



UP DILIMAN MONTH 2017

Salay sayan

K'WENTONG BAYAN, KAALAMANG BAYAN
1-28 Pebrero, UP Diliman, Lungsod Quezon



"Langit-non" by Reg Yuson



K'wentong bayan (Philippine folk narratives) are oral narratives passed down from one generation to the next during community ceremonies and rituals and in everyday conversations and storytelling. Most of the time, k'wentong bayan explain the various aspects of customs and tradition, as well as history. K'wentong bayan are considered as artistic methods of communication among indigenous groups.

With its 7,641 islands and diverse ethnolinguistic communities, the Philippines is a repository of many k'wentong bayan, often revealing valuable information and insights about the different Philippine communities.

Today, k'wentong bayan are no longer that popular. In fact, most people view k'wentong bayan as superstitious narratives and fallacious views on certain things.

UP Diliman refreshes our imagination and memories of significant k'wentong bayan in celebration of February as National Arts Month.

The objectives of the celebration are: 1) to have a deeper understanding of k'wentong bayan in various era and places; 2) to show that k'wentong bayan are reservoirs of folklore; 3) to connect the k'wentong bayan in the narratives of nationhood of the Philippines; and 4) to translate the k'wentong bayan into various art forms.

MESSAGE

Michael L. Tan
Chancellor



UP Diliman Month has come a long way since it was instituted first as a week-long activity by Chancellor Roger Posadas, and then converted into a month-long celebration by Chancellor Claro T. Llaguno.

It is during this yearly occasion that we showcase our homegrown talents through activities especially prepared by the committee. More than our official performing groups, I am very happy to announce that we have cultural performers from Marinduque, the three “Magpuputong” women, and Mindanao State University-Marawi City, the Sining Kambayoka Ensemble, which have been part of our celebration and shared with us not only their immense talent but also their unique cultural heritage.

This year, our theme is “Salaysayan: K’wentong Bayan, Kaalamang Bayan,” a celebration of our many epics, myths, legends and folk tales, presented and reinterpreted through various art forms in our campus: from installation art exhibits to dances, songs, plays and concerts. The theme reflects our acknowledgement that k’wentong bayan, folk narratives, are valuable sources of folk knowledge.

Indeed, UP Diliman Month is both a momentous occasion and an opportunity to reminisce and rejuvenate our traditions and culture and connect with our neighboring provinces and learn about their culture and traditions.

We are also honored by the participation of Ramon Magsaysay awardee Ligaya Amilbangsa, UP Visayas Professor Emeritus Alicia Magos, AlunAlun Dance Circle, UPD alumna and Ballet Philippines member Kris-belle Paclibar-Mamangun, Noel Cabangon and Bayang Barrios.

I would also like to congratulate and extend my gratitude to the following performing groups for their time, effort, talent and support: Teatrong Mulat ng Pilipinas, Dulaang UP, UP Filipiniana Dance Group, UP Cherubim and Seraphim, and the Official Student Performing Arts Groups of UP Diliman—UP Concert Chorus, UP Dance Company, UP Kontra-Gapi, UP Repertory Company, UP Streetdance Club, UP Singing Ambassadors and the UP Symphonic Band.

More than a showcase of the most talented of our performing artists, UP Diliman month reflects our commitment to General Education or GE, leveraging our rich past to spark the imagination and creativity of tomorrow’s movers and shakers.

To the faculty, students, staff, alumni and the community, thank you very much for supporting the UP Diliman Month!

Mabuhay ang UP Diliman! Mabuhay ang mga artista ng bayan!



MESSAGE

Prof. Sir Anril P. Tiatco and Prof. Jem R. Javier
Project Leaders

In celebration of the National Arts Month in February 2017, the University of the Philippines Diliman recuperates the “k’wentong bayan” (folk narratives such as epics, myths, legends, folk tales, etc.) as important repository of ideas, information and even knowledge through a month-long festival billed “Salaysayan: K’wentong Bayan, Kaalamang Bayan.”

An oral tradition, “k’wentong bayan” are narratives told from one generation to another during community ceremonies, rituals, and in everyday conversation and storytelling among a group of individuals. These are organized stories, which are often used to explain some aspects of traditions, norms and even histories. In folklore studies, the “k’wentong bayan” are means of artistic communications in small groups.

An archipelago composed of diverse ethno-linguistic communities, the Philippines is a repository of many “k’wentong bayan,” often revealing valuable information and insights about the different Philippine communities. Today, “k’wentong bayan” are not carefully given attention by the younger generation because these are often used as the opposing features of modernity. At the same time, the hyper-reality of today’s generation paved the way for these “k’wentong bayan” to be categorized as superstition and often are attributed as fallacious narratives about the modern world.

These narratives also give meaning to life. Our epics transcend our common life into a world in which our pre-colonial gods interact with us, humans, and therefore we start believing that our daily actions are part of the grand schemes delegated by our gods. In our difficulties, the pain is more bearable because we believe that the trials have meaning; we are suffering for a bigger cause rather than being battered randomly.

These “k’wentong bayan,” such as myths, legends and even our epics, explain the unexplainable. They reveal our fate after death and the reasons for crises or miracles and other puzzlements. Yet, they retain and even encourage an aura of mystery. These narratives are also useful for the understanding of the natural world.

Through the UP Diliman Month 2017, we hope that UP Diliman becomes a medium to foster a deeper understanding of these narratives coming from different socio-historical and socio-cultural milieus; to feature these narratives as important producers of knowledge; to connect these narratives to the different narratives of nation-building and nationalism; and translate and experience these narratives into different art forms such as theatre, dance, film and visual arts.

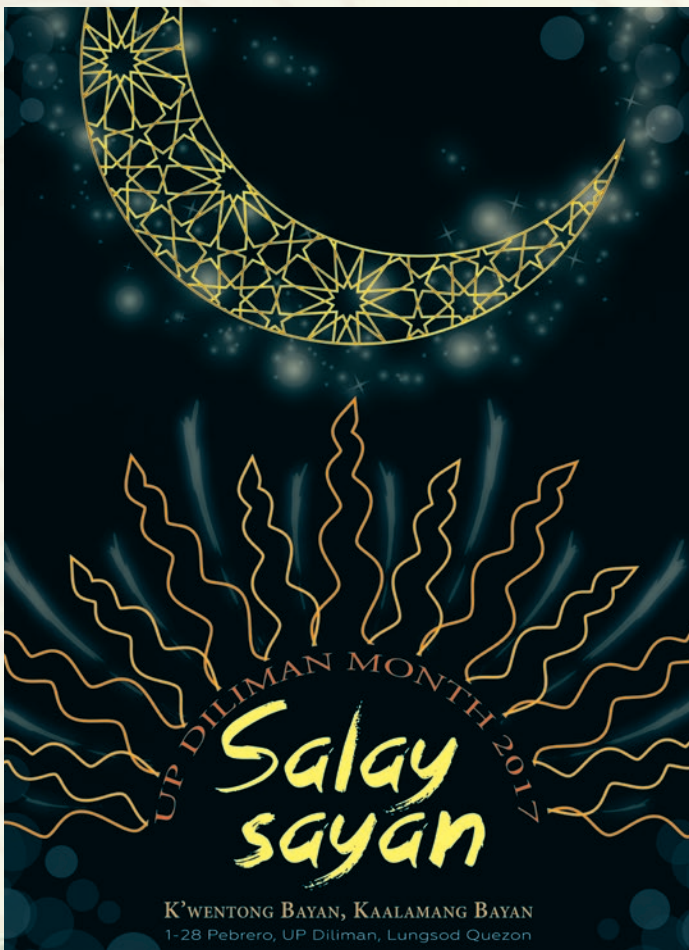
Thank you very much!

PEBRERO 2017

LINGGO	LUNES	MARTES	MIYERKULES	HUWEBES	BIYERNES	SABADO
			<p>1 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Seremonya ng Pagbubukas: K'wentong Bayan, Kaalamang Bayan <i>Tapat ng Faculty Center 6 n.g.</i></p>	<p>2 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p>	<p>3 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p>	<p>4 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p>
<p>5 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p>	<p>6 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p>	<p>7 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Film Viewing <i>UP Cine Adarna 5 n.g. at 7 n.g.</i></p>	<p>8 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Film Viewing <i>UP Cine Adarna 5 n.g. at 7 n.g.</i></p>	<p>9 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Film Viewing <i>UP Cine Adarna 5 n.g. at 7 n.g.</i></p>	<p>10 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Himigsikan: Mga K'wentong Bayan at Musika <i>University Theater Canopy 6 n.g.</i></p>	<p>11 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p>
<p>12 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p>	<p>13 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p>	<p>14 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p>	<p>15 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe tampok ang Dulaang UP <i>Wilfredo Ma. Guerrero Theater 7 n.g.</i></p>	<p>16 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe tampok ang Dulaang UP <i>Wilfredo Ma. Guerrero Theater 7 n.g.</i></p>	<p>17 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe tampok ang Dulaang UP <i>Wilfredo Ma. Guerrero Theater 7 n.g.</i></p>	<p>18 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe tampok ang Dulaang UP <i>Wilfredo Ma. Guerrero Theater 10 n.u. at 3 n.h.</i></p> <p>Rama & Sita: Papet Ramayana <i>Institute of Biology Auditorium, 10 n.u. at 3 n.h.</i></p>
<p>19 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe tampok ang Dulaang UP <i>Wilfredo Ma. Guerrero Theater 10 n.u. at 3 n.h.</i></p> <p>Rama & Sita: Papet Ramayana <i>Institute of Biology Auditorium, 10 n.u. at 3 n.h.</i></p>	<p>20 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p>	<p>21 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p>	<p>22 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe tampok ang Dulaang UP <i>Wilfredo Ma. Guerrero Theater 7 n.g.</i></p>	<p>23 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe tampok ang Dulaang UP <i>Wilfredo Ma. Guerrero Theater 7 n.g.</i></p> <p>Sampaksaan: K'wenton Bayan, Kaalamang Bayan <i>NISMED, 8 n.u.-5 n.h.</i></p>	<p>24 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe tampok ang Dulaang UP <i>Wilfredo Ma. Guerrero Theater 7 n.g.</i></p> <p>Himigsikan: Mga K'wentong Bayan at Musika <i>University Theater Canopy 6 n.g.</i></p>	<p>25 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe tampok ang Dulaang UP <i>Wilfredo Ma. Guerrero Theater 10 n.u. at 3 n.h.</i></p> <p>Ang Unang Aswang ni Rody Vera tampok ang UP Dance Company <i>Arki Amphitheater, 7 n.g.</i></p>
<p>26 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe tampok ang Dulaang UP <i>Wilfredo Ma. Guerrero Theater 10 n.u. at 3 n.h.</i></p> <p>Ang Unang Aswang ni Rody Vera tampok ang UP Dance Company <i>Arki Amphitheater, 7 n.g.</i></p>	<p>27 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe tampok ang Dulaang UP <i>Wilfredo Ma. Guerrero Theater 7 n.g.</i></p>	<p>28 Sansinukob: Isang Installation na Eksibit <i>UP Amphitheater, UP Lagoon at UP CMC Hill</i></p> <p>Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe tampok ang Dulaang UP <i>Wilfredo Ma. Guerrero Theater 7 n.g.</i></p> <p>Seremonya ng Pagwawakas: Balangay <i>GT Toyota Auditorium, 7 n.g.</i></p>	<p>Enero 31 Pagsamba <i>Parish of the Holy Sacrifice, 6 n.g.</i></p> <p>Marso 4 at 5 Ang Unang Aswang ni Rody Vera tampok ang UP Dance Company <i>Arki Amphitheater, 7 n.g.</i></p>			

UP DILIMAN (UPD) MONTH SPOTLIGHTS

K'WENTONG BAYAN



Folk narratives such as epics, myths, legends and folk tales—also known as k’wentong bayan—form the centerpiece of UP Diliman’s celebration of National Arts Month in February in the festival billed Salaysayan: K’wentong Bayan, Kaalamang Bayan.

“An oral tradition, k’wentong bayan is a narrative told from one generation to another during community ceremonies, rituals and in everyday conversation and story-telling among a group of individuals. These are organized stories often used to explain aspects of traditions, norms and even histories. In folklore studies, the k’wentong bayan are means of artistic communication in small groups,” said Dr. Sir Anril P. Tiatco, theatre arts professor and the festival’s project leader.

With its 7,641 islands and diverse ethnolinguistic communities, the Philippines is a repository of many k'wentong bayan, often revealing valuable information and insights about the different Philippine communities.

“K'wentong bayan foster a shared set of perspectives, values and histories. These narratives also give meaning to life. Our epics transcend our common life into a world in which our pre-colonial gods interact with us, humans, and therefore we start believing that our daily actions are part of the grand scheme delegated by our gods. In times of difficulties, the pain is more bearable because we believe that the trials have meaning; we are suffering for a bigger cause rather than being

battered randomly,” said linguistics professor and co-project leader Jem R. Javier.

Events. Recuperating the k'wentong bayan as important repository of ideas, information and even knowledge, the festival featured a conference, workshops, an installation art exhibit, dance and musical concerts, a puppet theater, the re-staging of Goethe's Faust and film showings.

Opening the festival was Seremonya ng Pagbubukas: K'wentong Bayan, Kaalamang Bayan, a dramatic interpretation of the commonly-heard legend “Alamat ng Pilipinas” on Feb. 1, 6 p.m. in front of the former Faculty Center.

“Sansinukob,” an installation art exhibit, was also unveiled at the UP Lagoon, University Amphitheater and College of Mass Communication Hill. The exhibit featured UPD visual artists Leo Abaya, Junyee, Anton del Castillo, Rita Gudiño, Gerry Leonardo, Leroy New and Reg Yuson depicting Philippine stories on the origin of the “sansinukob” (universe). The exhibit was a glimpse of the ethno-astrology and ancient cosmology of Philippine cultures.

