



Kat(h)awan

Bodies, Society, Culture

University of the Philippines Diliman
FESTIVAL OF CULTURE AND THE ARTS

2018



Tagalog Maginoo
from the Boxer Codex

1590



Visayan Kadatoan
from the Boxer Codex



Visayan Timawa
from the Boxer Codex



Datu and Binukot
from Alcega's history of the Bisayan People in the Philippine Islands (1668)



Our Lady of the Holy Rosary
also known as La Naval de Manila

1593



Plates from Damian Domingo's
Album de Trajes

1820



Spanish Mestizos
from Jean Malab's
The Philippines: History,
Geography, Customs,
Agriculture, Industry, and
Commerce of the Spanish
Colonies in Oceania

1846



Portrait of Romana Castillo
by Justiniano Asuncion

1870



Matiza de Sangley
by Francisco van Camp

1875



Portrait of Urbana David
by Isidro Arceo

1876



Portrait of Miguela Henson
by Simon Flores

1880



Photograph of Ilustrados
Jose Rizal, Marcelo H. del Pilar and
Mariano Ponce in Spain

1890



Vilma Santos
in Darna and the Giants

1973



Vic Vargas
in Expressweek Magazine 1975

1975



A Swan Disguising
as a Duckling

1978

Nora Aunor
A Swan Disguising
as a Duckling in Expressweek

1982



Tetchie Agbayani
in the cover of Playboy Germany



Aga Muhlach and Janice de Belen
one of the popular love teams
in the 1980s

1980s



Regal baby Snooky Serna,
in the film Strangers in Paradise

1983



Richard Gomez
in Sculler TV commercial

1991



Rosanna Rocas in Ligaya
Ang Itawag Mo Sa Akin 1997

1997



Judy Anne Santos
and Wowie de Guzman
in Esperanza 1999

1999



Jericho Rosales
and Kristine Hermosa
in Pangako Sa Yo 2000

2000



Jolina Magdangal
Teen Icon 2000



Piolo Pascual



La Balaqueña
by Juan Luna

1895



Amparo Noel, Queen
of the Visayas at
the Manila Carnival.

1912



Palay Maiden
by Fernando Amorsolo

1920



President Manuel L. Quezon
wearing the traditional Barong
adorned with an embroidery
of Philippine and US flags

1930



1930s fashion trends

1930s



Introduction of bathing
suits, shorts, and hatters.
Women's body exposure in leisure
wear changed throughout
the 1930s.

1949



Rogelio dela Rosa and Carmen
Rosales in LYN's Carmela

1950s



Gloria Romero



Bohemian and Disco Dancing
Fashion during the 1970s

1970s



Action King
Fernando Poe Jr.
in Erebant

1973



Gloria Diaz
in *Ang Pinakamaandang
Hayop sa Balat ng Lupa*



Imelda Marcos as the First Lady
and patroness of the art
and architecture was honored
by the Post Office in 1973



Angel Locsin
and Richard Gutierrez
in *Mulawin 2004*

2004



John Lloyd Cruz
and Bea Alonzo
in *One More Chance* 2007

2007



Venus Raj
Miss Universe 2010 4th runner-up

2010



Kim Chiu and Xian Lim
in *Bride for Rent*

2013



Pia Wurtzbach
crowned as Ms. Universe 2015

2015



Liza Soberano
in *Mega Magazine* 2015



Alden Richards and Maine Mendoza
also known as Aldub
in *Eat Bulaga's Kalyeserye*

2016



Paolo Ballesteros
in *Metro Manila Film Fest*
2016's *Die Beautiful*



Atom Araullo
in *Esquire Magazine* 2017

2017



James Reid
in *Esquire Magazine*
February- March 2017



Nadine Lustre
as *FHM Magazine's*
sexiest woman 2017



Chai Fonacier in *Respeto* 2017



Kat(h)awan

By Michael L. Tan, DVM, PhD*

“Kat(h)awan” is the theme of UP Diliman’s Arts Month this year, with a flurry of activities—art exhibits, cultural performances, symposiums—that will last throughout February. In a new twist, some of the exhibits will go beyond the month and blend in with art installations, still around “Kat(h)awan,” from April onward and lead into a Diliman Science and Technology Month, the first ever, in October.

The theme is a play on the words “katha” (to create) and “katawan” (body), emphasizing the importance of the body. Our bodies, through our senses, are our portals into the world. Watch a child exploring the world by looking, listening, smelling, tasting, touching. It isn’t learning only about things in the world, but also about people, some of whom are special, the ones who will become significant others.

As the film “Inside Out” captured so well, childhood and adolescence are also times to learn about all those strange feelings in our bodies. Language allows us to tag, and to tap into, those emotions, and to learn to let go.

Our bodies are us. We name the parts, and the parts come together to name, and to be, us. At times we don’t have names for certain parts of the body, especially the internal ones, because we don’t even know they exist! The prostate, now a troublemaker for so many older men, has no equivalent in Philippine languages and is a real challenge for physicians trying to explain what it is, and why it has to be checked. The manual examination can also be embarrassing for many men.

Naming “it” is most difficult with the private parts. Societies come up with all kinds of euphemisms, some downright funny. The irony is that while we accept curses that insult mothers, we censor the names of reproductive organs.

Language captures the power of society in creating, and recreating, our bodies. One of the exhibits in “Kat(h)awan” names body parts in English, Filipino (formal and slang), and Chinese, to show the vast differences in what is named, as well as what is unnamed. Think of terms unique to Filipinos: “alak-alakan” (weakly translated into the back of the knee, or in medical jargon, the popliteal fossa), and the infamous “burnik” (bluntly, but it sounds almost cute in Filipino, anal hair).

Body languages

Body language is not just about speech but about the body as language, something that has to be learned when growing up in a particular culture. Non-Filipinos are baffled, and amazed, at how we give directions with our nose, the term for the act itself renaming the nose into a snout (“nguso”). Ever reluctant to express negative feelings or say no, we have evolved ways of configuring our faces, our bodies, to gently get the message across.

Some of you may be thinking: That’s all good to know, but is it useful? Is it something to be taught in schools?

I will say, emphatically, that the body is vital for our survival, and I don’t mean just biologically. In our “Kat(h)awan” activities, we will show how businesses thrive because they capitalize on the body. Just think of how the number of skin-whiteners has proliferated through the years, taking off from the premium we put on fair skin, something that goes back to the precolonial era.

“Kat(h)awan” is about how we define beauty, and beautiful bodies, and how Pinoy and Pinay bodies are targets for the marketing of hundreds of products with promises of a brighter future being dangled... if you buy our products for your hair, your face, your hands, your underarms, your under-underwear (and we have products now for both women and men), your legs, your feet, your toes, and I’m sure I’ve missed out on other parts of the body.

We will be premiering a film on how supplements are being promoted indiscriminately and unethically, capitalizing again on promises of healthier bodies. The film shows sachets of supplements, containing mostly sugar, being sold at P30 each to poor farmers, including poor sick farmers hoping for cures that will never come.

We also hope to help people—not just young students but also their older teachers—be more conscious of social (not “sosyal”) bodies. We spend so

much to present an alluring, sometimes unreal, image of ourselves, and yet are unable to rein in our feelings, surrendering to anger, bitterness, spite. It is not surprising that people, the young especially, turn to self-harm, including “laslas” (slashing), when they feel they are no longer able to communicate with others and, even more frustrating, with themselves.

I am particularly concerned about a generation whose social interactions are on social, or unsocial, media. We need face-to-face interactions to learn the nuances of body language, which varies with gender, class, even ethnicity (compare the stoic Ilocano with the gregarious Bisaya).

Think, too, of the many cases of inappropriate sexual conduct that emerge because of a lack of understanding of body language, an inability to understand that even

without a “huwag” or an “ayaw,” much is said through the body.

Forever 81 and Gilda

At the opening of Diliman Arts Month today, 6 p.m., at the Lagoon—and this is an invitation to all of you—we will honor Gilda Cordero-Fernando, whose “Forever 81” column in the *Inquirer* counts fans aged 8 to 81 and beyond, for having started it all. It was Gilda’s “The Body Book” that made us more conscious of the Filipino body, a book that inspired our anthropology department in UP Diliman to start a course, Anthro 10 on Bodies, Senses and Humanity.

Accompanying “The Body Book” was “The Soul Book,” the two books teaching us that you cannot understand the body without understanding the soul, and vice versa. We tend to swing like a pendulum here, on one hand the

extreme view that the body is sinful, the source of all evil, and therefore one that needs to be punished, literally flagellated, and starved, and on the other hand the equally extreme view that a body’s only value is pleasure, and therefore to be indulged and spoiled.

We have no prescriptions in our “Kat(h)awan.” Instead we present glimpses into what’s happening today, accompanied by questions that only bodies with minds more attuned to society and the world around us can answer. All said, bodies fit into schools because we want students to become body-wise. ♦

*Printed with permission from the author who is also the chancellor of UP Diliman. This piece also appeared in the *Philippine Daily Inquirer Online*, Feb. 9, 2018.



James Ona

Steering Committee.
(standing, from left) Bryan Viray, Ina Azarcon-Bolivar, Davidson Oliveros, Project Leader Sir Anril Tiatco, Michael Bernal, Paolo Amascual, Ian Ramirez, Olive Nieto, Jem Javier. (seated) Gillie Salomon, Kevin Brandon Saure, Alice Gonzales, Jan Carlo Bautista.



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Introduction



DZUP

The Filipino body—what it is, how it is perceived and shaped by art, culture and society and manipulated by social engineering and advertising: these were the themes of Kat(h)awan, the 3-month Festival of Culture and the Arts at the University of the Philippines Diliman (UPD).

The festival sought to understand the Filipino body as a creative realm and a locus of scholarly discourse, taking cue from sociologist Bryan S. Turner, a professor at Potsdam University in the United Kingdom who has devoted significant attention to the sociology of the body, and Zheng Yangwen, Professor of History at the University of Manchester and author of several books on China and Asia.

The festival opened in February with 12 major events comprising performances, conferences, two installation exhibits and film showings, among others. Ushering in the festival was “Taludturan: Poesia ng Katawan,” a 4-part 10-minute public performance project including dance, movement and performance pieces. The festival formally opened with a celebration of the body in Philippine pop culture in “Seremonya ng Pagbubukas: Karanasan ng Kat(h)awan,” staged on Feb. 9, 6 p.m. at the UP Lagoon, highlighting the experience of the body as an object of pleasure and desire, and encounters of the masculine, queer and feminine gazes popular in songs considered as novelty in Philippine music.

