

MADRID 1884 & TONDO 1892

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About the Creators

Artist

Currently pursuing an MA in Araling Pilipino at the University of the Philippines Diliman, Tilde (Arbeen Regalado Acuña) graduated cum laude from the BA Communication Arts (writing major) program of the University of the Philippines Los Baños, where he also served as the editor-in-chief of UPLB Perspective. He was a KRITIKA fellow for popular culture (2014) and an IYAS fellow for poetry and fiction in Filipino (2010). His visual and literary works have appeared in journals, anthologies, newspapers and independent publications.

Writer

Dennis S. Aguinaldo teaches prose at the Department of Humanities, University of the Philippines Los Baños. He received creative writing fellowships from the University of the Philippines, University of Santo Tomas, De La Salle-IYAS, and Ateneo's AILAP. His poems have been published in the *Sunday Times Magazine* and the PEN anthologies.

Hinggil sa mga seryeng “MADRID 1884” at “TONDO 1892”

AKAWNT NG MAKATA

2013 nang napansin ng dibuhista na kumakalap ako ng mga tula habang “gumugupit” sa Wikipedia at iba pang pahinang mala-wiki. Binuksan niya ang posibilidad na gumawa ng mga tulang blackout. Nais niyang lapatan ng dibuho ang mga matatagpuang pagitan.

Kawangis ng aming proyekto, kay raming patong, balamban, at pambubura sa kasaysayan ng Pilipinas, ng mga buhay at pangalan, ng mga kulay at salita na bumubuo rito (at isinasangkap natin, kada henerasyon, muli’t muli, sa pagbuo rito). Tanda ng kasalukuyang henerasyon ang isa na namang lamad, isang uri ng ugnayan na kung tutuusi’y may kalakip ding pagsasawalang-bahala: ang mga pahina ng Internet.

Dahil dito, tinutukan namin ang mga online account hinggil sa susing panahon ng ating kasaysayan. Ako ang nagbura, siya ang nagdibuho, at sa ganitong paraan kami nagsagawa ng muling pagbasa ng mga muling pagbasa.

AKAWNT NG DIBUHISTA

Sa pagkakalibang sa “erasure,” kahit hindi ko pa noon lubos na naiintindihan ang ideya at implikasyon ng pagsasagawa nito, aking binura—at nalikha, at sa proseso, ay muling binigyan ng sariling pagbasa—ang ilang tala ni Brecht hinggil sa isa niyang dula. Lumabas sa *Under the Storm: An Anthology of Contemporary Poetry* (2011) ang sinabing piyesang bahagi ng isang set ng mga erasure. Lumabas naman ang set sa *Words Get in the Way: An Erasures Anthology* (2012).

Sa pagkahumaling sa pagbubura sa papel, at pagpuno o “pagsalaula” sa itim na mga espasyong nalikha ng kawalan, naisip kong baka maaring magbura sa kawalan nang makita ang mga tulang “ginupit” ng makata. Magbura sa kawalan, dahil hindi naman nasasalat, tulad ng papel, ang kinaiiralang espasyo ng internet at ng mga pahina nito.

Hindi lahatang binuo sa naturang espasyong hindi nasasalat ang mga piyesa, dahil may interbensyong offline sa online; may interaksyon ang mga ugat ng isip ng tao at ang mga kawad ng malawak na sistema. Bahagi ang interbensyon at interaksyong ito ng “social network” na lumilikha ng impormasyon. Tulad ng input ng makata at ng inyong lingkod, offline nagmula ang burador ng dibuhong inilapat—iginuhit sa aktwal na papel tungo sa pahinang hindi nasasalat. Sa proseso, nalubos ang iba’t ibang uri ng pakikisalamuha, at halos manlabo at maglaho ang pagkakaiba ng mga lumalahok:

Ng offline at online, ng kasaysayan at kasalukuyan, ng laman at bakal, ng mga letra (o wika ng tao na maaring maintindihan ng makita) at mga numero (o wika ng makina na maaring maintindihan ng tao), at marami pang magkatumbas na hindi kinakailangang magkasundo palagi, at minsá’y tahasang nagtatagisan. At ang siklab

na sanhi ng mga tagisang ito ang magpapasulpot ng liwanag na panaka-nakang nagsisilbing tanglaw sa kulimlim na dala ng lampas-taong baha ng impormasyon.

