



**UPD Arts
and Culture Festival
2020-2021**



WE ARE **Artists**

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From the Project Leaders



Tunay na nagmumula sa maalab na simbuyo ang pagnanais ng UP Diliman, sa pamamagitan ng Opisina ng Pagpapasimuno ng Kultura at mga Sining, na maitampok ang mahahalagang pagtatagpo sa kasaysayan ng unibersidad at bansa — ang ika-50 taon ng Sigwa ng Unang Kwartar, ang ika-50 taon ng Diliman Commune at ika-500 taon ng pagiging bahagi ng Pilipinas sa unang pag-ikot ng mundo. Kaalinsabay rin nito ang ika-500 anibersaryo ng tagumpay ng labanan sa Mactan at ang ika-500 taon ng pagpapakilala ng Kristiyanismo sa bansa. Ginunita ang mga ito sa pamamagitan ng Makita Kang Sakdal Laya at Engkwentro – UP Diliman Arts and Culture Festival 2020 at 2021.

Bakit kailangang gunitain, o alalahanin? May talab, bisa, at puwersa ang paulit-ulit na pagsasalaysay tungkol sa naratibo ng nakaraan, lalo pa't pilit at tahasang binabago ang kuwento ng mga nabanggit na pagtatagpo, idagdag pa ang batas militar sa bansa na mag-50 taon na rin sa 2022. Matalas na sandata ang muli't muling pagsasalaysay, anuman ang petsa't panahon. Kailangang walang humpay na mapag-usapan at mapakinggan, lalo na, ang mga unang nakasaksi at nakaranas ng mga pangyayaring ito. Kaya naman, makatuwiran lamang na manguna ang UP sa mga ganitong gawain bilang pambansang pamantasan.

Ang gawaing katulad nito ay pagtatanghal ng UP ng kanyang panata, dedikasyon, at kolektibong aksyon sa ngalan ng kalayaan ng bayan. Nasaksihan noong nakaraang dalawang taon kung paanong pinagnilayan ng komunidad ng UPD — estudyante, kaguruan, kawani, kasama ang mga karatig-pook — ang mga proyektong pangsining at pangkultura na naging daan para sa pagtatagpo ng ideya at konsepto, palitan ng materyal at performatibong kultura, at paglikha ng mga kolaborasyon. Nagbigay ang mga ito ng kritikal na perspektiba sa mga isyung pangkasaysayan at panlipunan, at pagsusulong ng mga talastasan ng mga mananaliksik, guro, mag-aaral, at publiko.

Malayo na ang narating ng UPD Arts and Culture Festival, na noon ay UPD Week lamang. Sa loob ng tatlo hanggang apat na buwan ay naipagmamalaki at naipakikilala ang kagalingan at kontribusyon ng UP sa paglikha o creative making sa buong bansa. Sa kabila ng suliraning pangkalusugan ay napatunayan natin na maaaring maipagpatuloy hindi lamang ang dokumentasyon o pag-arkibo ng mahahalagang datos, naratibo, malikhaing-gawa at iba pang porma ng pananaliksik, kundi nasiguro rin ang tradisyon nang mapanuri, malusog, at matalas na pakikipagtalastasan ng unibersidad tungkol sa mga usapin at isyung nasyonal at global.

Maraming salamat sa inyong patuloy na pagtangkilik!

Prof. CECILIA S. DE LA PAZ, PhD (Project Leader)
Asst. Prof. BRYAN LEVINA VIRAY (Co-Project Leader)



This year's (2020) Arts Month theme is Makita Kang Sakdal Laya, especially appropriate as we commemorate the First Quarter Storm (FQS). Much needs to be done to make memories of that era more alive, and what better way than to remember through the arts and in particular, theater and music. We have done this through our Makita Kang Sakdal Laya theme, with exhibits that bring alive events that happened long before many of our students were even born.

FQS is not just about 1970 but about our continuing struggle for freedom, going back to the many revolts against Spanish colonialism, the Katipunan-led revolution that resulted in the establishment of Asia's first republic, the fight to regain our independence after our betrayal by the Americans, the resistance against Japan during the Second World War, and the postwar struggle of peasants and workers.

The postwar boomers, those born in the '40s and '50s after the war grew up in a period of relative peace and prosperity but also woke up to the realities of grinding poverty and inequality. We were a generation coming of age, discovering a global realpolitik that went beyond Mother America.

In 1969, we had one of the dirtiest elections in our history staged by Ferdinand Marcos to assure himself a second term. The anger of the boomers spilled over as he began that second term, the FQS starting on January 26, the day of his State of the Nation Address.

The boomers had become Stormers.

At the FQS concert, amid, literally, a storm we heard songs of that era, as well as older ones. We heard songs of our local and international struggles. We sang too of martyrs, many UP alumni.

The concert began, and ended with "Bayan Ko," sometimes said to be our second national anthem, composed during the American colonial period and capturing our yearning for independence and freedom, ending with the plaintive "Makita kang sakdal laya."

The month's commemoration is especially appropriate to our times when human rights continue to be trampled upon, when national sovereignty is assaulted by superpowers, and when UP itself has been in recent months brutally assaulted, by those who seek to curtail UP's pivotal role in safeguarding freedom.

Let us not become complacent. There are many more battles ahead, in and outside UP, if we are truly to move on for our beloved Philippines, makita kang sakdal laya.

Prof. MICHAEL L. TAN, DVM, PhD
March 2014–February 2020

The UP Diliman Arts and Culture Festival 2021 was a welcome opportunity to commemorate the 50th anniversary of the historic 1971 Diliman Commune. Even now in the midst of a pandemic, there remains a strong spirit of activism among students, faculty, REPS, and many of us in the UPD community. The past year may have forced us to stay apart but memories of the Diliman Commune continue to unite us at present.

No matter how the narratives and opinions may have varied through the years, those nine days in 1971 showed how courage of conviction can allow us to defend the university and its ideals. Students formed a human barricade to stop police from entering the campus and arresting activists who were supporting the jeepney strike. Even with mounting pressure from Malacañang, UP officials including then president Salvador P. Lopez made a unified commitment to academic freedom, claiming the right of students to protest, thus taking a stand so that police would not be allowed to enter the campus to arrest the protesters.

What happened then persists to this day, often when we unite against ineffective policies which make an impact across society. We still practice the belief that education should go beyond the walls of the classroom, and that knowledge only matters if it is used for the benefit of one's community and nation. Some of those who were present at Diliman Commune have gone on to do their part in government, business, education, law, community development, among other industries — each one choosing their own path while living by the principles taught to them by UP.

There is still much to learn as we remember the lessons of the Diliman Commune. The individuals who took part then had one goal that united them: to serve the nation with honor and excellence, and to demonstrate strength and courage amid the threat of violence and persecution. May we continue to embody the values taught to us by UP as we confront the adversities of our present time, and demand effective resolutions that will take us into the future.

Prof. FIDEL R. NEMENZO, DSc
March 2020–present

From the Chancellors

FQS

by Anna Regidor
Images by Jefferson Villacruz

commemorated

Neither wind, nor rain deterred the hundreds of people who braved the bad weather on the evening of Feb. 7, 2020 as UP Diliman (UPD) celebrated the 50th year of the First Quarter Storm (FQS) with a grand public concert entitled “Konsyertong Bayan sa ika-50 Taon.”



The First Quarter Storm was a period of civil unrest during the first quarter of 1970 involving protest actions against abuses during former president Ferdinand Marcos’ dictatorship.

The historic Palma Hall AS steps served as the main stage while the portion of the Academic Oval in front of Palma Hall was closed off to make room for the large orchestra and chorus composed of the UP Symphony Orchestra, UP Singing Ambassadors, UP Cherubim and Seraphim, UP Staff Chorale, and Auit Chamber Vocal Ensemble.

The concert was written by multi-awarded writer, filmmaker, and editor Boni Ilagan, directed by Chris Millado, Vice President and Artistic Director at the Cultural Center of the Philippines (CCP) with music directed by Prof. Josefino “Chino” Toledo of the UP College of Music.

For the next three hours, the audience was treated to an audiovisual feast celebrating and recounting the events that led to that turbulent period, injecting it with allusions to similar developments happening in the current Duterte administration.

The concert featured artists such as Stefanie Quintin-Avila, Malvin Macasaet, Michelle Mariposa, Greg de Leon, Rody Vera, Musikang Bayan, Upeng Galang Fernandez, Dodgie Fernandez, Becky Demetillo, Lester Demetillo, Joel Lamangan, Monique Wilson, Panday Sining, Alay Sining, and the UP Repertory Company.

By the first hour of the concert, the light rain had turned moderate, potentially endangering equipment and performers, but the show went on along and the audience stayed to the end of the three-hour event.

Addressing the crowd, Chancellor Michael Tan encouraged the performers and educators present to



Clockwise from top left: The UP Repertory Company; Tan (left) with National Artist for Literature Bienvenido M. Lumbera; Ilagan in front of “The Gathering Storm;” Mariposa; (from left) National Artist for Music Ramon P. Santos, College of Music dean LaVerne dela Peña, and Vice Chancellor for Research and Development Fidel R. Nemenzo; and the combined orchestra in front of Palma Hall.



find more ways to keep fresh the memories and lessons of the FQS.

“...marami pang kailangang gawin upang gawing mas buhay ang mga alaalang iyon. Mainam sana na makahanap tayo ng paraan sa pamamagitan ng teatro at musika. Ngayong gabi, salamat sa maraming cultural groups ng UPD, binuhay nating muli ang mga alaalang ‘yun upang makapagsimulang ikuwento muli hindi lamang ang tungkol sa FQS, kundi ang buong kasaysayan ng pakikibaka ng Pilipino,” he said.

The event was also the first time that “The Gathering Storm,” an art installation by Toym Imao was unveiled. Inspired by the barricades set up in the UP Campus during the Diliman Commune in 1971, the installation consisted of classroom chairs arranged in the shape of a dark, bloody cloud above the Palma Hall entrance.

The “barricades” of chairs, tables, and wooden poles are arranged and suspended to form a hovering storm cloud above the Palma Hall steps — the site of many mobilization rallies in the 1970s.

“The cloud formation acts as a visual metaphor for the brewing ferment and buildup of dissent against the dictatorship. It is a visual homage to the impending Diliman Commune a year after the FQS, thus, the ‘gathering storm,’” Imao said.

The program was produced by the UP Office of the President and the UPD Office of the Chancellor through the UPD Office for Initiatives in Culture and the Arts and the Surian ng Sining Inc.

“Konsyertong Bayan sa ika-50 Taon” was the opening salvo of the UP Diliman Arts and Culture Festival 2020: Makita kang Sakdal Laya, a four-month series of events that celebrates the 50th anniversary of the FQS.

UP DILIMAN
ARTS AND CULTURE
FESTIVAL 2020

FQS
50
1970-2020

MAKITA
KANG
SAKDAL
LAYA

FQS: Konsyertong Bayan sa Ika-50 Taon

Pebrero 7 | AS Steps, Palma Hall | 6:00 n.g.
Libre para sa lahat

**Art Installation "Nagbabadyang Unos"
ni Toym Imao para sa paggunita ng FQS**

AS Steps, Palma Hall | Pebrero

Himigsikan: Mga Piling Kanta Mula Dekada Sitenta

Pebrero 23 | UP Carillon Plaza | 5:00 n.h.
Libre para sa lahat

**10th Asian Regional Conference of the International Labor
and Employment Relations Association (ILERA)***

"Workers Voice and Representation and Labor Activism
in The First Quarter Storm (FQS) of 1970"

Pebrero 24-25 | UP Film Institute at Bonifacio Hall, UP SOLAIR
9:00 n.u. - 5:30 n.h. | Kailangang magparehistro

Public Forum: Ang Kondisyon ng Manggagawang Pilipino*

Marso 28 | Bonifacio Hall, UP SOLAIR
9:00 n.u. - 4:00 n.h. | Libre para sa Lahat

Plaridel**

Abril 25 | 7:00 n.g.

Abril 26 & 27 | 3:00 n.h. at 7:00 n.g.

Main Hall Stage, UP Theater | Libre para sa lahat

Mga Inisyatiba ng Ibang Yunit at Mag-aaral

Pebrero hanggang Abril



#FQS50

#MakitaKangSakdalLaya

#UPDArtsCultureFestival2020

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*Schedule subject to change without prior notice



*Events were rescheduled due to the COVID-19 pandemic

** Event was cancelled

Sunday evenings at the UP Carillon Plaza are usually quiet, with only the sound of the nocturnal wildlife and the rhythmic thump of joggers' feet pounding the pavement to be heard.

However on Feb. 22, 2020, the sounds of music from the First Quarter Storm (FQS) filled the space for the annual Himigsikan concert. FQS was a period of civil unrest during the first quarter of 1970 involving protest actions against the abuses during former president Ferdinand Marcos's administration.

The aura in the air was not unlike a music festival, with the pathway lined with booths selling trinkets, jewelry, clothing and other merchandise leading to a brightly lit stage set up in front of the Carillon Tower serving as the center piece of the festivities.

Datu's Tribe, the General Strike, the EXSENADORS, Tubaw Collective, PASADA, Village Idiots, Musikang Bayan, Salidummay, Tropang Usig, Bobby Balingit and Chickoy Pura took to the stage to sing their greatest hits.

The small crowd gathered at the start of the show grew larger as the night wore on, eventually spilling over into the sides of the stage, enthusiastically clapping, singing and cheering at every performance.

The event also served as the launching event of "Unang Sigwa: Mga Piling Kanta mula Dekada Sitenta," a collection of songs from the FQS recorded with new, contemporary arrangements.

The 12-track album was produced by the FQS Movement, FQS@50 and the Surian ng Sining in cooperation with the Tag-ani Performing Arts Society and Concerned Artists of the Philippines (CAP).

"Ang album po na ito ay isang buhay na halimbawa kung papaano ang mga aktibista at mga kabataan ngayon ay nai-inspire sa legacy na lumaban sa simula't sapul noong FQS. Humahalaw po kami sa mga slogan, doon sa mga sinisigaw noong unang makibaka ang mga tao," said CAP Secretary General Lisa Ito-Tapang.

In between performances, Jesus "Koyang Jess" Santiago and Bonifacio Ilagan served as masters of ceremonies, introducing the artists and providing context for members of the audience unfamiliar with their body of work.

Himigsikan 2020 is part of the UP Diliman Arts and Culture Festival 2020: Makita kang Sakdal Laya, a four-month series of events that celebrates the 50th anniversary of the FQS.



FQS at Himigsikan 2020

by Anna Regidor
Images by Jacelle Isha B. Bonus

FQS changed RP labor landscape

by Mariamme D. Jadloc
Image by Leonardo A. Reyes

The First Quarter Storm (FQS) proved to be an eye-opener not only for the students but also for the Philippine workforce and has contributed to changing the landscape of the labor movement in the country.



This was FQS' significance to the Philippine labor industry, said the dean of the UP School of Labor and Industrial Relations (SOLAIR), Prof. Ronahlee S. Asuncion, PhD, in her lecture at the webinar "The First Quarter Storm and Labor" on Nov. 14, 2020.

Asuncion said FQS had a spill-over effect in industries "kasi ang student activists na nagtrabaho sa iba't ibang industriya dala-dala nila ang kanilang pagiging nationalist."

"The students were good organizers. They were able to organize continuously and they helped form and organize unions and community-based organizations," she said.

FQS was a period of civil unrest that began on Jan. 26, 1970 and ended on March 17, 1970. The period saw a series of demonstrations, marches and protests in the 1960s and in 1970 brought by the country's economic crisis, increasing poverty and the increasing debt of the government.

"Of course, nandoon din noon ang issue ng imperialism, fascism and feudalism, the presence of US bases, the US economic intervention, political intervention," Asuncion said.

In aligning with the labor force, the students saw that they were raising the same issues and the same demand from the government for changes and improvement in the lives of Filipinos.

The Philippines in the 1960s and 1970s faced problems of low wages, unemployment, underemployment, and

workers with no overtime pay even when people worked beyond eight hours, among others.

The students who participated in the FQS aligned themselves with peasants and workers, and with the students' teach-ins, discussion groups and immersions, "they were able to raise the consciousness among workers of their human rights," and thus "strengthened the labor movement," Asuncion said.

FQS changed the students and saw them being more involved in the concerns of their respective communities. Some students made radical choices of abandoning their studies and instead learn from the people.

"Merong programa na 'Go to the Barrios' and learn from the people. The students became outright activists or became responsive to the issues. Iyong iba nga po hindi na itinuloy ang kanilang pag-aaral," Asuncion said. "Ang mga estudyanteng hindi na tumuloy sa pag-aaral umuwi po sa kani-kanilang probinsya at tumulong po mag-organisa (unions and community-based organizations)."

FQS' influence was not exclusive to wage-earner workers, farmers and peasants, but also with professionals.

In the 1960s to 1970s, the teachers, especially those in private schools, had problems with payment of salaries, work overload, had difficulty in getting tenure and faced suppression of union organizing.

"Ang influence ng student activism ay hindi lamang limitado sa factories, sa jeepney drivers or sa peasants. They also encouraged workers to form unions, even professionals have movements. Ito na nga po ang Movement for the Advancement of Nationalism (MAN). Nagkaroon din po ng associations of scientists, progressive doctors and even businessmen," she said.

Asuncion said FQS further strengthened the student movement and produced known progressive labor lawyers like Enrique Voltaire Garcia and Hermon Lagman.

Ending her lecture, Asuncion said the influence of FQS that changed the landscape of labor movement in the country continues to this day.

"Hanggang ngayon ay patuloy pa rin natin isinusulat ang kasaysayan (until now we are still writing history)," she said.

The webinar "The First Quarter Storm and Labor" was part of the UPD Arts and Culture Festival 2020 celebration themed "Makita kang Sakdal Laya," a four-month series of events commemorating FQS' 50th anniversary.

Print on demand! The T-shirt as protest



Images by the UP Diliman Office for Initiatives in Culture and the Arts

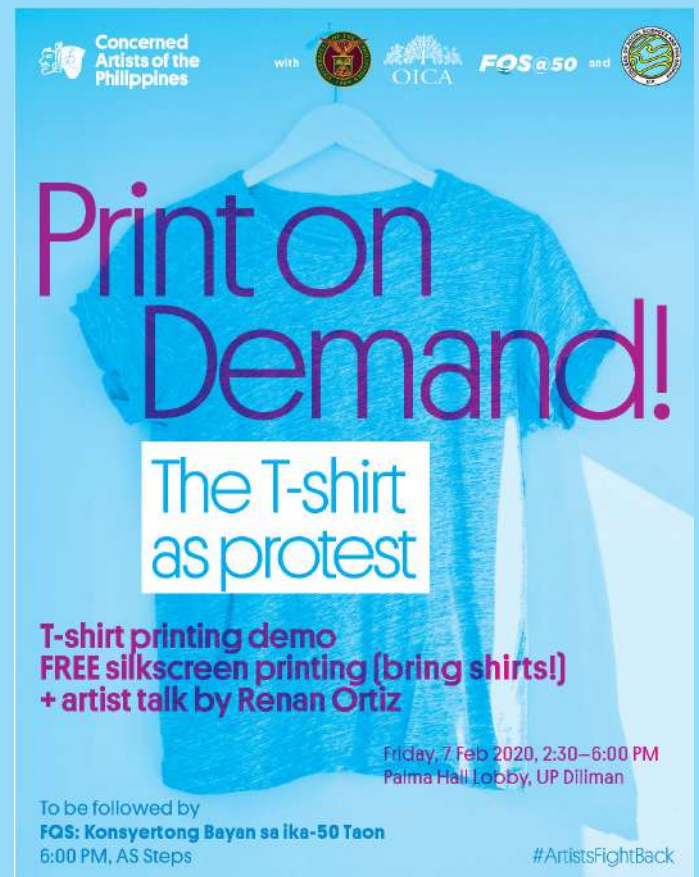
T-shirts with slogans are among the forms of protest clothing during moments of social unrest like the 1970 First Quarter Storm (FQS). Resolute and straight to the point, the words during the “days of disquiet and nights of rage” ring true until today.

In celebration of the 50th anniversary of FQS, the Concerned Artists of the Philippines (CAP) presented “Print on Demand! The T-shirt as Protest,” on Feb. 7, 2020, 2:30 p.m. at the Palma Hall Lobby.

The t-shirt printing that lasted for three-and-a half hours had a demonstration of historically-accurate slogans from the period: Makibaka! Huwag matakot!, Serve the People, and Marcos: Hitler! Diktador! Tuta, among others. There was also a teach-in on graphic design and protest paraphernalia by artist Renan Ortiz, with Jose Alberto “Joey” Tañedo of the College of Fine Arts as reactor.

Members of the UP community who brought their t-shirts, tote bags and cloths were able to avail of the silk screen printing services for free.

The event was in partnership with the UPD Office for Initiatives in Culture and the Arts with the support of the UP College of Social Sciences and Philosophy.



Clockwise from top left: CAP's Lisa Ito-Tapang, project coordinator and program moderator; event poster; CAP members demonstrate silk screen printing; and Ortiz and Tañedo (with hat) at the teach-in.

SOLAIR hosts ILERA's 10th Asian conference

Images from the video recordings of the UP School of Labor and Industrial Relations compiled by the UPD Office for Initiatives in Culture and the Arts



The UP Diliman School of Labor and Industrial Relations (SOLAIR) hosted the two-day 10th Asian Regional Congress of the International Labor and Employment Relations Association (ILERA) last Dec. 3 and 4, 2020, which starts at 9 a.m. and ends at 5:30 p.m. each day.

The international conference held online via Zoom had the theme “Emerging Patterns of Work and New Forms of Employment Relations, Voice and Representation in Asia.”

SOLAIR dean, Prof. Ronahlee A. Asuncion, PhD, who was co-chair of the organizing committee delivered the opening remarks, while Prof. Maragtas SV Amante, PhD, her co-chair, closed the event.

According to its website (<https://ilo-ilera.org/>), ILERA was established in 1967 and its general purpose is to promote the study of labor and employment relations throughout the world in the relevant academic disciplines.

The event was held in cooperation with Philippine employer associations, trade unions, and government institutions.



Top to bottom: Conference poster; Asuncion; and Amante

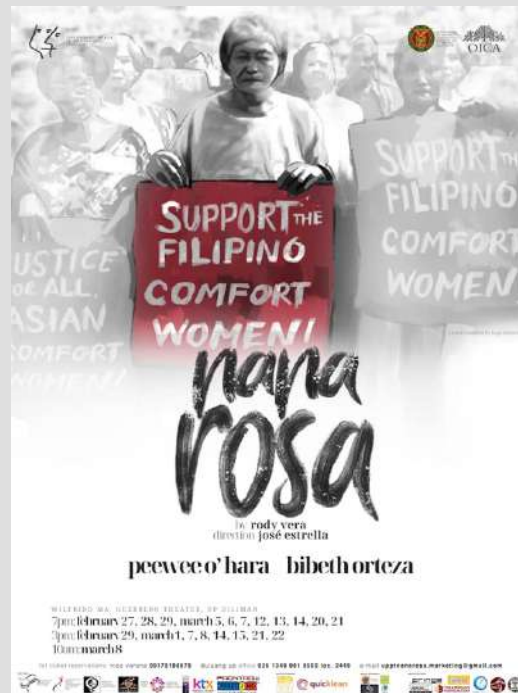
DUP restages “Nana Rosa”

Image by UP Playwrights’ Theatre

Veteran actresses Peewee O’Hara and Bibeth Orteza topbilled “Nana Rosa,” restaged from Feb. 28 to March 8, 2020 at the Wilfrido Ma. Guerrero Theater.

The play by the UP Playwrights’ Theatre is written by Rody Vera and directed by José Estrella.

“Nana Rosa” is based on the life of Maria Luna Henson, the first Filipino comfort woman to make her story public. The story covers her childhood in Pampanga, being the illegitimate child of a sugar magnate, her experiences during the early years of the Second World War, to her capture, and eventually becoming a comfort woman; and the series of events that led to her decision to come out with her story 50 years later.



