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Dr. Perillo's research interests include Asian American Studies, Global Hip Hop studies, Dance Studies, Pacific Islander Studies, Critical Race and Ethnic Studies, and postcolonialism. He also engages with art and outreach in other ways; in 2014, Dr. Perillo curated a virtual exhibit for the Center for Art and Thought (CA+T), a web-based arts and education nonprofit organization. He is also an alumnus of *Culture Shock*, a professional Hip Hop dance company and non-profit organization dedicated to youth outreach.

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**POSTCOLONIAL CHOREOGRAPHIES: DECIPHERING
FILIPINO HIP-HOP AND PERFORMANCE**
Introduction

What role do dance artists play in resisting racism and colonialism? How does dance contribute to public policy debates and social change? How do the experiences of Filipina/o Hip-Hop dancers encourage us to rethink "resistance" typically associated with Hip-Hop?

Over the past forty years, youth from across the world have used Hip-Hop as an innovative cultural expression to assert transnational solidarity, communicate urgent social criticisms, and resist structures of dispossession. This project explores the messy, often contradictory global flows of resistance by chronicling the history of Hip-Hop dance in the Philippines, which was the first Hip-Hop scene in Asia and the Pacific Islands. African diasporic culture and dance has long been thought as peripheral to the development of Filipino-ness; however, this project provides a broad racial framework to explore the unique embodied histories and ongoing cross-racial complexities of Filipinos in relationship to Blackness and how Filipino/a dancers utilize Hip-Hop to navigate the crosshairs of colonialism and neoliberalism.

To assess the relationship between Filipino Hip-Hop and movements for social change, this project draws on almost two decades of engagement with Hip-Hop dance, hybrid methods of multi-site ethnography, archival research, choreographic analysis, a combined 13 months of fieldwork in the Philippines, and 70 open-ended, in-depth interviews with key practitioners across multiple locales including Manila, Dasmariñas, Honolulu, Berkeley, Los Angeles, and Las Vegas.

Findings

- Dance plays a critical role in shaping local and global debates on race and colonialism.
- Filipino Hip-Hop is not a foregone conclusion of the globalization of American Blackness, as previous scholarship has argued. Filipino Hip-Hop emerged at and continues to be shaped by the intersections of Filipino culture and American empire. As such, Filipino/a Hip-Hop performance offers a continuation of the ongoing, contested asymmetrical relationship between Filipinos and U.S. global power.
- For many Filipina/os and Filipina/o Americans involved in cultural productions, their experiences and cultural productions are shaped in part by American neoliberal policies regarding overseas labor migration, policies opposing affirmative action such as California's Prop 209, struggles for ethnic studies, and prison policies.

Recommendations

Often, dance is seen outside the boundaries of advocacy, race-based policies, and social change. However, this research calls upon social movement activists and policy makers to look to Hip-Hop dance as a central site of analysis and the production of strategies to challenge racial inequities. Centralizing Hip-Hop dance and the arts can offer key tools for mobilization and a new way to think about organizing, building movements, and effecting social change. Policy makers interested in understanding how policy impacts young people of color would do well to look to dance to understand how youth learn racial concepts through dance and how youth want to participate in social change.