

Jose Hernani Segovia DAVID

CURRICULUM VITAE (as of May 2020)

Summary of categories: **1.** Education (New York University; University of the Philippines), *p. 1*; **2.** Work Experience (Teaching: Tenured, *pp. 1-2*; Teaching: Non-Tenured, *p. 2*; Non-Teaching, *pp. 2-3*); **3.** Published Books/Volumes (As Author, *pp. 3-4*; As Editor, *p. 4*; As Contributor, *pp. 4-5*); **4.** Awards & Distinctions, *pp. 5-6*; **5.** Affiliations, *p. 6*; **6.** Academic & Scholarly Activities (Lectures, *p. 7*; Coordination, *pp. 7-8*; Attendance, *p. 8*; Papers Read, *pp. 9-10*; Evaluative Tasks, *p. 10*; Selected Dissertation & Thesis Activities, *pp. 10-11*); **7.** Media Activities (Periodicals, *p. 11*; incl. selected journal articles, *pp. 11-12*, & selected journal reviews, *pp. 12-13*; Films, *p. 13*; Print/Radio/Video/Television/Stage, *p. 13-14*); **8.** Selected Reviews & Citations, *pp. 14-15*.

1. Education

1.1. New York University

Ph.D. Cinema Studies, May 2002

Dissertation: "Primates in Paradise: The Multiple-Character Format in Philippine Film Practice" (defense date: December 18, 2001; adviser: Robert Sklar, Ph.D. [dec'd]; panelists: Toby Miller, Ph.D.; Ellen J. Paglinauan, ABD [dec'd]; Robert Stam, Ph.D.; Zhang Zhen, Ph.D.); UMI Microform 3048810

M.A. Cinema Studies, May 1994

1.2. University of the Philippines (UP) [national university]

B.A. Film (*cum laude*), April 1986

A.B. Journalism (*cum laude*), April 1979

High School, April 1975

2. Work Experience

2.1. Teaching: Tenured Posts

2013- Professor for Cultural Studies [Tenured Position] (formerly Associate Professor, 2008-12), Department of Media Communication, College of Social Science, Inha University, Incheon, Korea

Courses handled: Graduate: Digital Humanities, Film Theory, Media & Culture, Visual Narratology; Undergraduate: Cyberspace & Culture, Gender & Culture, Intercultural Communication, Introduction to Cultural Studies, Introduction to Film, Mass Media & Society, Media & Culture, Media Genres, Media & Narrative, Media Orientalism, Reading Seminar (*The Prince, The Red and the Black, Discipline and Punish*), Star Texts in Popular Culture, Theory of Film & Video

2002-11 Associate Professor (initially Instructor 1987-94, then Assistant Professor 1994-2002), UP Film Institute (formerly Department of Film and Audiovisual Communication), CMC

Courses handled: Graduate: Advanced Film Theory & Criticism; Cinema & Nation; Cinema, Gender, & Other Identities; Historical & Critical Research Methods in Film; Political Economy of Media; Seminar in Film Studies; Skinema: Film Pornography; Thesis; Undergraduate, current curriculum: Philippine Cinema (General Education course), Communication & Media Ethics, Film Theory & Criticism, History of Philippine Cinema, Introduction to Film, Research in Film, Thesis; Undergraduate, previous curriculum:

Introduction to Communication (for Communication Research Dept), Feature Writing (for Journalism Dept), Editing & Processing, Experimental Film, Film & Literature, Film Criticism, Film Internship, Film Operations & Procedures, Film Seminar, Image of the Filipino in Film, Introduction to Film, Performance for Film & Audiovisual Productions, Special Projects, Thesis

Additional workload (2002-08) included: survey and proposal of Ph.D. Film program; membership in the Quezon City Film Development Commission (in charge of the QC Film Festival; membership-at-large in the University Curriculum Committee; proposing of courses for Multimedia Studies program for UP Open University; co-proposing and defense of M.A. Media Studies (Film) program and General Education courses in Film for UPCMC; lecturing and technical advising for Bicol University Summer Internship Program; coordinating (as Chair of UPCMC Colloquia Committee) of lecture-presentation on photojournalism by Prof. Steve Raymer of Indiana University and *National Geographic*

2.2. Teaching: Non-Tenured Posts

2017 Lecturer, Department of English, Ateneo de Manila University
Course handled: Undergraduate: Star Texts

2006-07 Lecturer, Department of Communication and Information, Inha University
Courses handled: Undergraduate: Film Reviewing & Criticism, Mass Media & Society

2004-07 Visiting Faculty at Hallym University School of Communication, including performing as liaison for the Hallym – UP Student Exchange Program
Courses handled: Undergraduate: Business Writing, Film Reviewing & Criticism, Film Genres, Feature Writing, Intercultural Communication, Media & Society, Media Orientalism, Television Planning & Scriptwriting

Summer 2005 Lecturer, Division of International Education and Exchange, Yonsei University
Course handled: Undergraduate: Culture & Communication

1990-91 Lecturer, Department of Art Studies, UP College of Arts and Letters
Course handled: Undergraduate: Philippine Cinema & National Culture

1986-87 Lecturer, Department of Mass Communication, Lyceum of the Philippines
Courses handled: Undergraduate: Introduction to Film, Film Theory, Writing for Film

2.3. Non-Teaching Jobs

2022- Additional Assignment as Chair of the Department of Media Communication, Inha University College of Social Science [forthcoming]
Workload to be specified later.

