



INTER-ASIA
CULTURAL STUDIES
SOCIETY

2024 Inter-Asia Cultural
Studies Summer School

TENSE & TENDER TROPICS

Ecologies of
Vulnerability
and Care

5 - 16 August 2024

University of the Philippines Diliman



COLLEGE OF ARTS AND LETTERS



UNIVERSITY OF THE PHILIPPINES
Office of International Linkages



JAPAN FOUNDATION



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... we seem to be waiting for the tsunami, or comet, or volcano eruption, or nuclear disaster to trigger the end of the world. What none of us appear to be reckoning with is the idea that the apocalypse, having begun long since, might last for the entirety of our lifetimes; that we could live through this slow worsening, the poisoning of sky, water, land, and mind as the world heats up, resources become more scarce, and violent conflict spreads. Ask yourself: what will you do if things don't get better, and also the world doesn't end? Who will you show up for, and how?

Omar Sakr,
"Head in the Sand" (2019)

Crises mark the points of irresolvable tension and shattering, where the breakdowns of identities, infrastructures, and systems expose untenable conditions, force a reckoning with breached thresholds, and signal the urgency of recomposition, reorientation, or building anew. If crises call forth criticism – as well as new ways of understanding, conducting, representing, and transmitting forms and practices of feeling, knowing, and relating – then contemporary Philippines may well serve as a generative focal point. Under the duress of a confluence of forces – the climatological, the geopolitical, and the biopolitical and necropolitical – Philippine society exemplifies intersecting problems and contradictions that characterize life in many a postcolony: inequality, poverty, and generalized precarity, imperial and neocolonial economies of extraction and underdevelopment, urban sprawl, social segregation, and fragmented publics, political polarization and state repression, disputes over borders and sovereignty, dependency on imperial military, and anthropogenic activity exacerbating natural calamity. In a time when states of “emergency” saturate the experience of the “everyday,” and the very apprehension of historic and historical problems feels complex and confusing, can we, as scholars, researchers, teachers, activists, artists, and cultural workers, render, in Fredric Jameson’s term, a “cognitive map” of the present, without being caught in a blockage of endless description and critique?

For crises and attendant vulnerabilities impel not only criticism but also care. From a shared capacity that springs from the entanglement of our intimate and collective lives and social realities, care has been turned into a material and affective resource to be coaxed and extracted from particular bodies, or outsourced across geopolitical boundaries. The unequal and objectified deployment of and access to care in societies, exacerbated by and extending beyond the pandemic, is a crisis in itself. Amidst an ecology of vulnerability, where oppressive systems and individualized risk are accepted as part of the normal functioning of societies, how may we intervene in and resist apocalyptic narratives of helplessness and inevitability to carve out spaces for the imagination, articulation, and exercise of alternative modes of being and relating that place communal care and collective resilience and responsibility at the center of our desired futures?

The 2024 Inter-Asia Cultural Studies (IACS) Summer School, “Tense and Tender Tropics: Ecologies of Vulnerability and Care,” engages interdisciplinary perspectives on the manifold crises and attendant creative, resistive, and caring practices that shape the experiences of peoples in Asia today, giving emphasis to and drawing connections from their particular manifestations in the Philippines.

This year's summer school program addresses four interrelated areas of inquiry: (1) **Ecocriticism and Critical Island and Empire Studies**; (2) **Conflict and Violence**; (3) **Care Work**, and; (4) **Critical Mediations**, focusing on curatorial and artistic practices, productions, and initiatives committed to political story-telling.

Through lectures, panel presentations, roundtable discussions, creative workshops, film screenings, and other activities scheduled over a period of ten days, participants have the opportunity to engage in conversations with renowned professors, graduate students, artists, and activists involved in education and grassroots organization, mutual aid, and solidarity-building across classes, communities, and localities from different parts of the world. Since a key aim of the summer school is to create spaces of conversation among its participants, breakout sessions are also included in the daily program. These sessions dedicate space and time for participants to share their own reflections, ongoing research or creative projects, and other relevant ideas with each other in small-group discussions. The program culminates with group presentations by participants about the work that they have done throughout the summer school on the last day.

The IACS Summer School is a biennial project of the Inter-Asia Cultural Studies Society co-organized with institutional partners around the Asia-Pacific region. It offers graduate students and early-career researchers and cultural workers whose research and/or creative practice focuses on Asia an opportunity to participate in thematically curated courses as well as build networks and form friendships with peers from across and beyond the region. Aside from promoting Inter-Asian cultural studies scholarship in a broad sense, a key purpose of the summer school is to introduce participants to the local contexts and concerns that inform knowledge production in specific locales, and thereby to foster cross-cultural, interdisciplinary, and transnational dialogues and collaborations between students and faculty across Asia. Past IACS Summer Schools have been held in Seoul, Bangalore, Hsinchu, Hong Kong, Kolkata, and, during the height of the COVID-19 pandemic, online. The 2024 edition is hosted by the University of the Philippines (UP) Diliman, and organized by the Department of English and Comparative Literature (DECL) with the support of the Department of Speech Communication and Theatre Arts (DSCTA) of the College of Arts and Letters, UP Diliman.

MONDAY

AUGUST 5, 2024

- 8:30 AM–9:30 AM** Registration at PAV 1131
- 9:30 AM–10:00 AM** Welcome Remarks
- 10:00 AM–12:00 PM** **Lecture 1** (Hybrid)
**Inter-Asia Cultural Studies:
 History, Problematics, and the Present**
 Chih-ming WANG;
 Commentator: CHUA Beng Huat
- 12:00 PM–1:30 PM** Lunch
- 1:30 PM–3:00 PM** Breakout Session 1
- 3:00 PM–3:30 PM** Coffee/Tea Break
- 3:30 PM–5:30 PM** **Panel 1** (Hybrid)
Trajectories of Inter-Asia Cultural Studies
 Thiti JAMKAJORNKEIAT, Fran MARTIN, Madhuja MUKHERJEE;
 Moderator and discussant: Elmo GONZAGA
- 6:00 PM–9:00 PM** Welcome Dinner at Gimenez Gallery

TUESDAY

AUGUST 6, 2024

- 10:00 AM–12:00 PM** **Lecture 2**
Archipelagic Imaginaries of Southeast Asia as Region
 Elmo GONZAGA
- 12:00 PM–1:30 PM** Lunch
- 1:30 PM–3:00 PM** Breakout Session 2
- 3:00 PM–3:30 PM** Coffee/Tea Break
- 3:30 PM–5:30 PM** **Panel 2**
Militarized Ecologies and Critical Island Studies
 Christian BENITEZ, Oscar CAMPOMANES, Chih-ming WANG;
 Moderator and discussant: Timothy ONG

WEDNESDAY AUGUST 7, 2024

- 9:30 AM–10:00 AM** Assemble in front of NISMED Hostel and walk to Parola
- 10:00 AM–12:30 PM** [Curator Talk](#)
 Guided tour of the UP Fine Arts Gallery (Parola) exhibits
 Lisa ITO-TAPANG
- 12:30 PM–2:00 PM** Lunch
- 2:00 PM–2:30 PM** Walk to Vargas Museum
- 2:30 PM–4:30 PM** [Curator Talk](#)
 Guided tour of the UP Vargas Museum
 Tessa Maria GUAZON
- 5:00 PM–5:30 PM** Refreshments

THURSDAY AUGUST 8, 2024

- 10:00 AM–12:00 PM** [Lecture 3](#)
 Ecologies of violence:
 Notes from the forest and a practice of fiction
 Glenn DIAZ
- 12:00 PM–1:30 PM** Lunch
- 1:30 PM–3:00 PM** Breakout Session 3 / IACS Society Board meeting
- 3:00 PM–3:30 PM** Coffee/Tea Break
- 3:30 PM–5:30 PM** [Film Screening 1](#)
Delikado (2022), directed by Karl MALAKUNAS

FRIDAY AUGUST 9, 2024

- 10:00 AM–12:00 PM** [Lecture 4](#)
 Community, art, and provisionality
 Rimi KHAN
- 12:00 PM–1:30 PM** Lunch
- 1:30 PM–3:30 PM** [Film Screening 2](#)
Aswang (2019), directed by Alyx ARUMPAC
- 3:30 PM–4:30 PM** Take bus to Cubao Expo
- 4:30 PM–6:00 PM** Post-screening discussion with RESBAK at Silingan Coffee

MONDAY

AUGUST 12, 2024

- 10:00 AM–12:00 PM** **Lecture 5**
Thinking Beyond Post-Colonial and De-Colonial
 Tejaswini NIRANJANA
- 12:00 PM–1:30 PM** Lunch
- 1:30 PM–3:00 PM** Breakout Session 4
- 3:00 PM–3:30 PM** Coffee/Tea Break
- 3:30 PM–5:30 PM** **Panel 3**
Feminist Care Work
 Faye CURA, Mabi DAVID, Anna SANCHEZ;
 Moderator and discussant: Irish Joy DEOCAMPO

TUESDAY

AUGUST 13, 2024

- 10:00 AM–12:00 PM** **Lecture 6**
Live Free, DIY Hard: Authoring Independence in Independent Publishing
 Conchitina CRUZ
- 12:00 PM–1:30 PM** Lunch
- 1:30 PM–3:00 PM** **Workshop 1**
My Merry Maladies: Maniacs Misfits Maladroits Making Mad Manifestos
 Adam DAVID
- 3:00 PM–3:30 PM** Coffee/Tea Break
- 3:30 PM–5:30 PM** **Workshop 1** *(Continued)*
My Merry Maladies (Zine-making Workshop)
 Adam DAVID with Magpies Press

WEDNESDAY AUGUST 14, 2024

- 10:00 AM–12:00 PM** **Lecture 7**
 Informationally Overloaded:
 The technosocial condition of algorithmic agency
 Nishant SHAH
- 12:00 PM–1:30 PM** Lunch
- 1:30 PM–3:00 PM** Breakout Session 5
- 3:00 PM–3:30 PM** Coffee/Tea Break
- 3:30 PM–4:30 PM** **Film Screening 3**
Alunsina (2020), directed by Kiri DALENA
- 4:30 PM–6:00 PM** **Lecture 8** (Hybrid)
 The head, the heart, and the hand: navigating practice-based research and engaged scholarship
 Maria Carmen FERNANDEZ

THURSDAY AUGUST 15, 2024

- 10:00 AM–12:00 PM** **Workshop 2**
 Singing As/For Other: A Workshop on Sonic Subjectivity
 Anjeline DE DIOS
- 12:00 PM–1:30 PM** Lunch
- 1:30 PM–3:00 PM** Breakout Session 6
- 3:00 PM–3:30 PM** Coffee/Tea Break
- 3:30 PM–5:30 PM** **Panel 4**
 Pedagogical Approaches to Cultural Studies
 Judy ICK, Nishant SHAH, Yukari YOSHIHARA;
 Moderator and discussant: Chih-ming WANG

FRIDAY

AUGUST 16, 2024

8:30 AM–9:00 AM	Assemble at PAV 1131
9:00 AM–11:30 AM	<u>Workshop 3</u> <u>Errant itineraries: a counter-memory and solidarity walk</u> Irish Joy DEOCAMPO, Julie JOLO, Augusto LEDESMA
11:30 AM–1:00 PM	Lunch
1:00 PM–3:00 PM	<u>Presentations: Groups 1–3</u>
3:00 PM–3:30 PM	Coffee/Tea Break
3:30 PM–5:30 PM	<u>Presentations: Groups 4–6</u>
5:30 PM–6:00 PM	Closing remarks
6:00 PM–9:00 PM	Farewell Dinner at Balay Kalinaw

LECTURE 1

Inter-Asia Cultural Studies: History, Problematics, and the Present

PAV 1131 and online

AUG 5, 10:00 AM - 12:00 PM

This lecture aims to introduce the history of the Inter-Asia Cultural Studies project as an intellectual movement by revisiting the historical context of the 1990s and 2000s to engage with intersecting paradigms of the Asian diaspora, transnational Asia, and Global Asias. It will reflect on two inter-Asia projects—one operating in English in the name of the Inter-Asia Cultural Studies Society, and the other in Asian languages, mainly in Chinese, in the name of the Inter-Asia School, to highlight the different contexts and problematics with which the term “inter-Asia” works. The talk will end with a proposal to situate inter-Asia in the global contexts of war and peace.

