

ARTWORK 3

SA PLANTSAHAN NI MARRA

1992

You're working on a mixed-media sculpture of a faceless, limbless woman at an ironing board. It's a figure shaped by what society demands of her, not who she truly is.



Imelda Cajipe Endaya
Sa Plantsahan ni Marra (At Marra's Ironing Board)
 1992
 Painted sculpture, furniture wood, welded wire and plaster-bonded cloth with textiles, dried banana leaves and paint
 152 x 66 x 82 cm
 Collection of National Gallery Singapore

1 What are the items used in this artwork to symbolise domestic or migrant workers?

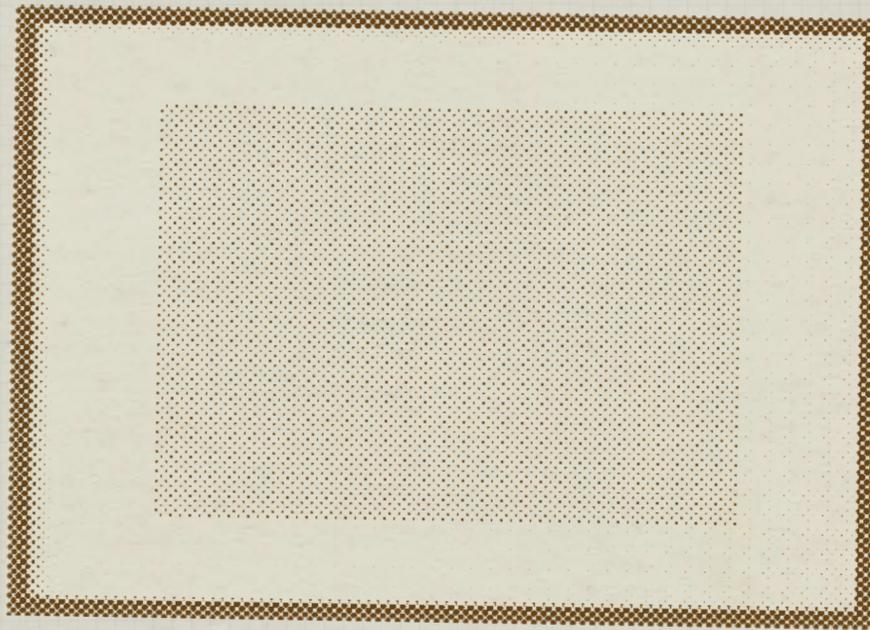
2 What does invisibility look like in art and in real life?

3 What feelings does the headless and limbless figure evoke? Anger? Sadness? Strength?

CREATIVE MISSION

1 Sketch a Singapore version of *Sa Plantsahan ni Marra* (At Marra's Ironing Board) in the space provided.

2 How do you think female migrant workers may feel when people see them for what they do, not who they are?



3 Replace the *baro'tsaya* with local clothes and substitute the other items as needed to highlight how female migrant workers are frequently seen as merely functional, treated more like machines than as individuals.

4 Take a photo of your sketch and share how these workers are "also human, not robots" with someone.

REFLECTION

What happens when our roles and responsibilities overshadow us as people?

FEAR NO POWER
fear no power
women imagining otherwise

"Through the years, we realise that women's struggle for liberty and wholeness is an unending task. Thus we have to educate ourselves continually to become living examples of the ideals we pursue towards a gender-fair society."

Imelda Cajipe Endaya, "Issues and Problems in Women's Art Practice for Social Transformation", 2000.

IMELDA CAJIPE ENDAYA

CHOOSE YOUR ARTIST
 ROLE-PLAYING TRAIL

This self-guided trail invites you to explore five pioneering Southeast Asian women artists who used their art to champion equality and justice. Follow their journey through their artworks as they make choices that reflect the challenges they have faced.

IMELDA CAJIPE ENDAYA

Imelda Cajipe Endaya (b. 1949, Philippines) started making art in the late 1960s, during a time when the Philippines was under a strict and controlling government led by President Ferdinand Marcos. This period, known as the Marcos regime, was marked by censorship, injustice and fear, especially for those who dared to speak out. Imelda didn't stay silent. She used her art to talk about the struggles faced by people who were often ignored like women, workers and migrant communities. She works with many different materials and is also a writer, curator and educator who believes that art can make a difference.

ARTWORK 1 RITWAL & IKAPITONG BUWAN

1974

You are about to become a parent for the first time and this experience brings a flood of new emotions. You begin to notice how rarely maternal bodies appear in art and decide to create prints that reflect your own lived experience authentically.



Imelda Cajipe Endaya
Ikapitong Buwan (Seventh Month)
1974
Etching, Edition 5 of 15
26 x 7,5 cm
Collection of the artist



Imelda Cajipe Endaya
Ritwal (Ritual)
1974
Etching
20,2 x 14,8 cm
Private Collection

ARTWORK 2 BUHAY AY VODAVIL KOMIKS

1981

You are painting a woman amidst a wind swirl, not of weather but of history, technology and expectation. Her world is surrounded by symbols with a window opening to the outside.



Imelda Cajipe Endaya
Buhay ay Vodavil Komiks
(Life is a Vodavil Comic Book)
1981
Oil and collage on canvas
120,3 x 89,9 cm
Collection of the artist

1 How can the simplicity of lines, unadorned and confident, express the mixed emotions of pregnancy?

2 Why do you think representations of women tend to idealise certain bodies over others? How often do we see the maternal body represented in art?

3 How does it feel to take something so personal and use it to start a conversation about society's expectations of mothers and wives?

1 What are the symbols that are used to reflect global events affecting this woman?

2 Which parts of her life are revealed through the window? What should they open to?

3 How can the feelings of being caught between societal expectations and self-identity be depicted?

CREATIVE MISSION

1 Colour one side of a 15 x 15 cm of aluminium foil sheet with oil pastels.

2 Place the coloured side down on drawing paper and tape the corners.



3 Think of an image of your mother (or your caregiver). Do a line drawing of her on the back of the foil as you would like to remember her.

4 Remove the foil to reveal your print on the paper.

CREATIVE MISSION

1 Draw or write about your current "psychological landscape."

2 If your thoughts or emotions had a window, what would be visible from the outside?

3 Refer to the painting *Buhay ay Vodavil Komiks* (Life is Vodavil Comics) by Imelda and think of the figures, emotions or symbols that affect you.

4 Sketch your design in the space provided.

REFLECTION

Which parts of motherhood are important but often go unnoticed or unspoken, like pregnancy, caregiving or housework?

REFLECTION

Can you think of a time when outside events (e.g. war, media, social issues) affected how you saw yourself or your future?