



16th DLSU Arts Congress

22-24 February 2023, De La Salle University, Manila, Philippines

Theme: *Engagement: Art, Memory, History / Ugnayan: Sining, Gunita, Kasaysayan*

PROGRAM SCHEDULE: PANEL SESSIONS

PANEL I Moderator: Cheryll Ruth Soriano, De La Salle University

Nelson Mangaldan Buso Jr.

De La Salle University Integrated School

Transmodality as a Semiotic Agency: The Case of the Community Pantry Phenomenon in the Philippines

Oscar T. Serquina, Jr.

University of the Philippines-Diliman

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De La Salle University

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University of Santo Tomas

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Transmodality as a Semiotic Agency: The Case of the Community Pantry Phenomenon in the Philippines

In this paper, I explore the promise of transmodality as a semiotic agency. Transmodality refers to the transformative process of meaning-making that is “punctuated” at certain moments by different signs which realize those meanings materially. Thus, transmodality capitalizes not only on the “multimodal” but also on the “mobile” nature of meaning-making as it occurs within, across, and through different modes, materials, and contexts. Using Newfield’s “transmodal semiosis” and Dou’s sociocultural approach to agency, this paper demonstrates how transmodality can lend itself as a semiotic agency through which discourses can be constructed, reproduced, negotiated, and even resisted. As a case in point, I examine the community pantry phenomenon that emerged amid the Covid-19 pandemic in the Philippines. In particular, I trace three semiotic materials that potentially form what I call a “web of semiosis” (with reference to Newfield’s “chain of semiosis”). These semiotic materials are the Maginhawa Community Pantry, a red-tagging post by Peace Philippines, and an editorial cartoon by a Filipino artist. From here, my analysis zooms in on the editorial cartoon and thereby investigates how this artwork transmodalizes the community pantry phenomenon by reimagining it in a humorously provocative but culturally symbolic way. This transmodal work, I argue, lends itself as a semiotic agency that can counter and contest repressive discourses on community pantries. It rechannels new meanings into different modes and, in turn, transforms prior significations. Despite this potential, however, I cautiously note that this agency is limited and transient as compared to those state-recognized, if not institutionalized,



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discourses. In the end, I, therefore, propose a strategic transmodality, one that is not only discursive but also affective, not only diversified but also public-forming.

Nelson Mangaldan Buso Jr. is a faculty member at the Arts and Design Track (ADT) Department, Senior High School Division, De La Salle University (Manila), where he handles specialized courses in arts management and creative industries. He graduated with a degree in English Studies: Language (summa cum laude) from the University of the Philippines Diliman. His research interests include linguistic and semiotic landscapes, transmodality/multimodality, and affect theory.

Fighting for Life: Online Performances as Critical Practice in the Pandemic-Stricken Philippines

The COVID-19 outbreak placed the Philippines at an unprecedented standstill. This Southeast Asian nation was a hothouse of the virus in the region. It also faced one of the most dragging lockdowns in the world. In 2020, former Philippine President Rodrigo Duterte implemented militaristic measures with the view of keeping Filipinos at bay and stemming contagious transmissions. These realities affected the lives of Filipinos, who continue to suffer the national consequences of a global health crisis, such as rising unemployment rates and ballooning prices of market commodities. And yet, despite these challenges, many Filipinos did not simply ride the tide. Different artistic communities, for example, deployed diverse measures to put up a fight and chronicle the social histories of their time. In this paper, I focus on a selection of creative forms and practices, such as the MonoVlog (a coinage that combines the terms “monologue” and “vlog”), that channeled the responses of Filipinos to a generation-defining period rife with political and pathological risks. I argue that Filipinos, even while locked up in the (dis)comforts of their homes, waged their resistance via online spaces that served as the stages for their differently configured critical performances. My presentation ends with a reflection on the role of technological and performative spaces such as the Internet not only in documenting everyday contemporary life but also in offering more humane modes of surviving the current or any possible state of emergency.

Oscar Tantoco Serquiña Jr. is Assistant Professor at the Department of Speech Communication and Theatre Arts of the University of the Philippines. He earned his PhD degree in Theatre Studies from the University of Melbourne. His essays have appeared in *Theatre Research International*, *Performance Research*, *Humanities Diliman*, *Kritika Kultura*, the *Philippine Political Science Journal*, and the *Philippine Humanities Review*.

The Paradox of Tragedy: Continuing a Conversation between Feagin and Hume

The Paradox of Tragedy refers to the seemingly counterintuitive experience of feeling a sense of pleasure from watching or listening to something which portrays instances of great suffering and pain. The central questions related to this paradox are whether this pleasure and pain can coexist, and whether feeling pleasure from watching pain is morally acceptable. David Hume advances some arguments which defend the idea that tragedy can be a source of pleasure without giving rise to paradox, which Susan Feagin dismisses before advancing her own ideas. This paper responds to Feagin by questioning some of her assumptions about the roots of morality and their relation to explaining the Paradox of Tragedy, then provides some support for Hume by exploring the distinction between pleasures derived from form versus from content as well as the idea of catharsis. *Objectives:* To determine whether the enjoyment of tragedy is morally acceptable; To determine why the public experiences pleasure when viewing



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depictions of pain. *Framework/Methodology:* A philosophical approach of the Paradox of Tragedy, this paper will conduct a textual analysis in order to review and evaluate papers published by David Hume and by Susan Feagin on the subject.

Roshan Uttamchandani is a graduate student at De La Salle University taking up his PhD in Philosophy (ladderised). His research interests mainly lie in the Philosophy of Religion, with a particular focus on mysticism. He earned his BA in Humanities and MA in Integrated Marketing Communications (both Cum Laude) from the University of Asia and the Pacific, where he now works full-time as an instructor. He teaches Asian ShowBiz to seniors and Principles of Marketing to Gr. 12 students. He is also the co-founder of a marketing consulting firm called 17B Marketing Consulting and has represented the Philippines at the Cannes Lions Roger Hatchuel Academy. In his free time, he enjoys playing sports, being with family and friends, playing video games, and watching films/TV.

The Broken Body Speaks: Crip Activism, Desire Articulation, and Aspiration Fulfillment in the Time of COVID19

In her article titled “The Laugh of the Medusa,” French feminist writer Helene Cixous (1979) suggests that “woman must write her *self*: must write about women and bring women to writing, from which they have been driven away violently, from their bodies [...] Woman must put herself into the text—as into the world and into history—by her own movement.” The COVID19 pandemic has only made it more difficult for a woman to articulate her presence and to carve out her space in the various spheres of society, most especially if the woman in question is a person with a disability. However, while the virus poses such a threat, the PWD woman’s body manages to revolt and remain triumphant by redefining its limits and writing *through* and from *itself*. Anchored on the author’s lived experience and the experiences of PWD women in the same situation, this paper-cum-advocacy aims to investigate the ways in which a PWD body writes activism, houses desire, and fulfills aspirations despite the immense pressures and adversities the current situation has forced it to endure. Furthermore, culling from the themes of body politics, it aims to come up with a *body-poetics* focusing on the broken body’s victory over the challenges posed by an otherwise pestilent virus, and thereby suggesting the latter’s shrinkage and reducing its existence to a mere scar-shaped memory residing among the constellation of others on the skin of the warrior-woman: the Filipina PWD.

Soeey Garcia Valencia teaches Creative Writing and Creative Nonfiction at the University of Santo Tomas Senior High School. She graduated with a bachelor’s degree in Literature from the University of Santo Tomas Faculty of Arts and Letters in 2012 and went on to do a master’s degree in Creative Writing and graduated magna cum laude in 2016. As a creative non-fictionist, she has been a writing fellow in various creative writing workshops including the Silliman National Writers Workshop. Her works have been published in the Quarterly Literary Review Singapore, Luna Luna Magazine, Tomas Literary Journal, Ani 41, Novice Magazine, Luna Journal PH, among others. She is also a disability rights advocate and has spoken at various events and venues on the subjects of Disability Studies, Narrative Medicine, and Medical Humanities. She is presently pursuing her Ph.D. in Clinical Psychology at the University of Santo Tomas Graduate School. Her research interests include the intersections between creative writing, body politics, medicine, psychology, and literary and disability studies.



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PANEL 2 Moderator: Oscar Solapco, Jr., De La Salle University

Genevieve Asenjo, De La Salle University

John Romeo Venturero, Aklal Alamid

“Hamos Basa Ke Pantad,” “Basà-Lugáw,” and Aklal Alamid: Testimonies of Reading Innovation Program, Community Storytelling and Publishing of Children’s Books during the Pandemic

Patricia Marinelli Ciron

De La Salle University Integrated School

Transcribing ‘Inabel’ Indigenous Weaving Patterns into Wallpaper Design Using the Block Printing Method

Ian Harvey Claros

Ateneo de Manila University

Urusahon: Negotiating History, Memory, and Cinema in Khavn de la Cruz’s Balangiga: Howling Wilderness

“Hamos Basa Ke Pantad,” “Basà-Lugáw,” and Aklal Alamid Testimonies of Reading Innovation Program, Community Storytelling & Publishing of Children’s Books during the Pandemic

This panel presents three cases of public engagement in 2020-2022, amidst health and safety protocols and travel restrictions posed by the COVID-19 pandemic. “Hamos Basa Ke Pantad” (Come, Read at Pantad) is an on-site reading program focused on 18 Ati learners from Grade 7 to Grade 9 at Sitio Pantad, a mountain village of the Ati Indigenous People in the town of Tobias Fornier, Antique. They are enrolled at Barasanan National High School, three rivers and hills away. Lead innovator Teacher Faith Laurio will share results of the pre-and-post Philippine Informal Reading Inventory (Phil-IRI) Assessment Tool and major insights in applying one-on-one tutorials, games, and storytelling as well as in bringing together different stakeholders such as the LGU, parish church, private organizations, and individual volunteers from Sept. 2021 to June 2022. *Balay Kabuhi*, a hut built as a quarantine facility for professor and writer Genevieve Asenjo who came home to Antique on a sabbatical leave in November 2021, turned into a living space for afternoon conversation and storytelling. “Basa-Lugaw” is a three-part series of *kumustahan* and *read-aloud* sessions with Grade 1-6 pupils and Grade 7-12 high school students of children and young adult books in Kinaray-a, Hiligaynon, Filipino, and English culminating in a storytelling session of local folklore by two senior storytellers of the barangay and in the reading of the *Janus Silang Series* donated by author Edgar Calabia Samar. Each session closed with communal eating of *lugaw* prepared by mother volunteers. Founded in 2017, *Aklal Alamid* is an independent publishing house for children’s and young adult books written in the different languages of the Philippines. Within 2020-2022, it has published six (6) books through partnerships and publication grants. In August 2022, they were recognized by the National Historical Commission of the Philippines, the National Parks Development Committee, and the Salute to a Clean Flag Movement for their contribution to the promotion of Philippine languages and literature. Award-winning poet and children’s book writer and administrative head



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Michael Jude Tumamac, and senior editor and poet and children's book author China Pearl Patria De Vera will share key insights on publishing, readership, and building reading communities.

Genevieve L. Asenjo, full professor at the DLSU Dept. of Literature, is in the 2018 *Cultural Center of the Philippines Encyclopedia of Philippine Art* (Literature) for her award-winning ang multi-genre works in three major Philippine languages: Kinaray-a, Hiligaynon, and Filipino. She authored three bilingual poetry collections: *Pula ang Kulay ng Text Message* (University of San Agustin Press, 2006); *Sa Gihapon, Palangga, ang Uran/Always, Beloved, The Rain* (Ateneo de Naga Press, 2014), and *Indi Natun Kinahanglan kang Duro nga Tinaga sa Atun Tunga/Hindi Natin Kailangan ng Maraming Salita sa Ating Pagitan* (University of the Philippines Press, 2020), selected as part of the *Philippine Writers Series* by Likhaan: The UP Institute of Creative Writing; three bilingual short story collections: *taga-uma@manila* (National Commission for Culture and Arts, 2005; Kasingkasing Press, 2019), *Komposo ni Dandangsoy* (University of Santo Tomas Publishing House, 2007), and *Ang Itim na Orkidyas ng Isla Boracay: Mga Kuwento* (University of the Philippines, 2021), and the novel *Lumbay ng Dila* (C&E/DLSU, 2010; Balangay Books, 2020). Her recent book is a children's book, *Ang Buhok nga Naglimpyo kang Suba/Ang Buhok na Naglinis ng Ilog* published by Aklat Alamid.

John Romeo Venturero is a teacher, writer, and the Promotions and Research Head of Aklat Alamid. His poetry for children won at the Don Carlos Palanca Memorial Awards in 2015 and 2019 while his short story for children was Honorable Mention at the Philippine Board on Books for Young People-Salanga Prize in 2023.

Transcribing 'Inabel' Indigenous Weaving Patterns into Wallpaper Design Using the Block Printing Method

In the Philippines, weaving has been a part of culture since the pre-colonial period. It links the Filipinos to their beliefs and traditions, which they also handed down from generation to generation. Weaving is not only considered a cultural practice to connect the people and the spirits; it is also a recreational activity wherein weavers can gather and interact with one another. This research study will focus on the indigenous textile designs from Northern Luzon, particularly the *Inabel*, and how they can be reproduced in another medium and technique. Furthermore, to guarantee that the culture and tradition of the Iloco weaving community will be protected and upheld, a list of feasible design patterns is offered. However, the discussion on hand block printing will concentrate on the methods and techniques needed for adapting the weaving patterns from textiles to paper. The artist will also share thoughts on wallpaper and its history, trade, and types to bring coherence and combine the two topics mentioned above. Wallpaper served as the artist's inspiration for this research topic. A research gap has been found in the artist's in-depth study of their research topic: creating an alternative medium and procedure for propagating indigenous Filipino weaving patterns and tradition. First, little to no credible literature specifically examines *Inabel* - its practice, history, and design - and the same is true of Filipino indigenous communities' art and cultural preservation. In addition, the artist learned from their investigation that the block-printing method used in the Philippines is outdated and has not even been elevated compared to its neighbors, such as Japan, China, and India. To better construct a hand block with an *Inabel* design pattern, the artist will employ a thorough process involving study, exploration, and historiography on the topics. The artist is mainly concerned with obtaining qualitative information for this paper. Content analysis will serve as the base and foundation for the output creation, which is the wallpaper and its use in an interior setting. This study, therefore, aims to promote, honor, and preserve Filipino indigenous weaving



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patterns, particularly "*Inabel*," by transcribing them into a wallpaper design using the hand-block printing method. The "*Inabel*" designed wallpaper would then be incorporated - as a wallcovering - into an interior setting, exhibiting its aesthetic value and the Iloco heritage.

Artist. Designer. Educator. **Dr. Patricia Marinelli Ciron** is a Manila-based Interior Designer who has got a passion for well-designed space. She graduated BS in Interior Design from De La Salle - College of Saint Benilde (DLS-CSB) in 2016. In November of that same year, she passed the Professional Regulatory Commission's (PRC) board exam for Interior Design professionals and obtained her license. She was a "Design Sales Consultant" at a French furniture shop, *Habitat Manila*, for a short period. She was also a "Kitchen Designer and Sales Consultant," for two years at a Spanish tile manufacturer and distributor at *Porcelanosa Gruppo*. After her corporate stint, she decided to pursue her Graduate studies and is now taking up her M. A. degree in Fine Arts at the University of Santo Tomas (UST) while being a full-time Senior High Faculty teacher at De La Salle University-Integrated School and doing freelance interior design projects on the side. Most of her projects are residential, around Metro Manila, but that does not stop her from being updated on the current trends in designing commercial spaces, as she regularly attends interior design, architectural, and engineering seminars and conventions. Aside from interior design, she also advocates for quality education and art appreciation, which is why she chose her research topics: indigenous weaving patterns, block-printing, and wallpaper, as she saw the need to spread awareness and appreciation of Filipino culture and arts.

Urusahon: Negotiating History, Memory, and Cinema in Khavn de la Cruz's Balangiga: Howling Wilderness

This paper examines *Khavn de la Cruz's Balangiga: Howling Wilderness* (2017) based on the film's complicated and multi-directional entanglement with history. Set during the harsh retaliatory aggressions of the American military in Samar in 1901, it offers a diegesis of the townsfolk's plight as imagined through an orphaned child's experience and ruminations of his troubled environment. Presented in local and international film festivals, it achieved critical receptions which categorize the film as experimental, surreal, postmodern, and even ahistorical. Particularly with texts dealing with colonial violence and trauma, cinematic habits of distance are integral to both the aesthetic and ethical dimensions of filmmaking. In this light, I deploy the Waray word *urusahon* – which refers to both peculiarity and the act of weaving together – to examine the frictions and negotiations caused by the tangential relationship between the film and history. I also compare filmic aesthetics that rehearses collective memories and traumatic histories within the Southeast Asian region to inscribe this critical intervention within the rubric of postcolonial creative practice. By and large, this procedure intuits a mode of cinema that exceeds itself as a vehicle and technology but a tactic of articulating traumatic histories.

IAN HARVEY CLAROS is a graduate of AB/BSE in Literature at the Philippine Normal University-Manila. Currently, he teaches literature, language, and rhetoric at the Ateneo de Manila University where he also graduated with a Master's degree in literary and cultural studies. He is also a member of the Young Critics Circle-Film Desk. Ian has presented his research on literature and humanities at the Imperial College London (2017), University of London, Birkbeck (2019), Cornell University (2021), and New York University (2021). His research work deals with vernacular (Visayan) interventions in memory and trauma that both resist and engage with their western construction.



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PANEL 3 Moderator: Farida Kabayao, De La Salle University

Christopher E. Cruz
De La Salle University

Protecting Artistic and Literary Works in Libraries and Museums: The Role of Intellectual Property in Promoting the Culture and the Arts

Faye N. Fuentes
University of the Philippines Visayas-Miagao, Iloilo
Ang Paghahabi ng Kasaysayan at Kasalukuyan ng Hablon ng Miagaowanon

Hanzel Gapayao
De La Salle University Integrated School
*Church Museum as an Intersection of Collective Memory and Care:
Analyzing the curatorial practices in Turumba Museum and Displays at the Saint Peter of Alcantara Parish in Pakil, Laguna*

Mark Louie L. Lague
University of the Philippines-Diliman
Reminiscing, Reanimating, and Rearticulating: Glenn Bautista's Gesture of Personal and Self Archiving

Protecting Artistic and Literary Works in Libraries and Museums: The Role of Intellectual Property in Promoting the Culture and the Arts

The traditional view is that intellectual property has restricted libraries and museums from carrying out their mandate to disseminate knowledge due to the restrictions in copying, exhibition, publication, rental, and performance imposed by the intellectual property system, particularly copyright. The modern view, however, sees intellectual property as necessary for adequately managing libraries and museums to contribute to promoting culture and creativity. This apparent conflict has led to the discussion on the role of intellectual property in fulfilling the libraries' and museums' mandate in respecting the works of the authors and artists on the one hand and providing access to these materials to the public on the other. The objective of this paper is to show that intellectual property plays a vital role in enabling libraries and museums to preserve, manage and disseminate the works in their collection – that intellectual property can provide tools such as IP Audit, licensing, and digital rights management that can help libraries and museums in fulfilling its mandate to all its stakeholders. To achieve the objectives of this paper, there is a need to know the nature of intellectual property and the legal and regulatory system in the Philippines and how it relates to the mandates of libraries and museums. This will be followed by a discussion of different intellectual property rights applicable to libraries and museums and how they can use the IP system to protect the interests of both the creator and the public. Several case studies shall be discussed to show how libraries and



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museums use intellectual property as a "sword or a shield" as they fulfill their tasks. In the end, the paper will show that intellectual property plays a crucial role in protecting the stakeholders' interests and how libraries and museums can use it to protect, preserve and promote artistic and literary works with the end of promoting culture and the arts.

Atty. Christopher E. Cruz, Ph.D. is currently the University Legal Counsel and Director of the DLSU Intellectual Property Office and Manager of the Innovation and Technology Support Office (ITSO) of De La Salle University (DLSU), Manila, Philippines. He is also a Full Professor at the Commercial Law Department and Philosophy Department at the College of Law of DLSU where he has been teaching Intellectual Property Law and commercial law subjects, and Philosophy subjects for the last 31 years. He was also the former Vice-Dean of the Ramon V. Del Rosario College of Business and Chairman of the Commercial Law Department. He was also a Court Attorney at the Court of Appeals for 7 years. He is the project leader of IMPACT, a PCIEERD funded capacity building project for technology transfer and IP offices. He is also the project leader of CAPACITA, a PCHRD funded project for commercializing bio-medical and health technologies. He is currently the President of the Alliance of Techtransfer Professionals of the Philippines (ATOP), a private, non-government professional organization advancing the technology transfer profession in the Philippines.

Ang Paghahabi ng Kasaysayan at Kasalukuyan ng Hablon ng Miagaowanon

Sa pag-usad ng panahon, maraming kultura na ang umunlad, kumakapit at tuluyan nang nalusaw. Tulad ng ilang kultura, isa ang hablon sa makailang beses nang sinubok ng panahon, bumagsak at bumangon. Ang hablon ay isang uri ng hinabing telang unang tinawag na "habol" na ngangahulugang paghahabi at produkto nito. Kilala ang Iloilo sa paghahabi ng ganitong tela, sa katunayan, isa ito sa nagdala sa probinsya upang maging "Queen City of the South" noon. Sa mga bayan sa Iloilo, tanging sa bayan ng Miagao lamang matatagpuan ang kumpletong hilaw na materyales na ginagamit sa paghahabi ng hablon. Liban dito, tinagurian din ang Miagao bilang *first class municipality* dahil sa malaking kita nito, kung saan mayroong malaking bahagi ang mga hinabing tela. Sa kasalukuyan, kapansin-pansin ang malaking epekto ng modernisasyon sa panlasa, pangangailangan at maging sa kultura. Kaugnay nito, nilalayon ng papel na ito na maihambing ang hablon ng Miagaowanon sa kasaysayan at kasalukuyang panahon. Sasagutin ito sa tulong ng mga sumusunod na tiyak na suliranin: 1.) Ano ang mga pagbabago sa hilaw na materyales na ginagamit sa paghahabi ng hablon? 2.) Paano ang proseso ng paghahabi ng hablon noon at sa kasalukuyan? 3.) Bakit mataas ang halaga ng hablon? Sa pag-aaral ng isang kultura mahalagang lumubog sa lugar na pinagmulan nito upang higit itong makilala. Pangunahing tuon ng papel na ito ang magpaliwanag, sumuri at ilarawan ang kultura ng paghahablon. Isa itong kwalitatibong pag-aaral kaya ang pangunahing paraan sa pangangalap ng datos ay sa pamamagitan ng panayam at obserbasyon sa lugar kung saan umiiral ang kulturang nabanggit.

Si **Faye Nillos Fuentes** ay nagtapos ng Batsilyer sa Sining sa Sekondaryang Edukasyon- Filipino sa Philippine Normal University - Manila at Master sa Sining sa Araling Filipino-Wika, Kultura at Midya sa De La Salle University - Manila. Sa kanyang pagtatapos sa antas masterado, nakatanggap siya ng "Outstanding Master Thesis Award" sa kanyang pananaliksik na pinamagatang "Hibla, Habol, Hablon: Ang Pagpadayon ng Kulturang Miagaowanon". Una siyang nagturo sa Southeastern College - Pasay, isang pribadong paaralan, at nagsilbing Filipino Area Coordinator sa taong 2016-2017. Naging bahagi siya ng Kagawaran ng Edukasyon bilang isang guro sa Mataas na Paaralang Ignacio Villamor - Manila sa loob ng limang



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taon. Nagsilbing siyang tagapayo ng Daluyang Wika, isang organisasyong pampaaralan ng mga mag-aaral taong 2018-2019, at pangulo ng Kagawaran ng Filipino sa nasabing paaralan sa taong 2021-2022. Sa panahon ng pandemya, siya ay naging manunulat ng mga Modyul 3: Pagbibigay-kahulugan sa Talinhaga ng Tula at Modyul 7: Paggamit ng mga Hudyat ng Sanhi at Bunga. Ang mga modyul na ito ay ginamit ng mga mag-aaral ng baitang 8 sa Dibisyon ng Maynila para sa unang markahan. Liban dito, siya rin ang pangunahing may-akda sa artikulong “Paghahablon sa Miagao, Iloilo: Pagsusuri sa mga Isinagawang Estratehiya para sa Muli Nitong Pagpapalakas” na nailimbag sa Humanities Diliman ng University of the Philippines - Diliman. Sa kasalukuyan, siya ay ninirahan sa bayan ng Miagao, Iloilo kung saan din matatagpuan ang University of the Philippines Visayas na kanyang pinagtuturuan.

Church Museum as an Intersection of Collective Memory and Care: Analyzing the curatorial practices in Turumba Museum and Displays at the Saint Peter of Alcantara Parish in Pakil, Laguna.

Museums were developed to house and care for valued objects and properties of an individual, a community or a state. In the modern era, museums played a role as a facilitator of discourse and knowledge through exhibitions and public program. In the Roman Catholic church, the care and pastoral use of church cultural heritage rest on the shoulders of local dioceses and parishes through the establishment of ecclesiastical museums and educational programs. This paper discusses the local curatorial work at the Saint Peter of Alcantara Parish – Diocesan Shrine of Our Lady of Turumba in Pakil, Laguna, towards its local cultural heritage, whether built, tangible and intangible, through the development of a parish museum, other display facilities, and public programs, as motivated by shared care not only for the church objects, but also for the community’s continuous devotion to its local patron saint – The Our Lady of Turumba. While this focuses on church heritage stewardship as a practice of curation, it also brings into light how the parish community’s collective memory recognizes the role of cultural objects as witnesses and communicator of their spiritual journey. The study gathered narratives from key parish community members; conducted on-site observations of the church structure, storage, and museum spaces; observed selected community devotions online; and analyzed the church property inventory. This introduces local church museums and curatorship as an emergent platform where discourses of heritage, tourism, and religion can be produced and facilitated.

Hanzel Gapayao is currently the Academic Coordinator for Art Management and Arts Research of the De La Salle University – Integrated School (Senior High School Division – Arts and Design Track Department). He is currently involved with the creative industries cultural mapping and roadmapping research project of the De La Salle University, with grant from the National Commission on Culture and Arts. He has also taught Arts, Humanities, and Social Sciences subjects at St. Scholastica’s College Manila and Malayan Colleges Laguna under their senior high school programs and at the De La Salle-College of Saint Benilde, handling courses on art appreciation, aesthetics, and art history. His previous museum engagements are with the Museo ng Arkidiyosis ng Maynila as curatorial and research staff, the Fine Arts Division of the National Museum of the Philippines, briefly serving as a senior museum researcher, and Museo de Silan as a collection documenter. He also had previous volunteer engagements with the Metropolitan Museum of Manila, Ayala Museum, and Cultural Center of the Philippines. He is currently a member of the Kilusan Cuartel de Santo Domingo, a Culture and Heritage NGO based in Santa Rosa City, Laguna, and the International Council of Museums (ICOM), an international network of museum professionals and scholars. He has earned his Master's Degree in Art Studies (major in Curatorial



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Studies) at the University of the Philippines Diliman. His current research interest dwells on church cultural heritage, church museums, heritage activism, and art education.

REMINISCING, REANIMATING, AND REARTICULATING: GLENN BAUTISTA'S GESTURE OF PERSONAL AND SELF ARCHIVING

The practice of artist Glenn Bautista (b. 1947, d. 2014) plies multiple forms, content, and media. This has been outlined in a 1997 survey monograph penned by art historian Alice Guillermo. As if acting as supplement to the monograph, a blog was created by the artist a decade later. Written in his perspective, the blog contains stories about his life and practice; intimate correspondences with family, friends, and fellow artists; and photographs of the artist and his works from various collections. This paper considers the blog as a personal archive, lending a view of the internal life of the artist, alongside the sociality it is embedded in. Framed within notions of “traces of individual life” and “evidence of us” asserted by archival science scholars Catherine Hobbs and Sue McKemmish, respectively, the study argues that the archive acts as a cornerstone in reanimating the art historical discourse on his practice by surfacing its rootedness in spirituality conceived to be both intimately personal and social. Primarily an outlet for reminiscence prompted by old photographs salvaged, digitized, and shared to him by his son, writing for his blog was, according to the artist, not only a gesture of “writing about the past,” but simultaneously an activity “relating it to the present.” Likened loosely to a self-archive—a political maneuver in democratizing publishing among academic circles, the blog is construed not only to provide avenues for art historians to uncover new perspectives on his practice due to the wider accessibility of relevant materials, but also to present the artist’s contemporary acts of rearticulating his practice and what it stands for, seen in retrospect, and unburdened by the viewpoints of gatekeepers. It shows how personal history in this archive, as the articulated form of memory and motive, is actively shaped and highly mediated.

Mark Louie L. Lague teaches at the Department of Art Studies of the University of the Philippines Diliman. He has handled courses on perspectives in art history, modern art history, the field of art studies, art and the everyday, and critical perspectives in the arts. He is currently serving as Program Development Associate on art collections at the University’s Office of Initiatives for Culture and the Arts. He is also tapped by the National Commission for Culture and the Arts to conduct participative heritage mapping and exhibition making workshops within the regions, such as in Pangasinan, Mountain Province, Rizal, Batangas, Palawan, Albay, Sorsogon, and Bohol. He was selected to participate in the Worlding Art Histories through Syllabi workshop (2022) hosted by the Kulturlabor Institute for Critical Inquiry, Germany; the Cultural Heritage Data School (2022) organized by Cambridge Digital Humanities, United Kingdom; the Workshop on Intangible Cultural Heritage and Sustainable Development (2021) offered by the Ahmedabad University, India; and the International Workshop for Emerging Art Professionals (2017) programmed by Para Site, Hong Kong. He holds a master’s degree in art history from the University of the Philippines Diliman and a bachelor of science degree, *cum laude*, from Ateneo de Manila University. His graduate thesis examines practices of abstraction as instances of the “continuing modern,” which he argues to provide texture on the intimacies between the modern and the contemporary.



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PANEL 4 Moderator: Johann Vladimir Espiritu, De La Salle University

Jericho Beltran and Ericka Buenaflor

Central Luzon State University

Monuments of the Local Historical Figures in Nueva Ecija: A Social and Historical Analysis

Nomar Bayog Miano

University of the Philippines-Cebu

Spatial Practices: Negotiations and Contestations in Local Space

Jeane C. Peracullo

De La Salle University

The Contours of Religion through the Narrated Photographs of Philippine Catholic University Students

John Iremil Teodoro

De La Salle University

Ang Sanaysay sa Kamay (o Talampakan) ni Alice M. Sun-Cua

Monuments of the Local Historical Figures in Nueva Ecija: A Social and Historical Analysis

Monuments serve as mirrors of the past, an epitome of utilizing art for the preservation of important events in history. According to Cremaschi (2020), memorials are structures with collective memories. She also argues that memory and the place of its location have links. Studying these memorials and structures will create links on how the present view the past. This paper attempts to study the monuments of local historical figures in Southern Nueva Ecija, a location in the province where several historical events that played a significant role in the county's history took place. The monuments of Mariano Llanera in Cabiao, Epifanio Delos Santos in San Isidro, the thirteen martyrs of Gapan, and Pablo Padilla in Penaranda, whose contributions were recognized for their role for the betterment of their locality or the nation, will be examined by making sense of the structures which commemorates significant people in history. The paper also seeks to analyze the social relevance of these structures to the locals by how they make sense of it in remembering the past, and how it contributes to their consciousness of their identity. Methodologies such as the archival method for tracing the historical background of the events or personalities that were memorialized; interviews with the locals, particularly with local history enthusiasts on how these structures were erected and valued by the locals at the present day; and observation to understand the location, structure, and condition of the monument that will reflect on how it is preserved and commemorated by the locality.

Jericho M. Beltran is currently a faculty member at the Department of Social Sciences, College of Arts and Social Sciences, Central Luzon



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State University. He earned his Bachelor of Arts degree in Social Sciences from the same university. His research interests include local history and heritage, historical biographies, and political histories. He was formerly a chairperson of an organization that specialized in promoting the importance of social sciences in the academe, Malayang Samahan ng Agham Panlipunan.

Ericka G. Buenaflor is currently a faculty member at the Department of Social Sciences, College of Arts and Social Sciences, Central Luzon State University. She earned her Bachelor of Arts degree in Social Sciences from the same university. She also serves as a staff at the Center for Central Luzon Studies. Her research interests include Philippine history, local history, local heroes, and the life of Rizal. She was formerly a history committee member of an organization that specialized in promoting the importance of social sciences in the academe, Malayang Samahan ng Agham Panlipunan.

Spatial Practices: Negotiations and Contestations in Local Space

In 2013, contentions regarding urban design have taken hold of Cebu City. The urban architecture became a pressing concern for civil society in Cebu when the local government attempted to build flyovers in the urban core of the city. This issue pitted local architects, artists, and designers against the Cebu City Council. The designers are supported by civil society groups while the proponents of the flyovers project are supported by an overwhelming number of barangay captains in Cebu. The encounter between the two camps prompted a debate about urban planning and design. Civil society groups opposed the project for several reasons, which they enumerated in a manifesto published in local publications. There, they charged that the project leads to urban decay as they would violate the 'intangibles' of urban space. In doing so, the group summons security issues as a design concern, which reveals a certain distrust of informal settlers in the city—as if not being able to survey the whereabouts of 'squatters' in a rationalized space already endangers the civility of urban life. Here, the original function of city building in the post war period, which produced the 'informal' communities in the city, is resurrected from hibernation. The opposition to the construction of flyovers in 2013 can be contrasted to the disposition of civil society groups and designers to the on-going restructuring of the Carbon Public Market. Whereas local designers and artists oppose the construction of flyovers in 2013, they now collaborate with the local government in a corporate-led "modernization" project that displaces informal communities in the city. This artist-led research will examine the tensions between expertise and the spatial practices of the public vis-à-vis the exclusions that are operative in Cebu City. It does this by looking into spatial practices such as public art, 'squatting,' and curatorial practices that lend revelations about contestations and mediations of power in the city. Since the researcher is a practicing artist, the research will use art production (as spatial practice) as a privileged lens of inquiry. This investigation is conceived as a post-disciplinary research work which makes use of spatial production, hermeneutical engagement, ethnographic investigation, and critical discourse to unravel the operative use of power in local space.

Nomar Bayog Miano has taught in Philosophy and currently teaches Fine Arts. He finished his undergraduate degree in Fine Arts and the course requirements for Master of Arts in Philosophy from the University of San Carlos, Cebu, Philippines. He is the former *Supremo* of Andres USC, a social realist cultural organization, and the founding Chairperson of Regional Art Forum (an art initiative that works for an ecology of art that is free of Marcosian baggage). Miano has held solo exhibitions in Finale Art File, Cultural Center of the Philippines, Alternative Contemporary Art



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Studio (ACAS), and Qube Gallery in Cebu. He has shown works in important art spaces abroad such as the Hangaram Museum and Yangpyeong Art Museum in Seoul, South Korea, Taitung Art Museum in Taitung, Taiwan, Princess Sirindhorn Gallery (SPG) of Silpakorn University in Thailand, and C3 Contemporary Art Space in Melbourne, Australia. He has participated in international art festivals and residencies such as the Poh-Chang International Art Festival, Thailand, Yogyakarta Art Festival, Indonesia, and Taitung Art Museum Residency for Austronesian International Arts Award in Taiwan. Aside from being a practicing artist, Miano is also an art curator. He is one of the curators of *Kalibutan: The World in Mind* for VIVA Excon Biennale, the longest running art biennale in the country. Miano has published articles in local and international journals. One of his recent works is an article published in *La Furia Umana*, a multi-language journal on film theory. He is currently working on his book, *Crossings*, and co-editing the book, *Tadlas: Critical Essays on Contemporary Art Practices in Cebu*. Miano is a Fine Arts faculty of the University of the Philippines, Cebu. He is presently working on his thesis exhibition for Master of Fine Arts in University of the Philippines, Diliman.

