

Bodies in/and Asian Theatres
#IFTRASIA2018

Joint International Federation for Theatre Research Regional Conference
and Asian Theatre Working Group International Colloquium 2018
21-23 February 2018

GT Toyota Auditorium and Hall of Wisdom, Asian Center
University of the Philippines Diliman





Kevin Brandon E. Saure



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Welcome Message from the Main Members

When we were discussing the plan to host a regional conference with our colleagues at the University of the Philippines Diliman (UPD), the first question they asked was: Why body? In our mind, we wanted to answer back by throwing back the question to them: Why not body?

The initial motivation for addressing issues on body and theatre/performance is generally based on an impulse to recuperate the Asian Body in theorization about theatre and performance. For instance, many of the earlier and popular theatrical and dramatic purviews are either based on or inspired by the performing bodies of Asians: the *peking opera* performer in the conception of the epic theatre and alienation, Balinese dancer in the theatre of cruelty, to name a few. We are also convinced that the peculiarity of Asian theatre or performance practices is its physicality. The *kecak* of Indonesia, the *bharatanatyam* and *kathakali* of India, *noh* and *kabuki* of Japan, and even the *komedya* of the Philippines are dominantly very physical. Many cultural performances in the region are also highly physical: the *thaipusam* in Singapore, Malaysia, India and Sri Lanka, *magdarame* in the Philippines, vegetarian festival in Thailand, or the various *matsuri* in Japan. A proposition in mind was to reflect on the role of the body in the ontology, epistemology and even in the practice of Asian performance traditions.

We realized that many of the performance traditions such as those mentioned above are not necessarily dependent on dramatic texts. The conference would be an opportunity to de-canonicalize the authority of textuality and recuperate the repertoire – the performing body – in Asian theatres and cultural performances.

Taking cue from social scientists Bryan Turner and Zheng Yangwen, it is important to note that peoples in Asia have experienced colonization, decolonization and now globalization albeit different modalities, as such, these are important socio-political and historical factors for understanding the Asian body. *Bodies in/and Asian Theatres* is envisioned to contribute to the study of the body, particularly its functions and placements in the different performances in the Asian region.

We welcome everyone to UPD. Incidentally, our campus is also celebrating the National Arts Month through a festival we call *Kat(h)wan* – a contraction of *katha* (creative creation) and *katawan* (body). It is our affirmation of the body as a starting point of creative work and scholarly discussions. We hope that our conference construct beautiful relationships and networks that may reroute the location of the Asian bodies in theatre and performance studies.

IFTR-Asia 2018 Team

About the Conference

Bodies in/and Asian Theatres or the Joint 2018 Asian Theatre Working Group Colloquium and International Federation for Theatre Research Regional Conference (IFTR-Asia 2018) attempts to answer these general questions: What do we mean when we talk about bodies in Asian theatres and performances? What do we mean when we talk about Asian bodies in different performances outside the region? How does theatre affect the way we think about the bodies of Asians?

The conference sub-themes include:

The Spectacularization of the Body in Asia. What does it mean when we think of the acrobatics in China, the thaipusam devotees in Malaysia and Singapore, ta'ziyeh devotees in the Middle East, the magdarama or self-flagellants in the Philippines as actors/performers? What is the implication of associating Asian rituals involving bodily spectacles or self-inflicted pains as theatre and performance?

Performing Queer Asian Bodies. What does it mean to be an Asian Queer vis-à-vis theatre and performance? What is the relationship of the queer and body in Asian performances?

Performing Displaced Bodies. Issues on representing the Asian immigrant/emigrant in theatre and performance. What is the implication of being Asian in Euro-American theatre?

Gendered Bodies. What are the representation and ideologies of the masculine and feminine bodies in Asian theatre and performance? What does it mean when the masculine body is performed by a female body or vice versa?

Asian Bodies Recuperated. Many theorizations in theatre, performance and cultural studies took inspiration from performing bodies of Asians, issues and implications of such theories in general critical thinking.

Disembodiments. What does it mean when a body is treated as a formless creature in Asian societies?

The Body as Medium. When the body is treated as a medium in theatre and performance, what does it mediate?

Asian Corporeality and/in Choreography. Body-centered performance practices in Asia also provide a vital site for exploring the convergence of thought and action.

The Asian Body as Method. Exploring the possibility of the body—the Asian body—in performance as a starting point of philosophizing and intellectualizing.

About IFTR

The International Federation for Theatre Research (IFTR) exists to facilitate communication and exchange between scholars of theatre and performance research throughout the world through its conference events and publishing activities.



History

In 1955, the British Society for Theatre Research took the initiative in calling an international Conference to which delegates from 21 countries responded, including, from outside Western Europe, Japan, Russia, Poland, Czechoslovakia and (attending as an observer) Yugoslavia. The decisions which emerged during the discussions held on July 17 to 23 at the British Academy in London were to lead to the creation of the IFTR.

This was a remarkable step; researchers from all over the world with an interest in the history or theory of the theatre, who had previously been working in isolation and with little recognition from institutes of higher education, had taken the decision to collaborate together, to exchange information and discuss common problems and methodology. In short, to establish an international base for the development of the relatively new discipline of theatre studies.

A provisional Executive Committee was formed, composed of Ifan Kyrte Fletcher (United Kingdom), Giorgio Brunacci (Italy), Rose-Marie Moudouès (France), Edmund Stadler (Switzerland) and Andre Veinstein (France), who represented SIBMAS (Société Internationale des bibliothèques et des musées des arts du spectacle or International Society of Libraries and Museums of Performing Arts), founded at Zagreb, Croatia in 1954. This Committee met in Berne, Switzerland in 1956 and, in collaboration with the Centro di Ricerche Teatrali, Rome, Italy, organized a second Conference which took place in July 1957 at the Cini Foundation in Venice, Italy where IFTR was formally established with the participation of 17 countries.

The Federation currently boasts members from 44 countries and from all continents. It holds annual international conferences, regional conferences and research working group symposia. It owns a leading international journal (Theatre Research International) and publishes two major book series in collaboration with Palgrave Macmillan and Rodopi.

Constitutional Aims

- To organize international conferences and symposia.
- To establish working groups for specific research projects.
- To assist members to obtain grants for their work from foundations, trusts and other grant-making bodies.
- To assist in organizing societies for theatre research.
- To submit to the authorities of all countries the desirability of creating and maintaining courses, institutes and chairs of theatre research.
- To publish the work of its members in peer-reviewed books series and a major international journal.

The Asian Theatre Working Group

The Asian Theatre Working Group (ATWG) intends to broadly explore scholarly research on Asian theatre and performance. Aside from studying Asian theatre and performance, ATWG also investigates their influence on and relationship to world theatre. The group aims to discuss the technological and theoretical perspectives of Asian theatre in its entirety, including, but not limited to, authentic traditional forms, global contemporary applications and Asian Western-style theatre. Most Asian theatres have experienced the clash between tradition and westernization, and now intend to dredge new methodologies and scholarly theories from their painful experiences.

The vast diversity of Asian performance provides many comparative perspectives and will inspire new theories on theatre. It is difficult to clearly define Asian theatrical plays and performance. It is not significant to lump together Asia, which varies so

greatly both geographically and historically. It is also meaningless to seek alternative features without proper consideration by highlighting distinctive Asian attributes in sharp contrast to Western concepts.

This attempt just works to place what has long been marginalized in the center, which ends up producing one alternative after another. However, it is undeniable that Asian plays and performances are characterized by their unique aesthetics and concepts. These aesthetics and concepts have not been focused on in Western theatre, but they certainly exist in Western theatre as well. From this perspective, the ATWG focuses on the distinctive aesthetics and concepts intrinsic to Asian theatrical performance and incorporates them in the existing concepts behind Western theatre. This approach will contribute to gradually transforming the whole thinking framework of global plays.

Conference Members

Yasushi Nagata

Osaka University
(Convener)



Yasushi Nagata is a Theatre Studies professor at the Graduate School of Letters of Osaka University. He was Executive

Committee member of IFTR from 2004 to 2012, organizer of IFTR annual conference in Osaka 2011 and the founding convener of the Asian Theatre Working Group. He served as president of Japanese Society for Theatre Research. He specialized in Russian Avant-garde theatre and finished a doctoral degree in Theatre Studies at the Meiji University, Japan in 1988. He published many articles on theatre historiography, intercultural theatre, acting method and production analysis on modern and contemporary Russian and Japanese theatres in many anthologies. His recent interest is contemporary inter-Asian theatre movement, aesthetic, performances and its historiography. He is also the director of the Museum of Osaka University and Executive Producer of International Arts Festival and its Cultural Program Series since 2013.

Mitsuya Mori

Seijo University
(Co-convener)



Mitsuya Mori is Professor Emeritus at Seijo University, Tokyo. He was the President of the Japanese

Society for Theatre Research from 1996 to 2006. His research works are categorized mainly into three fields: aesthetics of theatre; Ibsen and Scandinavian drama; and comparative theatre history focused on the modernizing process of theatre in Japan. His published books include "Scandinavian Theatre" (1981), "Ibsen's Realism" (1984), "Comparative Theatre of the East and the West" (ed. 1994), "Ibsen's fin de siècle" (1995), "The Poetics of Theatre Structural Analysis of Theatre Performance" (2007) and "Changing Aspects of Theatre Studies" (ed. 2007). Mori has translated a number of Ibsen's and Strindberg's plays, and directed some of them with professional theatre companies. His production of "Double Nora," a modern Noh play based on "A Doll's House," was invited to the International Ibsen Festival in Oslo, Norway in 2006.

Conference Members

Anna Marjaana Thuring

University of Arts Finland | FINLAND



Anna Marjaana Thuring (former Kurkinen) has a PhD in Theatre Research from the University of Helsinki, Finland. Her research focuses

on physical theatre, gender questions and cultural flows between Asian and Western performance and performance training. She founded the Asian Art and Performance Consortium (AAPC). She lectures and supervises doctoral and MA projects at the University of the Arts Helsinki–Theatre Academy.

Hayato Kosuge

Keio University | JAPAN



Hayato Kosuge is Professor of Foreign Languages and Liberal Arts at the Keio University in Tokyo, and Director of Keio Research

Center for Liberal Arts. He is Executive Committee member of IFTR since 2013 and an Organizing Committee member of PSI #21 Fluid States 2015 representing Tohoku cluster. He has a PhD from Keio University. His research interests include the Japanese underground movement (1960s and 1970s), with focus on Butoh performance.

Chua Soo Pong

Hanoi Academy of Theatre and Cinema | VIETNAM



Chua Soo Pong is a playwright, director and choreographer and currently a visiting professor at Hanoi Academy of Theater and Cinema and

Artistic Adviser of the Vietnam National Theatre. His research interests are in the field of performing arts in Southeast Asia and Chinese opera. Chua obtained his PhD in Ethnomusicology from the Queen's University in Belfast, United Kingdom in 1979. He was the Founding Director of the School of Performing Arts at the Nanyang Academy of Fine Arts (1999-2000) and the Chinese Opera Institute, Singapore (1995-2010).

Meewon Lee

Korea National University of Arts | SOUTH KOREA



Meewon Lee is Professor of theatre studies at the Korea National University of Arts. She obtained her PhD at the University of Pittsburgh, USA

in 1983. She was president of the Korean Theatre Research Association and Korean Theatre Critics Association. She was the director of Korean National Research Center for Arts. She is an executive member of IFTR. She is interested in the aesthetics of Korean theatre in relation to its traditions and the worldwide theatrical conventions and theories.

Ravi Chaturvedi

Manipal University Jaipur | INDIA



Ravi Chaturvedi is Professor and Director of the School of Media and Communication at Manipal University Jaipur and founding

head of the Department of Culture and Media Studies in Central University of Rajasthan, India. He is the founding head of the Department of Theater and Film Studies (now Department of Performing Arts) at the Mahatma Gandhi International Hindi University, India and the Department of Dramatics in the University of Rajasthan.

Tapati Gupta

University of Calcutta | INDIA



Tapati Gupta specializes in Shakespeare, Elizabethan and Jacobean drama. She was a head of the Department of

English Language and Literature at the University of Calcutta (2004 to 2006) and coordinator of the MPhil program in English (2003 to 2010). She was a member of an international research team working on 'Ibsen Between Cultures' project of the Centre for Ibsen Studies at the University of Oslo.

Sir Anril Pineda Tiatco

University of the Philippines Diliman | PHILIPPINES



Sir Anril Pineda Tiatco has a PhD in Theatre Studies from the National University of Singapore. His essays have

appeared in several

local and international journals. His latest publication is "Buhol-Buhol/ Entanglement: Contemporary Theatre in the Metropolitan Manila" (2017). An associate professor of theatre arts from the UP Diliman Department of Speech Communication and Theatre Arts, Tiatco is the Director of the UP Diliman Information Office and the Officer-in-Charge of the UP Diliman Office for Initiatives in Culture and the Arts.

Tsu-Chung Su

National Taiwan Normal University | TAIWAN



Tsu-Chung Su has a PhD in Comparative Literature from the University of Washington, USA. He is Professor of English at the

National Taiwan Normal University. His areas of interest include Greek tragedy, Shakespeare, modern drama, theatre history, dramatic theory and criticism, performance studies, Nietzsche and his French legacy, and theories of hysteria and melancholia. He is the author of two monographs on Dionysian drama (1995) and anatomy of hysteria (2004).

University of the Philippines

The University of the Philippines (UP) is the country's national university, established by law and whose highly selective student admission policies give the University the opportunity to train the best students who will be future leaders of the country. Founded in 1908, this premier institution of learning is now a network of eight autonomous universities scattered across the island nation, and is also ranked No. 1 university in the country.

History

The University of the Philippines is the country's national university, as declared by its Charter of 2008, which was approved by the 14th Congress of the Philippines on Apr. 29, 2008.

UP was founded on June 18, 1908 by Act No. 1870 of the Philippine Assembly, upon the recommendation of W. Morgan Schuster, Secretary of Public Instruction, to the Philippine Commission, the upper house of the Philippine Assembly. Act 1870 authorized the Governor General to establish UP in the "city of Manila, or at any point he may deem most convenient." UP was to give "advanced instruction in literature, philosophy, the sciences and arts, and to give professional and technical training" to every qualified student regardless of "age, sex, nationality, religious belief and political affiliation."

UP is now a System of eight constituent universities: UP Diliman (with an Extension Program in Pampanga and Olongapo); UP Baguio, UP Los Baños, UP Manila (with Schools of Health Sciences in Baler, Palo and Koronadal), UP Visayas (with campuses in Iloilo City, Miagao and Tacloban), UP Cebu, UP Mindanao and UP Open University.

UP was initially established along Padre Faura and R. Hidalgo Streets in Manila with the College of Fine Arts, the College of Liberal Arts and the College of Medicine and Surgery. The School of Agriculture was also established in Los Baños, Laguna. The succeeding years

saw the creation of additional academic units in both sites.

From 67 in 1908 to 7,849 in 1928, the increase in student population called for an expansion outside of the small location in Manila. In 1939, the University acquired a 493-hectare property in Diliman, Quezon City. Construction began in the same year, but development was stalled by World War II.

The war caused extensive damage to buildings in Diliman. Led by UP President Bienvenido Gonzalez, the university administration sought a P13-million grant from the US-Philippines War Damage Commission to restore the damaged facilities and to construct new ones to enable the transfer of the university from Manila to Diliman. It was amidst the rural surroundings of Diliman that UP celebrated its 40th anniversary in 1949, highlighted by the transfer of the Oblation from UP Manila on Feb. 12. A motorcade made its way from Padre Faura to the cogon-strewn expanse in Quezon City, marking the university's transfer to its new campus. Henceforth, the administrative functions of the university, as well as the governance of its regional units in Manila, Los Baños, Baguio and Cebu, were relocated to Diliman.

The first college to operate in Diliman in 1949 was the Conservatory of Music. In the same year, the first general commencement exercises were held at the Sunken Garden.

University of the Philippines Diliman

UP Diliman (UPD) is the flagship constituent university offering a comprehensive array of undergraduate and graduate degree programs in the fields of science and engineering, social sciences, management, economics, law, education, and arts and humanities. With its vast creative and scientific resources, UPD leads in the advancement of science and technology in the country, continues to shape Philippine culture and arts, and exercises leadership in responding to the needs of the nation and the global community for sustainable development and social transformation. The sprawling campus is home to several centers of excellence declared by the Commission on Higher Education, several national institutes in science and engineering established by the Philippine government, and national centers for scholarship and training.

Facts-at-a-Glance

UPD has 27 degree granting units with 376 academic programs in the clusters of the Arts and Humanities, Management and Economics, Science and Technology, and Social Sciences and Law. Of these programs, 120 are in the undergraduate level, 152 in the master's, 71 in the doctoral levels and one Juris Doctor. Thirty-two certificate and diploma programs are also offered in the undergraduate and post-graduate levels, with extension programs in Pampanga and Olongapo City, and currently under development, specialized programs at the UP Professional Schools at the Bonifacio Global City in Taguig City.

As of August 2017, the University had 22,765 students where 13,322 were undergraduates,

8,473 were pursuing master's and doctoral degrees while 970 were pursuing a Juris Doctor degree.

As of July 2017, the University had a faculty complement of 1,531, comprising 273 Professors, 256 Associate Professors, 628 Assistant Professors and 374 Instructors, alongside 821 Lecturers, 44 Professor Emeriti and 15 Visiting Professors.

It has a land area of 493 hectares which houses the academic units, the residential and dormitory areas, the resource generation zones and a protected forest area, among others.

UP Diliman Office for Initiatives in Culture and the Arts

OICA was established in March 1999 by the UP Board of Regents and is under the UP Diliman Office of the Chancellor. It is tasked to formulate policies, guidelines, plans and programs on artistic and cultural activities for the UP Diliman campus.

It was created to address:

1. The need to systematize art and culture programs towards the development of medium- and long-term plans for culture and the arts, in the context of the overall vision and mission of the University;
2. The need to institutionalize domestic and international art and cultural linkages;
3. The need to rationalize financial support and fund generation; and
4. The need for a University-based policy making body on art and cultural development management.



Asian Center



The Asian Center is the University of the Philippines' (UP) only unit with a regional area of specialization and one of the colleges in the university's Diliman campus.

It is a member of the Consortium for Southeast Asian Studies in Asia and the Kyoto International Consortium for Asian Studies (KICAS).

In 1955, UP established the Institute of Asian Studies and mandated it to conduct research for the promotion and advancement of studies on Asia. In 1968, the Institute was formally reorganized through Republic Act (RA) 5334 to become the Asian Center. From 1973 to 1979, the Center was absorbed by the Philippine Center for Advanced Studies (PCAS), but reverted to its original status through a Board of Regents decision at its 919th meeting.

