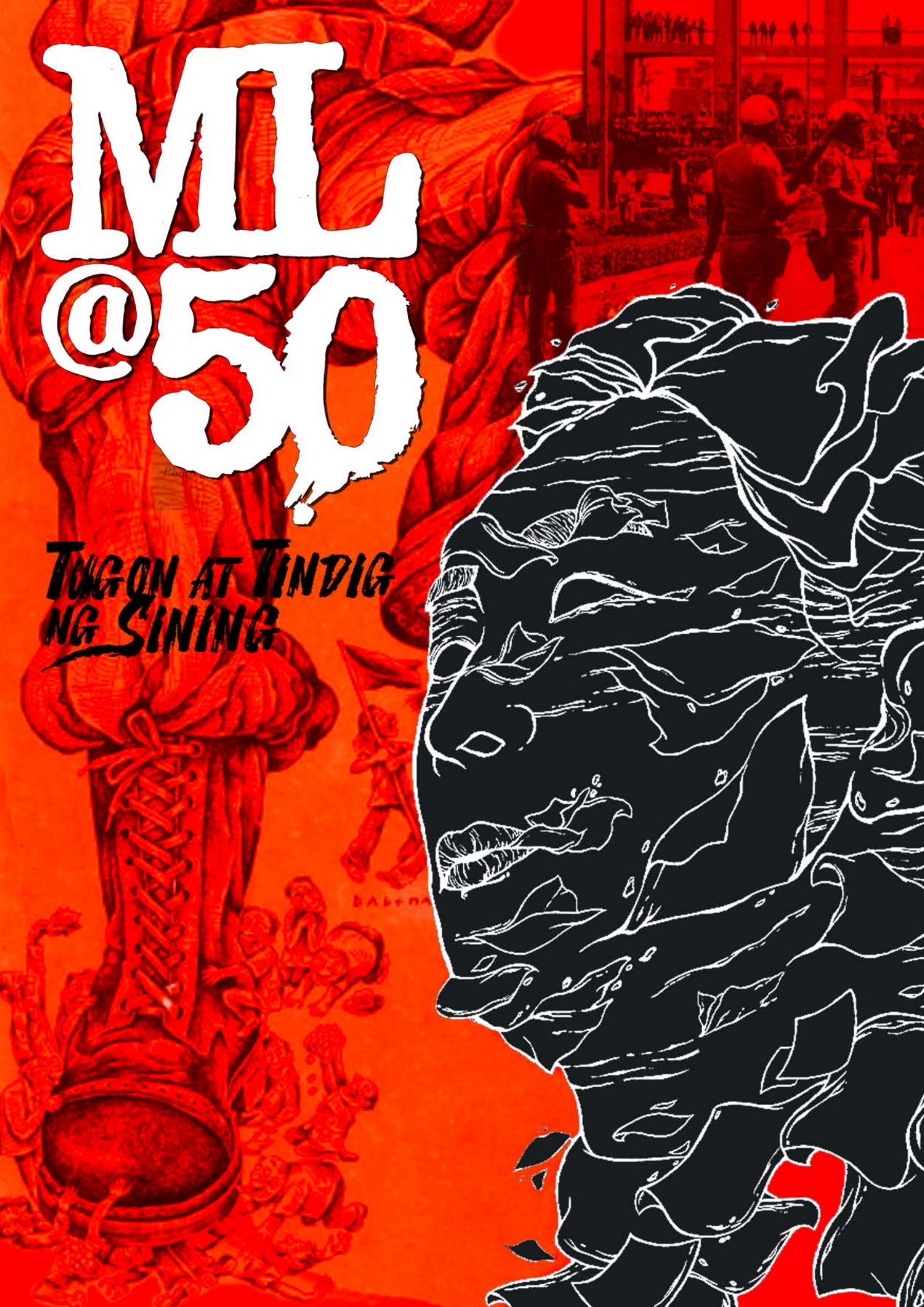


MI @50

TUGON AT TINDIG
NG SINING





"Nationalism in art has always been a bone of contention, particularly in the visual arts. And yet it rarely has been seriously documented by academicians and writers, including critics..."

* "Butterflies in our backyard: The continuing debate about art and nationalism", The Manila Times, 22 September 1994.

Pabalat na larawan: Isang collage ng mga likhang-sining at publicity material na itinampok sa ML@50: Tugon at Tindig ng Sining: (1) Untitled, 1971, tinta sa papel ni Danilo Dalena. Isang editorial cartoon na nailimbag sa Asia Philippines Leader; (2) disenyo ng poster ng Paglulunsad at Pagmumulat mula sa Departamento ng Filipino at Panitikan ng Pilipinas; at (3) larawan ng Diliman Commune mula sa UPD Main Library Archives Section. Disenyo ni Jefferson Villacruz, UPDIO

Itaas na larawan: Eksibit ng Kamao ang Hugis ng Puso. Larawang kuha ni Jefferson Villacruz, UPDIO

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Mensahe mula sa Direktor ng OICA

Cecilia S. De La Paz, PhD

ML@50: Tugon at Tindig ng Sining

**Natatanging Proyekto ng UP Diliman
(UPD) para sa Ika-50 Komemorasyon ng
Batas Militar**

Nakikiisa ang UPD Opisina ng Pagpapasimuno sa Kultura at mga Sining [Office for Initiatives in Culture and the Arts / OICA] sa paggunita sa ika-50 anibersaryo ng pagsasailalim ng Pilipinas sa Batas Militar ng rehimeng Marcos. Hindi matatawaran ang mga naging sakripisyo ng mga Pilipinong nabuhay at nagdusa sa panahon ng kadiliman, at angkop lamang na ito ay pagnilayan at pag-aralan upang maunawaan ang kondisyong Pilipino sa kasalukuyan.

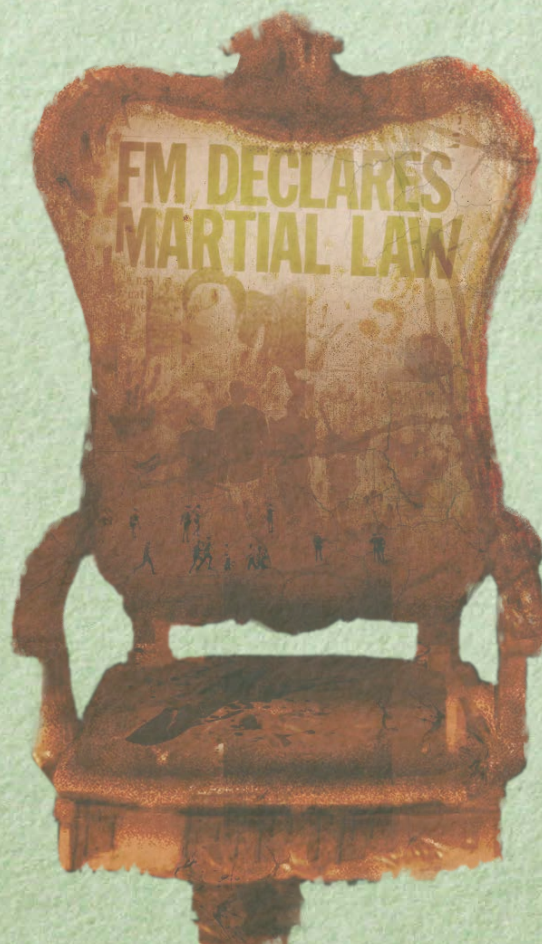
Ang mga proyektong kabilang sa *ML@50: Tugon at Tindig ng Sining* ay nagbibigay-diin sa mga naging tugon at paninindigan ng mga iskolar-artista ng bayan sa mga hamon sa kalayaan at pamumuhay. Nararapat lamang na magbigay-pugay sa mga artista at mga kilusang pansining na lumaban sa diktadurya at iba pang porma ng pang-aabuso ng kapangyarihan.

Nakasandig ang mga proyekto ng *ML@50* sa karanasan ng bayan at sa kahalagahan ng pagtatanggol sa kasaysayan. Sa pamamagitan ng mga malikhaing programa, eksibisyon, talakayan, lakad-gunita, websites, at iba't ibang online activities na nagpapahalaga sa kritikal na ugnayan ng sining at lipunan, masasabing mayroong kapangyarihan ang sama-samang paglikha at pag-aaral bilang sandata ng panlipunang katotohanan na siyang gabay sa tunay na demokrasya.

Nawa'y maipagpatuloy natin ang sama-samang paggunita at manindigan para sa kasaysayan ng bayan, kasama na ang adhikaing makaambag sa kamalayang Pilipino na makatao at makabayan.



Larawang kuha ni Jefferson Villacruz, UPDIO



ML@50 motif detail. Imahhe mula sa OICA

Mensahe mula sa Tsanselor

Fidel R. Nemenzo, DSc

Ngayong darating na ika-21 ng Setyembre taong 2022, gugunitain natin ang ika-50 anibersaryo ng pagsasailalim ng ating bansa sa Martial Law o Batas Militar.

Ginugunita natin ang malagim na yugtong ito ng ating kasaysayan upang matiyak na hindi mabubura sa ating pambansang alaala't kamalayan ang mga inhustisya at panlipunang kalupitang idinulot ng Batas Militar.

Nakahihindik ang naging epekto ng Batas Militar—partikular sa usapin ng kalagayan ng lipunan at katayuan ng demokrasya sa bansa. Kaliwa't kanan ang naging paglabag sa karapatang pantao na nagresulta sa pagbibilanggo, torture, sapilitang pagkawala, pamamaslang, at mga masaker. Itinuring ng rehimen na kaaway at kalaban ang sinumang kumukuwestiyon at sumasalungat sa pag-iral nito.

Sa katunayan, ako mismo ay saksi at biktima ng pandarahas ng estado ng mga panahong ito. Taong 1984, Setyembre 27, nang nagsagawa kami ng indignation rally bilang protesta sa marahas na dispersal na isinagawa ng mga pulis at militar sa rally bilang paggunita sa lagim ng Batas Militar.

Inilunsad sa Welcome Rotonda ang indignation rally. Gaya ng inaasahan, nagkaroon ng marahas na dispersal gamit ang tear gas, smoke bomb, at pamamaril. At isa ako sa malubhang tinamaan ng araw na iyon.

Kabilang ang aking karanasan sa libo-libong mamamayang nakaranas din ng kalupitan mula sa estado at sa umiiral na kultura ng impunity o kawalang pananagutan ng mga panahong iyon. Marami rin sa mamamayan ang nakaranas ng gutom, paghihirap, at pang-aabuso. Sinikil at sinupil din ang kalayaan sa pamamahayag, paghahayag, at press freedom.

Sa panahon ng Batas Militar, naghikahos ang maraming mamamayan, pinagmalupitan ang lumalaban, at sinikil ang ating mga kalayaan.

Ngunit sa kabila ng lagim ng Batas Militar, maraming iskolar ng bayan, faculty, at staff ng UP ang nag-organisa, nakiisa sa iba't



Larawang kuha ni Jefferson Villacruz, UPDIO

ibang samahan at sektor ng lipunan upang manindigan laban sa rehimen. Inialay nila ang kanilang husay, galing, at buhay upang tunay na maglingkod sa sambayanan at mga inaapi.

Kung kaya't ang paggunita sa ika-50 anibersaryo ng Batas Militar ay pag-alaala din sa lahat ng nanindigan sa harap ng dahas upang mapabagsak ang diktadurya.

Napakahalaga ng ating tungkulin—bilang mga iskolar at bilang institusyon—upang lagi't laging maipaalala at maipasa sa mga nakababatang henerasyon ang mga aral na idinulot ng malagim na yugtong ito sa ating kasaysayan. Bukod sa pagmumulat, kailangan din nating maipabatid sa nakararami na ang laban para sa isang lipunang makatao at maka-mamamayan ay hindi nagtapos at nagpapatuloy hanggang ngayon. Mas lalo natin dapat pag-ibayuhin ang ating papel—bilang mamamayan at bilang pamantasan ng bayan—upang maging kaisa't kahanay ng mamamayan sa pagtataguyod ng isang lipunang tunay na malaya at ganap na umiiral para sa kapakanan ng nakararami.

**Tugon at Tindig: Martial Law Memorial Tiktok Challenge
(Social Media Platform)**

14 Setyembre | 2:00 PM (Launch)

17 Oktubre | 2:00 PM (Announcement of Winners
and Awarding)

Kamao ang Hugis ng Puso: Neil Doloricon Retrospective

15-30 Setyembre

Gallery One, UP Fine Arts Gallery (Exhibit)

Atrium or Front Lawn (Program)

Martial Law Era Film Series (Pilot)

Lino Brocka's *Manila in the Claws of Light*

20 Setyembre | 2:00 - 5:00 PM

UP Film Institute

Sining Protesta: Imahe at Tema, Anyo at Pagkilos

21 Setyembre - 9 Oktubre (Outdoor Exhibition)

UPD Academic Oval

The Marcos Regime Research: In Print and Online

23 Setyembre | 4:00 PM (Book and Website Launch)

Third World Studies Center Conference Room, Palma Hall

Pagtindig: Mga Tala sa Papel ng Akademikong Larang ng

Malikhaing Pagsulat, Panitikan at Wika Kontra Batas

Militar Hanggang Kasalukuyan

23, 30 Setyembre | 3:00 - 5:00 PM

Mga Panayam at Koleksyon (Online)

"A Name by Candlelight": *Subversive Lives Then and Now*

24 Setyembre | 6:00 PM (Virtual or Hybrid Stage Reading)

KAL Bahaginan Research Forum:

BANWAG: Sining sa Panahon ng Batas Militar, Paglikha

para sa Bayan at Kinabukasan

26-30 Setyembre | 4:00 PM

The Art of Disquiet and Rage

28 Setyembre (Hybrid Symposium)

Paglulunsad at Pagmumulat: Ang GE Kursong Philippine

Studies 21 (PS21) sa Paggunita sa ika-50 Anibersaryo ng

Batas Militar ni Marcos, Sr.

