

INTERNATIONAL WORKSHOP
PHILIPPINE OBJECTS IN THE CONTEXT OF EUROPEAN COLONIAL GEARS
(LATE 19TH – EARLY 20TH CENTURIES)

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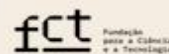


**International
Workshop**

**Philippine Objects in
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European Colonial
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(late 19th – early 20th
centuries)**

Organizing Committee:

Stephanie Marie Coo (CHAM -NOVA FCSH/Ateneo de Manila University)
Paulo Jorge de Sousa Pinto (CHAM -NOVA FCSH)



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SYNOPSIS

The workshop aims to provide a space for reflection and debate on artifacts of Southeast Asian origin present in European repositories in the context of colonial empires. In particular, the meeting will focus on a wide range of Philippine objects found in European family, ecclesiastical, private, or state collections, through the lens of European colonial gears in the late 19th and early 20th centuries.

The aim is to open up new working perspectives through a multidisciplinary approach to the cultural exchanges and power dynamics that existed at that time, allowing a plural and comprehensive understanding of how artifacts were produced, circulated and integrated into the context of European colonialism. To this end, several academics and specialists from various disciplines, including Anthropology, History, Art History, Literary Studies, Museology and Cultural Studies, participate in the event to share work experiences, ideas and analytical perspectives on the subject.

The symposium is a contribute to the ongoing efforts to decolonize academic and cultural institutions. By fostering dialogue and collaboration between European Philippinists and Philippine-based scholars, it will generate new knowledge and perspectives that can inform future research and exhibitions.

PARTICIPANTS, BIONOTES AND ABSTRACTS



Ana Ruiz Gutiérrez

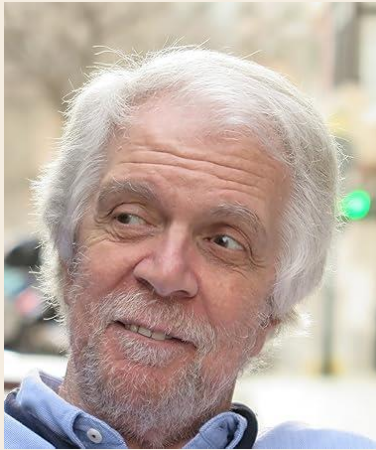
Professor, Departamento de Historia del Arte, Universidad de Granada, Spain

Author of *El galeón de Manila, 1565-1815: Intercambios culturales*. Granada: Alhulia. Universidad de Granada, 2016

Ana Ruiz Gutiérrez is Professor at the Department of Art History, University of Granada. Her research career is linked to these main lines of research: artistic relations between Spain and the Philippines (XVI-XX) through the route of the Manila Galleon; historical-artistic heritage and cultural relations between Andalusia and the Americas. Emerging research lines are Hispanic Philippine ivory sculpture, art routes (sea and land routes) between Europe and Asia. Her most recent specialized publication includes: *El galeón de Manila, 1565-1815: Intercambios culturales*. Granada: Alhulia. Universidad de Granada, 2016; AA.VV. *Lo que fue de ellas. Mujeres protagonistas en la ruta transpacífica del Galeón de Manila. XVI-XIX*. Granada: Alhulia. 2018.

Looking for the Philippine material culture in Spain

The focus of this study are on the goods arriving from Philippines to Spain, through the transpacific line of Manila Galleon between the late sixteenth and the nineteenth century. It will analyze artistic objects from the nineteenth century that shape the reality of the Philippine cultural panorama in Spanish collections. While some are from a large number of international exhibitions, which were held in Europe and America, like the Philippine Exhibition in Madrid in 1887, others are from singular legacies like the pictorial collection of the Museum of Fine Arts of Córdoba. A series of paintings on canvas by authors of Filipino nationality stand out from the collection donated to this Museum in 1922 by Ángel Avilés (Córdoba, 1842 - Madrid, 1924), who was the Director General of Civil Administration of the Philippines.