On the MADRID 1884 and TONDO 1892 series

POET'S ACCOUNT

2013—The artist noted that I have been deriving cutout poems from Wikipedia and other wiki-type pages. He asked if I could do blackouts, a method that would allow him to spread illustrations over (and across) the gaps.

Akin to our projected form, many layers, cover-ups, and erasures inform the creation and translation of Philippine history, its earmarked names, its speech and color, whatever we figure from/into it—generation after generation, again and again—in the service of its construction. The current generation provides yet another membrane, a type of connection that indeed maintains its own capacity for neglect: the pages of the Internet.

So we sought online accounts about these definitive hours of our history. I erased, my compatriot drew and drew out, and in this manner did we lay down this rereading of rereadings.

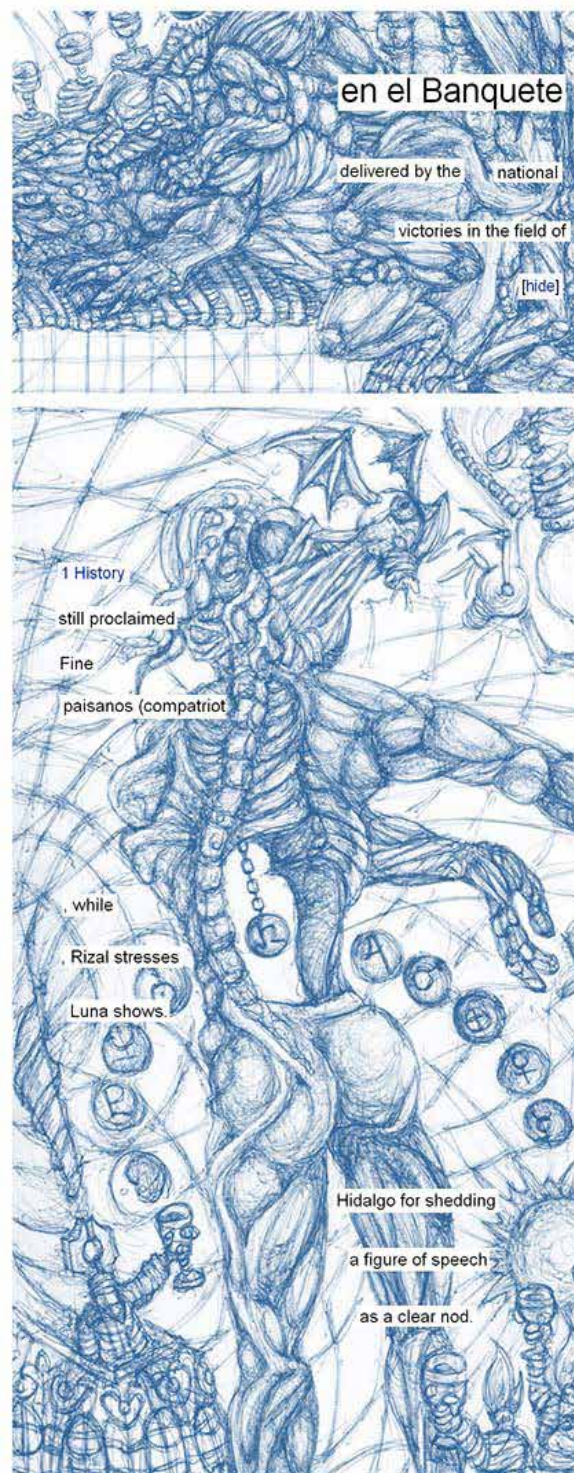
ARTIST'S ACCOUNT

In my delight with “erasure” without completely understanding the idea and implication of its execution, I erased—and created and, in the process, re-read Brecht's notes about one of his plays. The result, which is a part of a set, was published in *Under the Storm: An Anthology of Contemporary Philippine Poetry* (2011). The full set later came out in *Words Get in the Way: An Erasures Anthology* (2012).