2002-04 Additional Assignment as founding Director (formerly Director of UP Film Center), UP Film Institute [UPFI combined UPFC and the CMC Film Department]
Workload included: finalization of proposal to merge UP Film Center and CMC Film Dept. into the UP Film Institute; supervision of two Faculty Coordinators (one for Academic Programs

and another for Extension); formation of Working Committee to work out programs, plantilla changes, and rationalization of spaces; overseeing of construction of 3-storey Film Building as part of the CMC Media Center, and of turnover of equipment grant from Japan government; management of lecture series and workshops; coordination with Central Administration on personnel and budget matters, and with industry representatives on curricular matters; mentoring of junior faculty, including constitution of panels for local and international conferences

1997-2001 Supervisor of Research Assistants & Director of Publications (formerly Research Assistant, 1994-97), Haver Analytics <<http://www.haver.com>>, an international economic-information database company founded and led by Maurine A. Haver, former President of the US National Association of Business Economists

Workload included: supervision of Research Assts in double data-entry system and running of proprietary software to check data accuracy and allowable numerical deviations; timely uploading of economic data for clients; development and maintenance of client database using Access; production and mailing (later emailing, through Outlook) of monthly newsletters (in Word and Acrobat), data-book updates (in WordPerfect), and other information; development of system to capture data off Internet sources (primarily through Excel) and integration with proprietary software for running data checks

1982-86 Head of Writers' Section, Experimental Cinema of the Philippines (detailed from National Media Production Center, both defunct)

Workload included: preparation of information materials on all ECP events and screenings; research, interviews, and preparation of info materials for the annual Manila International Film Festival; editing of journals and all in-house publications; finalization and production of annual reports; occasional participation as juror for short film festivals, scriptwriting contests, and film criticism competitions

1980-82 Writer, *The Review* (monthly publication, now defunct, of the Philippine Education Co.)

Workload included: planning and evaluation of issues; writing of articles and reviews; occasional issue editing

1978-79 Managing Editor, *Philippine Collegian* (UP weekly student newspaper)

Workload included: planning and evaluation of issues; supervision of presswork; writing of articles, reviews, and columns

3. Published Works in Book (or Open-Access Volume) Form

Pen name: Joel David

Website: **Ámauteurish!** (URL <https://amauteurish.com>)

3.1. As Author

Siné: 100+ Films that Celebrate Philippine Cinema (with Jo-Ann Q. Maglipon, Mandaluyong City: Summit Media, 2020 forthcoming).

Millennial Traversals: Outliers, Juvenilia, & Quondam Popcult Blabbery (Quezon City: Amauteurish Publishing, 2019); originally an **Ámauteurish!** digital publication, 2015:

Part I: Traversals within Cinema (UNITAS 88.1, May 2016). Open-access online.

Part II: Expanded Perspectives (UNITAS 89.1, May 2015). Open-access online.
Manila by Night: A Queer Film Classic (Vancouver: Arsenal Pulp Press, 2017).
Book Texts: A Pinoy Film Course (**Ámauteurish!** original digital publication, 2016). Open-access online.
Wages of Cinema: Film in Philippine Perspective (Quezon City: University of the Philippines Press, 1998). **Ámauteurish!** digital edition, 2014 (open-access online).
Fields of Vision: Critical Applications in Recent Philippine Cinema (Quezon City: Ateneo de Manila University Press, 1995). **Ámauteurish!** digital edition, 2014 (open-access online).
The National Pastime: Contemporary Philippine Cinema (Pasig City: Anvil, 1990). **Ámauteurish!** digital edition, 2014 (open-access online).

3.2. As Editor¹

"Genders & Sexualities in Asian Cinema," forum of *Kritika Kultura* 39 (August 2022, forthcoming).
"Film Criticism in the Philippines," forum of *UNITAS* 91.1 (May 2020); co-edited with Joyce Arriola.
"Nora Aunor and the Philippine Star System," forum of *Kritika Kultura* 25 (August 2015): 46-48, 248-378.
"Media & Diaspora," special issue of *Plaridel* 11.1 (February 2014): i-iv, 1-172; co-edited with Violeda A. Umali.
"OFWs in Foreign Cinema," monograph of *Kritika Kultura* 21/22 (August '13/February '14): 557-643.
"A Closer Look at *Manila by Night*," forum of *Kritika Kultura* 19 (August 2012): 6-272.
Huwaran/Hulmahan Atbp.: The Film Writings of Johven Velasco (Quezon City: University of the Philippines Press, 2009).
Proceedings of the Whither the Orient: Asians in Asian and Non-Asian Cinema Conference, Kimdaejung Convention Center, Gwangju, Korea, 28-29 October 2006 (Seoul: Asia Culture Forum, 2006).

3.3. As Contributor

"Bringing Theater to the Home," in *The PETA Milestone Book Project*, eds. Brenda Fajardo, CB Garrucho, Maribel Legarda, & Beng Cabangon (Quezon City: Philippine Educational Theater Association, 2020 forthcoming).
"Theater, Film, & Everything in Between" (introduction) in *Two Women as Specters of History: Lakambini & Indigo Child* by Rody Vera (Quezon City: Ateneo de Manila University Press, 2019).
"늑스 팔과 가려운 손가락: 두테르레 대통령의 마약과의 전쟁에 대한 문화적 시각," in *제5회 국가폭력과 트라우마 국제회의* (Gwangju: Trauma Center, 2017): 103-12.
Various articles (co-written), in *Film and Theater*, vols. 6 & 9 resp. of the *Cultural Center of the Philippines Encyclopedia of Philippine Art*, second edition, ed. Nicanor G. Tiongson (Manila: Cultural Center of the Philippines and Office of the Chancellor, University of the Philippines, 2017).

¹ *Kritika Kultura* is listed in the Arts & Humanities Citation Index of the Web of Science (Clarivate Analytics), while *Plaridel: A Philippine Journal of Communication, Media, and Society* is included in the Emerging Sources Citation Index. *UNITAS: Semi-Annual Peer-Reviewed International Online Journal of Advanced Research in Literature, Culture, and Society* is the oldest journal in the Philippines, celebrating its centennial in 2022.