29 Setyembre | 2:00 - 4:00 PM

Paglulunsad ng Aklat at Bidyo ng mga Lektura at

Paraan ng Pagtuturo (Hybrid na Programa)

Kwentong Mulat - ML@50

30 Setyembre | 10:00 AM - 12:00 NN (Launch of the
virtual tour website)

30 Setyembre | 3:00 - 5:00 PM (Onsite walking tour)

Hybrid Tour (onsite and online)

OICA Learning Resource Dissemination and

Social Media Campaign Project

15-30 Setyembre

UPD-OICA Facebook Page & YouTube channel

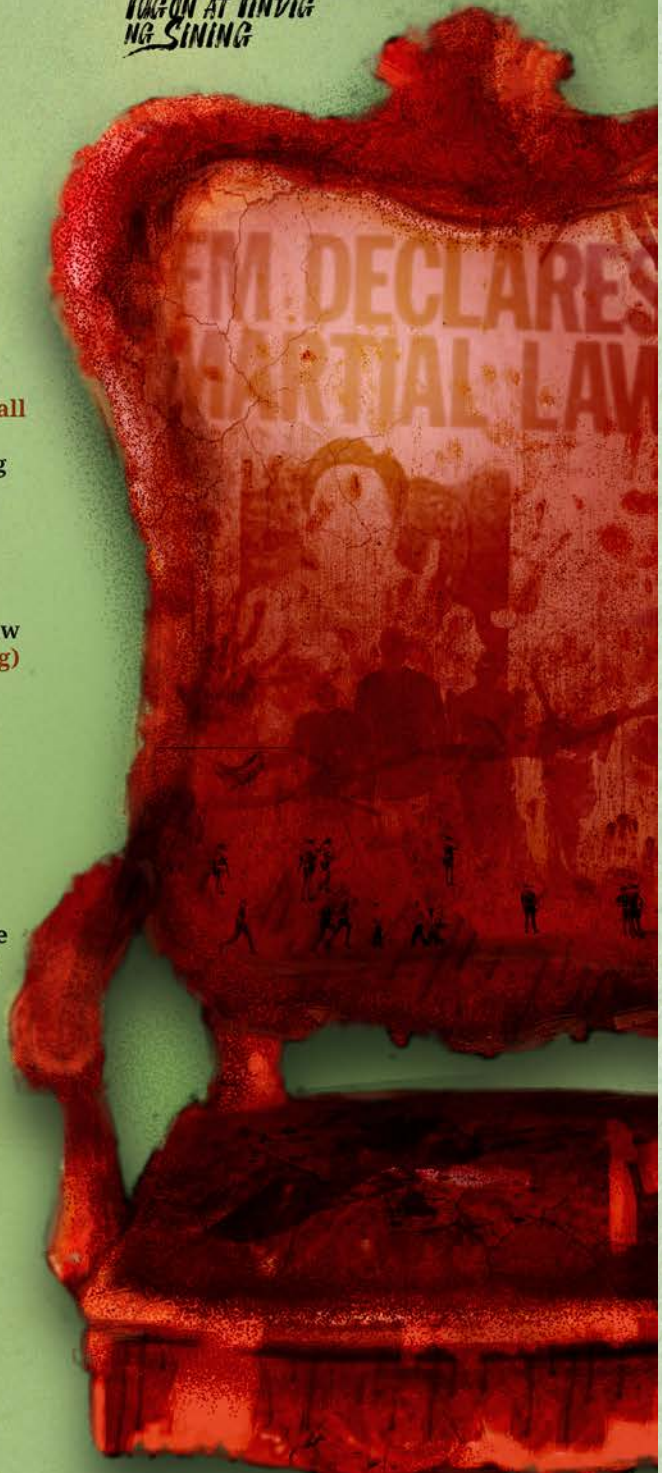
**Schedules/Venues are subject to change without prior notice.*

#ML50 #UPDTugonAtTindigNgSining #NeverAgain #NeverForget

**ML
@50**



**TUGON AT TINDIG
NG SINING**



bit.ly/ML50UPDiliman



Bahagi ng
UP Day of Remembrance para sa
ML@50: Manindigan sa
Katotohanan, Itanghal ang
Katarungan

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www.youtube.com/c/UPDOICA



Ito-Tapang. Photo by Jefferson Villacruz, UPDIO

CFA mounts Doloricon retrospective

Anna Regidor

In remembrance of the 50th anniversary of the declaration of Martial Law, the UP Diliman (UPD) College of Fine Arts (CFA) chose to pay tribute to the life and work of one of its celebrated faculty members: artist, social realist, and former dean Leonilo Ortega Doloricon.



Guests viewing Doloricon's artwork. Photo by Jefferson Villacruz, UPDIO



According to the event organizers, Doloricon's works were "compelling portrayals of the working-class Filipinos during and after Martial Law" and are important parts of Philippine and Southeast Asian art history.

The *Kamao ang Hugis ng Pusong Neil Doloricon Retrospective* was a two-part project aimed to memorialize and popularize Doloricon's body of work.

The exhibit that ran from Sept. 15 to Oct. 14 had Dayang Magdalena Nirvana T. Yraola, PhD, an associate professor at the CFA Department of Theory, and Lisa Ito-Tapang, an instructor in the same department, as project curators.

THROUGH HIS WORKS. The first component, *Kamao ang Hugis ng Pusong Neil Doloricon* (Kamao), was a multimedia exhibition of over 57 artworks, writings, memorabilia, and films by and about Doloricon. Launched on Sept. 15, this exhibit was mounted at the CFA Gallery along Jacinto Street.

According to the curators, Kamao was divided into three parts or "stems:" sa isip, which contains Doloricon's creative works; sa salita, which consist of a textual display, video and audio pieces that contain the lessons he imparted in writing, lectures, speeches, and interviews; and sa gawa, which are photo, and video and audio documentation of his actual activities as a teacher, an artist, and an activist.

The exhibit, they said, "alluded to the essence of Doloricon's life and work, his passion (puso) being always entangled with a cause and struggle (kamao)."

IN THE EYES OF OTHERS. The second component, *Memory Project 13: Graded Recitation* (Graded Recitation), was a two-part public talk-performance in response to Kamao. It was on Oct. 6 and 13 at the gallery's plenary hall.



Graded Recitation featured seven invited guests who reacted to *Kamao* and shared stories of Doloricon as a colleague, a mentor, and an activist: musician and poet Jesus Manuel “Jess” Santiago, artist and realist Renato Habulan, former student and now Tambisan sa Sining secretary-general Jaime Calma, freelance filmmaker and graphic designer Danielle Madrid, activist and labor rights defender Rochelle Porras, and colleagues at the CFA Department of Visual Communication faculty members Leonardo Rosete and Manolo Sicat.

Yraola and Ito-Tampang said the reactions of the seven guests provided more context to the objects and texts on exhibit and expounded on the exhibit’s importance and impact.

Graded Recitation was hosted in collaboration with the Concerned Artists of the Philippines (CAP) of which Doloricon was a former chair.

Doloricon hailed from Surigao del Sur. His artistic journey at the CFA began in the mid-1970s culminating in his tenure as dean (1998-2001).

His more than four-decade career as an editorial cartoonist, painter, printmaker, and activist spanned several important groups

in the history of Philippine visual arts such as *Kaisahan*, *Artista ng Bayan*, *Samahang Kartunista ng Pilipinas*, and *CAP*.

Kamao ang Hugis ng Puso: Neil Doloricon Retrospective was part of the *ML@50: Tugon at Tindig ng Sining*, a month-long commemoration organized by the UPD Office for Initiatives in Culture and the Arts in remembrance of the 50th anniversary of the declaration of Martial Law.



(From left) Ito-Tapang, Santiago, Rosete, and moderator Frank Borio at the Graded Recitation. Photo by Jefferson Villacruz, UPDIO

A selection of artwork at the Kamao exhibit. Photo by Jefferson Villacruz, UPDIO



MARCOS REGIME RESEARCH

THE TECHN

On May 25, 2014, Yutaka K
Social Sciences and Philos
from the project "Economi
An Oral History." Katayan
that worked [...]

[Read more](#)

The Marcos Regime Research
to the unabated tide of histo
research on the rule of Ferdi
cronies in the Philippines.

CORRUPTION

SCAMMED

History based on research

Mariamme D. Jadloc

DOCRATS OF FERDINAND MARCOS

atayama entrusted to the Third World Studies Center (TWSC), College of
osophy, University of the Philippines Diliman 27 interview transcripts
ic Policymaking and the Philippine Development Experience, 1960-1985:
na was speaking in behalf of the group of Japanese and Filipino academics

h (MRR) program is the response of the UP Third World Studies Center (TWSC)
rical revisionism in favor of the Marcos regime—a re-prioritization of
nand Marcos and the continuing influence of the Marcos family and their



*Diktadura, the Marcos Regime Research website.
Screenshot of the website*

**The research on the
Marcos regime was based
on established facts that
were being systematically
erased through the outright
revision of history during
the past administration.**

This was revealed at the launch of *Marcos Regime Research: Online and In Print* (Marcos Regime Research), a project of the UP Diliman (UPD) Third World Studies Center (TWSC), on Sept. 23, 4 p.m. at the TWSC Conference Room.

At the event's opening, the TWSC stated that "Ferdinand E. Marcos Sr.'s martial law was a chapter in our history marked by rampant oppression, violence, human rights violations, economic hardships, and massive plunder of the state's coffers."

Soledad Natalia M. Dalisay, PhD, director of the TWSC, said the center had been working on the Marcos Regime Research since 2013 to counter the lies and historical distortions regarding the Martial Law period.

Meanwhile, in her message at the launch, UPD College of Social Sciences and Philosophy Dean Maria Bernadette L. Abrera said the TWSC has been very consistently productive in its academic output and research on the Marcos regime. She underscored the duty and responsibility of scholars and academics to seek the truth, and in unmasking deceit by showing consistency, discrepancy, and reality. "We begin with an objective fact, and state what it is. For it to be true, the statement must correspond with the fact. Very simply put, truth is that which corresponds to reality, and a lie is an untruthful assertion. We need the truth in order to correctly assess our condition and proposed plans. In other words, truth is necessary for people, for society, to grow and prosper," she said.

Marcos Regime Research has two components: the book *Marcos Lies* and the website diktadura.upd.edu.ph. At the time of the launch, the website was undergoing security checks by the UPD University Computer Center. The TWSC advised the audience who wished to check the website to visit diktadura.com.

According to the TWSC, *Marcos Lies* "is a compilation of 31 research essays on various lies that the Marcoses have either concocted or have done nothing to correct, lies that aided them in pursuit of power and plunder." In addition, the TWSC stated, "This book shows how the lies were crafted and who enabled the Marcoses to foster their falsity on their targeted audience or those who knew the truth but have chosen to be silent. Each chapter gives details on how institutions and individuals were corrupted by the Marcoses

to ensure that the lies they have made would not easily unravel."

Marcos Lies is authored by Joel F. Ariate Jr., Miguel Paolo P. Reyes, and Larah Vinda del Mundo. Ariate is a university researcher; Reyes is a university research associate; and Del Mundo is a research associate. All of them are from the TWSC.



Book cover. Image from the TWSC Facebook page



Ariate. Photo by Jefferson Villacruz, UPDIO



Reyes. Photo by Jefferson Villacruz, UPDIO



Del Mundo. Photo by Jefferson Villacruz, UPDIO



Guests at the TWSC book and website launch. Photo by Jefferson Villacruz, UPDIO



Dalisay. Photo by Jefferson Villacruz, UPDIO



The book is also available online at <https://www.diktadura.com/marcos-lies/>.

Interested parties may contact the TWSC for more details on the book.

Meanwhile, the website diktadura.upd.edu.ph, or Diktadura, complements the book *Marcos Lies* and the research program's other printed outputs.

The TWSC stated Diktadura is a “trove of the program’s outputs since 2013, including the digital versions of the program’s print publications, published primary sources, and multimedia assets, as well as external links to a wealth of publicly accessible materials that the public may use in their attempts of truth-telling regarding the Marcos regime. The website highlights materials that have been online for years but remain underutilized, including transcripts of interviews with technocrats of the Ferdinand Marcos Sr. regime.”

In addition, the TWSC stated, “The website also includes a section that gathers and curates media fact-checks related to the Marcos administration and the Marcoses, giving media practitioners and the general public a means to easily determine what Marcos-related disinformation has been fact-checked and how often it has been addressed.”

The book and website launch was attended by members of the UPD community including former TWSC director Ricardo Trota Jose, PhD who initiated the Marcos Regime Research; and journalist Luz Rimban who was one of the guest speakers.

The event was part of the *ML@50: Tunog at Tindig ng Sining*, an activity organized by the UPD Office of the Chancellor through the UPD Office for Initiatives in Culture and the Arts to commemorate the 50th anniversary of the declaration of Martial Law in the Philippines.



Rimban. Photo by Jefferson Villacruz, UPDIO



Jose. Photo by Jefferson Villacruz, UPDIO

Silent witnesses of a dark past

Bino C. Gamba



In the 50th year of the Martial Law declaration, the UP Diliman (UPD) Asian Institute of Tourism (AIT) held a walking tour through the different buildings and landmarks in UPD that played a significant role in the student movement during the Diliman Commune and the Martial Law years.



*The walking tour group at the Academic Oval.
Photo by Jerald DJ. Caranza, UPDIO*



Clockwise from left: A tour guide holds a tarpaulin of the walking tour. Photo by Jerald DJ. Caranza, UPDIO

Tour participants assemble at the Quezon Hall lobby. Photo by Jerald DJ. Caranza, UPDIO

Participants and organizers. Photo by Jerald DJ. Caranza, UPDIO



There were 42 participants who preregistered through the online reservation platform for the tour *Kwentong Mulat: Martial Law@50*.

The tour observed minimum health protocols like wearing of a face mask, maintaining physical distance, and frequent hand sanitation.

It had seven stops. The first stop and assembly area was Quezon Hall. Next came Melchor Hall via the Academic Oval. Passing through The Beta Way, the tour proceeded to Palma Hall, Kamia and Sampaguita Residence Halls, to Vinzons Hall, and ended at the much-loved Sunken Garden.

According to Charmielyn Cabigas-Sy, faculty-in-charge of the AIT institutional walking and virtual tours, the sites that formed part of the tour itinerary were documented historical landmarks during the Diliman Commune and Martial Law years.

THE SITES. Quezon Hall, also known as the Administration Building, witnessed countless rallies, demonstrations, and pickets in UPD. It was also where the first barricades were erected during the Diliman Commune.

Melchor Hall, which houses the UPD College of Engineering, was the original location of the DZUP transmission tower. During the commune, DZUP aired live news updates that were censored in the mainstream media. The building also served as an observation deck for student activists on the lookout for intruding police officers.

From Melchor Hall, the tour proceeded to Palma Hall via The Beta Way. Photo by Jerald DJ. Caranza, UPDIO







Palma Hall or AS used to house the then College of Arts and Sciences. It was where general education classes were held and where rallies and demonstrations were mobilized.

Sampaguita and Kamia Residence Halls were the female dormitories that served as safe houses of the Diliman Commune participants known as communards. The dormitories were also used as food centers during the Diliman Commune. On Feb. 1, 1971, the first day of the protest, members of the Philippine Constabulary Metropolitan Command assaulted the two dormitories, believing these to be the hideouts of student activists. Dormers were awakened to tear gas wafting through doorways. This blatant intrusion of Kamia and Sampaguita Residence Halls paved for their active engagement in the student movement. Aside from being food centers, the two residence halls were a factory site of Molotov and pillbox bombs.

As the center for student activities, Vinzons Hall served as an assembly point and venue for planning and mobilizations for student activists. During the Martial Law years, student dissent continued through wearing black ribbons on their shirts and holding noise barrages using aluminum trays, spoons, and forks of the Vinzons Hall's cafeteria.

The tour's last stop was the Sunken Garden, an iconic geological feature in UPD. The Sunken Garden is the venue of many student-related events like the University Fair and serves as a giant message board for UP's long tradition of activism.

On Oct. 7, campustours.upd.edu.ph was launched as the virtual walking tour website.

The tour was part of the *ML@50: Tugon at Tindig ng Sining*, a project spearheaded by the UPD Office for Initiatives in Culture and the Arts for the UPD Office of the Chancellor.

