Manila, Baguio	Study of the history, political situation, economic situation, and art museums of the Philippines from the Internet, literature, reporting, and interviews	3
	Reporting	Reporting on the works of Tolentino	Manila, Baguio	Reporting at the National Museum of the Philippines, Bonifacio Monument, UP (Diliman, Manila, Baguio), and BenCab Museum. I applied for tours at the Malacañang Palace and the Presidential Museum and Library, but was unable to get a reservation and abandoned it
Reporting on relevant religious groups		Manila	There is a religious group which Tolentino represented in 1967. I was unable to report on it this time.	5
Reporting on bereaved family of Tolentino		Manila		5
Investigation and reporting on spiritualism		Manila, Benguet, Laguna, Siquijor, Negros Oriental, Ifugao	Toured ceremonies, experienced hilot, experienced tawas, toured private hospital, conducted hearings, interviewed artists, toured a cultural anthropology museum	2
Investigation and reporting on cosmology astronomy		Ifugao	Interviewed a shaman, interviewed a local historian	2
Interviews with Filipino artist		Manila, Benguet, Laguna	Conducted continuously throughout the activity period	3
Interviews with researchers and curators		Manila	Conducted continuously throughout the activity period	
Production	Tolentino research	Manila		3
	Implementing workshops	Manila	Planning and practice	4
	Production of works of art	Manila	Conducted continuously throughout the activity period	1
	Conducting exhibition	Manila	At the Artery Art Space from 11/5 to 11/9	1
	Holding debriefing	Manila	At Cubao on 12/4	1

Self Evaluation Score

1 = Conducted to satisfaction

2 = Conducted almost to satisfaction

3 = Conducted, but not to satisfaction

4 = Almost but not entirely not conducted

5 = Not conducted at all

### 3. Exhibition “The Sculptor is a Medium”

#### Purpose of the exhibition

One purpose of this exhibition is, by presenting works at exhibitions based on knowledge and experiences gained through investigation and reporting, fix my thoughts and ideas at the time in place. Another purpose is to share those thoughts and ideas with visitors living in the modern Philippines. The exhibition held this time will be a foundation for developing future production activities.

#### Exhibition Overview

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Name:	The Sculptor is a Medium - Interpreting Guillermo Tolentino -
Dates:	November 5 <sup>th</sup> (Sat) – 9 <sup>th</sup> (Wed), 2016 13:00 – 19:00 Opening Reception: November 5 <sup>th</sup> , 2016 (Sat) 18:00 -
Venue:	Artery Art Space 102 P. Tuazon Boulevard, Cubao, Quezon City, Metro Manila +63 2 725 2837
Works:	“Drawing for a workshop plan” (drawing) The Name and Growth (sculpture) The Sculpture in the Water (photographs) I can see that there is a horse and a bird, then you will be able to travel around. (photographs) Portraits (36 sets of photographs) Ouija Board in Baybayin (interactive drawing) New drawing by imagined spirits (interactive drawing) Medium’s medium (interactive sculpture) Materials collected in project activities
Collaborators:	[Groups] Artery Art Space National Museum of the Philippines YKSpa [Individuals] Agnes Arellano) Billy Bonnevie Zyrael Genesis Fortes
Promotion:	Artery Art Space
Media:	Posted in the Daily Manila Shimbun (November 6 <sup>th</sup> , 2016)
Visitors:	About 80 people
Catalog:	Plan to make a catalog including the overall project and exhibition in 2017

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Left: Postcard front  
Top: Postcard back

## Process of conducting the exhibition

I held my exhibition in collaboration with Artery Art Space, my host institution. Artery Art Space is an artist-run space opened by Arvin Flores and Mai Saporsantos in 2014, which has a gallery, shop, café, studio, and lodging facilities, and plans and holds exhibitions focused on young artists in the Philippines at least once a month. This institution served a major role as an advisor for my activities. Immediately after I had started my activities, when I still had no specific ideas for how to present my works or what to present, I had the intent to hold an exhibition/workshop/talk. Yet, as I advanced my activities my focus was narrowed down to the workshop and exhibition, and as a result of further schedule adjustment, I decided to only hold an exhibition.



Artery Art Space exterior/entrance/shop/café

I created some of the exhibition works based on the advice of Agnes Arellano and Billy Bonnevie. I had several opportunities to ask the two of them, who are familiar with spiritualism and are artists

themselves, about Tolentino and spiritualism. The works made by placing a Ouija board and clay composed of Baybayin in the venue were inspired by dialog with them. They attended the opening party, and included the spectators in a performance dedicated to Tolentino. The performance was done voluntarily without any prior planning and drew in the spectators.

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**D**ESPITE the strain of age and the traces of a major heart attack three years ago, Guillermo Tolentino, 80, father of Philippine Sculpture, is still very actively serving his cause and Art.

Not too long ago, rumors had that Tolentino was fast approaching the age of senility and there were obvious manifestations of second-childhood behavioral patterns. Since then, very little has been written about or said of from this man whose frame, now slowly pacing and moving about in measured steps, betrays an inner strength and an innate purposefulness lacking in many half his age.

Our visit to the home of this distinguished sculptor was triggered by the information, while writing on the origin of faith-healing and faith healers, that Guillermo Tolentino was the President of Espiritista Christiana de Manila, Inc. in 1967 and that his seances were held in his home for those who desired to communicate with the Holy Spirit. For it is claimed by the spiritists that it is the Holy Spirit that descends upon the medium through the chosen

medium. It is also said that once the Spirit enters the body of the medium, he (the medium) is in a trance, he becomes completely aware of the "happenings" that take place during the duration of "spiritual presence" which is available for the healing of the sick.

Being the perennial skeptic and agnostic that I am (though I never discount the possibility of discovering answers to "unanswerable" questions), I met an audience with Tolentino whose atheistic beginnings common knowledge to those who knew him in his earlier years at the University of the Philippines. It was early evening two years ago when I first met Tolentino as he descended from the second floor of his big, old Spanish-type house. Unlike Spanish-type houses that we see in, his was as clean and as bright as a church. We found out in the evening that Mrs. Tolentino was responsible for this neat order and cleanliness. Only more significant because the house is located practically in the middle of downtown, so to speak. Still, many may not think this extraordinary, that is, until they find out the Tolentino household does not include a single household help.

As we sat down to talk to the master of the house, we noticed the lady of the house make a quiet exit.

"How did you become a spiritista, Mr. Tolentino?" was the first question I threw at him. I noticed a smile on his face that belied his 80 years. He looked strangely young and vibrant.

