



## LIVES OF DEVOTION: STORIES FROM THE PHILIPPINES

OCTOBER 24, 2022

8:30pm

presented by

REDCAT

Roy and Edna Disney CalArts Theater

California Institute of the Arts

CaLARTS

*We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.*

# LIVES OF DEVOTION: STORIES FROM THE PHILIPPINES

“Radikal magmahal” captured a mass psyche during the recent Philippine elections. This slogan meant: “to love is radical.” This program features three story-telling approaches that crystallize the dialectic of history and time through generational displacement and cultural incongruity. Recasting myth and iterations of imperialism across recent history, the characters in these films reckon with love as a stereoscopic site that re-invents their subjectivities while remaining in fidelity to their material conditions.

In *Dandansoy* (2021), Arden Rod Condez takes on a popular Visayan song about leaving behind a loved one. This film reckons with the desertion of family and tradition while making new forms of kinship possible. Immiscible times crash in *Tokwifi* (2019), as a movie star from the 1950s encounters a Bontok Igorot man. Immersed in the communities of the Mountain Province, Carla Pulido Ocampo chooses the myth of Tokwifi to bridge the cultural shifts and recent politics in Bontoc. Alongside these two fictional renditions of love and local lore is Angel Velasco Shaw’s *Nailed* (1992), a poetic documentary investigating the notion of faith and Philippines’ 400 years of Spanish and American colonization. This montage sequence of fragmented stories and stylized performances explores the performative aspects of “pagan” and Catholic religious practices while challenging the long game of imperialism in Philippine society.

## **PROGRAM**

### ***Dandansoy* (Arden Rod Condez, 2021) 26 mins**

When they have no one to pass their “mutya” forward so they can finally die, aging “aswangs” in Antique are believed to seek for the mystical lake in Negros where they can just turn into ashes and disappear forever. This is the story of a 78-year-old aswang and the young man who helped her find the lake.

### ***Tokwifi* (Carla Pulido Ocampo, 2019) 20 mins**

As Limmayug carries firewood back to his home village, something falls from the sky: a 1950s television, with a hysterical showbiz star trapped inside it. She is Laura Blancaflor. The frightened man saves the television—nay, saves Laura—from the flames of the impact.

Worlds apart in their language and methods, the two try their best to engage each other. But for the sensibilities of Limmayug, a citizen of an off-the-grid mountain town, Laura’s TV talk seems too contrived—and alas, during commercial breaks, uncontrollably tactless, too.

### ***Nailed* (Angel Velasco Shaw, 1992) 50 mins**

A poetically woven montage of images, sounds, stories, and performances. Questions about “faith” are raised in relationship to Catholicism and Spanish and American colonialism from the artist’s perspective. The piece examines how, why, and what Filipinos worship and its effects on our continuing national, cultural, and personal identity struggles. The project was inspired by Lucy Reyes, a woman who re-enacted the crucifixion every Good Friday for 21 years.

## ABOUT THE FILMMAKERS

**Arden Rod Condez** graduated at the University of the Philippines in the Visayas Iloilo. He premiered his full-length directorial debut, *John Denver Trending*, in 2019 which was awarded Best Film by Cinemalaya Independent Film Festival. He then wrote Sonny Calvento's *Excuse Me, Miss, Miss, Miss* (2019), the first-ever Filipino short film selected at the Sundance Film Festival. He made two more short films commissioned by Philippines' National Commission for Culture and the Arts. One of these films is *Random People* (2020) which was screened at the Oberhausen International Short Film Festival. The other one is *Dandansoy* (2021) which screened at the National Commission for Culture and the Arts Sinehalaga Film Festival.

**Carla Pulido Ocampo** is a filmmaker and community worker. She co-founded groups serving alternative cinema culture in Northern Philippines such as Habi Collective, Balay Habi Studio, and Pelicula Unión. Formally adopted by the Bontok Igorot people of the Philippine Cordillera, she has been given the indigenous name Khayapon. Currently, she is best known for her filmography centering on the culture and lore of the Bontok Igorot. She is writer, researcher, and editor for the seminal documentary *Walang Rape sa Bontok (Bontok, Rapeless, 2014)*, and is the editor, writer, and director of the short film *Tokwifi (Star, 2019)* which has become one of the most critically acclaimed short films in the Philippines after its back-to-back Best Short Film wins from the prestigious Gawad Urian and FAMAS Awards. Since its premiere, *Tokwifi* has been showcased in international venues and festivals such as the 12th Cinema Rehiyon (Philippines, 2020), the 6th FIXON Fest Festival de Cine Fantastico y de Terror (Chile, 2021) and the 43rd Golden Harvest Awards Film Festival (Taiwan, 2021).