Official poster of Nana Rosa

Ang Barikada at ang UP LIKAS

Mga larawan ng UP LIKAS



Pakaliwa: Ocampo; Imao kasama si Ocampo; mga kalahok habang nakikinig kina Bonifacio (kaliwa) at Ocampo (nasa lectern).

Ang sampaksaang “BARIKADA: Aktibismo at Pakikibakang Inianak ng Sigwa” ng UP Lipunang Pangkasaysayan (LIKAS) ay idinaos noong Pebrero 19, 2020, 4 n.h. hanggang 7 n.g. sa Pavilion I 1318-1320. Tinalakay dito ang pagsasakonteksto sa mga karanasan sa Sigwa ng Unang Kwartar (FQS) na nag-anak ng aktibismo at pakikibaka ng mga mag-aaral laban sa mga karahasan at mga katiwaliang naganap.

Isang bahagi ng pagdiriwang ng ika-32 taong anibersaryo ng muling pagkakatatag ng UP LIKAS, itinampok dito ang naging papel ng organisasyon at mga kasapi nito sa paglaban sa diktadura.

Kabilang sa mga nagbigay ng panayam ay sina Prop. Nilo Ocampo na naghatid ng paksang “Aktibismo ng mga Mag-aaral at ang UP LIKAS sa Panahon ng Sigwa” at Prop. Abdulmari “Toym” Imao Jr. na tinalakay ang “Ang Kaugnayan ng Arkitektura, Sining, at Kasaysayan.” Naroon din bilang tagapagsalita si Bonifacio Ilagan.

Ang sampaksaan ay nagsilbing hamon sa mga kasalukuyang mag-aaral na kilalanin at itaguyod ang isang kritikal at mas makabuluhang pag-aaral ng kasaysayan.

Engkwentro

UP Diliman Arts & Culture Festival 2021 | *Mga Gawain ng Birtuwal*

Barikada Sinokwenta at
ika-500 Taon ng Paagtatagpo
ng Pilipinas at Espanya

Barikada Sinokwenta: Paopupuogay at Paagunita (a late afternoon vigil)
1 Pebrero (Lunes) | 5:30 n.h.

ENGKWENTRO: Sa(la)ysay ng Diliman Commune (A Virtual Exhibition)
Hulunsad sa 9 Pebrero (Martes) | 7:00 n.g.

enKWENTRO: Mga Kwento ng Enkwentro (A Public Art Installation Project)
Hulunsad sa 1 Pebrero (Lunes) | Oblation Plaza

Talastasan sa Kasaysayan: Serye ng mga Webinar (2 Pebrero - 23 Abril)

50th Anniversary of the Diliman Commune:
Celebrating the Legacy of the Diliman Commune
2 Pebrero (Martes) | 2:00 n.h. - 4:00 n.h.

500th Anniversary of the Mass at Limasawa:
The Confusion and Contention Over Mazaua
16 Marso (Martes) | 4:00 n.h. - 6:00 n.g.

500th Anniversary of the Cebu Part in the First Circumnavigation of the World:
Understanding 16th-Century Visayan Society
7 Abril (Miyerkules) | 2:30 n.h. - 4:30 n.h.

500th Anniversary of the Victory at Mactan:
Mapping Perspectives on Indigenous Warfare
23 Abril (Biyernes) | 2:30 n.h. - 4:30 n.h.

KWENTONG MULAT: The Diliman Commune Virtual Pasyal
Hulunsad sa 12 Marso (Biyernes) | 6:00 n.g.

**Saysay ng Salaysay: Paagunita sa Paagtatagpo ng Puwersa
at Pamayanan** (17 Pebrero - 14 Abril)
Balik-tanaw sa Barikada '71
17 Pebrero (Miyerkules) | 3:00 n.h.

#UPDArtsCultureFestival2021
#Engkwentro
#Barikada50
#PH500



Opisina ng Tsanselor



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Tanğhal-tanaw sa Barikada '71

3 Marso (Miyerkules) | 3:00 n.h.

Papet Pasyon: Anğ Kauna-unahanğ Senakulonğ Pambata sa Pilipinas

28 Marso (Linğğo nğ Palaspas) | 3:00 n.h.

500 años de encuentros textuales: Mğa Hamon sa Pağsasalinğ Wika

20 Abril (Martes) | 3:00 n.h.

The Boxer Codex Reimagined: A Re-Viewing and Re-Creating of the Illustrations of Filipinos in the Codex through Digitally Generated Images

Ilulunsad sa 19 Abril (Lunes)

Obras Arquitectonicas en Ultramar: Arquitectura Mestiza and the Built Environment in the Philippines

Online Exhibition | 5 Marso (Biyernes)

Webinar | 5 – 26 Marso (tuwing Biyernes)

Of Crosses and Culture: An Anthropological Look at 500 Years of Christianity in the Philippines

10 Marso (Miyerkules) | 8:30 n.u. - 4:30 n.h.

PAGDIRIWANG 2: Christianity and Popular Devotion – An Online International Conference on Folklore and Heritage

17 – 18 Marso (Miyerkules at Huwebes)

Sabanğ: Early Southeast Asian-European Intercultural Encounters (An Online Conference)

18 – 20 Marso (Huwebes hanğğanğ Sabado) | 8:00 n.u. - 5:00 n.h.

The 2ND Consuelo J. Paz Lecture: A thumbnail sketch of Philippine Linguistics during the Spanish Colonial Period by Dr. Arwin Vibar (An Online Lecture)

19 Marso (Biyernes) | 2:00 – 4:00 n.h.

Tuğon: Community Reflects on Historical Moments

Ilulunsad sa 26 Abril (Lunes)

Layağ sa Karağatan: Kultura, Ağham, at Kasaysayan

28 Abril (Miyerkules) | 3:00 n.h.

Mğa Inisyatiba nğ Ibanğ Yunit at Mağ-aaral

Pebrero hanğğanğ Hunyo

*Schedules are subject to change without prior notice.



The Barikada at night. Toym Imao's Barikada art installation illuminates in fiery glow for the opening of ACF 2021.



Close-up shot of Barikada art installation components



Close-up shot of Barikada art installation components



Toym Imao and his team at the Babwagan ng Dangal University Heritage Museum which serves as a workshop area for the Barikada art installation



ACF 2021 opens

by Anna Regidor

Images by Jacelle Isha Bonus and the UP Diliman Office for Initiatives in Culture and the Arts

It was a somber evening of poetry and songs last Feb. 1, 5:30 p.m. in UP Diliman (UPD) as it opened its annual Arts and Culture Festival (ACF) with “Barikada Singkwenta: Pagpupugay at Paggunita (a late afternoon vigil)” near the Oblation Plaza to commemorate the 50th anniversary of the Diliman Commune.

UP students joined in the post program to commemorate the 1971 Diliman Commune



Live performance of "Unang Alay" arranged by Prof. Solaiman Jamisolamin, sung by Greg De Leon and Tapati



College of Law professor Rowena Daroy Morales read the poem "Kung Kami'y Magkakapit Bisig: Mga Tula sa Hacienda Luisita"



Professor Rowena Daroy Morales, Chancellor Fidel R. Nemenzo, President Danilo L. Concepcion, Bonifacio Ilagan and Butch Dalisay sang the UP Naming Mahal

those who did not participate in the Diliman Commune will learn a lot from the celebrations.

"Iba-iba man ang naratibo, iba-iba man ang landas na tinahak... iisa ang mithiin na nagbubuklod sa atin bilang mga produkto ng UP: ang maglingkod sa bayan nang may Husay at Dangal, at magpakita ng Giting at Tapang sa harap ng panggigipit at banta ng karahasan," he added.

Then came an omnibus video, Diliman Commune sa 50: Pagbabalik at Pagsulong (<https://engkwentro.upd.edu.ph/kasaysayan/>), consisting of various shots of important landmarks such as Palma Hall, Quezon Hall and the Sunken Garden superimposed with scans of newspaper articles and photos from that time. The video also contained audio testimonies from several "communards," recounting their memories of the historic time.

Playwright and activist Bonifacio Ilagan then read a letter from the family of the late Pastor Mesina Jr., the student who was hit by a bullet from a gun of mathematics professor Inocentes Campos who opened fire at the students during the first day of the protest.

This was followed by a live performance of "Unang Alay" as arranged by College of Music professor Solaiman Jamisolamin. It was sung by Greg De Leon and Tapati, accompanied by Jamisolamin, David Savio D. Delos Santos, John Raymond Sarreal and Jacques Duffort. Each live musical number was interspersed by live drone footages of the stage overlooking Barikada.

Next was a dramatic reading of the poem "Kung Kami'y Magkakapit Bisig: Mga Tula sa Hacienda Luisita" by Ilagan and College of Law professor Rowena Daroy Morales. The poem by Gelacio Guillermo Jr. was translated into Filipino by Jose F. Lacaba. As the poem draws to a close, photos of students who participated in the Diliman Commune were projected onto the facade of Quezon Hall. Morales and Ilagan then proceeded to talk about their experiences as students in the thick of the activities of the Diliman Commune.

Ilagan concluded his prepared message and the words "NO TO RED TAGGING" were projected onto the stone columns of the Quezon Hall lobby.

Tapati and De Leon then sang "Paglikas" by Fidel Rillo, music by Ronnie Quesada, arranged by Jamisolamin and accompanied by Jamisolamin, Delos Santos, Sarreal and Duffort.

Next to speak were Professors Emeriti Judy M. Taguiwalo of the College of Social Work and Community Development and Jose Dalisay Jr. of the College of Arts and Letters, who gave their own testimonials.

Dalisay then read Ilagan's Filipino translation of an excerpt from "An Open Letter to Filipino Artists" by Emmanuel Lacaba. As he concluded, the Carillon bells were rung 14 times. The camera then cut to all the speakers onstage holding aloft placards, which they then added to Barikada.

Ilagan began singing the opening lines of the song "Internasyonal" that Jamisolamin arranged. He was soon joined by De Leon, Tapati and the other speakers present. They then concluded the program by singing "UP Naming Mahal."

Engkwentro, organized by the UPD Office of the Chancellor through OICA, ran from February to April and spans a multitude of activities ranging from webinars, art exhibitions, live performances to public art.

The Diliman Commune was a movement of protest by UP students and faculty in solidarity with striking jeepney drivers who denounced the increase of oil price, and later for the move of the military and police to put a stop to the protest on campus, held from Feb. 1 to 9, 1971. The first barricades were set up at the University Avenue to stop the entry of vehicles into the campus.

UPD Office for Initiatives in Culture and the Arts (OICA) Director Cecilia De La Paz said this year's festival entitled "Engkwentro: UPD Arts and Culture Festival 2021," celebrates two historic "encounters:" the 50th anniversary of the Diliman Commune and the 5th centenary of the Triumph at the Battle of Mactan and of the Christianization of the Philippines.

INSTALLATION. A drone shot of the brightly lit art installation "Barikada" was shown followed by a video interview of artist Abdulmari "Toym" de Leon Imao Jr. describing its origins and how it depicts the Diliman Commune. "Barikada" is a massive art installation composed of bamboo and old wooden chairs in front of the Oblation Plaza which served as stage and backdrop.

The video then cut to UP President Danilo L. Concepcion on stage, who emphasized the importance of remembering the two historic events. He was followed by UPD Chancellor Fidel R. Nemenzo, who said even

Sa(la)ysay ng Diliman Commune

ni Haidee C. Pineda

Mga larawan mula sa UPD Opisina ng Pagpapasimuno ng Kultura at mga Sining

Inilunsad ng UP Diliman (UPD) ang birtuwal na eksibit na Engkwentro: Sa(la)ysay ng Diliman Commune noong Pebrero 9.

Sa pamumuno ng Opisina ng Tsanselor sa pamamagitan ng Opisina ng Pagpapasimuno ng Kultura at mga Sining (OICA) at ng Bulwagan ng Dangal University Heritage Museum (BnD), binuo ang birtuwal na eksibisyon na may temang nakaangkla sa siyam na araw ng Diliman Commune. Ito ay bahagi rin ng pagdiriwang ng UPD Arts and Culture Festival 2021 (ACF 2021).

Nilalayan ng eksibit na maging tagpuan muli ito ng “kasaysayan at ng perspektiba ukol sa mga naganap matapos ang limampung taon.”

Layunin din nito na “maglatag ng mga ‘saysay’ na tematikal sa bawat paglalahad ng ‘salaysay’ ng kaganapan noong Diliman Commune.”

Isang website ang nilikha upang magsilbing tahanan ng eksibit kung saan tampok ang mga pananaliksik na arkibo, mga pag-aaral ukol sa Diliman Commune, gayundin ang kontemporaryong likhang-sining ukol dito tulad ng potograpiya, animasyon, sining-grapiko, at dokumentasyon ng sining-instalasyon na enKWENTrO ni Toym Imao (<https://engkwentro.upd.edu.ph/>).

Ayon sa website ng “Sa(la)ysay,” bagama’t maaaring hindi pa rin kumpleto ang lahat ng posibleng pananaw tungkol sa Diliman Commune, “kumikiling ang eksibisyon na mapaibabaw ang mga sagot sa mga tanong na ‘Ano ang nabago sa UP pagkatapos ng mga kaganapan ng Pebrero 1971?’ at ‘Bakit mahalaga ang patuloy na paggunita sa Diliman Commune?’”

Hinati ang eksibit sa siyam na seksyon kung saan bawat araw ay ibinabahagi sa Facebook pages ng OICA at BnD ang mga post ukol sa kaganapan sa kasaysayan tungkol sa Siyam na Araw, kabilang ang movable art installations ng enKWENTrO.

Ang mga seksyon ay ang: Lansangan | Lunsuran, Oblasyon | Pag-aklas, Pagtitipon | Pagtitimon, Tinig | Bayan, Commune | Pagpapalaya, Loob | Labas, Pagkilos | Paglikha, Tradisyon | Transpormasyon, at Kabataan | Pilipino.

Bawat seksyon ay may kasamang audio kung saan mapapakinggan ang mga pagsalaysay nina Atom Araullo at Sarah Elago; Shan Abdulwahid at Araullo; Gio Potes; Rex Nepomuceno; Elago; at sina Araullo, Elago at Nepomuceno.

Samantala, itinampok din sa birtuwal na eksibit ang interaktibong mapa na tinaguriang *Tagpo* kung saan ipinakita sa mapa ang mahahalagang tagpo sa bawat araw ng Diliman Commune noong Pebrero 1 hanggang 9, 1971.

Ayon sa website, “Ginamit ang dinisenyong mapa ng kampus noong dekada 1960 hanggang 1970 at ginawan ng rendisyong digital para sa eksibisyong birtwal. Sa perspektiba ng placemaking o proseso sa pag-unawa ng isang lugar, ang mga espasyong ito ay hindi na lamang nanatiling pisikal na lugar, kundi sisidlan ng mga alaala ng siyam na araw noong Pebrero 1971 na nasa anyo ng mga kuwento ng paggunita ng mga kalahok. Noon man o ngayon, sa mga lugar na ito masasabing pinanday ang diwa ng iskolar ng bayan.”

Binuo ang “Sa(la)ysay” ng curatorial team na pinangunahan ni Prop. Cecilia De La Paz, PhD, direktor ng OICA at curator ng BnD. Ang pangkat ding ito ang lumikha ng naunang birtuwal na eksibit na “Lupang Hinirang: Mga Kuwento ng Pagsasalugar ng UP Diliman” (<https://lupanghinirang.upd.edu.ph>) na bahagi ng 2019 UPD Arts and Culture Festival na may tema na “Lakad-Gunita sa Lupang Hinirang.”

Alaala at pamana ng Diliman Commune



in partnership
with



UP Diliman Arts & Culture Festival 2021

TALASTASAN *sa*
KASAYSAYAN

U.P.
DEPARTMENT
of HISTORY
*Lecture
Series*

50th Anniversary of the Diliman Commune
Celebrating the Legacy of the Diliman Commune

02 February 2021 2:00 pm - 4:00 pm via Zoom



BONIFACIO P. ILAGAN
Surian ng Sining



JUDY M. TAGUIWALO
*College of Social Work and
Community Development, UP Diliman*

Isang hindi malilimutang yugto sa kasaysayan ng Unibersidad ng Pilipinas (UP) at ng bayan ang Diliman Commune.

Ang paghimay ng kahalagahan nito sa lipunan ang binigyang-pansin ng webinar na “Celebrating the Legacy of the Diliman Commune,” ang unang bahagi sa Talastasan sa Kasaysayan ng Departamento ng Kasaysayan noong Pebrero 2, 2 n.h. Itinampok nito sina dating Kalihim ng Department of Social Welfare and Development at Professor Emerita Judy M. Taguiwalo at batikang manunulat Bonifacio “Boni” Ilagan, mga saksi at aktibong kalahok sa Diliman Commune.

Ang Diliman Commune ay isang pagkilos ng mga estudyante ng UP Diliman (UPD) noong Pebrero 1-9, 1971. Nagsimula bilang boykot ng pakikiisa sa welga ng mga dyipni drayber na tumututol sa pagtaas ng presyo ng langis at gasolina, nagbago ang boykot nang mabaril ang estudyanteng si Pastor “Sonny” Mesina Jr. na kasama sa kilos protesta. Nauwi sa pagkakaroon ng mararahas na engkwentro ng mga estudyante, at ng mga pulis at militar na layuning itigil ang protesta. Ang pagpigil sa protesta ay itinuring na pagpigil sa kalayaang akademiko ng UPD.

MAGKATULAD NA USAPIN. Nagagalak si Taguiwalo sa opisyal na pagkilala ng UP sa makasaysayang papel ng Diliman Commune sa militanteng tradisyon ng UP. Bagaman magkahalong lungkot at galit din ang kanyang nararamdaman sa mga isyung kinakaharap ng bayan na hawig sa mga isyu noong dekada ’70.

“...kinakaharap pa rin natin ang halos magkatulad na usapin noong 1971: pagtaas ng presyo ng gasolina at mga bilihin; ang usapin ng malawakang paglabag sa karapatang pantao at namumuong diktadura; at ang muling pag-atake ng pulis at military sa awtonomiya, kalayaang akademiko at teritoryo ng UP nating mahal sa unilateral na pagpapawalang bisa sa UP-DND Accord ng 1989 at ang walang habas na red-tagging sa ating unibersidad at sa marami pang unibersidad sa buong bansa. Ang bago ngayon ay nasa gitna pa rin tayo ng COVID-19 pandemya at halos mag-iisang taon ng lockdown sa iba’t ibang antas, ang pagbulusok ng ating ekonomiya, at ang ating mga driver na dahilan ng pakikiisa ng mga kabataan noong 1971 ay mas masahol ang kalagayan ngayon,” ani Taguiwalo.

Para sa kanya, ang siyam na araw na pagtagal ng Diliman Commune ay tanda ng tagumpay at malawak na suporta sa pagkilos, bagaman may mga pagtutol mula sa ilang grupo ng mga guro at mga mag-aaral.

Isinalaysay din niya ang mahalagang kontribusyon nina Pangulong Salvador P. Lopez at Dean of Students Armando Malay ng UP sa naratibo ng Diliman Commune.

“Makabuluhan ang papel ni Salvador P. Lopez sa pagdepensa sa integridad ng UP at sa pagtutol sa pagsalakay at presensya ng military sa kampus. Napanday si President Lopez sa demokratikong pagtugon at sa mga kolektibong aksyon ng mga estudyante. Wala pa siyang isang buwan sa pagkapresidente noong Enero 1969 ng sinalubong na siya ng pangkalahatang welga sa UPD. Matapang din siyang tumindig sa marahas na pagbuwag ng demonstrasyon noong Enero 26, 1970 noong First Quarter Storm at nagmartsa pa nga kasama ang kaguruan para makipagdayalogo kay (Pangulo Ferdinand) Marcos sa Malacañang,” sabi niya.

Nabanggit niya ang kalmado at maunawaing pagharap ni Malay sa mga nag-aaklas na estudyante, ang pagsuporta nito sa ipinaglalaban nila, maging ang kanyang pagtulong sa mga communard.

Naroon din ang mga fakulti na malikhaing gumawa ng mga armas pananggalang tulad ng self-igniting Molotov bombs at mga kwitis; at ang mga kababaihang estudyante na karamihan ay unang naranasan “ang karahasan ng estado sa pagsalakay sa kampus at sa mga dorm” na tumalikod sa mga dating pananaw sa kanila bilang “pangdekorasyon sa mga tradisyonal na aktibidad ng UP tulad ng Cadena de Amor at Lantern Parade.”

“Naging mahalaga ang iba’t ibang porma ng pangkulturang protesta at pagpapaabot ng mensahe tulad ng paggamit ng radyong DZUP, ang publikasyon ng Bandilang Pula, at mga wall poster para maipagtanggol ang Diliman Commune at (maiparating ang mga) kahilingan nito,” ani Taguiwalo,

ARAL. Ang kahandaan ng Unibersidad na tumindig sa anumang anyo ng tiraniya at diktadura ang mahalagang aral ng Diliman Commune para kay Taguiwalo.

Kanyang idinagdag na huwag hayaan ang pananahimik sa gitna ng mga isyung kinakaharap ng UP, kabilang na ang red-tagging, ang Anti-Terror Law at ang “kaliwa’t kanang pagtatanim o paggawa ng kaso lalo na sa mga kritiko ng pamahalaan.”

“Ang atake sa University ay nagiging atake sa buong bayan (sa kanyang) demokratikong karapatan. Ang atake sa akademikong kalayaan ay atake sa lahat ng kalayaan

natin,” ani Taguiwalo. Dagdag pa niya, “Ang pagtatanggol sa Unibersidad sa kaibuturan ay pagtatanggol sa karapatang sibil, karapatang pampulitika at karapatang ekonomiya para ang bayan natin ay mamuhay nang matiwasay.”

Samantala, ang pamana ng Diliman Commune para kay Ilagan ay ang pagsasa-kongkreto ng panawagang “Makibaka! Huwag matakot.”

“It was an act of defiance noong panahon namin,” pag-amin ni Ilagan, “at ang defiance ay may pinagmulan.”

Aniya, taliwas sa katotohanan ang sinasabi ng iba na ang Diliman Commune ay isang adbenturistang pagkilos lamang.

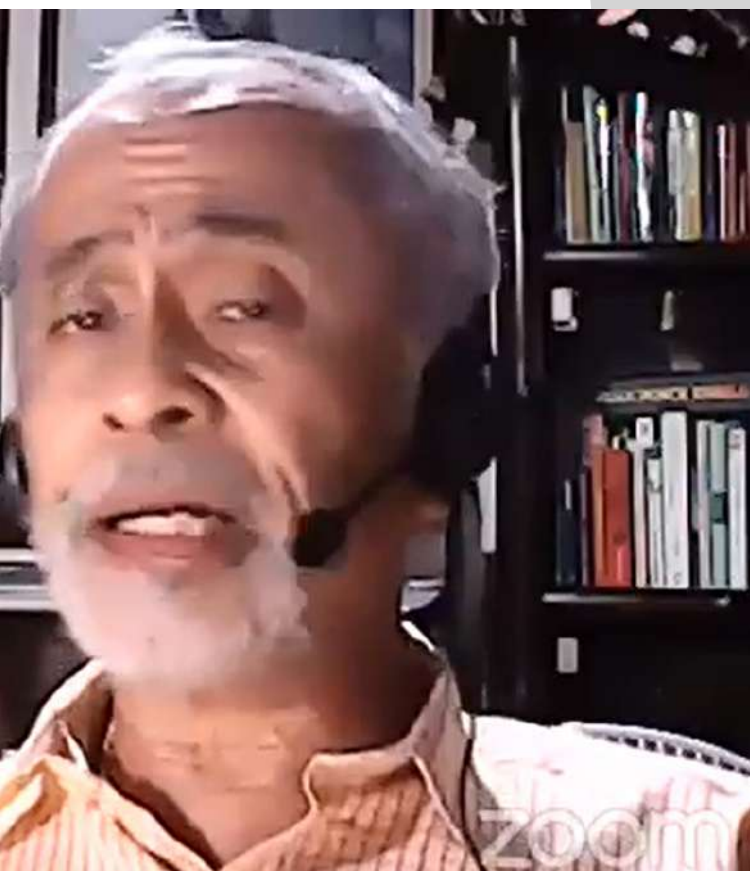
“Maaari itong isipin kung ang mga aktibista noon ay rebels without a cause. We were rebels in our own right, but we had a cause. Sa madaling sabi, hindi namin ginawa ang defiance for the simple reason that we wanted to defy, wanted to be defiant. May mga usaping kailangang pagkakitaan ng defiance, na sinasabi nga ng panawagan na ‘Makibaka! Huwag matakot,’” pagtatanggol ni Ilagan.