Opposite page:

Top: The tour in front of Sampaguita and Kamia Residence Halls. Photo by Jerald DJ. Caranza, UPDIO

Bottom: The tour's final stop at the Sunken Garden. Photo by Jerald DJ. Caranza, UPDIO



A Name by Candlelight

SUBVERSIVE LIVES THEN AND NOW

BY AMD CARDOSO

DIRECTION BY ISSA MANALO LOPEZ

NATHS EVERETT | SKYZX LABASTILLA

RAFLESIA BRAVO | FRED LAYNO | LEI ANN QUINQILLERA
CARLO TAROBAL | AJ PERMEJO

September 24, 2022, 6 PM

STREAMING LIVE VIA ZOOM AND
THE MARTIAL LAW CHRONICLES
PROJECT FACEBOOK PAGE

CO-PRESENTED BY:





Event poster. Image from the Martial Law Chronicles Project Facebook page

A family saga in the “movement”

Bino C. Gamba

In memory of Ishmael
“Jun” Quimpo Jr., a
dramatic reading of
selected excerpts from
*A Name by Candlelight:
Subversive Lives Then and
Now* was livestreamed via
Zoom and on the Facebook
page of the Martial Law
Chronicles Project.

In Memoriam

In memory of Susan Quimpo,
Ishmael "Jun" Quimpo,
Jan Quimpo,
and all who served the people
and served them well.



Ishmael "Jun" Quimpo
1957-1981



A Name by Candlelight

SUBVERSIVE LIVES THEN AND NOW

September 24, 2022, 6 PM

STREAMING LIVE VIA ZOOM AND
THE MARTIAL LAW CHRONICLES
PROJECT FACEBOOK PAGE

CO-PRESENTED BY:



Jun Quimpo. Screenshot of the dramatic reading

According to a Facebook post of the Students' Rights and Welfare Philippines*, Jun was a student activist and advocate for the poor, "particularly the slum community of Tatalon, Quezon City. He organized community activities, discussed politics, and assisted the residents in planning for their futures. Jun was also known to express his disdain for the [Martial Law] regime..." The post continued that in 1976, Jun was detained and arrested for 10 days for participating in a protest with informal settlers.

"He dropped out of college, joined anti-Martial Law movements, and organized farmers to assert their rights until he was killed in 1981," the Students' Rights and Welfare Philippines post stated.

A Name by Candlelight, written by Alexandra May Cardoso, was an adaptation of selected essays from the book *Subversive Lives: A Family Memoir of the Marcos Years* authored by Susan Quimpo and Nathan Gilbert Quimpo. The book, which was first published in 2012, is a compilation of essays, personal

* <https://www.facebook.com/page/137905479640040/search/?q=Ishmael%20%22Jun%22%20Quimpo%20jr>

narratives, memories, and reflections of the Quimpo siblings during the Martial Law and post-Martial Law years.

The dramatic reading focused on one of the stories in the book, that of Jun and the quest of his family to retrieve Jun's body in Muñoz, Nueva Ecija where he was reportedly killed.

Directed by Issa Manalo Lopez, three scenes were presented at the dramatic reading. The first scene was about the UP Diliman (UPD) Lantern Parade in 1981 where Susan learned of the news that his brother Jun was killed. The middle part talked about the retrieval of Jun's body and of figuring out what actually happened to him. The last scene was about Susan talking about meeting someone who worked with Jun and later named his son after Jun.

The first and last scenes, according to Cardoso, were the essays on the book she wanted to dramatize.

"The last scene was very compelling to me," Cardoso said during the talkback.

December 18, 1981



(From left) Naths Evevett and Skyzx Labastilla. Screenshot of the dramatic reading

Held on Sept. 24, the dramatic reading was part of the *ML@50: Tugon at Tindig ng Sining* organized by the UPD Office for Initiatives in Culture and the Arts, in partnership with the UPD College of Arts and Letters Research Committee, Dulaang UP, and the Martial Law Chronicles Project.



Cardoso. Screenshot of the dramatic reading



The Quimpo siblings. Screenshot of the dramatic reading



A scene at the dramatic reading. Screenshot of the dramatic reading

CMC Launched Martial Law TikTok challenge

Anna Regidor

ML@50: Tugon at Tindig ng
Sining



UP CMC

MARTIAL LAW MEMORIAL TikTok Challenge

Launch September 14 (Wed), 2pm
Join us: bit.ly/CMCTikTok

Open to all UP students (system-wide)
Cash prizes await the winners



Event poster. Image from the CMC

The UP Diliman (UPD) College of Mass Communication (CMC) took to social media its effort to counter online misinformation with a TikTok challenge in commemoration of the 50th anniversary of the declaration of Martial Law.

Tugon at Tindig: Martial Law Memorial TikTok Challenge was launched on Sept. 14, 2 p.m. via Zoom and made available on YouTube. It was also an extension of the CMC’s effort to counter online misinformation.

The contest was open to all currently enrolled undergraduate students of the UP System and currently enrolled students in Grades 11 and 12 at the UP Integrated School.

Entries must be set to “public,” be a minimum of 30 seconds and a maximum of two minutes, in full high definition (1080 x 1920 pixel resolution), contain the hashtags #UPML50 and #CMCChallenge, and revolve around the Martial Law historical memory theme *Manindigan sa Katotohanan, Itanghal ang Katarungan*.

The entry may be in the form of a song, a dance, a narrative, or a skit.

As long as it is historically factual, the content can be of any kind, serious or funny. The one exception is satire, which is immediately disqualified as it “can be misconstrued and contribute to disinformation.”

Each challenger may submit a maximum of three entries and is responsible for gaining permission if they will be using copyrighted material.

Entries will be judged according to the following criteria: creativity (50%), factuality or historical accuracy (30%), and engagement or potential to contribute to the conversation (20%).

Project head Rachel E. Khan, PhD, a professor of journalism at the CMC, explained that a committee from the CMC will prescreen all entries for historical factuality before they are given to a panel of judges composed of industry professionals.

Up for grabs are several cash prizes, the biggest of which are the Top Content Creator prize worth P20,000 and Best TikTok worth P10,000, to be given to the entries that obtain the highest judging scores. Runners-up will receive P5,000 each while 10 finalists will each receive P2,500.



Khan. Screenshot of the webinar



Paragas. Screenshot of the webinar



Deocampo. Screenshot of the webinar

CMC Dean Fernando dL.C. Paragas said TikTok has emerged as a crucial social media platform that the public goes to for information on Martial Law.

And with the 50th anniversary of its declaration this year, the CMC foresaw a rise in interest in the topic and moved to create a source of accurate information on this platform.

“Bilang mga iskolar ng bayan, gampanin natin na kausapin ang mga kababayan natin kung nasaan man sila,” he said.

Also present at the launch were Nick Deocampo, a filmmaker, historian, and associate professor at the UP Film Institute,

who spoke about the rhizomatic and egalitarian nature of TikTok; and Ma. Diosa Labiste, PhD, an associate professor at the CMC Department of Journalism, who talked about the importance of remembering the Martial Law years, especially on platforms such as TikTok.

The competition was part of the activities for the *ML@50: Tugon at Tindig ng Sining*, a month-long commemoration of the 50th year anniversary of the declaration of Martial Law, organized by the UPD Office for Initiatives in Culture and the Arts.

Open U student wins ML@50 TikTok Challenge

Anna Regidor

Ryan Angelo Ronquillo, a BA multimedia arts sophomore at the UP Open University, emerged as the winner of the Best TikTok Award of the UP Diliman College of Mass Communication's (CMC) ML@50 Martial Law Memorial TikTok Challenge.

According to the TikTok website, Stitch is “a creation tool that allows you to combine another video on TikTok with the one you’re creating. If you allow another person to Stitch with your video, they can use a part of your video as a part of their own video.”

Ronquillo’s content employed various formats such as quiz and poetry. It reached between 76,000 and 120,000 views.

Ronquillo’s winning entry, posted on his TikTok account (@ryanronquillo_), consisted of a series of Stitch videos about Martial Law.

On Jan. 26, 2023, he was awarded the P10,000 cash prize and a certificate of recognition from CMC Dean Fernando dC. Paragas.



Ronquillo (left) with Paragas. Image from the CMC Facebook page

Films: To disturb, to provoke

Benito V. Sanvictores Jr.



*A scene from the film *Maynila sa mga Kuko ng Liwanag*. Photo by Jerald DJ. Caranza, UPDIO*

“Walang pakialam ang buhay sa ilang kamatayan.”

This was a line in the 1975 film *Maynila sa mga Kuko ng Liwanag* (*Manila in the Claws of Light*) by Lino Brocka, National Artist for Film and Broadcast Arts.

The film was the first feature of the *Martial Law Film Series* of the UP Diliman (UPD) activity *ML@50: Tugon at Tindig ng Sining* (ML@50) and was shown on Sept. 27, 2 p.m. at the UP Film Institute (UPFI) Film Center.

According to the ML@50 project brief, UPFI, through the film series, “would like to honor both artists and ordinary citizens who endured Martial Law.” The series aimed “to provide people with a series of specific, grounded alternatives to the mayonnaise of revisionism that is being spread across the memories of the events of the 1970s and 1980s.”

Former UPD College of Mass Communication (CMC) Dean Rolando B. Tolentino introduced the film and gave a talkback after the screening.

The film showed the social conditions of urban poor Filipinos in a realistic way. “Ang mga eksena ay hindi staged; sadyang may demolition, poverty,” said Tolentino.

The film was based on the 1966 novel *Sa Kuko ng Liwanag* by Edgardo M. Reyes.

Maynila sa mga Kuko ng Liwanag tells the story of Julio Madiaga, a rural man who went to Manila to look for his lost love, Ligaya Paraiso. To survive city life, Julio worked odd jobs, exposing him to the harsh realities of the urban jungle. He was able to locate Ligaya but was unable to bring her back to the province. Ligaya, who was forced into prostitution, died at the hands of one of her patrons. Meanwhile, Julio died in a lynch mob after he killed the person responsible for Ligaya’s death.

A highly acclaimed film, *Maynila sa mga Kuko ng Liwanag* bagged major awards in the 1976 FAMAS (Filipino Academy of Movie Arts and Sciences) Award, including best picture, best director, and best actor for Rafael Roco Jr. (Bembol Roco).

On April 30, 2014, the film was bestowed the Best Archive Restoration/Preservation Award at the 11th Annual FOCAL (Federation of Commercial Audiovisual Libraries) International Awards in London.

CREATIVE RESPONSE. Brocka was a known critical thinker and political artist.

“Sinasabi nga na siya ang pinaka-political sa mga direktor natin, probably up to now, kasi aktibista siya, founding chair ng Concerned Artists of the Philippines,” Tolentino said.

In the film *Maynila sa mga Kuko ng Liwanag*, Brocka interjected social realities.

“Binago ni Brocka. Sa introduction sa film, ipinakita ko na nag-interject siya ng politika—mga rally, messages of political organizations na wala sa nobela dahil 1965 o 1966 pa na-serialize iyong nobela; wala pa namang gaanong politikal na nagaganap sa panahong iyon,” Tolentino said.

He further explained, “Maggra-gravitate lang sa 1970, the year of the First Quarter Storm, ang (isang) klase ng surge ng protests. So in-adapt iyon ni Brocka at dinagdagan niya ng peer scenes dito sa pelikula niya.”

Maynila sa mga Kuko ng Liwanag was among the films of the “second golden age” of Philippine Cinema.

The second golden age, from the 1970s to the 1980s, was known to be a period of avant-garde filmmakers whose works tackled the human conditions in the Philippines and the ills of its society, and dealt with the constraints of censorship.

Tolentino emphasized that although the films were produced and screened during the Martial Law years, the second golden age cannot be attributed to former president Ferdinand E. Marcos or his administration.

“Ito lang ang ingenuity o creative response ng mga filmmaker na nag-isip noong mga panahong iyon; hindi naging kuntento sa

mga nagaganap. Na i-represent (nila) iyong kanilang take sa tinatawag na pakiwari o affect sa panahong iyon,” Tolentino said. Only one movie in the 1980s directly referenced Martial Law: *Batch '81*, about the hazing of neophytes who wanted to belong to a fraternity.

During the hazing, one of the mind game questions was “Ang Martial Law ay nakabuti sa Pilipinas, tama o mali?” At kahit ano ang sagutin, may chance pa rin na pindutin iyong buzzer para makuryente iyong neophyte na may connection kunwari sa mga kuryente,” Tolentino said. “So iyon lang, at hindi pa siya direct reference as a kind of actual mention of Martial Law. So in most part, ganito ang reflection o representation ng reality sa panahon ng Martial Law.... Madilim, masikip ang mga reyalidad na ito. Tapos ang dami-daming layers of power na nagde-define ng reality mo. Kaya naman napaka-walang option for a lot of the poor; majority of Filipinos, walang options sa kanilang tatahakin na buhay sa pang-araw-araw,” he added.

To end his talkback, Tolentino quoted Brocka’s 1985 Ramon Magsaysay Award acceptance speech: “To the best of our abilities and even if you oftentimes failed, we must produce films that will hurt, films that will disturb, films that will not let you rest for the times are bad and times like these aren’t the time to rest.”

PHILIPPINE CINEMA AT PRESENT. Given the accessibility of social media like TikTok and YouTube, watching movies in the Philippines today is considered a middle-class experience.

In the past, watching movies was considered a national pastime because it was affordable.

Tolentino said for the film industry to recover from the past years’ slump, Filipinos must patronize local films again.

“Hindi mabubuhay ang local cinema, iyong studio type na cinema, kung hindi ito tinatangkilik sa sinehan dahil 90 percent ng income ng mga pelikula natin galing sa box office,” Tolentino said.

He added that indie films will also not be able to penetrate the market if studio films will not be supported.

ML
@50

TUGON AT TINDIG
NG Sining

MAYNILA

SA MGA KUKO NG LIWANAG

(Restored, 1975)

TALK BACK SESSION W/
UPFI PROF. ROLAND TOLENTINO AFTER SCREENING



UPFI FILM CENTER - CINE ADARNA, UP DILIMAN
SEPT 20, 2022
2 - 5 PM

Free & open to the public



Event poster. Image from the UPFI Facebook page

“Parang domino effect. Ngayon, ang tinatangkilik pa lang, na hindi pa masyadong successful, ay Hollywood blockbuster films, di ba?” Tolentino said.

What needs to be done is for filmmakers to produce films not only for film students, filmmakers, or film enthusiasts.

“In other words, kailangan ding eksperimentuhan ang available platforms na tinatangkilik at nagpanalo ng 31 million daw na boto, nakakuha ng 31 million by day two ng automated count na ito,” Tolentino said referring to the May 2022 national elections. “Kapag hindi natin magawa iyon, at ang gagawin pa rin natin ay ang usual na traumatic experiences ng mga Martial Law victim, na totoo naman, pero hindi siya nag-a-address sa audience sa kasalukuyan na ang most part ay walang pakialam. Or napaniwalang mabuti pa rin ang Martial Law sa Pilipinas, ang karanasan ng Martial Law. Kaya nga nila binoto iyong binoto nila,” he said.



