

TAMBILI

• THE OFFICIAL PUBLICATION OF THE TAMBIILI SOCIETY •

THE POET

Nick Joaquin

NICK JOAQUIN
COLLECTION
FINDS HOME

10

HUDYAT
ART OF NOISE

18

FEU TECH GRADUATES
TOP THE 2017 ENGINEERING
BOARD EXAMS

34

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CONTENTS

President's View	4
The Poet: Nick Joaquin	6
Nick Joaquin Collection Finds Home	10
Re-circulating "The Complete Poems and Plays of Jose Rizal"	11
FEU at 89: Continuing Change and Challenge	12
Sixth FEU campus begins to take form with first concrete pouring in Alabang	13
VP Corporate Affairs Gianna Montinola receives Aguhon Award from Asian Institute of Management	14
Francis Kong on Managing the Mind as Key to Happiness	15
HUDYAT: Art of Noise	18
EXHIBITS: Chinese Story, Picturing Mary, Sulyap Exhibit	22
Andy Manarpiiz: An Accidental Artist	24
Book release of revised edition of Adios, Patria Adorada	26
Regulating Colonial Spaces (1565-1944) by Gerard Rey Lico and Lorelei de Viana	27
Notes and Cases on Succession by Atty. Viviana Martin Paguirigan	27
FEU honors volleyball icon Rachel Daquis with jersey number retirement	28
Chess is Life: Lessons from Janelle Mae Frayna	30
FEU Tracksters bag seventh straight UAAP crown	32
Ronalyn Pordan's road to TOSP 2016	33
FEU Tech graduates top the 2017 Engineering Board Exams	34
An Ongoing Revolution: Raising Consciousness through Dancing	35





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PRESIDENT'S VIEW

Remembering Nick Joaquin

For two years now, the Far Eastern University Library has been home to the Nick Joaquin Special Collection. And so it cannot but take its pride of place in commemorating and celebrating the birth centenary of the giant of the man that was Nicomedes “Nick” Marquez Joaquin, National Artist for Literature.

Some of us (myself included) may not have known him in person. All of us, nonetheless, have interacted with him through his works (perhaps in a literature class), and we can only be in awe of his prodigious talents as a storyteller – recall his word craft, his narrative power, and even his (mildly) shocking, earthy, indelicate, and ultimately sad insights on the Filipino psyche. In the words of Jose Garcia Villa, “He is the only Filipino writer with a real



imagination – that imagination of power and depth and great metaphysical seeing – and which knows how to express itself in great language, who writes poetry, and who reveals behind his writings a genuine first-rate mind.”

It is thus our good fortune in FEU that our university’s ties to Nick Joaquin run deep. He wrote the lyrics of the FEU Hymn. *The Complete Poems and Plays of Jose Rizal*, his sure-handed, if not authoritative, English translation of the verses and scripts of the

national hero, was commissioned and published by FEU Publications in 1976. Our chair emeritus, Dr Lourdes R. Montinola, entrusted him to write the biography of the founder, which was published under the title *Mr. F.E.U., the Culture Hero that was Nicanor Reyes* and book-launched in February 1995, in time for the père Dr Reyes’s own birth centenary. Moreover, in its heyday, the FEU Auditorium was the staging ground of the acclaimed “A Portrait of the Artist as Filipino”; it was also the venue of inspirational talks he gave to FEU college students.

And so it is doubly fitting that Far Eastern University should pay tribute to a beloved friend of longstanding and that this fete is held in the university library, in this room surrounded by his memorabilia. Here, everyday, we preserve his memory and celebrate him in his works: Nick Joaquin – poet, writer, and artist.



Michael M. Alba
Dr. Michael M. Alba
President

[I C O N]

THE POET

Nick Joaquin

(presented by Prof. Emeritus Gemino Abad during the Special Lecture)

I'm not as fortunate as my other writer-friends like Greg Brillantes or Pete Lacaba who were close to Nick Joaquin and knew him well as a person. Still I might draw from reports by Nick's kindred and friends about our writer Quijano de Manila, our national literary genius who traversed the entire literary field as poet, short-story writer, novelist, playwright, storyteller in children's lit, pioneer in "new journalism" or what we now call "creative nonfiction," and scholar in history and what is generally called "cultural studies." Anyone close enough to Nick Joaquin knows his jovial wit and rollicking voice and laughter; his partiality for Frank Sinatra and San Miguel beer; the depth of his spirituality and historical consciousness; his love for the Filipino and his deep human kindness and special affection for all writers with whom he found great cheer of spirit.

When Nick was born about 6 a.m. on 4 May 1917, in Paco, Manila, he announced himself with a big howling noise which in later years would herald his arrival at literary gatherings and writers' workshops. His mother, Salome Marquez, was among the last normal-school graduates during the Spanish regime and among the first teachers in the American public school system; from her Nick first learned Spanish and English, and his insatiable curiosity fired his passion for reading. His father, Leocadio Joaquin, was a colonel wounded in action in the Revolution of 1896, a prominent lawyer during the American era, and the businessman who first turned Herran street into the commercial hub of Paco.



The family of ten children lived in a large house beside Paco Church; they also had a summer house by the river in Makati, and one of the first Renaults in the city. Nick grew up on Perdigon street when flame trees still lined that street and trolley cars still ran through it. He was only thirteen when his father passed away, and he had to stay with his brother Porfirio, well-known then as “King of Jazz,” and his wife Sarah Kabigting with whom the loner Nick was completely open.

Nick quit school after three years in Mapa High, and taught himself in his father’s library and in the National Library -- fiction, poetry, Scripture, history, wherever his voracious reading and inclination led him. After the Japanese Occupation, he worked as a stage manager for Sarah’s Filipiniana Dance Troupe. Sarah says of him: “Nick is so modest, so humble, so unassuming ... his chief fault is his rabid and insane love for books. He likes long walks and worn-out shoes. Before Intramuros was burned down, he used to make the rounds of the churches. ... Except when his work interferes, he receives daily Communion.” Intramuros was Nick’s heartland; he tells Sarah: “There is so much history and culture in this small place ... this breath of the past tells us who we are and where we have come from. The Americans are bringing us to our future, but as long as we remain true to our roots, we shall always know who we are.”¹ As Nick says in the person of Bitoy Camacho at the end of his elegy in “A Portrait of the Artist as Filipino”: “To remember and to sing: that is my vocation.”