Aniya, ang Diliman Commune ay hindi simpleng intellectual ferment lamang.

“Sa aking palagay, hindi lamang academic inquiry ang pag-uusig sa kasaysayan at lipunan at relasyon ng tao sa tao, na aking inabutan sa kampus. Kakambal noon ang panawagan upang kumilos at baguhin ang dapat baguhin,” saad ni Ilagan.

Aniya, naiugnay ng Diliman Commune ang mga isyu ng panahong iyon “sa mga ugat ng kahirapan, sa ugat ng walang kaunlaran, at sa aking palagay, dahil doon nagkaroon ng igpaw ang kamulatan/kamalayan ng aking henerasyon at ng maraming mamamayan na naabot ng Diliman Commune.”





Ayon kay Taguiwalo, ang mga pagsagot ng opisyal at student leaders ng UP ngayon sa mga akusasyong ibinabato sa UP tulad ng pakikisimpatiya sa mga nais magpabagsak sa gobyerno, at sa “mga aktwal na pagkilos ng komunidad ng UP kahit sa harap ng pandemya, sa harap ng restrictions sa mobility, ang s’yang patunay na buhay na buhay ang diwa ng Diliman Commune.”

Nais nina Ilagan at Taguiwalo na panatilihin ang diwang lumalaban at hindi nanahimik sa mga usaping may kinalaman sa kapakanan at kalayaan ng Unibersidad at ng bayan.

“Walang masama sa ating paglaban hangga’t may tiwali ang ating lipunan,” saad ni Ilagan, “kaya ang barikada’y lubha pang itatag, matibay, matikas, higit pang mataas. Tuloy sa paglaban!”

“Magsuri. Lumaban. Baguhin ang lipunan. Defend UP. Uphold academic freedom. Fight back versus state terror. UP fight!” pagtatapos ni Taguiwalo.

Samantala, ayon sa Tagapangulo ng Departamento ng Kasaysayan Neil Martial Santillan, hindi matatawaran ang ambag ng mga aktibistang kabataan dahil sa naluwal na samu’t saring pagbabago sa loob at labas ng UP.

Bilang tugon sa hamon ng kabataan na lumahok ang mga negosyante sa First Quarter Storm, lumitaw ang ideya ng Corporate Social Responsibility (CSR) na nagbigay-daan sa pagkakatatag ng Philippine Business for Social Progress bago pa matapos ang 1970.

“Nawa’y magsilbi ang ating webinar bilang plataporma sa pagkilala ng mahaba at makabuluhang kasaysayan ng pakikibaka ng kabataan at sambayanan upang maitaguyod ang isang lipunang marangal, mapagkalinga at demokratiko,” saad ni Santillan.

Nagsilbing moderator si Prop. Ferdinand Llanes, PhD, at mga tagapagpadaloy ng webinar sina Bianca Roque at Patrick James Serra.

Ang kwento ng demokratikong konsultasyon sa UP

ni Mariamme D. Jadloc
Mga larawan mula sa video recordings ng
Departamento ng Kasaysayan na kinalap ng UPD
Opisina ng Pagpapasimuno ng Kultura at mga Sining

Marahil lubhang pangkaraniwan na lamang ang konsultasyon o demokratikong pagsangguni sa iba't ibang sektor ng akademikong yunit o komunidad tuwing may nagpapalit ng pamunuan sa UP kung kaya't 'di na ito masyadong napapansin.



Ngunit sa kasaysayan ng UP, may panahong hindi ito bahagi ng proseso sa pagpili ng pinuno ng yunit. Ang demokratikong konsultasyon ay unang nangyari sa Departamento ng Kasaysayan.

Ibinahagi ni Prop. Neil Martial R. Santillan, PhD, tagapangulo ng Departamento ng Kasaysayan, na malaki ang ginampanang papel ng mga fakulti ng Departamento sa pagkilala ng kahalagahan ng demokratikong konsultasyon sa proseso ng pagpili (search process) at pagtalaga ng mga pinuno ng mga akademikong yunit ng Unibersidad, maging ng mga tsanselor at pangulo nito.

ANG SIMULA. Sa naganap na webinar noong Pebrero 2 na “50th Anniversary of the Diliman Commune: Celebrating the Legacy of the Diliman Commune,” naikuwento ni Santillan sa kanyang pambungad na mensahe na mariing pinanawagan ng isang grupo ng fakulti sa pamumuno ni Prop. Teodoro Agoncillo ng Departamento ng Kasaysayan na ipadaloy ang demokratikong konsultasyon sa pagpili ng kanilang pinuno sa Departamento.

Bago nito, ipinagtibay ng Lupon ng mga Rehente (BOR) ang rekomendasyon ni Dekano Cesar Majul ng Kolehiyo ng Arte at Agham (AS) at Pangulong Salvador P. Lopez ng UP ang paghirang kay Prop. Oscar M. Alfonso, PhD, bilang tagapangulo ng Departamento sa panahong 1969 hanggang 1970. Tinutulan ito ng grupo ni Agoncillo na umabot sa paghamon niya ng paglulunsad ng isang malawakang protest classes hanggang sa makamit nila ang hinihiling na democratic consultation.

“Naganap ang bangayan sa loob ng Departamento sa panahon na yumabong ang kolektibong pagkilos ng mga

guro at estudyante sa Unibersidad na maisabuhay ang demokratikong konsultasyon ng mga yunit akademiko na magpasya sa pagpili ng kanilang pinuno at nagbunga ito,” ani Santillan.

Ayon din kay Santillan, nagbunsod ito sa pag-usbong ng Movement for the Democratization of the University noong Pebrero 1970.

“Sa ganoong din buwan, nakipagpulong si Pangulong Lopez at Dean Majul sa kaguruan na ang layon ay ang makabuo ng consensus kung sino ang mamumuno sa departamento,” aniya.

UNANG DEMOKRATIKONG KONSULTASYON. Naganap ang unang demokratikong konsultasyon ng pamunuan ng Unibersidad sa isang yunit akademiko noong Marso 1970. Bunga nito ay nahirang si Prop. Honesto Villanueva bilang unang pinuno ng isang yunit akademiko sa Unibersidad na dumaan sa prosesong ito.

“Naisabuhay nito ang diwa ng pagbibigay-autonomiya sa mga yunit akademiko na magpasya,” dagdag pa ni Santillan.

“Sa ganitong konteksto lumitaw at lumabas sa Unibersidad ang Sikolohiyang Pilipino, pantayong pananaw, Pilipinolohiya o Araling Panlipunan bilang makabagong larang ng pagbasa ng kultura ng lipunang Pilipino mula sa sarili nating pagdadalumat at pagpapakahulugan,” aniya.

Bilang pangwakas, hiniling ni Santillan na nawa’y magsilbing plataporma ang webinar sa pagkilala ng mahaba at makabuluhang kasaysayan ng pakikibaka “ng kabataan at sambayanan upang maitaguyod ang isang lipunang marangal, mapagkalinga at demokratiko.”

The first Easter mass

by Anna Regidor

Images are screenshots by the UP Diliman Office for Initiatives in Culture and the Arts from video recordings by the Department of History.

The first ever Easter Mass in the Philippines — a landmark in the history of Philippine Christianity — was held on the island of Mazaua, known today as Limasawa, Leyte.

UP Diliman Arts & Culture Festival 2021

TALASTASAN sa KASAYSAYAN

U.P. DEPARTMENT of HISTORY
Lecture Series

500th Anniversary of the Mass at Limasawa
The Confusion and Contention over Mazaua

16 March 2021 4:00 pm - 6:00 pm via Zoom

Speaker: **DR. ANTONIO SANCHEZ DE MORA**
Archivo General de Indias

Reactor: **FR. ANTONIO DE CASTRO, SJ**
Ateneo de Zamboanga University

Official poster of Talastasan sa Kasaysayan Lecture Series Day 2

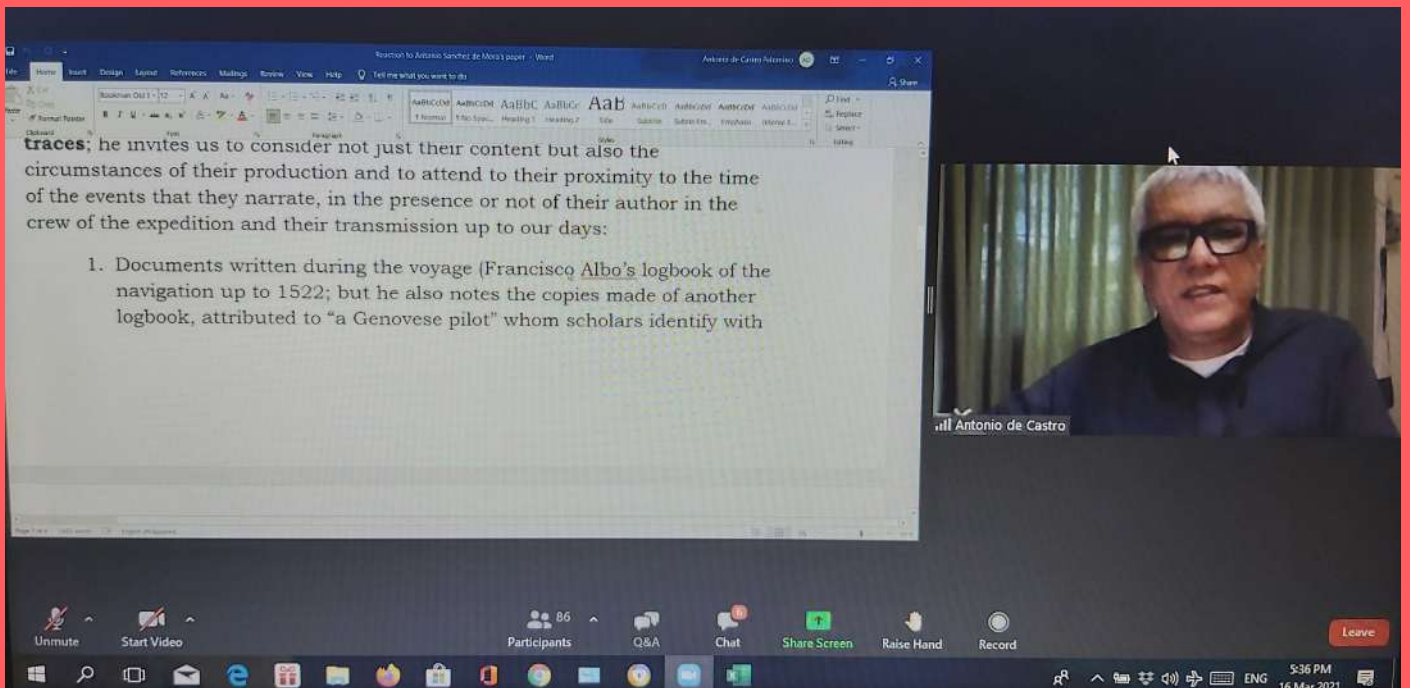
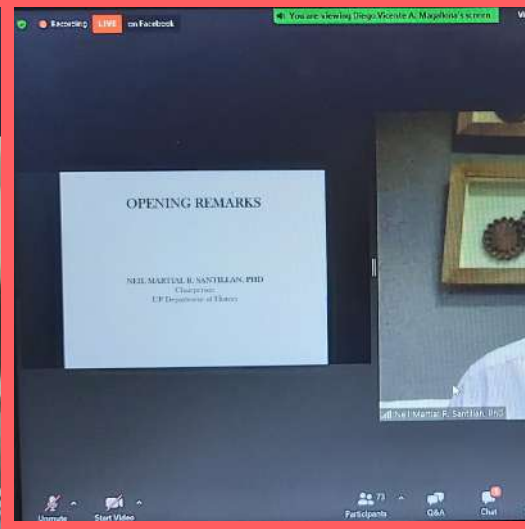
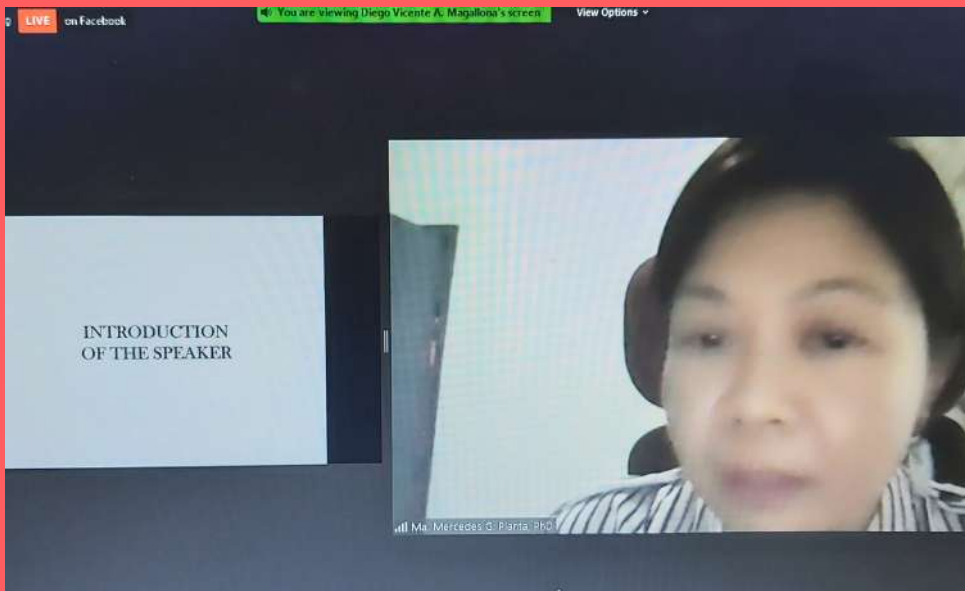
This was the conclusion drawn by Dr. Antonio Sanchez de Mora, an expert on Spanish medieval history and head of the reference service at the Archivo General de Indias in Seville, Spain, after combing over sources in the archive pertinent to the initial encounter and first mass celebrated in an island called Mazaua and comparing them with other archival sources.

De Mora presented his findings as the centerpiece of “500th Anniversary of the Mass at Limasawa: The Confusion and Contention over Mazaua,” the second installment of the College of Social Sciences and Philosophy Department of History’s “Talastasan sa Kasaysayan” online lecture series held on March 16, 4 p.m. over Zoom.

De Mora grouped his sources into four: documents written during Ferdinand Magellan’s historic expedition around the earth; reports and testimonies of the survivors who managed to make it back to Europe; chronicles and other primary sources by authors who interviewed the survivors and who consulted their documents as well as maps and nautical charts; and secondary sources that years later interpreted the information provided by the primary sources and the testimonies transmitted over time.

De Mora said the documents, primary sources and maps from the 16th century confirm that the island of Mazaua was the site of an Easter Sunday Mass on March 31, 1521 and that on a hill on this island a cross was raised to be seen from afar.

“The geographical description, the analysis of the directions, the revision of the maps and the references to the island of Mazaua between 1521 and 1565 must identify it with [modern-day] Limasawa,” he said.



Clockwise from top left: Introduction of speaker by Prof. Ma. Mercedes G. Planta, PhD; opening remarks by Prof. Neil Martial R. Santillan, PhD; Javier Leonardo V. Rugeria as emcee; De Mora; De Castro; and the organizing committee and the lecturers of Day 2



Mojares – came to the same conclusion that de Mora did.

Based on his research, de Mora concluded that the confusion with the Butuan tradition “comes from an incorrect reading of the chronicles and the desire of some missionaries of 16th and 17th centuries to demand the conversion of the natives of Mindanao, thanks to the preaching of the Jesuits.” He added that it is also possible that some of the references “refers not to Limasawa, but to Mindanao coast.”

De Mora concluded his presentation with a question: How important is which was the first mass and where it was celebrated? Not very much when in terms of effective historical evangelization according to guest reactor and Mojares panel member Fr. Antonio Francisco B. De Castro, S.J. of Ateneo de Zamboanga University.

For De Castro, whatever symbolic and theological value the mass had, the fact remains that “no lasting Christian community was set up” as “Magellan was given on clear missionary mandate” when he set out on his expedition.

“It would take another four decades for systematic and durable evangelization to take place, with the arrival of the first Augustinian missionaries with Legazpi and his expedition and, in the next decades, of the Franciscans, Jesuits, Dominicans and the Augustinian Recollects,” he said.

QUINCENTENNIAL. The Talastasan lecture series is a featured event of the UP Diliman Arts and Culture Festival 2021 and is the first of a series of activities in line with the Department of History’s series of year-long activities that commemorate the quincentennial celebration of the Christianization of the Philippines.

The Department will be hosting the 19th Philippine Spanish Friendship Day Conference in October 2021 in partnership with the National Historical Commission of the Philippines and “aims to gather historians, scholars and researchers to present new researches that reexamine the ‘hispanization’ of the Philippines from the 16th century to the 19th century.”

In November 2021, there will be a three-day webinar for teachers. The main activity of the UP Quincentennial Commemoration Committee, this aims “to outline a set of essential truths on Philippine society and culture before the 20th century from the lens of different disciplines and scholars in and out of the University.”

CONFUSION AND CONTENTION. While the idea of Limasawa as the site of the first Easter Mass is right now fairly well known and the one taught at schools, there are actually two competing academic traditions regarding the site of this historic event.

Up until 1921, it was believed that the event was held somewhere near the mouth of the Agusan River in what is today the municipality of Magallanes, Agusan del Norte. The shift to the Limasawa tradition happened following the publication of a transcription of a logbook from a pilot of the ship Victoria (one of the vessels in the Magellan expedition), stating that the crew placed a cross on an island called “Mazaua” whose location is closer to Cebu.

Historian Pardo de Tavera published an article on the discovery in 1895. When he was assigned to write the program for the Limasawa exhibit during the 1921 quadricentennial celebration of Magellan’s arrival in the country, Tavera made the correction, affirming the shift.

The change did not come without resistance, and for the next few decades, Butuan residents and pro-Butuan scholars would argue for the Butuan tradition.

The National Historical Institute (NHI) would convene no less than four separate panels in four different decades consisting of leading historians and intellectuals of the time to discuss, debate and decide on the issue. Every single one of them – including the latest convened by National Artist, literary historian and Cebuano Resil B.

The sophistication of pre-Spanish Visayans

by Anna Regidor

Images are screenshots by the UP Diliman Office for Initiatives in Culture and the Arts from video recordings by the Department of History.

Even before the arrival of the Spaniards on Philippine shores, the inhabitants of what is now known as the Visayas region had a complex society composed of thriving communities.

This was the topic of the third installment of the Department of History's "Talastasan sa Kasaysayan" lecture series "Understanding 16th century Visayan society."

Two experts on ancient Visayan society and culture spoke at the lecture: Prof. Rolando O. Borrinaga, PhD, of the UP Manila - Palo School of Health Sciences and Prof. Jose Eleazar R. Bersales, PhD, of the University of San Carlos (USC) Department of Anthropology, Sociology, and History, and the director of the USC Museum.

One of the primary sources discussed by the speakers was "Historia de las islas e indios de Bisayas" (History of the Bisayan People in the Philippine Islands) by Fr. Francisco Ignacio Alcina in 1668.

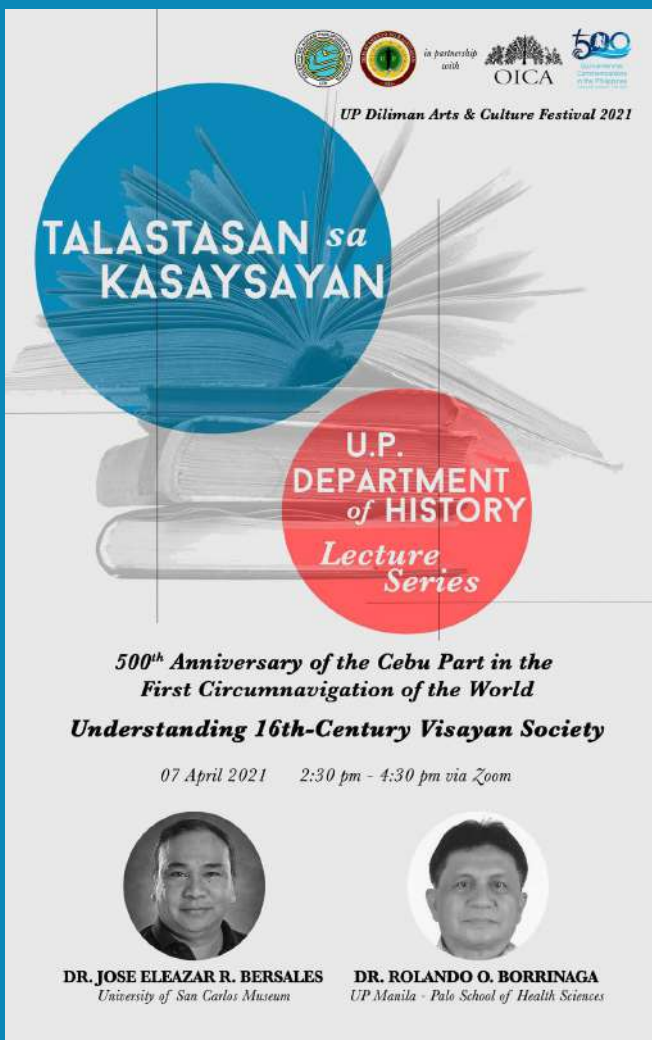
From 1637 to 1668, Alcina did missionary work in Samar, Leyte, and Cebu, spending much of his time chronicling general information on the Visayas, its people and culture for the Jesuit order.

Borrinaga said this work "is the only comprehensive ethnographic and historical account of the Visayas region in the 17th century."

Split into two multi-chapter books, the University of Santo Tomas published English translations of the first three volumes (out of a total four volumes) of Book 1 in 2000, 2004 and 2005.

Borrinaga's lecture "Notes on Part 1 Book 4, the Unpublished Alcina" focused on the last and unpublished fourth part of Book 1.

His lecture focused on aspects such as the natives' mode of life in common and as individuals; whether they had towns and villages, and what kind these were; whether they had kings or why they did not have them; their customs, laws; about warfare and their manner of making/acquiring slaves; the punishment for transgressions; and other customs characteristically theirs. Finally, whether the islands had giants, dwarves or other curiosities/monstrosities.



Borrinaga also explained the origin of icons, such as the balay-balay or farm houses now typically known as “bahay kubo” were not actually used as a permanent dwelling, lasting only as long as the kaingin could produce crops.

Bersales’s lecture “Ang Kabi-say-an: Understanding 16th Century Visayan Society” covered topics such as the classification of slaves or “uripon,” who are classified not according to where they live (such as in the case of “aliping namamahay” and “aliping saguiguilid”), but have “moral” labels.

Some slaves only pay a certain portion of their harvest to the datu as penalty, some become slaves after being captured in war, while others only serve their master during a certain number of days per week or serve only during times of war.

Bersales said 16th century Visayans were already trading with other peoples like the Chinese, Thai and Vietnamese merchants at least by the 14th century, and concluded that the ancient Visayans were a sophisticated people.

“The Kabisay-an were islands that already had thriving communities (duluhan or gamuru, etc.) centuries before the time of contact with Europeans. These communities shared a fluid social structure and an animist belief system permeated in a loose network of alliances that traded as well as carried out active warfare, both on land and sea,” he said.