- "Grains and Flickers," in *Remembering/Rethinking EDSA*, eds. JPaul S. Manzanilla & Carolyn Hau (Mandaluyong City: Anvil, 2016): 172-87. [Winner of a National Book Award for Anthology.]
- "Intrigues, Maneuvers, Interventions: Screen Images of the Korean War and its Aftermath," in *4PKSS (Philippines-Korea in the Changing Asia: Drawing Connections): Proceedings of the 4th Philippine Korean Studies Symposium* (Quezon City: University of the Philippines Department of Linguistics, 2015): 4, 25-49.
- "Las edades de oro del cine Filipino: Una reevaluación crítica" and "The Golden Ages of Philippine Cinema: A Critical Reassessment," in *Cinema Filipinas: Historia, teoría, y crítica filmica (1999-2009)*, ed. Juan Guardiola ([Andalucía]: Juna de Andalucía, Conserejería de Cultura Fundación El Legado Andalusi, 2010): 37-48 & 217-24 respectively.
- Various articles in *The Urian Anthology 1990-1999*, *The Urian Anthology 1980-1989*, and *The Urian Anthology 1970-1979*, ed. Nicanor G. Tiongson (Quezon City: University of the Philippines Press, 2010; Tuviera, 2001; & Morato, 1983 respectively).
- "Orientalism and Classical Film Practice," in *Global Makeover: Media and Culture in Asia*, ed. Danilo Araña Arao (Quezon City: Asian Media and Culture Forum; and Development Center for Asia Africa Pacific, 2010): 139-54.
- "Awake in the Dark: Philippine Film During the Marcos Era," in *Philippine Studies: Have We Gone Beyond St. Louis?*, ed. Priscelina Patajo Legasto (Quezon City: University of the Philippines Press, 2008): 227-43.
- "냉전 시기 필리핀의 영화정책," in *동아시아 냉전문화의 역학: 1960-70년대 냉전기 동아시아 지역의 문화변동과 국민국가의 문화정치학 세미나, 성공회대학교 동아시아연구소* (Seoul: Institute for East Asia Studies, SungKongHoe University, 2009): 277-96.
- "Philippine Film History as a Site of Postcolonial Discourse," in *Geopolitics of the Visible: Essays on Philippine Film Cultures*, ed. Rolando B. Tolentino (Quezon City: Ateneo de Manila University Press, 2000): 3-12.
- Various articles (co-written), in *Philippine Film and Philippine Literature*, vols. 8 & 9 resp. of the *CCP Encyclopedia of Philippine Art*, ed. Nicanor G. Tiongson (Manila: Cultural Center of the Philippines, 1995).
- "Holy Pain," in *The Literary Apprentice*, ed. Rene O. Villanueva (Quezon City: University of the Philippines, 1982): 142-51.

4. Awards & Distinctions

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| 2008-20 | Inha University Research Grants |
| 2017 | First Glory Award, UP College of Mass Communication Alumni Association |
| 2017 | Listed twice in <i>Film</i> (as "David, Joel" and for the book entries " <i>The National Pastime</i> ," " <i>Fields of Vision</i> ," and " <i>Wages of Cinema</i> "), vol 6 of the <i>Cultural Center of the Philippines Encyclopedia of Philippine Art</i> , ed. Nicanor G. Tiongson (Manila: Cultural Center of the Philippines, 2017) |
| 2016 | Gawad Lingap-Sining (Art Nurturer Award) for film scholarship and criticism, Filipino Arts & Cinema International Festival, San Francisco, Calif. |
| 2012-14 | Inha University Publication Incentive Awards (for <i>Kritika Kultura</i> articles) |
| 2008 | UP Centennial Professorial Chair |
| 2008 | Teodoro Valencia Professorial Chair for Journalism, UP |
| 2008 | Best Ensemble Performance (for <i>Manwal sa Paggawa ng Pelikula</i>), Ateneo Video Open |
| 2008 | UP Centennial Book Award (for <i>Wages of Cinema</i>) |

- 2007 Lily Monteverde Professorial Chair for Film, UP
- 2006 UP International Publication Awards (for *GLQ* and *Asian Journal of Women's Studies* articles)
- 2002 Ramon Cojuangco Professorial Chair for Broadcasting, UP
- 2001 UP Presidential Dissertation-Writing Grant
- 1998 100 Books for the Centennial of the Philippine Revolution (for *Wages of Cinema*), UP
- 1996 National Book Award for Film Criticism (for *Fields of Vision*), Manila Critics Circle
- 1995 Listed twice in *Philippine Literature* (as "David, Joel" and for the book entry "*The National Pastime*"), vol 9 of the *CCP Encyclopedia of Philippine Art*, ed. Nicanor G. Tiongson (Manila: Cultural Center of the Philippines, 1995)
- 1993 Fulbright-Hayes Full Grant (for M.A. studies, New York University)
- 1991 National Book Award shortlist for Essay-Writing (for *The National Pastime*), Manila Critics Circle
- 1990 First Place (Short Feature Category, Film Division), UP Alternative Film and Video Festival
- 1986 Most Outstanding Student, UP System
- 1986 Most Outstanding Film Student, UPCM
- 1978 First Place (Short Story Writing, English Division), UP Literary Contest
- 1975 Journalist of the Year, UP High School

5. Affiliations

- 2018- Staff Writer/Resident Critic, *The FilAm* (New York-based news & features; founded 2011)
- 2018- Founding Member, Council of ASEAN Professors in Korea
- 2017- International Editorial Board Member, *International Journal of Diaspora & Cultural Criticism* (Center for Asia & Diaspora, Konkuk University; founded 2015)
- 2017- International Editorial Board Member, *UNITAS: A Semi-Annual Peer-Reviewed International Online Journal of Advanced Research in Literature, Culture, and Society* (Dept. of Literature, University of Sto. Tomas; founded 1922)
- 2016- Founding Member, UP Alumni Association in the Republic of Korea
- 2016- International Editorial Board Member, *Kritika Kultura* (Dept. of English, Ateneo de Manila University; founded 2002)
- 2013- International Editorial Board Member, *Plaridel: A Philippine Journal of Communication, Media, and Society* (College of Mass Communication, University of the Philippines; founded 2004)
- 2009- Founding Member, Association of Filipino Educators in Korea (formerly Philippine Resource Persons Group); Head of Research, 2016-19
- 2007- Member, Modern Language Association of America
- 2007- Member, Asian Studies Association
- 1995-96 Bibliography Coordinator, Modern Language Association of America
- 1993- Member, Society for Cinema and Media Studies (formerly Society for Cinema Studies)
- 1990-92 Founding Member and Secretary, *Kritika* (formerly Young Critics Circle)
- 1980-85 Member and Corporate Secretary, Manunuri ng Pelikulang Pilipino (MPP, Filipino Film Critics Circle)
- 1980-82 Founding Secretary, Cine Gang, Inc. (sponsor of "Filmstrips" revival series in 1980 and publisher of Ricardo Lee's *Brutal/Salome*, National Book Award-winner, in 1981)