“Himigsikan: Mga K'wentong Bayan at Musika,” featured songs based on and inspired by Philippine folk narratives as performed by Noel Cabangon and Bayang Barrios on Feb. 10 and 24, respectively, 6 p.m. at the UP Theater Canopy.



“Sita & Rama: Papet Ramayana,” a retelling of the epic of the same title through a puppet theater featuring the Teatrong Mulat ng Pilipinas, was staged on Feb. 18 and 19, at 10 a.m. and 3 p.m. at the Institute of Biology Auditorium.

An inquiry into the relationship of religion and k’wentong bayan, “Si Faust at ang Dalumat ng Kasamaan: Isang Adaptasyon ng Akda ni Goethe” featured Dulaang UP under the direction of José Estrella and adaptation by playwright Rody Vera. The play ran from Feb. 15 to Mar. 8 at the Wilfrido Ma. Guerrero Theater.

“Ang Unang Aswang,” a dance-movement piece of the award-winning play of the same title by Rody Vera will be interpreted by the critically acclaimed UP Dance Company on Feb. 25 and 26 and Mar. 4 and 5 at 7 p.m. at the Arki Amphitheater.

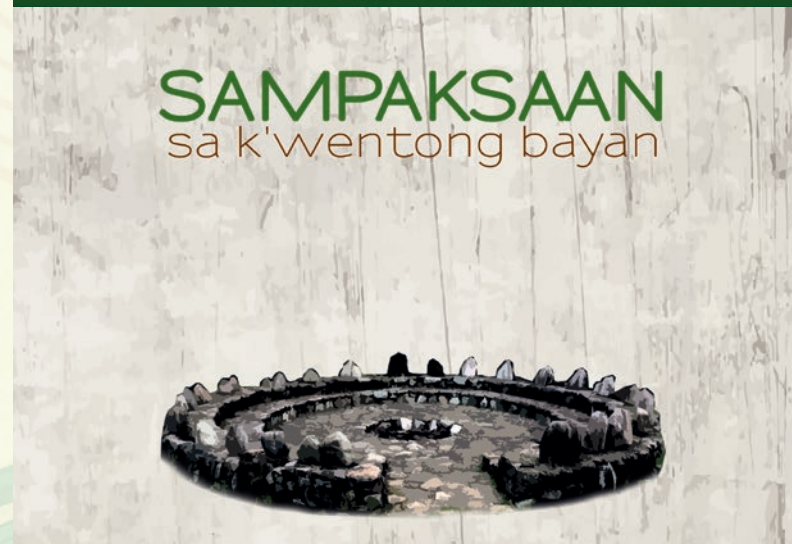
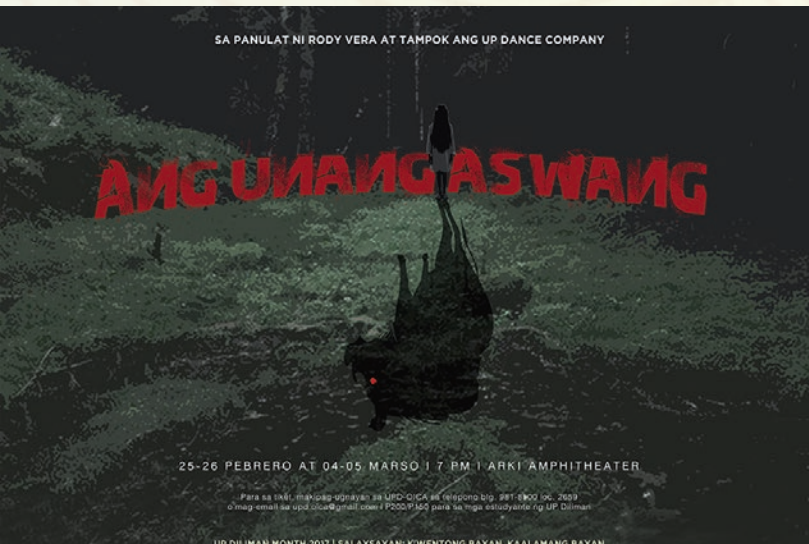
The academic component of the festival was “Sampaksa sa K’wentong Bayan,” held Feb. 23 at the UP NISMED Auditorium. The conference featured multi-modal and cross-disciplinary discussions on the significance of the k’wentong bayan in the context of contemporary Philippines.

“K’wentong Bayan sa Pelikula,” featuring contemporary films about k’wentong bayan such as “Tuos,” “Ang Sayaw ng Dalawang Kaliwang Paa,” “Hinulid,” “Ang Panggagahasa kay Fe,” “K’na the Dreamweaver” and “Ploning,” ran from Feb. 7 to

9 with screenings at 5 and 7 p.m. at the UP Cine Adarna. Admission to all films was free.

Closing the festival was “Seremonya ng Pagwawakas: Hanggang sa Susunod na Kabanata,” a concert on Philippine myths, legends, folktales and epics featuring the Mindanao State University Sining Kambayoka and other surprise guests. The event was held on Feb. 28, 6 pm, at the GT-Toyota Center Auditorium.

Part of the celebration was an art-walking tour called Pasyal Diliman where participants experienced the arts and cultural landscapes of the campus. The tour was also a wonderful opportunity to encounter UPD as an important cultural heritage of the country.



UP DILIMAN MONTH 2017: A CELEBRATION OF FOLKLORE AS ART AND STUDY

By Anna Regidor, photos by Leonardo A. Reyes



UPFDG and CMu students interpret the Visayan Legend of Sikalak and Sikhabay.

With 7,641 islands and over 100 ethnolinguistic groups, the wealth of the Philippines' folklore was at the heart of UP Diliman Month 2017, with activities in both the visual and performing arts as well as a full academic conference devoted to the subject being held on campus the whole month of February.

Carrying the theme “Salaysayan: K’wentong Bayan, Kaalamang Bayan,” the celebrations aimed to create a deeper understanding of folklore, show that depository of knowledge and translate it to various forms of art.

Sir Anril P. Tiatco, theatre arts professor from the College of Arts and Letters (CAL) and the festival’s project leader defined folklore as “an oral tradition told from one generation to another during community ceremonies, rituals and in everyday conversation and storytelling among a group of individuals...often used to explain aspects of traditions, norms and even histories. In folklore studies, the kuwentong bayan are means of artistic communication in small groups.”

Opening. UP Diliman Month 2017 began on a rainy Wednesday night (Feb. 1), 6 p.m. at the UP Lagoon opposite the former Faculty Center.

The stormy weather foreshadowed the opening number “Tudyuhan ng Dalawang Diyos,” a dance number recounting a conflict between the water goddess Magwayen (played by Krystl Buesa) and the sky god Makaptan (played by Nils Flores) that led to the creation of the world. The story was narrated by a chorus.

The dancers were composed of the UP Filipiniana Dance Group (UPFDG) while the chorus was composed of Val Dominic Gagatiga and Jowin Panizal of the UP College of Music (CMu).

UP’s official children’s choir UP Cherubim and Seraphim then took the stage, singing “Musika ng Muling Pagkabuhay ng Kalikasan,” an adaptation of “Awit ni Pulau” by Palanca awardee Edgardo Maranan and National Artist for Music Ramon P. Santos.

A highlight of the night was a “Pagpuputong” ceremony held to honor the seven artists that created “Sansinukob,” an installation art exhibit at the UP Lagoon, University Amphitheater and College of Mass Communication Hill.

Five of the seven artists who created Sansinukob were seated on stage while UPD Chancellor Michael L. Tan and Office for Initiatives in Culture and the Arts Director Sir



UPFDG and CMu students at “Tudyuhan ng Dalawang Diyos.”

Anril P. Tiatco presented them each with a crown and covered him/her with petals.

The artists feted at the ceremony were Gerry Leonardo (“Emptiness”), Rita Gudiño (“Mebuyan sa Idalmunon”), Leo Abaya (“Ang Kahanginan”), Leeroy New (“Agtayabon”) and Reg Yuson (“Langit-non”).

In the background, three “Magpuputong” women from Marinduque performed an especially composed welcoming song accompanied on guitar by Professors Eman Jamisolamin and Lester Demetillo from the CMu.

The night ended with the UPFDG and select CMu students interpreting the Visayan legend of Sikalak and Sikhabay, the first man and woman on earth who were born when a single bamboo trunk split in half.

Playing the parts of Sikalak were Jeconiah Retulla (dance) and Jowil Panizal (voice) while Sikabay was played by Katrina Saga (dance) and Coleen de Guzman (voice). The ceremony was followed by a guided tour of the six Sansinukob exhibits.

Folklore in many forms. In the second week of UP Diliman Month, the UP Film Institute’s Cine Adarna held “K’wentong Bayan sa Pelikula,” a film festival that featured folklore as a common element. Works like “Ang Panggagahasa kay Fe,” “Ploning,” “K’na the Dreamweaver” and “Ang Sayaw ng Dalawang Kaliwang Paa” were shown from Feb. 7 to 9.

Himigsikan, a live concert series that has long been part of UP Diliman Month, featured two afternoon concerts from popular folk artists Noel Cabangon (Feb. 10) and Bayang Barrios (Feb. 24) at the Canopy of the UP Theater.

In the third week, Dulaang UP, the University’s official and premiere theater organization, staged Johann Wolfgang von Goethe’s Faust, based on a classic German folktale of a scholar who makes a deal with the devil, exchanging



Gudiño (top) and Abaya (bottom) being crowned during the opening ceremonies.





his soul for unlimited knowledge and worldly pleasures. The play ran from Feb. 22 to Mar. 15 at the Wilfrido Ma. Guerrero Theater.

From Feb. 18 to 19 at the Institute of Biology Auditorium, Teatrong Mulat ng Pilipinas, another official performing group of the University that specializes in puppet theater, staged “Sita & Rama: Puppet Ramayana,” a play by Amelia Lapeña-Bonifacio based on an ancient and popular Indian epic: the Ramayana.

The academic component of the festival was the “Sampaksaan sa K’wentong Bayan,” held on Feb. 23 at the UP



The UP Cherubim and Seraphim (top), UPFDG students (middle) and the Magpuputong accompanied by Profs. Demetillo and Jamisolamin from the CMu (bottom).



NISMED Auditorium by the College of Social Sciences and Philosophy. It featured multi-modal and cross-disciplinary discussions on the significance of the k’wentong bayan in the context of contemporary Philippines with former National Commission for Culture and the Arts chair Felipe de Leon Jr as keynote speaker.

The UP Dance Company, an Official Student Performing Arts Group of UP Diliman, staged Rody Vera’s “Ang Unang Aswang” from Feb. 25 to 26 at the Arki Amphitheater. The one-act play is about a feral girl, born and raised in the forest who experiences the ecstasy of romantic love and the pain of rejection at the hand of a stranger.

SANSINUKOB EXHIBIT: PHILIPPINE MYTHS ON THE UNIVERSE'S ORIGIN

By Haidee C. Pineda, images by Jefferson Villacruz



UP Diliman's (UPD) celebration of the National Arts Month kicked off on Feb. 1 with the unveiling of Sansinukob, an installation art exhibit in three sites: the UP Lagoon, University Amphitheater and College of Mass Communication (CMC) Hill.

The exhibit featured works depicting Philippine stories on the origin of the “sansinukob” (universe) created by UPD visual artists Leo Abaya, Anton del Castillo, Rita Gudiño, Gerry Leonardo, Leeroy New, Junyee and Reg Yuson.

It was also a glimpse into the ethno-astrology and ancient cosmology of Philippine cultures.

According to Sansinukob's project leaders professors Sir Anril P. Tiatco and Jem R. Javier, each layer of the universe has a story on the origins of men and the world, filled with characters (in)directly connected with the culture and destiny of all beings. These were covered in various k'wentong bayan (folk literature) which reflect the culture and appreciation of the community.

Tiatco and Javier said Sansinukob “allows people to explore the corners of the universe in accordance with the k'wentong bayan collected from various indigenous groups in the Philippines. Through the exhibit, the viewers may realize the richness and significance of the indigenous epistemology and system of beliefs of the Filipinos—the surrounding existence of man and the visible and invisible elements of Sansinukob—which will lead to solving the Great Connection that will remain and continue.”

The six installations were Emptiness (Junyee and Leonardo), Mebuyan sa Idalmunon (Gudiño), Ang Pagbabalik Lupa (Del Castillo), Agtayabon (New), Ang Kahanginan (Abaya) and Langit-non (Yuson).

Emptiness. Installed at the Lagoon across the former Faculty Center, the work takes on the paradox of presenting the concept of “emptiness” through a large-scale structural fabrication, an experience of the intangible, the void of space, the narrative of nothingness—all through a material form in a site specific space.

From Junyee’s original concept, the sculpture is a large-scale eight by four meter rectangular wooden box



Junyee

Leonardo



in extreme black coat and finish wherein the viewer, upon entry to the structure, is overwhelmed by the experience of emptiness and the void of space. Four fiberglass figures as structural posts “carry” the huge room-size box to a height of five feet. The elevation allows for the average height of the local audience to partially slip their heads through a series of 15-inch openings located underneath the structure.

The box is wrapped and tied (inspired by installation artist Christo) to create a texture-filled and seductive structure, its representation of the iconic balikbayan

box. The structure is an invitation to the audience to attempt to partake of that experience of abundance, anticipated excitement and of connecting—only to be confronted by the extreme opposite of the expected.

Emptiness was created by Junyee and Leonardo.

Junyee is recognized as the pioneer of found space art in the Philippines. A College of Fine Arts (CFA) graduate, he received the Diwa ng Sining at Kalinangan from the National Commission for Culture and the Arts in 1980.

Leonardo, a recipient of the Cultural Center of the Philippines (CCP) Artists Award in 2000, is a Special Education for the Visual Arts professor at the Philippine High School for the Arts where he graduated in 1982. He received a Monbusho Scholarship Grant in 1992 and was a Japan Ceramic Aesthetics researcher.