The Contours of Religion through the Narrated Photographs of Philippine Catholic University Students

The study claims that religion is tangibly present at a Catholic university in the Philippines. Examining the students' views of religion yielded the following contours: a. Well-being; b. Connections; c. Service-Oriented; d. Dispositions; e. Performance; e. Higher Value; f. Metaphysical; and g. Encompassing. These contours are consistent with contemporary theories of religion on how people worldwide create and re-create their sacred worlds and often utilize physical landscapes where they are located as material resources. The use of phenomenology in the present study emphasizes religion's embeddedness in physical space yet simultaneously encompasses the spiritual or metaphysical areas and areas in-between, where young people manifest religion in the interconnections and interstices and crevices of spaces, real or imagined. The research affirms Graham Rossiter's view that Catholic educators must be able to draw out young peoples' contemporary meanings of religion and spirituality.

Dr. Jeane Peracullo is a Full Professor and the Chair of the Department of Philosophy at De La Salle University. Her conference presentations and published articles delve into environmental philosophy, environmental ethics, feminist philosophy and theology, the triangulation of gender, religion, and postcoloniality, international relations (with a particular focus on human identities and spaces), and the relationship between youth, religion, and culture. Jeane is a board member of the Women's and Gender Studies Association of the Philippines (WSAP) and the Association of Catholic Theologians of the Philippines (DAKATEO).

Ang Sanaysay sa Kamay (o Talampakan) ni Alice M. Sun-Cua

Ang papel na ito ay isang masusing pagbasa sa mga sanaysay ng paglalakbay ni Alice M. Sun-Cua na nalathala sa apat na libro: *Riding Towards the Sunrise and Other Travel Tales* (Anvil, 2001), *Autumn in Madrid and Other Travel Tales* (UST Publishing House, 2013), *Kissing Through a Handkerchief and Other Travel Tales* (UST Publishing House, 2017), at *Golden Kumquats in Trieste and Other Travel Tales* (Ateneo de Naga University Press, 2018). Inilahad ni John Towner sa kaniyang sanaysay na "Literature, Tourism and the Grand Tour" ang isang katangian ng mahusay na pagsulat hinggil sa paglalakbay. Aniya, "It was only when writers of talent used travel as a device for exploring characters, relationships and thought that greater literature resulted (Andersen and Robinson 235)." Patutunayan sa papel na ito ang halagang pampanitikan (literary merit) ng mga sanaysay ng paglalakbay ni Sun-Cua kagaya ng napansin na ni Marjorie Evasco sa kaniyang introduction sa librong *Autum in Madrid* na nagsasabing, "[H]er essays



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go the extra mile, bringing to us the specific and particular through her stories composed of memorable places and people. She writes of things unrepeatable, even if she were to go back to exactly the same place in another time (3).” Dadalumatín din dito ang ambag ng sub-genre na sanaysay ng paglalakbay sa kabuoang genre ng sanaysay na ayon kay Alejandro G. Abadilla ay “pagsasalaysay ng isang sanay, o nakasulat na karanasan ng isang sanay sa pagsasalaysay (ix).”

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Prof. John Iremil Teodoro is the Director of the Bienvenido N. Santos Creative Writing Center of De La Salle University. He also teaches creative writing, literature, and art appreciation at the Department of Literature of DLSU. He authored more than 20 books of literary works in Kinaray-a, Filipino, Hiligaynon, and English. He was the SEAWRITE awardee from the Philippines in 2019. Currently, he is the secretary general of Unyon ng mga Manunulat sa Pilipinas (UMPIL) or the Writers Union of the Philippines.

PANEL 5 Moderator: Anne Richie Balgos, De La Salle University

Kevin Nielsen M. Agojo, City University of Hongkong, and Sherlyn Mae F. Hernandez, De La Salle University
Charlie Chaplin Revisited: “The Great Dictator” and the Rise of Illiberal Populist Leaders

Paul Mark Andres
University of the Philippines-Diliman
Sining ng Salaysayan sa Langgal at Simbahan: Tungo sa makapilipinong Kasaysayan

Christopher Bryan A. Concha, Jay B. Fallan, Joven B. Makiling, Lynette V. Mandap
De La Salle University
Mula sa Pagiging Simpleng Sugil Patungo sa Paksa ng Pambansang Usapin: Ang Kaso ng Online Sabong sa Pilipinas sa Panahon ng Pandemya



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Ramil Adrian R. Fariñas

University of the Philippines

As Art Remains: Identity, Memory, and Modes of Exchange in Nation

Charlie Chaplin Revisited: “The Great Dictator” and the Rise of Illiberal Populist Leaders

A global icon in the silent film era, Charlie Chaplin continued to make history when he wrote, directed, produced, and starred in the 1940 film *The Great Dictator*. His first full sound film, *The Great Dictator* did not only caricature Adolf Hitler, Nazism, and the general tenets of fascism but also strongly condemned despots masquerading as messianic figures. Despite being released decades ago, Chaplin’s incisive and ingenious delivery of political satire in this historic film deserves to be revisited given the increasing trend of illiberal populist leaders in many democratic states, and the overt subversion of democratic institutions in today’s world. By employing a narrative analysis, this paper seeks to dissect the key political themes of the film and examine their relevance in the cases of the Philippines, Brazil, and the United States of America, where illiberal populism has been playing a major part in their respective domestic histories. In these three cases, illiberal populism has been clearly influencing and distorting the democratic institutions and notions of truth over the years, hence the need to examine historical continuities and changes. Additionally, the paper also aims to discuss the prospects and challenges of political satire in shaping the contours of politics and (anti)democratic principles, building critical consciousness amongst the people, and serving as alternative avenues for socio-political activism especially amid this so-called post-truth period. It shall be emphasized that Chaplin’s oeuvre does not only occupy a special place within the film industry but also merits a closer scrutiny amid the emergence and popularity of illiberal populism.

Mr. Kevin Nielsen M. Agojo is a PhD student in the Department of Public and International Affairs in the City University of Hong Kong. He holds Master of Arts and Bachelor of Arts (magna cum laude) degrees in Political Science from De La Salle University. His research interests include policing studies, state violence, and human rights in Southeast Asia.

Ms. Sherlyn Mae F. Hernandez is an Assistant Professor at the Department of International Studies at De La Salle University - Manila. She earned her Master’s Degree in International Studies from the University of the Philippines Diliman, and her Bachelor’s Degree in Arts Major in Political Science, cum laude, from De La Salle University - Manila. Her research interests include ASEAN and the International Relations of Southeast Asia, Peace and Conflict Studies (Terrorism and Counterterrorism), and Art and Politics.

Sining ng Salaysayan sa Langgal at Simbahan: Tungo sa makapilipinong Kasaysayan

Ang pilipinas ay humihiraya na masumpungan ang pagkakakilanlang buo na nakaangkala sa pagkapilipino ng bansa ngunit paano ito makakamtan kung ang sining pagsasaysay sa kultura ay nakatuon lamang sa ambag ng hilaga? Ang sining pag sasaysay gamit ang kaisipan ng kissa ay tila бага dulong na may katangian ng Qasas(قَصَص) sa wikang arabe na may talab ng langgal isang karanasang umiiral tulad ng pagtitipon sa Simbahan. Ang papel na ito



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ay gagamit ng pamamaraang ng sining pagsasaysay na naayon sa pagtindig ni Ibn Khaldun na ang pagsasaysay ay nakaangkla sa kultura at makatotohanang pagsasaysay upang pagtalabin ang Langgal at Simbahan na sa yaong pamamaraan ay maaaring maging daan upang (1) maipakita ang ambag ng timog sa ating kamalayan ng kasaysayan (2) malinang ang pagkapilipino sa pamamagitan ng mas malawak na pagtingin ng ating kasaysayan. (3) maipakita ang mga katangian ng pagsasaysay na nakaangkla sa kultura ng mga Pilipino na kaiba sa banyagang pagtingin ng kasaysayan.

Si **Paul Mark “Mohammed Amir” Andres**, LPT ay kasalukuyang mag aaral ng master in Islamic Studies sa UP Diliman. Mayroon din syang 45 units ng PhD in Applied Theology with specialization in Religious Education, Master in Applied Theology with specialization in Rel.Ed at Certificate in Religious Education sa Pamantasang ng De La Salle sa Maynila. Sya din ay nagtapos ng Advance Christian Spirituality sa Fordham University-New York. Sya din ay alumni n Philippine Normal University sa Manila ng programang BSE in General Science with specialization in Women Studies, Spanish at ALIVE. (Arabic Language and Values Education).

Mula sa Pagiging Simpleng Sugal Patungo sa Paksa ng Pambansang Usapin: Ang Kaso ng Online Sabong sa Pilipinas sa Panahon ng Pandemya

Bagaman taong 2013 pa nagsimulang magkaroon ng e-sabong sa bansa, higit lamang itong nakilala sa panahon ng pandemya. Kaiba sa tradisyonal na sabong, maaari nang tumaya ang manlalaro at mapanood nang live ang laro nang hindi pumupunta sa lugar ng sabungan. Mainit na tinanggap ang transisyong ito sa paglalaro ng sabong at kalaunan ay naging isang penomenon habang nasa kasagsagan ng kuwarantina ang bansa. Sa ganitong diwa, nilalayon ng papel na ito na makapaghapag ng panimulang pag-aaral sa penomenon ng online sabong sa bansa, partikular na sa panahon ng pandemya. Partikular na sisipatin ang danas ng mga nakapaglaro ng online sabong. Isasakatuparan ang pananaliksik sa pamamagitan ng pagsasagawa ng tradisyonal at digital na pamamaraan ng sarbey na binubuo ng tatlong bahagi. Ang unang bahagi ay nakatuon sa mahahalagang impormasyon sa saliksik at ang ethical cause kaugnay sa pagpapahintulot ng mga respondente na amgamit ang kanilang isusumiteng datos. Nakalaan naman ang ikalawang bahagi sa kanilang mga personal na impormasyon upang matukoy ang demograpiko ng mga kalahok. Binibigyang-diin naman ng ikatlo at huling bahagi ng sarbey ang mga katanungang may kaugnayan sa kanilang danas sa paglalaro ng online sabong, kabilang na mga benepisyo at problemang idinulot nito sa kanila. Bukod sa sarbey, magsasagawa rin ang mga mananaliksik ng Focus Group Discussion upang higit na maunawaan ang pananaw at persepsyon ng mga kalahok hinggil sa online sabong. Ang mga magiging kalahok sa FGD ay magmumula sa mga respondente ng sarbey. Kabilang sa magiging katanungan sa sarbey ay ang kanilang interes na maging bahagi sa FGD para sa mas malalim na talakayan. likot ang mga katanungan sa FGD sa mga issue-based question, kabilang na ang pagtanaw nila sa pagsusugal sa kabuoan.

Si **CHRISTOPHER BRYAN A. CONCHA** ay nagtapos ng AB Philippine Studies major in Filipino in Mass Media (Magna Cum Laude), Master of Arts in Philippine Studies (Outstanding MA Thesis), at kasalukuyang kumukuha ng PhD in Philippine Studies mula sa Pamantasang De La Salle. Nailathala na ang kaniyang mga sanaysay, dagli, at maikling kuwento sa iba’t ibang antolohiya at dyornal kabilang ang *Dx Machina 2: Philippine Literature in the Time of COVID-19* (UP Likhaan, 2021) at *Tomás: The Journal of the UST Center for Creative Writing and Literary Studies* (UST CCWLS, 2021). Gayundin, nailathala na ang kaniyang mga papel-pananaliksik sa iba’t ibang pambansa at internasyonal na dyornal kabilang ang SCOPUS-indexed journal na *Plaridel: A Philippine Journal of Communication, Media, and Society*. Naging writing fellow siya sa 2019 UST National



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Writers' Workshop (Sanaysay), Palihang Rogelio Sicat (Dagli), at 10th KRITIKA LA Salle National Workshop on Art and Cultural Criticism (Kritisismong Pampelikula). Siya ang kasalukuyang Pangalawang Pangulo ng Pampelikulang Samahan ng mga Dalubguro (PASADO) at isa sa mga Tagapangasiwang Patnugot ng LUNTIAN: Online Journal para sa Malikhaing Akda ng mga Guro at Gradwadong Mag-aaral. Nagtuturo siya sa Department of Filipino ng Pamantasang De La Salle at sa Department of Literature ng Unibersidad ng Santo Tomas (UST).

Si **JAY B. FALLAN** ay tubong Bongabong, Oriental Mindoro. Nagtapos ng Master of Arts in Education (MAEd) Major in Filipino sa New Era University, Quezon City noong taong 2011. Kasakuyang nag-aaral ng Doctor of Philosophy (PhD) sa Araling Filipino Major in Wika, Kultura at Midya sa De La Salle University, Manila. Ang may-akda ay kasalukuyang nagtuturo sa Mindoro State University (MinSU) Bongabong Campus na may academic rank na Associate Professor I at humahawak ng tungkulin bilang Coordinator ng Finance Services sa nabanggit na campus. Naging kasapi rin siya ng iba't ibang organisasyong pampropesyonal tulad ng Philippine Society of National Service Training Program (PSNEI), Pambansang Samahan sa Sikolohiyang Pilipino (PSSP), State Universities and Colleges Teachers Educators Association (SUCTEA), at Pambansang Samahan sa Linggwistika at Literaturang Filipino, Inc (PSLLF). Ilan sa mga interes nya sa pananaliksik ay ang pag-aaral sa kultura, at pagaplanong pangwika.

Si **JOVEN B. MAKILING** ay nagtapos ng AB Communication sa College of Divine Wisdom, taong 2017. Siya ay nagtapos naman ng Master in Communication sa Polytechnic University of the Philippines, taong 2020 at kasalukuyang kumukuha ng Doktor sa Pilosopiya sa Araling Filipino sa De La Salle University-Manila. Siya ay dalubguro sa iAcademy, College of Divine Wisdom, at San Carlos Seminary at nagtuturo ng mga kurso sa Filipino at mga asignaturang may kinalaman sa Komunikasyon at panitikan. Siya rin ay nakatanggap ng pagkilala sa kahusayan sa pagtuturo sa Asia Pacific College at STI Makati. Nakapaglathala siya kamakailan lang ng tatlong aklat na pinamagatang, "Being a Reflective Academic Practitioner", "Surviving and Thriving in a Pandemic", and "Beyond the New Normal" bilang katuwang na awtor.

Si **LYNETTE V. MANDAP** ay nagtapos ng kanyang Master of Arts in Philippine Studies – Language, Culture, Media sa Pamantasang De La Salle-Maynila at Bachelor of Secondary Education Major in Filipino naman sa Pamantasang Normal ng Pilipinas. Naging tagapagsanay, vat hurado rin siya sa mga patimpalak gaya ng Sabayang Pagbigkas, Masining na Pagkukuwento, Balagtasang, at Spoken Word Poetry. Siya ay naging guro sa Divine Light Academy at San Beda College Alabang, at kasalukuyang nagtuturo sa Senior High School sa Mataas na Paaralang Pambansa ng Muntinlupa.

As Art Remains: Identity, Memory, and Modes of Exchange in Nation

In *The Structure of World History: From Modes of Production to Modes of Exchange*, Kojin Karatani detailed the emergence of nation through modes of exchange, by which he privileged "sentiment" and "imagination" to its development. In his philosophical system, nation has been acknowledged as one of the structures, together with state and capital. As Karatani focuses on how the nation began as a structure, it demands however, a reconfiguration to give illustration and analysis to what is the nation *now*. As, in addressing the existence of nation in current times, the focal points are identity and memory, often posited in questions: What is identity without memory; and what is memory without identity? These questions can only be answered with art and history. With such, I offer an interdisciplinary discourse, beginning from philosophy and poetry to history and mass communication, to continue what Karatani endeavored to present about nation. First, I will discuss the development of nation, by which important



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literary contributions will be highlighted to note that sentiment indeed sparked revolutions, fulfilling the rise of the nation. In its rise, sentiment turned into identity. The second and last part stresses art, specifically works of literature, is more than an instrument for arousing sentiment and igniting revolutions—it is also nation's embodiment of imagination. To expound this, I will posit modes of communication were integral with modes of exchange in the development of the nation, as the advent of print invigorated art as works of imagination in the public sphere; though it also contributed to nation's run that could no longer be repeated, only remembered—imagination has become memory.

Ramil Adrian R. Fariñas grew up in Ilocos Sur and Abra, meaning he is not in any way affiliated with that political dynasty in Ilocos Norte. He started working for PTV Ylocos in 2014, and since 2015, moved into Metro Manila to find a better-paid job. He was soon working for Concentrix Spark as an email advisor. Afterwards, he worked for the National Commission for Culture and the Arts, League Publishing, and recently, the Philippine Red Cross. Afterwards, he worked in various freelance projects, the most recent being a literacy project coordinator for a children's books-publishing house. As a poet, writer, and former member of *The Time of Assassins Literary Guild* (TTALG), he goes by the pen-name, Ramzzi Fariñas. His poems and essays have appeared in *Philippines Graphic*, *Rappler*, *Ani 41*, *Write to Power* (*Cha: An Asian Literary Journal*), *聲韻詩刊 Voice & Verse Poetry Magazine*, *Novice: Issue 03*, *Buhawi: Ang Unang Hagupit*, *Digital-Hypertext Garden 2020*, and *Life UPdates* (where he won Champion for the first installment in the Poetry category; Second Runner-up for the final installment in the Essay category; and was adjudged in the grand finals as Second Runner-up in the Poetry category), among others. His short stories took place in zine collections, *Cheap Lives & Hard Drives: A Cyberpunk Anthology*, and *Open Fire* by TTALG. His earlier poems appeared in the zines released by AUX. He is currently taking his MA in Philosophy at the University of the Philippines Diliman.

PANEL 6 Moderator: Martha Eirene Navarro, De La Salle University (U)

Miedjel Marie Villamayor
De La Salle University (U)

Jackson Pollock Through the Lens of Tolstoy's Theory of Art

Edwin I. Tatel III
University of Santo Tomas (U)

Men and Women in Rap: A Stylistic Analysis on Selected Rap Songs by Male and Female Artists

Ayanna Sasha Su, Clarisse Dane Phillippe Rubite, Angela Marie Roldan
De La Salle University Integrated School (SHS)

The Perception of Students in Metro Manila on Van Gogh's Paintings when the levels of HSL/HSB are Changed and Applied in Film



16th DLSU Arts Congress

22-24 February 2023, De La Salle University, Manila, Philippines

Theme: *Engagement: Art, Memory, History / Ugnayan: Sining, Gunita, Kasaysayan*

PROGRAM SCHEDULE: PANEL SESSIONS

Beatrice Venus Catungal, Mary Grace Ching

De La Salle University Integrated School (SHS)

Angelic Demons: Exploring the Struggles of Growing Up through a Content Analysis of Hideaki Anno's Neon Genesis Evangelion

Jackson Pollock Through the Lens of Tolstoy's Theory of Art

If we say that an artist only needs to express themselves for a painting to be called art, that would be insufficient. As one of the most important functions of art is communication, which is generally accepted as one of the reasons why art is so valuable. Art that acts as an expression for the artist should also be able to communicate that expression following Tolstoy's aesthetic claims. Tolstoy's, "What is art?", has continuously received criticism which has overshadowed significant concepts that Tolstoy's theory can bring. To further illustrate these key concepts, I will analyze Jackson Pollock's abstract art which is influential and significant in the art world. This will be accomplished by utilizing C.J.K. Parkin's list of the main theses of Tolstoy's theory of art which are: (i) That the nature of art is to be understood and recognized in terms of the expression of emotion; (ii) That the excellence of art is to be understood and measured in terms of its infectiousness, i.e., the degree to which emotion is successfully transmitted from the artist to the aesthetic percipient; and, (iii) That the value of art is to be understood and judged by the artist and communicated to the percipient. This important implication that art should not only be expressive but communicative in order to infect others further gives meaning to art outside the confines of beauty and pleasure which Tolstoy promotes. This paper will show why some arts are less valuable, in line with Tolstoy's beliefs. This analysis of Pollock's work will illustrate the difference between expression and communication that Tolstoy's theory distinguishes and will also discuss the importance of Tolstoy's theory as it has been overlooked in contemporary times but, as this paper will show, Tolstoy's philosophy still has real-world implications and relevance.

Miedjel Villamayor is a 4th-year student majoring in Philosophy and minoring in Psychology at De La Salle University (DLSU). Her research interests are inclined toward Epistemology, Filipino philosophy, Art and Aesthetics, and Moral philosophy. She presented a co-authored paper entitled "On Asian Hate: Overcoming Epistemic Injustice through Protest Art" at the 7th DLSU Undergraduate Philosophical Conference 2022. At present, she is working on her thesis within the field of epistemic harm and moral virtues. She is also a former Assistant Vice President of Academic Affairs of Samahan ng mga Lasalyanong Pilosopo. She graduated from high school at the University of Santo Tomas under the Music, Arts, and Design strand.

Men and Women in Rap: A Stylistic Analysis on Selected Rap Songs by Male and Female Artists

Regardless of the popularity of rap music and the critical acclaim it receives in the music industry, rap music is defined by its tendency to represent ideas of sexism, and misogyny and embed these ideas in its lyrics (Smiler, Shewmaker & Hearon, 2017; Urbano, et al., 2021; Zichermann, 2013). Shusterman (1991) views rap music as a viable subject of discourse analysis; however, it is an area that has not been critically explored in feminist stylistics. Hence, this study examines rap lyrics using Sara Mills' Feminist Stylistic Analysis and Tajfel's Theory of Intergroup Relations and Social Change. A total of 30 award-winning and critically acclaimed rap songs were analyzed in terms of the linguistic features and discursive strategies



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that the songs utilize. The songs were analyzed to determine the degree to which dominant gender views are maintained or challenged. The partial results show that the semantic derogation found in the lyrics are positioned as feminist intervention that rejects the societal roles that women are expected to follow. Female rap artists actively reclaim derogatory terms, which is reflective of how women are challenging established gender norms and conventional images. Additionally, it was also discovered that certain lyrics perpetuate these roles, in which women are described as objects for male satisfaction. This research provides a contribution to the existing discussion of women's roles, identity, and how they are represented in rap songs. Furthermore, this research serves as a critique of rap music and the widespread sexism and misogyny that can be found in it.

Mr. **Edwin I. Tatel III** is a student at the University of Santo Tomas who is currently enrolled in the English Language Studies program. He attended Catanduanes State University for both his lower secondary education and his upper secondary education. He participated in numerous extracurricular activities, which allowed him to hone his public speaking skills, as he represented his school in numerous broadcasting competitions and won a place at the province-wide CVS Oratorical Cup. Edwin developed his skills in leadership and writing as he maintains his position for the second year as a Head of the Research and Publications Committee of the English Language Studies Society, he oversees the research and writing of the content for the publications of the society's social media accounts. Edwin is also known for his musical side project under the name of EDWIN III, which consists of his production, releases, and performances of experimental and hip-hop music, both of which have served as great sources of motivation and inspiration for him in the development of his undergraduate thesis. He spends a significant portion of his time conducting linguistic research through the application of Feminist Stylistic Analysis by investigating the feminist tendencies and prevailing gender ideas of rap songs that have received critical acclaim and awards.

The Perception of Students in Metro Manila on Van Gogh's Paintings when the levels of HSL/HSB are Changed and Applied in Film

Color theory is the visual effects of a specific color combination and explains how humans perceive color. Assigning emotional and psychological implications to colors and their hues, color psychology has grown to be a significant subject of color theory. Color theory is applied to paintings where each color palette has a distinct meaning. Vincent Van Gogh is a well-known painter who experienced mental instability and employed a limited color palette. He purposefully used colors to capture mood and emotion rather than using colors realistically. With this, the researchers will utilize Vincent Van Gogh's paintings to explore the perception of the viewers when the hue, saturation, and brightness are changed. The researchers will gather thirty (30) participants from each selected school and collect their responses through interviews and surveys. They will present several original Van Gogh paintings and their changed versions throughout each participant's interview. On the other hand, the surveys will serve as a guide to help the participants explain their entire experience throughout the interview. Once the data-gathering process has been accomplished, the researchers will utilize the response of the audience to create a short film. The proposed artwork will be a psychological film about an unfortunate individual that will demonstrate how each color influences a person's behavior and emotion. This study will advance our knowledge of how people's perceptions of color impact their feelings. It attempts to close the gap in our knowledge of how to employ variations in brightness, saturation, and hue of colors to convey new meanings and perhaps even inspire new artistic forms. The audience will have the



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opportunity to see, feel, and experience the data from the study, which will be made into a film that will help them comprehend the research further.

Ayanna Sasha Su is an Arts and Design Track student under the Visual and Multimedia Stream at the De La Salle University Integrated School - Manila. Her artworks gravitate toward portraits and landscapes in paintings and digital art and have recently participated in film production. She was given the opportunity to visit different studios to help shoot behind the scenes of a certain project, gaining first hand experience in the field of film production. Additionally, she has made a contribution to the production of CXI's dance cover of "Break My Heart Myself", and is looking forward to participating in the future projects of PROD AXIA.

An arts and design student at De La Salle University Integrated School in Manila, **Angela Marie Roldan** is a visual and multimedia artist from Makati City. She won several art-related competitions, including those for posters, slogans, drawings, and paintings. She oversees several committees and art events as the secretary of the Likhain visual art club, which is her organization at DLSU. She assists students who wish to display their artwork by managing an art exhibition.

Clarisse Dane Phillippe Tarroja Rubite is a performance artist currently studying as an Arts and Design track student and the Environmental Officer of her class at De La Salle University Integrated School - Manila. She has a background in research, as her group received an award when she was in the tenth grade for "Best Undergraduate Thesis" of the whole batch. Her research interests are also related to the arts and humanities. She is also a member of the SHS Organization "Teatro Lasalyano" and belonged to the Promotionals Committee from 2021 to 2023.

Angelic Demons: Exploring the Struggles of Growing Up through a Content Analysis of Hideaki Anno's Neon Genesis Evangelion

Neon Genesis Evangelion is a popular Japanese cultural piece that presents the depiction of a post-apocalyptic world through the eyes of its child protagonist, Shinji Ikari. One of its central themes is growing up or the process through which a child's identity develops as they reach adulthood and transform as a result of their experiences and social connections. With popular culture being the embodiment of struggle and its progression through one's individuality, it is crucial to verify and understand if the media one consumes is indeed an accurate representation of its real-life counterpart. As such, this paper aims to determine how *Neon Genesis Evangelion* illustrates the struggles of growing up through the duration of its episodes, movie, and characters and how it connects with the conflicts children experience in real life. By answering and interpreting this research question, the study will create an artistic work in the form of a zine titled *Angelic Demons*. To gather information for the study, content analysis and interviews with professionals in related fields will be utilized. Furthermore, theories related to child development and how art reflects life will be used to support the analysis of the anime. Additional immersion will include reading pertinent books, articles, and more to help with the study. The researchers will be designing the zine with a mecha or psychological concept that would mirror the children of the anime to the actual children who experience the same adversities as them. The digital zine will also be utilized to campaign and spread awareness about the unjust struggles many children face from adversities in their early life.



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Beatrice Venus M. Catungal is currently studying senior high school at De La Salle University - Manila as a student in the Arts and Design Track due to her desire to improve her artistic abilities. She was an active member of the DLSU SHS Behavioral Sciences Society in Grade 11 and became the new P.R.O. officer of the DLSU Brazilian Jiu-Jitsu & Grappling Organization for Grade 12. Besides this, she also achieved bronze awards for Periods 1 and 2 and a silver award for Period 3 in Grade 11. In addition, she graduated with high honors and academic excellence in TLE: technical drafting, music, art, physical education, and health in junior high school at the Holy Family Academy. She also became a part of the volleyball varsity as an under trainee in Grade 7, where she was able to play in a tournament. She was the vice president of Raven's Art Club and a member of the LSDF Dance Ministry in Grades 8 and 9 in HFA. She was also the vice president in elementary at the O.B. Montessori Center, Inc, and received the Loyalty Award in Grade 6. She also helped in making the performances for the cheer dance at practices with her classmates for their yearly intramurals in junior high school. Finally, she also enthusiastically helped with outreach programs yearly in the Holy Family Academy for areas that are in need, such as the Bahay Pag-ibig Home for the Aged.

Mary Grace G. Ching is currently a student at De La Salle University - Manila's senior high school program under the Arts and Design Track due to her childhood passion and inclination in the arts, most notably in the visual and multimedia arts. For Grade 11, she was a member of the DLSU Green Screen Company and the Chess Club. Additionally, she became a part of Pangkat Lipad, the ADT Central Committee as a layout artist for ADT Month 2022. For Grade 12, she is now the Productions Head for the DLSU Green Screen Company and is an active member of Hiraya (Audio-Visual Arts Club)'s Creatives Committee. From pre-school through junior high school, she became part of the honor students in her class, and as such, she graduated with honors from Philippine Cultural College - Annex. This continued in Grade 11, where she achieved bronze awards for Periods 1 and 2 and a gold award for Period 3. She was elected vice president in Grade 1 and class secretary for six years from Grade 5 until Grade 10. In contests, she achieved Second Place in a poetry writing contest in Grade 10 and won several spelling bees from Grade 1 until Grade 6. She also became the head of several trailers in high school for their class' yearly Speech Fest, where she won Best Trailer in Grade 7 and became part of the Props Committee in the same contest. For her clubs and extracurriculars, she was a member of the Arts and Crafts Club and the Computer Society in junior high school.

PANEL 7 Moderator: Jezah Mae Bagsit, De La Salle University (U)

Trisha Mae D. Camarao

De La Salle University (U)

Protest Art as a Resistance against Historical Revisionism of Martial Law

Eritch Angela Torrato

De La Salle University Integrated School (SHS)

Hala Aswang! A Zine on the Injustices during the Duterte Administration Foretold through the Aswang Folklore



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Rhianna Kristienne Beatriz T. Saavedra, Evangeline Nicole D. Ng

De La Salle University Integrated School (SHS)

The Power of Fashion: Commercializing Creative Freedom for Fashion Designers in the Philippine Fashion Industry

Veronique Ricci Dujale, Stephanie Monique Sun

De La Salle University Integrated School (SHS)

Contemporary Aphrodite: A Mock Brand Advocating Against the Adverse Impacts of Mass Media and Beauty Propaganda on Female Perceptions of Beauty

Protest Art as a Resistance against Historical Revisionism of Martial Law

Revisionism, as described in Cattini's *Historical Revisionism: The Reinterpretation of History in the Political Debate* is commonly associated with controlling historical events or facts for political means without any sufficient evidence. I claim that this reflects the prevailing historical revisionism of actual truths of martial law as it appears that it only benefits the Marcoses to maintain their power. In this paper, there are three points that I would like to argue for my claim that protest art could resist the historical revisionism of martial law. First, I will discuss the relationship between historical revisionism and art through a Marxist conception of history, wherein it was explained how the mode of production in a culture industry is manipulated by the ruling class. I will establish from here that historical revisionism occurs when there is a ruling class that has control of all the state of affairs in society, including art as an advantage for their political means. Second, I will explain the relationship between historical revisionism and art in the case of martial law considering the state of the art during that era. Third, I will discuss how protest art could counter the manipulated information and distorted truths propagated in the culture industry by arguing that protest art is revolutionary art based on Walter Benjamin's perception of art to be revolutionary. Thus, this makes protest art a resistance to historical revisionism and a representation of personal experiences and actual truths during martial law. This will be further argued as I will compare a government-sanctioned art *Bagong Lipunan* and a protest art *Bayan Ko* to demonstrate how protest art counters manipulated truths about martial law and would eventually resist a historically revised version of this period.

Trisha Mae Camarao is a 4th-year student majoring in Philosophy and minoring in Political Science at De La Salle University (DLSU). Her research interests are inclined toward epistemology, Filipino philosophy, art and epistemic injustice, and social-political philosophy. She presented a co-authored paper titled "On Asian Hate: Overcoming Epistemic Injustice through Protest Art" at the 7th DLSU Undergraduate Philosophical Conference 2022. At present, she is working on her thesis within the field of social epistemology and social media. She is also a former Vice President of Academic Affairs of Samahan ng mga Lasalyanong Pilosopo. She served as the Team Leader for Programs at the Filipino Youth Summit 2021 and as the Director for Crisis and Response at the University Student Government of DLSU. She graduated from high school at Pasig City Science High School with honors. She was awarded the copyreader of the year and best in Edukasyon sa Pagpapakatao. In her free time, she likes to binge-watch on Netflix and hang out with her friends.



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Hala Aswang! A Zine on the Injustices during the Duterte Administration Foretold through the Aswang Folklore

The Duterte Administration, which lasted from 2016 to 2022, incited a multitude of human rights violations against the marginalized groups of Philippine society, namely women, the poor, the indigenous people, and the LGBTQ+ community. It was discovered and established through literature that these injustices can be primarily attributed to the former president's behavior, that is found to be built on hypermasculinity, a manifestation of hegemonic masculinity in the contemporary era. This research seeks to first investigate the aforementioned phenomenon and communicate this by means of art, more specifically through the Aswang folklore, a popular Filipino myth and a cautionary tale that can be accorded to the Duterte legacy. Second, this study aims to foster social consciousness among its audience for Duterte and his accomplices to be held accountable and for true justice to ultimately be served. The method of data collection in this study will be a content analysis of statistics, news reports, and relevant literature to that of the focused regime. A semi-structured interview with representatives of the stated marginalized groups will also be conducted. The gathered data will serve as the foundation of the artwork to be produced in line with the paper, wherein these social grievances will be portrayed by an *aswang* of a similar nature. This is to be digitally illustrated and compiled as a zine, a small and self-published printwork, utilizing software such as Procreate and Adobe Photoshop, then entitled "Hala Aswang!"

Eritch Angela Torrato is currently a student in the Arts and Design Track (ADT) of De La Salle University - Senior High School (DLSU-SHS). She graduated from elementary at Integrated Montessori Center (IMC) as Class Valedictorian in 2017 and junior high school from Manila Science High School (MSHS) with High Honors in 2021. Her aspirations of serving the people through art began when she became a campus journalist of her alma maters' respective publications. She started as an editorial cartoonist for the Intrepid Pen, the Integrated Montessori Center's official newspaper, back in 2015. Later in 2017, she was appointed as one of its opinion writers and its editor-in-chief. In the same year, she finished fourth in the Editorial Writing (English) category at the 2017 Pasay Schools Press Conference and Contests and qualified for the 2017 Regional Schools Press Conference and Contests. She continued her journalism career at Manila Science High School, where she worked as an illustrator, layout artist, opinion writer, and managing editor of the official school magazine, The Embryo, and the official school newspaper, The Nucleus, from 2019 to 2021. Together with The Embryo's editorial board, they came second place in the Best Magazine category at Liyab 2019: 17th NCR-Wide Journalism Press Conference. During her time in La Salle, she shifted her focus from journalism to visual arts, maintaining social justice to be the core of her works, whether research or art. In early 2022, she was accepted into the DLSU-SHS Young Artists' Workshop, Bansayan at Pandayan 2022, as a painting fellow.

The Power of Fashion: Commercializing Creative Freedom for Fashion Designers in the Philippine Fashion Industry

Fashion is known as a form of self-expression. It is a true artistic expression that a person can change whenever they like. In the Philippines, fashion has taken on a significant role because it gives us the freedom to express our identities, moods, and emotions through clothing. In recent years, our society's quickly evolving trends have controlled the market and determined what makes more money. In light of this issue, this ongoing study focuses on educating these fashion companies on the importance of creative freedom for their fashion designers and its correlation to a fashion company's success. This study will focus more on the Filipino fashion industry since there are still a lot of talented artists who do not have much



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creative freedom to create what they want. The researchers chose a qualitative approach and will conduct semi-structured interviews to explore the interviewee's opinions on the lack of creative freedom. To determine if people prefer clothing created by designers that are given more creative freedom, a survey will be conducted after the creation of the final artwork. The data-gathering results will elevate the final artwork as it will become the basis for art creation. The artwork of this study will be a collection titled "Fassion," which will include sketches of two different styles of wearable art that are inspired by other art mediums. The artwork of this study will demonstrate why giving fashion designers more creative freedom is essential for the Filipino fashion industry to flourish. The Philippines needs to be educated on the importance of creative freedom in the fashion industry; this research will become a stepping stone for an industry that will support its designers.

