

JUNE 2021

JULIUS PONCELET MANAPUL

BUMALIK KA NA SA ARAW |
GO BACK TO THE SUN

CURATED BY KUH DEL ROSARIO

ART GALLERY OF GRANDE PRAIRIE, CANADA

02

BUMALIK KA NA SA ARAW | GO BACK TO THE SUN

ART STATEMENT

“Umalis ka na sa Araw” (Stay Out of the Sun) is a well-known saying back home in the Philippines when parents tell their children to stop playing in the sun. Rooted in problematic colonial perspectives of whiteness since the colonization of the Philippines in 1521 when the island was claimed as a colony of the Spanish Empire to the present over-exuberant presence of whitewashed Filipino celebrities that occupied our media landscape. Recollecting these valued ideas back in Manila where whitewashing products became a mundane daily ritual regimens, from toners, lotions to soaps. It’s pretty hard to see any Philippine cleansing products without whitewashing substance unless you obtain cleansing products from North America shipped from the Balikbayan Box by Filipino migrants living in North America to ship care packages back home to families back in the Philippines.

The Balikbayan Box translated “Balik” meaning “To Return/Go Back” and “Bayan” which means “Country” represents this cultural exchange, family kinship, migration, diasporic bodies, and cultural erasure simultaneously. The re-articulated “Bumalik ka na sa Araw” translating “Go Back to the Sun” is a reverse ideology that I address to counteract for the term “Umalis ka na sa Araw” translating “Stay Out of the Sun”. Exploring these two different iterations, reflects an unsettled diasporic narratives of Filipinix bodies. The contradictions between colonization and globalization pushes to disseminate what is appropriated, what is acquired, what is performed, and how cultural bodies navigate between spaces, notions of patriarchy, conditioned expectations, and cultural survival.

Growing up learning to avoid the sun in the Philippines is a contrast to the Canadian, North American notion of tanning to perform health, wealth and class. This was a perplexing adjustment for me, as I wonder how these assimilations take part in unaccountable appropriated assimilations on both sides as a catalyst for self-refusal, thus leading to the uncompromising position on cultural survival.

03

“BALIKBAYAN CLOCHE: UMALIS KA NA SA ARAW”

“Balikbayan Cloche: Umalis ka na sa Araw” (Return To Your Country Cloche: Stay Out of the Sun) is a continuation in a series of work that explores whitewashing products from the Philippines preserved in glass cloche’s. Reflecting on its critical translation to the daily mundane tasks of washing ones face and body with Likas Soap finished with a cotton full of Eskinol toner. These became my habitual basic daily washroom routine normalized growing up back home in the Philippines. Each products are inhabited by Maya birds and butterflies both indigenous to the Philippines, recollecting my experiences with these taxonomies crafted from homonormative cis queer male bodies that upholds a template to aspire to become or to be desired by. These problematic tropes are crafted from printed digital collaged bodies that simulates wings and feathers from paper. The whitewashing products are bejewelled with the Artists Fingernails, Swarovski Crystals and Basmati Rice stained with Filipino Soya Sauce in different dilutions to achieve varying shades of brown. This organic pigments on the rice echoes skin covering the images of the pale Filipino figures seen on the whitewashing products displacing both the rice and the figure’s whiteness. White vinyl texts of “Balik-Bayan” hovers over these objects supported by the glass cloche, reflecting what it means to “Return to one’s Country” or on the contrary to return back to one’s own cultural agency.

04

“BALIKBAYAN BAKLA-BADING CERTIFICATE”

“Balikbayan Bakla-Bading Certificate” (Return To Your Country Queer-Faggot Certificate) are 3 versions of 11” by 17” inches of a digital collage certificate prints. Compiled images from my last travels back in the Philippines in 2004 are composed with my travels around the world as a tourist, juxtaposed together. By adding my experiences of returning back to my country of birth with the insertion of all my past travels as a tourist, I analyze and examine my eternal nomadic sense of belonging. As a migrant Filipinix living in the colonized country of Canada, I internalize my existence as a visitor in both countries, one of my birth and the other a temporal dwelling. I merely inhabit the characteristics of a passing visitor through these global spaces. By cutting out the images of myself from travels documented from my iPhone, I inserts and subverts these digital pictorial archives that then re-travels through these curated amalgamated spaces. The blank absence of myself in the image points to my distance from the represented spaces while the presence of my outline tries to reconnect myself to what was erased and washed out from my cultural agencies, which is now displaced through a sense of unbelonging to a physical space. Thus conceptualizing and excavating the problematics of many diasporic bodies that results to the erasure and memory loss of one’s country. The “Balikbayan Box” is then inserted central to the image, confined while connecting the box’s symbolism of cultural flight and exchange between Filipinos in the Philippines and diasporic Filipinos from western countries. Balikbayan box is a corrugated cardboard box which is a repatriate box containing items sent by overseas Filipinos. The text from the “Balikbayan Box” also provides a space for one to enters one’s name that echoes a documented certificate, a proof of one’s existence to occupy space both outside the tangibility and the surface space that is the paper documented certificate which can inhabit vernacular iterations of Filipino nicknames. The surface of the image is then flattened with the injection of decorative Tagalog texts, of Bakla and Bading which translates Queer/Gay and Faggot. These decorative aesthetics creates a screen between the edited narratives and the viewers, linking boundaries in the act of looking between public space and the personal present space of the selfie. The last insertion is a bleached out subtle hints the Toronto map compiled from a surveys made back in 2004, around the same time I return to visit the Philippines.