Gudiño



Mebuyan sa Idalmunon. Mounted at the Lagoon near the Beta Epsilon Theatrum, Gudiño's work was inspired by the Bagobo mythology on Mebuyan and the universe called Idalmunon, which is found at the edge of Itim na Ilog where souls of the dead go on a journey by boat.

Mebuyan, the mother of the underworld, has many breasts to nurse dead infants. The infants stay with her until they grow up and return to Gimokudan to live peacefully with their dead families.

An assistant professor at the CFA, Gudiño established the CFA Ceramic Studio in 2008 and currently serves as its faculty coordinator and program director. She was the first Master of Fine Arts student to receive an academic distinction for her research and creation for her work "LUAL: Kiln Firing as Art and Metaphor of Birthing."

Ang Pagbabalik Lupa. This creation represents Lupa-on, based on the Kalinga story “The Departure of Gods.” It shows the separation of gods and people through setting a scenario of a woman who has descended a stairway.

Mounted at the University Amphitheater, the stairway is 18 feet high and five feet wide. At the end of the stairway are three figures: a woman standing, a woman kneeling and a woman lying on the ground. All three



Del Castillo



figures are covered by a cloth from head to toe “as a symbol for an act of shamelessness.”

The work is by del Castillo, an assistant professor at the UP Integrated School who is known for works that show the reflection of the modern and contemporary way of life. He was awarded the Artist II title by the UP System in 2014.

Agtayabon. In the Bukidnon mythology, the Agtayabon is a bird with a human body. In the beginning, there were only three creatures in the world, two gods and the bird, who acted as mediator between his fighting companions. He uses his huge wings to calm down the two gods.



<https://manilafame.wordpress.com>

New



Installed at the Lagoon facing the Vargas Museum, the installation appears to be floating and depicts Agtayabon's wings in rattan and bamboo.

Agtayabon was created by Leeroy New, a designer and 2012 CCP 13 Artists awardee. A CFA alumnus, he received numerous awards, among them the Grand Prize for Sculpture in the 2005 Metrobank Art Awards; a La Trobe Residency Grant in Australia and the Artesan Gallery Residency Grant in Singapore from the 2009 Ateneo Art Awards; and a 2014 Metrobank Foundation Award.

Ang Kahanginan. Created by Abaya based on the concept of flying as a way of narrating the Bagobo mythology on Lumabat's journey to heaven, the work's visual framework are movement and rhythm, similar to that of the wind in the universe. It uses the power of the wind that is particular to CMC Hill, where the work is located.

The work is made of the windsock and koinobori. The windsock is a flexible cylinder made from cloth and usually seen on airstrips indicating the direction



Abaya



and strength of the wind. Each windsock represents a male and female torso. Koinobori, a Japanese art, is a carp-streamer kite used during their Children's Day.

A CFA professor, Abaya is a multi-disciplinary artist. He earned his Master in Fine Arts at the Winchester School of Art, University of Southampton, United Kingdom. He received the Artist II title from UP in 2013.

Langit-non. Adapted from the story “The Abode of the Creator of the Universe” from the Panay-Visayan myth, Langit-non is a raised structure with installation of mirror finish or highly reflective surfaces in circular formation.

From below, one could see the reflection of the surroundings the way Tungkung Langit, a hardworking god who fell in love with Alunsina, the virgin goddess of the eastern skies, would see the world from above.



<https://plotpublicart.wordpress.com>

Yuson



The installation was created by Yuson, a multi-awarded sculptor who values place and space as a primary material for his works. He was a member of the Society of the Philippine Sculptors who sought to revive the local community of sculptors. Yuson was one of the CCP 13 Artists in 2003.

Sansinukob exhibit was on display from Feb. 1 to Mar. 15.

K'WENTONG BAYAN SA PELIKULA

7-9 February, UP Cine Adarna

Six films featured folk narratives from the different regions of the country, discussing the tradition, culture and even modern experiences of Filipinos as a people which, in the contemporary time, enrich and enliven the myths and folk narratives. The films also appropriate the time when they were made as a little avenue of history.

K'na the Dreamweaver (2014)



The film tells of a legend of the T'boli, an indigenous people of Southern Mindanao.

A century-old clan war has separated the community into two: one village in the North and the other in the South banks of Lake Sebu in the province of South Cotabato.

K'na, from the South, is chosen by the gods to be the village's dream weaver. Her budding romance with childhood friend Silaw is dashed when her father, the village chief, arranges to marry her to the heir to the throne of the North so as to end the clan war. As the dream weaver, she has the chance of weaving

together her village's warring clans and bringing peace to the community. And as part of her duties as a princess, she willfully obliges.

The film also showcases the T'boli language, the enchanting Lake Sebu and the colorful garments made of t'nalak, a local textile.

Direction and Screenplay: Ida Anita del Mundo • Producers: Rhodora de Castro, Clodualdo del Mundo Jr., Michael Kho Lim, Fernando Ortigas, Paolo Ortigas and E.A. Rocha • Starring Mara Lopez, RK Bagatsing, Alex Vincent Medina, Bembol Roco, Nonie Buencamino and Erlinda Villalobos

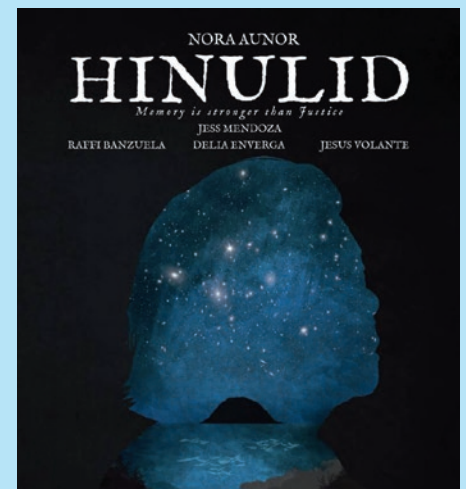
Hinulid (2016)

Inspired by the story "The Night Express Does Not Stop Here Anymore" by Carlos Ojeda Aureus, *Hinulid* is the story of Sita Dimaiwat, an overseas Filipina worker and a devout Roman Catholic, who lost her son to a hazing incident in Manila.

She decides to have his remains cremated and bring his ashes back to their village in Barangay Cagbunga, Gainza, Camarines Sur via an old train that circles her universe like the legendary "Tandayag," a primordial basilisk based on an Ibalon epic. As Sita returns to her village, she reckons

and reconciles how her life story is intimately rooted in the folk stories and religious devotions despite the unending and repeated stories of human violence. Aided by a Walkman (a type of a mobile cassette player popularized by Sony), Sita listens to the recording of her son's law lessons and tries to hold unto what is left for her. In a filial act of mourning, she proves that memory is stronger than justice and that even the most broken life can be restored to its moments.

Direction: Kristian Sendon Cordero • Screenplay: Kristian Sendon Cordero and Carlos Ojeda Aureus • Producers: Local government units of Naga, Iriga, Gainza



and Pasacao, cities and towns in the Bicol region; Ateneo de Naga University; Nora Villamayor; and Atty. Dan Adan. • Starring Nora Aunor, Jess Mendoza, Raffi Banzuela, Jesus Volante, Ken Balmes and Delia Enverga

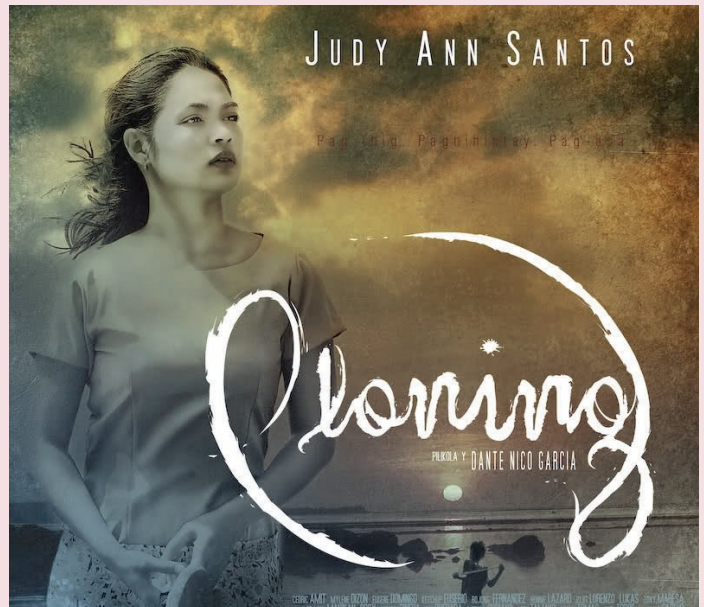
Ploning (2008)

“Ploning” showcases the enchanting coasts of the province of Palawan and tells a story based on a Cuyonon song or narrative with the same title, a song about a man asking his girl to believe his pledge of unending love.

The story begins when a mysterious 30-year-old Taiwanese fisherman, Muo Sei, arrives in the lethargic town of Cuyo. Only given a timeline from sunrise to sunset, Muo Sei immediately looks for a girl named Ploning, also 30 years old, who took care of him when he was only six years old. Ploning holds a special place among the people of Cuyo as a dutiful daughter, a devoted friend, a caring sister and a loving maternal figure to Rodrigo, the son of Juaning, her bed-ridden friend.

Ploning and Rodrigo have a wonderful time. She soon forgets Tomas, her childhood sweetheart who left her when she was 16 to look for a better life in Manila. After several years of waiting, she decides to leave town and look for him in Manila.

Ploning leaves on the day of the town fiesta and a secret finally emerges: Muo Sei and Rodrigo are one



and the same, and Muo Sei/Rodrigo recalls the story of Ploning from memory.

Direction: Dante Nico Garcia • Screenplay: Benjamin Lingan and Dante Nico Garcia • Producers: Jourdan Sebastian, Guia Gonzales and Judy Ann Santos • Starring Judy Ann Santos, Mylene Dizon, Gina Pareño, Tessie Tomas, Ces Quesada, Meryl Soriano, Eugene Domingo, Mylene Dizon, Tony Mabesa and Joel Torre

Ang Panggagahasa kay Fe (The Rapture of Fe, 2009)



After several years of working overseas, Fe returns to her abusive husband Dante, and to a long history of domestic violence. The couple then work in a basket-making factory where Fe becomes the lover of Arturo, the factory’s manager.

Soon after, baskets with black fruits appear in Fe’s front yard each morning. Wondering where the fruits are coming from, she asks Dante and Arturo but both deny the fruits came from them. Jealous, Dante beat her up, making her want to elope with Arturo, who, unfortunately, cannot leave his family behind.

Fe is caught between the two men: will she go with an elusive suitor who may be just a figment of her imagination or remain with her abusive husband? In her life and violence-filled situation, are the fragments of her imagination sufficient for her to remain steadfast? Could the imagined be real enough for a woman to assure her survival?

Direction and Screenplay: Alvin B. Yapan • Producers: Alemberg M. Ang, Alvin B. Yapan and Mariel Dionisio • Starring Irma Adlawan, TJ Trinidad, Nonie Buencamino, Mercedes Cabral, Joel Molina and Meeyo Candelaria



Ang Sayaw ng Dalawang Kaliwang Paa (2011)

The movie showcases the poetry of several Filipina feminist

writers and the Filipinos' exceptional dancing skills. The film also carefully weaves the arts of poetry and dance, as well as explores the intersection and divergence between feminist and gay concerns in the third world context.

Frustrated at his performance in his teacher Karen's literature class, Marlon wants to impress her instead by excelling in her dance class. He asks Dennis, a classmate and a student in Karen's dance class, to teach him the basics of dancing. In their tutorial sessions, Dennis falls in love with Marlon. Karen eventually learns of Marlon's plan through Dennis, and Marlon is disappointed with Dennis. When Karen sees their relationship turns sour, she thinks of a plan.

She trains Marlon and Dennis to star in her dance adaptation of the epic "Humadapnon," with Marlon playing the lead role of Humadapnon, who is trapped in a cave full of women. Dennis' character, Sunmasakay, the male incarnation of the goddess Nagmalitong Yawa, now has to rescue Humadapnon from the women. On the eve of the performance, while practicing for the last time, Marlon eventually reveals his true feelings toward Dennis through dance.

Direction and screenplay: Alvin B. Yapan
 • Producers: Tonee Acejo, Alemborg Ang and Alvin B. Yapan • Starring: Jean Garcia, Rocco Nacino and Paulo Avelino featuring the FEU Dance Company with the special participation of Company of Dance Artists (CODA)

Tuos (2016)

Pinailog, an extraordinary woman, lives in a small town in the deep mountains of Antique. She is a "Binukot," or a secluded girl, a maiden chosen to be the fairest amongst the women in her village. Her life is restricted to the confines of her house and is only allowed to do simple, uncomplicated household chores. She is highly respected and esteemed because of her vast knowledge of the oral tradition of their culture like epics and songs which she memorized and performs with dances.

However, girls in the town do not want to be chosen as "binukot" anymore. Duwokan, the granddaughter of Pinailog, wants to leave town, work

and fall in love freely, even if these are against the will of Pinailog who believes that Duwokan cannot change her destiny.

When Duwokan falls in love with a young man, the sacred "tuos" or pact between the gods and humans is disturbed and endangers the life of Duwokan. Pinailog, a woman chosen to keep an age-old tradition alive, must now choose between her granddaughter's life and a belief that shackled her in solitary confinement. In the end, Pinailog will literally come face-to-face with the ghosts of a tradition and fight for the right of Duwokan to free will and to live a life of her choice, not dictated by the gods.



Direction: Roderick Cabrido •
Screenplay: Denise O'Hara • Producers: Tere Siguion-Reyna Villonco, Joseph Israel Laban and Ferdinand Dizon Lapuz • Starring Nora Aunor, Barbie Forteza, Flor Salanga, Ronwaldo Martin, Elora Espano, Ronnie Martinez, Al Bernard Garcia and Adrienne Vergara

Sources:

www.cinemalaya.org • www.qcinema.ph/films • www.singaporeartmuseum.sg/SEAFF • www.imdb.com • www.acrossasiaff.org • www.facebook.com • www.businessmirror.com.ph • www.youtube.com

FOLK MUSIC TAKES CENTER STAGE IN HIMIGSIKAN 2017

By Kevin Brandon E. Saure, images by Leonardo A. Reyes



Noel Cabangon

Concurrent with the theme *Salaysayan: K'wentong Bayan, Kaalamang Bayan* of the UP Diliman (UPD) Month 2017, two artists serenaded the UP community for the two-part *Himigsikan 2017* held at the University Theater Canopy, 6 p.m. on Feb. 10 and 24.

