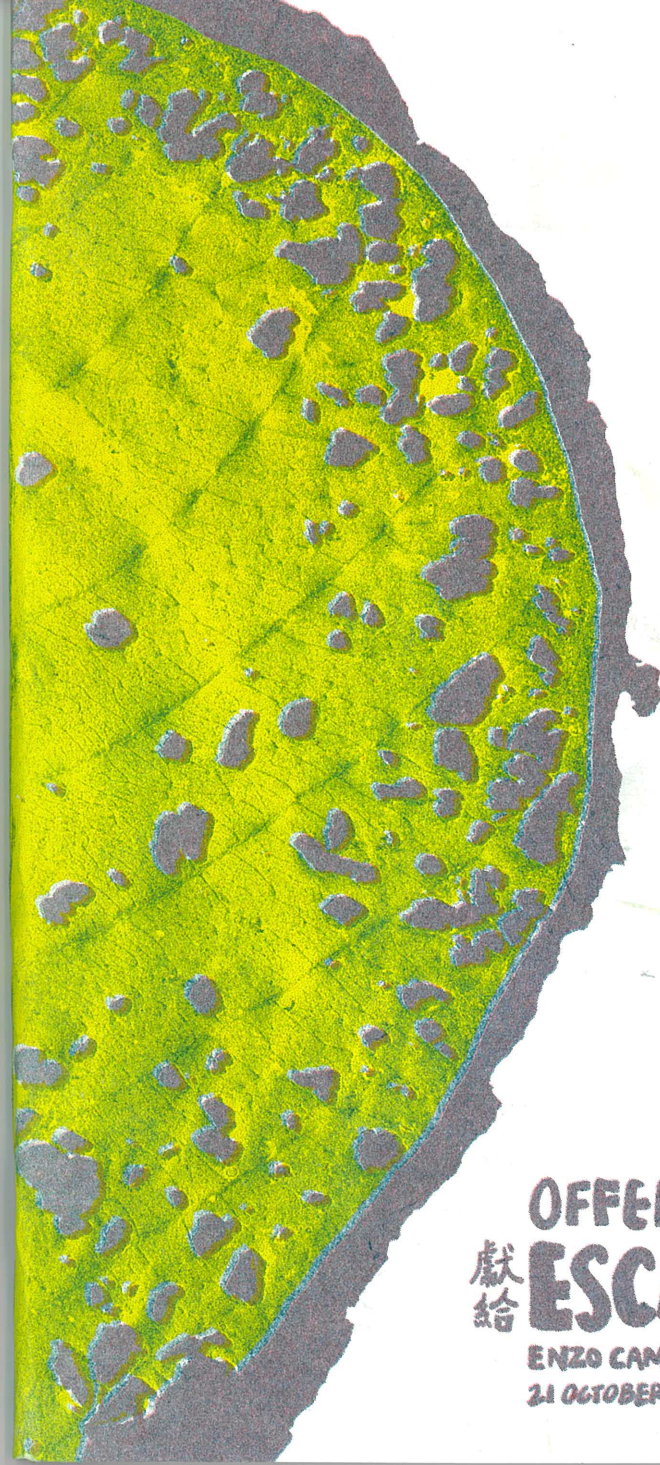




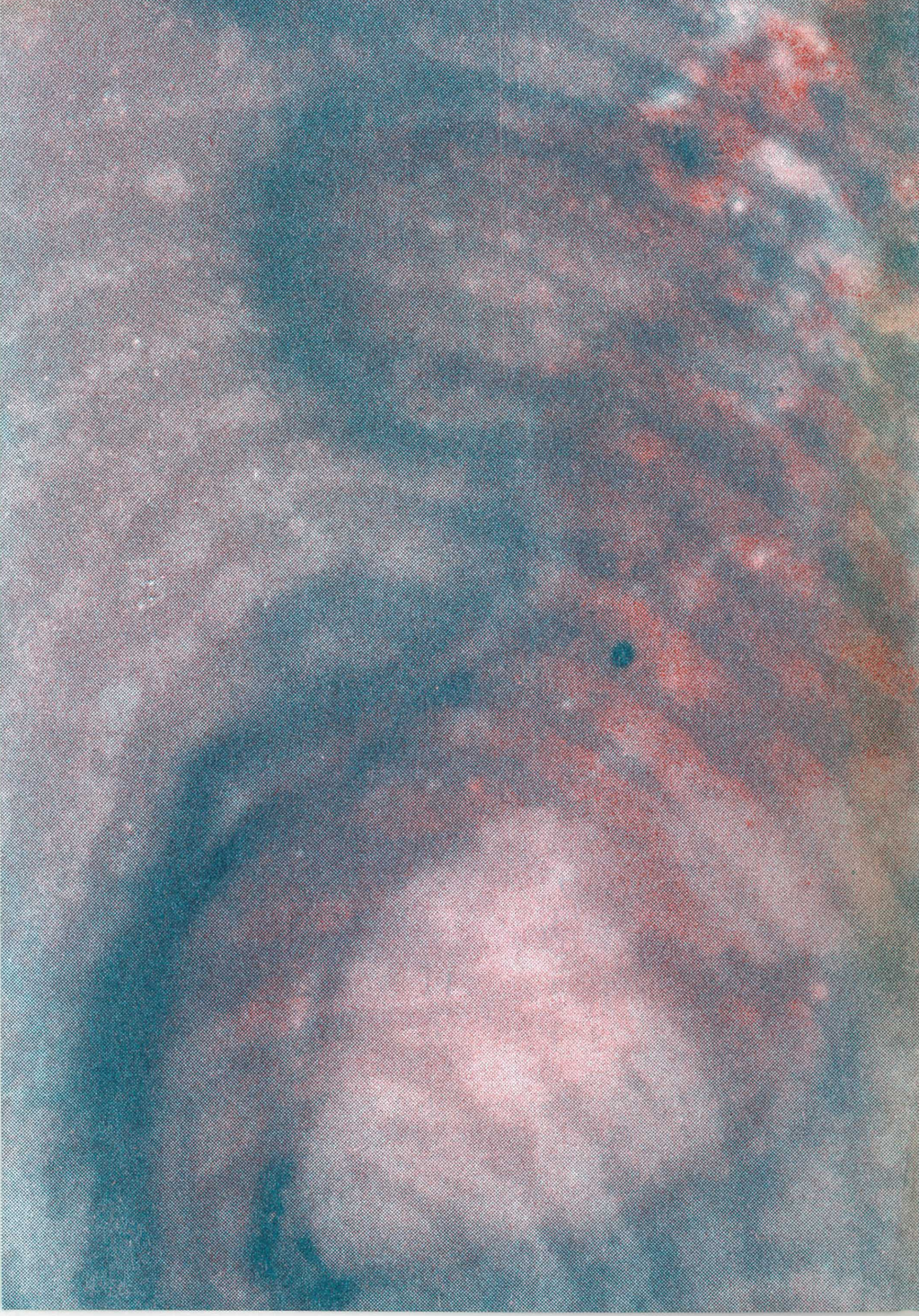
獻給 OFFERINGS FOR
ESCALANTE

ENZO CAMACHO & AMI LIEN 連深
21 OCTOBER 2023 - 3 FEBRUARY 2024



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***Warning: This article contains graphic images and descriptions of violence.**
警告：本文包含涉及暴力的圖片和描述。

Introduction

Celia Ho

Enzo Camacho and Ami Lien (Filipinx and Taiwanese American, respectively) are an artist duo who have been collaborating since 2009, constellating between their home bases of Berlin and New York, alongside the Philippines and other sites of cultural connection. Their collaborative practice, which has long been motivated by an interest in the impact of globalisation on overlooked communities and locales, has increasingly focused on the Philippines, where they have been developing a community-based artistic practice in alignment with local peoples' struggles. Since 2017, Camacho and Lien have made regular visits to the island of Negros (where Camacho's mother's family is from) to connect with its local ecologies, expanding their understanding of the sugar plantation histories which have formed entrenched and oppressive social structures in the region.

Their journey began with an inquiry into the 'Angry Christ' mural painted by the queer, Filipino-American modernist Alfonso Ossorio (1916–1990) and located in a workers' chapel within

the compound of an industrial sugar mill. The mid-century mural's striking and disruptive aesthetics vividly depicts the Last Judgement, with bold iconographic elements like Christ's body adorned with a flesh-like robe, with stigmata palm wounds resembling anuses. Camacho and Lien enacted a speculative reading of the mural's potential spiritual and revolutionary power, placing its queer transgression in alliance with the anger stemming from intolerable conditions faced by the sugar workers populating its surroundings. In the process of learning about these conditions, the artists were confronted by disturbing episodes of state sanctioned violence associated with local land struggles. In recent years, extrajudicial killings¹ of activists have continued to occur, such as the 2018 Sagay massacre², along with countless incidents of red-tagging, baseless arrests, and imprisonment. The artists became conscious, too, of the urgency of social movement organising in order to genuinely respond to enduring land-based oppressions.

1. According to the non-profit Global Witness report, 'Overall, Global Witness documented 16 killings in Asia, 11 of which took place in the Philippines, which has topped the ranking in the region every year without exception. Ferdinand Marcos Jr., who took office in June 2022 as the new president, has so far failed to address human rights violations. Instead, he has focused his agenda on business and economic interests, raising continued concerns amongst civil society about an increase in mining and other resource exploitation at the cost of human rights and the safety of defenders.' Global Witness, "Standing Firm". 15 Sep 2023. Accessed 13 Oct 2023. https://www.globalwitness.org/en/campaigns/environmental-activists/standing-firm/?gclid=CjwKCAjwyY6pBhA9EiwAMzmfwSAXYrL8-9GVndw51dbnfvOfNT5i0_H3km3PNH4hlmGqQACeCoiO6hoCk5EQAvD_BwE

2. Carlos H. Conde, "Philippine Sugar Plantation Massacre", Human Rights Watch, 22 Oct 2018. Accessed 13 Oct 2023. <https://www.hrw.org/news/2018/10/22/philippine-sugar-plantation-massacre>

導言

何思穎

藝術家Enzo Camacho與連潔（分別為菲律賓人和美籍台灣人）是一對藝術家組合，二人自2009年起合作，現於柏林、紐約及以菲律賓為主要的文化連結地生活和創作。他們的合作長期受全球化趨勢下被忽視的邊緣社群和地區啟發，近年來更集中於菲律賓，在當地發展社區藝術實踐，關注在地社會議題。2017年起，二人定期訪問內格羅斯島（Camacho母親的家鄉），與當地生態建立聯繫，了解當地糖廠歷史及其締造的壓迫性社會結構。



1. 非營利組織「全球見證」的報告中寫道，「『全球見證』在亞洲共記錄了十六宗殺戮事件，其中十一宗發生在菲律賓，菲律賓無一例外每年都位居該地區榜首。2022年6月就任新總統的小費迪南德·馬可斯（Ferdinand Marcos Jr.）迄今未能解決人權侵犯問題。反之，他將施政重點放在商業和經濟利益上，引發民間對於以人權和維權者安全為代價的採礦和其他資源開採的持續擔憂。」全球見證，「Standing Firm」。2023年9月15日。2023年10月13日擷取。https://www.globalwitness.org/en/campaigns/environmental-activists/standing-firm/?gclid=CjwKCAjwyY6pBhA9EiwAMzmfwSAXYrL8-9GVndw51dbnfvOfNT5i0_H3km3PNH4hlmGqQACeCoiO6hoCk5EQAvD_BwE，發表於2023年9月13日。

2. Carlos H. Conde, 〈菲律賓蔗園種植園大屠殺（Philippine Sugar Plantation Massacre）〉，人權觀察，2018年10月22日。2023年10月13日擷取。<https://www.hrw.org/news/2018/10/22/philippine-sugar-plantation-massacre>