Armando Marques Guedes

Tenured Full Professor, NOVA School of Law, Portugal

Armando Marques Guedes studied Government at the Instituto Superior de Ciências Sociais e Políticas (ISCSP), Social Anthropology at The London School of Economics and Political Science (LSE), and at the École des Hautes Études en Sciences Sociales (EHESS), in Paris. He was awarded a summa cum laude Doctorate in Social and Cultural Anthropology by the Faculdade de Ciências Sociais e Humanas (FCSH), Universidade Nova de Lisboa, where he was from 1990 to 1999, and his Agrégation in Law at the NOVA School of Law (NSL, UNL) in 2005. Received a Calouste Gulbenkian Foundation longterm scholarship, a University College, London (UCL) Mary Scharlieb Scholarship, another from The British Museum (Museum of Mankind), and more than half a dozen others throughout the years. Was elected Ivor Evans Fellow, University of Cambridge, and also Tweedie Fellow, University of Edinburgh; this allowed him to live for 3 years in the Philippines northern tropical rainforest with Atta hunter-gatherers, to write his PhD on their politics and rituals. Academically, he became, at FCSH, Professor of Anthropology, then Theory and History of Ideas, and then also Political Studies. He was made a Professor honoris causa in History, by and at the University of Bucharest, Romania. He is a Tenured Full Professor (beginning in 1999-2000, now retired, since late 2022) of the NOVA School of Law, UNL of the Instituto Universitário Militar (IUM), Ministério da Defesa, where he for 22 years was the professor responsible for Geopolitics, and at the Instituto Superior de Ciências Policiais e Segurança Interna (ISCPSI), Ministério da Administração Interna, in those two now also retired. Professionally, among other posts held, he began as first Cultural Counsellor at the Portuguese Embassy in Luanda, Angola, for 5 years. Later, he was President of the Instituto Diplomático, at the Portuguese Ministério dos Negócios Estrangeiros and Director of Policy Planning of the same Ministry, and President of the General Assembly of the Portuguese Society of International Law (SPDI), in Lisbon. He is the author of twenty one books and over one hundred and thirty articles, and a member of over twenty scientific societies, both in Portugal and abroad. He carried out intensive fieldwork in the Philippines, in Angola, São Tomé e Príncipe, Cape Verde, and East-Timor. His work has been published in 15 countries and in 12 languages, and he has given papers and/or organized courses in 43 countries.



Elisabete Pereira

Researcher, Instituto de História Contemporânea, NOVA FCSH/ Universidade de Évora, Portugal

Elisabete Pereira is principal researcher of the project “TRANSMAT — Transnational materialities (1850-1930): reconstituting collections and connecting histories” (PTDC / FER-HFC / 2793/2020). She holds a PhD in History and Philosophy of Science, specialising in Museology, and a Postdoctoral Degree (Linking Transnational Heritage (1800-1930): Reconstituting collections and connecting histories). In 2023 she was a residential researcher funded by the DAAD (German Academic Exchange Service) in Berlin, Cologne and Nairobi (Kenya), taking part in the Africa-Europe interchange project, TheMuseumsLab. Elisabete is a researcher and a member of the board of directors at Contemporary History Institute (New University of Lisbon/University of Évora) and (2023-2026) and part of the Academic Committee of the PhD course in History and Philosophy of Science – Museology.

Decolonising knowledge about colonial collections in archaeological museums

We usually associate colonial collections with ethnographic museums; however, due to epistemological issues related to the affirmation of knowledge about prehistory, European archaeological museums created colonial collections (19th and early 20th centuries), which took their place alongside national ones. The aim was to draw comparisons between the objects associated with “contemporary savages” and those of “civilised” peoples. As scientific knowledge about prehistory gradually grew, such collections lost their relevance. Some were donated or transferred to ethnographic museums while others were held in storage at archaeological museums, in some cases remaining as a hidden and uncomfortable presence at these places up until modern times.

What are the challenges for archive researchers seeking to reconstruct the biographies of colonial objects held by archaeological museums? What are the material and epistemological legacies of colonialism in the context of the archives of European archaeological museums? How should colonial collections be managed by these museums?

