

PERSPECTIVES

Dance in the Diaspora: Kristin Jackson's Life of Dance and the Migrant Body

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Abstract

This article is an account of Filipina-American choreographer Kristin Jackson's dance history and selected repertoire. Jackson is one of the few Filipina dance artists based in the US who articulates her bi-cultural identity, and has created and performed a sustained body of works in both America and the Philippines, but whose aesthetics and history have yet to receive attention in dance studies and scholarship. I bring to the fore Jackson's history and dance education in the light of being a migrant body from the Philippine postcolony, framing her dance career as migratory in nature, therefore embodying the liminal, ambulant diasporic experience, articulated in light of cultural research by Marie Alonzo-Snyder, Martin Manalansan and Fenella Cannel. I then locate Jackson in the general context of women's autobiography in dance which coincided with a general trend in this thematic mode in American dance of that time, using Ann Cooper Albright's research. I cull important snippets from various reviews of her choreography to give a general overview of the quality of her movement and choreographic aesthetic and impact. This essay further articulates aspects of her dance and cultural history together with her movement quality characterized by their multicultural roots. I argue that the diasporic Filipino self emerges and distinctly finds its mark in her body of work.

Keywords: Philippine contemporary dance, dance and Philippine diaspora, Kristin Jackson, dance in the postcolony, Philippine studies, meditative movement, autobiography in dance

Introduction

This essay is an account of Filipina-American choreographer Kristin Jackson's dance history and her some of her notable works in the light of her multicultural and diasporic experience. Jackson is one of the few Filipina dance artists based in the US who has

consistently articulated her bi-cultural identity, and has created and performed a sustained body of works in both America and the Philippines. However, her aesthetics and history have yet to receive attention in dance studies and scholarship.

In this essay, I bring to the fore Jackson's history and dance education in the light of being a migrant

body from the Philippine postcolony. Amidst the precarious relationship between the Philippines and America, I frame her dance career as migratory in nature, therefore embodying the liminal, ambulant diasporic experience, articulated in light of cultural research by dance scholar Marie Alonzo-Snyder, and diasporic thinkers Martin Manalansan and Fenella Cannel. I then locate Jackson in the general context of women's autobiography in dance which coincided with a general trend in this thematic mode in American modern dance of the 70s, using Ann Cooper Albright's research. I cull important snippets from various reviews of Jackson's choreography to give a general overview of the quality of her movement and choreographic aesthetic and impact. This essay further articulates aspects of her dance and cultural history together with her movement quality characterized by meditative qualities and their multicultural roots and grounding.

A migrant body in the postcolony

Jackson has experienced a number of displacements in her life – crossing disciplines artistically from being a young dancer to a visual arts student in the University of the Philippines School of Fine Arts, then back to being a dedicated young student dancer at the then Alice Reyes Modern Dance Company (now Ballet Philippines). She has also crossed cultures from the Philippines to New York, and straddled Japanese culture in between with respect to her dance studies; in the process, learning and navigating dance styles and movement languages across these multiple cultural displacements. I locate Jackson as a migrant body from the postcolony, situated within the context of Filipino diaspora in the last two decades of the twentieth century, which has become increasingly female, and has been teased out in various cultural and artistic critiques of the Philippine diasporic phenomenon.¹

Amidst the continued yet precarious relationship between America and the Philippines, the first wave of Filipino women arrived in the US between 1903 and 1934, and a small number of them came to study in US universities as scholars under the American government under the Pensionado Act of 1903. After a 1965 legislation lifted restriction of Asian immigration to the US, another influx of Asians migrated to the US, which included urban, educated, middle class, and professional women. Philippine-American scholar

Alonzo-Snyder notes how Asian immigrant women at that time saw the US as “a land of vast educational and financial opportunity...a chance to flee the social limitation and cultural barriers of their native countries.”²

Following Philippine independence from US colonial rule in 1946, the homeland has kept close cultural and political ties with the former colonizer, and scholars aver that Filipinos have a singular place among diasporic groups in the US due to their colonial and postcolonial ties with America.³ The ‘American dream’ has been part of imagined constructs and cultural narratives in Philippine culture, ensconced in film, theater, and literature, re-imagining how America is a place of ‘green pastures’ of vast opportunities which the aspiring Filipino migrant hopes to partake of.

