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Impressions of Tarlac Culture and Heritage on Corn Husk as Alternative Painting Surface

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Abstract: Culture and art can connect with, and create affinities between individuals, group, and communities in uniquely personal and highly engaging ways (Di Lees,2013). This study aims to create an alternative painting surface in the arts with the use of corn husk. It presents the culture and heritage of Tarlac Province, on manually and naturally made corn husk as painting surface. In line with this, the research instrument used is a qualitative method in which the researcher conducts a preventive measure and process to avoid the deterioration of corn husk as support material for the production of locally sourced material.

In addition, this research generates ideas to promote and enrich artistry, culture, heritage, and tradition as well as ideas that can create more livelihood possibilities. As a result, the development process of the selected waste material, which is the corn husk is processed step by step to achieve its prolonged existence by cleansing and soaking in vinegar to prevent molds and bacteria and by placing the pieces directly under the sunlight. The production of the artwork is built combining the pieces of processed corn husk on the cardboard as an effective support in connecting the components of the material into art.

The effectivity of the corn husk to use as an alternative painting surface is proven in this study specifically for the artist to explore ideas and for the people that promote environmental advocacies, as well as a means of livelihood that create opportunities to build a unique manner and to produce income in creative and helpful way. Overall, this research would be beneficial to the environment by turning corn husk from waste into a useful material as an alternative surface for art like painting as well as for tourism purposes wherein the culture and heritage of the Province of Tarlac are presented in the produced artwork made of corn husk.

Index Terms – Impressions, culture, heritage, surface, corn husk, painting

I. Introduction

1.1 Background of the Study

Culture and art can be shared with, and produce connections between individuals, group and societies in uniquely personal and highly engaging ways. (Di Lees,2013). In every culture, people create arts in different ways based on one's tradition, history and values using different tools and materials that are originated from local communities. Over the years, people in the society have witnessed a community transformed in terms of culture and arts, its subject images as well as in materials, wherein the value of arts and culture became very important because of the impact on the social well-being of the people (Bazalgette, 2010).

Ways that contribute to the changes of culture and arts are mainly based on the people's interactions and the interpretations of arts. The changes have a great impact in the field of culture especially in arts. Arts are always helpful in every human being the meaning and reflections they give to people spiritually. Changes in arts happen and evolve over the years, since artists explore different ways to create something new in ideas and especially in materials.

Corn husk is a component that shields and guards the corn, and it is considered as the main part of the plant as its nature is to support and protect the corn. It is known and discovered that the fiber of corn husk has a unique characteristic, some of it are, its softness, durability, long life, and high moisture preservation. It is usually discarded after it has been peeled from the corn. It is considered to be a waste when the essential part of the corn is taken and completely thrown away after the harvest. Farmers burn it or simply ignore it until it rots and brings about bad environmental impact. Corn or Maize is the most widely distributed crop in the world. In recent years, there has been an increasing search for production of industrial raw materials from agricultural wastes in the hope of securing healthy environment. Today, "eco-friendly" has become one of the priorities of the world in global scenario and eco-friendly materials have been given importance so that even the agricultural wastes that are recyclable can be used toward this end (Jyothi, 2010).



Figure 1. Corn Crop

In the field of agriculture, the Philippines is known to have rich natural resources, where Agriculture is one of the most primary sources of revenue of the people in the country. Some of the common agricultural crops are rice, various kinds of vegetables and corn. Corn as a close substitute for rice is planted after harvesting the rice. The regions that produce corn are Cagayan Valley where there is 25% of their harvest, the next are Northern Mindanao 17% and ARMM with 10%, also Ilocos Region 10%, Western Visayas with 4.5%, Bicol Region with 3.1% and Central Luzon with 2.8% (Untalan, 2018).

In Tarlac Province, there are farms that produce corn wherein it became one of the agricultural livelihoods that help farmers to have and earn sustainable income. Tarlac is said to be blessed for having diversified culture in Central Luzon. A combination of four different major cultural linguistics groups, such as the *Tagalogs*, *Ilocanos*, *Pangasinenses*, and *Pampangos*, they share life in the province. In the midst of cultural diversity, they learn to live in peace with one another and become one. Tarlac is also famous for its well cuisine, huge sugar plantation, and corn and rice plantations. Agriculture is the primary source of people's livelihood. Corn, sugar cane, rice, mango, cassava, sweet potato, and vegetables are the major crops of the province.

This research focuses in showcasing the essence of the Culture and Heritage of Tarlac Province, by making an alternative painting surface material in arts with the use of corn husk to present the selected images that are known and famous in the province. The corn husk materials are collected in one of the local towns of Tarlac called Pura, from where the arts produced there are manually and naturally made of corn husk. This research also aims to provide ideas that promote and enrich the artistry, culture, heritage, and tradition as well as ideas that can provide livelihood among the people of Tarlac.

1.2 Significance of the Study

1.2.1 Giving Importance to Cultural Values and Heritage through Arts

Art became one of the essential ways of studying about the people around us, the community even ourselves. Every time people respond and create arts, they build connections to each other and relate to the experiences of others. It is due to the fact that artworks extend attention to the people publicly and privately that it has become valued as a human activity. (Sullivan,1994).

Storytelling is nonetheless one of the myriad approaches we may feel of the world around us. Different interests dictate different stories. The effort to investigate the relationship among historic preservation, cultural heritage activities, and gentrification involved traditional historical methods such as one (1) archival and newspaper research and working with secondary materials, and two (2) fieldwork and experiencing cultural heritage attractions such as walking tours and heritage trails, travels and interviews with people involved with these processes in the neighborhood (Frank, 2005).