RA 5334 enabled the Center to become a degree-granting institution while continuing to perform research functions. Among its purposes were to develop closer and broader contact with Asian peoples in the field of learning and scholarship, and to attain knowledge of Filipino national identity in relation to other nations through studies on various aspects of Asia. Training country and area specialists through its graduate degree programs in Asian Studies and in Philippine Studies, the Asian Center promotes initiatives to understand the Philippines in its broader Asian context, and to understand Asia from the Philippine vantage point.

College of Arts and Letters

The College of Arts and Letters (CAL) was established in 1983 as a result of the 3-way split of the College of Arts and Sciences for reasons of administrative efficiency. CAL seeks to uphold humanistic ideals in the midst of technological advancement, promote arts and letters as instruments of liberation and empowerment and inculcate values that promote a nationalistic culture.

It originated from the College of Philosophy, Science and Letters established in UP in 1910. A year later, it was renamed College of Liberal Arts and Sciences. It offered degrees in the humanities, social sciences and natural sciences and serviced the General Education Program. By 1976, the college had grown to such an extent that it was becoming increasingly difficult to administer and maintain. On Sept. 30, 1976, a Reorganization Plan led to the creation of three divisions: Humanities,

the Science, and Social Sciences and Philosophy. The immediate precursor of CAL, the Division of Humanities consisted of five Departments under an Associate Dean. These Departments – the Art Studies, English and Comparative Literature, European Languages, Filipino and Philippine Literature, and Speech Communication and Theatre Arts – form the academic core of the College as it stands today.

Presently, CAL maintains its leadership in arts and letters in the Philippines. The basic functions of the College remain—instruction, research and extension work. It continues to uphold humanistic ideals in the midst of technological advancement, promote arts and letters as instruments of liberation and empowerment, and inculcate values that promote a nationalistic culture.



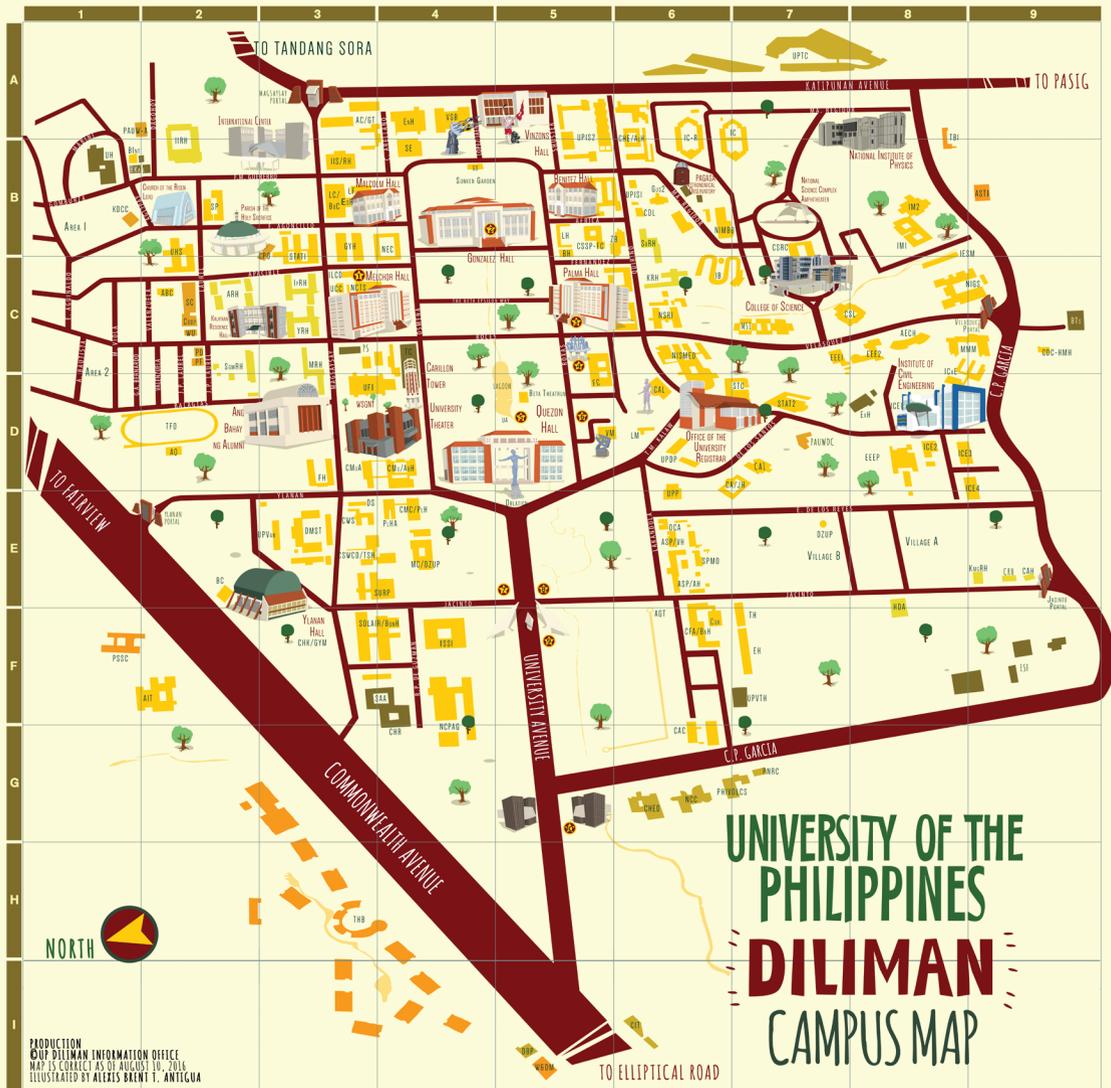
Department of Speech Communication and Theatre Arts



The Department of Speech Communication and Theatre Arts (DSCTA) traces its roots from the Department of English and Comparative Literature (DECL). In 1959, two new departments

incubated in the DECL were established as independent units—the Department of

Speech Communication and Drama and the Department of Humanities. The first is now known as DSCTA and it prepares students for careers in the various fields of communication and develops their expertise in performance and other areas of theater production. The second was renamed Department of Art Studies in 1984.



NORTH



PRODUCTION
 OUP DILIMAN INFORMATION OFFICE
 MAP IS CORRECT AS OF AUGUST 10, 2016
 ILLUSTRATED BY ALEXIS BRENT T. ANTICUA

UNIVERSITY OF THE PHILIPPINES DILIMAN CAMPUS MAP



THE CONFERENCE

General Program

TIME	Day 0 20 February (Tuesday)	Day 1 21 February (Wednesday)
7:30 – 8:30 a.m.	Arrival of Delegates	Registration
8:30 – 10 a.m.		Opening Program & Opening Keynote GT Toyota Auditorium
10 – 10:30 a.m.		Coffee/Tea Break
10:30 – 12 p.m.		General Panels Seminar Room A ASEAN Hall Japan Hall
12 – 1:30 p.m.		General Panels Seminar Room A ASEAN Hall Japan Hall
1:30 – 2:30 p.m.		Lunch
2:30 – 4 p.m.		General Panels Seminar Room A ASEAN Hall Japan Hall
4 – 4:30 p.m.		Coffee/Tea Break
4:30 – 6:30 p.m.		Asian Theatre Working Group Roundtable Session 1 GT Toyota Auditorium
6:30 – 7 p.m.		
7 – 9 p.m.	Asian Theatre Working Group Meeting and Welcome Dinner Japan Hall, Asian Center	Social Activity “Ang Dalagita’y ‘Sang Bagay na Di-buo” (A Girl is A Half-Formed Thing) Wilfrido Ma. Guerrero Theater
9 – 10 p.m.		Social Activity Welcome Reception Wilfrido Ma. Guerrero Theater Lobby

Day 2 22 February (Thursday)	Day 3 23 February (Friday)	Day 4 24 February (Saturday)
Registration		<p style="text-align: center;">Social Activity</p> <p>Paid Tour A: Old Manila Tour Meeting Place: Quezon Hall Time: 8 a.m.</p> <p>Paid Tour B: Corregidor Island Tour Meeting Place: Quezon Hall Time: 5 a.m.</p>
Keynote Address 2 GT Toyota Auditorium	Asian Theatre Working Group Roundtable Session 2 GT Toyota Auditorium	
Coffee/Tea Break		
General Panels Seminar Room A ASEAN Hall	Plenary: Bodies and Praxes GT Toyota Auditorium	
General Panels Seminar Room A ASEAN Hall Japan Hall		
Lunch		
Plenary Discussion: Body Politics/Body Narratives in Southeast Asian Performances GT Toyota Auditorium	General Panels Seminar Room A ASEAN Hall	
Coffee/Tea Break		
Workshop Sessions ASEAN Hall Japan Hall	Closing Keynote and Closing Program GT Toyota Auditorium	
Social Activity Thanksgiving and Farewell Dinner UP Lagoon	Social Activity Ballet Philippines' The Exemplars (Amada and Other Dances) University Theater	

Detailed Program

INTERNATIONAL FEDERATION FOR THEATRE RESEARCH Manila Conference 2018

21 – 23 February 2018
Asian Center, University of the Philippines Diliman

Day 1 21 February 2018 (Wednesday)	
7:30 – 8:30 a.m.	REGISTRATION
8:30 – 10 a.m.	<p>OPENING PROGRAM AND OPENING KEYNOTE GT Toyota Auditorium</p> <p>Welcome Address <i>Michael Lim Tan</i> Chancellor University of the Philippines Diliman PHILIPPINES</p> <p>Presidential Address <i>Jean Graham-Jones</i> City University of New York / USA</p> <p>ATWG Convener's Address <i>Yasushi Nagata</i> Osaka University JAPAN</p> <p>Opening Performance "Fiesta Suite" <i>UP Filipiniana Dance Group</i></p> <p>Introduction to the Opening Keynote Speaker <i>Sir Anril Pineda Tiatco</i> University of the Philippines Diliman PHILIPPINES</p> <p>When is Contemporary Performance (Dance)? <i>Susan "SanSan" San Kwan</i> University of California at Berkeley USA</p> <p>Discussion / Open Forum</p>
10 – 10:30 a.m.	COFFEE/TEA BREAK

<p>10:30 a.m. – 12 p.m.</p>	<p>GENERAL PANEL 1.1 Seminar Room A</p> <p><u>Cultural Performances in Asia</u></p> <p><u>Moderator/Chair:</u> <i>Junesse Crisostomo</i></p> <p>The Penitents of Kalayaan, Laguna, Philippines: Observing, Understanding, and Analyzing Theater as Social Performance <i>Jeremy Reuel N. Dela Cruz</i> University of the Philippines Los Baños PHILIPPINES</p> <p>Ideogram Body's Performativity in Turkish Traditional Dances <i>Erica Letailleur</i> Centre International de Réflexion et de Recherche sur les Arts du Spectacle FRANCE</p> <p>Embodied Nation in Protest: Toward a Genealogy of Protest Performances in the Philippines <i>Bryan Leviña Viray Sir Anril Pineda Tiatco</i> University of the Philippines Diliman PHILIPPINES</p>	<p>GENERAL PANEL 1.2 ASEAN Hall</p> <p><u>Aesthetics and Poetics: Body in Performance</u></p> <p><u>Moderator/Chair:</u> <i>Marvin Olaes</i></p> <p>Actor's Bod–'Tortured' and Energized–Descendant and Transcendent Bodily expressions–Discussing the production process of The Trojan Women <i>Guntheti Naveen</i> University of Hyderabad INDIA</p> <p>The Language of the Body in Improv Theatre <i>Chazeline E. Caberos</i> Bulacan State University PHILIPPINES</p> <p>We Do Not Make Works About Asian; We Live Our Lives and Make Our Art as Asians: The Artistic Ideology and Methodology of an Asian Live Art Practitioner in the UK <i>Cheng Po Yuan</i> University of Exeter UNITED KINGDOM</p>	<p>GENERAL PANEL 1.3 Japan Hall</p> <p><u>(Un)dressing Gendered Identities</u></p> <p><u>Moderator/Chair:</u> <i>Charles Ladia</i></p> <p>Why Bayots are Funny: A Look into the Tradition of Comedy <i>Francis Luis M. Torres</i> University of the Philippines Diliman PHILIPPINES</p> <p>Male Body in Female Dress: a Yatra of Identity Crisis on Bengali Stage <i>Pranab Kumar Mandal</i> Ramakrishna Mission Residential College INDIA</p> <p>Complementarity in Movement and Performance: Critiquing Gender Roles in Philippine Cultural Dances <i>Cheeno Marlo Sayuno</i> University of the Philippines Los Baños PHILIPPINES</p>
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<p>12 – 1:30 p.m.</p>	<p>GENERAL PANEL 1.4 Seminar Room A</p> <p><u>Gendered Performance / Constructing Genders</u></p> <p><u>Moderator/Chair:</u> Oscar Malaco, Jr.</p> <p>Spider’s Web Woven From the Anus: Oliver’s Performance Act and the Gay Body Trade Apolonio B. Chua University of the Philippines Diliman PHILIPPINES</p> <p>“Staging” Trouble: Performing Queer Bodies in the Context of Metro Manila Pride March Gregorio R. Caliguia III University of the Philippines Diliman PHILIPPINES</p> <p>Construction of Gendered Bodies: Yakugara in Kabuki Galía Petkova International Research Center for Japanese Studies (Nichibunken) JAPAN</p>	<p>GENERAL PANEL 1.5 Japan Hall</p> <p><u>Dramaturgy and Dance</u></p> <p><u>Moderator/Chair:</u> Carlo Garcia de Pano</p> <p>Moving Centres of Power: From Folk to Contemporary Lim How Ngean Asian Dramaturgs’ Network AUSTRALIA</p> <p>Insights on Embodying Noh: Participatory Research on Noh Theatre Maria Teresa S. Jamias University of the Philippines Diliman PHILIPPINES</p> <p>Studying Body as “Pure Means” in Hijikata Tatsumi’s Hōsōtan Monica Yadav Jawaharlal Nehru University INDIA</p>	<p>GENERAL PANEL 1.6 ASEAN Hall</p> <p><u>Embodying Tradition and Performing Heritage</u></p> <p><u>Moderator/Chair:</u> Christine Magpayo</p> <p>Daygon Tradition in Bohol: Folk Society’s Cultural Expression of Faith Procopio Resabal Jr. Bol-anon Village Cultural Trails PHILIPPINES</p> <p>Cultural Heritage as a Commodity and an Emblem of National Identity: A Comparison Between Khon Masked Dance Drama of Thailand and Javanese Sendratari Ramayana of Indonesia in the Cultural Tourism Context Anak Agung Lindawati Kencana Chulalongkorn University THAILAND</p> <p>The Nupi Manbi and Nupi Shabi: The Politics of Transbody in Manipur Maisnam Arnopal University of Delhi INDIA</p>
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1:30 – 2:30 p.m.	LUNCH		
2:30 – 4 p.m.	<p>GENERAL PANEL 1.7 Seminar Room A</p> <p><u>Performance and Identity Politics</u></p> <p><u>Moderator/Chair:</u> <i>Nico Arguelles</i></p> <p>Beyond Sex and Gender: Reading Kumari’s ‘Alterior’ Body Through the Lens of Gender Performativity <i>Purna Pradhan</i> Jawaharlal Nehru University INDIA</p> <p>Cyborg Peyups: Performing Virtual Bodies <i>Teresa Paula S. De Luna</i> University of the Philippines Diliman PHILIPPINES</p> <p>The Conceptualization of Talent in the Performing Arts Among Filipino Artists: A Thematic Analysis of Local Definitions and Associations <i>Anna Mae Adriano Amurao</i> University of the Philippines Diliman PHILIPPINES</p>	<p>GENERAL PANEL 1.8 ASEAN Hall</p> <p><u>Body Politics</u></p> <p><u>Moderator/Chair:</u> <i>Regina Banaag</i></p> <p>Let’s Get Ready to Rumble: Disabled Bodies Performing Bouts of Precarity <i>Neslie Carol Tan</i> University of Melbourne AUSTRALIA and De La Salle University Manila PHILIPPINES</p> <p>Poverty as Disembodiment: The Humor of Animalized Philippine Bodies in Malou Jacob’s “Juan Tamban” and Nick Pichay’s “Babaeng Tilapia, Natagpuan sa Coastal Road” <i>Maria Rhodora G. Ancheta</i> University of the Philippines Diliman PHILIPPINES</p> <p>Body Politics in Park Geun-hyung and Golmokgil’s Theatre <i>Young Joo Choi</i> Korean National Research Center for the Arts SOUTH KOREA</p>	<p>GENERAL PANEL 1.9 Japan Hall</p> <p><u>Cultural Performances in Asia 2.0</u></p> <p><u>Moderator/Chair:</u> <i>Fabiola Ortiz</i></p> <p>Kasilonawan (Obando Fertility Rites): Walking through History and Exploring Society through Dance <i>Ana Rica Navarra</i> Penuel School of Theology PHILIPPINES</p> <p><i>Lorenzo Bautista</i> Asian Theological Seminary PHILIPPINES</p> <p>Performing Embodied Memories and Cultural Practices in Jharkhand <i>Subodh Kunwer</i> Jawaharlal Nehru University INDIA</p> <p>From Colonial Legacy to Embodied Solidarity: The Palo-Palo of Batanes <i>Jem Roque Javier Madilene Landicho</i> University of the Philippines Diliman PHILIPPINES</p>
4 – 4:30 p.m.	COFFEE/TEA BREAK		

4:30 – 6:30 p.m.	<p>ROUNDTABLE DISCUSSION GT Toyota Auditorium</p> <p>Traditional Asian Performing Bodies in a Post-Globalized Era <u>Chair and Moderator:</u> <i>Yasushi Nagata</i> Osaka University JAPAN</p> <p><u>Discussants:</u> <i>Anna Marjaana Thuring</i> University of the Arts Helsinki FINLAND</p> <p><i>Tapati Gupta</i> University of Calcutta INDIA</p> <p><i>Meewon Lee</i> Korea National University of Arts SOUTH KOREA</p> <p><i>Chua Soo Pong</i> Hanoi Academy of Theatre and Cinema VIETNAM</p>
6:30 – 7 p.m.	FREE TIME
7 – 9 p.m.	<p>SOCIAL ACTIVITY Wilfrido Ma. Guerrero Theater</p> <p>Ang Dalagita’y ‘sang Bagay na Di-buo Based on Eimear McBride’s “A Girl is a Half-Formed Thing” Translated by Rody Vera Directed by José Estrella</p>
9 – 10 p.m.	WELCOME RECEPTION Wilfrido Ma. Guerrero Theater Lobby
<p>Day 2: 22 February 2018 (Thursday)</p>	
7:30 – 8:30 a.m.	REGISTRATION
8:30 – 10 a.m.	<p>KEYNOTE PLENARY 2 GT Toyota Auditorium</p> <p>Introduction to the Keynote Speaker <i>Olivia Kristine Nieto</i> University of the Philippines Diliman PHILIPPINES</p> <p>Performative Observation: Reflections on an Anthropology Beyond Ethnography <i>Julius Bautista</i> Kyoto University JAPAN</p> <p>Open Forum/Discussion</p>
10 – 10:30 a.m.	COFFEE/TEA BREAK