"Hijo," he said slowly, "mababang salaysayin 'yan" (That, my child, is a very long story).

Then he began, still speaking in Filipino, softly and hoarsely maybe but with the lucidity and precision of someone who had lived a full eight decades and had created a few of the classics in Filipino sculpture.

It all started in Rome when, as a student at the Instituto de Belle

Arts di Roma, he met a few of the Italian spiritistas who had invited him to one of their seances. He was naturally most skeptical about the whole proceeding but his curiosity prevailed upon him to sit through the session. The experience only added to his skepticism. "I asked a question in Filipino and the Spirit did not understand."

When he returned to the Philippines, he met and fell in love with a girl. As if fate would have it no other way, the girl's mother turned out to be a spiritista and incidentally one of the better known "mediums." "She must have been a good one considering that she found out that the only reason why I used to attend their seances was because I was in love with her daughter. She forbade me to ever set foot on their premises again. But then, I got sick and having observed how many had been truly cured, I went to her for healing. In as much as "mediums" were said to never turn away from those in need of relief, he be a friend or foe, she had to ease me of my

pain. Ultimately, as she got to know me better and realized I had the most honorable intentions as far as her daughter was concerned, she even became the instrument to my having finally won her daughter in marriage. I was 42 then and my bride was 18 years old.

"My marriage opened the doors to the unexplored world of the spiritistas. This led me to participate in their activities which inspired me to look deeper and further into the somewhat suspect mysteries of their very 'real' and 'verified' horizons. I began asking questions, calculated to expose their activities as black magic, through the medium of my, yes, mother-in-law; and to my amazement, her answers were accurate and to the point."

Tolentino spoke unhesitatingly and unflatteringly of the first vision he had of Christ which he had taken as a hallucination at the time it took place. "However, He did show himself once more despite my having given Him conditions for me to believe. I then checked with many mediums and they all gave me the same answer: it was Christ. Whether or not it was, I made a sculpture of Him that appeared to me. Unfortunately, it was destroyed during the war and I have not even tried to recreate the vision.

Had he himself become a medium was the last question I asked Tolentino, and he answered

yes. "But not as healer," he continued. "I am a medium for Sculpture and I must go on creating. All of us are mediums and we must therefore look for that which we have been chosen to express."



CONSIDERED the Father of Philippine Sculpture, Guillermo Tolentino is now 80 years old, but he is still actively promoting his art. Examples of his works are the U.P. Oblation, the sculptured figures of Quezon at the Quezon Memorial, of Rizal writing his last farewell

## The sculptor is a 'medium'

By GEORGE F. SISON

Here's a new way to entertain your friends: Guess their right ages with the help of the

**MAGIC AGE CARD**

**FREE** to all depositors at **HOME SAVINGS BANK**

"The Sculptor is a Medium", an interview with Tolentino featured in the magazine Philippine Panorama on December 21st, 1969, which was the basis for the title of the exhibition.

This article is one of the very few that touch on Tolentino's spiritista aspect. At the end of the article, Tolentino says "I am a medium for Sculpture and I must go on creating. All of us are mediums and we must therefore look for that which we have been chosen to express."

## Works exhibited (in order from the entrance to the exhibition venue)

### Drawing for a workshop plan

Drawing paper  
9 x 12 inch  
2016

There is a massive Guillermo Tolentino collection in Gallery XII of the National Museum of the Philippines, and photography of works of art is permitted here. From my perspective, the sculptures one can see here seem to be alive. I don't know the reason, whether it is Tolentino's technique, or the lighting, or the positioning that matches eye lines of the sculptures with the eye lines of the viewers.

In this workshop plan, the workshop participants visit the museum as normal art viewers and view works of art. However, with the sculptures in front of them, the participants are instructed to imagine the sculptures are living, and imagine the background that stretches out behind them. They stare until they can distinctly imagine what the living (imaginary) person in front of them is doing, and what mood that person is in. Besides the art viewers, there are also photographers, who photograph the moment when the art viewer stares at the statues while (trying) to establish the space that statue is living in.



## The Name and Growth

Rambutan seedling, mangosteen seedling, 2 avocado seedlings, mango seedling

Variable size

2016

Guillermo Tolentino, who had aspects as both a sculptor and a spiritista, was also a translator. Tolentino translated several of the poems written by Jose Risal in Spanish, and has also tried writing them in Baybayin. In his written works “Ang Wika at Baybaying Tagalog” (1937) and “Si Risal” (1957), Tolentino created and introduced words in order to express in Tagalog new concepts that entered from the West. Most of them did not last, but some are still used to this day without being known as Tolentino’s neologisms, such as “banyuhay” (metamorphosis).

I assigned Tolentino’s neologisms as the names of potted plants, and displayed them as sculptures. The named plants were taken and raised by the art viewers, so at least for the time that plant was being raised, the word would be used. I raised the plants from seeds that I had collected from fruit which I bought at a market at the start of the project activities. The Tolentino neologisms used to name plants are as follows.

Tolentino neologism	New concept at the time	Tagalog words it was based on	Named plant
Tingwirin	radio	tingi (voice) papawirin (sky)	Rambutan
Mananahimbuhay	novelist	mananahi (tailor) buy (lives)	Mangosteen
Silayo	telescope	silay (look) layo (far)	Avocado
Banyuhay	metamorphosis	bagong anyo ng buhay (new form of life)	Avocado
Alangaang	ether	alanganin at walang hanggang kalawakan (unknown and never-ending space)	Mango



## The Sculpture in the Water

C Print  
6 x 9 inch  
2016

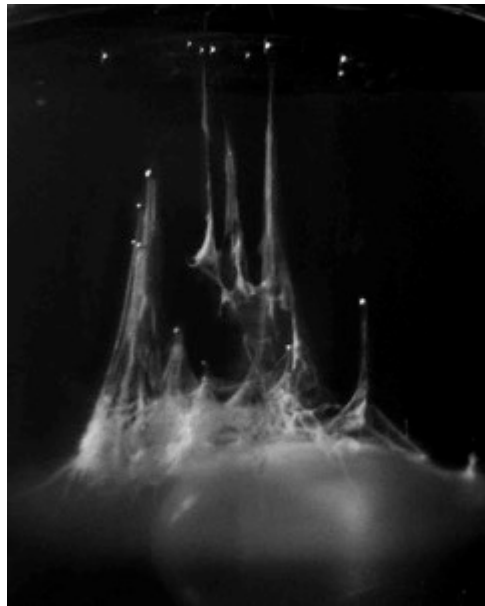
**I can see that there is a horse and a bird, then you will be able to travel around.**

C Print  
6 x 7.5 inch  
2016

Tawas is a private medical treatment in the Philippines which most Filipino people have seen or heard of before. There are many methods: the method of reading the shape of wax that has been melted and dropped into water; the method of spreading coconut oil on the skin, placing paper on this, and reading the shape left on the paper; the method of cracking a raw egg into water and reading the shape it forms; and many others. With any of these methods, some specific image is read from the abstract shape that is formed, which is then used to ascertain the cause of illness, or to divine the past, present, or future.