SPEAKER



Chih-ming
WANG

is a research fellow at the Institute of European and American Studies, Academia Sinica, Taipei, Taiwan, and currently the Chair of the Inter-Asia Cultural Studies Society. He was the chief-editor of *Router: A Journal of Cultural Studies* (2017-2023), a cultural studies journal in Chinese, and the author of *Transpacific Articulations: Student Migration and the Remaking of Asian America* (University of Hawai'i Press, 2013) and *Rearticulation: Trajectories of Foreign Literature Studies in Taiwan* (2021; in Chinese). He guest-edited a special issue on “Asian American Studies in Asia” for *Inter-Asia Cultural Studies* (June 2012), and co-edited a special issue with Yu-Fang Cho for *American Quarterly* on “The Chinese Factor: Reorienting Global Imaginaries in American Studies” (June 2017) and with Daniel Goh on *Precarious Belongings: Affect and Nationalism in Asia* (Rowman and Littlefield International, 2017). His research focuses on Asian American literature and cultural studies in transpacific and inter-Asian contexts. He is now developing a project on Asian American return narratives and the post/Cold War entanglements.

READINGS

Chen, Kuan-hsing. “Inter-Asia Journal Work.” *Small Axe*, no. 50, 2016, pp. 106–114.

Chen, Kuan-hsing, and Chua Beng Huat. “Introduction: The Inter-Asia Cultural Studies: Movements Project.” *The Inter-Asia Cultural Studies Reader*, edited by Kuan-hsing Chen and Chua Beng Huat, Routledge, 2007, pp. 1–6.

Niranjana, Tejaswini. “Introduction.” *Genealogies of the Asian Present: Situating Inter-Asia Cultural Studies*, edited by Tejaswini Niranjana and Xiaoming Wang, Orient Black Swan, 2015, pp. 1–9.

羅小茗。〈序〉。羅小茗編，《反戈一擊：亞際文化研究讀本》。上海：上海書店出版社。頁1-10。

LECTURE 1

Inter-Asia Cultural Studies: History, Problematics, and the Present

COMMENTATOR



CHUA
Beng Huat

is Emeritus Professor. He had been Professor of Urban Studies at the Yale-NUS College and Professor, Department of Sociology, National University of Singapore. Professor Chua received his PhD from York University, Canada. His research areas include urban and public housing studies, political economy of Singapore and Cultural Studies in Asia. He has previously served as Provost Chair Professor, Faculty of Arts and Social Science (2009-2017), Research Leader, Cultural Studies in Asia Cluster, Asia Research Institute (2000-2015); Convenor of Cultural Studies Programmes (2008-2013) and Head of Department of Sociology (2009-2015), National University of Singapore. His publications include: *The Golden Shoe: Building Singapore's Financial District* (1989), *Communitarian Ideology and Democracy in Singapore* (1995), *Political Legitimacy and Housing: Stakeholding in Singapore* (1997) and *Liberalism Disavowed: Communitarianism and State Capitalism in Singapore* (2017), was on the list of Best Books of 2018 by Foreign Affairs journal. He is the founding co-executive editor of the journal *Inter-Asia Cultural Studies*.

PANEL 1

Trajectories of Inter-Asia Cultural Studies

PAV 1131 and online
AUG 5, 3:30 - 5:30 PM

Seeking to demonstrate a range of scholarly engagements, approaches, and comparative or transborder/transdisciplinary work tied to inter-Asia cultural studies, this roundtable panel invites its participants to reflect on the following questions as a jump-off point for discussing the trajectories and significance of the IACS project, and of their own positions and relations with regard to it.

- How did you encounter and come to engage with “inter-Asia cultural studies”?
- How do you situate your work within “inter-Asia cultural studies” (as an ethos of committed knowledge production, and as a field, framework, and/or method of inquiry)?
- How has the IACS – as an institution, a movement, and an aspiration – influenced your research and/or praxis?

MODERATOR AND DISCUSSANT



Elmo GONZAGA

is Associate Professor and Director of the MA in Intercultural Studies Programme at The Chinese University of Hong Kong (CUHK). His second monograph, *Monsoon Marketplace* (Fordham UP, 2023), looks at vernacular print, film, and visual cultures of capitalism, modernity, consumerism, and spectatorship in representations of popular commercial and leisure spaces in Manila and Singapore.

PANEL 1

Trajectories of Inter-Asia Cultural Studies

1. Bandung as Inter-Asia's Internationalist Praxis

The inaugural issue of *Inter-Asia Cultural Studies* (2000) begins with a provocation for intellectuals in Asia to facilitate interactions through an existing collectivity called the Third World. To understand the reason behind this statement and, hence, the “Inter-Asia Cultural Studies: Movements” (notice the subheading “Movements”) project as a whole, one needs to understand the critical importance and sheer force of the Third World and the reason it has been actively subjugated by imperialist powers (to the point that many of us no longer know of its existence). Bandung, the Afro-Asian conference (1955) that took place in Indonesia, came to represent the Third World because of its legacy as an actually-existing third-worldist platform. A renewal of Bandung in the present conjuncture, as Chen Kuan-Hsing's recent writings articulate, is a political commitment to locate new possibilities for rebuilding intellectual solidarity and political imaginations, all the while drawing on resources from locally grounded and globally connected praxes in Asia.

SPEAKER



Thiti
JAMKAJORNKEIAT

is Assistant Professor of Global Southeast Asian Studies at the University of Victoria, where he teaches courses on activism, human rights, public humanities, and anticolonialism in 20th and 21st century Asia. He serves as a board member of the Inter-Asian Cultural Studies Society and is an editorial member of positions: asia critique collective. His essays and interviews appeared in *Kyoto Review of Southeast Asia*, *Spectre*, Haymarket Books, *positions: politics*, and upcoming in *Verge*. He works at the intersection of Marxism, post-/anti-/decolonial theories, and Southeast Asia, specifically Indonesia and Thailand. His first book project is an intellectual history and peripheral Marxist theorization of Indonesian left internationalism in the Long Sixties, with an emphasis on the Left Third-Worldist and minor-communist modalities of internationalism.

SUGGESTED READINGS

Chen, Kuan-Hsing. “‘Let Us Build the World Anew’ Here and Now: From Sukarnoism to Bandung School.” *Inter-Asia Cultural Studies*, vol. 24, no. 1, 2023, pp. 181–82.

Chen, Kuan-Hsing. “Small-Medium-Large Countryism: Divesting the Nation-State.” *Inter-Asia Cultural Studies*, vol. 22, no. 2, 2021, pp. 261–73.

Chen, Kuan-Hsing, Miao Lu, and Jack Linchuan Qiu. “Back to Bandung for the Future: The Never-Ending Project of De-Imperialization.” *Communication Theory*, vol. 32, 2022, pp. 281–88.

PANEL 1

Trajectories of Inter-Asia Cultural Studies

2. Engaging trans-Asian mobilities from the south: An Australian view

I will begin this talk with a brief review of my involvement with the Inter-Asia project since the late 1990s, to lead into some reflections on the interesting positionality of doing inter-Asia work in/ from Australia. This is a somewhat unusual positioning, perhaps, but one that has enriched my experience of cultural studies work in far-reaching ways. On one hand, it has pushed me to remain alert and sensitive to West-centrism wherever it appears (as it frequently does) in cultural research in Australian and broader Anglosphere cultural research. On the other hand, it has also provided an enduring sense of trans-border intellectual community, which has been an inspiration and an ever-replenishing source of critical energy fuelling my research and teaching endeavours. To illustrate some of the peculiarities and possibilities of undertaking inter-Asia cultural studies work from a location ostensibly outside/ on the side of/ to the south of territorial Asia, I will then discuss some recent projects on human mobilities in/ across Asia and Australia, and explore how I see these as relating to inter-Asia principles.

SPEAKER



Fran MARTIN

Her research focuses on Asia-related cultural studies and sexuality and gender studies in the context of globalization. She has been involved with the Inter-Asia Cultural Studies project for over 20 years, including as a member of the journal's editorial collective (since 2003), and as a member of the IACS Society board (since 2019). In 2021, Fran completed a major research fellowship project exploring the subjective experiences of young women from China studying in Australia, whose findings were published in 2022 in *Dreams of Flight: The Lives of Chinese Women Students in the West* (Duke U.P.). Fran's prior research addresses television, film, literature, and other forms of cultural production across Taiwan, the mainland People's Republic of China, Hong Kong, and the worldwide Chinese diaspora. She is fluent in Mandarin, having begun learning the language as a child and studying for several years in Beijing, Shanghai, and Taipei between 1989-1998. Fran's other books include: *Telemodernities: Television and Transforming Selfhood in Asia* (with T. Lewis and W. Sun, Duke U.P., 2016); *Backward Glances: Contemporary Chinese Cultures and the Female Homoerotic Imaginary* (Duke U.P., 2010); and *Situating Sexualities: Queer Representation in Taiwanese Fiction, Film and Public Culture* (Hong Kong U.P., 2003). Fran is Professor of Cultural Studies and Head of the Screen and Cultural Studies Program in the School of Culture & Communication at The University of Melbourne.

PANEL 1

Trajectories of Inter-Asia Cultural Studies

2. Engaging trans-Asian mobilities from the south: An Australian view

SUGGESTED READINGS

Chen, Tingyu 陈亭宇, dir. "To be Alone" 《一个人孤独》 (3 min 54s)
<https://www.youtube.com/watch?v=B4Xd19CU5xE>

Chow, Yiu Fai. "Chapter 5: To Love, To Live." *Caring in Times of Precarity: A Study of Single Women Doing Creative Work in Shanghai*. Cham: Palgrave, 2019, pp. 151–187.

Martin, Fran. "Gender, Sexuality and Educational Mobility: Chinese women students in Australia," in Jamie Jing Zhao and Hongwei Bao eds., *The Routledge Handbook of Gender and Sexuality in China*. New York and London: Routledge, 2024, pp. 100–114.

Mathew, Leya. "Merit and permission: Gender, education and migration in western India." *Journal of Ethnic and Migration Studies* 2024: 1–18. <https://doi.org/10.1080/1369183X.2024.2337036>

3. The Delimits of Film Cultures: Looking Through the Inter-Asia Frame

I think of the moment when Kuan-Hsing “gifted” me Asia as Method – not only a book but also a theoretical frame. In this context of telling the inter-connectedness of the history, culture, and politics of Asian societies, I revisit Ashish Rajadhyaksha’s seminal theorisation of the “Bollywoodization” of Indian cinema, and SV Srinivas’ crucial work on Hong Kong action films and its circulation in Indian B-circuits. These studies not only enable me to think through contemporary Indian film industries and its networks, but provoke me to reimagine a longer history of the traffic of filmic material, labour, and publics across the Asian landscape since the early 20th Century (Bhaumik 2017, M Mukherjee 2020, Mehta and Mukherjee 2020, and others). For this talk, I will discuss my present book project, *Wondrous Screens in India: Cinema-halls, Place, Traffic and the People*. In the process, I unpack the ways in which, during the interim Period between the two World Wars, women from Myanmar (then Burma) arrived at the city of Kolkata (then Calcutta) to join the creative industries and its workforce. By presenting a brief overview of Rajadhyaksha’s, Srinivas’ and others’ conceptual categories, and by amplifying the idea of “industrial networks” (Mukherjee and Mehta 2020), I show how film cultures remain a slippery object of study and thus, requires continuous rethinking via the lens of “Inter-Asia.”