他們的旅程始於對菲律賓裔美籍酷兒現代主義藝術家 Alfonso Ossorio 繪製的「憤怒基督」壁畫的調查，這幅畫位於糖廠的工人教堂內。壁畫以驚人的顛覆性美學描繪最後的審判，大膽的圖像元素包括身披肉樣長袍的基督，手掌上的聖傷仿若肛門。兩位藝術家對這幅壁畫潛在的精神和革命力量進行推想性解讀，將突破傳統的酷兒元素與蔗園工人因不堪的工作條件所引發的憤怒並置。在深入了解當地情況的過程中，藝術家接觸到了與土地鬥爭相關而受國家默許的暴力事件。近年來，針對社運者的法外處決¹不斷發生，如2018年的薩蓋屠殺事件²，以及無數的「抹紅」、毫無根據的逮捕和監禁。藝術家也意識到，為了誠心應對持續的土地壓迫，組織社會運動是刻不容緩的手段。

As the exhibition title 'Offerings for Escalante' suggests, the artworks on view are dedicated to Escalante, a town in the northern province of Negros Occidental, Philippines. Escalante gained significant international attention due to a tragic incident that took place on 20 September 1985, known as the Escalante Massacre. A group of protesters coming from different walks of life, primarily farmers and agricultural workers, staged a peaceful protest advocating for land reform and improved working and living conditions in response to the worsening economy under the regime of Ferdinand Marcos (1965–1986). At least 20 protesters were killed and many injured by armed men who were believed to be part of a paramilitary group. The Escalante Massacre is not an isolated incident in the Philippines, and the call for land and economic reforms to address deep-rooted causes of social inequality and political repression, a result of colonial and imperial subjugation, have long been part of the narrative in the history of the people in the Philippines. In more recent years, the commemoration of the Massacre has also been under threat³, with the banning of the annual ritualistic re-enactment as the state attempts to silence the cry for justice. Through paying close attention to these suppressed narratives from Negros, the artists aim to explore and

shed light on the profound significance that remembering and mourning play within the ongoing struggle for food sovereignty and land justice.

The experimental documentary *Langit Lupa* demonstrates the artists' profound engagement with plantation land and its inhabitants as a dynamic realm of interconnected social experiences. Through deliberately avoiding the use of any archival documentation in the film, the artists deviate from the convention of a didactic documentary that typically relies on assembling archival educational materials and images from the past. Rather, they question the very nature and purpose of documentary filmmaking and explore how tragic events can also be narrated through the lens of the present. The film juxtaposes the present landscape of the plantation with microscopic depictions of the flora of Negros. This is achieved through the experimental use of phytogram⁴, where the visually captivating shadow play of leaves spectrally appears and disappears, blurring the line between the organism and its spiritual residue. Accompanied by witness retelling of the massacre, these thoughtfully constructed sequences evoke a meditative sense of time passing and transport the viewers through the enduring impacts of this historical event. Instead of confronting

3. Quoted from Philippine News Agency, 'Mayor Melecio Yap Jr. called for healing during the 35th year commemoration of the Escalante Massacre held at the public plaza of the northern Negros city on Sunday. ... (We cannot achieve freedom and peace if there is hatred in our hearts)', Yap said in his message relating to the theme 'Towards a New Decade of Healing and Moving Forward', Nanette Guadaquivar, 'Call for healing highlights Escalante Massacre's 35th anniversary', Philippine News Agency, 21 Sep 2020. Accessed 13 Oct 2023. <https://www.pna.gov.ph/articles/1116075>

4. A technique that uses the internal chemistry of plants for the creation of images on photographic emulsion. According to the artist Karel Doig, 'This method allowed me to tap into the agency of the plants, activating the therein contained polyphenols. These chemical traces or 'phytograms' not only reveal the outline of the plant but also the vascular tissue and in some cases the individual cells.' <https://phytogram.blog/research/>

正如展覽標題「獻給Escalante」所示，展出作品均向菲律賓北部西內格羅斯省的小鎮埃斯卡蘭特致敬。埃斯卡蘭特因1985年9月20日發生的慘案（埃斯卡蘭特屠殺）而備受國際社會的關注。一群以農民和農業工人為主、來自各行各業的抗議者，針對費迪南德·馬可斯政權（1965至1986年）統治下日益惡化的經濟狀況，進行和平抗議，呼籲土地改革，改善工作和生活條件。據信與準軍事組織有關的武裝人員至少殺害了二十名抗議者，並造成多人受傷。在菲律賓，埃斯卡蘭特屠殺並非一宗獨立事件；殖民和帝國主義播下了社會不公、政治壓迫的種子，在菲律賓人民的歷史敘事中，這些要求土地和經濟改革以解決社會深層問題的活動是常態。近年，屠殺事件的紀念活動受到打壓³，一年一度的歷史重演儀式被禁止，國家試圖扼制民眾尋求公義的呼籲。透過在作品中密切關注內格羅斯島被壓抑的話語，兩位藝術家意圖探索並強調在持續的糧食主權與土地正義鬥爭中，記憶和哀悼所具有的深遠意義。

從實驗紀錄影像作品《天地》可以看到藝術家與甘蔗園及當地居民之間的深度互動，也表現了這個場域動態的、縱橫交錯的社交經驗。藝術家刻意避免在影片中有任何檔案文獻紀錄，脫離說教式紀錄片傳統上習慣仰賴集結教育性檔案和影像資料。他們對紀錄片拍攝的本質和目的提出疑問，探究如何透過現時的鏡頭講述過去的悲劇。影片將甘蔗園如今的景觀與微觀鏡頭下內格羅斯島上採集的植物和有機材料並置。通過實驗性地使用植物顯影圖⁴，葉片如幻影般出現又消失，迷人的視覺效果模糊了生物及其精神殘骸之間的界線；伴隨屠殺事件目擊者的證詞，這些精心構建的影像序列帶來發人深省的時間流逝感，帶領觀眾了解此歷史事件的持久影響。影片沒有直接展現暴力場面，而是通過植物顯影圖為觀眾創造一個不同的聆聽空間。在植物顯影圖虛空抽象的形式中，藝術家邀請觀眾成為事件的積極參與者，在感官上與所述的故事聯動。影片超越傳統基於敘事的紀錄片，創造一種引發情感共鳴的沉浸體驗，誘發意識狀態的改變，喚起連結與反思。

上述的這些畫面在影片中與一群孩子在墓園裡嬉戲、重演紀念行列的場景交替出現。這些孩子不僅是扮演角色的演員；藝術家在埃斯卡蘭特附近的一個沿海村莊居住期間認識了這些孩子，並在幾個月的藝術創作活動中與他們建立了情誼。作品《社會火山（熔岩月）》源於與孩子們一起拾檢有機材料造紙的經驗，豐富的材料肌理組合描繪了內格羅斯島的景

3. 引自菲律賓通訊社：「週日，在內格羅斯北部城市公共廣場舉行的埃斯卡蘭特屠殺35週年紀念活動上，市長Melecio Yap Jr.呼籲和解。」Nanette Guadaquivar, 'Call for healing highlights Escalante Massacre's 35th anniversary', 菲律賓新聞社, 2020年9月21日。2023年10月13日擷取。

4. 一種使用植物內部化學成分在感光乳劑上創作圖像的技術。藝術家Karel Doig曾說，「這種技術讓我能夠利用植物的能動性，激活其中所含的多酚。這些化學物質痕跡，或稱『植物顯影圖』，不僅能展示植物的輪廓，還展示出其中的維管組織，甚至單個細胞。」<https://phytogram.blog/research/>

viewers with explicit scenes of violence, the phytogram creates a different space for listening. Through the void and abstract forms of the phytogram, the artists invite viewers to be an active participant in the event and engage themselves in a sensorial interaction as the stories unfold. Transcending the traditional narrative-based documentary, the artists aspire to craft an immersive and emotionally resonant experience that induces altered states of consciousness, evoking a sense of connection and reflection.

The aforementioned scenes are intercut with ones featuring a group of children playing and re-enacting a memorial procession in a graveyard. It is important to note that the group of children involved in the film are not merely actors playing a role. The artists met these children while staying in a coastal village near Escalante, and developed relationships with them initially through various art-making activities over the course of several months. Gathering organic materials from the land for paper-making workshops with the children became the starting point for *Social Volcano (lava moon)*, which depicts the landscape of Negros with a rich assemblage of textures. The four other drawings on handmade paper are similarly comprised of natural fibres gathered during the artists' field research in Negros, including bagasse

(sugarcane fibre), banana stalk, bougainvillea, cilantro, coconut husk, cogon grass, corn husk, lemongrass, onion skins, papaya seeds, sargassum algae, and seashell. The material exploration extends from the plantation to the neighbouring fishing village where the artists mostly stayed during their research and community-building trips. In the artists' words, this series of handmade paper works gesture toward alternative landscapes and prompt viewers to contemplate the dynamic interplay of different elements within the land in both vibrant and inflammatory ways. The inclusion of various folk iconographies such as butterflies, flames, and the sacred heart invites viewers to interpret and reflect on their meanings in relation to themes of loss, rebirth, love, and transformation. These iconographies are also meticulously crafted in wet vegetal pulp, frame by frame, in the 16mm stop-motion film *Decomposition Animation*. The deliberate appearing and reappearing of symbols draw the viewer's attention to the decay of organic compost. Through the animation, the cyclical nature of life and death is represented by the decomposition process, highlighting the interconnectedness of ecosystems and the potentials for renewal and regeneration.

The strategic placement of the site-specific light installation *Compostlight* serves as a connecting element

5. quoted "Asserting their rights to land and food, organized peasants around the country have started occupying areas of disputed farmland and growing their own crops. This burgeoning movement has created a network for sharing knowledge and experience in both organic farming and political organizing." Amy Lien and Enzo Camacho, "Surviving Tiempo Muerto: On Bungkalán and Peasant Resistance in the Philippines", 22 Apr 2020. Accessed 13 Oct 2023. <https://walkerart.org/magazine/amy-lien-enzo-camacho-bungkalán-peasant-resistance-philippines-artist-op-ed>

色。四幅手工紙本作品同樣由藝術家在內格羅斯島進行考察時收集的不同天然纖維組成，包括甘蔗纖維、香蕉莖、筋社鵝、茛菪、椰衣、白茅、玉米衣、香茅、洋蔥皮、木瓜籽、馬尾藻和貝殼。藝術家從事研究和社區營造活動時，旅居於甘蔗園附近的漁村，也在此進行對材料的探索。根據藝術家描述，這一系列手工紙本作品以充滿生機和煽動性的方式塑造替代性景觀，敦促觀眾思考這片土地上不同元素之間的動態關係。影片中使用了蝴蝶、火焰、聖心等民俗圖像，讓觀眾解讀和思考它們與失去、重生、愛和轉變等主題相關的意義。這些圖像也出現在十六毫米菲林定格動畫《分解動畫》中，藝術家用濕植物紙漿逐幀精心製作。對不斷重複出現的符號的刻意描繪，引導觀眾注意有機堆肥的自然分解和腐爛。在動畫中，生與死的循環本質以分解過程體現，強調生態系統的相連性，以及更新與再生的潛力。

場域特定燈光裝置《堆肥燈光》是串聯展覽不同部分的連接元素。作品被策略性地擺放在一個十字形空間中，象徵關限和過渡空間，鼓勵觀眾在此整理所思所想。作品靈感來自藝術家對一處「耕種運動」⁵ (bungkalan) 場地的參訪，儘管那裡的農民需要時刻保護他們的佔地不受地主私人民兵的侵犯，他們仍在公共區域安裝了一盞的士高燈，增添歡樂喜慶的氛圍。在《堆肥燈光》中，光穿過纖弱的洋蔥皮紙投射到鏡面上，營造萬花筒般的氛圍，光影亦隨觀眾在展場中的移動而變換。