In 1943, his essay, “La Naval de Manila,” won in a contest at UST where, for his literary achievement, he was conferred the Associate in Arts certificate; learning of his aspiration to the priesthood, UST awarded him a scholarship in 1947 to St. Albert’s College at the Dominican monastery in Hongkong. He left Albert’s College in 1950 and joined the “Philippines Free Press”, first as proofreader, but soon famous as Quijano de Manila, he could be found “now and then in the company of other writers having their afternoon coffee in a downtown restaurant.” In 1970, he left the “Free Press” and joined Gregorio C. Brillantes in “Asia-Philippines Leader”; but Martial Law on 21 September 1972 closed down all newspapers and magazines, and Nick vowed not to write or in any way lend support to the dictatorship. In 1976, he received willy-nilly the National Artist Award on condition that the government release Pete Lacaba from military detention. Nick’s withdrawal from media and disdainful silence until the People Power Revolution of 1986 served as his judgment against the Marcos dictatorship.

To my mind, the poet’s own works are his own best last witness or testament because, as poet, he works his medium, his language, to translate by its means what he sees and feels about his world.

¹Tony Joaquin and Gloria C. Kismadi, *Nick: A Portrait of the Artist Nick Joaquin* (Anvil, 2011), p. 36.



II

On reading Nick Joaquin’s poems and stories since the 1930’s, one soon realizes a remarkable fact about our writing in English. As Nick so well puts it in 2000:

The difference between our prewar writing [i.e., before World War II came to the Philippines in 1941] and our modern writing is that, in the former, the English language is imposing its style on the Filipino writer and shaping him, while in our modern writing it is the Filipino writer who is imposing his style on the English language and reshaping it.

In our prewar writing, English was expressing itself as it is through the medium of the Filipino. Today, the Filipino is expressing himself as he is through the medium of English.²

Over almost fifty years of the American colonial period -- even long after our political independence in 1946 -- that “imperial tongue,” English, has through our educational system shaped in various ways, at various depths, our mind and sensibility. And yet, all along, over the past century, our writers have in turn colonized, as it were, the English language and forged a significant body of fiction, poetry, and drama from English. How this came about has to do with the nature of language, imagination, and the literary work. Let me dwell briefly on this subject.

²Nick Joaquin, “Tomorrow and Letters,” *Philippine Graphic*, July 17, 2000.

*But I am Balthasar, cracked with years and learning,
lost in a world where all the gods have died: always and
everywhere I must see a gibbet burning.*

It is, as often in Nick, a spiritual quest which his poem, "Landscape Without Figures," conjures after global conflicts and "fiery explosions" drive people underground:

*A stone heart's in the stricken flesh
that craves a miner for its health
but hears no miner's axe -- unless
Christ, with his customary stealth,
comes cleaving through the heart's material
the twin caves of his birth and burial.*

In that spiritual quest, Joaquin makes a splendid clearing within English whereon he stands to speak the language of his blood in such poems as "Six P.M.," "Verde," and "Landscape Without Figures." Through English as the poet's reinvented tongue, sinewy, robust and vibrant with original imagery and rambunctious, ironic wit, Nick reads us in Five Foreign Chronicles and Four Native Narratives where we reap both "oracle and oration" from our Christian heritage and our history. Here is poetry "as harvesting of criminal wood." Joseph of Arimathea, Caiaphas, Pontius Pilate -- these are not simply figures from the Gospel but, through Joaquin, they speak us, for reading a literary work is also work of language and work of imagination, both; and so, as we read, we are also read; we hear ourselves or we imagine our own present historical situation; the poem resonates with us, as in the poem, "Coming in from the Cold," an imaginary dialogue between the high priest, Caiaphas, and his spy and informer, Judas:

*If [says Caiaphas] lack of scruple advances
the state, then hang the moralists and hooray
for the statesman conscientious enough to
abandon conscience if he has to.*

With Nick's Five Foreign Chronicles and Four Native Narratives, we reach a high ground in narrative poetry, for he is a master storyteller and first and last, a poet. "Bye Bye Jazzbird" is elegy as narrative and jazz, on the Rivoli and Savoy in the roaring twenties, sad and strangely moving:

*I want, I want, I want
I want a little lovin' A young man's air, too
wistful to age.
....
Evermore with him
be show and footlights and orchestra and
good piano. He got rhythm.*

"Canticle of the Cat King" is a long, witty, and delightful fantasy on "all doings of babyhood," "a fine kettle" of a fable whose point precisely is just there where Cat to be King must either wed or feed on Queen Fish; where goblins wearing *salakot* riot and protest the "clear violation of inhuman rights"; where, in short, one finds the answer to the riddle already incomprehensible to adults -- the riddle: "How does the noon of soon become the dawn of now?"

Best of all is El Camino Real, a profoundly moving replay in verse of General Aguinaldo in Joaquin's *A Question of Heroes* (1977). Nothing in our historical and patriotic verse since Justo Juliano's "Sursum Corda" in 1907 appears more real and fabulous, more poignant, than Aguinaldo's last night in Palanan. "But who is sending us word not to despair?" asks the General.

*"The townspeople," replies the captain, "they are up in
those hills and this is their way of serenading you, my
General." And indeed the air now trills with music: the
anthem of the Republic and the Revolution. The two men
spring to attention, bodies in salute, as faint but fearless
and far away, the dear notes dare to mention again a soil,
a sea, a sun, and the symbol tricolored these two men had
followed so far afield. Vibrant the last notes. The two men
look at each other. The music seems to have hollowed a
deepening void of stillness in a night so agitated before.
The General smiles:*

*"The people have spoken." "And the people
are right," agrees the captain, "their Camino
Real does not end here, nor does it end with
you and me. Plus ultra!" And Don Emilio
[says]: "Eight miles from greatness. No, not
me -- I see that now. The people. And may
they make short shrift of those eight miles,
the people."*

It would indeed be a legitimate response to the poem, in our own time today, to receive "the word not to despair" in full knowledge that toward the end of one fateful February in our history, the people did "make short shrift of those eight miles" and break a martial dictator's rule. A country is only as strong as her people's memory. ■

NICK JOAQUIN COLLECTION FINDS HOME



Memories of an Artist.
Martin Lopez, Timothy Sanchez, President Michael Alba, and Charo Joaquin-Villegas look at some of the artist's memorabilia at the Special Collections Room of the University Library.

Far Eastern University has dedicated a special section in the FEU Library in honor of Nick Joaquin, National Artist of the Philippines for Literature. Nick Joaquin is considered the third most important Filipino writer after Jose Rizal and Claro M. Recto and is best known for his novels and short stories written in English.

Chair-Emeritus Dr. Lourdes R. Montinola thought it was fit that FEU house these works because of the strong connection of the legendary writer with the school. The National Artist wrote the lyrics of the FEU Hymn and the biography of founder Dr. Nicanor Reyes Sr., which was launched on February 12, 1995. Dr. Montinola said she pitched the idea to Nick Joaquin's niece Charo Joaquin Villegas after visiting an exhibit at the Ateneo De Manila University.