<p>10:30 a.m. – 12 p.m.</p>	<p>GENERAL PANEL 2.1 Seminar Room A</p> <p><u>Embodying the State and the Nation</u></p> <p><u>Moderator/Chair:</u> <i>Teresa Paula de Luna</i></p> <p>Bodily Movement in Filipino Seditious Drama, 1903 – 1907: Modes of Unity and Resistance <i>Jennifer C. Bermudez</i> Ateneo de Manila University and Philippine Science High School PHILIPPINES</p> <p>Undressing Bodies, Biopolitics and Singapore’s Asian Values <i>Marcus Cheng Chye Tan</i> National Institute of Education, Nanyang Technological University SINGAPORE</p> <p>Thirteen Thousand Bodies and Counting: Shakespeare, Duterte and a Dramaturgy of Death <i>Judy Celine Ick</i> University of the Philippines Diliman PHILIPPINES</p>	<p>GENERAL PANEL 2.2 ASEAN Hall</p> <p><u>Body Politics / Body Aesthetics</u></p> <p><u>Moderator/Chair:</u> <i>Clod Marlan Yambao</i></p> <p>Beyond the Functional Impact and Compositional Nature of Physical Theatre: The Theatrical Expressions and Aesthetic Codifications of Asian Bodies in Performing Arts <i>Yu Weijie</i> Nanyang Academy of Fine Arts SINGAPORE</p> <p>Contesting aesthetics: Social difference and theatric encounters in Philippine ballet <i>Monica Santos</i> University of the Philippines Diliman PHILIPPINES</p> <p>Katawang Ganap: Negotiating Advocacies <i>Glecy C. Atienza</i> University of the Philippines Diliman PHILIPPINES</p>	
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12 – 1:30 p.m.	<p>GENERAL PANEL 2.3 Seminar Room A</p> <p><u>Aesthetics and Poetics: Thinking Bodies</u></p> <p><u>Moderator/Chair:</u> <i>Grey-An Pascual</i></p> <p>Body at the Sight of Beauty: The Idea of Beauty in Chinese and Indian Aesthetic Traditions <i>Brahma Prakash</i> Jawaharlal Nehru University INDIA</p> <p>The Body as Merit-Making Medium: Mask Festivals in Thailand and Laos <i>Ya-Liang Chang</i> National Chi Nan University TAIWAN</p> <p>Monkey's Theatre: Reception of the Body-centered Acting of Japanese Theatre Troupes Touring in the United States and Europe from the 1900s to 1930s <i>Gao Yang</i> National University of Singapore SINGAPORE</p>	<p>GENERAL PANEL 2.4 ASEAN Hall</p> <p><u>Performance Processes</u></p> <p><u>Moderator/Chair:</u> <i>Oscar Serquiña</i></p> <p>Bodily Performance in the Philippines: The Case of Yoga <i>Irene Bel R. Pletona</i> University of the Philippines Diliman PHILIPPINES</p> <p>A Study on Physical Expression in Modern Vietnamese Theater <i>Yuko Saito-Nobe</i> Tokyo University of the Arts JAPAN</p> <p>When Kokoro Meets Isip and Puso: The Cedula sa BGC and Putri Anak Experience <i>Amparo Adelina C. Umali III</i> University of the Philippines Diliman PHILIPPINES</p>	<p>GENERAL PANEL 2.5 Japan Hall</p> <p><u>Embodiments / Representations</u></p> <p><u>Moderator/Chair:</u> <i>Johanna Añes</i></p> <p>Man and Machine on Stage in Early Modern Kabuki <i>Tove Johanna BjoerkSaitama</i> University JAPAN</p> <p>Okinawan Bodies Represented in the Play "Jinruikan" (The Human Pavilion) directed by Koki Ryoshu <i>Shoko Yonaha</i> Okinawa University JAPAN</p> <p>Embodied Queer Community: Performing Buhol-Buhol on the Dance Floor in Today x Future in Manila <i>Ian Ramirez</i> University of the Philippines Diliman PHILIPPINES</p>
1:30 – 2:30 p.m.	LUNCH		
2:30 – 4 p.m.	<p style="text-align: center;">ROUNDTABLE PLENARY GT Toyota Auditorium</p> <p>Body-Politics / Body-Narratives in Southeast Asian Performances <u>Chair and Moderator:</u> <i>Monica Santos</i> University of the Philippines Diliman PHILIPPINES</p> <p><u>Plenary Speakers:</u> <i>Kathy Foley</i> University of California Santa Cruz USA</p> <p><i>Jazmin Badong Llana</i> De La Salle University Manila PHILIPPINES</p> <p><i>Paul Alexander Rae</i> University of Melbourne AUSTRALIA</p>		
4 – 4:30 p.m.	COFFEE/TEA BREAK		

4:30 – 6:30 p.m.	<p>WORKSHOP SESSION 2.1 ASEAN Hall</p> <p>Emotions that Matter: Public Bodies Put to Shame in Southeast Asian Contexts</p> <p><i>Felipe Cervera</i> National University of Singapore SINGAPORE</p> <p><i>Ella Parry-Davies</i> National University of Singapore SINGAPORE</p> <p><i>Alvin Lim</i> King's College London UNITED KINGDOM</p> <p><i>Matthew Yoxall</i> Chiang Mai University THAILAND</p>	<p>WORKSHOP SESSION 2.2 Japan Hall</p> <p>The Body-as-Medium and Energy</p> <p><i>Alexander McDougall Boyd</i> University of California Davis USA</p> <p><i>Elizabeth de Roza</i> Lasalle College of the Arts SINGAPORE</p>	
6:30 – 9 p.m.	THANKSGIVING DINNER UP Lagoon		
Day 3 23 February 2018 (Friday)			
7:30 – 8:30 a.m.	REGISTRATION		
8:30 – 10 a.m.	<p>ROUNDTABLE DISCUSSION Asian Theatre Working Group GT Toyota Auditorium</p> <p>Theorizing Asian Bodies in Performance</p> <p><u>Chair and Moderator:</u> <i>Mitsuya Mori</i> Seijo University JAPAN</p> <p><u>Presenters:</u> <i>Ravi Chaturvedi</i> Manipal University Jaipur INDIA</p> <p><i>Tsu-Chung Su</i> National Taiwan Normal University TAIWAN</p> <p><u>Discussant:</u> <i>Hayato Kosuge</i> Keio University JAPAN</p>		
10 – 10:30 a.m.	COFFEE/TEA BREAK		

10:30 a.m. – 12 p.m.	<p style="text-align: center;">ROUNDTABLE PLENARY GT Toyota Auditorium</p> <p style="text-align: center;">Asian Bodies in Performance</p> <p style="text-align: center;"><u>Chair and Moderator:</u> <i>Bryan Leviña Viray</i> University of the Philippines Diliman PHILIPPINES</p> <p style="text-align: center;"><u>Discussants:</u> <i>Lim How Ngean</i> Asian Dramaturgs' Network AUSTRALIA</p> <p style="text-align: center;"><i>Eisa Jocson</i> Independent Performer PHILIPPINES</p> <p style="text-align: center;"><i>Jay Cruz</i> Performance Research Network PHILIPPINES</p>		
12 – 1:30 p.m.	<p style="text-align: center;">GENERAL PANEL 3.1 ASEAN Hall</p> <p style="text-align: center;"><u>Japanese Performance in the Transnational Stage</u></p> <p style="text-align: center;"><u>Moderator/Chair:</u> <i>Hayato Kosuge</i></p> <p>A Displaced Japanese Body in Continuous Transition – On the Works of the Actress Sachiko Hara in Germany <i>Ken Hagiwara</i> Meiji University JAPAN</p> <p>Bodies in the Contexts on the Japanese-Austrian Musical “Marie Antoinette” <i>Rina Tanaka</i> Meiji University JAPAN</p> <p>Butoh and German Modern Dance: A Heritage of Expressionist Dance in Ohno Kazuo’s Gesture <i>Mariko Miyagawa</i> Kaichi International University JAPAN</p>	<p style="text-align: center;">GENERAL PANEL 3.2 Seminar Room A</p> <p style="text-align: center;"><u>Embodied Traditions/ Religions</u></p> <p style="text-align: center;"><u>Moderator/Chair:</u> <i>Sir Anril Pineda Tiatco</i></p> <p>Xing Hun: An Ephemeral Performance of Marriage <i>Wenjie Li</i> University of Sussex UNITED KINGDOM</p> <p>Folk Catholics embodiment: the post-colonial religious theatre of Floy Quintos <i>Jose Neil C. Garcia</i> University of the Philippines Diliman PHILIPPINES</p> <p>Textile(d) Bodies in Gurgurlis ed Banua/ Landscape with Memories: Processes and Reflections <i>Dennis D. Gupa</i> University of Victoria CANADA</p>	<p style="text-align: center;">GENERAL PANEL 3.2 Seminar Room A</p> <p style="text-align: center;"><u>Cultural Performances in Asia: The Visayas</u></p> <p style="text-align: center;"><u>Moderator/Chair:</u> <i>Paolo Amascual</i></p> <p>Hexis and Histrionics: Poetics and the Body in the Devotion to the Santo Niño in Leyte <i>Mars Edwenson Jo T. Briones</i> University of the Philippines Visayas Tacloban College PHILIPPINES</p> <p>Ham-an naga-suksok it daster ro Yawa?: The Yawa-Yawa Performance in Ibajay, Aklan <i>Frances Anthea Redison</i> University of the Philippines Visayas PHILIPPINES</p> <p>Choreographed Aggression: Studies in the Estokada Traditions of the Visayas <i>Cristina Juan</i> School of Oriental and African Studies, University of London UNITED KINGDOM</p>
1:30 – 2:30 p.m.	LUNCH		

2:30 – 4 p.m.	<p>GENERAL PANEL 3.4 ASEAN Hall</p> <p><u>Transnationalized Bodies</u></p> <p><u>Moderator/Chair:</u> <i>Bryan Levina Viray</i></p> <p>Gaze at Oriental Dance in Japan: A Reception of Ruth St. Denis in Asia <i>Naoko Kogo</i> Osaka University JAPAN</p> <p>Dislodging the Brown Man's Burden: the displaced Filipino/Asian body as Trickster <i>Jennifer Decolongon</i> University of Melbourne AUSTRALIA</p> <p>"We all want to be Carmen": Flamenco as Assimilated Exoticism on the Asian Cultural Body <i>Catherine Diamond</i> Soochow University TAIWAN</p>	<p>GENERAL PANEL 3.5 Seminar Room A</p> <p><u>Moving Bodies</u></p> <p><u>Moderator/Chair:</u> <i>Jem Javier</i></p> <p>Staging and Singing Philippine Migration: Race, Region and Romance in Ricardo Saludo's "The Silent Soprano" <i>Oscar Tantonco Serquiña, Jr.</i> University of Melbourne AUSTRALIA and University of the Philippines Diliman PHILIPPINES</p> <p>Transmitting Repertoire: Entertainers touring between the Philippines and Australia in the 1950s and 1960s <i>Jonathan Bollen</i> University of New South Wales AUSTRALIA</p> <p>Agents or Ambassadors?: Jingju Surveillance in a 1960 Canada Tour <i>Josh Stenberg</i> University of Sydney AUSTRALIA</p>	
4 – 4:30 p.m.	COFFEE/TEA BREAK		
4:30 – 6 p.m.	<p style="text-align: center;">CLOSING KEYNOTE GT Toyota Auditorium</p> <p style="text-align: center;">Introduction to the Keynote Speaker <i>Belen D. Calingacion</i></p> <p style="text-align: center;">Cultural Matriarchal Rituals Translated into Literature and Performance <i>Alice G. Reyes</i> National Artist for Dance PHILIPPINES</p> <p style="text-align: center;">Discussion/Open Forum</p>		

<p>6 – 6:30 p.m.</p>	<p style="text-align: center;">CLOSING PROGRAM GT Toyota Auditorium</p> <p style="text-align: center;">Farewell Message from the Dean of Asian Center <i>Joefe Santarita</i></p> <p style="text-align: center;">Farewell Message from the Dean of the College of Arts and Letters <i>Amihan Bonifacio-Ramolete</i></p> <p style="text-align: center;">Farewell Performance <i>UP Dance Company</i></p>
<p>6:30 – 8 p.m.</p>	<p style="text-align: center;">SOCIAL ACTIVITY University Theater</p> <p style="text-align: center;">The Exemplars: Amada and Other Dances Ballet Philippines Choreographed by Alice G. Reyes</p>

BOOK OF ABSTRACTS

Keynote Address 1

When is Contemporary Performance (Dance)?

21 February | Wednesday

8:30 – 10 a.m.

GT Toyota Auditorium

What is “contemporary Asian dance”? This presentation interrogates the multivalent understandings of the term “contemporary” in concert, commercial, and world dance, especially Asian dance, contexts. The author argues that placing multiple uses of the term “contemporary” alongside one another can provide insight into the ways that “high art” dance, popular dance and non-western dance are increasingly wrapped up with each other and, at the same time, the ways that their separations reveal the artistic, cultural and political prejudices, as well as the forces of the market.



Susan “SanSan” San Kwan is Associate Professor in the Department of Theater, Dance and Performance Studies at the University of California Berkeley. Her research interests include critical dance studies, transnational Asian American studies, theories of space and kinesthesia, and interculturalism. Her book, “Kinesthetic City: Dance and Movement in Chinese Urban Spaces,” was published in 2013 by Oxford University Press. She is editor, with Kenneth Speirs, of the anthology, “Mixing It Up: Multiracial Subjects,” published by University of Texas Press. Her article on cartographies of race and the Chop Suey circuit, a group of Asian American cabaret entertainers who toured the nation during the World

War II era, is published in *The Drama Review (TDR)*. She is working on a research project on the contended understandings of the term “contemporary” across dance genres and communities. Her current book project is “Love Dances: East-West Intercultural Collaboration in Contemporary Dance.” Kwan danced professionally in New York City. She is currently performing with choreographer Lenora Lee and composer Scott Rubin.

Keynote Address 2

Performative Observation: Reflections on an Anthropology Beyond Ethnography

22 February | Thursday

8:30 – 10 a.m.

GT Toyota Auditorium

Participant observation has long been the cornerstone of the anthropological discipline. Yet, most anthropologists would be well aware that 'doing fieldwork' is a fluid process in an often unpredictable socio-cultural milieu, one in which empirical prerogatives are not possessed solely by the ethnographer. Persons encountered in the field hardly ever sat in passive amenability to empirical directives. Rather, they have been active in directing the researchers to perform certain roles in accordance with their own priorities, often in ways that challenge conventional assumptions about what participant observation is and what it should and should not entail. In this address, the presenter considers an anthropological practice that is driven by "performative observation." By reflecting upon some fieldwork narratives among Roman Catholic ritual practitioners in the Philippines, the presenter aims to highlight how anthropological insight is determined by the roles ascribed to them by their informants, perhaps even more so than the observational roles anthropologists assume for themselves in pursuit of ethnographic accuracy.



Julius Bautista is Associate Professor at the Center for Southeast Asian Studies, Kyoto University, Japan. He received his PhD in Southeast Asian Studies (anthropology and cultural history) at the Australian National University, and has subsequently published on religious practice in Asia, with a focus on Christian iconography, religious piety, performance and the relationship between religion and the state. He is author of *"Figuring Catholicism: An Ethnohistory of the Santo Niño de Cebu"* (Ateneo de Manila University Press, 2010, a finalist for the Philippine National Book Prize for the Social Sciences) and editor of *"The Spirit of Things: Materiality and Religious Diversity in Southeast Asia"* (Cornell SEAP, 2012).

Keynote Address 3

Cultural Matriarchal Rituals Translated into Literature and Performance

23 February / Friday

4:30 – 6 p.m.

GT Toyota Auditorium

In the Philippines, Spanish Catholicism was absorbed and mixed with local pre-colonial rites and rituals. One of the more primitive ones was “Tatarin,” an annual festival during the Summer Solstice at the Feast of St. John. It was a Dionysian festival where the women reigned supreme for three days and the men who participated could only do so by wearing some female garb as a symbol of subservience. Amada is a character in the short story “Summer Solstice” by Nick Joaquin, which was based on the “Tatarin” and was first performed in 1969.

Fiesta Dances are social dances which are expressions that emerge from a community with their own set of culture and identity. Since dance is a language that can be learned easily, it can be considered as a universal language between cultures, caste and other boundaries. What makes a dance Asian, European, African, etc. is from where it was first identified and traced from, not necessarily because of the body dancing it.

Formation/creation to Translation:

Thought (mind) → words (literature, e.g. poetry, novel) → Transition (libretto, script) → Performance (play, ballet)



Alice Reyes is the visionary founder of Ballet Philippines who propelled the company into a national arts institution. Through the Ballet Philippines, she established regular season concerts, professionalized dance as a career, and played a major role in the phenomenal development of dance in the country. She began training at an early age and continued even while studying Bachelor of Arts degree in History and Foreign Service at the Maryknoll College (now Miriam College) and postgraduate degree at the Ateneo de Manila University. On June 20, 2014, Reyes was declared National Artist for Dance by then President Benigno S. Aquino III through Proclamation No. 807. She was conferred at the Malacañang Palace on Apr. 14, 2016.

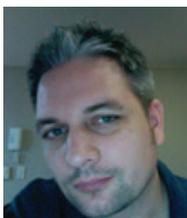
Plenary Panels: Body-Politics/Body-Narratives in Southeast Asian Performances



Jazmin Badong Llana is Associate Professor of drama, theatre and performance at De La Salle University Manila, where she is the Literature Department's coordinator of graduate

studies. She is the Head of the National Committee on Dramatic Arts of the National Commission for Culture and the Arts.

Paul Alexander Rae is a performance and theatre scholar. He is Associate of performance studies at the University of Melbourne. He was Artistic Co-Director of **spell#7 company** in



Singapore and Assistant Professor of theatre studies at the National University of Singapore.

Standing In: On Advocacy and Surrogation

Jazmin Badong Llana, De La Salle University
Paul Rae, University of Melbourne

There is no such thing as *the* body; 'Asian' is an impossibly generalized discursive construct; and in any case, the idea of Asian embodiment is just the flipside of a questionable binary that locates reason and language in the West. In this presentation, the researchers focus on one location where such matters are acute, and in doing so they outline some ways of thinking about what narratives bodies are telling in Southeast Asia, and beyond, today. In this paper, the researchers examine two cases that emphasize the embodied contribution to standing in for someone or something else – a common characteristic of performance – for political purposes. They examine the Dumaguete-based group Youth Advocates Through Theatre Arts (YATTA) and Teatro Obrero, from Escalante.