Rhianna Kristienne Beatriz T. Saavedra is currently a student at De La Salle University Integrated School and will become a future Arts and Design Senior High Student graduate. Before enrolling at her current school, she was a homeschooled student from middle to junior high school. She has always had a passion for the arts, even at a young age. The author believes that everything can be considered as art. Fashion has always been a topic that sparked joy for her. She decided to pursue her research paper for other artists like herself to understand the importance of creative freedom. She currently has an Instagram account where she is able to freely express who she is as an artist and a person. She loves to take pictures of things such as her journal or her room which is her way of creating art that people enjoy. Rhianna is always open to experimenting with different art styles as she believes there is no harm in trying something new. She hopes she can inspire people to change their outlook on life and see that anything can be art through her creations.

Evangeline Nicole D. Ng is a De La Salle University Integrated School student who is waiting to graduate from the Arts and Design in the Senior High School Strand. She is a current semi-professional Valorant esports player who has played for Carti XRX, EQN Angeli, and Ikigai. Her love and passion for gaming started at a very young age. She discovered that the way games are made can be considered as a work of art because of how it can pull you in and allow you to escape reality. Through gaming, she has learned about many things in life, like the importance of teamwork, strategy, innovation, and confidence. It inspires her art, either in fashion or poetry. She believes that gaming is art because of the experience and impact that it gives to its players.

Contemporary Aphrodite: A Mock Brand Advocating Against the Adverse Impacts of Mass Media and Beauty Propaganda on Female Perceptions of Beauty

Mass media is an influential tool that drives society's norms and values. In the context of beauty, it is how beauty propaganda perpetuates its ideals to its audience—particularly women. These deals affect their perception of beauty, which many studies claim to be negative. This research analyzes these adverse impacts on women, how it affects them psychologically, and how media and the industry precipitate this. While previous research has discussed this subject matter, this study focuses on the visual aspects of this issue and provides multiple perspectives on its origin and state. To do so, the researchers utilize visual communication theories to understand the industry's influence on perceptions of beauty and how it is visually conveyed through mass media. Correspondingly, the research will employ a visual content analysis method to discuss and justify the said concept intensely. A total of four brands have been chosen: Maybelline, Pond's, Revlon, and Vogue. From the insights of this study, the artist-



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researchers will create a mock beauty brand that advocates against these norms and communicates to the consumers negatively impacted by beauty propaganda. Using previous knowledge of design and visual rhetoric, the brand will cater to consumers negatively affected by beauty propaganda. A survey will be conducted and disseminated to the Senior High School students of De La Salle University Manila to observe its effects in relation to the research topic. With this study, the researchers intend to support further the pre-existing notion of the adverse impacts of beauty norms. Furthermore, it is beneficial in permeating insight and awareness to the public and target audience through the applied methods.

Veronique Ricci Dujale is a Grade 12 student in the Arts and Design Track at De La Salle University Manila. For grade school, she graduated from St. Scholastica's College Manila. She had consistent academic awards in junior high school and graduated with Second Honors from the same college. In grade 11, she also earned a Bronze Award in Term 1 and ended the year with a Gold Award. Ever since she was younger, she always had a passion for the arts and cultivated this through hobbies and self-studying. Now that she is in senior high school, she has refined her skills further through requirements and extra-curricular activities. She is currently a member of the audio-visual arts club *Hiraya* and a layout artist for the *DLSU SHS Commission on Student Elections (COMSELEC)*. Additionally, she is an artist that enjoys graphic design and digital illustration.

Stephanie Monique L. Sun is a senior high student at De La Salle University. For both of her schools, Brent International School Subic and St. Scholastica's College Manila, she has had exceptional grades receiving multiple awards. During her time at Brent International School Subic, she was able to achieve exceptional awards such as the honor roll and the headmaster's list. In her tenth year in high school, she received First Honors, the highest honor in her school. Additionally, she joined a variety of extracurricular activities. These extracurriculars included a football varsity, the Sularaya Dance troupe, and even Livpro a video editing organization. After transferring from St. Scholastica's College Manila, a leadership academy, she assisted her class in ADT 11-A as the class vice president. Not only that, but in her current organization Pop Ensemble, she was elected as the junior marketing manager; equivalent to vice president. Furthermore, she has performed in multiple online concerts such as Harinawa, Ardor, and Pop Ensembles' year-end concert, Lyra. By being an active and exceptional member, she was eventually promoted to become the official and current Marketing manager of Pop Ensemble, handling partnerships, sponsorships, and even the creation of publication materials for official social media pages. Stephanie also has contributed to projects outside her academics. One of these projects was a yearly event called Nazil Gives Back a celebration for kids in Navotas to enjoy Christmas. As an art student, she is currently training and expanding her knowledge in multiple fields such as art, writing, and so on.



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PANEL 8 Moderator: Raisa Bettina de los Reyes, De La Salle University (U)

Rigel Ruel E. Portales, Carlo D. Bautista, Andrei A. Fuentebella

De La Salle University (U)

Writing the Forest: Human/Non-Human Entanglement in the Mythological and Microbial

Samantha Ashley Ang, Lanna Gene Lee, Mary Caryle Ocampo

De La Salle University Integrated School (SHS)

Sustainable Design & Environment

Writing the Forest: Human/Non-Human Entanglement in the Mythological and Microbial

Before “sakuna” meant environmental disasters like earthquakes and typhoons, it was first conceptualized in the precolonial oral tradition as “saconang loob” or internal unrest, according to Alvin Yapan. Within this dislocation of meaning over time, the panelists hope to locate the forest as an interdisciplinary entanglement between the external and internal, the non-human and human, the cosmic and microbial. “Intervals” and “Corporeal gods” by Andrei Fuentebella are ekphrastic poems based on the biological work of visual artist Atsuko Yamagata. They converse with Ferdinand Dagmang’s view of epigenetics as a symbiotic exploitation wherein the degrading natural world manifests itself in the anomalies of human DNA. The short story “Snakeskin Daughter” by Carlo Bautista continues this mutation through the tale of a village threatened by urban development and a daughter that grows into ferality. Here, the folkloric forest negotiates the boundary between species, rooted in Greg Garrard’s idea that man “must recognize himself in a non-man in order to be human.” Lastly, “Enchanted is a Word for Haunted and Other Poems” by Rigel Portales are geocritical explorations of extinction through a modern retelling of precolonial mythos: an enchanted town underwater, a poacher’s son transformed into a tree, a flood that erases memory. Through these poems, what V.S. Naipaul calls “the silence of centuries” is realized and internalized; antagonisms flare between nameless, animistic gods and tender, complicit humans. All of the outputs outlined were developed during and after “Writing the Forest: An Online Workshop on Creative and Critical Writing” organized by the DLSU Department of Literature and Forest Sustainability Lab.

Rigel Portales is a 20-year-old Filipino poet afraid of disappearing. Fortunately, his works have appeared/are soon to appear on Kritika Kultura, Nat. Brut Magazine, The Drift, Frontier Poetry, Palette Poetry, Blue Marble Review, Storm Cellar, Ghost City Review, Oyster River Pages, lickety~split, koening zine, and Cha: An Asian Literary Journal with a poetry chapbook, DEAD BOYS MAKE THE BEST MEN, forthcoming from FlowerSong Press in the US. He began writing poetry during his early teens although he only started calling himself a writer when he was accepted into his first workshop, Bansayan Young Writers’ Workshop. Soon after, he became a fellow for other workshops such as Sining ng Pagbabago and Writing the Forest. The first poem he published overseas was about ingrown toenails while the first poem he got paid for is about cooking pares. Currently, he is a second-year political science major at De La Salle University - Manila wherein his poetry garnered 2nd place twice during



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the 36th and 37th DLSU Annual Literary Awards; he is also serving as the poetry editor of the Malate Literary Folio and interning as a reader for Palette Poetry. His writing mainly focuses on youth narratives, thanatopolitics, mythology, diaspora, desire, and the contemporary failures of faith among other obscure abstractions. He has been rejected approximately 83 times by journals and exactly 4 times by his crushes. Outside of his writing, he devotes himself to cooking for his family and rummaging through the bargain bin at Booksale.

Carlo Bautista is a nineteen-year-old writer who cannot keep himself quiet. Before he took writing seriously, he engaged in competitive Debating as part of the Manila Science Debate Society and the La Salle Debate League. He started writing at the age of eight, with stories about a girl who made her garden flourish out of her own tears and a boy who drank too much milk and eventually shrank back into an infant. He garnered his first writing accolade by being awarded a fellowship in the DLSU Senior High Bansayan Young Writers' Workshop, where he eventually cemented his decision to pursue Creative Writing as a career. Soon after, he was also given the opportunity to be a fellow for Writing the Forest and was published internationally in the Anak Sastra Southeast Asian Literary Journal. He has won 2nd place twice in the 36th and 37th DLSU Annual Awards for Literature under the Short Story Category, and was shortlisted in the 2021 Philippine Normal Awards for Gender-Inclusive Literature. He is currently a staffer of the Prose section and Junior Property Manager of the Malate Literary Folio, where you can find most of his published work. His stories revolve around concepts of death, his Pangasinense roots, unstable familial relationships, religious imagery, human unpredictability, queer narratives, and sometimes romance, despite not knowing how it actually works. When Carlo isn't writing, he lingers by the Filipiniana section of the DLSU Learning Commons and obsesses over which Taylor Swift rerecording will be released next.

Andrei Fuentebella (they/them) is an International Studies student at De La Salle University-Manila, majoring in Chinese Studies and minoring in Economics Studies. Born and raised in Bacolod City, Negros Occidental, Andrei spent most of their formative years in the quiet, rural landscape of sugarcane fields and evergreen mountains. They completed their primary and lower secondary education at St. John's Institute, a Chinese-Catholic school where they first honed their skills in poetry. They explored pastoral themes that were instilled in them throughout their upbringing. When they moved to the NCR for Senior High at De La Salle University-Manila, their poems began to investigate ideas of identity—such was their awareness of the constraints embedded in their experiences as someone who was queer, Catholic, and Filipino. In the latter half of 2020, the amount of free time in Andrei's hands, due in part to the imposed quarantine, allowed them to learn more about the craft of poetry. They attended workshops abroad, namely the Washington Writers Workshop, where MFA graduates of the University of Iowa hold lectures on fiction writing and poetry. In 2022, Andrei received their first national fellowship from Silliman University's National Writers Workshop, the longest-running creative writing program in Asia. Currently, they are writing a collection of poems centered on the interplay of ecocriticism and ekphrasis. Aside from their newest project and academic life, Andrei is a part of the poetry staff of Malate Literary Folio, the official literature and visual arts publication of DLSU-M.

Sustainable Design & Environment

Like other career fields, interior designers have a role in protecting and conserving the environment. Interior designers' role in maintaining a healthy environment is to ensure the use of sustainable materials and layouts in their designs. However, interior designers nowadays do not abide



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by their roles in saving the environment, as seen in the constant use of fast furniture in the interior design industry. The researchers aim to address the lack of studies on sustainable interior design by establishing new eco-friendly, sustainable interior design norms. The paper's main objective is to develop the standards for eco-friendly interior design; to fill in the current gaps in this specific field of study by creating a new class of comfortable, sustainable, and stylish interiors. This study will cover various ways in which one can incorporate sustainability into the interior design of a standard living room. This research will use a combination of surveys and participant interviews to grasp De La Salle University undergraduate students' knowledge of sustainable design. Surveys will be sent to twenty randomly selected Civil Engineering students from De La Salle University, exactly five from each year. Afterward, the researchers will randomly pick two of the five previously selected students who answered the surveys to participate in structured interviews. The expected outputs for this research include one floor plan, one perspective drawing, one elevation drawing, and one scale model. The researchers will use the three illustrations to help visualize the proposed final output. The researchers will build the scale model based on the given sketches from various suggested materials.

Samantha Ang is a Grade 12 Arts and Design student studying at De La Salle University Manila. She had been inclined to take up Arts and Design due to her early interest in art and her many art-related hobbies, such as calligraphy, digital art, and Chinese painting. She is currently taking up Visual and Multimedia Art and intends on taking up Architecture or Interior Design in the near future.

Lanna Gene Chua Lee is a De La Salle University Manila Grade 12 student. She has been interested in the arts since she was a child, which pushed her to pursue a career in the arts. She is pursuing the Arts and Design Track, with a focus on Visual and Multimedia Arts. She is motivated to improve her art skills through this track by her creativity and passion for the arts. She was a consistent honor student from elementary school through eleventh grade.

Mary Caryle L. Ocampo is one of the primary authors of this research entitled "Sueco Lacasa: Sustainable and Eco-Friendly Living Room Interior Design." Currently, a Grade 12 student in the Arts and Design track at De La Salle University Integrated School - Manila campus. She, together with the other primary authors of the study, is using her creativity and talent in arts to conduct this significant study that addresses environmental consequences in the Philippines by focusing on sustainability in Interior design for living rooms.

PANEL 9 Moderator: Raymond Angelo Chin, De La Salle University (U)

Kirk Bertrand E. Canonizado

De La Salle University Integrated School (SHS)

Banyuhay: Looking at Coming Out in The Eyes of Queer Filipino Youth

Caitlyn Reese Velasco



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De La Salle University Integrated School (SHS)

Beyond Beauty, Beyond Body: Investigating the Media's "Perfect" Perceptions of Women's Body Image

Samantha Rica Dizon, Ashley Kirsten Pua, Sherilyn Sy

De La Salle University Integrated School (SHS)

Love Teams and RomComs

Reese Erica Batista, Matthew Andre Lopez, Ryuta Suwa, Raina Vergara

De La Salle University Integrated School (SHS)

"Bumigat ka 'ata?": A Short Film Retelling Toxic Filipino Culture and Its Effects on the Body Perception of Adolescents in Laguna

Banyuhay: Looking at Coming Out in The Eyes of Queer Filipino Youth

Despite 'coming out of the closet' being a historically important aspect of the LGBTQ+ community, modern researchers in the field of queer culture argues how it is starting to lose significance as society further progresses. 'Coming out' is rooted from the heteronormative norms and beliefs that are heavily embedded in society. It has become a way of complying to heteronormativity by seeking heterosexual validation. LGBTQ+ folks aim to subvert the norms constructed by heteronormativity, destigmatize and include queer identities among the general society. Due to this reason, the concept of 'coming out' contradicts the purpose of normalizing queer identities in the general society as it conforms to heteronormativity and rejects progress. Nevertheless, when the context of culture is added to the equation, the debate becomes questionable. Especially in the context of being in a third world country such as the Philippines, where its culture is deeply embedded in its society. The present study aims to investigate the experiences and outlooks of queer Filipino teenagers regarding 'coming out', the sociocultural factors that may influence its importance, and whether it still holds significance for them. Moreover, a phenomenological research approach will be employed as the researcher intends to interpret and analyze the experiences and perspectives of the participants. The target demographic of this study will be Filipino teenagers ages 15-19 who identify themselves as queer. In order to interpret the findings from the data collection, Jane Martin's theory on 'Educational Metamorphosis' will be utilized as Martin's concept scrutinizes the links between individual self-learning and sociocultural changes. Furthermore, *Banyuhay's* art output will be a fashion photography project and will produce a series of drag looks pertaining to the four stages of metamorphosis, with each stage being an association with specific experiences of queer individuals. By conducting this research, the researcher will be able to provide a creative and comprehensive representation of what queer Filipino individuals go through in the introspective self-journey of finding their identity. As the general society often only sees the facade of the queer community, the present study can give a perspective on what is happening within the marginalized group.

Kirk Bertrand E. Canonizado is an 18-year-old student of the Arts and Design Track in De La Salle University - Integrated School Laguna Campus. He is a consistent honor student and shows immense dedication to his craft. Aside from his academics, Kirk is also serving as a student-



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leader. He is currently the president of Siningnudla, an organization exclusive to the Arts and Design unit. He is also an editorial cartoonist and layout artist of the school's publication, La Nouvelle. In addition to this, Kirk is the class treasurer of his class. With all of his experiences in student-leadership, he has honed the ability to lead and work with people, and maintain the quality of his works even under pressure. Kirk competed in the Divisions School Press Conference back in 2018 under the Collaborative and Desktop Publishing category as an editorial cartoonist, which he placed first and qualified for the Regionals School Press Conference. Along with the other first placers from each category, he competed and represented the Laguna region in the Regionals School Press Conference, and placed 7th. Besides his achievements in the field of campus journalism, Kirk joined the poster making competition held by the Department of the Interior and Local Government (DILG) and won 2nd place. Kirk has been an artistic person his whole life. As he grew up, he explored various genres of art such as traditional art, digital illustration, graphic design, typography, animation, and 3d modeling. Recently, he has shown an interest towards fashion design and makeup, specifically drag. He finds the queer artistic expression fascinating and considers the art form as something valuable to himself. Furthermore, Kirk considers himself as an advocate for the LGBTQ+ community and often relates his works to issues regarding it.

Beyond Beauty, Beyond Body: Investigating the Media's "Perfect" Perceptions of Women's Body Image

Considering that the media is regarded as the "blueprint" for a perfect life (Amedie), it is easy for women to define beauty by assigning meaning to images in media as physical perfection. This phenomenological study then aims to investigate factors of society's depiction of the media's "perfect" perceptions of women's body image and how this may affect adolescent women's definitions and internalizations. The study aims to gather information that explains how individuals experience this phenomenon, which is known as internalized body image, as well as how one would feel about it. Consequently, the data gathered from the study will aid in creating a zine addressing the media trends' lack of body inclusivity through the art of graphic design as a medium. Striking standards to the unseeable, *Beyond Beauty, Beyond Body* intends to utilize artistic expression in defining body image through the lens of adolescent women. Ultimately producing a zine in the direction of positive light toward women's body inclusivity. In doing so, adolescent women of ages 16 to 18 will be chosen as participants for the study. The data gathered will be acquired through an illustration prompt alongside a semi-structured interview, allowing for a more in-depth understanding of women's definitions and internalizations. These results will then be directly translated into the previously mentioned zine output. Moreover, as definitions of body image are indefinite, it is intended that the research could thus contribute to its body of knowledge by providing a deeper understanding of what body image is from the perspective of young and diverse adolescent women in high school. Aside from that, As though arts-based research is quite new to the field of research, It is intended that the art produced will allow for a fresh perspective to body image than other research studies.

Caitlyn Reese Velasco, born on February 14, 2006, is a 16 year old Arts and Design student of De La Salle University - Integrated School Laguna Campus. Being a consistent student leader, Caitlyn is the current Public Relations Officer of her class. She has been a consistent Class Secretary in her previous school, as well as posits a background in being President in several of her previous classes. Alongside this, Caitlyn demonstrates a strong commitment and dedication to her craft. She has persistently received academic awards, and has been a consistent honor student over the years. As a student young for her batch, her collective experience as a student leader and recipient of numerous honor roll awards has honed her ability to maintain good work quality and proper communication. She enjoys interacting with others and has developed an understanding of building



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relationships within teams. Caitlyn has consistently participated in a variety of extracurricular activities in addition to her academics. She is currently an active member of De La Salle University's Indak Lasalyano Dance Company and has previously been a member of DLSU's Pep Squad Organization. Her other extracurricular activities outside of school include several gold medals in gymnastics competition meets, as well as participation in other dance centers, sports activities, and art exhibits. As she grew older, Caitlyn decided to take the Arts and Design track as she discovered her passion for the art of design. She has a background in video editing and typography, and has expressed interest in both brand and fashion design. Upon soon graduating high school, Caitlyn will study abroad at a university in Tampa, Florida where she hopes to major in Applied Arts and Design and minor in business. She has long advocated for women's empowerment, hence, consistently incorporating within the majority of her works.

Love Teams and RomComs

In the Philippines, love teams have become a staple in Filipino romantic comedies and a consistent component used in mainstream films and advertisements. However, as this pop culture phenomenon has grown to become interdependent with audience reception, its media influence began to mold the illusionistic ideals and demands for love teams in Philippine media. These ideals in turn shape the behaviors of fans in online and offline platforms, as well as the on-screen and off-screen personalities of the actors contracted in love teams. This research in progress, viewed through the Cultivation Theory lens, seeks to examine the consumers' perception of how the phenomenon of love teams affects them and the artists through a participatory documentary. The participatory documentary aims to structure the paper by assessing consumer perspectives on the mental, emotional, and psychological effects of love teams towards artists and audiences. Consumer awareness will be further observed through their subjective standpoints on three different love teams: *KathNiel*, *JaDine*, and *LizQuen*. Semi-structured interviews will be conducted and used for the documentary's content in reverting the established vertical hierarchies of the production process. This type of interview will shed light and reimagine its audiences as active project members that can contribute to the overall narrative and direction. Ultimately, the film aims to center appreciation towards love teams and place more emphasis on emphatic realizations that look deeper into the topic in order to raise the consciousness of consumers.

Samantha Rica V. Dizon, known as Sam or Dizon, is currently a Grade 12 student in the Arts and Design Strand at the De La Salle University Integrated School - Manila. Ms. Dizon was born on June 27, 2004, in her hometown, Bustos Bulacan. During her Junior High School years at the Montessori De Sagrada Familia, she received multiple awards and recognitions, academic or extra-curricular, including With High Honors awards and Best Actor in a Musical. She also served as a grade six representative during her elementary days in the same school where she attended her Junior High School. During summer breaks, Ms. Dizon explores all types of recreational activities, workshops, and seminars that either her school offers or other organizations. Some of these activities are Swimming - in which she competed during her elementary days - Volleyball, Journalism workshops, Voice and Piano Lessons, Painting classes, and even Communication Training and Personal Development in a training institute called TalkShop. Additionally, in her Senior High School years at DLSU, she once became one of the Production Managers of Unang Subok and is now the Divisions Officer for Logistics of Teatro Lasalyano - Manila. Despite her credentials being connected with the theatre, her dream career is to become a renowned film director and screenwriter. She wants to use this medium to connect relevant messages to audiences. As Ms. Dizon works her way up for her lifelong dream, she currently works on her projects in hopes that one day, they will become shown on the big screens.



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Ashley Kirsten H. Pua is a student artist from Isabela, Philippines. She has graduated junior high school in Philippine Yuh Chiau School under the Special Science Class, finishing With High Honors in the English Curriculum, and Gold Medalist in the Chinese Curriculum from her institution. She was an active contributor of editorial cartooning for their schools magazine "The Yuh Chiauian Gazette", and was a custodian officer for the Philippine Yuh Chiau School (PYCS) Chorale. She was also given the opportunity to be in the finance committee and chairman of the Interact club, to which she received a leadership award for her loyalty and services in connection to the Rotary Club of Cauayan. She has taken experience in directing, winning champion and first runner up in their class' Literary Musical in 2018 and 2020, respectively. With experience in art and almost 11 years of participating in Art Workshops at a young age, she pursued her direction in art and is now an Arts and Design senior high school student specializing in Visual and Multimedia Arts under De La Salle University Manila. She further explores more techniques under the arts, as she dives through different mediums to communicate her stories through acrylic and gouache paintings, and sculpting. Her works take inspiration from impressionist and contemporary art, focusing on landscape and still life subjects. She also indulges and creates pieces in the crafts of embroidery, and sewing as hobbies for personal projects.

Sherilyn Sy, who lives in Manila, Philippines, graduated from elementary and junior high school at Chiang Kai Shek College. With her interest and passion for art, she chose to pursue Arts and Design for her senior high school strand. Currently, she is a bonafide grade 12 student of De La Salle University - Manila campus. In junior high school, she was a dance member of the Chinese Traditional Dance Community in her school. With that, she has attended multiple performances for different events, such as the 80th-anniversary celebration of her Alma mater, Chiang Kai Shek College, as the representative of her school. Outside the school, she was also enrolled in a folk dance and ballet community. With her journey of dance experience, she not only gained experience in performing publicly, but she also fully realized the benefits of dance to her in building virtues such as confidence, resilience, and persistence. She is also a level three certificated performer of the piano. Aside from extracurricular activities, she also participates in school activities and contests. She was given a Science Dan Insulation Award for her science project in junior high. Having been hardworking in her study, she also has multiple honor awards. Moreover, growing up in a multicultural environment, she has the ability to speak different languages, to be specific Mandarin, Fokkien, English, and Filipino, which is one of the greatest assets in her life.

"Bumigat ka 'ata?": A Short Film Retelling Toxic Filipino Culture and Its Effects on the Body Perception of Adolescents in Laguna

This research paper aims to explore and further heighten the understanding of body shaming and its consequences and tackle the research gap revolving around the concept of toxic Filipino traits. The constant harassment of one's physical appearance is more than capable of causing low confidence, damaging eating conditions, and depression. The concepts and topics of toxic Filipino traits have recently surfaced, but it highly contributes to body shaming in the Philippines. However, there is a lack of credible study that tackles the current issue, but there is no doubt that it is experienced and observed by Filipinos. This study will require interviewing adolescents ages 12-18 in Laguna, asking them questions regarding their experiences regarding body image and body shaming. A short film will be produced to spread awareness regarding the concept of toxic Filipino traits and its impact on the perception of adolescents towards body concepts, as well as society's approach toward an individual's physical figure. The short film will highlight the emotions, memories, and experiences that the interviewees recalled during their interviews. The transcripts



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from the interview will be analyzed through thematic analysis to identify similar patterns and themes from the participants. The results obtained from the interviews will be used in the writing of the script, plot, and in determining the cinematography style of the short film. This study intends to focus on the in-depth narratives of individuals regarding their memories, feelings, and experiences with body image and body shaming, in hopes of serving as a reference and guide for forthcoming studies that revolve around the matter of body shaming, as well as provide a foundation for educating unaware individuals about the consequences given by toxic Filipino culture.

Born on February 1, 2005, and residing in Binan, Laguna, **Reese Erica Batista** is a 17-year-old Arts and Design student from De La Salle University Integrated School. She finished Elementary School at Alpha Angelicum Academy with a Silver award and a school scholarship for Junior High School. Reese transferred to De La Salle University Integrated School in 2017 and graduated in tenth grade with a Silver award. During Junior High School, she developed an interest in video editing, motion design, and film. In her 9th grade play in 2020, she was the primary video editor for the publication and graphics team. Reese is interested in film and editing and is an aspiring video and motion graphics editor and filmmaker. Her interest in film began at ten years old, and when she was 12 years old, she started video editing. In 2021, she provided help to Teatro Lasalyano Laguna by being part of their video editing team for their show *Archer's High*. The same year, in the 11th grade, she became a member of the production team of Indak Lasalyano Dance Company as a video editor. This academic school year, she was promoted to the head of video editing for the same organization. Moreover, she joined the De La Salle University Laguna's student council as a member of the videography and video editing committee. During her free time, she also takes video editing commissions and posts her edits online to show her progress and art. Reese's art mainly focuses on mental health, societal issues, and her emotions and feelings. As an aspiring filmmaker, she aims to use media and her craft as an inspiration for others.

In his ambition to entertain the world, **Matthew Andre Garcia Lopez** studies at De La Salle University - Integrated School to become a future Game Developer and Visual FX artist for film. In Tegucigalpa, Honduras, Matthew was born on January 17, 2005, making him an Honduran and Filipino. He lived his first 6 years of life in the United Arab Emirates where he studied at St. Mary's Catholic School. Due to rising opportunities for his family, Matthew had to move with them to Qatar, where he studied at Philippine International School - Qatar from 2011-2019. It is in this institute that he excelled in his junior high school years 7-8, the artist worked hard and was blessed enough to attain a total of 6 Academic Achievement Awards: With Honors. Moreover, Matthew moved to the Philippines around the beginning of 2019, where he began his academic journey at De La Salle University - Integrated School. For most of his life, Matthew wanted to achieve numerous great things, he was just unsure of what those great things may be at the time, his curiosity for film and game-making began at the age of 16, the artist was overly stressed and pressured by different circumstances, and he used films and video games as a way to clear his mind, he is thankful for all the entertainment that motivated him to continue to work hard. Matthew now intends to give back, he wishes to entertain those who are too, struggling, in the same way he did, so that they may free themselves of any burden even for a moment, through the artist's entertainment.



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Ryuta Suwa is an artist and an aspiring filmmaker and director who sees the beauty and potential in art as being more than plain entertainment. He was born on November 16, 2004, and is a 12th-grade Arts and Design student at De La Salle University Integrated school from Sta. Rosa, Laguna. He is an aspiring filmmaker, photographer, and gamer enthusiast who slightly likes acrylic painting. He is highly passionate about his craft and constantly hones his skills with every opportunity he can get. He believes that art can transcend beyond its function and purpose. Ryuta's goal with every art piece is to share stories and messages that can invoke social change, challenge societal norms, and provoke meaningful discussion among the masses. As Ryuta is relatively new to the creatives field, he strives to gain as much experience as he can in his time at DLSU-IS. He joined the production team of different organizations in the school so that he could constantly practice his photography and filmmaking skills. Ryuta was Indak Lasalyano Dance Company's video editor during the online setup from 2021 until 2022 but recently was promoted and is now their documentation head. Additionally, Ryuta is part of the DLSU-IS' student council as their video editor, videographer, and photographer. Outside of school, he takes commissions as a photographer in simple birthday events and personal photoshoots. The theme and style of Ryuta's artworks revolved around the issue of mental health and a slice of his everyday life. In the future, he hopes to be a successful filmmaker tackling more cases of society's problems and being a voice for the unheard. He is motivated to create because he wants his art to help and inspire others, especially the marginalized.

Raina Baugbog Vergara was born on December 17, 2004 and now residing in Santa Rosa, Laguna. Currently, she is studying at De La Salle University Laguna Campus under the Arts and Design Track. There, she is a member of Teatro Lasalyano who was a member of Social Media Curators committee in the school year 2021-2022, and now an Associate Company Manager for the school year 2022-2023. Before transferring to De La Salle University Laguna Campus, she studied in Learning Links Academy from Kinder to Grade 6, where she played Annie in the play "Annie" which was made into a school play in 2016 and where she also received Howard Gardner Award as she graduated from elementary. She spent her Junior High School years in Xavier School Nuvali, where she became a member of the Dulaang Xavier. In the play that took place in 2017 entitled "Mga Kuwentong Forever", she became Maricel in the play despite just being her first year of high school. Despite years of taking part in theater, the artist is well-versed in creating traditional art, mainly focused on the themes of contemporary issues that the current generation is facing, feminism, and mental health. In De La Salle University Integrated School Laguna, her studies in workshop class included the basics of drawing, traditional painting, sculpting, installation art, performance art, and film making which includes pre-production, production, and post production, but she strives to explore more branches of art. As she nears her graduation, the artist hopes to get into an art school specializing in either Fashion Design or Multimedia Arts. Her goals for her career include creating a positive impact that helps the society grow as a whole, without exclusion of anyone regardless of age, gender, sexual orientation, social class, and abilities.



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PANEL 10 Moderator: Caitlyne Erika Cue, De La Salle University (U)

Joanne Elever M. Cabañez

De La Salle University Integrated School (SHS)

Eleverdicate: Building A Sustainable and Eco-friendly Clothing Collection Towards Reduction of Non-renewable Waste From Apparel Consumption

Sophia Margarita F. Codilla

De La Salle University Integrated School (SHS)

The Drifting Turtle Sculpture: Raising Ocean Optimism through Art and Recycling in De La Salle University

Pauleen Marie Yap, Jazmine Deshawn Dialani

De La Salle University Integrated School (SHS)

The Filipiniana Ahead: Modernizing the 400 Years of Traditional Philippine Fashion

Gerald Gil Y. Sarile, Mary Zyza Cattleya M. Malaluan, Christian Julian Jade G. Ceriola

De La Salle University Integrated School (SHS)

Bahay Kubo

Eleverdicate: Building A Sustainable and Eco-friendly Clothing Collection Towards Reduction of Non-renewable Waste From Apparel Consumption

This paper discusses the environmental harms of the fashion industry due to its high waste production, including the use of large amounts of water, chemicals, and insecticides. Adding to this, fast fashion culture further influences the disposable habits of consumers. These all contribute to landfills and greenhouse gas emissions which harm the environment. While sustainable fashion option choices exist in the market, consumers are still more inclined to patronizing fast fashion because of its low price, accessibility, and adherence to trends. To solve this issue, the paper aims to create a collection that appeals to consumers through determining their style, design, and material perceptions towards sustainable and eco-friendly fashion. The paper makes use of the Horizontal-flow Theory, which revolves around how the fashion community consists of various groups with different styles and characteristics. This can be related to sustainability and eco-friendliness, which fall under slow fashion in the fashion industry. The study will use a mixed-method approach: a qualitative survey and interviews. The qualitative survey will be with 50 respondents of Gen Z aging 16 to 26, while three sustainable fashion brands will be interviewed. The data gathered from the research will result in the creation of a new sustainable and eco-friendly collection. In the creation process, the researcher will sew a collection utilizing the patchwork technique with eco-friendly fabrics, fabric scraps, and worn-out clothing as an intervention against the environmental harm the fashion industry contributes to. The study can serve as



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a basis for future sustainable fashion research and sustainable brands, as this focus on creating a collection that appeals to consumers. Focusing on consumption will help give sustainable apparel recognition more and be on a level with the trending fashion concepts today.

Joanne Elever Cabañez is an 18-year-old student taking the Arts & Design Track at De La Salle University. She has been studying at DLSU for about 12 years—turning 13—as this is where she will graduate high school. Alongside being an art student, she is also an athlete on her school's volleyball team, with her position as a setter. She started playing for her school's volleyball team at around age 11 and will continue to do so until she graduates. Being part of the volleyball team taught her the value of discipline and time management, especially since she is a student-athlete. She dreams of entering the College of Saint Benilde once she graduates with either interior design or fashion design in mind. Her art-related interests are fashion, books, and films. With this, one of her aspirations is to become a fashion designer, where she can also address the challenge that the fashion industry faces, which she gets to incorporate in her current research that tackles creating a sustainable and eco-friendly collection to lessen environmental harm. She not only applies it in her research but also seeks to apply it in everyday life, such as consuming clothing sustainability through purchasing long-lasting and timeless pieces. This is also one of her life goals: to create change or intervene in the declining environmental state of society.

The Drifting Turtle Sculpture: Raising Ocean Optimism through Art and Recycling in De La Salle University

Pollution has been a long-standing issue for Filipinos. As it has been getting worse each year, concern has grown with it as well. It is a serious issue that could affect future generations. Taking action to solve this problem, whether it be big or small, is important. Recycling is one of the things anyone of any age could practice to help with this issue. With the participation of the majority of Filipinos in recycling, pollution may lessen in the Philippines. The aim of this research is to encourage the DLSU community to start recycling. Although it is just a small community compared to the whole population of the Philippines, it is better to start somewhere than not at all. The purpose of doing this research is to be able to spread awareness of the seriousness of pollution and to simply encourage people to practice recycling. Pollution has gotten worse in the Philippines, with beaches covered in waste and roads decorated with litter; therefore, this study was found necessary to address this issue and help spread a way to reduce it. The artwork for this study will be a sculpture of a sea turtle, a species that is greatly endangered, and is to be made out of recycled materials to show what one can do to utilize their recycled materials. To support this research, information is to be gathered from peer-reviewed sources and campaign websites that focus on recycling and the prevention of pollution to serve as the basis for the artwork. Interviews are also to be conducted with different people in the DLSU community to get different perspectives on this topic. With the method of data collection, both from credible sources and through interviews, this research will be able to convey its aim and fulfill its purpose.

Sophia Margarita F. Codilla is a grade 12 senior high school student of De La Salle University - Integrated School Manila Campus under the Arts and Design Track. Before taking this course, she was always drawn to different kinds of art. She always saw the artistic side of things and loved creating her own art pieces. The researcher also loved nature. Since she was young, she would always go to beaches and mountains together with her family. This is what motivated her into combining art and recycling to create her research paper. She wanted to come up with a study that could benefit both the environment and her interest in art.



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The Filipiniana Ahead: Modernizing the 400 Years of Traditional Philippine Fashion

Right when the Spanish stepped foot in the Philippines, the Filipiniana was born and later evolved into the representational ensemble for Filipino women. Beginning as the baro't saya, the dress went through several variations every few decades, making use of abaca and piña as its dominant textiles. Those who said textiles would not be achievable without the different indigenous groups. However, during the contemporary era, the art form has not been as prevalent as it used to be, considering the presence of modernization. People in the textile industry are gradually losing touch with the art as it modernizes. Through combining modern-day fashion subcultures with the local dress and fabrics—Filipiniana, abaca fabric, and piña fabric—a remodeled rendition of traditionally-recognized clothing will be produced, taking into consideration that their cultural significance will not be excluded. By doing so, Filipino culture will be promoted through artistic appreciation rather than appropriation. Semi-structured interviews with Filipino fashion designers specializing in locally inspired and contemporary styles will be conducted to gather their information on how to prevent the artworks from being controversial and to maximize the country's representation, and these will serve as the basis for the artwork. Data analysis would then be composed of written literature and media forms that would also serve as design inspirations or additional sources. Finally, Filipinas will be asked to participate in the survey to help support the study's findings regarding how Filipiniana, Piña, and Abaca can be integrated with contemporary fashion styles. The researchers hope to draw more attention to the Filipiniana in order to make the culture's history more appealing to future generations in order to preserve and spread it further.