From top to bottom: Official poster; Borrinaga; Bersales; and introduction of speaker by Asst. Prof. Rhodalyn C. Wani-Obias

Victory at Mactan revisited

by Benito V. Sanvictores Jr.

Images are screenshots by the UP Diliman Office for Initiatives in Culture and the Arts from video recordings by the Department of History.

Official poster

UP Diliman Arts & Culture Festival 2021

TALASTASAN sa KASAYSAYAN

U.P. DEPARTMENT of HISTORY
Lecture Series

500th Anniversary of the Victory at Mactan
Mapping Perspectives on Indigenous Warfare

23 April 2021 2:30 pm - 4:30 pm via Zoom

DR. FELICE NOELLE RODRIGUEZ
Ateneo de Zamboanga University

DR. JOSE AMIEL P. ANGELES

What were the weapons used? How many from both sides were involved? What warfare strategy was implemented? How did the battle end?

These were the main questions discussed in “Mapping Perspectives on Indigenous Warfare,” a UP Department of History “Talastasan sa Kasaysayan” lectures in commemoration of the 500th Anniversary of the Victory at Mactan.

The “Talastasan sa Kasaysayan” had the lectures of Dr. Jose Amiel P. Angeles of the University of Oregon and Dr. Felice Noelle Rodriguez of the Ateneo de Zamboanga University. The lectures provided historical meaning and significance to the Battle of Mactan on April 27, 1521.

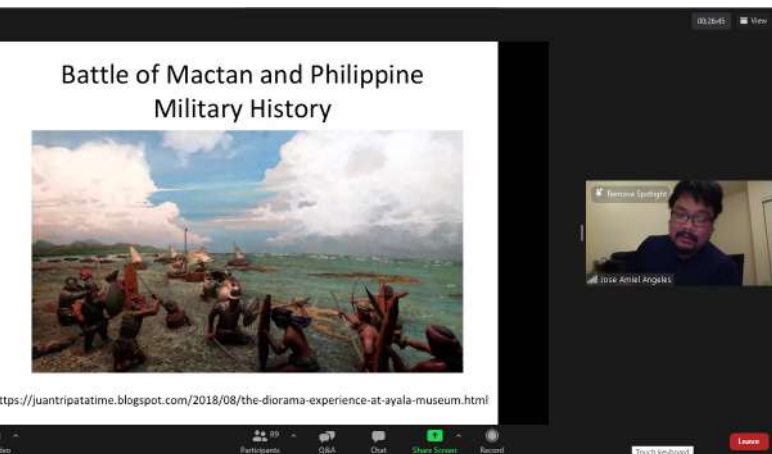
PERCEPTION OF WAR. Angeles discussed how Rajah Humabon and Lapu-lapu viewed war when Ferdinand Magellan (Fernando de Magalhaes) landed in what is now Cebu in 1521.

Angeles explained that Rajah Humabon treated Magellan as any other potential friend, foe, or ally, and submitted to him when Magellan displayed his military power. “Humabon’s submission comes in the form of religious conversion, so it’s spiritual submission.”

He explained Humabon’s competition with several

Right: (Clockwise) Prof. Ricardo T. Jose as moderator, Rodriguez, and Angeles

Left: (Top and bottom) Angeles at the Zoom webinar



chieftains, among them was Lapu-lapu of Mactan. As a new ally, “Magellan realizes it’s important to impress Humabon so he decides to attack Lapu-lapu.”

Angeles citing Pigafetta said Magellan attacked with around 60 men, while Lapu-lapu had around 1,500 soldiers. “I don’t know how reliable these numbers are, but it is clear that Magellan was outnumbered.”

He clarified that there were no hand-to-hand combats and Humabon did not join in the attack, he just watched.

“Lapu-lapu and his men threw stuff at the Spaniards and this caused confusion. During the commotion, Magellan got hit, and his soldiers were pulling back. And the story was that Magellan fell on his knees and that’s when the Filipinos started hacking him. The Spaniards were forced to retreat, leaving Magellan behind. Magellan dies and that is the end of that,” Angeles said.

Angeles discussed three similar battles, and their similarities and differences with the Battle of Mactan: The Villalobos Expedition that attacked the Sarangani settlement in 1543; the Legazpi Expedition that attacked Cebu under Datu Tupas on April 27, 1565; and the Martin de Goiti attack of Manila under Rajah Soliman on May 24, 1571.

He later touched on the Philippine way of war citing the works of local and foreign scholars like Oliver Wolters, Benedict Anderson, Laura Lee Junkers, Filomeno Aguilar, Rey Ileta, and Vince Rafael.

VISAYAN MODES OF ARMED RESISTANCE. Meanwhile, Rodriguez showed Lapu-lapu’s important contribution to warfare. “On April 27, 1521 in Mactan in the Visayas, a local leader, Lapu-lapu, successfully mobilized his

own and other communities nearby to successfully defend themselves against the would-be conquistador,” Rodriguez said.

Rodriguez emphasized some aspects of the early armed resistance.

“Those early Visayan modes of resistance drew from their experiences with raiding. It is important to recognize that though there are similarities, like they raided, they have interconnections and influences with each other. We have to note also that there are variations in the different cultures regardless of geographic proximity,” she said.

Rodriguez added that culture is not static and meanings change, “For example, during the 16th century, the color red was just for the brave, but now we wear red for good luck, or birthday celebrations, especially for Chinese New Year.”

It is important to look at different sources.

“We should study chronicles, like the works of Pigafetta (1521), Miguel de Loarca (1582), Boxer Codex (ca 1590), and Francisco Ignacio Alcina (1668). I also looked into dictionaries and glossaries like the works of Pigafetta (glossary; 1521) and Visayan dictionary by Matheo Sanchez (1711),” Rodriguez said.

Rodriguez also discussed information she collected from archaeological artifacts and illustrations of the weapons, armors, head dresses, and tattooing.

A striking information she collected was the word “campilan” that was never found in any Visayan dictionary but was in the Moluccas dictionary of those in Southern Philippines like the Maguindanaos, Maranaos, and Tausugs.

“So when we see a statue of Lapu-lapu with a campilan, we should look back into this information because the campilan was not a Visayan weapon, but from the South,” she said.

THE SPEAKERS. Angeles received his PhD in history from the University of Oregon in 2013 and his BA and MA in History from the Ateneo de Manila University. His research interests include military history and Southeast Asian history.

Rodriguez has a master’s and PhD in history from UP. She published works on warfare and early Christian missions, nationalism, and urbanization. She curated exhibits tracing diverse historical concerns, revolutionary press, Philippine postcards, and the history of Zamboanga.

↳ KWENTONG MULAT – THE DILIMAN COMMUNE VIRTUAL PASYAL

PAGLULUNSAK NG PROYEKTONG KWENTONG MULAT
6:00 P.M | FRIDAY, MARCH 12, 2021
TVUP

I PAMBANSANG AWIT NG PILIPINAS

II PAMBUNGAD NA PANANALITA

Dr. Fidel R. Nemenzo
Tsansekor - Unibersidad ng Pilipinas Diliman

Dr. Cecilia Dela Paz
Direktor - Office for the Initiatives in Culture and the Arts

Dr. Leticia Susan Lagmay-Solis
Dekana - Linangan ng Turismo sa Asya

III MENSAHE MULA SA PANGUNAHING SANGGUNIAN

Dr. Jose Dalisay Jr.
Dr. Judy Taguiwalo

IV SULYAP SA PAGBUBUO

V OPISYAL NA PAGLULUNSAK

VI PANGWAKAS NA PANANALITA

Dr. Grace Javier Alfonso
Direktor - TVUP

VII UP NAMING MAHAL



KWENTONG MULAT

↳ THE DILIMAN COMMUNE VIRTUAL PASYAL

PAGLULUNSAK NG PROYEKTO

6:00PM | March 12, 2021

TVUP Youtube Channel:
[youtube.com/tvupph](https://www.youtube.com/tvupph)

TVUP Facebook Page
[facebook.com/TVUP.ph](https://www.facebook.com/TVUP.ph)



Kwentong Mulat program flow at its launch on March 12.

Kwentong Mulat is about people

by Mariamme D. Jadloc
Images by the UP Diliman Office
for Initiatives in Culture and the Arts

More than a tour of places on campus, “Kwentong Mulat: The Diliman Commune Virtual Pasyal” (Kwentong Mulat) is a narrative of people’s experiences and shared lives during the 1971 nine-day protest in UP Diliman (UPD).

The virtual tour had its launch on March 12 at 6 p.m. The event was part of a series of activities that began on Feb. 1 in remembrance of the historic event. Project Coordinator Charmielyn Cabigas-Sy said Kwentong Mulat is not an ordinary virtual tour of sites and locations.

“More than the sites within UPD, it’s the story of people who have been to these places and who were able to live out their experiences during the Commune, kung ano ang napagdaanan nila, ano ang realizations nila, ano ang mga gusto nilang ibahagi sa mga taong hindi pa man naka-experience ng ganitong sitwasyon. Those seem to be more important rather than just focusing on the buildings alone,” she said.

Meanwhile, UP Asian Institute of Tourism dean Prof. Leticia Susan Lagmay-Solis, PhD, who is the Kwentong Mulat project leader, said the virtual tour is a clear example of how history and cultural memories give participants an accurate narration of significant events.

“Having been active participants of the Diliman Commune in 1971, their eyewitness accounts of events now serve as a permanent historical record of how students, faculty, [and] administrators of the UPD community joined forces to show defiance against a growing threat of dictatorship and repression,” she said.

INSPIRATION. In his welcome remarks, UPD Chancellor Fidel R. Nemenzo shared his memories of the Diliman Commune.

“Sa totoo lang, gusto ko sana mag-volunteer maging guide sa Diliman Commune Walking Tour. Although I was part of the latter year of activities in the 1980s when we had our own experiences of militant activism, I had my own recollections of the Diliman Commune as a young kid living on campus, mga usyoso kami,” the Chancellor said.

The young Nemenzo was driven by curiosity and by a strong sense of adventure. He and his friends would watch the protesting students from a distance as they mount the barricades.

“Hanggang sa nakita nila kami at pinaalis kami ng mga college student. Ang sabi lang nila masyado raw mapanganib,” he said.

The Chancellor said Diliman Commune stands as a symbol of the courage of the UP students and faculty.

“Our students saw a larger role not only as defenders of UP and academic freedom but also their role as social critics who saw society as their classroom. They saw themselves not only as students but as agents of change.

We commemorate the Diliman Commune not only as a historic event. We remember the Diliman Commune because it will continue to be a source of lesson and inspiration for today’s generation of students,” the Chancellor said.

For her part, Lagmay-Solis said Diliman Commune was “a reminder of strength, courage, fortitude that to this day defined the UP constituents who are always ready to defend UP from threats to suppression of rights and academic freedom.”

VIRTUAL TOUR’S VALUE. Kwentong Mulat resource speaker Professor Emeritus Jose Y. Dalisay Jr. of the College of Arts and Letters discussed the value of the virtual tour to today’s generation of UP students.

“What is this virtual tour’s value to the freshmen of 2021?” he asked. “It lies I think in understanding in what we are in UP for. And no! It is not only so that we can be rebels and put up barricades, although we did that when we had to. We are here to seek knowledge and to learn, and to share of what we know with our people so we can improve their lives and bring justice to our society. That has not changed in 50 years.”

Dalisay reminded everyone, “To be of service, we need to be free to learn and free to teach. And increasingly, our academic freedom has been threatened again by powerful political forces... The old barricades of wood and stone will no longer work. We must be as creative as those who seek, as they 50 years ago, to undermine us, responding to provocations peacefully, intelligently, and effectively.”

Professor Emerita Judy M. Taguiwalo of the College of Social Work and Community Development said she hopes through the virtual tour the new generation of Iskos and Iskas would respond to the call, “Humayo’t itanghal, giting at tapang,” and lauded them with “Mabuhay! Ang pag-asa ng bayan.”

Finally, TVUP Executive Director and Professor Emerita Grace J. Alfonso of the College of Mass Communication said Kwentong Mulat “brings together the pathways, the images, the facades of hallways and buildings of UP, and more importantly, the many stories of the past, the present, and what they all mean today, and how they can influence our future.”

Alfonso said the virtual tour “... allows the movement of ideas interpretations of the young and the exchange of ideas through the narratives shared by those who were there in the Diliman Commune,” and added that the Commune is the story of UPD as a community



Kwentong Mulat, Virtual Tour was hosted by Julio Pajaro and Andrea Ocampo.



that put together resources “fighting for freedom and thought, and speech. And freedom from the shackles of repression and dictatorship.”

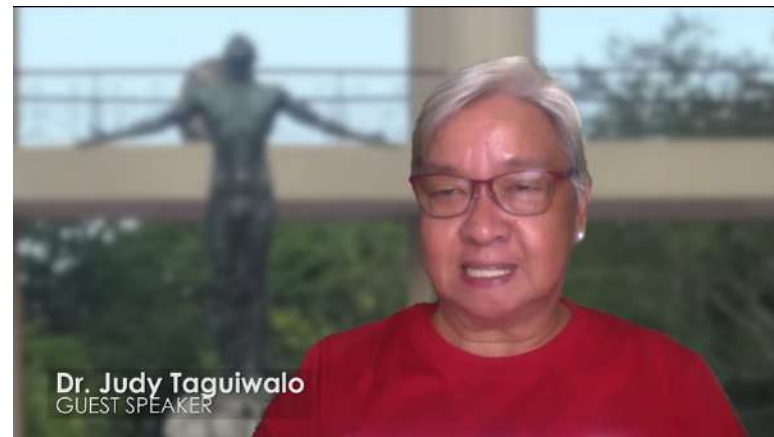
PASYAL. The virtual tour starts with a drone shot of the University Avenue, followed by a stop and greeting of the tour guides Andrea Ocampo, Julio Pajaro, and Noah Webb at the Quezon Hall. Webb starts recounting the event of the Diliman Commune in front of the Quezon Hall. After Quezon Hall, the audience is led to the front of the Melchor Hall, the twin building of the Palma Hall. The next shot would feature the three tour guides walking along the Beta Way to make a short cut for the next destination, the Palma Hall.

From Palma Hall, the audience is taken to the Sampaguita and Kamia Residence Halls, and later to the tour’s last stop, Vinzons Hall. For more of Kwentong Mulat, watch it over the TVUP YouTube channel (<https://www.youtube.com/watch?v=cpO59qnCv20>) beginning 54:08.

Kwentong Mulat is part of the celebration of the UPD Arts and Culture Festival 2021 “Engkwentro” and in commemoration of the 50th anniversary of the Diliman Commune and the 500th year of the encounter of Spain and the Philippines.

“Engkwentro” is an initiative of the UPD Office of the Chancellor through the Office for Initiatives in Culture and the Arts and its partner institutions.





Dr. Judy Taguiwalo
GUEST SPEAKER



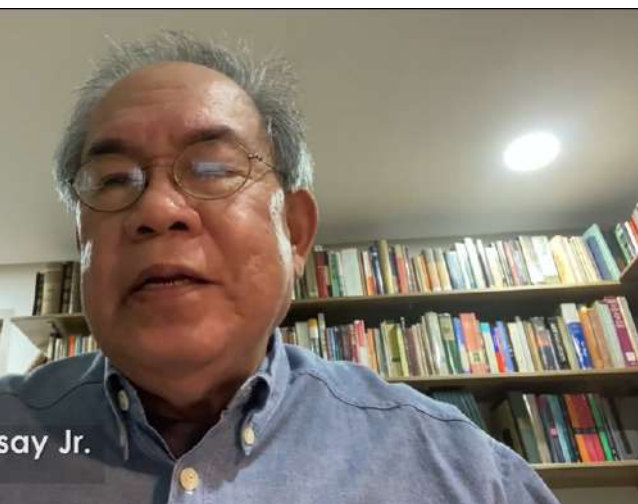
Webb, one of the tour guides



Sy, the project coordinator



Dr. Grace Javier Alfonso
EXECUTIVE DIRECTOR, TVUP



Say Jr.



Maria Rose J. Manalo, AIT administrative coordinator



Webb, Ocampo, and Pajaro, tour guides



Images of Diliman Commune

Reimagining the Filipino

by Anna Regidor

Images courtesy of the UPCFA - Team Boxer Codex



Engkwentro



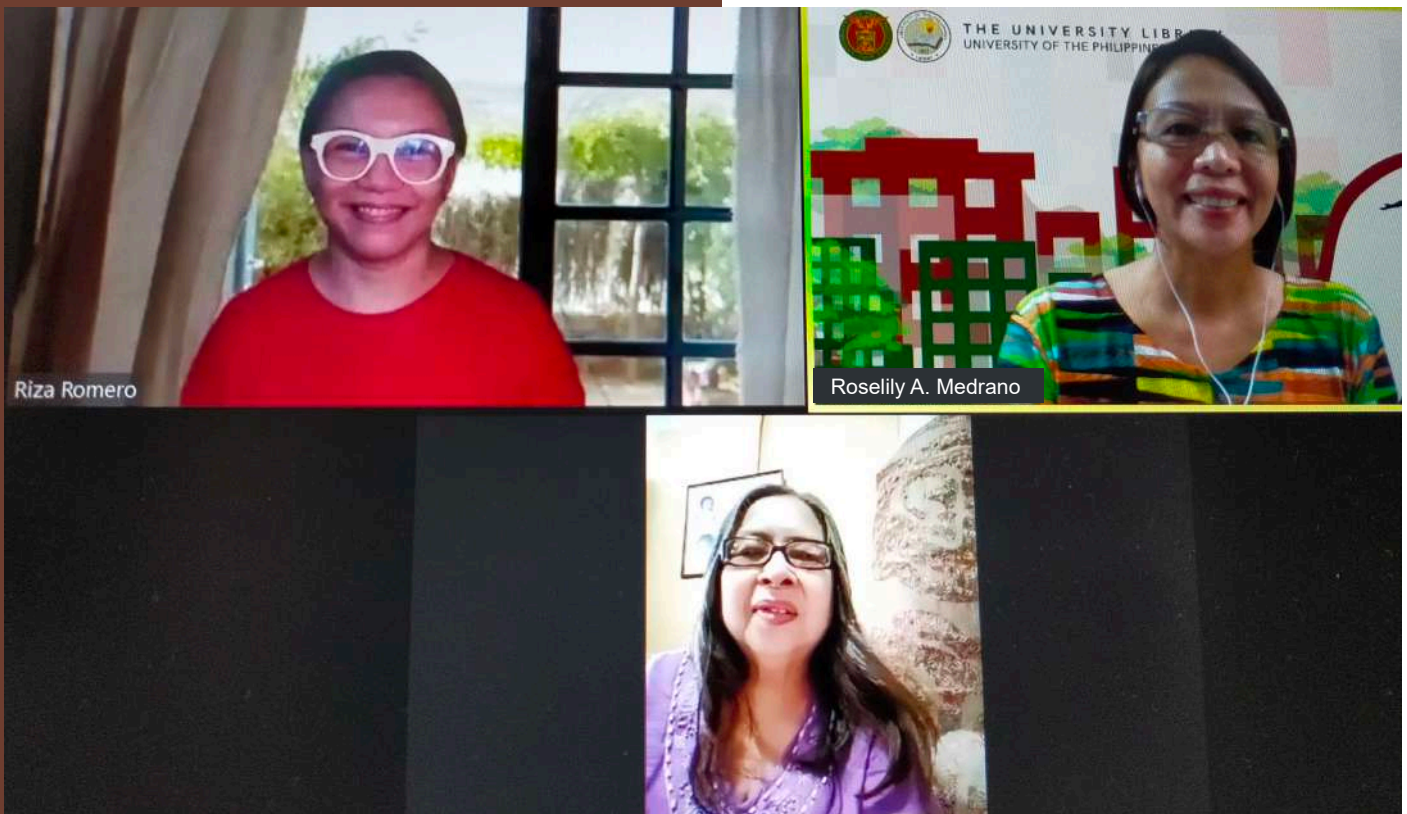
The Boxer Codex Reimagined

A re-viewing and re-creating of the illustrations of Filipinos in the codex through digitally generated images



Students from the College of Fine Arts (CFA) “re-drew” history by recreating illustrations of pre-Hispanic Filipinos from The Boxer Codex, imbuing the images with their own modern perspective as part of “The Boxer Codex Reimagined,” a project for “Engkwentro,” the UP Diliman Arts and Culture Festival 2021.

Original illustration (left) and Reimagined digital art (right)



Clockwise: Romero, Medrano, and Hila

Exhibited on April 26 in an online gallery, “The Boxer Codex Reimagined” currently features “Kharla’s Cagayan Woman” by Kharla Nicole Bitas (BFA Painting), “Elizabeth’s Visayan (Royal) Couple” by Elizabeth Fausto (AA Visual Communication), “Aleks’ Tagalog (Common) Women” by Aleks Jugueta (BFA Painting), and “Kyla’s Cagayan Woman” by Kyla dela Torre (Visual Communication).

The Boxer Codex Reimagined artists are part of the CFA Department of Studio Arts (DSA) Art Workshops SFA 192 and 193, Electronic Art Projects I and II.

THE BOXER CODEX. The online gallery also contains the original illustrations from The Boxer Codex, a 16th century manuscript named after British historian Charles Ralph Boxer.

Also known as the Manila Manuscript, it contains 75 illustrations of various indigenous groups around the South China Sea, including pre-Hispanic inhabitants of the Philippine archipelago.

According to its project head, Prof. Riza A. Romero of DSA, the discovery and publicization of the codex, as well as the efforts of historians like Teodoro Agoncillo, contributed to the shift in historical view of pre-hispanic Filipinos from the colonizer to the Filipino point of view, going from “half-naked heathens discovered in 1521” to a sophisticated civilization of “talented goldsmiths, potters, weavers, and other accomplished craftsmen” trading with groups from all over the region.

“From the codex, we would learn that rather than being discovered in 1521, it was only in 1521 that Spain stumbled upon what is now the Philippines. Myriad groups of people from the East and Southeast Asian region had been in and out of the territory to visit and trade for centuries. Some even chose to live and stay.

When Magellan and his men accidentally reached Samar, rather than savages as they thought, they were met with warm, friendly, and people apparently habituated with foreigners,” she added.

The pre-Spanish Philippines was home to different groups of people who produce exquisite jewelry and golden pearls, cotton, other textiles, and forest and marine products much sought after by people around Asia.

REIMAGINING THE FILIPINO. The project has a similar objective, to look at the codex with a contemporary lens and revisit, re-view, and re-imagine representations of the Filipino made by colonizers.

“The project ‘Boxer Codex Reimagined’ looked at the manuscript closely with a contemporary lens and immediately noted an absence from the illustrations. We saw the lack of context, setting, or reference to time or place. The figures are even framed, removing them further from actuality,” she said.

Reimagining these historical illustrations from a Filipino viewpoint can “offer an optional reference to historical imaging of what is Filipino and as a takeoff point in exploring the Filipino identity, one that is more inclusive and heterogeneous than what is currently espoused: The Filipino in *baro’t saya* or the Filipino in *barong tagalog*,” she said.

The project also hopes to “serve as a model for future organized cultural encounters that will highlight our essence as Filipinos.”

Romero spearheads the project along with Prof. Ma. Corazon A. Hila from the CFA Department of Theory and Roselily A. Medrano, CFA librarian.

“The Boxer Codex Reimagined” was made possible through the UPD Office for Initiatives in Culture and the Arts.