Kathy Foley is Professor of Theatre Arts at University of California Santa Cruz. She teaches, performs, and directs in Sundanese Wayang in both puppetry and dance drama styles and



curates exhibitions of Southeast Asian and South Asian puppetry styles. She is president of UNIMA-USA.

Embodying Her Story in Southeast Asian Dance Genres

Narrative representations of the female are an important component of Asia dance dramas. This paper will consider contrasting character types and the representative movement of these figures who may traditionally be portrayed by either female or male dancers since gender is presented via movement style and not linked to the performer's gender. Female types range from refined, to semi-refined to demonic. The paper will explore the narratives, the movement characteristics of the representation and dance theatre genres associated with iconic stories ("Ramayana/Mahabharata," "Panji," "Ngawang Wulan" and "Calonarang") discussing what they tell about female possibilities via representation in dance-theatre and what bodies are used to represent the different manifestations in performances. Presently seen in modern theatre versions are female narratives being reworked in surprising ways that question earlier female representations.

Schedule:

Roundtable Plenary
22 February
GT Toyota Auditorium
2:30 – 4 p.m.

Plenary Panels: Asian Bodies in Performance



Eisa Jocson is a contemporary choreographer and dancer from the Philippines. She is trained as a visual artist, with a background in ballet. Her three solo works "Death of the Pole Dancer" (2011), "Macho Dancer" (2013) and "Host" (2015) were presented as a trilogy in LIVEWORKS festival in Sydney in 2016 and SF MOMA in partnership with Counterpulse festival in San Francisco (2016).

Lim How Ngean is a performance-maker, dramaturg and dance researcher who has been actively involved in the performing arts for over 20 years. He established the Asian Dramaturgs' Network in 2016, during which the Network held its inaugural symposium in Singapore. He served as dramaturg for dance performances at the Singapore Arts Festival and Esplanade - Theatres on the Bay.



Jay B. CRUZ (Jose Jay B. CRUZ) is Artistic Director of Transitopia Contemporary Dance Commune. He participated in international dance festivals and was a finalist at the 2006 Yokohama SoloXDuo Dance Competition in Japan. He has a Carlos Palanca Award for Literature. He received the 2009 Asian Cultural Council's Josie Natori Award to study choreography and dance composition in New York.



Schedule:
Roundtable Plenary
23 February
GT Toyota Auditorium
10:30 a.m. – 12 p.m.

Workshop Session 2.1 Emotions that Matter: Public Bodies Put to Shame in Southeast Asian Contexts

22 February | ASEAN Hall | 4:30 – 6:30 p.m.

In Southeast Asia, shame carries a political and economic effect which informs and shapes the conceptualization of the body politic, the public and intimate body, as well as the experience of embodying politics in the region. For this proposed workshop, and further advancing explorations in collaborative critical writing, After Performance wishes to investigate how the group's bodies, as academics, are shaped by such affective economies of shame. The workshop aims to address the following key questions: How do economies of shame shape academic labor in Southeast Asia, specifically for theatre and performance scholars, and how do such experiences impact scholarly dynamics both local and translocal? How is knowledge production described in Asian contexts, without privileging the body and embodiment? How do scholars mediate emotions (and spiritual abstractions) into both writing and presentational practices? What is the relationship between the body, narrativization and grand narratives (scriptures, codes, teachings, oral transmissions), from which shame emerges and is understood within those rubrics?

Felipe Cervera (luisfelipecervera@gmail.com) recently submitted his doctoral dissertation at the National University of Singapore. Trained as an actor and as a director in Mexico and in the UK, he works as a theatre-maker and performance scholar in Singapore. His recent work deals with the intersections of performance theory and extraterrestrial exploration, and the politics of Singapore Malay theatre. His essays have appeared in *Theatre Research International*, *Performance Research*, *Performance Philosophy* and *Global Performance Studies*. He serves in Performance Studies International's Future Advisory Board.

Ella Parry-Davies (ella.parry-davies@kcl.ac.uk) holds a PhD from King's College London and the National University of Singapore. She was co-convenor of *Beirut: Bodies in Public*, a workshop on performance and public space in Lebanon, and of *Research with Reach*, a development initiative for postgraduates at King's. Her current research is on performance and cultural remembrance.

Alvin Eng Hui Lim (alim@nus.edu.sg) holds a PhD in Theatre Studies from the National University of Singapore (NUS) and King's College London. He is currently a Senior Tutor at the Department of English Language and Literature, NUS. He is also the Deputy Director and Technology and Online Editor (Mandarin) of the Asian Shakespeare Intercultural Archive (A|S|I|A, <http://a-s-i-a-web.org/>), and Editor of Theatre Makers Asia archive (<http://tma-web.org/>). His current research explores the intersections between religious practices, theatre and digital mediation.

Matthew Yoxall (mattyoxall@yahoo.com) trained in the UK and worked as a theatre-maker since 1998. Based in the Mekong sub-region since 2003, he has been involved in a collection of participatory theatre projects relating to forced migration and refugees. His doctoral research at the NUS focused on a method of discerning silences in socially engaged theatre-making in Burma/Myanmar and Thailand. He is currently Affiliate Researcher at the Research Centre for Social Science and Sustainable Development - RCSD, at Chiang Mai University, Thailand.

Workshop Session 2.2 The Body-as-Medium and Energy

22 February | ASEAN Hall | 4:30 – 6:30 p.m.

Two Asian embodied knowledge systems will be presented as preparatory tools for opening the body-as-medium of 'energy.' Lishi, a Daoist art from China now located in the West and Kalaripayattu, a martial arts form from Kerala in Southern India both affect bodies as keepers and mediators in transmitting cultural memories. As training for theatre, both affect how bodies do and experience things and therefore, when the body is in performance, how it is read and attended to by the body of and the attentive gaze of the audience. In Lishi and Kalaripayattu 'the training becomes you and you become the training'—eventually inseparable through the embodiment of 'becoming' and 'being' (Deleuze). Oral, tacit and haptic methodologies of transmitting embodied knowledge through the body-as-medium are inherent in both systems. They include elements of intentionality, presencing and articulation that move actors through rediscovered flows of consciousness (Zarrilli) highlighting the body as a site of action, re-action or non-action. How is this vital energy, called Qi in Chinese or Prana in Hindi, trained and transmitted in performance and what is its relationship to breath and the inner rhythm that is in the body and attunes ecologically with the theatre and its audience?

Alex Boyd (amcboyd@ucdavis.edu) graduated from the University of California at Davis 'Performance Studies' PhD programme in June 2014. His dissertation, 'The Sustainability of Traditional Knowledge Systems', draws on 20 years of professional practice and coaching in the Lishi Daoist arts that he has studied since 1985. He is currently working from his UK base as a Research Associate with UC Davis, Theatre & Dance to research how Asian training in energy enhances acting. As founder of the Embodied Research Working Group for the IFTR, he is currently establishing an Intercultural Roots for Embodied Practice Research organization.

Elizabeth de Roza (elizabeth.roza@lasalle.edu.sg) is an artist-researcher/educator, performance maker, theatre director, a multi-disciplinary performance artist, collaborator and theatre academic based in Singapore. Her training in performance-making, draws from traditional Asian theatrical training/performing methods, martial arts (kalaripayattu) and contemporary art practices. Her research focused on issues of the body in space and embodied memory practices. She is a full-time lecturer at Lasalle College of the Arts, School of Dance and Theatre and co-convenor of the Embodied Research Working Group (IFTR). www.elizabethderoza.com.

GENERAL PANEL SESSIONS

Abstracts

Amparo Adelina C. Umali III

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 2.4

22 February
ASEAN Hall
12 – 1:30 p.m.

When Kokoro Meets Isip and Puso: The Cedula sa BGC and Putri Anak Experience

The recent experience of the UP Center for International Studies in staging “Cedula sa BGC” (2016), a new (Filipi)Noh play and “Putri Anak” (2017), a new Komedya—both movement-based explorations on traditional theatre forms which resulted in a hybrid form of performance where Japanese theater philosophy married its Philippine counterpart—illustrates how two different perspectives can be used together to enrich the local theater tradition. This paper distills the lessons learned from the recent staging experiments, which show how the non-Cartesian orientation of the Japanese, where the mind and the heart are considered inherently united and indivisible, expressed in the untranslatable kokoro, contrasts sharply with the Filipino perspective of puso and isip, a dichotomy that dictates the difference between how local actors train and perform compared to their Japanese counterparts in the traditional theater.

Amparo Adelina C. Umali III is Associate Professor of the University of the Philippines Center for International Studies. She holds MA (1996) and PhD (2001) degrees in Japanese Literature from Doshisha University where she trained with Kabuki scholar Yoshiki Mukai on a Japanese government scholarship. She specialized in Theatre Arts at the Philippine High School for the Arts, then earned a BA Theatre Arts degree from University of the Philippines Diliman. lq3602@yahoo.com

Anna Mae Adriano Amurao

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 1.7

21 February
Seminar Room A
2:30 – 4 p.m.

The Conceptualization of Talent in the Performing Arts among Filipino Artists: A Thematic Analysis of Local Definitions and Associations

Modern perspectives on giftedness and talent emphasize the need to contextualize the understanding of talents instead of looking for a single definition. Hence, this qualitative research explored the local conceptualization of talent in the performing arts. Twelve acclaimed Filipino artists (from dance, music, theatre and film/TV) were individually interviewed for the study. Participants’ unaided definitions and top-of-mind associations on the concept were coded using Qqualyzer software and then grouped into six major themes and 10 sub-themes. In general, findings suggest that on a spontaneous level, Filipino artists in the sample mainly perceived talent in the performing arts as developmental and a utilitarian constructs.

Ana Mae Adriano Amurao has bachelor’s and master’s degrees in Psychology from the University of the Philippines Diliman. Her master’s thesis is on talent in the performing arts and its development across the lifespan. She is also a freelance researcher for (qualitative) market research. mae.amurao@gmail.com

Ana Rica Navarra

Penuel School of Theology /
PHILIPPINES

GENERAL PANEL 1.9

21 February
Japan Hall
2:30 – 4 p.m.

Kasilonawan (Obando Fertility Rites): Walking through History and Exploring Society through Dance

Devotees gather in Obando, Bulacan in May each year to either pray to be blessed with a child or to fulfill their vow of giving thanks for the child they believed was born through their intercession and participation in the ritualistic dance. Inspired by the ritual, Rodel Mayor Fronda choreographed the Kasilonawan, or the Obando Fertility Rites, as performed by local folk dance troupes, to preserve the narrative and the community that treasures and strives to preserve it. In this study, the dance will be used to reflect on the effects of colonization on local culture, the dialogue between religion and socio-cultural values and orientation, modernity, sexuality, the role of women in society, the Filipino/Asian family and views on bearing children, faith and rituals in the age of advancements in science, technology and ethics.

Ana Rica Navarra is a faculty of Penuel School of Theology and a student of Asian Theological Seminary. She teaches art to the youth of Guiguinto, Bulacan through programs hosted by local youth organizations that she is part of. Trained in visual arts and in singing, Rix has been exposed to Bulacan's thriving local art scene. anarixnavarra@gmail.com

Anak Agung Lindawati Kencana

Chulalongkorn University /
THAILAND

GENERAL PANEL 1.6

21 February
ASEAN Hall
12 – 1:30 p.m.

Cultural Heritage as a Commodity and an Emblem of National Identity: A Comparison Between Khon Masked Dance Drama of Thailand and Javanese Sendratari Ramayana of Indonesia in the Cultural Tourism Context

This study is a comparative study of Khon masked dance drama and Javanese Sendratari Ramayana of contemporary Thailand and Indonesia in the cultural tourism context. This aims to find the development of Khon and Sendratari Ramayana as products of cultural tourism and the employment of Khon masked dance drama and Javanese Sendratari Ramayana as national identities of Thailand and Indonesia. The study employs a qualitative method with cultural and historical approaches. To obtain comprehensive data, literary studies, observation, interviews and documentation have been used. It shows that their development is triggered and conditioned by the political and social changes, which happened in the countries of their origins.

Anak Agung Lindawati Kencana is a PhD candidate of Thai Studies Program, Faculty of Arts at Chulalongkorn University Thailand. She is involved in activities related to Indonesian arts and was organizer and presenter for the Javanese shadow play of Wayang Purwa performance and workshop. lindakencana@yahoo.com

Apolonio B. Chua
University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 1.4
21 February
Seminar Room A
12 – 1:30 p.m.

Brahma Prakash
Jawaharlal Nehru
University / INDIA

GENERAL PANEL 2.3
22 February
Seminar Room A
12 – 1:30 p.m.

Spider's Web Woven from the Anus: Oliver's Performance Act and the Gay Body Trade

"Oliver" is a 1983 movie-documentary by Filipino film director Nick Deocampo portraying the life and career of Reynaldo Villarama (Oliver). Countering the dominant gay screaming styles in impersonations and other cabaret acts in the city's semi-underground clubs during the 1980s, Villarama conceptualized and executed an original performance act in the Philippines at that time, a spider's web woven from the anus. This paper takes an appreciative gaze and analysis of the act by referencing the creation in the politics of authoritarian rule of the period, its policies on sex shows in films and clubs, and the body trade both gay and straight. Research on the Philippine performance arts still has to cover this other underground space foregrounding the body, gender and sex in artistic creations.

Apolonio B. Chua is Professor at the University of the Philippines Diliman (UPD) College of Arts and Letters Department of Filipino and Philippine Literature. He has a PhD in Philippine Studies from UPD. He teaches Philippine Literature, Philippine Drama, Philippine Studies and Rizal Course. Chua explores the use of dramatic elements and rituals in graduation ceremonies, congresses, conferences and the likes. apoloniobayanichua@gmail.com

Body at the Sight of Beauty: The Idea of Beauty in Chinese and Indian Aesthetic Traditions

This paper aims to explore the notion of beauty in Chinese and Indian aesthetic traditions as part of the history of ideas, and to understand the formation, transformation and the circulation of ideas from the ancient times to the present – from the formation of taste to the regime of beauty contest. The recent studies argued that beauty has been relative to various historical periods and various cultures. Beauty becomes a marker that also carries the values of caste, class, race and gender divisions. Using the methodologies of intellectual history, cultural history and comparative aesthetics, the paper will try to identify modes of beauty in a particular period to make this analysis. Its focus will be on the mei of Chinese Aesthetics and the sundar or saundarya of Indian aesthetics.

Brahma Prakash is Assistant Professor of Theatre and Performance Studies in the School of Arts and Aesthetics at Jawaharlal Nehru University, New Delhi. He completed his PhD from the University of London. His research interests include 'folk' and traditional performance and the history of aesthetic ideas from the non-Western Aesthetic tradition. prakash.brahma@gmail.com

Bryan Leviña Viray
Sir Anril Pineda Tiatco

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 1.1
21 February
Seminar Room A
10:30 – 12 p.m.

Catherine Diamond
Soochow University /
TAIWAN

GENERAL PANEL 3.4
23 February
ASEAN HALL
2:30 – 4 p.m.

**Embodied Nation in Protest: Toward a Genealogy of Protest
Performances in the Philippines**

Philippine political theatre formed solidarity by renewing the idea of community through dissents against forces of oppression since the 1896 revolution. In the transformation, the stage becomes an assembly where audiences are invited to rehearse social responsibility that recognizes the embodied other not as an object of one's enjoyment and possession.

Bryan Leviña Viray is Assistant Professor of Theatre Arts at the Department of Speech Communication and Theatre Arts (DSCTA) UP Diliman where he finished his BA in Theatre Arts, cum laude. Through an Erasmus Mundus grant, he earned an International MA in Dance Knowledge, Practice and Heritage (Choreomundus 2013-2015), with Distinction, from Norges teknisk-naturvitenskapelige universitet, Trondheim, Norway as coordinating institution. blviray@up.edu.ph

Sir Anril Pineda Tiatco is Associate Professor of theatre arts at the DSCTA of UP Diliman. sptiatco@up.edu.ph

**"We all want to be Carmen": Flamenco as Assimilated Exoticism
on the Asian Cultural Body**

Japan has the largest flamenco "community" outside of Spain; the popularity of flamenco has also taken off in other "Confucian" Asian societies such as Korea, Taiwan, Singapore and Hongkong. Despite the numerous instances of Spanish practitioners experimenting with northern Indian kathak dancers because they share similar footwork technique, India has not adopted flamenco dance or music. Nor has the Philippines which endured 350 years of Spanish colonization. This divide raises the question of why it has been attractive to some Asian cultures and not others. This presentation looks at the attraction and impact of flamenco—the reality and its exotic representations—on the physical body of its Asian dancers as it has become a social phenomenon that ostensibly empowers women on stage. It also relates the Asian development of flamenco's dramatic potential as increasingly Asian choreographers adapt flamenco techniques to their own cultural narratives thereby impacting the cultural body of their societies.

Catherine Diamond is Professor of Theatre and Environmental Literature at Soochow University, Taipei, Taiwan. She is the author of "Communities of Imagination: Contemporary Southeast Asian Theatres (2012)" and numerous articles on performance and the environment. She is also the Artistic Director of both the Kinnari Ecological Theatre Project and the Red Shoes Flamenco Theatre. diamond_catherine@yahoo.com

Chazeline E. Caberos

Bulacan State University /
PHILIPPINES

GENERAL PANEL 1.2

21 February
ASEAN Hall
10:30 a.m. – 12 p.m.

The Language of the Body in Improv Theatre

Improvisational theatre, also known as Improv or Impro, is a form of theater that creates a performance the moment it is performed. It is formed collaboratively by the players or actors as the improvisation unfolds in present time, with the players or improvisers creating the performance without a prepared, written script. The dialogue, action, story and characters are created with the birth of the performance. ("What is Improv?" 2012). Improv found its way in the Philippine theatre scene today, with a number of theatre groups such as Dulambuhay, Silly People's Improv Theatre Manila and One and Half Men Improv, to name a few. This paper looks at body language to determine the role of the body in the Philippine Improv theater scene and the extent to which the quality of the language produced by the body takes part in the spontaneity of the performance.