Pauleen Marie O. Yap is a senior high school student from DLSU - Manila I.S. (De La Salle University - Manila Integrated School). She is currently taking up the strand of arts and design, where she majors in visual and multimedia arts. Furthermore, she takes experience in the field of fashion as she is part of the committee of props and costumes for the school's dance organization, 'Animove'. She graduated with high honors as she was a consistent honor student for her four years in junior high school. Her childhood was filled with drawings and paintings of characters and sceneries she enjoyed when she was younger. As she grew older, she became even more dedicated in developing her skills for these hobbies and soon made them her passion. From a young age, she has always been certain about taking up the path of working in the fashion industry, given her large interest in the subject. She has always put time into getting new inspiration for new yet true to self ideas for styling fashion ensembles. She has never been afraid to branch out of her commonly utilized styles, both in visual arts and fashion, making her very versatile with her artworks. However, she is also equally as diligent with her academics, given the effort she puts in into making presentable outputs. Pauleen would describe herself as someone productive and committed, as she always strives to do her best in any given situation.

Jazmine Deshawn C. Dialani is a senior high student from DLSU - Manila IS. (De La Salle University - Manila Integrated School). She is currently taking the Arts and Design Track and specializes in Visual and Multimedia Arts. She aims to be a successful fashion designer and has several experiences that could help her in the field. Jazmine would describe herself as a dedicated and driven person who isn't hesitant to face new challenges. With that said, it is very evident that she is very passionate about arts and design and knows how to get the job done in an efficient manner. She is also a strong advocate for the arts and design community in general. Furthermore, she is a part of the makeup and costume committee of Teatro Lasalyano, the theater organization of the school. She has a lot of art related hobbies since art has always been her interest



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ever since she was younger. In addition to that, Jazmine is very inclined toward fashion and was always certain about entering the Fashion Industry. Her passion for fashion and design is evident in her work. She graduated Junior High School with consistent honors. She has been a great student and loves to learn new things even if it means taking on new challenges. She is an avid reader and enjoys reading books and fashion magazines to help her learn more about fashion. Moreover, her life motto is to always do her best in everything she does in life.

Bahay Kubo

As we progress further into modernization, certain designs used in today's societies are causing more harm than good, particularly in urbanized cities surrounded by tall concrete walls, earning the moniker "concrete jungle." With this in mind, the researchers intend to use Bahay Kubo's vernacular architecture as a symbol of national identity in order to preserve and enrich cultural identity while dealing with modernization through a modern approach. Identity and sustainability are strongly intertwined in nature and culture. Incorporating both nature and man into sustainable construction, the researchers would, therefore, also use biophilic design. The researchers will conduct surveys and create questionnaires for experts in the field, specifically architects and Bahay Kubo builders. The information gathered from the participants will be used to determine possible methods of incorporating biophilic design into modern vernacular architecture, as well as to create the artwork. The artwork for this study is a 3D exterior scale model with a complete set of architectural plans that will be done in AutoCAD, such as a floor plan, elevation, perspective, and site development plan, and will act as proof of concept in making a modern biophilic and vernacular home. Therefore, the researchers wish to fill in the gaps in a previous study by providing more data on traditional indigenous models from the Philippines, specifically the Bahay Kubo, and more information on how to incorporate biophilic design into local vernacular architecture in tropical countries. The research also intends to identify the project's beneficiaries in the fields of architecture, society, and the De La Salle University (DLSU) community.

Gerald Gil Y. Sarile is a student in the Grade 12 Arts and Design Track at the Manila University of De La Salle's campus senior high school. At Mindanao's Kong Hua School Kauswagan, he completed his junior high curriculum. His love of the arts goes back a long time. He studied several artistic mediums, such as drawing, painting, sculpting, and certain aspects of architectural design, with the goal of becoming an architect. Subjects linked to nature, fantasy, and inner feelings were recurring themes in his artwork and creative style. The anime shows, video games, and works of art by well-known artists are only a few of the things that inspire him. In spite of this, he also enjoys practicing sports in addition to becoming an artist.

Mary Zyza Cattleya M. Malaluan, among the authors of this research, is currently studying Senior High School at De La Salle Manila University. "Zari", as she is called, grew up in Laguna where she graduated from Junior High School at Miriam College Nuvali where she received academic and extracurricular awards. As an aspiring artist, she continues to hone her skills in the field of art at De La Salle University Senior High School Manila where she is currently a student under the Arts & Design Track. During her ongoing stay in De La Salle University Senior High School, she had already received academic awards such as Silver and Bronze awards. She is pursuing arts in the field of architecture using the technical skills she learned in junior high school and senior high school such as drafting, drawing, sculpting, and painting. In every aspect of knowledge that she learned along the way in her academe, she never forgets to incorporate the skills with the values and wisdom she acquired from her school's



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virtues and principles. The experiences she gained from them are a great help in improving her skills and potential that expands her learning and knowledge inside and outside of school.

Christian Julian Jade G. Ceriola is a student that is currently studying in the Grade 12 Arts and Design Track at De La Salle University Senior High School Manila Campus. He graduated grade school and junior high school with high honors at Don Bosco Technical Institute Makati. While studying at Don Bosco, he was part of the Creative Design Track, also called Industrial Drafting Technology, in which he learned diverse kinds of art forms, such as painting, sculpting, etching, and drawing. Don Bosco was also where he found his love for art and architecture. There he experienced creating architectural, and interior design works. Moreover, he studied both traditional and computer-aided architectural drafting during his time in that school. His works mainly revolved around the theme of nature due to his love for the environment and its beauty. The student artist also joined multiple exhibitions, such as the *2019 & 2020 Creative Design Art exhibitions*, where the architectural works that he made at that time were shown. Besides exhibitions, he joined other school events as well, such as the *Cheer Dance Competition* and *Wikasaytura*, where he led a group of prop makers and took part in creating props and backdrops for the events. He also won multiple awards from these events, such as best props, costume, and backdrop awards. He advocates bringing harmony between humans and nature. As such, he plans to take architecture in college in order to learn more about the field and create architectural designs that benefit not just humans but also the environment.

PANEL I I Moderator: Caitlyne Erika Cue, De La Salle University (U)

Elmer G. Anisco

Polytechnic University of the Philippines

Naratibo ng piling simbahang Espanyol sa Pilipinas bilang dagdag kahilingang pampanitikan

Austere Rex P Gamao

De La Salle University

The Past is Potential: The Historical Epic and Mythmaking Now

Jorisse Gumanay

University of the Philippines- Cebu

Complicity, Corruption, and Social Responsibility in Latin America: A Comparative Analysis of Select Boom and Post-Boom Literary Works

Rachel Paul S. Joson, Deborrah Sadile Anastacio

De La Salle University

The Next Big Thing na Sana! : Ang Hamon sa Industriya ng Capiz sa Samal, Bataan



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Naratibo ng piling simbahang Espanyol sa Pilipinas bilang dagdag kahilingang pampanitikan

Pakay ng papel na ito na talakayin ang tatlo sa mahigit sampung simbahang Espanyol sa lungsod ng Maynila- ang kabisera ng Pilipinas. Masasaling nito ang ilang bahagi ng kasaysayan ng Maynila at Tondo na napagharian ng mga Espanyol maliban sa Sugbu o Cebu. Tatalakayin rin ang kahalagahan ng kulturang Espanyol na sa loob ng mahigit 300 taon ay naging bahagi rin ng ating kultura. Ang paksang ito ay malapit sa puso ng mananaliksik sapagkat maliban sa pagiging Katoliko ay nagtapos rin ito ng Arkitektura. Ang pag-aaral na ito ay ninanais na (1) Ilahad at ibahagi ang mga matutuklasan pang mga panitikan ng tatlo sa mga simbahang Espanyol sa Maynila: San Agustin Church, Quiapo Church, at Binondo Church mula sa mga kakapanayaming mga mamamayan, administrative staff, mga pari, at mga taal na taga-Maynila- lalu pa yaung mga nakatatanda. Gayundin ang sariling naratibo ng mananaliksik sapagkat bahagi na ito ng kanyang adbokasiya sa mahabang panahon. (2) Gayundin ang dagdag kaalaman at naratibo na posibleng nananatiling panitikang oral at hindi pa naitatala sa mga aklat pampanitikan o mga aklat kasaysayan, (3) Mamulat ang mga Filipino sa dagdag kaalaman at kamalayang pampanitikan buhat sa mga Espanyol na niyakap na natin bilang bahagi ng ating kultura, at (4) Tuklasin ang kahalagahan ng mga simbahang Espanyol sa kamalayan ng mga Filipino. Ang pag-aaral na ito ay gagamit ng Naratibo o Pasalaysay na dulong ng pananaliksik. Ayon kay Zellermyer (1997) sa kanyang Curriculum Theory, ang lahat daw ay lumilikha ng mga naratibo sa pamamagitan ng pagsasalaysay ng mga karanasan para sa sarili at para sa iba. Gagamitin rin ang Multi-Layered na Dulong sapagkat saklaw nito ang sining, kultura, at iba pang isyu.

Ako po si **Elmer G. Anisco**, mag-aaral sa PUP Graduate School at kasalukuyang kumukuha ng PhD in Filipino (Major in Panitikan) ngayung semester. Ako po ay nagtapos rin ng MA Filipino sa naturan ding paaralan.

Ako po ay artista sa pinilakang tabing. Ang screen name ko po ay Dante Balboa. Ako po ang binansagang “The Educated Hunk of Philippine Showbiz” Ako rin po ay nakapagturo na sa PUP, FEU at University of Makati sa halos 20 taon na.

Pinarangalan din po bilang “The Most Remarkable Advocate for Hospitality and Environmental Protection” sa nakaraang Ika-3 Dangal ng Lahi Awards 2021 at “Philippine Tourism Hero of the Decade “ sa 4th Asia Pacific Luminaire Awards noong June 26, 2021.

Pinagkalooban rin po ng Doctor of Philosophy in Tourism and Hospitality (Specialized in Environment Protection and Conservation) sa Asia Pacific College of Theology, Inc. noong Nov. 27, 2021.

Ako po ay taga Makati.

The Past is Potential: The Historical Epic and Mythmaking Now

This presentation investigates the historical epic and its influence on modern culture. My novel in verse, “With Decade” seeks to question patriarchal and colonial ideals to examine the queer and Filipino identity today. With its roots in epic poetry, my project also examines the communal juxtaposed against the individual, where new rituals and myth-making is created in the difference. My work for “With Decade” maps the evolution and disappearance of the epic. It seeks to challenge the archetype of the “epic hero” which is a masculine male set out to conquer love or win wars. The project subverts the characteristics and patterns of the epic and relocates them to the modern perspective of identity, class, and culture. With its hybrid form, it experiments with the tension between fiction and poetry techniques, opening sites for queering and revolutionary ideas. It explores structures of oppression present in our systems and how it affects the marginalized community, the “other.” In its



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core, my project is a myth of rejection. A rejection of oppression. My novel in verse utilizes Jose Esteban Munoz's notion of the Queer Utopia, stating that, "Queerness is not yet here. Queerness is an ideality. Put another way, we are not yet queer" (1). It also uses Jaya Jacobo's definition of the bakla and agui: "Similar to the Tagalog bakla [...], the Kinaray-a agi in this instance is not an identity, but a series of scenes identifying some sort of difference. And because such movement cannot be located, it might as well be misapprehended."

Austere Rex Gamao is from Sagay City, Negros Occidental. His work has appeared in *Transit: an Online Journal*, *Underwood Press*, *Cordite Poetry Review*, *tractions: experiments in art writing*, *Queer Southeast Asia: A Literary Journal of Transgressive Art*, *Underblong*, *TLDTD*, and *Ilahas Journal*. He was a fellow for the 14th Ateneo National Writers Workshop. He has acquired an MFA in Creative Writing at De La Salle University.

Complicity, Corruption, and Social Responsibility in Latin America: A Comparative Analysis of Select Boom and Post-Boom Literary Works

Latin American literature is often marked by volatile political upheavals, categorized into a clear dichotomy: the Boom and Post-Boom eras. The Boom period advocated for experimentation while reflecting a political consciousness unique to the 1960s and 1970s. Meanwhile, the post-Boom period that began in the 1980s sought to make art simple and accessible by calling for more realism. In this paper, the Boom novels *Chronicle of a Death Foretold* by Gabriel Garcia Marquez and *The Death of Artemio Cruz* by Carlos Fuentes and the Post-Boom works *By Night in Chile* and *Distant Star* by Roberto Bolaño will be analyzed. This paper aims to illustrate how the works explore the nature of complicity, corruption, and social responsibility as a reflection of the times in Latin American society. The works are analyzed according to the theoretical approaches of mimesis, through social realism and tragic realism, and New Historicism. They are applied through the analysis of the contexts, themes, and characterizations. The works reflect the strong sense of social responsibility so ingrained among Latin American writers, which emphasizes art that serves as an active participant to the issues in society. *Chronicle of a Death Foretold* reimagines a crime as an allegory of the silence and corruption in society, while *The Death of Artemio Cruz* is a commentary on the nature of corruption at the heart of revolutions. Set in Augusto Pinochet's reign in Chile, both *By Night in Chile* and *Distant Star* explore the nature of corruption, the former in the context of politics and religion, and the latter in the context of the link between violence and art. These novels embody the complex milieu of Latin American history, narrating the relationship between art and society, and how art becomes a vehicle for social justice and a counteracting agent to silence.

Jorisse Gumanay is an Assistant Professor at the University of the Philippines Cebu, where she teaches arts, communication, and writing classes at the College of Communication, Art, and Design. She has also taught at the University of San Carlos. She is currently working on her PhD in Literary Studies at Silliman University. She has a bachelor's degree in English Literature, finishing magna cum laude, and a master's degree in Literature from Cebu Normal University. As a writer, she has joined several writers' workshops, including as a Fellow for Poetry in English in the Mugna Creative Writing Workshop and the Cebu Young Writers' Studio Workshop, and as a Fellow for Creative Nonfiction in English in the Women in Literary Arts (WILA-Cebu) Women Writing Disaster Creative Nonfiction Workshop and the Iligan National Writers Workshop. She is an advocate for cultural heritage preservation, having finished a cultural mapping workshop at the Cebu City Cultural and Historical Affairs



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Office. Her research and writing often explore culture and history and comparative analyses. She has authored and presented papers at various national and international conferences, including research on gender and heroism, World War II Philippine literature, literature set in dictatorships, post-apocalyptic literature, posthumanism, and the mythical stories associated with Solferino Borinaga of the island of Pilar. She also contributes lifestyle and culture articles at Spot.PH.

The Next Big Thing na Sana! : Ang Hamon sa Industriya ng Capiz sa Samal, Bataan

Kilalang ginagamit ang sigay ng Capiz o windowpane oyster (*Placuna Placenta*) bilang bahagi ng parol, bintana, at iba pang palamuti. Samantala, ginagamit naman ang laman nito sa mga putahe tulad ng adobo at menudo. Isa sa bayan kung saan talamak ito noon ang Samal sa Bataan, kaya naman ito rin ang napili nilang kumatawan sa bayan sa programang One Town, One Product (OTOP) ng Department of Trade and Industry. Matatagpuan ang munisipalidad ng Samal sa silangang bahagi ng Bataan at Manila Bay. Minimithing sa tulong ng OTOP na maging pangunahing kabuhayan ng mga residente sa Samal ang mga produktong malilikha mula sa Capiz. Kaya naman katuwang ang mga residente, nagsagawa ang lokal na pamahalaan at ilang organisasyon ng mga proyekto para isulong ito. Naglaan ang lokal na pamahalaan ng 1.5 ektaryang santuwaryo Capiz upang mapangalagaan ang industriya ito. Subalit sa paglipas ng panahon, sinasabing nanganib na ang industriyang ito sa Samal. Sa pamamagitan ng panayam sa mga susing tao at pagsisinop ng mga pananaliksik, nilalayon ng pag-aaral na itong talakayin ang kasaysayan ng industriya ng Capiz sa Samal at ang mga produktong isinagawa para isulong ito. Nakikitang magiging instrumento ito upang matukoy ang mga hamon na kinahaharap nito at posibleng tugon upang mapalakas at maging sustainable ang industriyang ito. Hindi lamang isang trabaho ang paglikha ng mga produkto mula sa Capiz para sa mga lumilikha nito kundi bahagi ito ng kanilang kontribusyon sa identidad ng kanilang bayan. Sa likhang sining gamit ang Capiz nakilala at naipagmalaki ang bayan ng Samal. Sa kabila ng pagtaguri sa Capiz bilang pagkakakilanlan ng bayan, naging matinding hamon ang magkakaibang layunin ng lokal na administrasyon sa kapalaran ng industriyang ito.

Si **Rachel Paul S. Josen o Pinky** ay nagtapos ng high school mula sa Saint Pedro Poveda College, habang kasalukuyan niyang kinukuha ang kurso ng AB Philippine Studies Major in Filipino in Mass Media sa Pamantasang De La Salle. Sa nakalipas na dalawang pang-akademikong taon, siya ang nagsisilbi bilang Pangalawang Pangulo para sa Ugnayang Panlabas ng organisasyon ng DANUM. Nakapagsagawa at naging project head din siya sa kaniyang organisasyon, sa kanilang webinar na pinamagatang “Paskuhang Salu Salo Tradisyong Pilipino”, na nakaangkla sa kanilang adbokasiya sa pagtataguyod ng ating lokal na kultura.

Si **Deborrah Sadile Anastacio** ay nagtapos ng kursong AB Philippine Studies Major in Filipino in Mass Media sa DLSU, Manila bilang Magna Cum Laude at Outstanding Thesis Awardee. Sa taguyod ng Scholarship Program ng Ministry of Education, Culture, Sports, Science, and Technology (MEXT) ng Japan, matagumpay niyang natapos ang kaniyang Master of Arts in International Relations sa Waseda University, Tokyo Japan noong 2016. Sa bisa ng SALIKHA Grants for Creative Projects of the K-12 Transition Program ng Commission on Higher Education at National Commission for Culture and the Arts ng Republika ng Pilipinas naisagawa niya ang produktong film documentary na PAMANA: Kalinangan ng Mendez, Cavite. Sa kasalukuyan, nagtuturo siya sa Departamento ng Filipino ng DLSU, Manila at tinatapos ang kaniyang PhD sa Araling Pilipinas sa nasabing pamantasan. Ilan sa kaniyang mga interes sa pananaliksik ay Cultural Heritage, Philippine Studies, Media at Internet Studies.



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PANEL 12 Moderator: Ramilito Correa, De La Salle University

John Christopher C. Avelino

De La Salle University

Ang Pagbiyahe ni Tatang Mula Daet Patungong Quiapo: Ang Pagsulat ng Preliminaryong Literari Bayograpi ni Pambansang Alagad ng Sining Ricky Lee

Lakan Uhay Dorado Alegre

University of the Philippines – Diliman

Puruyan: The Waray Concept of Home and the Poetics of Victor Sugbo

Aeron James De Leon

Polytechnic University of the Philippines

Dororo: Sipat at Suri sa mga Piling Panalangin ng mga Aytang Ambala sa Sitio Mampueng, lungsod ng Olongapo

Hannah M. Pabalan

De La Salle University

Turning the Hourglass: Time Regression Genre in Narratives

Ang Pagbiyahe ni Tatang Mula Daet Patungong Quiapo: Ang Pagsulat ng Preliminaryong Literari Bayograpi ni Pambansang Alagad ng Sining Ricky Lee

Ayon kay Pambansang Alagad ng Sining sa Panitikan Bienvenido Lumbera, kritikal na konteksto sa pag-aaral at pagsusuri ng panitikan ang anumang impormasyon tungkol sa manunulat. Aniya, nagbibigay daan ito sa kamalayan hinggil sa mga puwersang sikolohikal at sosyal na nakakaimpluwensiya sa malikhaing pagsulat at sa mga insayt hinggil sa takbo ng isip ng manunulat at sa estruktura ng lipunang kanyang ginagalawan (1997, 90-91). Marami nang naiambag si Pambansang Alagad ng Sining sa Broadcast Arts Ricky Lee sa mga erya ng panitikan at pelikulang Pilipino ngunit iilan pa lamang ang mga pormal na pag-aaral na naisagawa tungkol sa kanyang mga gawa. Bukod sa hangaring makapagdagdag sa korpus ng mga pag-aaral na magbibigay pagtatasa at pagpapahalaga sa katawan ng kanyang mga gawang pampanitikan, nilalayon ng pag-aaral na itong ilapit ang manunulat sa mambabasa at mapalaya si Lee sa mundo ng kanyang mga akda sa pamamagitan ng pagsusulat ng isang preliminaryong literari bayograpi. Gamit ang mga ideya nina Lumbera, Soledad Reyes, at Joselito de los Reyes hinggil sa pagsusulat ng bayograpi bilang teoretikal na lunsaran, pagtatagpi-tagpiin ng pag-aaral na ito ang mga impormasyon tungkol sa buhay ni Lee at iuugnay ito sa kanyang mga publikasyong pampanitikan sa unang dalawang dekada ng 2000



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(*Para Kay B*, 2008; *Si Tatang at mga Himala ng Ating Panahon*, 1988 at 2009; *Si Amapola sa 65 na Kabanata*, 2010; *Kung Alam Niyo Lang*, 2016; *Bahay ni Marta*, 2018; at *Kulang na Silya at Iba Pang Kuwentong Buhay*, 2021). Sa pagtatangkang ito, hangarin ng pag-aaral na maipakita sa mga mambabasa ang ilang kongkretong insayt hindi lamang sa pagkatao ni Lee bilang manunulat kundi sa kanyang poetika at fictive universe na nagtataglay ng kanyang mga aspirasyon sa buhay, kasaysayan, at lipunang Pilipino.

Si **John Christopher Casayuran Avelino** ay isang gradwadong mag-aaral sa Departamento ng Filipino, Pamantasang De La Salle Maynila. Kasalukuyang niyang tinatapos ang kanyang digri sa Master ng Arte sa Araling Filipino - Wika, Kultura, Midya. Sa nakaraang 15 taon, siya ay nagsilbing instruktur sa mga kursong Ingles, panitikan, humanidades, at araling panlipunan sa San Pedro College of Business Administration - Laguna at kamakailan, sa Pamantasan ng Lungsod ng Muntinlupa. Kabilang sa kanyang mga interes sa pananaliksik ang panitikang Pilipino, kulturang popular, at pag-aaral ng mga bituing mang-aawit at pampelikula. Sumusubok din siya sa pagsulat ng mga maikling kuwento, personal na sanaysay at pagsasalin ng mga akdang pampanitikan. Sa ngayon, nakatuon siya sa pagsusulat ng kanyang tesis na pinamagatang *Narito Ako, Umiibig: Si Regine Velasquez-Alcasid at ang Konstruksyon at Signipikasyon ng Lokal na Pop Diva sa Lipunang Pilipino*, isang bahagi ng pangarap na korpus ng mga pag-aaral hinggil sa mga babaeng mang-aawit sa Pilipinas.

Puruyanan: The Waray Concept of Home and the Poetics of Victor Sugbo

To examine how *puruyanan*, the Waray concept of home, is integral to the overall poetics of Victor N. Sugbo, this study appropriates Prospero R. Covar's concept of *kapaligiran* which is composed of three realms—namely *kalikasan* or the natural realm, the cultural realm, and the supernatural realm—as constituent parts of *puruyanan*. The Waray and English self-translations of the poems are read side by side and treated as liminal reflections that create a translucent layer of poetics. This layer together with the analysis of the works that are solely written in English as an innate bilingual text, enriches knowledge that emerges from the in-between space of Waray and English. What manifests in the examination, through situating the poems in a specific realm, are the many distinct articulations of the Waray for home. *Kalikasan* is often a space for solace. The cultural realm highlights the importance of relationships and interrelationships. And the supernatural realm is a sacred realm.

Lakan Uhay Alegre graduated magna cum laude with a degree in Comparative Literature major in Philippine Literature in English and in English Translation from the University of the Philippines - Diliman. His works have been published in Filipino and international publications such as *Lunop*, voices and narratives of typhoon Yolanda, *Dagmay*, the Literary Journal of the Davao Writers Guild, *Katitikan* Literary Journal of the Philippine South, *Leyte-Samar Daily Express*, *Sands & Corals*, *A Thousand Cranes*, and *Panitikan*. He won second place for Waray fiction during the 6th Chito S. Roño Literary Awards and first prize for fiction during the 10th Jimmy Y. Balacuit Literary Awards. Currently, he is a policy and research staff at the Center for Liberalism & Democracy.

Dororo: Sipat at Suri sa mga Piling Panalangin ng mga Aytang Ambala sa Sitio Mampueng, lungsod ng Olongapo

Ang panitikan ay maituturing na nakapintang hulugway ng isang lahi. Sa anyong ito isinasatitik ang kasaysayan, kaugalian, pamumuhay, karanasan at paniniwala ng mga taong pinanggalingan nito na siyang magiging tanghalan ng kanilang pagkakakilanlan. Isa sa mga pangunahing suliranin ng mga



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katutubong Ambala sa Sitio Mampueng, lungsod ng Olongapo ang kakulangan sa mga nailimbag na panitikan na dapat sana ay magiging gabay ng mga susunod na henerasyon sa pagkilala sa kanilang kultura. Ang mga nakatatandang miyembro ng nasabing tribo ay may bitbit na panitikang tinatawag na Dororo o panalangin na siyang naipapasa lamang sa iba pang miyembro ng kanilang tribo sa pamamaraang pasalita. Pangunahing layunin ng pag-aaral na ito ang paggalugad sa mga naipapasang dororo ng mga Aytang Ambala. Kabahagi sa pananaliksik na ito ang mga tagatugong may kaalaman sa pagbigkas ng mga Dororo at mga gurong nagtuturo ng wikang Ambala. Makatutulong ang pagri-record ng mga ito sa pangangalap ng mananaliksik na siyang dadaan sa pagsasatitik upang mailimbag at makapagsagawa ng pagsusuri sa mga piling panalangin. Ang pagsusuri ay tutuon sa tema at pagkakabuo ng mga ito. Sisiyasatin ang estruktural na aspekto ng mga Dororo tulad ng pagtukoy sa haba, ikli, at pagbaybay habang kabilang naman sa paglalarawan ng tema ang pagtuklas sa paksa, kultural na aspekto at kahalagahan nito. Bibigyan din ng tuon ng pananaliksik ang wastong pagbigkas sa bawat salitang bumubuo sa mga nasipat na dororo at pagsasalin nito sa wikang Filipino. Ang resulta ng pananaliksik ay inaasahang magagamit ng mga guro na nagtuturo ng wikang Ambala bilang karagdagang kagamitan sa pagtuturo ng panitikan at kultura.

Si **Aeron James Relorcaza De Leon** ay nagtapos sa Columban College Inc., lungsod ng Olongapo, Zambales sa kursong Bachelor of Secondary Education major in Filipino taong 2018. Ipinagpatuloy niya ang pagpapakadalubhasa sa edukasyon sa kaparehong paaralan at nanguha ng Master of Arts in Education major in Educational Administration sa kasalukuyang taon, 2022. Apat na taon na siyang nagtuturo sa Tapinac Senior High School sa ilalim ng Kagawaran ng Edukasyon. Kasabay nito, naimbitahan din siya ng kanyang kolehiyo na magturo ng mga kurso sa Filipino bilang katuwang na propesor ng dalubhasaan. Si De Leon ay isa ring mamamahayag ng Department of Education, Regional Office III na nagbabalita ng mga may kinalaman sa mga programa at napapanahong isyung pang-edukasyon. Nakalikha rin siya ng mga dokumentaryong tumatalakay sa buhay, kultura, kaugalian at mga suliraning may kaugnayan sa mga katutubong naninirahan sa kaniyang lungsod. Ginawaran siya ng iba't ibang parangal pang-edukasyon at pangmidya. Kasalukuyan siyang nagpapakapantas at nasa ilalim ng programang Doctor of Philosophy in Filipino major sa Panitikan sa Polytechnic University of the Philippines.

Turning the Hourglass: Time Regression Genre in Narratives

One of the trendiest subgenres in fantastical narratives currently is time regression. Regression is a popular subgenre wherein the main character ends up turning back in time with their memories intact as they try to prevent misfortunes and tragedies in their lives and world from happening once more. Due to the interesting premise and the many possibilities and directions writers and creatives could explore with this idea, there are numerous recent stories that were released in this genre. This paper illustrates the characteristics and common tropes featured within the time regression genre, as it differentiates its other related subgenres such as time travel, transmigration, reincarnation, and isekai. Moreover by exploring into the themes, tropes, and characteristics of the genre of time regression, one could look into the reasons for the growing popularization of the time regression genre. This paper posits that due to the themes and tropes explored in the extensive time regression, the time regression subgenre became popular as it reflects certain realities that hit close to home to its readers and audience. Furthermore, this paper also posits that this subgenre also somehow manages to fulfill an individual's fantasy to come back in time, have the awareness to fix and re-do their mistakes.



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Hannah Pabalan graduated in 2018 with a Bachelor of Arts in Literature from De La Salle University Manila. She is currently taking a Master of Fine Arts in Creative Writing in the same university. Her work has been published in Luntian Online Journal sa Malikhaing Akda and has presented in the International Southeast Asian Media Studies Conference and Populism and the Popular: The Second DLSU Undergraduate and Graduate Conference on Literary, Cultural, and Performance Studies. She is currently working as a research associate under the Bienvenido N. Santos Creative Writing Center.

PANEL 13 Moderator: Josh Sebastian Caluya, De La Salle University (U)

Rosemarie Brigette Naul

De La Salle University Integrated School (SHS)

Dancing and Mental Health

Rossel Mar Trinidad

De La Salle University Integrated School (SHS)

Vacc-Sining Against the Infodemic: The Role of Filipino Digital Artists in Fighting Social Media Misinformation and Disinformation in the Philippines

Matthew Daniel Arca, Kathrin Becke, Summer Gabrielle Leoncio

De La Salle University Integrated School (SHS)

Art therapy

Liezl June Bernardo, Ke Ching Ham, Marianne Kate Sta. Ana

De La Salle University Integrated School (SHS)

Reclaiming Power in Shaping One's Identity: A Study on the Struggle of Shaping Identity Amid Pop Culture Influence

Dancing and Mental Health

Dancers are likely to be perfectionists; they often focus on their failures and ignore their successes as meaningless. The results of those failures can make dancing unbearable and drive them to quit (Angyal, 2021). The prevalence of Body Dysmorphia and their Corresponding factors among SHS students in DLSU talks about the body image that dancers are striving for, and they develop a mental illness: body dysmorphia. This study focuses on the mental health of the dancers, specifically body dysmorphia. Body dysmorphia is a mental illness in which a person is self-conscious about their body and constantly looks in the mirror. It is also when a person spends much time worrying about physical flaws. Others frequently ignore these flaws. (NHS, 2020). This research aims to explore the dancers' struggles with their developing bodies. More than 75% of dancers experience stress related to their weight (Fine, 2022). Dancers with slim and muscular bodies are considered the norm. Due to comparing mirror



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thoughts, wearing tight leotards and other costumes, and believing that having a lower body weight gives them an edge in performances, dancers are under pressure about their bodies and strive for that body image (Fine, 2022). Dancing is a creative medium for people to express their deepest feelings and emotions. Dancers use their artistic abilities to create original choreography. People should be aware that dancing can be detrimental to one's mental health. Furthermore, this research discusses the difficulties and problems associated with dancing and how they should be addressed. This research aims to educate dancers on the importance of self-care and self-compassion. The researcher will conduct interviews through this research to gain more knowledge and develop a solution. The libretto will be based on the respondents' responses to the research questions and narratives from the upcoming interviews.

Rosemarie Brigitte P. Naul was born in Quezon City on May 19, 2005. She is an Arts and Design Track student from Performing Arts specializing in Dance. She is currently studying at the De La Salle University of Manila. Dancing has already been a part of her life for a long time. She started dancing when she was in kinder garden. In elementary, she already began teaching choreographies to her classmates. In grade 9, she was elected president of the dance club. She self-taught herself. She faced numerous obstacles but also gained a wealth of knowledge from them. After all, she decided to remain professional. She balances her time between studying, dancing, and exercising. She was able to balance it and got numerous rewards. Her accolades include First Class Distinction, Second High-Class Honors, Second Low-Class Honors, and numerous others. Additionally, she experienced many struggles and accomplishments in her life. She is also struggling with body dysmorphia, which is why this research is done. She is a perfectionist, and that is why body image is essential to her. She knows the feeling of having body dysmorphia and the struggles it has. Her life became miserable, and her connection to dance changed. She conducted this research to give knowledge to her fellow dancers who are also struggling with body dysmorphia. Body dysmorphia is a common illness among dancers. She knows many dancers who experience body dysmorphia, and some of her friends struggle with it. There are many challenges in the world of dance, but these challenges can make a person a better dancer. It teaches many lessons. The study provides information about mental health awareness, body dysmorphia's causes, symptoms, and treatment options..

Vacc-Sining Against the Infodemic: The Role of Filipino Digital Artists in Fighting Social Media Misinformation and Disinformation in the Philippines

Amidst the swift transfer of information social media has provided an avenue for lies an emerging digital disease – misconceptions among texts, falsehood among facts, and distortion among the truth, or what is now known as the infodemic. The discussion for effective solutions against false information is not entirely new. However, recent and local research suggest to treat such dilemma as a political one – in need of a community-driven approach. Thus, this research seeks to explore the role of Filipino digital artists in the fight against social media misinformation and disinformation. It aims to study in particular their different visual communication approaches, techniques in communicating the subject, and their significance in upholding and interpreting reality and truth during an infodemic. To answer such questions, the research will follow a certain criteria in selecting ten digital artworks to analyze and will then undergo compositional interpretation and semiotic analysis. The research will utilize the theory of Instrumentalism in art which suggests that art draws its value as a tool that has a social function and ability to shape political attitudes. From this theory, the research draws out three theoretical characteristics of the significance of digital art: it is persuasive, informative, and



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representative of social issues. The researcher will adapt the techniques and visual communication approaches from data collected and apply them in the making of the artwork, a zine by the same title *Vacc-Sining Against the Infodemic*. This digital art zine will feature ten artworks that visualize the issue of misinformation and disinformation in the Philippines and how artists and the public could find truth during times plagued with falsehood.

Rossel Mar P. Trinidad studied elementary at San Sebastian College Recoletos Manila and graduated as her batch's Salutatorian. She spent her junior high years at Manila Science High School and completed with the recognition of high honors. She possesses skills in different art mediums including watercolor, acrylic, and digital as well as a notable amount of experience with art competitions, having won multiple creative contests in her previous school years. These include programs outside of her elementary school such as the National YMCA Junior Leaders Campference in Teacher's Camp Baguio Poster Making Contest in which she won the title of Champion for two consecutive years, and in the Regional CMLI Children and Youth Achievement Day Poster Making Contest as First Runner-up. She continued to be active in competitive art-making as she navigated junior high. She won contests conducted inside the school such as First Place at the IPERYA: IP Fair and Exhibit 2019 Art Exhibit, and the winner of the title Best Poster at the IP-estival of Talents 201. She continues to pursue creative endeavors as an artist student in De La Salle University Integrated School Manila Campus and is finishing 12th grade under the Arts and Design Track, Visual and Multimedia Arts stream where she is currently writing her arts-based research in the category of digital illustration. She is also a member of De La Salle University's senior high school Manila student publication, *The Animo*, where she serves as an arts staffer, training to express truth and excellence using the various evolving mediums of art.