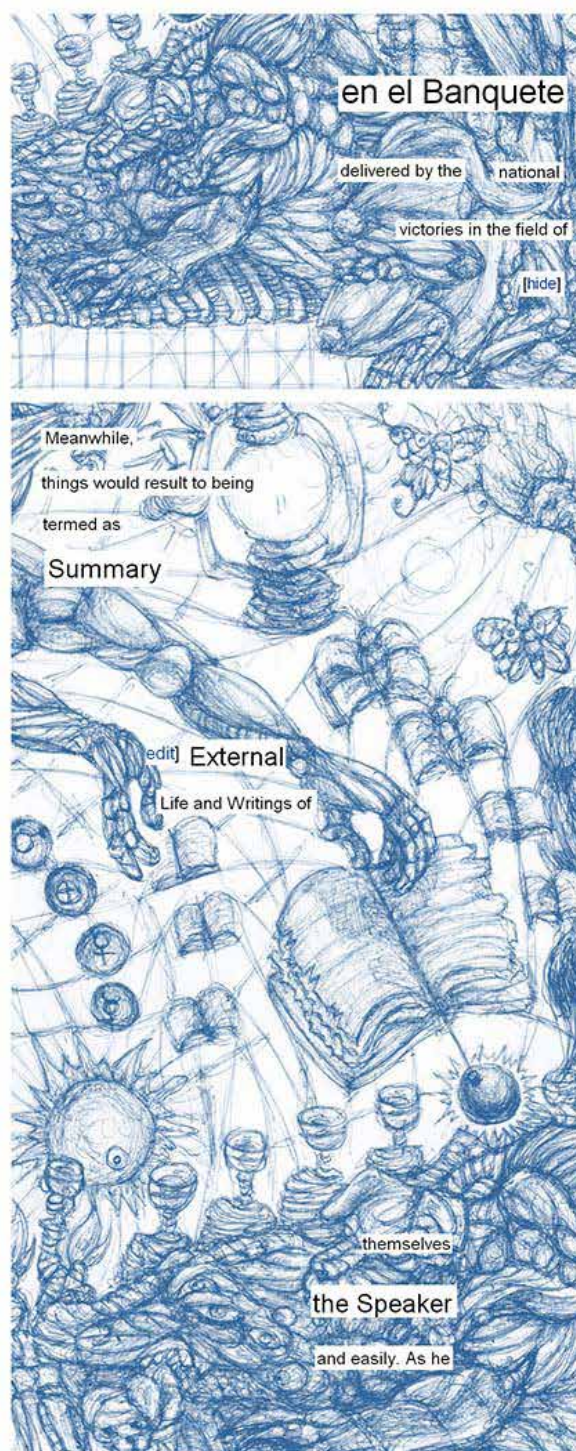
With this fondness for erasing words on paper, and filling or “vandalizing” the dark spaces that emptiness created, I thought of the possibility of erasing words written on nothingness after reading the “cutout” poems of my collaborator. Erasing words written on nothingness, since the space where the Internet and its pages exist is not tangible like paper.

The pieces herein were not completely formed in cyberspace, as, needless to say, the offline intervened with the online; the mind's nerves interacted with the wired system. These interventions and interactions comprise a social network that manufactures information. Like the collaborators themselves, the drafts of the artworks imposed existed offline—as I have drawn on actual paper and transferred onto intangible pages. In the process, different types of associating were actualized, and these differences almost became blurry and nonexistent. Between:

offline and online, present and past, flesh and steel, letters (or human language that may be comprehensible to machines) and numbers (or machine language that may be comprehensible to humans), and other companions that do not necessarily agree at all times, and may even oppose each other outright. And the spark induced by these contradictions produces light that will serve as sporadic illuminations amid the gloom brought forth by the ongoing, submerging deluge of information.