Chazeline E. Caberos is a faculty under the Mass Communication and Performing Arts Department of Bulacan State University. She founded the college-based theater organization of the institution. Her interests are in emerging forms of theater and technical theater. chazeline.caberos@bulsu.edu.ph

Cheeno Marlo Sayuno

University of the
Philippines Los Baños /
PHILIPPINES

GENERAL PANEL 1.3

21 February
Japan Hall
10:30 a.m. – 12 p.m.

Complementarity in Movement and Performance: Critiquing Gender Roles in Philippine Cultural Dances

Philippine cultural dances are reflective of their ancestors' way of life, and is one of the art forms used to enrich and pass on the country's rich culture to the next generation. The author conducted the study as a cultural dancer to explore the meaning of movements in relation to gender roles by analyzing dances across four suites: Ngilin from the Cordillera suite, Lanceros de Tayabas from the Maria Clara suite, Tinikling from the Rural suite and Karasaguyon from the Moro and Tribal suite. Using Eisler's Partnership Model under the Feminist Theories, the study attempts to evaluate the presence of complementarity in movement and performance of female and male roles in the said dances as performed by the Sanghaya Dance Ensemble following the routine of the Ramon Obusan Folkloric Group.

Cheeno Marlo Sayuno is Assistant Professor at the University of the Philippines Los Baños (UPLB). He has an MA Communication Arts and BA Mass Communication from UPLB. He is pursuing his PhD at UP Diliman. His short stories for children "The Magic Bahag" and "Si Tiya Salome" won in the Don Carlos Palanca Memorial Awards for Literature in 2013 and 2017 respectively. cheenosayuno@gmail.com

Cheng Po Yuan
University of Exeter /
UNITED KINGDOM

GENERAL PANEL 1.2
21 February
ASEAN HALL
10:30 a.m. – 12 p.m.

Cristina Juan
School of Oriental and
African Studies, University
of London / UNITED
KINGDOM

GENERAL PANEL 3.3
23 February
Japan Hall
12 – 1:30 p.m.

We Do Not Make Works About Asian; We Live Our Lives and Make Our Art as Asians: The Artistic Ideology and Methodology of an Asian Live Art Practitioner in the UK

By observing the struggle between embodying and consuming cultural identity within Asian artists, the author proposes that cultural identity is shown spontaneously due to the body is in the present, therefore, cultural identity shares the instantaneity with the presented body as a dynamic, developing status. Drawing on Howl's practice, this reflection articulates the displaced, confronted, adapted and transformed Asian identity in performance body. Howl examined his project "100 times to say goodbye" to discourses on how Asian performance artists position their cultural identity in the western performance context. "100 times to say goodbye" is a site-specific, looping performance which offers the opportunity for the participant to say goodbye to anyone or anything they want.

Cheng Po Yuan or Howl Yuan is a Taiwanese, UK-based performance maker and researcher. His work spans performance, object, text, video and photograph, presented at different venues and festivals in UK and Taiwan. He holds a master's degree in performance (theatre) from University of Chichester, and is a PhD candidate at University of Exeter. charlie49613017@gmail.com

Choreographed Aggression: Studies in the Estokada Traditions of the Visayas

Taking a similar semiotic approach in analyzing body and movement in the Sinulog of Cebu (Ness, 1992), the researcher hopes to do a kinesthetic reading of the choreography of dance as ritual in the sword-fighting traditions performed in various cultural traditions in the Visayan region. By looking at instances of stylized aggression in the "Troupe" Sinulog of Cebu, the Yawa-Yawa of Iligan, the Estokada of Bohol and the Linambay of Leyte, she hopes to contribute to the discussions surrounding Visayan Corporeality and its links to pre-colonial ethnography, the specifics of regional history, the architectonics of performance and cultural production towards collective identities.

Cristina Juan is Senior Teaching Fellow at the Department of South East Asia, SOAS, University of London. cj14@soas.ac.uk

Dennis D. Gupa

University of Victoria /
CANADA

GENERAL PANEL 3.2

23 February
Seminar Room A
12 - 1:30 p.m.

Erica Letailleur

Centre International de
Réflexion et de Recherche
sur les Arts du Spectacle /
FRANCE

GENERAL PANEL 1.1

21 February
Seminar Room A
10:30 a.m. – 12 p.m.

**Textile(d) Bodies in Gurgurlis ed Banua/Landscape with Memories:
Processes and Reflections**

Blasted from the memories of homesickness, the performance Gurgurlis ed Banua/Landscape with Memories reflects and asks, how do artists and migrants tell stories of the circulation of expendable transnational bodies? Gupa's Gurgurlis ed Banua/Landscape with Memories mobilizes the narratives of estrangement, alienation and horror of displacement. The paper reflects on the nexus between artistic practice and the reflexive process. In finding a method of theatre creation the problematic lies within the intersection where of hybridity and the performance traditions within the site where migrants function and struggle against the grain of global disposability of bodies like scraps in a textile company.

Dennis D. Gupa is a PhD Candidate in Applied Theatre at the Faculty of Fine Arts, University of Victoria. His research on traditional ecological knowledge and practices explores the interconnection of sea rituals, climate change and applied theatre. He has an MFA Directing (Theatre) degree from University of British Columbia and MA Theatre from University of the Philippines. ddgupa@uvic.ca

Ideogram Body's Performativity in Turkish Traditional Dances

Through a representative set of traditional sacred dances of contemporary Turkey, the researcher draws attention to the manner the body becomes the medium of the esoteric knowledge's transmission. This phenomenon comes in a variety of forms, choreographic codes and behaviors that truly take the shape of an ideogramic alphabet. Each gesture is both a sign and a whole set of significant contents the initiated knows can read. It is evident that contemporary creation in Turkey is strongly nourished by the influence of these traditional forms. Some directors do not hesitate to appropriate them to generate a language proper to the repertory of the contemporary theatrical and choreographical creation in Turkey, based on what theatre director Ali Ihsan Kaleci, qualifies as "ideogram body."

Erica Letailleur has a Doctor in Theatre Studies from Nice Sophia Antipolis University, specializing in the relationship between theory and practice in theatre. She received a transdisciplinary education, as an ethnologist and musicologist. She is an actress and the general manager of international projects for IDEOGRAM Arts theatre company. letailleure@gmail.com

Frances Anthea Redison

University of the
Philippines Visayas /
PHILIPPINES

GENERAL PANEL 3.3

23 February

Japan Hall

12 – 1:30 p.m.

**Ham-an naga-suksok it daster ro Yawa?: The Yawa-Yawa
Performance in Ibajay, Aklan**

This paper is a descriptive study of the celebration of the Ninós Inocentes in the performance Yawa-Yawa in Ibajay, Aklan, which oral history traces back to 1898. The term “yawa” in Akeanon means devil or someone evil. On Dec. 28 each year, groups of men from in Ibajay, Aklan re-enact the bible story of King Herod’s massacre of newborn males after learning from the wise men that Jesus Christ was born. In their search for the Holy Child (Sto. Nino), the “Yawa-Yawa” go to houses to solicit palay, money and clothes and even demand a ransom if they seize the Sto. Nino. Interestingly, the “Yawa-Yawa” are male dressed in female “dasters” or house dresses, wear masks of coconut husk and palm fiber painted in red and black with makeshift bolos as weapons to scare young children. This paper attempts to document the preparation and performance of the Yawa-Yawa, explain the cross dressing of the male performers and identify the gender representations in the performance.

Frances Anthea Redison is a faculty member of the Division of Social Sciences, University of the Philippines Visayas, where she graduated with a degree in Bachelor of Arts Political Science-History in 2013. She is presently pursuing a Master of Arts in History degree at the Ateneo de Manila University. francesredison@gmail.com

Francis Luis M. Torres

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 1.3

21 February

Japan Hall

10:30 a.m. – 12 p.m.

Why Bayots are Funny: A Look into the Tradition of Comedy

Gays are funny companions. Scholars like J. Neil Garcia (2009) and Jocelyn Pinzon (2014) recently explored why bayots or a gays are funny: first, they have been represented as ridiculous throughout history. Examples are iconic gay roles by Dolphy in the 1970’s and Yoyoy Villame’s comedic songs about bayots. Second, they have the ability to confront people’s insecurities and deepest fears, which they successfully dispel with laughter. This paper seeks to supplement the discussions by looking back in time to see how—in this particular case, the Cebuano linambay, a comedy—has figured the bayot as funny via a historical lens. The paper looks into two linambays, the Alimpatar (1876) and Rakib (1934), and examines how the gracioso, the play’s clown, has helped frame the bayot.

Francis Luis M. Torres is an MA in Comparative Literature student at the University of the Philippines Diliman. He is finishing his thesis on the bayot in Cebuano literature and history. Currently, he works as a writer. In his spare time, he juggles his time playing Dota 2, surfing the net, eating, or reading books. franciscus07.1991@gmail.com

Galia Petkova

International Research
Center for Japanese
Studies (Nichibunken) /
JAPAN

GENERAL PANEL 1.4
21 February
Seminar Room A
12 – 1:30 p.m.

Construction of Gendered Bodies: Yakugara in Kabuki

This paper looks at the all-male kabuki theatre since its outset in the 17th century as a main site for construction of gender and the body in Japan. The underlying premise is that presentation and representation of the body is central to all cultural processes and that performance is central to the formation of culture. This paper argues that by exploring the presentations and representations of gender and the body in kabuki, one can see the shaping of the notions and ideals of femininity and masculinity and the female/male body during the pre-modern period, which has had a lasting influence on modern Japan. In summary, the author looks at kabuki as a space where the pre-modern concepts of gender and the body were produced and view contemporary kabuki as a space which “preserves” in the modern era the collective memory of Japanese “traditional” “ideal” femininity and masculinity.

Galia Petkova earned a PhD in Japanese studies from SOAS, University of London. Her research interests are traditional performing arts in Asia, focusing on Japan, and gender studies. She is a guest lecturer in Asian theatre at the National Academy for Theatre and Film Arts in Sofia, Bulgaria and a Visiting Research Fellow at the International Research Centre for Japanese Studies in Kyoto, Japan. 128255@alumni.soas.ac.uk

Gao Yang

National University of
Singapore / SINGAPORE

GENERAL PANEL 2.3
22 February
Seminar Room A
12 – 1:30 p.m.

Monkey's Theatre: Reception of the Body-centered Acting of Japanese Theatre Troupes Touring in the United States and Europe from the 1900s to 1930s

This paper aims to shed new insight into the complicated and ambivalent cognitive mechanism of the Westerners' reception of Japanese theatre in the late 19th and early 20th centuries. This will investigate how the various traits related to the bodily acting of some representative performers from three Japanese theatre troupes (*i.e.* the Kawakami, the Hanako and the Tsutsui) were recognized and perceived by the public and theatre practitioners in the United States and Europe. This argues there existed a duality in the spectators' reception of the Japanese performers' body-centered acting. The intensive physicality of the Japanese performers' acting both provoked and satisfied the public's exotic desire for the novelty of a heterogeneous theatre tradition and has been hailed by some as ideal models for reforming the Western theatre.

Gao Yang is a fourth year PhD student at the Department of Japanese Studies of the National University of Singapore. He explores the underlying mechanism and various characteristics of the intercultural theatrical communication between Japan and the West in terms of directing, acting/actor training, stage design and theatre building. gaoyang1984523@yahoo.co.jp

Glecy C. Atienza

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 2.2

22 February
ASEAN Hall
10:30 a.m. – 12 p.m.

Gregorio R. Caliguia III

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 1.4

21 February
Seminar Room A
12 – 1:30 p.m.

Katawang Ganap: Negotiating Advocacies

The study focuses on the changing representations of the human body using the discourse of “ganap,” a locally derived performative concept pertaining to realization of equality, participation and local representation drawn from a linguistic study of the term. The study is an investigation of the manifestations of the discourse of “ganap” as embodied in the form, gait, decorum and relationships of characters in political plays. Case studies were derived from a grid of plays from the city and the regions performed by professional and school-community based groups from 1970 to 2015.

Glecy C. Atienza is Full Professor at the Department of Filipino and Philippine Literature of the University of the Philippines Diliman, where she teaches Philippine literature, creative writing and Philippine theater. She is a performing artist-director-playwright-essayist and theater scholar. glecycruzatienza@gmail.com

“Staging” Trouble: Performing Queer Bodies in the Context of Metro Manila Pride March

Celebrated as the first Pride in Asia, the annual Metro Manila Pride March has been staging before its metropolitan public protests for equality by lesbian, gay, bisexual and transgender Filipinos. The study argues that Pride parade performances by queer bodies encode the historical forces enabling oppression of LGBTs. Using the photo-ethnographic approach, the researcher examines this encoding through reconstruction and deconstruction of the 2015 Metro Manila Pride March. The reconstruction of event corroborates primary sources that include photos, field notes, historical and LGBT-related literature and contemporary testimonies of participants. The study suggests the necessity of interrogating Pride march against the backdrop of local queer identities, with their historical and lived experience, to bolster their always creative, but remain in need of critical, politics.

Gregorio R. Caliguia III finished his degree in History from the Polytechnic University of the Philippines in Manila and currently pursues his Master of Arts in Philippine socio-cultural studies at the University of the Philippines Diliman Asian Center. His interdisciplinary approach touches the boundaries of culture, art, gender and sexuality. grcaliguia.iii@gmail.com

Guntheti Naveen

University of Hyderabad /
INDIA

GENERAL PANEL 1.2

21 February

ASEAN Hall

10:30 a.m. – 12 p.m.

Actor's Body—'Tortured' and Energized—Descendant and Transcendent Bodily expressions—Discussing the production process of The Trojan Women

In the re-staging of Greek play "The Trojan women," director Noushad Mohamed Kunju used the psychophysical method to draw out the actors' organic expressions. These are a series of exercises within the backdrop of the rigorous Kathakali training system and the contemporary movement patterns. The exercises physically 'torture' the performer and puts pressure on him or her to create or experience the 'organic pain' in order to produce a genuine experience. These exercises include jumps, swinging legs and hands, relaxing all the muscles, stretching, sit ups, splits and animal walk, among others. Traditional as well as contemporary techniques devised according to the particular style of production had positive results in creating the performers' organic bodily expressions. Is the emergence of an actor's organic body expression, developed within the backdrop of traditional training methods, relevant in the contemporary performance Asian structure?

Guntheti Naveen is a research scholar at Department of Theatre Arts, S. N. School of Arts and Communication, University of Hyderabad. He received rewards from the Rajiv Gandhi National Fellowship and Prestigious IFTR bursaries 2017. He has participated in national and international theatre festivals as an actor and presented papers in national and international theatre conferences and seminars. vajranvn459@gmail.com

Ian Ramirez

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 2.5

22 February

Japan Hall

12 – 1:30 p.m.

Embodied Queer Community: Performing Buhol-Buhol on the Dance Floor in Today x Future in Manila

The Filipino's love of festivity has transcended to the present time and it is incredibly evident during different Philippine "pista"—a state-funded community gathering in celebration of the town's patron where a community narrative/shared history is performed and the best the town has to offer is showcased through activities, food, and the warm hospitality and talents of the people. This presentation analyzes LGBT party sites in Metro Manila, specifically Today x Future (TxF), as space for the gathering of mixed people and considering their performance of a shared narrative as manifestations of a "Cosmopolitan Pista." Considering this narrative of the Filipino LGBT, the presentation aims to disprove the divisiveness in hierarchy through reflecting two key aspects on analyzing the "performance" found in TxF: formed relationships between bodies and dance movements of the bodies. The presentation relies on Sir Anril Tiatco's notion of the "Buhol-buhol" and Jonathan Bollen's "Queer Kinesthesia" in analyzing these relationships.

Ian Ramirez is an undergraduate student at the Department of Speech Communication and Theatre Arts, University of the Philippines Diliman. He is currently part of the dramaturgical team of Kat(h)awan: Bodies, Society, Culture, a three-month festival of culture and the arts staged at various locations in UP Diliman. iyanramirez.up@gmail.com

Irene Bel R. Pletona

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 2.4

22 February

ASEAN Hall

12 – 1:30 p.m.

Jem R. Javier

Madilene B. Landicho

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 1.9

21 February

Japan Hall

2:30 – 4 p.m.

Bodily Performance in the Philippines: The Case of Yoga

Yoga is never only about health and wellness benefits. Important issues such as class, economic status, gender and body image in society are integral to this Hindu practice. In tracing the roots of the Indian notion of performance, this paper explores yoga as performance and by using Kuan-Hsing Chen's Asia as method, discusses how the concept of the Filipino body during the American colonial period has affected the present-day Filipino yogi's motivation, understanding, practice and social performance of yoga. In showing how yoga is a bodily performance, this study also argues that the interest in this practice can contribute in surfacing other paradigms in Asian and performance studies scholarship.

Irene Bel R. Pletona is a Master of Arts in Asian Studies student at UP Diliman with South Asia Studies as area of specialization. Her current research interests are Asian and local History, Migration, World War II Philippines and women and gender studies in South Asia. irplotena@up.edu.ph

From Colonial Legacy to Embodied Solidarity: the Palo-Palo of Batanes

This presentation is a preliminary discussion of the "palo palo," a cultural performance of the Ivatan community in the Batanes group of islands in northernmost Philippines where performers strike "opponents's" sticks to reenact a battle of two opposing camps. The first part is a descriptive narrative of the palo-palo performance. The second part is a preliminary analysis and theorization of the palo-palo's origin by arguing that the performance could have been based on and/or inspired by the komedya, a Philippine traditional theatre form introduced by the Spaniards during colonization which has roots in the socio-historical conflict of the Christians and the Muslims in the Iberian Peninsula in Southwest Europe. Generally, the localization of the form is argued to be paradoxically an embrace and the repudiation of the foreign.

Jem R. Javier is Assistant Professor and doctoral candidate of linguistics at UP Diliman focusing on Philippine Linguistics and with fieldworks in the Carabao Island in Romblon Province and Malaysia. He is study leader of the Philippine Performance Archive Project: Cultural Performances. jem.javier@up.edu.ph

Madilene B. Landicho is a faculty member and finishing an MA at the Department of Anthropology, UP Diliman. Her areas include anthropology of the body, anthropology of performance, folklore, Southeast Asian cultures, and gender and sexuality. She is a researcher in the Philippine Performance Archive Project: Cultural Performances. mblandicho@gmail.com

Jennifer C. Bermudez
Ateneo de Manila
University and Philippine
Science High School /
PHILIPPINES

GENERAL PANEL 2.1
22 February
Seminar Room A
10:30 a.m. – 12 p.m.

Jennifer Decolongon
University of Melbourne /
AUSTRALIA

GENERAL PANEL 3.4
23 February
ASEAN Hall
2:30 – 4 p.m.

Bodily Movement in Filipino Seditious Drama, 1903 – 1907: Modes of Unity and Resistance

This study describes the projection, treatment and depiction of the human body in the works of Filipino playwrights Juan Matapang Cruz (“Hindi Aco Patay”) and Aurelio Tolentino (“Kahapon, Ngayon at Bukas”). They remained unpopular because their patriotic plays were misaligned from the trend of dominant culture in the early 1900s. Act by act analysis shows how the human body is skillfully employed as a medium of resistance and tactic of struggle that constitute the overall plot and performance and as a unifying, propagandistic tool for effecting change. By drawing a detailed sketch of the plebeian intellectuals from these plays, this study would hopefully strengthen the advocacy for enlightened Filipino leaders who would pave for a peaceful and prosperous ASEAN integration.

