|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Kendall | [Middle name] | Heitzman |
| [Enter your biography] | | | |
| University of Iowa | | | |

|  |
| --- |
| **Your article** |
| Tahimik, Kidlat (1942--) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Kidlat Tahimik, born Eric de Guia in Baguio City, is a Filipino filmmaker most famous for his works *Mababangong Bangungot* [*Perfumed Nightmare*] (1977), *Turumba* (1983), and *Bakit Dilaw Ang Kulay ng Bahaghari* [*I Am Furious Yellow*] (1981-1994). After receiving an MBA from the Wharton School of the University of Pennsylvania, Tahimik turned to ‘Third World’ filmmaking to decry Western capitalism and the American influence on the Philippines. Tahimik’s critique of capitalism extends to his self-imposed circumstances of production: Tahimik creates film on what Christopher Pavsek calls a *cups of gas* philosophy, which entails a mode of film production that proceeds piecemeal — when there is money to pay for it. This allows the filmmaker to maintain control of the process, which is an inversion of Hollywood-style studio investment. Because of this, Tahimik’s shooting schedules tend to extend over years and even decades. Tahimik’s political concerns are reflected in the content of the films themselves, which call attention to their own haphazard funding through a variety of playful means with serious import: deliberately low-budget ‘special effects,’ re-enactments using friends and family, and an insistent director’s narrative voiceover reminding the viewer of the financial constraints of Filipino filmmaking. |
| Kidlat Tahimik, born Eric de Guia in Baguio City, is a Filipino filmmaker most famous for his works *Mababangong Bangungot* [*Perfumed Nightmare*] (1977), *Turumba* (1983), and *Bakit Dilaw Ang Kulay ng Bahaghari* [*I Am Furious Yellow*] (1981-1994). After receiving an MBA from the Wharton School of the University of Pennsylvania, Tahimik turned to ‘Third World’ filmmaking to decry Western capitalism and the American influence on the Philippines. Tahimik’s critique of capitalism extends to his self-imposed circumstances of production: Tahimik creates film on what Christopher Pavsek calls a *cups of gas* philosophy, which entails a mode of film production that proceeds piecemeal — when there is money to pay for it. This allows the filmmaker to maintain control of the process, which is an inversion of Hollywood-style studio investment. Because of this, Tahimik’s shooting schedules tend to extend over years and even decades. Tahimik’s political concerns are reflected in the content of the films themselves, which call attention to their own haphazard funding through a variety of playful means with serious import: deliberately low-budget ‘special effects,’ re-enactments using friends and family, and an insistent director’s narrative voiceover reminding the viewer of the financial constraints of Filipino filmmaking. *I Am Furious Yellow* — a semi-documentary showing (among other things) Tahimik’s education of his son, Kidlat de Guia, against the background of the rise of Corazon Aquino’s People Power movement — was filmed and screened at festivals in various incarnations over the course of the 1980s and early 1990s, accumulating titles as it grew longer. Since 1982, Tahimik has occasionally worked on the eternally unfinished film *Magellan*.  List of Selected Works:  *Mababangong Bangungot* [*Perfumed Nightmare*] (1977)  *Turumba* (1983)  *Bakit Dilaw Ang Kulay ng Bahaghari* [*I Am Furious Yellow*] (1981-1994); also known as [*Why Is Yellow the Middle of the Rainbow?*]  *Magellan* (uncompleted, also known as *Ang Balikbayan* [*Memories of Overdevelopment*]) |
| Further reading:  (Pavsek) |