SAYSAY NG SALAYSA

TANGHAL-TANAW SA BARIKADA '71

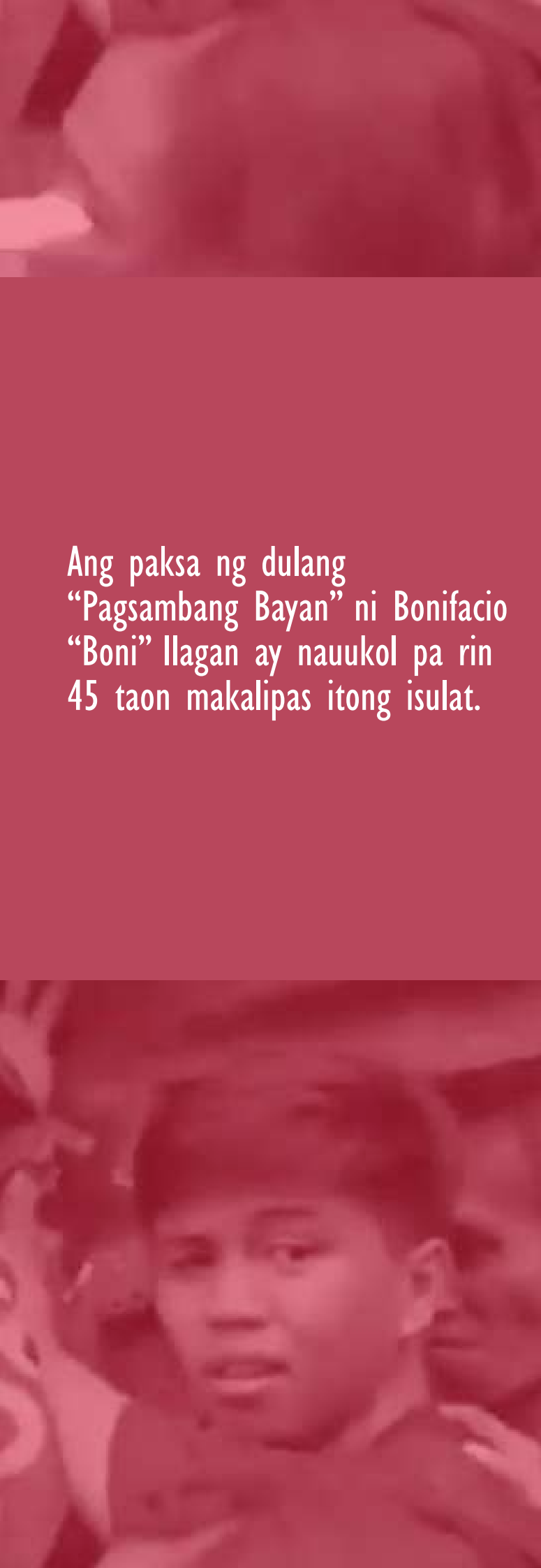
Marso 3, 2021, Miyerkules ng 3 N.H.
sa UP.CAL Facebook page

Mga tampok na pagtatanghal:
UP Repertory Company | Prop. Vim Nadera
Prop. Ramon Guillermo | Prop. Joi Barrios

Kasama ang espesyal na partisipasyon ni G. Boni Ylagan

Paksa ng “Pagsambang Bayan” nauukol pa rin

ni Mariamme D. Jadloc
Mga larawan mula sa UPD Opisina ng
Pagpapasimuno ng Kultura at mga Sining



Ang paksa ng dulang
“Pagsambang Bayan” ni Bonifacio
“Boni” Ilagan ay nauukol pa rin
45 taon makalipas itong isulat.

“Sa lahat ng pagkakataong itinanghal iyon, naging relevant at naging makabuluhan ang “Pagsambang Bayan” without me revising the message, without me revising the content. Nagdadagdag, oo, halimbawa noong 1984 idinagdag namin ang malaking issue noon, iyong assassination ni Ninoy (Benigno S. Aquino Jr.) noong 1983,” ani Ilagan, isang multi-awarded na manunulat, editor at aktibista.

Ang “Pagsambang Bayan” ay isang dula na kilalang bumatikos sa mga naganap na pag-abuso sa karapatang pantao sa Pilipinas noong dekada ’70 at lantarang kritiko ng Batas Militar.

Mula sa “Tanghal-Tanaw sa Barikada ’71” noong Marso 3, naibahagi ni Ilagan kung paano niya nabuo ang “Pagsambang Bayan.”

AKMA. Aniya, nanatiling akma at makabuluhan ang dula sapagkat walang nabago sa kalagayan ng lipunan.

“Relevant siya kung ipapalabas siya ngayong 2021 kasi hindi naman nagbabago ang kalagayan ng Pilipinas. Iyong mga issues na tinalakay noong 1977 ay mga issues pa rin ngayon. Nothing much has changed sa lipunang Filipino,” ani Ilagan.

Aniya, nanatili ang bulok na sistema ng pang-aapi at pagsasamantala sa taong-bayan kaya ang mensahe ng dula na tungkol din sa pang-aapi at pagsasamantala sa tao ay nanatiling sariwa sa mga manonood. Ang mga nababago lamang sa dula ay ang dayalogo ng mga karakter, at nadadagdag lamang ang mga isyu na kasalukuyang hinaharap ng lipunan.

“Iyong power relations, iyong very unequal power relations ng higit na nakararami ay pinaghaharian ng iilan — 1977, 2021, hindi nagbabago. So, everytime na itinatanghal, basta may major issue, nadadagdagan, nababago ang speaking lines ng mga characters. Pero sa kabuuan, ang mensahe ng pang-aapi at pagsasamantala sa taong-bayan ay hindi nababago at relevant siya through the years,” ani Ilagan.

Naipaloob ng “Pagsambang Bayan” ang diwa o essence ng lipunang Filipino at ang pangangailangan ng tunay na pagbabago.

Nananatiling makabuluhan ang “Pagsambang Bayan” dahil Biblical ang mensahe nito.

“Ang Bible kailan ba isinulat? Hanggang ngayon nakakakuha ng relevance ang mga naniniwala sa Bibliya ng Kristiyanismo,” aniya.

INSPIRASYON. Kalalaya pa lamang ni Ilagan mula sa bilangganan sa estadong temporary release noong 1976 nang siya ay lapitan ng ilang mga kaibigan na miyembro ng National Council of Churches in the Philippines (NCCP) upang sumulat ng dula. Ang dula ay itatanghal ng Philippine Liturgical Team, at binigyan siya ng dalawang linggo upang ito ay isulat.

Sinabi niya na ang nag-udyok para isulat niya ang dula ay ang imbitasyon ng mga miyembro ng NCCP, ngunit “ang inspirasyon ay iyong aking pagiging aktibista.”

PAGSASALIHSIK. Naging punong babasahin ni Ilagan sa dalawang taon niyang pagkakabilanggo ang Bibliya na ipinasok ng kanyang kapatid na babae, at pinagtuunan niya ng pansin ang nakasulat sa pagpapalaya ng mga alipin.

“I think I wrote it two weeks more or less. Nakatulong ng malaki ang pagbabasa ko ng Bibliya sa loob ng

bilangguan. Other than that, humingi ako ng order of worship sapagkat hindi naman ako churchgoer at napansin ko rin na baka may kaibahan ang mga Protestant (services) sa misa ng Katoliko. So I asked for a Sunday worship program sa United Church of Christ in the Philippines, United Methodist Church at iba pang Christian denomination, pati siyempre ang Katoliko,” ani Ilagan.

Ayon sa kanya, matapos ang mabilisang research, naisulat na niya ang script ng dula.

MGA HAMON. “I was not so much worried about the content kasi parang nasa dulo ng daliri ko ang content. Ang mas worry ko ay iyong structure dahil nga mayroong given na structure at iyon ay ang order of worship,” pagkukuwento ni Ilagan.

Kanyang pinasalamatan at binigyang-pagpapahalaga ang tulong ni Prof. Leo Rimando, ang kauna-unahang direktor ng “Pagsambang Bayan” na unang itinanghal sa bersyong Ingles sa Hongkong noong 1976.

“Noong panahon kasi na iyon, hindi naman ako talaga nagsusulat ng dula. Siya ang nagbigay sa akin ng kumpiyansa. So when I wrote the script, binasa ni Prof. Leo Rimando ... at nagkaroon kami ng talakayan para paghusayin ang script. Sinulat ko ang script originally in Filipino pero alam kong itatanghal ito sa Ingles dahil sa

Hongkong [ito itatanghal] with international audience. Diniscard ko ang sinimulan kong Filipino at pinilit kong sulatin sa Ingles,” ani Ilagan.

Mababa ang kumpiyansa ni Ilagan sa kanyang pagsusulat sa Ingles at ito ay naging hamon sa kanya. Tinulungan siya ni Rimando na mapalakas ang kanyang kumpiyansa at naging katulong niya ito sa pagsusulat ng dula. Si Rimando kalaunan ang naging resident director ng Panday Sining.

Ayon sa kanilang Facebook page, ang Panday Sining ay isang pangkat ng mga artistang nagtatanghal na ang layunin ay lumikha ng sining na magiging daluyan ng progresibong pagpapahayag ng pambansang demokrasya.

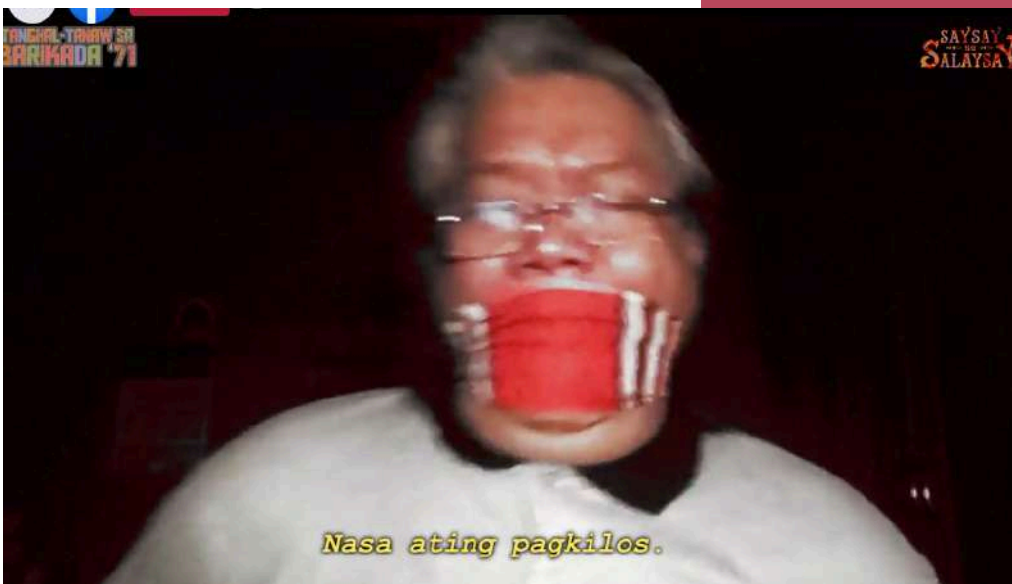
Nabagabag din si Ilagan nang kanyang matanto na ang kanyang isinusulat ang maaaring maging dahilan upang muli siyang mabilanggo gayong hindi pa nagtatagal ang kanyang paglaya.

“This really made me think twice, pero naisip ko, ito iyong pangangailangan. Bakit hindi ko tutugunan iyong pangangailangan? So, ‘Bahala na’ kumbaga, (ang Filipino attitude na ‘bahala na’) pero inisip ko rin na wala naman akong ginagawang masama,” saad ni Ilagan.

Sa kanyang pagsulat ay isa-isang tumambad sa kanya ang mga isyu sa panahon ng Martial Law at ang matingkad na isyu ng marahas na paglabag ng karapatang pantao na dinanas din ni Ilagan.



Bonifacio Ilagan shared his experiences in making of “Pagsambang Bayan”

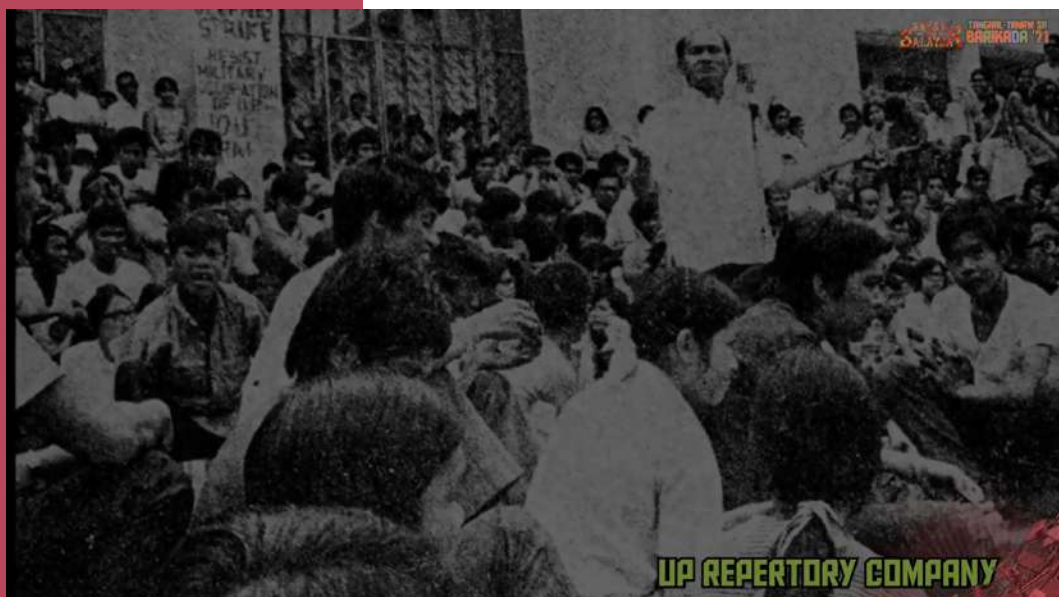


Prof. Vim Nadera, PhD, commemorates the Diliman Commune through a performance poetry.

**Kabiyak lamang daw ako nang isilang,
Isang sugat na ang lunas ay nasa kamay
Ng katuwang.**

SAYSAY
SA
KALAYSA

*Prof. Joi Barrios, PhD,
read Lilia Quindoza-Santiago's
"Sa Ngalan ng Ina, Ng Anak,
Ng Diwata't Parahuman"*



"I realized too na bukod doon sa human rights violations ay may mga extrajudicial killings na ang tawag noon ay salvaging. Na-realize ko na ang mga isyu before Marcos declared Proclamation No. 1081 ay mga isyu ng kahirapan, kawalan ng social services, na naikubli," sabi ni Ilagan.

Ayon sa kanya, ang paglabag sa karapatang pantao na naganap ay "iyong mas mahabang panahon at manifestation ng human rights violations ng pagkakait sa taong-bayan ng mga bagay na dapat nilang kamtin upang mabuhay sila at ma-fulfill ang kanilang human potential."

Nang matapos niyang isulat ang dula, napagtanto niyang may naiambag siyang makabuluhang bagay na makapagdudulot ng pagbabago.

"Altogether, nang matapos ko ang lahat ng iyan, I knew I was doing something, modesty aside, that would make a difference in terms of the mass movement at that time na nagsisikap na kalabanin ang takot at ang kahirapan ng pag-i-express ng paninindigan," aniya.

Ani Ilagan, malaki ang kanyang utang na loob kay Behn Cervantes sa pagpapalaganap at pagpapatanyag ng "Pagsambang Bayan."

Matapos ang pagtatanghal nito sa Hongkong, inilaban ni Ilagan sa "Palihang Aurelio Tolentino" ang bersyong Filipino nito.

"Pumili ng 10 dula na maitatanghal ang Palihang Aurelio Tolentino. Si Behn ay isa sa mga judge at kabilang sa 10 ang 'Pagsambang Bayan.' Pinili niya ang 'Pagsambang Bayan' upang kanyang i-direct. Immediately ay ibinigay niya sa akin ang mga ideya upang mas pahasayin ang script, to which I readily agreed," sabi niya.

Itinanghal sa UP ang "Pagsambang Bayan" noong 1977, sa Wilfrido Ma. Guerrero Theater, at dinala ito sa iba't ibang komunidad at eskwelahan hanggang sa makarating ito sa iba't ibang probinsya.

Muli itong itinanghal bilang isang malaking produksyon noong 1981, 1984, 2009 at 2017, kung saan naging musikal ang dula sa direksiyon ni Joel Lamangan.

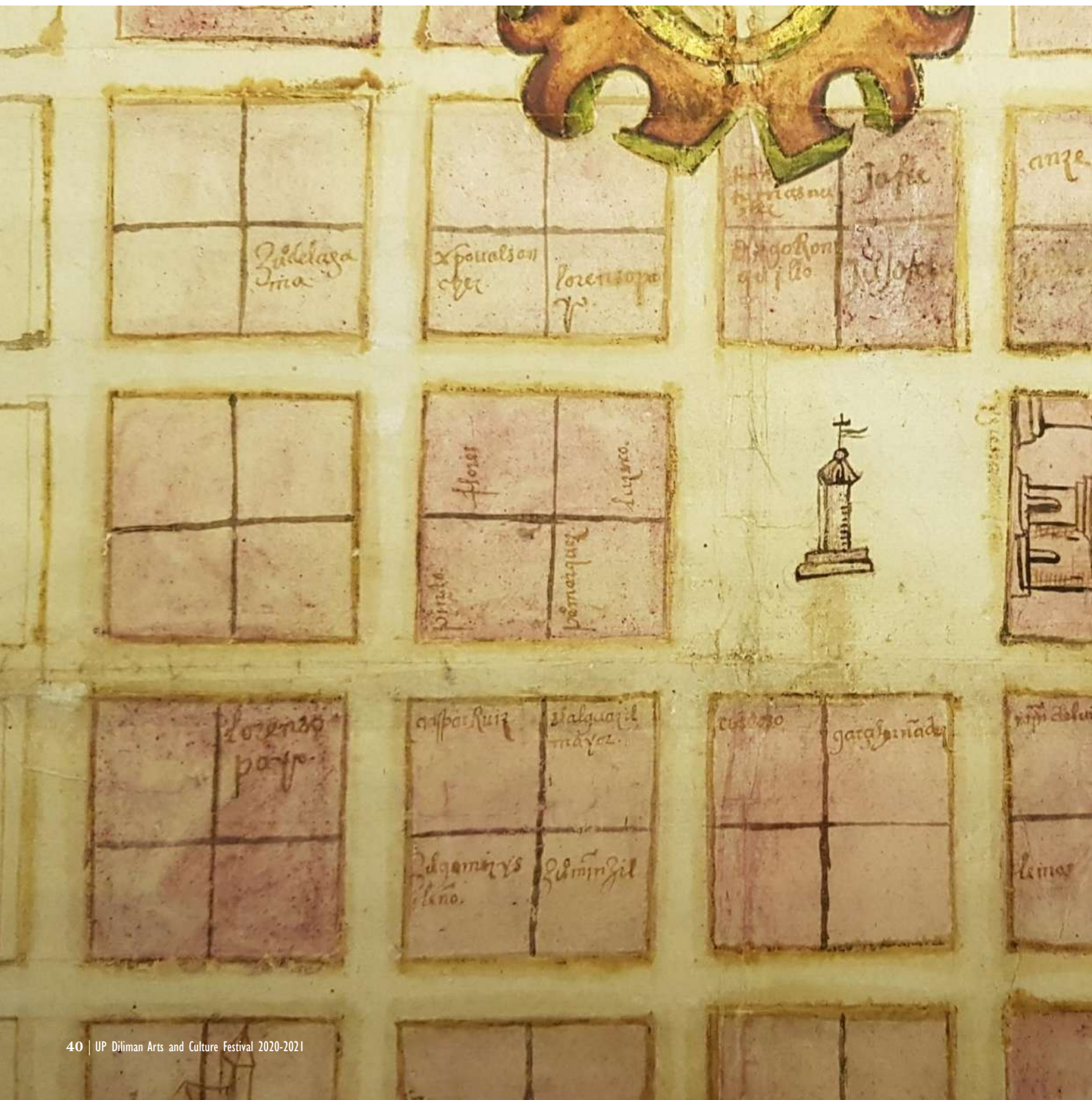
Naisalin na rin ang dula sa iba't ibang wika.

Ayon kay Ilagan, ang "Pagsambang Bayan" ay produkto ng kolektibo: mga direktor, mga artista at ng iba pang bahagi ng staff at crew ng produksyon. Nabago man ang theatricality ng dula, ang nilalaman ng mensahe ay nanatili.

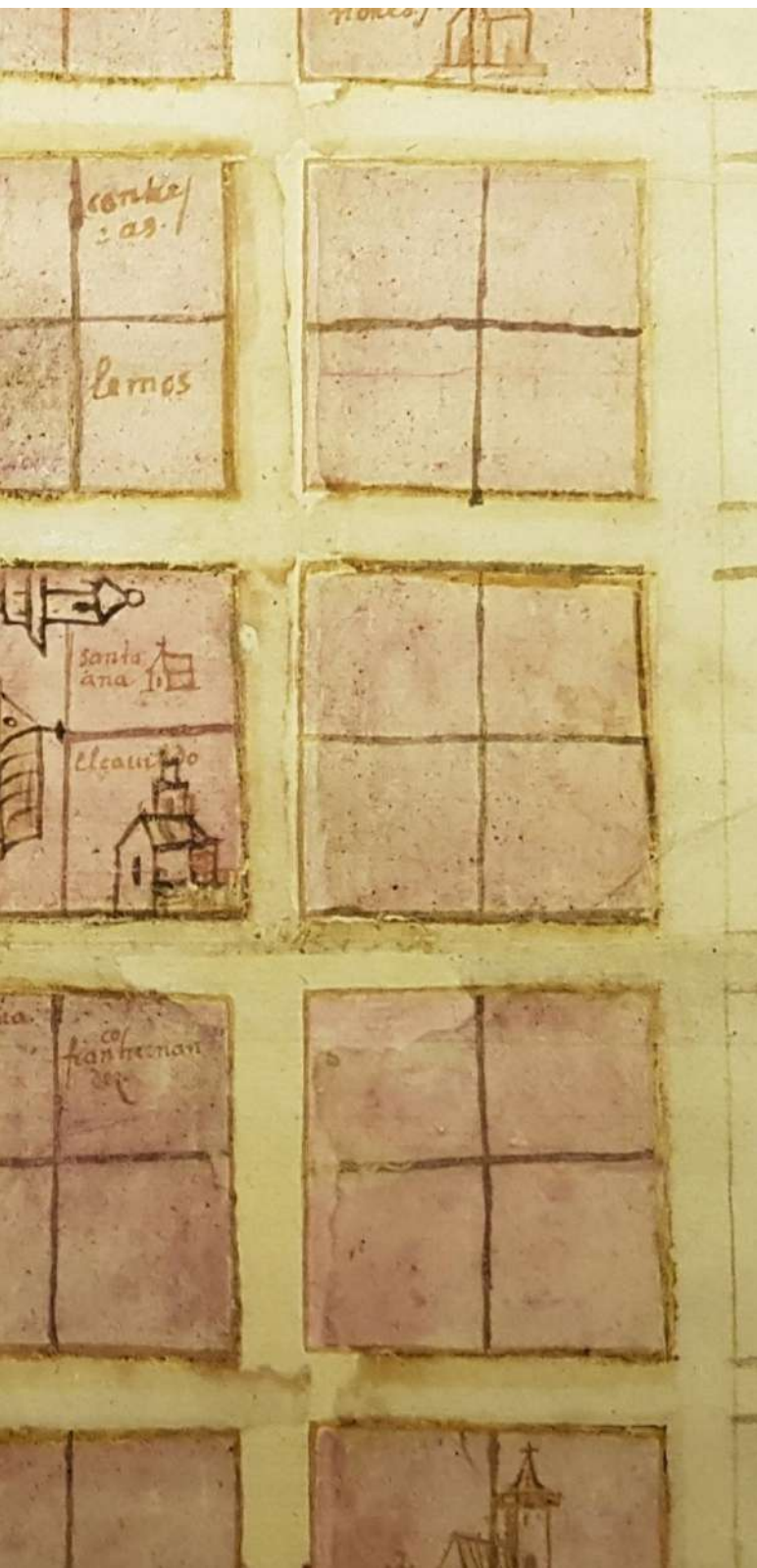
Bukod sa sanaysay ng pagbubuo ng "Pagsambang Bayan" tampok din sa "Tanghal-Tanaw sa Barikada '71" ang mga pagtatanghal nina Prop. Ramon Guillermo, PhD, Prop. Vim Nadera, PhD, Prop. Joi Barrios, PhD, at ng The UP Repertory Company.