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“BALIKBAYAN CLOCHE: UMALIS KA NA SA ARAW” (RETURN TO YOUR COUNTRY CLOCHE: STAY OUT OF THE SUN)

Title: “Balikbayan Cloche: Umalis ka na sa Araw”

(Return To Your Country Cloche: Stay Out of the Sun)

Medium: Filipino Eskinol, Likas Soap, Silka Soap, 3D paper sculpture, Digital Collage from Homonormative Gay Porn Images, Basmati Rice Stained with Filipino Soy Sauce, Swarovski Crystals, Artists Fingernails White Vinyl Cut-outs, Cloche.

Size: Height 11” x Width 6” x Depth 6” inches.

Year: 2020-2021

Installation Logistics: Height 11” x Width 6” x Depth 6” inches. (Each Cloche is placed on individual plinths, Height 38” x Width 8” x Depth 8” inches. Each plinths are paced 8” inches apart-this is flexible. All 3 plinths are placed 5 feet away from the wall where the “Balikbayan Bakla-Bading” artwork is placed. Plinths provided by Gallery.)

Image 1,2,3.



1



2



3

6

“BALIKBAYAN BAKLA-BADING CERTIFICATE” (RETURN TO YOUR COUNTRY QUEER-FAGGOT CERTIFICATE)

Title: “Balikbayan Bakla-Bading Certificate”

(Return To Your Country Queer-Faggot Certificate) A series of 18.

Medium: Digital Collage Prints, and/or Digital Collage Projection. A Stack of Printed Digital Collage on Paper on Shelf.

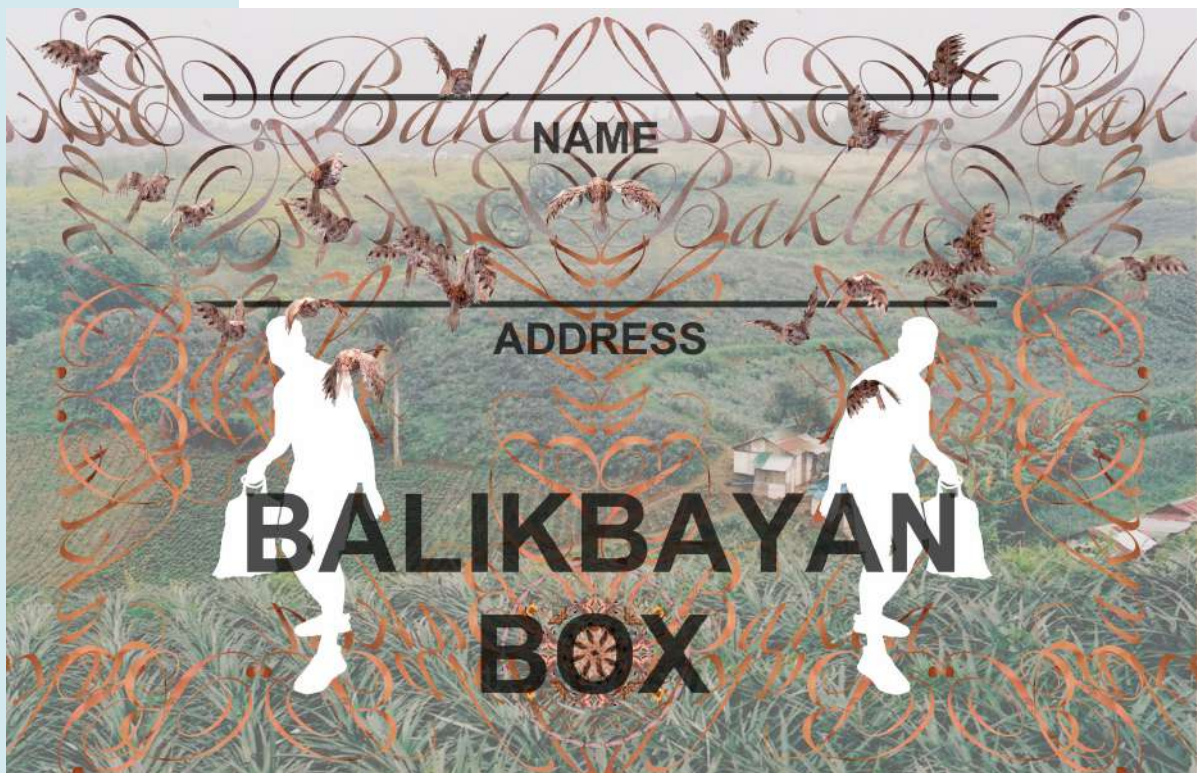
Size: Height 11” x Width 17” inches Prints), and/or Height 7 feet x Width 10 feet Projection.