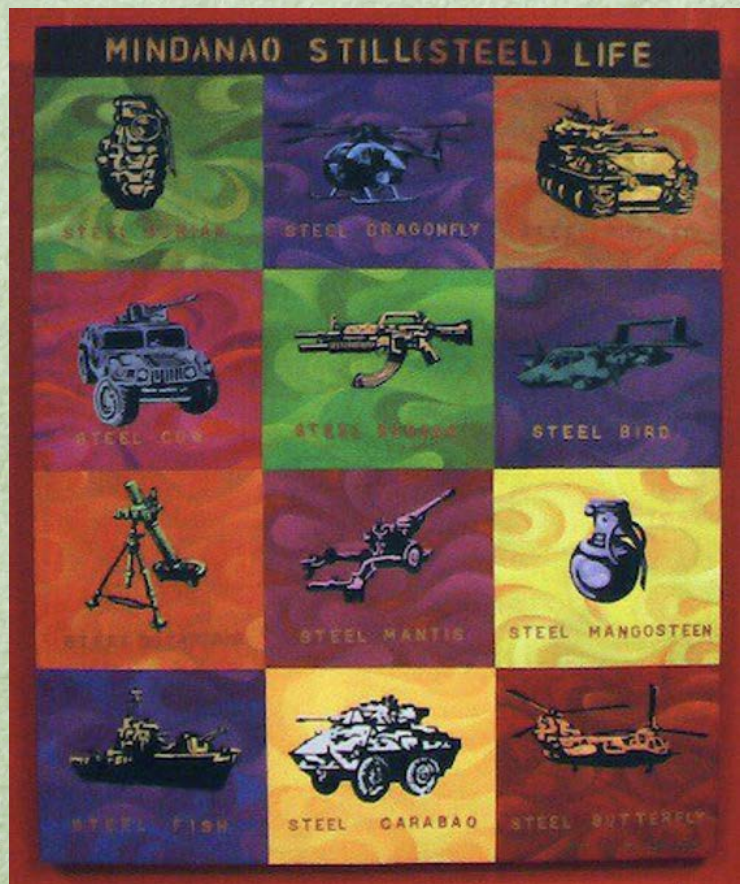
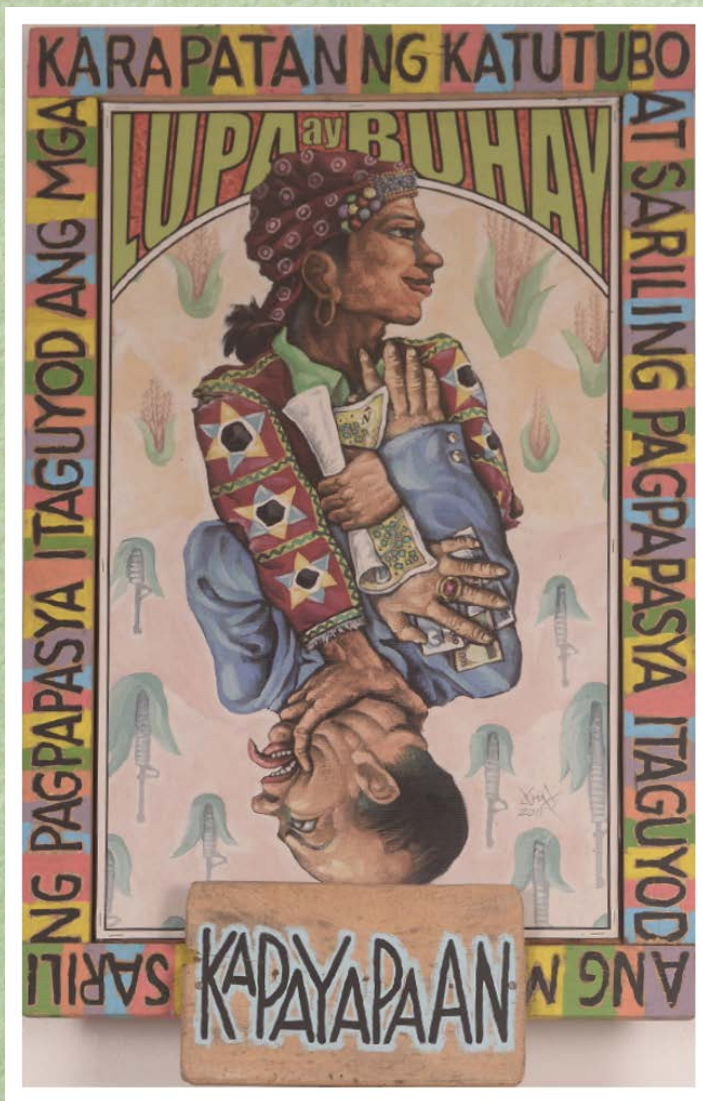
Organizers and audience before the film screening. Photo by Jerald DJ. Caranza, UPDIO



Tolentino. Photo by Jerald DJ. Caranza, UPDIO

In a UPD Information Office interview, Tolentino said “... kailangang mag-develop talaga ng kind of menu na hindi naman puwedeng puro Martial Law nang Martial Law, pero it allows us to tap into our humanity and it should be based on actual things that happened and aspirations of a larger number of people rather than self-serving ones na klase.”

The *Martial Law Film Series* was part of the *ML@50: Tugon at Tindig ng Sining*, an activity organized by the UPD Office of the Chancellor through the UPD Office for Initiatives in Culture and the Arts to commemorate the 50th anniversary of the declaration of Martial Law in the Philippines.



Lupa ay Buhay (Kapayapaan), 2011, mixed media ni Boy "BoyD" Dominguez. Koleksiyon ng UPD Kolehiyo ng Komunikasyong Pangmadla. Larawan mula sa UPD University Collection Mapping Project na ibinahagi ng OICA

Mindanao still (steel) life, 2007, mixed media sa canvas ni Rameer Tawasil. Pribadong koleksiyon. Larawan mula kay Tawasil na ibinahagi ng OICA

Acad Oval itinampok ang mga obra ng 55 artista

Mariamme D. Jadloc



Sining Protesta eksibit sa UPD Academic Oval. Larawan mula sa OICA

Isang panlabas na eksibit (outdoor exhibit) ang inilunsad sa UP Diliman (UPD) Academic Oval na nagtampok sa mga likhang-sining ng 55 artista at mga grupo ng mga artista noong Setyembre 21.

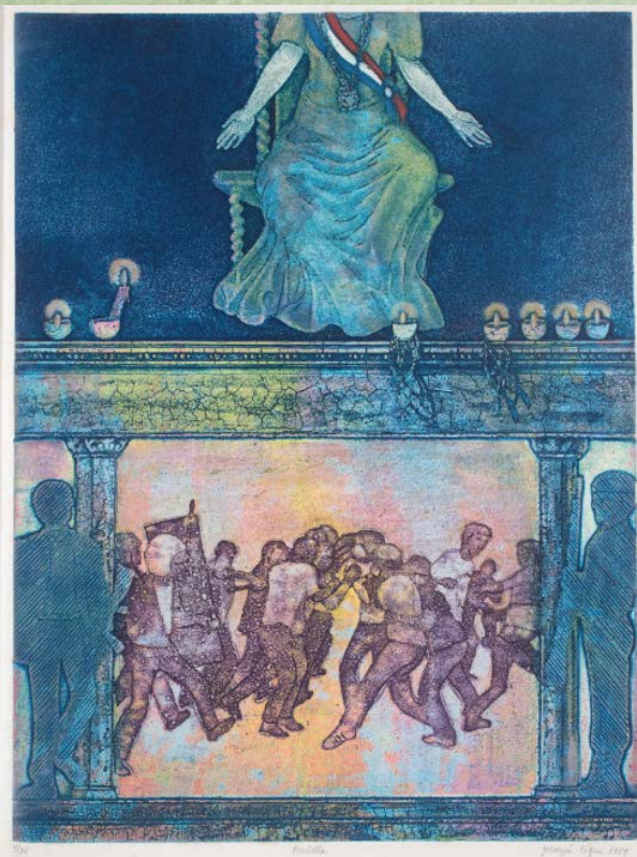
Pinamagatang *Sining Protesta: Imaha at Tema, Anyo at Pagkilos* (Sining Protesta), ang eksibit ay binubuo ng 67 likhang-sining at 18 larawan.

Ito ay bahagi ng *ML@50: Tugon at Tindig ng Sining* bilang paggunita sa ika-50 taon ng proklamasyon ng Batas Militar o Martial Law (ML) sa Pilipinas.

Isang proyekto ng Bulwagan ng Dangal University Heritage Museum at UPD Opisina ng Pagpapasimuno sa Kultura at mga Sining (Office for Initiatives in Culture and the Arts / OICA), ito ay isang pagkilala sa malaking papel na ginampanan ng mga sining biswal noong panahon ng ML.

Ayon sa proposal ni Cecilia S. De La Paz, PhD, direktor ng OICA at proponent ng proyekto, “Layunin ng eksibisyon na magbalik-tanaw at ipagbunyi ang potensiyal ng sining biswal sa pagpapahayag ng mga katotohanang panlipunan sa gitna ng mapanggipit na panahon. Binabalangkas ng eksibisyon ang mga temang nakaangkla sa mga danas ng bayan mula sa nakaraan na siyang kakikitaan ng kaugnayan sa kasalukuyan.”

Isinaad niyang malaki ang naging papel ng sining biswal sa “paglalantad, pagpuna, at pagtuligsa sa mga mapanupil na kaganapan



Itaas: *Predella* (artist proof), 1984, viscosity color etching ni Ofelia Gelvezon-Tequi. Pribadong koleksiyon. Larawang kuha ni Wig Tysmans na ibinahagi ng OICA

Kanan: *Untitled*, 1971, tinta sa papel ni Danilo Dalena. Editorial cartoon sa *Asia Philippines Leader*. Larawan mula kay Dalena na ibinahagi ng OICA





Itaas: Iyong Isa Pang Kamay Dali (3/30), 1974, intaglio ni Al Manrique. Koleksyon nina Dio at Maria Lourdes Lauzon Manrique. Larawan mula sa UPD University Collection Mapping Project, katuwang ng UPD Kolehiyo ng Komunikasyong Pangmadla, na ibinahagi ng OICA

Kaliwa: Internal Refugees (IR), 1989, acrylic sa canvas ni Pablo Baens Santos. Koleksiyon ng Bulwagan ng Dangal University Heritage Museum. Larawan mula sa UPD University Collection Mapping Project na ibinahagi ng OICA



Sining-instalasyon na *Remains to be Seen*. Larawang kuha ni Albert Labrador

at kondisyon sa lipunan” noong dekada ’70 kung saan ang bayan ay isinailalim sa ML.

Ipinahayag ng mga artista at mga grupo ng mga artista ang kanilang mga saloobin at mithiin sa pamamagitan ng kanilang likhang-sining na kalaunan ay nakilala bilang sining protesta.

Kadalasang ginagamit ang mga popular na midya tulad ng mga karatula, banner, polyetos, mural, t-shirt design, at editorial cartoon sa mga sining protesta.

Ayon sa mga nag-organisa ng eksibit, “Gamit ang mga imaheng nagtataglay ng malalalim na pakahulugan, tinalakay ng sining protesta ang iba’t ibang napapanahong temang panlipunan, kabilang na ang kahirapan, kawalan ng katarungan, sensura sa midya, dayuhang dominasyon, korapsiyon, kroniyismo, at monopolyo sa lupa ng iilan.”

“Imbis na nakapaloob lamang sa mga museo at institusyong pangkultura ang sining, nagiging espasyo rin nito ang mga lansangan kung saan makikita at maririnig ng mas nakararami ang mensaheng nakapaloob sa mga ito,” saad naman ni De La Paz.

Ayon sa mga nag-organisa ng eksibit, ito ay nagnanais na magkaroon ng diskusyon at repleksiyon ukol sa mga sining protesta bilang mahahalagang daloy sa kasaysayang Pilipino, at nawa’y maging lagusan ng pag-unawa sa kondisyong Pilipino na nakatungtong sa danas ng bayan.

Samantala, isinaad ni De La Paz na “Sisikapin ng proyekto na magkaroon ng programang pang-edukasyon upang mapag-ibayo ang malikhain at kritikal na pag-unawa sa relasyon ng sining at lipunan.”

Tampok din sa Sining Protesta ang sining- instalasyon ni Toym Imao sa Oblation Plaza, ang *Remains to be Seen*. Ang likhang sining na ito ay isang pagpaparangal sa mga nagbuwis ng kanilang buhay para ipaglaban ang kalayaan ng bansa.

Binubuo ito ng 50 body bags na pinuno ng lupa at tinaniman ng mga namumulaklak na halaman tulad ng makahiya at katakataka.

Natunghayan ang *Remains to be Seen* ng 40 araw simula Setyembre 21, kahalintulad ng tradisyonal na 40 araw ng pagluluksa para sa mga mga pumanaw.

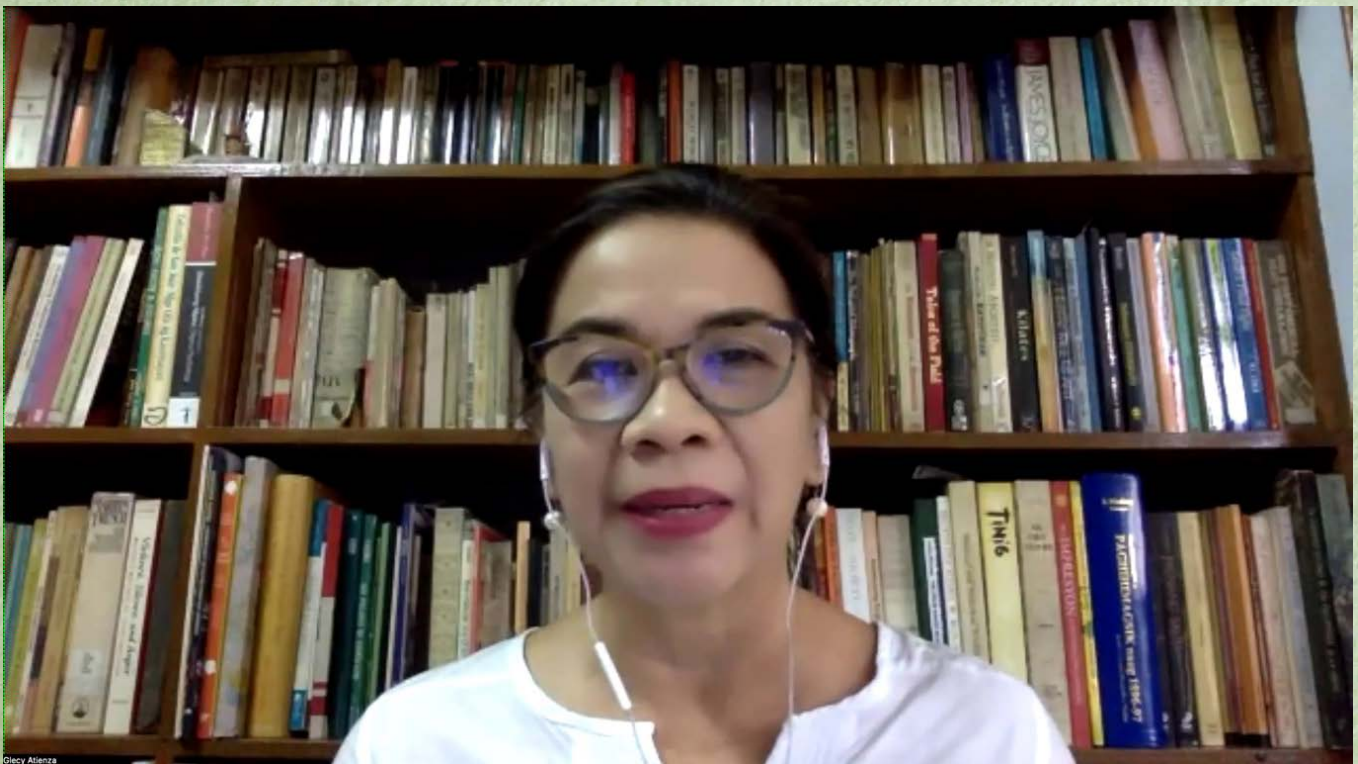
Sa patimpalak ng paggawa ng mga poster, ang mga nagwagi ay sina Jairus Adriel V. Dianzon para sa kanyang likhang-sining na *Anino sa Liwanag ng Dilim*, Raia Alexis Gallardo (*Peryodikit*), Just ten (*The Bloody “Golden” Era*), Romeo R. Nungay III (*Repleksiyon ng Pagtindig*), at Basilio Pangilinan (*Pagsasabuhay*).

