The installation "SON DE BOSQUE" (the sound of forest) is dedicated to the cause of the Batak tribe through their "Batak Federation" (see below: "our partners"). All elements of this exhibition will be discussed with, and should receive the approval of the Batak tribe through their "Batak Federation" (see below: "our partners").

The installation "SON DE BOSQUE" (the sound of forest) is dedicated to the cause of the Batak tribe through their "Batak Federation" (see below: "our partners").
32 ART STUDIO (association loi 1901) :

« Que l'action devienne sœur du rêve ! »

32 ART STUDIO is a studio for artistic research pursuing a multidisciplinary approach and having a special focus on the cause of minorities. Amongst its various objectives, the association intends to use art as a potential form of resistance.
Nowadays, like many vulnerable indigenous communities around the world, also the Batak are struggling to defend their forest and ancestral territory, on which their entire survival depends. Palawan, is the fifth largest province in the Philippines. Because of its pristine forest, rich animal and plant diversity, UNESCO has declared it a "Man and Biosphere Reserve". The entire island is the target of a land management plan under the Philippines Republic Act 7611, also known as the Strategic Environmental Plan (SEP). Since its implementation in the early nineties, pressure on Palawan natural resources has accelerated at an alarming speed, with new competing claims being made by mining companies and agribusiness firms. Like many forest-based dwellers around the world, Batak survival is now being threatened by various forms of land grabbing, as well as by top-down forest conservation measures. Batak are believed to originate from the first wave of Australoid populations which crossed the land bridges connecting the Philippine Archipelago with the mainland of Asia (probably around 45,000 – 50,000 years ago), and that are generically labelled as Negritos. Their population was estimated to be composed of about 600-700 individuals in 1900, but it has dropped to about 300 presently. Batak have a heterogeneous livelihood, which combines various activities such as upland farming, collection of commercially valuable non-timber forest products (NTFPs), hunting and gathering.
THE BATAK URGENTLY NEED FINANCIAL SUPPORT TO
DEMARCATE THEIR ANCESTRAL TERRITORIES AND HAVE
THEM «INDIGENOUS PEOPLE'S AND COMMUNITY CONSERVED
TERRITORIES AND AREAS» (ICCA) LEGALLY RECOGNIZED BY
THE GOVERNMENT.

THEIR STRUGGLE, WHICH IS BEING SUPPORTED
BY CALG (COALITION AGAINST LAND GRABBING),
SUSTAINING BATAK STRUGGLE, WHICH IS BEING SUPPORTED
THROUGH THIS PROJECT «SON DE BOSQUE», WE AIM AT
THEIR ANCESTRAL TERRITORIES AND HAVE
THEM «INDIGENOUS PEOPLE'S AND COMMUNITY CONSERVED
TERRITORIES AND AREAS» (ICCA) LEGALLY RECOGNIZED BY
THE GOVERNMENT.

THE BATAK URGENTLY NEED FINANCIAL SUPPORT TO
The selection of “L’ESPACE BELLEVILLETTE” as the venue for this event is not a random choice. This location, in fact, was originally created to foster a stronger connection between the domain of work and the domain of culture. Since then, regular events have been organized in the gallery, dealing with themes such as sustainable development, human rights, and the defense of minorities. These themes are in perfect harmony with the overall approach and socio-political milieu of the CFDT. The CFDT building is located within the CFDT (Confédération Française Démocratique du Travail), a strong link between the domain of work and the domain of culture. The selection of “L’ESPACE BELLEVILLETTE” as the venue for this event is not a random choice.
Dario Novellino with the Bataks of Tanabag

**BATAK FEDERATION (Bayan ng Batak Kat Palawan – BBKP)**

Conservation and community empowerment. The organization is a number of the Batak communities. It was established in 1998 by oil palm plantations and other types of industrial agribusiness. The Batak are swidden cultivators who have a different way of life that is not compatible with the southwestern agribusiness. In the struggle for self-determination and the traditional resource rights of the Batak of Palawan and of other Southeast Asian ethnic groups. His efforts have been relentless, and advocacy training, especially to communities being impacted and hunter-gatherers, the loss of their forest would have meant the loss of their livelihoods and culture. It was then that Dario discovered the inebriating taste of being able to obtain major results only armed with determination, intelligence and a sense of justice. Because of his campaign, the logging company was stopped and the Tanabag Batak were saved.