Year: 2020-2021

Installation Logistics: Height 11” x Width 17” inches Prints (Hang eye level and 17” inches apart), and/or Height 7 feet x Width 10 feet Projection.

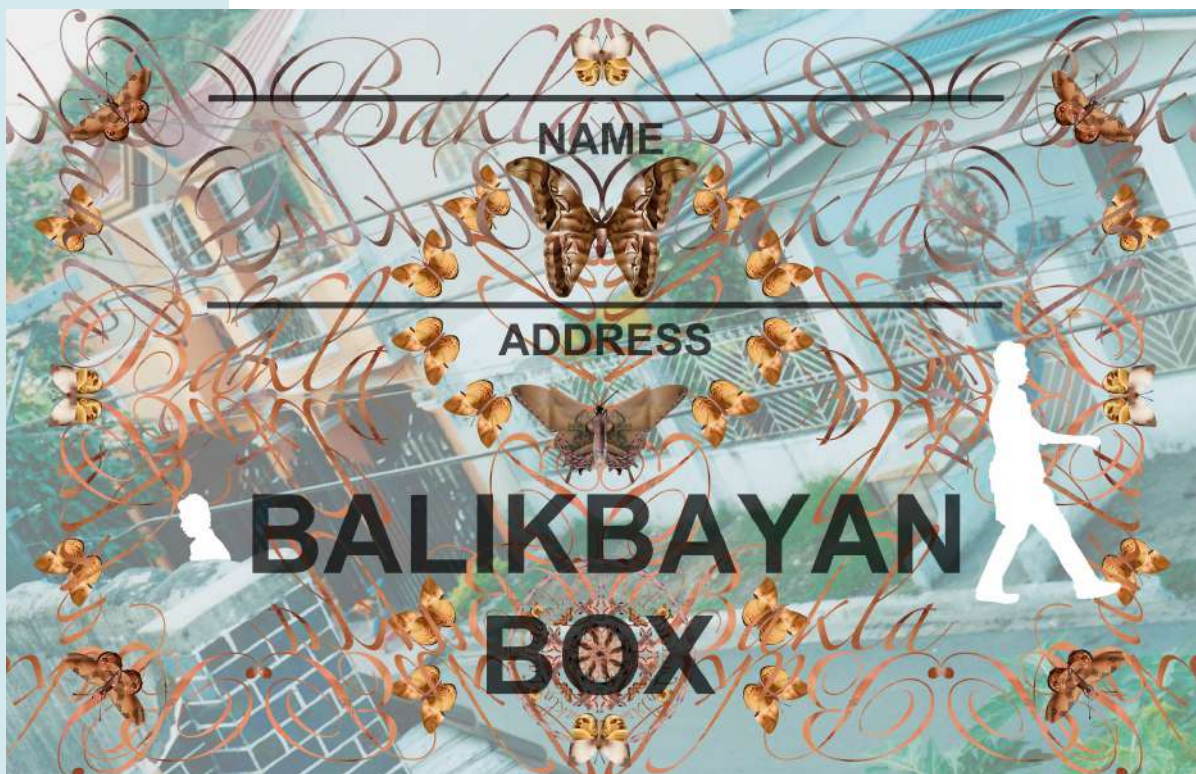
(Projected 1 feet off the floor.) A Stack of Printed Digital Collage on Paper on Shelf, 11” x 17” inches print-outs placed on a wall shelf, Depth 14” x Width 20” inches, Thickness can vary. Shelf provided by Gallery. Wall Shelf placed 3 feet from the floor and 2 feet from the wall artwork-this is flexible.)