Inanunsyo ang mga nagwagi sa porum na *The Art of Disquiet and Rage*.

Akdang-sining: Tumitindig, nanggigising

Benito V. Sanvictores Jr.

“Kaya natin ito ginagawa, ina-approximate, sinusubukan natin iyong pakiramdam katulad noong dati kapag sumasali tayo sa mga pagkilos at mga pagtatanghal noong panahon ng Batas Militar. Ito iyong mga bagay na naaalala natin at tumitimo sa ating isipan, at umuukit sa ating kamalayan dahil nakalilikha ang mga ito ng mahahalagang aral na hindi kailanman mapapalis kahit na matagal na.”



Atienza. Screenshot ng talakayan



KANTA TAYO!...

BAYAN.....BAYAN
TAYO NA KUMILOS...TAYO NANG KUMILOS
TAYO NANG LUMABAN---TAYO NANG
LUMABAN
PARA SA KALAYAAN----PARA SA
KALAYAAN....

ANG TAO
ANG BAYAN
NGAYON AY LUMALABAN!



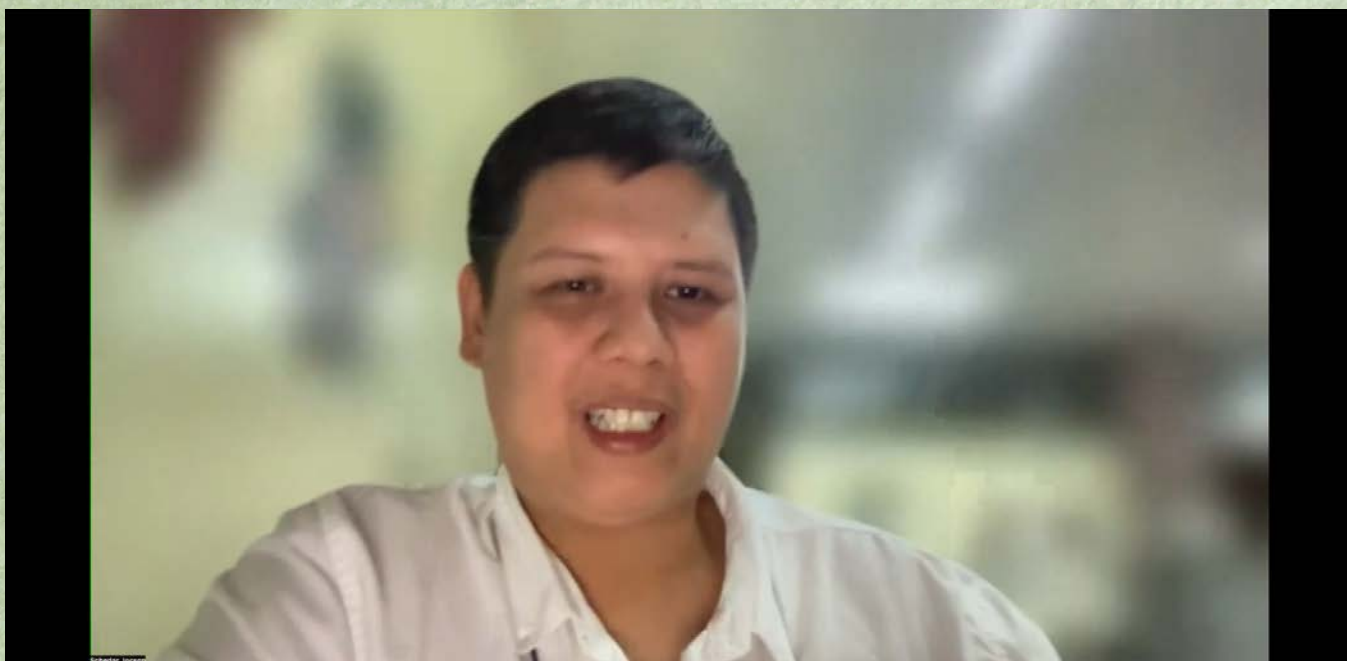
Jojo Atienza hawak ang isang effigy at ang chant na Bayan. Screenshot ng talakayan

Ito ang isa sa mga pangunahing pahayag ni Glecy C. Atienza, PhD, propesor sa UP Diliman (UPD) Departamento ng Filipino at Panitikan ng Pilipinas (DFPP) sa pagtalakay niya ng *Sa Alab ng Mithing Paglaya: Ang Spektakulo ng Paglikha sa Dula at Panitikang 1081*.

Ang paksa ni Atienza ay bahagi ng *Pagtindig: Mga Tala sa Papel ng Akademikong Larang Kontra Batas Militar* (Pagtindig), isang proyekto ng DFPP na isinagawa noong Oktubre 21 sa pamamagitan ng Zoom.

Ito ay nahati sa tatlong bahagi: ang paglikhang-alay sa mithing paglaya o ang mga akdang-sining, suring-panukat sa ganap o papaano tinitingnan ang mga akdang-sining, at ilang pagmumuni sa mga ganap sa spektakulo ng paglikha.

Ayon kay Atienza, ang mga pagtatanghal ay spektakulo dahil ang mga ito ay espasyo ng laya.



Jocson. Screenshot ng talakayan

“Nakalikha ng espasyo ng laya sa gitna ng kaligirang supil, katulad noong censorship, katulad ng pagkukuwento sa mga awit. Kapag pinakinggan mo ay wala naman masyadong laman o kapag tiningnan mo, parang wala pero mayroon. Parang wala, ngunit mayroon,” sabi ni Atienza. “Ganoon din, nakapagbibigay ito ng bagong pagkakataon sa mga inagawan ng lakas, kasangkapan, at pagkakataon—ibig sabihin, iyong mga naaapi, nawawalan ng lupa, ninanakawan ng kanilang bahay. May kapangyarihan ang bilang (power in numbers) sa paglikha ng pagkakataon,” aniya.

MGA AKDANG NANGGIGISING. “Layon kung gayon ng proyekto na matalakay ang bisa ng akademikong larang na nagiging daluyan ng karanasan at repleksiyon ng katotohanan mula panahon ng Batas Militar hanggang sa kasalukuyang pag-iral ng pang-aabuso ng estado sa kaniyang nasasakupan,” paliwanag ni SCHEDAR JOCSON, tagapangulo ng DFPP, sa kaniyang pambungad na pananalita.

Samantala, nagbahagi ng ilang bidyo, awit, at tula si Atienza para mas maunawaan ng mga dumalo ang kaniyang mga punto ukol sa spektakulo ng paglikha ng mga akdang-sining.

Unang halimbawa ay ang pagkilos sa pangunguna ni Jojo Atienza, isang kilalang alagad ng sining noong dekada '70.

Sa pagbabahagi ng awitin ni Jojo, nais ni Atienza na magkaroon ng interaksyon ang mga dumalo kaya hinikayat niyang magbukas ng audio ang mga dumalo sa Pagtindig. Sa halimbawang awit o chant, nagsasagutan ang pinuno ng mga demonstrador at ang mga dumalo. Iyon din ang pinagawa ni Atienza.

Sumunod na halimbawa ay ang palabas na *The True, the Good, and the Beautiful* na isang satiriko tungkol kay Imelda Marcos. Maliban sa mga pagtatanghal ay nagpakita rin si Atienza ng isang mural, ang *Batas Militar*, na nilikha ni Pablo Baen Santos.

Aniya, nilalarawan ng mural ang iba't ibang eksena ng buhay noong panahong iyon.

“Ngayon, dahil sa censorship, paniniil, at pananakot sa mga tao, ang mga akdang-pandulaan at panitikan ay naging lunsaran ng buhay na pahayagan—‘living newspaper.’ At silang mga pintor na may kamalayang pampulitika at kamalayang panlipunan,” paliwanag ni Atienza.

Sumunod na ibinahagi ni Atienza ang mga akdang-awit na *Lumuha Ka, Aking Bayan* ng Inang Laya, *Pilipinas Kong Mahal* ni Francisco Santiago, *Ang Bayan Kong Pilipinas* ni Freddie Aguilar, at *Halina* ni Jesus Manuel Santiago.

“Pansinin din ninyo itong isang tulang ginawa ni Romulo Sandoval, ang *Tumatayog, Lumalawak ang mga Gusali at Resort*. Nakita ba natin ang contrast? Dito makikita ninyo na bagama’t sila ay naglalagay ng mga pangyayari, pinipili nila kung paano ito ilalatag bilang buhay na mga pahayagan upang magkaroon sila ng komentaryo. Ang nakikita ninyo sa paligid ninyong malalaking gusali at mga tanda ng pagiging maluwag na kabuhayan ay hindi totoo,” sabi ni Atienza.

Dagdag niya, importante ang pag-uugnay ng karanasan sa pamamagitan ng pagpapatugtog ng mga awit.

“... Mahalaga iyong pag-uugnay ninyo ng karanasan ninyo ngayon bilang mga kabataan kasi iyon naman ang dahilan kaya sinisikap nating likhain iyong danas na iyon sa pamamagitan ng pagpapatugtog. Ang mga danas na ito ay nakalilikha ng espasyo ng ugnayan para sa ating lahat. At iyon ang gusto natin mangyari ngayon,” sabi ni Atienza.

Samantala, ang tulang *Prometheus Unbound* ni Jose “Pete” Lacaba (gamit ang sagisag-panulat na Ruben Cuevas) ay nakabuo ng acrostic na MARCOS HITLER DIKTADOR TUTA sa mga unang titik ng bawat linya ng tula.

“Ito ang isa sa mga halimbawa ng tinatawag nating circumvention ng akdang pampanitikan o ng mga pagtatanghal upang makalusot sa censorship na napakahigpit noong panahong iyon at makapagpahayag pa rin ng kanilang pagtutol sa rehimeng Marcos. Siyempre noong time na iyon, hindi ito agad nakita, pero nang nakita na nila ay agad na ipi-null out ito sa publikasyon kung saan ito lumabas,” paliwanag ni Atienza.

Ani Atienza, halimbawa ang mga ito ng mga awit at panitikang nagdokumento ng mga pangyayaring hindi nailalagay sa diyaryo kung kaya’t ang mga ito ay binansagang “living newspapers.”

MGA DAHILAN NG PAGLIKHA. “Dito ngayon pumapasok ang usapin ng kanino bang pakinabang ang paglikha, para kanino, para saan, at kaninong interes,” pagbibigay-diin ni Atienza.

Aniya, mahahalagang katanungan ang mga nabanggit kapag pinag-uusapan ang paglikha ng sining dahil ang mga ito ay tuntunin para sa paglikha.

SPEKTAKULO AY ESPASYO NG LAYA

- Nakalilikha ng **espasyo ng laya** sa gitna ng kaligirang supil
- Nakapagbibigay bagong **pagkakataon** sa mga inagawan ng lakas, kasangkapan at pagkakataon
- May **kapangyarihan ang bilang (power in numbers)** sa paglikha ng pagkakataon



“Kaya’t sinasabi ng isang guro ng departamento, pambansang alagad ng sining na si Bienvenido Lumbera, na ‘ang usapin ng estetikang Pilipino ay usapin ng kamalayang Pilipino’,” saad ni Atienza.

Aniya, kapag pinag-uusapan ang kamalayan, ang pinag-uusapan ay ang takbo ng isip ng mamamayan.

“Nakaukit sa kamalayan ang mga gawi, budhi, at mithi na sinasaligan ng mga mamamayan sa kanilang mga balak at pagkilos,” tugon ni Atienza.

Bilang alagad ng tanghalan, si Atienza ay gumaganap, nagtatanghal, nagsasanay, at nag-o-organisa. Bahagi ng kaniyang paglikha at pagkatuto ang Philippine Educational Theater Association, National Commission for

Culture and the Arts, Cultural Center of the Philippines, Guro sa Sining ng Bayan Inc., at Alyansa ng mga Manggagawang Pangkultura sa Kamaynilaan at Karatig-pook.

Ang Pagtindig ay bahagi ng *ML@50: Tugon at Tindig ng Sining*, isang pangkalahatang proyekto ng Unibersidad sa pangunguna ng UPD Opisina ng Pagpapasimuno sa Kultura at mga Sining bilang paggunita sa ika-50 taon ng pagdedeklara ni Marcos Sr. ng Batas Militar.

Gumanap na tagapagpadaloy ng programa si Gerard P. Concepcion, PhD, isang kawaksing propesor sa DFPP.

Usapin ng Tindig = Usapin ng Interes / Pakinabang

- Para kanino
- Para saan
- Para kaninong interes



Isang slide ng presentasyon. Screenshot ng talakayan

I shall never exchange my fetters for slavish servility.
'Tis better to be chained to the rock than be bound
to the service of Zeus.

— Aeschylus, *Prometheus Bound*

Mars shall glow tonight,
Artemis is out of sight.
Rust in the twilight sky
Colors a bloodshot eye,
Or shall I say that dust
Sunders the sleep of the just?

Hold fast to the gift of fire!
I am rage! I am wrath! I am ire!
The vulture sits on my rock,
Licks at the chains that mock
Emancipation's breath,
Reeks of death, death, death.

Death shall not unclench me.
I am earth, wind, and sea!
Kisses bestow on the brave
That defy the damp of the grave
And strike the chill hand of
Death with the flaming sword of love.
Orion stirs. The vulture
Retreats from the hard, pure

Thrust of the spark that burns,
Unbounds, departs, returns
To pluck out of death's fist
A god who dared to resist.

**MARCOS
MAGNANAKAW**

Aral ng nakaraan, gabay sa ngayon at kinabukasan

Benito V. Sanvictores Jr.



Mga dumalo sa Paglulunsad at Pagmumulat. Larawang kuha ni Jerald DJ. Caranza, UPDIO

“Sa pamamagitan nito [Philippine Studies 21 / PS 21], nais po namin ipaalala na hindi natin nalilimutan ang lagim na dulot ng Martial Law (ML) at kung bakit hindi na dapat ito maulit pa.”



Ito ang pahayag ni Nancy Kimuell-Gabriel, PhD sa *Paglulunsad at Pagmumulat: Ang Philippine Studies 21 sa Paggunita sa ika-50 Anibersaryo ng Batas Militar ni Ferdinand E. Marcos* (Paglulunsad at Pagmumulat) noong Setyembre 29 sa Multipurpose Hall ng UP Diliman (UPD) Kolehiyo ng Sining Biswal.

