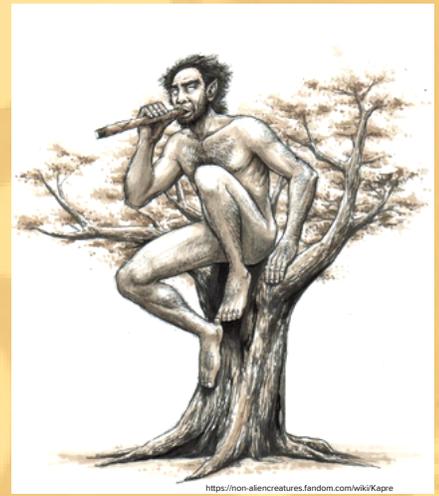


TORNKID

TREE SPIRIT



Clockwise from top left: Initial sketch, Tree Spirit puppet; hand-painted fabric; paint progression; oil-based sculpture



Inspired by the **KAPRE**
Pronounced ka-PRAY
Origin Filipino Mythology

Puppet by Jessica Rassp
Materials

Muslin, Latex Paint, Tinfoil, Tape, Coffee Filters, Glue, Acrylic Paint

Habitat

Big trees, ex. acacia, mango, bamboo, and banyan (known as *balete* in the Philippines)

Physical characteristics

- A dark, hairy, muscular creature with legs as large as acacia trunks and eyes as big as plates
- Emits a strong odor that attracts human attention
- Wears the *bahag* (indigenous Northern Philippines loincloth)
- Often wears a belt that gives it the power of invisibility

Abilities/Activities

- Smokes a huge cigar while seated in a tree
- Nocturnal
- Omnivorous
- Roars and also makes a birdlike chirp
- May turn vengeful if the tree it inhabits is cut down

"The Tree Spirit stood before Tornkid in all his frightening glory. A large hairy creature, it held a long pipe between its fingers. The other hand, hidden behind its large frame. It smiled. And the hairs on Tornkid's arms stood on end. The Tree Spirit's teeth were large and sharp. Not quite right in the mostly human face."
- Tornkid (Katellynn Kenney)

Sources:
Ramos, M. D. (1990). *Creatures of Philippine lower mythology*. Quezon City: Phoenix Pub. House.
"Kapre." *Wikipedia*, Wikimedia Foundation, 8 May 2019, en.wikipedia.org/wiki/Kapre.
Project, The Aswang. "KAPRE: The Tree Dweller | Philippine Mythology Documentary." *YouTube*, YouTube, 18 Dec. 2015, www.youtube.com/watch?v=GUXlu1J0N8.

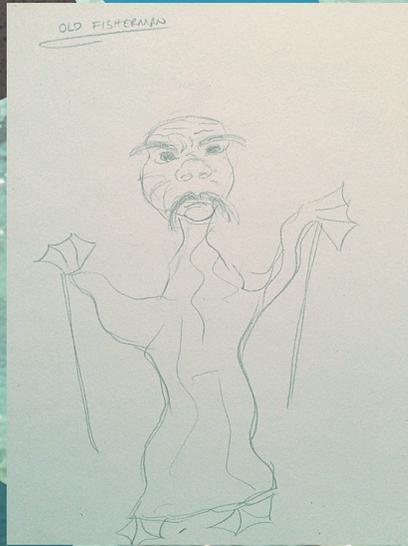


TORNKID

OLD FISHERMAN



Above: Oil-based clay sculptures -- face and hands/feet
Left: Hand-painted fabric
Below: Initial sketch



Puppet by Jessica Rassp

Puppet face inspiration from masks by Nyoman Setiawan (masks pictured top left, from Sanggar seni pondok pekak/library Ubud, Bali, Indonesia)

Materials

Muslin, Latex Paint, Tinfoil, Tape, Coffee Filters, Glue, Acrylic Paint

Inspiration

Playwright Katelynn Kenney was inspired by mermaid stories, and by the fisherman she observed in the Philippines and in Mexico.

The Old Fisherman character also recalls the Hawaiian 'Aumakua -- "Deified ancestor spirits or ghosts specific to an immediate family or familial structure; worshipped and invoked in times of need. As with other native deities, 'aumakua can assume many different forms, particularly animals and plants. They have also been described as guardian angels, spirits who didn't enter the underworld upon dying, instead hovering around their families." <https://www.sacred-texts.com/pac/om/om12.htm>

"The fisherman grew gills and webbed hands and feet. But he kept the face and body of a man, and the fish saw that. Some of the fish told the other fish that it was wrong, that this fisherman was still a fisherman and would come to catch them some day. They left the man alone, and the fisherman grew older, being isolated and isolating themselves, caught between worlds."
- Tornkid (Katelynn Kenney)





