READ THE ISSUES OF CINEMA
WHILE YOU WAIT

PART 1
PART 2
PART 3
PART 4
PART 5
PART 6
PART 7
PART 8

Film and Video Collective to help the Ifugao community preserve and document their own culture from an Indigenous perspective. Tahimik also teaches at the University of the Philippines, and he gives a biannual Bamboo Camera Award to a Filipino filmmaker who makes films that "speak from (their) *duwende*… not just the usual blockbuster formula." ↩
2. "The Perfumed Nightmare," *Kidlat Tahimik*, 2016 ↩
3. In a 2019 interview, Kidlat's wife Katrin de Guia declared that those 10 000 deutschmarks were paid by Werner Herzog to Tahimik for his Jeepney, which was in Europe because Kidlat had convinced the Philippines' Olympic delegation to import it so he could drive the team around in an ostentatiously Filipino vehicle at the Munich 1972 Summer Olympics. She also describes how the budget included a few seashell lamps Kidlat's mother had sent from the Philippines, which were given to the bewildered owner of a Munich film studio in exchange for editing room time. See Tobias Hering and Tilman Baumgärtel, "You're so different, but you're exactly alike." Interview with Katrin de Guia. *Plaridel*: Vol. 16 No. 1, January – June 2019. Since at least 1980, American writers have asserted that the budget was $10 000USD rather than 10 000 deutschmarks, but I could find no source for this figure so I choose to cite Katrin De Guia. See Craig Geoffrey Scharlin, "A Filmmaker and His Film," *Bulletin of Concerned Asian Scholars,* Issue 12: 3 (1980) p. 31. ↩
4. Christopher Small, "'That's Thirty Years of Footage I've Accumulated': Kidlat Tahimik on *BalikBayan #1: Memories of Overdevelopment* and His Pioneering Career in the Philippines," *Filmmaker Magazine* (April 16, 2019) ↩
5. Gene Youngblood, quoted in "Perfumed Nightmare," *Canadian Filmmakers Distribution Centre* ↩
6. Quoted in Joanna Konczak, "Film review: The Perfumed Nightmare (1977) by Kidlat Tahimik," *Asian Movie Pulse* (February 18, 2019) ↩
7. Although now démodé due to its implied hierarchy, the term "Third World" is the one preferred by Tahimik in his films and written manifestos, though its meaning has shifted over time. When it emerged, "Third World" countries described themselves as such in order to remain neutral in relation to the "First World," capitalist, NATO-aligned countries of the West, and the "Second World" Communist countries aligned with the Soviet Union. Since the collapse of the Soviet Union, the term "Third World" has come to imply countries and regions that are "developing" economically or industrially (in comparison to the highly "developed" "First World" economies of Western Europe, the U.S., Japan, etc.). Though geographically imprecise, the terms "Global South" and "Global North" are now preferred by some over "Third World" since they don't imply relative value or hierarchy to countries in either group. In this article I tend to use Tahimik's formulation since I quote him directly, and because it has particular political, historical and cultural associations: i.e. with the "Third Cinema" movement, to which Tahimik's films are often compared. ↩
8. My translation from Lévi-Strauss's formulation "rien d'autre sous la main," quoted by Christopher Johnson in his article "Bricoleur and Bricolage: From Metaphor to Universal Concept." *Paragraph*, November 2012, Vol. 35, No. 3, pp 361. ↩
9. Ibid, 364. ↩
10. Daniel Immerwhar incisively describes this "trilemma. Republicanism, white supremacy, and overseas expansion – the (U.S.A) could have at most two. In the past, republicanism and white supremacy had been jointly maintained by carefully shaping the country's borders. But absorbing populous nonwhite colonies (i.e. the Philippines) could wreck all that." Daniel Immerwhar, *How to Hide an Empire: A Short History of the Greater United States* (Vintage Digital: 2020) p. 515 ↩
11. At 421 square kilometers (261 square miles), the Subic Bay base was nearly the size of Singapore. For the record, the U.S. still has a significant military presence in the Philippines. ↩
12. Aaron Cutler, "The *Duwende*'s Call: an interview with Kidlat Tahimik." Essay Film Festival, 2015. See also: Wonder, Wander – #2: Meandering, Uncertain, Predestined. A conversation between Kidlat Tahimik and Jordanian curator Noura Al Khasawneh. ↩
13. This account is from Kidlat's wife Katrin de Guia (Ibid: Hering and Baumgärtel), though these stories are corroborated by Campos and others. Katrin de Guia's doctoral dissertation on the psychology of the Philippines focuses specifically on *kapwa*, and she has published a book by that title (*Kapwa: The Self in the Other*. Anvil Publishing, 2004). Together, Katrin de Guia and Kidlat Tahimik have organized conferences wherein "Indigenous people from other nations (gather) with local Indigenous people… to share experiences of preserving their cultures. We bring together academics who are interested in Indigenous psychology and tribal elders who are practicing Indigenous psychology without being aware of it; then, in between, are the culture-bearer artists, who are not only making art about Indigenous people, but who themselves still operate by that kind of shared self thinking." (Tahimik quoted by Cutler) ↩
14. Winnebago has become synonymous with (and the genericised word for) motor home / RV, and indeed this one has the word painted across its side; but the name comes from the exonym applied to people of the Ho-Chunk nation, whose current tribal lands reside in Nebraska, Iowa and Wisconsin. ↩
15. Sharon Delmendo, *The Star-Entangled Banner: One Hundred Years of America in the Philippines* (Rutgers University Press, 2004). ↩
16. Kidlat Tahimik, "Cups-of-Gas Filmmaking vs. Full Tank-cum-Credit Card Fillmaking," *Discourse*, Spring-Summer 1989, Vol. 11, No. 2, (Un)Naming Cultures, p. 81. ↩
17. Quotations are from Kidlat Tahimik's manifesto "Cups-of-Gas Filmmaking vs. Full Tank-cum-Credit Card Fillmaking." *Discourse*, Spring-Summer 1989, Vol. 11, No. 2, pp. 80-86. Tahimik's assertion that he has no regrets is part of various published interviews, including this one where he adds that it made "for a more interesting film." ↩
18. The yoyo represented POMP's effort to advance the Philippines' participation in the Space Race – Kidlat would be the first person to play yoyo on the moon. Moreover, Kidlat observes that the ancient Filipino technology of the yoyo is "only one step away" from the "sophisticated rotating gyroscopes" necessary for space travel. The egg was Kidlat's (and his chicken Buan's) compact solution to send the first chicken into space; Kidlat declares: "on the moon there will be no question which came first!" ↩