“(Com)modified Bodies in the Philippines,” an installation exhibit on the commodification of the body and body technologies, opened on Feb. 13, 2 p.m. at the Asian Center. Composed of five galleries and a floor plan resembling a maze, the exhibit traced the history of “the beautiful” in the Philippines, the mundane rituals of everyday life, the body modifications in the country and documentary films on body technologies.

A symposium on “The Chemical Youth Project” followed at 3:30 p.m. at the Asian Center. This is about the findings of the research collaboration between the UPD Department of Anthropology and the University of Amsterdam on body sites and body technologies. Following the conference was a preview of the documentary “Sweet Medicine.” Filmed by a local camera crew in Palawan, Philippines, it followed the lives of people involved in a multi-level marketing company selling a popular herbal medicine.

On Feb. 21, “Ang Dalagita’y ‘sang Bagay na Di-Buo” opened at the Wilfrido Ma. Guerrero Theater. Staged by Dulaang UP, the play is an adaptation of Eimear McBride’s novel “A Girl is a Half-formed Thing.” The play was translated by Rody Vera and directed by José Estrella.

The International Federation for Theatre Research (IFTR) Trans-regional Conference was held from Feb. 21 to 23 at the GT Toyota Asian Center Auditorium and Hall of Wisdom. With the theme “Bodies in/and Asian Theatres,” the conference aimed to answer the 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 first staging of “The Exemplars: Amada and other dances” by Ballet Philippines at UP Diliman was on Feb. 23, 7 p.m. at the University Theater. Amada is based on the short story “Summer Solstice,” also known as “Tatarin,” by National Artist for Literature Nick Joaquin. Set in Catholic, Hispanic 19th century Manila, traditional male dominance is shaken by the Tatarin, a native festival where women suddenly reign supreme, shattering the established Hispanic molds and patterns.

To celebrate Women and Gender Month in March, three events were lined up. The first was a film festival comprising works of acclaimed Filipino film directors on women in Katawan sa Pinilakang Tabing. Screened at the UP Film Center, the movies shown on Mar. 14 and 21 at 2:30, 5 and 7:30 p.m. were “Temptation Island,” “Macho Dancer,” “Ang Babae sa Bubungang Lata” (Woman on a Tin Roof), “Curacha: Ang Babaeng Walang Pahinga” (The Restless Woman), “Pila Balde” (Fetch a Pail of Water) and “Tuhog” (Larger Than Life).

“Himigsikan,” an open air concert featuring the Tres Marias with an opening act by Anahata, was staged on Mar. 16, 6 p.m. at the Carillon Plaza. The Festival’s last event, “Lawas: Site-Specific Installation Exhibit,” was launched on Apr. 11, 4 p.m. at the UP Lagoon. This featured renowned visual artists Agnes Arellano, Mark Justiniani and Lee Paje. ◆

Calendar of events

February 1, 8, 15, 21 and 22

TALUdTURAN

3 p.m., Asian Center, Palma Hall, Plaridel Hall, Melchor Hall and Shopping Center

February 9

SEREMONYA NG PAGBUBUKAS: KARANASAN NG KATAWAN

6 p.m., UP Lagoon

February 13

(COM)MODIFIED BODIES IN THE PHILIPPINES

Installation Exhibit Opening
2 p.m., Asian Center (until February 28)

THE CHEMICAL YOUTH PROJECT

3:30 p.m., Asian Center

SWEET MEDICINE

6 p.m., Asian Center Lawn

February 21

INTERNATIONAL FEDERATION FOR THEATRE RESEARCH TRANS-REGIONAL CONFERENCE

GT-Toyota Asian Center Auditorium (until February 23)

ANG DALAGITA'Y 'SANG BAGAY NA DI-BUO

An adaptation of Eimear McBride's novel
"A Girl is a Half-formed Thing"
Wilfrido Ma. Guerrero Theater (until March 11)

February 23

THE EXEMPLARS: Amada and other dances

7 p.m., University Theater

March 14 and 21

KATAWAN SA PINILAKANG TABING

2:30, 5 and 7:30 p.m., UP Film Center

March 16

HIMIGSIKAN

6 p.m., University Theater Canopy

April 11

LAWAS

Site-Specific Installation Exhibit

4 p.m., Sunken Garden, Lagoon and Sculpture Garden Area (until May 4)



OICA

Kat(h)awan tickles

By Anna Regidor

It is a good night when the spoken word meets dazzling dance numbers and a multi-awarded artist is given tribute by UP Diliman's (UPD) highest official.

The festival formally opened with a celebration of the body in Philippine pop culture in "Seremonya ng Pagbubukas: Karanasan ng Kat(h)awan," staged Feb. 9, 6 p.m. at the UP Lagoon.

Highlighting the experience of the body as an object of pleasure and desire, the ceremony began with "Hardin ni Adan," a spoken word piece on misogyny and chauvinism by Dzeli del Mundo, which was immediately followed by the all-male entertainment group *Masculados Dos* who sang a medley of their hits.

Each number was designed as a conversation, taking encounters of the masculine, queer and feminine gazes in popular novelty songs and having spoken word performers respond.

After the number, Prof. Jem Javier of the College of Social Sciences and Philosophy (CSSP) and festival co-project leader

introduced Kat(h)awan, the 3-month Festival of Culture and the Arts that runs from February to April.

The festival seeks to understand the Filipino body as a creative realm and a locus of scholarly discourse—what it is, how it is perceived and shaped by art, culture and society and manipulated by social engineering and advertising.

To symbolize the start of festivities, UPD Chancellor Michael L. Tan filled in the pupil of the right eye of a giant daruma doll. A daruma doll is a popular talisman of good luck in modern Japan. Often made of paper mache, one eye is filled in at the start of an endeavor and the other is filled in at its end.

"Tutuldukan natin ang isang mata to mark the beginning of Kat(h)awan. Beyond April, we start with Diliman Arts Month and we have many activities. We intend to

use the theme of the body all the way up to October when we will hold our first Diliman science and technology month," Tan said.

A tribute

The highlight of the night was a tribute to famed writer, painter, playwright and publisher Gilda Cordero-Fernando.

Instead of the usual plaque or certificate of appreciation, Tan named examples of her varied works, some of which were the play "Umaaraw, Umuulan, Kinakasal ang Tikbalang," "The Best of Lola Basyang: Timeless Tales for the Filipino Family," "Luna: An Aswang Romance" and her column for the Philippine Daily Inquirer entitled "Forever 81."

"Name it: children's book, cookbook, memoir, short stories, poetry—it seems Gilda has written it. Gilda is best described as an artist and the arts' gift to



Clockwise from top left: Adea; Santos reciting a spoken word piece; Tan marking the start of the festivities by painting the daruma eye; Cordero-Fernando recognized by UPD for her immense contributions to the arts and social sciences; the Masculados performing their trademark songs.

Opposite photo: former SexBomb Girls leader Rochelle Pangilinan dazzles the crowd.

the social sciences. The artist's eye, the artist's muse has allowed her to see what many of us don't or can't see. Others see but don't dare look. Gilda dared to do not only that and I speak now as someone with the privilege of Gilda's friendship. Gilda listens in the way described by the Filipino: "pakinggan" which is listening with the other senses and with the heart," he said.

Tan also described two of her works as transformative: "The Soul Book: Introduction to Philippine Pagan Religion" (1991) and "The Body Book" (1993) antedating "all the fancy social science stuff that come up on the anthropology of the body and sociology of the body."

"The Body Book" in particular "made us dare to admit that we think about bodies all the time and yet often dare not look at it and name its parts. Gilda challenged us to look [at] and to name the Pinoy body," he said.

"The Body Book" also served as a primary inspiration for Kat(h)awan.

Cordero-Fernando's works inspired CSSP's anthropology department to start a new course: Anthro 10: Body Senses and Humanity.

Tan then presented her with several gifts, a copy of "Pasyal: UP Diliman Art Trail," a calendar from UP Baguio, a copy of the UPD Journal and a Sheela na Gig by sculptor Agnes Arellano.

A Sheela na Gig is a figurative carving of a naked hag or crony displaying an exaggerated vulva. It is an architectural grotesque found in churches, castles and other buildings, positioned over doors or windows to protect the openings and ward off death and evil.

Cordero-Fernando was then regaled with a dramatic reading of her 1994 autobiographical essay "Growing up Woman" by Missy Maramara and interpreted through dance by Kare Adea.

After the tribute, the night's revelry continued with a spoken word performance of "Lipstick" by Verlin Santos followed by "Nakaka-" by the Masculados Dos and del Mundo.

But it was the SexBomb Girl Medley by Rochelle Pangilinan of the SexBomb Girls and the response of Santos that generated the most spirited reaction of the night, with the crowd cheering to "The Spaghetti Song" the loudest.

The opening ceremony was produced by the Office of the Chancellor through the Office for Initiatives in Culture and the Arts (OICA). ♦



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 the 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.

The dance opens in the hacienda of Don Rafael when all the members of his household are at his beck and call. The quiet of everyday life is interrupted by the festivities of the Tatarin festival. Slowly, the pulse and frenzied rhythm of the festival attracts and draws Amada. Against the wishes of her husband, she joins them. Don Rafael follows, unaware of the servitude required of any man who joins the ritual.

Amada comes upon the woman led by the Tatarin. She is swept into the ritual and becomes one of them. Don Rafael finds her and moves to take her home. The women pounce on him for his intrusion. He returns home torn, bruised and furious. Amada and Rafael confront each other at their home. Rafael comes to the realization that the life he knew with Amada has been destroyed forever by the Tatarin.

Ang Sultan

Choreography by Gener Caringal

Music by Lucrecia Kasilag

Set design by Monino Duque

Costume design by Arturo V. Cruz

Lighting design by Katsch Catoy (1973)

Set during the pre-Hispanic period of the Philippines, "Ang Sultan" revolves around the caste system that was prevalent during that time. The ballet tells of the savage consequences when a man from a lower caste falls in love with a princess.