In the light of the postcolonial diaspora, I take up anthropologist Fenella Cannell's astute conjuring of the contemporary Philippine society as a “palimpsest where colonial and postcolonial elements bleed through layers of history and culture,” displacing and negotiating with images of America and ‘imagined others’ in an attempt to challenge powers-that-be and dominant cultural systems, and thereby re-create a sense of the Filipino self in contemporary times.⁴

Weighed by the baggage of colonial and postcolonial histories, Filipino migrants arrive in the US not so much to begin a process of Americanization but to persist and metamorphose an ongoing engagement with America, establishing for them an alternative Philippine contemporaneity, “through amalgamations of cultural and historical elements.”⁵ It is within this general colonial and postcolonial experience of America that I situate Jackson's migrant experience and history in dance.

Auto-body stories

Besides her diasporic identity, I also situate Jackson in the light of women's autobiographic works in dance as she entered the American dance milieu in 1970s. Ann Cooper Albright documents how the rise in autobiographic writing by women in the twentieth century has been valued by feminist scholars “as an awakening, a speaking of life stories that have been historically silenced.”⁶ These works are said to show the struggle for women to reveal a “productive authority” as they negotiate their private selves and their public conditions, which involved an ability

to “recycle experience into art.”⁷ Albright calls this merging of the autobiographic impulse with one’s writing and performing selves as ‘auto-body stories.’ In the decade leading to the late 1990s, Albright notes how there was an increase in autobiography in the American dance context, citing the works of Simone Forti and Ishmael Houston-Jones, Bill Jones and Arnie Zane dance company. In 1970s America, when Kristin was just a budding dancer in New York, the performance of Meredith Monk’s celebrated “Education of the Girlchild” took place, and later, Monk’s student Blondell Cummings emerged, who also became known for including powerful autobiographic material in her dances as a black female choreographer.⁸

All these performative iterations are inscriptions of the multiple representations of women’s narratives in dance, which are never fixed, absolute or linear, but one in which we can contextualize the largely autobiographic stream of works by Jackson.

Context and origins

With my early interest in meditative movement, I became interested in Jackson’s work. This sense was especially re-awakened as I met her in the process of researching feminist dance histories of Filipino female dancers. In early 2000, as I grappled through the process of creating a short list of contemporary dancers to include in my research, esteemed Philippine dance scholar Basilio Villaruz suggested the inclusion of Jackson in my list. I already had two in mind, Myra Beltran and Agnes Locsin, both based in the Philippines. Myra Beltran and Agnes Locsin have both occupied different positions in Ballet Philippines, and later branched off to establish their own independent practice. I argued in my thesis that these three women dancers—Myra Beltran, Agnes Locsin, and Kristin Jackson—have created a niche of independent dance away from the traditional institutions of dance in the country. Jackson, meantime, was almost unknown to me and the Philippine dance community, as she had spent most of her professional dance career in New York. I was only introduced to her in 2002, at the time she was teaching and choreographing for the University of the Philippines Dance Company as a Fulbright Scholar.