Conservation and historian designers and planners had advanced the conversation and learning on heritage values with the aid of arguing that artistically appealing buildings were simply to preserve, constructed totally on the visible appeal. Structures of the buildings are no longer visually attractive because they have been often just as significant to preserve since they are more about the emotion and feeling that the building expresses through stories, as instances gone by, linking the past with the present that shape the future. Notable constructions signify the previous creations and grant some perception into what humans did, such as the lifestyles they lived. These stories provided some understanding into the values of a unique time in history. These stories, memories and reflections have directed to some perception about what was once measured essential in giving form to society and the existence we

lead today. At the start of this discussion we found to see the common connection and understanding between heritage and artistic cultural values development. (Milne, 2011).

Cultural inheritance often serves and functions as a window into learning more about the society, and that learning shows attitudes and values extraordinarily well (Runco, 2007). This is the special way in which artistic values turn out to be something historical (Paparella, 2008). Aesthetic principle as a social construction in the western, in accordance to Kelly (2004), is placed inside the framework of “tradition” wherein the people is exposed to “a happening” whilst collaborating in the transmission of cultural traditions and heritage. Thus the term “modern aesthetics” was once described and grounded in the subjective experience, in a way of artwork appreciation (Shusterman, 1997)

However, people create and studie information every day, in a weekly basis, up to this day, people have seen how our community has advanced in terms information. Info is consequently necessary to the survival of our present societies. The way that enhances the insight of these communities, is because of their search for information and knowledge on what happened in the past, what is happening and what will happen in their community surroundings. Thus, one of the essential interests of an enlightened or informed community is the study of local history (Hobbs, 1962).

The “personal and individual meaning” can also consist of the past practices and experiences from the pasts of the people, or the daily events and happenings in the neighborhood they lived in. This belongs to the everyday part of the story about what is called the limited history. Recognized local history are the set of experiences shared by the people in a certain group of the community whereas the approaches on local history changed over the years. (Mibolos, 1998).

Based on the studies conducted with the various factors mentioned above, are the things that gave a great impact on the importance of culture and heritage. Considering those things with a lot of information to tell, emanate changes that provide meaningful ideas for the creation of arts. The art productions are based on the artists gathered information, experiences, feelings, and ideas called from all these- history, culture, heritage, and information itself. These things have been combined through time that are included in the numerous paintings made by different artists around the world. Following the above theoretical grounds, the research’s main objective is to present the history, culture, heritage, and information that the Province of Tarlac has that are all subsumed in the Local History of the town. These are the history and culture that are known and important to the people in the Province of Tarlac.

1.2.2 Corn as Livelihood

Corn is second to rice as the most significant crop in the Philippines, with one-third of Filipino farmers, or 1.8 million, depending on maize as their main source of income for livelihood. White corn is the most important substitute primarily in periods of rice scarcity, especially for people who live in rural areas. Yellow maize is the principal source of food for the Philippines animal industry and has been increasingly used by the industrial sector (Gerpacio et. al 2004).

The manufacture of corn provides 65% of the total income for groups of farmers home total income while the non-farm activities provide for approximately 14% of their overall income. The income producing non-farm activities of farmers comprise of buy and sell enterprises, driving public vehicles for rent, employment in factories or stores in nearby cities, and working as construction laborers inside or outside the community. The entire farming population of Tarlac are divided into three groups: the poor group farmers, the medium rich farmers and the rich farmers. The group of poor farmers are individuals who are occupants or sharecroppers with large families and little or no education. In the manufacture of corn, they earn approximately 59 to 76% of their total income from corn production and zero from non-agricultural activities. On the other hand, the medium rich farmers have a projected income of 48 to 65% for agriculture and 6-14% for the non-farm activities of their total income. Farmers in the rich groups tend to have small household compared to the two mentioned groups but they have bigger farms where more than one kind of crop is grown in their farm (Labios, 2006).

People have different ways in making corn as their livelihood. Corn crops are not only produced naturally for food, but they can also process its waste as handicrafts and paper with the use of its cover called “husk”. In ATI, Cagayan Valley, one of the Programs under the Department of Agriculture (DA), is the Gender and Development. The program of DA is meant to create mindfulness on the importance of the roles of men and women in creating livelihood through agriculture development. The program is called “Corn Extension Program” in which they process corn husks into handiworks like flowers that can add to the family’s livelihood. The program aims not only to create livelihood but also to lessen the events in burning farm wastes (Alaska, 2017).

The present study also aims to create livelihood and to produce a thing that can contribute to the enrichment of culture and heritage consciousness of the people in an artistic manner. One of the properties of corn would be used as one of the materials to produce an art specifically, a painting. This property of corn is called “corn husk”, which nowadays is considered as a waste, but in some areas of the Philippines, people can create products from them such as handicrafts and papers.

1.2.3 Ideas for Artists to Explore

Artists explore various procedures to fully understand the people in communities engaged in creative expression to transform human experiences into arts. Artists show a lot of ways in expressing their arts, ways that mainly come from their personal feelings, imagination, experiences, traditions and explorations that turn events into creative arts (May, 2005).

Artists have always a variety of traditions to express their works into arts to name one is Conceptual Art. It is more than any other type of art, that seems to produce strong reactions and opinions from the crowds or viewers. It appears like almost everyone has something to say about conceptual art; more particularly, how a viewer does or does not understand it or appreciate it. Some take a while to understand, comprehend and appreciate the measure, and even less people recognize its importance in the history and development of art (Weis, 2016).

However, the common artists count on media such as paint, prints, clay, and metallic to create their works of art. Some artists, however, are no longer confined to just such materials. They employ new strategies and media, such as photography, ready-mades, and events. Often, conceptual art employs numerous specific sorts of media in one artwork. Instead of relying totally on the use of images, conceptual art makes use of semantic representation in order to deliver ideas. Conceptual artwork relies upon ideas on

being conveyed thru text or supporting explanation as adversarial to relying fully on pictorial pictures or issue in artwork (Goldie and Schellekens, 2012).

