

# A Japan-based Global Study of Representation of Race

# Public Lecture

Aug, 3 (Tue.) 15 : 00~17:00

Room 101, Institute for Research in Humanities, Kyoto University

Speaker: Prof. Nicanor Tiongson (University of the Philippines)

Title: *Images of the Indigenous in the New Indie Film*

Film Screening: *Manoro* (75min.)



## Biology of the speaker:

Dr. Tiongson is a senior professor at the U.P. Film Institute of the College of Mass Communication, University of the Philippines-Diliman. He has published pioneering books on Philippine theatre, such as *Sinakulo* (1999), *Komedya* (1999) and *Salvador F. Bernal : Designing the Stage* (2007), as well as books on the Filipino film, like *The Urian Anthology 1970-1979* (1983), *The Urian Anthology 1980-1989* (2001), and *The Cinema of Manuel Conde* (2008). He also wrote the book *The Women of Malolos* (2004) on the pioneer feminists of the 1880s. His books have received National Book Awards from the Manila Critics Circle, Surian ng Wikang Pambansa (National Language Institute) Awards, and Australian Cultural Award.

In 1986 he was appointed by President Corazon Aquino as vice president and artistic director of the Cultural Center of the Philippines (CCP), which he served in that capacity for eight years until 1994. He conceptualized a new direction for the CCP and subsequently authored a comprehensive cultural development plan. He is also a founding member of the Cinemalaya Foundation and has served as Congress Director of the Cinemalaya Independent Film Congress since 2005. Several films shown in the festival were introduced abroad and won international awards such as Cannes.

## Abstract :

In the last decade, Filipino independent filmmakers have consciously and consistently favored the portrayal of the poor and marginalized, among them the ethnic groups living in the mountains and hinterlands of the archipelago. The paper examines and evaluates the empathetic representations of the Aeta of Pampanga (in Brillante Mendoza's *Manoro*), the Benguet of the Cordillera (in Mes de Guzman's *Ang Daan Patungong Kalimugtong*), the Mangyan of Oriental Mindoro (in Tara Illenberger's *Brutus*), and the Lumad, Moro and Binisaya of Mindanao (in Arnel Mardoquio's *Hunghong sa Yuta*) in the context of the history of the cinematic medium and the socio-political issues in contemporary Philippine society.



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<http://kyodo.zinbun.kyoto-u.ac.jp/~race/>

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