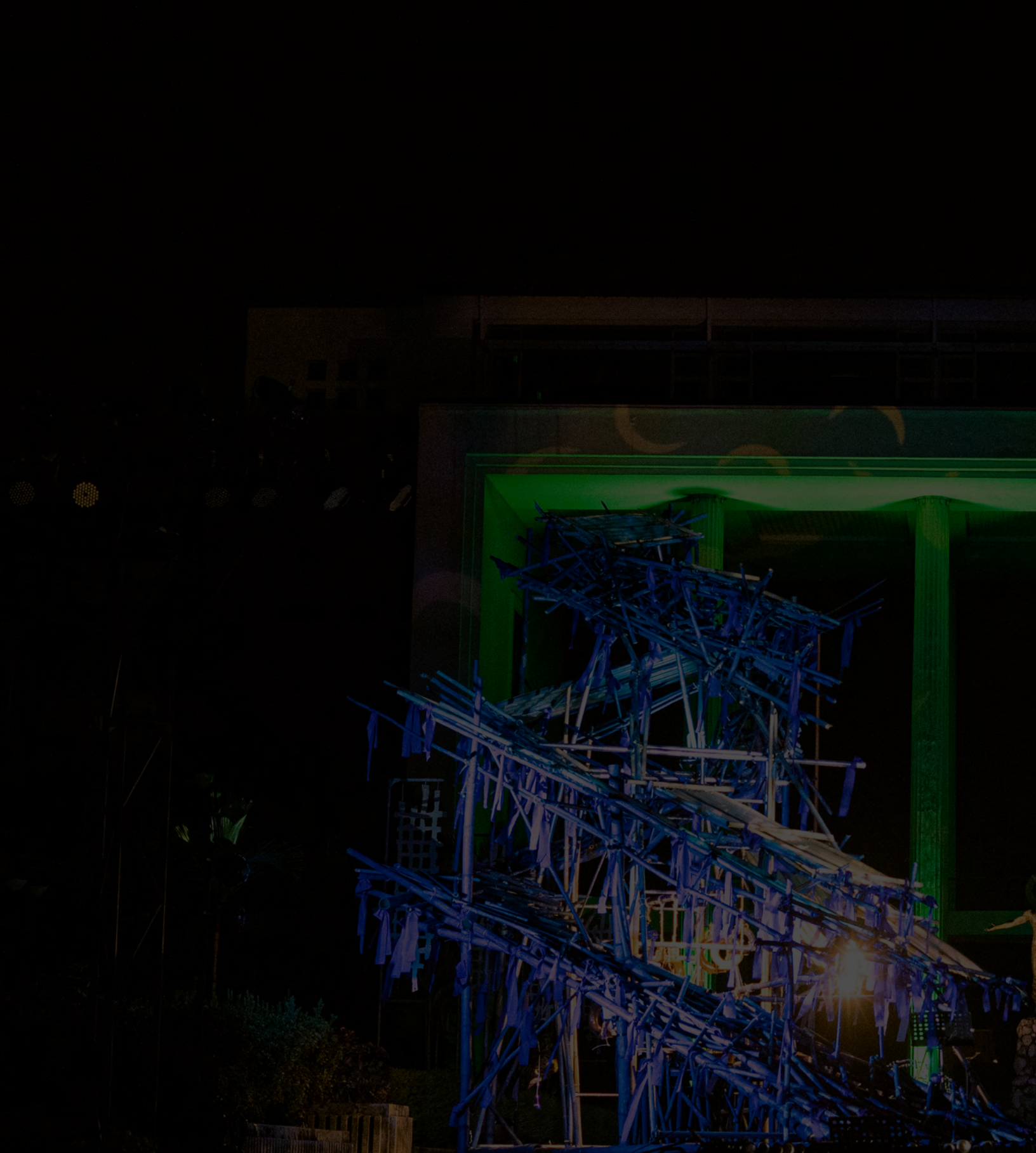


A poster for the UPD Arts and Culture Festival 2022. The background is dark with two large, stylized portraits of men's faces in shades of blue and purple. In the center, a group of performers in dark, traditional-style clothing with red accents and wide-brimmed hats are performing on a stage. One performer is kneeling on the left, while others are in various poses. The background behind the performers is a complex, blue-lit structure resembling a traditional building or scaffolding. The text 'UPD Arts and Culture Festival 2022' is overlaid in a bold, yellow, serif font.

UPD Arts and Culture Festival 2022



Cover photo: Busts of GomBurZa (background) and a dance performance that was part of the “Sa Mahal Kong Bayan” program (foreground). Photos by Mariannel Crisostomo and Jefferson Villacruz, UPDIO, respectively

On this page: “Atang: A Sound Prayer” installation. Photo by Jefferson Villacruz, UPDIO

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UPD ACF 2022

“kaMALAYAn: Pamana ng GomBurZa @ 150”

Cecilia S. De La Paz, PhD, *Project Leader*

Tuwing Pebrero mula pa noong 1991, ipinagdiriwang ang Pambansang Buwan ng Sining na itinakda ng Presidential Proclamation 683. Para sa taong 2022, minarapat ng UP Diliman (UPD)

Opisina ng Tsanselor, sa pamamagitan ng Office for Initiatives in Culture and the Arts (OICA), na bigyang-halaga ang komemorasyon ng ika-150 anibersaryo ng kamatayan ng GomBurZa—ang mga ginatong sekular na paring Pilipinong pinaratangan ng kolonyal na pamahalaang Espanyol na tagapasimuno ng pag-aalsa sa Cavite noong 1872. Ang GomBurZa ay ang mga paring sina Mariano Gomez, Jose Burgos, at Jacinto Zamora. Sila ay mga kilalang kritiko ng pamumuno ng banyagang prayle at nagsulong ng kapakanan ng mga sekular na paring Pilipino.

Ang pagdanas at pagdama ng nakagigimbal na kamatayan ng tatlo sa pamamagitan ng garote noong Pebrero 17, 1872 ay nagkaroon ng malaking epekto sa kamalayan ng mga Pilipino noong ika-19 na dantaon, kasama na ang mga bayani tulad nina Jose Rizal, Andres Bonifacio, Marcelo H. del Pilar, at Apolinario Mabini. Para sa mga historyador, masasabing ang danas at sinapit ng GomBurZa ay naging ugat ng diwang makabayan na nagsilbing artikulasyon ng kawalang-hustisya sa lipunang kolonyal.

Kung gayon, maaaring ituring ang kamatayan ng GomBurZa bilang isang historical turning point— isang pangyayaring nagsilbing mitsa ng kamalayang Pilipino at nasyonalismo—na hahantong sa Rebolusyong 1896.

Dahil sa mga nabanggit, ang tema ng UPD Arts and Culture Festival 2022 na gaganapin mula Pebrero hanggang Marso ay “kaMALAYAn: Pamana ng GomBurZa @ 150.”

Ang festival ay isang pagkakataong pag-aralan at pagnilayan ang mga konsepto ng kamalayang Pilipino



at ang mga nakapaloob na diwa ng alay, maláy, at laya sa salitang “kaMALAYAn.” Papaano natin uunawain ang lawak at lalim ng mga kamalayang Pilipino sa kasalukuyan? Mula sa perspektibo ng kasaysayan ng emosyon, paano natin uunawain ang kontemporaryong pagdanas at pagsaksi sa iba’t ibang uri ng kamatayang dulot ng pandemya, karahasan, at sakuna bilang mga binhi ng makatao at maka-Pilipinong kamulatan para sa pagbabago?

Kahit nasa gitna ng pandemya, sinikap na ipagpatuloy ang paglikha ng sining at mga diskursong pangkultura ng iba’t ibang yunit sa UPD sa mga virtual platform. Ang mga proyektong nakapaloob sa festival ay binubuo ng mga webinar, conference, exhibit, creative program, at sound art installation. Makikita ang mga output ng festival sa mga social media page ng OICA sa pamamagitan ng hashtags na #UPDArtsCultureFestival2022, #GomBurZa150, #NAM2022.

Ang festival ay isang pagkakataon kung saan lahat tayo ay maaaring makipagtalakayan sa mga usapin ng lipunang Pilipino. Sa taong ito, patuloy na haharapin pa rin natin ang pagsubok na dulot ng pandemya, kasama na ang mga usaping politikal, pangkabuhayan, at panlipunan. Kung noong sa panahon ng pananakop at pang-aapi, ang malakas at malinaw na kamalayan para sa bayan ang lumikha ng ating bansa, sikapin nating sa kasalukuyan, mapagyaman natin ang kamalayang makatao, makabansa, at makakalihan para sa kinabukasan ng bayan at sangkatauhan.

Paanyayang Mensahe



Fidel R. Nemenzo, DSc, Tsanselor

Isang mapagpalayang araw sa inyong lahat.

Ngayong ika-17 ng Pebrero, ilulunsad natin ang taunang UP Diliman (UPD) Arts and Culture Festival. Pangunahing tagapangasiwa ng selebrasyong ito ang ating Office for Initiatives in Culture and the Arts.

Nitong nakalipas na dalawang taon, patuloy tayong niyuyugyog ng mga pagsubok na dulot ng pandemya sa bansa at daigdig. Ito’y lubos na nakaapekto sa ating pag-iral bilang mga indibidwal, bilang mga mamamayan, bilang bahagi ng Pamantasan at sambayanang Pilipino.

Sa gitna ng mga panlipunang hamong ating kinakaharap, mahalagang mabatid nating may mahalagang tungkuling marapat gampanan ang larangan ng sining at kultura. Tungkulin nitong makapagpakita sa atin ng mga alternatibong pag-unawa sa mga kaganapan at isyung panlipunan.

Tunay na napapanahon ang tema ng ating pagdiriwang ng Buwan ng Sining ngayong taon; ang nakapaloob na diwa sa salitang “kaMALAYAN:” alay, maláy, at laya. Inaakay tayo nito upang mabatid ang halaga ng koneksiyon ng mga konsepto gaya ng pagiging maláy, pag-aalay ng buhay, at pagkamit ng kalayaan.

Nakapaloob sa mga proyektong pangsining at pangkultura ng pagdiriwang na ito ang pag-uugnay sa karanasang Pilipino, sa konteksto ng pandemya, at sa mga isyung panlipunang kinakaharap natin ngayon. Marapat nating maisapuso na nagkakahalaga ang sining kapag ito’y malinaw na nagsisiwalat ng at sumisiyasat sa mga batayang problema ng ating panahon.

Nakabatay ang araw ng paglulunsad ng programa sa makasaysayang pagkakabitay kina GomBurZa noong ika-17 ng Pebrero taong 1872. Ang GomBurZa ay nabansagang kritiko ng mga prayle sa kanilang

pagsulong ng karapatan ng mga Pilipinong pari. Pinagbintangan silang namuno sa Cavite Mutiny, at kahit walang matibay na ebidensya, hinatulan ng kamatayan at ginarote sa harap ng publiko.

Ang kaganapang ito ay nagsilbing mitsa sa pagkamulat ng karamihan sa kalupitan ng mga mananakop. Umukit ang kaganapang ito sa kamalayan ng publiko at masasabing naka-impluwensya sa pananaw ng mga rebolusyonaryo ng ika-19 na dantaon tulad nina Jose Rizal, Andres Bonifacio, Marcelo H. Del Pilar, at Apolinario Mabini. Ang sinapit ng tatlong paring Pilipino ay naging mahalaga upang ipagpatuloy ng susunod na henerasyon ng mga Pilipino ang landas tungo sa kaginhawahan, kaliwanagan, at kalayaan.

At ito ang aral ng kasaysayan na marapat nating bitbitin kaugnay ng kalagayan ng ating bansa sa ngayon. Isang daan at limampung taon makaraang bitayin sina GomBurZa ay kinakaharap pa rin ng ating sambayanan ang kalupitan, pandarahas, at panlalamang ng iilan.

Gamit ang sining at kultura, kailangan nating patuloy na magmulat at makitunggali sa puwersang bumabansot sa ating kamalayang pambansa. Gamitin natin ang sining upang hasain ang kamalayan ng mamamayan. Gamitin natin ang mga produksyong pangkultura upang magsilbing lunsaran ng mga likhang tunay na makatao at mapagpalaya.

Gaya nina GomBurZa, kailangan nating patuloy na mangahas—sa larangan man ng sining at sa iba pang porma ng pakikibaka—upang patuloy na makiisa at maging bahagi sa pag-akda ng isang bayang ganap na makatao, may katarungan, at may pagkakapantay-pantay. Sapagkat sa huli, ito ay ating tungkulin bilang mga iskolar para sa bayan.



kaMALAYAn

Pamana ng GomBurZa

UP Diliman Arts & Culture
Festival 2022



#GomBurZa150
#UPDArtsCultureFestival2022
#NAM2022

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Art Installation and Virtual Exhibit:
ATANG, a sound prayer
18 Marso – 18 Abril | Oblation Plaza

Webinar: Sining at Kamalayang Pilipino
23 Pebrero (Miyerkules) | 9-12 n.u.; 2-5 n.h.
Zoom & UPD-OICA YouTube Channel

Talastasan sa Kasaysayan Webinar Series:
Philippine Nationalism Beyond 1872

**Setting the Context: Nineteenth-Century Philippines and
the Birth of Philippine Nationalism**
21 Pebrero (Lunes) | 2:30-4:00 PM | Zoom

Imagining the Nation
28 Pebrero (Lunes) | 5:00-6:30 PM | Zoom

Who is the Nation
7 Marso (Lunes) | 2:30-4:00 PM | Zoom

Beyond the Nation
14 Marso (Lunes) | 2:30-4:00 PM | Zoom

**UP Diliman Kanlungan Talk Series (Episode 3):
Kababaihan, Sining Pilipino, at Komunidad**
2 Marso (Miyerkules) | 2-5 n.h.
Zoom & UPD-OICA YouTube Channel

Conference: Bagumbayan: Stories of Place and Identity
(National Conference on the 150th Anniversary of the
GomBurZa Execution)
9 Marso (Miyerkules) | 9AM-5PM
10 Marso (Huwebes) | 8AM-5PM
Zoom & Facebook Live

Photo Exhibit: Dark Memories
15 Marso (Martes) | UP Diliman Academic Oval

Malikhaing Programa (Hybrid live/pre-recorded & livestream)
18 Marso (Biyernes) | 6 PM | Oblation Plaza

**Exhibit and Online Program: Bulwagan ng Mga Bayani:
Alay, Alaala, at Pagpupugay sa mga Bayani ng Pilipinas**
UP Asian Center Museum
Exhibit Launch: 21 Marso (Lunes) | 3 PM | Zoom
Permanent Exhibit: ac.upd.edu.ph
Videos: Asian Center YouTube Channel

**HIMIGSIKAN sa Jingle Magazine:
Malayang Tipaan at Kuwentuhan**
25 Marso (Biyernes) | 7 PM | UPD-OICA YouTube Channel

IBA PANG MGA INISYATIBA

**Living in the Philippines: Realizing Identity from
Different Disciplinary Perspectives**
7 Marso (Lunes) | 2-5 PM | Zoom & Facebook Live

Lexicon Unpacked: Alay, malay, laya
17 Marso (Huwebes) | 2-4 PM
UP Department of Linguistics website
& Facebook page



Opisina ng Tsanselor



Festival poster. Image from OICA

UPD ACF 2022 launched

Anna E. Regidor

The UP Diliman (UPD) Arts and Culture Festival (ACF) 2022 formally opened on Feb. 17, coinciding with the 150th anniversary of the martyrdom of Catholic priests Mariano Gomez, Jose Burgos, and Jacinto Zamora (collectively known as GomBurZa). They were executed by the Spanish government on charges of subversion.



The UPD Asian Center collection. Screenshot of the launching of “Bulwagan ng mga Bayani” exhibit

In his message, UPD Chancellor Fidel R. Nemenzo enjoined everyone to take to heart the festival’s theme of “kaMALAYAn: Pamana ng GomBurZa @ 150.”

“Ang sinapit ng tatlong paring Pilipino ay naging mahalaga upang ipagpatuloy ng susunod na henerasyon ng mga Pilipino ang landas tungo sa kaginhawahan, kaliwanagan, at kalayaan,” he said.

In the same way that GomBurZa’s martyrdom opened the eyes of the Filipino public and the revolutionaries like Jose Rizal, Andres Bonifacio, Marcelo H. Del Pilar, and Apolinario Mabini, Nemenzo said art can be used to open the eyes of Filipinos today.

“Gamit ang sining at kultura, kailangan nating patuloy na magmulat at makitunggali sa pwersang bumabansot sa ating kamalayang pambansa. Gamitin natin ang sining upang hasain ang kamalayan ng mamamayan. Gamitin natin ang mga produksiyong pangkultura upang magsilbing lunsaran ng mga likhang tunay na makatao at mapagpalaya,” he said.



Nemenzo. Screenshot of the Opening Ceremony

He called on the UPD community and those watching to participate in public discussions and help shape the future of the country.

“Gaya nila GomBurZa, kailangan nating patuloy na mangahas—sa larangan man ng sining o sa iba pang porma ng pakikibaka—upang patuloy na makiisa at maging bahagi sa pag-akda ng isang bayang ganap na makatao, may katarungan, at may pagkakapantay-pantay,” he said.

The festival consisted of webinars, conferences, art installations, exhibits, and live performances across multiple platforms.

One of the centerpieces of the festival was a national conference on the 150th anniversary of the execution of GomBurZa titled “Bagumbayan: Stories of Place and Identity,” held from March 9 to 10 over Zoom and Facebook Live.

The opening of the ACF 2022 was livestreamed on the Office for Initiatives in Culture and the Arts Facebook page.

“kaMALAYAn: Pamana ng GomBurZa @ 150” was held until April.


Atang: A Sound Prayer. Photo by Jefferson Villacruz, UPDIO



Isang gabi ng pagpupugay sa GomBurZa

Bino C. Gamba





Isang malikhaing programa bilang pagpupugay sa GomBurZa ang itinanghal sa Bulwagang Quezon at birtuwal na nasaksihan noong Marso 19, 6 n.g.

Isang pagtatanghal ng sayaw-dula na bahagi ng "Sa Mahal Kong Bayan." Larawang kuha ni Mariannel Crisostomo

Ang programang “Sa Mahal Kong Bayan” na nasaksihan sa YouTube channel at Facebook page ng UP Diliman (UPD) ay nagtampok ng mga makabuluhan at progresibong musika, sayaw, dula, at isang sipi ng tula.

Ito ay bahagi ng UPD Arts and Culture Festival (ACF) 2022 na may temang “kaMALAYAN: Pamana ng GomBurZa @ 150.”

Ayon sa brochure ng ACF 2022, ang malikhaing programa ay naglalayong “madalumat ang susun-susong temang kumakatawan sa Buwan ng Sining 2022. Tampok din sa palatuntunan ang iba’t ibang anyo ng kamalayan, alay, maláy, at laya sa mahahalagang teksto ng gunita at samu’t saring pananaliksik na tinipon ng mga iskolar ng kasaysayan ng Pilipinas.”

Sa pagbati ng pangulo ng Unibersidad na si Danilo L. Concepcion, na kinatawan ni Elena E. Pernia, PhD, bise presidente ng UP para sa pampublikong gawain, ginunita at ipinaalala niya ang katapangan at kabayanihan ng tatlong paring martir.

*Pagtatanghal ng “Sa Mahal Kong Bayan” ni Lucio San Pedro sa kumpas ni Katz Trangco (kaliwa).
Screenshot ng pagtatanghal*





“Nawa’y mapag-alab ng ating paggunita sa GomBurZa ang ating kamalayan sa mas malalim na kasaysayan ng bansa—na ang bayang ito ay ipinunla’t dinilig ng dugo, pawis, at luha,” ang mensahe ng pangulo na binasa ni Pernia.

*Tampok na sining biswal, obra ni Leonilo Doloricon.
Screenshot ng pagtatanghal*

Samantala, binigyang-diin ni UPD Tsanselor Fidel R. Nemenzo ang kahalagahan ng sining sa pagpukaw at paghubog ng kamalayan at bilang sandata ng katotohanan.

“Ngayong gabi, nasaksihan natin sa malikhaing programang ito ang kapangyarihan ng sining na pukawin at antigin ang ating mga damdamin. Sa pamamagitan ng sining, naipakita sa atin ang pakikipagtunggali ng mga mamamayan sa ilalim ng isang sistemang ugat ng pang-aalipin. Nasaksihan din natin ang kapangyarihan ng sining na maging tulay ng ngayon at kahapon. Mahalaga ito dahil ang mga aral ng nakaraan ay maaari nating gamiting sandata para sa mga suliranin ng kasalukuyan,” saad ni Nemenzo.

Nakapaloob din sa programa ang pagtatanghal ng ritwal ng pag-aalay tampok ang sining instalasyong “Atang: A Sound Prayer.”



*Itaas: Mga miyembro ng Team Atang na binubuo nina (mula kaliwa) Lumbao, Yraola, Imao, Gudiño, at Shivers.
Larawang kuha ni Mariannel Crisostomo*

Ibaba: Ang Team Atang na abala sa pagkukumpuni ng kanilang likhang sining. Larawang kuha ni Mariannel Crisostomo



Atang: isang handog na pahinga

Mariamme D. Jadloc

“Sa aking palagay, hindi challenge ang ino-offer ng Atang kundi pahinga—a sigh of relief sa panahong maraming kaguluhan sa mundo dulot ng pandemya,” saad ni Dayang Yraola, isang propesor sa UP Diliman (UPD) Kolehiyo ng Sining Biswal (College of Fine Arts / CFA), ukol sa sining instalasyon na “Atang: A Sound Prayer” (Atang).



Ang Atang ay halaw sa atang, isang ritwal ng pag-aalay o paghahandog ng mga pagkain at iba pang mga bagay sa mga espiritu.

Ayon kay Yraola, ang curator at artist nito, “Ang hugot ng project na Atang ay ang aming karanasan noong nagsimula ang pandemic. Hindi lingid sa kaalaman ng kampus na ang CFA ay isa sa hardly hit noong pandemic... we lost four of our active faculty members. And then at the beginning of last year, nag-atang kami.”

Dagdag niya, “Ang buong pandemya ay eksibisyon ng strength and resilience ng ating mga kasamahan sa kolehiyo hindi lang dahil sa nawalan sila ng mahal sa buhay, kundi iniisip nila [kung] paano tayo magpapatuloy sa isang bukas na hindi natin nauunawaan. Mayroong ganoong lalim ang pinaghuhugutan nito. So, we really felt that it is the perfect work that we can offer. Ang atang ay isang paraan ng pag-aalay ng pagkain at saka ng essences ng kandila, ng kamanyang, at ng kung ano pa para sa mga espiritu, sa realm na hindi natin pag-aari. It is to acknowledge that we are a small speck in this universe and that whatever efforts we are sharing, ang mga ito ay para sa ikabubuti ng lahat at para makarating tayo sa susunod na bukas at sa susunod pang bukas.”

Ang Atang ay isang sound art installation na binubuo ng dalawang malaking pagoda (Pagoda Mayor at Pagoda Menor) na yari sa kawayan, bakal, at yero, at nakapatong sa isang balsa. Sa loob ng bawat pagoda ay mayroong dalawang klase ng sound instrument na gawa sa ceramic at pinapatugtog ng isang nakaprogramang electronic component. Ang Pagoda Mayor ay naglalaman ng Kabuoan vessels at Tambol Dasal (prayer drums), habang ang Pagoda Menor ay naglalaman ng Sagwan Dasal (rain paddles) at Balasa ng Pangarap (dream shuffler).