This study aims to explore an idea to create art that are not from the usual or traditional method of creative production. The researcher aims to determine whether it is possible to create an alternative art material as a support for the purpose of showcasing the history, culture and heritage of the Province of Tarlac where the material itself is processed and collected from the province. The material is the corn husk. Whereas one of the main goals is to explore something different that can alleviate the people's economic situations as well as create a clean-safe environment.

1.2.4 Corn husk as a waste into economic friendly

In the study conducted by Mejia (2015), it is determined that corn husk is useful when producing fiber paper. It also determined the effectiveness of corn husks to reduce the need to cut down trees in which it is the source of paper production. With this, fiber paper has been produced that can be an environmentally friendly product. Due to the risk of and adverse effect on forest woods and environmental sustainability, studies have been directed towards aggressive research into the suitability of several agricultural waste substances from pulp for paper production. Growing worries on wood consumption and raw-material accessibility for the paper enterprise have resulted in a changed interest on the advantages inherent in numerous non-wood fibre plants, with every year harvest. (Jorge Gominho et al. 2001).



Figure 2. Corn Husk

Numerous agricultural food crop residues such as rice husk, corn straw, corn stalk, banana bunch, pineapple leaf and corn husks to identify some, do not have direct recommended applications. In many communities, these have been projected to be workable sources of pulp according to the study of Kamoga et al. 2013. Since all these plant substances comprise cellulose in the shape of fibers, they stand to be possible sources for pulp with decreased environmental degradation or chance as compared to wood which is usually the most widely used ligno-cellulosic fabric in the production of pulp for paper, furniture, and boards of numerous types, as well as a source of strength (Ekhuemelo and Tor, 2013)

The corn husk is an environment friendly product produced in variety of ways with different purposes. This study is intended to determine the effectiveness of producing an art material as a support alternative from corn husks. This study is meant to be environmentally helpful, and aims to promote handmade and environmentally healthy product through art.

II. Statement of the Problem

To produce an alternative painting surface material through the use of corn husk to represent the Culture and Heritage of Tarlac Province is the objective of the researcher. This study aims to examine the process of developing corn husk conservation for creating alternative canvas. Specifically, it will seek to answer the following questions:

1. How to develop an alternative surface material using corn husk, a local material found in abundance in the province?
2. How to prolong the existence of corn husk as alternative surface material?
3. What characterizes Tarlac cultural heritage as a result of its diversified ethnographic influences?
4. What are the values inherent to Tarlac Culture and Heritage?

III. Concept of the Collection

The concept collection depicts impressions of the Tarlac Province focusing on the culture and heritage that depict how the "Tarlacenos" have a multi-cultural province in the region. Festivities and local occasions like Aeta Food Forest, Belenismo Festival every month of December and beautiful tourist spots to name some, expressive of the cultures and traditions which include products that can be presented to the people and local and overseas through are the central themes of the compositions. These images are depicted by painting, as means of representation in variation is important in the presentation. The proponent artist's goal is to enrich and promote environmental awareness, as the material is corn husk. This current study is made from discarded waste. This discarded material is usually considered useless by the population as they cannot be eaten or become a drink, so people treat corn husk as a waste. The researcher aims to create an alternative painting surface material in corn husk considered for recycling and converting into a functional and useful material and thereby assisting in reducing waste that causes into an environmental degradation.

The paintings are made to an actual size of four by five feet, with complete details, composition and variations found on the artwork. The purpose of 2-D artworks is to capture the audience's attention by making the Tarlac Province as its subject presenting the things that are known of the province, its tradition, history, historic places, and the livelihood of the people of Tarlac. The researcher will use corn husk as in painting surface processed in various ways to maintain the effectiveness and durability of the material. Things consisting of organic materials such as corn husk are enormously inclined to harm brought about by means of light, relative humidity, temperature, air pollution, microorganisms, insects, and rodents. Preventive conservation for organic materials will be undertaken to avoid conditions that accelerate deterioration. The painting support materials of corn husk are divided into three (3) panels that depicting subject as Tarlac Province its culture and history.

The idea of conversion of discarded waste materials to more useful materials aim to create an alternative solution to environmental degradation and the gradual climate change through the process of recycling of waste materials. These materials are used not only in preventing environmental degradation but also give them new life by changing them into productive and useful components. With a theme describing the Culture and History of the province of Tarlac, the paintings will serve as expressions all through the years of their existence. Tarlac established culture of respect among and by the three (3) ethno-linguistic groups can strengthen people and build a culture and history of continuous development, long life, and commitment to success as a common goal.

IV. Scope and Limitations

The primary data collection has helped proponent artists to provide the parameters set for the study. Academic articles, thesis books and journals that are collected during the study are relevant to the topics discussed in the research. Learning materials were assembled on the study of cultural history of Tarlac and the use of corn husk in alternative material support for painting. This study is limited to the subject pertaining to culture and heritage of Tarlac, painted on a popular material in the province. The researcher will examine the development of Corn Husk to be able to use as an alternative support material for painting, to create a material for the benefit of the people in Tarlac Industry as another job opportunity or industry towards becoming a producer for material support in painting venturing as towards new opportunity for corn husk as a better-quality material in painting support.

The subject for painting will be painted on a surface material called corn husk, as the goal is for larger audiences to display indoor paintings. The painting is located within a larger 3 panel sizes by its own cultural and historical perspectives of Tarlac province. The proposed painting, during the exhibit, audiences notice the material used for its beautiful appearance. Not only do the images show the province but also the unique textural characteristics of the material. Other than corn husk or material surface for painting, this study will be using other organic materials but limited to areas which may affect the appearance of the 2-D artworks. To avoid the deterioration of artwork the following are proposed techniques: protective enclosures, isolate atmospheric pollutants and other contaminants and clean environment necessary to remove soil accumulators from the air.

