

Module 7



Sculpture

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SCULPTURE



Overview

In the previous modules, you were already introduced to different art elements and design principles as manifested from different Philippine arts – from simple basket and mat weaving of different indigenous and cultural communities to the highly sophisticated textile weaving from Northern to Southern Philippines. You are also familiar with the Angono petroglyphs, the Laguna copperplate inscriptions,.

In this module, you will understand how Philippine sculpture evolved from its simplest form as manifested in clay potteries of *Maitum*, the *Manunggul* jar, the *bul-ol*, and the pre-historic Angono cave art to the highly-Christianized period of Chinese artisans in Manila and the Paete woodcarvers in Laguna and the western-inspired, modern era of sculptors Napoleon Abueva, Guillermo Tolentino, Ed Castrillo, and Jun Yee among others. You will also experience how to create your own sculpture and make an assemblage from available and seemingly useless trash and discards.

Monument of San Lorenzo Ruiz de Manila - the first Filipino saint, seen in Binondo Plaza, Manila.

Objectives

At the end of this module, you are expected to:

- understand that sculpture was already a form of art since pre-historic Philippines.
- review the evolution of sculpture in the different parts of the Phil.
- analyze the unique forms, materials, colors, and uses of sculpture in the Philippine culture.
- identify unique crafts from different parts of the country
- record steps and procedures in making unique sculpture from the locality
- interview local craftsmen in the community
- create an assemblage from trash and discards
- make a sculpture using available materials (e.g. soap, wood, and clay), and
- identify the unique style and materials used by Filipino sculptors found in the locality.

Art Threshold

In this module, you will apply your knowledge and understanding in the use of various art elements and principles of design in three-dimensional form. You will also understand the message and meaning created by art elements and designs when combined in a particular work by a sculptor.

Language of the Art

Bas relief refers to a form of sculpture carved from a block of wood or stone which can either be highly delineated (high relief) or only slightly protruding or delineated (low relief).

Cosmology refers to the belief system of a particular culture regarding divinity and their role in the life of a community or person.

Materials and Resources

You may need to have the following in your school or community :

- clay
- soft wood or its substitute
- chisel or any substitute
- wooden hammer
- spray paints or regular paint.
- Junk material (trash and discards)
- saw and other cutting instruments
- plywood
- adhesive materials
- hooks
- soldering iron
- lead wire
- metal wires
- pliers
- carving knife
- fruits and vegetables

Lesson 1 - Early Forms and Traditional Sculpture in the Philippines



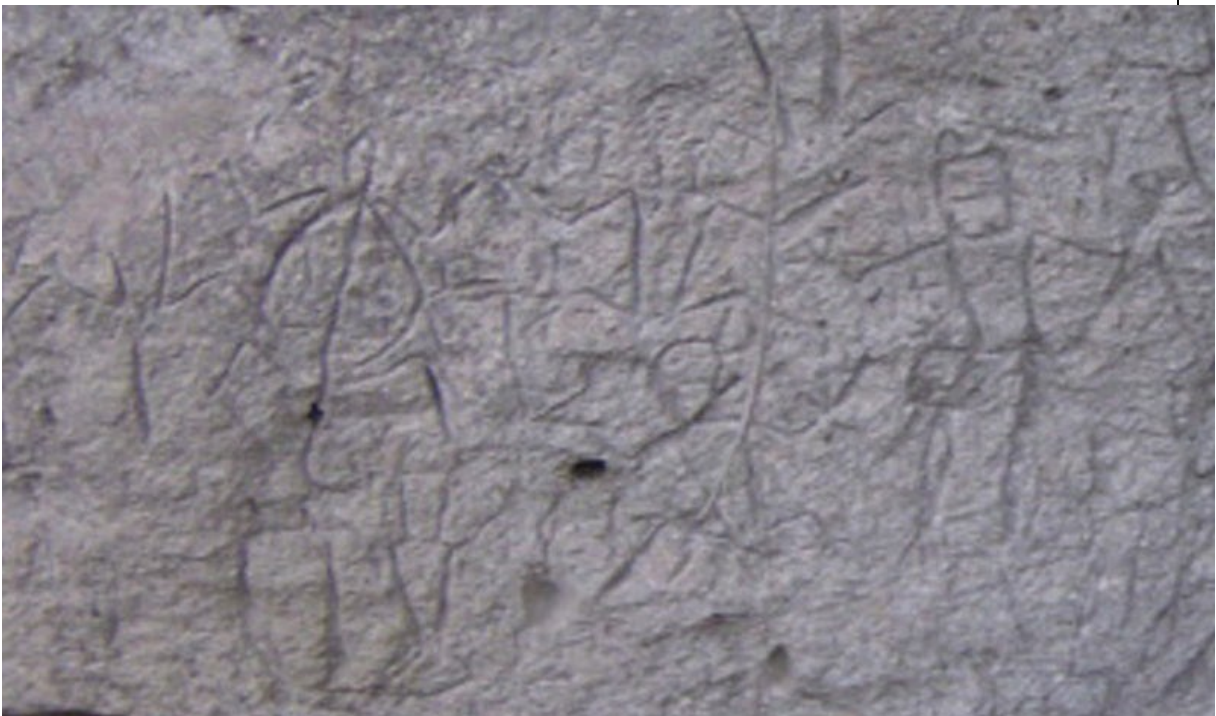
This lesson is good for two sessions of 60 minutes each.