Art therapy

A Family Culture is a set of shared conventions, morals, codes, and traditions among members of a social group. Those who deviate from family culture may face cultural and family problems. This research will revolve around therapeutic art for the respondents to express and communicate their outlook on their family dynamic in a creative form. Furthermore, the proponents aim to evaluate how De La Salle University Integrated Senior High School students apply their cultural art in their everyday lives. There is a notable family culture within every household and a selected individual from this group will showcase said culture through the form of arts with provided guidance. In the triangular relationship between client, therapist, and art piece in art therapy, the attachment system is supported by an interpersonal theory of art therapy based on a model of ostensive communication. The proposed artwork is a triptych collage. The art will contain symbolisms of how the mental health and well-being of the participants were affected by their family culture.

Summer Gabrielle G. Leoncio is currently enrolled at De La Salle University Manila. She is a twelfth grade student in the senior high school program offered by DLSU. She completed her elementary to junior high school years at the Immaculate Conception Academy Greenhills (ICA) where she earned certificates for her academic excellence and cultural performances. She was nominated by her peers to be an officer in their class. During her years at ICA, she joined the cheer dance squad in her ninth grade and represented her batch in the yearly intramurals. She was also accepted into an organization called Youth Christian Life Community (YCLC) where she was involved in volunteer activities to help marginalized people and school children. She was a member of this organization for two years. In her eleventh year of high school, she decided to



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transfer to DLSU to take the Arts and Design Track (ADT). Since then, she joined an organization called Lasallian Youth Corps Manila (LSYC) where she understood the work of online events and team building events. She also joined another organization called Student Ambassadors (STUAM) where she learned about all the different cultures around the world. She is currently still a member of the Lasallian Youth Corps Manila in her twelfth year of high school. As she graduated her first senior year of high school in DLSU, she acquired three academic excellence awards for her performance.

Kathrin B. Becke is a De La Salle University – Senior High School student. She is currently in her last year of high school and will graduate by the end of the school year 2022-2023. Kathrin graduated junior high school in Assumption Antipolo and has received the Outstanding Performance in Revelation Homeroom Guidance Program Award (RHCP), Value Award for Fidelity to Duty and Leadership, Student Development, Outstanding Performance in Christian Living Education, AKK, Social Studies, PEHM and more. At the start of Kathrin's junior high school, she joined two varsity teams, one of which became the co-captain of the Junior High School Softball Varsity Team. In Kathrin's senior high school year, she has joined the Hiraya and Siningnudla club from grade 11 till now to express the works of art she had created. Additionally, Kathrin graduated in her first year of senior high school with two academic awards and received one more from her Siningnudla club for her participation in the art exhibit. Now, Kathrin is currently the president of her grade 12 class, in which she wholeheartedly leads and helps her classmates as she has the qualities of being a servant leader. Overall, Kathrin's stay at the De La Salle University – Senior High School made her an independent and intellectual woman as she has learned more about the values of St. John Baptist De La Salle.

Matthew Daniel D. Arca is currently a 12th grade student studying at De La Salle University Senior High Integrated School (DLSU). He spent his elementary and junior high school days in The International School for Children (TISC) in Tanza, Cavite, where he was awarded with several academic excellence awards throughout his school years. He was nominated by his peers to be a class officer, and for several years, he was chosen to host several schoolwide events and served as a volunteer for the school's outreach program. After graduating from the school as a member of the top 10 of his class, he transferred schools for his 11th year of high school to De La Salle University Senior High Integrated School, where he was accepted as an Arts and Design Track (ADT) Student to pursue his art career. During the school year, he volunteered in being a host in some events and eventually finished the school year with two bronze awards along with a participation award for the school's Robotics club. He is currently studying as an Independent Home Learning (IHL) student in hopes of becoming more independent and responsible. He used this as an opportunity to learn new skills and develop his current ones. Studying in De La Salle University - Senior High School has made Matthew a more confident, independent, and mature person.

Reclaiming Power in Shaping One's Identity: A Study on the Struggle of Shaping Identity Amid Pop Culture Influence

The media and entertainment industry plays an essential role in representing the identities of different sectors in our society by means of characterization or portrayals in films, series, or literature. This representation is powerful enough to influence an individual's understanding of his or her identity, which dictates the possibilities of things that they can do. With the rise of different platforms to make media accessible, it's important to navigate the implication of young people's exposure to different films that shows a representation for their age. This paper will focus



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on the effects of teenage girls' representation in films toward understanding their identity. In helping them understand the genuine meaning of empowerment, it is essential to critically analyze the different representations that are shown to them by the media, especially in films. The goal of this study is to provide an alternative way for teenage girls to understand the changes that they go through as they develop their identities and be empowered through recognizing their capabilities to create and own an independent identity that can be different from its portrayal in pop culture. The study will be used in conceptualizing "*Finding The Real Me*." It is an animated short film that combines visuals and informative details on teenage girls' struggle in discovering their identity in a media-influenced society. The three-episode film will use Todorov's Narrative Theory as a guide and aims to help teenage girls to embrace their identities even if they are different from the representation they see in pop culture films.

Liezl June C. Bernardo was born on the 26th of June, 2004, in Malolos, Bulacan. She is the only daughter of Jun Bernardo and Ma. Liezl Cobreros. She completed her primary education with honors at Elyseum Christian School - Quezon City, and she graduated with honors from elementary and junior high school education at St. Scholastica's College - Manila. She is currently an Arts and Design track student at De La Salle University - Integrated School Manila Campus, pursuing her passion in Visual and Multimedia Arts. She is expected to graduate in 2023. She has always had a passion for the arts, even at a young age. Her interest in multimedia arts began in 2015 when her mom bought her a digital camera. She discovered vlogging by watching videos online from numerous content creators worldwide; it inspired her to start filming a no-filter, talking and vlogging to the camera about what she felt and sharing her day. As a result, she taught herself how to film, what concept or perception she wanted for her video, and how to edit the raw clips she shot, which she even published on her personal YouTube channel, which reached 24,323 views from all of her uploads. Nevertheless, as time passed, she began exploring different fields in visual and multimedia arts, which piqued her motivation to learn and enhance her skills.

Ke Ching Ham was born on March 6, 2006, in Hongkong, St. Paul's Hospital. She is the only child of Cai Ruo Fei and Ke Rong Shi, both Chinese Citizens. She concluded her education and junior high school education at Grace Christian College, formerly known as Grace Christian High School. By 2021, she enrolled in De La Salle University with small hope of passing, but at present is now an aspiring art student of the De La Salle University Integrated School at the Manila Campus in the fields of Art & Design Track, Visual and Multimedia Arts aiming to enhance her skill further. Her passion for art began at a very young age, primarily through viewing animated Japanese cartoon films. She was also greatly influenced by a close cousin who was currently taking an art major at that time to continue her desire for art. Growing up in a Chinese, Traditional Family, acknowledging that she was expected to take business as her designated profession was something she prepared beforehand, especially to receive full support in pursuing arts as a career had a low chance, but her loving family proved otherwise. Thanks to the privilege of studying in a better education system and choosing arts as a career and as a future, she believes she can contribute to the world through art, her art as an artist, and as an individual. Her artworks explore on expressing mental health issues such as stress, inspired mainly by her daily life experiences. Furthermore, throughout her journey as an artist, she tackled various mediums, from traditional to digital art, and extensive art styles, from realism to animated types.



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Marianne Kate C. Sta. Ana was born on September 3rd, 2004, in Lucena City, Quezon. She is the third-born child of Hugo Sta. Ana and Juliet Crame, also growing up with two older sisters: Mariah Kristina Sta. Ana and Jouie Marie Sta. Ana. She finished primary and secondary education with honors at Metro Lucena Integrated Learning Center (MLILC), a private school with a School-of-Tomorrow-based curriculum. Currently, she is practicing the arts at De La Salle University Integrated School at their Manila Taft Campus under the Arts and Design Strand, specializing in Visual and Multimedia Arts. Her affinity for the arts had begun at a tender age. Having been enrolled in multiple art classes throughout her life, as well as being influenced by her older sister, who also had a passion for media, and being exposed to the internet at a young age, her interest had only grown from there. She had placed 14th in a school-wide competition called the Junior Student Convention out of over thirty-two schools in the sixth grade. Her artworks revolve around different areas of her life and the world around her that she takes inspiration from. Continuing, she has dabbled in almost all genres of art and other similar mediums, be it digital or traditional. Name it, and you can be almost sure that she can tell you something interesting about it. She continues to use her thirst for knowledge and penchant for design to fuel her efforts and hopes to continue this kind of career in the foreseeable future.

PANEL 14 Moderator: Alijah Raechel Nuestro, De La Salle University (U)

Sean Patrick Gerard Coyle

De La Salle University Integrated School (SHS)

Deurequassine: Exploring Economic Sustainability through Upcycling Thrift Fashion

Jeremy Ivan Lim

De La Salle University Integrated School (SHS)

Painting Churches

Zantasia Jan Seangio, Sofia Ysabel Maranan

De La Salle University Integrated School (SHS)

The Banig: Delving Deeper Into the Handweaving Culture of the Sama-Bajau

Nadine Margarette Garcia, Hidesi Kaji, Karen Jilliane Yambao

De La Salle University Integrated School (SHS)

Promoting Filipino Heritage Art Space at DLSU Laguna Through Park Design: A Preference of Community in the Philippines



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Deurequassine: Exploring Economic Sustainability through Upcycling Thrift Fashion

The study investigates the concept of upcycling thrift clothing, determining whether it is sustainable. The Filipino public has positive opinions on upcycling thrift fashion; the local media supports and promotes participation in upcycling thrift fashion. The problem is that there are no discussions of upcycling thrift fashion issues in Philippine media without other perspectives or perceptions, raising the question of whether the practice is sustainable (Santiago; Halili). The study discourse presents a thematic timeline, from fast fashion's unsustainable practices to thrifting, leading to the acceptance and participation of upcycling thrift fashion and its issues that have arisen. Such concerns about accessibility and exploitation in upcycling thrift fashion harm low-income Filipinos who can only afford second-hand clothing (Alfaro; Tonic). The Filipino community benefits from this study as it ensures that Filipinos adopt sustainable behaviors, which strive to establish an environment, economy, and society that benefits everyone, including future generations. The research methodology and data collection will include a qualitative descriptive phenomenology from two groups. The first group consists of DLSU SHS-Manila students to collect new perspectives on upcycling thrift fashion. This group comprises two parts: the first portion administers a qualitative survey to each participant. In the second section, randomly chosen participants individuals from the survey will participate in a semi-structured interview to deliver more insights on the topic. The second group consists of accredited members of the fashion industry. The researcher interviews participants' understanding of upcycling thrift fashion issues and whether they believe it is sustainable. The artwork for this study will be a magazine titled "Deurequassine: La mode around you," showcasing garments, illustrations, and the concept of upcycling thrift fashion. The magazine discusses the positive and negative sides of upcycling thrift fashion to bring more awareness and discuss upcycling thrift fashion's justification of being sustainable.

Sean Patrick Gerard D. Coyle is currently a Senior High School Student in the Arts and Design Track at De La Salle University - Manila. Sean was an achiever student during his Junior High School years at Westfields International School and participated in different extracurricular activities in different fields. Aside from multiple academic awards, he has received awards in performing arts in Theater Performance and athletics in Swimming. Sean has also participated internationally, such as in cultural exchange in Fukuoka, Japan, during early 2018 and the Model United Nations conference involving international relations and diplomatic talks for the development of the Six-Party Talks in South Korea in late 2018. He is currently the Props and Costume Head in a performing organization, 'Animove,' that showcases art and culture through collaborative ideas of students through dance. His previous experience in different fields taught him various skills, such as perseverance and confidence. He was always interested in discussing sustainability, fashion, film, and animal welfare. He wishes to advocate his interest through his artworks, design, performance, and contributions to the institution. As Sean also wishes to contribute to national and international solutions, Sean wishes to be in the industry of Fashion and Film by taking Communication Arts and Media. He wishes to advocate sustainable futures for these industries through interactive and collaborative social development. He believes that Duerequassine can be a stepping stone not only for his advocacies but also for developing a sustainable future for the fashion industry.

Painting Churches

The Philippines is rich in historic structures that dot the country's landscape. It is known for some notably beautiful churches built during the Spanish colonial period. Most of these churches have been maintained in excellent condition. Over the centuries, however, many historical



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structures in the country have been threatened by natural disasters such as typhoons, earthquakes, volcanic eruptions, and man-made ones such as wars. Now, it may also suffer from human neglect and recklessness. Many historic structures are being torn down to make way for new office and residential buildings. With this, the researcher wishes that by conducting this research and producing the outputs, he can get the audience to gain interest and give more importance and appreciation to traditional religious structures. Painting is a good way of presenting this; therefore, the outputs include three paintings of colonial churches in Manila, Manila Cathedral, San Agustin Church, and Binondo Church, as the main subjects. The researcher translates architecture into painting through these artworks and integrates elements from both art forms. As a way of capturing the audience, the outputs are painted in a modern art style, in the style of Fauvism, applying its techniques and color scheme. By doing these, the outputs will present the old churches through a modern lens and give them a new, more modern look. Additionally, after looking at related literature, the researcher found that there needs to be more research on translating architecture into painting. However, both art forms are well-researched separately on their own. Thus, he hopes to add and make a contribution to the academic community with this research.

Jeremy Ivan L. Lim was born in Manila, Philippines, on May 3, 2005. He grew up in Tondo, Manila, where he still lives up to this day. Jeremy graduated junior high from Uno High School in Manila with a bronze award. He is currently studying at De La Salle University as a senior high school student (Grade 12) in the Arts and Design Track. When he is not occupied with academic assignments, Jeremy enjoys many different interests and hobbies that help shape his identity. He is fond of gardening and learning different languages and likes to read about topics that interest him. Learning about architecture and interior design, listening to music, playing the piano, doing calligraphy, and sketching are some of his interests/hobbies in the arts. However, he is most interested in and passionate about architecture. His interest in architecture began when he was young, and he would look at buildings whenever he went outside. Up to this day, he still admires the beautiful structures he sees outside, especially those built in Baroque, Classical, and Chinese styles, which are his favorite. His fondness for architecture explains why he likes sketching old buildings and reading about architecture. One of his biggest inspirations is the late world-renowned architect Zaha Hadid. Her futuristic works are awe-inspiring and fascinating to one's eyes. One of her best projects is Tower C at Shenzhen Bay Super Headquarters Base in Shenzhen, China. After he graduates from senior high school and goes to college, he plans to pursue either architecture or business and hopefully graduate with high honors.

The Banig: Delving Deeper Into the Handweaving Culture of the Sama-Bajau

The Sama-Bajau are among the few Tawi-Tawi natives who continue to practice their traditions and culture, particularly Tepo Mat handweaving. Mat-weaving is regarded as an art form in Tawi-Tawi and is one of the many handicrafts produced by women of the Sama-Bajau tribe. As time passes and innovations occur, modern society is gradually abandoning the tradition of making Tepo Mat. Further, the Sama-Bajau has little exposure to the Philippines' various regions, especially its more urbanized areas like Metro Manila. With this research and artwork, the researcher aims to give the Sama-Bajau a venue to exhibit their unique Tepo mats and give the women of the Sama-Bajau a platform for their artistic expression in a new, contemporary light. In line with this, the demand for more fashion apparel that allows indigenous artisans to reveal their weaving designs is significantly higher than ever due to the decline of the handweaving industry. The Tepo mat is only recognized as a decoration or a place mat; however, the researchers hope to use the Tepo mat in new ways, such as modern fashion pieces. Using Tepo mats in trendy everyday fashion can



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highlight not only the indigenous group but also nationalism and one of the many Philippine cultures. The researchers aim to create a collection consisting of five looks with the main textile, Tepo Mat. The researchers have always been committed to sustainable fashion practices; thus, they wanted to create clothing items that women would love not only for the bright colors and patterns but also for the story behind their creations. A semi-structured interview will also be conducted to provide substantial support to the study through gathering direct experience and information from Tawi-Tawi and to learn more about their culture, arts, traditions, and beliefs.

Sofia Ysabel S. Maranan is an Arts and Design student at De La Salle University Manila. She graduated Junior High School in Colegio San Agustin - Makati. During her years in Junior High School, she took part in the CSA Gymnastics Team and CSA Red and Gold Boosters Team. In the previous year of Senior High School, she became a delegate in *Collaborative Online International Learning 2021* wherein she was able to engage and immerse in Mexican culture. Additionally, she was accepted into the *HEC Paris Youth Leadership Initiative Program* where she was able to hone her skills as a leader. At present, she is currently a member of the DLSU SHS SDFU Junior Paragon, a student-led organization representing the Student and Formations Office. She was also a previous member of Sinignudla, a strand-based organization, in Grade 11, and is currently the Vice President for External Affairs in the organization. During the duration of her workshop classes in Grade 11, she was a featured artist in Avid and Tampa Exhibition. Moreover, she was spearheading the Workshop Class Exhibition called Dikit, where she was appointed as the Overall Committee Head and Class Leader. She also became the Head Curator of the Workshop Class Exhibition called Tampa in 2022. Along with her leadership accomplishments, she also received academic awards from her previous year in Grade 11. She was awarded a Bronze Excellence Award for Term 1 and awarded a Silver Excellence Award for Term 3 in the Academic Year of 2021-2022. While she has recognition for her academic and leadership initiatives, she also enjoys volunteering in community-based activities like Brigadang Ayala Kaakay and outreach activities. As she is currently attending the Arts and Design track, she aims to further expand her knowledge in the arts community in the hopes of becoming a business student working in the fashion industry.

Zantasia Jan S. Seangio was born in Pasay, Metro Manila. She is an incoming graduate studying at the De La Salle University Manila under the Arts and Design track. She attended Junior High School in Colegio San Agustin Makati (Grades 8-10) and Operation Brotherhood Montessori (Grade 7). Along with her partner, Sofia Maranan, she was also a member of the CSA Boosters team from Grade 8 to 10 and was a Public Relations Officer in her last year. In the tenth grade, she was awarded an Academic Distinction and Exemplary Deportment award. She has been a member of the Red Cross Youth Corporation, a DLSU-IS organization, since the start of her Senior High years. In her first year of Senior High School, she was under the Sports Track where she was the class secretary and would host hope fest. She always thought that she would love sports track as she wanted to enhance her abilities and knowledge to become a figure skating coach yet she always went back to Fashion and the like. In the Academic Year of 2021-2022, she received a Bronze Excellence Award in the Third Term. Though she is new in the Arts and Design track, it has always been her passion as she has been interested in fashion and art at the ripe age of 4. Before she could learn how to read and write she could already dress herself up in trendy and fashionable clothes. She plans on taking Fashion Management for her college studies.

Promoting Filipino Heritage Art Space at DLSU Laguna Through Park Design: A Preference of Community in the Philippines



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The diverse background of arts and culture in the Philippines paves the way for new creativity that can be found in art space. Artspace attracts new art consumption and engagement opportunities, benefiting the art community. Through this art space, the art community flourishes; however, literature has found that art spaces need exterior design making the space less inviting. The art spaces get ignored and hinder the art community's progression. The project will design a park that promotes and showcases the cultures and art found in the Philippines to boost art appreciation and engagement. By combining park design and cultural identity, the art space will prosper. The landscape design will be created through the preference of the DLSU students and faculty through an interview. The interview will gather the respondent's desired exterior space. The response can show the people's preference for parks and how we can apply it to the artwork. Following structuralism and landscape theory, the researchers will be able to design a functional space that promotes art and culture in De La Salle University- Laguna Campus. The design will be created through an architectural drawing: floor plan, elevation drawing, and site development plant. Moreover, a scale model will exhibit the 3D visualization of the park. The park design will convey how to appreciate Filipino Culture and promote art through the Art Spaces in the Philippines. The output can also increase the visitation of art spaces in the Philippines that can contribute to the art spaces. Furthermore, a well-designed park for the art space will increase the exposure for art engagement and consumption.

Nadine Margarette L. Garcia is a Grade 12 artist student at the Arts and Design Track specializing in Arts Production Strand at De La Salle University Integrated School. She is currently a member of Teatro Lasalyano Academic Year 2022-2023. She is from Santa Rosa, Laguna, and now resides in Calamba, Laguna. She is known for making abstract and symbolic artworks that give profound interpretations of every element. The themes in creating her artworks circulate social issues, personal life, and landscapes. She expresses these through paintings, photography, and dance. Her current interests are listening to music, reading manga books, and physical activities like dancing, badminton, and swimming. She also loves watching Korean dramas such as Dream High, The Penthouse, and many more. She is also into watching Filipino movies ranging from comedy to melodramatic. She also watches open house tours and different architecture-related videos and channels that can be found on Youtube. She is taking ballet classes at ACTS Manila @ Moves and Footprints, located in Santa Rosa, Laguna. She started her elementary education at De La Salle University Science and Technology Complex and is at her Junior High School at the De La Salle University Integrated School. Furthermore, she aims to pursue a college course in Architecture or Interior Design. She also participated in NIT Online Design Workshop 2021 and De La Salle University's Bansayan and Pandayan last May 2022. She aims to advocate the sustainability of the environment by using different ways like reducing, reusing, and recycling. Her current motto is "Take breaks from time to time and bounce back higher."

Karen Jilliane S. Yambao is a Grade 12 senior high school student at the De La Salle University Integrated School, Arts and Design Track. She is from Santa Rosa, Laguna, and wishes to pursue Architecture in College. She studied at Jakarta Intercultural School from grade four to grade seven. In Grade 8, she moved back and started studying at De La Salle University - Laguna Campus. She enjoys painting, drawing, and photography. She is also interested in making sculptures, specifically clay. She prefers visual arts over multimedia arts. The themes of her artwork circulate personal life and some social issues. She likes to sketch portraits and take pictures of landscapes and still life. Her hobbies are listening to music and reading. She is also interested in music, as she plays the electric bass for fun. Moreover, she aspires to create a sustainable environment. She advocates for saving our ocean and cleaning the beaches.



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Hidesi “Shu” Kaji. Born in Metro Manila, Philippines, in 2004 – Hidesi Baylon Kaji, better known as Shu by his friends, is an enthusiast of design, music, art, and culture. He completed his junior high school education at De La Salle University Integrated School - Laguna Campus, wherein he continues to study. He is currently a senior high school student in the twelfth grade and a student of the Arts and Design Track in the Laguna Campus, pursuing his interest in the visual and multimedia arts. Although he is a visual and multimedia arts student, Shu specializes in multimedia arts and is interested in photography, videography, and the digital arts; he takes inspiration from his classmates and teachers from the Arts and Design Track. As an Arts and Design student, Shu has been involved in webinars revolving around software editing, videography, and art exhibitions showcasing his work with his fellow artists in the strand. He participated in a few exhibitions, such as TAMPA 2022 and the DIKIT 2022 Exhibition program, organized by the DLSU-IS Arts and Design Track. Outside of school, Shu involves himself in non-profit organizations. His most recent one is his involvement in the Parish Pastoral Council for Responsible Voting (PPCRV) at the University of Santo Tomas during the counting of votes for the 2022 Philippine elections. Aside from his academics, Shu advocates for a sustainable future and combating climate change. He uses his platform and knowledge as a De La Salle University student to spread awareness toward a greener and brighter future. He believes that the accumulation of small positive actions will lead to improvements to a greener and more sustainable future that will benefit the youth.

PANEL 15 Moderator: Anne Richie Balgos, De La Salle University

Francesca "Chesa" Caparas

De Anza College in Cupertino, CA/Far Eastern University

“Life Is Better When You Dance”: An Oral History of the Social Dancers of Manila

Raymon D. Ritumban

Ateneo de Manila University

Encountering Testimonies | Transgressing Silence

Alona Jumaquio-Ardales

De La Salle University

Etika ng Pananaliksik:

Pag-ugat sa Sariling Danas

ng mga Pilipino at Pagpapahalagang Lasalyano

Leni Garcia

De La Salle University



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Art and Activism: Philosophical Issues in Artivism

“Life Is Better When You Dance”: An Oral History of the Social Dancers of Manila

When discussing the phenomena of patronage and clientelism in the Philippines, scholarship often focuses on the political sphere, more specifically clientelism as a form of political corruption. However, within smaller art communities, such as the Afro-Latin dance community in Manila, there is also a system of clientelism in which wealthy social elites purchase or “book” the services of Dance Instructors or “DIs” for social engagements. At Afro-Latin social dance events, booking DIs seemed to be a way to increase one’s social and cultural capital within what had been a more democratic artistic space. In response to booking, a community of social dancers emerged in Manila during the Summer of 2022. It was a grassroots attempt to regain a sense of community and agency within a social space that was slowly becoming dominated by clientelism.

While the political implications of such grassroots organizing might seem insignificant, there is still much to learn from this small dance community. Art has always been a vehicle for envisioning new social and political realities. Therefore, the community developed by the social dancers of Manila can provide insights into how people in the Philippines might respond to a centuries-long history of patronage and clientelism. This presentation will offer a brief history of DI booking within the Afro-Latin dance scene and highlight the oral histories of those in the community, particularly the social dancers of Manila.

Chesa Caparas has a BA and MA from the University of California, Santa Cruz. She is faculty in English and Asian American Studies at De Anza College in Cupertino, CA, where she also coordinates their Women, Gender, and Sexuality Center. Chesa is also adjunct faculty in Communications at Far Eastern University in Manila. In 2022, she was a Fulbright scholar to the Philippines, where she conducted research about faculty perspectives on teaching Media and Information Literacy (MIL) in a climate of mis/disinformation.

Encountering Testimonies | Transgressing Silence

Encountering testimonies transgresses silence. I visited Lee Yong-soo and Lee Ok-sun at Insadong one afternoon in October 2022. How did your mother react? Were there Koreans? I asked them. They were comfort women during the Japanese occupation. And these were the questions they answered in *Encountering Testimonies* (2022) at GalleryMEME. Sitting before them and conversing with them, I became “a transgressor, and a breaker, of the silence” (Felman 218). In this AI-enabled exhibition, the curatorial team and the survivors were no longer the only ones breaking the silence about the violence suffered by women at comfort stations, which “can be so easily forgotten and misinterpreted as we have all seen in times” (Kim). The gallery visitor, too, transgressed this silence by entering that space of encounter where testimonies were contemporaneously offered, sought, and voiced. I continue this role in this essay, which reverberates the testimonies of Yong-soo and Ok-sun and explicates what informed my transgression.

Raymon D. Ritumban is an instructor at the Department of English, Ateneo de Manila University (Philippines), where he earned his MA in Literary and Cultural Studies. He teaches core courses in English and Literature and an elective course in modern Korean fiction. He specializes



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in memory and trauma studies and writes research in Philippine and Korean literatures and media. He also heads the communications and events for *Kritika Kultura*.

ETIKA NG PANANALIKSIK: *Pag-ugat sa Sariling Danas ng mga Pilipino at Pagpapahalagang Lasalyano*

Layunin ng papel na mailahad ang konteksto ng etika ng pananaliksik na umusbong pagkatapos ng ikalawang digmaang pandaigdig at mailarawan ang mga prinsipyong nakaugat sa sariling danas ng mga Pilipino at pagpapahalagang Lasalyano. Ginamit na balangkas sa pagpapaliwanag ang Belmont Report, Kartilya ng Katipunan, pagpapahalagang Lasalyano (pananampalataya, paglilingkod, at pakikiisa sa misyon), gayundin ang Lasallian Reflection Framework o LRF (masid-danas, suri-nilay, at taya-kilos) bilang pundasyon ng etika ng mga mananaliksik sa Pamantasang De La Salle na bahagi ng sektor ng mga intelektuwal sa Pilipinas.

Alona Jumaquio-Ardales is an Associate Professor at De La Salle University. She received her Ph.D. in Philippine Studies from the same university. She was able to do a pioneering work in the country by theorizing the indicators of cultural sustainability in relation to disaster when she conducted her dissertation. She teaches general courses in Filipino (introduksyon sa Filipinolohiya at araling Pilipinas, kultura, midya at teknolohiya), undergraduate courses (pag-aaral at malasakit pangkalikasan, introduksyon sa diskursong pangmidya, pananaliksik sa madlang midya), and graduate course (mataas na antas ng pag-aaral ng mga wika sa Pilipinas). She is an active member of the National Research Council of the Philippines, Humanities Division. Her research interests include critical discourse analysis, cultural sustainability and disaster studies.

Art and Activism: Philosophical Issues in Activism

“Artivism” is considered either “new” or “nothing new,” depending on how one understands the terminological composite of “art” and “activism.” While it has a direct connection with the Chicano Revolution in the 1960s and gained traction in the 1990s and early 2000s, some claim that artivism is an old artistic preoccupation, tracing its origins in protest art earlier in the mid-1800s (Delacroix and Manet) and early 1900s in visual artworks depicting revolutions in history. The dearth of literature on the philosophical foundations of artivism attests to the infancy of this art movement. Artivism, simply put, is the use of art as a tool for social change. Artists use their creative expressions as mirrors of their activism. But if this is the case, then the value of their art must be found in their ability to make their spectators *understand* what is happening in the world. If so, is authorial intention once again crucial in the interpretation of their works? Inasmuch as these works are supposed to effect change in the spectator’s behavior and therefore in the world, how does one know that they have, in fact, been effective in doing so? What happens when activist creations fail at activism? Do they remain works of art? This paper aims to outline these philosophical issues involved in the Aesthetics of artivism and show that its framework has to be defined in order to determine the extent of its success and hopefully open the path to more effective activist engagements. It critically analyzes the phenomenon of artivism, inquires into definitions (descriptive Aesthetics), and argues for a cognitivist normative aesthetic to frame evaluative considerations of specific activist artworks. It looks into issues of interpretation, of “intentional fallacy,” and the nature of activist artworks as open or closed texts. It also problematizes artivism in terms of audience reception, spaces of display, as well as the future fate of its creations as works of art.



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Leni Garcia, MA, PhD is a Full Professor at the Department of Philosophy, De La Salle University (DLSU). She currently serves as the Associate Provost of DLSU, but also served in the past as Chair of the Department of Philosophy, Assistant Dean for Research and Advanced Studies for the College of Liberal Arts, and Director of the Lasallian Core Curriculum Program. She initiated the annual DLSU Arts Congress in 2007 and served as its convenor for several years. She is a UBCHEA-Asian Interfaith Dialogue Network Fellow, Catholic University of America's Council for Research in Values and Philosophy Fellow, Mahidol University Visiting Fellow for the Center for Buddhist Studies, and a MASHAV (of Israel) Scholar. She researches and publishes on non-Western philosophies, Existential Philosophy, alternative ontologies, epistemologies, and aesthetics. She writes, paints, and dances, having been a faculty of classical ballet at the Children's Dance Workshop (now Acts Manila), and a member of the Señor Gomez Grupo Flamenco de Manila. She was also an adviser and actor of the Destiyero Theatre Group. She is an advocate for diversity, equity, and inclusion, and is an avid recycler for the environment.

PANEL 16 Moderator: Mary Jessel Duque, De La Salle University

Rhoderick V Nuncio
De La Salle University
Ligaya ang Utopia Natin

Wina Puangco
De La Salle University *Poetry as Archive and Reconstruction*

Roda L. Tajon
University of the Philippines Open University
Lumilikha, Lumalaban: Ang Danas at Poetika ng Kababaihang Manunulat sa Panulat at Produksyong Pampanitikan

Maxine Rafaella C. Rodriguez
University of the Philippines Diliman
The Fourth Dimension: Challenges and Insights in Researching the Role of Inclusion and Participation in Philippine Culture

Ligaya ang Utopia Natin

Isa itong pag-urirat sa salita/danas/dalumat ng ligaya. Ang ligaya ay maaaring suriin sa sikolohikal, sosyolohikal at pilosopikal nitong antas. Ang utopia ang ruok ng ating sapantaha, adhika o bisyon. Sa papel na ito dadalumin ang salitang ligaya sa tatlong antas—lexical, diskursibo at intertextual. Magsisimula ang pag-aaral sa pagtukoy sa kongkretong basehan ng kamalayang utopian bilang diskurso at penomenon. Gagawin ito sa unang bahagi



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patungkol sa buhay. Unang tutukuyin ang paglitaw ng ganitong diskurso sa *The Republic* ni Plato at sa *Utopia* ni Thomas More. Mula rito, palalalimin ang pagsusuri gamit ang pagninilay-nilay na Ricoeurian hinggil sa object (utopia) gamit ang metodikong “pag-unawa” at “pagpapaliwanag” nito na naka-ugat sa subject (tao, danas, kamalayan). Uusad pa ito tungo sa pangkabuuang interpretasyon gamit ang mga argumento ni Ricoeur sa kanyang isinulat na *Fallible Man* at ilalapat ito sa pagsususri ng kamalayang utopian bilang antropolohikal tungong hermeneutikal at pagdanas tungong transcendental. Gagamitin din ang “appropriation” at “distanciation” ni Ricoeur mula sa kanyang *Interpretation Theory: Discourse and the Surplus of Meaning* sa paglalatatag ng gagawing usisa sa diskursibo, relasyonal at kultural na manipestasyon ng utopia. Sa ganitong preliminaryong paglalatatag, iiral ang “appropriation” kay Ricoeur at kanyang diwa, subalit habang umuusad ang interpretasyon gagamitin ng mananaliksik ang “distanciation” bilang istrategiya, dulog at lapit palayo kay Ricoeur tungo sa pagdanas na Filipino. Ang konteksto ng pagdanas at interpretasyon ay patungkol sa panlipunan at kultural na kalagayan ng mga Filipino. Babansagan itong simula ng transcendental na pagpihit.

Si **Rhoderick V. Nuncio** ay Dekano ng Kolehiyo ng Malalayang Sining at Full Professor mula sa Departamento ng Filipino sa Pamantasang De La Salle.

Presentation: Poetry as Archive & Reconstruction

The presentation seeks to discuss poetry as a mode of archiving and reconstructing images and films, particularly looking at three of Nora Aunor’s romantic comedies with Tirso Cruz III: *Hindi Kita Malimot* (1973), *Always in My Heart* (1971), and *Gift of Love* (1972). This will be illustrated vis a vis an overview of the presenters’ masteral thesis, *Functions: Poems*, a poetry collection which seeks to employ the constraint of mathematical functions as a means of lending new-ness to the narrative and images of old Filipino cinema vis a vis images from Nora’s three aforementioned films. The collection aims to explore borrowed situations and how they interact with romance and color the poetic persona’s “real” life, with the “borrowedness” being seen in two contexts: first, the context of film as a medium which came to the Philippines by way of our colonizers (a borrowing of form)—with the first Filipino feature film being patterned after the Spanish zarzuela and produced by American filmmakers Yearsley and Gross (Fernandez 1980), and second, in the context of the prevalent “versionizing” in the field of Filipino film wherein filmmakers in the sixties and seventies favored casting mestizaje as its stars because their features were direct allusions to or approximations of American Hollywood icons (a borrowing of character/content)—for example, Eddie Mesa being dubbed “Elvis of the Philippines” or Barbara Perez being named “The Filipina Audrey Hepburn” (Lim 2009).

Wina Puangco writes poetry and fiction. Her work has appeared in *Driftwood Press*, *Plural Online Prose Journal*, *TAYO Literary Magazine* and the *Southern Pacific Review*. She was a finalist for the 2015 Sozopol Fiction Fellowship and is set to receive the Outstanding Thesis Award for her masteral thesis from De La Salle University Manila, at which she is a candidate for graduation from the MFA Creative Writing program. She is a strong advocate for learning and social action, previously having worked for Enderun Colleges and the United Nations Office on Drugs and Crime, supporting the Environment, Anti-Corruption, and Health & Drugs profiles. She currently works as the Program Manager for Training & Development for the American Chamber of Commerce of the Philippines.