Isang collaborative project ng mga artista ng UPD, ang iba pang mga kasama ni Yraola



(Mula kaliwa) Afuang at Trangco. Larawang kuha ni Mariannel Crisostomo





(Mula kaliwa) Shivers at Yraola. Larawang kuha ni Mariannel Crisostomo



na bumubuo sa Atang ay sina Rita Gudiño, propesor sa CFA; Deborah Lyn Afuang, dance artist mula sa UPD Kolehiyo ng Musika (College of Music / CMu); Toym Imao, propesor sa CFA; Katz Trangco, kompositor mula sa CMu; Michael “Mitch” Shivers, lektiyurer sa CFA; at Wilson “Cocoy” Lumbao Jr., instruktur sa CFA.

Si Gudiño ang nagdisenyo ng ceramic component ng Atang; si Afuang ang collaborator para sa sayaw ng Atang; si Imao ang bumuo ng sining instalasyon; habang si Trangco ang naatasang lumikha ng awit at tunog na kumakatawan sa instalasyong ito.

Samantala, si Shivers ang nagsama-sama ng lahat ng electro-mechanical components ng Atang para sa lahat ng mga instrumento base na rin sa mga konsepto ng mga miyembro ng produksiyon upang ito ay maging “audible.” Si Lumbao ang nagdokumento ng buong estruktura. Siya rin ang direktor ng bidyo ng Atang virtual exhibit.

Ang Atang ay inorganisa ng CFA at bahagi ng UPD Arts and Culture Festival 2022 na may temang “kaMALAYAn: Pamana ng GomBurZa @ 150.” Ito ay inilunsad noong Marso 18 at tumagal hanggang Abril 18. Ang bidyo nito ay patuloy na mapapanood sa YouTube channel ng Opisina ng Pagpapasimuno sa Kultura at mga Sining (Office for Initiatives in Culture and the Arts / OICA).



WEBINAR:

SINING AT KAMALAYANG PILIPINO

#GomBurZa150 #UPDArtsCultureFestival2022 #NAM2022

23 Pebrero 2022 (Miyerkules) | 9 n.u. - 5 n.h.
via Zoom & UPD-OICA YouTube Channel



“SINING AT KAMALAYANG PILIPINO:
TUNGO SA ISANG PAMANTAYANG PANSINING”

Propesor Emeritus Nicanor G. Tiongson, PhD
College of Mass Communication
University of the Philippines Diliman



“NASYONALISMO: KAALAMAN, PAGPAPAHALAGA,
at PAGMAMAHAL SA SARILING KALINANGAN”

Pambansang Alagad ng Sining sa Musika
Ramon P. Santos, PhD



“ANG KAMALAYANG PILIPINO SA SINING”

Propesor Felipe M. de Leon Jr., PhD
College of Arts and Letters
University of the Philippines Diliman



“ANG GOMBURZA SA KASAYSAYAN NG
PAMBANSANG PANITIKAN AT KAMALAYAN”

Pambansang Alagad ng Sining sa Panitikan
Virgilio S. Almario, PhD

Mga Tagapagdaloy



**Prop. Elizabeth L.
Enriquez, PhD**



**Prop. Ma. Crisanta
Nelmidia-Flores, PhD**



Poster ng webinar. Poster mula sa OICA

Akademikong talastasan, panatilihing buhay

Mariamme D. Jadloc

Sa kaniyang pambungad na pananalita sa webinar na “Sining at Kamalayang Pilipino” noong Pebrero 23, ibinahagi ni UP Diliman (UPD) Tsanselor Fidel R. Nemenzo na dapat panatilihing buhay sa pamantasan ang mga akademikong talastasan.

“**T**andaan natin na parating nagiging daluyan ng kaalaman at salpukan ng mga diskurso ang mga akademikong talastasan gaya ng webinar na ito—isang katangiang dapat nating panatilihing buhay sa ating mga pamantasan,” saad ni Nemenzo.

Ayon kay Nemenzo, ang layon ng webinar ay maipakitang may mahigpit na ugnayan ang produksiyon ng sining, kritisismong pansining, kamalayan ng manlilikha, konteksto ng kasaysayan, kalagayan ng bayan, at kondisyon ng lipunan sa pagbuo ng kamalayang pambansa.

“Ibig sabihin, ang isang makabuluhang sining sa anyo man ng paglikha, pamamahala, o kritika ay maituturing na palagiang pagtugon kundi man pagbangga sa mga banta, hamon, at tunggaliang umiiral sa lipunan,” saad ni Nemenzo.

Ayon sa kaniya, “kailangan nating mas pag-ibayuhin ang produksiyon ng mga sining, pananaliksik, at kritikang magbibilad, sasalag, at tutugon sa mga kamalian ng ating bayan at ligalig ng ating panahon. Ang tunay na makabayan at makamamayang sining ay wala dapat sinasanto, maging ito man ang mga nagpapanggap na mga sugo ng ating panahon.”

Idinagdag ni Nemenzo na “ito ang marapat na landas ng ating mga sining. Kailangan natin ng mga sining na hinango sa danas ng sambayanan. Kailangan natin ng mga sining na nagsusulong ng kapakanan ng ating sambayanan. Kailangan natin ng mga sining na tunay na makamasa at makabayan.”

Itinampok sa webinar ang mga piling iskolar ng sining Pilipino na nagbigay ng kani-kanilang panayam.



Nemenzo. Screenshot ng webinar



Mga tagapagsalita sa webinar, kasama ang mga miyembro ng pangkat pamproduksiyon. Screenshot ng webinar

Sa pang-umagang bahagi ay itinampok sina Ramon P. Santos, PhD, Pambansang Alagad ng Sining sa Musika at Nicanor Tiongson, PhD, professor emeritus sa UPD Kolehiyo ng Komunikasyong Pangmadla (College of Mass Communication / CMC). Kasama nila bilang tagapagdaloy ng webinar si Elizabeth L. Enriquez, PhD, isang propesor sa CMC.

Samantala, itinampok naman sa panghapong bahagi sina Virgilio S. Almarino, PhD, Pambansang Alagad ng Sining sa Panitikan at Felipe M. de Leon Jr., PhD ng UPD Kolehiyo ng Arte at Literatura (College of Arts and Letters/ CAL) at dating tagapangulo ng National Commission for Culture and the Arts. Kasama rin si Ma. Crisanta Nelmda Flores, PhD, isang propesor sa CAL, na nagsilbing tagapagdaloy.

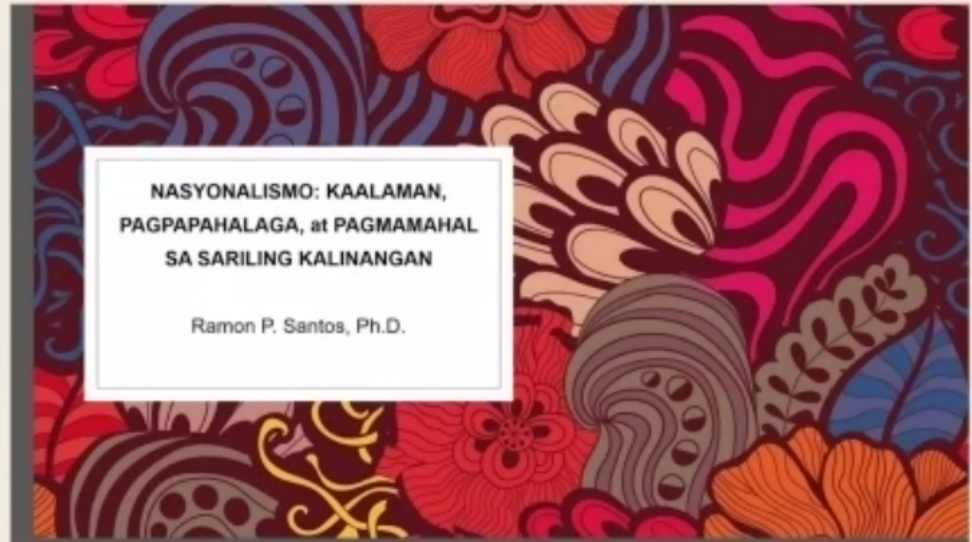
“Tiyak na hindi lamang kapupulutan ng aral at kaalaman ang kanilang ibabahagi sa atin, bagkus, makapagmumulat at magpapaigting ito ng tunay na kamalayang Pilipino sa panahon ng ligalig at pangamba,” saad ni Flores.

Kaniyang itinuring ang mga panauhing iskolar na mga magigiting at makabayang pantas sa larangan ng sining at panitikan.

Ayon naman kay Enriquez, “Sa pagdalumat ng ugnayan ng sining at kamalayang Pilipino, hangarin ng mga panayam na makapagbahagi ang mga pantas sa sining Pilipino ng kanilang kaisipan, saloobin, at tunguhin ukol sa ugnayan ng sining at kamalayang Pilipino sa kontekstong nagbabagong kondisyon ng ating lipunan.”

Sinabi rin niyang hangad ng webinar na makaambag sa pagpapalutang ng konsepto ng kamalayang Pilipino bilang kamulatan sa konteksto ng kasalukuyang kondisyon ng bayan sa gitna ng mga hamon sa buhay sa hinaharap.

Ang webinar ay bahagi ng UPD Arts and Culture Festival 2022 na may temang “kaMALAYAn: Pamana ng GomBurZa @ 150.” Ito ay nasaksihan sa Zoom at sa YouTube channel ng UPD Opisina ng Pagpapasimuno sa Kultura at mga Sining (Office for Initiatives in Culture and the Arts / OICA).



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Panayam ni Santos. Screenshot ng webinar

Espirituwal na buhay ng katutubong Pilipino

Mariamme D. Jadloc

Isang panayam ukol sa espirituwal na pamumuhay ng katutubong Pilipino sa larangan ng katunugan o mga bagay-bagay na ginagawa sa pamamagitan ng tunog ang ibinahagi ni Ramon P. Santos, PhD, Pambansang Alagad ng Sining sa Musika at professor emeritus sa UP Diliman (UPD) Kolehiyo ng Musika.



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Isang pagtatanghal ng “antuway” ng mga Bontoc. Screenshot ng webinar

Ang panayam na “Nasyonalismo, Kaalaman, Pagpapahalaga, at Pagmamahal sa Sariling Kalinangan” ay bahagi ng pang-umagang sesyon ng webinar na “Sining at Kamalayang Pilipino” noong Pebrero 23 na nasaksihan sa Zoom at sa YouTube channel ng Opisina ng Pagpapasimuno sa Kultura at mga Sining.

“Ang maikling panayam na ito ay isang pagbabalik-tanaw sa ilang katangiang hindi lamang ng ating pinanggalingan kundi kung sino tayo at ang totoong pinanggagalingan ng ating kakayahan. Bilang paggunita sa kabayanihan nina Padre Mariano Gomez, Jose Burgos, at Jacinto Zamora na hindi kinalimutan ang kanilang tinubuang lupa sa kabila ng kanilang mga banyagang pangalan, pagiging pari, at pagiging sugo ng Kristiyanismo, ang panayam na ito ay isang marubdob na pagkilala sa kanilang katutubo at sariling kamalayan sa larangan ng relihiyon,” saad ni Santos.

Ang mga halimbawang kaniyang binanggit sa panayam ay may kinalaman sa mga pagpapahiwatig ng pang-espirituwal na damdamin sa pamamagitan ng tunog.

Una niyang tinalakay ang instrumentong gong. Ayon kay Santos, ang gong, noong unang panahon, ay isang espirituwal na bagay.

“Ito ay ginagamit sa pagtawag at pakikitungo sa Maykapal o sa pagtawag at pakikipag-usap sa mga taong nasa malayong lugar. Hindi ito tinutugtog para mang-alih na kinagawian na ngayon at paiba-iba ang tono nito sapagkat hindi ang tono ang mahalaga rito kundi ang lakas at taginting nito na pinaniniwalaang galing sa poon,” aniya.

Dagdag ni Santos, ang gong ay “isang instrumento ng pagsamba at pakikitungo sa mga espiritu at mga pumanaw na ninuno kahit na sa ngayon ay ginagamit na ang mga ito sa mga sekular na palabas o sa mga gawaing panglibang. Sa kasalukuyang panahon ay nagpapahiwatig pa

rin ito ng banal na pagkilala at pakikipagngiig sa mga espiritu at Poong Maykapal.”

Sunod niyang tinalakay ang mga tradisyong gumagamit ng tinig. Una niyang ibinahagi ang “bangil” na isang ritwal ng Benguet o Baya-o ng mga Bontoc sa Mountain Province.

“Ang ritwal na ito ay paggunita at pagsasalaysay sa talambuhay ng yumao pati na ng kaniyang pagkakasala sa kapuwa at sa lipunan. Kung minsan, unti-unting inaalis ang mga parte ng kaniyang kasaysayan na may bahid ng kasamaan. Ito ay pormal na kinakanta sa ilang tono,” saad ni Santos.

Kaniyang dagdag na ito ay inaawit ng iisang tao nang tuloy-tuloy ang pagsasalaysay.

Ang isa pang ginagawa sa burol ay ang “antuway” kung saan may isang namumuno sa pagkanta tungkol sa mga ginawa at katangian ng taong pumanaw at susundan ito ng isang

grupo ng kababaihang aawit ng ilang talata tungkol sa kamatayan.

Ayon kay Santos, ang mga nabanggit ay katulad ng mga “eulogy” sa kalunsuran, “ngunit higit na masining ang ginaganap sa mga nayon ng mga katutubo. Ang lahat ng ito ay bahagi ng kanilang tradisyon sa mga pang-araw-araw na buhay.”

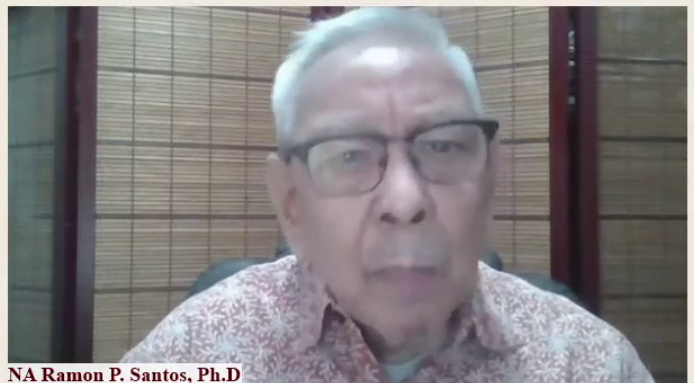
Kaniya ring tinalakay ang “bad-iw” ng mga Ibaloi na “isang uri ng panulaang sinasambit sa isa o dalawang tono ng isang matandang lalaki sa komunidad. Matapos ng isang linya, isang grupo naman ng mga kababaihan ang umuulit sa linya sa isang inuulit na himig. Ang tula ay sinasambit nang iglapan at hindi pinaghahandaan kaya’t ang mga batikan lamang ang isinasali sa isang bad-iw-an.”

“Sa komunidad ng Islam, ang pagsilang ni Propeta Muhammad ay ipinagdiriwang sa pagkanta ng ‘mawlid’ na naglalaman ng kaniyang

Enriquez at Santos. Screenshot ng webinar



Prop. Elizabeth L. Enriquez, Ph.D



NA Ramon P. Santos, Ph.D

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Itaas: Ang pag-awit ng "luguh" ng mga Tausug. Screenshot ng webinar

Ibaba: Isang pagtatanghal ng "subli" ng Batangas bilang folkdance. Screenshot ng webinar



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buhay at mga ginawa. Sa mga Tausug ng Sulu, ang tawag dito ay 'maulud' kung saan ang tradisyong pangganapan ay tinaguriang 'luguh maulud,'" saad ni Santos.

Ang "luguh" o "lugu" ay isang uri ng pagkanta ng mga Tausug. Ang isa pang "lugu" ay ang "lugu kamaasan" na inaawit sa mga kasalan, sekular na gawain, at pagdiriwang.

"Ang higit na kilala ay ang 'luguh maulud' sapagkat ito ang kumakatawan sa pinagmulan ng kanilang relihiyon. Ito ay ginaganap ng isang mang-aawit na may mataas na boses at nakagagawa ito ng improbisasyon sa kaniyang pag-awit ng mga taludtod ng teksto. Ang estilo ay binubuo ng mataas na tinig na may kaunting palamuti sa pagsambit ng mga kataga. Ang pinakamahalagang katangian ay kataasan ng tinig [na] habang lumalaon ay lalo pang umiindayog sa kalangitan," aniya.

Sa Kristiyanismo naman "ay ibinahagi ni Santos" ang "daygon" ng Bohol.

"Ang 'daygon' ay ginagamit tuwing Pasko kung saan ang mga batang nakadamit nang marangya ay pumupunta sa pinto ng mga bahay upang umawit at sumayaw sa imahen ng sanggol na si Jesus. Ang 'daygon' ay ambag ng mga Boholano sa pagdiriwang ng Kapaskuhan," aniya.

Sa Batangas naman ay ang "subli."

"Isang ritwal na matatagpuan sa mga barangay ng Buan at Alitagtag, at pati sa ibang parte ng probinsya. Ang 'subli' ay isang debosyon ng mga Katoliko upang magbigay-pugay sa mahal na Krus lalong-lalo na sa buwan ng Mayo. Ang 'subli' ay nanggaling sa mga salitang subsob o pagtuwad at sa bali o nabali, at ito ay tumutukoy

sa aksiyon o posisyon ng mga lalaking sumasayaw. Ang mga babae naman ay may suot na sambalilo na may taling laso at kanila itong winawasiwas, isinusuot, at ginagamit sa pagsaludo sa mahal na Krus na nakalagay sa isang altar. Ang kanilang mga asta ay parang mga estatwa na may mabining galawang kasalungat naman ng mga lalaki na parang mga hibang na hayop. Ang kanilang sayaw ay sinasaliwan ng dalawang tambol at mga palatak ng mga kastanyetang kawayan. Bago magsayaw ay nagpuprusisyon sila at umaawit ng isang banal na himig," paliwanag ni Santos.

Ang huli niyang ibinahagi ay ang "Pasyon" o "Pabasa" na nakaugaliang gawain tuwing sasapit ang Cuaresma o Mahal na Araw.

Sa pagtatapos, sinabi ni Santos na ang lahat ng mga halimbawa ng mga ritwal at seremonya ay ilan lamang sa mga gawaing nabuhay at lumago sa Pilipinas.

"Ang mga ito ay nagpapahiwatig na tayo ay isang bansang espirituwal at mga taong maka-Diyos. Sana ang maikling pagbabalik-tanaw na ito ay magbigay sa atin ng kaunting pagninilay sa ating kakayahan tungkol sa ating mga banal na paniniwala at kaunti man lang kaalaman, pagpapahalaga, at pagmamahal sa ating sariling kalinangan," aniya.

Ang pang-umagang sesyon ng webinar ay ipinadaloy ni Elizabeth L. Enriquez, PhD, isang propesor sa UPD Kolehiyo ng Komunikasyong Pangmadla at unang direktor ng UPD Opisina ng Impormasyon. Ito ay bahagi ng UPD Arts and Culture Festival 2022 na may temang "kaMALAYAn: Pamana ng GomBurZa @ 150."

Mungkahi: kamalayan para sa Pilipino bilang TAO

Mariamme D. Jadloc

Sa webinar na “Sining at Kamalayang Pilipino” noong Pebrero 23, inihayag ni Nicanor G. Tiongson, PhD, professor emeritus sa UP Diliman (UPD) Kolehiyo ng Komunikasyong Pangmadla (College of Mass Communication / CMC), ang mungkahing idagdag sa kamalayan ng Pilipino ang kamalayan para sa Pilipino bilang TAO [sadyang malalaki ang ginamit na mga titik ni Tiongson].

Ayon kay Tiongson, ang kamalayan para sa Pilipino bilang TAO ay “kamalayang nagsusulong sa kapakanan ng bawat Pilipino bilang ganap na TAO sa antas na pisikal, sikolohikal, intelektuwal, espirituwal, politikal, pangkabuhayan, at kultural, anuman ang kaniyang kasarian, lahi, relihiyon, etnisidad, uri, o okupasyon. Ang kaganapang ito ay nakakamit sa patuloy na pagsasanggalang, pagtataguyod, at pagpapalakas ng kaniyang mga karapatan.”

Dagdag niya, “Kasama sa mga karapatang ito ang karapatang mabuhay at ipagtanggol ang sariling buhay; ang karapatang mabuhay nang payapa bilang mamamayan ng isang malayang bayan; ang karapatang kumita nang sapat para mabuhay at makabuhay ng pamilya; ang karapatang alagaan ang kalikasan na siyang sinapupunan ng buhay; ang karapatang ipagtanggol at pagyamanin ang bawat etnisidad; ang karapatang makapag-aral at linangin ang mga talento; ang karapatang pumili ng magiging kasama, kaibigan, at kabiyaq, anuman ang gender o kasarian nito kahit pa ito ‘di

Si Tiongson habang ibinabahagi ang kahulugan ng kamalayang Pilipino. Screenshot ng webinar



B. Ang Kamalayang Pilipino



Ano nga ba ang Kamalayang para sa Pilipino? Ito ang kamalayang nagsusulong sa kapakanan ng bawat Pilipino bilang ganap na TAO, sa antas na pisikal, sikolohikal, intelektuwal, ispirituwal, pulitikal, pangkabuhayan, at kultural, anuman ang kaniyang kasarian, lahi, relihiyon, rehiyon, etnisidad, uri o okupasyon. Ang kaganapang ito ay nakakamit sa patuloy na pagsasanggalang, pagtataguyod, at pagpapalakas ng kaniyang mga karapatan.

Egai Fernandez, Hanap ay Laya, 1983

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kilalanin ng batas o simbahan; ang karapatang payabungin ang kaniyang kaluluwa sa tulong ng alinmang relihiyon, kung ang relihiyong iyon ay hindi mapang-api sa kapuwa at marunong gumalang sa mga karapatang pantao; at ang karapatang makilahok sa pagpapatakbo ng pamahalaan sa pamamagitan ng eleksiyon at pagpapahayag ng sariling kaisipan at damdamin sa mga demonstrasyon, mga sining ng dula, musika, at sayaw, at sining biswal, print media, radyo, telebisyon, at bagong midya.”

Kaniya ring inilahad na matibay ang kaniyang paniniwala na kung ang mga karapatang ito ay igagalang ng mga pinuno at ng mga institusyon ng gobyerno, relihiyon, at lipunan, sisibol at mamumukadkad ang pakikipagkapuwa-tao.

Ayon kay Virgilio Enriquez, ang ama ng sikolohiyang Pilipino, ang pakikipagkapuwa-tao ang siyang pinakamataas na halagahin ng mga Pilipino sa kanilang pakikitungo sa ibang tao at pati na sa mga taong hindi iba sa kanila.



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Prop. Emeritus Nicanor G. Tiongson, Ph.D.

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Tiongson. Screenshot ng panayam

“Sa paglalarawan ni Enriquez, ang pakikipagkapuwa-tao ay batay sa paniniwalang ikaw at ang iyong kapuwa ay may ‘shared identity, an inner self shared with others.’ Ang ‘shared inner self’ na ito ay nanggagaling umano sa ‘collective values shared with the rest of humanity and the deep respect for the dignity and inherent worth of a fellow human being,’” ani Tiongson. “Saklaw ng ‘kapuwa-tao’ hindi lamang ang iba pang Pilipino kundi ang lahat ng tao sa mundo,” dagdag niya.

Paliwanag ni Tiongson, ayon kay Enriquez, ang pakikipagkapuwa ay “humanness at its highest level.”

“Sa aming palagay, ang ‘humanness’ na ito na gumagalang sa karapatan ng bawat tao, anuman ang kaniyang kulay, lahi, wika, uri, bansa, relihiyon, kasarian, edad, etnisidad, o kultura, ang dapat maging batayan ng tunay na ‘internationale’ o pagkakapatiran sa buong daigdig,” aniya.

