

# INTERNATIONAL FEDERATION FOR THEATRE RESEARCH

## Manila Conference 2018

21 – 23 February 2018

Asian Center, University of the Philippines Diliman

<b>Day 1</b> <b>21 February 2018</b> <b>(Wednesday)</b>	
7:30 – 8:30 a.m.	REGISTRATION
8:30 – 10 a.m.	<p>OPENING PROGRAM AND OPENING KEYNOTE GT Toyota Auditorium</p> <p><b>Welcome Address</b> <i>Michael Lim Tan</i> Chancellor University of the Philippines Diliman   PHILIPPINES</p> <p><b>Presidential Address</b> <i>Jean Graham-Jones</i> City University of New York / USA</p> <p><b>ATWG Convener's Address</b> <i>Yasushi Nagata</i> Osaka University   JAPAN</p> <p><b>Opening Performance</b> "Fiesta Suite" <i>UP Filipiniana Dance Group</i></p> <p><b>Introduction to the Opening Keynote Speaker</b> <i>Sir Anril Pineda Tiatco</i> University of the Philippines Diliman   PHILIPPINES</p> <p><b>When is Contemporary Performance (Dance)?</b> <i>Susan "SanSan" San Kwan</i> University of California at Berkeley   USA</p> <p><b>Discussion / Open Forum</b></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><b><u>Cultural Performances in Asia</u></b></p> <p><u>Moderator/Chair:</u> <i>Junesse Crisostomo</i></p> <p><b>The Penitents of Kalayaan, Laguna, Philippines: Observing, Understanding, and Analyzing Theater as Social Performance</b> <i>Jeremy Reuel N. Dela Cruz</i> University of the Philippines Los Baños   PHILIPPINES</p> <p><b>Ideogram Body's Performativity in Turkish Traditional Dances</b> <i>Erica Letailleur</i> Centre International de Réflexion et de Recherche sur les Arts du Spectacle   FRANCE</p> <p><b>Embodied Nation in Protest: Toward a Genealogy of Protest Performances in the Philippines</b> <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><b><u>Aesthetics and Poetics: Body in Performance</u></b></p> <p><u>Moderator/Chair:</u> <i>Marvin Olaes</i></p> <p><b>Actor's Bod– 'Tortured' and Energized– Descendant and Transcendent Bodily expressions– Discussing the production process of The Trojan Women</b> <i>Guntheti Naveen</i> University of Hyderabad   INDIA</p> <p><b>The Language of the Body in Improv Theatre</b> <i>Chazeline E. Caberos</i> Bulacan State University   PHILIPPINES</p> <p><b>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</b> <i>Cheng Po Yuan</i> University of Exeter   UNITED KINGDOM</p>	<p>GENERAL PANEL 1.3 Japan Hall</p> <p><b><u>(Un)dressing Gendered Identities</u></b></p> <p><u>Moderator/Chair:</u> <i>Charles Ladia</i></p> <p><b>Why Bayots are Funny: A Look into the Tradition of Comedy</b> <i>Francis Luis M. Torres</i> University of the Philippines Diliman   PHILIPPINES</p> <p><b>Male Body in Female Dress: a Yatra of Identity Crisis on Bengali Stage</b> <i>Pranab Kumar Mandal</i> Ramakrishna Mission Residential College   INDIA</p> <p><b>Complementarity in Movement and Performance: Critiquing Gender Roles in Philippine Cultural Dances</b> <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><b><u>Gendered Performance / Constructing Genders</u></b></p> <p><u>Moderator/Chair:</u> <i>Oscar Malaco, Jr.</i></p> <p><b>Spider’s Web Woven From the Anus: Oliver’s Performance Act and the Gay Body Trade</b> <i>Apolonio B. Chua</i> University of the Philippines Diliman   PHILIPPINES</p> <p><b>“Staging” Trouble: Performing Queer Bodies in the Context of Metro Manila Pride March</b> <i>Gregorio R. Caliguia III</i> University of the Philippines Diliman   PHILIPPINES</p> <p><b>Construction of Gendered Bodies: Yakugara in Kabuki</b> <i>Galia Petkova</i> International Research Center for Japanese Studies (Nichibunken)   JAPAN</p>	<p>GENERAL PANEL 1.5 Japan Hall</p> <p><b><u>Dramaturgy and Dance</u></b></p> <p><u>Moderator/Chair:</u> <i>Carlo Garcia de Pano</i></p> <p><b>Moving Centres of Power: From Folk to Contemporary</b> <i>Lim How Ngean</i> Asian Dramaturgs’ Network   AUSTRALIA</p> <p><b>Insights on Embodying Noh: Participatory Research on Noh Theatre</b> <i>Maria Teresa S. Jamias</i> University of the Philippines Diliman   PHILIPPINES</p> <p><b>Studying Body as “Pure Means” in Hijikata Tatsumi’s Hôshôtan</b> <i>Monica Yadav</i> Jawaharlal Nehru University   INDIA</p>	<p>GENERAL PANEL 1.6 ASEAN Hall</p> <p><b><u>Embodying Tradition and Performing Heritage</u></b></p> <p><u>Moderator/Chair:</u> <i>Christine Magpayo</i></p> <p><b>Daygon Tradition in Bohol: Folk Society’s Cultural Expression of Faith</b> <i>Procopio Resabal Jr.