FAIRY GODDESS

TORNKID

INSPIRATION

PHRA MAE THORANI

Origin

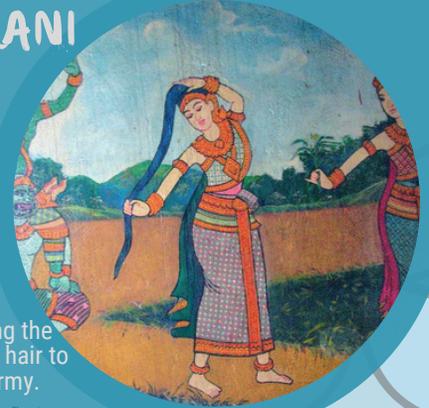
Earth deity of Southeast Asia

Physical appearance

A beautiful, young woman with long, dark hair

Known for

Protecting the Bodhisattva by wringing the cool waters of detachment out of her hair to drown the evil demon Mara and his army.



Sources: "Phra Mae Thorani." Wikipedia, Wikimedia Foundation, 22 Apr. 2019, en.wikipedia.org/wiki/Phra_Mae_Thorani. Wat Phnom mural: Phra Mae Thorani placing herself between the demons and Gautama Buddha. https://commons.wikimedia.org/w/index.php?curid=1644599

ÂU CƠ

Origin

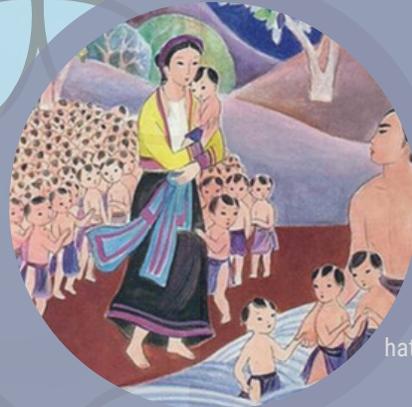
Mountains of Vietnam

Physical appearance

A young, beautiful fairy

Known as

The mother of Vietnamese civilization. In Vietnam's creation myth, Âu Cơ married Lạc Long Quân ("Dragon Lord of Lạc"), and bore an egg sac that hatched 100 children known as Bách Việt, ancestors to the Vietnamese people.



Source: "Âu Cơ." Wikipedia, Wikimedia Foundation, 13 July 2018, en.wikipedia.org/wiki/Âu_Cơ.

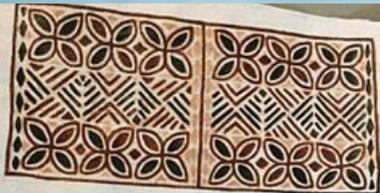
Mask by Tara Carioso

Materials

- Neoprene, Feathers, Rivets, Wire

Costume by Elizabeth Ung

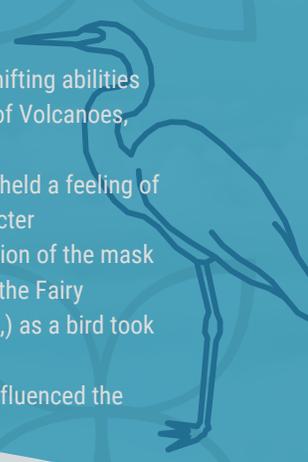
- Tapa Fabric Painting, Polynesian
- Flower pattern suggests the good-heartedness and feminine charm of the Fairy Goddess
- Silhouette is Hawaiian inspired very feminine in form



ADDITIONAL INSPIRATION

- KAPO, a Hawaiian goddess of fertility and sorcery with shapeshifting abilities and magical empathy, who saved her sister Pele, the Goddess of Volcanoes, from being raped by the demi-god Kamapua'a
- Beauty queen pageant head pieces were objects of beauty and held a feeling of royalty and importance that Tara Carioso wanted for this character
- Vietnamese Opera masks inspired the painting on the face portion of the mask
- The Blue Heron (Bird) was considered because of the way that the Fairy Goddess came to be where she was in the play, (in the heavens,) as a bird took her there.

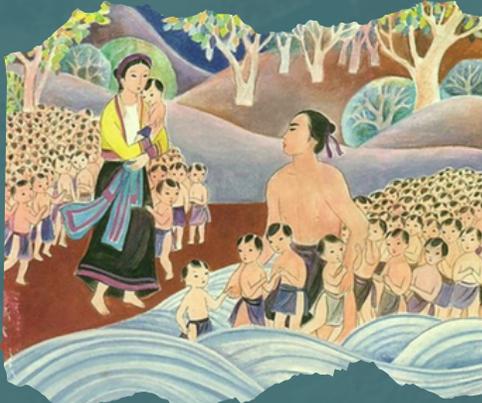
Carioso imagined it was a graceful, cool headed Heron. This influenced the color of mask as well.