Jennifer C. Bermudez is a member of the Humanities Faculty for English at the Philippine Science High School. She has taught languages and literature, work ethics, cultural studies, history of philosophy and case study writing. Her mentorship is geared towards helping the youth to be engaged in service-oriented researches that impact their immediate community. jcb Bermudez@pshs.edu.ph

Dislodging the Brown Man’s Burden: the displaced Filipino/Asian body as Trickster

The trickster archetype appears prominently in many Asian folk and popular culture traditions. Across the Philippine archipelago, stories featuring the pusong (mouse deer) or Juan Tamad (lazy John) trickster continue to be told and retold in Philippine regional languages and local dialects. Typically, the Filipino trickster functions as an Everyman heroic narrative device, embodying subversive responses to colonial subjugation or political disenfranchisement through physical acts of deceit, thievery or buffoonery. Drawing on trickster figures in Jose Cariño’s *Brown Man’s Burden* (1938), Jose Y Dalisay’s “Mac Maliksi” (1997) and Lonnie Carter’s “The Romance of Magno Rubio” (2002), this paper outlines how theatrical Philippine English-language trickster discourse functions as a strategic intervention in the experience of post/colonial resentment. By examining the inherently unstable and problematic body of the trickster in a Philippine local and diasporic setting, the paper gestures towards the archipelagic and island significance of the trickster archetype in/and Asian theatrical space.

Jennifer Decolongon is a PhD candidate at the School of Culture and Communication of the University of Melbourne where she is completing the research “Border disputes: Philippine drama in English - practice, theory and formation[s] of [post]national identity.” She holds a Diploma in Dramatic Arts from the Victorian College of the Arts School of Drama in Melbourne and currently works at The University of Melbourne, managing graduate research programs. jade@student.unimelb.edu.au

Jeremy Reuel N. dela Cruz

University of the
Philippines Los Baños /
PHILIPPINES

GENERAL PANEL 1.1

21 February
Seminar Room A
10:30 a.m. – 12 p.m.

Jonathan Bollen

University of New South
Wales / AUSTRALIA

GENERAL PANEL 3.5

23 February
Seminar Room A
2:30 – 4 p.m.

The Penitents of Kalayaan, Laguna, Philippines: Observing, Understanding, and Analyzing Theater as Social Performance

The study analyzed the depth and breadth of “pag-ako” (roughly translated as role-playing) of penitents as a means of self-sacrifice. In an annual religious event in Kalayaan, Laguna, Philippines, there is a procession where the penitents set the entire community as their theater and members of the community are both actors and members of the audience. This aroused in the researcher the desire to study penance as a social performance. Through observation, the researcher studied the costumes (“gayak”) and movements (“galaw”) of penitents, leading to various questions related to the ritual of penance and oath of the penitents. What was discovered in the life histories were expanded further by researching on the community’s social and economic conditions.

Jeremy Reuel N. Dela Cruz is Assistant Professor at the Department of Humanities of the University of the Philippines Los Baños. He teaches theater history, theater communication, acting, children’s theater and community theater. jemboy3200@yahoo.com

Transmitting Repertoire: Entertainers touring between the Philippines and Australia in the 1950s and 1960s

Pilita Corrales, celebrated in Filipino communities worldwide as ‘Asia’s Queen of Song,’ made her first recording in Melbourne, Australia in 1959. This paper seeks to understand Corrales’s sojourn in Australia. It considers her significance in the history of Australian popular music in relation to other entertainers touring between the Philippines and Australia such as Toni Lamond and Pete Cruzado. In the 1950s and 1960s, these entertainers became vectors of transmission in a complex cultural flow. Within this regional mediation of global entertainment, Filipino and Australian entertainers operated as mobile repositories, mediating in performance a musical repertoire which did not necessarily originate from either. In an era of jet travel, musical recordings and global flows, versatility of repertoire became the entertainer’s commercial proposition.

Jonathan Bollen is Senior Lecturer in Theatre and Performance Studies at the University of New South Wales teaching Australian drama, popular entertainment and theatre history. His research interests include the repertoire of Australian plays in theatre production, and the history of entertainers touring between Australia and Asia in the 1950s and 1960s. j.bollen@unsw.edu.au

Jose Neil C. Garcia
University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 3.2
23 February
Seminar Room A
12 – 1:30 p.m.

Josh Stenberg
University of Sydney /
AUSTRALIA

GENERAL PANEL 3.5
23 February
Seminar Room A
2:30 – 4 p.m.

Folk Catholic embodiments: the postcolonial religious theater of Floy Quintos

The paper seeks to bring together readings of three of the most recent full-length works by prolific local anglophone playwright Floy Quintos: "Fake," "Collection" and "Angry Christ," all staged at UP Diliman. Pious at heart, these plays all thematize the postcolonial translations of the Catholic binary of Spirit/Flesh, by turns bewailing and celebrating the transculturation of the central tenets of this faith. Penned by the foremost Catholic playwright actively writing in the country today, these plays provide interesting examples of the critical dramatization of the dialogue between the folk and the doctrinal on one hand, and on the other between the pluralizing and the homogenizing tendencies to be found in the discourses of both cultural syncretism and nationalism.

Jose Neil C. Garcia is Professor at the UP Diliman College of Arts and Letters, where he also serves as an Associate for Poetry at the Likhaan: UP Institute of Creative Writing. Garcia is the current Director of UP Press. He earned his AB Journalism, magna cum laude, from the University of Santo Tomas in 1990; MA in Comparative Literature in 1995, and PhD in English Studies: Creative Writing in 2003 from UP Diliman. jneilgarcia@gmail.com

Agents or Ambassadors?: Jingju Surveillance in a 1960 Canada Tour

In summer 1960, a troupe of Peking opera troupe performers arrived in Halifax from Cuba, premiering at the Vancouver International Festival. They went on to perform in eight Canadian cities in a period when there were no diplomatic relations between Canada and the People's Republic of China. Previous attempts by Canadian impresarios to invite them had failed due to political opposition. In Canada, their movements were closely followed and anti-Communists from China and Eastern Europe protested their shows, urged troupe members to defect and advertised in papers that the visit's purpose was "to defraud and deceive the Canadian public by pretensions of good will and friendship." This paper argues that this series of performances, now forgotten, marked the beginning of a new period of official PRC cultural engagement with North America.

Josh Stenberg is a Lecturer in the Department of Chinese Studies at The University of Sydney. He has worked in, with, and for Chinese opera troupes for over a decade. josh.stenberg@sydney.edu.au

Judy Celine Ick
University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 2.1
22 February
Seminar Room A
10:30 – 12 p.m.

**Thirteen Thousand Bodies and Counting: Shakespeare, Duterte
and a Dramaturgy of Death**

Anton Juan and Ricardo Abad's "RD3RD" sets Shakespeare's "Richard III" in the Philippines amidst an ongoing "war on drugs" with its attendant extrajudicial killings. This production responds to that phenomenon by attempting to articulate the authentic Philippine experience of violent and random deaths within the language and narrative of Shakespeare's play on the rise of a famously bloody despot. This paper seeks to explore the modalities of corporal violence in both its distance from spectators and actors as performed event and its simultaneous immediacy as lived reality. The paper will document the production's journey from its inspirations at inception, to the evolutions and adjustments through rehearsals, to its reception by initial audiences. It ultimately seeks to reflect upon the process of "bodying forth" Shakespeare's play and giving it "a local" – and horrifically bloody – "habitation and a name."

Judy Celine Ick is Professor at the Department of English and Comparative Literature of the College of Arts and Letters at the University of the Philippines Diliman and current Vice Chairperson of the Asian Shakespeare Association. She is Program Leader for the Philippine Performance Archive, a pioneering digital performance repository hosted by the UP. judycelineick@yahoo.com

Ken Hagiwara
Meiji University / JAPAN

GENERAL PANEL 3.1
23 February
ASEAN Hall
12 – 1:30 p.m.

**A Displaced Japanese Body in Continuous Transition – On the
Works of the Actress Sachiko Hara in Germany**

As Japanese actresses Sadayakko and Hanako inspired Europeans in the beginning of the 20th century, Hara Sachiko attracts German theatergoers today. She does not perform in a guest performance, but works as a fully-employed actress of municipal theaters. She performs with German actors in repertoires and her body hardly stresses anything that gives the impression of a traditional Japanese body. Hara appears in irregular performances that are often about immigrants or refugees. In Hara's works, the "Japanese body" today is not static, like an object in a museum, but a body being continuously developed through interactions with various heterogenic bodies and circumstances in daily life.

Ken Hagiwara is Professor of the School of Global Japanese Studies, Meiji University in Tokyo and former Research Associate of Tsubouchi Memorial Theater Museum, Waseda University in Tokyo. He gives courses on Japanese theater history and does research on modern and contemporary German and Japanese theater. He was in charge of translation and/or preparation/operation of subtitles for guest performances by companies from German-speaking countries in Japan. hagi@meiji.ac.jp

Lorenzo Bautista

Asian Theological
Seminary / PHILIPPINES

GENERAL PANEL 1.9

21 February
Japan Hall
2:30 – 4 p.m.

Kasionawan (Obando Fertility Rites): Walking through History and Exploring Society through Dance

Devotees gather in Obando, Bulacan in May each year to either pray to be blessed with a child or to fulfill their vow of giving thanks for the child they believed was born through their intercession and participation in the ritualistic dance. Inspired by the ritual, Rodel Mayor Fronda choreographed the Kasionawan, or the Obando Fertility Rites as performed by local folk dance troupes, to preserve the narrative and the community that treasures and strives to preserve it. In this study, the dance will be used to reflect on the effects of colonization on local culture, the dialogue between religion and socio-cultural values and orientation, modernity, sexuality, the role of women in society, the Filipino/Asian family and views on bearing children, faith and rituals in the age of advancements in science, technology and ethics.

Lorenzo Bautista is a faculty of Penuel School of Theology, Professor Emeritus at Asian Theological Seminary and lecturer of philosophy at the University of the Philippines Diliman- Extension Program in Pampanga. He loves to visit museums, art galleries, historical sites and old houses. He also hosts "KapeTheo" forums, a venue for enthusiasts to talk about theology, philosophy, culture and society. cruxprobat@yahoo.com

Maisnam Arnopal

University of Delhi / INDIA

GENERAL PANEL 1.6

21 February
ASEAN Hall
12 – 1:30 p.m.

The Nupi Manbi and Nupi Shabi: The Politics of Transbody in Manipur

Manipur, a tiny state in the northeastern corner of India, is known for its peculiar 'transgender' community. In Manipur, theatrical transvestism is still very much vibrant. The paper will look at some (though not limited to) important questions such as how the ideas of femininity in particular, and gender in general, are shaped by the politics and aesthetics of the transwomen community in Manipur? Has the transbody become a hegemonic site contrary to what we often see it as the Butlerian notion of abject bodies? To what extent can these rigid regimentation of the body be termed conformist or is there a radical potential in it that disrupts the constraints and boundaries that define body/sex/sexuality?

Maisnam Arnopal teaches English at Gargi College, University of Delhi. He has a Master in Philosophy in English from the University of Delhi. A member of a racial minority in India, he aims to work towards a more inclusive gender and sexuality discourse at the national and international platforms. m.arnopal@gmail.com

Marcus Cheng Chye Tan

NIE—Nanyang
Technological University /
SINGAPORE

GENERAL PANEL 2.1
22 February
Seminar Room A
10:30 a.m. – 12 p.m.

Undressing Bodies, Biopolitics and Singapore's Asian Values

In 2017, the Singapore Info-communications Development Authority denied festival performance licenses for Ming Poon's "Undressing Room" and Thea Fitz-James's "Naked Ladies" at the M1 Singapore Fringe Festival. These were flagged for 'excessive nudity which included audience-participants stripping naked and graphic depictions of exposed genitalia.' This paper studies the intersection between the bare/d body in performance, biopower as exercised by the state and appropriated by a sectarian community, and the limits of multicultural tolerance. It will examine the place of the bare/d body in the interstice of state prescribed 'Asian values' and Singapore's economic liberalism and its role in the nation-state's (multi)cultural imagination. This paper posits ways in which the biopoliticized body is produced as a consequence of the State's conception of multiculturalism, effected as ideological apparatus.

Marcus Cheng Chye Tan is Assistant Professor of Drama and program leader of drama studies at the National Institute of Education, Nanyang Technological University. He is the convener of the Music Theatre Working Group at the International Federation for Theatre Research (IFTR). marcus.tan@nie.edu.sg

Maria Rhodora G. Ancheta

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 1.8
21 February
ASEAN Hall
2:30 – 4 p.m.

Poverty as Disembodiment: The Humor of Animalized Philippine Bodies in Malou Jacob's "Juan Tamban" and Nick Pichay's "Babaeng Tilapia, Natagpuan sa Coastal Road"

This paper, in studying Jacob's iconic stage play "Juan Tamban" and Pichay's teleplay "Babaeng Tilapia, Natagpuan sa Coastal Road," seeks to read the presentation of animalized bodies of the poor in the Philippines as humorous tropes of grotesqueness that perform/shape dis-embodiment.

In tracking the incongruities of animalized, grotesque bodies in Jacob's and Pichay's plays, the researcher posits that depictions of abjection in Philippine plays should not only be seen as mirroring real life poverty in Philippine life, but, as seen in these two "poverty plays," animalization as instances and instantiations of humor can also be examined as tactics that explore the dynamics and the plasticities of vulnerability, civilization, mortality within the play as microuniverse, and within the world of the intended or the idealized audience.

Maria Rhodora G. Ancheta is a professor teaching American literature at the Department of English and Comparative Literature of the University of the Philippines Diliman. Her areas of interest are humor studies, everyday life and domestic cultures, sociology of the body and the Bakhtinian carnivalesque. dough.ancheta@gmail.com

Maria Teresa S. Jamias

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 1.5

21 February
Japan Hall
12 – 1:30 p.m.

**Insights on Embodying Noh: Participatory Research
on Noh Theatre**

The presentation is a glimpse into the author, Filipino theatre artist, and her participatory research and insights on performing in Noh Theatre as a short-term Japan Student Services Organization scholar in Japan in 2014. Initially, the author thought the classic Japanese art form which adheres to the strictest conventions left no space for alteration. With continued training, she realized the rigidity must have come from the Noh text itself, to which the choreography and music must always correspond. The author believes there are two types of freedom a performer can experience on stage: one is within an improvisational setting and the other within a rigid predetermined setting. Improvisation and strict form often coexist in a single art form—intertwined and difficult to separate. However, this sorting could be useful, at least in this presentation, only if the author avoids seeking a strict definition of what freedom is on stage.

Maria Teresa S. Jamias is an actor, director, machinator, teacher, dancer, choreographer and a faculty member at the Philippine High School for the Arts in Los Banos, Laguna. She is currently completing an MA Theatre Arts degree at the University of the Philippines Diliman. tessjamias@gmail.com

Mariko Miyagawa

Kaichi International
University / JAPAN

GENERAL PANEL 3.1

23 February
ASEAN Hall
12 – 1:30 PM

**Butoh and German Modern Dance: A Heritage of Expressionist Dance
in Ohno Kazuo's Gesture**

In his piece, "Admiring La Argentina" (1977), Ohno Kazuo crystallized his life and memory as a dancer. The most famous aspect of this piece is that Ohno paid homage to the Spanish dancer, La Argentina, whom he saw once in his youth. As many researchers already claim, there is the connection of butoh with early 20th century German modern dance, although only some aspects are known. The researcher investigates the heritage of German modern dance in Ohno's gesture. The research also tries to find the condition of German modern dance in Japan before World War II and its influence to future butoh dancers. This research regards the body of butoh as a result of exchange of the different cultures.

Mariko Miyagawa is PhD candidate in Graduate School of Arts and Science at the University of Tokyo. She was research fellow of the Japan Society for the Promotion of Science in 2014-2016 and is a temporel lecturer at Kaichi International University. mm.lilienthal@gmail.com

Mars Edwenson Jo T. Briones

University of the
Philippines Visayas
Tacloban College /
PHILIPPINES

GENERAL PANEL 3.3
23 February
Japan Hall
12 – 1:30 p.m.

Monica F.A.W. Santos

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 2.2
22 February
ASEAN Hall
10:30 a.m. – 12 p.m.

Hexis and Histrionics: Poetics and the Body in the Devotion to the Santo Niño in Leyte

This paper examines the performance of three practices of devotion to the Santo Niño in Leyte, Philippines: the hermano mayor's hosting of the Santo Niño image and feast; séance in a small religious group; and healing or pagpalu-on. The study explores a possible poetics of devotion through the devotees' (hermano mayor, spirit-medium and healer) repertoire of kinesthetic and histrionic techniques. The researcher argues these techniques hinge on one's body hexis to problematize ideas of framing that separate everyday life from one's "staged" performance of a role in a devotional practice. In the three devotional practices, tactility is a means of access to divine power.

Mars Edwenson Jo T. Briones is an instructor in the Humanities Division of the University of the Philippines (UP) Visayas-Tacloban College and is currently on study leave taking MA in Art Studies (Art History) in UP Diliman. His research interests include art history, theory, and criticism and cultural geography. marsedwensonbriones@gmail.com

Contesting aesthetics: Social difference and theatric encounters in Philippine ballet

In recent years, ballet practitioners in the Philippines have been working towards a broader audience base by creating programs and marketing strategies that ensure packed theaters for ballet shows. On the one hand, these initiatives address the elite orientation of ballet dancing in the country as the new audiences that are drawn in come from 'lower class' backgrounds—both in the economic and aesthetic sense. In turn, revenues from these strategies facilitate the process of legitimizing ballet dancing as a viable form of labor. These developments come to a head, however, in the actual encounter of performance and spectatorship, where cosmopolitan desires meet a stubborn public with conflicting aesthetic sensibilities. In this study, the researcher describes these encounters and examine the ways in which ballet practitioners address these aesthetic tensions, and the ensuing transformations in ballet practice in the country.