At the hilot (Filipino traditional massage) salon YKSpa in Manila, I had an egg tawas session. The healer Roland carefully cracked a raw egg into a glass of water, and observed the shape formed by the egg for some time. As the egg white slowly rose, the shape changed. During his observation, he put his finger into the glass, and divined from my past to my future.

(Cooperation: YKSpa)





## Portraits

(Portrait)

36 C prints

Variable size

I photographed portrait pictures of the portrait statues of actual people which were made by Tolentino. The impression I got when I saw Tolentino's statues for the first time was that "they seem to be alive". Photography was permitted by the National Museum of the Philippines, so at first I intended to photograph the statues as materials, but then I thought that I would like to get images that encourage the feeling that "they seem to be alive". When I photographed by moving closer to and farther away from the statues while looking at them through the finder, or changing the natural lighting on the statue as I moved, I felt that the statues I photographed looked more vivid and human-like.

With pictures that emphasize the human aspect more than the statue aspect in front of them, I expect that people who have seen the original statues will notice the gap between the statue in their memory and the pictures. People who have not seen the originals, if they have some opportunity to see the originals in the future, may be affected by the memory of this picture. Most of the statues in the pictures on display are constantly on display in Manila, and can always be accessed.



Top Left:

Bust of Don Quintin Paredes  
GUILLERMO E.TOLENTINO  
Polychrome plaster of Paris  
1974  
Tolentino Family Collection

Top Right:

Portrait of a Matriarch  
GUILLERMO E.TOLENTINO  
Polichrome plaster of Paris  
Undated  
Collection of Frederick Y. Dy

Bottom Left:

Bust of Don Epifanio de los Santos  
GUILLERMO E.TOLENTINO  
Plaster of Paris  
Undated  
Tolentino Family Collection

Bottom Right:

Bust of Luisa Marasigan  
GUILLERMO E.TOLENTINO  
Pokychrome resin  
Undated  
Collection of Frederick Y. Dy

All sculptures in the photographs above are permanently displayed in Gallery XII (Security Bank Hall) of the National Museum of the Philippines.

# Ouija Board in Baybayin

Ink jet print

11.69 x 16.54 inch

## New drawing by imagined spirits

Drawing paper, carbon paper

11.69 x 16.54 inch

Tolentino became fascinated in spiritualism and séances in the 1930s. After that, he became the representative of the religious group Union Espiritista Cristiana de Filipinos Inc., and often conducted séances at his home. When producing one of his most famous works, the Bonifacio Monument (1933), he first collected information on people who actually participated in the Philippine Revolution and his own older sister. However, he could not get enough information that way, so he collected more information on Bonifacio at a séance.

An Ouija board is a board with text on it used for séances, launched at the end of the 19<sup>th</sup> century for entertainment purposes. (A similar item known as “kokkurisan” exists in Japan.) Originally the Ouija board was composed of Latin letters and Arabic numbers, but I created this one using Baybayin (an abugida script used in the Philippines before the Latin alphabet) and numbers introduced by Tolentino in his written works. While it was on exhibit, carbon paper and drawing paper were layered under the Ouija board (copy paper), so that when the viewer moved coins freely on the board, traces were left on the drawing paper below.



## Medium's medium

Oil-based clay  
Variable size

For this work, I prepared a lump of oil-based clay on a table. The viewers can freely practice “The Sculptor is a Medium” for themselves.

In fact, the clay was made into various shapes and left on the table by people who visited at the opening and during the exhibition period,

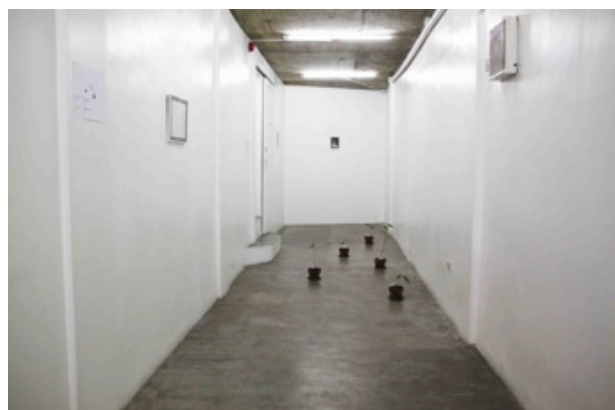


## Display of literature and materials

I set out literature written by Tolentino, as well as literature, articles, and related books about Tolentino which I had collected through the course of my activities so that anyone can view them freely. I also posted the Philippine Panorama article titled “The Sculptor is a Medium” and a list of literature and materials on the wall.