</i> Bol-anon Village Cultural Trails   PHILIPPINES</p> <p><b>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</b> <i>Anak Agung Lindawati Kencana</i> Chulalongkorn University   THAILAND</p> <p><b>The Nupi Manbi and Nupi Shabi: The Politics of Transbody in Manipur</b> <i>Maisnam Arnopal</i> 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><b><u>Performance and Identity Politics</u></b></p> <p><u>Moderator/Chair:</u> <i>Nico Arguelles</i></p> <p><b>Beyond Sex and Gender: Reading Kumari’s ‘Alterior’ Body Through the Lens of Gender Performativity</b> <i>Prerna Pradhan</i> Jawaharlal Nehru University   INDIA</p> <p><b>Cyborg Peyups: Performing Virtual Bodies</b> <i>Teresa Paula S. De Luna</i> University of the Philippines Diliman   PHILIPPINES</p> <p><b>The Conceptualization of Talent in the Performing Arts Among Filipino Artists: A Thematic Analysis of Local Definitions and Associations</b> <i>Anna Mae Adriano Amurao</i> University of the Philippines Diliman   PHILIPPINES</p>	<p>GENERAL PANEL 1.8 ASEAN Hall</p> <p><b><u>Body Politics</u></b></p> <p><u>Moderator/Chair:</u> <i>Regina Banaag</i></p> <p><b>Let’s Get Ready to Rumble: Disabled Bodies Performing Bouts of Precarity</b> <i>Neslie Carol Tan</i> University of Melbourne   AUSTRALIA and De La Salle University Manila   PHILIPPINES</p> <p><b>Poverty as Disembodiment: The Humor of Animalized Philippine Bodies in Malou Jacob’s “Juan Tambran” and Nick Pichay’s “Babaeng Tilapia, Natagpuan sa Coastal Road”</b> <i>Maria Rhodora G. Ancheta</i> University of the Philippines Diliman   PHILIPPINES</p> <p><b>Body Politics in Park Geun-hyung and Gilmokgil’s Theatre</b> <i>Young Joo Choi</i> Korean National Research Center for the Arts   SOUTH KOREA</p>	<p>GENERAL PANEL 1.9 Japan Hall</p> <p><b><u>Cultural Performances in Asia 2.0</u></b></p> <p><u>Moderator/Chair:</u> <i>Fabiola Ortiz</i></p> <p><b>Kasionawan (Obando Fertility Rites): Walking through History and Exploring Society through Dance</b> <i>Ana Rica Navarra</i> Penuel School of Theology   PHILIPPINES</p> <p><i>Lorenzo Bautista</i> Asian Theological Seminary   PHILIPPINES</p> <p><b>Performing Embodied Memories and Cultural Practices in Jharkhand</b> <i>Subodh Kunwer</i> Jawaharlal Nehru University   INDIA</p> <p><b>From Colonial Legacy to Embodied Solidarity: The Palo-Palo of Batanes</b> <i>Jem Roque Javier</i> <i>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 style="text-align: center;">ROUNDTABLE DISCUSSION GT Toyota Auditorium</p> <p style="text-align: center;"><b>Traditional Asian Performing Bodies in a Post-Globalized Era</b> <u>Chair and Moderator:</u> <i>Yasushi Nagata</i> Osaka University   JAPAN</p> <p style="text-align: center;"><u>Discussants:</u> <i>Anna Marjaana Thuring</i> University of the Arts Helsinki   FINLAND</p> <p style="text-align: center;"><i>Tapati Gupta</i> University of Calcutta   INDIA</p> <p style="text-align: center;"><i>Meewon Lee</i> Korea National University of Arts   SOUTH KOREA</p> <p style="text-align: center;"><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 style="text-align: center;">SOCIAL ACTIVITY Wilfrido Ma. Guerrero Theater</p> <p style="text-align: center;"><b>Ang Dalagita’y ‘sang Bagay na Di-buo</b> 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><b>Day 2:</b> <b>22 February 2018</b> <b>(Thursday)</b></p>	
7:30 – 8:30 a.m.	REGISTRATION
