

UC Irvine

UC Irvine Electronic Theses and Dissertations

Title

di nak sagiden: how to eat with your hands and survive a baptism

Permalink

<https://escholarship.org/uc/item/93x7913z>

Author

Rivera, Doris Agag

Publication Date

2022

Copyright Information

This work is made available under the terms of a Creative Commons Attribution-NonCommercial-NoDerivatives License, available at <https://creativecommons.org/licenses/by-nc-nd/4.0/>

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA,
IRVINE

di nak sagiden: how to eat with your hands and survive a baptism

THESIS

submitted in partial satisfaction of the requirements
for the degree of

MASTER OF FINE ARTS

in Art

by

Doris Agag Rivera

Thesis Committee:
Professor Amanda Ross-Ho, Chair
Professor Monica Majoli
Professor Daniel Joseph Martinez
Professor Jennifer Pastor

2022

TABLE OF CONTENTS

	Page
LIST OF FIGURES	iii
ACKNOWLEDGEMENTS	iv
ABSTRACT OF THE THESIS	v
PART I: 50 Little Savages	1
PART II: sawsáw: a hat trick	7
PART III: Utterance	12
PART IV: A Final Resting Place for Professor Dean Worcester	15
PART V: di nak sagiden: how to eat with your hands and survive a baptism	18
BIBLIOGRAPHY	22

LIST OF FIGURES

		Page
Figure 1	50 Little Savages (2022)	4
Figure 2	50 Little Savages (2022)	6
Figure 3	di nak sagiden: how to eat with your hands and survive a baptism (2022)	10
Figure 4	sawsáw: a hat trick (2022)	11
Figure 5	di nak sagiden: how to eat with your hands and survive a baptism (2022)	12
Figure 6	Utterance (2022)	13

ACKNOWLEDGEMENTS

I would like to express my deepest appreciation to my thesis committee members, Amanda Ross-Ho, Monica Majoli, Daniel Martinez, and Jennifer Pastor. Thank you for your guidance, interrogation, truth, insight, sensitivity, support, and wisdom.

To my cohort: Andy, Gosia, Hiroshi, Katherine, Margaret, Tarik and Rahel. Thank you for your critique and your conversation, your ideas, your banter.

Thank you to Mom and Pop, for sharing your memories with openness and candor.

To my sisters, Janice and Brenda. Thank you for raising me with creativity and your unending support.

And thank you to Marty, for your love and encouragement.

ABSTRACT OF THE THESIS

di nak sagiden: how to eat with your hands and survive a baptism

by

Doris Rivera

Master of Fine Arts

University of California, Irvine, 2022

Professor Amanda Ross-Ho, Chair

Di nak sagiden: how to eat with your hands and survive a baptism centers the concept of mimicry around Catholic objecthood in order to examine and ruminate the ways in which a visual language through repetition and seriality may sustain agency and resistance under the weight of Western Christianization. In acknowledging how Philippine culture persists to preserve and perpetuate colonial practices and the desire for whiteness, I interrogate the actuality of the ‘post’-colonial state of the Philippines and its diaspora. I then proceed to explore ways in which ritual Catholic objects may be distorted to subvert their sacred purpose, whilst simultaneously resuscitating a precolonial state and imagining a postcolonial one. These ideas and concepts were explored in the work of my Master’s Thesis Exhibition bearing the same title, *Di nak sagiden: how to eat with your hands and survive a baptism*, which took the form of a sculptural installation at the Contemporary Art Center Gallery, UC Irvine, in April of 2022. Thinking through the writings of Franz Fanon and Homi K. Bhabha, objects are situated at the conflation of Fanon’s colonized intellectual and Bhabha’s mimicry in order to locate the site in which distortion operates in service of a subversive potentiality. They are Bhabha’s the same but not quite, and it is from this un-likeness that colonized copies may realize their menacing potential to

disrupt the homogeneity of the colonizing entity within a material framework. This arrangement of ritual objects – all quite, somewhat, in a repeated slippage, an excess of idiosyncrasy – borrow their likeness from Catholic objecthood.