PANEL 1

Trajectories of Inter-Asia Cultural Studies

3. The Delimits of Film Cultures: Looking Through the Inter-Asia Frame

SPEAKER



Madhuja
MUKHERJEE

is Professor of Film Studies at Jadavpur University, Kolkata, India. She extends her research into art-practice and filmmaking. Her book publications include: *New Theatres Ltd.* (2009), *Aural Films, Oral Cultures* (2012), the award-winning volume *Voices of the Talking Stars* (2017), *Popular Cinema in Bengal* (2020), and *Industrial Networks and Cinemas of India* (2021). She wrote the internationally acclaimed film *Qissa* (2013, Punjabi) with Anup Singh, and her feature-films as director, *Carnival* (2012) and *Deep6* (2021), premiered at the International Film Festival Rotterdam and Busan International Film Festival. She adapted and created the graphic novel *Kangal Malsat* (2013, Bengali), and has contributed to comic books, including *First Hand* vol.1 (2016), and *The Unknown Heroes* (2023). Presently she is co-editing the volume on *Wondrous Screens in India*.

SUGGESTED READINGS

Bhaumik, Kaushik. "Reading the Indian Cinematograph Committee Sessions (1926–28) for Film Culture in 1920s Burma—with a Special Focus on Burmese Film Production." *Studies in South Asian Film & Media*, vol. 8, no. 2, 2017, pp. 125–41.

Mukherjee, Madhuja, and Monika Mehta. "Introduction: Detouring Networks." *In Industrial Networks and Cinemas of India*, edited by Madhuja Mukherjee and Monika Mehta, Routledge India, 2020, pp. 1–17.

Mukherjee, Madhuja. "The Public in the Cities." *South Asian Filmscapes: Transregional Encounters*, edited by Anustup Basu and Ranjani Mazumdar, University of Washington Press, 2020, pp. 119–139.

Rajadhyaksha, Ashish. "The 'Bollywoodization' of the Indian cinema: cultural nationalism in a global arena." *Inter-Asia Cultural Studies*, vol. 4, no. 1, 2003, pp. 25–39.

Srinivas, S. V. "Hong Kong action film in the Indian B circuit." *Inter-Asia Cultural Studies*, vol. 4, no. 1, 2003, pp. 40–62.

LECTURE 2

Archipelagic Imaginaries of Southeast Asia as Region

PAV 1131

AUG 6, 10:00 AM - 12:00 PM

This discussion will examine archipelagic imaginaries of Southeast Asia as a region in area studies, omnibus cinema, and database art. It will start by revisiting comparative approaches in Southeast Asian Studies, which uncover transboundary connections across different contexts through political concepts such as *imagined communities*, *mandala*, and *zomia*. It will share the example of an ongoing open-access database project, [*Doing Theory in Southeast Asia*](#), which aims to gather critical and creative texts that could be used as vernacular sources for theorizing about the region. The discussion will look at anthology films featuring short narratives by filmmakers representing different Southeast Asian nations, namely the Asian Film Archive's *Fragment* (2015) and the Luang Prabang Film Festival's *Mekong 2030* (2020), which highlight intraregional commonalities concerning authoritarianism, development, migration, and the climate crisis. It will conclude by exploring algorithmic aesthetics in contemporary artist Ho Tzu Nyen's interactive database [*The Critical Dictionary of Southeast Asia or CDOSEA*](#), which comprises shifting archipelagos of image, text, and music based on keywords about regional culture.

SPEAKER



Elmo GONZAGA

is Associate Professor and Director of the MA in Intercultural Studies Programme at The Chinese University of Hong Kong (CUHK). His second monograph, *Monsoon Marketplace* (Fordham UP, 2023), looks at vernacular print, film, and visual cultures of capitalism, modernity, consumerism, and spectatorship in representations of popular commercial and leisure spaces in Manila and Singapore during colonial occupation in the 1930s, national development in the 1960s, and neoliberal globalization in the 2010s. His work has appeared in *Cinema Journal*, *Cultural Studies*, *South East Asia Research*, and the *Journal of Asian Studies*. He is a Member of the Advisory Board of *Verge: Studies in Global Asias*.

REQUIRED READINGS

Cheah, Pheng. "Grounds of Comparison." *Diacritics*, vol. 29, no. 4, 1999, pp. 1–18.

Ha Thuc, Caroline. "What is South East Asia? Emancipatory modes of knowledge production in Ho Tzu Nyen's Critical Dictionary of Southeast Asia." *South East Asia Research*, vol. 29, no. 1, 2021, pp. 1–15.

LECTURE 2

Archipelagic Imaginaries of Southeast Asia as Region

SUGGESTED READINGS

Aboitiz, Nicole CuUnjieng. "The Afterlife of the Philippine Revolution: Reverberations from China to India to Third Worldist Futures." *Asian Place, Filipino Nation: A Global Intellectual History of the Philippine Revolution, 1887–1912*, Columbia University Press, 2020, pp. 148–182.

Andaya, Barbara Watson. Introduction to *The Flaming Womb: Repositioning Women in Early Modern Southeast Asia*. University of Hawaii Press, 2008, pp. 1–10.

Duara, Prasenjit. "Regions of Circulation and Networks of Sustainability in Asia." *The Crisis of Global Modernity: Asia Traditions and a Sustainable Future*, Cambridge University Press, 2014, pp. 239–278.

Gandhi, Evyn Lê Espiritu. "Nước: Archipelogics and Land/Water Politics." *Archipelago of Resettlement: Vietnamese Refugee Settlers and Decolonization across Guam and Israel-Palestine*, University of California Press, 2022, pp. 1–18.

Lovatt, Philippa, and Jasmine Nadua Trice. "Theorizing Region: Film and Video Cultures." *Journal of Cinema and Media Studies* 60, no. 3 (2021): 158–162.

Scott, James C. "Hills, Valleys, and States: An Introduction to Zomia." *The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia*, Yale University Press, 2009, pp. 1–39.

PANEL 2

Militarized Ecologies and Critical Island Studies

PAV 1131

AUG 6, 3:30 - 5:30 PM

The Anthropocene is an epoch that requires global attention and, therefore, collaborative solutions. Yet this anthropogenic crisis has been met with increasingly militarized responses that are still contained within the discourse of the nation-state. Rendering ecological crises, such as climate change, as threats to national security militarizes the environment and transforms the grammar with which we speak about contemporary environmental issues into a language of militarization. In the context of environmental discourse, militarism is seen as the condition in which all ecological relations are interrupted and transformed at every turn by the practice of militarization.

How can we critically examine this increasingly militarized response to environmental crises that in turn produces militarized ecologies and subjectivities? In this panel, we explore the multiple valences of the island as a geopolitical entity because islandic and the archipelagic discourses remain crucial in understanding the aggressive militarization happening within the broader Asia-Pacific region. As sites that bear witness to histories of militarist conquests, construction of military bases, and maintenance and upkeep of militarized ecologies, the island remains a potent locus from which we can theorize the entanglements of empire and the environment. By attending to the violent forms of military imperialism in an inter-Asian context, the panel ultimately asks how imbricating imperial formations in critical island studies provides a critique of militarization as the defining logic of organizing life in the Anthropocene.

MODERATOR AND DISCUSSANT



Timothy ONG

is an Assistant Professor of English and Comparative Literature at the University of the Philippines Diliman. Currently, he is a PhD candidate in English with a concentration in American Studies and a Teaching Associate in the English Department at the University of Massachusetts Amherst. His research areas are Asian American Literature and the Environmental Humanities. Specifically, his research focuses on US imperial history and critique in the context of militarized ecologies in the Asia-Pacific region. He is one of the managing editors of the *Journal of Southeast Asian Ecocriticism*.

PANEL 2

Militarized Ecologies and Critical Island Studies

1. The Islandic and the Archipelagic in A. Guerrero's Specific Characteristics of *Our People's War* (1974)

This presentation seeks to speak to some of the currently raging political-economic entanglements of the Philippine archipelago with the older “New Empire” of the U.S. and the newer one of China (particularly, for the latter, the sovereignty disputes over the China Sea/West Philippine Sea and the Spratlys/Scarborough Shoal). Toward this end, I derive some pertinent theoretical orientations and categories from a legendary document of “people’s war” strategy, Amado Guerrero’s classic *Specific Characteristics of Our People’s War* (1974). Specifically, I dwell on Guerrero’s pragmatic reinterpretations of the disadvantages that archipelagic polities like the Philippines confront when waging a “people’s war” against imperialism and its local compradors, and the kinds of advantages that could accrue to leftist emancipatory forces owing to the terraqueous terrain/s of struggle. I argue for this unlikely text as not only an enlightening exercise in geo-strategic theorizing but also as a creative re/conceptualization of the geopolitical.

SPEAKER



Oscar V.
CAMPOMANES

teaches in the newly established Program in Literary and Cultural Studies, School of Humanities, and holds the Rev. James F. Donelan SJ Endowed Professorial Chair in the Humanities in the Loyola Schools, Ateneo de Manila University (Philippines). New publications include an expanded essay on the Filipino American Marxist writer Carlos Bulosan in Mari Jo Buhle et al., eds., *Encyclopedia of the American Left* (Verso, London; forthcoming), and a vernacular critique of maritime concepts and conflicts involving the Philippines (“Apendise 2”) in K. P. Martija et al., eds., *Babala ng Pantayong Pananaw sa Bansa: Panganib mula sa Mga Nakikipagjetski* (Bagong Kasaysayan, Quezon City; forthcoming). The book he co-edited with the Filipinist economic historian Yoshiko Nagano and anthropologist Nobutaka Suzuki, *Colonialism and Modernity: Re-Mapping Philippine Histories*, was published by Ateneo de Naga University Press in 2022, and is a finalist for the category of History in the 2023 National Book Awards (Philippines).

READING

Guerrero, Amado [pseud.]. *Specific Characteristics of Our People’s War*. Christophe Kistler, 2017 [1974].

PANEL 2

Militarized Ecologies and Critical Island Studies

2. Cold War Islands as Method

In this presentation, I will introduce a short documentary film made by Taiwanese American director Leo Chiang called *Island in Between: Kinmen*, which was running for an Oscar Award in 2024 to present the idea of Cold War islands, by which I mean to suggest a reading of both the Cold War from an archipelagic perspective and the islands in the Cold War context. By situating Chiang's film in the imminent crisis in the Taiwan Strait, I hope to identify and make sense of islands as both the unwilling and unwieldy component of a national community and portals of linkage that hold post-national, cosmopolitan aspirations.

SPEAKER



Chih-ming
WANG

is a research fellow at the Institute of European and American Studies, Academia Sinica, Taipei, Taiwan, and currently the Chair of the Inter-Asia Cultural Studies Society. His research focuses on Asian American literature and cultural studies in transpacific and inter-Asian contexts. He is now developing a project on Asian American return narratives and the post/Cold War entanglements.

REQUIRED READING

Chu, Ling-I, and Jinn-yuh Hsu. "Accidental Border: Kinma Islands and the Making of Taiwan." *Geopolitics*, 2021. <https://doi.org/10.1080/14650045.2021.1919628>.

SUGGESTED READINGS

Szonyi, Michael. *Cold War Island: Quemoy on the Frontline*. Cambridge University Press, 2008.

Takahashi, Shinnosuke. *The Translocal Island of Okinawa*. Bloomsbury, 2024.

PANEL 2

Militarized Ecologies and Critical Island Studies

3. Forests and gardens, or dreams of “island” pulling away

Despite the recent efforts to advance critical island studies in archipelagic Southeast Asia, especially with the establishment of the Critical Island Studies Consortium since 2019, the “island” still remains to be primarily apprehended in its common understanding as a body of land surrounded by water, consequently yielding a tedium or even complacency in how the overall field is being imagined and practiced in the present. As an attempt then to interrupt this growing fatigue in the said field, this presentation rehearses the Deleuzian islandic dream of pulling away through considering other ways of how the “island” may still be construed, first through the Philippine notion of *pulo*, particularly in an entry from a 17th-century colonial dictionary; and then the jungles (ป่า) of the northeast region of Thailand, through Apichatpong Weerasethakul’s *Tropical Malady* (2004). As a final turn, the presentation then moves to central Thailand, in the capital of Bangkok, to consider a garden in the early 2000s, which could possibly lead back to another garden—a forest in perpetual danger—in the heart of Manila.