Ballet Philippines, the preeminent professional classical and contemporary dance company in the country, re-staged "The Exemplars: Amada and other dances" at the UP Theater Main Auditorium on Feb. 23. The featured pieces are "Moon" by Kun-Yang Lin (right photo), "Amada" by Alice Reyes, "Ang Sultan" by Gener Caringal and "Minamahal, Sinasamba" by Bam Damian III (opposite page, top to bottom).

Minamahal, Sinasamba

Choreography by Bam Damian III

Music by Tito Arevalo, arranged by Ryan Cayabyab

Costume design by Hesus "Bobot" Lota (2005)

When choreographer Bam Damian III first heard Ryan Cayabyab's orchestration of "Minamahal, Sinasamba," he was transported back to a memory he had of gorgeous young Brazilian couples arguing at the Copacabana beach in Rio de Janeiro. Injected with humor, the couples' quarrels toe the fine line between love and hate.

Moon

Choreography by Kun-Yang Lin

Music by Dead Can Dance (1994)

Moon is considered one of Lin's signature works. "The Philadelphia Inquirer" has proclaimed it "a powerful solo." Contrasting moments of lush dynamism with captivating stillness, "Moon" was described by "Backstage" magazine as follows: "In complete darkness the rapid pounding of feet is heard. When the lights go up, we see Lin as a priest or acolyte of an ancient culture, in alternating movement of turbulence and lyricism, performing a dance in supplication to a heavenly body. Some gestures brought reminiscences of Oriental and Balinese forms, as well as of contemporary dance." —Bryan Viray

The Exe



Ballet Philippines



emplars

A mada and other dances

Flash mob opens FOCA



Simultaneous performances at Shopping Center, Palma Hall, Melchor Hall and Plaridel Hall. Flash mobs were also done during the IFTR Trans-regional Conference 2018 at the GT-Toyota Asian Center Auditorium and Asian Center Lawn.



Public performances were simultaneously staged at 3 p.m. on Feb. 1 in four different locations at the University of the Philippines Diliman (UPD) to open this year's 3-month Festival of Culture and the Arts (FOCA).

Taludturan: Poetry of the Body is a series of performances inquiring into encounters of the body vis-à-vis several concepts of beauty, love and desire, revolt and death. The performances are in tune with the Festival's theme of "Kat(h)awan: Bodies, Society, Culture" which seeks to answer the question "What do we mean when we talk about bodies in Philippine culture and society?"

At the Melchor Hall lobby, "Encounter: Glimpses of Beauty" featured dance artist PJ Rebullida and Jose Buencamino on percussions. They interpreted the Filipino translation of Octavio Paz's "Haplos" and Cirilio Bautista's "Tula ng Katawan," engaging and confronting the audience in their exploration of how bodies change and are changed by others through what they see and touch.

"Part 2, Exchange: Poems that Love/Make Love" was performed at the UP Shopping Center. The show featured Bunny Cadag and Buboy Raquitico, with

Jacques Dufourt on percussions, who performed a piece inspired by Ronald Baytan's "He who sleeps in my lap" in 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.

Meanwhile, those at the Palma Hall lobby witnessed a rousing performance from artist Boyet De Mesa, musician RJ Baledos and theatre students Roger Federico and Nico Varona. In "Conflict: Body in Revolt," De Mesa and his collaborators created an embodied image of pain, suffering and collective anger as they interpreted Pete Lacaba's "In Memoriam" as homage to victims of Martial Law during the Marcos administration and of the recent extrajudicial killings. The performance included the element of "Day-eng," a funeral chant from the Kankana-eyes of Benguet, according to Federico, co-dramaturg and performer.

Lastly, performance artist Nerisa Del Carmen Guevara illustrated, for the probing audience at the Plaridel Hall lobby, the

(in)visible connections of living and/or dead people through seemingly endless red strings she made use of in her performance of "Infinite Gestures: Red Strings of Fate (Connections)." The work is part of her Elegy Series which she considers as "bridges and gestures for the beloved on the Other World."

"Taludturan: Poetry of the Body" was again staged on Feb. 8 and 15 in different locations of the same four venues. On Feb. 21 and 22, the final performances were at the Asian Center at 1:30 p.m. and 3:30 p.m. ♦—Taludturan Dramaturgical Team (Text and images)

The Asian body as a performer

By Kevin Brandon E. Saure

Scholars, practitioners and enthusiasts of theatre and performance gathered for the International Federation for Theatre Research (IFTR) Trans-regional Conference 2018 themed “Bodies in/and Asian Theatres” at the GT-Toyota Auditorium and Hall of Wisdom at the Asian Center, Feb. 21 to 23.

The scholarly gathering was IFTR’s first trans-regional conference held in Asia and first hosted by UP Diliman (UPD).

The conference was in consonance with the UPD Festival of Culture and the Arts 2018 theme of “Kat(h)awan: Bodies, Society, Culture.” Kat(h)awan is a contraction of the words “katha” (creation or to create) and “katawan” (body).

The 3-month festivity and the conference focused on different discourses concerning the body. For the latter, emphasis was put on understanding the Asian body—its placements and functions in different performances vis-a-vis colonization, decolonization and globalization in varying modalities.

The conference also sought to answer the following questions: what is meant when one talks about bodies in Asian theatres and performances; what is meant when one speaks about Asian bodies in performances outside the region; and how does theatre affect the way people think about the bodies of Asians.

In his welcome address during the opening day, Chancellor Michael L. Tan recounted the significance of theatre and performance in UPD. Framing the event

within the Asian theatre context, Tan hoped that the conference would “show how Filipinos can contribute to the building of Asian identities individually and collectively.”

Jean Graham-Jones, president of the IFTR and faculty at the City University of New York, highlighted the importance of IFTR’s thrust for transregional conferences that “allow[s] for various scopes beyond the national and the regional,” and explores themes such as and relationships among “culture, language, trade, education, scholarship, artistic activity and so forth.”

The conference included general panel sessions of scholarly works, workshops, roundtable plenaries, and three keynote addresses spread over three days. Themes tackled were the spectacularization of the body in Asia, performing queer Asian bodies, performing displaced bodies, gendered bodies, Asian bodies recuperated, disembodiments, the body as medium, Asian corporeality and/in choreography and the Asian body as method.

The three keynote addresses were “When is Contemporary Performance (Dance)?” by Sansan Kwan of the University of California, Berkeley; “Performance Observation: Reflections on an Anthropology Beyond Ethnography” by Julius Bautista of Kyoto University; and “Cultural Matriarchal

Rituals Translated into Literature and Performance” by Philippine National Artist for Dance Alice Reyes.

Beyond the academic engagements, participants also had a taste of the rich performance tradition of UPD through two shows: Dulaang UP’s “Ang Dalagita’y ‘sang Bagay na Di-buo,” a play based on Eimear McBride’s “A Girl is a Half-Formed Thing,” translated by Rody Vera and directed by José Estrella; and Ballet Philippines’ “The Exemplars: Amada and other dances,” a dance concert choreographed by Reyes.

Other social activities held were a tour of the UPD campus, a thanksgiving dinner at the Quezon Hall lobby that featured homegrown talents of the College of Music and separate excursions to Old Manila (Intramuros) and Corregidor Island in Bataan.

The IFTR is a facilitator of communication and exchange among scholars of theatre and performance research throughout the world through the conferences, events and publishing activities it holds.

Meanwhile, the Asian Theatre Working Group (ATWG) is a subgroup under the IFTR that intends to broadly explore scholarly research on Asian theatre and performance and their relationship and influence to world theatre. ♦





Top photo: Participants and organizers of the IFTR-Asia 2018.

Right photo: One of the plenary sessions held at GT-Toyota Asian Center Auditorium.



Gays and RP comedy

By Chi A. Ibay

From “Facifica Falayfay” (1969) to “Zsazsa Zaturannah” (2006) and “Beauty and the Bestie” (2015), gays have become an endeared and enduring figure in Philippine comedy.

Facifica Falayfay is a boy raised as a girl by his mother, who later learns fighting skills and how to “act like a man” through his brothers. Meanwhile, Zsazsa is a gay parlor owner who finds a magic stone that when swallowed, transforms him into a super heroine.

Why are gays a central figure in Philippine comedy?

First, because gays have been represented to be excessive and outlandish throughout history, and second, because they have the ability to confront peoples’ insecurities and deepest fears, which they successfully dispel through laughter. Francis Luis M. Torres posits in “Why Bayots are Funny: A Look into the Tradition of Comedy,” a paper presented at the joint International Federation for Theatre Research Transregional Conference from Feb. 21 to 23 at UP Diliman.

According to Torres, the gay, or “bayot” in Cebuano, has been a vital “funny” figure in Cebuano literature as far back as the 19th century. He traces the bayot’s historical roots to the “gracioso” or the clown in the Cebuano “linambay,” “a story of war, love and supernatural enchantments set in

distant foreign kingdoms.” Torres looked at “Alimptar,” a linambay written in 1876 and three selected pre-war short plays and concludes that the clown has helped shaped the bayot’s “appearance, behavior and role in society, including his role as a funny and ridiculous figure.”

The gracioso serves a number of functions in a play. He is “that picaresque character who elicits laughter by mimicking actors or making fun of them, commenting on topical issues or personalities in the town.”

In “Alimptar,” Torres notes that the clown “breaks as much as he supplements the very narrative he belongs. He is a character who resists yet conforms to the story. He possesses qualities that are both masculine and non-masculine; he is foreign, yet simultaneously, local. Ultimately, he has become the conduit between two often opposing concepts. In effect, he becomes a hybridized figure.”

Torres quotes Resil B. Mijares, author on Philippine history and literature, to describe the bayot’s performance. “[H]e has a subversive potential...his harmless irreverence becomes, in essence, a symbolic bridging

of social distance and a medium for the release of social tensions. The clown remains a conservative figure, an element supportive of that structure of which it is a part.” Because the gracioso does not always conform and intermittently subverts the story he narrates, he adds humor to the play when “he deviates from commonsensical notions and pre-determined social conditions.” As a symbol of ambiguity and hybridity, he “articulates the complications, intricacies and ironies of the 19th century Cebuano society.”