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Lumilikha, Lumalaban: Ang Danas at Poetika ng Kababaihang Manunulat sa Panulat at Produksyong Pampanitikan

Ang panulat ay isang larangan din ng pakikibaka, lalo na sa kababaihan. Sa produksyong pampanitikan, mabibilang ang babaeng manunulat na regular na nakapaglalabas ng libro o mga akdang maaaring makonsumo ng mga mambabasa. Kaya naman, ang presensiya ng mga malayang palimbagan, tulad ng Gantala Press na isang feministang palimbagan ay nagbibigay ng ispasyo sa kababaihan lalo na sa mga sektor na naisasantabi upang pagyamanin ang kanilang pagkamalikhain at makapag-ambag sa produksyong pampanitikan ng kilusang kababaihan. Ngunit paano nga ba lumilikha ang babaeng manunulat, lalo na yaong mga walang pormal na kasanayan sa pagsulat ng malikhaing akda? Bakit sila nagsusulat? Ano ang kanilang isinusulat? Paano nila nilalangkap ang kanilang danas sa paglikha? At ano ang katuturan ng kanilang paglikha, sa madaling sabi, para kanino? Sa gabay ng teoryang feminist standpoint sa metodolohiya, tatalakayin ng pananaliksik na ito ang poetika ng mga babaeng manunulat mula sa mga naisasantabing sektor – magsasaka, manggagawa, at mga tagapagtanggol ng karapatang pantao. Ilalahad ng pananaliksik ang danas (lived experience) ng limang babaeng manunulat sa pagsulat at paglilimbag kanilang malikhaing akda sa Gantala Press. Tataluntonin ng papel ang mga praktika ng panulat na nakaugnay sa mga usaping panlipunang kinahahrap ng mga babaeng manunulat – ang paglikha bilang proseso at ang paglikha bilang pamamaraan upang mapatampok ang isyu sa komunidad at sa bansa. Ang mga babaeng manunulat ang eksperto sa paglikha ng kaalaman. Sila ang hapag ng kaalaman at dunong sa kanilang panulat. Sa pananaliksik na ito, inaasahang mas mailalapit ang kilusang kababaihan sa panitikan at higit na magkaroon ng ispasyo ang kababaihan sa mga naisasantabing sektor upang makalikha at makapag-ambag sa pambansang panitikan.

Si **Roda Tajon** (she/her/siya) ay katuwang na propesor sa Faculty of Information and Communication Studies (FICS), UP Open University. Kasapi siya ng Gantala Press, isang feminista at malayang palimbagan ng kababaihan, para sa kababaihan. Nagturo rin siya ng Filipino sa De La Salle University-Manila. Ang kaniyang mga malikhaing akda ay mababasa sa ilang dyornal at publikasyon. Mayroon siyang mga digri sa sikolohiya mula sa University of Northern Philippines at aralin sa kababaihan at kaunlaran mula sa UP Diliman.

The Fourth Dimension: Challenges and Insights in Researching the Role of Inclusion and Participation in Philippine Culture

The arts is an integral part of culture which, in turn, establishes and promotes a nation-state's identity on the global stage. The Philippines is one of the first countries in the world to implement the UNESCO Culture[2030 Indicators, “a conceptual framework [that] measure[s] and monitor[s] the progress of culture's enabling contribution to the national and local implementation of the Goals and Targets of the 2030 Agenda for Sustainable Development” (Hosmillo et al. 2). It was borne out of a lack of concrete representation of culture in the UN's Sustainable Development Goals and “aims to help decision-makers by building a coherent and strong narrative on culture and development that is evidence-based” (Ramírez 7). The framework is divided into four dimensions: Environment & Resilience, Prosperity & Livelihoods, Knowledge & Skills, and Inclusion & Participation. In the Philippines, national level data were gathered from October 2021 until July 2022. For this presentation, I will discuss the results, data analysis, recommendations, challenges, and insights, with focus on the last two, of Dimension 4: Inclusion & Participation, the dimension assigned to me during the data gathering phase. Key findings highlight the implementation's birthing pains which include polarizing data from the framework's recommended resources and the Philippines' government agencies, lack of policies and instruments that professionalize members of the creative community, incoherent methodologies and data between the framework and culture-related organizations in the country, the national team's lack of access to first-hand sources primarily due to the pandemic, and the sustainability of the framework implementation in the Philippines



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on the national level. Ultimately, the goal of both this presentation and the continuity of the framework's implementation in the Philippines is a concerted effort among all stakeholders towards the sustained documentation, promotion, and safeguarding of Filipino culture primarily represented by the arts.

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Maxine “Max” Rafaella C. Rodriguez is an Assistant Professor at the Department of English and Comparative Literature (DECL) at the University of the Philippines–Diliman where she teaches academic writing, linguistics, literature, and research. She is also a co-author of the textbook *Reading and Writing Skills* (2016/2019) published by REX Book Store, an Associate Editor of the journal *Philippine Humanities Review*, and a Researcher of the National Team that implemented the NCCA–UNESCO Cultural 2030 Indicators framework in the Philippines. Her research interests include critical discourse analysis, historical revisionism of the Marcos regime in textbooks, sociolinguistics, and multimodality. Outside the academe, Max is a fan of horror and a K-pop enthusiast who volunteers as a Project Management Co-Director for Hallyu Wednesdays, a mental health initiative of Project: Steady Asia that focuses on a fandom-based approach to mental wellness through the K-wave.

PANEL 17 Moderator: Ma. Jemimah Uy, De La Salle University

Lovely Ariane A. Cerina

Tala High School / Politeknikong Unibersidad ng Pilipinas

Pagsusuri-sipat sa Kawilihan ng mga Pilipino sa Isinatelebisyon Noli Me Tangere: Batayan sa Pagbuo ng IDEA Lesson Exemplar

Ma. Florina Orillos-Juan

De La Salle University

“Dapa, Tago, Kapit.. Huwag Matulala, Huwag Magpa-panic” Sipat sa Musika at Edukasyong Pang-Disaster

Patricia D. Simon, De La Salle University / The University of Hongkong's Centre for the Enhancement of Teaching and Learning

Rene M. Nob, De La Salle University

The Use of the Flipped Classroom Model in Online Teaching: Teachers' Perspectives

Ricalyn A. Perlas



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De La Salle University Integrated School

Perspectives of Select Media and Information Literacy (MIL) Educators on the MIL Curriculum

Pagsusuri-sipat sa Kawilihan ng mga Pilipino sa Isinatelebisyonang Noli Me Tangere: Batayan sa Pagbuo ng IDEA Lesson Exemplar

Sa panahon ng Milenyal na tulad ngayon, maraming kabataan (at kahit ang mga matatanda) ay limot na o maaaring hindi na matandaan ang Noli Me Tangere, isa sa mga prominenteng akda ni Jose Rizal. Kahit na ito ay naisabatas mula pa noong ika-12 ng Hunyo, 1956. Ito Ang Batas Pambansa Blg. 1425 (Republic Act No. 1425) o mas kilala bilang Batas Rizal na isang batas na nagtatakda sa pag-aaral sa buhay at mga gawa ni Jose Rizal. Kaya naman ang akdang tulad nito at El Filibusterismo ay itinaturo sa mga pampublikong paaralan. Bilang pagtugon ng Kagawaran ng Edukasyon sa ikalimang makrong kasanayang hinuhubog sa mga mag-aaral ay nabuo ang makrong kasanayang panonood. Ang kasanayang ito ay ang proseso ng pagmamasiid ng manonood sa palabas, video recording at iba pang visual media upang magkaroon ng pag-unawa sa mensahe o ideya na nais iparating nito. Isa itong mahalagang aspetong nakatutulong upang mapatatag ang makrong kasanayang panonood kaya nakabuo ng pantulong na materyal ang produksyon ng GMA-7 sa pamagat na “Maria Clara at Ibarra”. Isang adaptasyon ng programa ng Noli Me Tangere at paglapit nito sa genre ng mga Milenyal na manonood. Layunin ng pag-aaral na ito na 1. mauri ang panonood ng mga guro at mag-aaral sa Filipino 9 sa multi-dimensyonal nitong aspekto; 2. masuri ang kawilihan ng mga piling manonood sa isinatelebisyonang akda; 3. maikumpara ang kaalaman ng mga nakapanood sa hindi nakapanood habang tinuturo ang akda at 4. makabuo ng isang IDEA lesson exemplar batay sa DepEd Regional Memorandum No. 296 series of 2020. Gagawin ang pag-aaral na ito sa pamamaraang deskriptibo-eksperimental.

Si **Gng. Lovely Ariane A. Cerina** ay kasalukuyang mag-aaral ng Doktorado sa Politeknikong Unibersidad ng Pilipinas sa kursong Doctor of Philosophy in Filipino major in Panitikan. Siya rin ay nagtapos ng kanyang masterado sa University of Caloocan City sa kursong Master of Arts in Educational Management. Nakapagtapos naman siya ng Batsilyer sa Unibersidad ng Pilipinas, Diliman Quezon City sa kursong Bachelor of Education Major in Filipino. Nagsimula ang kanyang karera sa pagtuturo sa PACE Academy mula 2008 hanggang 2011. Mula 2011 hanggang sa kasalukuyan ay nagtuturo siya sa Mataas na Paaralan ng Tala sa Tala, Caloocan City. Ngayon siya ay Teacher III at pinagkatiwalaang mapamunuan ang ibang mga gawain tulad ng pagiging Coordinator ng Reading Program sa Filipino at Mother Club Adviser. Siya rin ay isang volunteer sa pagtuturo ng values formation at missionary works sa komunidad sa pamamagitan ng Fairview Christian Love Fellowship Church.

“Dapa, Tago, Kapit.. Huwag Matulala, Huwag Magpa-panic” Sipat sa Musika at Edukasyong Pang-Disaster

Introduksiyon. Pangunahing nakakaapekto sa pagiging lantad ng Pilipinas sa mga disaster (tanggap ito sa wikang Filipino, hindi kinakailangan na isalin bilang sakuna) ay ang ispesipikong lokasyon nito. Kabilang na sa mga hazard (mulí, isa itong terminong teknikal sa araling pang-disaster na hindi kailangan ng salin sa Filipino) na nariyan ay ang lindol at pagputok ng bulkan bunsod ng reyalidad na ang bansa ay nasa Pacific Ring of Fire; gayundin ang bagyo dahil nasa typhoon belt tayo sa Dagat Pasipiko; may banta rin ng malabis na tagtuyot bilang epekto ng El Niño Southern Oscillation (ENSO). Bunga ng katotohanan na may malaon nang karanasan ang mga Pilipino sa pagdanas ng malalakas na lindol, kabilang ang pinsalang dulot nito, may mga konkretong hakbang para ipaalam sa mga tao ang panganib ng dala nito. Hindi lamang limitado pormal na leksiyon sa loob ng silid-aralan



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kundi aktuwal na pagsasanay kung ano ang gagawin kung lumindol; o kaya ay ang paggamit ng arte at literatura upang palawigin ang kamalayan patungkol sa lindol. Tutuunan ng kasalukuyang pag-aaral ang gamit ng musika bilang daluyan ng edukasyong pang-disaster ukol sa lindol. **Paglalahad ng Suliranin** Ang pangunahing katanungan na nais sagutin ng papel ay paano nakatutulong ang gamit ng mga awitin sa pagpapalawig ng kaalaman hinggil sa lindol? Magiging batayan ang “Handa.Awit, Lindol” - kompilasyon ng mga orihinal na komposisyon ng samahang Guro sa Sining ng Bayan. Binubuo ito ng labintatlong awitin kung saan ay hlaos patungkol sa lindol, maliban sa isa na pinamagatang “Tsunami.” **Layunin ng Pag-aaral** May dalawang pangunahing layunin ang papel: una, ipaliwanag ang papel ng paggamit ng musika tungo sa edukasyong pang-disaster at ikalawa, itaya ang bisa ng mga awitin na may direktang kaugnayan sa lindol sa pagpapaunawa sa mga tao ng kalikasan ng lindol, sanhi nito at pinsalang maaaring idulot sa ari-arian at buhay ng tao. **Metodolohiya ng Pag-aaral** Naka-angkla ang pag-aaral na ito sa balangkas konseptuwal na ang musika ay daluyan ng aralin at mga kaisipang may kinalaman sa edukasyong pang-disaster. Gamit na pangunahing batayan ang labindalawang awitin, susuriin ang liriko ng bawat isa at ipaliliwanag kung paano hindi lamang ito nakapupukaw ng pansin ng tagapakinig subalit naglalaman din ng malalim na leksiyon at kaisipan. Ilalahad sa pamamaraang deskriptibo-analitikal ang mga resulta ng pag-aaral.

Ma. Florina Orillos-Juan is an Associate Professor at the De la Salle University Department of History. Her research interests include environmental history of the Philippines, history of disasters, history of leprosy in the Philippines and Southeast Asia, the Spanish colonial period, culture during the Japanese Occupation, and general topics about history and geography. In 2012, she won the *Young Historian's Prize* of the National Commission for Culture and the Arts. Her book titled *Kasaysayan at Vulnerabilidad: Ang Lipunang Pilipino sa Harap ng Pananalanta ng Pesteng Balang, 1569-1949*, published by De La Salle University Publishing House won the 2019 Outstanding Book Award granted by the National Academy for Science and Technology (NAST). She earned her degrees in Ph.D. History, M.A. History at B.A. History (*cum laude*) from the University of the Philippines Diliman.

The Use of the Flipped Classroom Model in Online Teaching: Teachers' Perspectives

One of the obvious impacts of the COVID-19 pandemic is the transition of the modality of learning from in-person to online means. As a consequence, educators found themselves innovating in their ways of delivering their lessons. Although not entirely new, one strategy that teachers began to explore is the flipped classroom model. In a flipped classroom, students are given pre-recorded lectures and reading materials to study at home and accomplish activities that apply what they have learned from the study materials during synchronous sessions. The goal of this study is to examine how teachers perceive the flipped classroom as a teaching strategy, specifically, its perceived advantages and challenges. This was done through content analysis of responses from 41 teachers. Findings suggest that teachers perceive the flipped classroom as a flexible and convenient strategy that allows students to independently learn; thus, fostering their study habits, reading comprehension, and self-regulation. The strategy is also viewed as efficient as it maximizes the time for learning. However, teachers recognize that not all students prefer this strategy. For instance, students who have limited access to needed technologies are at a disadvantage. Teachers believe that the flipped classroom might best serve students who are already self-regulating. Careful planning about content of lessons, delivery, and follow-up assessments are seen as essential factors to successful implementation. These findings provide practical and valuable insights for teachers who are interested in using the flipped classroom strategy.



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Patricia D. Simon is a Registered Psychologist (8th place in the 2016 PRC board examination for Psychologists), and an Associate Professor at the Department of Psychology of DLSU-Manila. Currently, she is a Postdoctoral Fellow at The University of Hongkong's Centre for the Enhancement of Teaching and Learning. Her research covers clinical psychology, educational technology, and environmental psychology topics. She is mainly interested in developing preventive mental health and psychoeducational interventions that would address the needs of at-risk populations.

Rene M. Nob is an Associate Professor at De La Salle University-Manila, Philippines, where he completed his PhD in Educational Psychology. He is a member of the Psychology of Hope and Well-being Research Lab at De La Salle University. His research focuses on self-regulated learning, specifically motivational problems and motivation regulation. His other research interests include hope and academic self-efficacy.

Perspectives of Select Media and Information Literacy (MIL) Educators on the MIL Curriculum

This study is an in-depth analysis of the perspectives of Media and Information Literacy (MIL) teachers, who are also current or former media and communication practitioners, on the Media and Information Literacy curriculum. Seven participants were interviewed to share their perspectives on using the current Media and Information Literacy curriculum, the challenges they had with the utilization of the curriculum, and the experiences that they have when it comes to teaching the subject. The researcher utilized the Triple E (Explore, Engage, Empower) model by Alagaran (2015) to examine the perspectives of the study participants. The said study framework provides emphasis on the purposeful representation of the current reality of Media and Information Literacy understanding and practice, which is aligned with the MIL United Nations Educational, Scientific, and Cultural Organization (UNESCO) framework. The study showed that MIL teachers have varied perspectives with regard to the Media and Information Literacy curriculum. These educators see the importance of integrating their knowledge of the Triple E model and the current media environment whenever they are to discuss and expound topics under Media and Information Literacy. The participants also see that the current curriculum still needs work since there are numerous concerns regarding content, resources, and competencies. Therefore, this study recommends that national and local educational institutions and professionals should allot time and resources for the improvement of the curriculum, keeping in mind that it is crucial to also coordinate with Media and Information Literacy-related groups to gain access to niche knowledge on the subject.

Ricalyn A. Perlas is a media and information literacy teacher and scholar. She is a teacher of De La Salle University Integrated School, teaching Media and Information Literacy in Senior High School. She finished her undergraduate degree in Broadcast Communication at the Polytechnic University of the Philippines, in the year 2015, Magna cum Laude. She also earned her Master's degree in Communication Management at the same institution in 2022. Her research interest mainly focuses on media and information literacy.



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PANEL 18 Moderator: Hazel T. Biana, De La Salle University

Jayfel L. Balingasa

Makati Science High School / Politeknikong Unibersidad ng Pilipinas

Ang Pagtuklas at Pagkalas: Isang Pagdalumat sa Makabagong Lapit ng Pagtatanghal sa Panahon ng Gen-Z ng Pilipinas

Marvin Tizon Reyes

De La Salle University

Pamantayang Moralidad sa kolonyal na lipunang Pilipino: Pagdalumat at pagsukat sa kabutihang asal na ipinapakita sa nobelang Urbana at Felisa

Ismael T. Lorenzo

De La Salle University – Dasmariñas

Salamin, Salamin Sino-Sino ang Tunay na Zombie sa Amin?: Pananalamin sa mga Tauhan ng Pelikulang Ora Pronobis at Train to Busan Gamit ang Teoryang Labeling ni Becker

Hannah Pabalan, Bernadine Naomi Perez

De La Salle University

I'm PC For Your Wish: The Role of PoCa Collection in Solidifying Kpop Fandom Spaces

Ang Pagtuklas at Pagkalas: Isang Pagdalumat sa Makabagong Lapit ng Pagtatanghal sa Panahon ng Gen-Z ng Pilipinas

Pakay ng papel na ito na talakayin ang umiiral na makabagong bihis ng pagtatanghal sa Panahon ng Gen-Z (Generation Z). Ang Gen-Z ay tumutukoy sa mga taong pinanganak sa pagitan ng mga taong 1997 hanggang 2021. Kasabay ng pag-inog ng mundo ang pagbabago dala ng modernisasyon. Likas na sa ating Pilipino ang husay sa pag-arte. Bago pa lamang tayo sakupin ng kanluraning mga bansa ay marunong na tayo gumaya, sumayaw at gamitin ang buong katawan at mga tunog mula sa kapaligiran at ito ang paganismo. Hindi rin matatawaran ang impluwensya ng mapagsamantalang mananakop upang mas lalong umunlad ang Dulaang Pilipino hatid ang paggamit kasiningan ng entablado na sinasaliwan ng musika. Mula rito ay nagkaroon ng pagbabagong mukha ang pagtatanghal ng mga Pilipino dagdag pa ang pagiging moderno gamit lamang ang apat na sulok ng gradwadong kompyuter o paggamit ng kasangkapang teknolohiya. Ang pag-aaral na ito ay ninanais na (1) matukoy ang orihinal na pinagmulan ng pagkahilig sa pagtatanghal ng mga Pilipino, (2) mailahad ang kasalukuyang kalagayan ng pagtatanghal batay sa adbokasiyang nais tunguin sa panahon ng Gen-Z at (3) mailarawan ang pagbuo ng sariling pagkakilanlan ng mga Pilipino sa mundo ng social media sa paraang pagtatanghal. Ang pag-aaral na ito ay gagamitan ng Kritikal na Pedagogikal na Pagdulog (critical pedagogy approach) ni Paulo Freire (1972) at ang Multi-Layered Approach (issue-based, arts-based, at culture-based).



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Si Ginoong **Jayfel L. Balingasa** ay kasalukuyang nag-aaral ng kanyang Doktorado sa Politeknikong Unibersidad ng Pilipinas sa kursong Doctor of Philosophy in Filipino (Panitikan) at nagtapos ng kanyang masterado sa kaparehong unibersidad sa kursong Master of Arts in Filipino. Naging part-time propesor sa iba't ibang paaralan tulad ng Unibersidad ng Makati, Jose Rizal University at La Concordia College-Manila. Kasalukuyang guro sa Filipino mula sa Mataas na Paaralang-Pang-aham ng Makati (Makati Science High School) mula 2015 hanggang kasalukuyan. Tatlong ulit ginawaran bilang NATIONAL AWARDEE tulad (1) 2019 GAWAD PAT (Pagtuturo ng May Alab at Talino sa Filipino), (2) 2018-Ulirang Guro sa Filipino-Komisyon sa Wikang Filipino, (3) 2016-2017 National Trainer- National Festival of Talenets. Napabilang din siya sa National Teacher-Broadcaster-DepEd Phil. (2021). Nagkamit ng Most Outstanding Alumni awards sa University of Makati taong 2019. Siya ay isang Tagapagsanay, Direktor sa Tanghalan, Manunulat, Aktor at Moderator ng Teatro ILUSYON (Ipinakikita ang LUMalaging Sining at Yamang-Obrang Natatangi sa Makati Science High School. Ipinamalas niya ang husay at sigla hindi lamang sa silid-aralan kundi maging sa mahahalagang gawaing pangguro, pangwika at pangkultura. Patunay rito ang kanyang pagiging masigasig sa pagtataguyod ng teatrong Filipino na ILUSYON na lumilining at nagpapayaman sa maka-Filipinong kaisipan at malikhaing kakayahan ng kanyang mag-aaral. Kinilala rin siya hindi lamang sa kanyang dibisyon kundi maging sa kanyang buong rehiyon dahil sa paghakot ng mga parangal bilang tagapagsanay sa National Festival of Talents.

Pamantayang Moralidad sa kolonyal na lipunang Pilipino: Pagdalumat at pagsukat sa kabutihang asal na ipinapakita sa nobelang Urbana at Felisa

Paghahanda sa reyalidad at pagtuturo ng kabutihang asal ang pangunahing paksa ng nobela. Pakikipagkapwa-tao ang isa sa mga dapat matutuhan ng bawat isa. Nagkaroon ng mga pamantayan sa kung paano makikisalamuha at wastong pagkilos ang mga Pilipino partikular na ang mga kababaihan sa lipunan. Maraming mga bagay na kinakailangang isaalang-alang sa dapat maging gawi na magsisilbing repleksyon ng moralidad ng isang tao. Bunsod ng pananakop ng mga Kastila at ang malaking impluwensya ng simbahan, maraming mga bagay ang nagsilbing pamantayan sa pananaw ng nakararami. Pagiging konserbatibo at maingat sa sarili ang isa sa batayan upang makita ang pagiging isang mabuting tao. Ang mga ganitong pamantayang moralidad sa kolonyal na lipunang Pilipino ay hindi lamang humubog sa pisikal na anyo ng isang indibidwal kundi sa kanyang pangkaloobang estilo. Dahil sa ang nobela ay isinulat ng alagad ng simbahan, magiging maingat sa pagtalakay ng mga iba't ibang bahagi ng akda. Sa pananaliksik na ito, susuriin ang mga bahagi ng nobela na nagpapakita kung paano mamuhay, kumilos, at panatilihin ang moralidad na aspeto ng isang indibidwal noong panahong kolonyal. Isa sa bibigyang tuon ng pagdalumat sa moralidad ay ang pakikipagkapwa tao na nagiging sukatan ng wastong moralidad at etika noon. Magiging bahagi rin ng pananaliksik ang mga isyung panlipunan na nagiging batayan natin hanggang sa kasalukuyang panahon. May halong historikal ang magiging talakayan sapagkat kinakailangang masagot ang mga katanungang estado, pulitikal, relihiyon, lipunan, at pamumuhay noong kolonyal na panahon. Inaasahan sa pananaliksik na ito ang pagiging batayan ng mga aral ng nobela bilang pamantayan sa pag-iral ng pagiging makatao at mabuting halimbawa ngayong makabagong panahon.

Si **G. Marvin T. Reyes** ay isang mag-aaral ng MA Araling Filipino sa Pamantasang De La Salle. Sa kasalukuyan, siya ay nagtuturo sa pampublikong mataas na paaralan sa lungsod ng Tanauan, Batangas. Bukod dito, mahilig siyang kumuha ng mga larawan at magbahagi ng kwento mula rito. Isa sa mga pangunahing adhikain niya ay maging mahusay na mananaliksik na pumapaksa sa mga Araling Pilipinas partikular sa gawi, kilos, ugnayan ng wika at lipunan na mas makatutulong sa paglinang at paghubog ng pambansang identidad sa pamamagitan ng pananaliksik. Naniniwala ang mananaliksik na



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bukod sa pagdalumat sa kilos o gawi ng tao, malaki ang ginagampanan ng paniniwala nito partikular na ang kanyang relihiyon sa paghubog sa kanya bilang isang indibidwal na marunong makipagklapwa-tao, kumilatis ng mga nararapat mamuno, at higit sa lahat ay isaalang-alang ang batayang moralidad na hindi lamang makakatulong at makakaapekto sa kanya sa negatibo at positibong bagay kundi sa kanyang kapwang nananahan sa lipunan. Bilang isang lingkod ng simbahan, mahalaga ang ginagampanan ng bawat kabataan sa pagpapatatag ng pagpapahalagang moralidad upang maging kawangis at modelo sa makabagong panahon.

Salamin, Salamin Sino-sino ang Tunay na Zombie sa Amin?: Pananalamin sa mga Tauhan ng Pelikulang Ora Pronobis at Train to Busan Gamit ang Teoryang Labeling ni Becker

Ang “zombie” ay karaniwang nagiging karakter sa mga pelikulang Hollywood. Inuuri ang mga tauhang ito bilang bahagi ng “horror” o “paranormal” na kung saan naglalaro ang pagiging katha nito. Sa kabila dako, marami pa ring argumento ang nagsasabing makatotohanan ang mga ito at patuloy silang umiikot sa lipunang ginagalawan. Salamin ng lipunan ang pelikula na imitasyon ng buhay. Ang mga kathang-isip ay maaari, kaya ang “zombie” ay maaari rin. Sa mga ganitong mga pananaw naglayon ang pag-aaral na ito na masuri ang mga totoong “zombie” sa mga pelikulang Ora Pronobis at Train to Busan at matutukoy ang mga salamin ng mga ito sa lipunan. Binigyang-kahulugan ng Labelling Theory ni Becker ang mga “deviant” ay nabubuo dahil sa mga panuntunan at mga batas na nililikha ng tao. Sa pamamagitan ng pagsusuri gamit ang mga nabanggit na pelikula, inuri-uri ang mga tauhan batay teoryang labeling ni Becker: matularin at zombieng huwad na maituturing ang mga hindi zombie; at, zombieng bulag at mulat naman maihananay ang mga zombie. Sa pagtatauhan, karamihan sa mga ito ay itinuturing na mga zombie at ilan lamang ang maibibilang sa hindi. Nagkakaroon din pagbabago ng pangkat ng kinabibilangan ang mga tauhan dahil sa mga ritwal na nangyayari sa kanila sa loob ng pelikula. Sa kabuuan, ang mga tao sa lipunan ay nagiging zombie dahil sa mga ritwal na pakikipag-ugnay ng mga ito sa mga kapwa nila. Nagtataglay sila ng mga katangiang lumilikha ng suliranin ngunit, sa huli ang mga ritwal rin na ito ang magiging “antidote” upang bumalik sa pagiging matularin.

Kasalukuyang nag-aaral ng Master sa Araling Filipino: Wika, Kultura, Midya sa Pamantansang De La Salle si **Ismael T. Lorenzo** at nagtuturo naman sa De La Salle University – Dasmariñas. Pagkatapos ng kanyang pagtatapos sa kursong Batsilyer sa Sekondaryang Edukasyon, major sa Filipino sa Cagayan State University, Gonzaga Campus, naging guro at tagapayo siya ng dalawang taon sa Filipino Club ng Cavite State University, Don Severino De Las Alas Campus – Laboratory Science High School. Nagturo rin siya sa St. Edward School sa loob ng isang taon.

I'm PC For Your Wish: The Role of PoCa Collection in Solidifying Kpop Fandom Spaces

Fandom is a built community wherein people share a common interest while they consume and or create content related to it. Each fandom has its own set of culture, practices, and spaces. With the Korean Wave also known as Hallyu, the spread of Korean culture became prevalent. One of the biggest and most popular fandoms across the world right now is the Korean Pop or K-pop fandom. In the K-pop fandom, collecting photocards is one of the biggest trends and practices. A Photocard, also known as PC or POCA, is a merchandise that has a K-pop idol's photo on a cardboard paper that is usually included in the group's albums. Not knowing which member you are going to get when you purchase an album, it is common for the K-pop fans to either trade PCs with one another or bulk buy in order to collect all the available PCs. This presentation discusses the following: (1) the practice of PC collection and how this cultural practice has not only become a norm but an integral part of the K-



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pop fandom, (2) the practice of trading, purchasing, and collecting PCs, (3) the development of inside jokes and jargon for these practices. Lastly, this paper delves on how the culture of PC collection and trading has contributed to the solidification and strengthening of the K-pop fandom space and community.

Bernadine Naomi Perez graduated in 2020 with a Bachelor of Arts degree in Literature from De La Salle University. She is currently taking up Master of Arts in Literary, Cultural and Performance studies in the same university.

Hannah Pabalan graduated in 2018 with a Bachelor of Arts in Literature from De La Salle University Manila. She is currently taking a Master of Fine Arts in Creative Writing in the same university. Her work has been published in Luntian Online Journal sa Malikhaing Akda and has presented in the International Southeast Asian Media Studies Conference and Populism and the Popular: The Second DLSU Undergraduate and Graduate Conference on Literary, Cultural, and Performance Studies. She is currently working as a research associate under the Bienvenido N. Santos Creative Writing Center.

PANEL 19 Moderator: Martha Eirene Navarro, De La Salle University (U)

Sabina Regina Apostol, Gabriel Fernando Charvet, Jillian Grace Lubag
De La Salle University Integrated School (SHS)

Magandang Morena: The Effects of the Philippine Beauty Industry's Online Advertisements on Young Morena Women

Jersey Danelle Besona, Carla Raphaela Flores, Aleana Sia, Dean Eiversen Tan
De La Salle University Integrated School (SHS)

Noli y El Fili: Catering classical Filipino literature to the modern Filipino youth through visual storytelling

Bianca Anne Chua, Mikaela Renee De Castro, Trixie Joyce Tiong
De La Salle University Integrated School (SHS)

Body Unbelonging: Expressing Gender Dysphoria through the Grotowski Method as a Transgender Actor

Ana Mikaela Abalon, Sophia Noreen Cayanan, Elis Bianca Marielle Reyes
De La Salle University Integrated School (SHS)

The Girl in a Purple Vest: Narratives on Internalized Misogyny of Young Women in Laguna for Their Clothing Preferences



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Theme: *Engagement: Art, Memory, History / Ugnayan: Sining, Gunita, Kasaysayan*

PROGRAM SCHEDULE: PANEL SESSIONS

Magandang Morena: The Effects of the Philippine Beauty Industry's Online Advertisements on Young Morena Women

It is not a hidden fact that fair skin is favored in the Philippine beauty industry. Advertisements frequently use fair-skinned models, and products have a limited shade range despite the demographic of the Philippines being predominantly brown-skinned. With this, the researchers aim to analyze how the lack of inclusivity and representation for young morena women affects their self-esteem and self-perception. Additionally, the paper analyzes the disparity between the advertised image of beauty and the traditional Filipina image. Utilizing Critical Race Theory (CRT) and Asian Critical Theory (AsianCrit) assimilated into the Philippine context with a qualitative approach, the paper examines the impact of harmful beauty standards on young morena women's self-perception. The paper further delves into the topic by exploring four related research themes: *Historical colonial mentality, Hypersexualization of brown skin and morena features, Culture of colorism and the bleaching syndrome, and Eurocentric beauty standards*. As means of data collection, the researchers will interview and conduct focus group discussions with women who fit the following criteria: 16 to 24 year old Filipina with a skin type from IV to VI on the Fitzpatrick Skin Type (FST) scale and a minimum of 4 hours of social media exposure. As a culmination of the research, a magazine entitled *Ganda Morena* will be created that integrates graphic design under the field of digital media arts to display the potential impacts of beauty advertisements and media and break past the prejudice associated with brown skin. In the form of a magazine, it will be a portfolio of a total of 32 artworks that highlight morena beauty and exhibit the research themes that will be included as a means to communicate, empower and bring forth social awareness.

Sabina Regina D. Apostol, or Sabina, is one out of three researchers in this presented research. She was born in 2004 in Angeles City, Pampanga, where she attended Brightwoods School, a prestigious private school in which she continued her studies until Junior High, where she graduated with honors. Throughout her studentship at Brightwoods School, Sabina received a total of 8 Academic Awards and graduated with a *General Academic Award - Silver*. She has demonstrated excellence across all aspects of creative writing, and visual and practical arts with her seven artistic awards, including a Citation for Aesthetic Expression Award, certificates for Art Contest Participation, and many more that inspire and lead the creative direction in her school. Moving up to Senior high school, she plans to continue her passion for art. Her passion led her beyond the province to pursue the arts in the big city. Currently, she is studying at De La Salle Integrated School, one of the top renowned schools in the country, and has chosen the strand Arts and Design Track (ADT). In the course of her art journey in senior high school, her skills were widely acknowledged as she was selected to be featured in multiple exhibitions and recommended to lead art exhibitions in both Visual and Multimedia arts. She is also an active member of the school's audiovisual club, Hiraya, under the creatives department. Furthermore, she strives to visually bring creative ideas to life and make impactful researched-based compositions in detail that are lively, engaging, and inspiring content relative to social and cultural matters. *Magandang Morena* aligns with these goals and ideals to use artistic talent in storytelling to advocate for a good cause and inspire other individuals.

The researcher **Gabriel Fernando D. Charvet** is a Grade 12 student under the Arts & Design track studying in De La Salle University Integrated School – Manila Campus. He was born in 2005 and completed up to lower secondary education in La Salle Green Hills, located in Mandaluyong City, Metro Manila. Gabriel has always been both academically and artistically inclined even earlier on in his life, winning multiple art related contests in his elementary years. He was part of the school publications *The Greenery* and *Luntiang Panulat* both as an artist and creative writer. In



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high school, he was qualified to be a medalist in multiple subjects such as English, Social Science, Technical Drawing, etc. He was awarded as a Social Science silver medalist, ranking 2nd in the batch overall. On top of this, Gabriel succeeded in essay writing contests such as the “*Lazette Writing Contest*” as a 2nd placer in 2018 and was awarded as a silver medalist in the “*LUCENTE 2019 Essay Writing Contest*”. Aside from his academic endeavors, he also grew as an artist and was the head of creatives for the musicfest during the 10th grade online school fair. Graduating junior high school with First Honors, he continued his senior high school studies in De La Salle University Integrated School and pursued Visual and Multimedia Arts under the Arts & Design Track (ADT). He is currently an Academic Excellence Gold Awardee and participates in creative endeavors such as being a member of the creatives committee of the Hiraya Arts Club and the ADT Month 2022 Central Committee. Gabriel looks forward to pursuing further education and a professional career in the arts, using his skills to advocate for positive change through his strong passion for visual communication and design.

One of the writers of this paper is **Jillian Grace C. Lubag**, more commonly known as Jillian. She was born on November 8, 2003 in Las Pinas, NCR. She studied in Elizabeth Seton School-Main from grade school to high school and received numerous academic awards. She has assumed many student-leadership positions, such as secretary and vice president of her classes, as well as becoming level representative, bursar, and deputy chancellor for the House of St. Lorenzo Ruiz. She has taken many extracurricular activities under her wing, such as becoming a member of the table tennis varsity team, content editor for the editorial board of a student-lead publication, president of the AP Wizards, secretary of the Math Wizards, and an active member number of many other school events. Through her exemplary writing skill, she triumphed in the 3rd St. Scholastica’s College Leadership Summit Position Paper Writing Competition as champion. She temporarily paused her studies for one year due to the COVID-19 pandemic in 2020. Currently, she is continuing her studies as a Grade 12 student at De La Salle University-Integrated School under the Visual and Multimedia Arts stream of the Arts and Design Track (ADT). She is also presently a member of the organization Animo Model United Nations (AniMUN) and helped organize the flagship MUN conference hosted by AniMUN and Ateneo SHS Model United Nations (ASHS-MUN), ATLAS MUN, as the Undersecretary-General of Delegate Relations. Jillian is dedicated to advocating for others whose voices need to be heard. With this, she writes *Magandang Morena* with a purpose.