**COALITION AGAINST LAND GRABBING (CALG)**

The Coalition against Land Grabbing (CALG) is a national coalition of indigenous peoples and local communities based in the province of Palawan (the Philippines). In Palawan, CALG has been a driving force in the struggle against rampant land grabbing, and it has resulted in new and stronger forms of empowerment for the local community against a logging company that was about to exploit their ancestral lands. CALG is a member of the Global Consortium on ICCAs (Indigenous peoples' and community conserved territories and areas) (CCAs). In recognition of his personal and long-term commitment for indigenous peoples he has received prestigious awards: the Royal Anthropology Institute's 'Urgent Anthropology' recognition (http://www.therai.org.uk/awards/past-awards/dr-dario-novellino), the Paul K. Feyerabend Award (2013 - http://pkfeyerabend.org/en/2013/06/20/english-dario-novellino-the-2013-paul-k-feyerabend-laureate/), the Darrell Posey Fellowship (2014 - http://www.ethnobiology.net/what-we-do/core-programs/fellowships/field-fellowships/).

Members of the Filipino NGO CALG

Moreover, thanks to the support of the Feyerabend Foundation (http://www.feyerabendfoundation.org/) and our partners, the Batak Federation was legally registered in October 2014. However, the Federation was legally registered only in 2015. As the Batak are swidden cultivators, the occupation of ancestral territories, etc.). The federation has existed informally over the past 20 years, but has not functioned on a regular basis due to the lack of resources needed for mobilizing communities, which are scattered in different locations. Its primary objective is to defend the traditional resource rights of the Batak of Palawan and of other Southeast Asian ethnic groups. His efforts have been relentless, and advocacy training, especially to communities being impacted and hunter-gatherers, the loss of their forest would have meant the loss of their livelihoods and culture. It was then that Dario discovered the inebriating taste of being able to obtain major results only armed with determination, intelligence and a sense of justice. Because of his campaign, the logging company was stopped and the Tanabag Batak were saved.

**OUR PARTNERS**

- **Firebird Foundation** (http://www.firebirdfellowships.org/)
- **BATAK FEDERATION**
- **CALG-411975619002144/timeline
- **www.facebook.com/Coalition-Against-Land-Grabbing-Southeast-Asian-ethnic-groups**
- **Our Network**
- **For Anthropological Research** (http://www.anthropologypreprints.org/)
- **Our Video Archive**
- **Our Radio Archive**
«Son de Bosque», an art installation

The installation «SON DE BOSQUE» draws its inspiration from a Batak Foundation Myth (the legend of Kawali). This is a central theme of the yearly 'lambay' ritual, through which Batak propitiate an abundant harvest of wild honey and upland rice. By merging together Batak voices, sounds, images and videos, the installation provides an 'artistic' representation of the mystical environment surrounding the lambay. The construction of the 'tree of life', instead, symbolizes the connection between humans and supernatural beings during the mythical 'golden age', when people had a privileged relationship with the Diwata and food was easily available. This is a recurrent element in Batak and other indigenous peoples' cosmologies in Palawan.

In addition to the «art exhibition» and multimedia content, the installation «SON DE BOSQUE» has also a more descriptive educational component. The «installation» «SON DE BOSQUE» also serves to enhance visitors' understanding of Batak culture and, more importantly, it provides a better context to describe the main threats faced by the Batak population, such as land grabbing, deforestation, and environmental degradation. It also raises awareness on the importance of preserving Batak lands. People and communities are invited to take concrete actions to support the Batak cause.