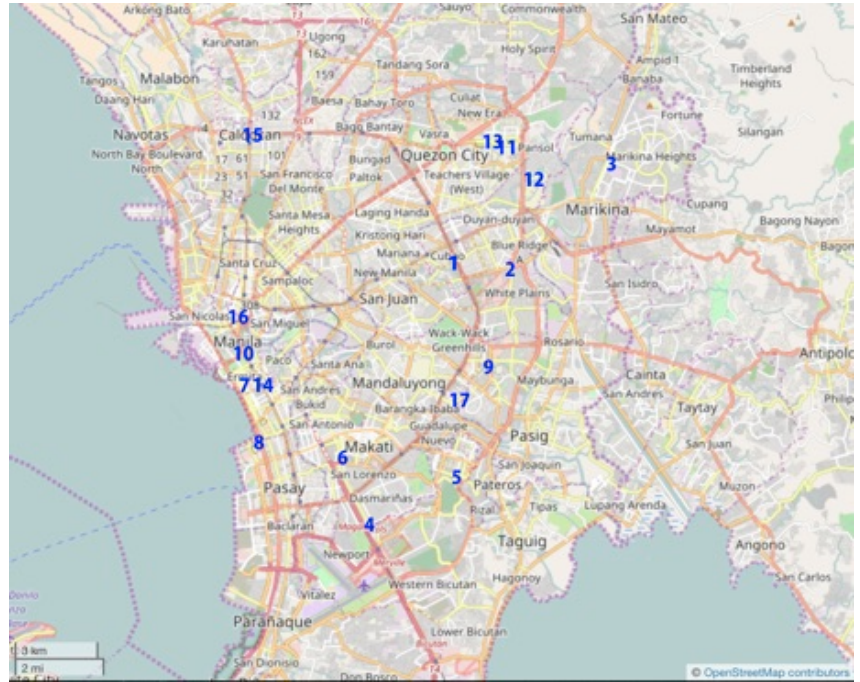


## View of the venue

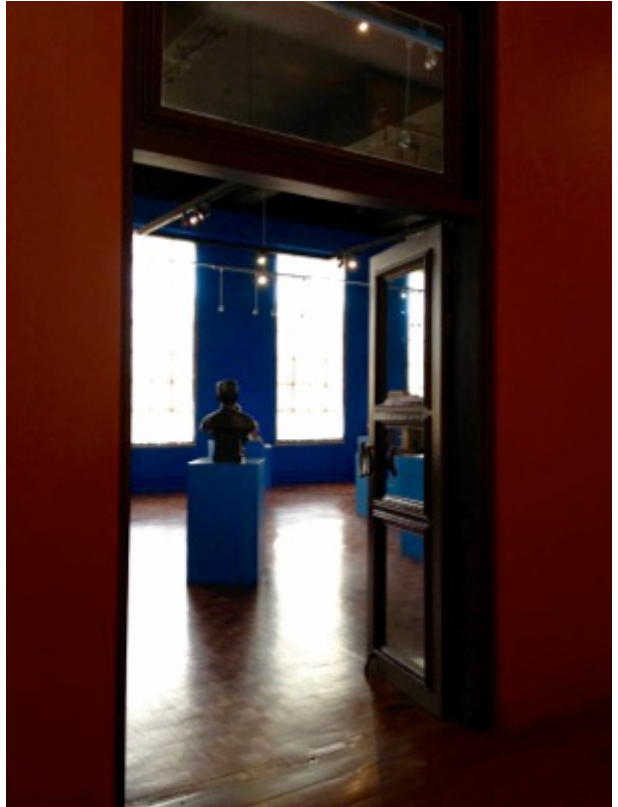


### 3. Record of Fellowship Activities

#### Metro Manila



Period	August 8 <sup>th</sup> to December 7 <sup>th</sup> 2016 (excluding the activity period in the regions written below)	
Facilities Visited	<p><b>[Galleries]</b></p> <ol style="list-style-type: none"> <li>1. Artery Art Space</li> <li>2. Blanc Gallery</li> <li>3. DITO: Bahay ng Sining</li> <li>4. The Drawing Room</li> <li>5. Pablo Gallery</li> <li>6. Underground Gallery</li> <li>7. 1335 Mabini</li> </ol> <p><b>[Art Museums]</b></p> <ol style="list-style-type: none"> <li>8. Cultural Center of the Philippines</li> <li>9. Lopez Museum</li> <li>10. National Museum of the Philippines</li> <li>11. Vergas Museum</li> </ol> <p><b>[Universities]</b></p> <ol style="list-style-type: none"> <li>12. Ateneo de Manila University</li> <li>13. University of the Philippines Diliman</li> <li>14. University of the Philippines Manila</li> </ol> <p><b>[Other]</b></p> <ol style="list-style-type: none"> <li>15. Bonifacio Monument</li> <li>16. HUB Make Lab</li> <li>17. Pioneer Studios</li> <li>18. YKSpa</li> </ol>	<p><a href="http://www.arteryartspace.com">http://www.arteryartspace.com</a></p> <p><a href="http://blanc.ph">http://blanc.ph</a></p> <p><a href="https://www.facebook.com/DitoBahayNgSining/">https://www.facebook.com/DitoBahayNgSining/</a></p> <p><a href="http://drawingroomgallery.com">http://drawingroomgallery.com</a></p> <p><a href="http://pablogalleries.com">http://pablogalleries.com</a></p> <p><a href="http://www.underground.gallery">http://www.underground.gallery</a></p> <p><a href="http://www.1335mabini.com">http://www.1335mabini.com</a></p> <p><a href="http://culturalcenter.gov.ph">http://culturalcenter.gov.ph</a></p> <p><a href="https://lopez-museum.com">https://lopez-museum.com</a></p> <p><a href="http://www.nationalmuseum.gov.ph/">www.nationalmuseum.gov.ph/</a></p> <p><a href="https://vargasmuseum.wordpress.com">https://vargasmuseum.wordpress.com</a></p> <p><a href="http://www.ateneo.edu">http://www.ateneo.edu</a></p> <p><a href="http://upd.edu.ph">http://upd.edu.ph</a></p> <p><a href="http://www.upm.edu.ph">http://www.upm.edu.ph</a></p> <p>none</p> <p><a href="https://www.facebook.com/TheHUBMakeLab/">https://www.facebook.com/TheHUBMakeLab/</a></p> <p><a href="http://www.pioneerstudios.ph">http://www.pioneerstudios.ph</a></p> <p><a href="https://www.facebook.com/yk.spa.9?fref=ts">https://www.facebook.com/yk.spa.9?fref=ts</a></p>
Activities	Collection of literature and materials, investigation of works by Tolentino, reporting on private medical treatment, visiting artists, production of works art, holding exhibitions, holding debriefings	

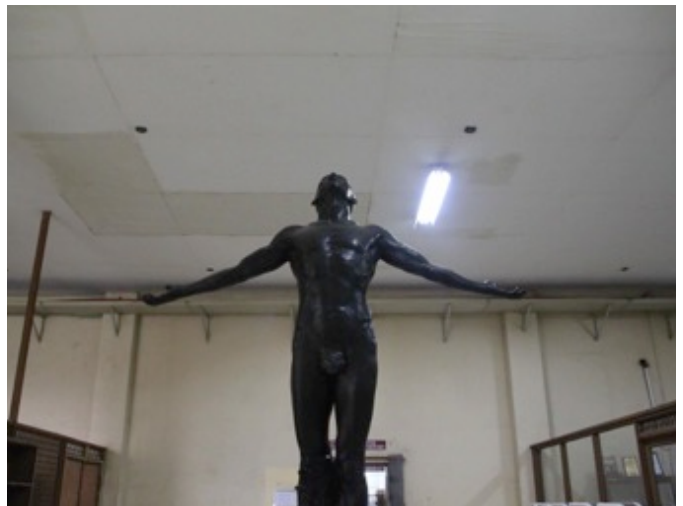


**Top Left:** The Bonifacio Monument, one of the representative works of Guillermo Tolentino.

**Top Right:** Andrés Bonifacio, the hero of the Philippine Revolution, stands in the center of the monument.

**Bottom Left:** National Museum of the Philippines

**Bottom Right:** Gallery XII of the National Museum displays a collection of works by Tolentino.



**Top Left:** Lopez Museum. It has an extensive library. Several scraps and e-data on national artists.  
**Top Right:** Cultural Center of the Philippines. There are scraps for each national artist.  
**Middle Left:** University of the Philippines Diliman Campus Basement Library. Many of Tolentino's written works, as well as related catalogs and magazine articles.  
**Middle Right:** University of the Philippines Diliman Campus  
**Bottom Left:** "TOLENTINO" (1976) by Rodolfo Paras-Perez. The most detailed book written about Tolentino, including pictures of his works, biographies, letters, and the background of his works.  
**Bottom Right:** The statue "Oblation" is one of Tolentino's representative works and a symbol of the University of the Philippines. The one at the front gate of the school is famous, but the original is tucked away on the third floor of the main library.