In this paper we will present the results of the TRANSMAT research project (transmat.uevora.pt), funded by the Portuguese Foundation for Science and Technology, which analyses the colonial collections (from Africa, America and Oceania) of two Portuguese archaeological museums in Portugal: the Museu Nacional de Arqueologia, in Lisbon, and the Museu Municipal Santos Rocha, in Figueira da Foz.



Franz Wendler

Scientific Researcher, Neuronal Physiology and Pathology, Nuttfield Department of Medicine, University of Oxford, United Kingdom

Franz Wendler is a senior research scientist at Neuronal Physiology and Pathology, Nuttfield Department of Medicine, University of Oxford, United Kingdom. During his work at Oxford and other institutes, he discovered new genes involved in various diseases including cancer and neurodegeneration. His publications attracted more than 3300 citations in the scientific community (Franz Wendler-Google Scholar). Currently his work focuses on aging.

Molecular Biology and History: an improbable liaison

Who was not excited about the numerous crime investigation series on TV where the culprit was caught through DNA evidence? My presentation focuses on the most intriguing methods in molecular biology that could possibly help historians to validate and/or demystify intricate relationships throughout history. What can traces of DNA tell us about materials, its origin, owners, social context? The purpose of my talk is to inspire historians to make use of modern forensic methods to shed light into and address novel questions in historical research.



Hernando Salapare III

Senior Researcher, Institute of Material Science, Université de Haute-Alsace - CNRS, France

Hernando "Jethro" Siy Salapare III is a 2016 Balik Scientist Awardee of the Department of Science and Technology (DOST) – Philippine Council for Industry, Energy and Emerging Technology Research and Development (PCIEERD). Salapare obtained his Doctor of Philosophy in Physics degree from the University of the Philippines Diliman in 2013 with an exchange doctoral mobility of Ph.D. in Physics, Chemistry, and Materials Science at the Université de Nice Sophia-Antipolis in Nice, France in 2012 for his work on “Stability of super-surface properties of plasma-treated poly(tetrafluoroethylene) (PTFE) and *Posidonia oceanica* materials”. He was a postdoctoral research fellow at the Plasma Physics Laboratory, University of the Philippines Diliman from 2013 to 2014 and at the Laboratoire de Physique de la Matière Condensée – Surfaces and Interfaces Group, Université de Nice-Sophia Antipolis, France from 2014 to 2015 under the supervision of the late Prof. Emer. Henry J. Ramos and Prof. Frédéric Guittard, respectively. He was also a postdoctoral researcher for the European Space Agency (ESA) and N.I.C.E. Lab, Université de Nice-Sophia Antipolis, on the "Temperature and stress sensor by reflectometry along a cable" from 2017 to 2019.

In 2021, Salapare obtained his second Ph.D. degree in Chemistry at the Université Côte d’Azur in Nice, France, for his work on “Bioinspired omniphobic functional surfaces for automotive interior environment” under the ANR-BIOSCA project with NICE Lab – Université Côte d’Azur, Université de Pau et Pays de l’Adour, and with multinational automobile companies, Renault and Faurecia as partners. He obtained several awards for his doctoral thesis, namely, Graduate Student Award (GSA) at the European Materials Research Society (E-MRS) Spring Meeting 2019 – Symposium R: Smart materials for green buildings and vehicles: toward energy efficiency, energy utilization, and a healthy interior environment, Lauréat du Prix d’Excellence 2020 of the Université Côte d’Azur, France, and 2^o Prix – Graduate Student Award – Bioinspired Materials Category, CNRS GDR2088 « BIOMIM » 2nd Annual Meeting, 2021.

Salapare is currently a university researcher at the Mulhouse Materials Science Institute (IS2M) – CNRS – Université de Haute-Alsace in Mulhouse, France. His latest works on biomaterials research are on “Aminocoatings for improving implants’ tissue integration: understanding underlying biological mechanisms” and on “Understanding early-stage surface-induced protein aggregation and the development of anti-aggregative surfaces for biopharmaceutical applications”.