Known for their brand of alternative music, Noel Cabangon and Bayang Barrios rendered songs anchored on folklore, narratives and experiences on Feb. 10 and 24, respectively. The songs centered mainly on social issues, the lives of ordinary Filipinos, struggles of indigenous peoples, love, hope and the challenges of the present generation.

The guitar-strutting Cabangon performed his hit songs, most notably “*Kanlungan*” and “*Kay Ganda ng Ating Musika*,” a remake of a Ryan Cayabyab original. Cabangon, a former member of the folk-rock group *Buklod*, got the audience singing along with an Aegis medley together with his 3-man band.



Bayang Barrios

Barrios, a proud Manobo from Agusan del Sur, performed her trademark songs, such as “Harinawa,” “May Bagong Umaga” and the 2003 Metropop Song Festival winner “Malayo Man, Malapit Din.” Known by the current generation as the voice behind the theme songs of *Encantadia*, a popular fantaserye, Barrios granted the request of a 3-year old fan to sing the original sound track from the series. Accompanying her was the Naliyagan Band, a musical group she formed in 2016.

Himigsikan is a portmanteau word of “himig” (melody or tune) and “himagsikan” (revolution). It was formerly held at the Carillon Plaza on Sundays of February as a stage for different genres and styles of music.

Some of the artists who performed in previous concerts are Joey Ayala, Heber Bartolome, Lester Demetillo and groups Philippine Normal Universtiy Rondalla, Ethnic & Angklung Ensemble, Kadangayan, Camerata Jazz, Tugtugang Musika Asyatika, Kontra-Gapi and Triple Fret.

Himigsikan was first held in 1999 as UPD’s free musical offering for its community. It drew inspiration from Concert at the Park, a free show regularly held at the Luneta Open Air Auditorium.

PUPPETS AND SHADOWS OF LOVE AND WAR

By Benito V. Sanvictores Jr., images by Haidee C. Pineda



Rama (right) and Sita

Using rod puppets, shadows, dance drama and music, Teatrang Mulat ng Pilipinas (Mulat) staged the immortal epic “Ramayana” on Feb. 18 to 19 at the Institute of Biology Auditorium at UP Diliman (UPD) in celebration of UPD Month 2017.

Entitled “Sita & Rama: Papet Ramayana,” the play, which was initially staged in 2004, was also in celebration of Mulat’s 40th founding anniversary.

“The Ramayana, written by the wise man Valmiki, is one of the popular epics from India read and performed in various parts of Asia. It is very influential even in Southeast Asia, thus, countries have their own version - ‘Ramakien’ (Thailand),

‘Hikayat Seri Rama’ (Malaysia), ‘Reamker’ (Cambodia) and ‘Maharadia Lawana’ (Philippines),” Prof. Amihan Bonifacio-Ramolete, director of the play, explained in the director’s notes.

“It is believed that Dr. Juan R. Francisco [of the UPD Asian Center], an expert in South Asian studies, discovered the Maranao version of Ramayana,” Ramolete continued. She is the dean of the UPD College of Arts and Letters (CAL) and daughter of UP Professor Emeritus Amelia Lapeña-Bonifacio, founder of Mulat.

Love and good vs. evil. The play tells the story of two kingdoms—Ayodha in the north and Lanka in the south. Ayodha is ruled by King Dashrata who has four children with his three wives. The god Vishnu enters the body of the king’s oldest son, Rama, to stop the evil reign of King Ravana of Lanka. Because the god possessed his body, Rama has incredible strength which he uses to win a contest where the prize is the hand of Sita, a princess.

When the time comes for Rama to be crowned king of Ayodha, Dashrata’s second wife, Queen Kaikeyi,

reminds him of his promises when she saved his life in a battle: to crown her son Bharata as king and to exile Rama in the forest for 14 years. To fulfill the king's promises, Rama willingly leaves the kingdom, accompanied by wife Sita and his youngest brother Lakshmana, twin of Shatrughna. Bharata apologizes to his brother after knowing what Kaikeyi did but Rama does not harbor any ill feelings.

In the forest, Surpanakha, sister of Ravana, sees Rama and falls in love with him but he rejects her. Lakshmana drives her away but in the process severs her nose. Infuriated with the insult she received from the siblings, she goes to her brother and persuades Ravana to avenge her. Meanwhile, Ravana learns that Sita is beautiful and thinks of a plan to abduct her and make her his wife.

With the help of an army of monkeys led by King Sugriva and General Hanuman, together with bears and badgers, Rama and Lakshmana fight the forces of Ravana, defeat him and rescue Sita. After accomplishing his mission, Vishnu exits Rama's body.

After 14 years of exile, Rama, Sita and Lakshmana returns to Ayodha amid the celebration of the kingdom knowing their triumph over Ravana. Rama and Sita are eventually crowned the new king and queen.

Innovations. To show the relation of the epic with the Maranao version, costume designer Darwin Desoacido used Maranaoan-inspired costumes for the puppets, instead of the usual Indian clothes. In previous plays, the puppeteers wore dark colored costumes but for this play, light-colored textile was used. "This was the second time it was done. The objective is to make the puppeteers more visible to the audience and to effectively show 'oneness' of the puppeteers and the

puppets," Ramolete explained. Siblings Joey Ayala and Cynthia Alexander composed the original music, Ohm David designed the set, Arnold Sanchez did the lights design, and Aina Ramolete, Nicole Bautista and Mike Tejero designed the shadow puppets.

"Most Asian plays also begin with a prayer asking the blessing and protection of a known, or unknown, god, thus, we adapted that practice using an Indonesian prayer as a pattern," Ramolete said.

"The play was originally staged in 2004 which helped us to be recognized among Asian puppeteers," Bonifacio said. Before 2004, "there was no Filipino play of the epic and I was encouraged to write one. At that time, Filipino puppeteers would just be among the audience watching other Asian countries performed their own version of the 'Ramayana,'" she explained. Bonifacio, founder of Mulat, is also the puppet designer of Sita & Rama.

The group. Mulat, a Filipino word meaning to awaken or open, aims to awaken the children to the beauty and richness not only of their own culture, but of still unfamiliar Asian cultures, according to the Facebook page of Mulat.

Bonifacio founded Teatrang Mulat ng Pilipinas in 1977. For 40 years, Mulat had performed 17 children's plays, some based on Philippine or Asian folktales, like "Abadeja: Ang Ating Sinderela" (1977), "Ang Paghuhukom" (The Trial, premiered in 1978), the annual "Papet Pasyon" (The Passion of Jesus Christ In Puppetry, 1985), the Philippine centennial piece "Dalawang Bayani" (Two Heroes, 1996) and "Sita & Rama: Papet Ramayana."



The puppeteers and puppets.

FAUST



Vlad Gonzales



ABOUT FAUST

In the medieval folk narrative, Faustus was a scholar who was dissatisfied with his limited knowledge and pleasures. In his frustration to obtain boundless power and knowledge, he sold his soul to the devil. After a brief time (in Christopher Marlowe's *Faustus*, it was 24 years) he was forced to relinquish a priceless possession: his eternal soul.

Although the legend is thought to have originated with a specific and a real person, Doctor Johann Georg Faust who lived in Germany around the turn of the 15th century, the legend has proved to be deeply resonant and has lived on over the centuries through numerous plays, novels,

operas, artworks, puppet shows and other cultural forms.

Many believe that there was an actual historical "Faust" at one point and that he roamed extensively performing magic and giving horoscopes wherever he went. He was hurled with absurd allegations and was summarily denounced by the Roman Catholic Church for his alleged blaspheming and other sins.

SYNOPSIS

Disillusioned, Faust laments that accumulating all worldly knowledge has brought him nothing. On Easter night, in his study, a dog, which followed him home, turns into a figure of a human and introduces himself as Mephisto, the devil. The

following day, Mephisto returns. He offers to be Faust's loyal servant and guarantees to show him things he has never seen before. Faust declares that if there comes a time he proclaims that he no longer wants to strive and begs for the moment to go on forever, the devil may take him. They sign a pact in blood and begin their journey. Along the way, Faust receives a potion from a witch that turns him back into a handsome young man.

While on the street, Faust spies a beautiful young girl named Margarita (Gretchen). He is instantly attracted to her and orders Mephisto to find a way to have Margarita. Mephisto orders a box of jewels and leaves it in Margarita's room. However,

this first attempt at getting Margarita's attention is foiled, and Mephisto schemes of taking her through her friend, Martha.

Faust and Margarita are formally introduced and share a short, flirtatious conversation. Later, Faust flees to a cave and contemplates his feelings for the young girl. Mephisto appears and reports to Faust that Margarita has also been yearning for him.

Faust goes to Margarita and convinces her to give her mother sleeping potion so they may consummate a love.

Margarita's mother dies from the sleeping potion. Margarita also discovers that she is pregnant with Faust's child. Her brother, Valentin, comes home from working abroad and is livid. He challenges Faust to a duel, which ends in his death.

On a mountain, Mephisto shows Faust all sins and worldly pleasures but Faust is distracted by a vision of a girl resembling Margarita who is shackled at the ankles. He finds out his lover's fate: driven to madness from fear of judgment and death in her family. She is imprisoned for killing her infant child.

Faust hurries to Margarita and finds her in a cell, mad and unable to recognize him. She is lucid for a moment and Faust pleads her escape with him. Margarita, however, is awash with guilt and her sins and refuses to leave. Mephisto warns that if they stay longer, they will also be captured and suffer the same fate. Faust is unable to convince Margarita to go with him. She is determined to stay in prison and leave the fate of her soul to God. Faust leaves with Mephisto and Margarita is left calling out for him in the dark.



Vlad Gonzales



Vlad Gonzales



Vlad Gonzales

CAST OF CHARACTERS

Faust: Neil Ryan Sese, Jack Yabut • Mephisto: Paolo O' Hara, Mailes Kanapi • Margarita: Karen Gaerlan, Ina Azarcon-Bolivar (understudy)
 • Martha/Ensemble: Sheryll Ceasico • God/Ensemble: Jojo Cayabyab • San Miguel/Valentin/Ensemble: Eshei Mesina, Andrei Vegas • Mangkukulam/Ensemble: Bunny Cadag • San Gabriel/Lilybeth/Ensemble: Micah Musa • San Rafael/Wagner/Ensemble: Roger Federico, Nico Varona • Lilybeth/Mangkukulam/Ensemble: Charm Aranton • Ensemble: Christian Dagsil, Ade Valenzona, Gio Potes

Reprinted from the *Faust* playbill

About Dulaang UP

Established in 1976 by Tony Mabesa, Dulaang UP is the country's premier academic theater organization. Originally established as the production arm of UP's Speech Communication and Theatre Arts Program, it has become a quasi-professional group with a regular season. It has also been a vehicle for seasoned theater artists to interact with theater students through productions mounted by veteran directors Tony Mabesa, Anton Juan Jr., José Estrella and the late Behn Cervantes, among others.

K'WENTONG BAYAN

MAHALAGA SA KABATAAN

Ni Mariamme D. Jadloc, mga larawang kuha ni Leonardo A. Reyes

Mahalaga ang k'wentong bayan sa paghubog ng sangkamalayan ng kabataang Filipino.

Ito ang paksang ipinunto ni Prop. Felipe P. de Leon Jr., dating Tagapangulo ng National Commission for Culture and the Arts (NCCA) at kasalukuyang propesor ng Aralin sa Sining sa Kolehiyo ng Arte at Literatura ng UP Diliman (UPD), sa “Sampaksaan sa K'wentong Bayan,” Peb. 23 sa UP NISMED Auditorium.

Ang pangunahing tagapagsalita sa nasabing pagtitipon, tinalakay ni De Leon na ang mga k'wentong bayan at ang iba't ibang uri nito tulad ng pabula, epiko, kababalaghan at kadiwataan (fairy tales), alamat, mito at alamat lungsod (urban legend) ay maraming naituturo at naitutulong sa paglinang ng katauhan ng kabataang Filipino.

Halaga ng k'wentong bayan. “Maraming gamit ang mga k'wentong bayan para sa mga bata: malinang ang mahusay na pagpapasya, mamulat sa ibang kultura, makapagdulot ng mabuting asal, mapahalagahan ang ibang tradisyon, tumuklas ng ibang pananaw at makaarok sa mga arketipong tunay na bukal ng kabihasan at kadakilaan,” ani De Leon.

“Malaki ang maitutulong ng k'wentong bayan upang masanay magbasa ang mga bata at mabuksan ang hilig sa k'wento,” dagdag pa niya.

Dahil sa ilang ulit nang nagpasalin-salin ang mga k'wentong bayan, ang mga ito ay nabigyan na ng anyo na madaling maunawaan at matandaan ng mga kabataan kung kaya't madali na sa kanilang kilalanin ang mga tauhan at sundan ang banghay o plot ayon kay De Leon. “Habang nagpasalin-salin sa maraming henerasyon, ang mga k'wentong bayan ay humuhubog ng pagkatao at tumutulong sa pagbigay pag-asa tungo sa makabuluhang buhay. Naipaloob sa mga k'wentong bayan ang mga magagandang katangian tulad ng



De Leon

malasakit, pagkamalikhain, pagtiwala at katapangan gaya ng k'wento ni Bernardo Carpio,” aniya.