3.1 DESIGN CONCEPT

3.1.1 Dominant Theme or Element

3.1.1.2 Melting Pot of Luzon “Malatarlak”

Historic Tarlac is one of the more multi-cultural provinces in the Region having a mixture of four different ethnic groups: the Kapampangan, the Pangasinan, the Ilocano and the Tagalog. Tarlac is also acknowledged for its fine food, vast sugar lands and sugar production and rice farms in Central Luzon. Mainly because the economy of the province is based on agricultural, the people have developed fine cooking being considers as the melting pot of various culture in Central Luzon. The cuisine is a mixture of some of the best foods and delicacies from the homes of origin and heritage of the different settlers from different provinces which includes, the provinces of Central Luzon Region III namely, Zambales, Pangasinan, Bulacan, Ilocos Region and Nueva Ecija. (International Research Center, 2013)

Way of living: One of the principal-if not the foremost source of income of the people is through agriculture. The province is rich in producing different kinds of crops such as rice root crops, and other major crops such as are corn, coconuts, fruits, bananas, mangoes, and vegetables. It is also known for having sugar plantations, livestock and poultry areas, and other manufacturing firms servicing agricultural needs of the province such as fertilizers.

The Malatarlak Festival: The Tarlac name is from a range of grass that is known to be native to the area of Central Luzon. The plant is celebrated by wearing a costumes inspired in grass that are prepared for pageantry by the children in the school who dances to the beat of traditional music that is famous in the province. Also, a festival called Rice Cake also celebrated on the same day. The Malataklak annual Festival of the Tarlac Province has become part of the culture and tradition of the Province. The festival is fun and the lively celebration is packed with events and activities composed of trade fair, food and drink stalls, colorful opening ceremonies, along with musical and dance entertainment shows (Gatacutan, 2008).

3.1.1.3 Showcasing the Province Culture and Heritage “Tatak Tarlak”

The county Philippines a variety of cultures and influences. Most of the influences are results from a past colonization resulting frequently from the cultures and tradition of Spain and the United States. It even includes the images of the influences from the Western and Hispanic. The old ways of Asian influences to Filipino tradition are considered thru methods of life, beliefs, principles, inheritance and customs of the community of people, particularly strong household connections thru marriage and different sets of collective people in society. (Sabado, 2016).

In Tarlac Province, there are a variety of festivals and local events that are celebrated every year, such as the Belenismo Festival, Aeta Food Forest Festival, and Melting Pot Festival that embody Tarlac culture and traditions including the food and products that the people produce to show to local and foreign tourists who come to visit the province. These festivals are expressions and display of the bounty of agricultural harvest in Tarlac.

The Belenismo Festival in the Philippines is known for having “the longest Christmas in the world”. In Tarlac, Christmas begins with the belen making set-up along the main thoroughfares in Tarlac Province. The Belenismo Festival is participated in by all municipalities, and towns people. The belens are displayed in strategic spots in the province. This festival has become so well-known undertaking of Tarlaquenos so that Tarlac has earned the tag as “Belen Making Capital of the Philippines. Belen making has become part of the culture and tradition of the province (Bernardino, 2016).

Aeta Forest Food Festival This known festival from Tarlac province is celebrated by the Aeta, it is known in local Aeta tongue as “Pakikisama”. This cultural tradition of the Aeta is aimed to remind the youth about Aeta cultural practices through the years which include, songs, dances, crafts and folk games. This festival is held at the central community of Capas Tarlac. The Aeta which comprise a significant population in Tarlac are essentially rich in ways of culture and traditional practices. These are displayed or made as the center piece of the celebration in festivals as the people in province honors the settlers who came first in the land and continue to contribute in wielding a Tarlac culture and a community-home province with their unique skills and beliefs.

3.2 ART COLLECTION

Sources of inspiration play an important role in the design concept as this is the representation of the final output of the material used for the artwork depicting various images to show subjects related to the culture and heritage of the province of Tarlac. The goal is to understand better the subjects and to give insights to the audience of the things that are meaningful and treasured in the Province, and therefore included in the design artwork.

3.2.1. CULTURE OF TARLAC PROVINCE

3.2.1.1 La jota Moncadeña

It is named after its origin, Moncada in Tarlac. This dance is highlighted by the musical rhythm of bamboo-made castanets and features a collection of Spanish-influenced dances. In the Philippines, there are many types of Jota dances. The names and varieties are developed from their region of origins where they are all valued. La Jota Moncadeña is an essential sequence of dance steps and music with Ilocano and Spanish characteristics.



Figure 6. La jota Moncadeña

3.2.1.2 Pandango sa Sambillo

"Pandango sa Sambalilo" is a dance of love. The man makes the woman feel good about her dancing by getting her Sambalilo hat on the floor with his head and without the use his hands. It originated in Camiling, Tarlac. The "Sambalilo" refers to a small hat. The word comes from the Spanish word "sombbrero" for a hat.



Figure 7. Pandango sa Sambillo

3.2.1.3 Belenismo Festival

The *Belenismo Festival* originally came from Tarlac Province. The word "Belen" is the place where Jesus was born and laid on a manger with Mary and Joseph standing by Him. Included in the depiction of the Belen are the Three Kings shown with their gifts, and along with them are the shepherds and their herd with a bright star shining above complete the scene. This is the most important Christmas string-happening and memorabilia. So that the *Belenismo Festival* reminds all Tarlaqueños and motorists and passersby what a most important and happiest occasions: The birth of Jesus.



Figure 8. Belenismo Festival

3.2.1.4 Aeta Food Forest Festival

The *Aeta Forest Food Festival* is held at Capas Tarlac near Mt. Pinatubo. The Aeta show how to hunt snakes, wild boar and, *bayawak*. In the festival the Aeta cook delicious food using traditional forest methods. They also showcase their dances, customs and ritual practices, in the festival.