本次展覽的核心主題——反抗種植園制度的人民主權抗爭——以多樣的藝術表達融入不同形式的作品中。它躍然於精美的手造紙本作品中，在十六毫米定格動畫中經歷分解，透過迷人的燈光裝置超越為空靈的運動，又在紀錄片中以顯影圖的方式體驗來世。這些密切關聯的作品不僅彼此呼應，也與種植園的土地及其居民息息相關，促使觀眾與埃斯卡蘭特的農民和屠殺受害者，乃至其他地區面臨相似抗爭和壓迫的受害者產生共情。在此背景下，展場內的竹棚成為了臨時避難所，為觀眾提供了一個感應作品的思考空間。

《獻給Escalante》是一場有意識的致敬和紀念行為，由藝術家對藝術與行動主義之間關係的思考驅動。他們試圖探索藝術何時對一個國家的社會運動負責，文化如何回應一個地區日益軍事化的狀況，想像藝術如何能提供一個學習和傾聽當地需求的平台，與當地社區建立長期承諾和關係，以及如何在此過程中融入跨國文化合作。通過這些探究，是次展覽

throughout different sections of the exhibition. Placed in a cross-shaped space, the light installation signifies a liminal and intermediate space that encourages viewers to process and reflect. It is inspired by the artists' visit to a bungkalan⁵ site, where despite the farmers' need to vigilantly protect their occupation from the landowners' private militia, they installed a disco light to add some festive vibes to their communal patio. In *Compostlight*, the light projected through delicate onion skin paper and reflecting off of mirrors creates a kaleidoscopic ambiance, which moves with the viewer into the different registers of the exhibition.

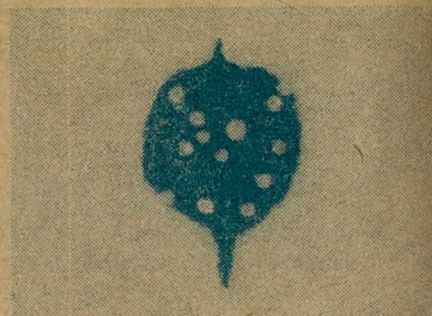
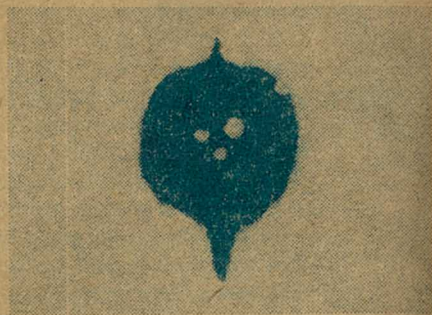
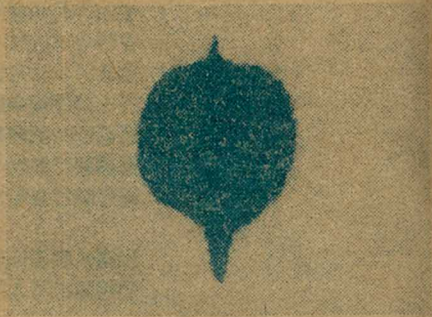
This exhibition revolves around the central theme of a peoples' struggle for sovereignty against the plantation system, which is woven into various forms of artistic expression. It flourishes in the vibrantly crafted handmade paper works, undergoes decomposition in the 16mm stop-motion video, transcends into an ethereal movement through the captivating light installation and an experience of the afterlife in the documentary film in the form of phytograms. These closely related works not only resonate with one another but also bear a strong connection with the plantation land and its inhabitants, prompting viewers to empathise with the ongoing struggles and oppression faced by the peasants and victims of the massacres that extend far beyond Escalante. Within this context, the bamboo scaffolding design of the exhibition space creates a temporary sanctuary, offering a contemplative refuge for viewers to engage with the artworks.

'Offerings for Escalante' is an intentional act of homage and remembrance, driven by the artists' inquiry into the relationship between art and activism. They seek to explore when art becomes accountable to the social movements of a land, how culture can respond to the increasing militarisation of a territory, and speculate on how art can provide a platform for learning and listening to local needs and developing long term commitments and relationships with the local communities, and how to interweave transnational cultural collaborations in the process. Through these inquiries, the works in this exhibition extend beyond their subject matter in Negros to reach Hong Kong and other locales, resonating with similar social struggles, and alluding to a wider colonial history of dispossession and loss. The artists consider how their collaborative practice can carry stories and narratives across borders, in the process bridging issues such as environmental destruction with the hardships faced by marginalised and migratory communities displaced from their homelands. By delving into the complexities of the past and present, this exhibition invites viewers to envision a more just and inclusive future for all, one that transcends social and cultural boundaries in the name of genuine liberation.

I would like to express our deepest gratitude on behalf of the artists and myself to all those we have connected with in the process of making this exhibition come together.

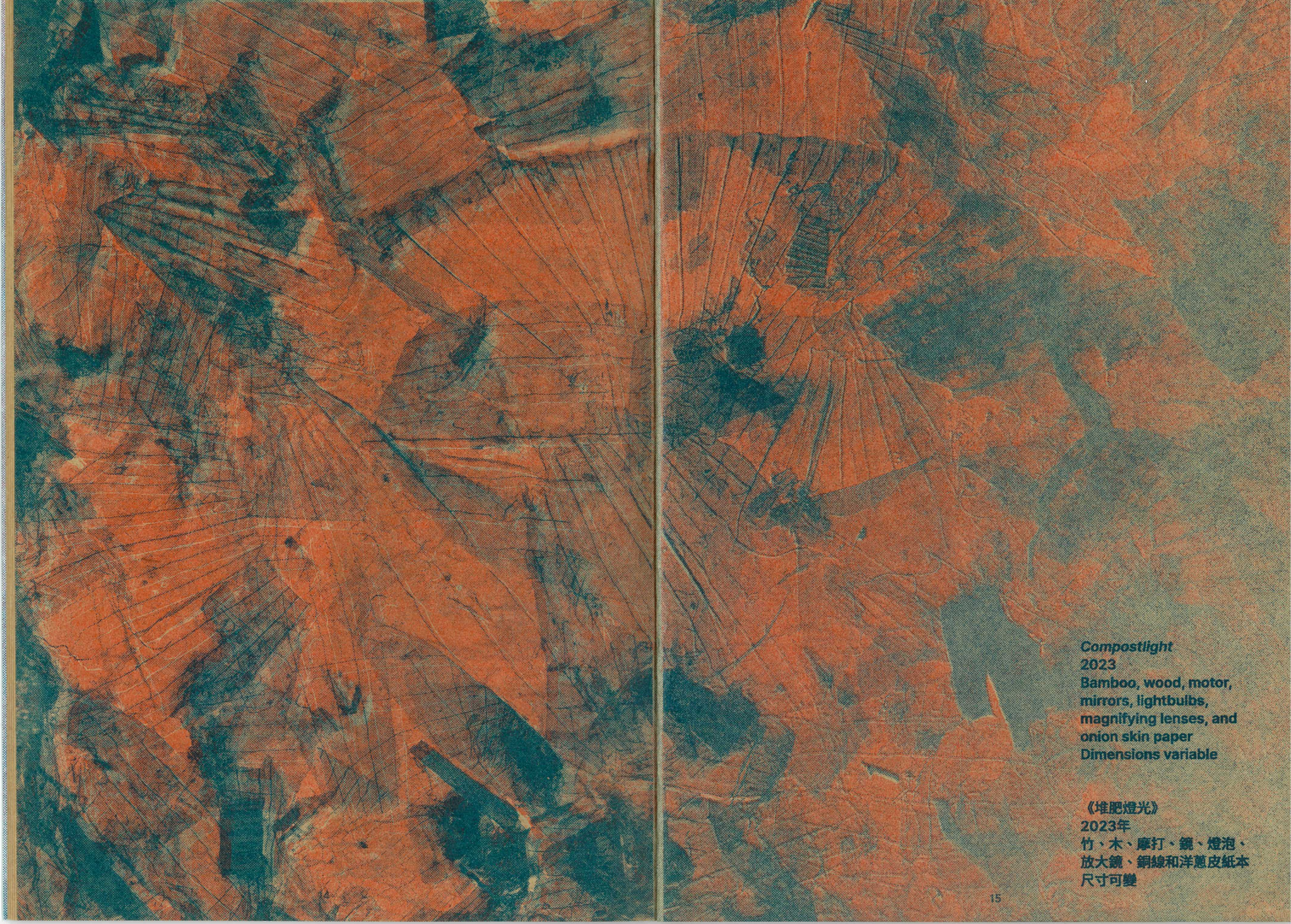
中的作品超越內格羅斯島，觸及香港及其他地區，與類似的社會鬥爭產生共鳴，指向更廣泛的殖民歷史中的剝奪和損失。兩位藝術家思考他們的共同實踐如何跨越國界傳遞故事和敘述，並在此過程中將環境破壞等議題與流離失所的邊緣和移民社區所面臨的困難聯繫。本次展覽深入挖掘過去和現在的複雜性，邀請觀眾設想一個更公正和包容的未來，一個以真正解放的名義超越社會和文化界限的未來。

我謹代表藝術家和我本人，感謝在策劃這場展覽的過程中與我們相連的眾人的貢獻。



Decomposition Animation
2023
16mm colour film, silent
50 sec

《分解動畫》
2023年
16毫米彩色菲林、無聲
50秒



Compostlight
2023
Bamboo, wood, motor,
mirrors, lightbulbs,
magnifying lenses, and
onion skin paper
Dimensions variable

《堆肥燈光》
2023年
竹、木、摩打、鏡、燈泡、
放大鏡、銅線和洋蔥皮紙本
尺寸可變



Langit Lupa
2023
Digital video, colour
56 min 21 sec

《天地》
2023年
數碼錄像、彩色
56分21秒

On Heaven, Earth, Hell

Eunsong Kim

Enzo Camacho and Ami Lien's 2023 experimental documentary, *Langit Lupa*, opens up on a plane of polychromatic green land. Some of the greens of the grass are greyed, and the mountain holds a distant bluish tint. In writing about the landscape of the island of Negros, the region featured in the documentary and well known in the Philippines for its sugar production, Camacho and Lien describe '...field after field of cane. These fields possess no lush beauty.'¹ This absence can be explained by the abundance of chemical fertilizers deployed to tend the nutrient-depleted soil, on which nothing would otherwise grow². In this, the two artists remark on how the sugar industry 'tends towards entropy.'³ Thus, in the opening shots of the film, though the sugarcane plants hold the darkest hues, under the heavy presence of chemical fertilizer, it would be disingenuous to describe them as lush.⁴

Rather than aestheticized encounters with abstracted landscapes, the documentary offers the audience with histories and memories about the land,

voiced by survivors of the Escalante Massacres of 1985. Visiting Ninita Orot's grave at the public cemetery, also surrounded by a sugarcane plantation, a speaker remarks on how there is 'so much grass,' while a ring of children chant a nursery rhyme: 'Langit, Lupa, Impiyerno (Heaven, Earth, Hell),' which ends with the line, 'Who will leave your mother's place?'. Cut between shots of fields, a butterfly lays still on a desiccated strip of felled sugarcane, and as the survivors speak, phytograms begin to appear.⁵ Phytograms are a type of photographic emulsion, which use organic materials as central to the development and image making process. Botanical matter is deployed to stimulate chemical reactions that allow images to form. The artists, who began to make phytograms in Negros alongside their production of the film, describe the process as such: 'Plants are soaked in a solution of Vitamin C and washing soda, which activates a phenol chemical within the plant, allowing it to act as a developer for photosensitive material. When the plants are laid on the film stock, it leaves a chemical trace.'

