15 INVITATIONS 15 YEARS
INTI GUERRERO DEC 15
FEB 16

ASIA
ART
ARCHIVE
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UDLOT-UDLOT
PERFECTO 12.6.73
Dear Barrio Residents,

The CULTURAL CENTER OF THE PHILIPPINES in association with the government and private institutions has the pleasure to invite you to the world premier of a unique socio-musical presentation UGNAYAN, a simultaneous broadcast by 20 radio stations, each playing one instrument of an orchestra, performing a musical composition prepared for this occasion. The 20 stations heard simultaneously over 20 loudspeakers, will blend into a symphony to be heard on January 1, 1974 at the Roxas Triangle, Makati Avenue. The program will start at 3:00 to 6:00 p.m. while the actual broadcast will start at 6:00 to 7:00 p.m.

(Sgd) VICTOR A. LIM
Barrio Captain
*Udlot-udlot* was organised by Hong Kong-based independent curator Inti Guerrero to present video pieces, short films, and artefacts by Pio Abad, Anand Patwardhan, Jan Švankmajer, and Koki Tanaka in the Asia Art Archive Library. His intervention was based on different possible ideological readings of *Udlot-udlot*, a 1972 large-scale sound performance by Philippines new-music composer José Maceda (1917–2004) documented in AAA’s Roberto Chabet Archive.

**Inti Guerrero**  
*Udlot-udlot*  
*December 2015-February 2016*
Ugnayan. It is closely allied to the bayanihan spirit yet it transcends it because it relates to all sectors of society.

Ugnayan, it has been said, is above all, people. It is an organized mass activity, for as the notes of the Jose Maceda composition fall into place making one piece of music, so would the participants of Ugnayan move into place in an overflow from self to community involvement.

Twenty different parts of Prof. Maceda's composition were recorded separately on 20 tapes. Twenty radio stations in metropolitan Manila broadcast one tape each, starting at exactly 6 P.M. on January 1, 1974. The target area for the first Ugnayan consisted of five cities in metropolitan Manila, 26 towns in Rizal, 24 in Bulacan, 22 in Pampanga, 29 in Laguna, 9 in Bataan, and 22 in Cavite.

It was necessary for groups of listeners to have at least 20 radios tuned in to all the participating radio stations, for them to listen to and appreciate the Maceda composition.

And if at first blush, the subtle beauties of the composition were not fully appreciated, that was understandable. For Ugnayan is "an innovative creation of a music environment, an atmosphere through organized sounds," and only those who can listen well with a Filipino heart are able to fully comprehend what the composer meant them to feel and understand.

Ugnayan has been described as an "attempt to express the spiritual questing in music." In the span of 51 minutes, Maceda makes use of our indigenous instruments to produce a "microtonal composition which eludes the style of the folksong" most Filipinos today are familiar with.

Abstracted sounds reminiscent of "drizzles." Points of silence that are "windows." Movements that are "screens." Fragmentations that are "waves." Sound densities that are "clouds" — these according to Andres Cristobal Cruz, Director of the Bureau of
It goes the credit for the success of *Ugnayan*, her latest cultural project.
<table>
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<th>Rhythm</th>
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ALL SET

Members of this family display transistor radios of various make, including a stereo set, in preparation for this afternoon's Ugnayan, a unique musical presentation initiated by the First Lady.

UGNAYAN

(Continued from page 1)

social action in the New Society.”

It also hopes to illustrate how art and industry can work together and how persons and communities or tradition and technology can be interlinked creatively.

ment features an interview with Director Cruz. It includes a full page photograph of the First Lady and pictures of native musical instruments.

According to Cruz, Ugnayan “evolved as part of the First Lady's continuing cultural development program. It is an offshoot of the artistic fer-
Ugnayan reels off this p.m.

Ugnayan, a unique musical performance initiated by the First Lady, Mrs. Imelda R. Marcos, unfolds at 6 p.m. today with people from 137 towns in Bataan, Pampanga, Bataan, Rizal, Cavite, and Metro Manila tuning in to share a rare musical experience.

The program will be simulcast on 20 different radio stations.

Ugnayan aims to focus attention on indigenous musical instruments while seeking music as a “medium for organized, meaningful (Turn to page 10, col. 7)
Notes on Ugnayan

The Symphony Interlinks Us

People get together in groups to listen to the Maceda composition at the Paseo de Roxas, Makati Ugnayan Center.
A community interlinking through music—this is how the First Lady, Imelda Romualdez Marcos, has defined *Ugnayan*—a unique and boldly conceived cultural experience which climaxed the appeal to the friends of the arts to give of themselves, to be involved.

*Ugnayan.* It is derived from the Filipino words *ugat natin iyan,* these are our roots. Indeed it familiarizes Filipinos with the history, design, sounds and use of native musical instruments such as gongs, kulintangs, buzzers, sticks, flutes...
VISIT AAA.ORG.HK FOR MORE INFORMATION ON THE CHABET ARCHIVE AND ADDITIONAL MATERIAL FROM THIS PROJECT
Udlot-udlot

Inti Guerrero
Dec 2015-Feb 2016

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Asia Art Archive is an independent non-profit organisation initiated in 2000 in response to the urgent need to document and make accessible the multiple recent histories of art in the region. With one of the most valuable collections of material on art freely available from its website and on-site library, AAA builds tools and communities to collectively expand knowledge through research, residency, and educational programmes.

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Asia Art Archive marks its 15th year by extending *15 Invitations* to creative practitioners to look within and beyond the organisation as an archive, a collection of material, a digital platform, and a node in a wider collective network. *15 Invitations* take various sizes, forms, and creative directions—literary, polemic, political, sonic, physical, and digital—and function as a series of ‘drop pins’ to alternatively navigate where AAA originated and where it may be going. AAA’s e-journal *Field Notes* traces the 15 participants as they contribute notes and entries to document the process.

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