- 1979- Inductee, Phi Kappa Phi International Honor Society and Pi Gamma Mu International
Social Science Honor Society
1978-79 Honorary member, UP Journalism Club

6. Academic & Scholarly Activities (partial listing)

6.1. Lectures

- 2020 "Nora Aunor and *Himala/Miracle* (1982)," Online Lecture for the Philippine History, Literature, and Performance class (care of Professor Lisandro Claudio), at the University of California, Berkeley (Incheon, Korea, April 7)
- 2018 "Toward the Ethical Practice of Film Criticism in the Philippines," Plenary Lecture for the Forum on Ethical Literary Criticism and Interdisciplinary Studies, sponsored by the International Association for Ethical Literary Criticism (Manila, April 27-30)
- 2018 "Condemned Property: Video Piracy as Nationalist Resistance in the Philippines," Plenary Lecture for the 3rd Pan-Pacific International Conference, Urdaneta City, Pangasinan
- 2017 "Academic Journal Writing and Publication," Lecture for the Association of Filipino Educators in Korea, Daejeon Metropolitan City, Chungcheong
- 2017 "Understanding Film and Culture," Lecture for the College of Arts and Letters of the Polytechnic University of the Philippines, Main Campus, Sta. Mesa, Manila
- 2016 "Cold Word Wars: Philippine Film as a Critical Activity," Keynote Lecture for the 23rd Filipino Arts & Cinema, Diego Rivera Theater, City College of San Francisco
- 2016 "President Duterte's War on Drugs," Contribution to the People's Solidarity for Participatory Democracy roundtable discussion, Jongno-gu, Seoul
- 2015 "Intrigues, Maneuvers, Interventions: Screen Images of the Korean War and its Aftermath," Plenary Lecture for 4th Philippine Korean Studies Symposium, University of the Philippines, Quezon City
- 2015 "Campus Journalism Today & Tomorrow," Lecture for Symposium on Campus Journalism, Metro Manila College, Quezon City
- 2012 "Phantoms of Paradise: Philippine Presences in Non-Pinoy Cinemas," 1st *Kritika Kultura* Global Classroom Series (topic: "Contingencies of Meaning"), Ateneo de Manila University, Quezon City
- 2008 "Understanding Film," paper delivered at CMC Faculty Colloquium
- 2004 "Multiple Choices, Multiple Voices: Critical Possibilities of the Milieu Movie," paper delivered at 40th Communication Colloquium, Institute for Communication Arts and Technology, Hallym University, Korea
- 2004 "Literalized Communities: The Pinoy Milieu Movie's Aesthetic and Social Dimensions," paper delivered at CMC Faculty Colloquia as Ramon Cojuangco Professorial Chair lecture
- 1993 "Queer Representation in Philippine Cinema," paper (with video excerpts) delivered at the Lesbian, Gay, Bisexual, and Transgender Community Center in New York, sponsored by the Gay Asian & Pacific Islander Men of New York
<<http://www.gapimny.org>>
- 1984 Lecturer for Ishmael Bernal's *Aliw* screening and Coordinator for "The City in Film" series festival sponsored by the MPP at the San Miguel Auditorium in Makati, Metro Manila

6.2. Coordination

- 2012 Proponent and Coordinator, "*Manila by Night: Up Close & Personal*" and "*Manila by Night: A Long Take*," Asian Cinema Studies Society Conference in Hong Kong
- 2010 Coordinator and Overseas Liaison, 1st Asian Media Cooperation and Cultural Exchange Conference in Manila
- 2008 Proponent and Moderator, "Media Coverage of Gender Issues in Asia" panel at the 8th ASEAN Inter-University Conference on Social Development in Manila
- 2008 Discussant, "Human Interaction & Social Dimensions" panel at the Korea's Changing Roles in Southeast Asia: Expanding Influence and Relations in Seoul
- 2006 Proponent and Coordinator, Whither the Orient: Asians in Asian and Non-Asian Cinema conference sponsored by the Asian Culture Forum in Gwangju, Korea
- 2006 Respondent, "Koreanovelas in Asia" panel at the Cultural Space and Public Sphere in Asia conference, Seoul, Korea
- 2004 Coordinator and Instructor, Film Module of the Bicol University Summer Internship Program at the UP College of Mass Communication in Diliman, Quezon City
- 2003 Proponent and Coordinator, Freeze-Frame: New Issues in Philippine Cinema conference at UP Visayas College Cebu, Cebu City
- 2003 Proponent, "Philippine Cinema in the Eagle's Shadow" panel of Sangandaan (Crossroads) 2003: An International Conference on Arts and Media in Philippine-American Relations, 1899-2002 in Quezon City
- 1995 Proponent, "Peregrinations: the Philippines as a Nation in Cinema" panel of the Society for Cinema Studies Annual Conference in New York City
- 1994 Proponent and Moderator, "A Socio-Political Reading of the Cinema of the Philippines" panel at the "Asian Cinema: Poetics & Politics" Annual Ohio University Film Conference in Athens, Ohio
- 1994 Proponent, "(In)Dependent Film Practice in a Third-World Setting" panel of the Society for Cinema Studies Annual Conference in Syracuse, New York
- 1994 "Pelikulang Pilipino: A Review of Contemporary Philippine Cinema" resource person at Columbia University, New York, originating edition of "Sa Pinilakang Tabing" (On the Silver Screen), an annual Philippine film retrospective sponsored by Liga Filipina and Arkipelago <<http://www.maarte.org/arkipelago/programs.html>>
- 1984 Coordinator, The City in Film lecture series and film festival sponsored by the MPP at the San Miguel Auditorium in Makati, Metro Manila