Salapare is also an Adjunct Professor at the University of the Philippines Open University. He is currently serving as an Associate Editor of the Philippine e-Journal for Applied

Research and Development (PeJARD) and the Philippine representative to the International Union for Vacuum Science, Technique and Applications (IUVSTA).

Materials characterization of colonial biomedical objects

An understanding of the relationship between medical history, material science, and the legacies of colonialism can be gained from the materials characterization of colonial biomedical objects. The physical and chemical characteristics of biomedical artifacts made during colonial periods are the main topic of this lecture, especially those that represent the medical practices and ideas of the time. Through the use of a multidisciplinary method that blends scientific characterization tools with historical research, this work seeks to help reveal the stories that are embedded in these objects. The application of advanced analytical techniques such as mechanical testing, microscopy, and spectroscopy allows for a comprehensive understanding of the properties of the materials. This scientific analysis complements historical narratives, providing a fuller picture of their significance.



Hidde van der Wall

Assistant Professor, Department of Fine Arts, Ateneo de Manila University, Philippines

Hidde van der Wall (Amsterdam, 1981) is assistant professor in the department of fine Arts, Ateneo de Manila University. He also teaches in the Literary and Cultural Studies Program there. He holds a PhD in German Studies from the University of Nottingham, UK. His publications focus on German and Dutch (post-)colonial observations of the Philippines, the historical philosophy of Nick Joaquin, and Philippine modernisms.

Spectres of imperialism in post-independence European photos of the Philippines: Ed van der Elsken's *Sweet Life*

The archive of the Rijksmuseum Amsterdam contains a photograph, taken by Ed van der Elsken in the port of Cebu in 1959, that seemingly celebrates the beauty of life in the face of hardship: a docker carrying a stack of crates off a small passenger ship with the name "Sweet Life". Closer viewing of the image's piercing details (or "Punctums" as Barthes calls them), however, engenders a sense of unease about the gesture of shooting this scene in the postcolonial Philippines where photography has historically been a means to impose colonial power. As John Berger, Susan Sontag and other theorists have noted, the act of taking a photograph resembles that of taking possession: the image of a person or object photographed is wrested from them and made available for use. Van der Elsken's photo became the anchor of his most acclaimed work: the photo book *Sweet Life* (1966). The European takes the Filipino's image from him, and reaches fame as a result.

Van der Elsken's captivating image calls to mind an uneasy photographic tradition that is contained in European archives: from the leisurely images of the 19th-century Meerkamp van Embden collection in KITLV Leiden and the notorious objectifications by Dean Worcester in the collection of Cologne's Rautenstrauch-Joest Museum to more recent journalistic and artistic photographs. Recent art projects by the likes of Stephanie Syjuco, Kiri Dalena, Lyzza May David and Jaclyne Reyes are testament to the fact that images of Filipinos continue to stir both fascination and colonial trauma.



Jocelyn Martin

Associate Professor, Literature and Trauma Studies,
Université Catholique de l'Ouest, France
Managing Editor of *Kritika Kultura* (an ISI-SCOPUS
Journal)

Jocelyn “Joyce” Martin is Associate Professor at the Ateneo de Manila University for ten years, and now teaches at the Université Catholique de l'Ouest in Angers, where she co-manages a Masters in “Conflict and Mediation” and is in charge of development of research with Asia. Holder of a PhD in languages and literatures from the Université Libre de Bruxelles, Joyce is Advisory Board Member of the Memory Studies Association, Editorial Board member of “Mobilizing Memories” book series, and is Managing Editor of *Kritika Kultura*. A scholar of Cultural Memory Studies in Southeast Asia, among others, she is preparing a volume on Memory Studies and the Philippines (DeGruyter) and a special issue on “Decolonizing Memory”. She has published on the history of “Memory/Memory Studies” (Bloomsbury encyclopaedia), on comfort women statues (Berghahn), on heroes’ cemeteries (Routledge) and the vernacular as method (*MSJ*), among others. Former University of Ohio Zumkehr Lecturer, she received a “Most Outstanding Scholarly Award in the Humanities” in 2020 and a “Scholarly Work with the Most Social Impact Award” in 2022. She speaks five languages.