TORNKID

SEA WARRIOR INSPIRATION

VIETNAMESE CREATION MYTH LẠC LONG QUÂN & ÂU CƠ



Lạc Long Quân ("Dragon Lord of Lac") was the son of a mountain god and a sea dragon, and had magical powers. While traveling throughout the land to settle the unrest between the people of the northern mountains and the southern lowlands, he defeated three monsters--Ngur Tinh, a giant fish monster; Hồ Tinh, the nine-tailed fox; and an evil spirit that he scared away using the thunderous sounds of gongs and loud instruments. He also fell in love with and married Âu Cơ, fairy princess of the mountains. Âu Cơ bore an egg sac which hatched 100 children. However, since Lạc Long Quân belonged to the sea, and Âu Cơ belonged to the mountains--their habits and customs were very different--they separated ways, each taking 50 children. Âu Cơ would rule over the mountains, and Lạc Long Quân over the lowlands. Living separately, they agreed to meet if the other side needed help. Their 100 children, known as Bách Việt, are considered the ancestors to the Vietnamese people.

The relationship of the sisters, Fairy Goddess and Sea Warrior, in *Tornkid* echoes this story.

Sources: <https://theculturetrip.com/asia/vietnam/articles/lac-long-quan-the-legend-of-vietnams-dragon-lord/>

Tattoo Mythology

Considered a gift from the gods throughout Oceania, tattoo was brought to earth by Lewoj and Lanij, the two sons of the Creator god Lowa who shaped and named the islands and moved them into the ocean. Most of the tattoo designs are derived from nature. According to Lewoj and Lanji:

"You must become tattooed, so that you become beautiful, and that your skin does not shrink with age. The fish in the ocean are striped and have lines, and because of this the people must also have such lines."

Source: <https://www.larskrutak.com/the-art-of-nature-tattoo-history-of-western-oceania/>



GABRIELA SILANG (1731-1763)

María Josefa Gabriela Cariño Silang, known as Gabriela Silang, was a fearless warrior, a military general, and a great leader in the the Philippine resistance to Spanish colonialism. She led the longest sustained revolt against the colonizers.

Source: <https://liberationschool.org/07-04-27-gabriela-silang-anticolonial-f.html/>

Sea Warrior and Fairy Goddess were also inspired by the Hawaiian goddess sisters **Kapo** and **Pele**.



The **SEA TURTLE** or **HONU**, is an ancient, sacred animal in Tahitian mythology. Sea turtles were considered to be an emanation of the powerful ocean gods. They represented our universe, where the curve of their shells symbolized a domed sky over the earth. They are also today one of the main patterns in the Polynesian tattoo, a symbol that was customarily reserved for warriors. The range of meanings varies according to specific islands and situations, symbolizing anything from wisdom and longevity to family or travel.

Source: https://www.huffpost.com/entry/le-meridien-bora-bora-giv_n_945019



Mask by Tara Cariaso

Materials

- Neoprene, Rivets, Bolts and Washers, Wire



Costume by Elizabeth Ung

- Tapa fabric painting, Polynesian/Oceanic pattern
- Ocean waves and tides--the place where she resides
- Maori Dancer Top Patterns--triangles portray the Sea Warrior's sharp-witted attitude
- Silhouette from traditional Maori Dancer uniform



TORNKID

GREAT SEA SERPENT

INSPIRATION

BAKUNAWA

Origin

God of the underworld in Filipino mythology

Physical appearance

A giant sea serpent, crocodile or dragon with a mouth the size of a lake

Known for

Causing lunar and solar eclipses, swallowing the moon or the sun. Only by shouting or making loud noises at the creature will it release the celestial bodies.

Sources: <https://cryptidz.fandom.com/wiki/File:Image-1423495174.jpg>
<https://www.aswangproject.com/bakunawa/>



The Great Sea Serpent is also inspired by the **NABAU**, the legendary giant snake of Borneo in Malaysia. It is said to be over 100 feet in length and has the circumference of a drum. It resembles the Loch Ness Monster of Scotland. Believed to have supernatural powers, the Nabau brings good luck to whomever sees it.