Part I: 50 Little Savages

MRS. MALONEY. We have a new student I would like to introduce. This is Veronica and we are very excited that she will be joining our class, so let's make her feel welcome. Veronica, why don't you go ahead and take your seat now, please.

Curious heads of my third grade class watched as Veronica took the empty seat at our now table of 6. She was wearing a white polo shirt under a navy pleated skirt jumper, frilly white socks, and black dress shoes. Her parents sent her to school in a freshly pressed uniform, but we did not wear uniforms at Golden Springs Elementary.

"Hi. Are you Filipino?"

"Yea."

"I'm Filipino. But I'm a quarter Spanish. Are you full Filipino?"

"I don't know. I might be maybe part Chinese, I think I have some Spanish in there, maybe, I think so, I should."

"Do you speak Tagalog?"

"No? My parents speak Ilocano anyway."

"What's that?"

"But I think my mom knew how to speak Tagalog once."

"So you're not the real kind of Filipino?"

Franz Fanon in *The Wretched of the Earth* identifies the colonized intellectual as a colonized person that possesses the language of both the colonial entity and the colonized and is therefore capable of moving between the dominant culture and the periphery. The colonized intellectual has the potential, via language, to incite decolonization, but Fanon resigns the colonized intellectual as a “vulgar opportunist,” a mere mimic man. Homi K. Bhabha, saw the subversive potential in mimicry.

“Colonial mimicry is the desire for a reformed recognizable Other, *as a subject of a difference that is almost the same, but not quite*. Which is to say, that the discourse of mimicry is constructed around an *ambivalence*; in order to be effective, mimicry must continually produce its slippage, its excess, its difference...so that mimicry is at once resemblance and menace (122-123).”

di nak sagiden: how to eat with your hands and survive a baptism centers the concept of mimicry around catholic objecthood in order to examine and ruminate the ways in which a visual language through repetition and seriality may sustain agency and resistance under the weight of western Christianization. Although part of Christianity’s dissemination travels through text, the written word, scripture, sermons, the bible, the other part of our encounter with western religious dogma is largely experienced through objects: a church, an altar, holy water, a pew, a crucifix, a stole, a font. That is, objecthood is the conduit by which we may conceive, perceive, and receive the Catholic arena. It is important to consider that objects and ritual are vital in the indoctrination process where a language barrier may be present.

The works in *Di nak sagiden: how to eat with your hands and survive a baptism* explore the mechanisms by which an object establishes its quite-ness: to be quite like something, both absolutely or only somewhat, or the distinction between an excess from an essence, the repeated slippage versus a reduction. Neither instance presents a denial of its original form. If we are to understand that the Philippines and its diaspora are to be categorized as *post* colonial, it should then follow that the Philippine identity is therefore *quite* colonial, and to even refer to an indigenous state of being before the arrival of Spanish conquest as *precolonial* allows for the colonial state to prevail at the center of Philippine-ness. That is, if Philippine identity is in every instance measured within a framework of resemblance to coloniality, the project of a critical discourse must adjust to foreground when *quite-ness* or *quite* colonial (a.k.a. pre-, post-, etc.) errs on the side of nonconformity.

The Louisiana Purchase Exposition of 1904, also known as the 1904 St. Louis World's Fair, was an international exposition held in St. Louis Missouri to celebrate the centennial of the Louisiana Purchase and the growing reach of United States imperialism. One of its most stunning showcases was the Philippine Exposition. Consisting of over 1,100 Filipinos from approximately 40 different tribes, the Philippine Exposition provided a superb example of U.S. imperial achievement. Each day, 50 non-Christian Filipinos, or more accurately, "little savages," as a brochure describes, received the gift of benevolent assimilation: they were taught English ABCs and then encouraged to return to their artificial villages to enjoy a meal of dogs provided by exhibition personnel for the "assimilative gaze of white benevolence (Rafael, White Love 35)

50 Little Savages is a life-sized face-in-the-hole board depicting the Battle of Mactan, which is the clash led by Lapu-Lapu, a datu of Mactan, against Spanish colonials that resulted in the death of Ferdinand Magellan. This event is pivotal in Philippine history as it marks the origin of the fissure in Philippine identity: the Philippines at once celebrates Lapu-Lapu's victory yet memorializes Magellan. In other words, Magellan perished in the Battle of Mactan but Catholicism did not die with him.