“It was such a pleasure to see his books, letters, and even typewriters exhibited. And when I congratulated Charo, I asked her what the family intends to do with the collection afterwards. When she said they were looking for a home for it, I bravely offered FEU, and that's how we now have the treasure in our midst.”

Ms. Joaquin-Villegas said she did not hesitate to accept the offer because she believes the collection can serve as an inspiration especially to the new generation of students and it is her personal mission to increase awareness of Joaquin who is one of the greatest Filipino writers of the 20th century.

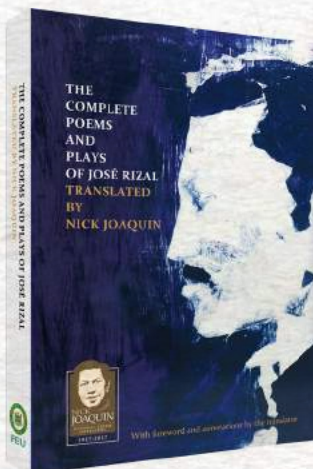
“I hope you will help me, because in two years time, he will be 100 years old. We are trying to get more activities and events going so that Tito Nick will be known again, and will be in the consciousness of the youth.”

Dr. Montinola said FEU will work hard to preserve Nick Joaquin's legacy.

“We shall cherish Nick's memorabilia and hope that it will inspire students, teachers, and the entire FEU community to learn from his works and to strengthen the fields of literature and humanities in FEU.” ■



*Nick Joaquin bust
by Julie Lluch*



BOOK RE-LAUNCH

RE-CIRCULATING “THE COMPLETE POEMS AND PLAYS OF JOSE RIZAL”

Translated by Nick Joaquin

Far Eastern University recognizes the timeless relevance of the life and writings of Dr. Jose Rizal, the National Hero of the Philippines. It takes pride in publishing and re-circulating *The Complete Poems and Plays of Jose Rizal Translated by Nick Joaquin*.

The University published the book in 1976. After 40 years, the University makes the book available again to the public.

The book is rare in that National Artist for Literature Nick Joaquin hardly published his English translations of venerable works in Spanish. The National Hero is considered a master of the mellifluous Spanish language as most of his works (including the acclaimed *Noli Me Tangere* and *El Filibusterismo*) were written in Spanish. On the other hand, the National Artist is remarkably fluent in Spanish even as he is widely acclaimed for his writings in English. As Spanish is no longer widely spoken in the Philippines, FEU decided in 1976 to publish in English the poems and plays that Dr. Rizal variously wrote in Spanish. The University deemed Nick Joaquin as the writer most worthy of translating the literary works of the National Hero.

The Complete Poems and Plays of Jose Rizal was re-launched to co-incide with the University's celebration of Joaquin's birth centennial.

The re-issue edition has a new dust jacket that minimally enhances the original design featuring the artwork sketch of Dr. Rizal by artist-scholar Alfredo Roces. The new jacket also features insights on the translation articulated by Joaquin's fellow National Artists for Literature Virgilio S. Almario and F. Sionil Jose.

NATIONAL ARTISTS' INSIGHTS

Nick Joaquin's translation of *The Complete Poems and Plays of Jose Rizal* is his major contribution to contemporary readers of Rizal. His perfect grasp of Rizal's development from an avid student of the Spanish language and traditional literary forms to a nationalist propagandist, and his own mastery of the Spanish language as a translator--as shown by his unique writing style in English--result in a translation that masterfully blends Joaquin's writing style in English and Rizal's use of Spanish. *Salud!*

VIRGILIO S. ALMARIO

I used Nick Joaquin's English translation of Rizal's Spanish poem "Viajero" as a preface to my novel *Viajero*. I have a feeling that Nick thought in Spanish then wrote in English, which explains the unique lushness of his prose as is much of the English translations of the Latin-American writers. In this way, Nick's writing in English achieves a richer timbre. Verily, Spain's contribution to our culture is more profound than what is normally evident.

F. SIONIL JOSE



The family and relatives of Nick Joaquin received first edition copies of the book.

FEU at 89

‘CONTINUING CHANGE AND CHALLENGE’

Far Eastern University marked its 89th founding anniversary with meaningful festivities even as the University exhibits substantial signs that it is earnestly meeting the “Continuing Change and Challenge” [celebration theme] of being a dynamic pioneering learning institution in the Philippines and in Asia.

In his message to the FEU community, Board of Trustees chair Aurelio Montinola III highlighted what the University has accomplished as it completes its 89th year and shared the goals it will pursue to move on to its 90th year.

“Despite all the financial and academic challenges, we remain true to our Education Mission as we approach our milestone: our 90th Anniversary next year. We expect to move back to our renovated Administration Building, we will start our FEU Alabang school building project, and we will make necessary capital expenditures in Roosevelt College.

“We will also continue our Faculty Development and Administrative Training, but we will allocate our limited resources only to our Roadmap 2020 themes,” the chair said.

A holy mass, wreath-laying at the Founder’s monument in the campus, academic symposiums for student and faculty members, student fairs to enhance their classroom learning and acquired skills, film showings, civic activities, and a rousing pop-rock concert were held on January 16 to 31 to celebrate the 89th anniversary.

Faculty members and non-academic employees were recognized in cheery awarding ceremonies held in the campus. ■





SIXTH FEU CAMPUS BEGINS TO TAKE FORM WITH FIRST CONCRETE POURING IN ALABANG

Far Eastern University recently marked the construction of its newest campus in Filinvest, Muntinlupa, with the first pouring of its concrete foundation.

In time for the university's 90th anniversary, FEU Alabang aims to welcome up to 18,000 students in 2018. As the first tertiary campus inside Filinvest Alabang's Central Business District, the new site will offer programs in business, health sciences, computer science, information technology, and engineering.

"As we pour concrete into the foundation of the very first building of FEU Alabang, we are also pouring in our hopes and aspiration that FEU Alabang will continue our tradition of excellence," says FEU President Dr. Michael Alba. "This will bring about our founder's vision to improve access to quality education in the country."

The new campus showcases the university's vision of what a progressive school should look like: wide learning spaces, state-of-the-art facilities, and sustainable design. FEU Alabang will have a 16-floor academic building that will primarily house classrooms and laboratories, a 7-floor administration building that will have an auditorium, a centralized library, and a separate 200-seat chapel.

FEU Chair Emeritus Dr. Lourdes Reyes Montinola, Muntinlupa Mayor Jaime Fresnedi, representatives of both the Filinvest Group and the Casas+ Architect Group, and esteemed trustees and administrators of the FEU System of Schools also attended the event.

"FEU continues to be a pioneer not only in education, but in nation building. We strive to produce globally-competitive Filipinos who will thrive in careers that contribute to the country's development," says FEU Chair Aurelio Montinola III.