**Top Left :** A view of Cubao, Quezon City where I stayed. Cubao is in a convenient location, as a transfer station for trains with a bustling bus terminal. It is not a particularly dangerous neighborhood.

**Top Right :** I went to the market and had them make coconut milk for me. Fresh coconut milk was surprisingly delicious.

**Middle Left :** Food from the Bicol region served at a karindaria (a restaurant)

**Middle Right :** Jeepneys are a famous vehicle in the Philippines. Traffic jams get even worse on rainy days.

**Bottom Left :** The Den is a newly opened café in HUB Make Lab, a new famous place in Escorta. Events are held every weekend in HUB.

**Bottom Right :** Fred's is also inside HUB. A poetry event was held that night. Poets read each in their own way, in a relaxed atmosphere.



## Cordillera Administrative Region

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Period	September 12 <sup>th</sup> - 19 <sup>th</sup> , 2016
Region	Municipality of Kapangan and City of Baguio, Province of Benguet
Access	6 to 8 hours by bus from Victory Liner Terminal in Cubao, Quezon City
Facilities Visited	BenCab Museum <a href="http://www.bencabmuseum.org">http://www.bencabmuseum.org</a> Cordillera Green Network (CGN) <a href="https://cordigreen.jimdo.com">https://cordigreen.jimdo.com</a> Ili-Likha Artist Village Mt. Cloud Bookshop <a href="http://mtcloudbookshop.com">http://mtcloudbookshop.com</a> Tam Awan Village <a href="http://www.tam-awanvillage.com">http://www.tam-awanvillage.com</a> University of the Philippines Baguio <a href="http://www.upb.edu.ph">http://www.upb.edu.ph</a> Victor Oteyza Community Art Space (VOCAS) <a href="https://www.facebook.com/VocasGalleryBaguio/">https://www.facebook.com/VocasGalleryBaguio/</a>
Activities	Visiting artists, reporting on ceremonies and status of art in Baguio

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The Cordillera Administrative Region is a mountainous area in the northern part of Luzon Island, and its beautiful rice paddy terraces have been registered as a world heritage site. Baguio, the central city of the region, is a sightseeing spot visited by many Filipinos as a summer resort, and many Japanese people also live there. It is also the base of operations of Kidlat Tahimik, director of “Why is Yellow the Middle of the Rainbow?”, a film that deeply moved me when I saw it in my university days, and this was the first time I was able to visit having wanted to visit for a long time. Just by visiting “Ili-Likha Artist’s Village” where Kidlat seems to continue making art eternally, the café gallery “VOCAS” which is like a boat advancing through the sky, and the BenCab Museum privately owned by the national artist Benedicto Cabrera, I felt that the traditions of the native people and art are inseparable here. It seems that art is established in a different way in Baguio than it is in Manila. It was also a good achievement that I was able to speak with Mariko Sorimachi of the Cordillera Green Network about art projects in the Cordillera Administrative Region.

In Poking, Kanpagan, Benguet, which was 2 hours by jeepney from Baguio, I visited the handmade Japanese paper maker Asao Shimura, and observed a daily ceremony held in Poking. Also, with guidance from Mr. Shimura, I went trekking up the pristine Kamboloan which is said to be inhabited by spirits.



**Top Left:** Observing a ceremony held in Poking, Kanpangan. A local shaman held a sacrificial chicken and sang a prayer.  
**Top Right:** The shaman made his divination based on the position of the organs of the sacrificed chicken.  
**Middle Left:** Food made from the sacrificed chicken (pinikpikan, a traditional cuisine of the mountains regions in the northern Philippines) was offered to the people gathered there.  
**Middle Right:** Traveling to a river inhabited by spirits with the guidance of Mr. Asao Shimura, a handmade Japanese paper maker living in Poking, Kapangan.  
**Bottom Left:** A bust by Tolentino at the BenCab Museum in Baguio  
**Bottom Right:** The Oblation statue at the University of the Philippines Baguio Campus

## Province of Laguna



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Period	October 4 <sup>th</sup> , 2016
Region	Santa Rosa
Access	2 to 4 hours by bus from the JAC Liner Terminal in Kamias, Quezon City
Activities	Visiting the artist Zeus Bascon, speaking with Zeus's parents and uncle about anting-anting, touring a facility where healers work.