Ito ay ini-livestream din sa Facebook page ng Departamento ng Filipino at Panitikan ng Pilipinas (DFPP) ng UPD Kolehiyo ng Arte at Literatura (KAL).

Si Kimuell-Gabriel ay propesor sa DFPP at direktor ng UPD Sentro ng Pangkalahatang Edukasyon (General Education Center / GEC).

Siya rin ang tagapangulo ng proyektong PS 21, isa sa mga pinakabagong asignatura sa UPD at sa UP System.

“Itinataguyod po namin ang pangangailangan nating magsuri nang lubos at matuto sa ating karanasan upang hindi na maulit ang pagkakamali at pinsalang naidulot ng marahas na paghahari ng diktaduryang Marcos. Isinususog po rito na walang katapusan ang laban para sa katotohanan at katarungan laban sa mali, sa marahas, at sa di-makataong paraan ng pagpapatakbo ng bayan,” ani Kimuell-Gabriel.

ANG PS 21. Ipinaliwanag ni Kimuell-Gabriel na ang PS 21 ay ang general education course na *Philippine Studies 21: Wika, Panitikan at Kultura sa Ilalim ng Batas Militar*. Ito ay isang bagong kursong pinaunlad ng DFPP at sinimulang ituro noong ikalawang semestre ng Akademikong Taon 2019-2020.

Sa ngayon, itinuturo na rin ito sa UP Los Baños (UPLB) Departamento ng Agham

Panlipunan at sa Departamento ng Humanidades, at sa UP Cebu Kolehiyo ng Komunikasyon, Sining, at Disenyo.

Bilang isang multidisiplinaryong asignatura, kasama sa mga inaaral at tinatalakay sa PS 21 ang kasaysayan; ekonomiya at kalagayang panlipunan; kalagayan ng wika, panitikan, dula, pelikula, sining biswal, musika, arkitektura, at potograpiya; kalagayan ng edukasyon; kalagayan at paglaban ng mga kababaihan; mga personal at rehiyonal na danas; at pakikibaka ng sambayanan laban sa Batas Militar.

TUGON SA HAMON. Upang matulungan ang kapuwa guro at iba pang interesado sa pagbabahagi ng mga aral at danas sa Batas Militar, inorganisa ng PS 21 Cluster ang *Palihan: PS 21 Faculty Development Program.*

“Ang palihan ay isang workshop o pingkian, serye ng mga lektura ng iba’t ibang propesor na may kani-kaniyang espesyalisasyon at pananaliksik, at nag-aambag ng pagtalakay sa iba’t ibang usapin sa ilalim ng Batas Militar,” sabi ni Kimuell-Gabriel.

Layunin ng palihan na magsanay at magpaunlad ng mga gurong magtuturo ng PS 21 at mga gurong nagtuturo tungkol sa panahon ng Batas Militar. Kasama rito ang pagbuo ng mga kagamitang panturo para sa mga paksa, pagtukoy at pagbahagi ng mga kagamitang matatagpuan sa lahat ng yunit ng Unibersidad, at pagbuo ng matatag na ugnayan at pagtutulungan sa hanay ng mga gurong nagtuturo ng nasabing kurso. Ang PS 21 Cluster ay binubuo ng mga nagtuturo ng PS 21 sa UPD, UPLB, at UP Cebu. Nagsisilbi si Kimuell-Gabriel bilang tagapangulo ng proyekto.



Kimuell-Gabriel. Larawang kuha ni Jerald DJ. Caranza, UPDIO

“Ito po ay pinondohan ng Hasaan: GE Faculty Development Program ng [UP] Office of the Vice President for Academic Affairs,” dagdag ni Kimuell-Gabriel.

Ang palihan ay binubuo ng 10 panel na may kabuuang 23 lektura. Isinagawa ito tuwing Lunes mula Setyembre 6 hanggang Disyembre 6, 2021 sa ganap na ikalawa hanggang ikalima ng hapon gamit ang Zoom.

Ang mga tagapagsalita ay mula sa hanay ng mga guro ng UP System at iba pang pamantasan sa bansa, mga opisyal ng samahang sibil, mga alagad ng sining, at mga lingkod-bayan.

“Apat na buwan iyon tapos ay nakipag-tie up tayo sa TVUP para sa malinis at makinis na video production ng mga lektura. Iyon ang inilunsad natin kani-kanina lamang,” pagbabahagi ni Kimuell-Gabriel.

Inilunsad din ang elektronikong kopya ng aklat-palihan na mababasa at mada-download mula sa website ng UPD Sentro ng Wikang Filipino (SWF): <https://www.swfupdiliman.org/project/wika-panitikan-at-kultura-sa-ilalim-ng-batas-militar/>.



Naval. Larawang kuha ni Jerald DJ. Caranza, UPDIO

MGA ARAL AT DANAS. “Noong Hulyo 1972, mayroong Pacific storm, ang typhoon Rita [international code] o bagyong Gloring [sa atin],” panimula ni Jimmuel C. Naval, PhD, dekanong KAL. “Ito iyong baha sa Central Luzon... Pangasinan, Tarlac, to Pampanga. Kinailangan ni Ferdinand E. Marcos na humingi ng tulong sa mga Amerikano sa Subic at Clark para gumamit ng mga helicopter para mamudmod ng pagkain.”

Nagdulot din ng matinding pagbaha ang bagyong Gloring sa kalapit-lalawigang Bulacan, maging sa ilang bahagi ng kalakhang Maynila. “At ilang linggo lang ay lalong lumala ang ‘baha,’” saad ni Naval, dulot ng deklarasyon ng ML.

“Kailangang ikuwento ulit sa iba’t ibang paraan ang naratibo ng Martial Law na itinatangi ng ibang mga peryodista. Hindi dapat malimutan ang kuwento at larawan ng Batas Militar—isa sa madidilim na bahagi ng kasaysayan ng Pilipinas,” dagdag ni Naval.

“Narinig ko nang sinabi ng isang historyador na hindi pa naisulat ang kasaysayan ng Batas Militar.... Hindi ako naniniwala roon dahil bahagi nga ako ng *Palihan PS 21* at napakalawak na ng mga naisadokumentong

bahagi,” saad ni Rowena Reyes Boquiren, PhD, retiradong propesor ng kasaysayan sa UP Baguio.

“Naisulat na namin bilang araling ikasampu (*Hamon at Tunguhin ng Bayan*) sa *Kasaysayang Bayan* ang bahagi ng Batas Militar, ang pagbabalikwas ng iba’t ibang uri at saray, pati mga lugar,” sabi ni Boquiren. Kasama niyang sumulat ng nasabing aralin sina Atoy M. Navarro at Edgar B. Rosero.

Ang aklat na tinutukoy niya ay ang *Kasaysayang Bayan: Sampung Aralin sa Kasaysayang Pilipino* na inilathala ng ADHIKA ng Pilipinas (Asosasyon ng mga Dalubhasa, may Hilig, at Interes sa Kasaysayan, Inc.) sa tulong ng National Historical Commission of the Philippines. Si Boquiren ang patnugot ng ikatlong edisyong nailimbag noong 2016.

Ibinahagi ni Reuel M. Aguila, PhD, retiradong propesor sa DFPP, kung paanong naapektuhan ng dating pangulong Marcos at kasalukuyang pangulong Ferdinand R. Marcos Jr. ang kaniyang mga likhang-sining.

“Ako lang iyong pinagpala sa lahat ng manunulat sa Pilipinas na dalawang beses binasbasan ng ‘holy father’ at ng ‘holy son’—ang Marcos Sr. at ang Marcos Jr. Binasbasan po ako kasi na-ban po iyong mga sinulat ko,” paglalahad ni Aguila.

“Ang isa ay iyong *Sakada* na orihinal na isinulat ni Lualhati Bautista, 1976. Dahil doon ay na-blacklist kami ni Behn Cervantes sa pagsulat ng pelikula. At ang ikalawa nga ay itong sa Komisyon sa Wikang Filipino, isang book of plays ko (ay) kasama doon sa limang na-ban, *Labas: Mga Palabas sa Labas ng Sentro*. So, parang buong-buo iyong mga pangyayari from father to son,” sabi ni Aguila.

Ani Aguila, isang mabisang paraan ng pagtuturo ay ang pagkukuwento. “Living artifact ako ng Martial Law,” pabirong sabi ni Aguila. Sa pagkukuwento, “parang dinadala mo sila sa panahong iyon. Maramdaman nila kung ano nga ba iyong nangyari. So, lagi akong nagkukuwento kung ano ang nangyari sa akin noon.”

“Kailangang banggain ang labanang pula at dilaw,” ang payo ni Neri Colmenares, dating kinatawan ng Bayan Muna. “Hindi ito laban ng pamilyang Marcos at pamilyang Aquino.” Ang EDSA revolution ay “act of courage of the people versus a dictator. Hindi madali ang pagsiwalat ng katotohanan pero kailangang gawin,” dagdag niya.

Sina Boquiren, Aguila, at Colmenares ay bahagi ng Palihan PS 21. May mga ilang liham din ng mga mag-aaral ng PS 21 ang binasa sa ginawang paglulunsad.

Katuwang ng DFPP sa pagsasagawa ng Paglulunsad at Pagmumulat ang Larangan ng Philippine Studies ng DFPP, KAL, GEC, TVUP, SWF, at Opisina ng Pagpapasimuno sa Kultura at mga Sining (Office for Initiatives in Culture and the Arts / OICA).



Boquiren. Larawang kuha ni Jerald DJ. Caranza, UPDIO



Colmenares. Larawang kuha ni Jerald DJ. Caranza, UPDIO

Ang Paglulunsad at Pagmumulat ay bahagi ng *ML@50: Tugon at Tindig ng Sining*, isang pangkalahatang proyekto ng Unibersidad sa pangunguna ng OICA bilang paggunita sa ika-50 taon ng pagdedeklara ng Batas Militar.

Nagbigay ng mga natatanging bilang ang grupong Kontemporaryong Gamelan Pilipino at ang pares nina dating dekana ng KAL Amihan Bonifacio-Ramolete at Rein Pineda, mag-aaral sa Kolehiyo ng Musika, na nagtanghal ng *Tagulaylay ng Ulilang Musmos*, isang dulang papet sa saliw ng isang awit.

Ang tagapagpadaloy ng palatuntunan ay si Jose Monfred C. Sy, isang guro sa DFPP.



Aguila. Larawang kuha ni Jerald DJ. Caranza, UPDIO

Dare to struggle, dare to win: The role of artists in activism

Bino C. Gamba

Four artists involved in activism and protest art were featured in the forum *The Art of Disquiet and Rage*, a collateral program of the outdoor exhibition *Sining Protesta: Imahé at Tema, Anyo at Pagkilos*.

Detail of the artwork Kalahating Siglo ng Daluyong. Screenshot of the forum







The four featured artists with associate professor of art studies Ma. Eileen Legaspi-Ramirez (top left). Screenshot of the forum

Artists Jose Tence Ruiz, Karen Ocampo Flores, Lisa Ito-Tapang, and Max Santiago shared their experiences in activism and how their art became tools of protest.

POLITICAL CARTOONIST. Ruiz is a visual artist and a social realist known for his political cartoons in dailies such as the *Manila Times* and *The Manila Chronicle*, among others.

Ruiz said he started as a “hippie” and was into philosophy of religion. He was in his teens when Martial Law (ML) was declared in 1972 and did not think of its impact on the country and society as it was “out of his consciousness.” Back then, he was simply looking for love and looking for someone who could explain the meaning of and reason for existence.

He was, however, passionate about the arts.

“Doon ako pinalaki, doon ako exposed: sining galing sa mga libro, sining ng mundo, at sining na magbibigay ng kahulugan tungkol sa bagay-bagay sa mundo,” Ruiz said.

Ruiz became aware of idealism through Onofre R. Pagsanghan. He recalled how the multi-awarded teacher and founder of the theater group Dulaang Sibol (formerly known as Ateneo High School Dramatics Society) used idealism as a motivator when they were talking about the staging of *Ang Paglilitis kay Mang Serapio*—a social commentary play.

The first political issue that touched Ruiz came two years after the ML's declaration: the capture and imprisonment of Father Edicio dela Torre in 1974.

According to a Dec. 20, 2015 Facebook post of Ang Lagalag, "Fr. Edicio dela Torre, SVD, has been detained in Camp Olivas in Central Luzon since his arrest in December 1974. He was, until ML, professor of social ethics at the Society of Divine Word (SVD) Seminary in Tagaytay City."

"Fr. Ed does his theologizing 'in praxis' and has worked extensively with farmers, workers, youth, and students," the post added.

The arrest spurred Ruiz to learn about Dela Torre's activism and Ruiz came to his own advocacy.

"My sympathies are with people who resist abuses of power," he said.

13 ARTISTS. Flores is a visual artist and curator known for her feminist paintings. She is also an awardee of the 13 Artists of the Cultural Center of the Philippines.



Revolution and Salingpusa

- Gathered by Rolly Acuña+ in UP Diliman and then in Antipolo in 1985.
- Salingpusa ingress of "Ulo" at City Gallery, Manila at the height of EDSA.
- My first institutional group exhibit "Young Art" at the Cultural Center of the Philippines opened on February 22, 1986. The same night that Fidel Ramos and Juan Ponce Enrile announced their defection.



zoom

Flores (inset). Screenshot of the forum

Flores, who currently teaches at the Philippine High School for the Arts, talked about how the events prior to 1990 played an important role in her politicization: she joined the art group Salingpusa, witnessed the 1986 EDSA People Power Revolution, became the UP Diliman (UPD) College of Fine Arts (CFA) representative to the University Student Council (USC), and after graduating, got her first job at Radio Television Malacañang in 1988.

Flores said EDSA '86 opened new avenues in culture and the arts, while her stint as a CFA representative to the USC enabled her to grow as an artist and a student leader.

Of pursuing her passion in the arts, Flores said, “I want to be in constant creative exchange with peers in what I would do in terms of curatorial work and continuing collaborative engagements with other artists.”

In 1990, Flores, together with the original members of the art group Salingpusa, such as Elmer Borlongan, Mark Justiniani, and Ferdinand Montemayor, regrouped with the resolve to pursue art. They found a new ground at Dr. Joven Cuanang’s residence where they initiated art projects and exhibits.

Cuanang is one of the country’s top neurologists, a heritage advocate, and a known patron of the arts. He founded the Boston Gallery in Quezon City and the Pinto Art Museum in Antipolo City, which was his residence.

Flores said in the 1990s, Salingpusa had several activities that led to interactions with communities. A lightning mural activity in Baguio City was part of the activist mural work at the Baguio Convention Center during the 1991 Baguio Arts Festival; Salingpusa interacted with communities in Aurora, Lucena, and Infanta, Quezon; and the Salingpusa and Artista ng Bayan merger formed the Sanggawa group for the production of large-scale artworks from 1994 to 1995. Some of their works were exhibited abroad.

CULTURAL WORKER. Ito-Tapang, an instructor at the CFA Department of Theory, described herself as a cultural worker. Cultural work led to being closely involved in the fight against injustice and political repression.

Ito-Tapang’s journey to being a cultural worker started with a simple thing in their house, a book entitled *The Conjugal*



Ito-Tapang (inset). Screenshot of the forum

Dictatorship by Primitivo Mijares. Her political consciousness was further enhanced when she entered the CFA in 1997. She was part of the *Philippine Collegian* editorial team and was a member of the Alay Sining group.