SPEAKER



Christian Jil R.
BENITEZ

is a queer poet, scholar, and translator from the Philippines. He earned his AB-MA in Filipino Literature from the Department of Filipino, Ateneo de Manila University, where he teaches literature, criticism, and rhetoric. Currently based in Bangkok, Thailand, he is pursuing his PhD in Comparative Literature at Chulalongkorn University through a Second Century Fund Scholarship, working on a manuscript on nonhuman comparative poetics. His critical and creative works have been published in various journals and anthologies, most recent of which include *eTropic*, *The Routledge Handbook of Ecofeminism and Literature*, and *Here Was Once the Sea: An Anthology of Southeast Asian Ecowriting*. His first book, *Isang Dalumat ng Panahon* (ADMU Press, 2022), which attempts to articulate a Filipino notion of time, was hailed as the Best Book in Literary Criticism and Cultural Studies at the 41st Philippine National Book Awards.

READINGS

Benitez, Christian Jil R. “Pulo: A Metonym.” *Kritika Kultura*, no. 40, 2023, pp. 506–526.

Boehler, Natalie. “The Jungle as Border Zone: The Aesthetics of Nature in the Work of Apichatpong Weerasethakul.” *ASEAS: Austrian Journal of South-East Asian Studies*, vol. 4, no. 2, 2011, pp. 290–304. <https://doi.org/10.14764/10.ASEAS-4.2-6>.

Deleuze, Gilles. “Desert Islands.” *Desert Islands and Other Texts, 1953–1974*, edited by David Lapoujade, translated by Michael Taormina, Semiotext(e), 2004, pp. 9–14.

Winichakul, Thongchai. *Siam Mapped: A History of the Geo-Body of the Nation*. Silkworm Books, 2004.

CURATOR TALK & GUIDED TOUR

Parola

UP Fine Arts Gallery

AUG 7, 10:00 AM - 12:30 PM

CURATOR

is a cultural worker, writer, and curator. Since August 2023, she has been serving as the curator of the UP Fine Arts Gallery (Parola), the official exhibition site and creative compound of the UP College of Fine Arts, UP Diliman. She is an Assistant Professor at the Department of Theory of the College of Fine Arts (CFA), where she has been teaching art history, theory, and criticism since 2012. She received her B Fine Arts (Art History) from the UPCFA and her Master of Arts in Art Studies (Art History) from the UP College of Arts and Letters. She is the Secretary-General of the Concerned Artists of the Philippines (CAP), an organization of progressive artists founded in 1983.

Lisa ITO-TAPANG
(Lisa ITO)



CURATOR TALK & GUIDED TOUR



The holdings of the UP Jorge B. Vargas Museum and Filipiniana Research Center

AUG 7, 2:30 - 4:30 PM

My presentation will focus on two collections housed at the UP Vargas Museum, the art and objects donated by University of the Philippines alumnus Jorge Vargas and those sequestered by the Philippine Commission on Good Government. We will consider the material resonance of objects and their often complex articulation of provenance and origin. While the museum does not have a dedicated acquisitions program, the objects in its holdings and temporary custodianship are endowed with meaning and power. How are these objects rendered vulnerable so they are able to speak to the very same relations that situated them in the repositories of institutional care, such as the museum? The UP Vargas Museum exhibitions and programs will be cited as case studies whereby objects are activated as tools of study and scrutiny.

CURATOR



Tessa Maria
GUAZON

is the Curator of the UP Vargas Museum and is Associate Professor at the Department of Art Studies. Her recent curatorial projects include *Fever Dream*, a collaboration with a museum in Panama, and art spaces in Taiwan and South Korea; the 2021 Asian Art Biennial at the National Taiwan Museum of Fine Arts in Taichung; *Panit Bukog 5: Contemporary Art from Mindanao* in Cagayan de Oro City; *Phantasmapolis x AAB Biennial*, an iteration of the Asian Art Biennial at the Metropolitan Museum of Manila, and; the traveling exhibition *Notes for Tomorrow* organized by the Independent Curators International in New York. She is the lead researcher for Manila for the Southeast Asia Neighborhoods Collective, with the Vargas Museum as the project's host institution. She recently introduced public programs and projects at the Vargas Museum, including *Vargas After-Hours*, *Raket sa Vargas*, and *Gardens and Homesteads*.



LECTURE 3

Ecologies of Violence: Notes from the forest and a practice of fiction

PAV 1131

AUG 8, 10:00 AM - 12:00 PM

The contemporary allure of the forest, Rob Nixon writes, may be explained by the coherent counterpoint it offers to the bankrupt promises and violent repercussions of neoliberalism—shared flourishing instead of ruthless self-interest, redistribution instead of competition, connectivity and permeability rather than systemic abandonment, and so on. In the Philippines, which lies in the crosshairs of what Neferti Tadiar has described as the “spectacular violence” of permanent war and the neoliberal project, the forest may also provide a similar illumination. But how exactly does this mediation transpire and what are possibilities and limits of this process?

In this lecture, I offer a working genealogy of the forest as both space and thought in Philippine literature toward disclosing a capacious imagination of and counterpoint to the myriad violence that besiege and constitute Philippine reality. I then turn to my own work and explore how fiction and its various representational protocols can illuminate such ecologies of violence in specific contexts, such as outsourcing and counterinsurgency.

SPEAKER



Glenn DIAZ

is the author of the novels *The Quiet Ones* (2017) and *Yñiga* (2022), recipients of the Philippine National Book Award, and *When the World Ended I Was Thinking about the Forest* (2022), published by Paper Trail Projects. His research interests include ecocriticism and natural history, creative writing and Philippine literature, and counterinsurgency. He holds a PhD in Creative Writing from the University of Adelaide.

READINGS

Nixon, Rob. “The Less Selfish Gene: Forest Altruism, Neoliberalism, and the Tree of Life.” *Environmental Humanities*, vol. 13, no. 2, 2021, pp. 348–371. <http://doi.org/10.1215/22011919-9320189>.

Spencer, Robert. “Conjectures on Forest literature.” *Forum for Modern Language Studies* vol. 58, no. 2, 2022, pp. 253–271. <https://doi.org/10.1093/fmls/cqac024>.

FILM SCREENING 1

Delikado (2022),
directed by Karl Malakunas

CAL AVR

AUG 8, 3:30 - 5:30 PM

Palawan appears to be an idyllic tropical island. Its powder-white beaches and lush forests have made it one of Asia's hottest new tourist destinations. But for a tiny network of environmental crusaders and vigilantes trying to protect its spectacular natural resources, it is more akin to a battlefield. *Delikado* follows Bobby, Tata and Nieves, three magnetic leaders of this network, as they risk their lives in David versus Goliath-style struggles trying to stop politicians and businessmen from destroying the Philippines' "last ecological frontier".

It is a film emblematic of the global struggles of land defenders as they are being killed in record numbers trying to save natural resources from being plundered by corporations and governments as the climate emergency worsens. It is also a unique exposé of President Rodrigo Duterte's "war on drugs" in the Philippines, which has claimed thousands of lives. *Delikado* shows how the drug war is used as a tool for politicians to control the levers of economic and political power.

For more information about this film, see <https://activevista.ph/delikado/>

DIRECTOR

Karl MALAKUNAS

is a filmmaker and journalist who has been based in Asia—covering environmental issues, conflict, natural disasters and political upheavals—for two decades. Karl is the Asia-Pacific Deputy-Editor-In-Chief for Agence France-Presse based in Hong Kong. He is a Sundance Institute Documentary Film Program Fellow and a recipient of the SFFILM Vulcan Productions Environmental Fellowship. After living in the Philippines for eight years while working as Manila Bureau Chief for AFP, Karl has drawn on his experiences, contacts and deep inside knowledge of the country to make *Delikado*, his first feature film. His environmental reporting around the world has included covering the 2015 UN Climate Change Conference in Paris, the aftermath of Super Typhoon Haiyan in the eastern Philippines, and the coal-powered rise of China's economy.

LECTURE 4

Community, art, and provisionality

PAV 1131

AUG 9, 10:00 AM - 12:00 PM

This session reflects on “community art” as a problematic, open to different readings and methodologies. It is often understood as a socially engaged, creative practice, valued as a site of ideological resistance and minority expression (Antoinette 2018). But if community art is a speculative, critical space for the “art of the possible” (Ranciere 2007), what are the institutional and material conditions that make this art possible? In many contexts, community-engaged arts practices and projects are tied up with hierarchies of value and economies of prestige that are necessary for their viability. In this lecture and workshop we will analyse these connections by thinking of community art as an unstable “regime of practices” (Foucault 1981). We consider the conceptual problems with both “community” and “art,” and the contradictions that arise from their institutionalisation. The presentation will offer the idea of provisionality, and provisional forms of self- and community-making, as a way of thinking beyond these problems (Khan 2016). It suggests a methodology—focused on identifying the frictions and failures within cultural practices—that can locate spaces for care and plurality. Participants are encouraged to reflect on how ideas of art, creativity, community, and care resonate with their own research and identify productive and provisional kinds of relationality in these studies.

SPEAKER



Rimi KHAN

is a Senior Lecturer in the Department of Communications and New Media, National University of Singapore. She has published extensively on art, fashion, youth subcultures and the politics of diversity and sustainability in the creative industries. Her book, *Art in community: the provisional citizen* (2016, Palgrave), examines the institutional, aesthetic, and economic agendas that produce ideas of “community.” Rimi’s current research focuses on two topics: firstly, on ethical and sustainable fashion production in Asia, and secondly, on the role of arts participation and creative pedagogy in young people’s lives. Prior to joining NUS she was a Lecturer at RMIT University in Ho Chi Minh City. She completed her PhD in Cultural Studies at The University of Melbourne and worked as a Senior Research Fellow on a number of research partnerships with arts and cultural agencies in Australia across government, business and non-profit sectors. Rimi is currently working on a monograph titled *Fashion for other worlds: economies of aspiration, friction and renewal* (Manchester University Press). She may be reached at rimikhan@nus.edu.sg.

READINGS

Antoinette, Michelle. "Making Art (A Public) Matter in Asia: The Social Intervention Aesthetics of Tintin Wulia in Hong Kong." *Public Art Dialogue*, vol. 8, no. 2, 2018, pp. 258–289.

Khan, Rimi. *Art in Community: The Provisional Citizen*. Palgrave, 2016.

FILM SCREENING 2

Aswang (2019), directed by Alyx Arumpac

CAL AVR

AUG 9, 1:30 - 3:30 PM

When Rodrigo Duterte is voted president of the Philippines, he sets in motion a machinery of death to execute suspected drug peddlers, users, and small-time criminals. *Aswang* follows people whose fates entwine with the growing violence during two years of killings in Manila.

For more information about this film, see <https://activevista.ph/aswang/>.

DIRECTOR

Alyx Ayn ARUMPAC

is a Filipina documentary filmmaker. She received a Master in Documentary Filmmaking from the Docnomads Erasmus Mundus Master Course (Portugal, Hungary, Belgium) and a Bachelor in Film at the University of the Philippines. She directs and produces short documentaries for the top TV network in Manila.

Post-screening Discussion with RESBAK

Silingan Coffee, Cubao Expo

AUG 9, 4:30 - 6:00 PM

RESBAK

(RESpond and Break the Silence Against the Killings) is an interdisciplinary alliance of artists, media practitioners, and cultural workers. The primary goal of RESBAK is to advance social awareness with regards to the killings brought forth by the Duterte administration's "war on drugs." Through various art forms and platforms, we seek to give voice to and empower the most vulnerable sectors targeted by the state-endorsed killings.

The long term goal was to help the communities and families directly affected by the drug war. In the first two years of its existence, RESBAK grew into a network of artists and organizations driven by volunteers engaged in the activities of RESBAK. At present, RESBAK is dedicated to changing how social justice is imagined, developed, and deployed in the Philippines through artistic interventions and community work.

FILM SCREENING 2

Post-screening Discussion with RESBAK

Silingan Coffee

“Silingan” is a Visayan word for neighbor. We chose this name in line with our dream of bringing back the Filipino culture of *pakikipagkapitbahay* and *pakikipagkapwatao*.