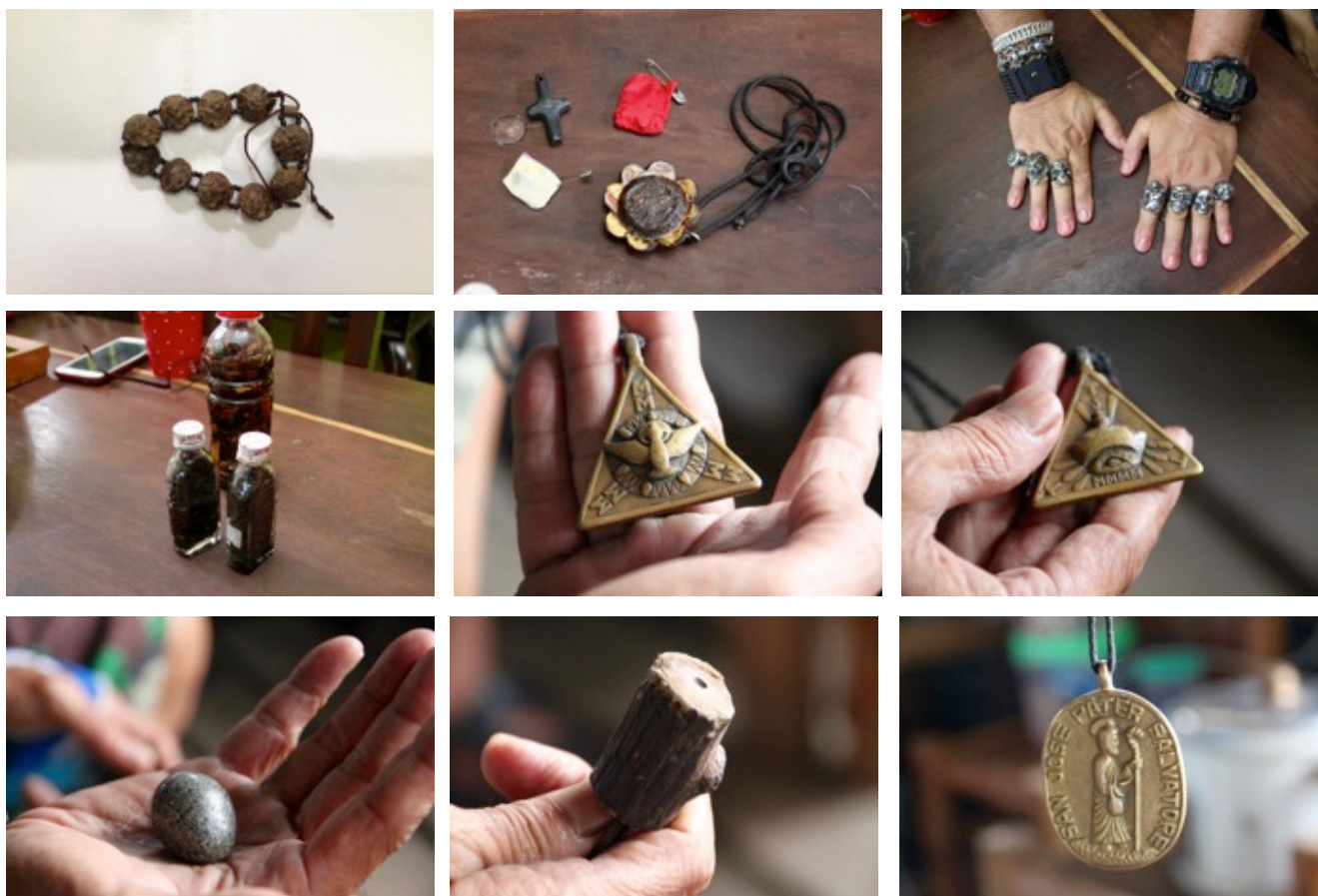
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I visited Santa Rosa in the Province of Laguna, where my friend the artist Zeus Bascon lives. I can't help but think that Zeus's works seem to have an enigmatic "something" that appears in them, like a devil, or a god, or a spirit, which leaves me wondering where the images for his works come from. Zeus himself is a mysterious person, and when I speak with him, I am fascinated by the conflict between the side of him that studied marketing strategy in university and the side of him that communicates naturally to a spiritual world. I listened to the story of mysterious events that happened to Zeus's family, and his parents and uncle showed me their previous anting-anting (amulets). They also took me to a facility where private medical treatment is performed, and I was able to tour the facility.

The picture is of an anting-anting vest which I received from Zeus's uncle. They said that this vest, which was acquired through a special process, protects its wearer from bullets.

## Various types of anting-anting



**Top Left:** Zeus's mother's anting-anting, in the shape of an arm band.

**Top Middle:** Zeus's mother's anting-antings. The one wrapped in a small cloth is pinned to the crotch of underwear.

**Top Right:** Zeus's father's anting-anting. He wears it at all times.

**Middle Left:** Zeus's mother's anting-anting. She says that the liquid inside bubbles and boils when something evil approaches, such as Aswang (a legendary monster of the Philippines).

**Middle Middle/Right:** Zeus's uncle's anting-anting. It is a commonly seen type made of brass. I think that many people call this triangular type "agimat".

**Bottom Left:** Zeus's uncle's anting-anting. It is a round stone that makes a rattling sound when shaken. That is to say, there is a cavity inside the rock with something inside.

**Bottom Middle:** Zeus's uncle's anting-anting. It is said to be made from part of a giant tree.

**Bottom Right:** Zeus's uncle's anting-anting. It is a relatively common type made from brass.

## Facility that conducts private medical treatment



thought of the client.

Zeus's parents took me to this facility which conducts private medical treatment. They were giving treatment consultations on the day I visited. When I stepped in the entrance, there was an altar on my right, with a healer sitting next to it. I saw patients sitting in front of the healer to receive treatment. On the left side of the room were waiting seats, where more than 30 people waited. The content of consultations included everything from poor physical condition to shoulder pain, and even people seeking love consultation, saying "I have a crush." In the case of love consultation, the client would bring a picture of the person they like, and the healer would tell them whether this person would make a good partner or not, and what they

## Province of Siquijor



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Period	October 24 <sup>th</sup> – 28 <sup>th</sup> , 2016
Region	Siquijor Island
Access	By plane from Manila to Dumaguete, Negros Island, then 40 minutes by high speed boat from Dumaguete to Siquijor Island.
Activities	Reporting on hilot healers. I covered a total of 8 healers, such as hilot masseuses, curse removers, and boro-boro healers.

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I heard that Siquijor Island is feared as a black magic island. However, there are beautiful beaches and diving spots, and it seems to be popular as a sightseeing spot recently. I interviewed 8 healers, which roughly divided include healers who do hilot massage, healers who cure poor physical condition with black magic, and healers who find what part of your body is sick with a technique called “boro-boro”. I learned that the local people were familiar with all of these methods as means of treating diseases whose cause is not clear. The healers do not reject western medicine, and they recommend going to a hospital for illnesses that can be cured with western medicine, but perform treatment for illnesses that cannot. Most of them have their own uniquely prepared medicine called “lana”. Lana is made with tens or hundreds of plants from Siquijor steeped in coconut oil, and is said to notify people of the existence of evil beings by getting hot (boiling) as they approach. This oil is made during Holy Week every year.

## Healers whom I covered



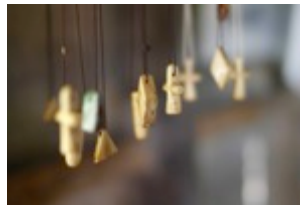
Hilot masseuse. She studied and started practicing hilot on her own in order to support herself, as she is blind. Her style of hilot was to return organs in the abdomen to their correct position by rubbing them with her hands.