Noli y El Fili: Catering classical Filipino literature to the modern Filipino youth through visual storytelling

As part of the K-12 curriculum by the Department of Education (DepEd), Filipino junior high school students are required to study classical Filipino literary works, like Jose Rizal’s *Noli me Tangere* and *El Filibusterismo*. However, these classical works are not received very well due to its verbose nature, combined with the predominant use of English in Filipino classrooms. Visual storytelling is a form of story told primarily through visual media while engaging viewers with the use of graphic images, pictures and videos, in order to deliver emotions, motivate audiences and encourage intercommunication. Comics are a collection of illustrations and texts that narrate and deliver stories that represent individual scenes in a chronological sequence. Visual narrative theory explains how sequential art can be used for storytelling in a way that the narrative unfolds through visuals rather than words. The use of comics in the classroom can not only facilitate a deeper comprehension of the complex required readings, but can also extend the analysis of the material while still retaining the core values and messages from the narrative with the same conventions. The concept for this artwork is to illustrate an iconic scene each from Virgilio Almario’s translations of the Filipino classics *Noli me*



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Tangere and El Filibusterismo in comic form. This comic adaptation aims to help students have a greater understanding and appreciation of classical Filipino literature as a whole. Not only can this serve as a tool in Filipino literary pedagogy, but can also contribute to global Filipino representation.

Jersey Danelle Besoña was born in 2005 as the eldest child of Debby and JC Besoña in Pasig. She started primary school in Holistic Education Montessori Center in Mandaluyong, prep - 3rd grade in Colegio de Sta. Rosa Makati, then 4th - 10th grade in Colegio San Agustin Makati. She is currently studying in De La Salle University Integrated School as an Arts and Design student for senior highschool, graduating in 2023. She has always been interested in art, even as a young child. From 3rd - 7th grade, she started posting her art online on an app called Wattpad. During the pandemic, she decided to start an art instagram to post fanart of her favorite singer, Beabadoobee. By 2021, her account started growing rapidly as she drew things other than fanart. People online started inquiring about commissions and she started doing them. Currently, her art account, @milkremee, has amassed a total of 120k followers. She has also collaborated with Kirumade to have her drawings on various apparel, had one of her artworks in an exhibit in Japan, and is still selling prints and doing commissions. She has developed an interest in illustrating, which led her to choose De La Salle University to study in for Senior High School as they have an Arts and Design track. She enjoys how she gets to integrate art in different subjects and real life situations, so she was glad when her and her group mates chose adapting Noli Mi Tangere and El Filibusterismo into comics. She is eager to use her skills and passion in art to help promote Filipino literature and culture.

Carla Raphaela (Pael) Flores was born in 2004 as the youngest of three children in San Pedro, Laguna to Micaela Laila Flores and Carlito Flores. They completed their primary and elementary years in Colegio San Agustin - Biñan in 2017 and their junior high school years in Xavier School Nuvali in 2021. They are currently an Arts and Design student in De La Salle University (DLSU) - Integrated School and are set to graduate in 2023. Their interest in this research had begun in late 2020 before the beginning of the Covid-19 pandemic, and later on has been written in the beginning of 2021 during online classes until the hybrid mode of learning in 2022 in DLSU Manila. Their research was born from the interest of improving how classical (Filipino) literature was presented to newer readers in a more appealing way after learning how interesting it could really be from junior high school. Inspired by their Filipino teacher's passion and zeal in teaching during grade 9 and 10, they have determined to contribute to improving the pedagogy of classical texts through the use of their skills and knowledge in digital concept, environment, and sequential art. Their wider research interests include utilizing video game art and video game conceptualization, as well as animation, film, and music, as literary pedagogical tools within classrooms and making them accessible, challenging the ethics of non-fungible tokens (NFTs) in the present art market as well as the unethical practices of art theft in artificial intelligence (AI) generated artworks.

Aleana (Allie) Sia was born on 26th of September, in the year 2005. She is the only daughter of Anthony and Lucy Sia. She graduated elementary and high school in Chiang Kai Shek College. She is currently in De La Salle University - Integrated School Manila Campus pursuing her passion, Visual and Multimedia Arts under the Arts and Design track, and is expected to graduate in 2023. Her passion for digital arts all began in 2017, where calligraphy was at its peak trend online. She got inspired from various sorts of artists all around the world, and decided to work on her passion for calligraphy and take it utterly seriously, to be able to progress overtime – in which, she eventually did. She is indeed very interested with things alike, such as lending a helping hand when needed. She is currently a volunteer in a local animal shelter; with this, she really wants most



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of her artworks to really drive people with emotions, to genuinely let them feel her particular pieces, and to be able to feel how she really feels based on her own perspective in life and things alike. It is truly undeniable that art can communicate with its audience through various creative mediums, and digital art is definitely one of them. She has always found Filipino literature and history interesting, and she knew this research would spark and broaden her knowledge even more. Upon hearing the works of José Rizal for the very first time, her eagerness to learn the following chapters of these books has grown even more.

Dean Eiversen Tan was born in 2005 and is the youngest son of Elisa Ong Tan and Darwin Tan. He completed his primary, elementary, and junior high school education at Gideon Academy, located in Pasay City. He is currently studying at De La Salle University Integrated School and is in the strand of the Arts and Design Track (ADT) and is graduating in 2023. He started getting interested in the field of arts in 2020. He decided that De La Salle University would be where he could refine his skills. Choosing this institution was excellent because his art skills improved, and he also learned how to write research papers correctly. Jose Rizal's works were already something he was interested in ever since his Filipino teacher discussed them in junior high school. He did reports on them frequently and was always amazed at Rizal's life. He plans on studying more about Jose Rizal and his works in the future. Grades 8 and 9 were the start of his interest in Filipino Literature. He learned about Ibong Adarna and Florante at Laura. The way these literary works symbolized something was where his interest peaked. He is also interested in studying Filipino Mythology and its use in the Marcos Regime as a cover-up. This interest started when he was tasked to watch the film *Liway* by Oebanda. There was a line that talked about Filipino Mythology. Since then, he has been researching different kinds of Filipino Mythologies and how the monsters were used to protect the government from their deeds. The broader research interests include film review, music, visual arts, specifically manga or manhwa, and, as he mentioned, Filipino Mythology.

Body Unbelonging: Expressing Gender Dysphoria through the Grotowski Method as a Transgender Actor

This research aims to investigate how the feelings of gender dysphoria, specifically body dysphoria, can be performed by a transgender actor using the Grotowski method. Based on Jerzy Grotowski's *Towards a Poor Theater*, the researchers will explore how a transgender actor can utilize the concepts of *via negativa*, *conjunctio-oppositorum*, and *total act* in crafting a performance that expresses their own experience of body dysphoria. Data collection for the research will include conducting a semi-structured interview with the transgender actor about their feelings and experiences with body dysphoria, with a subsequent content analysis of medical articles and journals to corroborate these experiences as those of gender dysphoria. After conducting the interview and reviewing other related documents, the researchers will then solidify a narrative for a theatrical performance based on the data gathered. They will then schedule rehearsal sessions to have their chosen transgender actor train and practice the Grotowski method in preparation for the said performance that will accompany the research. The researchers plan on utilizing the Grotowski method for their overall framework and guide for the performance. They do not only intend to connect the concepts of the Grotowski method with this research but also to provide a sense of representation for transgender individuals, especially the youth, as well as recognition that there exists a community in which gender dysphoria is widely understood and empathized. The research is also intended for the Filipino general public, especially those unfamiliar with the idea or concept of gender dysphoria, to have a deeper understanding of what transgender people go through.



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Bianca Anne T. Chua is currently a 17-year old Grade 12 Arts and Design Track student at the De La Salle University Manila Campus, with a focus on Theater Arts. They graduated their primary school education at St. Scholastica's College in Manila in the year 2017, and completed their junior high school education in St. Stephen's High School, where they maintained a position in the Honors List throughout the entirety of their stay; subsequently graduating in the year 2021 with High Honors due to the dedication and diligence they hold for their studies. They have currently been studying in De La Salle University-Senior High School since the 11th Grade. They heavily gravitated towards their current research paper due to its alignment with their previous research interests such as exploring different aspects of theater production, gender and sexuality studies, social issues, and the methods and practices of the performing arts with a specific focus in theater. They have contributed to the paper as one of its researchers, and will act as an interviewer for the data collection process of the research paper. Additionally, they will take on the role of being the production manager for the research's attached theatrical performance. They will be in charge of bringing the play's production concept to life whilst spearheading the backstage staff; this includes creating the props, costumes, lights, and overall set of the play.

Mikaela Renee T. De Castro is a 17-year old transgender individual who is currently a Grade 12 student in the Arts and Design Track at De La Salle University Manila Campus, with a focus on Theater Arts. They completed their primary and lower secondary education at the School of the Holy Spirit of Quezon City (SHSQC). Throughout those years in SHSQC, they sustained being a merit awardee as well as being part of the Top 20 list of their batch due to the dedication they put in their academics. Plus, they received an award for Academic Distinction during the transitional period from middle school to high school. They have attended various theatre and singing workshops as well as participated in Teatro Lasalyano's 6th production season as an actor in one of the online productions. They have contributed as one of the paper's researchers and will act as the leading transgender performer for the movement piece created alongside the paper. Additionally, they will be interviewed on their experiences of gender dysphoria for the data collection of this research. Their paper focuses on portraying the transgender experience of gender dysphoria, specifically body dysphoria, through the convention of physical theater with the guidance of the Grotowski method. As seen in their current research, their general research interests include gender studies, especially concerning the transgender community, media studies, and studies in the performing arts.

Trixie Joyce T. Tiong is a 17-year-old Grade 12 De La Salle University student from the Manila Campus and has been studying there since grade 11. They are currently studying Theater Arts under the DLSU Arts and Design Track. Prior to attending De La Salle University, they attended Gideon Academy Inc., where they completed their primary and lower secondary education. They consistently kept a position in the honor list throughout their studies in Gideon and eventually graduated with high honors in the year 2021. They are one of the researchers of this paper, as well as one of the interviewers for the data collection portion of the research. They will also act as the director of the performance that will accompany the research. Their job as a director involves conceptualizing the overall performance as well as leading the group throughout the making of it. They will be tasked with overseeing the training and practices with the chosen actor, as well as collaborating with the production manager to ensure unity between both the literary and technical elements of the play. They will also be in charge of making sure that the overall



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performance stays on track and will be executed successfully. Their research interests include analysis of theatrical methods, new processes for theatrical productions, and connecting theater to real-world issues, such as mental health, as seen in their current research paper.

The Girl in a Purple Vest: Narratives on Internalized Misogyny of Young Women in Laguna for Their Clothing Preferences

Misogyny is a rampant and damaging issue experienced by women of all ages. In the Philippine context, this could be traced as far back as the Spanish colonization era, when all gender roles favored a patriarchal system. In the modern era, misogyny continues to persist and it has impacted concepts such as women's clothing choices. This paper highlights how, over the years, misogyny has evolved into different forms, such as internalized misogyny, which refers to how women subconsciously project sexist ideas onto themselves due to the destructive mindsets and environment surrounding them. More often than not, these ideas, which are set by women themselves, affect their clothing preferences due to the fear of them getting harassed or sexualized. In addition, the continuation of internalized misogyny is triggered by how women bring each other down due to this issue enabling a mindset that regards hatred as a norm. A set of interviews will be conducted among participants aged 18 to 25 from Biñan, Sta. Rosa, and San Pedro, Laguna in order to synthesize their experiences on internalized misogyny through a digitally illustrated storybook. This research aims to highlight and illustrate the experiences of young women and how it directly affects their clothing preferences. This artwork will also represent the struggles women face within themselves as the effect of internalized misogyny. Furthermore, this piece aims to raise awareness amongst the younger generations, particularly younger girls, on internalized misogyny and its effects. The storybook's general audience will be children aged 8 to 12, as this is when children start to develop awareness, ideals, and opinions on certain topics.

Sophia Noreen Esparagoza Cayanan is an Arts and Design Student from De La Salle University. She finished elementary in Dominican College of Santa Rosa and graduated junior high at De La Salle University Integrated School. She is currently the Graphics Head for the Student Council and Indak Lasalyano's Production Team. Since elementary school, she has been already active in extracurricular activities. She never went down the top ten ranks during her whole elementary years. She always participated in various quiz bees that sometimes happened outside of school. In her 5th grade, she became the vice president of their student council and became the president a year after. She graduated as Salutatorian with a leadership award. When she reached junior high school, she continued to pursue her passion for writing and joined *Ang Manunudla* in the 9th grade. She became the layout artist of the said newspaper publication and joined the Division Schools Press Conference, where her group won. In 10th grade, she became part of the editorial board as the layout artist and was also the feature writer. She finished junior high school with a silver award. In her senior year, she chose the Arts and Design Track to further pursue her love and passion for writing. She joined *La Nouvelle* as an opinion writer in 11th grade. Currently, she is in the creative writing stream, where she worked on writing short stories, poems, stageplays, and nonfiction pieces while pursuing being a graphic artist for multiple organizations.

Elis Bianca Marielle Guinto Reyes is a student currently finishing Senior High school education at De La Salle University Laguna Campus, where she belongs to the Arts and Design strand, specializing in Visual and Multimedia arts. Elis has always participated in events representing her school, where from elementary to high school, she was part of a dance group and won various awards. As a dancer, she won dance competitions such as Dauntless 2018 and A-steps 2019 champion. She participates in workshops such as CMLI conventions, classes at Gforce, and art exposure



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to improve her talent. She focuses on her education and also makes time for extracurricular activities, where she has learned to balance them well. She was always among the top 10 students of her class and awarded various “eagle certificates”. She then graduated Junior High School with a Gold Eagle Award. Now that she is studying at De La Salle University, she joined the "Outdoors and Environmental Club" to represent her advocacy of world and environmental improvement. In this club, she belongs to the “Narra Committee,” which is in charge of planning group events and tasked with handling important organizational papers. Elis is a very active person who sets the time for her goals and talent. She intends to pursue art for her career to continue her creativity and contribute to innovations for the future. Finally, to highlight the choice of Elis choosing the Arts and Design strand with a stream of visual and multimedia arts, was because her goal is to constantly improve her craft with skills such as painting, animation, and design, to discover more things he can improve on. Elis is constantly striving to acquire skills from a variety of activities that she joins to utilize them in her future work.

Ana Mikaela Marabulas Abalon is a 12th-grade Arts and Design student from De La Salle University Integrated School, Laguna. She finished elementary and junior high school in Colegio San Agustin, Binan, Laguna. She is currently a member of the school's gaming organization, DLSU Ludo. She was an active elementary school student and was always among the Top 10 students in her class. She also joined school contests such as the spelling bee in 3rd grade and the cooking competition in 6th grade. She was always a consistent red or gold eagle awardee throughout her grade school years. In junior high, she took more leadership roles, such as being the class president in 7th grade. She also attended a leadership seminar in 2017. The same year, she was appointed as the director of a play for an intersection competition entitled “Urduja” back in 2017. She also joined a *sabayang pagbigkas* competition in 2018, where the group won first place. In 2019, she intended to further enhance her art skills by joining the school newspaper, *Herald*, as a graphics designer, to which she was then promoted to graphics head. She graduated junior high with a gold eagle award. Currently, in her senior year in De La Salle University, she loves to draw and paint. Her medium of choice is digital art, graphic design, acrylic, and watercolor. She is still exploring various mediums to find a medium that suits her best; however, it seems that digital art is her current forte. Her works revolve around gender and sexuality, mental health, and self-expression. She is an aspiring storybook illustrator and character designer.

PANEL 20 Moderator: Genaro R. Gojo Cruz, De La Salle University

Gianpaolo L. Arago

University of the Philippines - Diliman

Between the Ghosts of History and Memory: Recalling Martial Law through Art Initiatives

Kevin P. Armingol

Far Eastern University



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The Good Guy: Si Axel Pinpin at ang Tabil at Talab ng Kanyang Panulaan sa Piitan Kontra Panunupil ng Estado

Jazmin Llana, Ida Anita del Mundo

De La Salle University

The Escalante Massacre Reenactments: Art as Mourning and Memory in Theater and Film

Between the Ghosts of History and Memory: Recalling Martial Law through Art Initiatives

Exploring contemporary art historicization within the tenuous and visible propaganda machine proliferating historical disinformation and negationism on Martial Law, this paper presents instances where institutions and various alternative art collectives mine the historical trove of the Martial Law regime to reinstate and counter the self-serving historical agenda that whitewashes the atrocities committed during the regime. This paper is an art historical endeavor that brings together initiatives that restore and renew collective memories during that time to potentially subvert the blatant propaganda. By harnessing Pierre Nora's *Les Lieux de Memoire* as a starting reference, the paper argues that the reference to the past—whether mined through archives, collective memory, and cultural artifacts—can be utilized anew to confront historical disinformation that is bereft of fact and skews the narrative. This paper aims to weave the sites of memory created between institutional projects of UP Diliman's ML@50 and Ateneo Art Gallery's exhibition on the collective experience of women on the atrocities of Martial Law in Mindanao along with the initiatives by people's organizations such as Concerned Artists of the Philippines' Memory Project and the joint comics by Unyon ng mga Manggagawa sa Agrikultura and Sama-samang Artista para sa Kilusang Agraryo on the Escalante Massacre. By recollecting and reconstructing the past based on the needs of the present, these initiatives and the historicization of these sites of memories can likewise assert how the ghost of Martial Law can still be a pertinent memory.

Gianpaolo L. Arago is a faculty member at the Department of Art Studies, College of Arts and Letters, University of the Philippines-Diliman. His experience as a cultural worker involved institutions such as Lopez Museum and Library and the Cultural Center of the Philippines.

The Good Guy: Si Axel Pinpin at ang Tabil at Talab ng Kanyang Panulaan sa Piitan Kontra Panunupil ng Estado

Sa kabila ng kaliwa't kanang panunupil na nararanasan ng mamamayan sa estado, nananatili ang diwang malaya at mapagpalaya ng sinumang tumutunggali rito, bakuran man ng alambreng tinik at bilangguan. Layunin nitong papel na isalarawan ang mga danas na sinapit ng manggagawang pangkultura na si Axel Pinpin na malikhaing naitala sa anyo ng kanyang panulaan sa piitan na pinamagatang 'Tugmaang Matatabil: Mga Akdang Isinulat sa Libingan ng mga Buhay.' Bagaman taong 2006-2008 pa nakulong, matagumpay na naipalamas ni Pinpin sa kanyang mga tula ang salimuot ng kanyang pakikitalad sa 'Libingan ng mga Buhay' na tila ba buhay na buhay ito hanggang sa akto mismo ng pagbabasa ng katipunan ng panulaang ito. Gamit ang lente ng pulitikal na kritisismong pampanitikan at pangkasaysayang pampanitikan, hindi lamang kasiningan ang inaasahang mapalilitaw sa nabanggit na batis, kundi pati na ang panlipunan at pampulitikang halaga ng panulaan o sining, sa pangkalahatan, bilang isa sa mahalagang salik sa pagbabagong



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panlipunan. Panghuli, layunin din ng pananaliksik na iposisyon si Pinpin at ang kanyang panulaan sa mga itinuturing na dambuhalang ambag sa Panulaang Pilipino na lumalandas sa makabayang tradisyong pampanitikan sa Pilipinas, sa anyo ng panulaan sa piitan. Sa pangkalahatan, tatlong mahahalagang bahagi ang matutunghayan sa katipunan ng panulaan: una, ang panulaan bilang anyo ng talambuhay ng makata at kung paano niya pinanatili ang katinuan at prinsipyo sa kabila ng represibong aparato ng estado; ikalawa, ang di-matatawarang husay at galing sa paglikha ng tula sa kabila ng pagkakapiit; at ikatlo, ang patuloy na pagkapit sa sinumpaang tungkulin at prinsipyo ng pagiging makabayang manggagawang pangkultura ng pambansa-demokratikong kilusan.

Nagtapos si **Kevin P. Armingol** ng BSE Filipino sa PNU Manila at MA Araling Pilipino sa UP Diliman. Noong nasa kolehiyo at bilang Literary Editor ng The Torch Publications, pinangunahan niya ang 'Aklas Literary Folio 2015: Sa Daigdig ng Kabalintunaan,' na nagkamit ng Second Place Nationwide sa ika-64 Gawad Ernesto Rodriguez at First Place NCR-wide sa Ika-I Gawad Lilirosa Hilao, kapwa ng College Editors Guild of the Philippines (CEGP). Sa panahon ding ito niya nakamit ang gantimpalang CEGP Gawad Eman Lacaba, UNESCO-Manila Dalitext, at UST Gawad Jose Villa Panganiban. Naging national fellow rin siya ng UP Palihang Rogelio Sicat 6 (2013) at DLSU TALABAN: Palihang Bienvenido Lumbea sa Pananaliksik (2022). Marami sa kanyang akdang pampanitikan at pananaliksik ay nalathala sa ilan sa mga respetadong peer-reviewed journal, kabilang na ang UP Social Science Diliman, DLSU Malay, at Kawing ng Pambansang Samahan sa Linggwistika at Literaturang Filipino (PSLLF). Nakapagpresenta na rin siya ng iba't ibang papel-pananaliksik sa mga pambansa at internasyunal na kumperensya at naging tagapapagsalita sa iba't ibang eskwelahan at pamantasan sa loob at labas ng Kamaynilaan. Kasalukuyan siyang nagtuturo ng Retorika at Filipino sa Far Eastern University Manila.

The Escalante Massacre Reenactments: Art as Mourning and Memory in Theater and Film

On September 20, 1985 (the eve of the 13th anniversary of the declaration of Martial Law in the Philippines), 20 civilians were killed and several more injured when paramilitary forces shot down protesters in Escalante, a small town in Negros Occidental. Since then, the Escalante Massacre has been commemorated every year through a reenactment led by local group Teatro Obrero. Both proponents Llana and Del Mundo have witnessed the reenactments and have written about them in various capacities. In this discussion, the proponents will tackle art as a form of public mourning in the form of Teatro Obrero's yearly performances in the streets of Escalante, which keep the memory of the massacre alive in the consciousness of younger generations. They will also discuss Del Mundo's latest short film, *Never Forget*, about a man whose dementia brings to the surface guilty memories related to his past in Escalante that he has been trying all his life to suppress. The program culminates with a screening of the 15-minute film.

Jazmin Llana is a professor of drama, theatre and performance studies at the Department of Literature of De La Salle University. Recent publications include essays on politics and performance.

Ida Anita del Mundo is a filmmaker, writer, and musician. She has an MFA in Creative Writing from De La Salle University and a Masters in Directing from the School of Visual Arts in New York.



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PANEL 21 Moderator: Mary Harmony Guevarra, De La Salle University

Jihan Marie Claire Ferrer

De La Salle University

The Impact of Protest Art during the Philippine Social Media Landscape during the COVID-19 Lockdowns of 2020: A Study on the Responses of Artists and Audiences

Christian Gabriel Tolentino

De La Salle University Integrated School

Hybrid Theater: An Autoethnographic Arts-Based Research in the effectiveness and/or ineffectiveness of staging Ateneo ENTABLADO's reflective memory play "SY2122" using both pandemic-theater-making and pre-pandemic theater-making processes

Mary Chris Villosio, Leila Julianne Galido, Carl Francis Manese, Roschaela Gabrielle Oabel

La Salle Dance Company- Street

Finding Culture within a Culture - Exploring Hip Hop in the Philippine Dance Practice - A Qualitative Research

The Impact of Protest Art during the Philippine Social Media Landscape during the COVID-19 Lockdowns of 2020: A Study on the Responses of Artists and Audiences

The year 2020 was not only a notable year for Filipinos as the year marked the beginning of the COVID-19 Pandemic, but also due to the response of the Philippine government towards the struggles of the citizens at the time. News outlets caught the administration's lack of regard for medical frontliners, the silencing of media outlets and vocal protesters, and the passing of the Anti Terror law, among many others. These events had brought up heated arguments specifically within Twitter. While many Filipino Twitter users would air out their concerns through text posts, a specific community in Twitter known as #ArtPH chose to create artworks as a response to these current events. As these artworks would gain popularity through likes and comments on the platforms that they were posted on, the research would like to investigate their influence towards the audience based on the Reader Response theory. While Rosenblatt (1995) defined the theory towards the interpretation of texts, theorists also managed to connect the theory to visual media as the reader would still bring an individualized response based on their demographic and culture. In order to determine the influence of the artwork and its effectivity towards the audience, the researcher will analyze 10 popular posts that provide commentary to the news events in 2020, gathering the responses of the audience through comments and public quote retweets. These responses will undergo content analysis in order to determine the common themes and emotions of the audiences' reactions. If the artwork is available outside of Twitter, the researcher will also consider the comments in these platforms to determine if the message's impact is still



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received beyond Twitter. This study aims to determine the effectiveness and impact of Philippine online protest art as a means to deliver political messages towards viewers.

Jihan Marie Claire Ferrer took up Bachelor of Secondary Education, Major in English in De La Salle University Manila in 2018 and just finished the program this 2022. She also completed her minor in Public History and Heritage this 2022 as well. She had previous experiences in arts creation, such as being a prose writer in Malate Literary Folio for 4 years, and contributing artworks to The LaSallian as an Art & Graphics staffer for 4 years. She also had experience in art leadership roles, such as being the previous Art & Graphics Editor of The LaSallian in 2020 to 2021, and the current Layout Editor of Green & White 2021. She previously presented in the 2020 DLSU Arts Congress with her study "*Exploring the roles of the LGBTQIA+ Community in Philippines: A film analysis on Jun Robles Lana's 'Die Beautiful'*". Currently, she is a faculty in the Arts & Design Track Department in DLSU IS Laguna where she currently teaches Arts Management and Research subjects to Senior High School Students.

Hybrid Theater: An Autoethnographic Arts-Based Research in the effectiveness and/or ineffectiveness of staging Ateneo ENTABLADO's reflective memory play "SY2122" using both pandemic-theater-making and pre-pandemic theater-making processes

This study is an autoethnographic arts-based research of my process in staging Ateneo ENTABLADO's 40th Season's first offering "SY2122" with a hybrid theater approach. The Covid-19 pandemic pushed performers off traditional performance venues, in turn, theater-makers creatively found ways of telling stories with the use of technology such as video conference platforms, social media applications, and filming, even if they are apart from the audience. Now that protocols are being lifted, an opportunity to fuse practices from traditional theater making and pandemic theater came. The data will be composed of my personal narrative as the director/collaborator, my interactions/conversations with the actors, production team, artistic team, and our audiences. I will also gather data from the previous plays I did with Ateneo ENTABLADO to compare pre-pandemic processes to the current practices. The play will be composed of three episodes that narrate the story of (1) a teacher struggling with fluctuating school rules and indecisive school leaders, (2) a mother and son relationship during online distanced learning which highlights helicopter parenting and breaching of privacy, and (3) a student experiencing a decline in her mental health after grieving on her father's passing. All of these are situated in the School Year 2021-22 (SY2122) in the Philippines to show how socio-political events affect and resonate in the academe. The show will have an early screening on November 29, 2022, with students from the Ateneo Fine Arts and Filipino Department. The expected findings might show the effectiveness and/or ineffectiveness of hybrid theater and how can we utilize, improve and integrate it into future theater-making processes. I aim to broaden the possibilities of theater-making with the practice we learned during the pandemic and incite dialogue about theater hybridity.

Christian Gabriel "Gabo" Tolentino completed his Bachelor's degree in Theater Arts, at the University of the Philippines, Diliman. He is presently a faculty member of the Arts and Design Track and moderator of Teatro Lasalyano, a theater organization of De La Salle University-Integrated School. He is a theater-maker specializing in directing, performance, and lighting design. He was a delegate/participant in the 11th Asia Pacific Bond: Theater Schools and Performing Festival @ Indonesia, Yogyakarta last September 2018. His recent works include VLF 2022: Hinga's The Student Handbook and the lighting for the Ramon Obusan Folkloric Group's 50th Anniversary, OPERA: My Master/My Slave, and Light of Words in the Metropolitan Theater. He published an article last May 2021 in UNITAS, a Semi-Annual Peer-Reviewed International Online Journal



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of Advanced Research in Literature, Culture, and Society. He presented his paper *21st Century SHS Theater Classroom Approaches in Reaction to the Covid-19 Pandemic* at the recent DLSU Arts Congress.

Finding Culture within a Culture - Exploring Hip Hop in the Philippine Dance Practice - A Qualitative Research

Hip Hop, originating from New York City, has become a globally recognized and loved artform across many generations and has evolved as a culture and as a platform for protest as decades flew by and as its popularity continues to rise. This allowed Hip Hop to form its essence; one that has been discussed extensively by many figures who hope to preserve the authenticity of the platform as current times look to commoditize the art. It has influenced and merged with various cultures, communities, and intersectionalities that has since created essences of their own. However, in the Philippines, Hip Hop has been miscommunicated, thus affecting its main essence—expression through an art form rooted in the African-American oppression and injustice, which in return has left a disconnect between Filipinos and the culture of Hip Hop. Furthermore, representation of Hip Hop itself in the nation has needed extra context to help distinguish the medium apart from its origin and express genuine Philippine culture. This new study utilizes qualitative data regarding Hip Hop identity and dance in the Philippines collected through a series of discussions by participants in the Hip Hop scene to be held during an intercommunity Hip Hop event, *Turnt Up*, held locally in the Philippines. The first focus group discussion aims to establish prior knowledge and initial impressions, followed by a round table discussion led by figureheads of the Filipino Hip Hop community, and ending with an additional focus group discussion to process and juxtapose the content garnered from the round table discussion against the first focus group discussion. The study hopes to resolve or at most provide a lens towards how the Philippines can shape its cultural identity through movement and understanding the changes that happened in the art which affected the Filipinos' ideas towards Hip Hop.

Leila Julianne Galido is a third-year student of Bachelor of Arts in Psychology, minoring in Communications in Film in De La Salle University - Manila and has been in La Salle Dance Company - Street since 2022. As a student-artist, she has been participating in dance events with the intention that she will be able to incorporate what she has learned to her academics.

Carl Francis M. Manese is a student-artist in his third year of college. He is currently pursuing an undergraduate degree in Bachelor of Science in Civil Engineering in De La Salle University - Manila. He is a lifelong student whose goal is to advocate, appreciate, and build towards his endeavors, be it in arts or sciences. He also holds affiliations as a member in the following student-organizations: La Salle Dance Company - Street and the Civil Engineering Society.

Roschaela Gabrielle M. Oabel is a third year student-artist taking up International Studies Major in European Studies, Minor in Economics in De La Salle University - Manila who holds a connection with arts and research. This connection became a passion for her as she won various awards such as best position paper. She pursues her advocacy by being vocal about the realities of the world and building substantial ideas towards its issues through arts and research. She has been in La Salle Dance Company - Street since 2022.

Mary Chris Viloso is an active dance practitioner in the Streetdance Community for almost 20 years. Being an Artistic Director of various



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teams, including La Salle Dance Company Street, she has been active in community-led workshops and events all around the country. Mary Chris Villosio is also a part-time faculty of the Dance Program of DLS-College of Saint Benilde-Manila upon which she is teaching Anatomy, Dance Injury Prevention and Hip Hop Studies as areas of specialization.

PANEL 22 Moderator: Alijah Raechel Nuestro, De La Salle University (U)

Cynthia Lyn P. Curada

Central Luzon State University

How Do I Spell (Or Is It My Spell?) en-doe-me-tree-O-sis?

Fernando R. Lacson, Jr.

De La Salle University Integrated School

'Tabi-Tabi Po': An Exploration of Non-Mainstream Art Materials as Medium in Creating Lenticular Art on Philippine Lower Mythology and Cultural Values

Ana Margarita R. Nuñez,

De La Salle University

Missing a Museum: Iligan City and Its Disappearing Past

Kristine Baniqued-Dela Cruz

De La Salle University / Benguet State University

Cordillera Indigenous Peoples History from the Perspectives of Filipino Writers

How Do I Spell (Or Is It My Spell?) en-doe-me-tree-O-sis?

In the field of culture and medicine, writing pathography allows both medical doctors and patients to delve into the experiential dimensions of diseases and their treatments. More importantly, it puts the patients at the very core of the experience. By way of writing pathographic narratives, both doctors and patients provide themselves with an avenue for recalling memories and 'healing.' Through their narratives, they also foster hope, empathy, and awareness in readers. As a patient, I unearth the complex interconnectedness of my sex, health, and pains as I learn more about my illness. Anchored on the Goldilocks Principle on stress otherwise known as the Yerkes-Dodson law in psychology, Lauren Fournier's autotheory, and Elaine Scarry's inexpressibility of pain, I frame my paper on 'gendered pain' using my three-tier ecopathography, a kind of pathography, as I engage on the intertwined nexus of my mother's condition when she conceived me, my health as I grew up, and my present illness. In this work, I foreground how stories legitimize pain and the political and perceptual complications brought about by an illness that remains exclusive to one



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out of ten women around the globe. I argue that by writing about my gender-specific condition, I could shed light on the discussion of the “invisibility” of endometriosis and leave my contribution to the growing phenomenon of pathographic writing in the country. Further, I consider that in the wake of modernization and the ensuing divide between science and the arts, the writing of patient narratives through ecopathography becomes a way for the so-called “softer” arts to embrace even the hard science by including stories of pain and suffering as a way of healing.

I am **Cynthia Lyn P. Curada**, a faculty of Central Luzon State University. Prior to my study leave, I taught language and literature courses across levels (high school, college, and graduate school). I am currently taking my doctorate in literature at De La Salle University Manila. My research interests include cultural studies, ecofeminism, and performance studies. During the onset of the pandemic, I became fascinated with Pathography, or the study and practice of critical-creative writing of auto/biographical illnesses (including death), and healing. The interdisciplinarity of the course triggered my interest to explore some readings that focus on the interconnectedness of illnesses and the environment and, to a larger extent, the Anthropogenic effects of human activities on the various biomes. Writing pathographic narratives specifically ecopathography became a form of my healing after I contracted COVID-19 in 2021. Some of my creative nonfiction works are focused on ‘gendered’ pains and sickness due to environmental causes using autotheory. I engage my writing through my lived experiences and my criticism using autotheory as an interdisciplinary approach to subjecting history, politics, and other societal issues. I draw my inspiration for my creative and critical writing from some Filipino artists whose authorial gaze focuses on the marginalized and the othered hence unpacking critiques that open discussions and realizations.

‘Tabi-Tabi Po’: An Exploration of Non-Mainstream Art Materials as Medium in Creating Lenticular Art on Philippine Lower Mythology and Cultural Values

Art communicates and serves as a platform to inform. It also serves as a tool to teach and inspire people about what is perceived by the society as ideal. Since art is a form of communication, it also has the capability to instill values and translate experiences across time. Our nation is blessed to have a rich artistic and cultural traditions that includes folklore and mythology – which are influenced by our animistic beliefs and superstitions even before the Spanish colonization in the late 1500s. These beliefs in unseen spirits and creatures which our early ancestors believed to be communing with them were in contrast to the teachings and doctrines of Christianity, and is viewed as evil, demonic and ungodly. Earlier scholarly works even coined the term “lower mythology” to refer to these creatures or beings that have no objective reality yet are regarded in folk traditions to actually exist. In Filipino folklore, this includes *nuno sa punso*, *tiyanak*, *kapre*, *tikbalang*, and *aswang* to name a few. This study aims to create a series of artworks that will represent the artist-researcher’s interpretation of these continuous beliefs in the unseen spirits and lower mythological creatures even in our contemporary context, and is manifested in the phrase “Tabi-tabi po!” Furthermore, the artist-researcher also claims that the teaching of lower mythology and using it as a theme for artistic creation can create an impact and significantly contribute to our country’s moral ascension and nation building, specifically in the value formation of primary and intermediate school children. With the objective of providing a heightened aesthetic experience to future audience, this study will venture on the use of non-conventional art materials and other found objects for bleach painting and sculpture in creating lenticular art – a kinetic art that gives illusion of movement.