Other schools of the Far Eastern University group are located in Manila, Makati, Cavite, and Diliman. FEU also manages the schools under Roosevelt College Inc., which has five campuses in Marikina, Cubao, Cainta, San Mateo, and Rodriguez.



Photos by Francis Dait, The Innovator

VP Corporate Affairs Gianna Montinola receives

Aguhon Award

from AIM



AGUHON

An Aguhon is a sextant used for generations by seafarers to find their way.

I went from being a lawyer to a diplomat, to a business manager, to an NGO head, to a graduate student and, finally, to an educator. I had no grand plan. I just learned to seize the opportunities that came my way and to make the most of them.” This is how VP for Corporate Affairs Gianna Montinola sums up her professional life in a nutshell --- unplanned. And yet her path and her commitment to her passion and undertakings earned her the Aguhon Award.

Given by the Asian Institute of Management, the Aguhon Award honors individuals who found their way back home and who went back to serve their countrymen. It recognizes Asians who have made an economic, social, or cultural impact in the region.

“While we value the support and sacrifices of those who have left our region yet continue to help their home countries, let us also laud those who have decided to double down on their countries when the going gets tough,” said Maoi Arroyo, head organizer of the Aguhon Awards.

VP Montinola is joined by other awardees Nestor Tan, president and chief executive officer of BDO Unibank; Joey Ochave, Unilab senior vice president; and Maria Ressa, Rappler CEO and executive editor. ■



Beaming with Pride.

VP Gianna Montinola with Chair Emeritus Dr. Lourdes R. Montinola during the awarding ceremony.



Francis Kong



On Managing the Mind
as Key to Happiness

The first ever Peer Counselor and Leaders Conference (PCLC) hosted the talk on “Managing Mental Health Matters: A Leader’s Guide,” with guest inspirational speaker Francis Kong at Far Eastern University University Conference Center (UCC).

A John Maxwell and Zig Ziglar trainee and one of the country’s top inspirational speakers, Kong emphasized that “everything comes from the mind.” He then said that a person’s happiness should come from within and that people are the products of the choices and experiences they have from day to day.

“Attitude is more important than skills. The world doesn’t care *kung ano ka* (what you are), but rather: are you contributing to its wellness or are you a hindrance?” he said.

One of the important lessons he shared with the audience is for people to have control over their lives. “This is your

life. Don’t let others live your life for you,” he emphasized. Explaining that there is always a season and time for everything. “Life does not give you what you want and what you need. Life gives you what you deserve,” he said as a final reminder to everyone on how to view life and live it to the fullest.

“Life does not give you what you want and what you need, life gives you what you deserve.”

The FEU University Peer Counselors and the Peer Organizations of the Philippines organized the event in collaboration with Central Student Organization, Psychology Department, Student Development, Guidance, and Counseling Department, and the Philippine Guidance and Counseling Association (PGCA). ■





Fellowship Day 2017

FEU Employees. One Brave Team.

The FEU employees continue to stay strong and they embody the institution's passion for excellence and shares the core values of Fortitude, Excellence and Uprightness.

HUDYAT

ART OF NOISE

The multimedia exhibit sounds off the alarm on human rights violations

by *Bea Kirstein Manalaysay*

Institute of Arts and Sciences

The simulated blood-stained bodies wrapped in black plastic bags on the cold floor instantly reminded us of the violent drug war gripping the country.

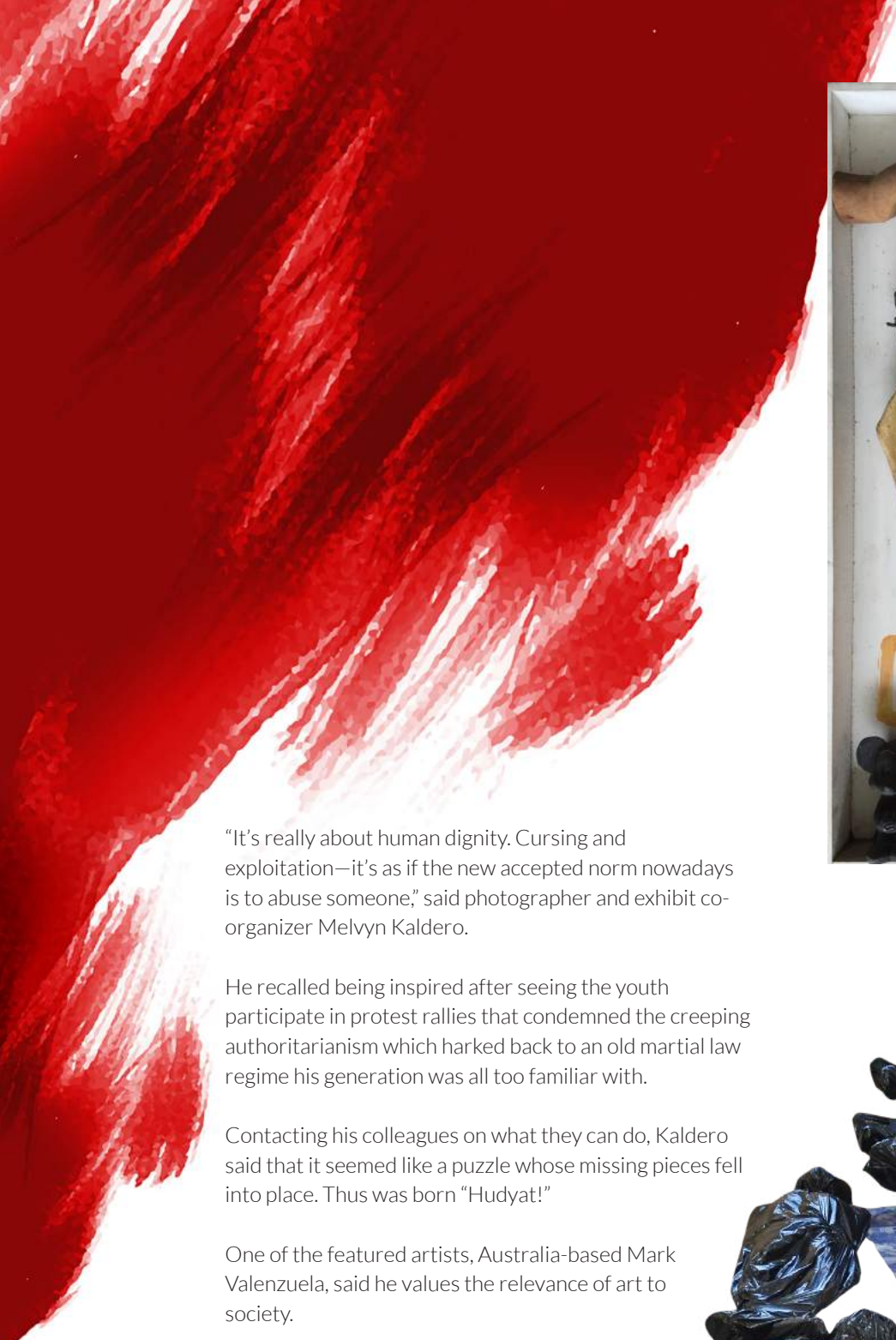
The mood was somber as students went to view “Hudyat!”—a moving multimedia exhibit held at the Far Eastern University campus.