At Silingan, you’ll come in as a customer and come out a storyteller. Here, we don’t just sell coffee. We tell the nation’s story—one cup at a time. Our coffee’s main recipe? Empathy. And they are served to you by relatives of drug war victims, whose stories we hope the country remembers.

A sip of our specially prepared coffee is akin to having a face-to-face encounter with our recent history. Our shared dream for peace and security for our nation will forever be our connection.

Gone are the days when Filipinos could fully trust the people who arrive at our doorsteps. It is our sincerest hope that one day we could learn to trust again the people who knock and plead on our doors.

SPEAKER



Erika Yasmin
(Eya) BELDIA

studies and teaches at the Department of Art Studies in the College of Arts and Letters in the University of the Philippines - Diliman. Her previous research looked at the relations between design and art education. She majored in Information Design with a minor in Chinese Studies from the Ateneo De Manila University and has taken a residency on Design for Social Innovation at the School of Visual Arts in New York.

LECTURE 5

Thinking Beyond Post-Colonial and De-Colonial

PAV 1131

AUG 12, 10:00 AM - 12:00 PM

This keynote talk will focus on some of the epistemological challenges faced by the Inter-Asia Cultural Studies network, which has been trying to overcome various kinds of methodological nationalisms. The talk will address the following questions:

- How can we re-imagine research for the post-pandemic present?
- What does it mean to think about interconnections in Asia that do not fall into colonial frameworks or Cold War geographies?
- How do we articulate new axes of connection?
- What kinds of flexible platforms would we need to develop forms of knowledge relevant to the 21st century, and to provide insights into the forms of life which are being shaped in the region?

In addressing these questions, examples of the speaker's current projects—on music, food, and digitality—will be discussed.

SPEAKER



Tejaswini
NIRANJANA

is the founding Director of the Centre for Inter-Asian Research at Ahmedabad University, India, 2021-2024. Her books include *Mobilizing India: Women, Music and Migration between India and Trinidad* (2006), and *Musicophilia in Mumbai: Performing Subjects and the Metropolitan Unconscious* (2020), both published by Duke University Press. Recently, she edited *Music, Modernity and Publicness in India* (Oxford UP, 2020). She is the co-producer of three documentary films related to music, and a curator of Saath-Saath, the India-China music collaboration project (<http://saathsaathmusic.com>). Her book, *Siting Translation: History, Post-structuralism and the Colonial Context* (University of California Press, 1992), has impacted a wide range of fields from anthropology and history to post-colonial studies. She is also an award-winning translator, most recently awarded with the National Translation Prize for Fiction by the American Literary Translators' Association. She was Chair of the IACS Society from 2016-2019.

READINGS

Niranjana, Tejaswini. "Introduction." *Genealogies of the Asian Present: Situating Inter-Asia Cultural Studies*, edited by Tejaswini Niranjana and Xiaoming Wang, Orient Black Swan, 2015, pp. 1-9.

PANEL 3

Feminist Care Work

PAV 1131

AUG 12, 3:30 - 5:30 PM

Its impact is cumulative, yet care can be easily overlooked, privatized, and sentimentalized. Care—like similar virtues such as love and solidarity—is often most visible in its absence. In the academe, there continues to be a deep ambivalence towards the study of caring in society. It was the dedicated work of feminist-inspired scholars that played a key role in bringing issues of care, love, and solidarity from private spaces to the public spheres.

This panel features women who are at the forefront of caring about care in various iterations. We hope to understand how these individuals and their collectives and communities encounter, enact, and reimagine care work and caregiving roles in three specific loci of social reproduction: publishing, food systems, and family. We wonder, in a life where crisis is constant, how does care intervene? How are stories told, how is food consumed, how is sickness or disability understood, in spaces where care is central, and not merely a means to an end? Why is care “work,” how is it done, and who does this work best? What new ways of knowing and relating to each other are possible in a caring and care-ful world? We hope to explore these questions among others and reimagine our relationship with ourselves and our communities.

MODERATOR AND DISCUSSANT



Irish Joy
DEOCAMPO

is an Assistant Professor at the Department of English and Comparative Literature in UP Diliman. She has written about discursive representations of gender-based violence, feminist crisis management, and collective care. She is one of the core members of Feminist Media Lab and has worked extensively as a consultant for the UP Center for Women and Gender Studies, Bayi Inc., and Oxfam. Her research interests lie at the intersection of gender, sociolinguistics, and development studies.

PANEL 3

Feminist Care Work

1. Publishing Food Cultures: Communities Confront the Climate Crisis

In 2024, women-led publishers Gantala Press (Philippines) and Tilted Axis Press (UK) embarked on a research project on food cultures with women in indigenous and peasant communities in Navotas, the Cordillera region, and Bicol. This presentation will share lessons on food security and the ecology, and will look at possibilities within feminist publishing for contributing to the people's struggle for climate justice and national sovereignty.

SPEAKER



Faye CURA

is a writer, editor, and the publisher of Gantala Press, a feminist small press working with women from various sectors to produce literary anthologies, cookbooks, comics, zines, and other publications. She volunteers with the Amihan National Federation of Peasant Women and is the author of four books of poetry. You may reach her at gantalapress@gmail.com.

2. Food, Farming, Freedom, Female: Women's Work in Transforming Food Systems

Good Food Community pioneered community-supported agriculture in the Philippines, adapting it to local conditions as *Pamayanihan*. It bridges the relationship between farmers (and nature) and eaters through food, believing that this relationship has been eroded by the corporate food system. Powering our work of transforming our food system into one that is safe, healthy, just, and sustainable are women—from women farmers protecting seeds from corporate capture to women cooking at home as a form of resistance to women running collective kitchens and gardens in urban poor communities. Mabi David, one of Good Food's team members, will share Good Food's experience in organizing of feminist care work through food and agriculture in this conversation.

PANEL 3

Feminist Care Work

2. Food, Farming, Freedom, Female: Women's Work in Transforming Food Systems

SPEAKER

Mabi DAVID

is the advocacy and partnerships lead of Good Food Community, one of the pioneers of community-supported agriculture in the Philippines. Her training and experience in plant-based cuisine strengthened her interest in sustainable food systems and health-supportive cooking and fermentation. She is involved in the Food Today Food Tomorrow, which focuses on creating agrobiodiverse gardens in low-income communities in Quezon City, and where she teaches healthy and appropriate plant-based cooking techniques using the harvest of the urban growers. She is a fermentation teacher, a published writer and editor, considers herself a food activist and is a campaigner for organic agriculture and food sovereignty and against GMOs.

READINGS

David, Mabi. "Relocalizing Food Systems in the Age of Pandemic." *Budhi: A Journal of Ideas and Culture*, vol. 24, no. 2, 2020, pp. 141–52.

Tan, Charlene. "Growing Food Citizenship & Solidarity in the Philippines." *Social Movements: The Struggle for Alternative Economies, Social and Economic Policies Monitor (Al Marsad)*, 6–7 November 2023.

PANEL 3

Feminist Care Work

3. The Cost and Craft of Love's Labor: Writing Care and Disability

To write about the privacy of home, a site that has been historically a domestic carceral and simultaneously a space of crucial nourishment and care, is to resist the accusation of “navel-gazing” and “smallness” so often thrown at women writers. Drawing from the work of thinkers like Eva Feder Kittay (*Love's Labor*) and Leah Lakshmi (*Care Work: Dreaming Disability Justice*) as well as my family's lived experiences of disability consisting of almost two decades of interactions with medical conditions, clinical diagnoses, educational institutions, economic difficulties, and cultural representations, I seek to negotiate with sociocultural constructions of mothering and disability in order to articulate the literary and ethical challenges of writing about family and about oneself.

SPEAKER



writes fiction and nonfiction. A number of her stories have won literary prizes or have appeared in various anthologies, including Futurefire's *Accessing the Future: A Disability-Themed Anthology of Speculative Fiction*, and the peer-reviewed *LIKHAAN* and *TOMAS* journals. Both her short story collections, *How to Pacify a Distraught Infant: Stories* (2017) and *Pics or It Didn't Happen and Actual Stories* (2020), were finalists in the NBDB National Book Awards. She teaches literature and creative writing at the Department of English and Comparative Literature of UP Diliman and lives in Marikina with her daughter and their clowder of cats.

Anna Felicia C.
SANCHEZ

READINGS

Kittay, Eva. “Love's Labor Revisited.” *Hypatia*, vol. 17, no. 3 (Special Issue: Feminism and Disability Part 2), Summer 2002, pp. 237–250.

Ortuoste, Jenny and Che Sarigumba, eds. *In Certain Seasons: Mothers Write in the Time of COVID*. CCP, 2021.

LECTURE 6

Live Free, DIY Hard: Authoring Independence in Independent Publishing

PAV 1131

AUG 13, 10:00 AM - 12:00 PM

What does independence mean in the context of independent publishing? In this session, we will explore responses to this question by writers in the Philippines and elsewhere who are independent publishers. Seizing the means of production and distribution of their own work and the work of others, these authors choose to publish by other means in the face of forces that stifle experimental and radical artistic production, which include, but are not limited to, the market and its values, the privatization and professionalization of culture, the export-oriented approach to cultural production, and state suppression. We will consider how publishing efforts conceived in the pursuit of artistic autonomy as informed by anti-institutional and anti-capitalist politics contend with the neoliberal capture of independent publishing, in which concepts ranging from representation and democratization to community and care are deployed in the service of “indie” as a profitable brand. Finally, we will discuss specific forms of engagement with the long-haul work of authoring independence in independent publishing.

SPEAKER



Conchitina
CRUZ

teaches creative writing and literature at the University of the Philippines in Diliman. She received her PhD in English from State University of New York (SUNY) Albany. Her books of poetry include *Dark Hours* (winner of the National Book Award for Poetry), *elsewhere held and lingered*, *There is no emergency*, and *Modus*. She is also the author of *Partial Views: On the Essay as a Genre in Philippine Literary Production*. She co-runs the small press Paper Trail Projects and co-organizes the DIY/small press expo Better Living Through Xeroxography (BLTX).

LECTURE SIX

Live Free, DIY Hard: Authoring Independence in Independent Publishing

READINGS

Participants are encouraged to read one to two texts of their choice.

Brouillette, Sarah. "Wattpad, Platform Capitalism, and the Feminization of Publishing Work." *Book History*, volume 26, issue 2, fall 2023, pp. 419–438. Project Muse, <https://doi.org/10.1353/bh.2023.a910954>.

Cura, Faye. "On the Frankfurt Book Fair, Bagong Pilipinas, and Palestine." *Rappler*, 1 Feb. 2024, <https://www.rappler.com/voices/ispeak/opinion-frankfurt-book-fair-bagong-pilipinas-palestine/>.

David, Adam. "Zine Fast, DIY Young, Leave a Good-Lookin' 'Rox: Disruption by Design Starring the Punks, Poets, and Poseurs of the Philippine Zine Community." *Art Archive 03*, The Japan Foundation Manila, 2020.

Dworkin, Craig, Simon Morris, and Nick Thurston. *Do or DIY*. Information as Material, 2012.

Yankelevich, Matvei. "'Power to the people's mimeo machines!' or the Politicization of Small Press Aesthetics." *Poetry Foundation*, 3 Feb. 2020, <https://www.poetryfoundation.org/harriet-books/2020/02/power-to-the-peoples-mimeo-machines-or-the-politicization-of-small-press-aesthetics>.

WORKSHOP 1

My Merry Maladies: Maniacs Misfits Maladroits Making Mad Manifestos

PAV 1131

AUG 13, 1:30 - 5:30 PM

Time and again, manifestos have been instrumental in changing people's perception of the world, or at least waking them silly from society's doldrums. In this session, selections of and from manifestos written, published, and distributed by kooks, visionaries, messiahs, and pariahs will be read out loud, their convictions and effectivity weighed, and their legacies scrutinized before bursting into workshop mode where participants will be asked to make their own zine manifestos by hand, with pen and paper and cut-up magazines, to fight for the true and lasting changes they want to see in their world, even for just an afternoon.