Conquer. Control. Impose.

by Bino C. Gamba
Images by Prof. Gerard Lico, PhD



“Through the instruments of urbanism and architecture, the Spanish colonial authorities therefore cemented their territorial and spiritual takeover in the archipelago.”



Prof. Gerard Lico, PhD of the UP Diliman (UPD) College of Architecture (CA) said this in his lecture “Infrastructure of Colonial Modernity: Architecture and Urban Development in the 19th Century Philippines” on March 12 streamed live on the UPD Office for Initiatives in Culture and the Arts (OICA) Facebook page.

The lecture was the second installment of “Obras Arquitectónicas en Ultramar: Arquitectura Mestiza and the Built Environment in the Philippines Webinar Series” that CA hosted and was part of the UPD Arts and Culture Festival 2021.

The lecture navigated the infrastructures of colonial modernity or the spatial and architectural production during the Spanish rule — a narrative of how architecture and urban development affected the Philippine development in the 19th century.

FRAMING COLONIALISM AS SPATIAL PRACTICE. Lico said through colonialism, spiritual and territorial takeover of the colony happened and the Spanish conquistadors succeeded in developing the archipelago’s town according to their colonial urban prescription.

“Colonial powers justified their conquests by asserting that they had legal and religious obligations to take over and culture the indigenous peoples they want to conquer,” Lico said.

He coined these efforts as “framing colonialism as spatial practice.” In a way, colonialism was operated through the space that the inhabitants, the native subjects, occupy. The Spanish regime first established the *reduccion* (forced urbanization and resettlement) and land use pattern. They then structured the town according to the geometry of the *cuadrícula*, and then introduced building typologies that were never seen before. The construction methods which can be seen through the new colonial infrastructure utilized new methods that expressed material superiority and stylistic advancement.

“The process of colonialism presupposes what anthropologists would refer to as directed change, insofar as it involves one people establishing its dominance over the other through military conquest, political domination, and/or some other forms of control,” Lico said.

He said the *reduccion* was an instrument of control. The forced urbanization or resettlement gathered the scattered populace.

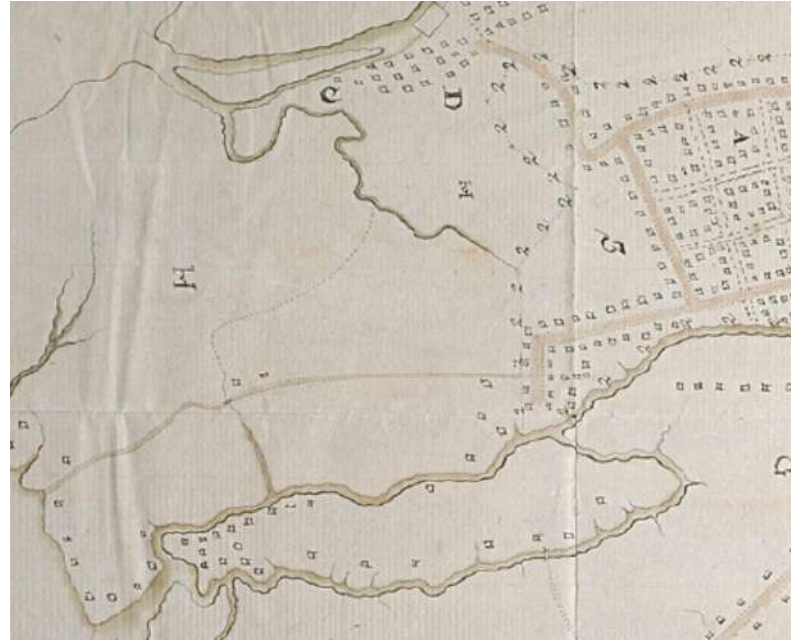
“According to one account, the early Filipinos had no tradition of urbanism or town planning. Instead, we live in a settlement pattern that is sporadic—near bodies of water or mountains,” Lico said.

In order for the colonizers to control, they gathered the scattered *barangays* into one compact town and then facilitated religious conversion and cultural change.

The *cuadrícula*, on the other hand, was basically a grid iron pattern made up of a system of streets and blocks that was laid out of uniform precision. Lico said the *cuadrícula* was a way of creating and structuring towns, and it was efficient in maximizing utilization of space and supervision of the colonial subjects. “The *cuadrícula* was introduced through a varied typology, and it was usually structured in a hierarchical fashion with the central plaza as its focal point, since this symbolized the seat of power.



YGLESIA PARROQUIAL DE BINONDO.



IN RIZAL PROVINCE (NEAR MANILA). EFFECT OF THE HURRICANE OF SEPTEMBER 16, 1900



This geometry of the colonial town planning (cuadrícula) was prescribed through the Laws of the Indies (set of ordinances learned by the Spaniards from their experience in town planning exercises in the new world, in Latin America). And as prescribed in the said law, the church would be the most dominant architectural form in the colonial townscape as a way or form of control.

“The church and tall bell tower becomes a panoptic instrument, wherein the natives, when they see the tall bell tower, would impose upon themselves self-discipline and self-regulation. It’s as if they are being observed by an unknown observer from the bell tower,” explained Lico.

Lico said Spanish colonialism reorganized the colonial space according to an urbanizing program. After establishing the new geometry of towns (cuadrícula), the colonizer imposed their religion, economic system, and techno-cultural practices on the natives. The colonial regime invested in infrastructure and trade, and disseminated a new urban paradigm — the techno-scientific architectural knowledge transcribed through space and then the buildings.

The colonizer’s infrastructures of change are portrayed as having a superior status or having a more durable material, unlike the ones used by the natives such as nipa. “In a way, there is a cultural revision in terms of architecture.”

The Spanish colonizers also introduced new building typologies and architectural styles. The urbanization of the colonial landscape necessitated the creation of new

institutions represented by building types that carried functional and formal analogy (i.e. church for worship, school for learning, prison for incarceration). Building typology provided a regulative principle governing the formal and practical aspects of colonial architecture.

Prior to the Spanish colonization, the architecture of pre-Spanish Philippines was very uniform. There was no hierarchy of function and the spaces were multi-functional. Buildings or structures had the same materiality, mostly bamboo, which only differ in their scale.

“It is difficult to distinguish a house from a communal or ritualistic space, more so that we do not have a space for worship because of the animist tradition that we have, we worship the spirits in/of nature. We also noticed the use of architecture as a form of attraction, as an alluring mechanism to convince or persuade the natives to participate in the spectacle of the new religion. The churches have a sense of monumentality by employing the European style,” explained Lico.

Building typologies or choice of architectural style created a mark of social distinction and hierarchy of taste especially with the development or introduction of houses made of stone or the “bahay na bato.”

THE BAHAY NA BATO. The Philippine architecture or the improvement of architecture was a consequence of how the people respond to calamities and disasters.

An example is the Intramuros, a medieval fortress used as an instrument of exclusivity to protect the purity of the Spanish blood. The structures in the fortified-walled



Francisco van Camp: Calle de Quistan, Santa Cruz [Carpeta Filipinas Terremotos: Temblores 18 y 20 de julio de 1880], 1880. ARCHIVO GENERAL MILITAR DE MADRID



Francisco van Camp: Carrocería de Garchitorena - Escolta, 30 [Carpeta Filipinas Terremotos: Temblores 18 y 20 de julio de 1880], 1880. ARCHIVO GENERAL MILITAR DE MADRID



Francisco van Camp: Esquina de la calle Centeno, Santa Cruz [Carpeta Filipinas Terremotos: Temblores 18 y 20 de julio de 1880], 1880. ARCHIVO GENERAL MILITAR DE MADRID



Francisco van Camp: Bazar de Luzón y Martillo Calero - Escolta, 22 [Carpeta Filipinas Terremotos: Temblores 18 y 20 de julio de 1880], 1880. ARCHIVO GENERAL MILITAR DE MADRID



Clockwise from top left: A drawing of the Parochial Church of Binondo; an old map of a city in the Philippines; a collection of photos of buildings in Manila in the 1880s; a church in the plaza; houses in Rizal province destroyed by a hurricane; and a scene of a calle (street) in old Manila.

city were initially made of botanic and highly flammable materials. It was razed by fire due to its materiality. They later used stone but an earthquake exposed or revealed the weakness of the masonry architecture.

“The destruction of many buildings, including churches, during the 1880 earthquake prompted the creation of an earthquake-proof church. They then developed the “arquitectura mestiza” or the hybrid architecture. Most of the buildings constructed then, regardless of functions emanated from the bahay na bato formula, except that some structures have atrium at the middle,” explained Lico.

He added that the “bahay na bato” was a result of two centuries of evolution of the Philippine domestic architecture. It combined the flexibility of wood and the sturdiness of stone and accommodated a variety of style from revivalism, classical architecture, Gothic architecture, and even Victorian architecture.

COLONIAL MODERNITY. The colonial modernity was at its peak when the Philippines opened its doors to global trade in the early 1800s. The great demand for the country’s agricultural products and processed commodities necessitated the use of machines for massive processing needed for export production. This positive economic condition compelled various nationalities, mostly Europeans, to establish offices and branches in Manila. Soon after, foreign consulates opened in Manila to protect economic interests of their countries and expat citizens.

“Colonial infrastructure and public works took shape under the auspices of the Spanish authorities in the form of court works, roads, bridges, light houses, waterways, sewerage system, pipe water supply, telegraph cables, trains and speed car system, and electrical power plants. These technologies adhere to the modern and leading edge technology available at that time,” Lico said.

The Spanish regime sponsored innovations which paved for Filipinos to experience industrialization and modernity that changed lives in the late 19th century. As Lico puts it, “The Spanish colonialism had changed the face of the built environment in the Philippines as much as it had altered the social and cultural conditions of the colony.”

Lico is a professor at the CA where he heads the history, theory and criticisms studio laboratory, and is the director of the CA Research Office. His research interests include the intersections of power relations and architecture, and history of colonial and post-colonial architecture in the Philippines.

A consulting architect of Valenzuela City, he is designer and curator of architectural exhibitions, and producer and director of a series of documentaries on Philippine built environments such as “Lunan,” “Master Builders,” and “Deco-Decoded.”

The multi-awarded author of publications on Philippine architecture and cultural studies, Lico is the author of “Edifice Complex: Power, Myth, and Marcos State Architecture” (2003), and “Arkitekturang Filipino: A History of Architecture and Urbanism in the Philippines” (2008).

Sabang: Juncture of cultures

by Benito V. Sanvictores Jr.
Images by the UP Diliman Office for Initiatives
in Culture and the Arts

During the 16th century, people from the West traveled to the East, in particular, Southeast Asia. Their reasons were varied. In time, cultural exchanges occurred.



Clockwise from top: Poster; Ligerio; Moratilla; Santarita; Escalante; Wang; Andaya; Pantano and Lopez

From thereon, interactions among the countries thrived.

The three-day international conference “Sabang: Early Southeast Asian-European Intercultural Encounters,” organized by the Asian Center (AC) for the UP Diliman (UPD) Arts and Culture Festival (ACF) 2021, discussed the varied cultural legacies of the European-Asian encounter.

The conference aims “to contribute to our knowledge and understanding of the intercultural encounters between Europe and the indigenous peoples of our country, who belong to the cultures of Southeast Asia, but is also a contributing citizen of the world,” said Prof. Cecilia S. De La Paz, PhD, ACF 2021 project leader, and director of the UPD Office for Initiatives in Culture and the Arts (OICA).

“Sabang” is an indigenous word meaning “juncture of bodies of water” in Visayan and several other Philippine languages.

Held from March 18 to 20, the virtual conference featured three keynote speakers, 10 panels with 29 papers, and two roundtable discussions (RTDs).

THE KEYNOTES. The first keynote speaker, Rene R. Escalante, PhD, chairperson of the National Historical Commission of the Philippines, discussed about Southeast Asia and the commemoration of the 500th year of the first circumnavigation of the world. He is also the Executive Director of the National Quincentennial Committee.

Day 2 keynote speaker, Prof. Leonard Y. Andaya, PhD, University of Hawai‘i at Mānoa, USA, discussed the encounter of the “white” or European Portuguese and the “black” Portuguese with the Malay-Indonesian world of the 16th century. “While the former provided the model for Portugueseness, it was the latter who succeeded in blending it with local cultures that were crucial to the success of the Portuguese enterprise,” Andaya said in his abstract.

Meanwhile, Birgit Tremml-Werner, PhD of Linnaeus University, Sweden, discussed the making of Manila’s global connections during the 16th to 18th centuries through the local agents and indigenous voices. “A long list of ‘connectors’ including among many others, ‘meztizo de sangley’—interpreters, provincial, parish



priests, colonial officials, indigenous chiefs, localized foreign residents, indigenous allies, beatas, and Spanish women, were at the heart of local and global projects from the 16th century onwards,” Tremml-Werner stated in her abstract.

THE PANELS. Panel 1 on “Indigenous and Colonial Medicine” had the following speakers: Prof. Emeritus and former UPD Chancellor Michael L. Tan, DVM, PhD of the UPD Department of Anthropology (Anthro); Gideon Lasco, MD, PhD, UPD Anthro; Prof. Emeritus Ma. Luisa T. Camagay, PhD, UPD Department of History (History); and Prof. Mohd Affendi B. Mohd Shafri, PhD, of the International Islamic University Malaysia.

Panel 2 on “Trade and Diplomacy” featured Prof. Stephen L. Keck, Emirates Diplomatic Academy, United Arab Emirates; Pichayapat Naisupap, Leiden University, Netherlands; and Andrés del Castillo Sánchez, El Colegio de México.

Panel 3 was on “Colonial Knowledge and Intermediaries” with Prof. Rolando Talampas, AC; Prof. Alexey Kirichenko, PhD, Institute of Asian and African Studies, Moscow State University; and Prof. Nicholas C. Sy, UPD History.

Panel 4, “Race and Religion,” had Prof. Thomas David F. Chaves, UPD Department of English and Comparative Literature; Hanry Harlen Tapotubun, Christian State Institution, Ambon, Indonesia; and James Darwin N. Lagman, Mabalacat City College, Philippines.

Panel 5 discussed “Language and Communication.” Speakers were Jillian Loise Melchor, Erasmus Mundus MA Crossways in Cultural Narratives scholar, and Prof. Miguel Blázquez, PhD, UPD Department of European Languages; and Lovey Ann F. Marquez, KU (Katholieke Universiteit) Leuven, Belgium.

Panel 6 was on “Colonial Identities” with Steven J. Fluckiger, University of Hawai’i at Mānoa, USA; Prof. Isaac Donoso, PhD, University of Alicante, Spain; and Maëlle Pennégues, University Lumière Lyon II, France.

The conference’s last day began with Panel 7 on “Colonial Images and Narratives.” Resource persons were Jessica Nicole R. Manuel, UPD Department of Art Studies; Clio Kimberly R. Tantoco, UPD History; and Mark Anthony B. Cabigas, Samahan ng mga Mag-aaral ng Kasaysayan, Philippine Normal University.

Panel 8 was on “Rituals and Performance” with the following speakers: Al B. Rodriguez, AC; Kyle Philip M. Ravena, AC; and Arthit Jiamrattanyoo, University of Washington, USA.

Panel 9 on “Place and Memory” had Sumit Mondal, Central University of Gujarat, India, and Sampayan Chakravarty, Delhi University, India; Li-Ying Wang, University of Washington, USA; and Nguyet Thi Minh Nguyen, Faculty of History, College of Social Sciences and Humanities, Vietnam National University.

Closing the virtual international conference was Panel 10 on “Warfare and Military History” and had resource persons Prof. Jeffrey James C. Ligero, UP Los Baños; Eder A. Gallegos, Universidad Pablo de Olavide de Sevilla, Spain; and Sunarningsih, Balai Arkeologi Kalimantan Selatan, Indonesia.

THE RTDs. The first day RTD, “History, Theories, and Prospects of Philippine Studies as a Discipline,” had Prof. Filomeno Aguilar Jr., PhD, of the Ateneo de Manila University, Philippines; Prof. Noel Christian Moratilla, PhD, AC; and Cristina Martinez-Juan, PhD, executive officer of Philippine Studies at the School of Oriental and African Studies (SOAS), University of London. Discussed was the relevance of Philippine Studies in the age of globalization, its importance to Filipino migrant communities, and how it helped address some of the social ills that beset the country, among others.

The second RTD, “Locating Early Modern Southeast Asia,” discussed the regional and global connections during the early modern period (c. 1400-1800) in Southeast Asia, impact of early Southeast Asian-European interaction in the politics and societies in Europe, and the themes, sources, approaches, geographic regions that remain frontiers for research on early modern Southeast Asia, among others. The resource persons were: Prof. Joefe B. Santarita, PhD, AC dean; Prof. Ariel C. Lopez, PhD, AC; Prof. David Henley, PhD, Leiden University, Netherlands; and Prof. Stefan Amirell, PhD, Linnaeus University, Sweden.

“Sabang” was a project based on the 500th anniversary of Philippine-Spanish encounter which provides an opportune moment to analyze and reflect on the vaunted yet largely understudied intercultural encounters between Europe and Asia.

Understanding grave markers

by Mariamme D. Jadloc
Images by the UP Diliman Office for Initiatives
in Culture and the Arts

Can grave markers ‘talk’?



OF CROSSES AND ‘CULTURE’

AN ANTHROPOLOGICAL LOOK AT 500 YEARS OF CHRISTIANITY IN THE PHILIPPINES

A one-day Forum organized by the UP Diliman Department of Anthropology for UP Diliman Arts and Culture Festival 2021

MARCH 10, 2021 • 8:30AM - 4:30PM • REGISTER AT <http://bit.ly/CrossesandCulture>

This event will also be broadcast live on Facebook (UP Department of Anthropology) and YouTube (Anthropology UP Diliman)

For inquiries, please contact us at:
anthro.media.updiliman@up.edu.ph or at
09277566547

Apparently, they can. And they say a lot. Archaeologist Prof. Grace Barretto-Tesoro, PhD, of the Archaeological Studies Program (ASP) presented her research on grave markers “What can we learn from grave markers?” at the forum via Zoom “Of Crosses and ‘Culture’: An Anthropological Look at 500 Years of Christianity in the Philippines (Of Crosses and ‘Culture’)” last March 10.

Barretto-Tesoro’s research found that identity of the deceased more than religion was emphasized on the grave markers.

“What can we learn from grave markers?” was part of a project Barretto-Tesoro started in 2008. Her research focused on grave markers in churches so the interest on religion was touched on.

RELIGION REFERENCE. “If there are references to religion, it’s mostly the motifs and the carvings on the grave markers, but I suspect these are driven by economy or are prepared by the ‘lapida’ [grave marker] makers. Initial findings show that a ‘lapida’ maker would obviously use the same motifs or use the same format for the several grave markers that they have prepared for different individuals across Southern Tagalog,” Barretto-Tesoro said.

For the research, she visited 142 churches in Batangas, Cavite, Laguna, Quezon, Metro Manila and Bulacan, with the latter two being late additions, to look at grave markers.

Barretto-Tesoro further explained that the motifs of the grave markers were mostly for aesthetics and for status rather than belief in the religious or belief in the religion.

Her research covered the late Spanish period to early American occupation until the early parts of the Philippine Republic or the grave markers that were dated until 1950.

“Ginhawa” and identity were emphasized on the grave markers. Barretto-Tesoro explained that in the Catholic faith, there is that focus on the ginhawa or the well-being of the deceased and the well-being of the living family members.

THE DEAD AND THE LIVING. The archaeologist said she learned from the grave markers that there is a reciprocal relationship between the dead and the living.

“Apart from focusing on or highlighting identity on grave markers, it also highlights on the reciprocal relationship between the dead and the living. That the dead continues to protect the living and the living need to appease the spirits by continuing to offer and visit them even after several years after they die,” she said.

Most people buried inside churches were members of the society’s elite.

In addition, looking at gender and age differentiation, Barretto-Tesoro found that both male and female of different ages were buried inside the churches.

“The grave markers were mostly found along the walls or near the altar, but many of the churches I visited no longer contain the bones due to church renovations, so the tendency was to bury the bones in a common crypt under the church and if there was clustering of a common crypt they tend to belong to the same family,” she said.

In this research, Barretto-Tesoro was able to record 940 individuals and 777 grave markers. Of the grave markers, 661 had individual names and the rest had multiple individual names. “I took pictures of the grave markers, I recorded the epitaphs, I recorded the motifs,” she explained.



RARE ENTRIES. Her research brought her to see some uncommon entries on the grave markers.

“What is interesting for me is when I recorded grave markers that also included the time of death, either the exact time or indicated which part of the day: in the morning, at dawn or at night, and other information about the deceased. These would include the social status or the occupation, even the ethnicity of the dead,” she said.

There was also an instance that she was able to study a grave marker inside the Malabon church which had an epitaph engraved with “Tinawag sa sinapupunan ni Bathala,” or “Summoned back to the womb of Bathala.”

“Bathala is the god of the Tagalogs during the pre-Spanish 16th century period. That was interesting because it was allowed to be included for the grave markers inside the church,” Barretto-Tesoro explained.

Other grave markers have references to the dead, “So you’d know their civil status, if they are single or married, if they are young or old. Although, some of the markers do not really indicate if the person is married or not but you can deduce from the epitaph or the inscriptions if the dead had children and spouse, you’d know that the person was married,” Barretto-Tesoro said.

She also added that grave markers emphasized if the deceased were widows usually indicated by a Viuda or Vda. or Balo/Bao.

If the deceased was a minor, the grave marker would emphasize based on what is written on the epitaph “because it is unexpected for children basically to have died before their parents.”

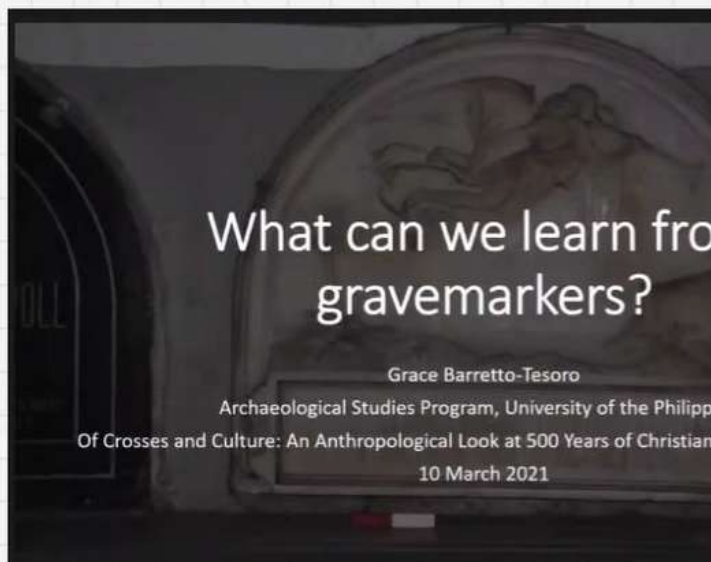
Barretto-Tesoro added there are other grave markers that have the profession or the public identity of the deceased.