6.3. Attendance

- 2008-11 Annual Faculty Seminars of Inha University, held at Jeju, Daegu, and Busan resp.
- 2003 "Adobe Premiere Non-Linear Video Editing" workshop sponsored by the Philippine Center for Creative Imaging in Makati City, Philippines
- 1993 "Continuity and Change in the US Political System" seminar sponsored by the US Information Agency and administered by the Institute of International Education in Washington, D.C.
- 1988 "Group Training Course on Educational Television Program" sponsored by the Japan International Cooperation Agency (JICA) and Nihon Hoso Kokai (NHK) at the NHK Communications Training Institute in Tokyo, Japan

- 1988 "Video Production Workshop" sponsored by the Friedrich-Ebert-Stiftung at Chulalongkorn University in Bangkok, Thailand
- 1987 "Summer Workshop on Film Acting" sponsored by the Movie Workers Welfare Fund (Mowelfund) Film Institute at the Mowelfund Plaza, Quezon City, Philippines

6.4. Papers Read

- 2017 "Rusty Arms & Itchy Fingers: A Cultural Perspective on President Duterte's War on Drugs," Lecture for the 5th International Conference on State Violence and Trauma, Gwangju City, Cholla Province, Korea
- 2012 "Sound and Fury, Signifying: Aural Dimensions of *Manila by Night*," paper delivered at the Asian Cinema Studies Society conference in Hong Kong
- 2011 "Vague Stirrings: Feminization as Unconscious Resistance in Orientalist Imagery," paper delivered at the Association for Asian Studies & International Convention of Asian Scholars Conference in Honolulu, Hawai'i
- 2010 "Problems and Prospects in the National Cinemas of Korea and the Philippines," paper delivered at the Society for Cinema and Media Studies conference in Los Angeles, Calif.
- 2009 "Video Piracy as an Instance of Neocolonial Resistance," paper delivered at the Agency, Activism, and Alternatives Conference of the Studies of Public Inter-Asian Culture, Equality, and Solidarity, in Seoul
- 2008 "The Philippine Culture Industry (with Emphasis on Cinema)," paper delivered at the Institute of East Asian Studies Colloquium in SungKongHoe University, Seoul
- 2008 "The Cold War and Marcos-Era Cinema in the Philippines," paper delivered at the 8th ASEAN Inter-University Conference on Social Development in Manila
- 2007 "Cold-War Film Policy in the Philippines," paper delivered at the Dynamics of Cold War Culture in East Asia: Cultural Changes in the Region during the Cold War in the 1960s-70s and Cultural Politics of the Nation-State conference in Seoul, Korea
- 2006 "*Indochine* and the Dynamics of Gender," paper delivered at the Whither the Orient: Asians in Asian and Non-Asian Cinema conference in Gwangju, Korea
- 2006 "Condemned Property: Film Piracy in the Philippines," paper delivered at The Film Scene: Cinema, the Arts, and Social Change conference in Hong Kong
- 2005 "A Yearning for Tenderness: A Scenario for Korean Cinema," paper delivered at the National, Transnational, and International annual Asian Cinema Studies Society conference in Shanghai, China
- 2005 "Cutthroat Archipelago: Video Piracy in and around the Philippines," paper delivered at the Culture Industry and Cultural Capital conference in Seoul, Korea
- 2004 "Gender and Sexuality in Mobile Communication" panel respondent at the International Conference on Mobile Communication, Seoul, Korea
- 2003 "Chosen Few: Minimal Multi-Character Patterns in Recent Filipino Films," paper delivered for Freeze-Frame: New Issues in Philippine Cinema conference at UP Visayas College Cebu, Cebu City
- 2003 "A Certain Tendency: Europeanization as a Response to Americanization and Other Issues in the 'Golden-Age' Studio System," paper delivered for "Philippine Cinema in the Eagle's Shadow" panel of Sangandaan (Crossroads) 2003: An International Conference on Arts and Media in Philippine-American Relations, 1899-2002 in Quezon City

- 1995 "A History of the History of a History-to-Be," paper delivered for "Peregrinations: the Philippines as a Nation in Cinema" panel of the Society for Cinema Studies Annual Conference in New York City
- 1994 "A Cultural-Policy Experience in Philippine Cinema," paper delivered for "A Socio-Political Reading of the Cinema of the Philippines" panel at the "Asian Cinema: Poetics & Politics" Annual Ohio University Film Conference in Athens, Ohio
- 1994 "Practice Makes Perfect," paper delivered for "(In)Dependent Film Practice in a Third-World Setting" panel of the Society for Cinema Studies Annual Conference in Syracuse, New York
- 1993 "Fictions in Flux: Documentary Dimensions of Philippine Cinema," paper delivered at "Documenting Fictions: Documentary Dimensions of the Fiction Film" conference sponsored by the Centre Universitaire de Luxembourg American Studies Center, Clark European Center in Luxembourg, Fondation Promomedia, Bibliotheque Nationale, Cinematheque Municipale, and American Embassy in Luxembourg City
- 1989 "Ethics (Rather than Aesthetics) First," paper delivered for "Aspects of Philippine Film" panel of the Third International Philippine Studies Conference at the Philippine Social Science Center in Diliman, Quezon City