1. "The Angry Christ." Amy Lien and Enzo Camacho. *How to Relate*, ed. Hanna Magauer et. al. transcript Verlag, 2021, p. 59.

2. *Ibid.*, 59.

3. *Ibid.*, 59.

4. On this note, Ami Lien reminds me of journalist Edgar Kadagat's opening remarks in the documentary on the relationship between US deforestation and the rise of sugar plantations--particularly when he says, "It was a massacre of the jungle. A massacre of the environment."

5. Description of phytograms from the artist Ami Lien, with a note that this is a relatively new term coined by artist Karel Doing.

天、地、冥

金恩松 Eunsong Kim



在Enzo Camacho與連潔 2023 年的實驗紀錄片《天地》(Langit Lupa) 中，開場便是一片斑斕的綠色大地，有些草地的綠色呈現灰色調，而群山則帶有一抹悠遠的藍。本片拍攝地點為內格羅斯島 (Negros)，這裡也是菲律賓知名的蔗糖產區。Camacho與連潔在描述此地風景時寫道：「……甘蔗田綿延不絕，而這些田地毫無蒼翠之美可言。」¹ 要不是在養分流失的土壤中施用大量化學肥料，此處可能只剩荒蕪一片²。在該文中，兩位藝術家談及糖業「愈發無序」³ 的情況。因此，在本片開場鏡頭中，儘管甘蔗作物呈現畫面中最深的色調，但考量到背後使用了大量化肥，實難謂之蒼翠⁴。

本片並非以藝術化手法表現抽象景色，而是要透過1985年埃斯卡蘭特屠殺事件 (Escalante Massacres) 的倖存者親述，帶給觀眾這片土地上的歷史與記憶。前往公墓探訪尼尼塔·奧羅特 (Ninita Orot) 的墓碑時，周圍是大片甘蔗農園，一位倖存者提到「草是那麼的長」，同時一群兒童高唱童謠《天、地、冥》(Langit, Lupa, Impiyerno)，而最後一句歌

1. 〈憤怒的基督〉連潔與Enzo Camacho 《如何產生共鳴》(How to Relate) Hanna Magauer等人編輯，Transcript Verlag 出版社，2021年，第59頁。

2. 同上，第59頁。

3. 同上，第59頁。

4. 連潔的這番描述讓我想起新聞記者 Edgar Kadagat 在紀錄片一開始，談論美國森林砍伐和糖業農場興起之間的關係，特別是當他說「這是對叢林的層殺，對環境的層殺。」

6. Interview with the artist, August 2023.

7. Yoneyama states, "We must seriously consider and appreciate survivors' insistence on telling the past as it really happened, despite their keen awareness of the limits of mimetic representation." And simultaneously, "We must also rethink...beyond the alleged objective of establishing historical knowledge." Yoneyama, Lisa. *Hiroshima Traces: Time, Space, and the Dialectics of Memory*. University of California Press, 1999, page 212.

Phytograms utilize the plants as model, subject, object, colorist, and developer. The phytograms of leaves bitten by insects create intricate images and provide details about the interior workings of the land that the camera cannot capture. And the moments in which they appear move quickly in flashes and are elongated through repetition. Not quite sepia toned, with clusters of dark lines, splatters of dots with ring shadows that whirl like trace fragments, the phytograms hold a distinctive space for the survivors to speak. As bits of overexposed white light sneak through some of the frames, the viewer can spot parts of the original matter, but never its whole. The enigmatic imagery, woven together with survivor memories of their lost ones, the history behind their protests and present day feelings, asks the viewer to hear what we may not know, while visually reminding us what cannot be known. The phytograms create this visceral experience, and Lien describes how through them, 'the viewer is invited to project something onto the wild micro terrains made by this merging of plant and film.' The coupling of landscape scenes with the phytograms may be a way to understand the edifice of the documentary. From couplets of labourers tending to the sugarcanes and children playing in the fields pulling on the crops, to the phytograms in which the survivors speak, the relationship between land extraction, labour dispossession,

and the expropriation of life become distilled and unfastened. Small, isolated microorganisms from the land are tended to with the deepest focus, and the land from which the objects serve as the documentary's main visuals. This oscillation, between wide angled shots and the intimacy of the intercut phytograms, becomes the portal through which one grapples with the politics of the documentary, and the stakes of remembering the Escalante Massacre.

It seems important to note that this is not just a film about a massacre, but also about a powerful mass protest.

— Enzo Camacho⁶

How does one contend with documentation of a massacre? My engagement with Camacho and Lien's documentary bears much trepidation. As in, the project is too urgent, and the voices featured too critical to speak of lightly. The ways in which the artists engage with survivors remind me of Lisa Yoneyama's writing in *Hiroshima Traces*, and her position on the limits of mimetic representation and thus the importance of listening⁷. In writing about representations about Hiroshima and Nagasaki, and her interviews with survivors and the documentaries in which they've appeared, Yoneyama situates the survivors' memories as

詞是：「誰會離開母親所在的地方？」在田野風光鏡頭交錯之間，一隻蝴蝶靜靜地停駐於倒下的甘蔗枯枝，而當倖存者開口時，植物顯影圖便開始浮現。植物顯影圖使用感光乳劑，主要以有機材料進行沖洗和顯影，以植物性物質促進化學反應，使圖像成形。兩位藝術家在內格羅斯拍攝紀錄片時，就開始了植物顯影圖的製作，他們描述這個過程是「將植物浸泡在維生素 C 和工業用梳打粉的溶液中，活化植物內的酚類物質，使其成為感光材料的顯影劑。將植物放在膠卷上時，便留下了化學作用的痕跡。」⁵

植物既是植物顯影圖的模特兒，也是畫面主題、拍攝物件、調色師和顯影劑。使用被蟲咬過的葉子完成的植物顯影圖，不僅創造出精細複雜的圖像，也呈現出一般鏡頭難以捕捉到的、土地內在的玄妙。這些畫面一閃即逝，但透過不斷重複延長了出現的時間。植物顯影圖不完全是棕褐色調：或帶有一簇簇的黑線，或帶有環影的潑濺斑點，如追蹤儀圖表片段般旋轉，為倖存者的表述提供了獨一無二的背景空間。當過曝的白光悄悄穿透畫面，觀眾得以窺見原始物體的一小部分，但終究無法一覽全貌。這些神秘費解的影像，交織着倖存者對已故親人的回憶、抗爭背後的歷史、以及他們此時此刻的情緒，邀請觀眾聆聽你我可能未曾知曉的事，同時也透過視覺表現，提醒你我世上有些事物永難探知。植物顯影圖帶來的是一種內在體驗，連長於這片土地上渺小而獨立的微生物，而生物賴以依存的這片土地，也正是紀錄片的主視覺。在廣角鏡頭遠景及近距離植物顯影圖之間切換，不但打開了一探本片政治立場的入口，同時也是緬懷埃斯卡蘭特屠殺事件的代價。

「值得注意的是，這部影片講述的不僅僅是屠殺事件，也是一場影響深遠的大規模抗議運動。」

— Enzo Camacho⁶

觀者該如何思辨屠殺事件的紀錄呢？觀看 Camacho 與連潔的紀錄片時，我心裡惴惴不安。應該說，這個計劃主題迫切需要人們重視，而其中的表述太具批判性，不容輕率談論。藝術家與倖存者互動的方式讓我想起米山麗莎 (Lisa Yoneyama) 在《廣島蹤跡》(*Hiroshima Traces*) 中的寫作，以及她如何看待模仿式再現的侷限，進而強調聆聽的重要性⁷。在討論如何重現廣島和長崎事件、倖存者的訪談、以及這些倖存者現身的紀錄片時，米山將倖存者的回憶定位為歷史和政治的欲望。她警惕，要特別小心那些將「遺忘」

5. 此為連潔對植物顯影圖的描述，並提到這是一個相對新的名詞，由藝術家 Karel Doing 所發明。

6. 藝術家訪談，2023年8月。

7. 米山表示：「我們必須認真看待並理解倖存者提及往事時，儘管他們很清楚模仿式再現的侷限性，仍堅持以事件真實發生的方式講述。」同時也表示：「我們還必須重新思考……跳脫建立所謂歷史知識的目標。」米山麗莎《廣島蹤跡：時間、空間、記憶的辯證法》(*Hiroshima Traces: Time, Space, and the Dialectics of Memory*)，加州大學出版社，1999年，第212頁。



both history and political desire. She cautions against that which distorts 'forgetting' with 'remembering' which too often happens in the form of state commemorative monuments. Such monuments frequently signal a conclusion to the past, enacting the official erasure of people and their memories which produces the 'taming of memory.'⁸

And perhaps as an antidote against this potential 'taming,' the interviews in *Langit Lupa* arrive almost wholly unfiltered. When I ask the artists where they locate themselves in the interviews, Camacho responds that they see themselves as present in material ways, from how 'our literal

fingerprints are imprinted in some of the phytograms,' to the ways in which their bodies shape the camera's framing, to the ambient sounds of their voices towards the end of the film. What became central for the artists was prioritizing an ongoing long-term relationship with the community, with those who appear on and off screen. They also tell me that the documentary was survivor-activated, and thus the explicit politics of the film is survivor-driven. The collaborative practice in the film's making configures art as a tool for critical listening, and its circulation a weapon for the life of their memories. And simultaneously, there are still the limitations of representation—as Yoneyema suggests—a limitation of

8. In situating the "taming of memory," Yoneyama writes of the initial planning of the "Peace Tower," or what became known as the Hiroshima Peace Memorial. The commemorative site was first proposed with an entertainment and shopping arcade; she also writes of the various projects the city officials planned to revitalize the city, including "municipal festivals" and "tourism promotion." Under the tutelage of victims and survivors, the state insisted on suppressing memories of the past in order to rush towards a limiting future. See Yoneyama, *Hiroshima Traces: Time, Space, and the Dialectics of Memory*, pp. 43 and 44.