Echoing the event’s title, “Hudyat!” sounded off the alarm about the dismal state of human rights on the heels of President Rodrigo Duterte’s “Oplan Tokhang”—expressed through paintings, photographs, sculptures, installations, poetry, articles, and documentaries.

Curated by Ricky Francisco, the two-week-long exhibit also featured two forums that discussed the theme.

Julie Lluch's woman wax sculpture





“It’s really about human dignity. Cursing and exploitation—it’s as if the new accepted norm nowadays is to abuse someone,” said photographer and exhibit co-organizer Melvyn Kaldero.

He recalled being inspired after seeing the youth participate in protest rallies that condemned the creeping authoritarianism which harked back to an old martial law regime his generation was all too familiar with.

Contacting his colleagues on what they can do, Kaldero said that it seemed like a puzzle whose missing pieces fell into place. Thus was born “Hudyat!”

One of the featured artists, Australia-based Mark Valenzuela, said he values the relevance of art to society.

“It’s because of my perspective as an artist living abroad. When you’re in another country, you are able to see things clearer because you have the perspective of



Benedicto Cabrera’s “Cry for Justice” collage





an outsider, at the same time an insider, because you are still Filipino. You are able to see your own mistakes, at the same time, your country's," he explained.

Dummies stuffed in trash bags symbolize how life can go from being precious to wasted.

Why FEU?

As to why the exhibit was held at FEU, Kaldero pointed out: "Although we were welcomed and invited by other universities, these were already highly politicized. It's like in war, there's no need to go to your colonies since they are already at your side."

True enough, "Hudyat!" not only opened eyes, but also the hearts and minds of FEU students.

"Although we know that these things are happening, it's still different to have images flashing right before your eyes rather than just on television," said Chayne Castro, a fourth year student of Fine Arts. "It's real, especially after hearing the stories of the victims and



*Julie Lluch's
Beauty for Brutality*

"Desaparecidos" installation by Toym Imao



"The Langu Lounge" of Jose Tence Ruiz

those directly affected, unlike us who are on the safer side. After attending the forum and seeing the exhibit, I was really motivated to do something to help put a stop to the killings."

Christine Joy Lopez, a fifth year Accountancy student, was touched by Shiela Coronel's article, "Her Brother's Name": "It encourages people to become involved."

Genevieve Miano, a fourth year Communications student, opined: "It reinforces the need for vigilance against the blatant disregard for human rights, to remind us of our humanity, our capacity for empathy, that good should always triumph over evil. ■"

Bea Kirstein Manalaysay is a graduate of Bachelor of Arts in Communication from FEU.



National Artist BenCab with VP-Corporate Affairs Atty. Gianna R. Montinola and Chair Emeritus Dr. Lourdes R. Montinola

EX



Shy Girl
by Wang Weijuan

H

The University's love for the arts is evident in the abundance of artworks – from metal figures to busts, from huge paintings to overwhelming photos – displayed in the campus' walls and corridors. The recent various exhibitions showcase the innate talents of both professional and aspiring artists. The exhibitions were: the Chinese Story, Mama Mary Inter-school painting contest, and Sulyap.

Photos capturing the modern lives of the Chinese, paintings depicting the different roles of the Virgin Mary, and artworks presenting the creativity of students from the Institute of Architecture and Fine Arts (IARFA) were displayed in the exhibits

Air-drying harvests in autumn
by Zheng Bencheng



Chinese Story Exhibit

The Embassy of the People's Republic of China through its Cultural Office in partnership with the University Corporate Affairs and the University Library presented the "Chinese Story 2016" Photo Exhibit in December 2016. The exhibit featured photos from across the globe that capture vivid images depicting the modern lives of the Chinese in different countries and environments. The exhibit provided an opportunity for the local audience to enjoy and appreciate Chinese culture which is also an important part of the Philippine history.

Lantern Festival in an old village
by Ji Tiansheng



A glimmer of gold on a mountain peak
by Xie Yiyuan





Picturing Mary

In celebration of the 100 years of the Blessed Virgin Mary's appearance to the three children in Fatima, Portugal, an inter-school national painting competition was held last May 13, 2017. The competition showcased the artworks depicting Mary in her many roles as mother, intercessor, a woman of faith, inspiration, goodness, love, and epitome of faith. Arvin Santos, a Fine Arts student from the University of Caloocan bagged the first place with his entry "Blue Night." John Vincent Raquel and Rhichelle Kirk Tabanera of EARIST took the 2nd and 3rd places respectively. The event was spearheaded by the FEU-IARFA.



Sulyap Exhibit

Sulyap is the annual exhibit of the University's Institute of Architecture and Fine Arts (IARFA). It is the Filipino term for "glance". Thus, the exhibit invites the public to glance at the students' creative output.





Andy Manarpiiz

AN ACCIDENTAL ARTIST

FEU ARTIST AND FACULTY TELLS HIS STORY

It didn't take long for Candido Manarpiiz, or Sir Andy, to discover his talent when he enrolled in Interior Design at FEATI. "Actually, I didn't know *na may talent pala ako sa arts kasi* my first course was Bachelor of Education."

A fellow Design student made him realize that he could also support his education from sketching. More than the money he earned, Sir Andy saw the challenge of being able to capture not just the image of an individual in a canvas but a part of his character as well.

In 1982, he won the silver trophy in the International Agricultural Film and Video Competition in Berlin, Germany. He has been able to travel the world, educate himself and enhance his craft. He knew then that the foreign soil has so much to offer him.



Three Red Apples
Oil-on-canvas
20" x 24"
2013

Instead of coming back to the Philippines for his vacation, he decided to go back to Germany and later on went to the United States. In an art school in New York, he met Daniele Greene, a Hall of Fame awardee and one of the best American portrait painters. Sir Andy enrolled in an intensive one-month training course with Greene at Studio Hill Farm in 1985. He enrolled later on at the Art Institute of Chicago in a non-degree program on figurative drawing, live drawing, and portraiture and further studied in Ohio. He used the money he earned from working in the Middle East for 14 years in paying his tuition fees.

Proposals for painting projects were hounding him even as he was seriously planning to return to the Philippines. He turned all those proposals down because, according to him, there are only a few who have the same experience as his: coming from a family of a farmer and becoming a fine artist by attending classes abroad.