Figure 9. Aeta Food Forest Festival

3.2.2 HISTORICAL PLACES AND TOURIST SPOTS IN TARLAC

3.2.2.1 Francisco Macabulos Ancestral House

This features the Ancestral house of General Francisco Macabulos Y Soliman where he lived after the battle with the Spanish and the United States colonizers. He lived in peace with the peasants and became mayor of the town of Lapaz. General Macabulos spent the rest of his life in the house writing "sarsuwela" and poetry. He died in Tarlac town on April 30,1922.



Figure 10. Francisco Macabulos Anscstral House

3.2.2.2 Capas Memorial Shrine

The Capas Memorial Shrine was founded on December 7, 1991. And it was built for valiant soldiers who suffered in what is historically known as the "Death March". Hundreds of soldiers suffered and died in the Death March. It was an event that highlighted the brutality of the Japanese Imperial Forces in the Philippines during the World War II. The Death March Monument depicts the patience and heroism of brave and loyal soldiers, freedom-defenders and the brotherhood of Filipinos and American soldiers alike.



Figure 11. Capas Memorial Shrine

3.2.2.3 Mount Pinatubo

Mt. Pinatubo became a popular tourist destination after its eruption in 1991, the peaceful community of the people in one of the locals in the Province of Tarlac, named Sta. Juliana begins the adventure. Cruising walks demonstrate an opportunity occasion for everyone to feel and enjoy the viewpoint of lahar, along the river and a breathtaking view of the volcano crater.



Figure 12. Mount Pinatubo

3.2.2.5 Hacienda Luisita Tarlac

Hacienda Luisita Tarlac is has a sugar plantation for about 1,135 hectare of sugar that owned by the family of Cojuangco, which includes former President Corazon Aquino and his son Noynoy Aquino. It is said to be the same size as the city of Makati and Pasig. During the American Period (1898-1946), Hacienda Luisita provided almost 20% of all sugar in the United States mainly due to the lack of supplies in from Cuba.



Figure 13. Hacienda Luisita Tarlac

3.2.2.6 Statue of the Risen Christ (Monasterio de Tarlac)

This beautiful nature and church are located above a mountain in San José, Tarlac. The *Statue of the Risen Christ* was built under the sponsorship of the late governor of Tarlac José "Aping" Yap. A similar statue of the risen Jesus Christ can be found in Rio de Janeiro. The one in Tarlac is with a Monasterio guarded by the Servants of the Risen Christ. From the Monasterio, the the "arqueta" can be seen. It is constructed as one essential part of the cross on which Our Lord Jesus died to save all of humanity.



Figure 14. Monasterio de Tarlac

3.2.2.7 Timangguyob Falls

“*Timangguyob*” is a local term for a carabao blow-horn. The water that descends from the falls is in the pattern of a carabao horn. Local Aeta residents first discovered this beautiful place and breathtaking view. The falls is located in one of the barrio of Barangay San Clemente which is in Sito Dueg, Maasin.



Figure 15. Timangguyob Falls

3.2.2.8 Air Base of Colonel Ernesto Rabina

The Air Base Colonel Ernesto Rabina formerly called Tarlac Military Testing Ground is found in Capas, Tarlac, [Camp O' Donnell](#). This area was formerly the Tarlac Military Testing Ground. It is where the massive bombing of the Armed Forces of the United States, in the Western Pacific and the Armed Forces of the Philippines took place. Survivor-soldiers in the Bataan Death March were taken to Camp O'Donnell now known before as Colonel Ernesto Rabina Air Base. Colonel Ernesto Rabina was a member of the Philippine Military Academy's Class of 1955 (Farolan, 2018).



Figure 16. Air Base of Colonel Ernesto Rabina

3.2.2.9 San Sebastian Cathedral

The Post-war neo-Gothic church exhibits a very elegant front with the figure of the patron saint in the middle corner of the entrance door. It is located in Brgy. Mabini, Tarlac City, Philippines. The cathedral was built and devoted to Saint Sebastian in 1686. It was completed in post-1945, or after World War II.



Figure 17. San Sebastian Cathedral

3.2.3 FAMOUS PERSONALITIES / HEROES IN TARLAC

3.2.3.1 General Carlos Pena Romulo

Carlos Peña Romulo was born on January 14, 1899, in Camiling, Tarlac. He is a Filipino diplomat, politician, soldier, journalist, and writer. At the age of sixteen, he became a spokesman and then an editor of a newspaper at the age of twenty. He had a printing press at the age of two. He is the founder of the Boy Scouts of the Philippines. Romulo served nine Presidents of the Philippines from President Manuel Quezon to President Ferdinand Marcos either as a member of the cabinet or as the official representative of the Philippines in the United States and the United Nations.



Figure 18. General Carlos Pena Romulo

3.2.3.2 General Paulino Santos

General Pulino Santos was born and raised in Camiling, Tarlac on June 22, 1899. His parents are Rosa Torres and Remigio Santos. Paulino Santos was among the military officers who became the Commanding General of the Philippine Army on 1936 and he served as a civil servant under President Manuel L. Quezon.



Figure 19. General Paulino Santos

3.2.3.3 General Francisco Macabulos

Francisco Macabulos was a general of the revolutionary army in Tarlac during the Revolution in 1896. He helped established the interim government in Central Luzon during the period of the Philippine Revolution. He was born on September 17, 1871, in La Paz, Tarlac. His parents are Alejandro Macabulos of Lubao, Pampanga and Gregoria Soliman. He served as the president-mayor of his town. After becoming a member of the Katipunan in 1896 through Ladislao Diwa, he organized the first Katipunero team in his hometown.