FACILITATORS



Adam DAVID

has been making books, zines, and komix since 2001. He is the co-founder of Better Living Through Xeroxography (BLTX), a small press publishing concern that has been organizing lectures, discussions, and expos focused on independent publishing and art activism since 2010. Along with Apol Sta. Maria and Josel Nicolas, he is part of Another Green World, a komix publisher focusing on work tackling history, activism, and the ecology. He teaches komixmaking and komix history in the Philippine High School for the Arts and creative writing to young adults with autism.



MAGPIES

is an artist collective and small press dedicated to collaborative practices in independent zine production. Established in 2013 initially as a poetry workshop and independent publishing collective, Magpies has now turned to more transdisciplinary projects that take off from DIY publishing. We work on DIY publishing as an artistic-activist organizing production that conditions new possibilities of textuality and creative relations.

WORKSHOP 1

My Merry Maladies: Maniacs Misfits Maladroits Making Mad Manifestos

READINGS

Lennon, John and Yoko Ono. WAR IS OVER! (If you want it), 1969.

Wittman, Carl. *The Gay Manifesto*. New York: The Red Butterfly, 1969.
<https://paganpressbooks.com/jpl/TRB-WITT.PDF>

Lacaba, Emmanuel. "An open letter to Filipino Artists", 1976.

Black, Bob. "The Correct Line", 1981, <https://www.inspiracy.com/black/abolition/correctline.html>.

Guerilla Girls. *The Advantages of Being a Woman Artist*, 1988.

Free Software Foundation, Inc. "What is Copyleft?", 1999-2022, <https://www.gnu.org/copyleft>

de Silva, CJ. "35 Things I Try to Do & Believe In So I Don't Suck as an Adult", 1 August 2022,
<https://www.instagram.com/p/CguMpxpvDyb/?igsh=MXA1N242a20yYWxhbg==i>

LECTURE 7

Informationally Overloaded: The technosocial condition of algorithmic agency

PAV 1131

AUG 14, 10:00 AM - 12:00 PM

The democratization of the Internet is the story of access, engagement, production, and circulation of information, where we have enjoyed and celebrated the ways in which tools of information production have shaped the overwhelmingly rich tapestry of information that is our digital ecosystem. Even when we realise that the rise of granulated information systems is accompanied by growing problems around questions of privacy, safety, security, and risk, we continue to believe that the information excess, in itself, is a desirable state of things. Drawing from a fractured time-line of Internet governmentality in India (and the rest of the world), I show how Information Overload is not just a management challenge but produces new ontologies of digital subjectivity which is premised on a diminished agency for self-identification, negotiation, and agency in contemporary digital times.

SPEAKER



Nishant SHAH

is an Associate Professor of Global Media and the Director of the Digital Narratives Studio at the Chinese University of Hong Kong. Since co-founding the Centre for Internet & Society in India, he has served in different capacities as Professor and Director of the Digital School at Leuphana University in Germany, Vice-President at ArtEZ University of the Arts and Endowed Professor at Radboud University in The Netherlands. He is a Faculty Associate at the Berkman Klein Centre for Internet & Society, Harvard University in USA, and a Knowledge Partner for Point of View in Mumbai and Digital Asia Hub in Hong Kong/Singapore. His recent books—*Really Fake* (University of Minnesota Press 2021) and *Overload, Excess, Creep: An Internet From India* (Institute of Network Cultures/Leftword Books 2022/2023) are available for open access. His current work is around questions of digital authorship, authenticity, and authority, and creating narrative change practices for hopeful futures and collective action.

READINGS

Shah, Nishant. "The Insidiousness of Information Overload." In *Overload, Creep, Excess: An Internet from India*, with Ashish Rajadhyaksha and Nafis J. Hasan, Institute of Network Cultures, Amsterdam, 2023, pp. 23–66. <https://networkcultures.org/blog/2022/10/27/out-now-overload-creep-excess-an-internet-from-india-by-nishant-shah-ashish-rajadhyaksha-and-nafis-hasan/>

Shah, Nishant. *Formulating Fake Futures: The Tomorrow Through the Filters of a Computational Network*. The Netherlands, ArtEZ University Press, 2023.

FILM SCREENING 3

Alunsina (2020), directed by Kiri Dalena

CAL AVR

AUG 14, 3:30 - 4:30 PM

In *Alunsina*, Dalena explores the potentials and limits of engagement within a community facing trauma. Working closely with human rights organizations, she finds herself documenting the struggles of children and families in an urban settlement severely affected by the government's war on drugs. She engages with another family whose child has resorted to drawing pictures to cope with such tragedy and again confront the complexities in communicating the violence they have witnessed.

For more information about this film, see <https://activevista.ph/alunsina/>

DIRECTOR

Kiri DALENA

is a visual artist, filmmaker, and human rights activist who lives and works in the Philippines. Her work deals with issues of political and social injustice, drawing from events in Philippine history. She is a co-founder of the filmmaking collective Southern Tagalog Exposure. She is known for her works such as known for *The Guerilla Is a Poet* (2013), *Gikan sa ngitngit nga kinailadman* (2017) and *Ka Oryang* (2011).

LECTURE 8

The head, the heart, and the hand: navigating practice-based research and engaged scholarship

CAL AVR

AUG 14, 4:30 - 6:00 PM

This session reflects on the limits and possibilities of practice-based research and engaged scholarship in grappling with issues of urban and rural violence, conflict, and care. Often discussed in terms of scholar-activism, we will use the time to reflect on the combined use of academic, artistic, and advocacy instruments and their inherent ethical and methodological challenges and contradictions.

Using global and local use cases, we discuss key ideas and debates around individual and collective engagement, particularly around dealing with both state instrumentalities and vulnerable populations, while attempting to do so in a non-extractive and collaborative manner. Ultimately, is it possible to maintain academic and artistic rigour and independence while maximising policy utility? How does one err on the side of community benefit while mitigating or minimising potential risk?

SPEAKER



Maria Carmen
“Ica” FERNANDEZ

is a development professional with 15 years of experience in the design, implementation, and evaluation of policies focusing on addressing the root causes of violence, supporting citizen power, improving service delivery, and increasing social cohesion. In the Philippines, her research engagements include interrogating various forms of urban violence, including during the so-called drug war, and supporting the various domestic peace processes particularly in the Bangsamoro Autonomous Region in Muslim Mindanao (ARMM). She holds an MA in Urban and Regional Planning from the University of the Philippines Diliman and an MPhil in Planning, Growth and Regeneration from the University of Cambridge. As a final-stage PhD Candidate at the University of Cambridge, her work focuses on the relationship between protracted internal displacement, customary property rights, and land governance reforms in the context of peace deals.

READINGS

Borras, Saturnino M. Jr. and Jennifer C. Franco. “Chapter 3: Scholar-Activism.” *Scholar-Activism and Land Struggles*. Practical Action Publishing, 2023, pp. 55–96.
<https://doi.org/10.3362/9781788532594>.

Pangilinan, Maria Karla Abigail, Maria Carmen Fernandez, Nastassja Quijano, and Cedrik Forbes. “Four Challenges in Creative Collaboration and Non-Extraction: Notes from the Field amidst the Philippine Drug War.” *London School of Economics Field Research Method Lab*, 9 Dec. 2019,
<https://blogs.lse.ac.uk/fieldresearch/2019/12/09/four-challenges-in-creative-collaboration-and-non-extraction-notes-from-the-field-amidst-the-philippine-drug-war/>.

WORKSHOP 2

Singing As/For Other: A Workshop on Sonic Subjectivity

PAV 1131

AUG 15, 10:00 AM - 12:00 PM

This 90-minute workshop playfully investigates the transcultural practice of singing (and listening to singing) as a way to sonically and experientially address larger questions of voice, identity, and healing. Participants will perform two semi-guided vocal improvisations involving acts of singing for and with others, in order to fulfill two exploratory aims: (1) rehearse the capacity of listening intersubjectively as a metaphor and practice of socio-cultural and infrastructural care; and (2) engage with one's singing self as other—that is, as a contested and dynamic site of imagination, affect, history, and agency.

All levels of musical and performance ability are welcome.

FACILITATOR



Anjeline DE DIOS

who was born and based in Manila is a chant artist and cultural geographer working in the intersection of sound performance, decolonial humanities, and meditation training. Since 2015, she has participated in collaborative performance works, workshops, and residencies in the Philippines, Hong Kong, Germany, Canada, and Indonesia through her practice of improvised chants. Anjeline also publishes research on music, migration, and labor, and is the co-editor of *The Elgar Handbook on the Geographies of Creativity* (2020). She holds a PhD in Geography from the National University of Singapore (2015).

PANEL 4

Pedagogical Approaches to Cultural Studies

PAV 1131

AUG 15, 3:30 - 5:30 PM

While cultural studies is known for its Marxist-leftist approach to the idea of culture and the question of hegemony, there are in fact many ways of “doing” cultural studies in the multiplex configurations of space, geography, discipline, and discourses.

This panel seeks to introduce to our students different ways of approaching cultural studies teaching from cyber cultures (Nishant SHAH), graphic narratives (Yukari YOSHIHARA), and theater practices (Judy ICK), that are distinctly different from the more traditional approaches, while remaining committed to the spirit of inter-Asia referencing. The panel will address the diverse ways in which “culture” has emerged as a problematic of our time and the significances of the specific sites mentioned here for thinking and doing cultural studies.

MODERATOR AND DISCUSSANT



Chih-ming WANG

is a research fellow at the Institute of European and American Studies, Academia Sinica, Taipei, Taiwan, and currently the Chair of the Inter-Asia Cultural Studies Society. His research focuses on Asian American literature and cultural studies in transpacific and inter-Asian contexts. He is now developing a project on Asian American return narratives and the post/Cold War entanglements.

SPEAKERS



Nishant SHAH

is an Associate Professor of Global Media and the Director of the Digital Narratives Studio at the Chinese University of Hong Kong. He is a Faculty Associate at the Berkman Klein Centre for Internet & Society, Harvard University in USA, and a Knowledge Partner for Point of View in Mumbai and Digital Asia Hub in Hong Kong/Singapore. His recent books—*Really Fake* (University of Minnesota Press 2021) and *Overload, Excess, Creep: An Internet From India* (Institute of Network Cultures/Leftword Books 2022/2023) are available for open access. His current work is around questions of digital authorship, authenticity, and authority, and creating narrative change practices for hopeful futures and collective action.

PANEL 4

Pedagogical Approaches to Cultural Studies

SPEAKERS



Judy Celine
ICK

is a professor and chairperson of the Department of English and Comparative Literature at the University of the Philippines. She was an Asia Fellow and Visiting Research Scholar at the University of Malaya and is a founding member and current Vice-Chairperson of the Asian Shakespeare Association. She is the author of *Unsex Me Here: Female Power and Shakespearean Tragedy*, articles on Shakespeare, performance, colonial education, and the history of Shakespeare in the Philippines. Her most recent book, *Shakespeare's Asian Journeys: Critical Encounters, Cultural Geographies, and the Politics of Travel* (co-edited with Beatrice Lei and Poonam Trivedi), was released by Routledge in 2017. She is currently a Guest Editor for the special issue of Shakespeare, "Shakespeare in Asian Currents" (Taylor and Francis) set for release in the last quarter of 2024.

As an actor and dramaturg, she has worked with several academic and professional theater companies in the Philippines and Asia.



Yukari
YOSHIHARA

is a Professor at the University of Tsukuba (Japan). She works on Shakespeare in global pop culture and the Cultural Cold War. Her recent publications include "Cultural Diplomacy, Literature(s) in English and Creative Writing in Cold War Asia" (2022), "Japanese novelizations of Shakespeare's *Hamlet* and *Macbeth*" (2022), "Bardolators and Bardoclasts" (2021), "Postwar American Studies in Asia and Its Pre-History" (2021), and "Toward 'Reciprocal Legitimation' between Shakespeare's Works and Manga" (2020).