SINING AT KAMALAYANG PILIPINO: TUNGO SA ISANG PAMANTAYAN PARA SA PANUNURING PANSINING

Nicanor G. Tiongson, Ph.D.
Professor Emeritus
College of Mass Communication
University of the Philippines-Diliman

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araw na pamumuhay at pakikipag-ugnayan ng mga Pilipino? Alam nating ang pakikisama ay maaaring maganda pero sa kasalukuyang panahon, sa mga opisina ng gobyerno, ito ay napakasama,” ani Tiongson.

Ayon sa kaniya, ang ating pagpupunyagi ay hindi dapat ibuhos sa paghahanap lamang ng “identidad na Pilipino” dahil maraming mukha ang identidad na iyon. Ang dapat ay ang magpursigang makamit ng bawat Pilipino ang kaganapan niya bilang TAO.

“Identity is not our destination but the point of origin from which we set on our journey of transformation. Ang pagka-Pilipino ay hindi pook na pupuntahan natin kundi pantalang lunsaran lamang ng ating paglalakbay o pagbabanyuhay para marating ang ating tunay na destinasyon: ang pagkamit ng lahat ng Pilipino ng kanilang kaganapan bilang TAO,” saad ni Tiongson.

Ayon sa kaniya, sa paglalapat ng karapatang pantao bilang batayan at diwa ng kamalayang Pilipino, naiiwasan ang mga pamantayang nagpapalabo sa konsepto ng kung ano o sino ang tunay na Pilipino at ang mga kontrobersiyang kaakibat nito.

“Maiiwasan ang paniniwalang iisa, kundi maraming psychologies ang Pilipino, at ang katotohanang saklaw ng katawagang Pilipino, sa ayaw nati’t sa hindi, ang lahat na ng uri ng tao—mula social worker hanggang korap na diktador, mula mambubulok ng Smokey Mountain hanggang matrona sa Forbes Park, mula tindera ng isda hanggang big-time na ismagler,” ani Tiongson.

Ipinunto rin niyang maiigpawan ang napakaraming interpretasyon ng values o mga halagahing umano’y Pilipino na madalas ay nagbabanggaan.

“Ano ba talaga ang kahulugan o mga kahulugan ng pakikisama, utang na loob, (at) hiya sa araw-

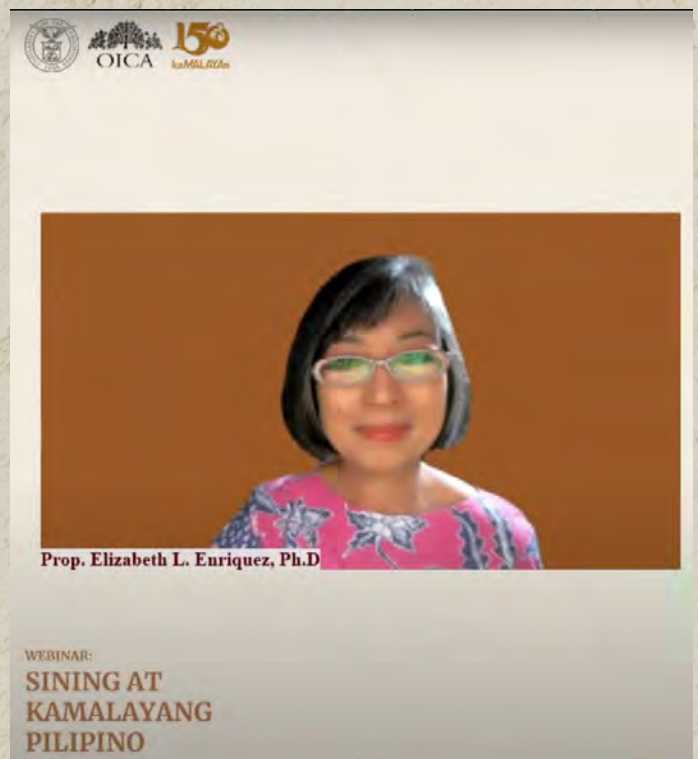
Ayon pa sa kaniya, “Sa pagsagwan natin tungo sa destinasyong iyon, unti-unti nating binubuo ang ating pangarap—ang gintong lipunan ng pakikipagkapuwa. Dagdag pa, sa paghubog ng lipunang iyon ay mabibigyan din natin ng tiyak na anyo ang higit na marangal na identidad natin bilang mga Pilipino. Sa transpormasyon ng kasalukuyang Pilipino, unti-unting lilitaw ang identidad ng malayang Pilipinong ganap ang pagkatao at mabubuo ang lipunang binubuhay at ginagabayan ng tunay na pakikipagkapuwa-tao.”

Sa pagtatapos niya sa paksang ito, binanggit niyang kung iaahon ang konsepto ng Pilipino sa lahat ng naghihidwaang deskripsiyon nito at ipapako ang pagiging tunay na Pilipino sa pagiging tunay at ganap na TAO, “lilinaw ang dapat nating maging pagtanaw sa lahat ng bagay—sa ating likhang-sining, kasaysayan, kultura, mga institusyon, at iba pa.”

Ang pagtalakay ng kamalayan para sa Pilipino bilang TAO ay bahagi ng panayam ni Tiongson na “Sining at Kamalayang Pilipino: Tungo sa Paglikha ng Pamantayang Pansining.”

Ayon sa kaniya, ito ay “nakatuon sa pagtukoy sa kamalayang Pilipino na magagamit sa pagsuri at pagtimbang sa hulog at halaga ng mga likhang-sining na Pilipino. Ang papel na ito ay nabuo nang magbigay ng isang seminar-workshop sa sinig at kamalayang Pilipino ang Dalubhasaan sa Edukasyon sa Sining at Kultura at Tanghalang Pilipino para sa mga guro ng Polytechnic University of the Philippines noong Setyembre 2021.”

Bilang paglalagom ng kaniyang panayam, inilahad ni Tiongson na “apat ang dulong na maaaring gamitin sa pagsusuri ng isang likhang-sining: ang pagsusuri sa likhang-sining sa kaniyang sarili; ang pagtukoy sa konteksto ng pagkakalikha o mga kondisyong maaaring magkaroon ng impluwensiya sa pagkakabuo ng likhang-sining; ang pagpapaliwanag sa



Enriquez. Screenshot ng webinar



Prop. Emeritus Nicanor G. Tiongson, Ph.D.

2. Ang Konteksto ng Likhang-Sining



My Husband's Lover, GMA, 2013

Sa radyo at telebisyon, ang mga kondisyon ng produksiyon ng news program (at marahil ng iba pang genre) ay ang limang “filters” ni Enriquez: ang may-ari ng istasyon, ang mga nagpapa-anunsiyo o advertisers, ang elite na umuugit ng media, ang masamang feedback sa manonood o tagapakinig o ratings na iniwasan ng mga prodyuser, at mga tradisyunal na kaaway na kailangan ding iwasan (Enriquez 2021). Para sa mga telenovela at variety show, ang impluwensiya ng Amerika, Mehiko, at Korea at ang paraan ng produksiyon ng mga ito.

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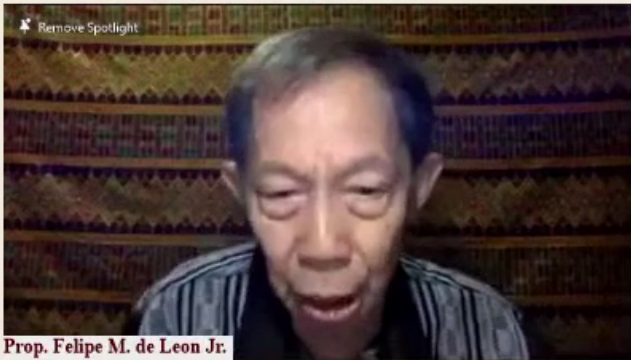
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Ang panayam ni Tiongson. Screenshot ng webinar

naging dahilan ng likhang-sining sa tumitingin o nakikinig nang una itong mailimbag, maipalabas, o maitanghal; at ang pagpiho sa kahulugan ng likhang-sining at ang timbang nito sa perspektibo ng kamalayang Pilipino para sa TAO o kamalayang tumitiyak kung ang likhang-sining ay nakatutulong o nakasasagabal sa pagkamit ng bawat Pilipino ng kaganapan ng kaniyang pagkatao sa antas na pisikal, intelektuwal, espirituwal, politikal, pangkabuhayan, sosyal, at kultural.”

Ang pang-umagang sesyon ng webinar na “Sining at Kamalayang Pilipino” ay ipinadaloy ni Elizabeth L. Enriquez, PhD, propesor sa CMC at unang direktor ng UPD Opisina ng Impormasyon. Ang webinar ay nasaksihan sa Zoom at sa YouTube channel ng Opisina ng Pagpapasimuno sa Kultura at mga Sining. Ito ay bahagi ng UPD Arts and Culture Festival 2022 na may temang “kaMALAYAn: Pamana ng GomBurZa @ 150.”



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Pakitunguhan ang ibang tao tulad
sa sarili pagkat ang ibang tao
(konsepto ng kapwa — buod na ideya sa sil)

A diagram illustrating the concept of 'Loob CORE (CLP)'. It features a central white circle with the text 'LOOB CORE (CLP)' inside. Surrounding this circle are several wavy, leaf-like shapes in various colors (pink, purple, blue, green). Some of these shapes contain the words 'you' and 'ikaw'. To the right, the letters 'm' and 'ako' are partially visible, suggesting a connection to the Filipino words 'magkapatid' and 'ako'.

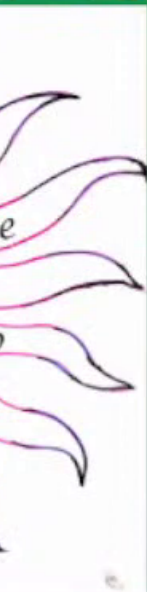
Si De Leon habang ipinapaliwanag ang konsepto ng kapuwa. Screenshot ng webinar

Hindi lamang sa sining dumadaloy

Mariamme D. Jadloc

ng pakikitungo
ay ikaw rin

kolohiyang Pilipino)



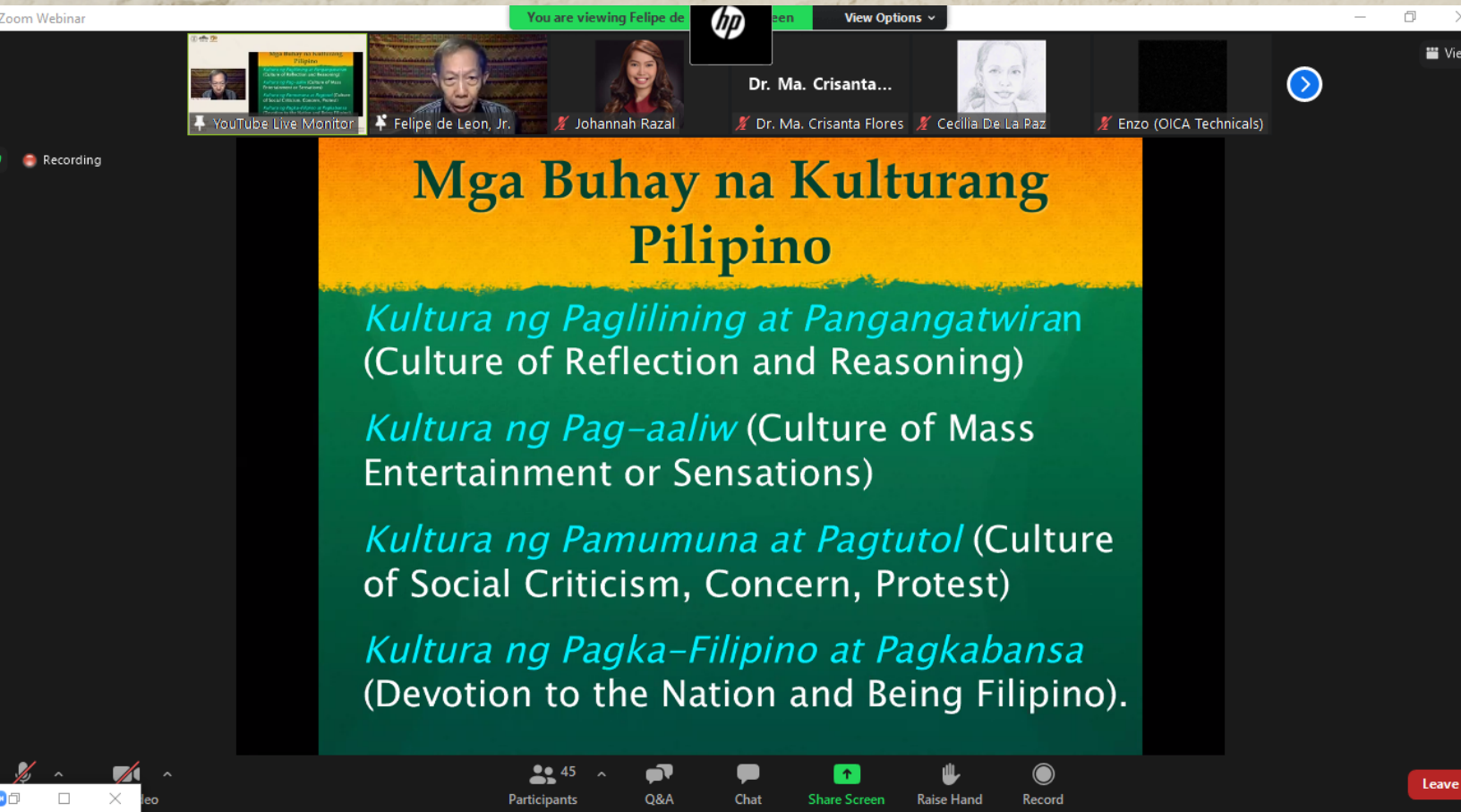
Sa panghapong bahagi ng webinar na “Sining at Kamalayang Pilipino” noong Pebrero 23, isa sa tampok na panayam ang “Ang Kamalayang Pilipino sa Sining” ni Felipe M. de Leon Jr., PhD, dating tagapangulo ng National Commission for Culture and the Arts (NCCA) at propesor sa UP Diliman (UPD) Kolehiyo ng Arte at Literatura (College of Arts and Letters / CAL).

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Ibinahagi ni De Leon na “Bagaman ang sining ang pinakamalinaw na salamin ng kamalayang Pilipino, makikita natin na ang kamalayang Pilipino ay hindi sa sining lang dumadaloy. Ito ay bunsod ng dominanteng kultura na litaw na litaw rin sa ating wika, ritwal, paraan ng pagkain, ugnayan ng lalaki at babae, politika, at panggagamot.”

Dagdag pa niya, ang lahat ng ito “ay kumakatawan sa patuloy na pag-iral ng kamalayan at mga halagahing nakaugat sa sinaunang kulturang Austrones[ian] na pinagmulan ng lahat ng ating katutubong wika.”

Sa kaniyang panayam, inihayag ni De Leon na “ang ating kultura ay may malasakit sapagkat



Ang presentasyon ni De Leon. Screenshot ng webinar

napaka-connected natin sa mga tao,” at “ang malasakit at tapang ay iisa.”

“Kapag may kakayahang magmahal at magmalasakit sa kapuwa, buong tapang ding ipaglalaban ang karapatan, kaligtasan, at kaligayahan ng minamahal. Ang tunay na malasakit ay tapang din. Ang makabayang Pilipino ay siya ring mandirigmang Pilipino.”

Ito ang dahilan, ayon kay De Leon, “kung kaya’t sa kasaysayan ng ating bayan, ang [mga] pinakanag-ukol ng pagmamahal sa Inang Bayan ay sila ring nag-alay ng talino, kahusayan, tapang, at buhay para sa kalayaan [nito].”

Sinabi rin ni De Leon na “ang kontekstong sosyokultural sa paglinang ng kamalayang mapaglikha ay masalimuot at malamang na hindi natin kayang ganap at buhayin sa modernong pamumuhay. Ngunit ang ilang kondisyong saligan nito ay maaaring pagtibayin.”

Sa kaniyang panayam, naghain siya ng ilang rekomendasyon.

Ayon kay De Leon, dapat kilalanin at pag-isipang mabuti ang banal at espirituwal na aspekto ng pang-araw-araw na buhay at pinakakaraniwang bagay. Dapat ding gumawa ng mga bagay na maraming gamit o pakinabang, at iwasang ikahon ang iba’t ibang larangan ng kaalaman.

Marapat ding panatilihin ang malayang daloy at interaksyon ng mga larangan ng kaalaman. Pinatutungkulan ni De Leon dito ang pagsusulong ng interdisiplinaryong edukasyon.

“Linangin ang malawak na kaalaman at kasanayan, at huwag ikulong ang sarili sa isang makitid na espesyalisasyon; buhayin ang paggawang hindi mekanikal na paulit-ulit tulad ng sa mass production. Kundi, bawat likha ay gawing kakaiba at langkapan ng makasining

na aspekto o disenyo; sikaping mapag-isa ang tagapaglikha at tagapanood sa isang pamayanan o samahan; at ibayong palakasin ang kolektibong relasyon at interaksyon,” dagdag niya.

Sa pagtatapos, nag-iwan ng makabuluhang tanong si De Leon: “Kung alam nating ang saligang kultura ng Pilipino ay napakarelasyonal, egalitarian, participatory, demokratiko, malikhain, mapagkalinga, at espirituwal, ano kaya ang implikasyon nito sa pamumuno, pamamahala, politika, edukasyon, kalusugan, at ekonomiya?”

Nagsilbing tagapangulo ng NCCA si De Leon ng dalawang termino: 2011 hanggang 2013 at 2014 hanggang 2016.

Ang panghapong sesyon ng webinar na “Sining at Kamalayang Pilipino” ay ipinadaloy ni Ma. Crisanta Nelmida Flores, PhD, isang propesor sa CAL. Ang webinar ay nasaksihan sa Zoom at sa YouTube channel ng Opisina ng Pagpapasimuno sa Kultura at mga Sining. Ito ay bahagi ng UPD Arts and Culture Festival 2022 na may temang “kaMALAYAn: Pamana ng GomBurZa @ 150.”

Flores at De Leon. Screenshot ng webinar



Prop. Ma. Crisanta Nelmida Flores, PhD



Prop. Felipe M. de Leon Jr., Ph.D

WEBINAR:
**SINING AT
KAMALAYANG
PILIPINO**

#GomBurZa150
#UPDArtsCultureFestival2022
#NAM

Ang rebulto ng GomBurZa na bahagi ng Bantayog ni Andres Bonifacio, isang likha-sining ni Pambansang Alagad ng Sining sa Eskultura Guillermo Tolentino. Ito ay matatagpuan sa Lungsod ng Caloocan. Screenshot ng webinar



Pag-alala sa GomBurZa: panahon ng pagsusuri

Mariamme D. Jadloc

Tatlong bagay ang binanggit ni Virgilio S. Almario, PhD, Pambansang Alagad ng Sining sa Panitikan, na magandang suriin sa paggunita ng ika-150 taon ng pagkamartir, o martiryo, ng GomBurZa.

Ito ay ang pagsuri ng umiiral na pagtingin sa pambansang kasaysayan, kung paano dapat ipuwesto ang sekularisasyon na siyang misyon at sanhi ng martiryo ng GomBurZa sa pagkilos tungo sa F(P)ilipinas, at kung paano nakaambag ang GomBurZa at Filipinisasyon sa diwa ng Himagsikang 1896.

Kaniya itong ibinahagi sa panghapong sesyon ng webinar na “Sining at Kamalayang Pilipino” noong Pebrero 23 na nasaksihan sa Zoom at sa YouTube channel ng UP Diliman (UPD) Opisina ng Pagpapasimuno sa Kultura at mga Sining.

“Hinggil sa una, nag-uumpisa ako sa haka na ang pinakadakilang yugto ng ating kasaysayan ay ang Himagsikang 1896, hindi ang Republika ng Malolos. Bagaman makatuturang suriin ang Republika ng Malolos hinggil sa naging pagbaluktot sa diwa ng Himagsikang 1896 at siyang sanhi ng naging mga tiwaling pagbasa sa ating kasaysayan mula noong panahon ng Amerikano hanggang sa kasalukuyan, bahagi ng naturang pagbaluktot ang ipinalalagay kong hindi natin wastong paggunita kahit sa GomBurZa,” saad ni Almario.

Ani Almario, ang nasyonalismo ay ang pagsilang ng pag-ibig sa bayan at pag-iisip para sa pagkakaisa at kalayaan ng Filipinas, at ito ang nasyonalismong nagrurok sa Himagsikang 1896.



Almario. Screenshot ng webinar

FILIPINISASYON. Sa kaniyang panayam, tinalakay rin ni Almario ang Filipinisasyon, “isang kondisyon at proseso ng pagtanggap sa kultura at sibilisasyong hatid ng kolonyalismo subalit sa paraang isinasanib sa katutubong kultura at pangangailangan.”

Kaniya ring ibinahagi na ang kolonyalismo mismo ang pinagmumulan ng kamulang gamitin at angkinin para sa sariling pakinabang ang sibilisasyon at kulturang mula sa kanluran.

“Sa kultura, lalo na sa panitikan, nangangahulugan ito ng tinatawag kong naturalisasyon sa anumang hiram upang isanib na bagong sangkap sa katutubo at tradisyonal. Dahil sa naturalisasyon, naging awit at korido ang metrico romance, naging komedya ang comedia ng mga Espanyol, at naging Pasyon ang Biblicong salaysay ni Cristo,” saad ni Almario.

ANG DALAWANG SANGA. Aniya, nagkaroon ng dalawang magkaagapay na sanga ang Filipinisasyon: ang unang sanga na ginawa ng mga ilustrado at mariwasa at ang ikalawang

sangang nananalaytay sa kalooban ng sambayanang indio.

Ayon kay Almario, nasa wikang Espanyol ang unang sanga kaya mas nalalathala at madaling makilala. Samantala, nasa wikang katutubo naman ang ikalawang sanga kung kaya’t hindi naging malinaw ang pagpapahayag nito at mahirap mahiwatigan.

“Matingkad na produkto ng unang sanga ang sekularisasyon, at kinakatawan nito ng pagsisikap ni Padre Pedro Pelaez at ng mga kapanalig ni Padre Jose Burgos. Subalit, ito ang maganda na hindi natin naiisip mabuti, ang diwa ng pagsasa-Filipino ng Kristiyanismo ay nauna nang ninais ni Hermano Puli at ng kaniyang Cofradia de San Jose. Kaya, hindi natin nagagagap ang tunay na sekularisasyon kapag hindi natin iniugnay ito sa espiritu ng Filipinisasyon noong 19th century,” kaniyang paliwanag.

Nabanggit din ni Almario ang La Solidaridad. “Malinaw na nasa unang sanga ito dahil sangang ilustrado at matalik na kaugnay ng GomBurZa,” aniya.

Kaniyang pinunto na ang hindi napapansin ng nakararami, kahit ng mga historyador, ay ang pagkakasangkot ng mga ilustradong sina Jose Rizal, Marcelo H. del Pilar (Plaridel), at Mariano Ponce sa ikalawang sanga. Ito ay dahil sa kanilang mga gawain, lalo na ni Plaridel, na nagsulat sa Tagalog at si Rizal na nagsalin ng mga akdang makabayan mula Aleman tungo sa Tagalog.