6.5. Evaluative Tasks

- 2006 Chair, Selection Committee for the Asia Culture Forum's Asian Youth Culture Camp and Asia's Future Initiative Fellowships
- 2003 Chair, Board of Judges for the *Philippine Collegian* Editorial Examination
- 1990-92 Film Desk Coordinator for Kritika Film Citations
- 1990 Board of Judges for the Short Film Awards of the Film Academy of the Philippines
- 1985 Screening Committee member of the ECP Annual Scriptwriting Contest
- 1984-85 Board of Judges for the Short Film Awards of the UP Film Center
- 1980-85 Board of Jurors for the Urian Awards of the MPP
- 1978 Board of Jurors for the UP Essay-Writing Contest

6.6. Selected Dissertation & Thesis Activities

- 2018 External Examiner for "Ang Drama ng Ating Búhay: Isang Kasaysayang Pangkultura ng Teleserye sa Filipinas Hanggang 2016 [The Drama of Our Lives: A Cultural History of Television Serials in the Philippines Until 2016]," Louie Jon Agustin Sánchez, De La Salle University Ph.D. dissertation.
- 2017 External Examiner for "Investigating Kracauerian Cinematic Realism through Film Practice and Criticism: *Life-World Series* (2017) and Selected Films of Lino Brocka," Jose Casem Gutierrez III, Hong Kong Baptist University Ph.D. dissertation.
- 2011 Reader-Critic for "Cyberspace as Apparatus: An Exploration of Film Apparatus Theory in a Massively Multiplayer Online Role-Playing Game," Jongsuk Ham, University of the Philippines Film Institute M.A. Film thesis.
- 2009 Adviser for "Forbidden Pleasure: A Critical Reappreciation of Korean Sadomasochistic Cinema," Taeyun Yu, University of the Philippines Film Institute B.A. Film honors thesis. Best Thesis awardee.
- 2009 Adviser for "Upa [Rent]," Gerardo Maria R. Roxas, University of the Philippines Film Institute B.A. Film production thesis (2-D digital animation).

- 2008 Adviser for “Quad,” Gil Mariano Razon, University of the Philippines Film Institute B.A. Film honors production thesis (experimental film).
- 2004 Reader-Critic for “Fading Red: Rethinking the Revolutionary Model Opera Films of Mao’s Cultural Revolution,” Jiang Wei, University of the Philippines Film Institute M.A. Film thesis.
- 2004 Reader-Critic for “The Women of Fernando Poe, Jr.: Portrayals of Women in FPJ Films,” Roehl Jamon, University of the Philippines Film Institute M.A. Broadcast Communication thesis.
- 2003 Adviser for “Ano Na? [What Now?],” Enrique Avellana, University of the Philippines Film Institute B.A. Film honors production thesis (short feature film).
- 1992 Adviser for “Lino, Tinimbang Ka [Lino, You Were Weighed],” Telemachus Diwa, Willison Ke, and Edwin Pascasio, University of the Philippines College of Mass Communication B.A. Film production thesis (documentary). Best Thesis awardee.

7. Media Activities

Pen name: Joel David

Website: **Ámauteurish!** (URL <https://amauteurish.com>)

7.1. Periodicals

- 2012- Resident reviewer for *The FilAm* e-magazine (<https://thefilam.net>)
- 1987- Contributor to various journals, as specified in next listing
- 1987-91 Resident film critic (Filipino and foreign films) for *National Midweek* magazine
- 1980s- Freelance film & media contributor (i.e., articles, reviews, criticism) and issue editor for various Filipino and foreign publications including *Korea Times* and *JoongAng Daily* in the 2000s

7.1.1. Selected Journal Articles²

- 2020 “Auteurs & Amateurs: Toward an Ethics of Film Criticism,” *UNITAS: Semi-Annual Peer-Reviewed International Online Journal of Advanced Research in Literature, Culture, and Society* 93.1 (May): forthcoming.
- 2019 “Di/Visibility: Marks of Bisexuality in Philippine Cinema,” *Journal of Bisexuality* 19.3 (September): 440-54.
- 2018 “Parallel Growths,” *Kritika Kultura* 30/31 (February/August): 90-91.
- 2017 “Muzzled Bombardments: The Philippine Film Canon and Its Discontents,” *Plaridel: A*

² The journals are affiliated and indexed in Web of Science as follows: *Asian Journal of Women’s Studies* (Asian Center for Women’s Studies, Ewha Womans Univ.; Social Sciences Citation Index); *GLQ: A Journal of Gay and Lesbian Studies* (Duke Univ. Press; Social Sciences Citation Index) *Humanities Diliman* (College of Arts & Letters, Univ. of the Philippines; Scopus); *International Journal of Asian Studies* (Institute for Advanced Studies on Asia, University of Tokyo; Arts & Humanities Citation Index); *Journal of Bisexuality* (American Institute for Bisexuality; Emerging Sources Citation Index); *Kritika Kultura* (Department of English, Ateneo de Manila University; Arts & Humanities Citation Index); *Plaridel: A Philippine Journal of Communication, Media, and Society* (College of Mass Communication, Univ. of the Philippines; Emerging Sources Citation Index); *Southeast Asian Studies* (Center for Southeast Asian Studies, Kyoto University; Emerging Sources Citation Index).