***Tandà* on a wax tablet: Filipino and Western conceptions of memory**

If language is “world-constituting” (Campomanes, 2019: 5) and is “the medium in which both literary art and human society come to consciousness” (Eagleton 2007: 8), then, this contribution proposes to analyse linguistic signifiers of “memory” and “forgetting” in the Filipino language in view of comparing with and interrogating mnemonic Western concepts. While some words like *tandà* echo Plato’s conception of memory as a “mark” on a wax tablet; and *istorya* which alludes to both history and story, can be comparable to the French *histoire* and the German *Geschichte*, other Filipino terms such as *matanda*, *limot*, *agam*, and *panahon* may question our paradigms of what it means to remember and to forget.



Melissa Vera Maramara

Assistant Professor, Department of Fine Arts, Ateneo de Manila University, Philippines
President, Philippine Theatre Actors Guild (TAG PH)

Missy Maramara is Assistant Professor in the Department of Fine Arts and English of the Ateneo de Manila University (AdMU) where she earned a Bachelor of Fine Arts in Theater Arts, a Master of Arts in English Literature and Cultural Studies, and a Doctor of Philosophy in English Language and Literature. She holds a Master of Fine Arts in Drama (Performance) from the University of Arkansas (Fayetteville) through the International Fulbright Scholarship Program. Her training includes Intimacy Work from Intimacy Directors and Coordinators (Levels 1-3) and Theatrical Intimacy Coordination (TIE) in New York City, Moment Work from Tectonic Theater Project also from New York City, as well as mask work and silent play from the L'École Internationale de Théâtre Jacques Lecoq in Paris. She has taught acting and drama to theater students from the middle years to the university level since 2002. Missy is an actress, director, and intimacy coordinator. While she is a Manila-based actor, director, and intimacy coordinator, Missy has performed in New York, Paris, Prague, Berlin, Genova, Sienna, and Liverpool. She is a proud member of SPIT Manila, Southeast Asia's premier Improvisational theater company, and a teacher in Third World Improv. She is currently the president of the Philippine Theater Actors Guild (TAG Ph).

Actor as an Artifact of Colonial Heritage

This is an autoethnographic paper/performance exploring a Filipino actor's body and performance as a material manifestation of hybrid discourse. As a site that wrestles with local and global perspectives, it mines how the body and performance serve as a site of the colonial heritage of classical European texts and methods in Filipino educational systems. The paper/performance will trace, problematize, and perform questions on the effects of colonialism, appropriation, and hybridity on the identity of a contemporary Filipino actor.



Patricia Irene Dacudao

Chair and Assistant Professor, Department of History, Ateneo de Manila University, Philippines

Author of *Abaca Frontier: The Socioeconomic and Cultural Transformation of Davao, 1898-1941*. Quezon City: Ateneo de Manila University Press, 2023.

Patricia Irene Dacudao is chair and assistant professor at the Department of History, Ateneo de Manila University. Her recent publication *Abaca Frontier: The Socioeconomic and Cultural Transformation of Davao, 1898-1941* (Ateneo de Manila University Press, 2023) received the Outstanding Scholarly Work Award in the School of Social Sciences in 2024.

From race to culture: Davao peoples and their crafts, 1500s-1900s

This presentation surveys the written accounts of foreign authors - explorers, missionaries and pioneer anthropologists - about Mindanao's southeastern region from the Spanish to the American colonial periods. Drawn to the region through its strategic seaways, its proximity to Mt. Apo, or through the international fairs, their writings contain glimpses of the various peoples of Davao and their rich material culture that historians can reappraise as historical sources. This presentation focuses on how indigenous groups were represented, and the evolution of such representations over the centuries. In doing so, it is hoped the present generation gains an appreciation of what it means to be Filipino today.