Hilot massage healer. When she was 4 years old, she was taken into the forest by her grandmother who a healer, and asked if she could “see something”. She could see it, so her mother taught her knowledge as a healer. She does massage after checking pulse. If necessary, she also prescribes herbal medicine. Her ラナ is made from 300 types of plants.



Hilot massage healer. She also sells love medicines, and medicine to succeed at business. Her father was a healer, so she started working as a healer since when she was a child. After getting married, her father-in-law who was also a healer passed away, and she inherited his power.

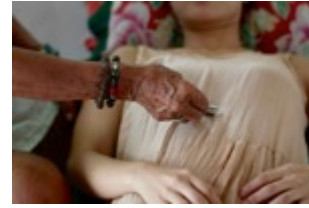


Hilot massage healer. One day, she received a message from Mama Mary (the Virgin Mary) and became a healer. Until then, she worked as a farmer. After the massage, there was chanting and the patient drinks a liquid.

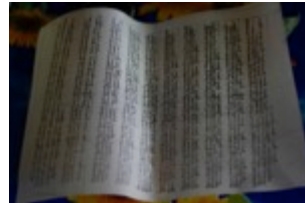




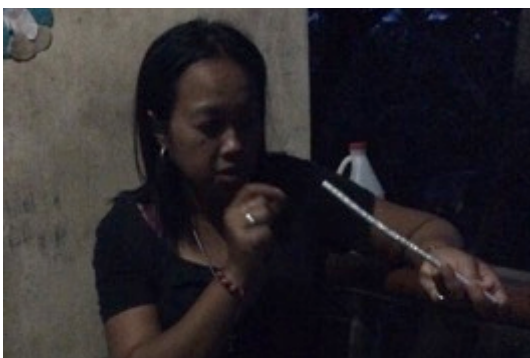
Hilot masseuse. When she was a child, she was visited by a man and a woman (Jesus and the Virgin Mary), who announced her role. She was visited by them several times again, and they taught her massage techniques. Before the massage, she uses a key (an actual key that was used by her parents) to open the sick part, then conducts massage.



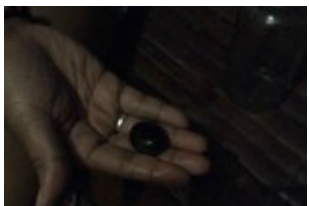
A healer who cures poor physical condition with black magic. He uses a staff to diagnose whether the illness is a curse or not. He says that if it is a curse, then the staff extends. One method of dispelling such a curse is to drop the ashes of a burned paper which had a Latin prayer written on it, then have the patient drink this for 10 days.



Boro-boro healer. He scans the body with stones. If there is a sick part of the body, the water clouds. He says that he can find serious cancer in the patient this way. He worships Mama Mary and Santo Niño.



Boro-boro healer. She pours water in a glass, then puts in a stone and blows bubbles with a straw while scanning the body. If there is a sick part, then the water will cloud. She does this again and again until the water clouds. This was inherited from her grandfather. A stone that her father picked up in the fields had power. She uses that stone even now.



## Province of Negros Oriental



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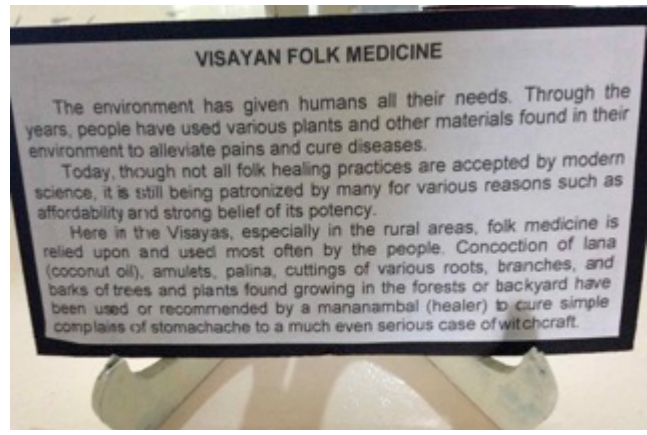
Period	October 28 <sup>th</sup> , 2016
Region	Dumaguete
Access	1 hour and 20 minutes from Manila by Cebu Pacific Air or Philippine Airlines
Facility Visited	Silliman University Anthropology Museum <a href="http://www.su.edu.ph/page/42-anthropology-museum">http://www.su.edu.ph/page/42-anthropology-museum</a>
Activities	Tour of Silliman University Anthropology Museum

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Dumaguete is known as a university town. I only passed through it on my way from Manila to Siquijor, but I would eventually like to visit it more leisurely. It is one of the few Protestant areas in the mostly Catholic Philippines, and was founded by the American Horace Silliman in 1901. The museum adjacent to the university exhibits archaeological relics from the Visayas region of the Philippines, as well as the same lana and love medicines used by healers whom I covered in Siquijor, and materials on black magic and white magic.





**Top Left:** A church at Silliman University. The anthropology museum is on the left side of the picture.

**Top Right:** A corner on private medicine in the anthropology museum.

**Middle Row:** An explanation of how people get sick from curses. The picture on the left shows someone being cursed with a bug, which ruins their health. The picture on the right shows someone getting cursed by being seen.