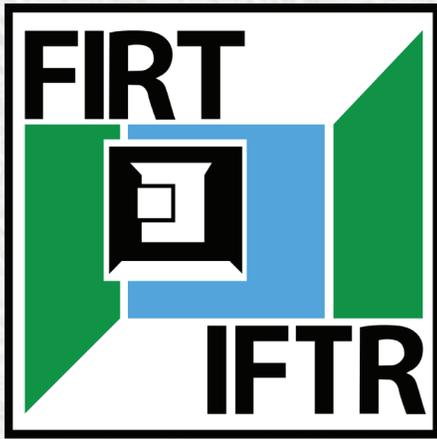
Torres notes that the influence of the linambay and its portrayal of the gracioso is “the defining ‘event’ (as [Jacques] Derrida uses it) that inscribes the bayot.”

The bayot prevailed in the pre-war American period in the country, which Torres describes as “when Filipino nationalism and its failure was an issue, public education and public health were introduced and the Hispanic cultural heritage was still present.”

In this milieu, the bayot “was perceived as an invert (i.e. a woman trapped in a man’s body), effeminate (an association that was present way back in the pre-colonial Philippines), and has become the metaphor of the outsider in a homogenous and (homophobic) Cebuano society.”

Torres uses “Iyang Anak” by Rufino Noel and two short stories by Genaro Lapus to illustrate how bayot characters are similar to the gracioso in that they are both the subject and sources of humor and ridicule. “They question the status quo and the institutions that regulate and control power (i.e. patriarchy) and continue to be associated to operate between binaries.”

However, both the gracioso and the bayot remain secondary characters. “Even as they make people laugh, they are mostly sidekicks of primary characters,” Torres notes. But, as figures of humor, “both identities not only articulate the socio-cultural milieu that they belong. More importantly, they have shaped and influenced a society,” Torres concludes. ♦ (<http://www.listal.com/viewimage/4449141>)



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.

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



A farewell dinner for the participants was held at the Quezon Hall Lobby.

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 of 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 in a major international journal.

The body is a probing tool

By Mariamme D. Jadloc

The body is a medium of empiricism, an investigative instrument.

This was one of the points Prof. Julius Bautista of Kyoto University Center for Southeast Asian Studies raised in his keynote address at the #IFTRAsia 2018, Feb. 21 to 23 at the GT-Toyota Asian Center Auditorium and Hall of Wisdom.

In his keynote address “Performative Observation: Reflections on an Anthropology Beyond Ethnography,” Bautista said the performing body is an empirical medium in the pursuit of ethnographic insight. He said it is through the body, “through the mechanism of physical engagement with research that anthropological knowledge is facilitated and created.” According to discoveranthropology.org.uk, “Ethnography is the recording and analysis of a culture or society, usually based on participant-observation and resulting in a written account of people, place or institution.”

Bautista is Associate Professor at the Center for Southeast Asian Studies, Kyoto University in Japan. He has published on religious practices in Asia with a focus on Christian iconography, religious piety, performance and the relationship between religion and the state.

An anthropologist, Bautista said the body is the answer to the question “What does a convergence between ethnography and performance studies look like?” Furthermore, he said ethnography is itself a performance.

Bautista said, “The process of creation, the process of empiricism, the process of writing is very much an embodied process.”

Convergence

Bautista believes there are conceptual and methodological convergences between anthropology and performance studies.

“When you talk about the anthropological side, we are talking about the business of ethnography and the business of fieldwork. We talk about performance studies and mean it in a more expansive sense to include forms of performance like dance (and) theater. Various anthropologists have theorized ethnography using concepts derived from performance studies and vice versa. Performance studies is inherently ethnographic, is inherently anthropological,” he said.

Limits

Bautista said, “The convergence between anthropology and performance studies remains problematic because there are limits to the body’s empirical capacities.”

Recounting his fieldwork on the play “Via Crucis” (Way of the Cross) in Pampanga, Bautista said, “The body has limits as an empirical instrument

particularly when it involves sensations that tend to overwhelm your sensory capacity.”

The play, staged on the streets of Pampanga using the Kapampangan language, is about the passion of Christ and is known for the ritual of nailing on the Cross of its famous penitent, Ruben Enaje, who plays Jesus Christ.

Bautista said, “Pain is the ultimate signifier of ontology. Pain is your ultimate signifier of ontological consciousness. When you experience pain, there is no other time in which you are aware of who you are and your own subjectivity.”

Wrapping up his keynote address, Bautista said, “What I try to convey today, or at least what I would like to convey as a discussion point is that the actual business of ethnography is itself a performance where not only do we assign roles to other people, it’s more the other way around: that the people we engage with assign roles to us. We are given roles in the ethnographic process. And the way in which we embody those roles is the fundamental premise of the ethnographic process.” ♦



Asian Theatre Working Group

The Asian Theatre Working Group (ATWG) intends to broadly explore scholarly research on Asian theatre and performance.

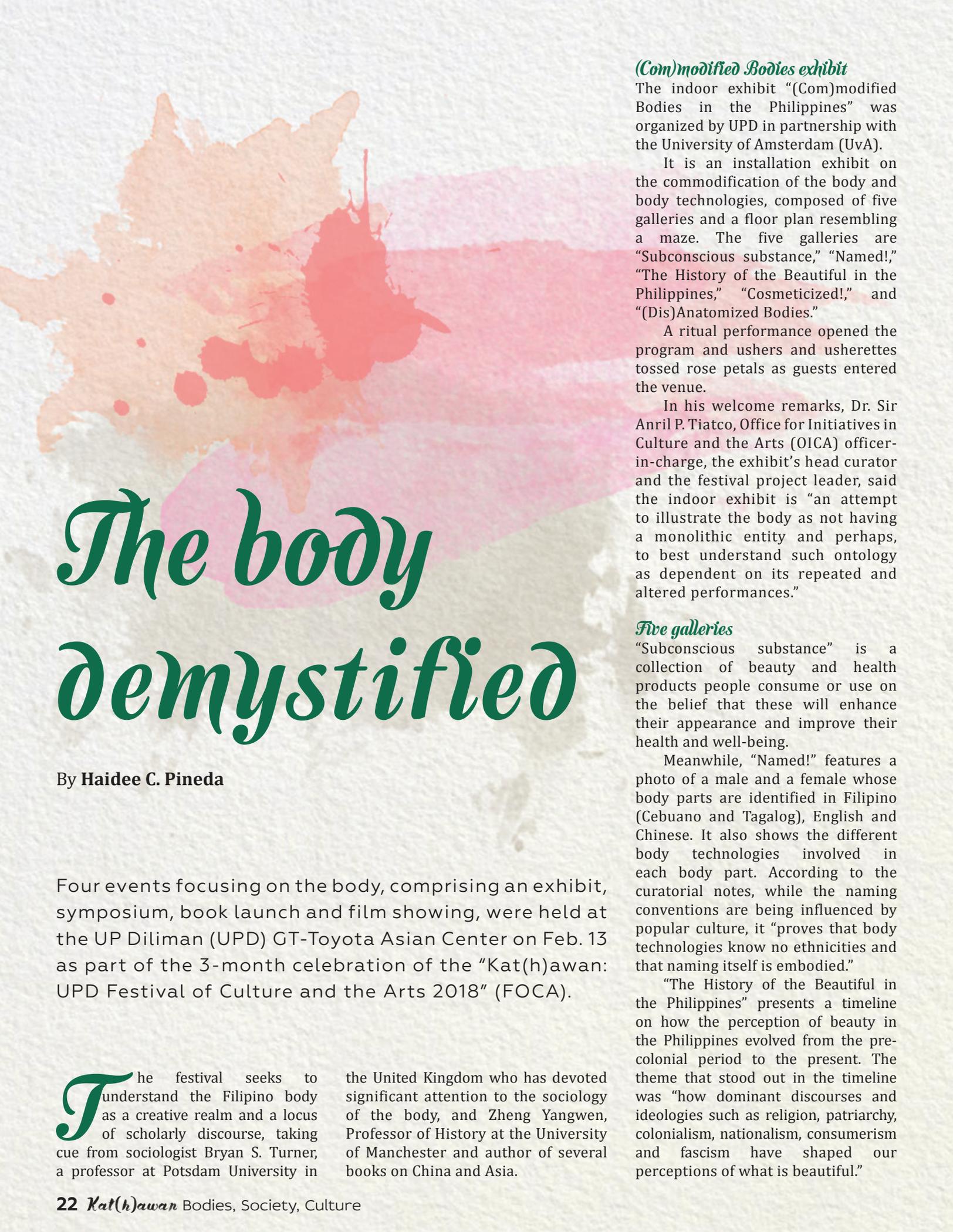
Aside from studying Asian theatre and performance, ATWG also investigates their influence on and relationship to world theatre. The group aims to discuss the technological and theoretical perspectives of Asian theatre in its entirety, including, but not limited to, authentic traditional forms, global 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. ♦



The Teatrang Mulat ng Pilipinas' "Sita at Rama" at the UPD Institute of Biology Auditorium



The body demystified

By **Haidee C. Pineda**

Four events focusing on the body, comprising an exhibit, symposium, book launch and film showing, were held at the UP Diliman (UPD) GT-Toyota Asian Center on Feb. 13 as part of the 3-month celebration of the “Kat(h)awan: UPD Festival of Culture and the Arts 2018” (FOCA).

The festival seeks to understand the Filipino body as a creative realm and a locus of scholarly discourse, taking cue from sociologist Bryan S. Turner, a professor at Potsdam University in

the United Kingdom who has devoted significant attention to the sociology of the body, and Zheng Yangwen, Professor of History at the University of Manchester and author of several books on China and Asia.

(Com)modified Bodies exhibit

The indoor exhibit “(Com)modified Bodies in the Philippines” was organized by UPD in partnership with the University of Amsterdam (UvA).

It is an installation exhibit on the commodification of the body and body technologies, composed of five galleries and a floor plan resembling a maze. The five galleries are “Subconscious substance,” “Named!,” “The History of the Beautiful in the Philippines,” “Cosmeticized!,” and “(Dis)Anatomized Bodies.”

A ritual performance opened the program and ushers and usherettes tossed rose petals as guests entered the venue.

In his welcome remarks, Dr. Sir Anril P. Tiatco, Office for Initiatives in Culture and the Arts (OICA) officer-in-charge, the exhibit’s head curator and the festival project leader, said the indoor exhibit is “an attempt to illustrate the body as not having a monolithic entity and perhaps, to best understand such ontology as dependent on its repeated and altered performances.”