- 2017 *Philippine Journal of Communication, Media, and Society* 14.2 (December): 221-31.
"A Certain Tendency: Europeanization as a Response to Americanization in the Philippines's 'Golden Age' Student System," *UNITAS: Semi-Annual Peer-Reviewed International Online Journal of Advanced Research in Literature, Culture, and Society* 29.2 (November) 24-53.
- 2017 "The Transnational Pastime: An Interview with Joel David" (interviewed by Paul Douglas Grant) *Plaridel* 14.1 (June): 135-45.
- 2017 "Remembering the Forgotten War: Origins of the Korean War Film and Its Development during Hallyu," *Kritika Kultura* 28 (February): 112-46.
- 2015 "Firmament Occupation: The Philippine Star System," *Kritika Kultura* 25 (August): 248-84.
- 2015 "Alien Abjection in the Morning Calm: A Singular Reading of Horror Films from beyond Southeast Asia" (co-written with Ju-Yong Ha), *Plaridel* 12.2 (August): 201-23.
- 2014 "Phantom Limbs in the Body Politic: Filipinos in Foreign Cinema," *Plaridel* 11.1 (February): 35-60.
- 2014 "A Critical Consideration of the Use of Trauma as an Approach to Understanding Korean Cinema" (co-written with Ju-Yong Ha), *Asian Studies: Journal of Critical Perspectives in Asia* 50.1: 15-50.
- 2014 "Phantom in Paradise: A Philippine Presence in Hollywood Cinema," *Kritika Kultura* 21/22 (August '13/February '14): 560-83.
- 2013 "Pinoy Film Criticism: A Lover's Polemic," *Manila Review* 3 (August): 6-8.
- 2012 "Film Plastics in *Manila by Night*," *Kritika Kultura* 19 (August): 36-69.
- 2012 "Thinking Straight: Queer Imaging in Lino Brocka's *Maynila* (1975)," *Plaridel* 9.2 (August): 21-40.
- 2011 "Primates in Paradise: Critical Possibilities of the Milieu Movie," *Kritika Kultura* 17 (August): 70-104.
- 2006 "*Indochine* and the Politics of Gender," *Asian Journal of Women's Studies* 12.4 (Winter): 61-93.
- 1990 "A Second Golden Age," *Kultura* 2.4 (January-March): 14-26.
- 1986 "Local Cinema in Today's Mass Media," *Philippines Communication Journal* 1 (December): 69-71.
- 1984 "Perseverance in a Neglected Dimension," *Diliman Review* (March-April): 66-72.

7.1.2. Selected Journal Reviews

- 2017 "Seeds in the Garden of Letters: A Review of *The End of National Cinema* by Patrick F. Campos" (Quezon City: University of the Philippines Press, 2017), *Humanities Diliman: A Philippine Journal of Humanities* 14.2 (July-December): 153-57.
- 2017 Book review of Rolando B. Tolentino's *Contestable Nation-Space: Cinema, Cultural Politics, and Transnationalism in the Marcos-Brocka Philippines* (Quezon City: University of the Philippines Press, 2014), *International Journal of Asian Studies* 14.1 (January): 112-15.
- 2013 "Pinoy Filmfests 2013," *Manila Review* 4 (February): 29-32.
- 2012 Book review of May Adadol Ingawanij & Benjamin McKay (eds.), *Glimpses of Freedom: Independent Cinema in Southeast Asia* (Ithaca: Cornell University, 2012), *Southeast Asian Studies* 1.3 (December): 529-33.
- 2009 Book review of Bliss Cua Lim's *Translating Time: Cinema, the Fantastic, and Temporal*

- Critique* (Durham: Duke University Press, 2009), *Asian Journal of Women's Studies* 15.4 (Winter): 124-32.
- 2006 "Queer Shuttling: Korea – Manila – New York" (review of queer film festivals), *GLQ* 12.4 (2006): 614-17.
- 1989 "Text vs. Texture" (film review of *Macho Dancer*, dir. Lino Brocka), *Kultura* 2.2 (July-September): 26-33.

7.2. Films

- 2007 Performer for digital film *Manwal sa Paggawa ng Pelikula* (Karl Fredrick M. Castro, producer/director/writer; Best Short Film at 2008 Philippine Women's University Independent Film Group Festival)
- 1994 Performer for 16mm. black-and-white films *Get out More Often* and *Tabula Rasa* (Roger Hallas, director/writer) and *Four Days of Heartbreak* (Bliss Lim, director/writer), all produced in New York City
- 1993 Director/writer of *Letter from Manila* (16mm. black-and-white sound film, featuring Chris Millado, Tom Bikales, Hilary Haman), produced in New York City
- 1990 Character performer for MRN Films' *Andrea, Paano Ba ang Maging Isang Ina?* (Gil Portes, director and Ricardo Lee, writer), five prizes as Best Picture from various Philippine awards bodies
- 1986 Producer/director/writer of *Short Film: Isang Short Film* (super-8mm. color sound film, featuring Ben Bañares, Senedy Que, Malou de la Cruz, Rollie de la Cruz, Mac Alejandre, Sammy Mojica et al.), exhibited at the Quezon City International Super-8 Film Festival
- 1986 Script researcher for Zenith Productions' *Four Days in February* (Marilou Diaz-Abaya, director and Jose Dalisay Jr., writer; feature on the 1986 "people-power" revolution)
- 1986 Production assistant and atmosphere person for Regal Films' *Asawa Ko, Huwag Mong Agawin* (Emmanuel H. Borlaza, director and writer; released 1987)
- 1985 Co-producer/director/writer/performer of *Kababata* (super-8mm. color sound film, featuring Raul Regalado, Milo Paz et al.), exhibited at the ECP Annual Short Film Festival
- 1980s English subtitler (from the Filipino) for various international festival competition entries, including San Sebastian International Film Festival best film *Cain at Abel* (Lino Brocka, director and Ricardo Lee, writer)

7.3. Print/Radio/Video/Television/Stage

- 2008-present Adviser/reader/critic of various Ph.D. & M.A. research theses for Inha University's communication and digital culture programs
- 2002-10 Adviser/reader/critic of various Ph.D. dissertations (including University of the Philippines, Hong Kong Baptist University, & De La Salle University), and of M.A. & B.A. research and production theses (including UP Film Institute's 2010 Special Awardee for Best Thesis), as well as student projects for UP Film Institute and Bicol University internship trainees
- 2006-07 Adviser of various undergraduate speech projects, including Regional Grand Prizewinner for IYF English Speech Contest (Gangwon-do, Korea) and first-place winners for Hallym English Speech Contest and Hallym International English Speech