**Bottom Row:** Plants and tools used for lana (plants steeped in coconut oil, used by healers) and curses.



## Province of Ifugao



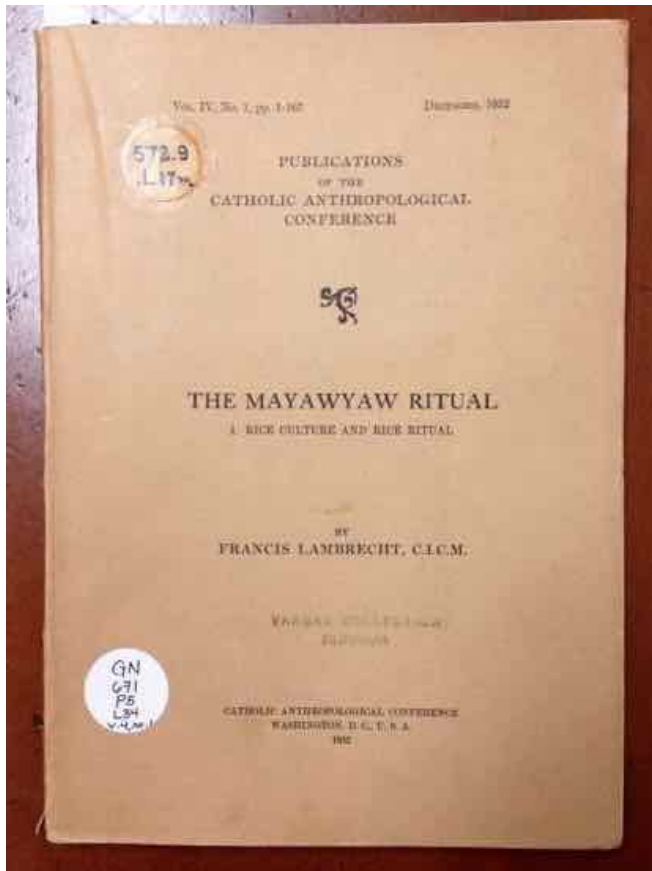
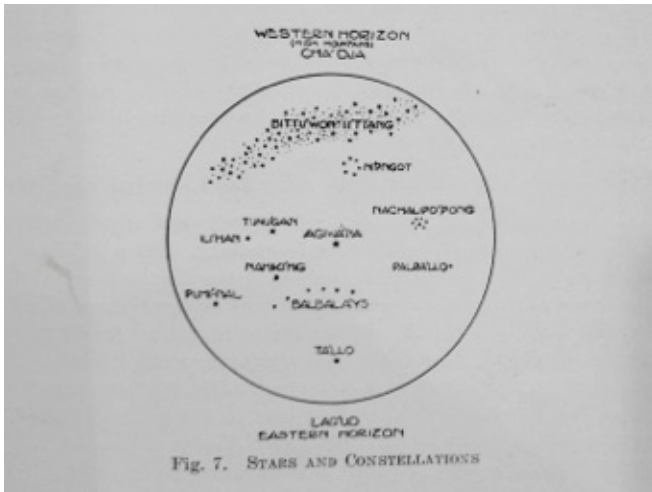
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Period	November 26 <sup>th</sup> – December 1 <sup>st</sup> , 2016
Region	Mayoyao
Access	10 hours by Victory Liner bus from Kamias, Quezon City to Santiago, Province of Isabela, then 4 to 5 hours by van from Santiago to Mayoyao
Activities	Investigation of rice harvest ceremony and cosmology in Ifugao, reporting on healers

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I learned about Mayoyao, Ifugao from my materials investigation in the library of the Vargas Museum, which is also where I learned about “Ang Wika at Baybaying Tagalog” by Tolentino. A book titled “The Mayawyaw Ritual” by an American anthropologist was published in 1932. The book introduces ceremonies held during the rice harvest and star charts unique to Mayoyao which are related to this. I wanted to investigate cosmology before the arrival of western constellations, so I visited Mayoyao. Mr. Jim Jim, a young shaman who is also the deputy mayor of Mayoyao, and a local historian named Robert told me about the myths and rituals of Mayoyao. I also reported on a hilot healer introduced to me by Mr. Jim Jim.



**Top Left:** A star chart in “The Mayawyaw Ritual”.

**Top Right:** Mr. Jim Jim, the shaman and deputy mayor of Mayoyao who responded to my interview.

**Bottom Left:** “The Mayawyaw Ritual”. It was used along with “Ang Wika at Baybaying Tagalog” at an exhibit in the Vargas Museum in 2014.

**Middle Right:** A view of Mayoyao. It is not quite on the level of the world heritage site rice terraces, but they have been there for 2,000 years.

**Bottom Right:** Hilot healer. She received a message in a dream at age 37, and started practicing hilot.

## People who cooperated with my activities

The following people helped me in many ways during my fellowship activities. I realize that I was truly able to do my activities because of my many lucky encounters with these people. Some provided me with information, others cooperated on reporting, or helped me produce art, or helped in many other ways. I would like to take this opportunity to thank them for their assistance.

Ms. Jacqueline Ali  
Ms. Agnes Arellano  
Mr. Zeus Bascon  
Mr. Robert Bongayon  
Mr. Billy Bonnevie  
Mr. Buen Calubayan  
Mr. Reuben Ramas Cañete  
Ms. Ceres Canilao  
Mr. Tata Cenas  
Ms. Kayoko Yamahata Comon  
Mr. Rolando Gomez Comon  
Mr. Louie Cordero  
Ms. Sinag De Leon  
Mr. Leandro Elahe  
Mr. Arvin Flores  
Mr. Zyrael Genesis Fortes  
Mr. Ricky Francisco  
Ms. Yuria Furusawa  
Ms. Mayumi Hirano  
Mr. Nilo Ilarde  
Ms. Lisa Ito  
Mr. Ambeth R. Ocampo  
Mr. Jimmy Padchanan, Jr.  
Ms. Maria Christina Pangan  
Mr. Tony Perez  
Ms. Danielle Riña  
Mr. Mark Salvatus  
Ms. Mai Saptorsantos  
Mr. Asao Shimura  
Mr. Gerome Soriano  
Ms. Mariko Sorimachi  
Mr. Randel C. Urbano  
Ms. Atsuko Yamagata  
Ms. Regina Yoma

(Alphabetic order by last name)

## 4. Concluding my fellowship activities

The Philippines as I saw them through Guillermo Tolentino were incredibly broad and deep.

I had very little knowledge of the Philippines before starting my activities. Although I knew that it had been occupied Spain, America, and Japan, I hardly knew anything about how this happened. Although I knew it was a Christian country, I did not know what view of religion they had. I knew there was a “Philippine Revolution” in the second half of the 19<sup>th</sup> century, but I did not know what kind of revolution it was or what it was against. I did not know why the heroes of the revolution, José Rizal and Andrés Bonifacio, were called heroes. I knew that the Philippines consisted of many islands, but I did not know what characteristics or history each region had. I did not know what changes have occurred in Philippine society, nor what Marcos or Aquino had done since the end of World War II until now.

When I started researching Tolentino, I learned quickly that I would need to understand specific episodes of these “things that I thought I knew but didn’t know at all”. While tracing each word and sometimes losing track, I developed a more concrete image of the Philippines than I had before little by little, and became able to place the life of Tolentino, the faiths and customs that the healers I interviewed spoke of, the stories told by artists I interview, and the things that were happening in front of me in everyday life. I had many fortunate encounters, and even the most trivial stories I heard from the people I met became material for envisioning the Philippines and Tolentino.

In the future, I wish to continue my activities in the Philippines, while actively seeking opportunities to create and present works in Japan and the Philippines.

### < Future Prospects and Plans >

- Continue to translate “Ang Wika at Baybaying Tagalog”.
- Research and practice tawas.
- Continue to report on healers.
- Look for the creativity I saw in private medical treatment and private faith which I covered in the Philippines, not only in the Philippines but in other regions as well.
- Conduct research and create works of art about the Mayoyao star charts.