Ang alamat ni Bernardo Carpio ay tungkol sa isang higanteng pinaniniwalaang dahilan ng mga lindol. Maraming salin o bersiyon ang k'wento ni Bernardo Carpio. Ang pinakatanyag ay isa siyang higante na may lakas na tulad ni Hercules, isang tauhan sa mito ng mga Griyego. Pinaniniwalaang ang mga bakas ng higanteng yapak sa bulubundukin ng Montalban, ngayon ay kilala bilang Rodriguez, sa bayan ng Rizal ay mula kay Bernardo Carpio.

Arketipo. Ayon kay De Leon ang mga arketipong nakapaloob sa mga k'wentong bayan ang nagmumulat sa kamalayan ng mga kabataan ukol sa mabuting asal at tamang pananaw. Ayon sa kanya, ang arketipo ay isang malakas na udyok mula sa ating lingid na sangkamalayan (collective unconsciousness) at nakikita natin sa mga panaginip. Kalimitang natatagpuan ito sa mga alamat at mga mito (myth).

“Ang arketipo ay prototype o isang dakilang halimbawa ng pag-iisip o pag-uugali o isang ideya,” saad ni De Leon.

Ang pinakatanyag na arketipo sa kulturang Filipino ay ang mapagkalingang ina. Ayon kay De Leon, sa buong sangkapuluan, napakahusay ng Filipino sa pakikitungo sa mga tao. Isang dahilan nito ay ang pagiging maka-pamilya ng mga Filipino. At ang



bernardo carpio by jbulaoeng 2015 oil on canvas 16x24in

Bernardo Carpio



http://avaxnews/fact/The_Feast_of_the_Black_Nazarene_in_Manila.html

The Black Nazarene of Quiapo Church

pinakamatibay na sandigan ng relasyon ng pamilya ay ang relasyon ng ina at anak na inilalarawan ng arketipong mapagkalingang ina.

Ang halimbawa ng arketipong ito ay matatagpuan sa mito ukol kay Mebuyen (o Mebuyan) ng mga Bagobo. Si Mebuyen (o Mebuyan) ay tinaguriang ina ng kabilang-buhay. Siya ay pinaniniwalaan ng mga Bagobo na indayog ng kapanganakan at kamatayan. Si Mebuyen (o Mebuyan) ang kumakalinga sa mga sanggol na pumanaw. Kinakandili niya ang mga sanggol sa kanyang maraming suso hanggang sila ay lumaki. Sa pagkakataong ito, sila ay uuwi na sa Gimokudan kung saan nila makakapiling ang kanilang mga yumaong kapamilya.

Idinagdag ni De Leon na ito ang dahilan kung bakit higit na naiintindihan ng mga Filipino ang debosyon sa Santo Sepulcro (Dead Christ) o Nazareno kumpara sa Kristo ng Muling Pagkabuhay o Resurrected Christ. Aniya, ang imahe ng muling pagkabuhay ay hindi masyadong nakaakit sa mga Filipino dahil ito ay pigura ng ama. Samantalang ang Nazareno ay maaaring maihambing sa Pieta kung saan makikita ang pagkahabag ng isang ina sa anak. Ito ay naglalarawan ng arketipo ng mapagkalingang ina, tulad ni Mebuyen o Mebuyan.

Ang Filipinong pananaw sa lalaki at babae. Binigyang diin ni De Leon ang isang mahalagang arketipo ng k'wentong bayan ng Pilipinas na nilimot ng panahon: ang pagkapatantay ng lalaki at babae.

“May isa tayong mahalagang arketipo. Ang arketipong ito ay medyo natabingi, na-distort noong panahon ng Kastila. Hindi sa atin iyong ‘Si Malakas at Si Maganda.’

Ito ay impluwensya ng Kastila. Hindi equal ang relasyon. Bagaman maganda (ang babae) hanggang pagpapaganda na lamang sya. Hindi sya malakas. At si Malakas, maski hindi sya guwapo basta malakas sya. Kastila iyan sapagkat ang lahat ng pasibo (passive) ay nakakabit sa babae. Lahat ng di naga-assert ng sarili ay passive at doon ina-associate sa babae,” paliwanag ni De Leon.

Kanyang isinusulong na dapat malaman ng madla na ang orihinal na arketipo ng mga Filipino ay makikita sa k'wentong bayan na “Si Ka La at si Ka Bay” na binigyang liwanag ni Dr. F. Landa Jocano sa kanyang pananaliksik. Si Ka La ay kumakatawan sa mga lalaki habang si Ka Bay ay sa mga babae. Ang salitang “Ka” ay isang katagang nagbibigay-galang sa mga nakatatanda o may katungkulan.

Ayon kay De Leon, makikita sa kulturang Filipino, bago pa man sakupin ng mga Kastila, ang malakas na arketipong nagpapakita ng pagkapatantay ng lalaki at babae. Kung minsan, mas mataas ang tungkulin ng mga kababaihan sa mga kalalakhian, patunay na ang mga babaylan. “Mas malakas pa nga kalimitan ang babae sa pinakikita ng Babaylan at para maging babaylan ang lalaki, kailangan siyang magsuot ng damit pambabae,” aniya.

Pagtuturo ng k'wentong bayan at ang pagkawala ng mitolohiya. “Maraming arketipo pa ang kumikilos sa ating sangkamalayan. Nagiging huwaran din ang mga tauhan sa k'wentong bayan sa mabisang pagpapasya. Lagi silang nahaharap sa mga tunggalian, hidwaan ... na nangangailangan ng mabigat na pagpapasya at mabilis na kilos,” sabi ni De Leon.

Ayon sa kanya, mahalaga ang kaalaman sa k'wentong bayan lalo na ang mitolohiya sapagkat “ang mabisang pagpapasya ay nakapaloob sa mga arketipo ng mitolohiya.” Karamihan sa mga kabataan ngayon ang hindi na bihasa sa mga k'wentong bayan. Ang pagkawala ng kaalamang ito ang nagbubunsod sa pagkahumaling sa mababaw na kapalit ng arketipo, halimbawa na lamang ay ang pagsanib sa “mala mafiang barkadahan” o gangs.

“Ang barkada ay may pinuno, may boss, may ritwal, may initiation. Ito ang mga elemento ng mitolohiya. In other words, we long for mythology,” saad ni De Leon.

Pahayag niya, ang mga k'wentong mitolohikal ang pinakamalalim na bukal ng kabihasan at integridad. Ang mga barkadahan at telenovela ay nakaaakit dahil sa kanilang mga mitolohikal na dating ngunit sila'y mga mababaw na kapalit sa mga tunay na arketipo.

“Ang mga tunay na arketipo ay isinasabuhay ng mga tulad nina Mahatma Gandhi, Martin Luther King, Jose Rizal, Heneral (Antonio) Luna o sino mang nalagpasan ang kanilang buhay tungo sa larangang sukdol kagalingan. Naging dakila sila sapagkat naarok nila ang lingid na sangkamalayan na nagbigay sa kanila ng kakayahang matunghayan nang sabayan ang maramihang takbo ng mga pangyayari at mawari ang kinabukasan batay sa kasalukuyang pagpapasya,” saad ni De Leon.

Paliwanag niya, dapat ay itinuturo sa kabataan ang mga aral ng k'wentong bayan sapagkat ang mga ito

ay nagtuturo ng mensahe ng paggawa ng mabuti, maging ang aral na ang responsableng pagpapasya ay nagdudulot ng mabuting kahihinatnan. “Palagay ko ay dapat ganyan ang ating gawin para magkaroon ng pambansang kamalayan hindi iyong panay hiram lamang.” Naipakita ng k'wentong bayan ang kahalagahan ng mabigat na pagpapasya sa mahihirap na sitwasyon, ang pakikipag-talakayan sa mga bata tungkol sa mga hindi pinag-isipan at minadaling pagpapasya ay nakatutulong sa pagpapasya sa kanilang buhay.

Si De Leon ay naging Tagapangulo ng National Commission for Culture and the Arts ng tatlong termino (1992-1998, 2004-2007, 2011-2016). Siya ay isang kompositor, iskolar, propesor at administrador pangkultura. Dahil sa mga naitulong niya sa pag-unlad ng sining at kultura ng Pilipinas, siya ay tumanggap ng iba't ibang parangal tulad ng National Research Council of the Philippines Achievement Award (2009), Bayani ng Alamat Award mula sa UP Manila (2008) at Gawad Chanselor para sa Gawaing Pang-Ekstensiyon mula sa UPD (2008).

Ang Sampaksan sa K'wentong Bayan ay bahagi ng “Salaysayan: K'wentong Bayan, Kaalamang Bayan.” Ito ay handog ng Kolehiyo ng Agham Panlipunan at Pilosopiya para sa pagdiriwang ng UP Diliman Month 2017 kaalinsabay ng Pambansang Buwan ng Sining. Nilalayon nito na mailahad ang kasaysayan at kabuluhan ng mga k'wentong bayan at ang kaugnayan ng mga ito sa pagbuo ng pambansang kamalayan.



“ANG UNANG ASWANG”

ADAPTED TO FULL-LENGTH DANCE PROD

By Mariamme D. Jadloc, photos by OICA

The UP Dance Company (UPDC) conquered the stage again as it presented Rody Vera’s “Ang Unang Aswang” on Feb. 25 and 26 and Mar. 4 and 5 at the College of Architecture (CA) amphitheater.



UPDC, UP Diliman’s official contemporary dance group, marked a milestone as it successfully interpreted the award-winning 1-act play into a full-length dance production, a first in the Company’s history. The dance production was part of the UP Diliman Month 2017 celebration through the Office for Initiatives in Culture and the Arts (OICA).

Synopsis. “Ang Unang Aswang” is Vera’s Palanca award-winning 1-act play about “deception, agony and exploitation.” Set during the Japanese occupation, it tells of a feral girl born in the forest and raised by a dog, a cat and a pig. The girl grows up unaware of her body, her surroundings and

of other humans. She eventually meets a man who ventured into the woods, falls in love and surrenders her innocence to him. She later feels her greatest pain, that of rejection, when the man abandons her. Persistent, the woman looks for her love, only to be confronted by what is revealed about the man: he is married and his wife is with child. The woman’s anger and despair revert her to her monstrous origins but her love for the man remains.

The play was first staged at the PETA Theater in 2007.

Challenges. Prof. Angela Lawenko-Baguilat, UPDC Artistic Director, said the play, translated into a contemporary dance production by UPDC associate

artistic director Japhet Mari Cabling, had many layers of challenges. Under his direction and choreography, “Ang Unang Aswang” again assessed how far dance creation can go.

Baguilat said, “UPDC, through Cabling’s exploration in choreography for ‘Ang Unang Aswang,’ again questions and tests the limits of dance creation and production.” The production “blurs the lines of love and lust, good and evil, fantasy and reality.” She said Cabling’s stint as choreographer in several Dulaang UP plays gave him “leverage in telling a story through dance.”

It also helped that this is not the first time Cabling has been involved in the staging of “Ang



Unang Aswang.” He played the role of Lalaki in the thesis of theater actress Delphine Buencamino at the Ateneo de Manila University in 2011.

“Since physical theatre ang treatment niya sa play, kinailangan niya ng mover. Madugong proseso iyon na iniyakan ko nang malala,” he said.

According to Justin Cash (<http://www.theatrelinks.com/physical-theatre/>), physical theatre is a genre of theatrical performance that pursues storytelling through primarily physical means. Several performance traditions all describe themselves as ‘physical theatre,’ but the unifying aspect is a reliance on physical motion of the performers rather than or combined with text to convey the story. In basic sense, you talk through hand gestures, body language, thought track and many more physical features.”

For Cabling, this is his first time to be process-based.

“Siniguro kong binibigyan ko ng chance ang performers kong makapaglaro sa choreography

at direction ko. May room kami for discussion ng possibilities. May questions sila na questions din ang sagot ko. May questions sila na questions ko rin. May questions ang collaborators ko pero...nahihiya akong hindi ko sila nasasagot bilang director. Masaya rin pala yung ganitong proseso. Yung unti-unting naga-unfold sa akin ang mga bagay-bagay nang hindi napre-predict o pinipilit ang mangyayari,” Cabling said.

Process art emphasizes on the “process” of making art rather than

any predetermined composition or plan and the concepts of change and transience notes Guggenheim.org. Artspace (<http://www.artspace.com>) notes that process art places its emphasis on the act of artistic creation rather than the actual finished work that comes out of it.

Challenges in dance creation, however, is part of UPDC’s training. “This challenge to create and explore new ideas is one of UPDC’s objectives, to encourage its members to innovate ideas in dance and to help broaden UPDC’s repertoire,” Baguilat noted.

Apart from the challenge of “conceptualizing the idea” of translating the play into a contemporary dance, there is also the difficulty of the production’s venue.

“Set in the amphitheater of CA, Cabling poses yet another layer of challenge, transforming an unconventional space for performance,” Baguilat said.

The challenge of transforming the Arki amphitheater into a



performance space was met by Cabling's collaborators Ohm David for set design and Pamela Paige for lighting design. They are joined by Bonsai Cielo for costume design, Toni Muñoz for music and Popo Amascual and JC Bautista for dramaturgy to make the play's creative team.

Cast. The leads were performed by UPDC performers Elena Laniog and Aisha Josephine Polestico (alternates for Unang Aswang), Al Bernard Garcia and Gebbvelle Selga (alternates for Lalaki), Sarah Maria Samaniego and Marla Rivera (alternates for Baboyramo), AL Frederick Abraham and Kirby Dunsell Teraza (alternates for Aso), and Ma. Alexa Andrea Torte and Honey Lynn Juntilla (alternates for Pusa).

Laniog currently serves as UPDC co-artistic director and one of the resident choreographers. She finished DCPMA-Dance at the UP College of Music (CMu) and is a lecturer at the College's Dance Program. Polestico is an alumna of the Philippine High School for the Arts (PHSA). She is currently

finishing her Bachelor's degree as a dance major at the CMu. She recently placed third in the Cultural Center of the Philippines (CCP) Ballet Competition.