Figure 20. General Francisco Macabulos

3.2.3.4 Leonor Rivera-Kipping (Maria Clara)

Leonor Rivera is the woman who was a significant part of the life of Jose Rizal. She was born on April 11, 1867 in Camiling, Tarlac. Rivera's romantic relationship with Jose Rizal lasted for eight years. Rivera was immortalized by Rizal in his novel *Noli Me Tangere*, featuring her as the character Maria Clara.



Figure 21. Leonor Rivera-Kipping (Maria Clara)

3.2.3.5 Benigno Aquino Jr.

Benigno Aquino Jr. was born on November 27, 1932. Ninoy was only 17 years old famous for being a Korean war correspondent. Became the youngest elected town Mayor in Concepcion, Tarlac. During the reign of Diosdado Macapagal, Ninoy joined the Liberal Party. He became the party's general secretary that paved the way for him to be elected youngest senator in 1967.



Figure 22. Benigno Aquino Jr.

3.2.4 AUTHENTIC FILIPNO FOOD IN TARLAC

3.2.4.1 Pinakbet

Pinakbet is a popular food stew with a variety of vegetables that are typically selected from the vegetable garden or marketplace. It is known among Ilocanos, Tarlqueños, and Pampangueños as a famous and delicious dish. Nearby towns of Tarlac and Pampanga are known as the culinary capitals of the Philippines.



Figure 23. Pinakbet

3.2.4.2 Tupig

Tupig is a delicious rice delicacy that is produced in Camiling, Tarlac. Its influence came from Pangasinan because Camiling was previously part of the province before it became a town of Tarlac. It is ground sticky rice mixed with coconut milk, young coconut strips or with sesame seeds placed with brown sugar. It is wrapped in banana leaves and cooked in an old type-oven heated by using dried coconut shells as fuel.



Figure 24. Tupig

3.2.4.3 Chicharon Camiling (Bagnet)

Chicharon Camiling is known as a special delicacy in Camiling, Tarlac. These are usually thick slices of pork belly and cooked deep fried. It is cooked brown and crispy to perfection so that it becomes crunchy and delicious at every bite. It has a bit juicy meaty texture taste so that it is crispy-delicious to the taste.



Fig. 25 Chicharon Camiling (Bagnet)

3.3 Creative Theoretical framework

The visual arts are traditionally presented using paper, clay, wood, marble, brass, metal, and paint on canvas depending on the choice of the artist creator. There are many ways to present art using a variety of tools and materials. Even waste recyclable materials can be used as a subject and medium to uniquely present an art production in a significant way.

Over time, each embodies elements of art such as movement, balance, and pattern, proportion, balance, and unity, all create features of an artwork with its formal characteristics. The features are presented in some basic ways, such as showing an improved type of an existing fact, or even a representational art form or abstract. Through culture and history, art served as instruments to achieve goals, dishing out knowledge and information to people about the significance of its place of origin and which they represent, whether these be belief cultural, traditional, or even religious.

This study is based on presentation and instrumental theories. It focuses on the culture and history of the province of Tarlac and the material used in painting the surface. The application of such theories proves that research is useful in terms of the genre of subject of artwork, material exploration, culture, and history of the province.

3.3.1 Pragmatic Theory

Pragmatic Theory conceptualizes art in terms of its effects on its audience, to achieve the purposes such as the creation of specific shared experiences (Spiegel,1998). In this kind of theory, the art produced can be a way to promote cultures and historical communities or maintain values and beliefs of society. As a means to strengthen experiences and thoughts, such a theory creates ideas and ways on how each artwork is composed and produced by processes based on experience gained or personally, while the idea is composed it helps to benefit from every subject where can be educational, knowledgeable or economical. In this kind of theory, it may also mean looking at a higher perspective or perfection of truth by the proponent-artist. Also, as an instructive or didactic method, pragmatic theory can be a source of communication about novel artistic ideas. It is also a source of enjoyment or delight to viewers who see various features of the work of art shown by the proponent-artist.

3.3.2 Expressive Theory of Art

The Expressive concept theory of artwork was born of the Romantic Movement, which reacted towards 18thC classicism and positioned the individual at the centre of art. According to this theory, artwork is viewed as the skill of portraying the unique, character emotions and feelings of the artist. And the right artwork ought to efficiently speak the feelings and thoughts which the artist intended to portray (Tolstoy's,1896). The theory helps people to understand the conveyance of the communication between the artist's emotions and feelings toward viewers. It states that art is a means of communication, just like language in which it is an effective human tool in communicating with one's fellow being. Therefore, art is regarded as a vehicle of expressing emotions, inscribing as well as hiding and revealing truth. The expressive theory of art is an important factor during the design of the present study because the proponent-artist expressed emotions through the artworks. It also provides inspiration for people. Emotional experiences are conveyed through the artist's skill with painting, music, words and movements. Feelings are incorporated into a work of art and convey and stimulate feelings to the audience. The art is a success when the audience's experiences are the same as the emotions of the artist. The purpose of this theory in this research is not only to convey an emotional desire as an artist to the audience; it is also to provide pleasure, or entertainment that favors loyalty to the proponent-artist visions about the subject- cultural heritage of Tarlac.

3.3.3 Aesthetic Theory

In the study of Birkin (2010), it is explained that the theory of aesthetic theory based on Kant understanding of concept of the aesthetic is defined by disinterestedness in practical desires except for an appreciation of the aesthetic experiences that art affords

(Kant 1790). Aesthetics is the philosophy of studying the beauty and taste of a production. In terms of design, it refers to the visual attractiveness of a product to improve its outcome. It is also inherently associated with art and design skills because the arts are understood to include things and events that are pleasing to the audience. This study proves that constructing a better aesthetics in a production lead to a more appropriate and efficient use and user experience. And can also cultivate to flourish as a discipline in the university.