“Naging kalahok din ang dalawa sa paggawa ng bokabularyo at gramatikang Tagalog upang mabigyan ito ng pagsusuring Filipino na iba sa ginawa ng mga misyonero,” ayon kay Almario. Magkagayunman, nais ni Almario na mabigyan ng kaukulang popularisasyon ang ginawang ito ng mga bayani sapagkat sa kasalukuyan, higit na naituturo ang kanilang isinulat sa Espanyol na may diwang asimilista ng La Solidaridad.

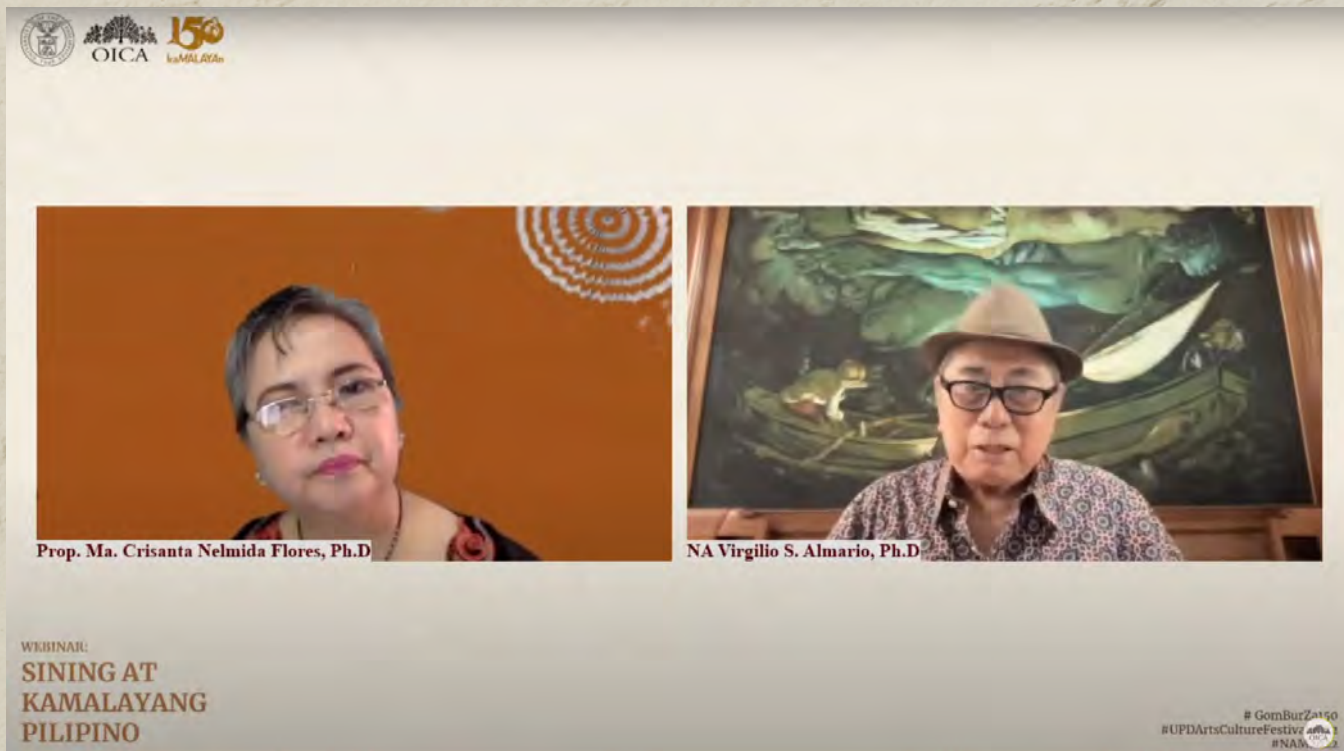
“Kailangang ipakilala rin sila na kasangkot sa ikalawang sanga at nararapat na kakampi ng Katipunan,” aniya.

Ayon kay Almario, ang tawag niya sa unang sanga ay Nasyonalismo ng Santong Dasalan

at ang ikalawang sanga ay Nasyonalismo ng Santong Paspasan.

“May pahiwatig ang bansag ko sa limitadong ideolohiya ng una at sa mas radikal na adhika ng ikalawa. May palatandaan din ng seguristang pananaw ang una na natuto lang makibaka nang makita ang tagumpay ng Katipunan at ang mapagpasiyang pagkakaisa ng sambayanan para lumaya. Isang kritisismo din sa gayon ang aking bansag sa una sapagkat ito ang nanaig pagkamatay ni Andres Bonifacio at siyang namayaning paraan ng nasyonalismo sa pambansang politika mula sa pananakop ng mga Amerikano,” saad niya.

Dagdag niya, magmula nang dumating ang mga Amerikano, kontrabida ang magsulong ng Himagsikang 1896, bawal banggitin ang Katipunan, at tinanggihan ng may kapangyarihan ang wikang pambansa ni Manuel L. Quezon, ang Filipinismo ni Claro M. Recto, maging ang aktibismo ng mga estudyante noong 1970s “sapagkat ang lahat ng ito ay salungat sa Amerikanong kairalan sa kasalukuyan.”



(Mula kaliwa) Flores at Almario. Screenshot ng webinar

“Mula sa ganitong pananaw, dapat na iugnay natin ang martiryo ng GomBurZa sa espiritu ng Filipinisasyon. Dapat nating pag-aralan ang iba pang lider ng sekularisasyon,” ani Almario. “Nariyan si Padre Jose Sevilla na sumulat sa Tagalog at nagsalin sa Tagalog, si Padre Pedro Dandan na sumanib sa Katipunan, o kaya si Padre Toribio del Pilar na kapatid ni Plaridel,” dagdag niya.

Ang mga nabanggit ay hindi nabitay ngunit ipinatapon sa Guam dahil sa pagtatanggol sa karapatan ng mga sekular na pari. Binanggit din ni Almario si Padre Mariano Dacanay ng La Union na nagsalin sa Ilocano ng “Mi Ultimo Adios” habang nakabilanggo.

Ang mural na “Cry of Balintawak” ni Pambansang Alagad ng Sining sa Sining Biswal Carlos “Botong” Francisco tungkol sa Himagsikang 1896. Screenshot ng webinar



HIMAGSIKANG 1896

“Magkakaroon ng bagong kahulugan ang GomBurZa kapag iniugnay natin sa ikalawang sanga. Masisiyasat kung paano tiningnan ng sambayanan ang pagbitay sa kanila kahit walang kasalanan,” paliwanag ni Almario. “Naging pruweba sila na totoo pala ang nagaganap at nababasa nila sa awit at korido na kapag naghari ang masamang pag-ibig sa kapangyarihan ay nasasakripisyo ang nagtatanggol sa karapatan at kalayaan,” dagdag pa niya.

Ayon sa kaniya, natandaan ng Katipunan ang GomBurZa, hindi dahil sa mahusay silang magsalita at magsulat sa Espanyol, kundi dahil ang kanilang kamatayan ang patunay sa mga nababasa nilang kagila-gilalas sa mga awit at korido at napapanood sa komedya.

“At hindi lamang nag-iisa si Rizal. Sina Bonifacio, Jacinto, at ang maraming Katipunero ay pawang nakabasa ng ‘Florante at Laura.’ Kung wala si Balagtas at ang mga halimbawang kagitingan ng mga bayani sa awit at korido, hindi sapat ang pasyon o ang martiryo ng GomBurZa para mag-alab ang makabayang damdamin nina Rizal, Bonifacio, Plaridel, at Jacinto, at ng mga Filipinong indio noong ika-19 na siglo,” aniya.

Sa pagwawakas, sinabi ni Almario, “Nakalulungkot na hindi pa natin maitumpak kahit ang kasaysayang nasyonalista ng Filipinas hanggang ngayon kaya madali tayong malinlang, madali tayong maniwala sa mga baluktot na kasaysayan.”

Si Almario ay isa ring professor emeritus sa UPD Kolehiyo ng Arte at Literatura (College of Arts and Letters / CAL) at naging tagapangulo ng National Commission for Culture and the Arts mula 2017 hanggang 2019.

Ang naging tagapagdaloy ng panghapong sesyon ng webinar ay si Ma. Crisanta Nelmidia Flores, PhD, isang propesor sa CAL. Ito ay bahagi ng UPD Arts and Culture Festival 2022 na may temang “kaMALAYAn: Pamana ng GomBurZa @ 150.”





UP Diliman Arts & Culture Festival 2022:
kaMALAYAn: Pamana ng Gomburza @ 150

TALASTASAN *sa* KASAYSAYAN

U.P.
DEPARTMENT
of HISTORY
*Lecture
Series*

Colonialism and Decolonisation: Global Context, Origin and Trajectory of Filipino Nationalism

21 February 2022 2:30 pm - 4:00 pm via Zoom



FLORO C. QUIBUYEN, PHD

*Founding President, Research Institute for Sustainable Alternatives
Associate Professor, Asian Center, UP Diliman (retired)*

Reactor:

RHODALYN C. WANI-OBIAS

Assistant Professor, UP Department of History

Identity, conquest, and social justice

Benito V. Sanvictores Jr.

What is a nation, and how is it formed?

“A nation’s existence is, if you will pardon the metaphor, a daily plebiscite, just as an individual’s existence is a perpetual affirmation of life,” said Floro C. Quibuyen, PhD, a retired professor of the UP Diliman (UPD) Asian Center (AC), citing Ernst Renan’s 1882 book “Qu’est-ce qu’une Nation?”

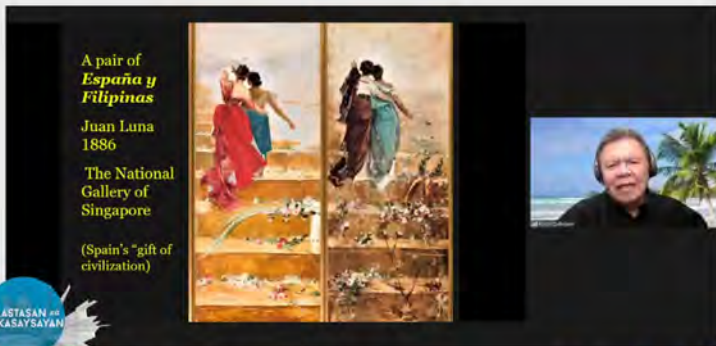
“A nation is not a primordial essence to be discovered or recovered. It is something invented, created,” he said.

Quibuyen was the first speaker of the four-part weekly webinar “Talatastasan sa Kasaysayan,” a part of the UPD Arts and Culture Festival 2022 with the theme, “kaMALAYAn: Pamana ng GomBurZa @ 150.”

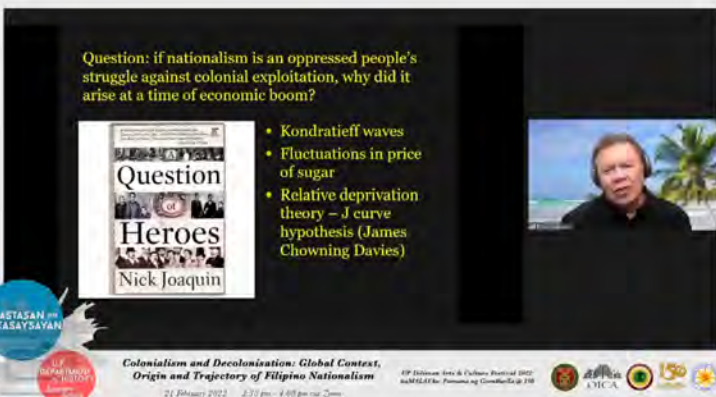
His lecture, “The Story of Filipino Nation, Part 1, 1872: A Critical Interpretation,” was held via Zoom on Feb. 21 and livestreamed on the Facebook pages of the UPD Department of History (DHist) and the UPD Office for Initiatives in Culture and the Arts (OICA).

He outlined the relationship of the European imperialism in the 16th century with the Spanish colonization of the islands now known as the Philippines, how the 1872 Cavite Mutiny led to the Philippine Revolution, and the relevance of the 1872 struggles to the nation’s continuing struggle for social justice.

He said the crisis created by the European imperialism in the 16th century resulted in the “violent conquest of nations and the destruction of indigenous culture.”



Quibuyen (inset) and his presentation. Screenshot of the webinar



Quibuyen (inset) and his presentation. Screenshot of the webinar

(Opposite page) Event poster. Image from DHist Facebook page

“The colonized country became impoverished and underdeveloped, while the colonizers became enriched and developed as they transferred the ‘capital’ to themselves,” Quibuyen said.

In June 1570, Miguel Lopez de Legazpi drafted in Spanish “An Act of Taking Possession,” portion of which stated, “...therefore, in his Majesty’s name, he was occupying and did occupy, was taking and did take, royal ownership and possession, actual and quasi, of this island of Luzon and all the ports, towns, and territories adjoining and belonging to this said island.”

As early as 1746, there were agrarian conflict and uprising against the Dominican hacienda, with

the Spanish friars owning vast land areas in Silang, Cavite and later, in some towns in Bulacan.

From the 1830s to the 1860s, an economic boom was experienced worldwide, and the sugar industry was rising fast as sugar price increased.

In 1864, Fr. Jose Burgos issued a manifesto, “A La Nacion” (To the Nation), to protest the injustices and land acquisition of the Spanish friars.

Part of the manifesto stated, “We know that, far from the nation being sustained by the friars, it is they who are sustained by the material force of the nation. Hence, no other consideration should be given them than that of Spanish

A sample of protest. Screenshot of the webinar



The screenshot shows a Zoom webinar interface. On the left, a large image of a young girl in a purple hijab holding a bright yellow sign that reads "No One is FREE When others are OPPRESSED". On the right, a smaller video window shows a man with grey hair, identified as Fr. Florentino Quibuyen, speaking. The webinar title at the bottom is "Colonialism and Decolonisation: Global Context, Origin and Trajectory of Filipino Nationalism". The date and time are "21 February 2022 2:30 pm - 4:00 pm via Zoom". Logos for "TALASTASAN sa KASAYSAYAN", "U.P. DEPARTMENT of HISTORY Lecture Series", and "UP Diliman Arts & Culture Festival 2022: kaMALAYAN: Pamana ng GomBurZa @ 150" are visible, along with logos for OICA and the 150th anniversary of the Philippine Revolution.



(From top, clockwise) Wani-Obias, Quibuyen, and Guiang. Screenshot of the webinar

secular priests... [They should not enjoy] those exceptions and those privileges under whose protection they allow themselves to commit the greatest abuses and scandals.”

On Feb. 17, 1872, the Spanish authorities declared Mariano Gomez, Burgos, and Jacinto Zamora, collectively called GomBurZa, guilty of instigating the Jan. 20, 1872 Cavite Mutiny, and they were sentenced to die by garrote. Their execution, witnessed by thousands of Filipinos, sparked a series of unrest resulting in the 1896 Philippine Revolution.

Quibuyen said the struggle “starts with Burgos in Manila, then moves to Madrid with Marcelo H. del Pilar, then Jose Rizal takes it back to Manila, where it is picked up by Andres Bonifacio.”

In closing, Quibuyen said, “We are still looking for real justice that will benefit the people and a genuine land reform where land is distributed to rightful owners.”

Quibuyen holds a PhD in political science and a master’s in anthropology from the University of Hawai’i at Mānoa (UH Mānoa), a bachelor’s degree in philosophy from UPD, and a diploma in community services from the BCA National Training Group in Sydney. He taught undergraduate and graduate courses at UPD, the University of Santo Tomas, and the UH Mānoa. Upon retiring from the AC, Quibuyen founded the Sydney-based Research Institute for Sustainable Alternatives.

Joining Quibuyen in his lecture were Rhodalyn C. Wani-Obias, a professor at DHist, as reactor, and Francisco Jayme Paulo Guiang, a professor at DHist, as moderator.

The “Talastasan sa Kasaysayan” webinar series was organized by DHist in partnership with the National Historical Commission of the Philippines.



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*Filipino
Inclusion i*

07 March 20



Reactor:
MARIA BERNAD
Dean, College of So

**TALASTASAN sa
KASAYSAYAN**

**U.P.
DEPARTMENT
of HISTORY**
*Lecture
Series*

Who is the Filipino?

Mariamme D. Jadloc

Who is the Filipino, and what is the Filipino nation? These were some of the questions that the lecture “Filipinoness: Land, Descent, and Inclusion in the National Community” answered or tried to answer at the “Talastasan sa Kasaysayan,” a UP Diliman (UPD) Department of History (DHist) lecture series.



UP Diliman Arts & Culture Festival 2022
150 MALAYAN: Pamana ng GomBurZa@150

ness: Land, Descent, and
n the National Community

2022 2:30 pm - 4:00 pm via Zoom

FILOMENO V. AGUILAR JR., PHD
Professor, Ateneo de Manila University

RIETTE L. ABRERA, PHD
Social Sciences and Philosophy, UP Diliman

Title slide. Screenshot of the webinar

Held virtually on March 7 via Zoom and livestreamed on the Facebook pages of DHist and the UPD Office for Initiatives in Culture and the Arts (OICA), the lecture by Filomeno V. Aguilar Jr., PhD looked at the formation of a national community by retracing the history of the word “Filipino.”

Aguilar is a historian and a professor at the Ateneo de Manila University.

“The reality is the Philippines is a multiracial and multiethnic country, which was at the root of the earliest conception of community. Later on, the formation of the Filipino nation rested on the historical achievement of erasing the racial divide between indios naturales (pure natives) and mestizos de sangley (Chinese mestizos),” he said.

Maria Bernadette L. Abrera, PhD, historian and dean of the UPD College of Social Sciences and Philosophy, reacting to Aguilar’s lecture, said it has always been difficult to discuss Filipinoness and answer questions of who the Filipino is and what the Filipino nation is.

She said Aguilar “has given us a bird’s eye view of what it is.”

“Defining the Filipino has been both a historical and a legal process, but in the end, he points out to us that beyond the legal processes, the historical processes also significantly underlined the affection that we hold for the islands,” Abrera said.

She said Aguilar’s lecture points to the principle of “jus soli.”

Aguilar said in Philippine history, there were two modes of incorporation into the Filipino nation or two ways how to be considered a Filipino. One mode emphasizes that being “born in Las Islas Filipinas (the Philippines) makes one a Filipino,” while the other mode stresses a person’s “genealogy because inclusion

is by descent expressed in terms of principles of citizenship.” The former is known as “jus soli” and the latter, “jus sanguinis.”

“The creoles referenced the geographic birthplace as a very important factor in the identification of their belonging. Experiencing the alienation due to the inferior status of their geographic birthplace, the birthplace did become the primary category by which the Katipunan identified the ‘anak ng bayan.’ So, it would be the place; it would be the homeland,” Abrera said.

“Recognition of this multiracial reality favored ‘jus soli’ of Filipino as an inclusive identity which the 1899 Malolos Constitution initiated and American colonial jurisprudence upheld. At the same time, different groups of people have their own ideas of who to include in and exclude from the national community using standards shaped by class (and) racial prejudices,” Aguilar said.

Aguilar, however, further explained that because of Philippine independence, “jus soli” was replaced by “jus sanguinis” in the mid-20th century.

“And who are declared Filipinos? Over the past century, peoples from a mixture of different races. At the popular level, we, I believe, as a people had come to terms with our social hybridity... Yet, official nationalism propounds ‘jus sanguinis’... Official nationalism drills in us the mythology of a Filipino race, the mythos of a Filipino. I believe that creole (Mariano) Gomez and (Jose) Burgos, and even (Jacinto) Zamora whose contribution to Filipino nationhood we celebrate in this lecture series would find this very strange,” Aguilar concluded.

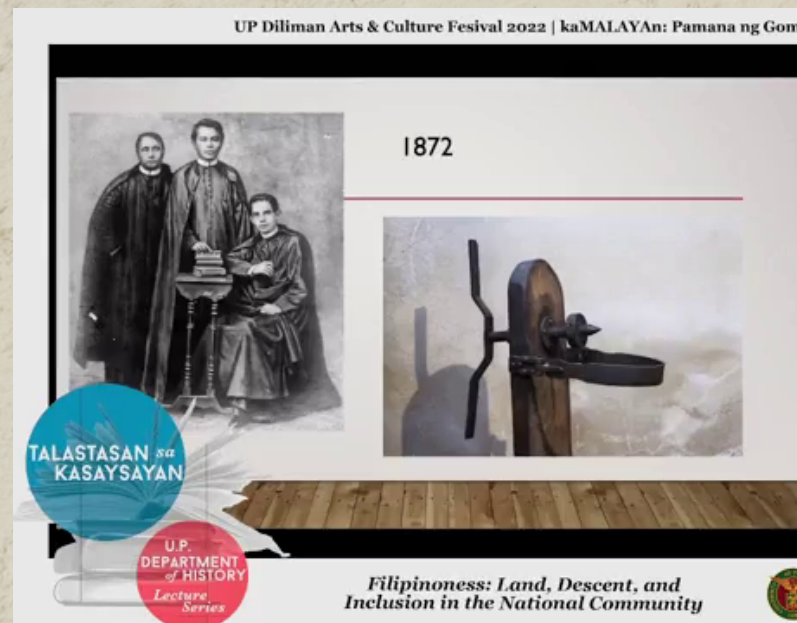
As a final note and reaction to Aguilar’s lecture, Abrera said it is “important for us that we have the symbolic, cognitive, and normative elements common to our population. We recognize the cultural practices and traditions that bind us together over generations and across historical periods and identify also the

sentiments and the attitudes. We are not even looking at languages yet, but the sentiments and attitudes that we all hold in common and which differentiate us from others make us recognize our unity among ourselves.”

The lecture was presented by DHist and OICA in partnership with the National Historical Commission of the Philippines and was part of the UPD Arts and Culture Festival 2022 with the theme “kaMALAYAn: Pamana ng GomBurZa @ 150.” It was moderated by Javier Leonardo V. Rugeria, a professor at DHist.



Aguilar. Screenshot of the webinar



Images of GomBurZa and the garrote as part of Aguilar’s lecture. Screenshot of the webinar



(From top, clockwise) Rugaria, Aguilar, and Abrera. Screenshot of the webinar



Multiracial Filipinos. Screenshot of the webinar

The propagandists' longing for home

Mariamme D. Jadloc

The 19th century propagandists exiled themselves to Europe, the center of the period of enlightenment, and endured homesickness—all from a desire to contribute to the betterment of the country.

Title slide. Screenshot of the webinar



UP Diliman Arts & Culture Festival 2022
kaMALAYAn: Pamana ng GomBurZa@150

“Napapagitna si Dagat”: Homesickness among Filipino Propagandists in the 19th Century

14 March 2022 2:30 pm - 4:00 pm via Zoom



RHODALYN C. WANI-OBIAS, PHD
Assistant Professor,
University of the Philippines Diliman

Reactor:
JAIME B. VENERACION, PHD
Adviser, Samahang Pangkasaysayan ng Bulacan (SAMPAKA)



Wani-Obias. Screenshot of the webinar

These were some of the issues discussed in the lecture “Napapagitna si Dagat:’ Homesickness among Filipino Propagandists in the 19th Century” at the “Talastasan sa Kasaysayan,” a UP Diliman (UPD) Department of History (DHist) lecture series.

Held virtually on March 14 via Zoom and livestreamed on the Facebook pages of DHist, the UPD Office for Initiatives in Culture and the Arts (OICA), UPD, UP System, Broad Kasaysayan, and the National Historical Commission of the Philippines (NHCP), the lecture was presented by Rhodalyn C. Wani-Obias, a professor at DHist.

Wani-Obias said homesickness was an emotional experience that the propagandists knew all too well.

Home was a constant and heavy presence in the minds of the propagandists. Homesickness was never completely removed. There were days it was tolerable, and days that it was debilitating.