Cultural Roots

Kristin Jackson was born in Manila in 1952 in a bi-racial family—a Filipina mother and an Irish-American father. She studied classical ballet with New Zealander Anita Kane, one of the pioneers of ballet in the Philippines. Later, Kristin studied with Alice Reyes Modern Dance, which later became Ballet Philippines. She studied and graduated with a bachelor’s degree in Fine Arts from the University of the Philippines (1970–74). In 1975, she moved to New York and first danced part-time for the Reynaldo Alejandro Dance Theater, a modern dance group that performed dances of Philippine themes and myths. Receiving an encouraging response for her dancing, she finally decided to commit to dance full time. Later, she danced for Laura Dean and Dancers as well as the Broadway and National touring ensembles of “The King and I.” She did her MFA Dance at the NYU Tisch School of Arts (1982–85), where she choreographed some of her most important solos that will be part of this study. Her lifelong interest in Japanese art arose through the influence of her father, who was an admirer of Japanese art, and also a piano player who instilled in her an ear and a liking for Brahms that she would later use in her solos.

Jackson mentions that one of her first influential teachers was Ruth Currier, her modern dance and choreography teacher before she entered NYU, who encouraged her to be authentic to her personal voice in her works. Working at that time on a very personal choreography about her relationship with her father in *Field*, she thought it might be too “out of fashion.”⁹ But Currier encouraged her to continue to be true to herself and not to succumb to what was trendy or popular in the dance world. Honesty and authenticity are two things, Jackson mentions, that she continues to be guided by throughout her dance-making career.¹⁰ She would later set up her own company in New York called Kristin Jackson Dance, choreographing her own works as well as for professional theater companies.

Along with her ongoing work in the dance field, Jackson’s choreography has also been seen in both film and off-Broadway theater productions, including the National Asian–American Theater Company’s production of *The House of Bernarda Alba*; Independent Film Festival entry *Rigodon* by Filipina filmmaker Sari Dalena; and Ma-Yi Theater Company’s Obie-winning production of *The Romance of Magno*

Rubio. The latter, interestingly, tackles the Filipino migrant experience in America.

For her continuing education, she has participated in the Noh Theater Project and the Traditional Theater Training in Japan and the US (1996–2014). She has been continuously attending Irene Dowd’s kinesiology of anatomy in New York as part of her body conditioning. She has also taken Pangalay traditional dance in the Philippines which is known for its meditative, regal and slow aesthetic, which connects the Philippines to other forms of classical dances within Asia.

Finally watching her work in Manila in 2002—both at the Cultural Center of the Philippines and the UP Abelardo Hall—I was mesmerized by the aesthetic quality of interiority and grace in her works, akin to a meditation, yet grounded in her personal, familial and socio-cultural life. I readily saw the confluence of modern ballet and contemporary realities in her work, and it was intriguing how she employed these in a way that appeared to be a meditation-in-motion.

In my own masters thesis on the choreographic qualities and artistic biographies of three Filipino women independent dancers, I have described Jackson’s work as “uncluttered, clear and quietly emotive.”¹¹ More correspondence with Jackson from New York brought about the idea of doing further research on her works in relation to my lifelong fascination for the meditative arts. This became the springboard for me to focus on her work in this practice-led research.

Pivotal years abroad

Jackson found the chance to take residence in her early adult years in New York, as she had relatives there. Her father had also been employed as a civilian for the U.S. Military at Clark Air Field base in the Philippines, so his children automatically became U.S. citizens at birth. What was initially supposed to have been a brief move to the U.S. to complete her citizenship requirement ended up becoming permanent, as dance and creative opportunities were presented to her. After working in a marketing position, Jackson finally decided to pursue a dance career. For Jackson, New York provided her a place to take risks, to learn from them and grow. She found the New York dance world exciting during her time, and “less inspiring” now as dance, she opines, has become “more corporate-controlled and generic nowadays.”¹²