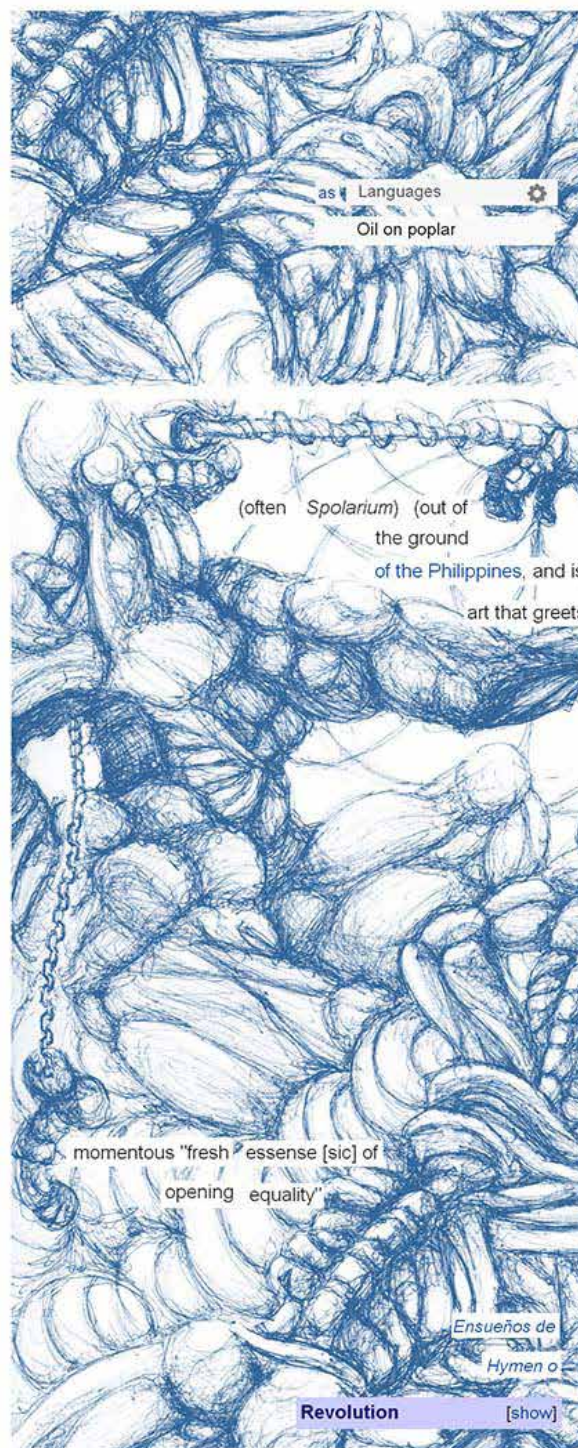
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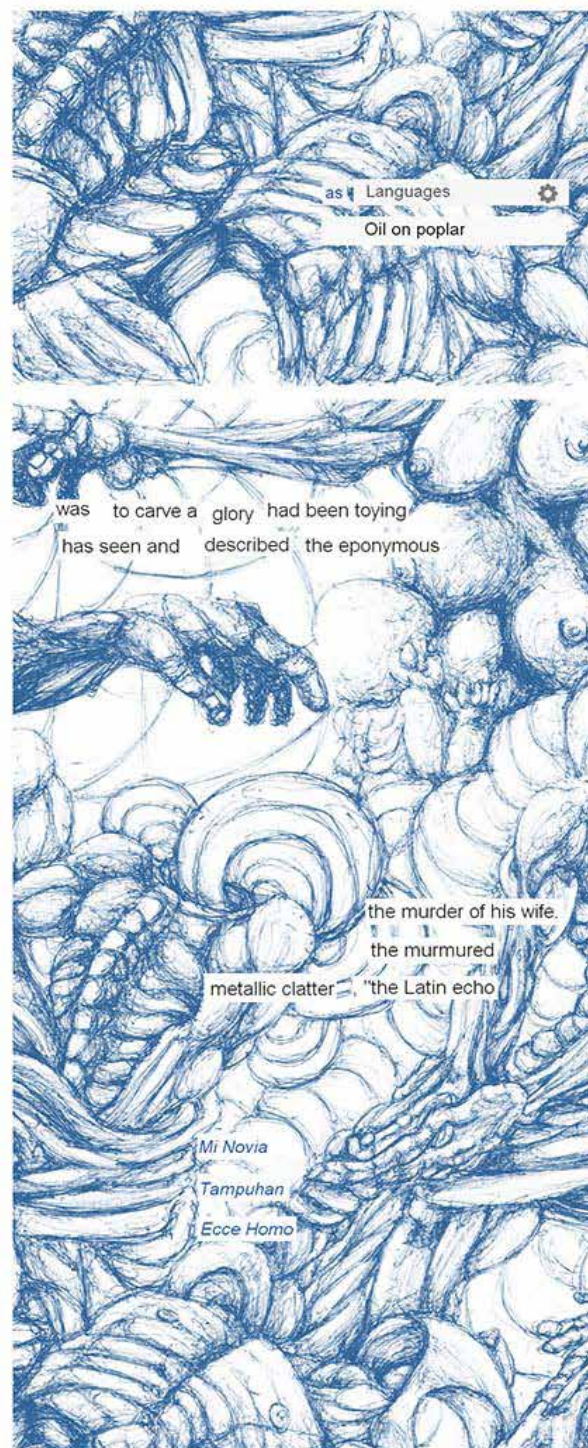