“For public identity, I find it interesting that these are highlighted, either they are parish priests or author of a book, either they are mestizo or not. What is common is



OF CROSSES AND ‘CULTURE’

AN ANTHROPOLOGICAL LOOK AT 500 YEARS OF CHRISTIANITY IN THE PHILIPPINES



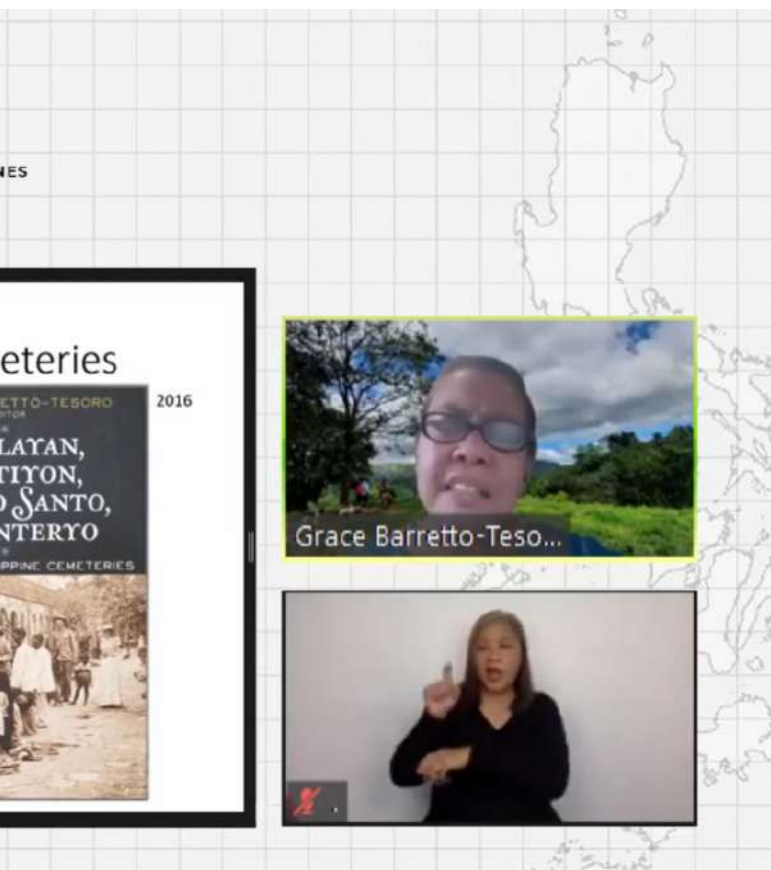
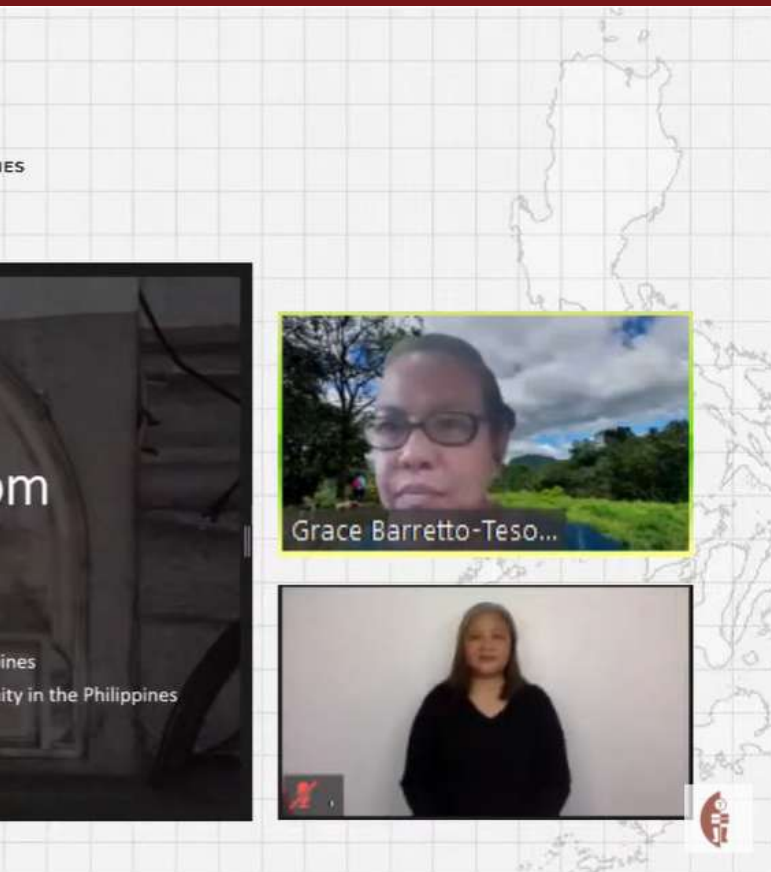
Barretto-Tesoro cites published previous works on Philippine cemeteries



OF CROSSES AND ‘CULTURE’

AN ANTHROPOLOGICAL LOOK AT 500 YEARS OF CHRISTIANITY IN THE PHILIPPINES





if they are politicians. Even though they no longer hold the position at the time of death, they are still referred to as Mayor or Gobernadorcillo or Alcalde, and other positions such as medical doctor, teacher, professor, lawyer,” she said.

There was also a grave marker with a Gral (for General) written on it.

The research also delved on mortuary ideology, indigenous mortuary beliefs, and values and attitudes.

“I’m interested in the changing mortuary ideology from the pre-16th century to the Spanish occupation until the present. I would like to see how mortuary habituals change or how the transition occurred and if there are any, persistence in terms of practices,” Barretto-Tesoro said.

Barretto-Tesoro’s “What can we learn from grave markers?” was part of the forum’s first session “The Bodies of Christ: Ethnographic and Archaeological Explorations of Faith in the Philippines” with Prof. Monica FA W. Santos of the UP Department of Anthropology (Anthro) as moderator.

Other scholars who participated in the forum’s first session were Prof. Martin Manalansan, PhD, of the University of Minnesota, Twin Cities, Prof. Bryan Levina Viray of the UP Department of Speech Communication and Theatre Arts, and Prof. Eufrazio C. Abaya of the UP Department of Art Studies. Abaya however, was unable to present his research due to difficulties with internet connection.

“Of Crosses and ‘Culture’” was an initiative of Anthro in partnership with the UPD Office for Initiatives in Culture and the Arts and in cooperation with the National Quincentennial Committee of the National Historical Commission of the Philippines, and a part of “Engkwentro,” the UP Diliman Arts and Culture Festival 2021 held from February to April.

Christianity through the lens of Anthropology



OF CROSSES AND 'CULTURE'

AN ANTHROPOLOGICAL LOOK AT 500 YEARS OF CHRISTIANITY IN THE PHILIPPINES

A one-day Forum organized by the UP Diliman Department of Anthropology for UP Diliman Arts and Culture Festival 2021

MARCH 10, 2021 • 8:30AM - 4:30PM • REGISTER AT <http://bit.ly/CrossesandCulture>

This event will also be broadcast live on Facebook (UP Department of Anthropology) and YouTube (Anthropology UP Diliman)

For inquiries, please contact us at: anthro.media.updiliman@up.edu.ph or at 09277566547

OF CROSSES AND 'CULTURE'
AN ANTHROPOLOGICAL LOOK AT 500 YEARS OF CHRISTIANITY IN THE PHILIPPINES
A one-day Forum organized by the UP Diliman Department of Anthropology for UP Diliman Arts and Culture Festival 2021

THE BODIES OF CHRIST: ETHNOGRAPHIC AND ARCHAEOLOGICAL EXPLORATIONS OF FAITH IN THE PHILIPPINES
MODERATOR: Monica FA W. Santos (University of the Philippines Diliman)

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|---------------------------------------------------------------|-----------------------------------------------------------------------|-----------------------------------------------------------------|----------------------------------------------------------------|
| | | | |
| Dr. North-Hemerson University of Minnesota, Twin Cities | Prof. Dr. Jan Louisa Wang University of the Philippines Diliman | Dr. Loren Marasigan University of the Philippines Diliman | Dr. Sakina Salazar University of the Philippines Diliman |

by Mariamme D. Jadloc
Images by the UP Diliman Office for Initiatives in Culture and the Arts

OF CROSSES AND 'CULTURE'
AN ANTHROPOLOGICAL LOOK AT 500 YEARS OF CHRISTIANITY IN THE PHILIPPINES
A one-day Forum organized by the UP Diliman Department of Anthropology for UP Diliman Arts and Culture Festival 2021

FILIPINO PRIESTS AND THE ANTHROPOLOGY OF CATHOLICISM
MODERATORS: Carlos P. Tabel, Jr. (University of the Philippines Diliman)
Hector Guazon (University of the Philippines Diliman)

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|------------------------|---------------------|--------------------------|
| | | |
| R. Dr. Hermin Romo, OP | P. Jimmy Sison, SVD | P. Dr. Albert Angelo, SJ |

Discussions on Christianity through an anthropological perspective was what the forum “Of Crosses and ‘Culture:’ An Anthropological Look at 500 Years of Christianity in the Philippines (Of Crosses and ‘Culture’)” was largely all about.

OF CROSSES AND 'CULTURE'
AN ANTHROPOLOGICAL LOOK AT 500 YEARS OF CHRISTIANITY IN THE PHILIPPINES
A one-day Forum organized by the UP Diliman Department of Anthropology for UP Diliman Arts and Culture Festival 2021

CROSS AND GAVEL: THE CROSSES AND CROSSINGS OF CHRISTIANITY AND THE LAW IN THE PHILIPPINES
MODERATOR: Efenita Taqueban (University of the Philippines Diliman)

| | | |
|--------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------|
| | | |
| Dr. Jocelyn C. de la Vite (North Observatory) | Prof. Emerita Benagen (2007 Constitutional Commission, UP Department of Anthropology, University of the Philippines Diliman) | Atty. Ryan Street (Legal ill gifts and heritage Secretary General) |

Official poster and zoom title cards of “Of Crosses and ‘Culture:’ An Anthropological Look at 500 years of Christianity in the Philippines”

Anthropology professor Monica FA W. Santos, moderator of the forum's first session, said the one-day event looked at "developments in anthropological theory and practice that relate to the pervasive presence of Christianity in our institutions as well as everyday life."

In her opening remarks, Dean Maria Bernadette L. Abrera of the College of Social Sciences and Philosophy said the forum is about the approach of the "anthropological perspective in understanding the cultural encounter between Austronesian Filipinos practicing animism and Christian Europeans primarily from Spain" who championed Catholicism with very overt and physical acts of piety.

MAJOR FORCE. Abrera proceeded to present a brief history of how Christianity took root in the Philippines whose islands also have Hindu, Buddhist, and Muslim influences.

She said Christianity remains a major force in the life and culture in the Philippines, "as it did during the colonial period. It became the major reference of identity even or perhaps specially during the American and colonial period which inaugurated the Bureau of non-Christian tribes. During that period of Christianity in the Philippines, it was undergoing change."

Abrera said the entry of American Protestant missions ushered in the country a period of "competitive Christianity" the same time that the Catholic Church had the breakaway nationalist Iglesia Filipina Independiente (Aglipay), but "by and large, it is the Catholic Christianity that underlies the unfolding of events."

"As for example in our contemporary period, the lifting of Martial Law in 1981 was just in time for the Papal visit of Pope John Paul II or the EDSA 1986 People Power which will bear out the Christian images of that political action. So it regulates the rhythm of our cultural lives beginning with the Poong Nazareno and the Sto. Niño in January, the Pasyon and Prusisyon of Semana Santa and the Salubong of Easter, to the Santacruzán and Flores de Mayo of summer, and finally arriving at the much-

awaited and longest Christmas season in the world," Abrera said.

Likewise, the Filipinos' embrace and acceptance of Christianity influenced its growth and development. Citing the 1981 Papal visit, Abrera said the event marked the first time beatification was outside the Vatican.

"Of Crosses and 'Culture'" included three panel sessions and a keynote lecture "A Traslacion of Keywords Toward an Anthropology of Christianity in the Philippines" by former UP Diliman Chancellor Michael L. Tan.

The first session was "The Bodies of Christ: Ethnographic and Archaeological Explorations of Faith in the Philippines" and had Santos as moderator. Panelists were Prof. Martin Manalansan, PhD, (University of Minnesota, Twin Cities), Prof. Bryan Levina Viray (UP Department of Speech Communication and Theatre Arts), Prof. Grace Barretto-Tesoro, PhD (UP Archaeological Studies Program), and Prof. Eufrazio C. Abaya, PhD (UP Department of Art Studies).

The second session was "Filipino Priests and the Anthropology of Catholicism" with Department of Anthropology (Anthro) Chair Carlos P. Tatel Jr. and Prof. Hector Guazon, PhD (Anthro) as moderators.

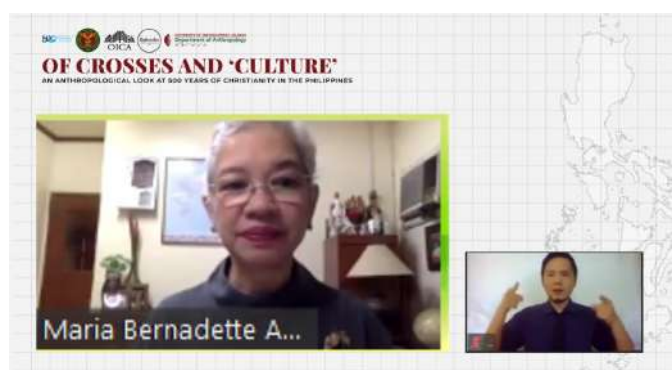
Panelists for the second session were Fr. Dr. Hermel Pama, OP, Fr. Jimmy Sales, SVD, and Fr. Dr. Albert Alejo, SJ.

The last session was "Cross and Gavel: The Crosses and Crossings of Christianity and the Law in the Philippines" with Prof. Efenita May M. Taqueban (Anthro) as moderator.

Panelists were Dr. Antonio G.M. Laviña (Manila Observatory), Prof. Ponciano Bennagen (1987 Constitutional Commission; Anthro) and Atty. Ryan Roset (Legal Rights and Natural Resources Center).

Of Crosses and 'Culture' was an initiative of Anthro in partnership with the UPD Office for Initiatives in Culture and the Arts and in cooperation with the National Quincentennial Committee of the National Historical Commission of the Philippines, and a part of "Engkwentro," the UP Diliman Arts and Culture Festival 2021 held from February to April.

Clockwise from top left: Tan; Santos; Abrera; Guazon; and Tatel



“Pagdiriwang” tackles Pinoy Christianity

by Anna Regidor
Images by the UP Diliman Office for Initiatives
in Culture and the Arts

The UP College of Social Sciences and Philosophy (CSSP) Folklore Studies Program hosted “Pagdiriwang: An Online International Conference on Folklore and Heritage” from March 17 to 18 simultaneously via Zoom and livestreamed on social media focused on Christianity and popular devotion.



The conference was organized in solidarity with the country’s 2021 quinquennial commemoration of several historical events, one of which is the 1521 introduction of Christianity in the Philippines with the arrival of Ferdinand Magellan.

Each of the two-day conference consisted of three panels featuring academics and scholars from all over the world, presenting their research on the transformations and incorporation of Christianity and popular devotions in the cultural and social lives of Filipinos.

Some of the UPD experts featured on the panel were Prof. Sir Anril P. Tiatco, PhD (College of Arts and Letters [CAL]), Prof. Teresita A. Alcantara, PhD (CAL), Prof. Ma. Crisanta N. Flores, PhD (CAL), Prof. Carlos P. Tatel Jr., PhD (CSSP), Prof. Mary Jane B. Rodriguez-Tatel, PhD (CAL), Prof. Rhodilyn C. Wani-Obias (CSSP) and CSSP graduate student Mary Josefti Nito.

The events were livestreamed on the official Facebook pages of Pagdiriwang and the National Quinquennial Committee. While the conference itself was open to the public, those who wanted to receive certificates of attendance were requested to pre-register.

According to convenor CSSP Dean Maria Bernadette L. Abrera, the conference is a way to give Filipinos “a more comprehensive account and retelling of our nation, and our path to nationhood, not only to rediscover but perhaps also to reconcile our nationalist aspirations with our cultural assimilations.”

Abrera’s co-convenors were Tatel and Prof. Jesus Federico Hernandez from the CSSP Department of Linguistics.

The conference was part of Engkwentro: UP Diliman Arts and Culture Festival 2021 with the theme, “Engkwentro: Barikada Singkwenta at Ika-500 Taon na Pagtatagpo ng Pilipinas at Espanya.”

Pagbabalik-tanaw sa paglalalayag sa karagatan

ni Mariamme D. Jadloc
Mga larawan mula sa UP Diliman Opisina
ng Pagpapasimuno ng Kultura at mga Sining

Isang pagbabalik-tanaw sa pag-aaral at pananaliksik ukol sa kultura, agham, at kasaysayan ng paglalalayag sa karagatan ang paksa ng webinar na “Layag sa Karagatan: Kultura, Agham, at Kasaysayan” noong Abril 28, 3 n.h.

“M apayapa man o marahas, itatampok ang pakikipag-ugnayan o pakikipagtagpo ng mga Pilipino sa ibang kultura at lipunan,” ang bungad ng tagapagdaloy ng panayam na si Prop. Tessa Maria Guazon ng Kolehiyo ng Arte at Literatura Departamento ng Aralin sa Sining (CAL-DAS).

Pinag-usapan sa webinar ang iba’t ibang karanasan at naratibo ng karagatan na may epekto sa karanasang Filipino, gayundin ang mga perspektiba sa materyal na kultura na kaugnay sa kaligiran ng karagatan at ugnayan ng Pilipinas sa iba’t ibang kultura sa mundo.

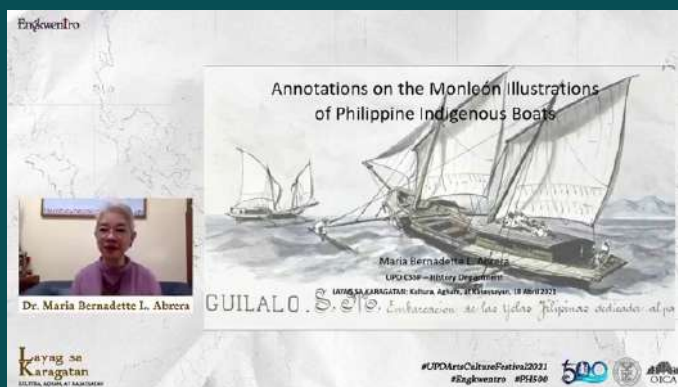
Tampok sa panayam sina Prop. Maria Bernadette L. Abrera, PhD, ng Kolehiyo ng Agham Panlipunan at Pilosopiya Departamento ng Kasaysayan (CSSP-History) at Dekana ng CSSP; Prop. Benjamin M. Vallejo Jr., PhD, ng Institute of Environmental Science and Meteorology (IESM) ng Kolehiyo ng Agham; at Professor Emerita Norma A. Respicio ng CAL-DAS.

Tinalakay ni Abrera ang husay at tibay ng bangka ng sinaunang Filipino hanggang sa panahon ng pananakop ng mga Kastila sa “Annotations on the Monleon Illustrations of Philippine Indigenous Boats.”

Samantala, ibinahagi ni Vallejo ang kanyang paksang “Si Almirante Montejó at ang Koleksyon ng mga Kabibe sa Museo Natural ng Ferrol, Galicia España.”

Habang tinalakay naman ni Respicio ang pag-aaral ukol sa epekto ng ocean currents sa pagitan ng Pilipinas at Hapon, na nagdulot ng engkwentro at ugnayan ng mga materyal na kultura sa kanyang pananaliksik na “Cultural Exchanges via the Ocean Currents.”

Ang “Layag sa Karagatan: Kultura, Agham, at Kasaysayan” ay bahagi ng pagdiriwang ng ika-500 taon ng Kristiyanismo sa Pilipinas at ng “Engkwentro,” ang UP Diliman (UPD) Arts and Culture Festival 2021.



Itaas, mula kaliwa pakanan: Abrera, Vallejo, Guazon, at Respicio

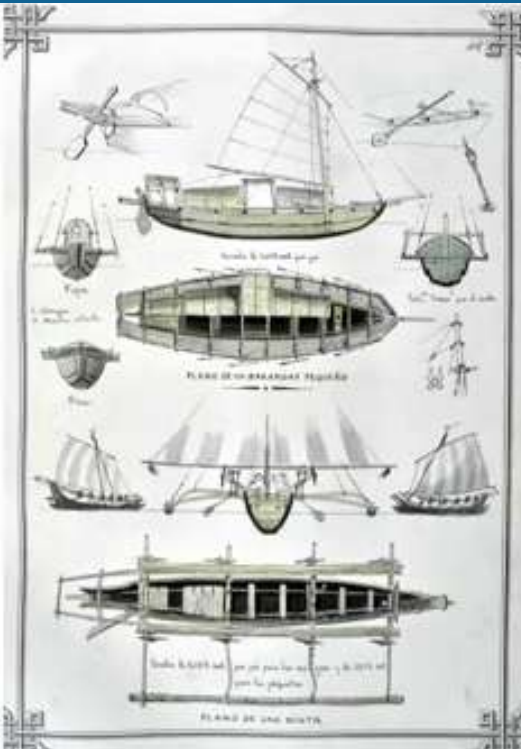
Italim: Ang panayam ni Abrera



BARANGAY ó Darangayan. S. M. Es. Especie muy fina de paja y paja y muy baja de bote que se usa en las Yslas Filipinas: su altura es de 30 a 40 pies con muy poca manga y con tanto puntal como esta. Su casco se compone de 7 piezas.



que resulta de colarlas atarandolas unas sobre ligeros que sostienen por sus extremidades que sobre salen de 2 a 3 pies por cada banda del casco y todo alrededor de él un casaca ó plataforma horizontal de bambú sobre la que se colocan los fogones con sus quemadores ó casaca.



PARAO s. m. Del malayo Parah. Embarcacion de las embarcaciones mas importantes de la Malasia y de la China occidental, aunque para estas ultimas se emplea mas comunmente la embarcacion PRAD. Los PARAOs propiamente dichos son velas de un solo mastelero considerable de 40 a 50 pies de altura de poca manga y con tanto puntal, situado al centro y a la proa y en la popa.



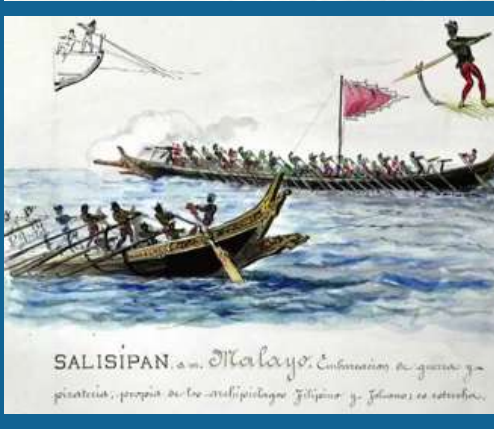
BINTA ó VINTA. S. J. Es una embarcacion del Archipiélago Filipino y Jala de la especie de las canoas ó piraguas que en estos es entendido de



BOANGA ó Duanga. S. J. Es una especie de canoa de poca manga y baja, que tiene un fogonero al centro y otro hacia cada parte.

Tampok sa panayam na "Annotations on the Monleon Illustrations of Philippine Indigenous Boats" ang husay at tibay ng mga gawang sasakyang pantubig ng mga sinaunang Filipino hanggang sa panahon ng pananakop ng mga Kastila.

Presentasyong biswal ng panayam



Ang mga sasakyang pantubig ng sinaunang Pinoy

ni Mariamme D. Jadloc

Ang panayam ni Prop. Maria Bernadette L. Abrera, PhD, dekana ng Kolehiyo ng Agham Panlipunan at Pilosopiya (CSSP) at propesor ng Kasaysayan ay tinalakay ang mga sasakyang pantubig ng sinaunang Filipino ayon sa mga guhit ni Rafael Monleon, isang pintor at naval archaeologist sa Museo Naval noong 1884.

Ayon kay Abrera, mahalaga si Monleon, na kilala bilang “painter of the sea,” dahil ang kanyang mga likha ay nagiging sanggunian sa pananaliksik sa kasaysayan.

“Una sa lahat ay makikita natin na ibinibigay talaga ni Monleon iyong kanyang mga source kasi iginuhit niya ang mga illustration noong nasa Museo Naval na siya. Hindi siya nakarating sa Pilipinas kaya ibinibigay niya iyong kanyang mga source (ng mga impormasyon ukol sa mga sasakyang pantubig). Ibinibigay niya rin ang mga sukat ng kanyang iginuhit (na mga sasakyang pantubig)... very referenced ang kanyang illustrations at inililista niya lahat,” ani Abrera.