Paul Raymund P. Cortes

Philippine Ambassador to Portugal

H.E. Paul Raymund P. Cortes is the current Philippine Ambassador to Portugal, having assumed his post in November 2023. His diplomatic career is marked by significant achievements and a commitment to serving Filipino interests abroad. Previously, he served as Assistant Secretary for Migrant Workers' Affairs at the Philippine Department of Foreign Affairs and Consul General at the Philippine Consulate General in Dubai. During his tenure in Dubai, Ambassador Cortes led the consulate to notable success, having been awarded the Best Organization from 2018 to 2021. It was also recognized for Best Assistance to Nationals during the same period. Ambassador Cortes holds a Bachelor of Science Degree in Computer Science from the Ateneo de Manila University and is currently completing his Master's in Public Management at the University of the Philippines.



Roger Friedlein

Chair and Full Professor, Literary and Cultural Studies,
Ruhr-Universität Bochum, Germany

Roger Friedlein (1967) studied Romance Philology (Spanish, French) and Arabic Studies in Frankfurt, Barcelona and Berlin. After shorter stays in Brazil and Portugal, he initially specialised in medieval studies, in particular Catalan literature of the Middle Ages, and completed his doctorate on literary dialogue in the late medieval philosopher Ramon Llull (FU Berlin, 2001). Research assistant at the Institute for Romance Philology and the Collaborative Research Centre ‘SFB Cultures of Performativity’ at Freie Universität Berlin. Habilitation on the staging of cosmography in the epic Renaissance poetry of France, Spain and Portugal (FU Berlin, 2009). Since 2009, University Professor of Romance Philology, in particular Ibero-Romance Literary and Cultural Studies, at Ruhr-Universität Bochum (Germany). Actually on a Senior Fellowship a MECILA/São Paulo (2024). Current research interests include early and later colonial Portuguese and Spanish literature in South and Southeast Asia, especially epic literature. Working on two anthologies of Spanish chronicles and Spanish travel narratives on the Philippines.

Spanish travel narratives to the Philippines: overview and problematic

Spanish travel narratives (*relatos de viaje*) from the 19th and 20th cover a wide range of text types, from scientific reports to personal and intimate diaries. After the scientific expeditions of the 18th century, the reports of the 19th and 20th centuries come from individual travellers: they include colonial officials, missionaries, soldiers, cruise tourists and legation travellers. Some of these texts - such as the reports by Alvarez Guerra, Blasco Ibáñez or Gil de Biedma - are known to the public in Spain, but most are unknown to a wider audience. Despite the blossoming of the study of travel literature since the 1980s, an anthology of these texts is only now being produced (2024). In this talk, they will first be presented in an overview. In addition to the fact that the texts are written in Spanish or Catalan, they are probably only received in exceptional cases in the Philippines today because many of them prove to be problematic from a postcolonial reception perspective. Racial bias is not the only reason for this problem; the aesthetics of ‘costumbrismo’, which characterises 19th century travel literature, also contributes to this. The aim of this project is to consider how Filipino travel texts should be presented in order to give them a place in Hispanic studies and ensure adequate visibility for the Philippines.



Stephanie Marie Coo

Associate Professor, Department of History, Ateneo de Manila University, Philippines
Auxiliary Research, CHAM, NOVA FCSH
Author of *Clothing the Colony: Nineteenth century Philippine Sartorial Culture, 1820-1896*. Quezon City: Ateneo de Manila University Press, 2019.

Stephanie Marie Coo is a Filipino-Chinese author of the multi-awarded book, *Clothing the Colony: Nineteenth-century Philippine Sartorial Culture, 1820-1896* (Ateneo de Manila University Press, 2019), which won the 39th National Book Award and the John C. Kaw Prize for Best Book on History in 2022, and the IIAS-ICAS biennial International Book Prize for Best Book in Humanities at Leiden University (Netherlands) in 2021. She obtained her PhD in History at the Université Nice Sophia Antipolis, now Université Côte d’Azur (France). Between 2019 and 2022, she worked as a Marie Curie Postdoctoral Fellow (EU Horizon2020-Athenea3i) at the Departamento de Historia del Arte of the Universidad de Granada (Spain) and NOVA School of Law-Universidade Nova de Lisboa (Portugal) then as Guest Researcher at Ruhr-Universität Bochum (Germany). She was also the Chair of the Internationalization Committee of the Loyola Schools at the Ateneo de Manila University, where she holds an Associate Professorship at the Department of History. Currently, she is an auxiliary researcher at CHAM, Universidade Nova de Lisboa, with funding from Fundação para a Ciência e Tecnologia (FCT) in Portugal.