Come home, he did, and started teaching at FEU-IARFA. He was not happy the first few years. He felt he wasn't achieving much, and he was getting isolated from the crowd of artists he used to socialize with abroad.

"Pag nagturo ka kasi, kailangan focus ka, kasi pag pakonti-konti lang 'yung attention mo, magre-reflect din sa'yo later on [When you are teaching, you need to have focus because when you only give a little attention, it will reflect on you later on]. You might lose the job and credibility later on," he explained.



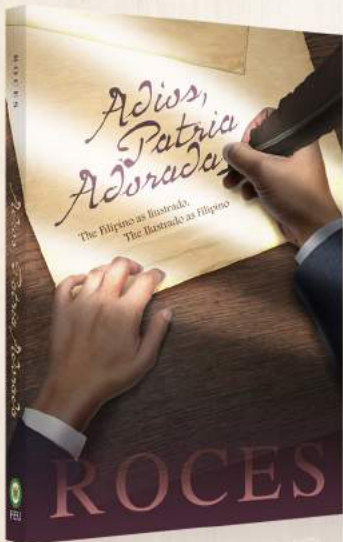
He started enjoying teaching and eventually earned recognition from IARFA for his dedication as a teacher and his contributions to the Institute. He was able to mentor students and helped them participate in different competitions. He also managed to earn more awards along the way. In 2012, FEU honored him as one of the 12 Outstanding Faculty.

2014 was a year of fortunate accidents for him. He was requested to attend an exhibit at the National Commission for Culture and the Arts (NCCA). There, he met, and had the opportunity to sketch, the Netherlands Ambassador. He was also featured in "Buhay OFW" (*Overseas Filipino Workers Life*) program of Marissa del Mar on TV5 and also in the *Philippine Daily Inquirer*.

Indeed, Sir Andy embodies the qualities that make one a "Mr. Citizen of the World." From an ordinary Filipino farmer to an OFW turned-professional artist, his story and outstanding accomplishments inspire young Filipinos worldwide. ■

- with a report from Hissah Macaraya





BOOK RELEASE OF REVISED EDITION OF ADIOS, PATRIA ADORADA

Did you ever know that Fr. Jacinto Zamora's martyrdom at the garrote, along with Frs. Mariano Gomez and Jose Burgos, in 1872 was somehow a case of mistaken identity?

No, this is not some silly joke even as it smacks of what's going on now in the Philippine government's anti-drugs campaign.

The details about Fr. Zamora's erroneous inclusion in that historic execution is in the book *Adios, Patria Adorada: The Filipino as Ilustrado, the Ilustrado as Filipino* by scholar-writer-artist Alfredo Roces. The details are on page 111 of the book's revised edition published by Far Eastern University.

The martyred Filipino priests were ilustrados: men who were highly-educated, spoke Spanish, and brought up in the 1800s by moneyed parents who were mostly land owners or had sizeable trading businesses as a result of opening the Philippines to world trade.

To briefly recall the tragic "mistaken identity," the arrest order was not for Jacinto Zamora but for Jose Maria Zamora, whom Mr. Roces describes as "another brilliant secular priest." The arresting civil guards happened to locate Jacinto's house, and though the priest was not there, they ransacked the place and found a letter that they construed to be an evidence about the prelate's possible involvement in a planned bloody uprising.

The arresting officer simply crossed out the name "Jose Maria" and wrote "Jacinto" on top of it. And that simple act signalled the beginning of Jacinto's unwitting martyrdom.

What was the letter all about?

The book tells stories about the country's ilustrados mainly in the 19th century eruditely pieced together from archived historical records, journals, and other printed published materials.

Mr. Roces maintains in the book that the ilustrados were among the first people in the Philippines to identify themselves as "Filipinos," as well as the first to consciously forge a Filipino identity equal to that of the ruling Spaniards. The ilustrados were lawyers, writers, artists, doctors, teachers, traders, and practitioners of respectable professions and occupations.

Mr. Roces asserts that the "Gomburza" execution "would change Philippine history forever." He elucidates: "For short-term interests, Izquierdo [the governor general then] did succeed in cowing down and silencing the Filipino clergy. There would be no more disputes from the Filipino clergy about the rights of secular priests to the parishes; the friars would have their day. In the long term, however, Izquierdo's violent purge of suspected reformists resulted in the alienation of the entire Filipino population and the inevitable end of Spanish rule in the Philippines." ■



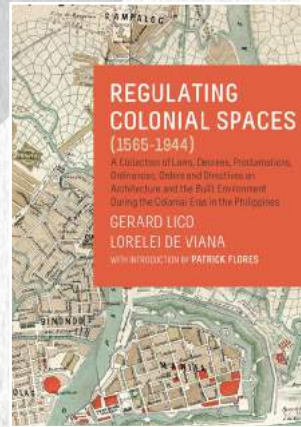
(from left) Ms. Agnes C. Malcampo, Atty. Gianna R. Montinola, Dr. Michael M. Alba, Mr. Alfredo R. Roces, Dr. Lourdes R. Montinola, and Ms. Lance E. Caperal

Regulating Colonial Spaces (1565-1944)

by Gerard Rey Lico and Lorelei de Viana

Far Eastern University graciously hosted the book launching of *Regulating Colonial Spaces (1565-1944)* written by Gerard Rey Lico and Lorelei de Viana, dean, Institute of Architecture and Fine Arts (IARFA) last February 21, 2017, at the ARH Lobby. Research and publication of the book were made possible by a grant from the National Commission for Culture and the Arts. Art historian and critic Patrick D. Flores wrote the book's Introduction while the decrees from the Spanish period were translated into English by Maria Luisa Garcia.

The book is a collection of laws, decrees, proclamations, and directives issued during the Spanish, American and Japanese colonial periods in Philippine history. The compilation significantly provides a survey and perspective of the development of the built environment in the Philippines – specifically in terms of planning, building construction, urban order and management, sanitation and hygiene, and protection



of lives and property in the colonial Philippines. They draw a historical description of life in the colony, urban practices, and the varying colonial visions and directions for the Philippines. They infer on the general reception or response by the colonized to such colonial directives and on the reiterative and insistent order from the dominant power to promote and maintain the colonial visions of safety, health, order and security in the Asia-Pacific colonial outpost of the Philippines.

Dr. Lai Chee Kien, the architectural and urban historian of Singapore, mentions in his blurb for the book: *Colonial planning in Southeast Asian cities is manifested as complex forms of spatial violence by multiple perpetrators -- Spanish, American and Japanese in the case of the Philippines. Lico and De Viana have not only provided us with a blow-by-blow coroner's forensic account but have also brought, through their incisive analyses in this book, the research of our cities to a more sophisticated level.* ■

Notes and Cases on Succession

by Atty. Viviana Martin Paguirigan

Associate Dean of the University's Institute of Law Viviana Martin Paguirigan launched her book *Notes and Cases on Succession* which contains the codal provisions of the law with the author's annotations and illustrations, as well as the pertinent cases decided by the Supreme Court.