Figure 1: *50 Little Savages* (2022). Image by Hiroshi Clark.

“It is Europe that articulates the Orient; this articulation is the prerogative, not of a puppet master, but of a genuine creator, whose life-giving power represents, animates, constitutes the otherwise silent and dangerous space beyond familiar boundaries. ...

[Magellan] is an emblem of encapsulations typical of Orientalist historical narrative: the

journey, the history, the fable, the stereotype, the polemical confrontation. ... These are the lenses through which the Orient is experienced, and they shape the language, perception, and form the encounter between East and West (Said 57-58).”

The Battle of Mactan as depicted in *50 Little Savages* is the proverbial match between armor vs. loin cloth, man vs. savage, West vs. East, us vs. them. The armored Magellan is mid-fall, and victory leans in favor of our loin-clothed hero, Lapu-Lapu. Through this event, we may come to understand Magellan not as benign explorer, famed for circumnavigating the globe, but as a western aggressor, an agent of colonialism. Through Magellan’s arrival does the Philippines beget its Catholic identity. Positioning the face-in-the-hole at the entrance of the gallery space allows *di nak sagiden* to be prefaced with a historical event as well as to provide a departure point from which viewers may read the exhibition through the lens of truth and fact. No longer is Philippine identity a figment of “abstract maxims” (Said 52) constructed by the Western voice.



Figure 2: *50 Little Savages* (2022). Image by Hiroshi Clark

As it prompts viewers to answer to the bodily impulse to physically interact with the piece, the face-in-the-hole provides a vignette perspective of the adjacent works within the gallery space: a dense collection of holy water fonts, the contorting lengths of a woven stole, and pew kneelers irregularly lining the gallery walls. This arrangement of ritual objects – all quite, somewhat, in a repeated slippage, an excess of idiosyncrasy – borrow their likeness from Catholic objecthood. They are Bhabha’s *the same but not quite*, and it is from this un-likeness that colonized copies emerge as the menace to the homogeneity of the colonizing entity within a material framework.

Part II: Sawsáw: a hat trick

“Thou shalt sprinkle me, O Lord, with hyssop, and I shall be cleansed; Thou shalt wash me, and I shall be made whiter than snow...and all unto whom that water came were saved.” - Psalm 51:7

The pervasiveness of Catholicism and a flourishing skin whitening industry that continues to possess many Asian countries, specifically the Philippines, evidences an insidious desire for Eurocentricity in both a spiritual and cosmetic capacity. Despite revolution, war, and eventual independence, sovereignty has not afforded the Philippines with a cultural identity that is completely divorced from its past colonizers (Europe and America), and it could only be so when Jose Rizal, Andres Bonifacio, and Emilio Aguinaldo gave revolution a mestizo face. “Because of their dual association with the history of revolutionary nationalism and counterrevolutionary colonial regimes since the late nineteenth century, mestizos/as – whether Chinese, Spanish, or North American – have been regarded as the chief architects of the nation-state (Rafael, *Contracting Colonialism* 166).”

“It is as if envy drives the formulation of a certain kind of agency, one that arises from the sense of being excluded coupled with the desire to be included. The force of envy sharpens one’s capacity to imagine being other than oneself, to think that one’s “I” could also be other “I’s” elsewhere beyond one’s immediate setting. ... The envy of and for mestizeness therefore, has to do with its capacity to allow one to move in and out of the social hierarchy: to appear to be part of yet apart from it (Rafael, *White Love* 166-167).”

Indeed, Philippine pop culture reinforces mestizo/a-ness as an emblem of pride with Pia Wurtzbach, Catriona Gray, Enrique Gil, Coco Martin, and Olivia Rodrigo aka Likas, Belo, and Silka, thus reinforcing that mestizo/a sensibilities can only ensure Philippine visibility.