And other indigenous peoples' cosmologies in Palawan.

Visitors are invited to purchase a photo-book on the Batak that will be made available at the entrance of the exhibition. The proceeds of the sale will be entirely donated to our local NGO partner CALG (Coalition Against Land Grabbing) for the implementation of advocacy, livelihood and land demarcation projects amongst the Batak. Versions in English and Tagalog (language spoken in the Philippines) of the book on the Batak will be made available at the entrance of the exhibition. 

The installation «SON DE BOSQUE» draws its inspiration from the legend of Kawali (the legend of Kawali). This is a central theme of the Batak Foundation Myth (the legend of Kawali).
Inspiration
«SON DE BOSQUE» goes behind cultural distances that are also found in the surrounding environment. This is because certain sounds, such as those of percussions, are perceived to embody specific qualities that are also found in the surrounding environment. This is because certain sounds, such as those of percussions, are perceived to embody specific qualities that are also found in the surrounding environment. The event is divided into two different phases. The first aims at enhancing a sensory experience in visitors, as they walk through the installation and listen to the sound of the forest, Batak songs, percussions and witness, as well, sequences of images, videos and lightening effects; the second consists of a photo exhibition and texts describing Batak everyday life.

In Batak own views, all the sounds they produce, especially during rituals, must establish a relationship with their mystical Master (Jangga or Aputa). To employ to communicate with their forest environment, to attract bees and to resonate through the installation are exactly the same sounds that people use to communicate with their forest environment, to attract bees and to resonate through the installation are exactly the same sounds that people

The sound of spoken words, music, shamanic songs and dances which

between visitors and the Batak.