Jackson’s works have also received reviews, where she is noted for “an internal quiet...movement style, even when unexpected stamping and slapping gestures accent the choreography,” as Peggy Cheng reviews *In Their Shoes* performed at the Joyce Soho. Jackson is also said to maintain “her calmness and rootedness as she moved about, carefully placing and re-arranging the paper sculptures,” Cheng writes of *Wanla/Weave*.¹³ Both dances were inspired by stories of her family history and heritage. *In Their Shoes* was inspired by the story of Jackson’s family during the Japanese occupation in the Philippines, where her elders received unexpected help from Japanese people amidst the war. For Jackson, retelling this story in dance seemed to help reveal an alternate story of compassion and friendship, as if to heal the wounds of war that Filipinos experienced from the Japanese invasion. Meanwhile, *Wanla/Weave* contains an 8-gesture movement phrase that came from gestures that highlighted specific parts of Jackson’s body that contained memories from her childhood. These gestures include how her mother met and connected with her father. According to Jackson:

Wanla/Weave “wove” the threads of my parents and family heritage. I used my fine arts background to design and paint the paper card sculptures that represented a “narrative” of each stage of this family chronology. I take a card of my still to be concluded “narrative” at the end of the piece, place it inside my costume and walk offstage.

Her most recent work *In Passing* (2018) continues this journey from *Wanla/Weave* by providing a final landscape where the card is removed and left behind on stage, as if to be shared and passed on to others. The gestures from *Wanla/Weave* returned to her new work, *In Passing*, “to function as an elegy in acknowledgement of my [her] own impending mortality.”¹⁴

For her choreography as movement coach in the play *The Romance of Magno Rubio*, *New York Times* reviewer Bruce Webber mentioned how the movement quality shows an ‘atmospheric’ involvement and quality more powerful than the text: “And the choreography for the chorus, and especially in a simple and delicious solo in which Mr. Pabotoy has a minuet with a chair, often has more to contribute atmospherically than the text.”¹⁵

Furthermore, one of Jackson's longtime dancers, Jennifer Chin, mentions simplicity and clarity as two of the primary words to describe Jackson's general approach to choreography and pedagogy.¹⁶ Chin has been a student of Jackson since 1990 at Queens College, and she has performed with her ever since. In 2017, Chin performed the full version of her solo *Still Waters* in New York. In interviewing Chin, I invited her to describe and make further sense of Jackson's aesthetic, which has influenced her own dance-making. I quote a passage from her sharing of the different elements she perceives and appreciates in Jackson's works:

Her work is based on or inspired by so many varying art disciplines such as sculpture or Noh Theatre. Elements of nature are very evocative in Kris's choreography. In a section from *In Their Shoes* there is a duet with rhythms like the waves of the ocean.¹⁷

Further, Chin also makes mention of Jackson's style as an educator and colleague, as one who fights for good working conditions, and allows freedom of expression from dancers: "On a practical level she respects and appreciates the dancers. She is always organized and fights for ideal working conditions. As a performer, she gives clear structures and directions but also allows for a lot of freedom of expression."¹⁸



Fig. 1. Still photo from Kristin Jackson's 2017 work, 'In Passing.' Courtesy of Kristin Jackson.

Trilogy of Brahms Solos

Philippine dance scholar Villaruz, who once partnered Jackson in their younger days in a ballet recital, also shared his observations of Jackson's works:

Much of her work is inspired by and sustained by a personal story, either hers or her father's, etc. On her father, it is both his personal and cultural geography. She juxtaposes various music, including that of Filipino and foreign, familiar and avant-garde. Much is that of personal and social landscape, both internal and complex. They resonate with internal and external dimensions.¹⁹

Indeed, Jackson reckons that three of her dance solos encapsulate her own life story as an artist and as a person, which all deeply relate to her family and heritage. They were all set on Brahms piano music, which refer back to her father's influence on her from childhood. Her father, besides being a teacher, was an exquisite piano player who enjoyed playing Brahms music, some of which he played with the young Kristin. Her father was also an avid admirer of Japanese art and culture, which equally influenced Jackson's predilection for Japanese aesthetics in her adult years.

The first of these three significant solos of Jackson is *Field*, which she choreographed in honor of her father's passing. It was a piece she started to develop after a choreography workshop with Ruth Currier in New York. The work reveals memories of herself as a child, carefree and easy, while playing with an imagined butterfly in a garden. The final movements show her letting go of the butterfly, as if saying goodbye to her father's spirit and the cherished memories of his life and presence.