Veronica has dark hair and dark eyes and very fair skin: a mestiza princess. Already she had conceived herself a cut above the rest – a-quarter-Spanish-cut-above the rest – and this is what consumed me: not her fair skin, as may be suspected, not yet at least, but the fact that she was *mixed*.

I was impatient to go home that day, I needed to consult with my parents on this very urgent matter regarding the severity of our Filipino-ness. Could we – could I – match Veronica with equal exoticness? I would receive conflicting and meandering answers from my parents:

MOM: What is that anak-ko? We are Ilocano, yeah.

POP: Your grandpa and grandma, they were Ilocano. Your mom too, on her side, is Ilocano. We are from the same province, the same barrio. North, north Luzon – Ilocos Norte. You know that we were neighbors?

P: We are actually the more true filipinos.

P: You know your grandpa's sister was very fair skinned. Even your Auntie Amelia, did you notice? A very fair skin. I have to wake up before school to work in the fields, but your aunties, they stay inside. You know, we do not have the Coppertone sun screen like that. Can you imagine? It's very humid with the monsoon too.

M: But your grandpa's auntie? My grandfather's sister. She is a very like fair skinned. They have maybe Spanish in their blood. Chinese too. In fact, they were a very light skinned like that. Must be, must have Spanish a little bit.

P: Of course, we might be. You know, after the Malay, Chinese people came to the Philippines, how you call it? Merchants. Then the Spaniards came. Maybe. Then here comes America. You know all the Philippines is mixed.

M: But you know, your classmate, we call that mestiza. Is he a very light skinned? Must be.

Veronica was devoted to introducing herself in this manner.

For the rest of elementary: Hi I'm Veronica, I'm Filipino but not full Filipino, I'm a quarter Spanish.

In junior high: Hi I'm Veronica, I'm Filipino but not full Filipino, I'm a quarter Spanish.

In high school: Hi I'm Veronica, I'm Filipino but not full Filipino, I'm a quarter Spanish.

Sawsáw : a hat trick consists of over fifty holy water fonts cast in Likas whitening papaya soap, dispersed in irregularly clusters across the gallery floor. The fonts glow with a radiant orange hue and are fragrant with papaya enzymes and a blend of tropical herbs. Contorted and mangled, each font provides a unique perversion of the normal criteria of a holy water receptacle. No font is identical to another, but each one composites whiteness with holiness: colorism as the legacy of the civilizing mission. These serialized copies generate a

repeated slippage, and therefore an agency, that returns the gaze of the colonial authority. “The look of surveillance returns as the displacing gaze of the disciplined, where the observer becomes the observed and the “partial” representation rearticulates the whole notion of identity and alienates it from the essence (Bhabha 127).”



Figure 3: di nak sagiden: how to eat with your hands and survive a baptism (2022). Installation view. Image by Hiroshi Clark.



Figure 4: *sawsáw: a hat trick* (2022). Detail view. Image by Hiroshi Clark

In their scattered disarray, *sawsáw* detaches the fonts from the wall, removing them from their ritual function. “[The civilizing mission] requires order, and order is achieved by discriminating and taking note of everything, placing everything of which the mind is aware in a secure, refindable place, therefore giving things some role to play in the economy of objects and identities that make up an environment (Said 53).” Because I am baptized, I am now a catholic object, and therefore a “distinct and derivative [subject] of the Spanish [colonial] order (Rafael, Contracting 90).” More specifically, my encounter with a catholic object (holy water and/or a baptismal font) marks not just my consecration but the necessity of material objects to perform Catholic rituals. Without water, the fonts in *sawsáw* are unable to sustain the Catholic order. Powerless to produce a devoted colonized subject, the object of mestizo/a envy is defunct, and the colonial objective collapses.

Part III: Utterance

Utterance is a 94-foot garment woven from basketry fibers. It resembles a stole but is not quite a stole; it is materially and proportionally divergent from the silk/satin embroidered stoles that we recognize in various Christian denominations that designates the wearer with the duty to spread the Word of God, i.e., priests, pastors. Although *Utterance* retains an approximate semblance to the dimensions of a stole, its proportions are hyperbolic and monolithic. The apex of *Utterance* occupies a pulpit that ascends twenty feet upwards towards the gallery ceiling, while its arms snake infinitely across the exhibition floor space.