an opportunity for building a moment of closeness and a possible empathy.
View of the installation at the entry hall of the CDFT head office - PARIS
This is how our ‘grandfather’ (apu) Kawali was taken by the putiukan (Apis dorsata). He spent a full day ‘searching for honey’ (lebet), but he could ‘not see the hives’ (dagwa miarag). While searching for the hives, he came close to a lampanag (a large flat stone in a creek). There, at the lampanag, a group of putiukan had gathered together to drink. Abe (exclamation of wonder) said Apu Kawali, it is really yourself drinking there! Where do you live? The putiukan answered ‘what are you looking for?’ (unu paguiman). Look at me (said Kawali), I am trying to find some honey but I cannot find any. Au (exclamation of understanding equivalent to ‘oh’) said the putiukan – although you are searching for hives, you will be unable to see them there. We are here to fetch water and, after this, we’ll return to gunay gunay (the mythical place of concentration for both bees and rice). Meanwhile, all of you (referred to people in general) must continue searching for honey until you see us again. When you see us – follow us. How can I follow? (asked Kawali). We (the bees) ‘will hold each other together’ (daramit tami), we’ll grab you, and carry you with us. So the bees begin to clench to each other – hold Kawali by his arms and legs – and, all together, they fly to the gunay. After landing, Apu Kawali finds himself in front of the house of Aputa (the Master of the bees). There are beehives everywhere, below the floor, and along the pole of the house. Father, there is a man here, he has followed us (the bees are addressing Aputa). Where is he? (asks Aputa). He is here father! (the bees reply). Please, climb up! (an invitation to enter the house). So the bees (will hold each other together, daramit tami). Then Aputa invited Kawali to sit down (make himself comfortable). Aputa is bald-headed and has a long beard. Aputa asks: are you hungry? Yes I am hungry (Kawali answers). Tell me what would you like to eat (Aputa speaking), so that I can please you with haste. Would you like to try my arubang (nasal mucus)? Kawali answers: whatever you offer me, I will be pleased. Aputa asks the bees to bring him a plate, then he blows his mucus until the plate is full. When Kawali finishes to eat the arubang, Ungaw (the Master of Bees’ proper name) asks him: would you like to eat my faeces? Again Kawali answers: whatever you offer me, I will be pleased. Aputa begins to like Kawali for his politeness and good manners. So he ordered the bees to bring more food and good news (Rudiger’s name). He is hungry (kawali answer). I am trying to find some honey (I am hungry). The putiukan answered: what are you looking for? (can I help you?) Tell me what you like to eat (Aputa speaking), so that I can please you with haste. Would you like to try my arubang (nasal mucus)? Aputa asks: are you hungry? Yes I am hungry (kawali answer). Aputa is bald-headed and has a long beard. Aputa asks: what are you looking for? (Aputa speaking), so that I can please you with haste (Aputa speaking). Tell me what you like to eat (Aputa speaking), so that I can please you with haste (Aputa speaking). Tell me what you like to eat (Aputa speaking), so that I can please you with haste (Aputa speaking). Tell me what you like to eat (Aputa speaking), so that I can please you with haste (Aputa speaking). Tell me what you like to eat (Aputa speaking), so that I can please you with haste (Aputa speaking). Tell me what you like to eat (Aputa speaking), so that I can please you with haste (Aputa speaking). Tell me what you like to eat (Aputa speaking), so that I can please you with haste (Aputa speaking). Tell me what you like to eat (Aputa speaking), so that I can please you with haste (Aputa speaking). Tell me what you like to eat (Aputa speaking), so that I can please you with haste (Aputa speaking). Tell me what you like to eat (Aputa speaking), so that I can please you with haste (Aputa speaking). Tell me what you like to eat (Aputa speaking), so that I can please you with haste (Aputa speaking). Tell me what you like to eat (Aputa speaking), so that I can please you with haste (Aputa speaking).
According to the narrator, the sound of the sabagan will be interpreted by Aputa and his children as a message to come to see them. They will then rejoin the house of the master of bees, the bees will come very close to each other, they will see the real seeds! They reply: we do not reside here, but in the house of your father. The bees add: it does not matter how far is your place, just bring me with you. So the bees come very close to each other, they hold the biras safely, and fly away with him like in a squad. They land near the house of the master of bees, he sees the biras of Kawali and he asks the bees: who is he? The bees reply: there is a man here. The bees reply: is there a man here? The bees ask: what kind of thing is the lambay? The bees reply: it's about dancing the tarok at the sound of the sabagan. And then he gives more details on the material to be used: for constructing the sabagan (the beating sticks), you need to use the woods of karumata, malinapug, and balinaud, and for the sabagan (the wooden pole) you must use the woods of karumata, malinapug, and balinaud.

According to another version of the myth, narrated by Busingen, the types of materials to be used during the lambay were revealed directly by Aputa to Bagu (another mythical ancestor). In one portion of the myth, Bagu addresses Aputa with the following question: «what kind of thing is the lambay?» and Aputa replies: it's about dancing the tarok at the sound of the sabagan. And then he gives more details on the material to be used: for constructing the sabagan (the beating sticks), you need to use the woods of karumata, malinapug, and balinaud, and for the sabagan (the wooden pole) you must use the woods of karumata, malinapug, and balinaud.
Comments on the Myth:

As the myth suggests, beehives are not regarded as fixed supply of raw material that can be turned to for help, or other purposes when required. On the contrary, bees (and their products) are not perceived as things that are found in the environment, but rather as something which needs to be negotiated through appropriate behaviors and ceremonies. Clearly, the attitude of Kawali is not that of somebody seeking mastery over nature, but it is characterized by the necessity to keep in constant 'consultation' with the Master of Bees. One fundamental feature of this negotiation is the acquisition of knowledge through socialization and direct engagement. Moreover, the relationship between people and the Master of Bees, and the Master of Rice, must be restored constantly through the lambay ceremony.

In the myth, Kawali and the husband of his wife's sister (biras) come to represent the best and worst traits. The latter is the breaker of taboos and customary norms, the epitome of inappropriate behavior. He is punished by Aputa for his greed and boldness. This myth places emphasis on limited resources and condemns over-exploitation.