Five galleries

“Subconscious substance” is a collection of beauty and health products people consume or use on the belief that these will enhance their appearance and improve their health and well-being.

Meanwhile, “Named!” features a photo of a male and a female whose body parts are identified in Filipino (Cebuano and Tagalog), English and Chinese. It also shows the different body technologies involved in each body part. According to the curatorial notes, while the naming conventions are being influenced by popular culture, it “proves that body technologies know no ethnicities and that naming itself is embodied.”

“The History of the Beautiful in the Philippines” presents a timeline on how the perception of beauty in the Philippines evolved from the pre-colonial period to the present. The theme that stood out in the timeline was “how dominant discourses and ideologies such as religion, patriarchy, colonialism, nationalism, consumerism and fascism have shaped our perceptions of what is beautiful.”



Action kings Joseph "Erap" Estrada and Fernando Poe Jr. as cowboy heroes in the 1960s

1960s



Imelda Marcos as Venus

1970s



Ferdinand and Imelda Marcos as Malakas and Maganda



Nora Aunor and Vilma Santos along with **Tirso Cruz III** and **Edgar Mortiz** as their respective screen sweethearts during the 1970s

"Cosmeticized!" features three documentaries on body technologies and depicts the significant impact of aggressive marketing campaigns on Filipino consumers to urge them to buy beauty products and undergo cosmetic procedures to achieve the ideal beauty, at least in accordance to their perception.

The first screen shows three individuals using beauty products as part of their daily routine while the second features makeup transformations by Gino Dela Paz, James Jasper Amorante and John Alvince Lualhati. The last screen shows snippets of documentaries on minor to high risk cosmetic surgeries, from successful to botched operations from major broadcast networks in the Philippines.

"(Dis)Anatomized Bodies" depicts the most daring body modifications, featuring photos of individuals who have undergone aesthetic enhancements or modifications physiologically (hormonal replacement therapy) and physically (chin augmentation, eyebrow tattoo, veneer, alar reduction, rhinoplasty, penile implant, ear stretching, tattooing and body piercing).

The exhibit at the Philippine Hall, GT-Toyota Asian Cultural Center Hall of Wisdom will run from Feb. 13 to Mar. 30.

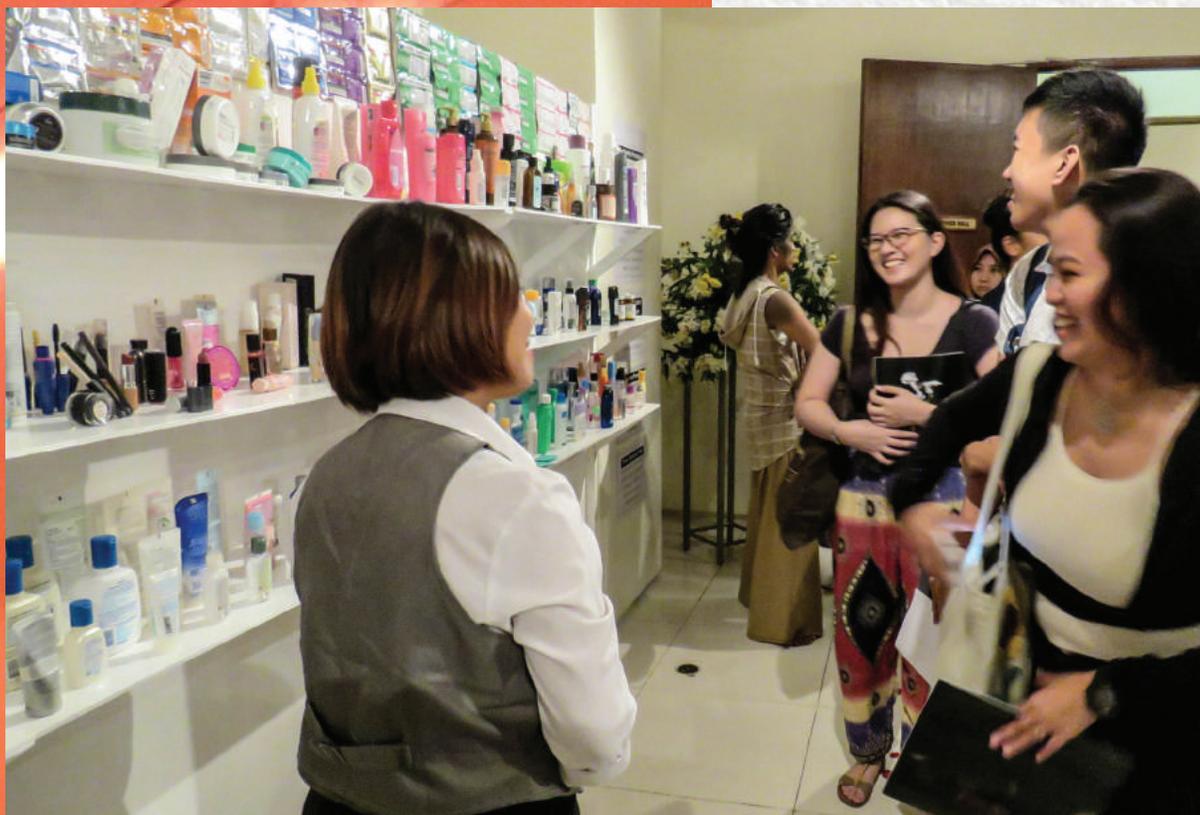
The Chemical Youth Project

Following the exhibit opening were the symposium and book launch on the Chemical Youth Project (CYP) at the ASEAN Hall.

CYP is a research collaboration between the UPD Department of Anthropology (DA) and UvA on body sites and body technologies.

UPD Chancellor Michael L. Tan and Dr. Anita P. Hardon of UvA were the symposium's keynote speakers.

In his message, Tan, who is an anthropology professor at the UPD College of Social Sciences and Philosophy (CSSP), said the CYP is important because it allows the young people to talk about their bodies and what they do to their bodies. "We have researched enough to show that this project will contribute to our understanding of the bodies."



Visitors experience the various multimedia galleries that make up (Com)modified Bodies exhibit such as "Cosmeticized!" (left) and "Subconscious substance."



James Ona

Tattoo

Meanwhile, Hardon, a full professor at the Amsterdam School for Social Science Research and Scientific Director for the Amsterdam Institute for Social Science Research, shared how the CYP evolved from an idea she discussed with her daughter around her kitchen table to a full blown research project.

"I developed this project which is called Chemical Youth and the idea was not only to study what young people do with chemicals but also, what do the chemicals do for them," Hardon said.

She said "The idea was to examine it anthropologically, what I called the pragmatic regimes. So, people are taking stuff like skin whitening. They are taking chemicals for a reason. So, what is the reason?"

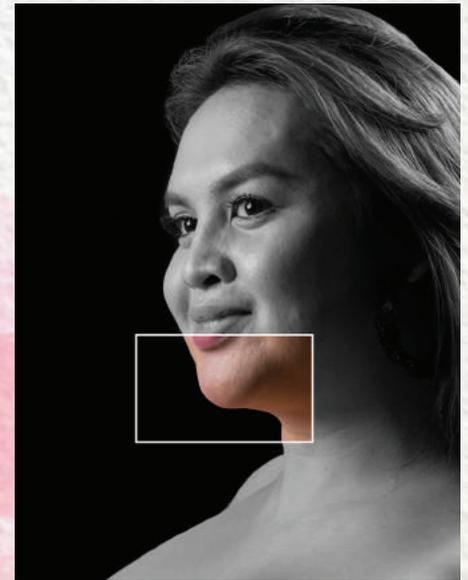
According to Hardon, research took place in The Netherlands, France, Indonesia and the Philippines. The CYP is based at UvA and is funded by the European Research Council.

In the Philippines, the field school of the UP BA Anthropology program,



Penile implant

James Ona



James Ona

Chin augmentation

with support from UvA, initially conducted the CYP in Batangas where a diverse sample of mall workers, porters, students, sex workers and call center workers was interviewed. The fieldwork was later expanded to Puerto Princesa, Palawan. In addition, Anthropology students did ethnographic fieldwork on chemical youths for two subsequent years in Batanes and Cagayan de Oro.

CYP in Indonesia and the Philippines were discussed by Dr. Nurul Ilmi Idrus of Hasanuddin University and Xylene Angelique G. Azurin, an instructor at the CSSP-DA, respectively.

Book launch

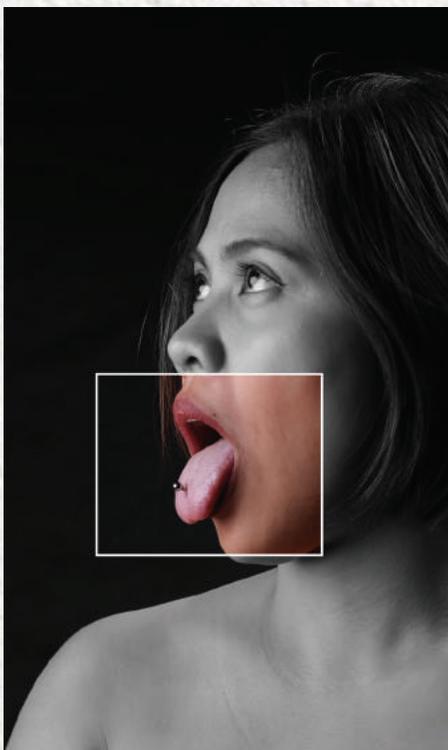
Meanwhile, in her welcome remarks, UPD Anthropology professor Dr. Soledad Natalia Dalisay said two of the three books are products of a collaboration between the CSSP-DA and UvA.

"Modernizing Frontier: Chemical Transformations of Young People's Minds and Bodies in Puerto Princesa" edited by Hardon and Tan with papers by scholars of the Palawan State University is a collection of reports of ethnographic fieldwork in Palawan on the lived effects of chemicals on the youth. The book was pre-launched during the Centennial Conference of CSSP-DA in December 2017.

"Making Bodies Work: Young People's Everyday Body Management in Urban Mindanao" is a collection of papers looking at how young people



The History of the Beautiful in the Philippines exhibit



Tongue piercing

James Ona

in Cagayan de Oro use chemicals to enable their bodies to work, socialize and achieve their dreams.