Figure 5: *di nak sagiden: how to eat with your hands and survive a baptism* (2022). Installation view. Image by Hiroshi Clark

With weaving as it's process of conception, the stole recalls a craft often gendered female and attempts to summon the image of a *babaylan*, a spiritual leader, a shaman, a position that was often occupied by a female before the arrival of Christianity in the Philippines contaminated spirituality with notions of patriarchal norms. It is in this manner that the stole produces the conceptual and material slippage and difference that Bhabha recognizes as disruptive to the homogeneity of the colonial entity.



Figure 6: *Utterance* (2022). Detail view. Image by Hiroshi Clark.

The project of Catholicism requires bodies to perform the indoctrination process. Although holy water fonts and kneelers *incite* the bodily response of a collectivity of subjects, *Utterance* recalls a body, very specifically a female body, a spiritual female body, a female body in a position of leadership and power that predates the incursion of western religion in the

Philippines. Each line in the sequence of lattice work that comprises the stole's arms is an unbroken chant, a continuous uttering but it is not the Word of God, rather it is a female voice without interruption that displaces and replaces the white paternalism that is a trademark of Catholic ritual. In its distortion *Utterance* is an ode to the wayward, uncontainable, enduring, prevailing female body.

Part IV: A Final Resting Place for Professor Dean Worcester

“The historical recounting of the population, like its statistical accounting, renders colonial subjects visible from a transcendent, post historic vantage point, one occupied by what we might designate as the white gaze. Spatially, it is a gaze that dreams of surveying and cataloging other races while remaining unmarked and unseen itself; temporally, it is that which sees the receding past of nonwhite others from the perspective of its own irresistible future. (Rafael, White love 37).”

Dean Worcester was a zoologist assigned to the Philippine Commission under President McKinley and then the Second Philippine Commission when William H. Taft succeeded to office. He led several expeditions to the Philippines, and was highly opposed Philippine independence, often expressing support for benevolent assimilation and the mission of Spanish Friars. Worcester records the findings of his journeys in the Philippines in an ethnography, *The Philippine Islands and its People*. In the curation of the Philippine Exposition in the 1904 St. Louis World’s Fair, Worcester insisted that the Filipinos on display be non-Christianized in order to preserve and maintain the image of the Filipino savage.

I was baptized in a Catholic ceremony as an infant and was made to attend church with my parents and siblings until each of my sisters turned eighteen and my mother’s commands to accompany her and my father to mass could no longer be prevailed upon us. I attended St. Denis Catholic Church with my family every Sunday at 11:00 a.m. that my mother was not scheduled

to work. We always parked far, (or perhaps the walk felt so in the discomfort of my Sunday shoes) and we always sat in the back as well, which is a peculiar choice considering my family is comprised of generally short people. I could never see the pastor, but I could hear his voice. If the pew we were seated at was not fully packed, I often tried to use the extra room to see through and around the rows and rows of parishioners in front of us. I followed the irregular pattern of sitting, standing, kneeling, “Amen”, sitting, standing, “Peace be with you,” singing, “Thanks be to God, sitting, kneeling, standing, “Amen,” but I could never see the pastor’s face.

The length of the pew kneelers at St. Denis Catholic Church varies by pew because the nave follows a semi-circular layout. The pews in the back are longer, and therefore require more pews that are shorter in length. We used to sit in the far left section of the nave, in either the second to last or third to last pew. Here, the pews kneelers are 55 inches long. Every now and then, especially if we did not share the pew with other parishioners, we could leave the kneeler down rather than retracted back into the pew, and I would stand on it during the standing times with the hope of having a clearer view of the altar.