The second of the trilogy of solos is *Still Waters*, which was choreographed in honor of her mother's grief and resilience during a time of loss from her father's passing. "Without realizing it at that time, I was creating a ritual for myself as well," Jackson shares.²⁰ The work is partly inspired by a Kalinga ritual from the Cordilleras called *Kolias*, a ritual of crossing a body of water to enact the stage of grief over the death of a loved one. The result is an elegant and emotionally-arresting dance where Jackson is shown straddling across the stage, through challenging horizontal movements as if to enact the act of swimming against turbulent currents, thereby enacting the feelings around grief and loss.

Finally, the third of her important solos is *In Passing*. It carries many elements from Japanese aesthetics: the kimono costume, the *suriashi* (sliding feet) entrance walk, and a sense of the *hashigakari* or pathway which approximates the bridge in a traditional Noh stage. There is also the simplicity and bareness of the movements, even with the use of an emotive and highly-intricate Western Brahms solo. It also contains the Japanese philosophy of highlighting the beauty and bittersweet impermanence of life's nature, as the theme tackles facing one's mortality with courage. The dance shows Jackson as an older woman, sage-like in taking slow, contemplative steps across the stage, and thereafter recounting the story of her life through movement phrases. One of its poignant final gestures is when she leaves a card on the floor, ending with a circling flower motif with the hand, which she said is from the *Pangalay*, a Philippine traditional meditative dance from the Islamic South. It is like an offering of flowers before one leaves the world, a fitting and quiet way to honor a life.

This marriage of the autobiographic and the socio-cultural is a quality I would especially experience in the abovementioned solos, showing us the melding of worlds and interests that influenced her through her life. These solos bring us to the notion of auto-body stories, or dances with strong autobiographic content by women choreographers in the 1970s to the 90s, as Cooper Albright earlier mentioned, which highlight women's capacity to 'recycle' experience into art.

The Mail-Order-Bride Filipina

While not an autobiographic dance, I also wish to consider here another of Jackson's important work, *Pakiusap*. It materializes the diasporic and migrant experience of Jackson as well as other Filipino women and the so-called 'mail-order-bride' phenomenon of the 80s. *Pakiusap* premiered as a video of a dance solo to the Tagalog kundiman "Pakiusap" depicting the last hours of a bride-to-be. It was created in collaboration with Filipina visual artist Genara Banzon for an installation exhibit "Signed, Sealed and Delivered" (1989) at The Performance Space in Sydney, Australia, with three other Philippine women visual artists, Imelda Cajipe-Endaya, Jean Marie-Syjuco, and Francesca Enriquez.

Pakiusap was later expanded into a full-length dance in three parts, where Jackson made use of Banzon's installation of folding screens which transformed into rice fields, a sack for carrying harvest, a mat for selling the harvest, and a box for enclosing and delivering the mail-order-bride.²¹ Jackson made use of the folding screens throughout the work, symbolizing the Asian woman's labor, resilience, and aspirations.

Jackson developed an expanded form of the dance into a full-length piece of three parts which showed the migration and displacement of the typical Filipina experience of poverty and deterritorialization, exemplified and enacted by Jackson as she moved into three spaces in the dance: first as a farmer of the Mountain Province toiling in the rice fields and harvesting her goods to be sold in the market. Second as a vendor in the market where she is shown haggling to sell her harvest. Third is as a city girl where she is shown in a nightclub, her dancing body exposed to the dangerous flesh trade. And fourth, the work's denouement showing her as the mail-order bride, a romantic depiction of a bride-to-be, readily acquiescing to a life of future marriage, as she is readying to be "delivered" in a metaphorical box into her new life. *Pakiusap* honors the difficult choices made by Filipina mail order brides and was originally performed with a male actor who recited words from actual letters written in mail order bride advertisements, researched by Jackson and her performance collaborator Ramon Hodel.²²

Pakiusap is a Tagalog word which means "plea," a "call," a "request." In this plaintive song of the kundiman, a genre of Philippine traditional love songs, usually a serenade by a man wooing a woman.²³ But the music that Jackson chose is a modern version, sung by Kuh Ledesma, a popular local female singer, yet rendered with the same tone of call to love in the most poignant, heartrending fashion which is typical of the romantic, flowing kundiman.