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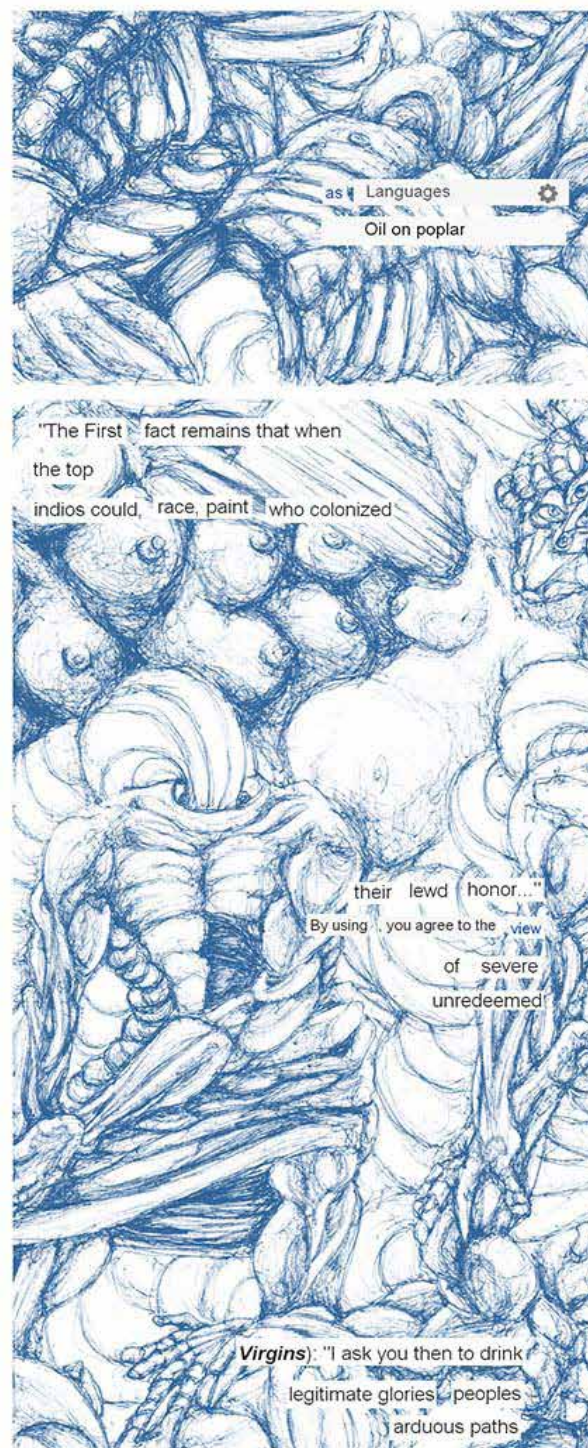
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