The seven kneelers comprising *The Final Resting Place for Professor Dean Worcester* are made to the dimensions of the kneelers attached to the pews my family used to sit at when we attended church. I would have never known the dimensions of the pew kneelers in either the second to last or third to last pew of the far left section of the nave in St. Denis’s Catholic Church if local churches were not so averse to surrender out-of-commission pews to the potentially secular public. But God was watching when I skulked into the nave of St. Denis’s

Catholic Church after a 16-year hiatus with a bulky and particularly noisy measuring tape and took a seat at the Rivera family pew to measure its kneeler.

The kneelers reference the absurdity of prayer and the (false) promise of salvation via Catholic rituals (prayer, confession, contrition). To place the kneelers along the gallery wall is to conflate two institutions of whiteness, similarly to the fonts in *sawsáw*. The kneelers invoke the bodily impulse to respond and engage with the appropriate ritual behavior: to kneel, to pray, to confess, to repent. Or perhaps the penitent subject is granted a physical encounter – a visit – with the recipient of his prayers, who is as unseen, as unmarked, and as white as can be.

PART V: di nak sagiden: how to eat with your hands and survive a baptism

“You are Filipino, ah?”

“Yes, Mrs. Verzosa.”

“You e-speak Tagalog?”

“No, my parents did not teach me. But also, they speak Ilocano.”

“Ah Ilocano. What province are they from, ah? Do you know?”

“Ilocos Norte?”

“Oh, so you must be from the mountains.”

Nian’s mom sucked her teeth and nodded away. How wonderful, in such a brief exchange this *mannamay aggapo idiy ciudad* (witch from the city) saw deep into the annals of my ancestry and diagnosed that I was certainly not a quarter Spanish. When I would relay this exchange to my mother, she resolutely told me that I was no longer allowed to go to Nian’s house.

“It’s no good,” she said. “It’s not right. She cannot be saying that.”

Philippine national identity reveals how an assimilated subject loses its ability to be self-reflexive. Jose Rizal’s *Noli Me Tangere* exposed the corruption of Spanish friars and the ruling Spanish colonial government. It was written in Spanish, the language of the dominant culture. Rizal, a mestizo himself, could be identified as a colonized intellectual, and *Noli Me Tangere*

carries with it all the ethos of seditious literature as it directly influenced the Philippine Revolution among other literary works of contemporary activists. *Moreso*, the novel meets Bhabha's criteria of a subversive tool: it appropriates the Spanish language in order to defy it. Though his novel has and had the potential to inspire a revolution and is often afforded that authority, it is important to note that Rizal opposed violent activism of the Katipunan – the sort of decolonization Fanon describes as necessary to eliminate the colonial entity. Rizal preferred that the Philippines remain an independent province of Spain, and to obtain that independence through peaceful means. Upon his execution by a Spanish appointed Filipino firing squad, it would be to our disappointment that this mimic man would utter, "Consummatum Est!"

Philippine sovereignty is young, not even a century old. A nationwide and diasporic identity crisis is as such: In Cebu, they've erected a statue of Lapu-Lapu, the man who killed, slain, defeated Ferdinand Magellan and across the courtyard is an obelisk built in Magellan's honor. Tagalog is the dominant dialect and is an amalgamation of Spanish, English, Chinese, and Austronesian. Mimicry sounds like this:

"Are you full Filipino?"

"Yes."

"Do you speak Tagalog?"

"No"

"Then you are not really the real Filipino."

Mimicry sounds like Nian squealing, “Doris!! You’re supposed to go through confirmation to get the communion!”

Tagalog is as bifurcated as Jose Rizal, as mestizo/a-ness, and as Philippine identity at large. Tagalog, which bears evidence of the incorporation of Castilian, being propagated as the national language of the Philippines operates in a homogenizing manner not unlike the colonial civilizing mission. “The doubleness of mestizo/a identity, however, has a linguistic dimension. ... Mestizeness is the capacity, among other things, to speak in different registers, as if one’s identity were overlaid and occupied by other possible ones (Rafael, *White Love* 167).”