"The book will give the reader an insight of the formalities required in the making of a last will and testament," Atty. Paguirigan explained. "It also provides for the rules on who among the relatives of the deceased person would be entitled to inherit from him and their respective hereditary portions."



Atty. Melencio S. Sta. Maria and Atty. Viviana M. Paguirigan during the book launch

It is also intended as a textbook for the subject Succession which is a four-unit core law subject and is usually taken in the third year in law school. ■

[INSPIRING]



QUEEN TAMARAW

by Christian Evasco

FEU honors volleyball icon Rachel Daquis with jersey number retirement

Far Eastern University retired jersey number 3 in its Women's Volleyball program in honor of Rachel Anne L. Daquis, BSC Management '09, in a special ceremony on January 31, 2017.

Daquis played for the Lady Tamaraws from 2005 to 2009 and helped lead FEU to numerous championships highlighted by the school's title conquest in the University Athletic Association of the Philippines (UAAP) tournament in 2008. FEU has the most UAAP Women's Volleyball titles: 29.

"Rachel was more than just a great player in FEU. She was the first superstar in UAAP Women's Volleyball when the league became mainstream 10 years ago because of TV coverage," stressed Mr. Mark Molina, FEU Athletic Director. He pointed out that Rachel actually became a bigger star after her time as a student athlete because she continued to excel in the commercial leagues and

captained several national teams, while also having a good career in modeling. "For all her accomplishments, Rachel remains humble and driven just like when she first arrived in FEU to try out for a spot in the team," Molina added.

Rachel joins FEU basketball legends Johnny Abarrientos and Arwind Santos whose jersey numbers 14 and 19, respectively, hang in the rafters of the FEU gym.

"Discipline brought me where I'm today," said Daquis. "Discipline as a student-athlete. Being one does not mean you are only an athlete but it should be student first then athlete second." ■



[INSPIRING]



Chess is Life: Lessons from Janelle Mae Frayna

She is the Philippines' first Woman Chess Grandmaster who brought honor and glory to the country and even managed to graduate on top of her class as cum laude.

In her own words, 20-year old Janelle Mae Frayna shares the valuable lessons she learned from the game of chess, making the right moves and the "real checkmate."

When some people hear my name, chess always comes to mind. I want to give my praise to the former world chess champion Bobby Fischer when he said: 'Chess is life'. Indeed, he is right! My life and your life are a chess game.

On Life

Some people say life is a race, life is a struggle, life is a war. For me, life is a chess game. In chess, the main goal is to defend and conquer the King. In the process, no matter how you think you have made the best plans, craftily positioned your pieces, you cannot always win. I have never known a player who never lost a game or never made blunders in his entire career. We commit mistakes because we're just humans. Yes, some mistakes may cost us the entire the game. These may put us into seemingly hopeless situations and hurt our chances for success. But do not let those mistakes define who you are. As long as you live, as long as you're breathing, keep on fighting. Give your best moves and never say "I resign."

On Hard work

The 13th World Chess Champion, the legendary Garry Kasparov once said, "Don't you know that hard work is a talent?" His statement has inspired me to work very hard, so I guess that also makes me talented. To improve my

performance, I dedicated 6-8 hours a day to training. But then my progress in chess caused my grades to decline. That was a wake-up call because I wanted to be great in chess and be a college graduate at the same time. So I promised to do better--- both in class and in chess.

On Faith

Prayer is needed for the fulfillment of our dreams. Sometimes, things don't work our way because it is God's way of telling us we don't need to have it yet or He has a greater plan for us.

That is what happened to me. It took me five years to complete my degree in BS Psychology. In 2014, I chose to stop attending school because I thought that was the perfect time for me to become a Woman Grandmaster (WGM). I had a superb performance in the National Open Chess Championship --- the first time that I have defeated a male Grandmaster. But then, things didn't come my way.

For the whole semester, I was busy playing in tournaments. Playing but not "winning". I almost quit because I gave up my classes in exchange for me being a loser. For almost three consecutive tournaments, I kept on losing and losing and losing. I thought it was over for me. Negative mindset equals negative results. From there, I have surrendered my plans to Him.

I always try to give my best ever since day one that I dreamed to become a grandmaster. But our very best is never enough compared to our Lord's inch effort of help. That's how powerful He is!

On the "real checkmate"

Remember that in every chess game, there is a time-limit. Just like in real life, we don't have the luxury to live forever. Every hour, every minute, every second count, so we must use our time wisely and make the right moves. We may win, lose or draw out of the game. But we should never cease from learning. The real checkmate is when you give up and accept that you are a loser. As long as we live, there will always be next games, next opportunities, and next chances. Seize them! ■



FEU TRACKSTERS

FEU TRACKSTERS

BAG 7TH STRAIGHT UAAP CROWN



Right before the first starting pistol in the UAAP Season 79 Athletics competition was fired, the FEU Men's Track and Field team was poised to give the school its seventh straight and 25th overall title.

The Tamaraws dominated the pre-season meets, including the 2016 UNIGAMES and its roster was nearly intact from last season.

"We were confident because we prepared hard and we were familiar with the strong players from the other schools," said senior athlete Janry Ubas.

However, Ubas became anxious when head coach Dario de Rosas asked him if he was ready to do another campaign for multiple gold medals.

"A day before the games, my throat started to become sore. I knew I was coming down with a fever but I did not want to tell my coach and my teammates."

The result was that Ubas still gave an outstanding performance and he shattered the University Athletic Association of the Philippines' records in the high jump (2.05 meters.) during the decathlon competition and long jump (7.39 meters). He also won the high jump and triple jump for a total of four golds and one silver and was named tournament Most Valuable Player (MVP), his second after UAAP Season 77.

UAAP Season 78 MVP Clinton Kingsley Bautista also had an outstanding performance: he won three gold medals, one silver and two bronzes.

"Clinton would be MVP if he took another gold but I told him that he can still get his second MVP next year after I've graduated," Ubas said in jest.

FEU finished with 404 points and now has a total of 25 UAAP championships.

Meanwhile, the FEU Women's Track and Field team finished second in the tournament for the third straight year. The Lady Tams had a total of 401 points against the 490 of champion University of Santo Tomas. ■



RONALYN PORDAN'S ROAD TO TOSP 2016

by Karl Libante

Even without recognition, without an award, without fame, and without a return, you'll do your best to serve your fellow students."

That's how Ronalyn B. Pordan sums up the behavior of outstanding student leaders, including those from FEU. And she is definitely among them. She has been declared one of the 2016 winners of Ten Outstanding Students of the Philippines (TOSP), an annual award given by the TOSP Foundation (former RFM Foundation) in partnership with the Commission on Higher Education.