“At times, (Jose) Rizal too was gripped by intense sadness he could not fully understand. For instance, on Jan. 1, 1883, he wrote in his diary, ‘I don’t know what vague melancholy and indefinable loneliness smother my soul. It is similar to the profound sadness that simply manifests after a tumultuous rejoicing to what’s simply after the happiest celebration,’” Wani-Obias said.

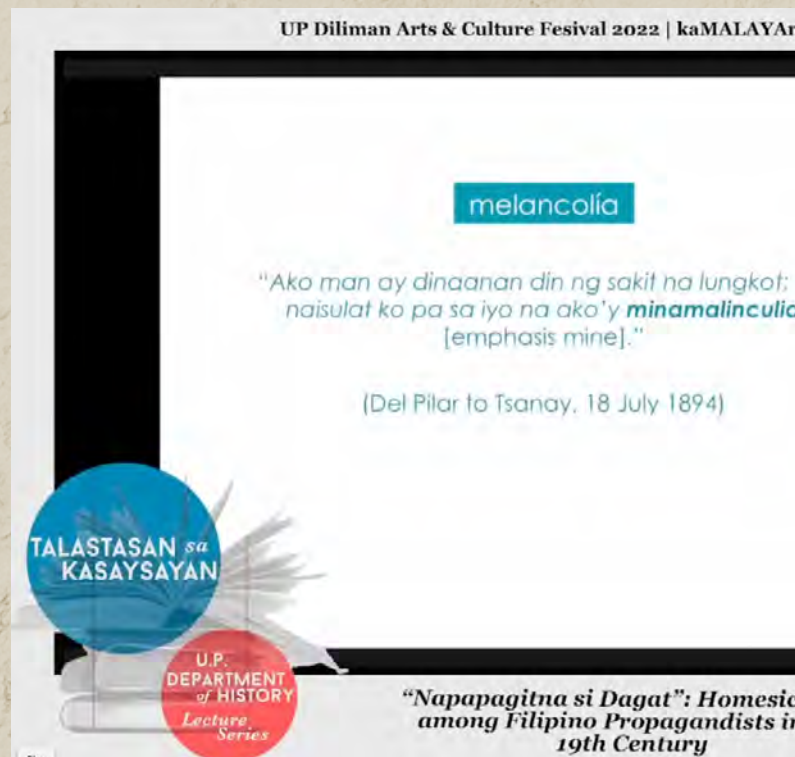
According to Wani-Obias, to express their feelings of intense sadness, the propagandists would use terms such as nostalgia and “melancolia” or melancholy, both considered to be serious medical conditions in the 19th century.

She added that with medical advancements and improvement in overall living conditions, these terms with medical underpinnings were transformed into ones that now denote “a rather derogatory view of a useless yearning” for a former way of life.

Interestingly, Wani-Obias was able to connect their homesickness to that of present-day overseas workers.

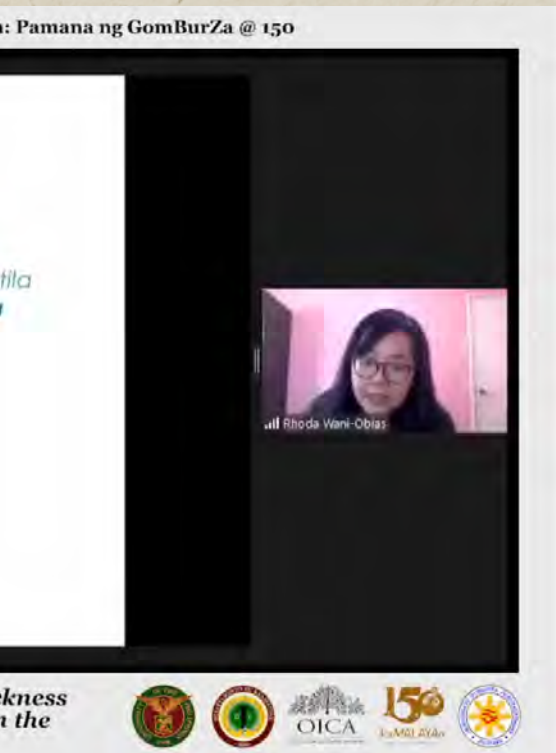
She said “A wider view of history presents the story of an emotion that once simply expressed the type of sadness brought by separation from the family, while the emotion now is separation from one’s homeland, as equally sad and deeply heart-wrenching. In this sense then, the emotion homesickness is the story of travel and traversing world not only of the Filipino as a voluntary exile in the 19th century but also as a global worker today.”

The propagandists’ love for home fueled their longing to return. However, in the period of enlightenment, men were expected to be citizens of the world, and homesickness was an emotion considered petty and inconsequential.



(Top and bottom) Presentations of Wani-Obias (inset). Screenshots of the webinar





“Love for home was seen to be a mark of a refined and sensitive nature,” Wani-Obias said, and soon came to signify backwardness and lack of ambition. In later centuries, according to a study, “homesickness soon became a problem for it kept people rooted and provincial,” Wani-Obias added.

As others believe that rootedness is an attitude that is childish because it is in conflict with the desire to become a citizen of the world, Wani-Obias said this attitude is very different from that of the propagandists.

“What becomes implicitly clear when one goes through their correspondences was that these were men who were not in any way letting go of their rootedness in order to become modern men. They were, on the contrary, clinging desperately to the idea of home,” she said.

Wani-Obias emphasized the propagandists’ sense of rootedness was their primary motivation for going abroad in the first place.

The desire to improve the conditions in the Philippines drove these men to impose self-exile in order to negotiate the workings of the Spanish colonial order, Wani-Obias pointed out, and their fight for the betterment of the nation took precedence “over crippling feelings of homesickness or intense desires to return home.”

“Rizal himself did the benefit of traveling in improving one’s character, yet he was also quick to point out the aspect of return and the act of giving back to the homeland. He said, ‘A traveler brings to his country all the good customs he has seen in other countries and tries to adopt them with needed modifications,’” Wani-Obias said.





Veneracion. Screenshot of the webinar

(Clockwise from top) Veneracion, Francis Justine Malban, a professor at DHist, and Wani-Obias. Screenshot of the webinar



She added that Rizal's perpetual reminder to study, learn, and return to the Philippines "also bring home the point that their stay abroad was but one step for the betterment of the nation."

"In this sense then, their self-imposed exile abroad was truly a form of sacrifice, a necessary means to the ends that they sought. Emotional cost as established in this study was certainly weighty yet they carried this load willingly," Wani-Obias said.

Concluding her lecture, Wani-Obias said, "To a certain extent, homesickness can be explained as the vacillation of their emotions between enlightenment ideas of cosmopolitanism and allegedly parochial ideas of rootedness. The experience of the propagandists illustrates that there need not be conflict between the two. For in the end, while their love for home spurred them to leave, their experiences abroad would ideally lead them back home."

Reacting to her lecture, historian Jaime B. Veneracion, PhD, adviser of Samahang Pangkasaysayan ng Bulacan and a retired professor of DHist, said the study was very interesting. He said the love affairs of the propagandists can also be added to the study, citing instances of the propagandists courting women abroad even if they had lovers in their country waiting for their return. One example

of a propagandist's love affair was between Rizal and Nellie Boustead.

"Kaya ko nabanggit ang mga ito ay nakita ko ang isa pang pwedeng i-develop ay iyong impluwensya ng tinatawag nating pilosopiya ng romantismo. Sa aking palagay, ang overarching na idea ay romanticism bilang isang pilosopiya na siyang nagdevelop ng mga emosyon. Kaya nga, iyong kanilang emotional attachment bilang mga exile ay nasa konteksto ng romanticism noong 19th century," Veneracion said.

Veneracion related that the propagandists had affairs while in exile because, as (Mariano) Ponce reasoned, while they were looking at European ladies, "naaalala namin ang aming mga kasintahan."

Aside from the 19th century Philippines and the Philippine Propaganda Movement, Wani-Obias' research interests include discourses on nationalism and identity, social history, and history of emotions.

The lecture was presented by DHist and OICA in partnership with the NHCP and was part of the UPD Arts and Culture Festival 2022 with the theme "kaMALAYAn: Pamana ng GomBurZa @ 150." Its moderator was Francis Justine M. Malban, a professor at DHist.

Celebrating the national heroes

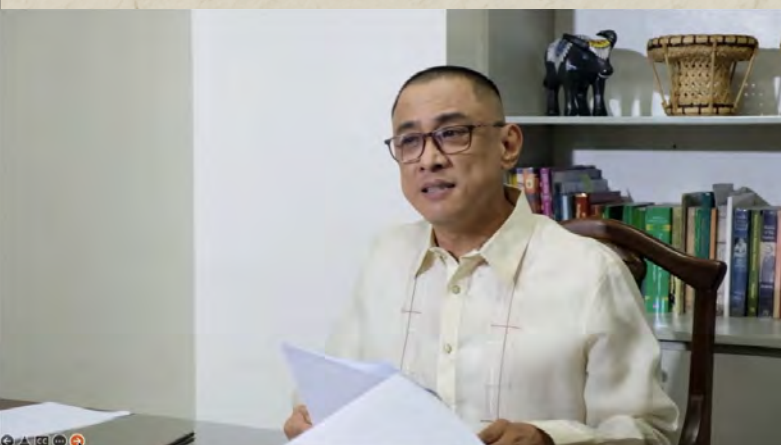
Bino C. Gamba

“Bulwagan ng mga Bayani: Alay, Alaala, at Pagpupugay sa mga Bayani ng Pilipinas” (Bulwagan ng mga Bayani), an exhibit of the UP Diliman (UPD) Asian Center (AC) collection of busts of national heroes, was launched on March 21 via Zoom.

In cooperation with the UPD Office for Initiatives in Culture and the Arts, the exhibit aimed to foster a deeper understanding and appreciation of the Philippine national heroes and the roles they played in Philippine and Asian history. It also sought to deepen and expand the understanding of the Filipino identity.

The “Bulwagan ng mga Bayani” featured the busts of the three martyr priests, Mariano Gomez, Jose Burgos, and Jacinto Zamora, and 13 other national heroes. There was also an exhibit catalog.

THE AC COLLECTION. On Feb. 9, 1981, the heirs of General Guillermo Masangkay, through their representative Soledad Borromeo-Bühler, PhD, donated historical artifacts to the AC. There were 16 busts of Filipino national heroes made by Graciano Nepomuceno, a renowned Filipino sculptor and “santero” or icon maker. Masangkay was one of the original members of



Santamaria. Photo from exhibit launch

the Kataastaasang Kagalanggalangang Katipunan ng mga Anak ng Bayan (KKK/Katipunan). According to Matthew Santamaria, LLD, a professor at the AC and curator of the AC Museum, the busts were transferred to the UP Main Library at the time of the then AC dean Armando Malay Jr., PhD (1997-2003). Upon the initiative of Reuben R. Cañete, PhD, a former professor at the AC and through the official request of Borromeo-Bühler made on June 4, 2015, the busts were returned to the AC on Jan. 17, 2018. Since then, the AC has become the busts' home.

Santamaria, in his talk as part of the curatorial notes, said that from the Himagsikan and up to the very short period of victory from Spain, the country's freedom was aborted by the entry of the United States of America to the Treaty of Paris of 1898.

He added that Masangkay must have felt the urgency of creating and preserving the memory

of the revolution and the continuing struggle for self-determination. Masangkay's collection of 16 wooden busts of national heroes and other prominent historical personalities was his instrument of remembrance.

"The busts were actually only one part of a set of art and artifacts given to the then AC dean Josefa M. Sanie (1980-1983) in 1981. We fervently hope that through this exhibit of art and artifacts from the Masangkay collection, together with the tangibles and intangibles that we combine it with, we produce a process not only of reminiscing but also that of rethinking about the birth of our kamalayan or consciousness as a Filipino nation," Santamaria said.

The exhibit also featured lectures on GomBurZa, Philippine nationalism, and Masangkay.

The physical exhibit was housed at the Hall of Wisdom, GT-Toyota, AC. Those interested may schedule their visit via bit.ly/ACMSched.

The recording of the opening and lectures can be found on the AC YouTube channel (<https://youtu.be/WrhmuMgpnuc>).

The event was organized by the AC and part of the UPD Arts and Culture Festival 2022 with the theme "kaMALAYAN: Pamana ng GomBurZa @ 150."



The busts of Philippine heroes, a collection of the AC on exhibit at the AC Museum. Screenshot of the webinar



BULWAGAN NG MGA BAYANI

ALAY, ALAALA, AT PAGPUPUGAY SA MGA BAYANI NG PILIPINAS

21 March 2022 | 3 PM (Manila) | via Zoom | Exhibit Launch

■ ASEAN Hall, Hall of Wisdom, GT-Toyota, UP Asian Center, UP Diliman, Quezon City

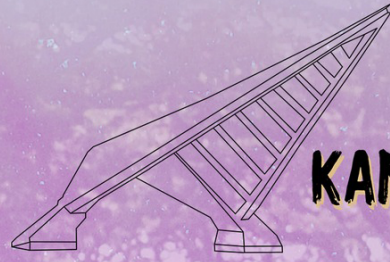
Sign up: bit.ly/bayani321

Photo Background: Title page of Fr. Gomez' last will and testament from Santiago, Luciano P.R., 1982, "The Last Will of Padre Mariano Gomez" Philippine Studies

Event poster, Image from the AC Facebook page



The GomBurZa busts from the AC collection. Screenshot of the webinar



UP Diliman
KANLUNGAN
TALK SERIES

EPISODE 3: KABABAIHAN, SINING PILIPINO, AT KOMUNIDAD

2 Marso 2022, 2:00-5:00 n.h.
via Zoom & UPD-OICA YouTube Channel



Prop. Roselle Pineda
Kolehiyo ng Arte
at Literatura



Prop. Lisa Ito-Tapang
Kolehiyo ng Sining Biswal



Bb. Ana Patricia Non
Maginhawa Community
Pantry

Tagapagdaloy:



Prop. Louise Jashil Sonido
Kolehiyo ng Arte at Literatura

DILIMAN
COMMUNITY PANTRY
Inspired by Maginhawa Community Pantry
Magbigay ayon sa kakayahan
Kumuha batay sa pangangailan

#GomBurZa150
#UPDArtsCultureFestival2022
#NAM2022



Women artists, communities amid the pandemic

Anna E. Regidor

The COVID-19 pandemic forced some women artists and communities to find alternative means and channels of expression, primarily through the online/virtual world.

This was at the heart of the third Kanlungan Webinar Series “Kababaihan, Sining Pilipino, at Komunidad” held via Zoom and livestreamed on the YouTube channel of the UP Diliman (UPD) Office for Initiatives in Culture and the Arts (OICA) on March 2.

The webinar featured three women artists who shared their experiences of making art since the pandemic began: Roselle Pineda, a professor at the UPD College of Arts and Letters; Lisa Ito-Tapang, a professor at the College of Fine Arts (CFA); and CFA alumna Ana Patricia Non.

Ito-Tapang said while the pandemic has limited the material conditions of her work and drastically reduced the physical space for creativity, it did inspire her and other members of the group Concerned Artists of the Philippines to find other ways to connect with their communities.

This was exemplified in “Damay at Dangal,” an online memorial project dedicated to those who fell to and during the pandemic. It contains tributes in various forms of media such as songs, spoken word, photos, and audio-visual slides.

Non shared that while the pandemic forced her to close down her small furniture business, her experience of growing up in a single-parent household partially inspired her to start the Maginhawa Community Pantry (MCP) which quickly grew and created a wave of similar initiatives across the country in the first half of 2021.

She said one of the difficulties she faced came after reports of police allegedly questioning other community pantry organizers about their affiliations and giving forms to be filled out. On April 20, she temporarily shut down the MCP out of fear, resuming operations two days later after gaining the support of the Quezon City local government.

Red-tagging was also the spark that lit “Adow ne Domaget 2020 KKK Kwento, Kultura at Kalusugan sa Katutubong Komunidad,” a radio program created by the Aurora Artist Residency Program and Space (AARPS) collective, which Pineda founded.

Pineda explained that one of the AARPS’ most popular initiatives was the creation of the “Adow ne Domaget” (Dumagat Day) festival to celebrate the culture of the Dumagat community, one of several communities the collective is supporting.

“At the onset, we decided to cancel the festival because of the pandemic. Then midway into the declaration of the pandemic, we found out that our community, especially in the remotest areas, was being militarized, and some of our community members were being red-tagged and accused as members of the New People’s Army because our area is very near the controversial national development program,





Damay at Dangal. Image from the Damay at Dangal Facebook page



Non talks about the start of the Maginhawa Community Pantry. Screenshot of the webinar



Publicity material of Adow ne Domaget 2020 KKK. Image from the festival's Facebook page

the Kaliwa mega-dam project. So when the pandemic happened, these remote communities (that were) forced into isolation became more vulnerable to this development aggression, militarization, (and) counter-insurgency programs. Because of that, we decided to pursue the festival,” she said.

The AARPS gathered recorded messages of support and encouragement from all the artist members and compiled them into audio files. Combining them with segments on Dumagat culture, community stories, and local and international news, they managed to succeed, even inspiring the community to create its own radio program titled “Buhay Katutubo” aired on Radyo Kaedup 102.9 FM in Dingalan, Aurora.

“Indirectly, what happened was, iyong militar actually nag-radio program din na katapat noong radio program ng Adow ne Domaget ng community stories, para siyang a day after. Tapos ang tema ng kanilang radio program ay parang ‘the civic role of the military in communities’ kasi nakita nila na ang tema noong radio program ay pagpapalabas noong civic voice, the community voice, na parang ‘ito iyong nangyayari sa amin,’ so biglang nagkaroon ng military program na ‘oy kami rin.’ And for a while, nagkaroon ng ceasefire doon sa area,” Pineda added.

The “UPD Kanlungan Talk Series” was launched by OICA in 2020 to highlight issues about how the pandemic affected the Philippine art.

The 2022 web series was part of the UPD Arts and Culture Festival 2022 with the theme “kaMALAYAn: Pamana ng GomBurZa @ 150.” It was also in celebration of National Women’s Month.



BULWAGAN NG MGA BAYANI

ALAY, ALAALA, AT PAGPUPUGAY SA MGA BAYANI NG PILIPINAS

Exhibit Launch | via Zoom
21 March 2022 | 3 PM (Manila)

■ ASEAN Hall, Hall of Wisdom, GT-Toyota, UP Asian Center, UP Diliman, Quezon City

Curator's Notes by **Matthew M. Santamaria, Doctor of Law**



Dr. Ambeth R. Ocampo
Ateneo de Manila University



Dr. Soledad Borrromeo-Bühler
Former Professor and Historian



Dr. Ariel C. Lopez
Asian Center, UP Diliman

Sign up: bit.ly/bayani321

Photo Background: Title page of Fr. Gomes' last will and testament from Santiago, Luciano P.R., 1982. "The Last Will of Padre Mariano Gomes." Philippine Studies Vol. 30 (3): 395 - 407. Photo of Bust by Noel San Andres. Photo of Dr. Ocampo taken from honoluluupcg.dfa.gov.ph. Photo of Dr. Buhler taken from www.kasaysayan-kkk.info.

Lessons on heroism and revolution

Bino C. Gamba

The UP Diliman (UPD) Asian Center (AC) launch of the exhibit, “Bulwagan ng mga Bayani: Alay, Alaala, at Pagpupugay sa mga Bayani ng Pilipinas,” (Bulwagan ng mga Bayani) on March 21 featured three lectures via Zoom.

The lectures focused on the three martyrs, Fathers Mariano Gomez, Jose Burgos, and Jacinto Zamora (GomBurZa). They also centered on Philippine nationalism and General Guillermo Masangkay, one of the members of the Kataastaasang, Kagalangalangang, Katipunan ng mga Anak ng Bayan (KKK/Katipunan).

RP AND INDONESIAN NATIONALISM. The first lecture, “Philippine Nationalism in the Mirror of Indonesia,” reflected on the historical context and trajectory of Philippine nationalism compared with that of Indonesia.

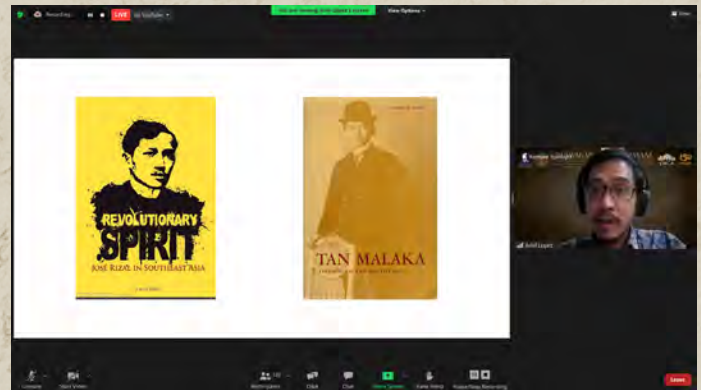
In his presentation, Ariel C. Lopez, PhD, a professor at the AC, focused on the roots of nationalism between the two countries. There was a significant convergence on the path to revolution of the Philippines and Indonesia despite temporal differences. The Philippines launched an uprising against Spain ahead of the Indonesians against the Dutch.

Lopez said it is important to note that the Philippines had been a symbolic source of nationalism for Indonesia.

Lopez cited Tan Malaka, the “father of the Republic of Indonesia,” who sojourned in Manila in the late 1920s. He described Malaka as a left-wing nationalist and a writer who fled Java for safety from Dutch authorities and later arrived in the Philippines. An influential writer who gained a big following, Malaka was a great admirer of Jose Rizal and Andres Bonifacio.

“Malaka himself had been described in Manila newspapers at that time as Java’s own version of Jose Rizal,” he said.

Lopez explained that both Indonesia and the Philippines began as trading empires of the Dutch and Spaniards, respectively. Nationalism in the Philippines and Indonesia first came as a reaction to the social, especially racial, inequalities that came with the state institutions.



Lopez and his presentation. Screenshot of the exhibit launch



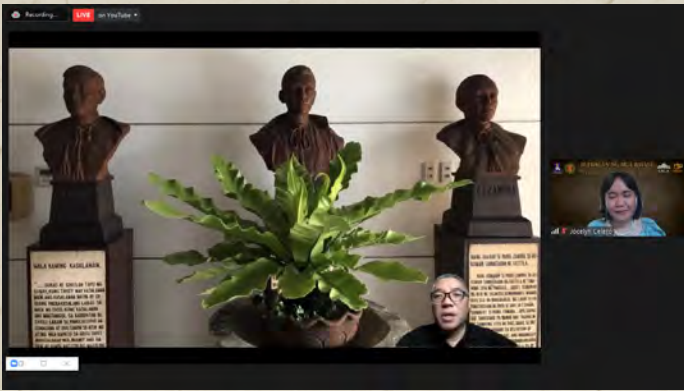
Lopez. Screenshot of the exhibit launch

“For the Philippines, the appropriation of the term Filipino became the first step towards a more inclusive politics that transcended race, language, and ethnicity but the same effect could be said of a later adoption of an encompassing ‘Indonesia’ against the more colonial sounding Indies,” said Lopez.

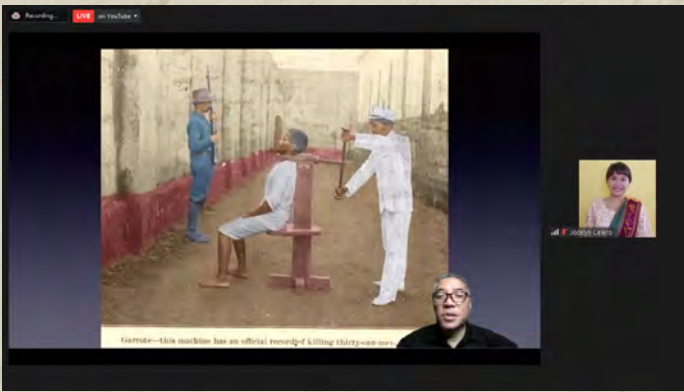
Lopez added that revisiting the study of nationalism and revolution in the present can be a productive exercise for scholars of the Philippines and of Southeast Asia, noting the many parallels between Indonesian and Philippine nationalism and revolution even if they happened decades apart.

