

## INTRODUCTION

In this issue of the *Philippine Humanities Review*, we present six scholarly essays by faculty members of the University of the Philippines College of Arts and Letters (CAL). These essays embody CAL's mission to the public: "to achieve the highest standards of academic integrity and excellence in arts and culture; to foster creative, critical, and innovative culture with a nationalist orientation; and to serve the Filipino ideals through instruction, research, creative work, and extension." In "Dancing a Nation: Philippine Contemporary Dance and Narratives of the Nation," Ruth Jordana Luna Pison shows how nation and national identity are defined by art forms such as contemporary dance. Studying the creative processes and modes of production of three dance companies, Pison theorizes on how choreographers and artists experience, view, and represent their society in a manner that does not always agree with those of the state apparatuses. In "Western Texts and New Worlds: Politics of Identity in a Philippine Fan Community," Maria Lorena M. Santos examines expressions of appreciation by members of a Filipino science fiction and fantasy fan community. In doing so, Santos reveals that identity formation and the composition of "fandom" in the context of an impoverished country is contrary to what has already been theorized by Western thinkers and demonstrated by American counterpart. In "Panunuring Leksikal at Kolokasyunal ng Apat na Nobela ni Lazaro Francisco" (Lexical and Collocational Analysis of Four Novels by Lazaro Francisco), Ramon Guillermo utilizes the literary contributions of a National Artist and a Republic Cultural Heritage Awardee in order to analyze the words and discourses that characterize Tagalog/Pilipino literary works, in a manner that is more ideological than linguistic. In "Elegant Ecstasies: Metropolitan Fantasies and Gay Desires in Carlomar Arcangel Daoana's *The Fashionista's Book of Enlightenment*," Oscar Tantoco Serquiña, Jr. does not only provide us with a critical reading of a collection of poems but theorizes on how the gay figure can and should be problematized through means that are

class-based, not characteristically Western, metropolitan, consumerist, and gendered. In “Travel, Music, Books: Notes on the Musical Score in Nineteenth Century Travel Accounts of the Philippines,” Elena Rivera Mirano analyzes the musical scores that were published in nineteenth century travelogues. In comparing these scores with those of contemporary forms of music, Mirano presents to us a study that is not only diachronic but one that solidifies our national identity that is based on material history and sovereignty, and that goes beyond the ideological apparatuses of the West. Lastly, in “Imagining Utopia: Figuring an Asian Neighbourhood,” Eileen Legaspi-Ramirez maps out the problems that confront art managers and curators. The essay is beyond traditional geopolitical problematization of arts management and curation, and instead poses significant challenges to the art world and transcultural research especially with the ASEAN Economic Community taking effect in the coming years.

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