Use the pictures below to check what have you learned from the previous lessons.



These are some of the early forms of sculpture in the Philippines. Can you name them?



Can you identify these early forms of sculpture? Where are they found?



Sculpture played an important role in the lives of the early Filipinos. It is evident with the appearance of a low relief engraving of human and animal figures seen in a cave in Angono, Rizal (3000 BCE) which is believed to be the oldest known art work in the Philippines and a highly significant cultural landmark in the country. It is the early attempt of the Filipinos to draw and record things around him. It is said that the turtles or *pawikan* shown in the rock arts of the early Filipinos symbolized honor and prestige as defined in the *Vocabulario de la lengua tagala* written by Father Pedro de San Buenaventura with the help of Filipino printers – Tomas Pinpin and Domingo Loag.

In a burial site in Calatagan, Batangas, archaeological diggings recovered a stone figure made from brain corals called *likha palapat*. This is an early sample of stone carving in the country using crude materials.

As civilization progressed, the use of clay as an important medium in pottery became so popular that in many parts of the country, dozens of artifacts have been recovered. These artifacts are usually decorated with flora and fauna motif but what makes ancient pottery interesting is the presence of anthropomorphic figures such as those that are found in Leta-Leta Cave, Langen Island, Palawan. The effigy jar features a neck and lip of a yawning man. The *Manunggul* jar, a secondary burial jar found in Palawan also features on its lid a boat with two men rowing which may show that the ancients are masters of the sea and that in the Filipino cosmology, it is believed that the dead follows a long journey to other world after completing his life on earth. The boatmen on the lid of *Manunggul* jar are believed to be the souls of the dead traveling to other world.





Leta-leta jar

In the jungle mountain of Pinol, Maitum in Sarangani, remains of anthropomorphic burial jars have been discovered in Ayub Cave by a team of experts from National Museum in the late 20th century. The burial jars' unique feature is the intricately carved head figures on the jar cover that are believed to be the image of the deceased. Other features of the jar cover are the use of red coloring around the neck and black ink as eyebrows. Hundreds of pieces of the broken jars are now on permanent display at the National Museum.



Maitum jar

In the mountain region of the Cordilleras, woodcarving is an important art for it plays a significant role in their belief system. The *bul-ol* is a wooden figure of a god that serves as guardian to rice granaries and pathways. It is believed that this seated figure will drive away evil and keep the owner away from bad luck and bring good harvest.

On the other hand, the Muslim people in Mindanao, particularly the Maranaos carve the image of *sarimanok*, a mythical bird in the *Darangen* and similar to the *garuda* bird in Indonesian mythology. This figure is said to be a status symbol in the community. The art of sculpture is also popular among the Maranaos as evident in their *okir* designs in the *torogan*, *panulong*, and their musical instruments.