8:30 – 10 a.m.	<p style="text-align: center;">KEYNOTE PLENARY 2 GT Toyota Auditorium</p> <p style="text-align: center;"><b>Introduction to the Keynote Speaker</b> <i>Olivia Kristine Nieto</i> University of the Philippines Diliman   PHILIPPINES</p> <p style="text-align: center;"><b>Performative Observation: Reflections on an Anthropology Beyond Ethnography</b> <i>Julius Bautista</i> Kyoto University   JAPAN</p> <p style="text-align: center;"><b>Open Forum/Discussion</b></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><b><u>Embodying the State and the Nation</u></b></p> <p><u>Moderator/Chair:</u> <i>Teresa Paula de Luna</i></p> <p><b>Bodily Movement in Filipino Seditious Drama, 1903 – 1907: Modes of Unity and Resistance</b> <i>Jennifer C. Bermudez</i> Ateneo de Manila University and Philippine Science High School   PHILIPPINES</p> <p><b>Undressing Bodies, Biopolitics and Singapore’s Asian Values</b> <i>Marcus Cheng Chye Tan</i> National Institute of Education, Nanyang Technological University   SINGAPORE</p> <p><b>Thirteen Thousand Bodies and Counting: Shakespeare, Duterte and a Dramaturgy of Death</b> <i>Judy Celine Ick</i> University of the Philippines Diliman   PHILIPPINES</p>	<p>GENERAL PANEL 2.2 ASEAN Hall</p> <p><b><u>Body Politics / Body Aesthetics</u></b></p> <p><u>Moderator/Chair:</u> <i>Clod Marlan Yambao</i></p> <p><b>Beyond the Functional Impact and Compositional Nature of Physical Theatre: The Theatrical Expressions and Aesthetic Codifications of Asian Bodies in Performing Arts</b> <i>Yu Weijie</i> Nanyang Academy of Fine Arts   SINGAPORE</p> <p><b>Contesting aesthetics: Social difference and theatric encounters in Philippine ballet</b> <i>Monica Santos</i> University of the Philippines Diliman   PHILIPPINES</p> <p><b>Katawang Ganap: Negotiating Advocacies</b> <i>Glecy C. Atienza</i> University of the Philippines Diliman   PHILIPPINES</p>	
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<p>12 – 1:30 p.m.</p>	<p>GENERAL PANEL 2.3 Seminar Room A</p> <p><b><u>Aesthetics and Poetics: Thinking Bodies</u></b></p> <p><u>Moderator/Chair:</u> <i>Grey-An Pascual</i></p> <p><b>Body at the Sight of Beauty: The Idea of Beauty in Chinese and Indian Aesthetic Traditions</b> <i>Brahma Prakash</i> Jawaharlal Nehru University   INDIA</p> <p><b>The Body as Merit-Making Medium: Mask Festivals in Thailand and Laos</b> <i>Ya-Liang Chang</i> National Chi Nan University   TAIWAN</p> <p><b>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</b> <i>Gao Yang</i> National University of Singapore   SINGAPORE</p>	<p>GENERAL PANEL 2.4 ASEAN Hall</p> <p><b><u>Performance Processes</u></b></p> <p><u>Moderator/Chair:</u> <i>Oscar Serquiña</i></p> <p><b>Bodily Performance in the Philippines: The Case of Yoga</b> <i>Irene Bel R. Pletona</i> University of the Philippines Diliman   PHILIPPINES</p> <p><b>A Study on Physical Expression in Modern Vietnamese Theater</b> <i>Yuko Saito-Nobe</i> Tokyo University of the Arts   JAPAN</p> <p><b>When Kokoro Meets Isip and Puso: The Cedula sa BGC and Putri Anak Experience</b> <i>Amparo Adelina C. Umali III</i> University of the Philippines Diliman   PHILIPPINES</p>	<p>GENERAL PANEL 2.5 Japan Hall</p> <p><b><u>Embodiments / Representations</u></b></p> <p><u>Moderator/Chair:</u> <i>Johanna Añes</i></p> <p><b>Man and Machine on Stage in Early Modern Kabuki</b> <i>Tove Johanna BjoerkSaitama</i> University   JAPAN</p> <p><b>Okinawan Bodies Represented in the Play “Jinruikan” (The Human Pavilion) directed by Koki Ryoshu</b> <i>Shoko Yonaha</i> Okinawa University   JAPAN</p> <p><b>Embodied Queer Community: Performing Buhol-Buhol on the Dance Floor in Today x Future in Manila</b> <i>Ian Ramirez</i> University of the Philippines Diliman   PHILIPPINES</p>
<p>1:30 – 2:30 p.m.</p>	<p>LUNCH</p>		
<p>2:30 – 4 p.m.</p>	<p>ROUNDTABLE PLENARY GT Toyota Auditorium</p> <p><b>Body-Politics / Body-Narratives in Southeast Asian Performances</b> <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>		
<p>4 – 4:30 p.m.</p>	<p>COFFEE/TEA BREAK</p>		

4:30 – 6:30 p.m.	<p>WORKSHOP SESSION 2.1 ASEAN Hall</p> <p><b>Emotions that Matter: Public Bodies Put to Shame in Southeast Asian Contexts</b></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><b>The Body-as-Medium and Energy</b></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		
<p><b>Day 3</b> <b>23 February 2018</b> <b>(Friday)</b></p>			
7:30 – 8:30 a.m.	REGISTRATION		
8:30 – 10 a.m.	<p>ROUNDTABLE DISCUSSION Asian Theatre Working Group GT Toyota Auditorium</p> <p><b>Theorizing Asian Bodies in Performance</b></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		



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

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

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