READING

Yoshihara, Yukari. "Shakespeare and Japanese Cultural Tourism." *Shakespeare and Tourism*, edited by Márta Minier and Maddalena Pennacchia, Napoli: Edizioni Scientifiche Italiane, 2019.

WORKSHOP 3

Errant Itineraries: a counter-memory and solidarity walk

PAV 1131

AUG 16, 9:00 AM - 11:30 AM

The conditions of the university often present the space as one conducive to variegated modes of resistance such as student encampments, solidarity marches, and academic strikes, yet its institutional entanglements commonly render the university as a site of contradiction, complicit in the realization of numerous forms of institutionalized violence, whether slow or immediate. The University of the Philippines, in particular, localizes competing currents of political and material histories, and its monuments (or sites of memory) become zones wherein political and historical significance is constructed and contested. In this workshop, participants are enjoined to walk through the campus and visit a selection of notable sites on campus that localize these tensions and vulnerabilities, and invited to enact subtle interventions on these sites, participating in the negotiation of meaning-making.

This walk and installation of ephemera in key sites in the university aims to mobilize memory beyond static, hegemonic modes of remembering: particularly those that rehearse the same mechanics of erecting structures/monuments to critique violent/patriarchal/nationalist points in our history. It is an act of “counter-memory” (Hirsch 2019) that foregrounds the “unremarkable and unremarked” as guides to our collective memory’s incongruences and its transformative potential. The transformation envisioned here hinges on transnational solidarity among participants and collaborators, in the ways that we practice memory (Hirsch 2019) as an affective experience that links both proximate and distant experiences of trauma and recuperation.

SUGGESTED READINGS

Hirsch, Marianne. “Introduction: Practicing Feminism, Practicing Memory.” *Women Mobilizing Memory*, edited by Ayşe Gül Altınay, María José Contreras, Marianne Hirsch, Jean Howard, Banu Karaca, and Alisa Solomon, Columbia University Press, 2019, pp. 1–23.
<https://doi.org/10.7312/alti19184-002>

Kurniawan, Eka. “Graffiti in the Toilet.” Translated and edited by Benedict R. O’G. Anderson. *Indonesia*, No. 86, 2008, pp. 55–61. <http://www.jstor.org/stable/40376459>.

WORKSHOP 3

Errant Itineraries: a counter-memory and solidarity walk

FACILITATORS



Irish Joy DEOCAMPO

is an Assistant Professor at the Department of English and Comparative Literature in UP Diliman. She has a Bachelor's Degree in English Studies major in Language from the same university and an Advanced Masters in Cultural Anthropology and Development Studies from the Catholic University of Leuven in Belgium. She has written about discursive representations of gender-based violence, feminist crisis management, and collective care. She is one of the core members of Feminist Media Lab and has worked extensively as a consultant for the UP Center for Women and Gender Studies, Bayi Inc., and Oxfam. Her research interests lie at the intersection of gender, sociolinguistics, and development studies.

Julie B. JOLO

is an Assistant Professor with the Department of English and Comparative Literature (DECL) at the University of the Philippines Diliman. She obtained her MA in Women's and Gender Studies from University of York and Utrecht University under the GEMMA Erasmus Mundus program in 2021. She has done critical discourse research on metaphor, comics, and migration with a focus on gender and vulnerability. She is currently involved in participatory and arts-based research projects on women's local humanitarian leadership and gender-based violence. She is also a freelance storyteller with Adarna House, a local publishing house for children's literature.

Augusto LEDESMA

does research on sound, material culture, and ecological thinking. His work in these areas has taken on various forms including installation, performance, and text, iterations of which have appeared in various institutional and non-institutional spaces and platforms. He received an MA in Cultural Studies from Goldsmiths, University of London and currently teaches at the Department of English and Comparative Literature at the University of the Philippines Diliman, from which he received a BA in Comparative Literature.

CULMINATING ACTIVITY

Participant Presentations

PAV 1131

AUG 16, 1:00 PM - 5:30 PM

For the culminating activity, each group of participants will be given 30–40 minutes to present the work that they have done throughout the summer school. Participants may give a group presentation—for example, of a collaboratively written essay or performance about a central thematic concern of their group, or a “show and tell” session demonstrating the range of outputs produced by group members from a singular workshop. Alternatively, group members may choose to give individual presentations, as long as all members’ presentations keep to the time allotted for their group. Examples of individual presentations include reflections on the significance of a summer school experience in relation to one’s own graduate research, delivered in the style of [PechaKucha](#), or an outline of a project proposal addressing a specific problem taken up during the course of the program. Please discuss your options and suggested final presentation formats with your group members and group coordinator.