Meanwhile, Selga, who is a PHSA and CMu alumnus, is a choreographer and has won numerous dance awards, including the 2016 Trudl Dubsy Zipper Award for choreography in the 2016 CCP Ballet Competition Senior Category. His alternate, Garcia is an independent artist, performer and choreographer, and currently a dance faculty at Fo Guang College and Dance Program coordinator and faculty at the PHSA.

Samaniego is a prize winner of the 2012 WiFi Body Dance Festival New Choreographers Competition, and a cum laude graduate for Bachelor of Music major in Dance from the CMu. She is also an Associate Artistic Director of UPDC. Rivera graduated at CMu with a Bachelor of Music major in Dance and is an active member of the UPDC for more than five years.

Abraham is a recipient of the Manolo Rosado Award in 2014 and 2016 (2nd place) at the CCP Ballet Competition and the Korea International Modern Dance Competition in 2016 (Jury Award). Teraza is a PHSA alumnus specializing in folk dance and was a recent finalist of the 2nd CCP Ballet Competition.

Torte is currently a student of dance at the CMu after graduating at PHSA with high honors where she was part of the school's resident ballet company. Juntilla is a PHSA folk dance major graduate with honors in 2011. She is currently finishing her Bachelor's degree at the CMu.

Completing the cast are ensemble members Marveen Ely Lozano, Jhoy Anne Maverick Chavez, Jose Gabriel Eugenio, Leong Sil Rose Panuelos, Louise Nightingale Meneses, Daniel Wesley Nagal, Francis Eudarlio Gatmaytan and Anton Alvia.

"Ang Unang Aswang" is UPDC's first production for the University this year.



BALANGAY CLOSES UP DILIMAN MONTH

By Anna Regidor, images by Leonardo A. Reyes

UP Diliman (UPD) Month 2017 ended with a program called “Balangay,” held on Feb. 28, 6 p.m. before a packed audience at the GT Toyota Center Auditorium.

“Balangay” refers to a large boat made by pre-colonial Filipinos for cargo and raiding purposes, from which the word “barangay” is derived. At the center of the stage was a sculpture of a balangay by multimedia artist and UPD alumnus Toym Imao.

The ceremony began with a prologue: a haunting chant by College of Arts and Letters student Roger Federico, who was clad in traditional Cordilleran garb.

This was followed by “Pag-aalay” by Ramon Magsaysay Awardee Ligaya Fernando-Amilbangsa with the AlunAlun Dance Circle featuring a performance of Pangalay.



The Sining Kambayoka Ensemble



Ligaya Fernando-Amilbangsa

Pangalay, or “the gift/offering,” is a dance that predates Islam and Christianity in the Philippines. According to the program, it has the richest movement vocabulary among Philippine indigenous dances and can be danced with many types of music.

From the mountains of Cordillera, the stage was turned to Panay Island as UP Visayas Professor Emeritus Alicia Magos told the epic tale of Amburukay, an old ugly woman who demanded payment

from Datu Labaw Donggon for the theft of her gold pubic hair.

UPD alumna and Ballet Philippines member Kris-belle Paclibar-Mamangun accompanied Magos’ storytelling with a dynamic interpretation through dance.

Before the act representing Mindanao went on stage, Dean Macrina Morados of the Institute of Islamic Studies introduced Mindanao folklore by telling how the Maranaw saw the universe as

two parts: the earth and the sky, each made up of seven layers.

Each of those layers is inhabited by various beings. While the lower layers were inhabited by beings like Karibanga (similar to dwarves), humans existed at the very top layer.

One such human was a young man named Pilandok, whose adventures were the topic of the next performer, Cultural Center of the Philippines Gawad Awardee Sining Kambayoka Ensemble.

They brought the house down with their rousing performance of Pilandok's adventure and how, through cleverness and quick thinking, he went from being tossed into the ocean in a cage to rescuing the Sultan's daughter and almost inheriting the kingdom.

Sining Kambayoka Ensemble is the resident Theater Company of Mindanao State University-Marawi City and specializes in folk theater employing the Kambayoka Theater Form which is based on the Maranao Bayok (love song) and Darangen which are sung.

Accompanied by the lively sounds of the Kulintang, the troupe members sang, danced and transformed into the various characters and mythical beings on stage, much to the audience's delight.

Closing the program, UPD Chancellor Michael L. Tan promised to continue the linkages with other state colleges and universities that were formed during UP Diliman Month 2017.

"This marks a new phase in our UP Diliman Month na hindi lang



The AlunAlun Dance Circle (top) and UPD's resident student performing arts groups (bottom).





pang-Diliman at hindi lang galing sa Diliman. Ngayong gabi, nakita natin na ang k'wentong bayan, di 'yan makukumpleto kung wala tayong mga pagsasama sa bisita [mula sa iba't-ibang bahagi ng Pilipinas]," he said.

For the final performance, it was time for UPD to showcase its best, with the UP Concert Chorus, UP Dance Company, UP Kontra-GaPi, UP Repertory Company, UP Streetdance Club, UP Singing Ambassadors and the UP Symphonic Band, coming together for a rendition of "Tayog ng Haraya," the theme song composed for UP Diliman Month 2016.

UP Diliman Month 2017 coincided with National Arts Month 2017, which began with Presidential Proclamation No. 683 in 1991.



Kris-belle Paclibar-Mamangun (top photo) and the Sining Kambayoka Ensemble (bottom photo).

THE UP DILIMAN MONTH THROUGH THE YEARS

By Chi A. Ibay, images by Leonardo A. Reyes

The celebrations began in February 1995 as UP Diliman Week (UPDW). In 1999, the festivity was expanded to a month showcasing UPD's outstanding achievements in the various disciplines.

Twenty years down the road, UPDate takes a look back at its beginnings, its evolution and influences.

The first UPDW happened from February 13 to 17 in 1995, initiated by UPD Chancellor Roger Posadas through Memorandum No. 94-202 on Dec. 5, 1994 to “showcase our cornucopia of research and creative works and recognize the outstanding accomplishments of our faculty, staff and students.”

“The first UPDW is an opportunity for all of us to project and celebrate UPD as the national center for excellence as well as a national treasure trove of world-class artistic talents,” said Posadas, who was chancellor from 1993 to 1996.

The UP Diliman Exposition was UPDW's centerpiece. It featured entries to a competition seeking the best inventions, innovations, published research and creative works. It also showcased exhibits by the various colleges and offices at UPD.

The UPD Festival of Performing Arts was also an integral component of UPDW, where “world-class talents of various performing artists in music, dance, theater and poetry will be showcased in order to celebrate UPD as the country's foremost center for the performing arts,” the memo noted.

Capping the week was the Chancellor's Awards for Most Outstanding Performance of the following: Teachers, Researchers, Extension Workers, Administrators, Artists, Supervisors, Administrative Personnel, Research, Extension and Professional Staff (REPS), Policemen, Students, Student Organizations, Athletes, Units and 'Pooks' (Community). Fifty-two awards were given at the first UPDW.

The Chancellor's Awards evolved into the Gawad Chanselor, which had been an integral part of the February celebrations, except in 1998, when it was awarded in November.

In 2015, the Gawad Chanselor was awarded in May.

For the first UPDW, UP Diliman UPDate, the “Official Flagship Campus Newsletter,” covered the events and was published daily by the College of Mass Communication for the Office of the Chancellor (OC).

UPDate continued the daily coverage in the second UPDW in 1996.

Student activism and UP as “a sanctuary of academic freedom, bastion of student activism and defender of human rights” was the centerpiece of the second UPDW



The Arts Hub in 2007.



Komedya ng San Miguel of Iligan City.

in 1996. The celebrations coincided with the 25th anniversary of the Diliman Commune.

To commemorate the historic event, a marker was unveiled, located along the University Avenue, some 20 meters from where the barricade was set up 25 years ago.

The Diliman Commune was “when UPD constituents barricaded themselves inside the campus and established the ‘Republic of Diliman’ as they pressed such issues as human rights, academic freedom and freedom of speech and expression,” reported the Feb. 17, 1996 UPDate.

The national government, in 1991, proclaimed February as National Arts Month.

Dr. Claro T. Llaguno, who was UPD Chancellor from 1996 to 1999, proclaimed February as UP Diliman Arts and Culture Month (UPDM) through Administrative Order (AO) 22-01 on Jan. 14, 1999.

“UP Diliman will henceforth hold a month-long instead of a week-long celebration, featuring exemplary works and productions of UPD-based artists and cultural workers in music, dance, film, theater, sculpture, literature, graphic arts, architecture and interior design,” the AO said.

At the same time, the Board of Regents approved the creation of the Office

for Initiatives in Culture and the Arts (OICA) to function as UPD’s policy-making body on art and cultural development and management at its 1128th meeting on Jan. 28, 1999.

Henceforth, OICA was at the helm of and coordinated campus-wide activities for the succeeding UPD months.

Hitik sa Sining was the theme of UPD’s first month-long celebration, as conceptualized and coordinated by OICA. The theme was to “sustain our sense of community, our policy of democratization of cultural expression, where all members of the community are given space to express their mission and visions in life.”

Three activities during the first UPDM stood out. The first was Punong-Punong Sining, a site art dressing up the acacia trees around the Academic Oval into the eight major art forms of painting, sculpture, architecture, dance, literature, film, music and theater. Conceptualized by faculty members of the College of Fine Arts, the work was very well received by both UPD constituents and the national media; however, its run was cut short by two weeks because the props and bunting adorning the trees were vandalized.

Another noteworthy activity was the debut of ,Himig-Sikan sa Lagun, the Friday afternoon concert series that has become a staple in

succeeding UPDM celebrations. Himig-Sikan has since been moved to Sunday afternoons to accommodate on-campus residents and weekend campus visitors.

The Chinese Students Association joined the first UPDM and continued to treat the campus thereafter to Chinese New Year festivities through a dragon dance, martial arts exhibition and fireworks display each year.

In 2007, OICA inaugurated a new performance venue, the Arts Hub, located in the quadrangle in front of the Carillon. It was managed by OICA.

“The Arts Hub is the initial step towards developing an integrated University Arts Complex that will serve as the venue to foreground UPD as a visual, performing and literary arts hub,” the January-March 2007 UPDate reported.

In 2008, UP celebrated its centennial. Befitting the historic occasion, UPD mounted the First National Komedya Festival, a month-long event “which sought to create awareness and increase the understanding of and appreciation for the Komedya,” noted the Komedya Fiesta 2008 souvenir program.

A brainchild of National Artist for Literature and College of Arts and Letters (CAL) dean Dr. Virgilio S. Almario, the festival was organized by the OC, CAL and OICA in partnership with the National Commission for Culture and the Arts (NCCA) and the support of the Office of Senator Edgardo J. Angara, the Office of Quezon City Mayor Feliciano R. Belmonte Jr. and the Department of Tourism.

The festival included a colloquium, conference and workshop with discussions centered on the strengths, weaknesses of the groups and their recommendations for the future of komedya on a national scale. “The centerpiece was the series of Komedya performances held during the five Fridays of February, staged by five regional performing groups representing Luzon, Visayas,

Mindanao and the National Capital Region,” UPdate reported.

These performing groups were: Komedyang San Diosisio, Parañaque City; Komedyang San Miguel, Iligan City, Lanao del Norte; Hiraya Theater Company, San Jose, Antique; Komedyang Don Galo, Don Galo, Parañaque City; and Komedyang de Baler, Baler, Aurora; with Dulaang UP.

Sustaining the Komedyang’s impetus, UPD mounted a Sarsuwela Festival in the succeeding year, comprising exhibits, a national conference, tertulia and film screenings to inform and encourage a deeper appreciation of the Sarsuwela, “one of the more popular theater forms that flourished during the 19th century and towards the end of the Spanish colonization and the beginning of the American occupation,” the January-March 2009 UPdate reported.

Five sarsuwelas formed the heart of the festivities, namely: *Paglipas ng Dilim* (ca. 1920) by the University of the East Drama Company; *Walang Sugat* (ca. 1902) by the Barasoain Kalinangan Foundation, Inc.; *Sa Bunganga ng Pating* (ca. 1921), Far Eastern University Art Theater Clinique; *Ang Kiri* (ca. 1926), Dulaang Unibersidad ng Pilipinas; and *Iloilo Sarsuwela: Padayon ng Istorya*, UP Visayas Alumni Theater Company.

The festival was again mounted for the OC by CAL and OICA with support from the Office of Senator Edgardo J. Angara and the NCCA.

2015-2016. The last two years saw a more vibrant and focused celebration of arts and culture.

In 2015, the celebration was ushered in by a flag retreat, followed by the staging of “A Celebration of Service by internationally acclaimed American composer Meredith Monk on Jan. 30 at the Quezon Hall lobby. Performed for the first time on Philippine soil, “Celebration” used Monk’s musical compositions, movement, and texts from the world’s great religions to celebrate the larger community of mankind and the power of the human spirit. It featured performances by



Opening ceremonies, UPD Month 2016.

the UP Madrigal Singers, the UP Junior Music Educator’s Guild and the UP Dance Company with the special participation of Prof. Ramon Acoymo and Daisy Valenciano.

The following month, UPD’s long tradition of visual arts were showcased in various art exhibitions on campus. Four public art installations from faculty and alumni of the UP College of Fine Arts (CFA) and the CAL comprised the “Pride of Place, Boldness of Vision” Public Art Installation Project.

These works were: “Layag: Parangal kay Hans Haacke” an oscillating red fabric at the Oblation Plaza by CFA professor Leo Abaya alluding to the vigilant and revolutionizing spirit of the University in keeping honor, excellence and freedom unfurled through the worst and best of times; “The Grid,” a maze of nylon strings suspended from a metal frame across the University Theater by CAL faculty Ohm David; “San Mazingher-Z (Coping with a Couple’s Copious Conjugal Cupboard of Curios, Cuffs, Cops and Corpses)” by CFA alumnus Abdulmari “Toym” Imao Jr. at the Palma Hall steps; and “Passage,” a reconstruction of the demolished concrete and wood posts from the recently renovated Main Library covered walk found in a grassy area across the former Faculty Center by CFA professor Christina Quisumbing Ramilo.