Aesthetic theory as an important factor in this present study provides taste and beauty to the production. It examines the nature of art and appreciation of the audience's experience. The theory based on three key elements artist, artwork and audience also provides an ontological base for study towards aesthetic identity. The proponent-artist shows a creative line-production of culture and heritage of the Province of Tarlac, where artistic context is expanded, and material is explored for a total aesthetic experience. In addition, production and understanding processes provide positive cultural results where art is created and valued.

3.4 Conceptual Framework

The conceptual framework is an important part of the study during the writing and setting up of the current research processes. It is an analytical tool with many variations and contexts. It explains a visual act and/or materials gathered the basic material objects, concepts, processes, methods, and variables study. It serves as an imaginary guide or plan, pertaining to the relevance to each one and results in a solution to the proposed problem. The research problem is a basic component of the conceptual framework because it summarizes the questions within the research; preserves and shows how essential the study is. The conceptual framework must be able to be recognizable, practical, and useful in constructing devices with accurate research. Research materials, journals, academic articles, and data gathered by the proponent-artist are presented in the various related literature cited. While the methodology, process of constructing the study and design approach is contained in the production of the present research. All of these are the components used in the current study to design a part of the production and a methodology suitable to achieve successful learning outcomes.

I. RESEARCH METHODOLOGY

4.0 DESIGN PROCESS

This section presents the production process of the study. The various processes are made and considered that make up the methodology section, whereas it describes how the elements are being prepared, composed, planned, and produced as a material for painting surface for the final production of the study. This specific process is based from all the gathered information and data for the development plan of production decisions about the topic. The present study also consists of research material collection; also, the section builds on the composition of literature, sources, and material collected to include the topics of the study. After studying all the information, this project-thesis initiated the stage of concept development, which gives initial results to the questions set out in the proposal. The process included in the iteration phase is the material-reconstruction where all components of the concepts collected from the search phase are tested to ensure the durability and capability of the material. The last part of methodology is the execution phase of the analysis. The execution phase also deals with the production results. The final part of the methodology serves as the presentation part of the proposal, where the proponent-artist produced an artwork prototyping- section for presentation.

4.1 SEARCH PHASE

4.1.1 Research

The research part of the current study discusses the gathered materials, and the design literature. The information gathered is mostly based on the related journal, articles and book materials which provide thorough study of the research project. All the gathered information serve as documents in terms of how the collected materials are relevant and or related to the selected topic of the current study. The concrete/ material research information is gathered and done by visiting several libraries such as the UST Heritage Library, and the National Library. Gathered information included important factors and data that are essential to successfully complete the research phase. Also, most of the information is from the Municipal Town of Pura Tarlac where the primary materials about the proper processing of corn husks into producing an alternative painting material surface were gathered and documented in detail. Information from the townspeople about ideas regarding the process and appropriate preparation of corn husk to produce an alternative material for art production have been primarily essential.

4.1.2 Material Collection

In this section, the material collection in the search process refers to the physical material factors used in the making of the proposed artwork. Some of the materials included in the production development are non-mainstream parts which were collected to refine and complement the proposed artwork. The recycling strategy applied required and essential data collected on the appropriate processing of the materials. The recycled corn husk from corn is collected and used to make it as material painting surface. This material has been selected and processed properly and scientifically to avoid the cause of deterioration and can be substantial and effective for painting material support. Another secondary material to be used during production is cassava starch where it will be used as stable adhesive or glue for the corn husk. The cassava starch contains adhesive properties which are stickier and thus work better. It produces solid glue of neutral pH. Acrylic paint medium will be used in painting. It is suitable and well tested material complementing the corn husk as material support. All the materials used during the production process are the most ideal and functional in the successful construction/ production of the artworks.

4.2 ITERATION PHASE

4.2.1 Material Reconstruction

The main part of each painting consists of recycled materials that go through processing and preservation stages, where the components ensure the durability and capability of the material. Such material rebuilding takes time and necessitates accurate study to

find the correct order or process for proper use and application. Some of the materials required are easy to access and to integrate with other parts. Factors such as size, weight, durability, and capacity can affect the construction of the proposed artwork. It is a painstaking production process, where the resulting output will be a solid foundation and material for use in the present study. Its success and application are a solid measure of the success of this project study. This study aims to show the process and preparation of materials applied in producing support for painting. Here one will find and know every detail of the materials that are effective and have/have the capacity for use as painting surface.

4.3 PREPARATION AND PROCESS

1. Wash and rinse corn husk with cold water to remove dirt and excess rubbish.



2. Cut the corn husk into equal squares/ rectangles for evenness and equal consistency when applied.



3. Soak the cut-pieces of corn husk in vinegar to prevent the growth of molds and bacteria on the corn husk. The vinegar contains mild acid that can kill 82% of all types of molds and bacteria.



4. Put cut-pieces of corn husks on a single sheet of cardboard to give proper airing or thorough air-exposure and avoid molding. Cover the cut- pieces with cheesecloth to protect the husk from insects and animals that may occur.



5. Place them in direct sunlight at temperatures of at least 30°C with humidity levels below 60 percent and it will dry up-as recommend by the University of Georgia Cooperative Extension Service. Corn husks should be placed indoors during the night or where there is bad weather so that they will be protected from outside moisture and avoid molding or a bacterial occurrence.



6. When it is finally dry under the sunlight, press each corn husk with heated flat iron until it straightens its shape so it is flattened, fixed and not twisted.



7. Boil water and apply 1-2 cups of corn starch. This will serve as adhesive glue for the pieces of corn husk.



8. Collect each corn husk together and apply adhesive glue on one side and paste it on cardboard.



9. When finally attached to the cardboard, let it dry for atleast 1 hour until it is stiff and suitable as a material for painting support.



4.4 EXECUTION PHASE

4.4.1 Prototyping

The finished production of the current study is detailed in the prototyping section. All art production processes: the material collection and material reconstruction are part of the painting structure and provide the result to the research question in the current study. The actual painting is not completely filled with images but also shows the credibility of the materials used that there are suitable and durable and can be material support for painting. The complete and detailed 2-d painting image is shown and displayed at the exhibition-part of the study.