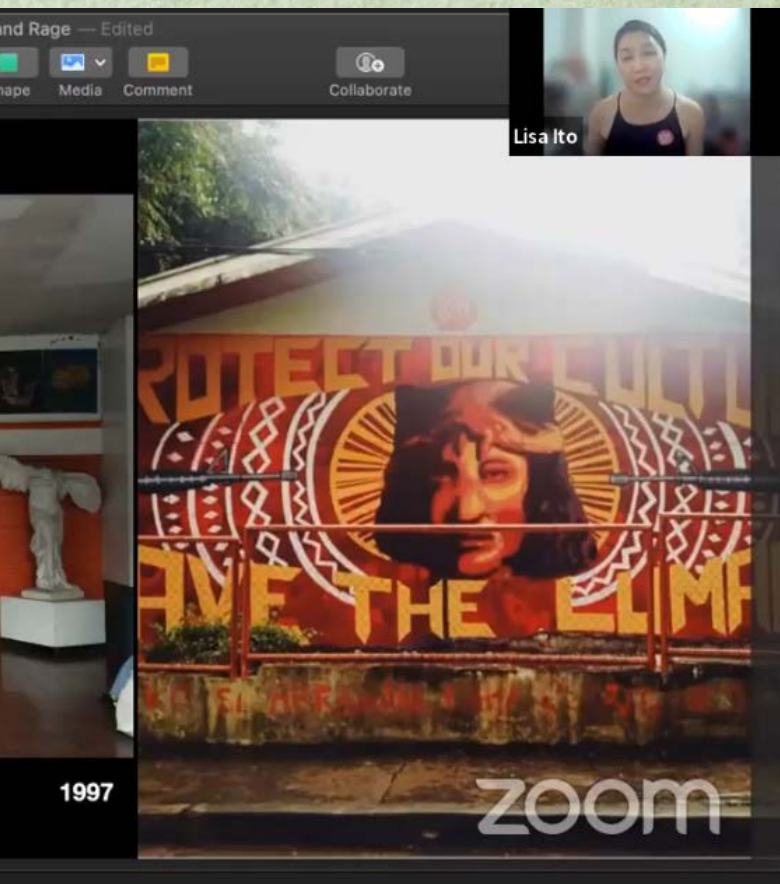
Ito-Tapang said that in her time with the Anakpawis Partylist and with environmental movements such as Kalikasan People’s Network for the Environment and Center for Environmental Concerns, art and cultural work were always a huge part of the cause.

She said art plays a great role in making people aware of what needs to be done.

In 2013, she joined the group Concerned Artists of the Philippines, at about the same time she started teaching at the CFA.

“Exhibition making continues to be an important part of what I do today... and of course, hindi nawawala rito iyong patuloy na pangagailangan para sa solidarity out in the streets,” she said.

Ito-Tapang ended her talk with a phrase from the many slogans during the First Quarter Storm and ML years: “Dare to struggle, dare to win.”



JOURNALIST. Santiago is a visual artist, an editorial cartoonist, and a member of BAYAN and the National Union of Journalists of the Philippines (NUJP).

As a child, Santiago loved to draw. He pursued his passion for drawing by taking fine arts at the University of Santo Tomas. His life then was that of a typical student—home, school, home.

However, national events prompted him to question national concerns such as “Why is the education system problematic?” “Why is there an oil price increase that causes fare hike?” and “Why do prices of basic commodities increase?”

One afternoon, Santiago joined a youth rally in España Boulevard in Manila.

“Pagkatapos ng rally, napunta ako sa tambayan ng mga aktibista at dito ko nakilala ang UGATLahi. Dito ako namulat sa tunay na kalagayan ng lipunan, na ang problema na ating nararanasan bilang estudyante ay bahagi lamang ng isa pang mas malaking problema na kinakaharap ng buong lipunan,” said Santiago.

Through UGATLahi, Santiago saw the works of social realist artists such as Egai Fernandez, Leonilo Doloricon, Ruiz, Renato Habulan, and Antipas Delotavo.

He then began his immersions in the picket lines of striking workers, interacting with the farmers in the countryside, and engaging the urban poor.

There was a time when Santiago worked in the advertising industry, but he has since resigned from his corporate work after the 1994 Hacienda Luisita massacre.

Since then, he worked full time with cultural and progressive groups, giving workshops in placard-making, acting in advocacy videos, and creating effigies, among others. He also worked as a cartoonist and wrote for alternative media publications.

“Paulit-ulit man (magbigay ng workshop at gumawa ng effigy) hindi nakakapagod dahil alam nating may silbi ang pinagpapaguran,” Santiago said.

Santiago ended his presentation by challenging and urging the youth to do their best to fight historical revisionism. He added that the famous slogan, “makibaka, huwag matakot,” continues to be relevant.

“Huwag tayong matakot, tuloy-tuloy tayong makibaka,” Santiago said.

The forum was held on Oct. 14 via Zoom and livestreamed on the Facebook page of the UPD Department of Art Studies (DAS). This was organized by DAS in cooperation with the UPD Office for Initiatives in Culture and the Arts (OICA) as part of OICA’s *ML@50: Tugon at Tindig ng Sining* to commemorate the 50th year of the ML declaration in the Philippines.

Banwag tackles ML

Anna Regidor



Title card. Screenshot of the episode



JO-ANN MAGLIPON

Manunulat, Mamamahayag, Editor,
at Bilanggong Politikal ng Batas Militar

Maglipon. Screenshot of the episode

Rise. Speak up. Reach out.

That was the clarion call of the five artists featured in *Banwág: Ang Sining sa Panahon ng Batas Militar, Paglikha para sa Bayan at Kinabukasan*, a five-part video series by the UP Diliman (UPD) College of Arts and Letters (CAL) featuring notable creators and survivors narrating their experiences during Martial Law (ML) and how they shaped their art.

At 4 p.m., from Sept. 26 to 30, the CAL Facebook page premiered a short video testimonial of one artist. The series featured journalist Jo-Ann Q. Maglipon; professorial lecturer Pedro “Edru” R. Abraham Jr., founder of Kontemporaryong Gamelan Pilipino (Kontra-GaPi); writer Maria Josephine “Joi” Barrios-LeBlanc, a lecturer at the University of California Berkeley; actor, writer, and director Vincent “Vince” N. Tañada; and writer Jose Y. Dalisay Jr., PhD, a professor emeritus of English and creative writing at CAL.

EVERYDAY VALOR. The first episode premiered on Sept. 26 and featured Maglipon.

A veteran journalist and editor, she likened ML to a bad crime movie, “an action film gone wrong.”



Abraham. Screenshot of the episode

“You watch the movie, suffering through the scenes of rape, murder, the endless merrymaking, the lying, the torture of the natives. And you keep waiting for the ending, the reckoning, the payback, the atonement, because that’s the way crime thrillers normally are; action films universally end. And for this to be of any value it has to be uplifting, right? But none of the universal good that was supposed to happen happened. It doesn’t come. The bad guys get away with it, and the *Magnificent 7* all die,” Maglipon said.

She said writers and artists are needed now, more than ever, “to articulate, to visualize, to make concrete our vision of the society we want,” in ways that, she said, would connect with today’s audiences.

“So much Marcos history has already been rewritten and spread on the net, particularly that provision of history [which] has been calling the Marcos years the golden years when the Marcos years were, in fact, the horror years—the years of living dangerously, the years when God slept. We need to wrest the narrative back. We need to tell the truth again,” she said.

According to Maglipon, courage can be found in small everyday acts, even when it doesn’t feel like much.

“By courage, I don’t mean a big grand gesture of self-immolation or of going out to kill the dregs. No, courage is what you do in your everyday life—if you can stand up for a neighbor who is being harassed unnecessarily. We know it is not easy, it is actually dangerous to do any of these things today, just as it was during ML. The kind of courage we need is the kind of courage that will make another person a better human being, you a better human being, your society a better society,” she said.

TRUTH OVER BEAUTY. For Abraham, more than entertainment, art should be used to reflect truth in the society.

Featured on the second episode on Sept. 27, Abraham recalled his journey as an artist beginning from his graduation from UPD in 1971.

Abraham said he saw art being used as a tool for propaganda.

“Dito, unti-unti kong nakikita hindi lamang iyong propesyon ng pagtatanghal; nakikita ko rin kung papaanong ginagawa ng diktadurya ang pagtatanghal at lahat ng sining bilang pamamaraan ng lehitimasyon ng martial rule na parang sinasabi na ‘Nakita mo, ang ganda ng Martial Law? Itinataguyod namin ang sining at kultura!’” he said.

In response, he tried to do his part by injecting truth into his own work.

“Ako’y namahala, naging direktor ng Korong Samasining at Teatrong Samasining. Dito, unti-unting nahubog ang aking propesyon bilang performing artist at unti-unti ko na ring nailalagay iyong mga bagay-bagay na hindi mo masyadong napapansin sa peryodiko,” he said.

Abraham said the arts should never sacrifice truth for entertainment or aesthetics.

“Ginagawa mo iyan dahil nakikita mo iyong katotohanan. At kung hindi tinatalakay ng mga sining ang katotohanan, bakit pa nariyan? Puro beauty-beauty lang ba, puro kagandahan? Ang pakay ng sining ay katotohanan, kabutihan, kapakanan ng tao, at kagandahan,” he said.

CONVICTION. Author, poet, and academic Barrios-LeBlanc, who was the featured speaker in the third episode on Sept. 28, said it is important for artists to have their own convictions and participate in their wider communities.

“Naniniwala ako na bilang artista o tagalikha, mayroon ka dapat pinaniniwalaang

ideyolohiya. Mayroon kang tindig sa mga bagay-bagay,” she said.

Barrios-LeBlanc added that participating in the wider artistic community is key in nurturing both these convictions and their art in general.

“Magiging mayaman ang iyong paglikha kung hindi ka lang lumilikha mag-isa. Mahalaga iyong kolektibong pagkilos. Kailangang bukas tayo sa kritisismo. Kailangang marunong tayong makisama sa ating mga kasamahang artista o kaya kapuwa manunulat nang sa ganoon ay mas yumabong pa ang iyong paglikha. Iyong tatlong ito—iyong ideyolohiya, iyong pag-angkop sa artistikong larangan, at iyong pagiging organisado—ang siguro palagi kong natatandaan hanggang sa kasalukuyan,” she said.

FIGHTING FAKE NEWS. Fake news was one of the central arguments put forth by Tañada, the featured speaker in the fourth episode on Sept. 29.

Tañada, whose grandfather Lorenzo was widely considered a stalwart of the opposition during ML, said artists have a social responsibility to tell the truth and counter fake news.



Barrios-LeBlanc. Screenshot of the episode

“Bilang alagad ng sining, we have a social responsibility. Hindi lamang dapat na ikaw ay nagbibigay ng aliw. Kung ganoon, kung nagbibigay ka lamang ng aliw, ano ang pagkakaiba mo sa payaso? More important than entertaining, we have to educate our young people. We have the responsibility to promote social discourse; we have the responsibility to promote social transformation,” he said.

He said a true artist should espouse the truth, and use it to educate the young.

“Napakahalaga po ng sining. Hindi nga po ba ginagamit na rin nila ang sining para mapabago ang kasaysayan? Ang tunay na alagad ng sining ay dapat alam niya ang katotohanan. Kapag ang isang alagad ng sining ay naniniwala sa kasinungalingan, hindi siya tunay na alagad ng sining; baka shock value lang po siya. Napakahalaga pong tumindig ang lahat ng mga alagad ng sining, mga artista ng bayan, para magturo sa ating mga kabataan,” he said.

He challenged his fellow artists to answer the call of the times and depict historical truth in their creations.

“Hinahamon po tayo. Marami po sana tayong tumindig para sa katotohanan; magpakita ng tunay na naganap sa ating kasaysayan, sa ating sining. Huwag po tayong matakot sapagkat ang atin pong hinuhubog, ang ating mino-mold, ay ang ating kinabukasan. Sapagkat kapag tayo ay may kabataang may puso at may paninindigan, at naniniwala sa katotohanan, sa palagay ko, maganda ang ating kinabukasan,” he said.

CALL TO CREATIVE ARMS. Dalisay echoed the call to creative arms that artists should strive to reflect truth in their works. His talk concluded *Banwág* on Sept. 30.

“Hindi nagbabago ang tungkulin ng mga manunulat at manlilikha lalong-lalo na ngayong tila bumalik na naman tayo sa ating pinanggalingan 50 taon na ang nakararaan. Patuloy pa rin ang pananagutan nating maghanap at maglahad ng katotohanan. At kabilang na riyan ang paghahanap ng hustisya para sa ating mga kababayan kahit saang lugar, kahit saang panahon. Ito ang magiging pangunahing tungkulin ng mga artista at manunulat,” he said.

Dalisay emphasized the importance of using humor and satire in their works to reach today’s audiences.

“Maging mas creative tayo sa ating ginagawa, sa ating pagtutol. Huwag nating kalimutang mahalaga rin, halimbawa, ang papel ng katatawanan, ng humor, ng satire against sa pamumulitika. Subukan nating maabot ang mga bagong henerasyon ng mga kabataan at huwag lamang nating balikan ang Batas Militar bilang simbolo ng posibleng maging kasamaan ng estado, kundi gamitin din natin ang mga nakikita nating nangyayari sa ating panahon ngayon upang maliwanagan sila sa mga hamong hinaharap natin,” he said.

Banwág was a special presentation of the CAL Bahaginan Research Forum co-presented by the UPD Office for Initiatives in Culture and the Arts.



Tañada. Screenshot of the episode



Dalisay. Screenshot of the episode

Gunita sa Karimlan ng Batas Militar

mula sa Indigo Child

dula ni
Rody Vera

interpretasyon ni
Skyzx Labastilla



Opening credits. Screenshot of the video

OICA's Learning resource dissemination and socmed campaign

Mariamme D. Jadloc

Panahon ng Batas Militar. Libu-libong Pilipino ang tinortyur at pinaslang ng estado. Ang mga nakaligtas ay 'di pinatakas ng traumang dulot ng sinapit na pagpapahirap sa katawan at isipan.

Tulad ni Felisa...

Opening shot. Screenshot of the video

During the month commemorating the 50th anniversary of the declaration of Martial Law, the UP Diliman (UPD) Office for Initiatives in Culture and the Arts (OICA) re-uploaded to its YouTube channel and Facebook page the videos of *Indigo Child* and *Himigsikan sa Jingle Magazine: Malayang Tipaan at Kuwentuhan*. These videos highlight two events that touched on the subject of the Philippines under Martial Law.

Indigo Child, a play written by Rody Vera, tells the story of Felisa who was a rebel during the Martial Law years. She was one of the people who were caught, raped, and unable to escape the trauma brought by the torture that their bodies and minds suffered. In her conversations with her son, Felisa revealed her traumas, her recollection of the man who tortured her, and her belief that her child, now an adult, is an indigo child sent to set things right in the world.

An indigo child is a pseudoscientific concept developed in the 1970s and is believed to possess special, sometimes supernatural abilities.