“Bukan Narkoba Bisa Berbahaya: Produk Kimia, Aspirasi, dan Kehidupan Remaja” was edited by Idrus and Dr. Pande Made Kutaneegara of Universitas Gadjah Mada. It is a collection of articles written in Bahasa Indonesia focusing on how youth use chemicals and pharmaceutical in their daily lives based on their aspirations in order to be happy, boost their mood, be energetic and for sex, work, health and performance.

“All three books reveal how vital chemicals have become in the management of everyday lives affairs among the youth of today whatever their occupations or pre-occupations. By chemicals, I mean not only the ones which are of interest to Oplan: Tokhang but, to a whole range of products incorporating substances that we use on our body,” Dalisay said.

After the symposium and book launch, the guests gathered at the Asian Center lawn and were serenaded with “Persian Melodies: The Traditional Music of Iran” by Chavous, a five-member musical group led by Reza Gholamhosseinpour. The Philippine premiere screening of the documentary film produced by Hardon entitled “Sweet Medicine” followed.

The ethnographic documentary film is the cinematic translation of Hardon’s fieldwork in Palawan as part of the CYP and follows the lives of those involved in a multi-level marketing company that sells a popular food supplement in Palawan.

An open forum after the film showing capped the program. ♦

Anita Hardon is a Full Professor at the Amsterdam School for Social Science Research and Scientific Director of the Amsterdam Institute for Social Science Research (AISSR), as well as a Full Professor of Anthropology of Care and Health at the University of Amsterdam.

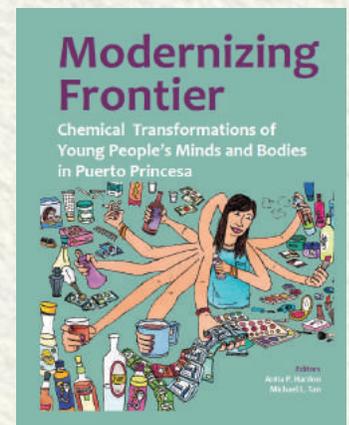
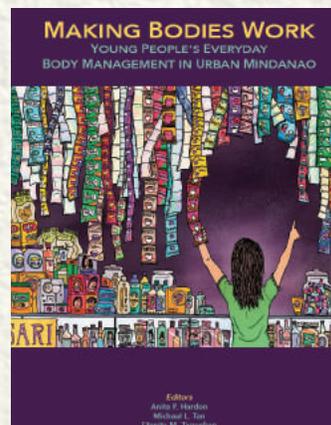


With her colleagues Sjaak van der Geest and Susan Whyte, Hardon spearheaded the anthropological study of pharmaceuticals, culminating in an article in the *Annual Review of Anthropology* (1996) and the seminal book *The Social Lives of Medicines* (2002) which laid the groundwork for the subsequent anthropological study of pharmaceuticals, which until then had received scant attention.

She is regularly sought after as a PhD supervisor, a guest lecturer, a keynote presenter and an advisor. Hardon has had visiting professorships from universities around the world and numerous prestigious awards for her invaluable contribution to the field of healthcare, global health and sexual reproductive health.

Hardon conducted her PhD research on extensive anthropological fieldwork on self-care in urban poor communities in Manila. Since then she has been involved in comparative studies of health care arrangements, focusing on the global diffusion of contraceptive technologies and modern pharmaceuticals in primary health and family planning programs, on programs to limit the transmission of HIV/AIDS and sexually transmitted diseases and on global efforts to immunize the world's children. ♦

Covers of the books Hardon co-authored, launched during the opening of the (Com)modified Bodies exhibit at the Asian Center.



The University of Amsterdam



iamsterdam.com

UvA Applied Sciences

Located in the heart of the City of Amsterdam, The Netherlands, the University of Amsterdam (UvA) is an intellectual hub of 5,000 staff and 31,000 students of various nationalities.

It is closely intertwined with the city and is one of the world's leading academic institutions with a mission to provide education to future leaders, conduct cutting-edge research and translate it to relevant societal applications.

The UvA's rich history stretches back to its inception as the Athenaeum Illustre in 1632 by Dutch scholar and theologian Gerardus Vossius, who delivered the inaugural lecture "De historiae utilitate" ("On the usefulness of history") at the former chapel of the convent of St. Agens, which had come into the possession of the city government in 1578.

The many lectures he and other scholars held there in the years that followed proved very popular. Apart from students, visitors also came from far and wide to attend their public lessons. This meant that the Agnietenkapel, the former chapel, was often full.

From its small beginnings of a few dozen students, the University has now grown into an internationally oriented institution. The Agnietenkapel is still the heart of the UvA, but also as a backdrop to many academic events including PhD conferrals, inaugural lectures and symposia.

The University's Anthropology Department is the most prominent research and teaching program of its kind in the

Netherlands in terms of its international visibility, research productivity, the size of its academic staff and success in attracting and retaining students at all levels.

It is characterized by a robust grounding in social and cultural theory; a unified focus on the problem of scale, particularly the tensions between global and local dynamics, as well as other levels of analysis that intervene; and a commitment to empirical work, particularly in basing analysis and interpretation on field research. The members focus on a variety of topics at the core of theoretical debates in contemporary anthropology.

The Amsterdam Institute for Social Science Research (AISSR) unites all of UvA's social science research. The research program focuses on the functioning of contemporary societies and their interrelationships from historical, comparative and empirical perspectives.

It is also organized into thematically focused groups with an anchor in one or more of the represented disciplines: sociology, geography, planning and development studies, political science and anthropology. ♦ (www.uva.nl)

Katawan sa Pinilakang Tabing

14 and 21 March 2018 | UP Film Center

By **Benito V. Sanvictores Jr.**

The film screening, a component of the UP Diliman Festival of Culture and the Arts with the theme: “Kat(h)awan: Bodies, Society, Culture,” showcases Filipino movies that incorporate discourses about and experiences of the body in the Philippine context. The movies are created by award-winning directors who are also alumni of the University.





video48.blogspot.com

Temptation Island (1980)

Direction: Joey Gosiengfiao

Screenplay: Toto Belano

Producer: Lily Monteverde

Starring Azenith Briones, Jennifer Cortez, Bambi Arambulo, Dina Bonnevie, Deborah Sun, Alfie Anido, Ricky Belmonte, Domingo Sabado, Jonas Sebastian and Anita Linda

The film revolves around four beauty contestants who enlisted for the “Miss Manila Sunshine Beauty Pageant.” On board a cruise ship to the evening gown competition, the ship caught fire and the passengers had to evacuate. The four ladies got stranded in an island together with five other people. They faced different struggles and challenges in the island until they were rescued.

The four lead actresses are beauty titlists in real life. It was remade into a stage play in 2003 and into a film in 2011. In 2016, it was honored in Ilocos Norte’s “Himala sa Buhangin! Arts and Music Festival” through the unveiling of a giant sculpture depicting one of the scenes in the film.

Macho Dancer (1988)

Direction: Lino Brocka

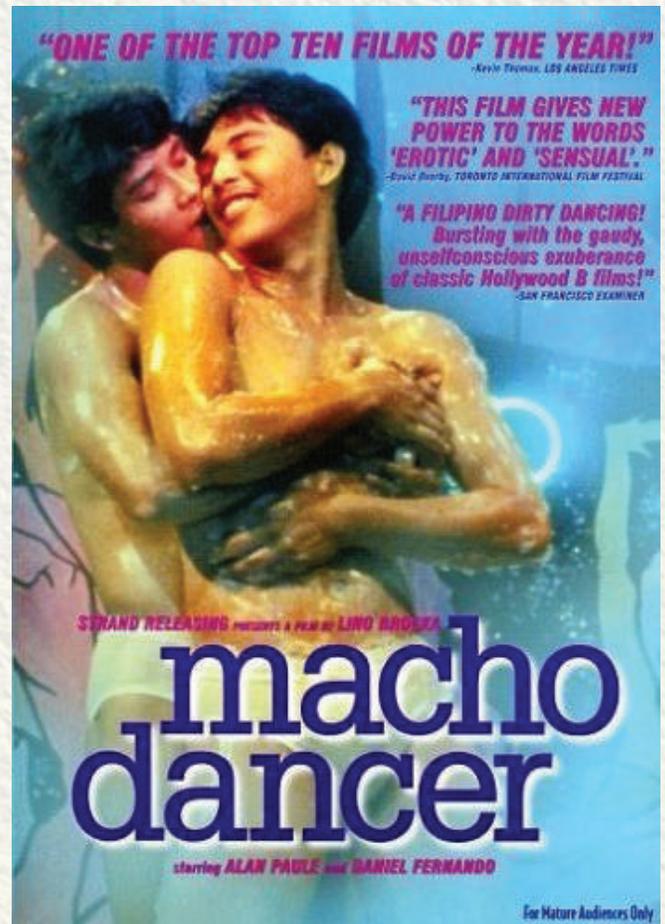
Screenplay: Amado Lacuesta and Ricardo Lee

Producer: Boy C. De Guia

Starring Daniel Fernando, Allan Paule, Jaclyn Jose, William Lorenzo, Princess Punzalan, Johnny Vicar, Bobby Sano and Lucita Soriano

After being left by American boyfriend, Paul, a rural teenager supporting his mother and siblings, moved to Manila with the help of his friend Greg. While in Manila, Paul saw the different societal problems – prostitution, sexual slavery, corruption and crooked cops. At the end, Paul went back to the province, bringing with him the memories of a disturbed life in the city.

