

Introduction

Message from the Editors

The many perspectives of the 16th DLSU Arts Congress Proceedings seek to explore the intersections of art, memory, and history. They ponder on art as an active agent of transformation, engaging in socio-political debates and serving as a testimony to the evolving narratives of people and cultures. They place value on the artists and their functions in preserving memory and in recreating alternate motifs and accounts that lead to the defining of new histories. They consider art in the era of the pandemic, in the age of digital technology, and in the life of ordinary people.

For this first set of articles, we encounter an array of diverse outlooks and approaches. Garcia offers a philosophical rumination on art and activism, and the issue of intentionalism, and adopts a cognitivist normative framework to evaluate activist works. Cruz discusses the important function of intellectual property, particularly copyright, in protecting literary and artistic works in the libraries, and the librarians' role as the protector of the authors' intellectual property rights. The research and art project of Ciron promotes and preserves *Inabel*, the Filipino indigenous weaving patterns. She appropriates this Iloco heritage and recreates their aesthetic patterns into an exquisite modern wallpaper design using the hand-block printing method. Ferrer examines popular social media posts on selected artworks during the pandemic, to work towards an understanding of the impact of protest art on the viewers. Esteves and Esteves utilize Apolinario Mabini's Decalogue as framework to ponder on ethical issues about the Filipino diaspora, morality, and nationalism. Simon and Nob conduct a survey to elicit the teachers' perceptions of the flipped classroom in the context of online learning during the pandemic. Nuncio theorizes on the concept of "ligaya" (happiness) on the lexical, discursive, and intertextual levels, and further locates this concept in relation to its utopian tendencies.

As Nobel Laureate Pablo Neruda once left words on the doorsteps and pinecones by the fence, so too have these scholars and researchers done with their thought-experiments and their meticulous studies.