THE PRIESTS. Ambeth R. Ocampo, PhD, a professor of history at the Ateneo de Manila University, simply titled his lecture “GomBurZa @ 150.”

The former chair of the National Historical Commission of the Philippines (2002-2011) and



The GomBurZa busts and Ocampo (inset). Screenshot of the exhibit launch



Ocampo and his presentation. Screenshot of the exhibit launch

the National Commission for Culture and the Arts (2005-2007) talked about the significance of GomBurZa to Filipinos today and the busts of the martyr-priests on display.

The sculptures, all made of wood, have been retouched and were very nicely varnished. Ocampo, however, noticed the need for some updating and validation of the texts accompanying the busts.

He explained the texts for the GomBurZa busts were supposed to have come from the trial records.

“These trial records have eluded historians over a century, and I remember the late Teodoro Agoncillo used to say that maybe there were no trial records at all because GomBurZa were actually lynched and so there was no real trial,” Ocampo said.

He noted that the texts on the Burgos bust stated that he wrote 15 books, among them

“The Battle between Religion and Science” and “The Mysteries of the Inquisition in the Philippines.” Ocampo said recent findings showed the books were not by Burgos but were very clever forgeries by Jose E. Marco of Bacolod.

Ocampo narrated the gruesome and dramatic account of the death of the priests and shared that the year 1872 was pivotal in Philippine history for it gave the country a generation of people who became heroes of the Filipino nation.

“When you think about it, all our heroes were below 40, and how did it become that way? It became that way because of GomBurZa, and maybe these busts should remind us continually to ask ourselves, when looking at the faces of our heroes, what can we do for our country?” Ocampo said.

MASANGKAY. The last lecture, “Philippine Nationhood,” was by author and historian Soledad Masangkay Borrromeo-Bühler, PhD.

Borrromeo-Bühler’s lecture focused on the life of her grandfather, Gen. Guillermo Masangkay, a Katipunero who worked closely with Andres Bonifacio from the earliest days of the Katipunan.

Borrromeo-Bühler said Masangkay “took part in two stages of our struggle to nationhood. First, on the 26th of August 1896 and then on the 29th to 30th of August 1896; second, in the Filipino-American conflict of 1899 until 1902; and during the post-revolutionary era, Gen. Masangkay shunned politics although he remained a nationalist-activist. He was one of the founders of the Partido Nacionalista and engaged himself in pro-labor organizations like Legionarios del Trabajo, and supported Isabelo de los Reyes’s pro-labor projects.”

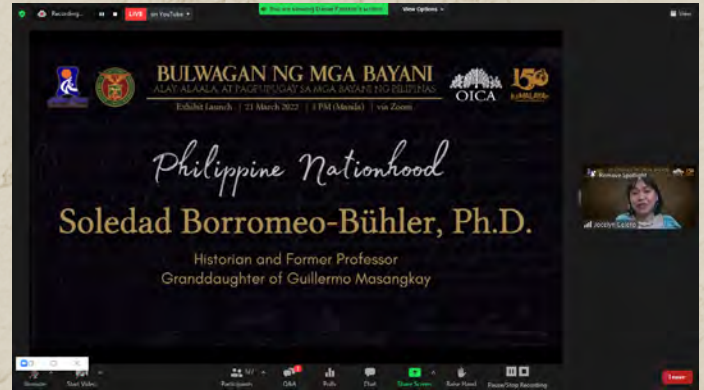


Borrromeo-Bühler. Screenshot of the exhibit launch

Borrromeo-Bühler said to provide for his family that he neglected because of his revolutionary activism, Masangkay went into business, and he refused to receive any pension from the Veteranos de la Revolucion. She also emphasized his indefatigable effort in informing the Filipino public about the greatness of Andres Bonifacio, with whom Masangkay grew up in Binondo and in Tondo.

“On his own, Masangkay tirelessly inquired into the condemnable murder of the Bonifacio brothers in Cavite, instigated by the latter’s political enemies. Three times he went to Maragondon, Cavite to look for the site of the remains of the Bonifacio brothers. He publicly denounced Lázaro Macapagal as the assassin of Andres and Procopio Bonifacio,” Borrromeo-Bühler said.

In the late 1920s, Masangkay’s suggestion to the then Speaker of the House Sergio Osmeña of



Title card of Borrromeo-Bühler’s presentation. Screenshot of the exhibit launch

constructing a monument in honor of Andres Bonifacio was approved. This was supported by the then Senate President Manuel L. Quezon, Governor Lope K. Santos of Rizal province, and Interior Secretary Teodoro M. Kalaw, among others. Financial support for the project came from the Philippine government and from the subscriptions of private citizens.

“In his long lifetime, Masangkay witnessed major changes in the life of his country. He died on the first of June 1963 of old age,” said Borrromeo-Bühler.

“Bulwagan ng mga Bayani” was organized by the AC and was part of the UPD Arts and Culture Festival 2022 with the theme “kaMALAYAn: Pamana ng GomBurZa @ 150.”

The recording of the opening and lectures can be found on the AC YouTube channel (<https://youtu.be/WrhmuMgpncu>).

(Opposite page) performances during the exhibit launch. Screenshots of the exhibit launch





BAGUMBAYAN

STORIES OF PLACE AND IDENTITY

2022 MARCH 09-10

**Lugar ng pinagbigkis
na mga hangarin**

Mariamme D. Jadloc



Sa pagbubukas ng kumperensiyang “Bagumbayan: Stories of Place and Identity” (BAGUMBAYAN), inilahad ni Maria Bernadette L. Abrera, PhD, dekanang ng UP Diliman (UPD) Kolehiyo ng Agham Panlipunan at Pilosopiya (College of Social Sciences and Philosophy / CSSP), na ang Bagumbayan ay simbolo ng pinagbigkis na hangarin at layunin ng bayan na mabigyang identidad o pagkakakilanlan ang mga Pilipino.

BAYAN

IDENTITY



Poster ng kumperensiya.
Larawan mula sa BAGUMBAYAN Facebook page

Ayon sa dekanang at propesor ng kasaysayan, ang kumperensiyang gumugunita sa kamatayan ng tatlong paring sekular na sina Mariano Gomez, Jose Burgos, at Jacinto Zamora (GomBurZa) noong Pebrero 17, 1872 ay nakatuon sa Bagumbayan, ang espasyong nakilala bilang lugar ng kamatayan ng tatlong pari.

Ang kamatayan ng GomBurZa “ang naging mitsa sa pagsibol ng kamalayan ng taong-bayan hinggil sa pinagsamang karanasan at binigkis na layunin ng bayan. Iyon ang karanasan ng kawalan ng kapantayan at katarungan, kung kaya ang hangarin [ng taong-bayan] ay walang iba kundi ang kapantayan at katarungan ng lahat ng tao,” ayon kay Abrera.

Bukod dito, ninais din nilang “makilala ang sariling halaga, mabigyan ng nararapat, at maitanghal ang kakayahan at sariling talino. Kinalaunan, mauunawaan nila na ang gayong kalagayan ay makakamit lamang sa loob ng kalayaan, at [ang] Bagumbayan ang lugar kung saan nabigkis ang mga ganoong karanasan at hangarin,” aniya.



*Imahe ng pagsasadula ng pagkakabari ni Rizal sa Bagumbayan.
Screenshot ng kumperensiya*



Abrera. Screenshot ng kumperensiya

Kinalaunan, ang lugar ay muling nakilala bilang lugar kung saan binaril si Jose Rizal.

Maaalala ngayon ang espasyo bilang lugar ng mga bayani at ng pambansang hangarin.

“This conference takes off from that thrust that an event or a person is vested with the distinction and consequence by the popular mind so that it becomes the identity of the place. That geographical space which is physical and material then becomes a cultural, symbolic, and intangible territory that occupies the memory and the imagination because of the event and its meaning,” saad ni Abrera.

Dagdag niya, “The stories render those memories alive and pass on a legacy of identity so that even as one can be uprooted from a place, that intangible space remains with them and continues to be nurtured. It is these stories that humanize the physical space, so that when they become personal to us, they become live and living spaces. So, our national territory, our physical space, is a vast and rich collection of our stories of events that occurred

at a particular time and place. Through our remembering, we give our nation its identity, and it makes our nation alive to us.”

Dagdag kaalaman din ang inilahad ni Abrera kung saan nagmula o isinilang ang mga pari. Si Gomez ay ipinanganak sa Sta. Cruz, Maynila; si Burgos sa Vigan, Ilocos Sur; at si Zamora sa Pandacan, Maynila. Ang tatlo ay pinagbigkis ng lugar ng kanilang kamatayan, ang Bagumbayan.

Sa kaniyang pagtatapos, hiniling ni Abrera ang pagpapatuloy sa pagdinig at pakikiisa sa mga kuwentong nagpapatibay sa kasaysayan ng bayan at pagkakakilanlan o identidad ng mga Pilipino.

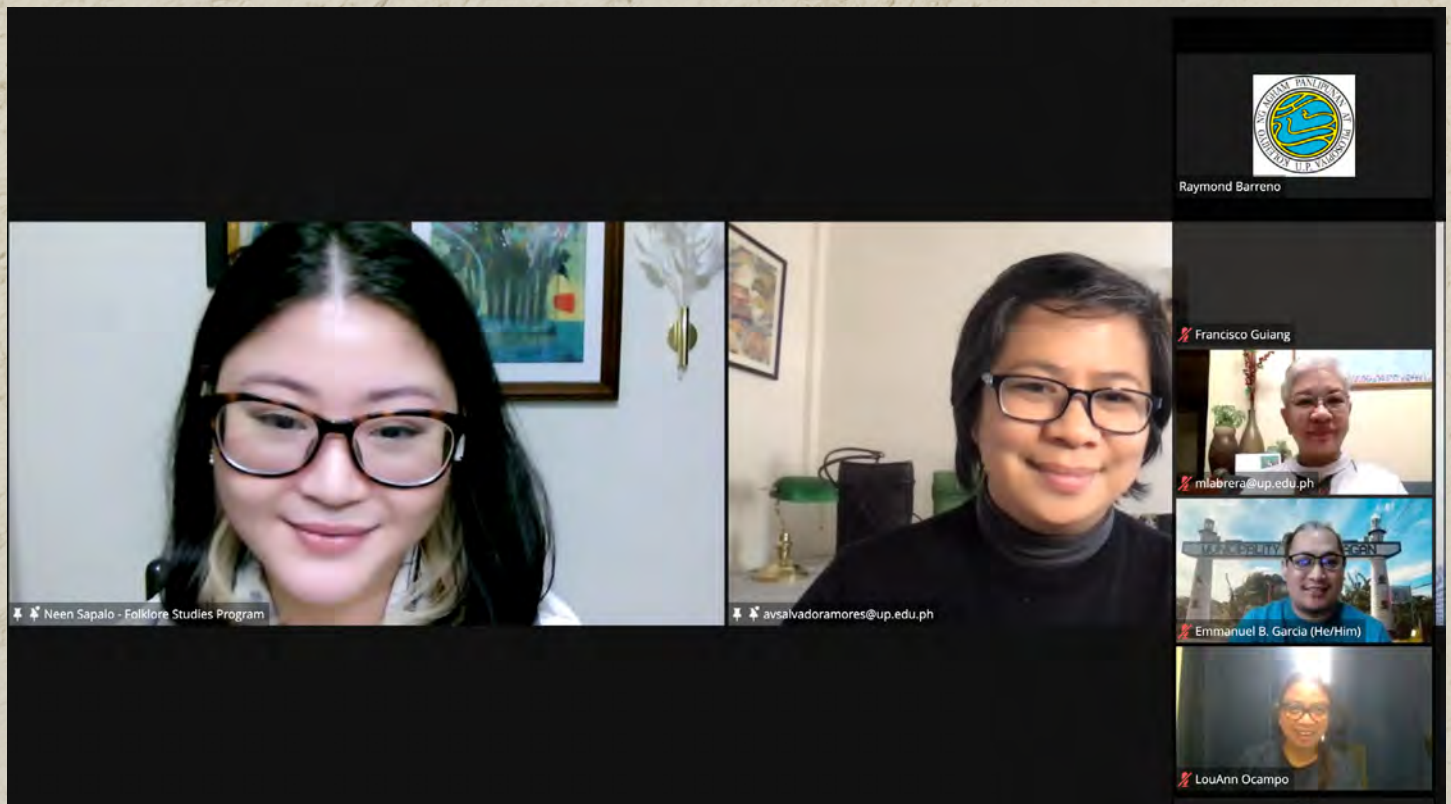
Ang BAGUMBAYAN ay dalawang-araw na kumperensiyang binuksan noong Marso 9, 9:30 n.u. at sabayang nasaksihan sa Zoom at mga Facebook page ng CSSP-Folklore Studies Program (FSP) at UPD Opisina ng Pagpapasimuno sa Kultura at mga Sining (Office for Initiatives in Culture and the Arts / OICA). Ito ay inorganisa ng FSP sa suporta ng Opisina ng Tsanselor sa pamamagitan ng OICA.

Kumperensiyang BAGUMBAYAN, inalala ang GomBurZa

Mariamme D. Jadloc

Sa pagbubukas ng kumperensiyang “Bagumbayan: Stories of Place and Identity” (BAGUMBAYAN), sinabi ni Noreen H. Sapalo ng UP Diliman (UPD) Departamento ng Antropolohiya at program facilitator ng BAGUMBAYAN na ang alaala ng kamatayan ng tatlong paring sekular na sina Mariano Gomez, Jose Burgos, at Jacinto Zamora (GomBurZa) ang ginamit ng kumperensiya bilang lunsaran at simula ng pagdodokumento ng mayayamang kuwentong-bayan at naratibo, lalo na sa mga lugar at espasyong naging mahalaga at patuloy na pinahahalagahan ng iba’t ibang komunidad sa bansa.

Sapalo, Amores, at iba pang dumalo sa kumperensiya. Screenshot ng kumperensiya



Ang Bagumbayan, o mas kilala sa kontemporaryong tawag na Luneta, ang espasyong nakilala bilang lugar ng kamatayan ng GomBurZa noong Pebrero 17, 1872.

“Nilalayan din po ng UPD-CSSP (College of Social Sciences and Philosophy) Folklore Studies Program (FSP) na maging plataporma ang kumperensiyang ito para sa pagpapayabong at pagpapalakas ng kolaborasyon sa pagitan ng mga iskolar na interesado sa folklore o kaalamang-bayan,” aniya.

Ang BAGUMBAYAN ay dalawang-araw na kumperensiyang binuksan noong Marso 9, 9:30 n.u. at sabayang nasaksihan sa Zoom at mga Facebook page ng FSP at Opisina ng Pagpapasimuno sa Kultura at mga Sining (Office for Initiatives in Culture and the Arts / OICA).

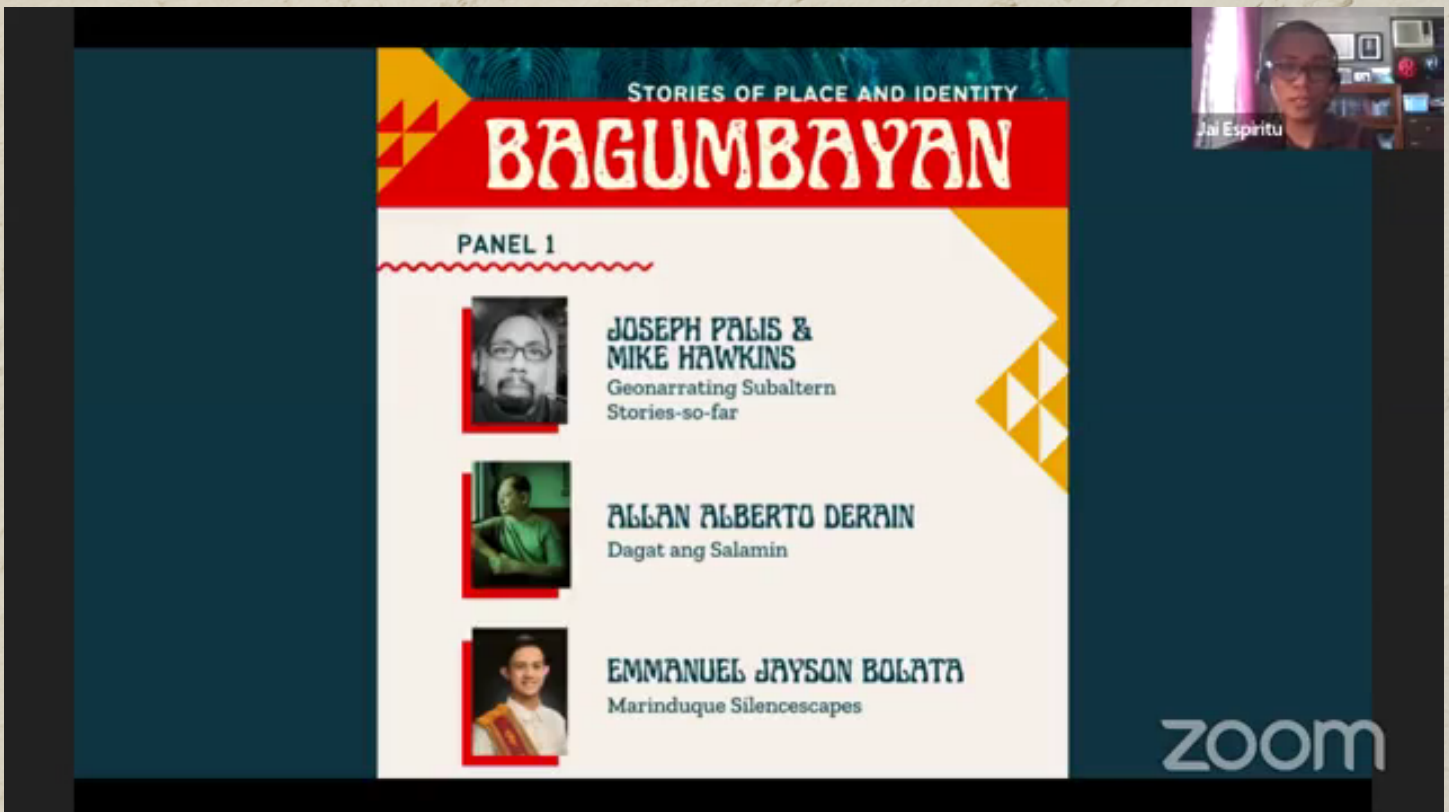
Ito ay inorganisa ng FSP sa suporta ng Opisina ng Tsanselor sa pamamagitan ng OICA.

Tampok sa umaga ng unang araw ng kumperensiya ang pangunahing panayam na “Retracing Sites of Encounter of the Igorots and Early Travelers in Northern Luzon: Reactivating Agency of Material Culture, Memory, and Igorot Identity” ni Analyn Salvador-Amores, PhD ng UP Baguio.

Dalawang panel ng mga panayam naman ang naganap kinahapunan.

Ang mga panayam sa unang panel ay ang “Geonarrating Subaltern Stories-So-Far” nina Joseph Palis, PhD ng UPD Departamento ng Heograpiya (Department of Geography / DGeog) at Mike Hawkins ng University of North Carolina Chapel Hill, “Dagat ang

Mga tagapagsalita sa unang panel. Screenshot ng kumperensiya



The image is a screenshot of a Zoom meeting. On the left, a presentation slide is displayed. The slide has a dark blue background with a white and yellow geometric design on the right side. At the top, it reads "STORIES OF PLACE AND IDENTITY" in white, followed by "BAGUMBAYAN" in large, bold, white letters on a red background. Below this, it says "PANEL 1" in white. There are three speaker profiles listed, each with a small portrait photo and text: 1. JOSEPH PALIS & MIKE HAWKINS, Geonarrating Subaltern Stories-so-far. 2. ALLAN ALBERTO DERAIN, Dagat ang Salamin. 3. EMMANUEL JAYSON BOLATA, Marinduque Silencescapes. In the bottom right corner of the slide, the "zoom" logo is visible. On the right side of the Zoom window, there is a small video feed of a person with glasses and a headset, identified as "Jai Espiritu".



Mga tagapagsalita sa ikalawang panel. Screenshot ng kumperensiya

Salamin” ni Allan Alberto Derain, PhD ng Ateneo de Manila University, at “Marinduque Silencescapes” ni Emmanuel Jayson Bolata ng UPD Departamento ng Kasaysayan.

Samantala, sa ikalawang panel naman ay ang “Geonarratives of Human Rights Defenders (HRDs) in Necros/Negros Island, Philippines” ni Mylene de Guzman (DGeog), “Land and Property for Whom? Discussing the Ibaloy and the Blaan Notions of Ownership and Occupancy in the Philippines Uplands” ni Antoine Laugrand (Université Catholique de Louvain), “Storying Emotional Geographies among Dispossessed Ibaloi and Kankanaey Miners” ni Lou Angeli Ocampo, PhD (DGeog), at “From Lianga to the National Consciousness: Indigeneity and Being Lumad” ni Arnold Alamon (Mindanao State University-Iligan).

Ang ikalawang araw ng kumperensiya ay naganap noong Marso 10.

Ang kumperensiya ay bahagi ng UPD Arts and Culture Festival 2022 na may temang “kaMALAYAN: Pamana ng GomBurZa @ 150.”



(Mula itaas, paikot pakanan) Espiritu, Bolata, Barreno, Garcia, Sapalo, Amorsolo, Laugrand, Derain, at Palis. Screenshot ng kumperensiya

(Mula itaas, paikot pakanan) Ocampo, Bolata, Espiritu, Garcia, Guiang, Dueñas, Sapalo, Laugrand, at De Guzman. Screenshot ng kumperensiya



BAGUMBAYAN live

Mariamme D. Jadloc

In closing the national conference “Bagumbayan: Stories of Place and Identity” (BAGUMBAYAN), Jesus Federico C. Hernandez, a professor at the UP Diliman (UPD) Department of Linguistics (DLingg) and BAGUMBAYAN convenor, encouraged the participants to help the Folklore Studies Program (FSP) of the UPD College of Social Sciences and Philosophy (CSSP) in finding places of folklore in contemporary Philippine academia.



Speakers in the third panel with Landicho as moderator (inset). Screenshot of the conference

Hernandez, who is coordinator of the FSP, asked those present to “locate the places of folklore in contemporary Philippine academia and redefine perhaps the identity of folklore from more than just stories of antiquity to a folklore that is relevant, reflective, and responsive to the experiences and struggles of our communities.”

Held on March 10 via Zoom and simultaneously livestreamed on the Facebook pages of the FSP and the UPD Office for Initiatives in Culture and the Arts (OICA), the second and last day of the BAGUMBAYAN conference had four panels, each panel having three paper presentations. Two panels were held in the morning and two in the afternoon.

The second day that started with panel 3 was moderated by Madilene Landicho, a professor at the UPD Department of Anthropology (DAnthro).



Hernandez. Photo from the DLing website

“Ang mga papel sa panel na ito ay maglilibot sa atin sa iba’t ibang lugar mula sa UP Los Baños (UPLB) sa pamamagitan ng mga alaala ng mga mag-aaral, sa mga ritwal na mundo ng Pokemon GO, at palibot sa Metro Manila sa pamamagitan naman ng mga kableng pangkuryente at pangtelekomunikasyon,” she said.