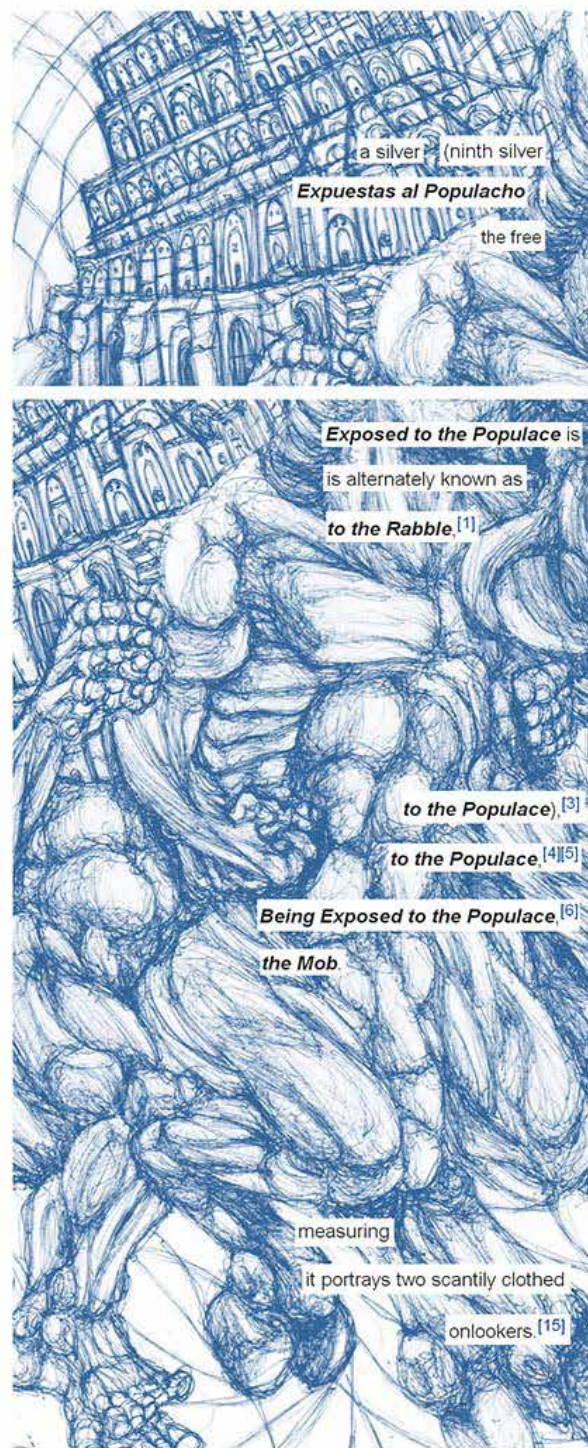
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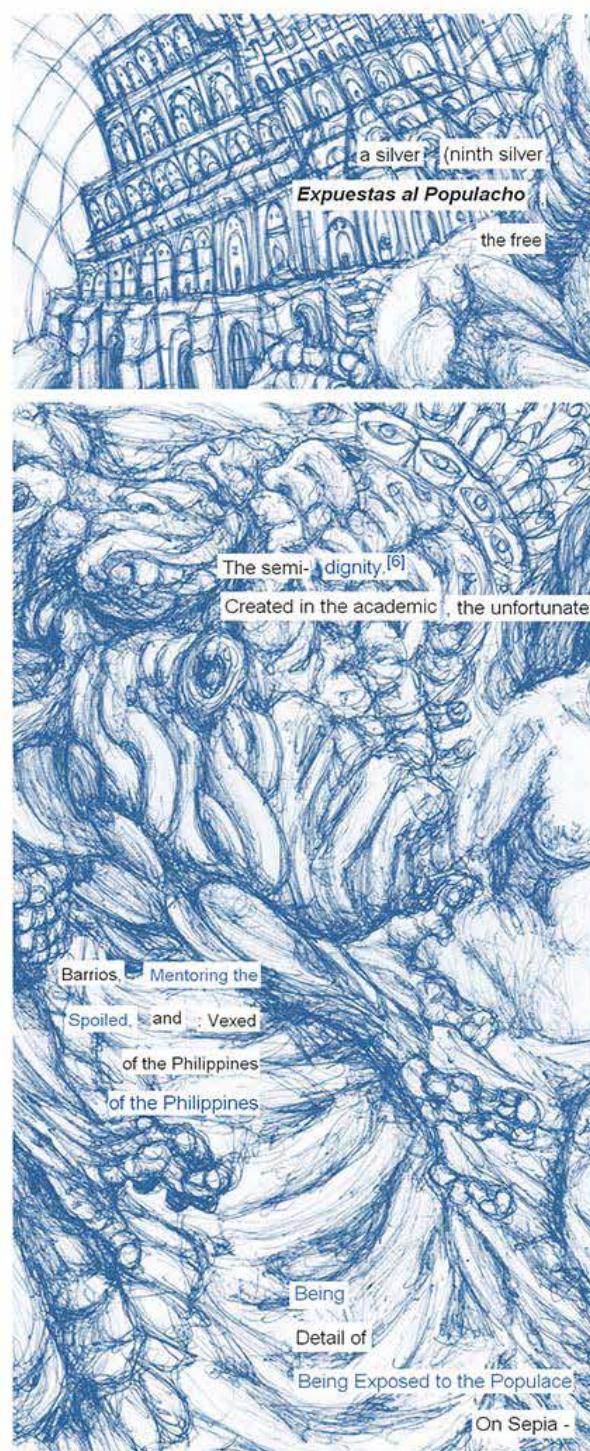
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