Bul-ol



Manunggul



Sarimanok

Making Your Fruit and Vegetable *Sarimanok*

Sarimanok is a traditional Maranao design based on *okir* design. This mythical bird with a fish in its beak, symbolizes power and social status.

Procedure:

1. Prepare your materials. Use your knife, to cut the vegetables according to the shape needed for the project.
2. Peel the vegetables which will form the parts of the body of the figure.
3. Carve the body of the bird and also the feet and legs to make the bird a free-standing figure. Join the pieces using thin bamboo sticks or tooth picks.
4. Prepare the neck and cut it at least 3 inches long and carve it according to the shape of the *sarimanok* neck. Attach it to the *body* using a tooth pick.
5. Work on the head and beak of the bird and use a soft vegetable for the crown.
6. You can work on the tail of the bird using thin strips of vegetables. Bind the strips together using the *aspili* or pin and attach it to the body.
7. Prepare the wings of *sarimanok* using vegetable that are solid like tubers. Cut into half then slice into desired thickness. Use *aspili* to bind strips together.
8. You are almost complete. Now, work on the fish held by the bird in its beak. Use a thin strip of hard vegetable and attach it to the beak of your *sarimanok* using thread. You have now a fruit and vegetable *sarimanok*.

Activity 1

Materials and Resources Check

Materials:

- Several pieces of hard vegetable for beak, wings, and tail
- A big roundish vegetable like singkamas
- leafy vegetable like lettuce
- a medium-sized soft fruit (or any substitute)
- bamboo tooth pick
- pins (*aspili*)
- sewing thread
- carving Instrument (or knife)
- picture of a sarimanok



Caution: Carving instruments must be used under the supervision of your teacher or an adult. Always observe safety at work.



Samples of Fruit and Vegetable Sculptures that may awaken your appetite!

Make your Own *Bul-ol*



Procedures:

1. Prepare your materials and your working area. Make sure that it is well-lighted and free from clutter..
2. Cut the softwood or any similar material into a desired length or preferably at least one foot high.
1. Using the marking pen, draw the outlines of the *bul-ol* in the wood before working on it.
2. Using a chisel and a wooden hammer, carefully carve the excess wood around the outlines.
3. When chiseling is finished, polish the wood using a sand paper especially made for wood.
4. Apply varnish to your *bul-ol* and let it dry.



Material and Resources Check

In this activity, you will need the following:

- Picture of *bul-ol*
- Soft wood (preferably acacia)
- Cutting instruments
- Chisel
- Wooden Hammer
- Marking pen
- Sanding paper for wood
- Varnish (maple brown)

Caution: Carving instruments must be used under the supervision of your teacher or an adult. Always observe safety at work.



Lesson 2 - Philippine Sculpture during Spanish Period



This lesson is good for 4 sessions of 60 minutes each.



Use the pictures below to check what have you learned from the previous years.



Can you name the *santos* presented above? How do they represent the religiosity of your community? Do you think that the Spaniards refined our practice in making sculpture? Why?



Let's Talk About It



The arrival of Spain in 1521 prompted the shift from indigenous techniques of woodcarving to a more sophisticated carving of *santos* using a variety of media such as wood, stone, and ivory. The Spaniards found that sculpture in the Philippines was less developed than the sculpture in India, Java, China, or Sumatra.

By the end of the 16th century, the establishment of Academy of Arts and Sciences by the Augustinians made significant imprints in the Filipinos' taste for sculpture. Our sculpture was severely hieratic, almost archaic and Byzantine in style in order to conform to the Christian ideals. The Chinese were the first artisans employed by the Spaniards outside of Manila to carve *santos* for the Catholic Church. These *santos* were used to adorn churches and homes of the well-to-do families in the lowland areas. It is said that the carving of *santos* evolved from the pre-historic belief of the Filipinos in their ancestors that the spirits of the deceased continue to influence the lives of the living. The practice of making altars at home for *santos* was similar to the ancestor worship before the coming of the Spaniards. *Santos* are also called *poon* which was a clear indication that the ancient beliefs remained despite of the persecution of the Catholic church. The *santos* of the Filipinos were characterized by its simplicity of form and expressiveness.