From Distant Shores: Cultural Mementos, Personal Items, or Family Belongings of 19th Century European Sojourners to the Philippines

Drawing from nineteenth century artworks, advertisements, personal correspondences, periodicals, and travel accounts, this presentation explores the varied fates of cultural mementos, personal items, or family belongings following the return of Spanish, Portuguese or German sojourners to their homeland. This examines how objects transitioned from practical necessities of family units or individual travelers to ancestral heirlooms, legacy artifacts, or auction items, gaining insights into the journeys and transience of colonial officials, explorers, or businessmen, whose lives were at times characterized by abrupt changes in assignments and destinations. Against the backdrop of the new wave of European colonialism in the nineteenth century, this examines the diverse array of primary sources that can shed light into the movement of objects from their contextual origins to their current homes. This will also present the methodology for conducting research at different types of archives, including state, familial, ecclesiastical, ethnological, maritime, and oriental institutions.



Xavier Huetz de Lemp

Full Professor of Contemporary History, Université Côte d'Azur, France

Author of *L'archipel des épices: La corruption de l'administration espagnole aux Philippines (fin XVIIIe - fin XIXe siècle)*. Madrid: Bibliothèque de la Casa de Velázquez, 2017.

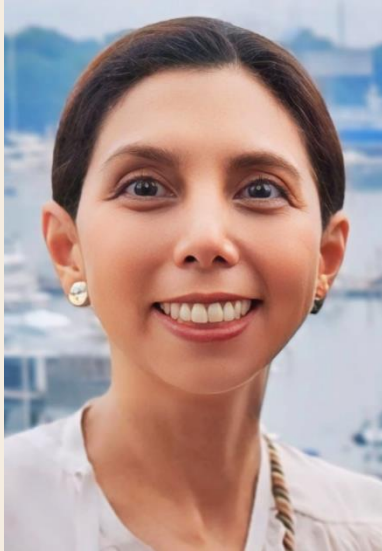
Xavier Huetz de Lemp earned his PhD in Contemporary History from the University of Bordeaux (1994) and obtained his habilitation to direct research at the University of Aix-Marseille (2003). He is currently a professor of Contemporary History at the Côte d'Azur University (Nice). His initial research field focused on the urban history of the city of Manila in the 19th century, gradually shifting towards the comparative study of colonial cities and the history of Spanish colonial administration in the Philippines. His current research areas include the history of colonial cemeteries, informal imperialism, and conflicts between Muslims and Christians on the southern frontier of the Philippine archipelago.

***Salakot*: The trans-imperial tribulations of a Filipino hat**

The idea for this paper arose from an intriguing observation: the word *salakot* is one of the very few common nouns of Filipino origin that has consistently appeared in the French lexicon since the 19th century, even though it has never officially entered the French dictionary and its usage has always remained confidential. Its spelling has varied over time (*salakot*, *salacot*, *salacco*, *salako*), but more importantly, the type of headgear to which this word refers has evolved significantly over the years. In the mid-19th century, in the writings of French travelers, the first uses of the word logically referred to the large family of traditional hats from the Philippine archipelago, whose main features were certainly common (lightweight headgear, in the shape of a cone or dome), but whose forms, materials, and degrees of sophistication varied depending on ethnic and social groups. Today, the word has become synonymous with "colonial helmet", the *pith helmet* which, at the turn of the 19th and 20th centuries, became the preferred sun helmet for Europeans in the tropics. It is tempting, therefore, to consider that the semantic shifts of the word are indicative of an objective link between the Filipino *salakot* of the mid-19th century and the colonial helmet of the late 19th century. In fact, some do not hesitate to claim that the *salakot* was the direct precursor of the *pith helmet* without offering a historically or morphologically credible explanation for this assertion.