OICA re-uploaded the one-man play on Sept. 15 and was shown for one week on OICA's YouTube channel and Facebook page. The play was originally part of *Gunita sa Karimlan ng Batas Militar of Sa Mahal Kong Bayan*, a virtual performance livestreamed on March 18 to celebrate the 150th anniversary of the execution of GomBurZa.

The approximately 14-minute video of *Indigo Child* featured Skyzx Labastilla as Felisa. *Indigo Child* was followed by the *Jingle Magazine* special of the *Himigsikan sa Jingle Magazine: Malayang Tipaan at Kuwentuhan*, another event during the Arts and Culture Festival 2022 that touched on the Martial Law years. The video of the event also ran for one week on OICA's YouTube channel.

The OICA's online campaign was held from Sept. 15 to 30.

The event was part of the *ML@50: Tugon at Tindig ng Sining*, an activity organized by the UPD Office of the Chancellor through OICA to commemorate the 50th anniversary of the declaration of Martial Law in the Philippines.



(From left) Boni Ilagan, Noel Cabangon, Chikoy Pura, and Krina Cayabyab before the video shoot for *Himigsikan*. Photo from OICA



Labastilla as Felisa. Screenshot of the video



The Brat Pack band rehearsing before the video shoot for Himigsikan. Photo from OICA

MAKIBAKA WAG MATAROT!
TUMINDIG AT MANINDIGAN!
Grace Corpuz
2022

ALICE IN SILANDIA
A TO IS
AWARE TO VICTORY ...

It's time to
wake up!
We're not
going to
be silent!

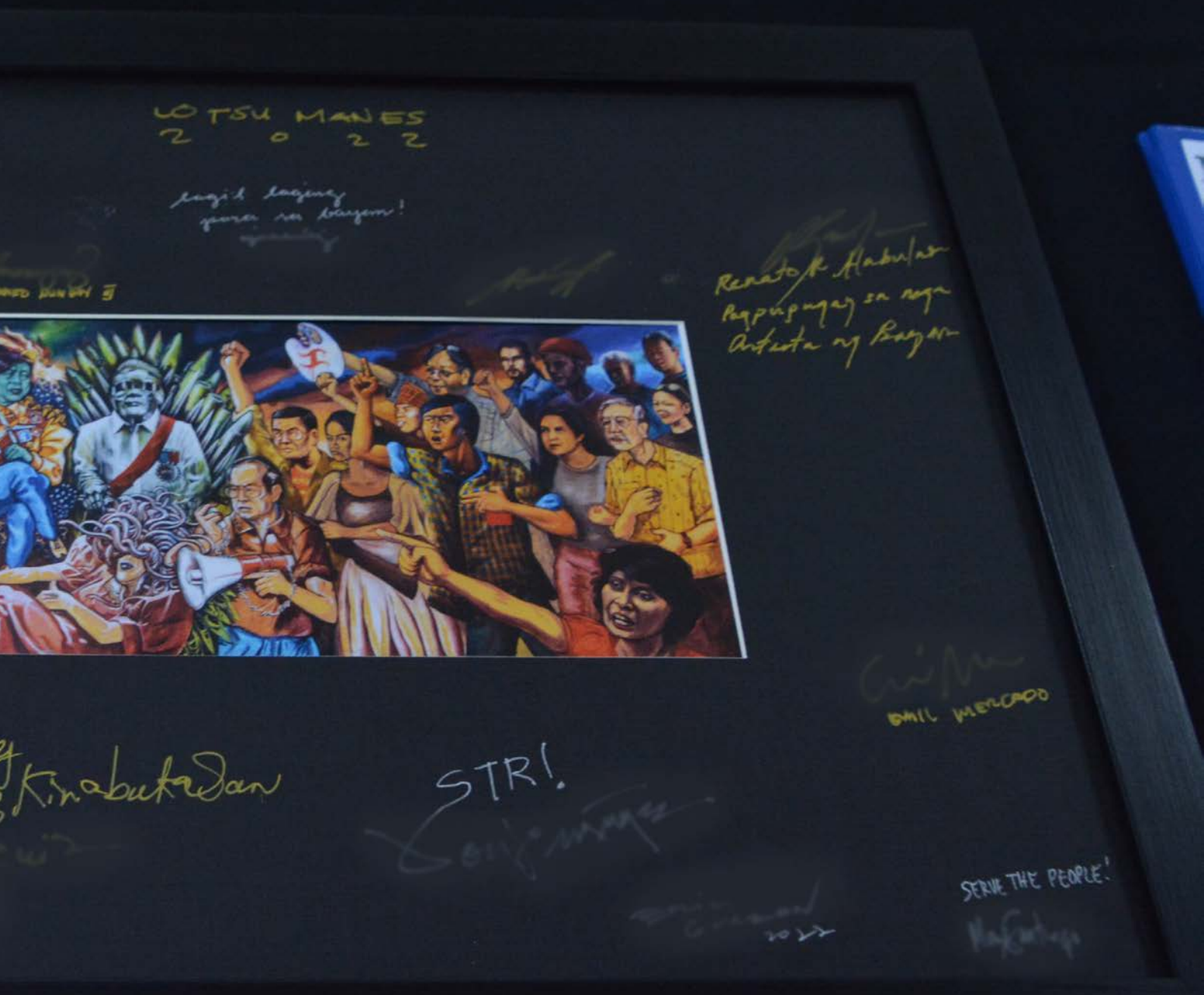


Vince
DTP.

Saglaalong
Odebay ng
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190\$
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Pagbibigay-pugay sa mga bayani

Bino C. Gamba



Isang miniature ng large-format painting. Larawang kuha ni Jefferson Villacruz, UPDIO



Ang mga pintor sa harap ng kanilang obra. Larawang kuha ni Jefferson Villacruz, UPDIO



Ang mga panauhin sa seremonya ng donasyon. Larawang kuha ni Jefferson Villacruz, UPDIO



Araullo. Larawang kuha ni Jefferson Villacruz, UPDIO

Sa isang simpleng seremonya ng donasyon, pormal na ipinagkaloob ng Bagong Alyansang Makabayan (BAYAN) sa pamunuan ng UP Diliman (UPD) ang likhang-sining na pinamagatang *Kalahating Siglo ng Daluyong*.

Ang *Kalahating Siglo ng Daluyong* ay isang pinta (large-format painting) na may sukat na 7' x 24' na gawa sa acrylic. Ito ay proyekto ng BAYAN at UP Artist Circle bilang paggunita sa ika-50 taon ng deklarasyon ng Batas Militar.

Ang likhang-sining ay isang kolaborasyon ng 27 pintor na mula sa iba't ibang henerasyon.

Ang mga nasabing artista ay sina Christian Asoy, Chriszia Cabotaje, Grace Corpuz, Antipas Delotavo, Vince Dillera, Federico "BoyD" Dominguez, Pao Felices, Egai Fernandez, Glenn Gonzales, Eric Guazon, Renato Habulan, Nicholas Jalea, Charles David Jose, Mherlo Mahinay, Lotsu Manes, Boyet De Mesa, Emil Mercado, Romeo Nungay III, Aj Pagaran, Jehu Pajarillo, Mervin Pimentel, Kyle Rubis, Jose Tence Ruiz, Max Santiago, Aldrein Silanga, John Vash Tiston, at Reynaldo Wenceslao.

Ayon kay Carol Araullo, tagapangulo ng BAYAN, ang likhang-sining ay patunay na buhay ang diwa ng paglilingkod sa sambayanan sa hanay ng mga artista. Idinagdag din niyang hindi matatawaran ang naging papel ng mga artista sa historikong anti-dictatorship struggle noon, gayon din ang kanilang makabuluhang papel, mula

noon hanggang ngayon, sa mapanlikhang pagmumulat, pagpapakilos, at pag-oorganisa ng mamamayang Pilipino para sa tunay na kalayaan at demokrasya.

Ang likhang-sining ay “... nagbibigay-pugay lalo na sa mga martir at bayani mula sa mga malapit na hanay na lumaban sa pasistang diktadurya. Ilan lang ang naisama subalit kinakatawan nila ang lahat ng nag-alay ng kanilang panahon at buhay para sa pakikibaka,” saad ni Araullo.

Pormal na tinanggap nina UPD Tsanselor Fidel R. Nemenzo at Cecilia S. De La Paz, PhD, direktor ng UPD Opisina ng Pagpapasimuno sa Kultura at mga Sining (Office for Initiatives in Culture and the Arts / OICA) ang large-format painting na tinukoy nila bilang “mural.”

Sa kaniyang mensahe, nagpasalamat si Nemenzo sa BAYAN at sa mga alagad ng sining na naging bahagi ng obra para sa kanilang donasyon at sa pagtatagubilin ng obra sa UPD.

“Ang sining na ito ay may napakahalagang papel na ginagampanan sa ating mga pangarap at sa ating mga laban para sa lipunang malaya at makatarungan. Malaking karangalan na UP ang pinili ninyong maging tahanan ng napakahalagang obrang ito. Isa itong pagpupugay sa mga tunay na bayani ng bayan,” pahayag ni Nemenzo.

Ayon naman kay De La Paz, ang OICA muna sa ngayon ang mangangalaga sa obra hanggang sa matapos ang pagsasaayos ng Bulwagan ng Dangal na magsisilbing permanenteng tahanan nito. Ang obra ay magiging bahagi ng University Art Collection.

Idinagdag ni De La Paz na maaaring ilabas o gamiting backdrop ang mural sa tuwing may aktibidad ang UPD tulad ng day of remembrance tuwing Setyembre 21.

“Isa itong public art kaya kailangan itong makita ng publiko kaya maaari rin itong ilagay sa lansangan kung kinakailangan,” paliwanag ni De La Paz.

Ginanap ang seremonya ng donasyon noong Oktubre 19 sa UPD Kolehiyo ng Sining Biswal Gallery / Plenary Hall.





(Mula kaliwa) Santiago, Araullo, Ruiz, Nemenzo, at De La Paz. Larawang kuha ni Jefferson Villacruz, UPDIO





Kalahating Siglo ng Daluyong. Larawang kuha ni Jefferson Villacruz, UPDIO

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Banners of heroes and martyrs used during the ML50 network's cultural event "SINGWENTA: Mga Kanta at Kwento Tungkol sa Martial Law" on Sept. 21. Photo by Jefferson Villacruz, UPDIO

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Kamao ang Hugis ng Puso exhibit. Photo by Jefferson Villacruz, UPDIO



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Kamao ang Hugis ng Puso: Neil Doloricon Retrospective

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Kontra-GaPi during PS 21 Paglulunsad. Photo by Jerald DJ. Caranza, UPDIO

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Tour organizers. Photo by Jerald DJ. Caranza, UPDIO

Subversive Lives

Then and Now

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A Name by Candlelight
poster. Image from Dulaang
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ML50 network's cultural event "SINGKWENTA: Mga Kanta at Kwento Tungkol sa Martial Law" on September 21. Photo by Jefferson Villacruz, UPDIO



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Kontra-GaPi during PS 21 Paglulunsad. Photo by Jerald DJ. Caranza, UPDIO

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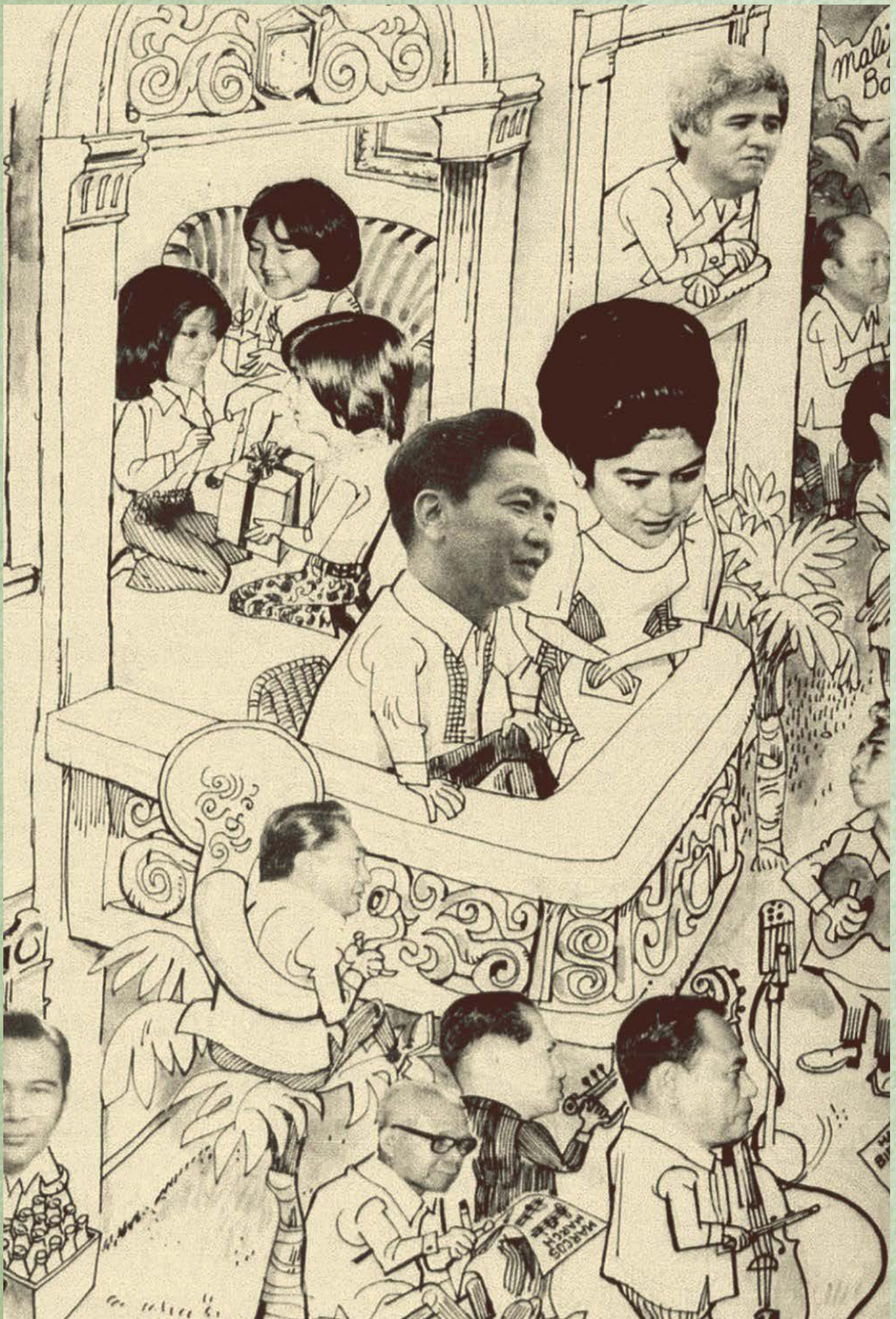
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Sa pahinang ito: *Internal Refugees (IR)*, 1989, acrylic sa canvas ni Pablo Baens Santos. Koleksiyon ng Bulwagan ng Dangal University Heritage Museum. Larawan mula sa UPD University Collection Mapping Project na ibinahagi ng OICA

Likod na pabalat: Isang collage ng mga likhang-sining mula sa *ML@50: Tugon at Tindig ng Sining - (1) Upuan* mula sa event poster, at (2) larawan ng Diliman Commune. Disenyo ni Jefferson Villacruz, UPDIO





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