Source: <http://thebrokenshield.blogspot.com/2009/02/legend-of-nabau-giant-snake.html>

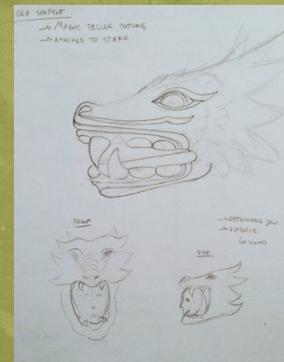
"Finally, the Great Sea Serpent made its approach, slithering along the ocean floor. It was a large creature, with scales that shone bright turquoise and emerald green in the little bits of light that managed to get that deep. Its teeth were large and bared."
- Tornkid (Katelynn Kenney)



Puppet by Jessica Rassp

Materials

- Muslin, Latex Paint, Embroidery Hoops, Foam Tinfoil, Tape, Glue, Acrylic Paint



Initial sketch



Dragon Head, Setia Dharma House of Mask and Puppets Bali, Indonesia



Head construction progress



Hand-painted fabric



TRICKSTER



Costume by Elizabeth Ung

- Swirls/waves indicate unpredictability associated with Trickster
- Poncho cape form indicates playful nature, hiding something away



Costume design based on Tapa Fabric Painting (Mulberry Bark), Polynesian



INSPIRATION

Trickster characters appear in mythology and folklore all over the world. These are gods, goddesses, spirits, humans, or anthropomorphic beings who possess high intellect, secret knowledge, and use this knowledge to play tricks and break the rules of conventional behavior.

MĀUI (POLYNESIA)

The great hero and trickster demigod, Māui, is known for stealing fire from the underworld for humans, fishing up islands with his magical hook (the creation of Hawai'i) (*right*), capturing the Sun to lengthen the days, and causing birds to be visible to humans. Although Māui was said to be very rascal or "*kolohe*", many of his deeds were to better the lives of his fellow people.



Sources: <https://www.tourmaui.com/maui-demigod/>
[https://en.wikipedia.org/wiki/Māui_\(mythology\)](https://en.wikipedia.org/wiki/Māui_(mythology))

SOME OTHER TRICKSTERS IN API MYTHOLOGY & FOLKLORE

SUN WUKONG (CHINA)

The Monkey King was born from a stone and acquired supernatural powers through Taoist practices. After wreaking havoc in the heavens, Sun Wukong was fooled by the Buddha when he failed to somersault out of the Buddha's hand, and was imprisoned under the Buddha's hand, which had turned into a mountain, for five centuries.

TIKBALANG (PHILIPPINES)

Half-human, half-horse, the tikbalang does not hurt or kill people, but may lead them astray and play tricks on their senses. If you can ride a tikbalang, pluck a golden hair from its neck, and tame the tikbalang, it will be your willing slave.

KITSUNE (JAPAN)

Sometimes translated as 'fox spirit', kitsune are highly intelligent, have long lives, possess magical powers, and shape shift into human form. Kitsune can have up to nine tails; more tails signify advanced age and great wisdom. Kitsune play tricks on overly proud samurai, greedy merchants, and boastful commoners. They also lead travelers astray using the *kitsunebi*—a magical, glowing white ball.



THE MASKS in



TORNKID'S CLASSMATES



The trio of foolish characters is an archetype that resonates across Western and Eastern media throughout time.



I leaned into the Italian tradition of Commedia Dell'Arte and the comic trio, and I made use of the masking conventions that come along with that hierarchy of character relationships: the leader of the group is the thinker, the second in command is the do-er, the third is without malice but foolishly follows the first two without question.



Material: Brown paper bags (paper mache)

I was also inspired to echo the notion of "see no evil, hear no evil, speak no evil" which is usually represented by three monkeys covering eyes, ears and mouths. My way of working with this notion was to try to mask a different set of facial features for each character in the trio. In a small way, it tells me that their understanding is incomplete, and that as a trio they are attempting to be more whole than they are individually.



-- Tara Cariaso, Mask Maker

TORNKID



FAIRY GODDESS & SEA WARRIOR

Materials used: neoprene, rivets, bolts and washers, wire, feathers

War Helmets from around the world over the years were significant for me to consider, as I wanted the Warrior headpiece to cover both her face and her head, making the transition easier for the actor. Also, I really like the considerable feeling of weight that the piece acquired in being both mask and helmet—it feels true to the character.

Vietnamese Opera masks (pictured right) inspired the painting on the face portion of the masks.

(Image source: <http://www.vietnamheritage.com.vn/pages/en/1751411330403-Masks-of-Vietnamese-Opera.html>)



The Jim Henson movie, *Labyrinth*, inspired the hands that cover the Fairy Goddess's head because hands are important in this play and wanted them to echo into my design.

The Blue Heron (Bird) was considered because of the way that the Fairy Goddess came to be where she was in the play, (in the heavens,) as a bird took her there. I imagine it was a graceful, cool headed Heron. This influenced the color of mask as well.

-- Tara Cariaso, Mask Maker