Last year, the lives and works of four National Artists of the Philippines were at the heart of Panahon ng Luwalhati, UP Diliman’s celebration of the arts and culture month.

The featured artists, all of whom observed their birth centennial in 2015, were: Lamberto Avellana, conferred National Artist for Theater and Film in 1976, the first double awardee in the history of the award; Manuel Conde (Film, 2009), Severino Montano (Theater, 2001) and Nestor Vicente Madali (NVM) Gonzalez (Literature, 1997).

As the University celebrated the beginning of the artists’ second century, the festivities drew inspiration from Gonzalez’s novel “A Season of Grace,” which “counters the myth of the Philippines’ lost native past and cultural weakness in the face of foreign dominance,” notes goodreads.com.

The selected works, highlighting the artists’ contributions to the development of Philippine arts and letters, comprised four films, two theater productions and three concerts featuring some of the University’s renowned performing groups.—*Updated from the material originally published in the March-April 2015 issue of UPdate Newsletter.*

UP DILIMAN MONTH 2017

SALAYSAYAN: K'WENTONG BAYAN, KAALAMANG BAYAN

ARTISTIC AND PRODUCTION TEAMS

Artistic Team

Sir Anril P. Tiatco
Jem R. Javier
Project Leaders

Paolo T. Amascual
Kevin Brandon E. Saure
Assistant Project Leaders/Head Dramaturgs

Josefina F. Estrella
Project Artistic Director

Solaiman Jamisolamin
Musical Director

Ma. Cristina Azarcon
Fatima Ivy C. Baggao
Jan Carlo O. Bautista
Allysa L. Gonzalez
Giano Ray C. Potes
Dramaturgical Team

Barbara Tan-Tiongco
Project Technical Director and Design Consultant

Production Team

Manuel B. Casalan
Production Manager

Bryan L. Viray
Production Assistant (Pagbubukas)

Phoebe Mae D. Rostrata
Production Manager (Administration)

Archie C. Clataro
Assistant Production Manager

Maria Lourdes B. Arandia
Head Secretariat and House Manager

Sinag Aurora de Leon-Amado
Assistant Secretariat

Martha J. Paz
Chief Marshal

Esperanza G. Dela Cruz
Luisito R. Mainot

Janine G. Dimaranan
Janna Paula F. Geron
Justin C. Pagaduan
Jeconiah P. Retulla
Pamela Renee C. Reyes
Production Assistants

Narciso S. Achico Jr.
Raul R. Camba
Evangeline C. Valenzuela
Production Runners

Marketing and Promotions

Joshua Caesar Chan
Marketing and Sponsorship Manager

Julianne Marie A. Bomodo
John Raphael S. Pineda
Gio Dexter Santos
Marketing and Sponsorship Team

Shirley S. Arandia
Promotions Manager (Administration)

Cecilia A. Ibay
Promotions Manager / Managing Editor (Writing)

Pia Ysabel C. Cala
Assistant Promotions Manager (Administration)

Maria Amparo D. Jadloc
Copy Editor

Albino C. Gamba Jr.
Haidee C. Pineda
Anna Kristine E. Regidor
Benito V. Sanvictores Jr.
Kevin Brandon E. Saure
Writers

Crisostomo N. Dela Cuesta
Graphics and Layout, Site Design

Jefferson Villacruz
Graphics and Layout, Printed Collaterals

Leonardo A. Reyes
Photographer

Campus Maintenance Office staff
UP Theater Complex staff
Technical Support

Seremony ng Pagbubukas

José Estrella
Director

Sir Anril P. Tiatco
Jem R. Javier
Overall Writers

Solaiman Jamisolamin
Musical Director

Popo Amascual
JC Bautista
Ina Bolivar
Ivy Baggao
Gio Potes
Alice Gonzalez
Dramaturgical Team

Peter Alcedo
Choreographer

Carlo Pagunaling
Costume Designer and Stylist

Barbie Tan-Tiongco
Technical Director and Lights Design

Sam Clarin
Stage Manager

Christel Love Manalo
Bianca Baltazar
AJ Permejo
Assistant Stage Managers

Manuel Casalan
Production Manager

Archie Clataro
Production Assistant

Sansinukob

Sir Anril P. Tiatco
Jem R. Javier
Chairs/Curators

Paolo T. Amascual
Ma. Cristina Azarcon
Fatima Ivy C. Baggao
Jan Carlo O. Bautista

Allysa L. Gonzales
Giano Ray C. Potes
Writers/Researchers/Tour Guides

Sinag Aurora de Leon-Amado
OICA Coordinator (Exhibit)

Maria Lourdes B. Arandia
OICA Coordinator (Tours)

Joshua Caesar Chan
Coordinator (Tours)

Leo Antonio C. Abaya, "Kahanginan"
Julius Anthony Del Castillo, "Ang
Pagbabalik Lupa"
Ma. Rita B. Gudiño, "Mebuyan sa Idalmunon"
Junyee and Gerardo C. Leonardo,
"Emptiness"
Leeroy New, "Agtayabon"
Reginald S. Yuson, "Langit-non"
Installation Artists

UP Diliman Information Office Staff
Ushers

Mari Oscar Miguel Torralba
Tour Guide

Victoria H. Villegas
Asian Institute of Tourism (AIT)
Coordinator, Tour Guides

Jennifer Clare M. Ajero
Angela Patricia P. Armentia
Ellaine Joye S. Carbonell
Grendel DL. Castro
Steven Von B. Cuevas
Ma. Gladys Nicole Sabas Daque
Maria Victoria J. De Guzman
Moirang Angela P. De Los Reyes
Aileene Jaica T. Domingo
Dennisse Abigail T. Ferrer
Juneshaira J. Furuta
Christelsen Janz G. Hernandez
Zietchel Van B. Ignacio
Jamaicah R. Joaquin
Ma. Karen L. Julongbayan
Mark Salvador C. Laguardia
Demi Jemimah A. Lomo
Bea D. Mangahas
Maxine Jeune B. Maog
Althea Nicole F. Mercado
Sarah Mae Sharon L. Monroy
Chelsea C. Palmez
Jennifer Rucio
Mary Pauline B. San Buenaventura
Roan Jean B. Santiago
Kim Alexis Sotelo
Gabrielle Guineviere R. Tamon
Asian Institute of Tourism Tour Guides

Janna Paula F. Geron
Pamela Renee C. Reyes

Dessa Lou A. Tope
College of Mass Communication Tour Guides

Justin C. Pagaduan
Gustavo Vincienzo P. Vitriolo
*National College of Public Administration
and Governance Tour Guides*

Julianne Marie A. Bodom
Kristeen Melva J. Miciano
Maxine Therese B. Peralta
Ina Carmella R. Santiago
Gio Dexter L. Santos
College of Arts and Letters Tour Guides

Jannie Marel M. Iyog
Dorothy Jane M. Obispo
School of Economics Tour Guides

Jasmine Therryse R. Santiago
College of Engineering Tour Guide

K'wentong Bayan sa Pelikula

Elena E. Pernia
Chair

Giano Ray C. Potes
Assistant to the Chair

Noy L. Lauzon
UPFI Coordinator

Phoebe Mae D. Rostrata
OICA Coordinator

Pangagahasa Kay Fe

Alvin B. Yapan
Writer/Director

Alemberg M. Ang
Alvin B. Yapan
Mariel Dionisio
Producers

Ploning

Dante Nico Garcia
Director

Benjamin Lingan
Dante Garcia
Writers

Jourdan Sebastian
Guia Gonzalez
Judy Ann Santos
Producers

K'na the Dreamweaver

Ida Anita del Mundo
Writer/Director

Rhodora de Castro
Clodualdo del Mundo Jr.
Michael Kho Lim
Fernando Ortigas
Paolo Ortigas
EA Rocha
Producers

Ang Sayaw ng Dalawang Kaliwang Paa

Alvin B. Yapan
Writer/Director

Tonee Acejo
Alemberg Ang
Alvin Yapan
Producers

Tuos

Roderick Cabrido
Director

Denise O'Hara
Writer

Ferdinand Dizon Lapuz
Tere Seguion Villonco
Joseph Israel Laban
Noel Ferrer
SQ Film Lab
Monoxide Works
Producers

Hinulid

Kristian Sendon Cordero
Director

Kristian Sendon Cordero
Carlos Ojeda Aureus
Writers

LGUs of Naga, Iriga, Gainza and Pasacao
Ateneo de Naga University
Nora Villamaor
Atty. Dan Adan
Producers

Fernando G. Manalo
UPFI Building Administrator

William N. Pedrosa
UPFI Projection Technician

Maria Elena S. Alvarez
Napoleon U. Angat
Manuel A. Cortez Jr.
Roberto C. Damasco
Filemon Fontanilla
Teodora S. Sobrepena
Placida S. Sodoy
Gilbert Cuta
Juan Gabato

UPFI Support Staff/Venue Attendants

Himigsikan

Sinag Aurora De Leon-Amado
OICA Coordinator

Kevin Brandon E. Saure
Writer/Coordinator

Barbara Tan-Tiongco
Technical Consultant

Virgilio R. Balanon II
Technical Director

Christel Love J. Manalo
Stage Manager

Fatima Ivy C. Baggao
Assistant Stage Manager

Shenn Airelle D. Apilado
Jeconiah P. Retulla
Voice Over

Noel Cabangon
Abby Clutario
Arnold Casinto
Performers, February 10

Bayang Barrios
Andrew Barrios
Juliane Cruz
Edgardo Villasica
Arnold Casinto
Performers, February 24

UP Theater Crew
Technical Support/Venue Attendants

Sita at Rama: Papet Ramayana

Amelia Lapeña-Bonifacio
Playwright and Puppet Design

Amihan Bonifacio-Ramolete
Director

Sinag Aurora De Leon-Amado
OICA Coordinator

Joey Ayala
Cynthia Alexander
Music

Ohm David
Set Design

Arnold T. Sanchez
Lights Design

Darwin C. Desoacido
Costume Design

Arvy F. Dimaculangan
Sound Design

Aina Ysabel B. Ramolete
Nicole Bautista
Mike Tejero
Shadow puppet design

Mary Donna Nour M. Hooshmand
Stage Manager

Rafa Lubigan
Production Manager

Shenn Airelle D. Apilado
Technical Director

Caryl Philine Mae Catan
Eudes Anthony Garcia
Production Assistants

Aina Ysabel B. Ramolete
Amihan Bonifacio-Ramolete
Raymund Ramolete

Roel Ramolete
Carlito Camahalan
Darwin C. Desoacido
Arvy F. Dimaculangan
Shenn Airelle D. Apilado
Roseryn Arnaldo
Mary Joy C. Cerro
Khen Del Prado
Jessa Mae D. Gabon

Mary Donna Nour M. Hooshmand
Achilles Troy E. Reblando
Marianna Inez S. Salazar
Puppeteers / Shadow players

Noel A. Lumbré
Charles R. Pagador
Mark F. Domino
Leonardo D. Yco
Danica J. Lope
Michael Baltés
Nimrod E. Parde

Technical Support/Venue Attendants

Faust

José Estrella
Director

Rody Vera
Adaptation

Sir Anril P. Tiatco
Jem R. Javier
Bryan L. Viray
Dramaturgy

Ed Lacson Jr.
Set design

Barbie Tan-Tiongco
Lights design

Carlo Pagunaling
Costume design

JM Cabling
Choreography

Jon Lazam
Sounds design

Joyce Garcia
Video design

Sig Pecho
Mark Mirando
Paolo T. Amascual
Assistant direction

Ina Azarcon-Bolivar
Gio Potes
Dramaturgs-in-training

Lao Rodriguez
Prosthetics

Charm Aranton
Repetiteur

Sig Pecho
Poster Design

Tristan Ramirez
Martha Cruz
Graphics

Ocs Alvarez
Photography

Mandrake Ferrer
Illusions

Sampaksaan: Pambansang Kumperensiya sa K'wentong Bayan

Grace Aguilung-Dalisay
Conference Convener

Ma. Theresa T. Payongayong
Conference Co-Convener

Jem R. Javier
Assistant Convener

Maria Lourdes B. Arandia
OICA Coordinator

Felipe M. De Leon, Jr.
Keynote Address Speaker

Ma. Bernadette Abrera
Percival Almoro
Lorina Calingasan
Ma. Luisa Camagay
Patrick Campos
Melecio Fabros III
Flora Elena R. Mirano
Speakers

Arlyn P. Macapinlac
Head Secretariat

Ross Kline A. Empleo
Assistant Head Secretariat

Marielle Antoinette H. Zosa
Leander P. Marquez
Michael Bernal
Justin Pagaduan
Secretariat

Anjanette Joyce V. Permejo
Stage Manager

Bianca Louise Nicole Baltazar
Christel Love J. Manalo
Assistant Stage Managers

ConChords
UP Filipiniana Dance Group
Performers

Crisostomo N. Dela Cuesta
AV Presentation

Arnul Magdurulan
Vicente V. Ompod
Technical Support/Venue Attendants

Ang Unang Aswang

Rodolfo Vera
Playwright

Japhet Mari Cabling
Director and Choreographer

Basilio Esteban Villaruz
Artistic Consultant

Angela Lawenko-Baguiat
Artistic Consultant and UPDC Faculty Adviser

Herbert Alvarez
Ma. Elena O. Laniog
UPDC Artistic Directors

Jan Carlo O. Bautista
Paolo T. Amascual
Dramaturgs

Phoebe Mae D. Rostrata
OICA Coordinator

Angela Mikhaila B. Cepeda
Production Manager

Mark L. Robles
Assistant Production Manager

Ohm David
Set Designer

Toniliz Muñoz
Musical Director and Composer

Pamela Paige
Lighting Designer

Marianna Inez Salazar
Assistant Lighting Designer

Bonsai Cielo
Costume Designer and Stylist

Shenn Airelle D. Apilado
Technical Director

Felix Dean Ysagun
Stage Manager

Nour Hooshmand
Zia Parcon
Assistant Stage Managers

Karina Salazar
Make-up

Tristan Ramirez
Poster Designer

Aisha Josephine I. Polestico
Ma. Elena O. Laniog
Gebbville Ray T. Selga
Al Bernardo Garcia
Sarah Maria Samaniego
Marla Rivera
Ma. Alexa Andrea Torte
Honey Lynn Juntilla
Kirby Dunnzell Teraza
AL Frederick Abraham
Leong Sil Rose Panuelos
Daniel Wesley N. Nagal
Francisco Eudario V. Gatmaytan Jr.
Anton Alvia
Jose Gabriel N. Eugenio
Jhoy Anne Maverick Chavez
Marveen Ely Lozano
Louise Meneses
Performers