Michael the Archangel

Paete in Laguna is known for its fine artisans working on a variety of biblical subjects such as the creation, the crucifixion, the life of saints, the Virgin Mary, and many others.

Another form of sculpture during the Spanish colonization was the *retablo* or the church altars that are in high relief. Beautiful *retablos* are found in some of the old churches in the Philippines such as San Agustin Church in Intramuros, one of the churches in the Baroque style in the Philippines. Another is the St. Michael de Archangel Minor Basilica in Tayabas, Quezon and the Taal Basilica. Old churches are of great significance in towns and provinces and are found throughout the Philippines.

CHURCH *RETABLOS* OR ALTARS



Pakil Church in Laguna



Minor Basilica of St. Michael the Archangel, Tayabas, Quezon

Activity 4

Interviewing a Local Artist/Craftsman

This task is a group task. Conduct an interview with a local artist or craftsmen. Indicate what subjects he or she loves to work on, such as religious icons, figurines, pottery, sceneries, and biblical themes.



Remember: You will probably interview a busy person. As a sign of courtesy, see to it that you ask for an appointment with him/her. Come on time. Prepare an interview schedule to get the most important information that you want. Ask the assistance of your teacher in preparing your interview schedule. An interview schedule is a set of questions that will guide you in the interview. Always observe tact and manner. Say thank upon leaving and express your desire to be with him/her some other time.

Lesson 3 - Sculpture during the American Period up to Present



This lesson is good for 4 sessions of 60 minutes each.



Memory Check

Use the pictures below to check what have you learned from the previous years.



Can you identify the works above? These are works of well-known Filipino sculptors. Tell something about them.



Several artists emerged during the American period as a result of the abolition of Catholicism as a state religion. It paved the way to more liberal themes and subjects in sculpture. Art movements in the west influenced our Filipino artists and as a response, they developed their own style in conformity to the international standards.

Philippine sculptures during the American period, were often symbolic and represented events in Philippine history like the UP Oblation, the Pieta, Cry of Balintawak, Bonifacio Shrine near Manila City Hall, Bonifacio Monument in Caloocan, Gomburza monument in front of the National Museum, People Power Monument along EDSA, Our Lady of Peace, also in EDSA, the Palo, Leyte Landing in Leyte, and many more.

A variety of media has been used by artists to express their art in addition to wood and stone such as fiber glass, plastic, stainless steel, aluminum, and bronze. More creative and revolutionary artists used junk material and organic materials to make artworks.

Some of the notable artists during the American period and in the modern period are Napoleon Abueva, Guillermo Tolentino, Ed Castrillo, Jun Yee, Abdul Mari Imao, and many others who made significant contributions in the development of new styles, forms, and expressions.



Ed Castrillo



Napoleon Abueva



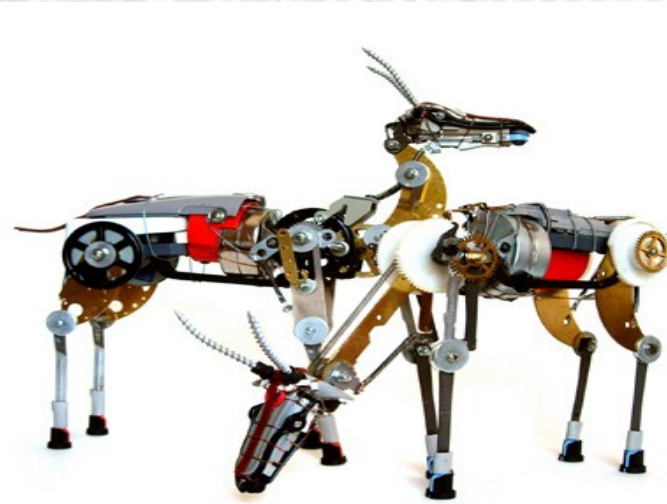
Guillermo Tolentino

Making Junk Art

You can make a sculpture using junk materials around you. These seemingly useless materials can be used to make an exciting work of art, as you can see in the picture below.