FERNANDO R. LACSON, JR., is currently a faculty member of the De La Salle University Integrated School – Senior High School Arts and



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Design Track Department where he also serves as the Academic Coordinator for ADT Workshop Classes, both for the Art Production and the Performing Arts Streams. Prior to his affiliation to DLSU, he also worked as an Art Teacher at the Junior High School Unit of St. Scholastica's College Manila, and a Technical Arts Teacher at Statefields School in Bacoar, Cavite. He started his career as an educator at the age of 19. Aside from that, he is also a freelance artist, designer, and a writer of textbooks and learning modules for grade school to senior high school art subjects under Vibal and Rex Education. His research interests include visual and applied arts, art history, art education, curriculum studies and cultural heritage. With his great passion for visual and applied arts, he now ventures in creating kinetic sculptures and other art pieces using non-traditional materials. His recent works include mural paintings, shadow sculptures and has co-authored museum programs for primary and intermediate school learners. He holds a bachelor's degree in Industrial Education major in Architectural Drafting Technology from EARIST, Cavite and a master's degree in Technology Education from the Technological University of the Philippines, Manila. He is currently completing his master's degree in Fine Arts at the Royal and Pontifical University of Santo Tomas.

Missing a Museum: Iligan City and Its Disappearing Past

Iligan City was one of the major presidios of the Spanish colonial government from the 17th century and played an important role in the Moro wars of the period. Nevertheless, no physical relics have been preserved to tell its people about this past--no century-old church or stone fort remain. This can be attributed largely to the abandonment of the original settlement of Iligan in the 19th century when it began to slip into the sea and its subsequent disappearance. What serves as the history of Iligan has been preserved via oral histories and community traditions, including the rites and rituals accompanying the Fiesta of San Miguel. This essay written in the style of creative nonfiction discusses the process by which the writer sought insight into the city's past while writing a novel that includes action set in 17th-century Iligan. Guided by the idea of novelist Orhan Pamuk that unlike "state museums" that tell people who we are, "museums should tell us who we are," she examines multiple attempts and failures to create a successful "state" or government museum in the city, alongside the consequent loss or destruction of important cultural spaces like the Anahaw Amphitheater and the Pala-o public market. The essay argues for the use of "hanaw," a Cebuano Binisaya word that means both "vanish" and "inkling" or "awareness" as a means for recovering and creating the history that has been lost, and the possibility of creating, in lieu of the state-sponsored museum, creatively used virtual and literary spaces that serve to tell Iliganons who they are through personal or community-led efforts tapping into such things as stories, old photographs, and family histories.

Ana Margarita R. Nuñez has a BA in Communication Arts and an MFA in Creative Writing from De La Salle University, where she is also currently pursuing a doctorate and teaching with the Department of Literature. Her creative dissertation is informed by the history of her hometown, Iligan City, as a site of conquest, erasure, settlement, and siege. Her short stories, essays, and screenplays have been published in *Kritika Kultura*, *Likhaan Journal of Contemporary Philippine Literature*, the *Philippines Free Press*, and other local and regional publications. She was a fellow for fiction at the Silliman Writers' Workshop in 2009.



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Cordillera Indigenous Peoples History from the Perspectives of Filipino Writers

After World War II, various books were published about the indigenous peoples of Cordillera Administrative Region (CAR). Some writers were foreigners while most were Filipino writers, usually Cordillerans. The Cordilleran people speak Ilocano as lingua franca and were called as *Igorot* by the Spaniards to refer to the indigenous non-Christian Filipinos in Gran Central Cordillera. This research aim to analyze the common themes written on IP History books published by foreign and Cordilleran history writers; trace how Cordillera IP history is written and identify perspectives including gaps in writing the history of the people in Cordillera. To have focus, the following questions were used as guides. What is the profile of the Cordillera history writers? What were the common themes that they have written on Cordillera IP history in contrast with the foreign writers? How did they write the history of Cordillera? What perspectives were produced by the Filipino history writers? What are the gaps on Cordillera IP History? External and internal criticisms were employed to address the research problems. Included in the analysis were three (3) books authored by foreign writers and eight (8) books, either written or edited by more than one author or editor. Salient findings in this study are the following. First, foreign writers narrated the Cordillera IP history during the Spanish and American colonization in the region while most Cordilleran history writers focused on the peoples historical experiences after World War II. Most Filipino writers, usually active in social movements and in the academe in the region, cited William Henry Scott's historical writings. Second, Cordillera writers focused on the Igorots/ Cordilleran's defending their lands or their "ili" (villages) from outsiders. This is due to the IPs experiences of land grabbing since the time of colonization up to the national economic development since 1950s.

Kristine Baniqued-Dela Cruz is currently enrolled in the degree PhD in History (Academic track) of Department of History of De La Salle University – Manila. Her studies is being supported by the Commission on Higher Education - Scholarships for Staff and Instructors' Knowledge Advancement Program (CHED-SIKAP). Prior to her Graduate Studies, she was designated as Section Head for Education in the Benguet State University – Institute of Social Research and Development (BSU-ISRD) where she conducted various researches on Indigenous Peoples Knowledge and Practices (IKSP), Indigenous Peoples Education (IPED), Research Mentoring, and Flexible Teaching and Learning. Some of her published work were "The Influence of Saint Louis School Center High School Department Curriculum on the Ethnic Identity Development of 4th Year Students School Year 2009-2010" in the Book of Abstract for the 1st BSU International Conference on Food, Environment, and Education (2017) and "Initiatives in the Integration of Indigenous Knowledge Systems and Practices (IKSPs) in the Tertiary Level Curriculum of Benguet State University La Trinidad Campus" (BSU Multidisciplinary Journal of Science and Interdisciplinary Research). She also had organized trainings for Araling Panlipunan Secondary Education Teachers in Cordillera Administrative Region (CAR) from 2016-2017, and edited secondary modules for AP in 2020-2021. She is currently an Assistant Professor II of the College of Social Science – Benguet State University (CSS-BSU). Before joining the said college, she taught in the Benguet State University – Secondary Laboratory School of the College of Teacher Education of BSU and St. Louis School Center, Inc. High School Department in Baguio City where she served as a classroom adviser for six (6) years then a Subject Area Coordinator (SAC) for 2 years. In 2011, she finished her Master of Arts in Social Studies in Benguet State University and graduated Bachelor in Secondary Education major in Social Studies from Saint Louis University (SLU) in 2004.



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PANEL 23 Moderator: Raisa Bettina de los Reyes, De La Salle University (U)

Carmela Victoria Espinoza

De La Salle University Integrated School (SHS)

Mga Kuwentong Bahaghari: Understanding the Lack of LGBTQ+ Graphic Novels in the Philippines

Julia Chanel Chua, Winona Marie Destreza, Clydedale Bullet Vargas

De La Salle University Integrated School (SHS)

Condex: Condominium Preference By College Students As A Groundwork For User Interface Design Of An Application Design

Charisse Alexa Jimenez, Glazelle Janine Umadhay

De La Salle University Integrated School (SHS)

Anong Bet Mo?: De La Salle University - Manila Senior High School Students' Preferences for Canteen Interior Designs

Graceyann Darra Ganalon Julia Lauryn Ysabel Santiago

De La Salle University Integrated School (SHS)

The Art of Hustle and Bustle: The Influence of Interior Design Elements on the Productivity of DLSU SHS Students Residing in Tiny Living Homes in Metro Manila

Andrea Lorraine Calacday, Aerin Chloe Isip, Jois Naczarene Isla

De La Salle University Integrated School (SHS)

Querencia: A Socially Sustainable Condominium Interior Design for Senior High School Students of De La Salle University - Manila

Mga Kuwentong Bahaghari: Understanding the Lack of LGBTQ+ Graphic Novels in the Philippines

Graphic novels are an excellent medium that narrates a story through illustrations and text, and as the saying goes, “pictures are worth a thousand words.” It allows messages to be conveyed to its audiences and is an opportunity to represent marginalized and underrepresented groups such as the LGBTQ+ community. Numerous sensational works are published internationally, such as *Nimona*, *Heartstopper*, and *On a Sunbeam*, and similar works are currently lacking in Philippine media. Although fellow Filipino artists created a few works and hidden gems, they currently lack exposure to the majority. This ongoing study focuses on the causes and effects of inadequate graphic novels that properly represent and portray the LGBTQ+ community in the Philippines. A qualitative approach was used to examine these factors and their impact on queer people. Interviews were conducted to gather insights and perspectives from people from the LGBTQ+ community. At the same time, historiography from online databases was utilized to understand the lack of queer graphic novels and comics in the Philippines. The artwork of the study will be titled *Mga Kuwentong Bahaghari*, referencing the stories of Filipino LGBTQ+ individuals gathered from the interviews conducted along with analysis from



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critical discourse. The three-part anthology serves as an instrument for queer members to have a voice as they share their stories, truths, and experiences journeying in Filipino society through the digital illustrations of a graphic novel. The Philippines needs more positive queer representation in its media to diminish stereotypes and taboos. Even though more work is needed to eradicate it, representation graphic novels are an excellent place to start in empowering the LGBTQ+ community.

Carmela Victoria C. Espinoza is a Senior High Student and an upcoming graduate currently studying at the Arts and Design Track of De La Salle University Integrated School. She is presently a member of Hiraya, a club for audio-visual arts at DLSU SHS. She completed her primary and secondary education in the School of the Holy Spirit of Quezon City, where she received several academic excellence accolades. She has a passion for the arts as she is an enthusiast for digital illustrations, animation, books, and video games. She is also an artist who takes delight in creating digital illustrations and video editing. Her artworks, in general, take inspiration from the media she consumes, such as books, shows, and video games. In addition, she has also illustrated characters and concepts she has thought of on her own with a semi-realistic art style. In the future, she aspires to be a freelance illustrator and an animator working in animation or videogame studios. Additionally, she advocates for mental health and the equal rights of the LGBTQ+ community. She is currently working on a research paper entitled "Mga Kuwentong Bahaghari," which examines the factors and the impact of the dearth of proper LGBTQ+ representation in Philippine graphic novels in fulfillment of the requirements of her Practical Research course. She is also creating a graphic novel, with the same title, as an accompaniment to her study that represents the LGBTQ+ community by illustrating stories from genuine Filipino queer individuals as a way to contribute to and empower her fellow members.

Condex: Condominium Preference By College Students As A Groundwork For User Interface Design Of An Application Design

Students' well-being and residential life is an often neglected topic in literature, especially in the Philippine context. Living independently is part of a big step forward to adulthood, thus selecting student housing is just as important since it can affect them in many ways, such as their lifestyle, studies, and mental health. Students planning to live on their own must consider these 3 things: convenience, safety, and preference. The researchers aim to develop a user interface design for a mobile application design that will allow the user to find their ideal condominium and design their own space. The primary data will be collected by survey questionnaire and the secondary data will be collected through AnimoSearch and Google Scholar search tools. The Survey distribution will be done via qr code and SMS survey using social media platforms. The researchers will utilize stratified sampling and snowball sampling. Primary data will be analyzed using trend analysis which the main goal is to determine what are the current trends based on the preferences of the college students in app design, in condominiums, and in living environments. The survey questionnaire contains the following question types: multiple choice, yes or no, demographics, and image choice. The answers collected will be used as a guide in creating and modifying the final artwork which comes in the form of a mobile application design. The output is an application that focuses on finding rentable condominium units near the Philippines Big 4 universities and is also a design app where the user can customize your room. Adobe XD is an application that will be utilized in making the output for it is known as a tool in making web designs, app designs, brand designs, and game designs. This will aid the researchers in bringing the app design into a mockup version through the use of its tools from wireframing to prototyping.



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Clydedale Vargas is a Grade 12 Senior High School Student in De La Salle University. He has been part of DLSU since the year 2021. He is interested in multiple fields of arts, however he specializes in the field of Multimedia Arts. He also is fond of exploring other fields like Application Design and Interior Design. As of 2022, he continues being a student, researcher, and member of DLSU for his curiosity and study.

Julia Chua is a Grade 12 Arts and Design Track student of De La Salle University since the year 2021. She is interested in taking architectural courses and interior design in college and aspires to become a well known interior designer in the future. She is a determined and ambitious person and has received multiple academic awards during her stay in De La Salle University as a Senior High School Student. Currently, she continues to be a hardworking student and researcher of De La Salle University.

Winona Marie F. Destreza is currently studying as a Grade 12 Arts and Design Student in De La Salle University. She specializes in Multimedia Arts specifically Graphic Design and is interested in taking Multimedia Arts or Computer Science related programs for college in the future. She wants to explore her way to Application Design specifically User Interface Design.

Anong Bet Mo?: De La Salle University - Manila Senior High School Students' Preferences for Canteen Interior Designs

With the recent rise of trends in aesthetic cafes and restaurants in the Philippines spreading on social media, locals have become naturally encouraged and fascinated to dine in such places. Businesses must use innovative and creative ways to satisfy customers, especially after the COVID-19 pandemic caused multiple losses in the Philippine food industry. Though service and food quality can impact customer satisfaction, previous research has shown that interior design is a prominent aspect that customers notice and influences their satisfaction. This study was conducted to showcase the importance of the interior design of a food business and its relation to customer satisfaction to become an instrument for businesses to bounce back from the effects of the pandemic on the food industry. It aims to analyze the customers' interior design-related concerns and preferences that affect their satisfaction with the three on-campus eating spots by conducting surveys and interviews with students at De La Salle University and Manila Senior High School through Google Forms and Zoom meetings. The analysis gathered from this research can be a reference and guide for future business and design plans for their physical stores to attract more customers and maintain loyalty, which can boost their profits and profile in the food industry. Data shows that the students prioritize the design's function and form, as the overall quality and interior design impact their satisfaction, and increase the possibility of them visiting and purchasing from the food businesses again. The artwork for this study will be a preference-based miniature 3D model showcasing the newly curated interior design of the on-campus eating spots adjusted to the requests and preferences of the respondents.

Charisse Alexa Z. Jimenez is a Grade 12 Senior High School student in the Arts and Design Track at De La Salle University-Manila. She graduated Grade School and Junior High School from Colegio San Agustin-Makati, where she took Fine Arts as her Grade 10 elective subject. She has been interested in the different fields of arts ever since she was young. She chose Visual and Multimedia Arts as her art stream in senior high school, further expanding her knowledge and experience in traditional and digital arts. With this, she has curated multiple artworks, mainly focusing on real-world problems and personal tribulations. She aspires for her audience to relate to the message and feel a personal connection with her



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works. She also participated in the term-end art exhibitions held by the school, showcasing some of her works, such as “Bright Cover-Up,” during the school year. She also has experience in music, participating in multiple recitals. As well as dance, particularly in the folk and street genre, performing in recitals and competitions growing up. One notable achievement is winning the 1st place prize in the annual school competition named “Step Up” in the Academic Year 2019-2020. Her interests lie in entering the interior design industry, hoping to further extend her knowledge in the particular art field and practice it in the said industry.

Glazelle Janine A. Umadhay is a Grade 12 Senior High School student in the Arts and Design Track at De La Salle University - Manila. She graduated from Grade School and Junior High School at St. Mary’s College of Meycauayan, where she participated in the Arts Club for two years. Due to her interest in art, such as drawing traditionally and digitally, painting, designing, and creating publications, she decided to specialize in Visual and Multimedia Arts during her senior year of high school to enhance and showcase her abilities in the different art fields. During her year in Grade 11, she was a featured artist in the Dikit 2022 Exhibition showcasing her multimedia artwork, “Euphoria.” She also acted as an assistant director in an Arts Production Strand Exhibition called Tampa 2022, where her sculptures entitled “Wanderlust” and “Cluster” are also shown. Along with her accomplishments as an artist, she was awarded several academic awards from her previous year in Grade 11. She was awarded a Silver Excellence Award for Term 1, a Bronze Excellence Award for Term 2, and a Gold Excellence Award for Term 3 in recognition of her hard work and dedication during the Academic Year of 2021-2022. While currently enrolled as an Arts and Design Track student, she aspires to broaden her understanding of the arts community. Moreover, she aims to inspire people to embrace themselves, including their strengths and weaknesses, through her creations.

The Art of Hustle and Bustle: The Influence of Interior Design Elements on the Productivity of DLSU SHS Students Residing in Tiny Living Homes in Metro Manila

The Philippines’ battle against the onset of the pandemic has lasted for more than a year, making it difficult for the country to cope and find ways for students to attend school without the risk of contracting the virus. This caused the work-from-home setup to develop and rise for the majority of the Filipino workforce, particularly in the education sector. The emergence of the work-from-home setup resulted in a fall in the productivity rates of Filipino individuals. Considering these events, interior design and its elements have been proven to impact an individual’s productivity. Given the people who have limited space and an uncomfortable working environment, the purpose of this research is to use interior design to improve individuals’ overall experience and productivity by incorporating necessary design concepts and elements that suit the student’s preferences. The study was primarily focused on determining the influence of interior design elements on senior high school students’ productivity under the blended learning system of De La Salle University living in condominium units in Metro Manila. A survey questionnaire through Google forms and a semi-constructed interview through Zoom were designed as the main research instrument. Since a mixed-method research design was employed, the study’s data collection and analysis utilized both qualitative and quantitative phases. Findings revealed that students lean more toward a minimalist design, as exemplified by the concept of “less is more.” These findings will be reflected in the diorama, and they will have significant implications for the promotion of interior design as a means of increasing an individual’s productivity.



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GRACEYANN DARRA B. GANALON is a young practicing student artist specializing in visual and multimedia arts of the Arts and Design Track. She graduated Junior High School as a science student at the University of Santo Tomas- Legazpi and is currently studying at De La Salle University- Manila. She enjoys producing creative works, and most of her artworks lean toward addressing personal and social issues, mainly through drawing, painting, designing, and video editing. In addition, Darra was a former member and officer (Project Committee Head) of the Likhain, a DLSU creative-visual arts club. Some of her artworks were also featured in DLSU Scope Laguna for the Lasallian mission week 2021 and in strand-based organization exhibitions, including Dikit and Tampa 2022. She has organized an online art exhibition that contains all her outputs in the art production strand of her art stream. Prior to joining DLSU, Darra has been a consistent honor student in her junior years. In her current school, she has been a recipient of bronze, silver, and gold awards for SY 2021-2022 T1-T3. In her last year as a senior at De La Salle University, they are conducting a research study about interior design. Their research work focuses on the influence of interior design elements on the productivity of their fellow senior high school students, which will serve as an experience for them as they aspire to become interior designers in the near future.

JULIA LAURYN YSABEL E. SANTIAGO was able to finish her primary and secondary education year 2010-2021 at St. Theresa's College Quezon City. Ms. Santiago is currently studying and finishing her senior year at De La Salle University Manila. She has been taking up Arts and Design Track strand for her senior high school years in this institution. During her stay at St. Theresa's College for her Primary education, she was able to gain a lot of experience not only in her academic career but also by joining extracurricular activities such as their Sinag Chorale music club and Sinag Volleyball Team. Through this experience, she was able to improve her skills and gain connections in the field of music and sports while also doing what she loves and is passionate about. Likewise, when she moved up to high school, she was given the opportunity and was picked to be part of their school program during the Buwan ng Wika project, where she represented her batch in dancing Filipino folk dances when she was in grade 8. On the other hand, when she was in grade 9, her class was able to win in their dance production event and PALARO, where they were awarded as the overall champion. Julia was also able to excel in her academic career in the field of Science when her Research group became part of the Research Fora in grade 10 and was awarded the Best Research. Today, during her last year as a senior at De La Salle University Manila, they are conducting a Research study about Interior Design, which will be a big help and an advantage for them in relation to the course that they will be taking in college and the field of design in the future.

Querencia: A Socially Sustainable Condominium Interior Design for Senior High School Students of De La Salle University - Manila

Children in Filipino households frequently leave their homes to study, especially as they advance in their education. Students whose homes are far from the institution seek suitable accommodations near the campus where they can temporarily reside. One of the aspects of selecting a place to live is its ability to sustain a student's lifestyle by having access to the resources they require to meet their needs. Therefore, individual preferences are taken into account when making such specific decisions. The goal of this research is to create an interior design for a suitable living space, specifically a condominium unit, that meets the needs of students based on the preferences of senior high school students at De La Salle University Integrated School Manila. Through a survey and interview, the researchers will use the data gathered from the respondents to assist in creating the interior design. With these methods, the artists will gain an in-depth understanding of their preferences in the interior design of a condominium



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unit to back up and enhance the design choices of the researchers. Furthermore, it will promote social sustainability in interior design to support the needs of the demographic and what they demand in their spaces at this time and in the years to come as society changes. The researchers will create a three-dimensional model of a condominium unit that represents the design preferences of the students. Hence, the findings of this study will contribute to society as a whole, more particularly to the interior industry and the future generation of students, as it looks closely into the genuine needs and preferences of the students in accommodations through the creation of the interior design of a suitable living space.

Andrea Lorraine Fabico Calacday is a year twelve student in De La Salle University Manila. She is currently taking up the Arts and Design Track. She specializes in Visual and Multimedia Arts which allowed her to develop her skills and talents in the arts. In year eleven, she received academic excellence awards every term and was always chosen to present her outputs in online exhibitions by the end of each term. In the future, she aims to use her talents in the arts to contribute to society as an interior designer.

Aerin Chloe Adsuaara Isip is a student at De La Salle University Manila in her final year of high school. She is studying under Arts and Design Track, where she uses her creative thinking to pursue her passion for making art, specializing in Visual and Multimedia Arts. She was a recipient of academic excellence awards and has participated in online art production events where she has transformed her artworks into something that could lead her to her career. She is presently taking classes to help the country's artistic advancement.

Jois Naczarene Gumasing Isla is in her senior year of high school at De La Salle University Manila. She is under the Arts and Design Track and specializes in Visual and Multimedia Arts. In the past months of her stay in the institution she is currently attending, she has explored different art forms and honed her skills as an artist. She has contributed to several online arts production exhibitions held by the department every term. In the future, she plans to pursue a career in the creative industry.

PANEL 24 Moderator: Josh Sebastian Caluya, De La Salle University (U)

Martin Joseph Esteves

De La Salle University

In Defense of the Filipino Diaspora from Mabini's Decalogue: A Philosophical Analysis on the Morality of Nationalism

John Carlo S. Gloria

Ateneo de Manila University

Tungo sa Rebalwasyon ng Pusong: Isang Tropolohikal na Pagbasa(g) sa Tauhan

Mark Anthony S. Salvador



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De La Salle University

Migrasyon sa Panahon ng Rehimeng Marcos: Paglisan Mulang Bornay ng mga Datu sa Shri-Bishaya ni Ramon Muzones

Ma. Anna E. Villanueva

De La Salle University

Pagbaklas ng Militar na Distopia sa Sine ng Third World: Komparatibong Pagsusuri sa Diskursong Pulitikal ng Tatlong Pelikula

Tungo sa Rebalwasyon ng Pusong: Isang Tropolohikal na Pagbasa(g) sa Tauhan

Nananatiling palaisipan ang imahen ng pusong bunga ng pagsasalabid ng mga pagbasa't pag-unawang ikinakapit dito – mula sa pagiging tauhang tuso at hindi dapat pamarisan hanggang sa potensiyal nitong makapaglatag ng samot-saring pagbalikwas. Sa mga panuring na ito, waring natatakasan pa rin ng pusong ang isang masaklaw na pag-unawa bunga na rin ng kakayahan niyang makatawid sa iba't ibang anyong pampanitikan, lumitaw sa anomang panahon, at bigyan ng bagong manipestasyon ang sarili. Bunga nito, naigigiit ng pusong ang salimuot sa kanyang katangian at nag-aanyaya ng mga panibagong pagsipat at pagdalumat sa kanyang pag-iral. Tinatangka ng pag-aaral na ikasaysayan ang naging mga pagbabago sa pagturing sa pusong bilang punto ng panunuliranin sa mismong tauhan. Itinatampok dito ang pagbasang tropolohikal sa pusong nang nakaayon sa mga naunang panukala ni Hayden White hinggil sa tropo. Inaasahang sa sabayang kumpas na ito ng pagbabalik at pagpipihit, magagawa ng pag-aaral na makapaghain ng isang heuristikong dulog at gabay sa pag-unawa sa tauhan: isang tangkang pagpapausad sa diskursong pusong.

Kasalukuyang guro ng wika at panitikan si **John Carlo S. Gloria** sa Pamantasang Ateneo de Manila at Unibersidad ng Santo Tomas. Nagtapos siya ng kanyang Masterado sa Panitikang Filipino sa Pamantasang Ateneo de Manila at ng kanyang batsilyer sa Pamantasang Normal ng Pilipinas. Mababasa ang kanyang mga akdang tula at kuwento sa ilang mga antolohiya at dyornal sa loob ng bansa.

In Defense of the Filipino Diaspora from Mabini's Decalogue: A Philosophical Analysis on the Morality of Nationalism

The latest stock estimate of Filipinos overseas is 10.2 million. According to the Commission of Filipinos Overseas (2022), of the 10.2M, 4.8M are permanent migrants, 4.2M are temporary migrants (including OFWs), and 1.2M are irregular migrants. These numbers represent roughly 11 percent of the total Filipino population. This established the Philippines as the “second largest labor exporting country in the world”. (Bautista, 2002). “Given the loose definition of ‘diaspora’ as the ‘dispersion of people from their original homeland’, this phenomenon can be perfectly regarded as the ‘Filipino diaspora’.” (Dacumos, 2015) Yet despite the statistics “the Filipino state lose little sleep over the status of their expatriate populations. What is primordial is to appeal to a sense of Filipino nationalism as a mobilizing factor for emigration, expatriation, work, sacrifice and...reinvestment” (Camroux, 2008) The prevailing emotion is that emigration is viewed positively, a means to a better future for the person involved and future generations. While there had been countless studies exploring the nature of the Filipino diaspora, none had been found that critiques the morality of this act. As mentioned prior, it is generally regarded as something acceptable. However, if we analyze the problem philosophically, the prime cause centers on the consciousness of the people who regard diaspora as a simple issue of choice based on utility or



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betterment in life. Filipinos, in general never take the matter as a moral choice. In addition, it would seem like it is not in the consciousness of the people that being nationalistic is a moral obligation. It is at this juncture, that Mabini's Decalogue plays a very important role. It perfectly fits the Filipino culture of being God fearing, where Christianity plays a big part in their everyday lives, specifically when Filipinos make their choices. Lying, cheating, stealing and other actions that are perceived intrinsically evil, as far as Devine Deontological Theory or Christian Ethics is concerned, have blueprints imbedded in the heart and mind of every Filipino. In contrast, the problem of diaspora is relative to being a moral issue. Just imagine if Filipinos would ponder on their decision whether to migrate or not, mainly because it rests on their consciousness that doing so is an immoral act. Predominantly, OFWs and Filipinos who have emigrated are praised and perceived as successful people. The question whether it would benefit the Philippines or otherwise remains obscure as far as genuine nation building is concerned. Perhaps, Mabini is correct by saying that Filipinos are still not free in their consciousness as sovereign people in the truest sense because internal revolution has not occurred yet. Today, Filipinos are facing the same problem of poverty, unprivileged and slavery in the hands of foreign power and domination. These are similarly, the same predicaments that Rizal, Mabini and other Filipino heroes faced before in the hands of Spanish and American colonialism. For as long as Filipinos do not reform from inside or an internal revolution has occurred, they will remain captured in their own slavery caused by their sick-national consciousness. Hence, the need for this discourse is necessary. The Decalogue is an appropriate framework for this discussion as it answers ethical questions about morality and nationalism such as: "Is the reason for leaving the country a factor in assessing the morality of emigration?", "Can emigration be morally justified?", "Is emigration anti-nationalist", and so on. The discussion of the Filipino diaspora in the context of philosophy, ethics, and morality of nationalism, is still a new and emerging theme. This study, therefore, provides a venue to answer several questions.

First, is regarding the nature of the Filipino diaspora. After a thorough review of this phenomenon, assessing its means, ends, and ways, would it be considered as a nationalist act? If so, why? If not, does the act become immoral in the context of Mabini's Decalogue?

Second, is regarding the concept of national partiality in the context of moral nationalism. Does the concept of national partiality create adverse perception to Filipinos who are migrating to another country juxtaposed to Mabini's Decalogue?

Third, is the Decalogue an appropriate moral standard in the discourse of morality of emigration?

Fourth, how will this study create an impact at the societal level? Will the result of the study be palatable to Filipinos here and abroad, and how will it impact their lives as Filipinos?

The research will be approached from the perspective of analytic philosophy. In particular, the conceptual analysis approach. In this project, I shall explicate on the issue of Filipino Diaspora by using Mabini's very famous work: The True Decalogue. I will examine important concepts that will help establish a moral theory which shall analyze Filipino Diaspora juxtaposed to Mabini's 4th, 5th, 6th, 7th and 8th commandment in the True Decalogue. Ultimately, this project can be perceived as a genuine discourse in the morality of nationalism.

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Martin Joseph Esteves is a Ph.D. Candidate in the Philosophy Department of De La Salle University, and has been teaching Philosophy for 26 years. He graduated from the University of the Philippines Diliman's BA Philosophy program (1995), and an MA degree from the same course and university. He first taught in the University of the Philippines Los Banos from 1996 to 2001. He also taught philosophy and social sciences subjects in Miriam College, Ateneo University Manila and UP Clark Pampanga. His research interests include Filipino Philosophy, Ethics, and Epistemology.

MIGRASYON SA PANAHOON NG REHIMENG MARCOS: PAGLISAN MULANG BORNAY NG MGA DATU SA SHRI-BISHAYA NI RAMON MUZONES

Isa sa mga pangunahing kaganapang pangkasaysayan na mahalagang tingnan sa pag-aaral sa migrasyon ng mga Pilipino ay ang pagbagsak ng ekonomiya sa ilalim ng rehimeng Ferdinand E. Marcos. Bunga ng laganap na kahirapan, maraming Pilipino ang nangibang-bayan. Ang nobelang *Shri-Bishaya* ni Ramon Muzones (1913-1992), Pambansang Alagad ng Sining Para sa Panitikan, ay isinulat sa panahon ng rehimeng Marcos, at nagsisilbing komentaryo ng may akda sa pandarambong ni Marcos at ng kanyang mga kaalyado sa yaman ng bayan, at sa paglabag nila sa mga karapatang pantao. Isa sa mga isyung itinampok sa nobela ay ang migrasyon na dulot ng kalagayang panlipunan. Taong 1970 naisulat ang nobela, ngunit hanggang ngayong ikatlong dekada ng siglo 21, maraming Pilipino pa rin ang nangangarap na lisanin ang Pilipinas. Hindi lamang dahil sa bagsak na ekonomiya ng bansa na sanhi ng kawalan ng disentang sahod para sa mga Pilipino, kundi maging sa usapin ng kaligtasan. Sa ilalim ng rehimeng Duterte, hindi mabilang na mga Pilipino ang pinaslang, nangunguna rito ay sa ilalim ng kanyang pekeng kampanya kontra-droga. Sinuri sa papel na ito ang kuwento ng pangangibang-bayan na itinampok sa nobela: ang pag-alis sa Bornay ng mga Bisaya patungong Malandog para makatakas sa kalupitan ni Sultan Makatunaw, at ang paghahangad nila ng maayang bukas. Gumamit ng mga lapit sa pag-aaral sa araling diaspora ang kritika para mapalitaw ang ugnayan ng kalagayang panlipunan at migrasyon sa nobela ni Muzones.

Nagtapos ng Masterado sa Malikhaing Pagsulat sa Unibersidad ng Pilipinas – Diliman, at kasalukuyang kumukuha ng Doktorado sa Pilosopiya sa Panitikan ng Pilipinas sa nasabing pamantasan si **Mark Anthony S. Salvador**. Mababasa ang kanyang mga akda sa *Kawing*, *Rappler*, *Tomas*, *Dx Machina: Philippine Literature in the Time of Covid-19 I*, *Likhaan*, *Entrada*, *Reflective Practitioner*, *Pylon*, *Bookwatch*, *Liwayway*, *ACT Forum* at *Luntian journal*. Kasapi siya ng Valenzuela Arts and Literary Society, Tanggol Wika at Alliance of Concerned Teachers – Private Schools. Magsisilbi siyang general member ng National Commission on Literary Arts ng National Commission for Culture and the Arts para sa taong 2023-2025. Kabilang ang kanyang likhang sining na nabuo sa pamamagitan ng kolaborasyon sa mga tampok na likha sa art exhibit ng DLSU Arts Congress 2022. Nagsusulat siya ng mga tula, kuwentong pambata, dagli, maikling kuwento, kritikal na sanaysay at personal na sanaysay. Nagwagi siya ng ikalawang gantimpala sa pagsulat ng tula sa ika-120 taong anibersaryo ng labanang Pilipino-Amerikano sa Malinta, Valenzuela. Manunulat siya ng teksbuk, tagasalin, at



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naging rebyuwer ng mga dyornal. Naging fellow siya ng Palihang Nasa Linya, palihang inorganisa ni Jun Cruz Reyes, at Saling Panitik 2019. Naging panelista at lecturer din siya sa mga palihan sa malikhaing pagsulat. Kasalukuyan siyang assistant professorial lecturer sa Departamento ng Filipino ng Pamantasang De La Salle – Maynila. Ang kanyang mga interes sa pananaliksik ay speculative fiction, makabayang panitikan, panitikang bayan at panitikang pambata. Mahilig siyang maglakad, manood ng anime, magkape at mag-hike. Naniniwala siyang anyo ng protesta sa sistemang kapitalismo ang pagdama sa mga saglit.

Pagbaklas ng Militar na Distopia sa Sine ng Third World: Komparatibong Pagsusuri sa Diskursong Pulitikal ng Tatlong Pelikula

Ang pag-aaral ay nakatuon sa tatlong pelikulang tumatalakay sa kasaysayan ng rebelyon na pinagdaanan ng isang bansa upang makamit ang kalayaan mula sa pagiging kolonya, wakasan ang pamumunong militar, at subuking lumikha ng isang lipunang walang pag-uuri (*classless society*). Ang mga pakikibakang ito ay bunga ng hindi makataong trato ng mga malalakas na bansa sa mga bansang mahihirap na matatagpuan sa Aprika tulad ng Algeria, Latinong bansa tulad ng El Salvador, at Asya tulad ng Cambodia. Ang kamay ng imperyalismo na sinamahan ng kapitalismo at umiigting na kaisipang kolonyal ang nag-udyok sa mga mamamayan na makilahok sa armadong pakikitunggali upang makamit ang pagkabansa. Sinuri sa pag-aaral ang tatlong pelikula: 1) *The Battle of Algiers* (1966) 2) *Voces Inocentes* (2004) 3) *First They Killed My Father* (2017) na naglalahad ng naratibo ng mga nakaligtas sa madugong digmaang-sibil na kanilang dinanas. Pinaghambing ang karakter ng pangunahing tauhan, lunan, at panahon kung kailan nangyari ang digmaan. Tinukoy ang ideolohiyang lumutang bawat pelikula sa pamamagitan ng Teoryang Aparato o *Apparatus Theory* bilang panunuring pampelikula na nagsimula noong dekada setenta na isinulong ni Jean-Louis Baudry (1970), isang nobelistang Pranses. Siya ay nakilala sa "Ideological Effects of the Basic Cinematographic Apparatus."

Ma. Anna Enriquez-Villanueva, Kasalukuyang Assistant Professorial Lecturer sa Pamantasang De La Salle, Maynila at nagtuturo ng Wika, Kultura, Midya, at Teknolohiya sa antas kolehiyo. Nagturo rin ng Filipino at Pananaliksik sa Unibersidad ng Sto. Tomas sa antas senior high school. Kasalukuyang kumukuha ng digring Doktorado sa programang Araling Filipino (Philippines Studies) sa Pamantasang De La Salle, sa nabanggit na pamantasan din nakamit ang digring Masterado sa ilalim ng parehong programa. Nagtapos naman ng Batsilyer ng Artes sa Filipino maynor sa Mass Communication sa Politeknikong Unibersidad ng Pilipinas, Maynila. Mayroong 20 taong karanasan sa akademikong publikasyon bilang editor, manunulat, at textbook evaluator. Naging bahagi rin ng mga online publication tulad ng pagiging editor at manunulat sa Genyo ng DIWA Publishing at pinuno ng Content Development Department sa Quipper-Philippines. Nakapaglathala rin ng mga maikling kuwento, artikulo, at batayang aklat sa DIWA Publishing, C & E Publishing Inc., Rex Bookstore, at Miriam College Literary Journal (Bukad). Nakapagbasa na rin ng papel pananaliksik sa ilang kumperensiya sa Araling Filipino at naanyayahan na rin bilang panauhing tagapagsalita sa mga seminar at workshop na may kaugnayan sa pagsulat sa publikasyon, estratehiya sa pagtuturo ng Filipino, at paggamit ng teknolohiya sa pagtuturo (Educational Technology).