Abner Walo
Building Administrator

Orlando dela Rosa
Omar John Shariff V. Garaiz
Prospero Marteja
Teody Menil
William Paril Jr.
Arnel Nero Yepes
Severiano Sabeniano
Oliver Bianzon
Venue Attendants/Support Staff

Balangay: Ang Seremonya ng Pagwawakas

Josefina Estrella
Director

Sir Anril P. Tiatco
Jem R Javier
Overall Writers

Solaiman Jamisolamin
Musical Director

Ina Bolivar
Popo Amascual
JC Bautista
Ivy Baggao
Gio Potes
Alice Gonzalez
Dramaturgs

Carlo Pagunaling
Costume Design

Barbie Tan-Tiongco
Technical Director and Lights Design

Sam Clarin
Stage Manager

Christel Love Manalo
Bianca Baltazar
AJ Permejo
Assistant Stage Managers

Manuel Casalan
Production Manager

Archie Clataro
Production Assistant

OTHER UP DILIMAN MONTH 2017 EVENTS

FAlayain Fine Arts Week 2017

College of Fine Arts

Feb. 20-24

Fine Arts (FA) Week 2017 was a week-long annual event showcasing and celebrating the talents of FA students under the tutelage of esteemed FA faculty, as well as to develop their critical knowledge through workshops, artist talks and situationers. The event allowed the different departments in the college to appreciate and learn from each other and to share with the public the state of arts and the triumphs and challenges artists face today.



Pasalubong Festival 2017

Kalayaan Residence Hall

Cultural exhibits, Palma Hall: Feb. 6-10

Main event, Kalayaan Residence Hall: Feb. 11

Pasalubong Festival or Pasafest is an annual occasion at Kalayaan Residence Hall. Occupants hailing from the various provinces in the country showcase their personality through “delectable cooking styles, social exhibitions and creative stalls.” This year’s topic, Tanglaw, “plans to advance Philippine tourism, history and culture. Pasafest 2017—’Iba’t-ibang sinag, iisang araw’—stresses the solidarity among assorted societies in the Philippines. This occasion likewise intends to deliver balanced innovativeness, social mindfulness, liberality and kinship.”

Indakan 2017: Karayapan

UP Association of Civil Engineering Students

UP Film Institute, Feb. 28

Indakan is deemed as the most prestigious dance competition at the College of Engineering. It is a themed dance competition, held as one of the night events in the annual UP Engineering Week. Groups and pairs representing their engineering organizations give performances which highlight the given theme in their dance choreography and music. In 2017, participants traced their native roots as its theme showcased the diversity and richness of Filipino culture and tradition of dance.





UP AstroSoc Facebook

National Astronomy Week 2017

UP AstroSoc

Exhibit, National Institute of Physics (NIP): Feb. 13-17

Planetarium show, NIP: Feb. 15-16

“The National Astronomy Week, as declared by Pres. Fidel Ramos, aims to promote astronomy education to the general public and to raise awareness of the importance of astronomy in our culture and society. The project showcases an astronomy/ethnoastronomy exhibit and a planetarium show for the UPD community. It touches on the beliefs and practices of early Filipinos about the sky and the uses to which knowledge of the sky were put. The Planetarium show is in partnership with the National Museum. The audience will be familiarized with the different objects in the sky, including different patterns that may be seen because of the positioning of the stars.”

BA at 100: #BuhayBA Gallery

Exhibits, VSB: Feb. 14-24

This was a 2-week event celebrating the Cesar E.A. Virata School of Business’ centennial, particularly its contributions to the corporate and business world. The program had two parts: Buhay BA (life), featuring distinguished alumni, awards and competitions won by students, merits and recognition received by the faculty and significant contributions of BA organizations, among others. The second part, Buhay BA (alive) was the promise that BA’s excellence will live on and stay alive through the college’s culture of honor and excellence, its contributions to the innovation of entrepreneurship and business and notable acts of social responsibility.



UPBAC Facebook



Photo from Arch360 Facebook page.

Kapitbahayan: A Community-Inclusive Approach to Architecture

Arch360 Philippines

GT Toyota Asian Cultural Center Auditorium, Feb. 25

The symposium sought to equip architecture students with education critical to their experience as future practicing professionals. It also sought to provide an avenue where participants can gain knowledge from experienced design practitioners and professionals; to encourage participants to generate innovative ideas and solutions to current challenges faced by the Filipino society with the help of insights from professionals; to deepen the knowledge of future practitioners on how socially-inclusive architecture can not only help shape society but also contribute in alleviating its pressing issues; and to emphasize how our architectural identity is a reflection of our nation’s culture and context.

ACKNOWLEDGMENTS

Diliman Month 2017

GENERAL

Office of the UP President
Hon. Alfredo E. Pascual, former UP President
Hon. Danilo L. Concepcion, UP President
Office of the UPD Chancellor
Dr. Michael L. Tan, UPD Chancellor
Office of the Vice Chancellor for Community Affairs
Dr. Nestor T. Castro, Vice Chancellor for Community Affairs
Office of the Vice Chancellor for Administration
Prof. Virginia C. Yap, Vice Chancellor for Administration
UP Diliman Information Office
UP Theater Complex
Asian Center
Prof. Joefe B. Santarita, PhD, Dean, Asian Center
UP Campus Maintenance Office and staff
Engr. Pacifico B. Gonzales, CMO Director
Arch. James Christopher Buño
Engr. Ralph Jerome Alvaniz
Mr. John Paulo V. Gonzales
Mr. Nelson D. Molina and Team
Atty. John Baroña, Chief Security Officer
Security Services Brigade
UPD Budget Office
Mr. Antonio Becoñado, Director, Budget Office
UPD Accounting Office
Ms. Cecile Morales, OIC, Accounting Office
UPD Cashier's Office
Ms. Celeste Mamaril, Director, Cashier's Office
Ms. Hazel Desierto
Ms. April David
Barangay UP Campus
Barangay Captain Isabelita P. Gravides

PAGBUBUKAS

UP School of Library and Information Studies

SANSINUKOB

UP Asian Institute of Tourism (AIT)
Prof. Edieser Dela Santa, Ph.D., UP AIT Dean
Prof. Miguela M. Mena, Ph.D., former UP AIT Dean
UP Vargas Museum
Prof. Patrick D. Flores, Ph.D., Vargas Museum Curator
Mr. Randel C. Urbano

SANSINUKOB (TOUR COMPONENT)

Shulin Andrada, Eulogio Memorial National High School
Prof. Maria Eileen Ramirez, Faculty, Art Stud 104
Dr. Maria Rhodora Ancheta, Faculty, Eng 10 Class

K'WENTONG BAYAN SA PELIKULA

UP College of Mass Communication (CMC)
Dr. Elena E. Pernia, CMC Dean
UP Film Institute
Prof. Sari Raissa Ll. Dalena, Director of UP Film Institute
Prof. Eduardo J. Lejano Jr., Faculty Coordinator for Theater Extension and Services

SITA AT RAMA: PAPET RAMAYANA

UP College of Science (CS)
Prof. Jose Maria P. Balmaceda, Ph.D., CS Dean
UP Institute of Biology (IB)
Prof. Ernelea P. Cao, Ph.D., IB Director
Dr. Manuel F. Bonifacio
Gino Gonzales
Marvin Abadenas
Caryl Philline Mae Catan
Eudes Anthony Garcia
Celedonio Desoacido
Rufa Desoacido
Nerisa Galvez
Tony Mabesa
Alex Cortez
Romnick Sarmenta
Harlene Bautista-Sarmenta
Aileen dela Cruz
Marco Harder
Jim Bergado
Marte Nerona
Jovy Peregrino
Joey Ayala
Cynthia Alexander
Rafael Galvez
Dr. Jina Umali
UP CIS Bunraku Ensemble
Mga magulang at kaibigan ng mga puppeteers at sa lahat po ng sumuporta sa MULAT

SAMPAKSAAN: PAMBANSANG KUMPERENSIYA SA K'WENTONG BAYAN

National Institute for Science and Mathematics Education Development (NISMED)
Dr. Soledad Ulep, NISMED Director
Ms. Eden F. Untalan, NISMED Administrative Assistant
Ms. Ma. Karina Bolasco, Director of Ateneo de Manila University Press
Gregorio E.H. Del Pilar, Ph.D., Kawaksing Dekano para sa Pananaliksik at Publikasyon, KAPP
Prof. Jose Neil C. Garcia, Ph.D., Director of UP Press
Mrs. Beزالie Bautista Uc-Kung, Executive Director of New Day Publishers

ANG UNANG ASWANG

UP College of Architecture (CA)
Arch. Mary Ann A. Espina, former CA Dean
Prof. Armin B. Sarthou Jr., CA Dean
UP College of Music (CMu)
Dr. Jose Buenconsejo, CMu Dean
Ms. Eva Cadiz
Prof. Basilio Esteban S. Villaruz
Dr. Shirley Guevarra, Director of Student Housing
Acacia Residence Hall

Ms. Maricel Rodriguez
Ilang-ilang Residence Hall
Ms. Alma Tirona
UP Filipiniana Dance Group
UP Tugma
Jean Silab
Alma Domingo
Thena Ponce
Mrs. Lynn Socorro D. Cinco
Engr. Julius B. Cativo
Mr. and Mrs. Edwin Malabat and Family
Mrs. Dycen G. Cadiz and Family
Mr. and Mrs. Randy Merelos
Mr. Pol Tangile
Basilio B. Tamayo III
Jainalyn F. Eballena
Roque Vincent O. Tamayo
Monica Rita B. Tamayo
Mr. and Mrs. Panuelos
Elizabeth A. Nuqui
John Robert Powers
Rafael Gatmaytan/CN Railway
Luigi Gatmaytan/Ace Pharmaceuticals
Gatorade Philippines
Moonleaf Teashop
Mr. Tony Ganal
Charlemagne Gemeza
Atty. Cicero R. Cua
Jacelly Luy Lim
Rebecca V. Polestico
Rizel Miko Dampog
Trista Gile
Bubbles Encarnacion
Mr. and Mrs. McQueen
Goliath Travel and Tours
Nicolas Chavez
Chaya Joyce Baris
Janesa De Guzman
Blessings Photocopy Center
Section Five Enterprise
Joanne Prieto
Maribi Garcia
B'lue
Kristel Lind C. Cabalona
Ryan Salas
Dance Flava
Kim Enage
Reynaldo Tereza, Jr.
House of Dance
That's D Pointe
Philippine High School for the Arts Alumni Association
Meliton Roxas, Jr.
Katherine Sabate
Karenina Haniel

Faust

Goethe-Institut
Sinag Arts Foundation
Tanghalang Pilipino
National Commission for Culture and Arts
Office of the Vice Chancellor for Community Affairs
Campus Maintenance Office
College of Arts and Letters
College of Fine Arts
College of Human Kinetics
College of Social Sciences and Philosophy
Institute of Islamic Studies
UP Deutscher Verein

Vice Chancellor Virginia C. Yap, Administration
Dr. Alonzo A. Gabriel
Dr. Shirley Gueverra
Dr. Raquel Florendo
Prof. Sofia Guillermo
Prof. Armida Azada
Prof. Teresita Isidro
Prof. Gerard Concepcion
Prof. Ivy Claudio

Rene Cubar
Bombee
Michael Que
Mark Robles

Shadin Kitma
Regina Sicat
Kristelle Gay Cruz
Ruperto Abelgas
Doris Padolina
Eurose Ferrer
Derrick Tan
Chin Tapero
Mick

Pamela Aguija
Alea Ramirez
Bianca Butalid
Orlado Aglawin
Dara Vibar
Frida Tan
Jued Cartalaba
Mark Madrona

MEDIA

Diliman Information Office
System Information Office (SIO)
Ms. Frances Fatima M. Cabana, SIO Deputy Director
DZUP 1602
Ms. Ma. Ivy A. Claudio, DZUP Station Manager
Tinig Plaridel
Ms. Brontë Lacsamana
AHA! - GMA Network
Rappler
Ms. Jessa Mae Gabon
The Theatre Times



OFFICE FOR INITIATIVES IN CULTURE AND THE ARTS (OICA) BOARD

SIR ANRIL P. TIATCO, PHD

Officer-In-Charge, UPD OICA

Associate Professor, Department of Speech Communication and Theatre Arts

College of Arts and Letters

Director, UP Diliman Information Office

JOSE S. BUENCONSEJO, PHD

Dean, College of Music

GRACE H. AGUILING-DALISAY, PHD

Dean, College of Social Sciences and Philosophy

RONUALDO U. DIZER

Dean, College of Human Kinetics

MARY ANN A. ESPINA

Professor, College of Architecture

JOSEFINA F. ESTRELLA

Director, UP Theater Complex

Professor, Department of Speech Communication and Theatre Arts

College of Arts and Letters

MIGUELA M. MENA, PHD

Professor, Asian Institute of Tourism

ELENE E. PERNIA, PHD

Dean, College of Mass Communication

AMIHAN BONIFACIO-RAMOLETE, PHD

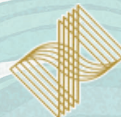
Dean, College of Arts and Letters

AURORITA T. ROLDAN, PHD

Dean, College of Home Economics

LEONARDO C. ROSETE

Dean, College of Fine Arts





UP Diliman Information Office