Image 1-18

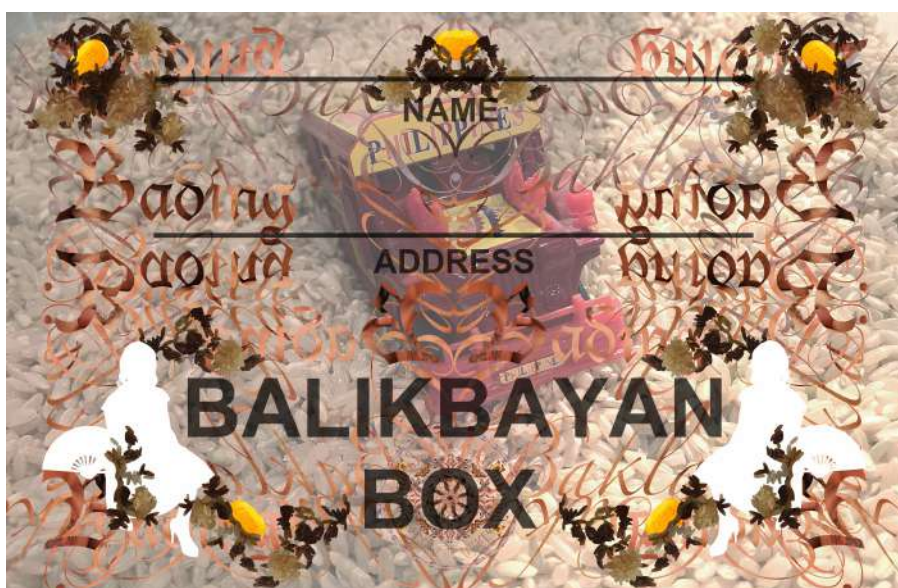


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**“BALIKBAYAN BAKLA-BADING CERTIFICATE”
(RETURN TO YOUR COUNTRY QUEER-FAGGOT
CERTIFICATE)**



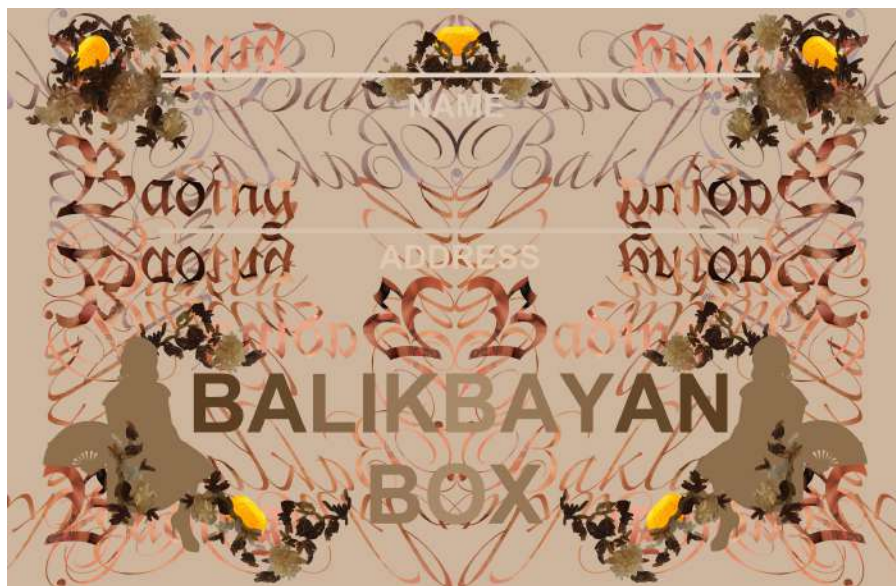
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VERSION 1 (PROJECTION) (ARTIST FIRST CHOICE)
INSTALLATION GALLERY IMAGE SAMPLE BELOW.

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15 “BALIKBAYAN CLOCHE: UMALIS KA NA SA ARAW” (RETURN TO YOUR COUNTRY CLOCHE: STAY OUT OF THE SUN) & “BALIKBAYAN BAKLA-BADING CERTIFICATE” (RETURN TO YOUR COUNTRY QUEER-FAGGOT CERTIFICATE)

VERSION 2 (PINED PAPER PRINTS ON WALL)
INSTALLATION GALLERY IMAGE SAMPLE BELOW.

Ti