Timangguyob Falls is named after the local term for a carabao buffalo horn. The water descending from the falls is in the pattern of a horn. Local Aeta residents first discovered this beautiful place and breathtaking view. It is found in Barangay Maasin, Sito Dueg of San Clemente Tarlac. This is one of the stunning views of Tarlac and is a famous tourist distribution.

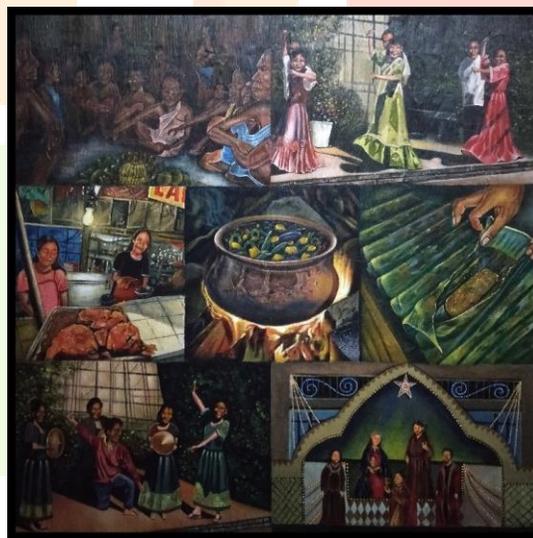
The painting was done on a traditional style of painting technique, influenced by the work of Carlos V. Francisco, Romulo Galicano and Fernando Cueta Amoroso. This work captures the creative artist/author's impression in terms of Tarlac culture, heritage and traditional way of art.



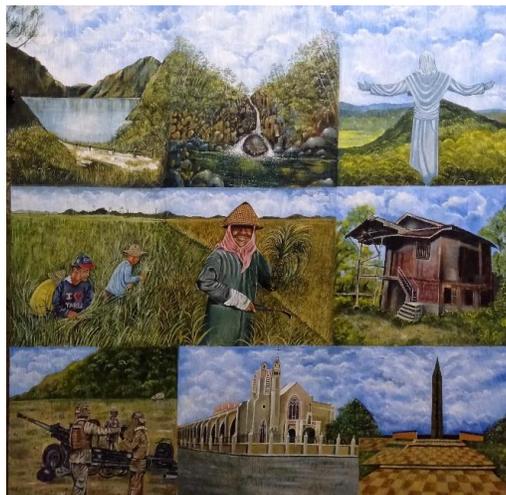
“TIMANGGUYOB FALLS”
San Clemente, Tarlac
Acrylic on Corn Husk
18'24 inches

4.5 FINAL ARTWORKS

4.5.1 Authentic Filipino Food and Culture of Tarlac Province



4.5.2 Historical Places and Tourist Spots in Tarlac



4.5.3 Famous Personalities and Heroes of Tarlac



4.5.4 Sculpture using Corn Husk



“VENDOR”
Corn Husk Doll
Sculpture

IV. CONCLUSIONS

The study presented both artwork and culture. From the beginning of the study, to gathering information, considering different ways and factors, methods and theory to use to apply and create, exploring ideas and experimentation method have been found by the researcher to put into work a material for an alternative painting surface that will be used to produce an artwork about the cultural traditions of the Province of Tarlac where the main material of the study came from.

Corn husk is considered waste mostly to people because it is discarded after harvesting its seeds. It is also burned after for the reason of too much waste from harvesting. After exploring ways and researching to find method to prolong its existence; recycling it into an essential material that can be useful in many forms, for the purpose of changing the way people see it, not just as waste. Like any other recyclable materials, the researcher found different studies related to this. It is used for arts and crafts in other places and countries.

During the process of experimenting the methods to prolong the existence of corn husk to use it as an alternative material used for artwork, specifically as material support, the challenge of prolonging its existence and preventing it from molding and deterioration became a question; on and how it can be successfully turned into a material that is useful for painting support. A step-by-step process was made by the researcher to find a solution that can be applied to prevent it from molding and deterioration. The process of boiling

the cut pieces of corn husk, soaking it into vinegar, and placing it under sunlight is an experiment that the researcher found to be a solution to preventing the problem.

Based on the information collected by the researcher during data gathering, the Tarlac Province has diversified ethnographic influences being rich in history. It is characterized in different terms of history, places, cultural traditions, cuisine and food and people. These terms are what mold the province to become a diversified culture because of its history that has successfully evolved over time. The different historical places that the people visit, cultural traditions inherited from Aetas such as dances that are being performed and celebrated yearly; cuisine and food that are being served and loved over the years and people such as farmers for having a good agriculture for bountiful in rice and corn harvests and sugar plantations; plus, the notable Filipinos from the Province history who serve as idylls and epitome of heroism.

Overall, conducting this study became a challenge to the researcher, especially when the artwork is being tested by the time and its existence. The prolonging process of the alternative painting material made from corn husk is done in every possible way and different factors that need to be considered to make it successfully work such as the step-by-step process made by the researcher. To name a few, (1) boiling into water, (2) soaking in vinegar; (3) placing into sunlight; and (4) the process of ironing to achieve good condition. Also, one of the major challenges in conducting this is the length of time spent. It takes a lot of work to be able to complete an artwork using this type of alternative and it needs a lot of experimentation method to achieve a solution based on the above-mentioned procedures.

However, after conducting this, the researcher found a lot of ways to bring this work significant to people. It gives ideas not only to the artist but also to the people who want to learn and explore new things and be open the new ideas and possibilities to help the environment. Through this study we learn to lessen waste in different places through the method of recycling instead of burning the waste. This study is doubly significant to people who advocate and promote sustainable clean environment.

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