

Contributors

Regina Salvaña Bautista received an MA in Dance from York University, Toronto and a BM in Music (Dance), *cum laude*, from the University of the Philippines, Diliman (UP). She was a member of Ballet Philippines' junior company BP11, and danced in Toronto with the Urban/Folk Filipino-Canadian dance group Hataw. Currently, while a PhD Anthropology student at UP, she teaches dance studies at Guang Ming College and at the De La Salle-College of Saint Benilde.

Myra Beltran first trained in classical ballet under Vella Damian. Before working as an independent dancer, choreographer, and teacher in 1994, she worked with dance companies in Germany (Ballet of Oldenburg), Yugoslavia (Ballet of the Theatre of Prishtina), and in the Philippines (Ballet Philippines of the Cultural Center of the Philippines and Enrico Labayan's The Lab Projekt-Philippines). She received an MA in Comparative Literature from the University of the Philippines, Diliman and taught part-time at the University of Santo Tomas Conservatory of Music and the De La Salle College of St. Benilde's School of Design and Arts. Her Dance Forum received the ALIW Award for Best Dance Group in 2001.

J. Lorenzo Perillo is currently an Assistant Professor of Global Asian Studies and a member of the Racialized Body research cluster at the University of Illinois, Chicago. His research has been published in *Amerasia Journal*, *Theatre Journal*, *International Journal of Asia-Pacific Studies*, and *Hip-hop(e): The Cultural Practice and Critical Pedagogy of International Hip-Hop*. His current book project uses ethnography and choreographic analysis to explore the role of Hip Hop aesthetic practices in Filipino communities in the late twentieth and early twenty-first centuries.

Sherad Anthony Sanchez graduated with a degree in AB Communications from the Ateneo de Manila University. He produced several works while still an undergraduate: *Apple* (2005) which premiered at the International Film Festival Rotterdam in 2006 and *Huling Balyan ng Buhi: O Sinalirap Nga Asoy Nila* (Huling Balyan ng Buhi: Or the Woven Stories of the Other) through a grant from Cinema One Originals, also in 2006. With a Fusion Arts scholarship from the University of Southern California, Sanchez took a series of narrative and film making courses. His experimental and anti-narrative film *Iburnal* (Sewer), 2009, was censored in the Philippines for its objectionable portrayal of Philippine politics but gained international recognition. He was also a co-producer of the Swedish-Danish-Filipino feature *Balangay* (2010). In 2015, he wrote and directed another feature, *Salvage*, which combines mainstream and arthouse sensibilities. He was a creative consultant and selection member of Cinema One Originals for eight years.

Monica Fides Amada Santos trained in anthropology at the University of Illinois at Urbana-Champaign and at the University of the Philippines, Diliman where she also teaches at the Department of Anthropology. Specializing in socio-cultural anthropology, linguistic anthropology, and the anthropology of human movement—with training in Labanotation—she developed courses in discourse analysis, the anthropology of performance, and works on projects that promote expressive cultures in the Philippines and in Southeast Asia. She was guest editor of *Musika Jurnal* (2018), a special issue on music and movement, of the University of the Philippines Conservatory of Music.

Bryan Levina Viray is an Assistant Professor of theater and dance studies of the Department of Speech Communication and Theatre Arts at the University of the Philippines, Diliman. He received an MA in Dance Knowledge, Practice and Heritage (Choreomundus) from universities in Norway, France, Hungary, and the United Kingdom, through an Erasmus

Mundus scholarship. He is currently a Project Development Associate (PDA) of the University of the Philippines, Diliman's Office for Initiatives in Culture and the Arts.