The panel had the research papers “Mapping Memories and Place Attachment among Undergraduate Students of UP Los Baños” by John Ceffrey L. Eligue, EnP, and Sharon Feliza P. Ann Macagba, MSc, EnP professors at the UPLB Department of Community and Environmental Resource Planning; “The Tale of Two Worlds: Photo Stories of Player’s Experience with Pokemon GO!” by Fernand Francis M. Hermoso, professor at the University of Asia and the Pacific and program director of the university’s Institutional Outreach and Extension Program; and “Lines Vanishing at a Point: The Disembodied, Disconnected, and Dysfunctional Representations of Wires in Metro Manila” by Annie Dennise Pacaña, a professor at the UPD College of Fine Arts.

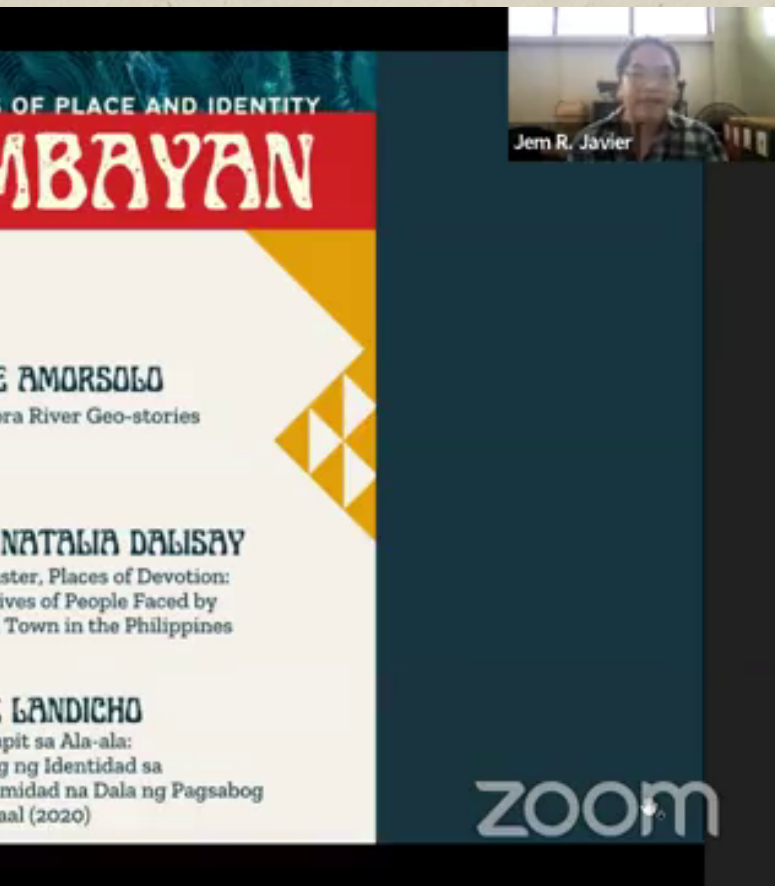
Meanwhile, the fourth panel, moderated by Jem R. Javier, a professor at DLI, featured research papers by CSSP faculty members.

These were “The Lower Abra River Geo-stories” by Dominique Sasha N. Amorsolo, a professor at the Department of Geography (DGeog); “Places of Disaster, Places of Devotion: Mary in the Lives of People Faced by Disasters in a Town in the Philippines” by Soledad Natalia Dalisay, PhD, a professor at DANthro; and Landicho’s “Pangungunyapit sa Ala-ala: Ang Paghubog ng Identidad sa Gitna ng Kalamidad na Dala ng Pagsabog ng Bulkang Taal (2020).”



Speakers in the fourth panel with Javier as moderator (inset). Screenshot of the conference





Speakers in the fifth panel with Guiang as moderator (inset).
Screenshot of the conference

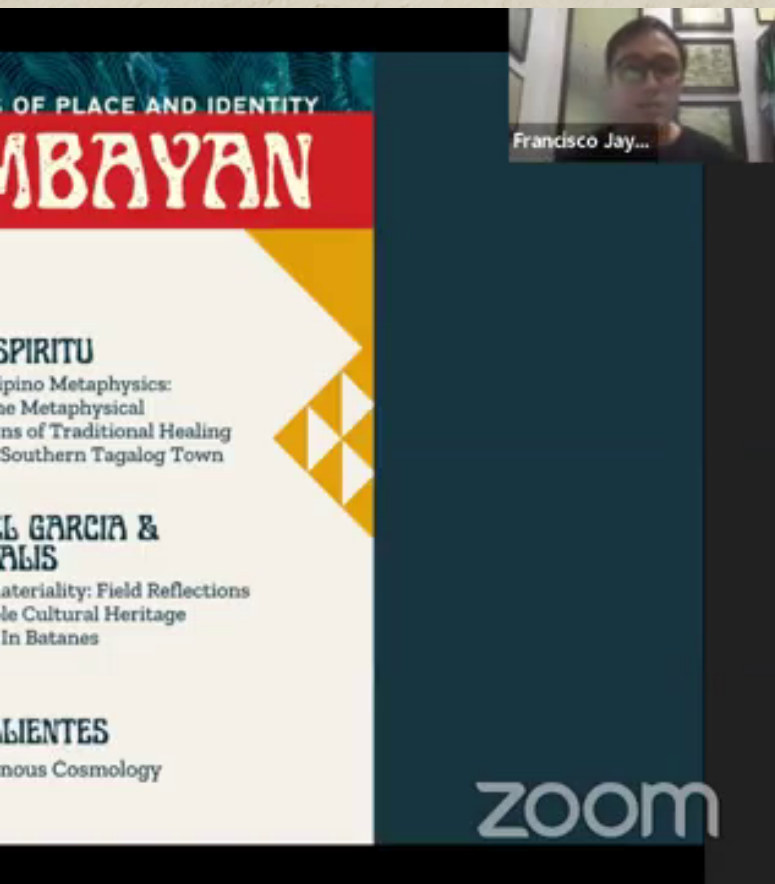
After an hour and a half break, BAGUMBAYAN resumed its session in the afternoon with the fifth panel moderated by Francisco Jayme Paolo A. Guiang, a professor at the UPD Department of History (DHist).

“This panel has three presentations that take us to an inquiry on various topics, namely: metaphysical interrogation on traditional healing practices in Southern Tagalog, investigations on cultural heritage preservation in Batanes, and an exploration of Ivatan indigenous cosmology,” Guiang said.

The papers presented were “Towards a Filipino Metaphysics: Uncovering the Metaphysical Presuppositions of Traditional Healing Practices in a Southern Tagalog Town” by Jairus D. Espiritu, a professor at the UPD Department of Philosophy; “Storying Immateriality: Field Reflections from Intangible Cultural Heritage Conservation in Batanes” by Emmanuel B. Garcia, EnP and Joseph Palis, PhD, professors at DGeog; and “Ivatan Indigenous Cosmology” by Edwin Winston A. Valientes, a professor at DANthro.

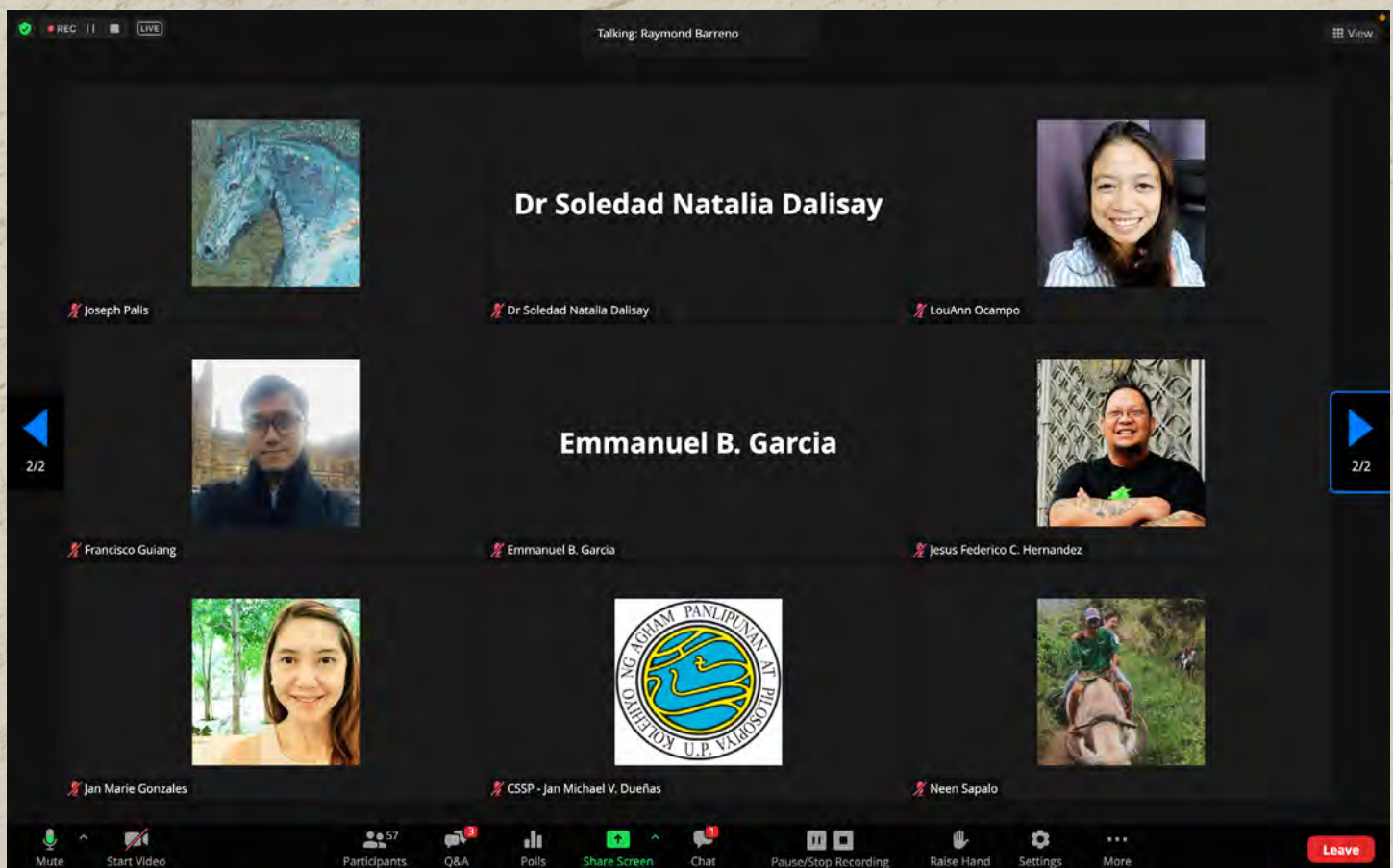
The last panel (Panel 6) featured “three esteemed panelists who have done great work in the fields of history, archaeology, and anthropology,” said Noreen H. Sapalo, moderator and a professor at DANthro.

The research papers presented were “The Parian of Manila: ‘Chinatown’ and the Chinese in the Spanish Philippines” by Jely A. Galang, PhD, a professor at DHist; “Forgotten but Not Forgotten: Mga Kuwento sa Pinagbayanan” by Grace Barretto-Tesoro, PhD, a professor at the UPD Archaeological Studies Program; and





Speakers in the sixth panel with Sapalo as moderator (inset). Screenshot of the conference



(This page and on page 83) Participants of the virtual conference. Screenshot of the conference

“Un/making Myths and Miracles in the Town of Dollars, Philippines” by Dada Docot, PhD, a professor at Purdue University.

BAGUMBAYAN was organized by the FSP with the support of the UPD Office of the Chancellor (OC) through OICA.

Hernandez thanked everyone who helped organize the national conference and the OC, through OICA, for the support.

“Hindi madali mag-organize ng pambansang kumperensiya sa maikling panahon lang. We had less than two months, (ma)buti na

lang nakabuo tayo ng team na tila type A personalities at mukhang sanay magtrabaho ng 18 hours a day kung kaya’t naging madali at masistema ang pagbuo nitong kumperensiya,” he said.

BAGUMBAYAN featured 12 research papers by UP scholars and academics from national and international institutes of higher learning.

BAGUMBAYAN was part of the UPD Arts and Culture Festival 2022 with the theme “kaMALAYAn: Pamana ng GomBurZa @ 150.”

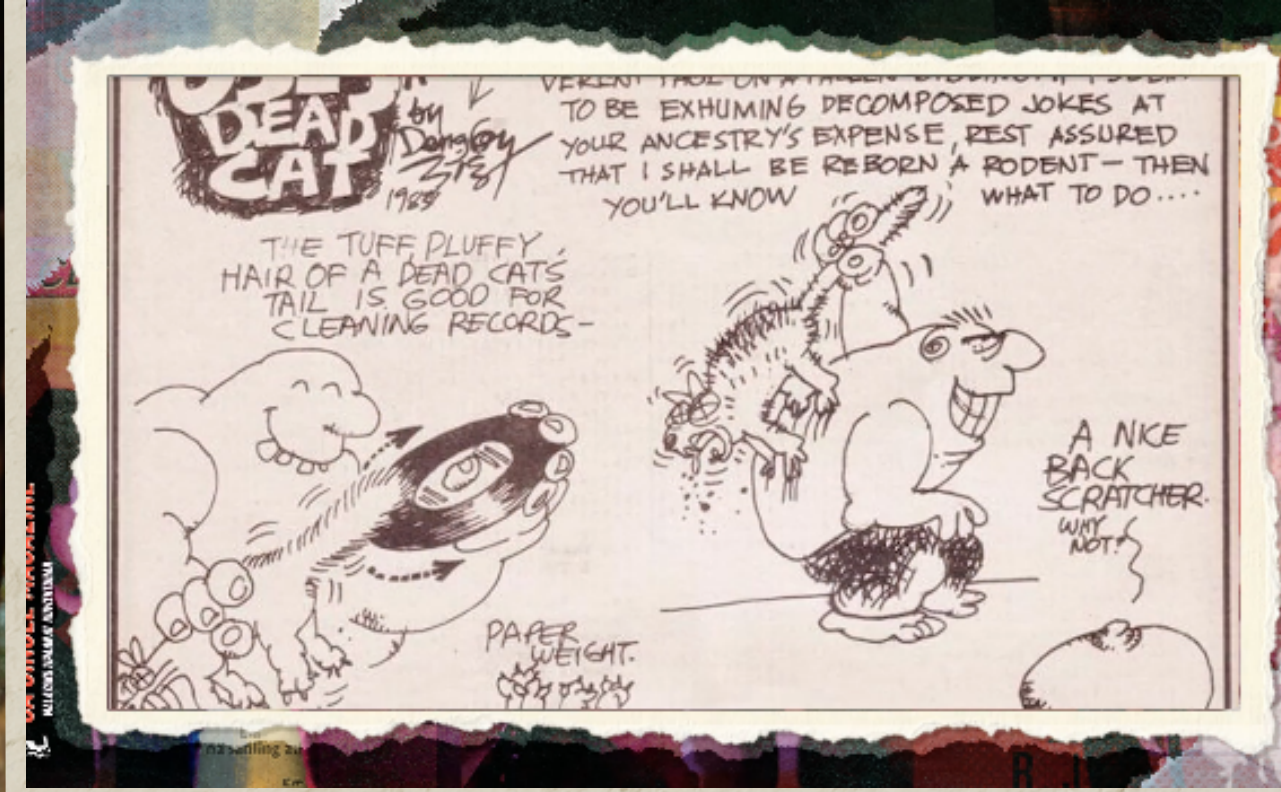


Himigsikan strikes a chord

Anna E. Regidor



Cabangon. Photo by Mariannel Crisostomo



Jingle magazine cartoon sample. Image from the OICA Facebook page



It may seem strange to dedicate a whole round of the Himigsikan concert series to out-of-print song hits—a term commonly referring to magazines consisting primarily of guitar chords of popular songs of the day—but for a whole generation of Filipinos, “Jingle magazine” (Jingle) is worth one tribute and more.

First published in 1970 by Gilbert Guillermo, Jingle was primarily a chord book, just as folk-rock music—which prominently features the guitar—was becoming popular among the youth.

FREEDOM WALL. Two years later, Martial Law was declared, and as the regime progressed, the magazine would include more content like poetry, cartoons, music reviews, protest songs, and a letters section where readers could chime in.

“Jingle became a kind of freedom wall, to use another dated term, a place to say what the hell you wanted to say if in metaphor, and explore nascent talent,” said former editor-in-chief Ces Rodriguez.

Some of the people who contributed to or were avid readers of the magazine include Joey Ayala, Lav Diaz, and Freddie Aguilar.

It would eventually catch the eye of the government, and from 1973 to 1975, it would rebrand itself as Twinkle magazine before eventually returning to its original format in 1976. Despite these setbacks, Jingle continued to be popular.

“For a magazine to operate profitably for more than seven years on subscriptions and newsstand sales alone—walang ads, dude—says a lot about the power of its readership,” Rodriguez said.

TRIBUTE. It was this legacy that Himigsikan paid tribute to on March 25 in a virtual concert titled “Himigsikan sa Jingle Magazine: Malayang Tipaan at Kuwentuhan.”

It featured interviews interspersed with songs chosen by the performers that have become part of their memory with the magazine.



*Juan dela Cruz Band and The Brat Pack with Eric Guillermo.
Photo by Mariannel Crisostomo*

*(From left) Ilagan, Noel Cabangon, and Chikoy Pura taking
instructions from Krina Cayabyab. Photo by Mariannel Crisostomo*



Hosted by Boni Ilagan, performers and interviewers included Juaniyo Arcellana, Noel Cabangon, Lolita Carbon, National Artist Ryan Cayabyab, Becky Demetillo, Lester Demetillo, Paul Galang, Rox Lee, Allen Mercado, Dengcoy Miel, Jimmuel Naval, Chickoy Pura, Howie Severino, and The Brat Pack.

In a special interview, Eric Guillermo, younger brother of Gilbert, said Jingle magazine came at the right time.

“Noong time kasing iyon, umusbong ang folk music by Peter, Paul, and Mary, by Bob Dylan,



(From left) Ilagan and Mercado. Photo by Mariannel Crisostomo

(From left) Ilagan and Guillermo. Photo by Mariannel Crisostomo



followed by folk-rock artists James Taylor, Neil Young, Crosby, Stills, Nash and Young, and Simon and Garfunkel. So, folk-based, guitar-based ang music noon. We came in the right place at the right time, nahuli namin iyong generation na iyon,” he said.

Fan and collector Mercado likened Jingle magazine to today’s internet, an alternative source of entertainment and information for the youth.

“Iyong hindi mo makukuha sa mga pahayagan o sa ibang mga pinagkukuhanan ng mga impormasyon, maaaring kahit katiting, makukuha mo roon sa Jingle. Pati iyong mga protest song, tapos may grin page na bastos iyong mga lyrics. May transcendental meditation, pwede kang turuang gumawa ng silkscreen o paano mag-boogie,” he said.

“Himigsikan sa Jingle Magazine: Malayang Tipaan at Kuwentuhan” capped off the UP Diliman (UPD) Arts and Culture Festival 2022 with the theme “kaMALAYAn: Pamana ng GomBurZa @ 150” organized by the UPD Office for Initiatives in Culture and the Arts (OICA) for the Office of the Chancellor.



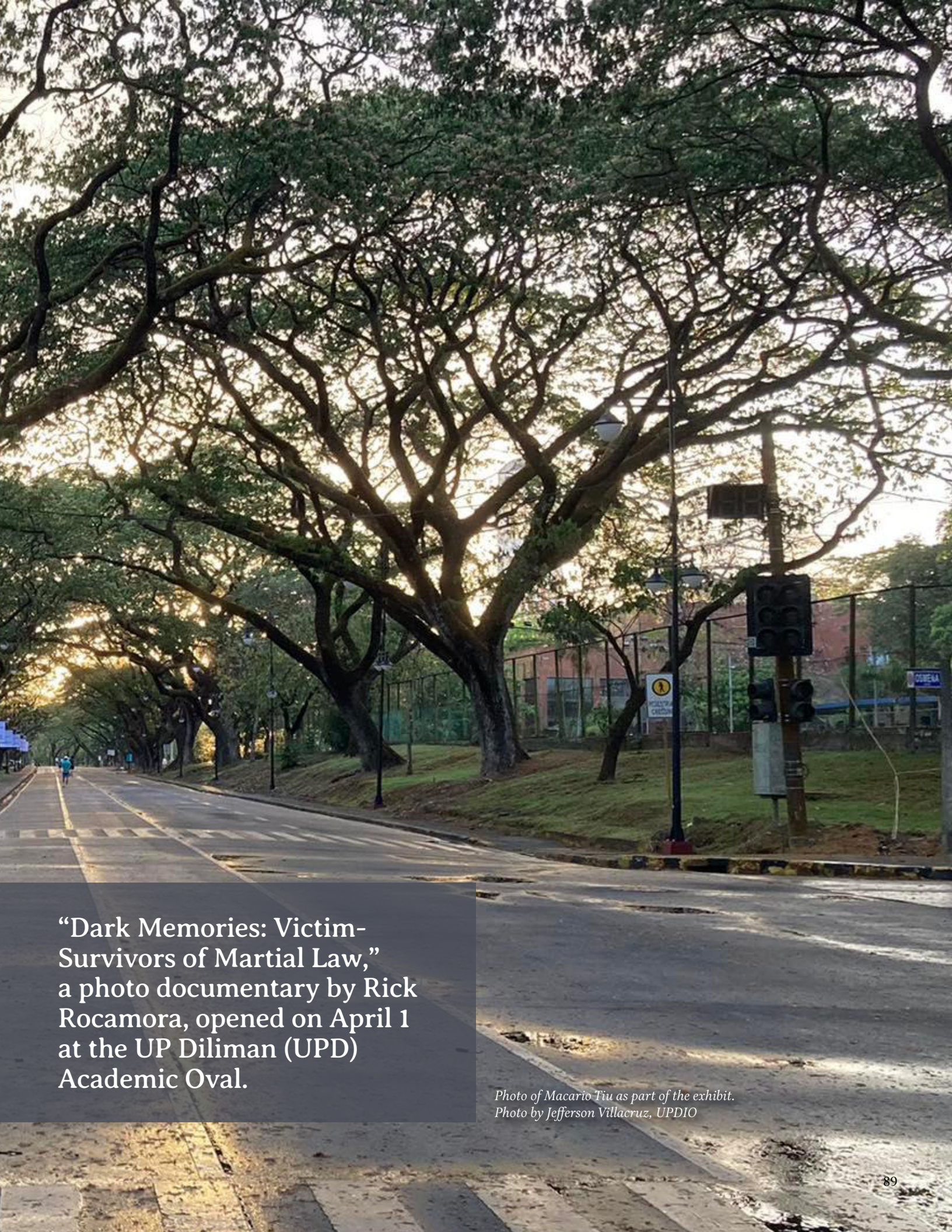
OSMEÑA

A. ROCES SR.



Salute to Martial Law survivors

Bino C. Gamba



“Dark Memories: Victim-Survivors of Martial Law,”
a photo documentary by Rick Rocamora, opened on April 1
at the UP Diliman (UPD)
Academic Oval.

*Photo of Macario Tiu as part of the exhibit.
Photo by Jefferson Villacruz, UPDIO*



Photo of Judy Taguivala as part of the exhibit. Photo by Jefferson Villacruz, UPDIO

A part of the UPD Arts and Culture Festival 2022, the exhibit, aiming to raise awareness of the horrors of Martial Law, featured 33 black and white portraits printed on 4 ft. x 5 ft. tarpaulins and hung on the lampposts around the Academic Oval.