This poignant and powerful work also shows the slowness and stillness that characterize Jackson's dance aesthetics, while making use of Filipino contemporary narrative and sound design directly recorded from a Philippine market. Her use of folding screens is also reminiscent of Asian-Japanese culture, while gestures of the Filipina woman as prayerful and gentle, yet resilient and courageous, were seen throughout this full-length work.

The body in time and space

Despite her modern dance training, Jackson continues to go back to traditional Japanese dance theater for inspiration and continued learning—finding its parallels with contemporary dance conceptions. Jackson has written essays for the US-based Theatre Nohgaku blog, in which she has trained. In one essay, she likens the body to the voice, which is one of the instruments used in *noh*, in the manner that it also tells a story, and creating a parallel with Cunningham:

The body (like the voice) is also telling a story in time and space. It can be told literally or more abstractly (although the modern dance choreographer, Merce Cunningham, stated that abstract dance did not exist. He believed that since dance was performed by human beings, these dances were always invested with the dancers' "inner lives.") Greater depth is revealed, therefore, as the body strives to find the simplest and most direct path as it moves through space.²⁴

Equally, Jackson writes about walking in *Noh*, called *suriashi* or sliding feet, wherein she finds the stillness in between steps to be compelling. The *suriashi* is known for its grounded quality of walking on stage, bearing a dynamic yet elegantly quiet essence, as one needs to bend one's knees and lie-low, a grounding on slightly bent knees similar to the *qigong* stance, which is said to stabilize the human being on earth.²⁵ Jackson has adopted a variation of this walk in several of her choreographies, including *A Clearing*, *Pakiusap*, and *In Passing*. Her own variation is more from her natural stance of walking, slow and contemplative but without the rigidity of the Japanese style.

Conclusion

In laying down the dance education and history of Jackson, I place her work in the context of her bi-racial identity, making her a migrant body in the global Filipino diaspora. As a Filipino-American dance artist, influenced by Philippine socio-cultural issues, her interest in Japanese aesthetics, and her American education and career, Jackson navigates

various worlds in her dancemaking. At once personal and social, autobiographic and meditative, Jackson's works draw from both modern and traditional dance disciplines and sources, as she continues to retain her authentic personal, internal voice to express herself in the external art of dance, making her works grounded in interiority and a contemplation of her own lifeworld. This has been the ground from which I have articulated my recently-concluded PhD research where I employed a practice-based experiential study of learning her solos and re-performing them in the light of my own personal life story and ongoing interest in interiority as a generator of meditative movement, indeed one of the main qualities in Jackson's choreography.

I construe Jackson as a bi-racial migrant-dancer who shifts and slides between worlds, trans-acting and translating herself outside her cultural identity, from the Philippines to America to Japan, in a complex phenomenon of aesthetic-cultural appropriation and embodied translation. I therefore frame her dance career as migratory in nature, embodying the liminal, ambulant diasporic experience. Jackson's works and poetics of dance are reared in various places, referring back to personal history and cultural memory as if to mend and meld experiences of the past with the present, as she explores and translates these in dance and movement in contemporary times.

Shifting between the rootedness of cultural grounding and the transience of social mobility, Jackson allows cultural materiality and personal memory to thematise her dances. In seeing her dances traverse the contours of her personal life story, also cathartic acts of self-healing, as she repeatedly claims, we see how dancing is a kind of mapping-out of the cultural terrains the dancer has traversed, from her younger years in Manila, to her voyage to America and the ongoing influence of Japanese culture, and her rootedness to family and homeland as shown in her distinct aesthetic choices in dance.