SHARE ON: 0 Save Tweet

Do you feel lonely standing here? A conversation with Na Jiazuo

No Exit: Monte Hellman's *The Shooting*

ABOUT THE AUTHOR

Charles Fairbanks

Charles Fairbanks is a filmmaker, wrestler, teacher and occasional writer. Originally from Nebraska (USA), he now lives with his daughter and a small pack of dogs in Oaxaca (Mexico). His latest films *The Modern Jungle* (2016) and *((((/*\)))))* (2020) were co-directed with Saúl Kak, a Zoque artist and activist from Chiapas, Mexico.

RELATED POSTS

OSHII, MAMORU
Richard Suchenski · July 2004

LYNCH, DAVID
Thomas Caldwell · May 2002

Senses of Cinema

Established in Melbourne (Australia) in 1999, *Senses of Cinema* is one of the first online film journals of its kind and has set the standard for professional, high quality film-related content on the Internet.

Senses of Cinema was founded on stolen lands. We acknowledge the sovereignty of the Wurundjeri and Boon Wurrung people of the Kulin nation and support all Aboriginal people on their paths to self-determination.

© Senses of Cinema 2019

STAFF MEMBERS

Editors:

César Albarrán-Torres • Amanda Barbour • Tara Judah • Abel Muñoz-Hénonin • Fiona Villella

CONTRIBUTING PARTNER

DONATE TO SENSES

Click here to make a donation. If you are an Australian resident, any donations over $2 are tax deductible.

SEARCH

About Senses of Cinema · Contact Us · Privacy · Proposals · Advertisers · Staff