Monica F.A.W. Santos Assistant Professor at the Anthropology Department of the College of Social Sciences and Philosophy at the University of the Philippines Diliman. mwsantos@up.edu.ph

Monica Yadav

Jawaharlal Nehru
University / INDIA

GENERAL PANEL 1.5

21 February
Japan Hall
12 – 1:30 p.m.

Studying Body as “Pure Means” in Hijikata Tatsumi’s Hôsôtan

Taking Giorgio Agamben’s idea of “pure means,” this paper explores in Butoh the development of the body as a technique or a “pure means.” Butoh is a dance (aesthetic object) that rediscovers a body through mobilization of everyday gestures or movements. This paper focuses on Hijikata Tatsumi’s Hôsôtan (1972) to explore gestures which can neither be studied as that of an athlete or that of a classical dance movement like ballet or of traditional Japanese dance like Noh or Kabuki. This paper then attempts to discuss a subject in the body that is indiscernible from its action and that can be seen as a “pure means” as an action. It complicates the understanding of a body for in the movement there is also an exploration of non-ability of movement and body’s distortion and rehabilitation. This initiates an enquiry into whether a body can look beyond its immediate social and cultural context invoking a philosophical exploration of the dancer’s body as “pure means” that reveals and creates.

Monica Yadav is currently a PhD scholar in Theatre and Performance Studies at Jawaharlal Nehru University, Delhi. Her current work is along the lines of neuroscience, psychiatry, philosophy and theatre and performance studies. She has a Masters in Development Studies degree and a bachelor’s degree in Chemical Engineering. monicalko2009@gmail.com

Naoko Kogo

Graduate School of
Osaka University /
JAPAN

GENERAL PANEL 3.4

23 February
ASEAN Hall
2:30 – 4 p.m.

Gaze at Oriental Dance in Japan: A Reception of Ruth St. Denis in Asia

How did Western dance based on the body image that supposedly originated from the Orient, including India and Japan, meet the gaze of the Asian audience? This research first attempts to mark the impact of the dance tour by Ruth St. Denis from 1925 to 1926 in Southeastern Asia, and then its amplitude of this double “Otherness.” The meaning of body images borrowed from Asian culture has been codified and added many layers in the field of dance studies about modern dance. Excellence of St. Denis among other Oriental dancers was documented by intellectuals on both sides of the Atlantic, but found different reception because of her expression of polarity and complexity. The reception in Japan would offer another body image mirrored in its reception.

Naoko Kogo is Associate Professor at the Graduate School of Letters, Division of Studies on Cultural Dynamics at Osaka University. One of her research interests is dance history. Her research areas are aesthetics and studies on art. She taught German language, German literature, performing arts and dance history. gogokogo@gmail.com

Neslie Carol Tan

University of Melbourne
/ AUSTRALIA and De La
Salle University Manila /
PHILIPPINES

GENERAL PANEL 1.8

21 February
ASEAN Hall
2:30 – 4 p.m.

Oscar Tantonco Serquiña Jr.

University of Melbourne /
AUSTRALIA and University
of the Philippines Diliman
/ PHILIPPINES

GENERAL PANEL 3.5

23 February
Seminar Room A
2:30 – 4 p.m.

Let's Get Ready to Rumble: Disabled Bodies Performing Bouts of Precarity

This paper explores particular performances of precarity by the little people in the Philippines: midget boxing and wrestling at the Ringside Bar in Makati. This paper unpacks the precarious performance of the little boxers and wrestlers as they navigate their unstable condition by capitalizing on their diminutive, deviant bodies. This highlights the changing dynamics of the freak show in these contemporary performances, which have implications on the spectacularization of not only the disabled bodies, but also of the "normal" ones of guest referees and opponents invited inside the ring. The study hopes to contribute to discourses on the performance of disability/disabled bodies in Asia and challenge unequal structures that make promises to the disabled cruel.

Neslie Carol Tan is a part-time lecturer at the Department of Literature of De La Salle University Manila. She is currently on leave to pursue PhD at the University of Melbourne (English and Theatre Studies) under the Melbourne Research Scholarship and the Faculty of Arts–Dean's PhD International Scholarship. nesliet@student.unimelb.edu.au

Staging and Singing Philippine Migration: Race, Region and Romance in Ricardo Saludo's "The Silent Soprano"

The paper examines the process in which the 2007 Philippine musical "The Silent Soprano" demonstrates the conversion of the national bodies of Filipino domestic workers into global entities that on the one hand, are exploited as means to capital accumulation, and on the other, are silenced based on their class, gender, ethnicity and race. The paper also analyzes how the musical renders the concepts of ethnicity and race, in particular, as a musical romance, a theatrical genre that affords the romantic relationship between the play's lead characters, Margie or Meimei and her employer-lover Ricky, to come into being. This paper concludes by laying bare the colonialist and imperialist tendencies that support and are performed by the play's cultural logic of rescue, redemption and romance within Asia.

Oscar T. Serquiña Jr. is Assistant Professor (on leave) at the Department of Speech Communication and Theatre Arts of the University of the Philippines Diliman. He is currently a PhD student at the School of Culture and Communication at the University of Melbourne. ojserquina@gmail.com

Pranab Kumar Mandal
Ramakrishna Mission
Residential College /
INDIA

GENERAL PANEL 1.3
21 February
Japan Hall
10:30 a.m. – 12 p.m.

Male Body in Female Dress: a Yatra of Identity Crisis on Bengali Stage

Since the inception of theatre in the Athenian festivals of Dionysus in the sixth and fifth centuries BC, the female body had been consciously and deliberately excluded from the stage until the seventeenth century. Women's relegation into a cultural space of objective others at the oikos shaped their subjective identities. Patriarchal values were promoted through gendered feminine roles played by men in drag in patriarchal transvestite theatre tradition. Because of the mimesis of women on the stage by cross-dressed male body and gesture, feelings and experiences of actual women were suppressed and as a consequence, fictional identities of women were being established in theatre. Centering on a popular Indian folk theatre tradition called Yatra, this paper deals with the suppression of female body from stage, distorted representation of female identity by male actors in drag and subsequent crisis of male body in female dress after their abolition from stage.

Pranab Kumar Mandal is Assistant Professor of English at Ramakrishna Mission Residential College (Autonomous) in Kolkata, India. He obtained an MA and M. Phil at the Department of English, University of Calcutta, India. He has presented papers in national conferences, one of which was the colloquium organized by the Asian Theatre Working Group of IFTR in Singapore in 2015. mpranabk@gmail.com

Purna Pradhan
Jawaharlal Nehru
University / INDIA

GENERAL PANEL 1.7
21 February
Seminar Room A
2:30 – 4 p.m.

Beyond Sex and Gender: Reading Kumari's 'Alterior' Body Through the Lens of Gender Performativity

Kumari or Dyah Meiju (in Newari), the living or virgin goddess, is worshipped in Nepal as the most powerful Hindu goddess Taleju. The paper argues that Kumari's powerful identity not only resides in her body *per se*, but the embodied identity is a product of a gendered construct, within which the façade of her power remains imprisoned. This paper attempts to discuss the possibility of an 'alterior' body devoid of any form of gendering, provoking a crucial question to Judith Butler's theory of gender performativity when a specific gender is reserved for a body. The researcher argues it is not a linear passage that decides the gender performativity of Kumari; gender ambiguity is another state that Kumari demonstrates through various quarters.

Purna Pradhan is a PhD Research Scholar in the Centre of Theatre and Performance Studies, at the School of Arts & Aesthetics in Jawaharlal Nehru University (JNU), New Delhi, India. Her area of research is Ritual, Performance and Gender studies. prernaef12@gmail.com

Procopio Resabal Jr.
Bol-anon Village Cultural
Trails / PHILIPPINES

GENERAL PANEL 1.6
21 February
ASEAN Hall
12 – 1:30 p.m.

Daygon Tradition in Bohol: Folk Society's Cultural Expression of Faith

"Daygon sa Pagkatawo" or Praise for the Birth, is considered an endangered folk Christmas community theater musical tradition practiced in the island province of Bohol, central Philippines. In the past, residents of Maribojoc, Baclayon and Antequera perform the tradition to praise the Infant Jesus. The hour-long Christmas musical was a tool for people to know the story of the nativity and some Church doctrines. The paper focuses on how a community theater musical tradition, passed on during the era of colonization, had been used as a didactic medium for a farming or peasant population, including elements that indicate indigenizing and contextualizing of the imposed Western belief system. The daygon tradition incorporates movements, like the dancing pastores and the sore homeowners, and lively tunes that make the otherwise drab singing of biblical stories and church doctrines more theatrical and attention-getting.

Procopio Resabal Jr. is a cultural worker and planner based in Bohol and currently serves as executive director of the Bol-anon Village Cultural Trails. He also writes for Vera Files on cultural currents in Bohol and other issues related to the region. procores@yahoo.com

Rina Tanaka
Meiji University / JAPAN

GENERAL PANEL 3.1
23 February
ASEAN Hall
12 – 1:30 p.m.

Bodies in the Contexts on the Japanese-Austrian Musical "Marie Antoinette"

Since the first encounter of the Japanese entertainment theater with the western ones, there was a constant attempt not only to follow the style of the western theater but also to incorporate it into the regional contexts to offer a spectacle of local bodies for the audience on site. In 2006, the Japanese-Austrian musical "Marie Antoinette" was staged in the Imperial Theatre in Tokyo. "Marie Antoinette" became a hybrid of seriousness and entertainment by interweaving multiple contexts. How did "Marie Antoinette" deal with bodies in the local/global context on the first and successive productions and how do they (not) affect each other? Can it be regarded as a cultural hybrid or an example of "glocalization"? These questions will be discussed in this presentation.

Rina Tanaka is a PhD candidate in the Graduate School of Global Japanese Studies at Meiji University and a visiting fellow at the Universität für Musik und darstellende Kunst Wien. Her primary research interest is interactive cultures and a cultural-historical transition on musical theater, especially between German-speaking countries and Japan. rina.h.tanaka@gmail.com

Shoko Yonaha

Okinawa University /
JAPAN

GENERAL PANEL 2.5

22 February
Japan Hall
12 – 1:30 p.m.

Subodh Kunwer

Jawaharlal Nehru
University / INDIA

GENERAL PANEL 1.9

21 February
Japan Hall
2:30 – 4 p.m.

Okinawan Bodies Represented in the Play “Jinruikan” (The Human Pavilion) directed by Koki Ryoshu

“Jinruikan,” written by Chine Seishin and awarded the prestigious Kishida Prize for Drama in 1978, represented Okinawan socio-political reality since 1903. The theme is on discrimination and assimilation forced by visible and invisible violent system. Only three characters (a trainer, Okinawan man and woman) appear in the play and its time span is from 1903 to around 1976. From modern to contemporary, a cyclical history of Okinawa is depicted. Koki Ryoshu is a director dealing with the modern history of Okinawan performing arts. The Okinawan bodies will be reexamined through the anatomy of the three actors in “Jinruikan” and how they fit in the same sphere of Asian bodies likewise discussed.

Shoko Yonaha is a theater critic and researcher in Okinawa. She is now supporting handicapped female dancer and singer Sachiko Oshiro's performance and writing her life history. nasaki78@gmail.com

Performing Embodied Memories and Cultural Practices in Jharkhand

Most studies on (indigenous) adivasi culture and performance in India are anthropological, dealing mainly on ceremonies for birth, childhood, marriage and death. This paper examines the role of the Sarhul, the 3-day festival where thousands of people gather to give thanks to the sal tree, as a cultural performance in the contemporary adivasis movements in Jharkhand. The paper will discuss the mobilization of rights through dance, rituals and festivals, explaining how some ritual practices as embodied memories and the ritual symbols bring back the history and memory of indigenous struggles in context of Jharkhand region. The paper will also look at how the festival perform the embodied and corporeal memories and the landscape, and at the same time transform it.

Subodh Kunwer is a PhD student in Theatre and Performance Studies at the School of Arts and Aesthetics at Jawaharlal Nehru University, New Delhi. He earned a master's degree in Arts and Aesthetics from the same institution in 2013 and a Bachelor of Arts in Mass Communication & Video Production (H) from St. Xaviers' College. Ranchi University, Ranchi in 2011. subodhkunwer22@gmail.com

Teresa Paula S. De Luna

University of the
Philippines Diliman /
PHILIPPINES

GENERAL PANEL 1.7

21 February
Seminar Room A
2:30 – 4 p.m.

Cyborg Peyups: Performing Virtual Bodies

The paper explores the alteration of human bodies as they are subjected to the inevitable onslaught of modern technologies. It aims to look into how the human body and mind have been altered as a result of human to nonhuman relations within a context wherein technology is seen actively infiltrating the lives of humans in the digital world. Theoretical discourses on the impact of Internet-mediated technologies (IMTs) on the performance of being human are reviewed, which causes this essay's assertion that humans have become cyborgs. The performance of a cyborg is examined through the experiences of undergraduate students of the University of the Philippines Diliman (UPD) as they navigate their academic and non-academic everyday practices that shaped and reshaped, molded and remolded identities. Using the anthropological lens, fundamental concepts and impressions that students experience are analyzed to describe the cyborg.

Teresa Paula S. De Luna is Associate Professor at the Department of Speech Communication and Theatre Arts of the University of the Philippines Diliman (UP Diliman) College of Arts and Letters. She is currently the Coordinator of the UP Diliman Office of Anti-Sexual Harassment (OASH). She finished her BA Speech and Drama cum laude, MA in Speech Communication and her PhD in Anthropology in UP Diliman. tsdeluna@up.edu.ph

Tove Johanna Bjoerk

Saitama University /
JAPAN

GENERAL PANEL 2.5

22 February
Japan Hall
12 – 1:30 p.m.

Man and Machine on Stage in Early Modern Kabuki

The presentation outlines the development of the Kabuki stage and stage machinery from the beginning of the 17th century to its completion in the early 19th century. There will be an in-depth analysis of the performance and reception of Chikamatsu Monzaemon's "The Courtesan at the Bridge of the Golden Dragon," featuring a multitude of mechanical dolls and water-driven machinery. The researcher will discuss how these technical features contrast and accentuate the physicality of flesh-and-blood Kabuki actors. Further, she will analyze Tsuruya Nanboku's "Tales of Tokube's Adventures in Foreign Countries," where stage machinery developed. The researcher will discuss the relationship of man and machine in early modern Japanese theatre, to contribute to a deeper understanding of the "spectacularization" of the Asian body on stage.

Tove Johanna Bjoerk is Associate Professor in the Graduate School of Humanities and Social Sciences at Saitama University. She earned a doctorate in Japanese literature from St Paul's Rikkyō University, with research focusing on the diary of the Edo Kabuki actor Ichikawa Danjūrō II and the development of the early modern entertainment industry. bjoerktove@gmail.com

Wenjie Li

University of Sussex /
UNITED KINGDOM

GENERAL PANEL 3.2

23 February

Seminar Room A

12 – 1:30 p.m.

Xing Hun: An Ephemeral Performance of Marriage

In the last decade, an emerging unique group has appeared in China—a group of couples who end their marital relationship immediately following the formal wedding ceremony in order to live separately with their own lovers. This marriage practice is called 'Xing Hun' in China. This paper discusses Xing Hun as a recent phenomenon providing space and an opportunity for the exploration of utopian potentialities of queerness, as a practice of 'dis-identification,' a way of problematizing the social gender norms that already exist. The author proposes that Xing Hun, as an ephemeral wedding ceremony act, subverts the concept of heterosexual marriage by turning the marriage ceremony into a legitimate queer performance in public, a lively ironic 'cabaret' show in front of the established 'marriage institution.' Thus the Xing Hun ceremony itself becomes a significant performative statement of self-identification in response to the ideological cultural logistics of heteronormativity in China, through which marginal subjects retrieve their own sense of identity.

Wenjie Li is a columnist, playwright, performer and experimental theatre director based in London and Beijing. Wenjie's productions have been shown in the major theatre festivals and various performing arts venues in China. Wenjie holds a master's degree, with honors, in performance studies from the University of Warwick and Tisch NYU. In 2017 she started her PhD at University of Sussex. wenjie.li@sussex.ac.uk

Ya-Liang Chang

National Chi Nan
University / TAIWAN

GENERAL PANEL 2.3

22 February

Seminar Room A

12 – 1:30 p.m.

The Body as Merit-Making Medium: Mask Festivals in Thailand and Laos

Merit-making is a very important life experience for Thais and Laos. People make merits through wearing masks to pray for good luck and keep misfortune away from them in mask festivals, such as Phi Ta Khon in Thailand and Pu Nyeu Nya Nyeu in Laos. People believe that to make merits to the local spirits and ghosts, life will be smooth and harvest will be good. This study uses the qualitative research method and involves field research to understand how people use bodies as a medium, and connect the merit-making concept in mask festivals. The results of this investigation show that people, joining the two mask festivals connect the relationship between bodies and the local culture through the mask-performance.

Ya-Liang Chang is a postdoctoral researcher in Department of Southeast Asian Studies at the National Chi Nan University. Her current research focuses on arts and cultural studies of Thailand.

Young Joo Choi

Korean National Research
Center for the Arts /
SOUTH KOREA

GENERAL PANEL 1.8

21 February
ASEAN Hall
2:30 – 4 p.m.

Yu Weijie

Nanyang Academy of Fine
Arts / SINGAPORE

GENERAL PANEL 2.2

22 February
ASEAN Hall
10:30 a.m. – 12 p.m.

Body Politics in Park Geun-hyung and Golmokgyl's Theatre

South Korean actor Park Geun-Hyung and the Golmokgyl Theatre have been very popular since the early 1990s. Critics and scholars agree “they touch on the Korean identity” and that both use the everyday life of a family to reflect, through satire and farce, the Koreans’ social and political landscape. This article examines their theatre through the text and the theatrical form, especially through the performer’s body. Park, a playwright and director of Golmokgyl, used a young actor’s name for his young characters, but made adult characters anonymous by calling them ‘Mother,’ ‘Father’ or ‘Teacher.’ This peculiar naming affects the performers’ bodies and their acting, as they devote their bodies to the theatrical situation rather than to characterization. If Park and Golmokgyl’s works respond to Korean social reality and can reveal something under the visible, their body politics should be examined.

Young Joo Choi earned a PhD from the Dongguk University of Seoul. His academic specializations are Shakespeare, theatre criticism, dramaturgy and the Generative theory of theatre directors. youngjoo39@hanmail.net

Beyond the Functional Impact and Compositional Nature of Physical Theatre: The Theatrical Expressions and Aesthetic Codifications of Asian Bodies in Performing Arts

Efforts have been made by the practitioners and scholars to explore and interpret the secret of the physical language of Asian-ness as embodied in the theatrical expressions of Asian theatre genres, be it from Japanese Noh theatre to the traditional Chinese operatic conventions, or of the Southeast Asian performing arts varieties, in particular, from the perspective of the western physical theatre. The author’s research, on which this paper is based, aims at the examination and exploration of how and to what extent Asian theatrical styles—in the case of Chinese operatic movement, Odissi Indian Drama and Malay dance—has benefited the body sculpturing practice of spoken-drama actor-training in Asian drama schools, e.g. in Singapore, etc. – a process and fruition resulting in the effective stage ‘presence’ of ‘pre-expressivity’ with richness in cultural codification and aesthetic significance, much beyond the known impact and function of physical theatre.