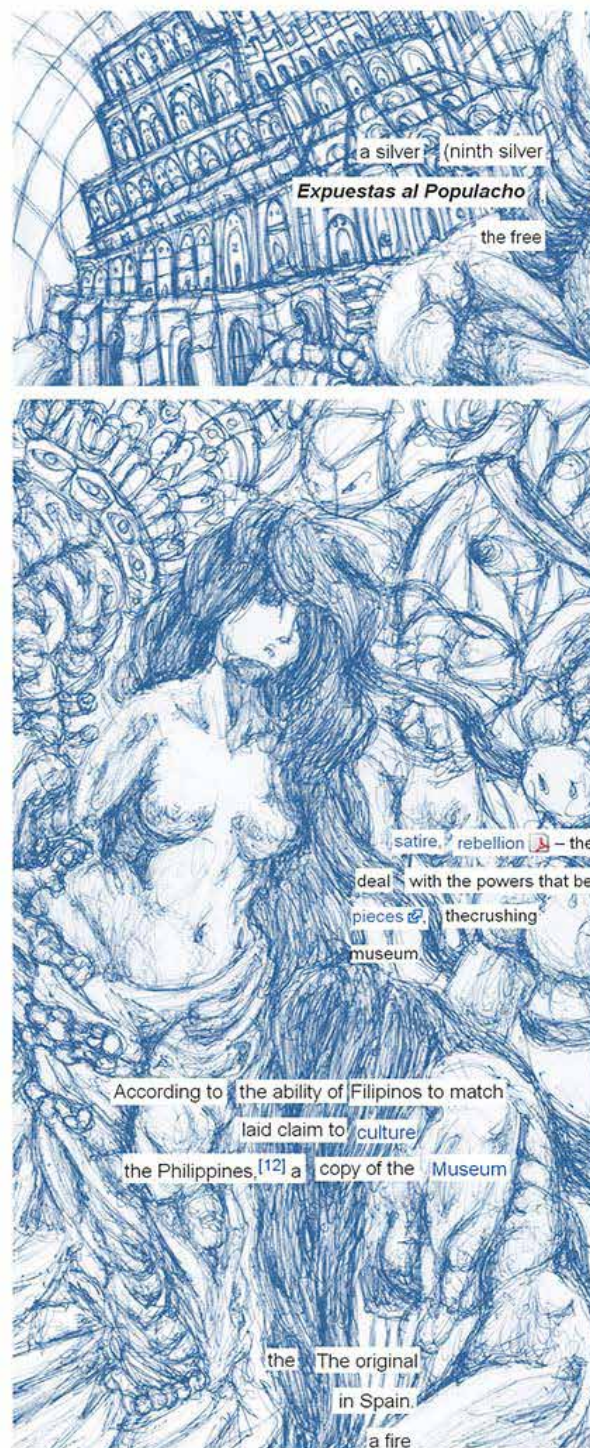
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Madrid 1884, page 007, *Felix*