Fernando and Jose won the Best Actor and Best Supporting Actress award in the 1990 Gawad Urian. It also got 10 nominations—four in the 1990 FAMAS Awards and six in the Gawad Urian.



indb.com

Ang Babae sa Bubungang Lata (1998)

Direction: Mario O'Hara

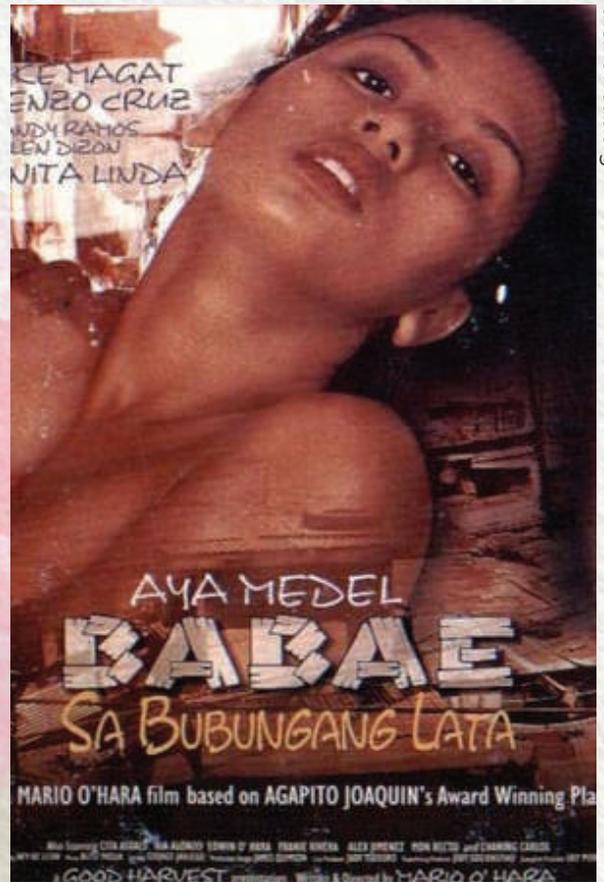
Screenplay: Mario O'Hara based on a 1968 play
by Agapito M. Joaquin

Producer: Joey Gosiengfiao

Starring Aya Medel, Mike Magat, Anita Linda, Renzo Cruz,
Randy Ramos, Allen Dizon, William Romero,
Frank Rivera and Cita Astals

Based on the play "Bubungang Lata," the film revolves around the life of struggling stuntman Maldo and his wife Toying. Having little resources, Maldo chose to stay in a public cemetery under a shanty with a tin roof (bubungang lata), together with other people with interesting stories. In his efforts towards his ambition of being a well-known action star, Maldo would experience defeat after defeat, both in his profession and personal life.

Linda won the Best Supporting Actress awards from the 1999 FAMAS Awards and 1999 Star Awards for Movies making her the oldest actress to win the awards. The film won in the 1999 Young Critics Circle (YCC) Awards for Best Achievement in Cinematography and Visual Design for Rey de Leon (director of photography) and James Quimson (production designer). It also had five nominations—two from the 1999 Gawad Urian and three from the 1999 YCC Awards.



themovieblog.org



letterboxd.com

Curacha: Ang Babaeng Walang Pahinga (1998)

Direction: Chito S. Roño

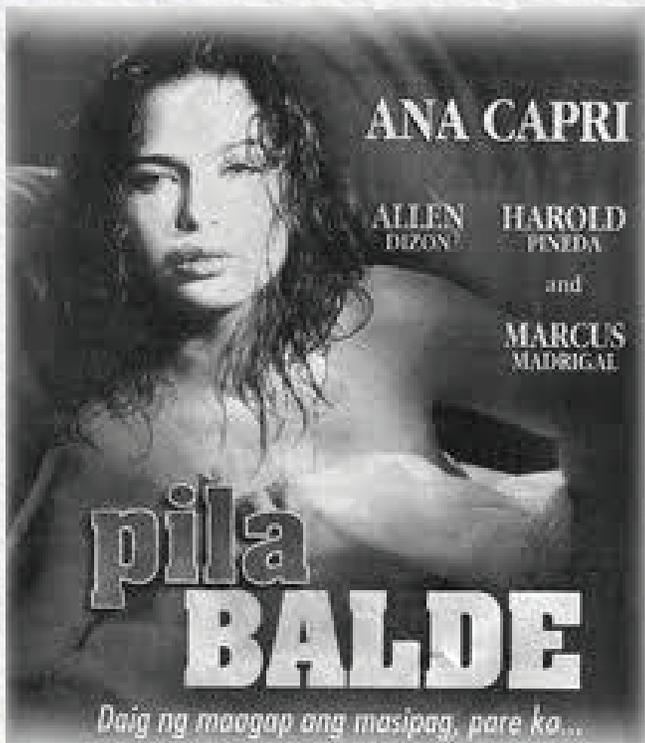
Screenplay: Ricardo Lee and Chito S. Roño

Producer: Lily Monteverde

Starring Rosanna Roces, Jaclyn Jose, Ruby Moreno,
Ara Mina, Lucita Soriano, Mike Magat and Dick Israel

A story about toreras and toreros (live sex performers), Corazon, or Curacha as her friends call her, contemplates on her life as a torera, her relationship with a torero boyfriend, the lives of her torera friends and how to save her best friend Myrna from self-destruction. The film was set against the coup attempt happening in the country during the late 1980s.

The film won Best Achievement in Sound and Aural Orchestration (Albert Michael Idioma [sound engineer] and Jaime Fabregas [musical director]) from the 1999 Young Critics Circle (YCC) Awards. It also garnered seven nominations: three from the 1999 Gawad Urian and four from the 1999 YCC Awards.



filmaffinity.com

Pila Balde (1999)

Direction: Jeffrey Jeturian

Screenplay: Armando Lao

Producer: Lily Monteverde

Starring Ana Capri, Marcus Madrigal, Harold Pineda, Allen Dizon, Estrella Kuenzler, Engelbert de Ramos, Darylynn Dajao and Becky Misa

Living in a slum community located near a middle-housing tenement, pretty 18-year-old Gina makes a living by selling fried bananas around the area and helping her grandmother Cion do laundry and ironing jobs. She and two siblings live with Cion since their mother died and their father was imprisoned. Dreaming of a better life for them, Gina favored the courting of rich tenement resident Jimboy over that of water delivery boy Nonoy.

The film was honored in the 1st Cinemanila International Film Festival, 1999 (NETPAC Jury Award and Best Actress for Ana Capri); Gawad Urian, 2000 (Best Screenplay for Armando Lao, Best Production Design for Ronnie Cruz and Best Editing for Robert Vasadre); and 33rd Worldfest International Film Festival, 2000, Texas, USA (Gold Award). It also earned 11 nominations: one in the 18th Bogota Film Festival (2001, Colombia); one in the 2000 FAMAS Awards; five in the 2000 Gawad Urian; one in the 2000 Star Awards for Movies; and three in the Young Critics Circle Awards 2000.

Tuhog (2001)

Direction: Jeffrey Jeturian

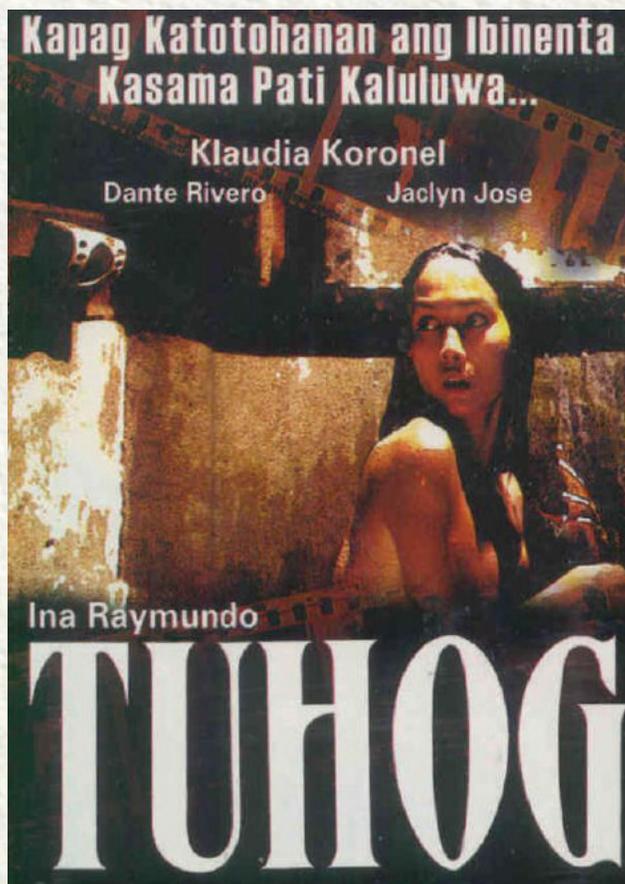
Screenplay: Armando Lao

Producer: Lily Monteverde

Starring Ina Raymundo, Klaudia Koronel, Irma Adlawan, Jaclyn Jose, Nante Montreal, Dante Rivero, Eric Parilla, Crispin Pineda and Frank Rivera

After a film director and screenwriter heard the news about a grandfather being convicted of raping his granddaughter, they proceeded immediately to the residence of the family. They coerced the mother, Perla, to relay the story to them so that they can produce a “socially-relevant film that will help other victims to stand and fight.” Sadly, Perla and Floring felt betrayed and victimized again after seeing the movie made from their story.

Rivero won the Best Supporting Actor award from the FAP Awards in 2002. In the 2001 Gawad Urian, it won Best Picture, Best Screenplay for Lao, Best Cinematography (Boy Yniguez, Shayne Sarte and Sherman So) and Best Music (Jay Durias). It won the Movie of the Year award from the 2002 Star Awards for Movies, together with the Best Director, Best Actress (Raymundo), Best Editing (Ron Allan Dale), Best Screenplay and Best Musical Score. It was also nominated eight times in the 2001 Gawad Urian, including Best Direction and Best Actress each for Adlawan and Raymundo.



deathoftraditionalcinema.blogspot.com



A documentary film on the marketing and consumption of a popular herbal medicine in Palawan, Philippines, “Sweet Medicine” was shown on Feb. 13, 6 p.m., at the UP Asian Center. The viewing was free and open to the public.

SWEET MEDICINE



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Meet Leo, a dealer of First Vita Plus, a multilevel marketing company in the Philippines that sells 'herbal food supplements.' Despite being a philosophy scholar, Leo still needs supplemental income. "Sweet Medicine" shows how in old-world island Palawan, where one-third of families live below the poverty line and have bad access

to sufficient nutrition and healthcare, Leo tries to convince people to buy First Vita Plus.

"To treat and prevent all health conditions and make for a better life." Charismatic officials of the company suggest that Leo can become a millionaire if he works relentlessly in recruiting new dealers and selling the product, while the government warns



that the food supplements have no proven therapeutic value, and that they lack facilities to guarantee quality of these products.