As Stuart Hall mentions, the diasporic experience "is neither pure nor essential but heterogeneous and diverse"; and that identity in the diaspora "is marked by its transformative nature and emphasis on difference."²⁶ Despite the strong multicultural influences in Jackson's dances, the diasporic Filipino self emerges and distinctly finds its mark in her body of work.

Endnotes

- ¹ Manalansan, Martin, *Global Divas: Filipino Gay Men in the Diaspora*. (Quezon City: Ateneo De Manila University Press, 2006).
- ² Alonzo-Snyder, "Contemporary Female Choreographers of Asian Descent," 41.
- ³ Manalansan, *Global Divas*, 12.
- ⁴ Cannell in Manalansan, *Global Divas*, 12–13.
- ⁵ Manalansan, *Global Divas*, 13.
- ⁶ Ann Cooper Albright, "Auto-Body Stories: Blondell Cummings and Autobiography in Dance," in *Meaning in Motion* edited by Jane Desmond (London: Duke University Press, 1997), 187–188.
- ⁷ Albright, "Auto-Body Stories: Blondell Cummings and Autobiography in Dance," 187–188.
- ⁸ Albright, "Auto-Body Stories: Blondell Cummings and Autobiography in Dance," 187–188.
- ⁹ Kristin Jackson, email correspondence by Rina Corpus, 2007.
- ¹⁰ Kristin Jackson, email correspondence, 2007.
- ¹¹ Corpus, *Defiant Daughters Dancing*, 81.
- ¹² Kristin Jackson, email correspondence, 2007.
- ¹³ Peggy H. Cheng, 'Jackson's 'Action Patterns and Poses of Space,' Review from *The Dance Insider, Flash Review* 1, 2001. http://www.danceinsider.com/f2001/f105_2.html
- ¹⁴ Email correspondence with Kristin Jackson, Sep. 13, 2018.
- ¹⁵ A play by Lonnie Carter, adapted from Filipino-American writer Carlos Bulosan, produced by the Ma-Yi Theater Company in the USA. See Webber, 'Immigrant Farm Worker Dares to Court Romance,' Oct. 28, 2002, *New York Times*, Theater Review Section E, Page 5. <https://www.nytimes.com/2002/10/28/theater/theater-review-immigrant-farm-worker-dares-to-court-romance.html>
- ¹⁶ Jennifer Chin, email correspondence, Feb. 3, 2017.
- ¹⁷ Chin, email correspondence.
- ¹⁸ Chin, email correspondence.
- ¹⁹ Basilio Villaruz, email correspondence, Oct. 31, 2016.
- ²⁰ Email interview with Kristin Jackson. Conducted by Rina Corpus, Aug. 6, 2018.
- ²¹ The solo was later performed live at DIA Arts Centre NY and the Cultural Center of the Philippines. From Genara Banzon, "'Dugong Naglalakbay: Transformations and revelations,'" *Review of Women's Studies* 1, no. 18 (2008).
- ²² The actor was performed by Ramon Hodel in New York and by Audie Gemora in Manila.

²³ The kundiman melody "is characterized by a smooth, flowing and gentle rhythm with dramatic intervals," emerging as an art song at the end of the 19th century. By the early 20th century, its musical structure was formalised by Filipino composers like Francisco Santiago and Nicanor Abelardo who sought poetry for their lyrics, with verse and music in equal parts. See <https://en.wikipedia.org/wiki/Kundiman>

²⁴ K. Jackson, 'A Story in Time and Space,' <https://theatrenohgaku.wordpress.com/2012/07/31/a-story-in-time-and-space/>, July 31, 2012.

²⁵ From my field notes from various Noh and qigong classes.

²⁶ Hall in Manalansan. *Global Divas*, 150.

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