- Contest
- 1992-93 Co-host of *Kritika*, weekly radio program in Filipino and English on culture and criticism aired over DZUP in Metro Manila
 - 1990 Performer for UPCMC Most Outstanding Production Thesis winner *Big Flick in the Sky* (Kenneth Angliongto, director/writer)
 - 1986-92 Assistant/unit director, co-writer, and/or script researcher for various projects commissioned by the National Media Production Center, Commission on Elections, and UP Office of the President
 - 1986-87 Scriptwriter for *This Week in Manila* (broadcast in San Francisco, USA) and researcher for *Nightline: Manila* (broadcast in Metro Manila), including Catholic Mass Media Awards and Cultural Center of the Philippines prize-winning episodes

8. Selected Reviews (focused on latest book and first book) & Citation

8.1. *Manila by Night* Book Review

"David views *Manila by Night* as underappreciated and misunderstood, and his analysis here emerges as the only book devoted entirely to the film. While much scholarship has highlighted *Manila's* significance as a cinematic or queer text, or as emblematic of the cultural milieu of Philippine dictatorship, David's book discusses these ideas together to capture the 'world' of the film. The study, with its careful attention to the film's aesthetics, style, and context as well as to [director Ishmael] Bernal's own biography, offers a solid foundation for analyzing present-day queer, third, and Philippine cinema." Josen Masangkay Diaz, "Third Cinema, Queer Technique, and Manila's Multiple Characters," *Jump Cut: A Review of Contemporary Media* 59 (Fall 2019) <<http://www.ejumpcut.org/currentissue/Diaz-Manilla/index.html>>, 4,555 words total.

"*Manila by Night: A Queer Film Classic* provides an in-depth look at the relevant contexts of Bernal's film. It situates the work within the history of Philippine cinema, gives adequate biographical information about the auteur, discusses the tradition (both local and foreign) to which the film belongs, and raises key points about the film's aesthetics, which had not been remarked upon by other critics.... While the detailed discussion of Philippine cinema and its contexts gives one the feeling that the audience is primarily Western, the information David provides his readers – Filipino or non-Filipino – is valuable. For it gives the readers a crash course on Philippine cinema and, more important, it enables them to read the film in its proper historical and cultural contexts, which are necessary to a deeper appreciation of the film." Ronald Baytan, "On Bernal's Homage to Manila: A Review of Joel David's *Manila by Night: A Queer Film Classic*," *Plaridel: A Philippine Journal of Communication, Media, and Society* 16.2 December 2019) <<http://www.plarideljournal.org/article/on-bernals-homage-to-manila-a-review-of-joel-davids-manila-by-night-a-queer-film-classic/>>, 2,329 words total.

8.2. FACINE Special Prize

"The 23rd Annual Filipino International Cine Festival [of the] Filipino Arts & Cinema International (FACINE) is pleased to honor Professor Jose Hernani S. David with the Gawad Lingap Sining (Art Nurturing Award) for his exemplary work in Filipino film criticism and scholarship. His writings on Filipino cinema are widely considered original, provocative, and insightful, with remarkable awareness of the contending yet complementary forces of the artistic pursuit of the filmmaker and

the prerogatives of the mass audience; and his firm belief that film criticism is important in the development of film culture in the Philippines and elsewhere.” Signed & presented by Mauro Feria Tumbocon Jr., Founder & Director, on October 18, 2016, at the Diego Rivera Theater, City College of San Francisco, California.

8.3. *The National Pastime* Book Reviews

“[The book] chronicles and comments on trends in Filipino cinema that only an insider to the ethos can evoke.... A polemical introduction leads on to articles on the recently concluded Golden Age in Philippine cinema (1975-1985), the first having occurred in the '50s. [The articles] illumine not only the films/actors/genres/directors under review but also an era, its atmosphere, its debates – all this with a welcome sprinkling of humor. A valuable companion to Philippine cinema.” *Cinemaya: The Asian Film Magazine* (Spring 1991), p. 67.

“David stands apart as a reviewer because he has been touched by film theory as no other regular critic hereabouts had been.... The vast and variegated array of feature films serving as specimens in his account of the continuities and disruptions in the contemporary Philippine film industry convinces us of his assiduousness and earns him credulity....” Bienvenido Lumbera (National Artist for Literature, Magsaysay Awardee, and Univ. of the Philippines Professor Emeritus), *The National Pastime* introduction, p. x.

“This marvelous book by a young critic follows closely on the heels of the product of a senior Manunuri, but does not suffer in comparison. David’s strengths lie in his wide reading, deep thinking, tireless research, and patient viewing. He is not afraid to show his bias, nor does he hesitate to judge if a film is worthy or unworthy of serious study. Although originally written for instant publication in mass newspapers and magazines, these essays transcend journalism and generally reach what David himself calls film criticism as opposed to mere film reviewing.” Isagani R. Cruz, *Philippine Star* (February 28, 1991), p. 10.

“One thing that David is capable of doing, and doing better, for that matter, than any other film critic hereabouts, is the uncanny ability to locate a film in the context of a director’s body of work, and in some cases, even against the backdrop of industrial practices. Herein lies one of David’s probable contributions to Philippine film criticism: the recognition of the fact that film is an industry which has its own rules and priorities. In fact, the industry should listen to David once in a while because he seems to speak for it.... Surely, David’s grasp of film technique and operations and his sensitive feel for film’s industrial character make him one of a kind in the arena of the untalented. For a first effort, actually a decade of work, an opening salvo maybe, David’s work will surely find a comfortable place in Philippine film criticism’s galaxy of stars. David is young, bright, smart, nice, and definitely miles ahead in intelligence and sensibility.” Patrick D. Flores, *Manila Times* (March 17, 1991), p. B10.

“[David] combines traditional cinematic knowhow with keen understandings of semiotic, postmodern and at times neo-Marxist theories plus an appreciation of cinema’s popular nature.” Reginald Vinluan, *Philippine Collegian* (January 29, 1996), p. 7.

End