Yu Weijie studied at Bayreuth University, Germany and worked at the International School of Theatre Anthropology (ISTA) (the 4th Edition at Bologna, Italy) and at Theatre an der Ruhr, Germany. He is the principal lecturer of the Theatre Programme, Nanyang Academy of Fine Arts, Singapore. The author has published extensively on Chinese theatre on the spoken drama and traditional operatic performance styles, as well as in a range of European languages. wjyu@nafa.edu.sg

Yuko Saito-Nobe

Tokyo University of the
Arts / JAPAN

GENERAL PANEL 2.4

22 February
ASEAN Hall
12 – 1:30 p.m.

A Study on Physical Expression in Modern Vietnamese Theater

The physical expression in modern Vietnamese theater heavily involves the elements of a traditional popular opera, Chèo, which was developed in the 13th century based on the Chinese opera. It was also receptive to Western theater imported from France at the beginning of the 20th century and has been influenced by theaters of the former Soviet Union and Germany. It became difficult for the Vietnamese theater to find its identity, which has put it in a crisis. This report gives an outline of the symbolism in the physical expression in Chèo and explains how that is expressed in the modern theater through examples. It also investigates the “Vietnamese qualities” and “Vietnamese expressions” in theater through case studies involving collaborations with Germany, South Korea and Japan.

Yuko Saito-Nobe was a Part-time Lecturer at the College of Social Sciences, Ritsumeikan University, Kyoto (2015), a Researcher of Vietnamese Theatre, for the Japan Foundation (2014) and a Research Fellow at the Institute of Current Business Studies, Showa Women's University, Tokyo (2013- 2015) and Assistant Managing Director of Japan Association for International Promotion of the Moving Image (2008-2013). yukonobe@gmail.com

PERFORMANCES



Ang Dalagita'y 'Sang Bagay na Di-Buo

Based on the book "A Girl is a Half-formed Thing" by Eimear McBride
First adapted for the stage by Annie Ryan
Copyright © 2015, Eimear McBride and Annie Ryan
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21 February / Wednesday
7 p.m.; cocktails at 9 p.m.
Wilfrido Ma. Guerrero Theater
2/F Palma Hall, UP Diliman, Quezon City

About the Play

The play tells, in fragmented, poetic, and partly ambiguous language, the tragic life of a Girl, who has been repeatedly abused by her uncle, who loses her beloved brother, grapples with the wicked religiosity of her mother, and increasingly finds herself in that corner of her life where no option is left. A harrowing piece that lays bare in no delicate terms the appalling iniquity of sexual abuse and power.

"Ang Dalagita'y 'sang Bagay na Di-buo" is based on Eimear McBride's 2013 Goldsmith Prize winning novel, "A Girl is a Half-formed Thing," and originally adapted for the theatre by Annie Ryan for The Corn Exchange Theatre Company in 2014. The play is translated into Filipino by Rody Vera and directed by José Estrella. The character "Girl" was performed by Skyzx Labastilla, Missy Maramara, Opaline Santos and Hariette Damole (understudy).

The Philippine premiere of "A Girl is a Half-formed Thing" is presented through the Wylie Agency (UK) Ltd.

About Dulaang Unibersidad ng Pilipinas

Established in 1976 by Tony Mabesa, Dulaang UP is the country's premiere academic theater organization.

Originally established as the production arm of UP's Speech Communication and Theatre Arts program, it has become a quasi-professional group with a regular season. This year, Dulaang UP celebrates its 42nd season.

Dulaang UP has been a vehicle for seasoned theater artists to articulate their visions and to interact with theatre students through productions mounted by veteran directors Mabesa, Anton Juan Jr, Amiel Leonardia, Alexander Cortez, José Estrella, the late Behn Cervantes and Ogie Juliano, guest directors Edgardo dela Cruz, Peter Kern and Floy Quintos, as well as young directors led by Dexter Santos.

Dulaang UP established a reputation for innovation and excellence in Theatre as a training ground for young talents, a venue for published and new works, and a source of new talent for local and international theatre, cinema, television and advertising industries.

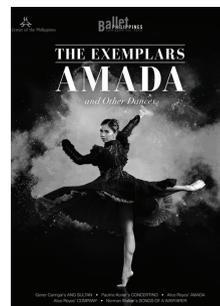
The Exemplars: Amada and other Dances

23 February / Friday

7 p.m.

University Theater Main Auditorium

Ballet Philippines (BP) is the preeminent professional classical and contemporary dance company in the country founded in 1969 by National Artist for Dance Alice Reyes and Eddie Elejar. The first resident company of the Cultural Center of the Philippines, it is widely recognized today as a cornerstone of contemporary Filipino identity. From full-length classical ballets and internationally recognized masterworks to indigenous works of Filipino folklore and social issues, the company weaves a colorful tapestry of the Philippines' rich and diverse cultural heritage—uniquely and distinctly Filipino.



Ang Sultan (1973)

Choreography by Gener Caringal; music by Lucrecia Kasilag; set design by Monino Duque; costume design by Arturo V. Cruz; lighting design by Katsch Catoy

Moon (1994)

Choreography by Kun-Yang Lin; music by Dead Can Dance

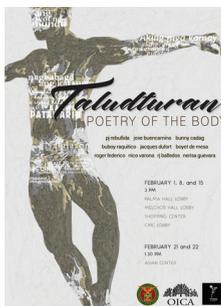
Minamahal, Sinasamba (2005)

Choreography by Bam Damian III; music by Tito Arevalo, arranged by Ryan Cayabyab; costume design by Jesus "Bobot" Lota

Amada

Choreography by Alice Reyes; music by Lucrecia Kasilag; set and costume design by Katsch Catoy

The ballet draws inspiration from Filipino writer, Nick Joaquin's short story, "Summer Solstice." The principal characters are Don Rafael and Doña Amada, as an aristocratic couple in the Catholic, Hispanic, 19th century Manila. Their traditional, authoritative and male-dominant relationship is suddenly shaken when it is touched by the Tatarin, a ritual during the summer solstice in which women suddenly reign supreme while dark frenzied ceremonies celebrate death and resurrection. "Amada" was choreographed in 1969 and is a fine example of the Company's repertoire using Philippine material.



Taludturan: Poetry of the Body

“Taludturan” is a series of performances which would inquire into the encounters of the body vis-à-vis several specific concepts like beauty, love and desire, revolt and death. These performances are in tune with this year’s theme of UP Diliman’s Festival of Culture and the Arts “Kat(h)awan: Bodies, Culture, and Society,” which aims to explore and interrogate the question, what do we mean when we talk about bodies in Philippine culture and society?

Encounter: Glimpses of Beauty

Dance artist PJ Rebullida, with Jose Buencamino on percussions, interpreted a Filipino translation of Octavio Paz’s “Haplos” and Cirilio Bautista’s “Tula ng Katawan” as they engaged and confronted audiences in their exploration of how bodies change and are changed by others through what they see and touch.



Exchange: Poems that Love/Make Love

Performers Bunny Cadag and Buboy Raquitico, with Jacques Dufourt on percussions, performed a piece inspired by Ronald Baytan’s “He who sleeps in my lap.” It is a poetic choreographic performance of the politics and the shifting power relations of two bodies in the process of falling in, being in, and making love.

Conflict: Body in Revolt

Performance artist Boyet De Mesa, musician RJ Balledos, and theatre students Roger Federico and Nico Varona created an embodied image of pain, suffering and collective anger as they interpreted Pete Lacaba’s “In Memoriam” as a homage to victims of Martial Law during the Marcos regime and of the recent extra-judicial killings. The performance included the element of Day-eng, a funeral chant which originated from the Kankana-eyes of Benguet, according to Federico, co-dramaturg and performer.



Infinite Gestures: Red Strings of Fate (Connections)

Performance artist Nerisa Del Carmen Guevara illustrated for the probing audience the (in)visible connections of living and/or dead people through seemingly endless red strings. “Infinite Gestures: Red Strings of Fate (Connections)” is part of her Elegy Series that she considers as bridges and gestures for the beloved on the Other World.



Information on the Philippines

The Republic of the Philippines is a unitary sovereign and archipelagic country in Southeast Asia.

Situated in the western Pacific Ocean, it consists of about 7,641 islands that are categorized broadly under three main geographical divisions from north to south: Luzon, Visayas and Mindanao.

The Philippines' capital is Manila and the most populous city is Quezon City, both parts of Metro Manila. The seat of power, Malacañang Palace, is in Manila.

Bounded by the South China Sea on the west, the Philippine Sea on the east and the Celebes Sea on the southwest, the Philippines shares maritime borders with Taiwan to the north, Vietnam to the west, Palau to the east and Malaysia and Indonesia to the south.

Climate: November to February are the coolest months; March to May are the summer months in the country and are classified as hot and dry; and June to October are rainy, with the months between July and September characterized by typhoons. The average temperature in the Philippines is 86°F / 30°C; average humidity is 77 percent.

There are two official languages: Filipino (based on Tagalog) and English. More than 80 indigenous languages and dialects (basically of Malay-Indonesian origin) are spoken. Some of the principal languages are Tagalog, Cebuano, Ilocano, Bicolano and Panay-Hiligaynon.

About 81 percent of Filipinos belong to the Roman Catholic Church, while about 11.6

percent belong to denominations such as Seventh-Day Adventist, United Methodist, United Church of Christ, Assemblies of God, the Church of Jesus Christ of Latter-Day Saints, and Philippine Baptist (associated with Southern Baptist). Three churches were established by Filipino religious leaders: the Independent Church of the Philippines, also called Aglipayan; the Iglesia ni Cristo (Church of Christ); and the Ang Dating Daan (an offshoot of the Church of Christ). Muslims represent about 5 percent of the population. There also Buddhists, Hindus and Jews.

Its currency is Philippine Peso (Php). Coin denominations are 5 centavos, 10 centavos, 25 centavos, 1 peso, 5 pesos and 10 pesos. Bill denominations are 10, 20, 50, 100, 200, 500 and 1,000 pesos.

Exchange Rate (as of Feb. 8, 2018): 1 US Dollar = 51.70 pesos; 1 Euro = 64.40 pesos.

0.33 liter of bottled water costs Php15.00 to Php20.00

0.33 liter draught domestic beer costs Php50.00 to Php70.00

Modes of transportation: land, water and air. Newest addition are UBER and GrabCar, mobile app-based ride-sharing and request-for-a-ride mode of transportation.

Normal tariff of taxi starts at Php40.00

1 liter gasoline costs Php43.29 to Php52.00

Media outfits: 12 English national newspapers, seven national television stations, hundreds of cable TV stations, and 2,000 radio stations.

Getting Around Quezon City

UNIVERSITY SHOPPING CENTER

The University Shopping Center, commonly known as SC, caters to the needs of UP students and UP community: budget-friendly food including the famous beef *tapa* (dried or cured beef), photocopying services, computer rental services, and school supplies, among others. SC is located along Laurel St. and is near the Parish of the Holy Sacrifice and University Health Service.

To get there: From the Asian Center, take the UP-Katipunan jeepney. From the side of the Romulo Hall, along F. Ma. Guerrero St., take either an UP-Ikot, UP-Philcoa, UP-Pantranco or UP-SM North jeepney.

UP AYALA TECHNOHUB

Located along Commonwealth Avenue, UP Ayala Technohub is a commercial complex of restaurants, office spaces and stores.

To get there: From UP Diliman, take either a UP-Philcoa, UP-Pantranco or UP-SM North jeepney.

UP TOWN CENTER

UP Town Center is a combination of retail stores, foodie hub, fitness centers, grocery stores and office spaces for the surrounding community of students, professionals and residents in Katipunan Avenue.

To get there: From UP Diliman, take the UP-Katipunan Jeepney and cross the overpass.

KATIPUNAN AVENUE

Katipunan Avenue is named after the KKK or the *Kataas-taasang, Kagalang-galangang Katipunan ng mga Anak ng Bayan*. It is a strip of educational facilities, (UP Diliman, Ateneo de Manila, and Miriam College), of restaurants including Café Sweet Inspirations and Regis Center, of condominiums, and of shared office spaces.

To get there: From UP Diliman, take the UP Katipunan Jeepney.

MAGINHAWA STREET

Maghinawa Street is one of the best strips to go to for a food adventure in Quezon City. The stores line up in a path wide-ranging selections, accessible by foot. A lot of the places in the area are small family-owned restaurants or start-ups of young entrepreneurs with a laid-back and artsy vibe.

To get there: From UP Diliman, take the UP-Ikot Jeepney and get off at Teacher's Village along C.P. Garcia Avenue, then ride a tricycle or walk towards Maginhawa Street.

Note: All sites can be reached via Grab, Uber or taxi.

Museums and Theatres in Metro Manila

Jorge B. Vargas Museum and Filipiniana Research Center

Contemporary Art Museum at the University of the Philippines Diliman

<https://vargasmuseum.wordpress.com/>
Operating hours: Tuesday to Saturday, 9 a.m.–5 p.m. (museum), 9 a.m.–6 p.m. (office); closed on holidays
Address: Roxas Ave., UP Campus Diliman, Quezon City, 1101 Metro Manila

UP Vargas Museum, Architecture Steiner, Citydesigner and Iona Stichting Foundation present “Living Architecture Exhibition” on Feb. 3, 2018, Sat., 5pm at the 1F Galleries of the museum. Curated by Pieter van der Ree, the exhibit is intended to raise awareness on the relationship between architecture and the natural, social and cultural life which it is part of. Van der Ree argues, “Our living environment is increasingly determined by manmade artefacts like buildings, machines and electronic devices. This has a profound influence on our lives, our wellbeing, social relations and cultural values.” *The exhibit runs until Mar. 31.*

Bulwagan ng Dangal Museum

University of the Philippines Diliman

<https://www.facebook.com/UPDBnD/> or <https://updbnd.wordpress.com/>
Operating hours: Tuesday to Friday, 10 a.m.–4:30 p.m.; Saturday, 10 a.m.–2 p.m.
Address: Roxas Ave., UP Campus Diliman, Quezon City, 1101 Metro Manila

The Bulwagan ng Dangal (BnD) provides a rich venue to sift through the growing University Art Collection, re-view, re-read and re-contextualize it to suit particular contemporary purposes and present it through various thematic exhibitions.

Ateneo Art Gallery

The Museum of Modern Art of the Ateneo de Manila University

<http://ateneoartgallery.org/shared-residence/>
Operating hours: Monday to Friday, 9:00 a.m. – 7:00 p.m.; Saturday, 9:00 a.m. – 5:00 p.m.
Address: Ground Floor, Rizal Library, University Rd, Ateneo de Manila University, Katipunan Ave., Diliman, Quezon City, 1101

Shared Residence, a collaborative art project initiated by Poklong Anading, examines the notion of public and private spaces and communal ownership—from the artists to its prospective borrowers. Adopting a system similar to borrowing a book from a library, members of the Ateneo de Manila Loyola Schools community are given the option to borrow an artwork to reside in their personal space for a two-week or fourteen-day period.

National Museum of the Philippines

<http://www.nationalmuseum.gov.ph/>
Operating hours: Tuesday to Sunday, 10 a.m. – 5 p.m.
Address: Padre Burgos Ave, Ermita, Manila, Metro Manila

The National Museum of the Philippines serves as an educational, scientific and cultural institution in preserving the various permanent national collections featuring the ethnographic, anthropological, archaeological and visual artistry of the Philippines. Since 1998, it has been the regulatory and enforcement agency of the National Government in the restoring and safeguarding of important cultural properties, sites and reservations throughout the Philippines. The National Museum operates the National Museums of Fine Arts, National Museum of Anthropology, National Museum of Natural History and National Planetarium. The institution also operates numerous branch museums throughout the country.

PETA Theater (Philippine Educational Theater Association)

<https://petatheater.com/>

Operating Hours: Monday to Friday, 9:00 a.m. to 5:00 p.m.; Saturday, 9:00 a.m. to 2:00 p.m.

Address: The PETA Theater Center No.5 Eymard Drive, New Manila Quezon City, Metro Manila 1112 Philippines

PETA Theater has produced teacher-theater artists and staged original Filipino plays for the past fifty years.

Currently onstage: Marsha Norman's *'night, Mother*, direction by Melvin Lee, adaptation by Ian Lomongo. The play follows the story of Jessie (Eugene Domingo) who tells her mother Telma (Lara) that she plans to commit suicide that night. *'night, Mother* runs from 2 Feb to 18 March at the PETA Theater Center, No. 5 Eymard Drive, New Manila, Quezon City.

Tanghalang Pilipino

<http://tanghalangpilipino.com/>

Address: 2F PDC Bldg., CCP Complex, Roxas Boulevard, Pasay City

Tanghalang Pilipino is the resident theatre company of the Cultural Center of the Philippines.

Currently onstage: National Artist for Literature Nick Joaquin's *Nang Dalawin ng Pag-ibig si Juan Tamad*, direction by Jonathan Tadioan, adaptation by Rody Vera. The play centers on the story of Juan Tamad, known for his laziness, and Maria Makiling and expounds on our common understanding of Philippine folk legends. The play runs from 16 February to 11 March at the CCP Little Theater (Tanghalang Aurelio Tolentino), Cultural Center of the Philippines, Pasay City.

Newport Performing Arts Theater

<https://www.rwmanila.com/venue/newport-performing-arts-theater>

Operating Hours: Friday, 8:00 p.m.; Saturday 8:00 p.m.; Sunday 3:00 p.m.

Address: Newport Boulevard, Newport City, Pasay 1309, Metro Manila, Philippines

A venue for concerts, plays, and other productions located in Resorts World Manila, Pasay City.

Currently onstage: *Chitty Chitty Bang Bang*, a stage musical based on the 1968 film produced by Albert R. Broccoli, and loosely based on Ian Fleming's 1964 novel "Chitty Chitty Bang Bang: The Magical Car." The musical runs from 22 Feb to 25 at the Newport Performing Arts Theater, Resorts World Manila, Newport Boulevard, Newport City Complex, Pasay City. Tickets are available at ticketworld.com.ph.

9 Works Theatrical

<http://9workstheatrical.com/>

Address: Suite 908B, National Life Insurance Building 6762 Ayala Avenue, Makati City 1200, Philippines

9 Works Theatrical features local, Broadway and West End plays and musical.

Currently onstage: Ricky Lee's *Himala, Isang Musikal*, direction by Ed Lacson, music by Vincent de Jesus, orchestration by Jed Balsamo. The musical runs from 10 February to 4 March at Power Power Mac Center Spotlight Theater, Circuit Makati, Makati City.

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Bryan Levina Viray
Conveners/Conference Directors

Olivia Kristine Nieto
Assistant Convener

Amihan Bonifacio-Ramolete
Joeje Santarita
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Presenter/Adviser

Malou Arandia (Chair)
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