8. 在談到「記憶的馴化」時，米山提到了最初有關「和平塔」、或後來被稱為廣島和平紀念碑的規劃過程。最早紀念園區的提議是結合娛樂和購物中心；她還提到了市政府官員以振興城市為目標規劃的各種項目，包括「城市慶典」和「觀光推廣」。在受害者和倖存者的監督下，國家仍堅持壓抑有關過去的記憶，朝著畫地設限的未來加速前進。參見米山《廣島蹤跡：時間、空間、記憶的辯證法》第43至44頁。

扭曲為「記憶」的事物——這些事物往往以國家紀念碑的形式出現。紀念碑通常標誌着過去已然畫下句點，以官方手段抹去人民的存在與記憶，藉此促成「記憶的馴化」。⁸

或許，為了抗衡此類潛在的「馴化」可能，《天地》片中的訪談幾乎全未經篩選過濾。我詢問藝術家在這些訪談中如何定位自己的角色，Camacho回應他們是以實際物質性的方式參與其中，像是「我們自身的指紋就印在某幾幀植物顯影圖中」，以及藝術家以身體勾勒出的鏡頭構圖，甚至是影片末段背景聲音中藝術家說話的聲音。對藝術家而言，首要任務是與當地社群建立持續而長久的關係，不論是出現在鏡頭前或是鏡頭之外的人。藝術家還提到，這部紀錄片的契機始於倖存者，因此片中鮮明的政治性也是由倖存者所推展。這樣的合作方式，將藝術視為一種進行批判性聆聽的工具，而影片的傳播則是保護他們記憶留存年限的武器。

同時，正如米山所提到的，重現的偏限依然存在，而許多倖存者似乎對這種偏限深有體會。針對此點，Camacho指出：「一部影片並無法獨立存在……重要的是如何定位作品……以及在更廣泛的抗爭場域中，這樣的藝術實踐會對哪些社會力量起到作用。」與當下的抗爭場域相似，Camacho與連潔在早期作品中，透過描繪「Bungkalan」爬梳菲律賓農民抗爭的歷史。特別是在內格羅斯境內：Bungkalan是指「在莊園園主持有的閒置土地上，莊園工人小範圍獨立種植甘薯、樹豆、茄子、秋葵、空心菜和其他農作物……」，以維持自身生計、並與被稱

9. <https://walkerart.org/magazine/amy-lien-enzo-camacho-bungkalan-peasant-resistance-philippines-artist-op-ed>
10. Interview with the artist, August 2023.
11. Lee, Doreen. *Activist Archives: Youth Culture and the Political Past in Indonesia*. Duke University, 2016, p. 20.

which many of the survivors seem critically aware. In this regard Camacho notes that 'A film is not self-sufficient... what matters is how you situate your work...and which social forces these practices serve within a wider field of struggle.' Corresponding to the present field of struggle, in an earlier work, Camacho and Lien locate the histories of Peasant Resistance in the Philippines, and Negros in particular, by describing Bungkalan—the practice of 'hacienda workers...independently cultivat[ing] small pockets of their masters' idle lands to grow sweet potatoes, pigeon peas, eggplant, okra, water spinach, and other crops...' for their own sustenance and in resistance to *Tiempo Muerto*.⁹ *Tiempo Muerto*, the period considered 'dead time,' describes both the moments between the harvest and its planting and how the hacienda workers are paid only for the time laboured directly in the field, and not the precarious life required for this labour.

Bungkalan is a practice against the force of dead time, which akin to dead labour, imprints the workers' irregularity, and how their lives become affixed to the end and life of a crop, uncredited to its living. A speaker in *Langit Lupa* extrapolates on the compression and composition of *Tiempo Muerto*, and how in Hiligaynon, the language of the workers, there are two kinds of hunger Bungkalan addresses. *Gutom* is the regular hunger

one might feel when needing to eat, and *tigkiriwi* is 'when the hunger goes on for days and weeks — the hunger that gnaws at the guts, when your stomach and brain moan together.' *Tigkiriwi*, the viewer can surmise, arises from the conditions the hacienda workers faced before the Escalante Massacre, and *tigkiriwi* remains the condition of labor.

Against state permission, this experiment in documentary-making remembers both hungers alongside the massacre. Lien emphasises the risks taken by these survivors and why the film insists on their anonymity. As she remarks, 'The victim's memories of the Escalante Massacre are contested narratives under state-sanctioned national history.'¹⁰ Their accounts of *tigkiriwi* propel a politics against the violence that produces this hunger, and mark how desires for the dead, and the appetite towards living might take the difficult form of collective and communal remembrance. In discussing the archival practices of youth activists who protested the violent suppression of peasants and left-wing students in Indonesia, Doreen Lee writes, 'Remembering one's discordant past or the nation's submerged past is disruptive work, for remembering mars the surface of normality...and can make the survival of survivors that much harder.'¹¹ Remembering, Lee contends, is not practised with ease by survivors and is nevertheless prioritised. When a speaker in the film states, 'Here, when



為「Tiempo Muerto」⁹的「荒廢期」相抗衡。這既是收成與耕作之間青黃不接的時期，也凸顯出莊園工人僅按田間工作時支薪，而這類勞動所帶來的不穩定生活卻沒有相應報酬。

Bungkalan 正是為了與荒廢期抗衡。荒廢期代表荒廢的人力，凸顯出莊園工人的不穩定狀態，以及他們的生活與作物的生命週期息息相關，而所付出的心力卻不獲認可。在《天地》片中，一位受訪者推測 *Tiempo Muerto* 的成因，並提到在工人通用的方言希利蓋農語 (Hiligaynon) 中，Bungkalan 可以解決的兩種飢餓狀態：*gutom*是指人們需要進食時可能感到的普通飢餓，而 *tigkiriwi* 則是「長達多日甚至數週的飢餓狀態，飢餓感咬著腸道，肚子與大腦同時痛苦呻吟」。觀眾或許會推測 *tigkiriwi* 是埃斯卡蘭特屠殺事件之前莊園工人所面臨的困境，而 *tigkiriwi* 仍是他們現今勞動條件的寫照。

在未經國家許可的情況下，本片製作過程中的實驗，同時記錄了屠殺事件以及這兩種飢餓狀態。連潔強調，這些倖存者為此甘冒風險，因此本片堅持以匿名的方式保護他們的身份。她指出：「若從政府認可的國家歷史角度來看，埃斯卡蘭特屠殺事件受害者的回憶，都是會被極力駁斥的敘事。」¹⁰ 他們對於 *tigkiriwi* 的敘述推進了某種政治立場，用以對抗造成這場飢荒的暴力事件。同時，對於逝者的思念、以及對生存的渴望，可能會轉換為形式更為複雜的集體共同回憶。在談及左翼學生與抗議武力鎮壓佃農的印尼青年異議分子時，多琳·李 (Doreen Lee) 針對他們的記憶保存手法曾寫道：「回想

9. <https://walkerart.org/magazine/amy-lien-enzo-camacho-bungkalan-peasant-resistance-philippines-artist-op-ed>

10. 藝術家訪談，2023年8月。

we visit our dead, it's a family affair,' and 'I wish I didn't have to remember because it makes my chest hurt' yet insisting, 'until I die, I will never forget,' composite familial gatherings are assiduously practised as ritual and in perpetuity across temporalities. Writing about the memorials constructed to honor victims who 'lived and died in defiance' of Ferdinand Marcos' dictatorship, Josen Diaz writes, 'I search for ways to name the dead and the living that do not over determine their being and becoming in the world.'¹² Akin to searching for names and holding their becoming, the illocutionary phytograms travel between past and present, braiding timescales. Camacho describes, 'Following the survivor testimony

narrating the moment when the paramilitary troops started shooting, we wanted to make it almost seem as if the phytograms are 'performing' or 'reenacting' the violent scene, so that there is a kind of collapse of timescales and registers, between the violence that has been inflicted on the land over centuries, and this specific incident of human violence.'¹³ *Langit Lupa* gives as much as it demands: to hold the difficulty of remembrance, to listen rather than to identify, to interrogate rather than abandon, to hear memories as part of the land, to situate historical desire with critique, to push against the ease of clarity, against the expectation of artistic resolution—towards the widest fields—

12. Diaz, Josen. *Postcolonial Configurations: Dictatorship, the Racial Cold War, and Filipino America*. Duke University, 2023, p. 8.
13. *Interview with the artist, August 2023*

The essay 'On Heaven, Earth, Hell' by Eunsong Kim was commissioned by Active Cultures, a non-profit arts organisation based in Los Angeles exploring the confluence of art and food through public projects, programs, and publishing.

起自己不合群的過去、或是被國家隱藏的歷史，都須經過一番紛亂擾攘的掙扎，因為這會打亂看似正常的表象……並可能使倖存者的生存處境變得更加困難。」¹¹她更強調，對倖存者來說，回想過去並非易事，但這是他們心中的首要任務。影片中的一位受訪者說：「在這裡，探訪逝者是我們全家共同的事」、「我希望自己可以忘卻，因為回憶令我心痛」卻又堅決表示：「至死我也永遠不會忘記。」而在她說話的同時，精心舉辦的家族聚會有如儀式一般，在無盡的歲月裡延續不息。

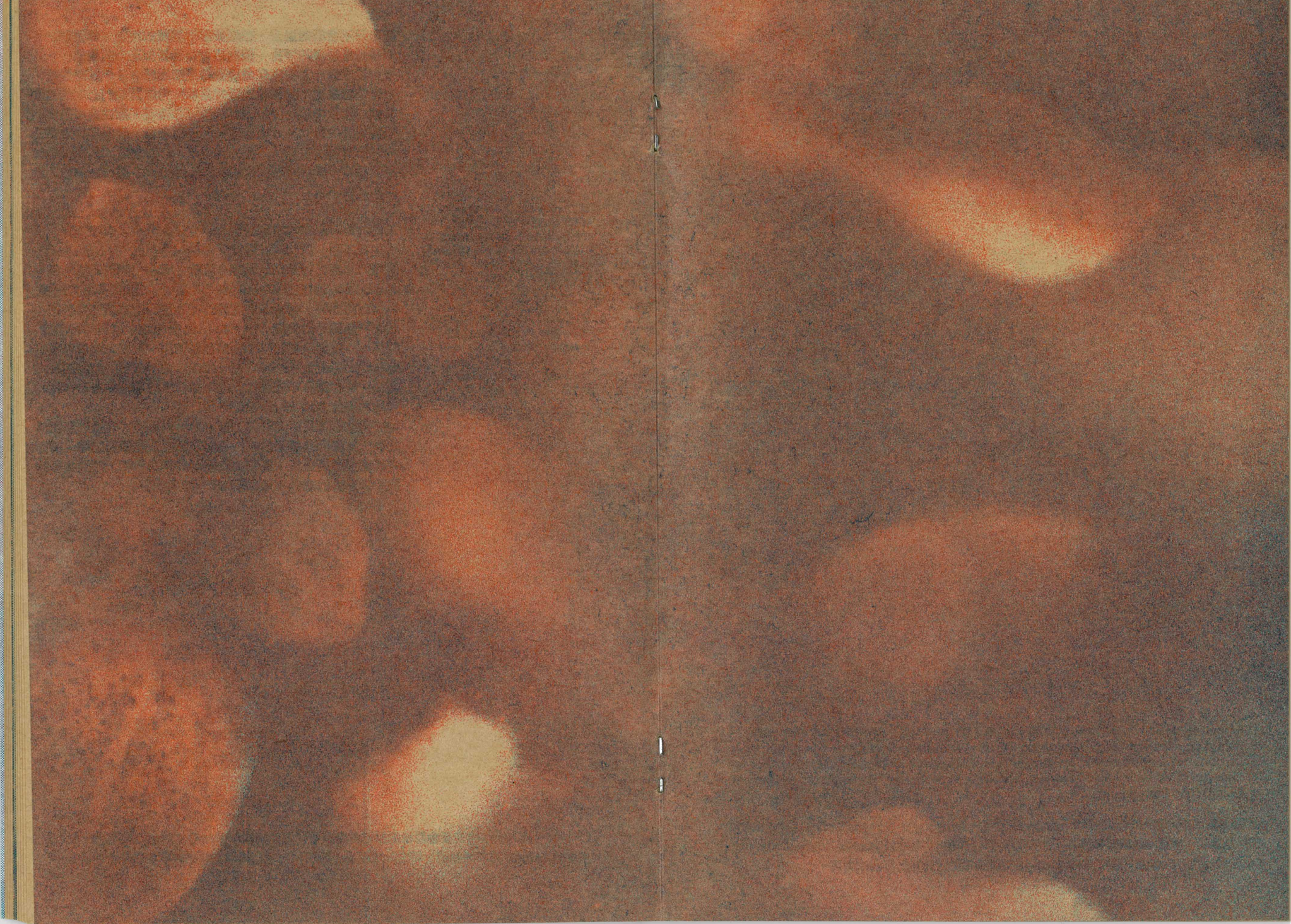
人們為馬可斯獨裁政權受害者建立了紀念碑，以表揚其「生死不屈」之精神。對此，約森·迪亞茲 (Josen Diaz) 寫道：「我希望尋找一種用來稱呼逝者和生者的方式，不過度定義他們在世界中的存在和轉變。」¹² 正如同這般追尋及保存的意圖，帶有弦外之音的植物顯影圖穿梭在今昔之間，將縷縷時間交織一起。Camacho描述：「在倖存者的證詞中，從提及軍事部隊開始射擊的那一刻起，我們希望這些植物顯影圖看起來像是在『表演』或『重現』當時的暴力場景，夾在數百年來這片土地所遭受到的摧殘、以及此特定暴力事件之間，時序和紀錄因此坍塌不復存在。」¹³ 《天地》寓意豐富又引人深思：堅信記憶的困難，聆聽而非急於認同，質問而非輕易放棄，透過聆聽連繫記憶與土地，將歷史渴望與批判並置，抵制過於輕鬆的黑白分明，擺脫視藝術為解決之道的期待——而邁向最開闊的田野。