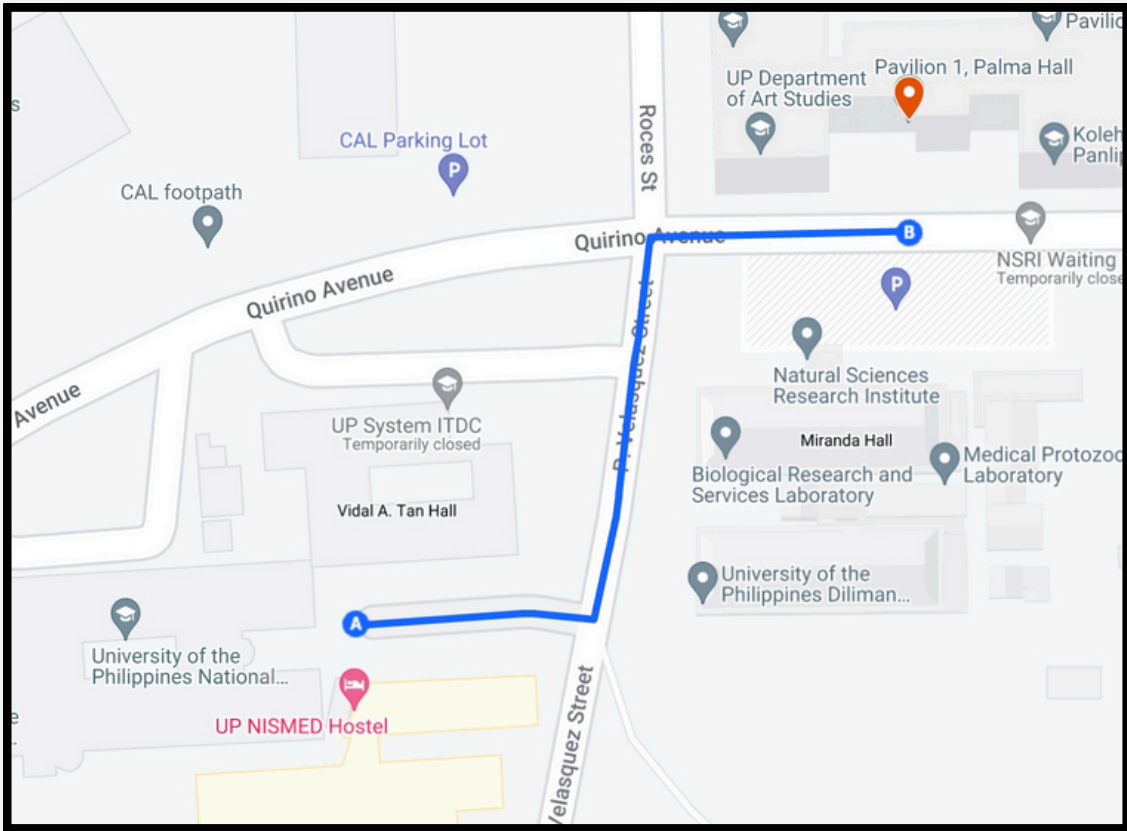
CAMPUS MAPS

UNIVERSITY OF THE PHILIPPINES

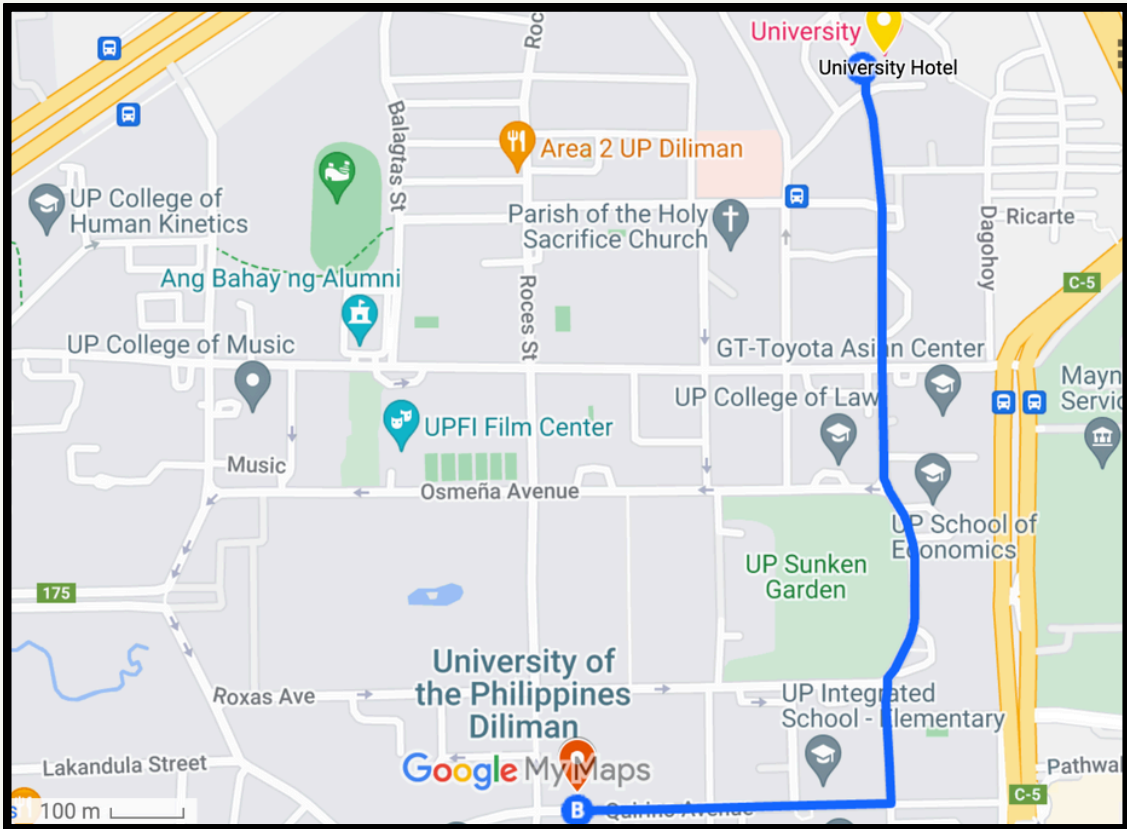




NISMED HOSTEL TO PAV 1

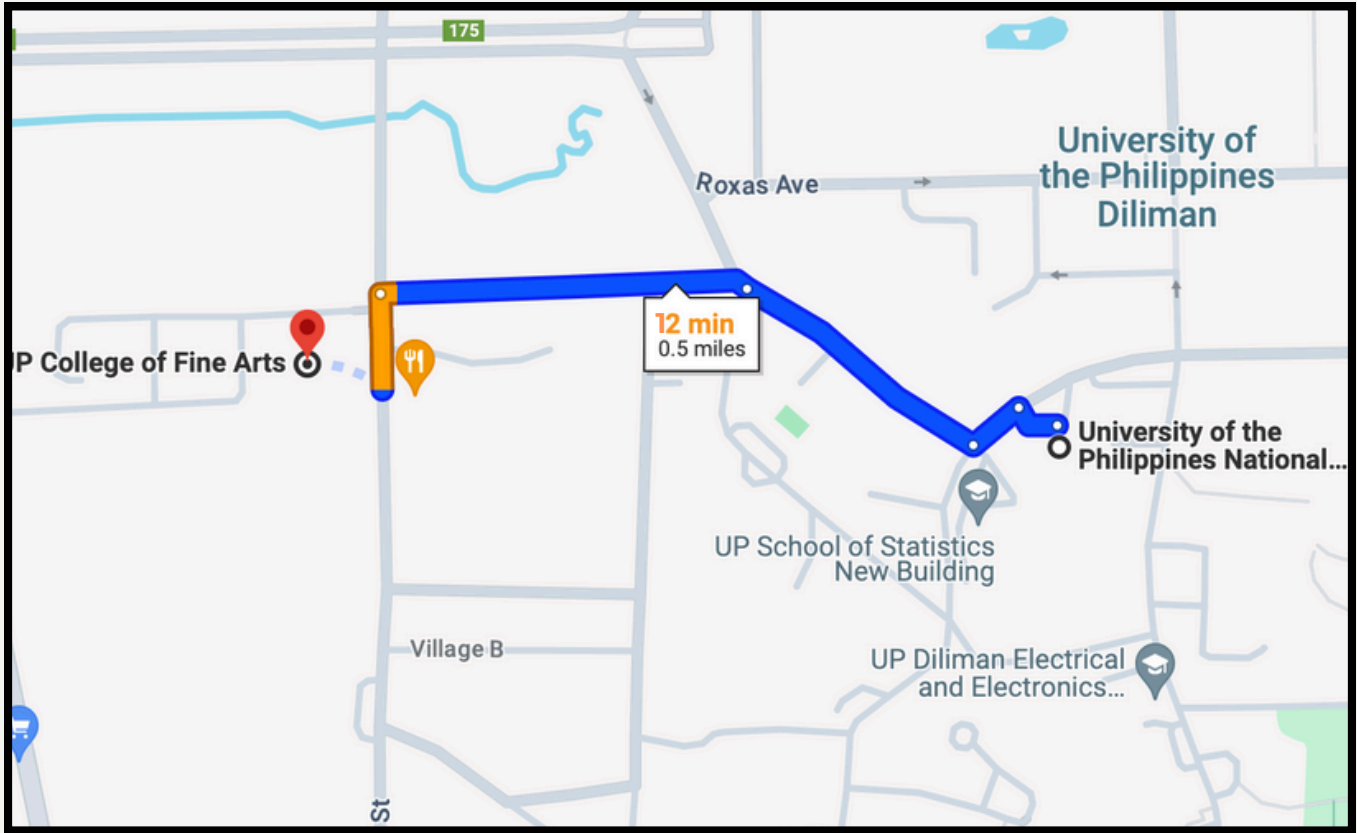


UNIVERSITY HOTEL TO PAV 1

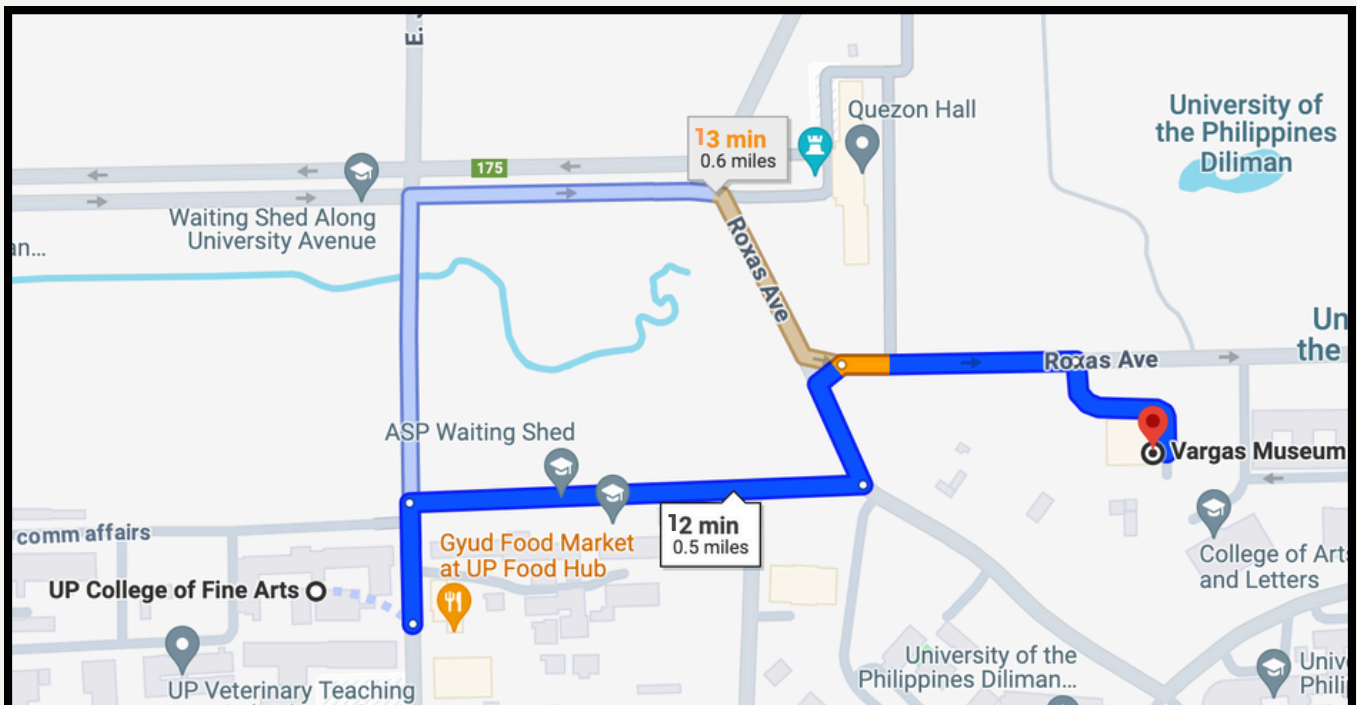




**NISMED HOSTEL
TO PAROLA
(walking)**



**PAROLA TO
VARGAS MUSEUM
(walking)**





GRAB ([iOS](#) and [Google Play](#))

Grab offers a suite of services, including transportation. The organizers recommend its ride-hailing service applications for convenience and security.

The app may be linked to Mastercard, Visa, and American Express cards for payments.

Airport (NAIA - Ninoy Aquino International Airport) to UP Diliman

Fare estimate: PHP 730.00 (USD: 14.00; EUR: 12.10)

JEEPNEY

Public jeepneys can be found all over the country, as their open-air design and bench-style seating make them one of the cheapest modes of land transportation in the Philippines. The current minimum fare is PHP13 or USD 0.20. Their routes usually cover only one city and its adjacent areas. To get on the right route and avoid getting lost, it's best to ask locals what jeep to take. The signboards displayed on their windshield indicate their route and final destination.

While some jeepney routes have designated stops, most don't, and you need to tell the driver that you need to get off by shouting "Para po!" IPA(key): /'parapo/, ['pa.rɐ.po], which means, "Please stop". You may also chance upon jeepneys with a string on the ceiling, which you need to pull to alert the driver that you need to alight. Note that you need to do this several meters before your actual stop to give the driver enough time to slow down and stop at the side of the road safely.

Local tip:

It's best to bring coins and smaller bills for the ride, as it's usually the drivers themselves who handle payments. If you are seated near the driver, you can simply hand him your payment while letting him know where you will get off so he can compute your fare. If you are seated far from the driver, you can ask your fellow passengers to pass your payment to the front by saying, "Bayad po!" Any change will be passed back to you.



TRAINS: MRT & LRT

There are several operational train routes in the Philippines, but they currently only run through Luzon, with most covering only Metro Manila. You have three options when it comes to rail transport in the Philippines: The Metro Rail Transit Line 3 (MRT), the Light Rail Transit Line 1 (LRT 1), and the Light Rail Transit Line 2 (LRT 2).

Metro Rail Transit (MRT-3)

There are 13 MRT stations, all of which can be found along EDSA, the main highway of the National Capital Region (NCR) / Metro Manila. The MRT route has two bookend stations, North Avenue in the north and Taft Avenue in the south. The minimum fare is PHP15 or USD 0.23 (as of Jan 2024).

Light Rail Transit (LRT-1)

There are currently 20 LRT 1 stations. The LRT 1 route stretches from Roosevelt Station in Quezon City, North Metro Manila to Baclaran Station in Pasay, South Metro Manila. The minimum fare is PHP15 or USD 0.22 (as of Jan 2024).

Light Rail Transit (LRT-2)

There are 13 LRT 2 stations. The route starts at Recto Station in Manila and ends at Antipolo Station in the province of Rizal, north of Metro Manila.

BUSES: EDSA CAROUSEL & POINT-TO-POINT BUS

There are two types of commuter buses around the metro: the EDSA Carousel Bus and the Point-to-Point (P2P) bus. Fares can range from ₱13 (0.23 USD) to ₱61 (1.06 USD) for a one-way ticket on a regular day for the Carousel Bus and ₱55 (0.96 USD) to ₱140 (2.44 USD) for a P2P bus, depending on the route.

EDSA Carousel

The EDSA Carousel operates on a dedicated lane along EDSA with multiple stops from the Parañaque Integrated Terminal Exchange (PITX) to Monumento, and vice versa.

Point-to-Point (P2P) Bus

The P2P bus only picks up and drops off passengers at its starting point and destination, making bus commuting faster compared to EDSA Carousel.



RIDE-HAILING MOTORCYCLE TAXI

Motorcycle taxis from ride-hailing applications such as Angkas, Joyride, and MoveIt are a go-to transport for Filipinos in Metro Manila. Although not the most comfortable mode of transport, it is the fastest way around the metro. Applications must be downloaded and a Philippine mobile number is needed to avail of these services.

Angkas ([iOS](#) & [Google Play](#))

Joyride ([iOS](#) & [Google Play](#))

MoveIt ([iOS](#) & [Google Play](#))

TAXI

Taxi cabs can be found all over Metro Manila. Regular metered taxis have a fixed flag-down rate of PHP50 or USD 0.72 (as of Jan 2024) and additional fees are added depending on the time spent in transit and distance traveled.

TIPS WHEN COMMUTING IN METRO MANILA

1. Always bring cash, preferably small bills and coins, especially when commuting via jeepney and taxi to save you the hassle of asking for change.
2. Wear comfortable and light clothes. The weather in the Philippines is hot and humid most of the time.
3. Bring an umbrella and a light water-proof jacket. The rainy season in the Philippines is from June to November, so expect possible drizzle to downpour during the commute.
4. Avoid dressing up when not needed and avoid using gadgets in public. Always be mindful of your belongings and attentive to your surroundings when walking or commuting.
5. Avoid commuting during rush hour, which is normally from 7 AM to 9 AM and from 5 PM to 8 PM on weekdays.

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Fen-Ni	YU	National Tsing Hua University
Jiayi	YUAN	Shanghai University
Hong	ZOU	The University of Hong Kong (from Sep. 2024)

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Coordinator for Administration, DECL

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Cover by Bernard A. PATIÑO
Booklet design by George Evan DUNGCA and Lakan Ma. MG. UMALI
Campus map by Gabrielle Carissa Marie PARAS

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Ms. Angel ROMERO
Mr. Adam DAVID

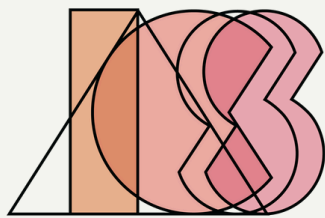
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Mr. Mark Angelo FRANCISCO
Mr. Limhel TADIAQUE
Ms. Mary Chris LOPEZ

▲ACTIVE ▼VISTA▲

The screenings and talkbacks for the films *Delikado*, *Aswang*, and *Alunsina* were arranged in partnership with [Active Vista](#). Active Vista is a learning center established by [DAKILA](#) to support its mission of empowering citizens to become agents of social change. It organizes activities geared towards the development of the innate value of arts, media, and popular culture as an educational medium to shape critical thought, influence culture, and foster social consciousness and action.

The 2024 IACS Summer School was made possible through the funding support of the Inter-Asia Cultural Studies Society, the University of the Philippines (UP) System Office of International Linkages (OIL) Supported Constituent Unit Hosting of International Conferences Grant and World Expert Lecture Series (WELS) Grant, the Office of the Chancellor of UP Diliman, the Office of the Dean of the College of Arts and Letters, and the Japan Foundation Arts and Culture Grant.



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CULTURAL STUDIES
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