Kanyang ibinahagi na ang isang pinakamahalagang ambag ni Monleon sa kasaysayan ay ang “Construcciones Navales” (Graphic History of the Navigation and Naval Constructions of all times and in all countries, 1890).

Walong sasakyang pantubig ng sinaunang Filipino ang itinampok ni Abrera: bangka, barangay, vinta/binta, samno, boanga, coracora, parao at salisipan.

BANGKA. Ang karaniwang sasakyang pantubig o pandagat ay ang bangka/banca. Ito ay ginagamit para sa paglalakbay o sa pangingsda. Ang katumbas nito sa Bisayas ay baloto.

Ang bangka ay gawa lamang sa isang pirasong kahoy. Ito man ang pinakamaliit sa mga sasakyang pandagat ngunit ito ay tinawag ni Abrera na versatile.

“Napaka-versatile nitong bangka. Sa Bisayas, ang capacity nito ay nadadagdagan... ng upa (opa) o ang balat ng puno na natutuklap ng buo at idinadagdag nila iyon sa gilid ng bangka,” ani Abrera.

Ang dagdag na ito ang pinaglalaman ng mga gamit o kaya ay bigas na umaabot ng 100 kaban, o ‘di kaya ay isda.

BARANGAY. Ang barangay ay sinasabing gawa sa pitong pirasong “planks.”

“Ang general classification ng barangay ay tinimbaw. Meron daw itong dalawa hanggang apat na pabilog na bubong,” saad ni Abrera.

Ang mga pabilog na bubong ang nagsisilbing proteksyon ng mga pasahero o ng mga gamit. Sinasabing magaan ang sasakyang ito.

Sinabi rin ni Abrera na ang barangay ang nababanggit na sasakyan sa mga ritwal ng mga Filipino na may kaugnayan sa kagalingan ng bayan o iyong pakikipag-ugnayan sa mga ninuno.

VINTA. Ang layag nito ay pinagsamang mamula-mulang guhit at puti (stripes). Kayang suungin ng vinta/binta ang hanging pasalungat.

SAMNO. Ang samno naman ay sasakyang ginagamit na pandasalan.

BOANGA. Isang malaking sasakyang pandagat na 150 talampakan ang haba at 16 talampakan ang lapad. Ang distansya ng outrigger mula katawan ay 70 talampakan. Ito ay ginagamit para sa pangangalakal, maging sa mga “raid.”

CORACORA. Kilala rin sa tawag na coracoa o karakoa, ito ay kahawig ng boanga at mayroon lang pagkakaiba sa “prow” at “stern.” Ginagamit ito sa pakikidigma. Ang unahan nito ay parang dragon ang hitsura.

PARAO. Ito ay ginagamit sa pangangayaw at kilala rin sa tawag na parao pirata. Ito ay kilala sa pagiging matulin na halos hindi maabutan. Magaan at mabilis, ito ay patulis ang hitsura.

SALISIPAN. Ito ay kadalasang kasama ng vinta/binta, at ginagamit sa pangangayaw.

“Makikita na napaka-intricate ng mga ukit nito at gawa iyan sa hardwood. Ang mga nagsasagwan ay hindi nakaupo kundi nakatayo,” saad ni Abrera.

Binabangga nito ang mga kalaban at ang mga bihag o mga nakuhang mga gamit ang siyang sinasakay sa binta.

Sa husay at tatag ng mga sasakyang pandagat ng mga sinaunang Filipino, sinabi ni Abrera na ang mga saliksik sa kasaysayan ay “ibabaw pa lamang tayo ng dagat” at napakalalim pa ng dapat tahakin.

Ang panayam ni Abrera ay bahagi ng “Layag sa Karagatan: Kultura, Agham, at Kasaysayan,” noong Abril 28, 3 n.h.

Studying language, understanding people

by Benito V. Sanvictores Jr.
Images by the UP Diliman Office
for Initiatives in Culture and the Arts

What language will the Spaniards use to communicate with the natives?

Clockwise from top left: Javier, Vibar, Paz, Endriga, and Abrera



What is their main purpose for communicating with the islands' people?

These were some of the questions discussed in the lecture “A Thumbnail Sketch of Philippine Linguistics during the Spanish Colonial Period” by Prof. Arwin M. Vibar, PhD, at the 2nd Consuelo J. Paz Lecture of the UP Department of Linguistics.

The lecture is divided into three main parts and 13 subparts – the language situation and the missionaries' response; grammar-writing activity; and the grammars as prescribed.

THE SITUATION THEN. “The authors writing about the language situation of the Philippines seem to have reached a consensus that one salient characteristic of the Philippine linguistic landscape has been diversity,” Vibar said.

The Spaniards who arrived in 1521 and in 1565, found “an ensemble of heterogeneous and dispersed communities who were frequently in disagreement and at war with one another.”

These situations led to two important agreements at the First Synod of Manila in 1582 convoked by the first Bishop of the Philippines, friar Domingo de Salazar: “the first one is that the archipelago belonged to the natives, and second, the Gospel was going to be preached to them in their languages,” Vibar explained.

IMPLICATIONS. Language studies in the Philippines, thus began with the stable Spanish colonization of the islands in the late 16th century. “With the decision to use the vernaculars as the medium of evangelization, the convenors of the 1582 Manila Synod set in motion the Spanish missionaries' efforts at writing pedagogical grammars (gramáticas) and word lists (vocabularios). The result was a rich linguistic production of more than a hundred grammars and about the same number of dictionaries. While the Spanish period of Philippine linguistics may appear to be the Dark Ages of Philippine linguistics due to its dependence on the Greco-Latin grammatical model and on the religious motive of the

grammarians, recent studies reveal that these grammars actually described unique features of the languages,” the lecture abstract stated.

The language studies also saw that the main languages that emerged based on the 1591 census was basically the same as the 1960 and 2000 national census – Tagalog, Cebuano, Ilocano, Hiligaynon, Bicolano, Bisaya, Waray-waray, Kapampangan and Pangasinan. Ibanag was in the 1591 census but “has dropped out in the 1960 and 2000 census,” Vibar said.

Vibar is currently an assistant professor at the University of Asia and the Pacific and Editor of “Synergeia,” the multi-/interdisciplinary academic journal of the university. Vibar obtained his master's degree in english studies (language) and PhD in linguistics from UP Diliman. He taught at UP Manila, handling English communication courses for General Education and Linguistics for students of AB Organizational Communication, AB Behavioral Studies, AB Social Sciences, and BS Speech Pathology.

His research outputs include “Studies on the Major Philippine Languages by Spanish Missionaries,” “Update on Chabacano” (co-author), “Notes on the History of English Language Teaching at UP,” “A Language-based Approach to “Divide by Two” and Other Short Stories by Francisco Arcellana,” and “Doctor-Patient Exchange Structure: A Discourse Analysis” (co-author).

THE LECTURE. The Consuelo J. Paz Lecture is held every two years by the College of Social Sciences and Philosophy Department of Linguistics. It was launched as a tribute to the unparalleled contributions of Prof. Consuelo J. Paz, PhD, to Philippine linguistics and culture studies.

The Paz Lecture, conducted on March 19, was part of the UP Diliman Arts and Culture Festival with the theme, “Engkwentro: Barikada Singkwenta at Ika-500 Taon na Pagtatagpo ng Pilipinas at Espanya” and is organized in solidarity with the 2021 Quincentennial Commemorations in the Philippines by the National Quincentennial Committee.

Tugon: Community reflects on historical moments

Images by the UP CFA-Tugon Team

The UP College of Fine Arts (CFA) mounted on April 26 the virtual exhibit “Tugon,” showcasing works of its faculty, staff, and students.

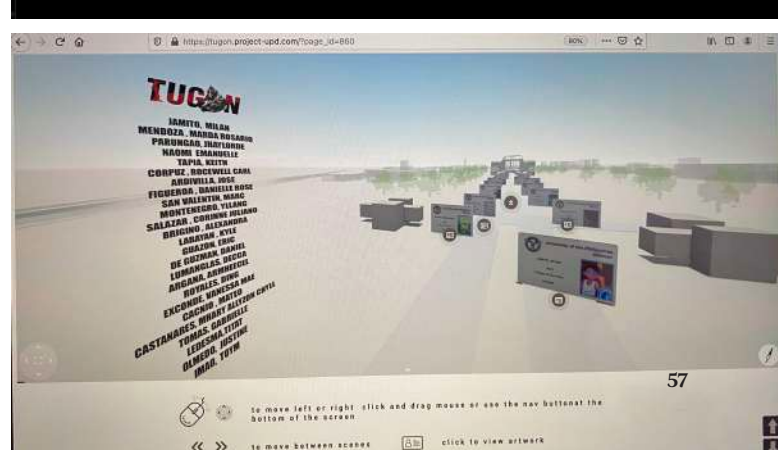
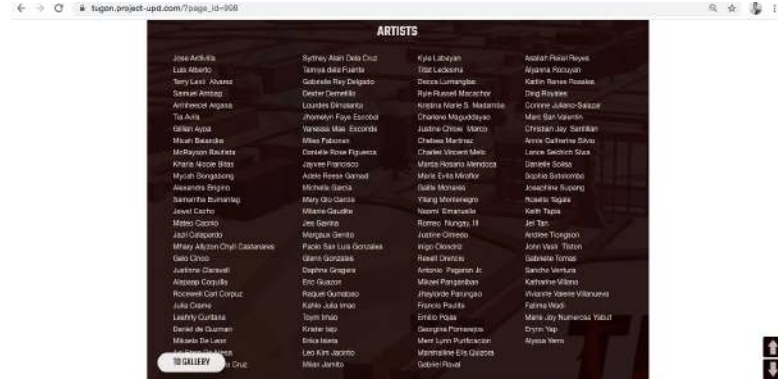
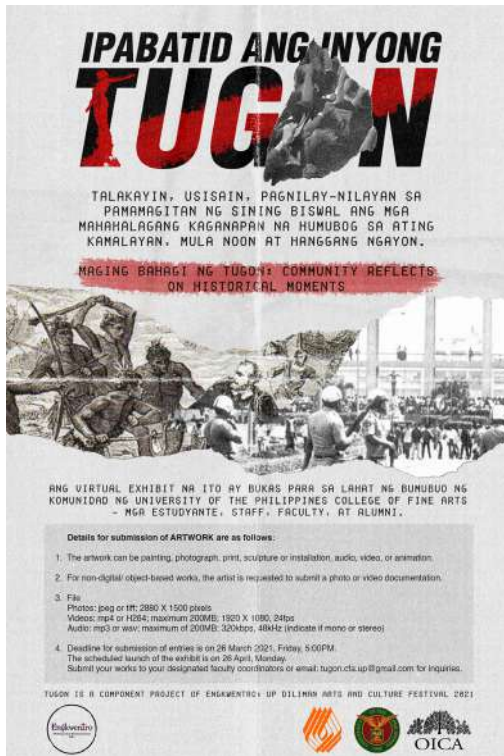
The exhibit responded to the festival theme on the arrival of Spanish fleets in the Philippines, and the Diliman Commune. It seeks to answer the question: How do we weave the two historical moments within our current collective challenges?

To view works of selected CFA artists, students, and faculty, visit www.tugon.project-upd.com.

The exhibit runs until April 26, 2022.



Clockwise from top left: Official call for participants poster of Tugon; Dean Mitzi Marie Aguilar-Reyes (CFA) message to contributors, organizers and visitors of the website; list of participating artists; Team Tugon planning meeting via Zoom; the VR gallery that contains 25 curators; and preview of the work of Lourdes Dimalanta and Decca Lumanglas



Balik-tanaw sa Barikada '71

Larawan mula sa UP Kolehiyo ng Arte at Literatura



Opisyal na poster

Ilang webinar ang inihandog ng Kolehiyo ng Arte at Literatura (KAL) noong Pebrero 17, 3.n.h. sa Zoom at Facebook page nito, na pinamagatang, “Balik-tanaw sa Barikada '71.”

GINUNITA nito ang mga araw ng Diliman Commune noong 1971 bilang mga makasaysayang kaganapan sa bansa.

Kasama sina Prop. Karlo Mongaya at Prop. Grace Concepcion, PhD, bilang mga tagapagsalita, binigyang-paghanga ng talakayan ang kakayahan ng mga estudyante na magkaroon ng kolektibong hangarin at aksyon sa kabila ng panganib na kanilang kinakaharap sa panahong iyon. Pinatunayan na kayang magpasya at magkaroon ng desisyon ang mga kabataan sa ilalim ng krisis, para sa ikabubuti ng nakararami sa labas ng pamantasan.

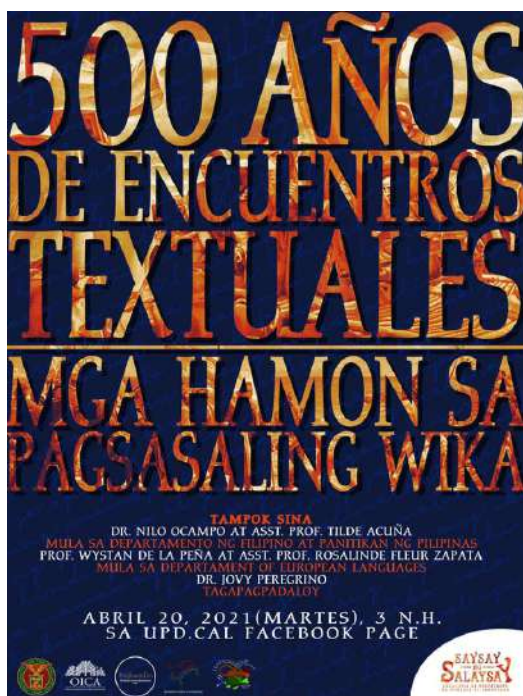
Ayon kay Mongaya, kinakailangang unawain at sariwain ang mga kaganapan noong Diliman Commune sapagkat hindi pa ito natatapos lalo sa kasalukuyang pamumuno ng rehimeng Duterte.

Kasama rin sa talakayan sina Sarah Magnaye at Prop. Pauline Mari Hernando, PhD, bilang mga reaktor, at Prop. Arlo Mendoza, bilang tagapagpadaloy ng talakayan.

Ito ay ang unang programa ng “Saysay ng Salaysay: Paggunita sa Pagtatagpo ng Puwersa at Pamayanan.”

Mga hamon sa pagsasaling wika

Larawan mula sa UP Kolehiyo ng Arte at Literatura



Opisyal na poster

Sa pagtatapos ng Saysay ng Salaysay, inihandog ang “500 años de encuentros textuales: Mga Hamon sa Pagsasaling Wika” noong Abril 20, 3 n.h. sa Zoom at Facebook page ng Kolehiyo ng Arte at Literatura (KAL).

Ang birtuwal na talakayan ay ukol sa mga hamon o isyu ng pagsasalin ng mga akdang ginagamit sa pagtuturo at pananaliksik.

Binigyang-diin dito ang mga mahalagang elemento o factor na kinakailangang bigyang-pansin sa pagsasalin. Kabilang dito ang layunin, kanino iaalay, pagkilala sa orihinal na manunulat at sa panahon na kanyang kinabibilangan, at ang kahalagahan ng paglalagay ng anotasyon, lalo na at ipapakilala ito sa panibagong kultura.

Bilang payo sa mga nais maging tagapagsalin, sinabi ng mga tagapagsalita na dapat ay hindi mamimili ng babasahin, at maging bukas sa iba't ibang anyo ng pagsusulat at pagbabasa, sa gayon ay makakatulong ito sa pagpili ng metodolohiyang isasagawa at mga terminong aangkop sa pagsasalin.

Bahagi ng talakayan sina Prop. Nilo Ocampo, PhD, at Prop. Tilde Acuña ng Departamento ng Filipino at Panitikan ng Pilipinas, at Prop. Wystan dela Peña at Prop. Rosalinde Fleur Zapata ng Departamento ng Wikang Europeo, bilang mga tagapagsalita. Ito ay pinadaloy ni Prop. Jovy Peregrino, PhD.

Ito ay maaaring panoorin sa <https://fb.watch/7j9YWtPwZS/>.



PAPET PASYON

ni Amelia Lapeña- Bonifacio



Marso 28, 2021 (Linggo ng Palaspas), 3 N.H.
sa UPD.CAL at Teatrong Mulat ng Pilipinas Facebook page

Opisyal na poster

Papet Pasyon: Senakulong pambata

Larawan mula sa UP Kolehiyo ng Arte at Literatura

Ang kauna-unahang senakulong pambata sa Pilipinas na “Papet Pasyon” ay birtuwal na itinatanghal noong Marso 28, 3 n.h. sa Facebook page ng KAL at ng Teatrong Mulat ng Pilipinas.

Isinulat ni Amelia Lapeña-Bonifacio, Pambansang Alagad ng Sining sa Teatro, ang “Papet Pasyon” ay naging tradisyon at taunang itinatanghal tuwing Linggo ng Palaspas. Ito ay isang teatrong produksyon na gumagamit ng mga papet upang itanghal ang buhay ni Hesu Kristo, ang kanyang sakripisyo, kamatayan, at muling pagkabuhay.

Sa taong ito, sa gitna ng pandemya, ay ipinagpatuloy ang tradisyon ng pagtatanghal nito gamit ang birtuwal na plataporma. Kinilala ng produksyon ang pagbabago at progreso ng kultura ng pagtatanghal sa harap ng live audience baon ang pamana ng senakulong pambata ng Pilipinas.

Ang “Papet Pasyon” ay bahagi ng seryeng “Saysay ng Salaysay: Paggunita sa Pagtatagpo ng Puwersa at Pamayanan” ng KAL at kasama sa UP Diliman Arts and Culture Festival ng taong ito.

Ang bidyo-dokumentaryo bilang sining sandata

Itinampok ng UP Film Institute bilang bahagi ng pagdiriwang ng UP Diliman (UPD) Arts and Culture Festival 2021 (ACF 2021) ang bidyo-dokumentaryo na “Sining Sandata: Mga Dibuhong Protesta’t Pakikipagtunggali sa Panahon ng Ligalig at Pasismo,” (Sining Sandata) mula Abril 5 hanggang Agosto 31.

Sentral na layunin ng Sining Sandata na makalikha ng isang full length na bidyo-dokumentaryo na tatalakay sa ugnayan ng makalipunang realismo sa anyo ng sining biswal, tunggaliang panlipunan, pasismo, at pagsasabansa.

Ito ay may apat na pangunahing layunin: Makapanayam ang mga tinaguriang praktisyoner ng diwa ng makalipunang realismo ng dekada ’70 at ’80; maipakita ang mahigpit na ugnayan ng mga likhang sining sa tunay na dinaranas ng masang Filipino; maipakitang ang hinawang landas ng mga naunang hanay ng mga social realist sa bansa ay hindi nagtapos sa pagwawakas ng diktadurya ni Marcos; at ang maipamalas sa manonood na ang diwang tinutuntungan ng mga tagapagsulong ng makalipunang realismo ang mismong diwang isinusulong ng dokumentaryo.

Sina Adi Baen Santos, Renato Habulan, Boggie Ruiz, Biboy Delotavo, Edgar Fernandez, at Leonilo Doloricon ang mga tinaguriang praktisyoner ng makalipunang realismo ng nasabing mga dekada. Ang makapanayam sila ay upang mailatag nila ang kanilang poetika bilang mga manlilikha. Kaakibat nito, mahalagang mapiga mula sa kanila kung paano tumining ang kanilang mga politikal na tindig kaugnay ng produksiyon ng kani-kanilang sining, at higit sa lahat, ay ang kanilang maka-uring kilang kaugnay ng naganap na (Batas Militar) at nagaganap pa sa lipunang Filipino.

Kailangang maipakita sa manonood na hindi lamang nagmumula sa imahinasyon ng mga manlilikha ang kani-kanilang interpretasyon at artistikong interbensyon sa nagaganap na mga tunggalian sa lipunan.

Hindi lamang ito mga paksaing iniluwal ng mga mapaglaro’t malikhaing pag-iisip bagkus ay mula ang

mga ito sa materyal na kondisyon ng inaaping uri. Ang naturang basehang kondisyong ito na inilalarawan sa mga likhang sining ng mga social realist ay malinaw na maiuugat sa kalagayang pampulitika, pangkultura, at pang-ekonomiya na umiiral sa bansa. Mahalagang magkaroon ng tinig ang mga batayang sektor sa loob ng naturang dokumentaryo. Sa pagbibigay ng tinig sa mga salaysay ng mga batayang sektor, klarong maipapakita ng dokumentaryo na kaya hindi kumukupas ang angking bisa at talas ng mga sining na nakikisangkot ay dahil hindi pa rin talaga nagtatapos ang sistemang ugat ng paghihirap at pagkaalipin ng masang Filipino, na siyang sentral na paksain ng mga manlilikha tulad nina Doloricon.

Bukod sa nagpapatuloy pa ring luminang ng mga sining na nakikisangkot ang hanay ng mga naunang henerasyon ay makikitang hanggang sa kasalukuyan ay may manlilikha tulad nila Bue, Abrigo, Manolo Sicat, at mga art collective gaya ng SAKA at UGAT LAHI na patuloy na lumilikha ng mga sining na partisano sa laban ng inaapi. Mahalagang maipakita ng dokumentaryo ang continuum na ito ng makalipunang realismo sa isang banda at ng pasismo at anti-mamamayang sistema sa ikalawang malas.

Ang dokumentaryong Sining Sandata ay partisipatoryo, partisano, at anyo ng pagbangga sa isang uri ng lipunang para lamang sa iilan.

Ayon sa organizer ng aktibidad, nais nila na gawing lunsaran ang Sining Sandata “upang maipakita sa mas malawak na manonood ang papel ng sining sa pagsusulong ng panlipunang pagbabago; ang halaga ng sining bilang kultural at historikal na teksto; ang pag-ugit ng mga manlilikha ng sining, sa pamamagitan ng kanilang mga salaysay at obra, ng alternatibong mga espasyo ng pag-unawa at representasyon upang salagin ang mga rebisyonista at opisyal na meta-naratibo ng naghahari sa ating panahon,” at “upang maipakita sa manonood na hindi maaaring sipatin nang magkakahiwalay ang pagsasalimbayan ng sining, manlilikha, lipunan, at ang mga pwersang nagbubuno at nagtutunggali sa lipunan.”

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“FOS: Konsyertong Bayan sa ika-50 Taon”

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Barikada Singhenta: Pagnupugay at Paggunita (a late afternoon vigil)

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Artistic Director

Maynard Manansala
Writer

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Solaiman Jamisolamin
Musical Director/Arranger

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Japs Delsan
Videographer

J Laspuña
Sound Designer

David Fesliyan
Music (for Toym Imao's Video)

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Tapati
Greg De Leon
Vocals

Solaiman Jamisolamin, guitar
David Savio D. Delos Santos, violoncello
John Raymond Sarreal, flute
Jacques Duffort, percussion
Instrumentalists

Professor Emeritus Jose Dalisay Jr.
Bonifacio Ilagan
Prof. Rowena Daroy Morales
Prof. Judy Taguiwalo
Guest Speakers

POEMS

"Kung Kami'y Magkakapit Bisig"
Ni Gelacio Y. Guillermo Jr.
Salin ni Jose F. Lacaba

"Mga Bukas na Liham sa mga Artistang Pilipino"
Salin ni Bonifacio Ilagan
mula sa "An Open Letter to Filipino Artists"
Ni Jose F. Lacaba

SONGS

"Unang Alay"
Mula sa Ibong Malaya

"Paglikas"
Ni Fidel Rillo
Musika ni Ronnie Quesada

"Internasyonal"
Ni Eugene Pottier (Original)
Musika ni Pierre Degeyter (Original)
Salin nina Juan Feleo at Jose Maria Sison

21 Creative and Production Teams

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Production Stage Manager

Manuel Casalan
Production Manager for Administration

Archie Clataro
Assistant Production Manager
for Administration

Samanta Hannah Clarin
Assistant Production Manager for Venue
and Technical Support

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Christel Manalo
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Henriette Baes
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Gemma Castillo
Geodi Anne Grulla
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