Procedures:

1. Conceptualize your junk art by collecting various junk material and experiment how you can compose these into a sculpture. Make sketches of your ideas. .
2. Using any piece of wood or plywood, as a base for your junk art, begin working with your project by joining each piece of junk to form a three-dimensional rendering of your conceptualized drawing. You can work as a group
3. Use soldering iron and wire for materials made of metal.
4. When everything is finished, spray your work with a spray paint. Let it dry.



Caution: You will be dealing with electronic and volatile substances that may cause burns, irritations, and allergy. Use materials in this activity with great caution and under the supervision of your teacher or an adult when you are working at home.

Activity

5

Materials and Resources Check

Any type of junk around you that are made of plastic, glass, metal, and clay

- Adhesive materials or wire
- Spray paint
- Plywood
- Soldering iron (optional)
- Soldering wire (optional)

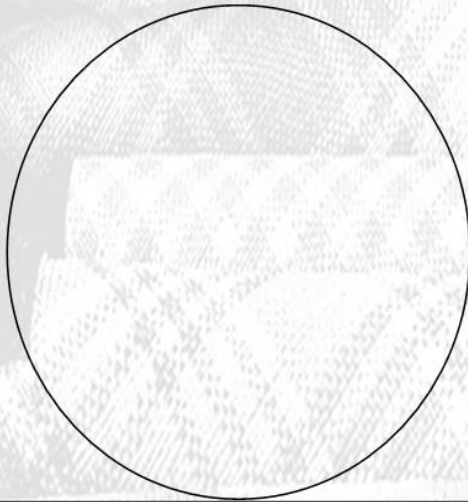


Left: "Two Antelopes" by Ann P. Smith made from electronics and machine parts. You too can make an artwork like this using junk and found material at home. Your creativity can transform a mountain of trash and waste into something aesthetically pleasing.



Reflections

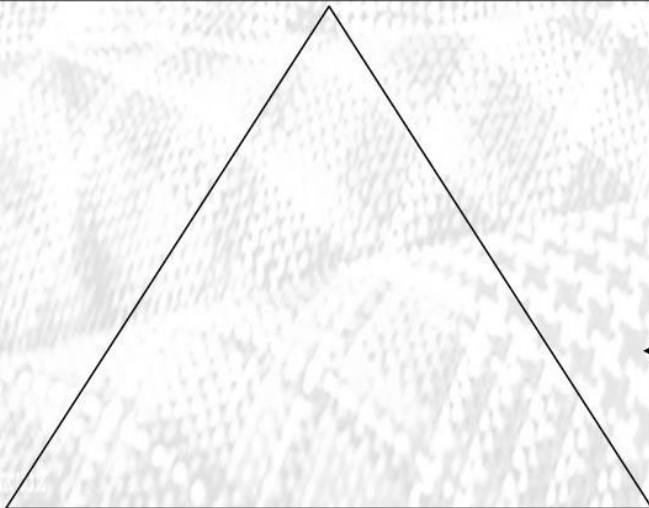
Direction: Below is a “Reflection Weight” that aims to determine what have you realized (*the attitudes toward learning*), the things that you have discovered (*skills that you will cherish to life*), and the things you have learned (*the knowledge that serves as your foundation to stand and keep you going*). Fill in each part of the weight and share it to your classmates.



Things I have realized
(Attitudes)



Things I have discovered
(Skills)



Things I have learned
(Knowledge)



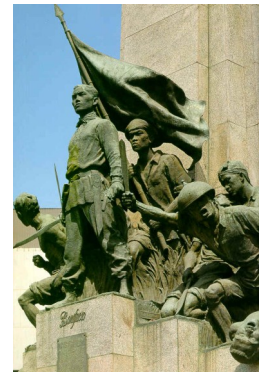
Final Glance



Sculpture as an art is a reflection of our country's rich cultural heritage. Locate the following artworks in the map using a line.



Luzon



Visayas



Mindanao



Evaluation

CLASS EXHIBIT

Participate in an exhibit to be organized by your teacher to showcase your sculptures. Be the usher /usherette to those who will view your works. Explain to them what do you intend to express in your work and what it represents. Your teacher will develop his/her rubric to grade you in this activity.



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