Pogs, which is how Ronalyn's family and friends call her, is second among the three children in her family. She grew up with her grandparents since her parents had to work abroad. "It was tough growing up without your parents beside you. As a kid, I longed for their emotional support. But then I eventually understood the reason why my parents had to work abroad, and that's for us, their kids. That's the reason why I focused on my studies instead," shared Pogs.

She considers herself just an average student even as she eventually graduated magna cum laude in AB Communications in 2016. "I'm not the A+ student who joins quiz bees and other battle-of-the-brains competitions," she maintained. However, she loved joining school organizations. "I felt like I did not exist if I wasn't part of a school organization--if I was not doing anything for others," she confided.

She also enjoyed performing. "I love being in front of people," she shared. And it's a fondness that began in her gradeschool days: she joined pageants and other performances.

She enjoys writing, too. She did so for their school paper in Sapang Palay Proper Elementary School in San Jose del Monte City, Bulacan.

Pogs joined the Girl Scouts of the Philippines in her first year at San Jose del Monte National Trade School. She had no inkling that being a Girl Scout would expose her to the sad plight of women in the Philippines. "It was as a girl scout that I was able to develop my passion and advocacy for women empowerment," she said. Girl scouts have many outreach

programs aimed at values formation, civic education, and community involvement. Being quite people-loving, she couldn't help but feel compassionate towards the underprivileged girls and women she mingled with, taught skills to, and did her best to inspire and develop optimism.

She continued to be involved with Girl Scout activities even while in college in FEU and even as she had joined campus organizations, such as the Tamaraw Volunteers, Young Women's Christian Association, and "Advocate" (the university student paper).

As she grew in confidence and commitment to serve her fellow Tamaraws, she managed to organize the Tamaraw Scholars Society and MariKit Movement, which aims to empower young women within the campus and beyond.

Seeing how dynamic Ronalyn is in campus and excellent inside the classroom, the University nominated her to the TSOP in the initial regional level, specifically in the National Capital Region (NCR). She made it, thus qualifying her to the national level which has about 80 finalists from the country's eight regions.

The TOSP winners in the national level are usually announced in April by which time the candidates have graduated from the schools they represent. Soon after graduation, Pogs decided to take up Law. She is now enrolled in San Beda College.

"As soon as I pass the bar, I will sound out my fellow young women lawyers about putting up an organization that will defend pro bono women and young girls in whatever legal case but definitely including rape and sexual harrassment," firmly declared Tamaraw Ronalyn Pordan. ■



FEU TECH GRADUATES TOP THE 2017 ENGINEERING BOARD EXAMS

By Bryan Dalma

FEU Tech marked another milestone as two fresh graduates led the 2017 Engineering Board Exams; Engr. Hisham Adiong Sacar, 1st place in the May 2017 Civil Engineering Board Exam and Engr. David Flores, 2nd place in April 2017 Electrical Engineering Board Exam. Read on as they tell their stories how they made it to the top.

PRIDE OF THE MUSLIM COMMUNITY

Hisham, 21, a graduate of Quirino High School, emerged No. 1 among the 2,514 board passers nationwide. He is the 10th of 14 children of a Muslim clan that originally came from Marawi City, Lanao del Sur. He was a consistent honor student and was a champion of various competitions, including quiz bees in Mathematics and Physics. His excellent academic performance has enabled him to get a full-academic scholarship from FEU Tech.

“Even before I studied college I had always wanted to be a topnotcher. I studied hard, sought coaching and joined a lot of extracurricular activities that had greatly helped me in achieving my dream”, says Hisham.



ENGR. HISHAM ADIONG SACAR
1st place, May 2017 Civil Engineering Board Exam

He shared that when the board exam results were released, he became an instant social media celebrity. Despite all the achievements and blessings that he has been receiving, he remains humble. For this iTamaraw, aiming for the top is always possible when you strive for it and trust God. Alhamdulillah!

YOUNG SACRISTAN TURNED ENGINEER

He was never an honor student and failed to get a scholarship. It was hard to imagine Engr. David Flores topping the board examination. But as what he always believed in: nothing is impossible when you have determination and faith in God.

“Trust in the Lord and all your plans will succeed. That’s what I hold on to whenever things get tough. Whenever I feel like giving up, I always tell myself that all is well.”

Two months after graduation, David placed 2nd in the April 2017 Electrical Engineering Board Exam. A feat he achieved in spite of his busy schedule serving as a sacristan in the Church. For this, he is grateful to his professors who went out of their way to coach and helped him in passing the board exam. ■



ENGR. DAVID FLORES
2nd place, April 2017 Electrical Engineering Board Exam



AN ONGOING REVOLUTION

RAISING CONSCIOUSNESS THROUGH DANCING

Dancing with powerful movements is how Julie Alagde-Carretas describes her advocacy to raise awareness about violence against women. And in celebration of International Women's Day, the University's President's Committee on Culture treated the FEU community to her kind of meaningful dancing. The event was held in the Mini Auditorium, 9th Floor of the Technology Building of FEU Manila last April 11, 2017.

Alagde-Carretas billed the dance concert she choreographed and performed in as "An Ongoing Revolution." She performed with a team of dancers whose members share her conviction and commitment to women empowerment.

"The future of humanity lies not only in equal human rights but also in a deliberate recognition of the place and role of women in society," the choreographer-dancer asserted. She is keenly aware that the radical re-orientation of humankind towards prejudice-free attitude towards women is still ongoing. "The world needs to heal from oppression, discrimination, and prejudice. This begins with you, with me, with us, together," she pointed out.

Alagde-Carretas is a seasoned dancer who began her dance training at the age of four in a school ran by Gigi Felix Velarde, a former artistic director of FEU Dance Company. She then became a member of the pioneer Rhythmic Gymnastics Philippine National Team.

Her professional dance career began with Powerdance, a notable Philippine dance company founded by the well-known Douglas Nierras. Eventually, she performed in the musical "Lion King" and with the Cirque de Soleil in Las Vegas, USA. Exploring other physical movement forms, she also studied Pilates and yoga. The latter led her to read up on Buddhism whose principles and teachings inspired her to advocate women

empowerment. The advocacy, in turn, has moved her to begin writing verses on women's plight and women empowerment. Below is one of her verses.

*You see me, my face,
my hair, my curves.
I see from far away,
the respect that I deserve.
With love you say,
you honor my existence,
And yet the way we connect
lacks reverence.
Am I below you?
Am I any less?
Can this sense of Inequality
be addressed?
A Test? Of what?
My intelligence? My patience?
I sense, my deference
sends a pretense
of yielding to your abuse...
So you use, misuse,
your egoistic sense of Self..
That You are above.
I am below.
We are separate.
But you do not know....*