My paper aims to reopen this case by linking it to France's imperial ambitions and, more specifically, to the history of military headgear in the French army. First, we will trace the origins of the French double borrowing—both lexical and material—from the Philippines, dating back to the 1840s-1850s when French troops discovered a new theatre of operations

(first in the Philippines itself in 1844-1845, then in Cochinchina in 1858-1862) and had to adapt their equipment to environmental constraints. The French interest in the Filipino *salakot* was then driven by the perceived vital necessity of equipping white troops with headgear capable of protecting them from the harsh tropical climate, and the use of the *salakot* in the Spanish colonial army served as a model. The gradual conquest of Indochina, between the 1860s and 1880s, led to the first distortion between the word and the object. The French army gradually recruited auxiliaries and then regular indigenous troops from populations whose traditional headgear was similar to that of the Philippines, even though, as in the archipelago, there were many regional variations and traditions. These analogies explain why the headgear of the *Tirailleurs annamites*, *Tirailleurs tonkinois*, and *Gardes indigènes*—although quite different—was commonly referred to by the generic term *salakot*, with the various orthographic variations noted. In this gradual process of uniformization—both in the general and military sense of the word—during the 1870s-1880s, a dichotomy gradually emerged between the headgear of "indigenous" troops and that of their white officers and soldiers, who adopted the colonial helmet, whose characteristics were standardized across all colonial empires during those same years and for a long time afterward. As we know, this distinction carried crucial symbolic significance, as it was a visual translation of the racial and social hierarchies on which colonial domination was based. However, in the 20th century, the use of the word *salakot* and its derivatives was not exclusively reserved, as one might expect, for the headgear of the Indochinese. It continued to be used occasionally to refer to the colonial helmets worn by white people. Two hypotheses can be proposed to explain this anomaly. On the one hand, the use of the word *salakot* was quite old, and because it was not borrowed from a population directly colonized by France, it retained a relative neutrality in the colonial context of the Empire. On the other hand, its somewhat mysterious sound in French still generically evokes "tropicality" and the exoticism of the type of hats it refers to.



Yael Buencamino-Borromeo

Head of Programs and Audience Engagement, Lopez Museum and Library, Philippines

Curator, Philippine Pavilion, 59th Venice Biennale 2022

Yael Buencamino Borromeo was the curator of “Andi taku e sana, Amung taku di sana/ All of us present, This is our gathering”, the exhibition at the Philippine Pavilion at the 59th International Art Exhibition - La Biennale di Venezia 2022. She works on programs and audience engagement at the Lopez Museum and Library. She is currently on the boards of Icom Philippines and PAAFI (Promoting Advocacy for the Arts Foundation, Inc). Her professional interests lie in interdisciplinary initiatives in cultural institutions and museum development. She was the founding director of Areté, the creative and innovation hub of Ateneo de Manila University.

On common ground : museums as a platform for connecting histories and communities

The Lopez Museum and Library had its genesis in the desire of Eugenio Lopez, Sr. to assemble a collection of manuscripts, books, periodicals, art, artifacts and other documents that could be shared with young Filipinos to instill in them a sense of national pride. Born in 1901, Lopez was of the generation that lived in a colonized country and saw the declaration of independence in 1946. The surge of patriotic fervor and hope in the possibility of the young nation among Lopez and his compatriots shaped their values and the endeavors they pursued. The museum’s reason for being was, in the words of great Filipino statesman Claro M. Recto, “develop in the Filipino youth a common sense of the past and arm them with a shared sense of destiny” (el sentimiento de continuidad historica).

This presentation examines the ways that the Lopez museum – known for its colonial era archives and artworks by turn of the century masters Juan Luna and Felix R. Hidalgo – has worked with contemporary artists and creative practitioners to engage new audiences. It further considers the challenge of acting as a platform for conversation and community building when it opened its new premises at the heart of a high-end development that sprung up in a neighbourhood that has traditionally been more economically modest; and the opportunity to bring about contact and connections among people separated by imagined boundaries.