“Translatability in turn hinged on the possibility of subordinating the speakers first language to the structural norms of a second. ... In order to transform Tagalog into an effective instrument for the translation of Christian doctrine and the conversion of the Tagalog natives, the missionary writer, it seems had first to determine its parts. Latin and Castilian act on Tagalog, transforming it into a useful tool for translation and conversion. One learned Tagalog only if it had been codified in terms other than its own. ... The translatability of a language was precisely an indication of its participation in the transfer and spread of God’s Word (Rafael, *Contracting Colonialism* 26-28).”

Although I was baptized, I did not receive confirmation, meaning I could never participate in the Catholic ritual feasting called the Eucharist, or the Holy Communion. My family and I stayed seated in our pew during this part in mass, never without the yearning to know what it was to taste the bread, the wine, the body of Christ. My Filipino peers (many of which attended school with me including Nian, and Nian's scornful mother, and Veronica, who was Filipino but not full Filipino, but a quarter Spanish) had seats at God's coveted table except for the Rivera's, none of whom received communion. Each time the Communion procession took place, our camouflage had lifted: with all the pews emptied as parishioners queued up for communion, we were the only ones who remained seated. We were exposed as un-confirmed Catholics disguised as regular church-goers, *the same but not quite*.

What becomes of a national identity that desires to perceive itself from the position of the dominant culture by which it conceives its marginalization? In its suspended state coloniality, the Philippines has lost its capacity to see itself as an object from the view of another consciousness – outside of order, outside of the white paternal gaze. What is the view from the second to last or third to last pew in the far left section of the nave at St. Denis Catholic Church? *Di nak sagiden*, or “touch me not” a.k.a. “noli me tangere” is a refusal of order imposed by a homogenizing colonial entity. In Ilocano, “di nak sagiden” accompanies the disruptive aberrations of Catholic objects in the exhibition and provides resistance on a linguistic front to reflect the indoctrinating process of Catholic ritual.

BIBLIOGRAPHY

- Bhabha, Homi K., and Homi K. Bhabha. "Of Mimicry and Man: The Ambivalence of Colonial Discourse." *The Location of Culture*, Routledge, London, 1994, pp. 121–131.
- Browne, George Waldo. *The Pearl of the Orient: The Philippine Islands*. D. Estes & Co., 1900.
- Fanon, Frantz. *The Wretched of the Earth: Frantz Fanon*. Grove Press, 2004.
- Foucault, Michel. *The Order of Things: An Archaeology of the Human Sciences*. Vintage Books, 2010.
- Hoganson, Kristin L. *Fighting for American Manhood: How Gender Politics Provoked the Spanish-American and Philippine-American Wars*. Yale University Press, 2000.
- L., De Jesus Melinda. *Pinay Power: Peminist Critical Theory: Theorizing the Filipina/American Experience*. Routledge, 2013.
- Lacan, Jacques, and Jacques-Alain Miller. "The Line and Light." *The Four Fundamental Concepts of Psychoanalysis*, Hogarth, London, 1977, pp. 91–104.
- Painter, Nell Irvin. *The History of White People*. W.W. Norton & Company, 2010.
- R., David E J. *Brown Skin, White Minds Filipino -/ American Postcolonial Psychology*. Information Age Publishing, 2014.
- Rafael, Vicente L. *Contracting Colonialism: Translation and Christian Conversion in Tagalog Society under Early Spanish Rule*. Ateneo De Manila University Press, 2011.
- RAFAEL, Vicente L. *White Love and Other Events in Filipino History*. Ateneo De Manila University Press, 2008.
- Rizal José, et al. *Noli Me Tangere*. Bookmark, 2006.
- Said, Edward Wadie, and Edward Wadie Said. "The Scope of Orientalism." *Orientalism*, Vintage Books, New York, 2003, pp. 31–73.
- Sartre, Jean-Paul. "No Exit." *No Exit and Three Other Plays*, Vintage Books, New York, 1957, pp. 3–46.
- Theiler, Henry, and J. F. Lang. *Holy Water and Its Significance for Catholics*. Frederick Pustet, 1909.
- Worcester, Dean C. *The Philippine Islands and Their People: A Record of Personal Observation and Experience, with a Short Summary of the More Important Facts in the History of the Archipelago*. Macmillan and Co., 1909.