11. Doreen Lee, 《興隆份子檔案：印尼青年文化與政治歷史》(Activist Archives: Youth Culture and the Political Past in Indonesia), 杜克大學, 2016年, 第20頁。

12. Josen Diaz, 《後殖民佈局：獨裁、種族冷戰以及菲美關係》(Postcolonial Configurations: Dictatorship, the Racial Cold War, and Filipino America), 杜克大學, 2023年, 第8頁。

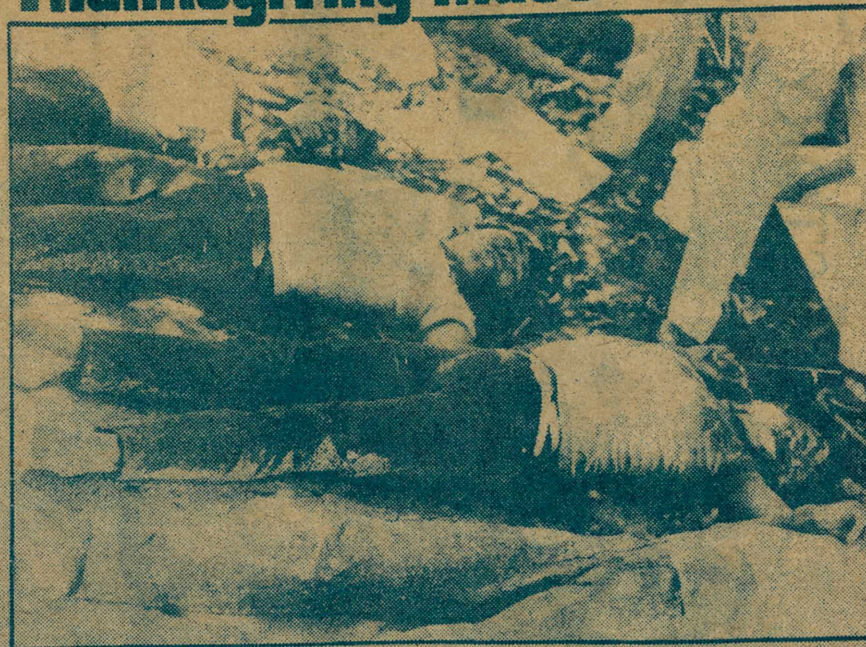
13. 藝術家訪談, 2023年8月。

〈天、地、冥〉一文獲作者金恩松的授權並由非營利藝術組織Active Cultures委託寫作。Active Cultures位於洛杉磯，藉由公眾項目、活動和出版刊物探索藝術與飲食的融合。





Thanksgiving Massacre



at Escalante

BANTAYOG NG MGA BAYANI LIBRARY

This reproduced excerpt from a 1985 issue of Mr. and Ms. magazine is generously provided courtesy of the Bantayog Ng Mga Bayani (Heroes' Monument) Library. The issue contains a news report on the Escalante Massacre co-written by Inday Espina-Varona (credited as Ma. Salvacion Espina), whose testimony also appears in Camacho and Lien's film *Langit Lupa*.

此摘要複印自一期1985年的《Mr. and Ms.》雜誌，由Bantayog Ng Mga Bayani（英雄紀念碑）圖書館提供。本期雜誌報導了埃斯卡蘭特大屠殺，參與撰文的Inday Espina-Varona（署名Ma. Salvacion Espina）亦有於Camacho及連潔的電影《天地》中提供旁述。

COVER STORY



SLAUGHTERED protesters: silenced, finally

CHILDREN OF A LESSER GOD

by J.R. ALIBUTUD & MA. SALVACION ESPINA

ESCALANTE is a typical Negro town, about an hour and a half away on a rickety Ceres Liner bus from the capital city of Bacolod. It has no radio station, no telephones, and no newspapers. Tricycles are the best means for getting around. Nestled between mountains and the sea, there is usually little news from Escalante (Pop. 60,000).

But shortly after noon last Friday, Sept. 20, elements of the CHDF Central Bato with Cadiz City police unleashed a hail of lead from M-14s and an M-60 machine gun upon demonstrators reportedly threatening them with bamboo sticks.

Fifteen persons died instantly, 12 more perished while under treatment in nearby hospitals, 30



JUVY JARVELLO, 21: the first to fall.

others are seriously wounded. Still unaccounted for are 197, as the stench gets sharper in the canefields which the machine guns strafed from 75 to 30 minutes.

Doctors and nurses broke down as did some Escalante police officers as they observed that the dead and injured strikers were hit mostly in the back while they were lying prone on the street. One eye-witness recounted how the Escalante policemen pleaded with the CHDF elements to point their guns skywards away from the demonstrators. Medical officials say that the body count may go up higher as more of the seriously injured succumb to their wounds.

Tales of heroism abound as some sacrificed their lives for others they were not even acquainted with. Leila, a 15-year-old out-of-school youth who stands scarcely five feet tall, still grieves for Robina Franco, 14. "I am crying not because I am afraid but because I was forced to leave Robina because I could not carry her. I did not want to leave her but she urged me to run." Robina Franco died later that night while under treatment at

the Lopez Foundation Hospital.

Billy, a sugarworker said, "I blacked out when they dropped teargas canisters at us. When I came to, the military were firing at us. Suddenly a man threw himself

as she was about to panic and run. The man pulled her towards a ditch, all the while shielding her with his body. Just at the moment the girl reached safety, her savior was hit in the black.



PRICES of protest.

on the top of me. He was shouting "Dukoi" (Put your head down!) I followed his order but later I felt something seeping from his clothes. I got out from under him; he had been hit."

Another survivor who testified during the culmination rally held the day after the massacre said that a man threw himself on top of her just

No one expected the slaughter to happen in Escalante. Print and broadcast mediamen along with BAYAN-Negros officials who led the three-day Weigang Bayan in Negros focused their attention on the relatively more turbulent southern towns of the province which had been the scene of several violent

confrontations between the NPA and the military. South Negros is more characterized by NPA activity while the northern towns, to which Escalante belongs, is primarily the territory of armed independent groups under the thumb of the political warlords in the area.

The military's response to the barricades raised by the demonstrators was at best, inconsistent. A day before the launching of the Weigand Beyan, Brig. Gen. Isidoro de Guzman, the Regional Unified Command chief, announced that he would pursue a policy of "maximum tolerance". BAYAN and military officials agreed to post police liaison officers in every rally and barricade center to coordinate with rally leaders. They also agreed to let the rallyists police their own ranks and that all complaints and negotiations be channeled through



MAXIMUM tolerance at its best.

September 27-October 3, 1985 Mr. & Ms. 21

the policemen assigned, unless reinforcements were specifically asked for.

However, the next day, rallyists manning three different rally centers in Bacolod City were threatened with dispersal by a truckload of PC. So were protesters in the towns of Binalbagan and Kabankalan who were informed by the Task Force Sugarland that they had 15 minutes in which to disperse peacefully.

But the tension-filled minutes passed with the demonstrators shouting slogans. The rallyes were allowed to proceed. The same was not true in Escalante.

The demonstrators at Escalante were split into two groups: the first rally center in front of the Municipal hall numbering 4,000 and the second rally center manned by 3,000 blocking the road to Bacolod. Shortly after the strikers had their lunch, three firetrucks from Cadiz City, Escalante, and San Carlos City arrived together with a truckload of 30 uniformed men.

BAYAN-Escalante chairman Rolando Ponseca was summoned by Capt. Modesto Sanson for negotiations. Ponseca, who was

strain and tension and still later slapped with a charge for inciting to sedition, was informed that he had 30 minutes in which to disperse.

Unable to deliver the message himself because he was detained by Sanson he wrote a note to Roger Arnaiz, the local chairman of the National Federation of Sugar Workers in the area, telling him to disperse.

Arnaiz did not receive the note until after the carnage was over. The BAYAN member who was supposed to deliver the note said, "By the time I reached the other rally center, firetrucks were already blasting away so I had to go into the ranks. I was about to maneuver to ROGER when the order to lie down was given."

For 15 minutes, the demonstrators at the two rally centers withstood the onslaught of the water cannons. The attack continued until all of the water from the four firetrucks were exhausted.

Cecille, a high school student from Sagay, said, "We had already decided beforehand that we would wait until they run out of water. We thought that they would give

of ramming the picketline but the frontliners blocked the trucks' path with rocks, forcing it to stop."

Finding their vehicles blocked, the CHDF men positioned atop the firetrucks at the rally center in front of the municipal hall, alighted, and threw five teargas bombs at the still prone demonstrators. Three did not explode.

Twenty-year-old Juvy Jaravello, a fresh commerce graduate from the University of Negros Occidental-Recoletos, picked up one of the bombs and lobbed it back into the plaza which was empty and not into the soldiers. Shots immediately rang out and Juvy fell dead.

Upon hearing the first shots, the machine gun atop the municipal hall chimed in with its deadly tune. The rallyists broke for cover but some chose to remain where they were. They were hit in their backs as the bullets tore up the road.

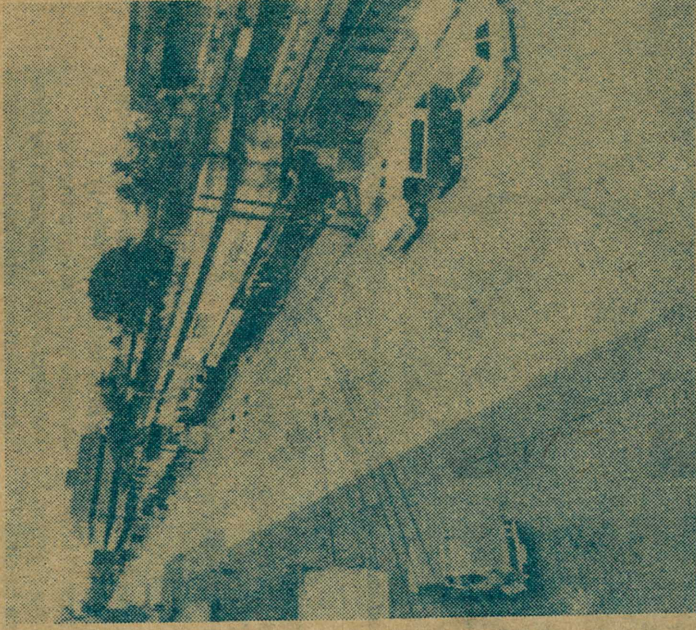
Junior, 18, also a sugar worker

to be later confined at the Lopez Foundation Hospital for nervous

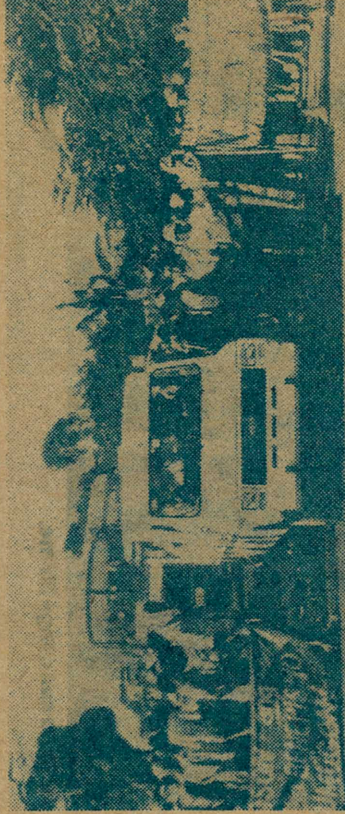
us rest. But after backing off, the Cadiz firetrucks showed intentions



SING no sad songs for me.