The photos were of those who disappeared, were detained, tortured, or executed during the Martial Law years.

According to the UPD Office for Initiatives in Culture and the Arts, each name was verified with the Roll of Victims created by the Human Rights Violations Victims' Memorial Commission (HRVVMC). Consultations with the survivors of Martial Law were also conducted through the HRVVMC's assistance.

Rocamora, an award-winning documentary photographer, started the photo documentary project in 2011 to put faces to the victims of Martial Law and recognize their sacrifices under the Marcos dictatorship.

His work is widely exhibited in national and international museums and galleries, published in print and online, and aired on various broadcast news outlets.

“It is important to remember their sacrifices not only during this period of our nation’s history but also as a lesson for future generations of Filipinos to stop any threat to curtail our civil liberties and stop any attempt for another imposition of martial law.”

Rocamora is the author of four photo books: “Filipino WWII Soldiers: America’s Second Class Veterans,” “Blood, Sweat, Hope and Quiapo,” “Rodallie S. Mosende Story,” and “Human Wrongs.” He also authored “Alagang Angara,” a book that highlights the legislative achievements of Senator Edgardo J. Angara, a former UP president.

The photo exhibit ended on April 30.

Laya, alay, maláy: legacies of GomBurZa

Benito V. Sanvictores Jr.

In honor of the legacies left by GomBurZa, the UP Diliman (UPD) Department of Linguistics (DLingg) presented the first installment of the webinar “Lexicon Unpacked,” focusing on the terms “*laya*,” “*alay*,” and “*maláy*.”

The webinar poster.
Image from the DLingg website



UP DEPARTMENT OF LINGUISTICS



laya

alay

maláy

The webinar, conducted on March 17, was in celebration of the UPD Arts and Culture Festival 2022 and served as the first event in anticipation of the department's centennial year.

In Philippine history, the martyrdom of Fathers Mariano Gomez, Jose Burgos, and Jacinto Zamora in 1872 is considered pivotal in the quest of Filipinos for genuine independence and a factor that led to the 1896 Philippine Revolution.

Jem R. Javier, DLingg chairperson and webinar moderator, said in Filipino the webinar "is a series of lectures which will dissect, scrutinize, and explore the words being given importance in the current context of society and culture."

Seven DLingg faculty members analyzed the three words using various linguistic approaches and collections of words.

According to the project brief, the lexicon of a language "is rich in information formed and molded by history and culture... One can therefore uncover not just the present use and denotation of a word but also the history, context, and value placed upon the concept that it refers to."

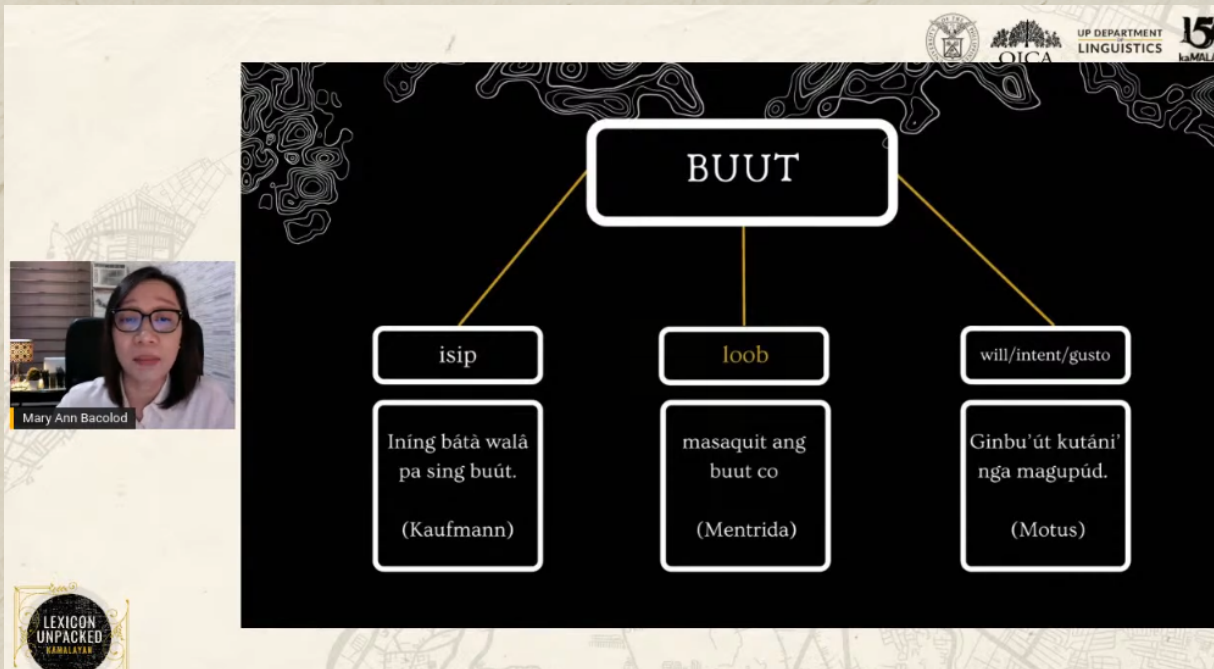
UNPACKING "LAYA." Michael S. Manahan, an instructor in the department, examined "laya" using natural semantic metalanguage (NSM). Through Manahan's research, "laya" was broken down into its component features, shown in their NSM explications: liberty, free will, latitude; immunity; and freehand or discretion.

Elsie Marie T. Or, an assistant professor, used frame semantics analysis to look into "laya." One of her findings was on how Tagalog conceptualizes "laya" as a state in which an entity either achieves or does not. However, the word can also be combined with quantifiers that indicate varying degrees of freedom (e.g. "kaunting kalayaan," "mas malaya," "pinakamalaya").

Using conceptual metaphor theory, Francisco C. Rosario Jr., an assistant professor, analyzed the meaning of "laya" and came up with five main observations: valued by the community, something in exchange, labored to be attained, a lot of things may be done in this state, and may be lost or taken away.

The speakers and moderator. Screenshot of the webinar





Bacolod's presentation. Screenshot of the webinar

UNPACKING “ALAY.” Noah Cruz, another instructor, explained “alay” using componential analysis, where the meaning of a word is seen as a unit composed of various semantic components. Using the corpus of the study, “alay” emerged as closely related to “kaloob,” “handog,” and “regalo.”

Mary Ann G. Bacolod, PhD, an associate professor, used ethnolexicography to explain “hálad,” the Hiligaynon equivalent of “alay.” Ten senses were found for “hálad,” but in general, “hálad” can be categorized into two: “handog”/ offering and “sakripisyo”/sacrifice.

Meanwhile, Ria P. Rafael, an assistant professor, used discourse analysis to look into “alay.” From the discourse, “alay” is an act (“gumawa”) that can be hierarchical—there is someone below offering to someone above; though sometimes, it is vague. It is a thing (“bagay”) where value is assigned to the object being offered. It is given to the receiver (“tumanggap”) who is someone sacred or held in high esteem.

UNPACKING “MALÁY.” Using ethnolexicography, Bacolod explained “*buút*,” the equivalent of “*maláy*” in Hiligaynon. From the sample phrases collected, the concept of “*loob*” also emerged. In general, the concept of “*buút*” can be divided into two: “*isip*” as its conventional meaning and “*loob*” as its figurative meaning.

Lastly, Jesus Federico C. Hernandez, an associate professor, looked at “maláy” through the perspective of diachronic linguistics and structural relations. Looking into the domain of “máláy/maláy,” it includes “alam,” “bait,” “damdam,” “diwa,” “loob,” “muwang,” “ulirat,” and “unawa.”

The research has shown how genetic relations surface not just from the origins and evolutions of words but also from how they are related to other words.

The first installment of “Lexicon Unpacked” was dedicated to retired linguistics professor Consuelo J. Paz, PhD who celebrated her birthday on the day of the event. Paz is one of the pillars of Philippine linguistics and the main proponent of language appreciation and its deep relevance to history, culture, and society.

The “Lexicon Unpacked: Kamalayan” webinar series may be viewed on the DLingg YouTube channel (<https://www.youtube.com/watch?v=AJ9w8omTMkA>).



LIVING IN THE PHILIPPINES

REALIZING IDENTITY THROUGH DIFFERENT DISCIPLINAL PERSPECTIVES

A CONVERSATION AMONG ACADEMIC PEERS FROM
COLLEGE OF ARCHITECTURE
COLLEGE OF HOME ECONOMICS
COLLEGE OF HUMAN KINETICS
COLLEGE OF SCIENCE

COLLEGE OF SOCIAL SCIENCES AND PHILOSOPHY
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#GomBurZa150
#UPDArtsCultureFestival2022
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07 MARCH 2022
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THROUGH THE COLLEGE OF ARCHITECTURE
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Identity and the environment

Anna E. Regidor

The physical and natural environment is important in shaping the Filipino identity according to several UP Diliman (UPD) experts.

This was one of the bigger points discussed in “Living in the Philippines: Realizing Identity through Different Disciplinary Perspectives,” a webinar organized by the UPD College of Architecture (CA) on March 7 from 2 to 5 p.m.

Held via Zoom and livestreamed on the CA Facebook page, the webinar was a gathering of a multidisciplinary group of UPD experts, moderated by Nicolo del Castillo, PhD, a professor at the CA.

According to Carmela Española, a professor of biology at the UPD College of Science, during one of the research discussions she had with indigenous groups in Zambales, the younger members of the tribe did not have a word for a particular tree, instead referring to it as “a place where birds perch on.”

“Nawala na iyong literal na word for that particular tree sa next generation kasi naubos na iyong gubat doon when Mount Pinatubo erupted. So, in the same way, if we artificially remove the forest, we lose that language, that culture that’s linked to the forest. We’re not only losing languages and cultures, we are also losing ways of adapting kasi culture is also a way to adapt to changing environments. Kung kaunti lang iyong cultures that are represented in a community or a nation, the less resilient we become as a people,” she said.

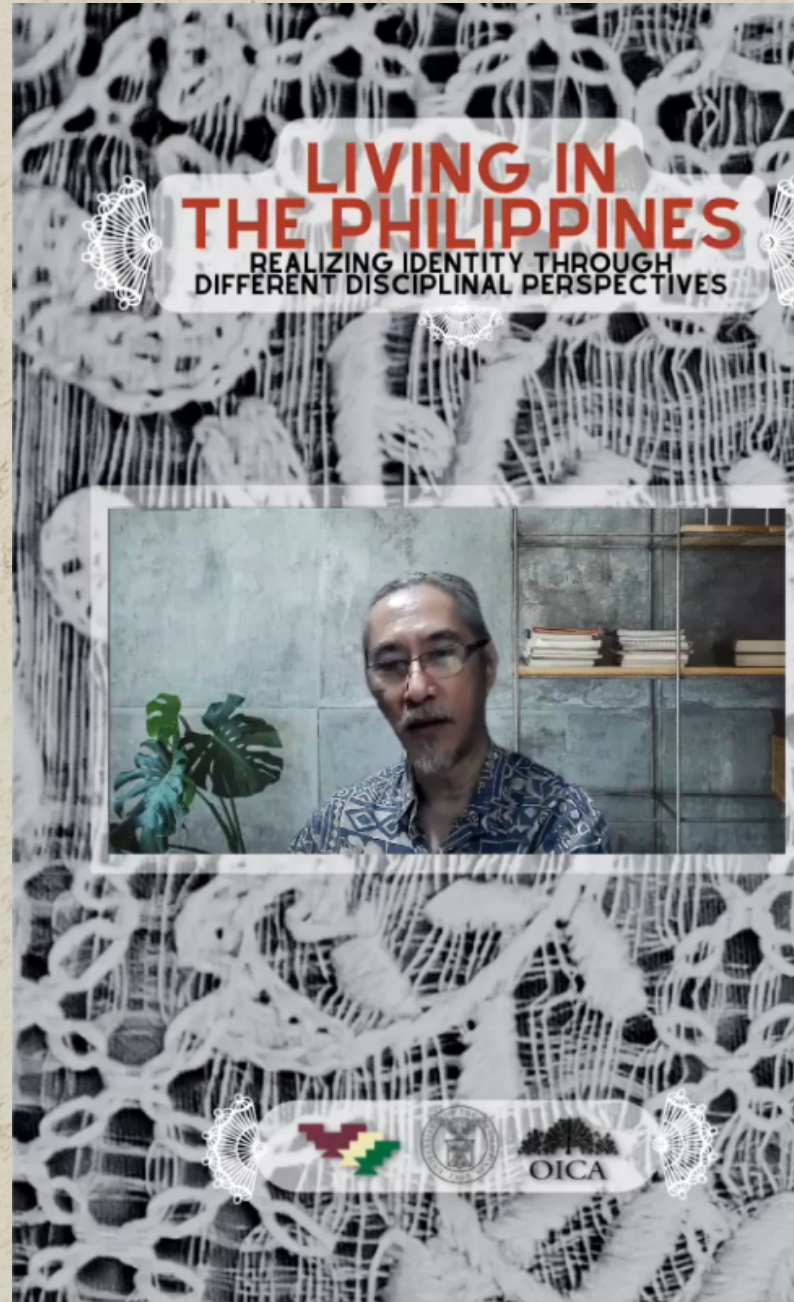
According to Cathe Desiree Nadal, a professor of landscape architecture at the CA, the accessible yet also defensible natural landscape of the province of Cavite had a large impact on its development and identity as the heart of trades both during the Spanish colonial period and toward the end-of-era revolution.

“Going back to Cavite’s galleon trade, alam naman nating napakaraming distinct sa Cavite na naging very helpful for all those things happening during the pre-Spanish and Spanish era. Alam din natin ang napakagandang kabundukan ng Cavite ay naging space or place kung saan umusbong ang rebolusyon ng 1896,” she said.

Other speakers/reactors in the discussion were Maureen Anne Araneta, a professor of architecture at the CA; Pamela Aquino, a professor of interior design and Kristyn Kitty Caragay, a professor of clothing technology, both from the UPD College of Home Economics; Rachelle Peneyra, Pastor Manlangit, and Christian Wisdom Valleser, all professors of sports science at the UPD College of Human Kinetics; and Carlos Tatel, PhD, a professor of anthropology, Danielle Ochoa, PhD, and Michelle Ong, PhD, professors of psychology at the UPD College of Social Sciences and Philosophy.

Castillo said one of the aims of the webinar was “to find intersections and parallels among different spheres of interest with the hope of forming the beginnings of multidisciplinary research agenda.”

The webinar was organized by the CA in partnership with the UPD Office for Initiatives in Culture and the Arts and was part of the UPD Arts and Culture Festival 2022 with the theme “kaMALAYAn: Pamana ng GomBurZa @ 150.”



Del Castillo (left) moderates the webinar. Image from the CA Facebook page



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Ilagan in front of Atang. Photo by Mariannel Crisostomo



“Sa Mahal Kong Bayan” “kaMALAYAn” Malikhaing Programa

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Additional Text and Overall Dramaturg

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Music Arranger

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Stylist

Performances

Ritwal ng Pag-aalay
Mula sa “Atang: A Sound Prayer”

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Rita Gudiño
Toym Imao
Cocoy Lumbao
Mitch Shivers
Dayang Yraola

Sa saliw ng tinig ni
Katz Trangco

Galaw ni
Debbie Afuang

Panalangin ng Bayan
Mula sa *National Research Council*
of the Philippines’ (NRCP)
“*Panalangin ng Bayan:*
An Interfaith Prayer”

Likha ni
Maria Alexandra Chua, PhD
para sa NRCP

Titik nina
Rica Daya Aquino
Mucha Shim Quiling
Rostom Bornea
Fr. Leonilo Mangussad

Interpretasyon nina
Angeli Benipayo
Joshua Cadeliña

Areglo ni
Jai Saldajeno

Kumpas ni
Katz Trangco

Sa saliw ng musika nina
Eli Tenedero (piano)
Andrew Evangelista (violin)
Paul Evangelista (viola)
Joseph Emmanuel Hernandez (cello)

“Isang Dipang Langit”

Isang sipi

Akda ni

Amado V. Hernandez

Pambansang Alagad ng Sining sa Panitikan

Interpretasyon ni

Boni Ilagan

“Pag-ibig sa Tinubuang Lupa”

Areglo ni

Jai Saldajeno

Kumpas ni

Katz Trangco

Interpretasyon nina

Angeli Benipayo

Joshua Cadelina

Sa saliw ng musika nina

Eli Tenedero (piano)

Andrew Evangelista (violin)

Paul Evangelista (viola)

Joseph Emmanuel Hernandez (cello)

Orihinal na musika ng

Inang Laya

Komposisyon ni

Luis Jorque

Halaw sa tula ni

Andres Bonifacio

“Gunita sa Karimlan ng Batas Militar”

Mula sa “Indigo Child”

Dula ni

Rody Vera

Interpretasyon ni

Skyzx Labastilla

Pag-usbong ng kaMALAYAn

“GomBurZa”

Konsepto at Koreograpiya ni

Lester John Reguindin

Sa pamamatnubay ni

Alice Reyes

Pambansang Alagad ng Sining sa Sayaw

at ni

Ronelson Yadao

Punong Alagad, Cultural Center of the

Philippines Dance Workshop

Interpretasyon nina

Earl John Arisola (Padre Gomez)

Danilo Dayo Jr. (Padre Burgos)

Timothy Paul Cabrera (Padre Zamora)

Richardson Yadao (Gobernador Heneral)

Kasama sina

AL Abraham (Prayle / Sundalong Espanyol)

Renzen Arboleda (Sundalong Espanyol)

Kevin Cascano (Sundalong Espanyol)

Erl Sorilla (Pilipino / Taong-bayan / Jose Rizal)

Justine Orande (Pilipino / Taong-bayan)

Monica Gana (Pilipino / Taong-bayan)

Sarah Alejandro (Pilipino / Taong-bayan)

Katrene San Miguel (Pilipino / Taong-bayan)

Stephanie Santiago (Pilipino / Taong-bayan)

Macel Dofitas (Pilipino / Taong-bayan)

Janine Arisola (Pilipino / Taong-bayan)

Karla Santos (Pilipino / Taong-bayan)

Isang alay-galaw

halaw sa

“More Than 3 Priests” ni Michael L. Tan, PhD

Sa saliw ng musika ng

“Gloria”

Isang sipi mula sa “Misa”

Komposisyon ni

Ryan Cayabyab

Pambansang Alagad ng Sining sa Musika

Interpretasyon ng
Taipei Philharmonic Choir

“Marcha Melancolica” (orchestra)
“Cavatina in E Minor” (guitar and violin)

“Imperyalismo”

Komposisyon ni
Michael Dadap

Para sa
“A Long March” (Motion Picture Soundtrack)
Produksyon ng
Lff Film, LLC

“Pilipinas Kong Mahal”

Komposisyon ni
Francisco Santiago

Areglo ni
Jay Gomez

Sa saliw ng musika ni
Bong Rosario (gitara)

“*Sa Mahal Kong Bayan*”

Musika ni
Lucio San Pedro
Pambansang Alagad ng Sining sa Musika

Titik ni
Guillermo Santiago Y. Cuino

Interpretasyon nina
Angeli Benipayo
Joshua Cadeliña

Areglo ni
Jai Saldajeno

Kumpas ni
Katz Trangco

Sa saliw ng musika nina
Eli Tenedero (piano)
Andrew Evangelista (violin)
Paul Evangelista (viola)
Joseph Emmanuel Hernandez (cello)

Paintings

Carlos “Botong” Francisco
Pambansang Alagad ng Sining sa Sining Biswal
“**Progress of Medicine in the Philippines,**” 1953
National Fine Arts Collection
National Museum of the Philippines
Philippine General Hospital

Abdulmari Imao
Pambansang Alagad ng Sining sa Eskultura
“**Muslims in the Philippines [detail],**” 2014
University of the Philippines Alumni Association
Gateway Gallery
Araneta City
Kuha ni
Irvin Arenas

Leonilo Doloricon
“**Tatsulok [detail],**” 2008
Bulwagan ng Dangal Collection
Bulwagan ng Dangal University Heritage Museum

Pablo Baens Santos
“**IR (Internal Refugees) [detail],**” 1989
Bulwagan ng Dangal Collection
Bulwagan ng Dangal University Heritage Museum

Carlos “Botong” Francisco
Pambansang Alagad ng Sining sa Sining Biswal
“**Filipino Struggles through History [detail],**” 1964
National Fine Arts Collection
National Museum of the Philippines
Local Government Unit of Manila
Department of Tourism, Culture, and Arts of Manila

Pablo Baens Santos
“Malumbay si Ina,” 1983
Erehwon Center for the Arts
Kuha ng

**Center for Art, New Ventures &
Sustainable Development (CANVAS)**

Leonilo Doloricon
“Baliktarin ang Tatsulok [detail],” 2008
Bulwagan ng Dangal Collection
Bulwagan ng Dangal University Heritage Museum

Leonilo Doloricon
“Mga Tagapagligtas [The Saviors],” 2000
Bulwagan ng Dangal Collection
Bulwagan ng Dangal University Heritage Museum

Music

“Epiko”
Komposisyon ni
Jaimar Palispis
contributing artist

Kontra-GaPi
Mula sa “Hiraya” (2016)

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Art Installation and Virtual Exhibit: “ATANG, a sound prayer” Installation

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Pilipino, at Komunidad”**

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“Alay, Alaala, at Pagpupugay
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**“HIMIGSIKAN sa Jingle
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Tipaan at Kuwentuhan”**

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Lolita Carbon

Ryan Cayabyab
Pambansang Alagad ng Sining sa Musika

Song Credits

“Kahit Anong Mangyari”
ng Juan dela Cruz Band
Sa ilalim ng Blackgold Records Corporation
at FILSCAP

“Sayang Ka”
ng Asin
Sa ilalim ng Vicor Records at FILSCAP

“Alamat ng Pilipino”
ni Paul Galang
Sa ilalim ng FILSCAP

“Pinggan”
ni Paul Galang
Sa ilalim ng FILSCAP

“Iskolar ng Bayan”
ni Paul Galang
Sa ilalim ng FILSCAP

“Batang Pulubi”
Titik ni Domingo Landicho
Musika ni Lester Demetillo

**“Sana’y Mayaman”
Titik at Musika ni Karina David**

**“Ang Buhay Ko”
ng Asin**

Itinanghal sa Canada Tour noong 2018
Sa ilalim ng Vicor Records at FILSCAP

**“Dito sa Kanto”
ni Noel Cabangon**

Sa ilalim ng Universal Records, Jesuit
Communications Foundation, Inc. at FILSCAP

**“Lupa”
ni Chickoy Pura**
Sa ilalim ng FILSCAP

**“Paraisong Parisukat”
ni Ryan Cayabyab**

Pambansang Alagad ng Sining sa Musika
Sa ilalim ng BMG Records (Pilipinas) Inc. at FILSCAP

**“Pumapatak ang Ulan”
ng Apo Hiking Society**

Sa ilalim ng JEM Recording Co. at FILSCAP

**“The Times They are a-Changin’”
ni Bob Dylan**

Sa ilalim ng Columbia Records at FILSCAP

**“Danny’s Song”
nina Loggins and Messina**

Sa ilalim ng CBS / Sony at FILSCAP

**“Himig Natin”
ng Juan dela Cruz Band**

Sa ilalim ng Polyeast Recors, Vicor Records,
at FILSCAP

“Dark Memories: Remembering the Victim- Survivors of Martial Law”

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Czarina Caye Lopez**
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FILSCAP
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Mich Maskarino

National Commission for Culture
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Atang: A Sound Prayer installation. Photo by Jefferson Villacruz, UPDIO





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