Yet First Vita Plus keeps growing just as Leo keeps believing. This film follows the lives of those involved with First Vita Plus. While demonstrating its promised therapeutic values, the film revealed the widely used herbal product to be problematic for those selling and using it in more ways than one.

This ethnographic documentary, produced by Anita Hardon and directed by Juul Op den Kamp, is a cinematic translation of Hardon's fieldwork in Palawan as part of her Chemical Youth Project.

The showing was organized by the UP Department of Anthropology as part of the UP Diliman Festival of Culture and the Arts 2018. The descriptions above are lifted directly from the director's website and that of the University of Amsterdam. ♦—Asian Center

What is striking about Eimear McBride's multi-award-winning novel, "A Girl is a Half-formed Thing" is its style—the language is fragmented yet poetic. At the same time, there is a little to no indicator of where and when the novel takes place. In an interview, McBride explains "It's about trying to write the physical experience of life, to put the gut reaction into life."

ang
dalagita'y
sang
bagay
na
di-buo





© Jaypee Maristaza

Originally adapted for the stage by Annie Ryan, the play is told entirely from the nameless protagonist's or the Girl's perspective. We see her face her troubled and sometimes abusive mother. She untangles herself from an ambivalent and destructive relationship with her uncle. She comes to terms with her beloved brother's impending death.

From childhood to adulthood, she resists the oppressive structures that govern her life. The author writes, "She rages against the dictates of her deformed society, seeks control in the places she has been stripped of it, and

rebels against dogma's diagnosis of her chaotic sexuality. She chooses always to choose." Overall, the play is a testimony of a girl in her attempt to name her self, claim her own body and create her own existence.

"Ang Dalagita'y 'sang Bagay na Di-buo" tells the turbulent life of a girl which, despite being extremely tragic, confronts with the realities that all women will find themselves familiar with.

The Philippine premiere of "A Girl is a Half-formed Thing" (Ang Dalagita'y 'sang Bagay na Di-buo) is presented through the Wylie Agency (UK) Ltd. ◆ □ Dulaang UP (Text and Images)

Himigsikan 2018

Women, sing!

By **Kevin Brandon E. Saure**

Three women came marching in, singing their hearts out, because they rightfully can.

In celebration of womanhood and its historical triumphs, the Tres Marias took center stage in this year's Himigsikan, held at the UP Theater Canopy, Mar. 26. UPD's musical offering for the community was originally staged in February during the Diliman Month. Himigsikan 2018, however, coincided with the celebration of Women's Month.

Tres Marias consists of three artists considered legends in Original Pinoy Music (OPM)—Bayang Barrios, Cookie Chua and Lolita Carbon.

Barrios, a proud Manobo from Agusan Del Sur, is at the forefront of folk-influenced music. She was a former member of Joey Ayala's group Bagong Lumad. As one of those called "altered natives" (a term Ayala coined), she and her colleagues offered a recourse from the highly commercialized OPM offerings of their time. Barrios is best-known for her songs "Harinawa," "Bagong Umaga," and the 2003 Metropop Song Festival winner "Malayo Man, Malapit Din."

Chua is the vocalist of the 90s band Color It Red. After more than two decades, Chua and her band are still very much active, doing gigs here and abroad. In celebration of their 25th year anniversary, they launched the album "Silver" in 2017, paying homage to the band's original music flavor. Renowned songs of the band include "Paglisan," "Na Naman," and "Pass-Her-By Girl."

Carbon is a household name as the face and voice of the famed band Asin. The folk-trio was popular as one of the first groups to weave socio-political threads into their brand of music. With already a multitude of awards under its belt, Asin decided to disband





in 1990. Carbon continues to perform and is revered for helping compose the group's greatest hits, considered now as OPM classics, namely "Masdan Mo Ang Kapaligiran," "Himig ng Pag-ibig," and "Balita."

The three singer-songwriters took the audience back to different eras of OPM through solo numbers of their trademark songs. As Tres Marias, they performed a mix of original and cover songs such as "Kumusta/Hinahanap," "Kundiman Medley," "Gising na Kaibigan Ko," "Sangangdaan," "Wika," "Sana," "Kababaihan Makapangyarihan," "Tatsulok" and "Kapayapaan." The songs conveyed a plethora of themes such as love and friendship, political and environmental issues, and woman and empowerment.

The event was opened by world fusion pop group Anahata, composed of Coeli San Luis, lead vocals and cello; Domino Robledo, guitar; Tata Cruz, percussion





and; Tusa Montes, kulintang and percussion. Anahata is a Sanskrit word that means “unhurt, unstruck and unbeaten.” In Hinduism, the word also refers to heart chakra. Since 2013, the group continues to explore various musical collaborations and advocates for the awareness of Philippine traditional music through the pop idiom.

Himigsikan is a portmanteau of the words “himig” (melody or tune) and “himagsikan” (revolution). It drew inspiration from Concert at the Park, a free show regularly held at the Luneta Open Air Auditorium. First staged in 1999, the event has already featured artists like Ayala, Heber Bartolome and Lester Demetillo; and groups such as the Philippine Normal University Rondalla, Ethnic & Angklung Ensemble, Kadangayan, Camerata Jazz, Tugtugang Musika Asyatika, Kontemporaryong Gamelang Pilipino (Kontra-GaPi) and Triple Fret. ♦ (Images by DZUP)



Interactive art ends Kat(h)awan

By Anna Regidor



“Kat(h)awan: Bodies, Society, Culture,” the 3-month Festival of Culture and the Arts in UP Diliman went out with a bang with the launch of “LAWAS,” three site-specific art installations located at visible and accessible areas inside the campus.

LAWAS (or “body” in Visayan languages) is the main subject of “Project Pleiades” by Agnes Arellano, “Pusod” by Mark Justiniani and “Pagpamulak” by Lee Paje, three site-specific art installations located at the uphill area beside



the former Faculty Center, the UP Lagoon and the edge of the Sculpture Garden beside the Vargas Museum, respectively.

LAWAS is curated by UP Department of Art Studies faculty Tessa Maria Guazon and Cecilia de la Paz in partnership with the University of Amsterdam.

De la Paz said choosing the locations of the pieces was partially motivated by a desire to activate the space or change the way the general public sees it.

"Whereas before it's just there, dead. Now we're trying to make a statement on it...It's just the start na kilitiin ang imahinasyon ng mga tao how to look at this particular space and its form," she said.

Arellano's goddesses

Arellano's "Project Pleiades" is a set of cast stone goddesses located near the former Faculty Center.

The goddesses are Dakini, a Tantric goddess in Vajrayana Buddhism; Inanna, a multibreasted cow goddess from Mesopotamia with hooves and tamaraw horns; Kali, goddess of time, and death and destruction, with four arms and fangs instead of the usual tongue; and the biblical Mary Magdalene, fused with the Egyptian goddess Isis, with a serpent on her head, her hands and feet bearing Christ's wounds and her belly bearing the fruit of his loins.

Through the artworks, the artist hopes to "rekindle the age old values of nurturing, generosity and compassion."

Arellano, a Thirteen Artists Award recipient (1988), is best known for her works centered around themes of Eros and the Sacred Feminine, expressed in sculpture of white plaster or tea-stained cast stone, or bronze. These sculptural forms are often cast from her body and re-assembled to depict figures derived from mythologies.

Justiniani's "Pusod" connects the earth and the sky.

Paje's bodily playground

Paje's "Pagpamulak" ("to blossom") project located at the edge of the Sculpture Garden near the Vargas Museum, is a series of sculptures of disembodied human parts constructed like a children's playground and stems from one of her earlier artworks where vagina-shaped chocolates were filled with tapuy or rice wine and eaten.

The work invites visitors to "not only sit and lie on but also play with

films and other popular platforms to voice critique.

Justiniani reflects the cosmos

Meanwhile, Justiniani's "Pusod," located at the UP Lagoon opposite the old Faculty Center, is a reflective disk made of glass, steel and light that reflects the skies above and changes form at night.

He likens it to "an orbit in a frozen moment, a well of clouds becomes close to the eye and touch during the

LAWAS in dance form

LAWAS was launched on Apr. 11, 4 p.m. at the UP Lagoon with performances by the UP Dance Company as invited performers to interpret the artworks through dance movement and theatre pieces.

The first performance was by Dingdong Selga interpreting Paje's work with "Alay sa Pagpamulak."

This was followed by Al Bernard Garcia's interpretation of Justiniani's



the stylized sculptures that mimic the body's intimate parts."

Paje has a degree in Fine Arts (Painting), *magna cum laude*, from the UP College of Fine Arts. Her works, whether painting or sculpture, show keen knowledge of medium, attention to detail and "a refinement that surpasses the limits of material." She often adapts images from fairy tales, Hollywood

day, while a deep crater is revealed at sun down. The structure is a navel, an invisible umbilical cord between heaven and earth."

Justiniani's current projects include large scale installations and site-specific art. These works belong to the "Infinity" series and "are informed by his long standing interest in vision and optics and the structure of space and time."

work "Alay sa Pusod," where he sat in the middle of a white sheet tied to four nearby trees held above ground and simulated the birthing process.

"Primary medium ko yung babaylan na two-spirited: lalaki, babae, iisa lang. Ang lupa at ang kalangitan, iisa lang din. 'Yung planes na 'yun, pinaglaruan ko. Tapos 'yung birthing, 'yung pagsilang saka 'yung umpisa saka 'yung dulo, iisa

lang din. So 'yun, parang cyclical siya—paakyat, pababa. Ganun lang 'yung images na pinapakita ko through the Babaylan," he said.

Sara Samaniego channeled the four goddesses of Arellano's Project Pleiades in her performance "Alay sa Pleiades" as she danced in the middle of a tree fork garbed in white cloth.

"[It's about] women empowerment. Dahil iba siyang realm or lugar, I also wanted it in a higher level but not on a stage. So I had to find another venue, a space which was the tree," she said.

The last performance of the day was "Alay Sayaw sa Lawas" in which the rest of the UP Dance Company interpreted all three art works.

The launch was followed by a guided tour of the LAWAS, with the artists explaining their pieces. ♦



Paje's "Pagpamulak" (opposite photo) features disembodied human parts, including a large concrete stomach while the goddesses of Arellano's "Project Pleiades" (bottom photo) watch over a garden. The top photo features Garcia's interpretation of Justiniani's work during the exhibit launch.





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