GHOST streets in Bacolod City after Escalante.



PRE-MASSACRE: rallyists contrary to charges were not blocking road to Bacolod.

since he was 11, narrated how determined the demonstrators were, "I told myself not to move or withdraw because the marshalls had not given any command yet. Even when they threw teargas bombs at us we just ducked our heads and waited for the effects to disappear. Even when the bullets were raining all around us, I tried to stop a girl beside me who tried to get up and run. I told her 'let's wait for the command'. But later when I could not withstand my fear

anymore, I turned to the girl and I urged her to come with me but the girl was already dead." (The girl was later identified as Luzviminda Mondejar from Hacienda Ricky, Sagay.)

Junior declared, "I was lying down. I was not doing anything, but they still wanted to kill me. If I am going to die, I'd rather die fighting."

As the rallyists were fleeing pell-mell into the canefields, the soldiers kept on firing their weapons. Many who died within

the dense undergrowth of the canefields still have to be found.

Elements of the 334th PC Coy at the other rally center did not fire their weapons, resorting only to water cannons. A statement released by a press association in Bacolod read, "Highly-reliable sources said that the massacre was instigated by three broadcasters who had reportedly ridiculed the military for not having dispersed the strikers. Hearing



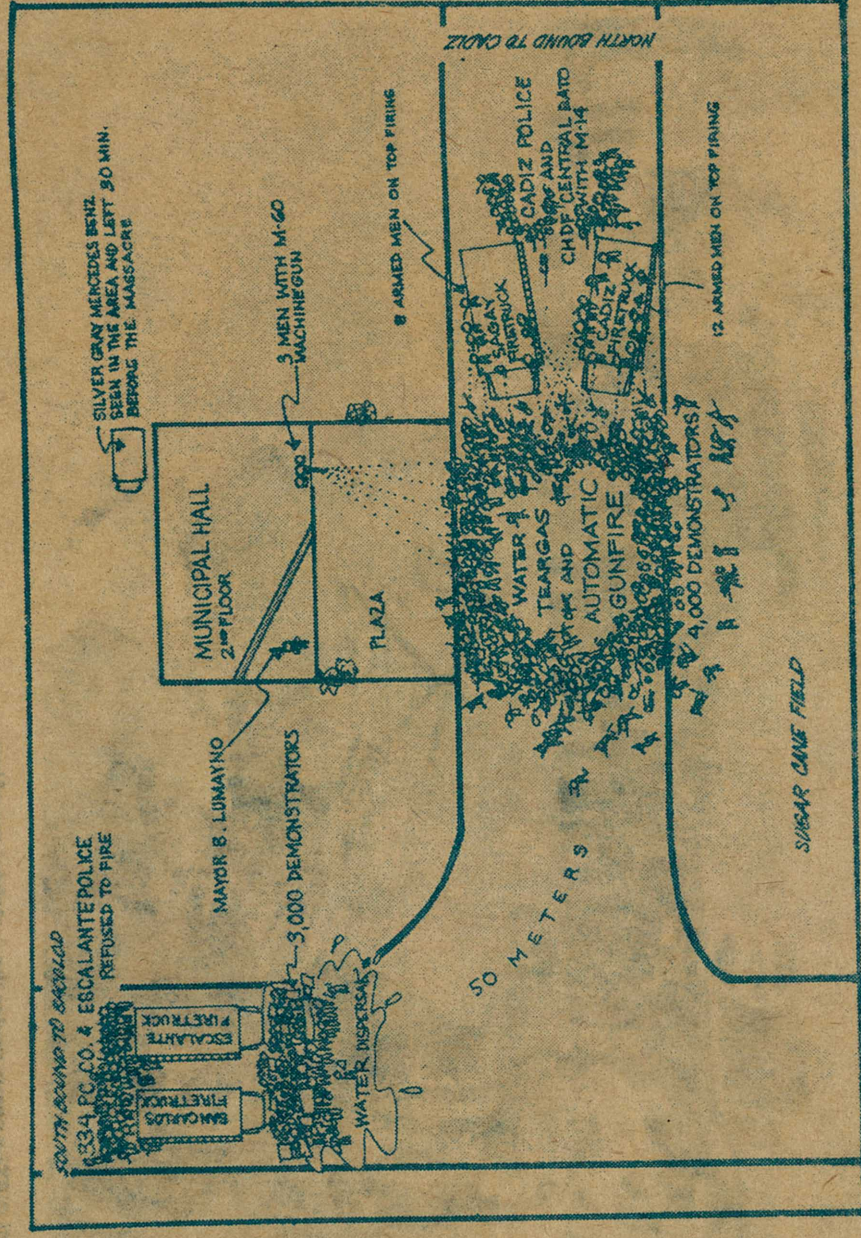
BAYAN-Negros official examines bullet: "They were definitely shot at the back."

September 27-October 3, 1985 Mr. & Ms. 25



WELGISTAs camp: under the watchful eye of law.
September 27-October 3, 1985 Mr. & Ms. 24

THE WAY IT WAS AT ESCALANTE



this, a well-known politician from the North ordered his forces to disperse the strikers at all costs."

The military's version had it that the strikers attacked them with molotov bombs and bamboo sticks and that they had to fire back in self-defense. Capt. Sanson would even claim later over Radio Station DYWB, that while being sprayed with water some rallyists climbed the firetruck to try to stab his men.

But as MP Wilson Gamboa said at the Batasan, "Not a single PC, police, or CHDF member was injured." BAYAN official Atty.

Manlapao said they brought along kerosene lamp and torches to help them go home at night. "The military stretched their imagination too much."

Some of the survivors fled towards the Mount Carmel parish compound where the

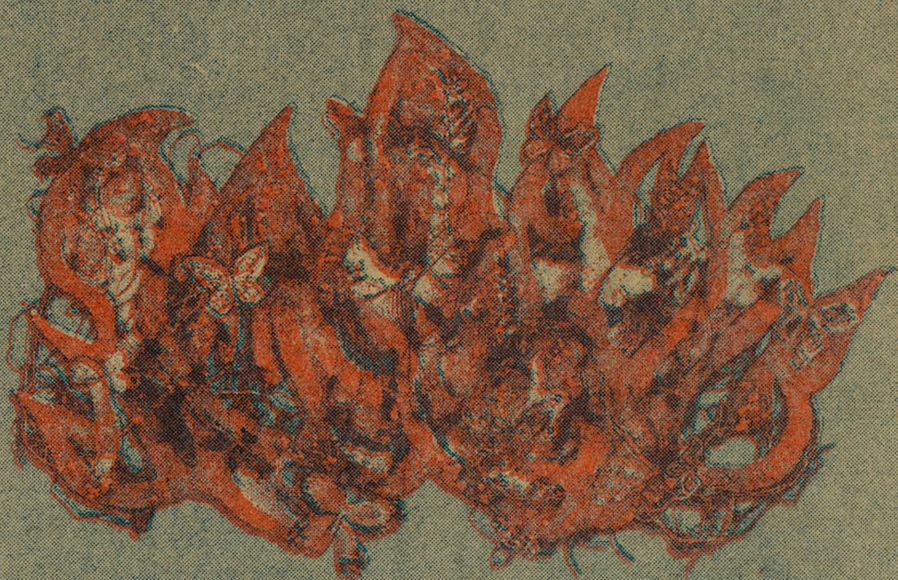


SYMBOLIC coffins at Bacolod Plaza: no amount of explanation can justify the Escalante massacre.

foreign parish priest Fr. Niko Hofstede, a human rights worker and an outspoken critic welcomed them. Later Hofstede along with 21 other BAYAN leaders were arrested for inciting to sedition.

In Escalante, the grieving goes on as the search for the dead continues. They try to console each other and they pledge to continue fighting,

living as they do in a land where men with dead souls wield power. M&M



Flame Garden (sick)

2023

Watercolour, ink, wax, abaca pulp, bagasse (sugarcane fibre), banana stalk, cilantro, charcoal ash, coconut husk, cogon grass, corn husk, kapok, lemongrass, nasturtium, onion skins, papaya seeds, rose petals, sargassum algae, seashell, spring onion, and taro shoots

119.4 × 76.2 cm

122.6 × 80.6 × 11.4 cm (framed)

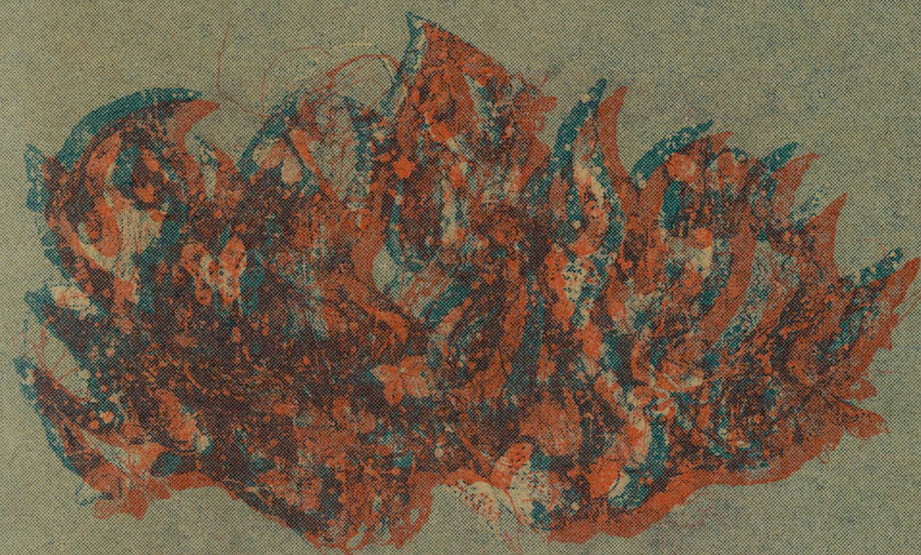
《火焰花園（生病）》

2023年

水彩、水墨、蠟、馬尼拉麻蕉木漿、甘蔗纖維、香蕉莖、茺茜、炭灰、椰衣、白茅、粟米衣、木棉、香茅、金蓮花、洋蔥皮、木瓜籽、玫瑰花瓣、馬尾藻、貝殼、蔥、芋頭苗

119.4 × 76.2 厘米

裝裱尺寸：122.6 × 80.6 × 11.4 厘米



Flame Garden (spring)

2023

Watercolour, ink, wax, abaca pulp, bagasse (sugarcane fibre), banana stalk, bougainvillea, cilantro, charcoal ash, coconut husk, cogon grass, corn husk, leek, lemongrass, nasturtium, onion skins, papaya seeds, rose petals, seashell, spring onion, and taro shoots

119.4 × 76.2 cm

122.6 × 80.6 × 11.4 cm (framed)