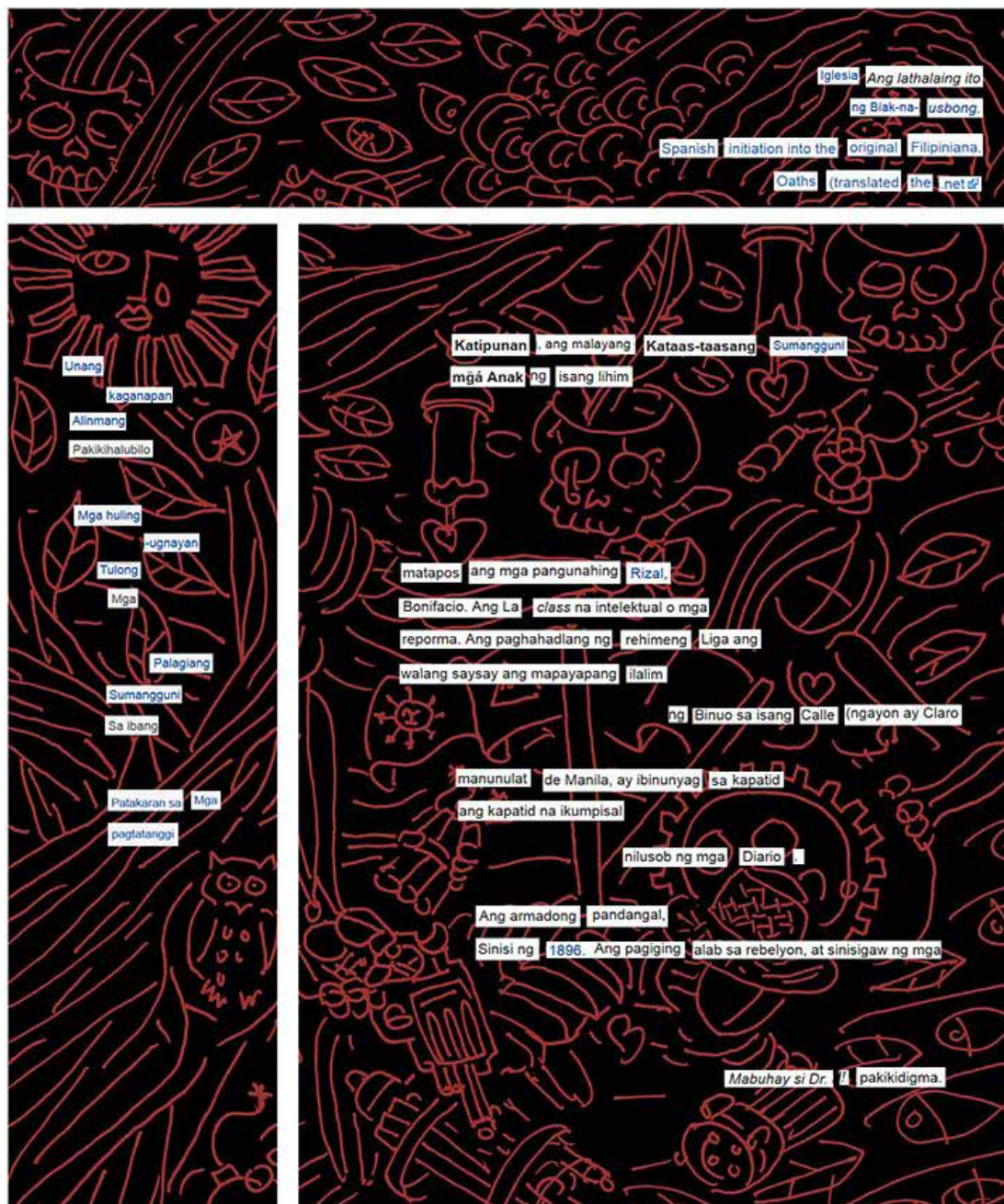


Madrid 1884, page 008, *Felix*



Madrid 1884, page 009, *Felix*

Tondo 1892, page 001, *Kartilya*

Tondo 1892, page 002, *Katipunan*



Tondo 1892, page 003, *Kanta*