**Angel Velasco Shaw** is a visual and media artist, educator, and curator living in New York and Manila. Her experimental documentaries have screened in American, European, and Asian film festivals, museums, galleries, and schools. Amongst them: *The Momentary Enemy* (2008) (collection: The Jim Thompson Museum Archives- Bangkok Thailand); *Umbilical Cord* (1998) (collections: Cinematheque Suisse Schweizer Filmarchiv & Casa Asia - Barcelona, Spain); *Asian Boys* (1994) (collection: Cinematheque Suisse Schweizer Filmarchiv); and *Nailed* (1992) (collections: The Museum of Modern Art New York & Casa Asia - Barcelona, Spain). She is currently teaching at Princeton University in the American Studies-Asian American Studies Program. *Nailed* has been shown in North America and Asia since 1992. Its recent circulations were in the National University of Singapore Museum as part of the exhibition Double Vision in 2016, and at the Taiwan International Documentary Film Festival in 2022.

## ABOUT THE CURATOR

**Siddharta Perez** is a curator whose practice is parented by independent communities in Manila and the regions surrounding the Philippines, chiseled by museum employment, and softened by peers who, like them, contend with oblique prompts on public histories and think about the rehabilitation of personal legacies. Currently affiliated with a university in Singapore, she oversees the Southeast Asia collections and collaborations with contemporary practice while sustaining ties around artist-led initiatives in Cambodia, Pattani, Indonesia, and the diasporic pathways of Philippine communities. Another achievement of Sidd's emerging practice in the early 2000s was when she co-founded *Planting Rice* in 2011, rehabilitating archives and texts and leading exhibitions that empower artists and their expressions of gathering and solidarity.

## UPCOMING AT REDCAT

### Decolonizing the Body

November 7

Gender binary is a colonial construct. Since time immemorial, Indigenous peoples and cultures across the world have embraced a complex range of genders and sexualities. Indigenous peoples continue to fight against oppression, embracing a full spectrum of identities. These queer Indigenous and Mestizx filmmakers are pushing the boundaries of the medium and of gender expression and representation. They work to decolonize the body and the screen through their personal stories. This program features *Gently*, *Jennifer* by Doane Tulugaq Avery, *Gush* by Fox Maxy, *Chaac* and *Yum* by Roberto Fatal, *The Daily Life of Mistress Red* by Peshawn Bread, and *Colonial Peeps* by Xandra Ibarra (also known as La Chica Boom).

### Kahlil Joseph: Another BLKNWS

November 21

Kahlil Joseph's multi-faceted practice embraces cinema, visual art, sound, and media. His films and video installations are deployed in both mainstream environments and the art world, from the Venice Biennale to a Black-owned barbershop in Washington, D.C. Joseph was one of the founders of the Underground Museum, a pioneering independent art museum, exhibition space, and community hub in Los Angeles. Premiered at Sundance 2020, Joseph's ongoing conceptual news program *BLKNWS* is a multi-site video installation, presented as a one-hour broadcast at REDCAT. The constantly changing two-channel project—with its uninterrupted flow of found footage, originally produced segments, and current and historical news clips expanding on the current power of broadcast journalism—ultimately does away with hierarchy of information.

### Sergi Pedro Ros: *Laberinto Yo'eme (Yo'eme's Labyrinth)*

December 5

Spanish-Mexican director Sergi Pedro Ros' documentary *Laberinto Yo'eme (Yo'eme's Labyrinth)* spotlights the difficulties facing the Yaquis of northwestern Sonora, Mexico, in defense of their lives and ancestral land. Since 2010, the government of Sonora, through the Independencia Aqueduct, has illegally diverted millions of cubic meters of water from the Yaqui River, causing a serious drought for the tribe and endangering their lives. At the same time, its territory has been flooded with drugs and violence. Yaquis seek answers and find strength for their resistance in the depths of their cultural identity.

*The Jack H. Skirball Series was organized by Bérénice Reynaud and Eduardo Thomas.*



KCRW is the Official Media Sponsor of REDCAT

Find us on Facebook, Twitter and Instagram @calartsredcat  
For more information, email [redcat@calarts.edu](mailto:redcat@calarts.edu) or visit [redcat.org](http://redcat.org)