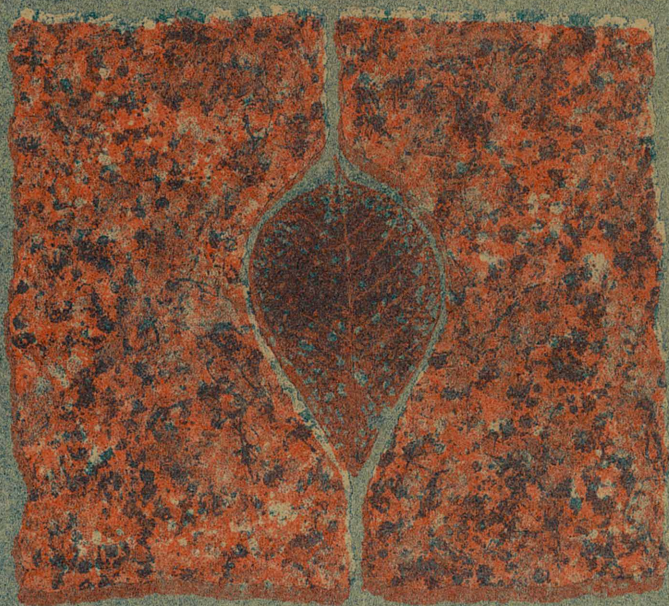
《火焰花園（春天）》

2023年

水彩、水墨、蠟、馬尼拉麻蕉木漿、甘蔗纖維、香蕉莖、籐杜鵑、茺茜、炭灰、椰衣、白茅、粟米衣、韭蔥、香茅、金蓮花、洋蔥皮、木瓜籽、玫瑰花瓣、貝殼、蔥、芋頭苗

119.4 × 76.2 厘米

裝裱尺寸：122.6 × 80.6 × 11.4 厘米



Hunger Leaf (flesh wounds)

2023

Watercolour, gouache, wax, abaca pulp, cogon grass, cilantro, leek, spring onion, and taro shoots

64.8 × 58.4 cm

67.9 × 61.6 × 11.4 cm (framed)

《飢餓的葉子（皮肉傷）》

2023年

水彩、廣告彩、蠟、馬尼拉麻蕉木漿、白茅、芫荽、韭蔥、蔥、芋頭苗

64.8 × 58.4 厘米

裝裱尺寸：67.9 × 61.6 × 11.4 厘米



Sacred Heart (butterfly procession)

2023

Watercolour, wax, abaca pulp, bagasse (sugarcane fibre), bamboo leaf, banana stalk, bougainvillea, coconut bark and husk, charcoal ash, garlic skin, leek, onion skin, peony petal, pineapple crown, rice hulls, rosemary, rose petal, scallion, seashell, and taro shoots

128.3 × 144.8 cm

131.4 × 148 × 11.4 cm (framed)

《聖心（蝴蝶遊行）》

2023年

水彩、蠟、馬尼拉麻蕉木漿、甘蔗纖維、竹葉、香蕉莖、筋杜鵑、椰樹皮、椰衣、炭灰、蒜頭皮、韭蔥、洋蔥皮、芍藥花瓣、菠蘿葉冠、稻殼、迷迭香、玫瑰花瓣、蔥、貝殼、芋頭苗

128.3 × 144.8 厘米

裝裱尺寸：131.4 × 148 × 11.4 厘米



Social Volcano (lava moon)

2023

Watercolour, gouache, wax, abaca pulp, bagasse (sugarcane fibre), banana stalk, charcoal ash, coconut husk, cogon grass, water spinach, lemongrass, mica, papaya seeds, seashell, and taro shoots

151.1 x 90.2 cm

154.3 x 93.3 x 11.4 cm (framed)

《社會的火山（熔岩月）》

2023年

水彩、廣告彩、蠟、馬尼拉麻蕉木漿、甘蔗纖維、香蕉莖、炭灰、椰衣、白茅、通菜、香茅、豐母、木瓜籽、貝殼、芋頭苗

151.1 x 90.2 厘米

裝裱尺寸：154.3 x 93.3 x 11.4 厘米

Public Programmes 公共項目

During the exhibition, Para Site will host a series of public programmes including discussions, a paper-making workshop, and a mutual aid fundraiser event, in collaboration with grassroots organisations and local collectives that focus on migrant worker issues and cultural activism. The multivalent presentation aims to explore connections between the Philippines, Hong Kong, and beyond, as well as to foster alternative gathering contexts that could offer fertile grounds for transcultural solidarity.

在展覽期間，Para Site將舉辦一系列公共項目，包括討論會、造紙工作坊和互助籌款活動等，並與基層組織和關注移工議題和文化行動主義的本地團體合作。公共項目呈現的多重價值旨在探索菲律賓、香港及其他地區之間的聯繫，並提供促進跨文化團結的替代聚會場所，以及建立激進社群的肥沃土壤。



Paper-making workshop

造紙工作坊

October 2023

2023年10月

During the artists' research in the Philippines, they have spent time engaging with the local communities, conducting regular paper-making and painting workshops with local children alongside their own studio production. These workshops are conceptualised to combine discussions about social and political concerns with material play and artistic experimentation. For the paper-making workshop in Hong Kong,

the artists will collaborate with migrant communities such as Bethune House Migrant Women's Refuge. During the workshop, the participants will use food scraps and recycled materials from daily life to create new artworks.

藝術家在菲律賓進行研究期間，與當地社區長時間互動，在工作室製作作品的同時，與當地兒童進行定期的造紙和繪畫工作坊。這些工作坊旨在將有關社會和政治議題的討論與材料遊戲和藝術實驗相結合。在香港的造紙工作坊中，藝術家將與移民社區（如白求恩之家移民婦女庇護所）合作。在工作坊中，參與者將利用食物殘渣和日常生活中的回收材料創作新的藝術品。

Mutual Aid Fundraising Event

互助籌款活動

04.11.2023 Saturday 8pm - 1am

2023年11月4日週六，晚上8時至凌晨1時

Para Site presents a mutual aid fundraiser event with live music/ DJ sets. The event will kickstart with presentations from the artists and their close collaborators, musician-composers Alyana Cabral and Sara Rivera from the Filipino SAKA collective. An after party will follow, featuring Alyana Cabral and special guests from the local Hong Kong music scene. All proceeds will go to the Mothers and Relatives Against Tyranny and Repression (MARTYR), an organisation based on Negros Island, Philippines. MARTYR was formed in 1985 by parents and relatives of victims of human rights abuses under the Marcos regime. It is engaged mainly in organising survivors and victims' relatives to support each other and actively participate in the pursuit of justice.

Para Site將舉辦一場互助籌款活動，期間包括現場音樂與DJ演出。活動將以藝術家及其緊密合作的音樂家兼作曲家、來自菲律賓團體SAKA的Alyana Cabral和Sara Rivera的演講開始。接着舉行的後派對特邀Alyana Cabral和來自香港本地音樂界的特別嘉賓演出。所有收益將捐贈給位於菲律賓內格羅斯島的反暴政母親和親屬組織（MARTYR）。MARTYR成立於1985年，由馬可斯政權下人權侵犯受害者的父母和親屬組成。該組織主要致力於支持倖存者和受害者的親屬並積極為其尋求正義。

Venue Sponsor 場地贊助

Eaton 逸東酒店

Chater Road Situationer Event with Sara Rivera and Alyana Cabral

中環遮打道情境活動：與Sara Rivera和Alyana Cabral共度下午

05.11.2023 Sunday afternoon

2023年11月5日，週日

Para Site will host a potluck gathering on Chater Road in Central, where we invite both the migrant community and general public to come together and share food from their homelands. During this event, artist and SAKA representative Sara Rivera will share the challenges faced by the collective in their political organising initiatives in the Philippines, provide updates on recent agrarian movements and developments. Musician Alyana Cabral will share her insights into political folk songs and lead a group singalong. Come to share and enjoy the feast and experience the power of music in bringing people together.

Para Site將在中環遮打道舉辦一個聚餐聚會，邀請移民社區和大眾共同分享來自家鄉的美食。在這個活動中，藝術家和SAKA代表Sara Rivera將分享該團體在菲律賓政治組織行動中面臨的挑戰，並提供關於最近土地運動和發展的最新消息。音樂家Alyana Cabral分享她對政治民謠的見解，並帶領大家進行合唱。我們誠邀各位蒞臨分享這場盛宴並體驗音樂的凝聚力。

About the Artists 關於藝術家

Enzo Camacho and Ami Lien 連潔



Enzo Camacho and Ami Lien.
Photo: Piotr Niepsuj
Enzo Camacho與連潔。
攝影:Piotr Niepsuj

Enzo Camacho and Ami Lien are artists and writers from the Philippines and the US, respectively. Together, they have an artistic practice that moves from the Philippines outward to other places, addressing localised iterations of labour and capital from the perspective of imperial damage. They have had solo exhibitions at Kunstverein Freiburg (2018); and Hessel Museum of Art, Bard College, Annandale-on-Hudson (2018). Their work has been included in recent group exhibitions at Tai Kwun Contemporary, Hong Kong (2022); the 10th Asia Pacific Triennial, Queensland Art Gallery, Brisbane (2021); the 5th New Museum Triennial, New York (2021); the 39th EVA International, Limerick (2021); Manifesta 13, Marseille (2020); the Drawing Center, New York (2020); the Kuandu Museum of Fine Arts, Taipei (2019); the Brunei Gallery, SOAS University of London (2019); the NTU Center for Contemporary Art, Singapore (2018); UCCA Center for Contemporary Art, Beijing (2017); Jim Thompson Art Center, Bangkok (2017); and Green Papaya Art Projects, Manila (2009). From 2021 to 2023, Camacho and Lien were fellows at the Graduate School of the Universität der Künste, Berlin.

Enzo Camacho與連潔是分別來自菲律賓及美國的藝術家兼作者。二人的藝術實踐以菲律賓為起點擴展至其他地域，並從帝國主義損害的視角直面地區性的勞工與資本議題。二人曾於弗賴堡藝術中心（2018年）以及巴德學院Hessel藝術博物館（2018年）舉辦個展。近期曾於香港大館當代美術館（2022年）、布里斯班第十屆亞太三年展（2021年）、紐約第五屆新美術館三年展（2021年）、利默里克第三十九屆EVA國際雙年展（2021年）、馬賽爾Manifesta 13（2020年）、紐約Drawing Center（2020年）、台北關渡美術館（2019年）、倫敦大學亞非學院（2019年）、新加坡NTU當代藝術中心（2018年）、北京尤倫斯當代藝術中心（2017年）、曼谷Jim Thompson藝術中心（2017年）以及馬尼拉Green Papaya Art Projects（2009年）參與聯展。2021至2023年間，他們為柏林藝術大學研究員。

Para Site is Hong Kong's leading contemporary art centre and one of the oldest and most active independent art institutions in Asia. It produces exhibitions, publications, discursive, and educational projects aimed at forging a critical understanding of local and international phenomena in art and society.

Para Site
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Para Site藝術空間為香港知名當代藝術中心，亦是亞洲歷史最悠久、最活躍的獨立藝術機構之一。成立宗旨在透過展覽、出版物及教育項目等活動，促進在地與國際間的對話，希冀打造一個對當代藝術、社會現象提出批判性論述及理解的平台。

Offerings for Escalante
獻給 Escalante
21.10.2023–08.02.2024

Enzo Camacho + Ami Lien 連潔

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Langit Lupa, a film by Enzo Camacho and Ami Lien, is co-commissioned by Para Site, CCA Berlin, Glasgow International, and MoMA PS1.

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For all the artworks included in the exhibition: Courtesy of the artists and 47 Canal, New York

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47 Canal

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Asia Pacific Mission for
Migrants (APMM)
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Au Kin Wai 歐健章
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