



PRESENTS

RED SKY PERFORMANCE

**Doris Duke Theatre
August 7-11, 2019**

EXECUTIVE &
ARTISTIC DIRECTOR

Sandra Laronde

ASSOCIATE ARTIST &
CHOREOGRAPHER

Jera Wolfe

COMPOSER

Eliot Britton

PRODUCTION STAGE MANAGER

Carla Ritchie

TECHNICAL DIRECTOR

Pip Bradford

DANCERS

Sarah Di Iorio
Eddie Elliott
Miyeko Ferguson
Cameron Fraser-Monroe
Lindsay Harpham
Bridget Lee
Jera Wolfe

MUSICIANS

Orla Barlow-Tukaki
Bryant Didier
Rick Sacks

PROGRAM

Trace (U.S. Premiere)

CONCEPT & DIRECTOR Sandra Laronde

CHOREOGRAPHER Jera Wolfe

COMPOSER Eliot Britton
In collaboration with Rick Sacks, Bryant Didier, and Ora Barlow-Tukaki

LIGHTING DESIGNER Alexis Bowles

COSTUME DESIGNER Kinoo Arcentales

CREATIVE VIDEO DIRECTOR/
SCREEN MANAGER Marcella Grimaux

HEAD MOTION DESIGNER Daniel Faubert

TECHNICAL DESIGNER Alexandre Barette

PRODUCTION STAGE
MANAGER Carla Ritchie

TECHNICAL DIRECTOR Pip Bradford

DANCERS Sarah Di Iorio
Eddie Elliott
Miyeko Ferguson
Cameron Fraser-Monroe
Lindsay Harpham
Bridget Lee
Jera Wolfe

MUSICIANS Ora Barlow-Tukaki
Bryant Didier
Rick Sacks

RECORDED THROAT-BOXER
VOCALIST Nelson Tagoona

Jacob's Pillow is committed to providing an inclusive environment that cultivates the celebration of the art of dance and its positive impact on communities.

We are dedicated to fostering a safe, comfortable, and enjoyable experience for everyone on our beautiful campus. You, as patrons and visitors of Jacob's Pillow, are expected to contribute to our mutually respectful and welcoming community and support the world of dance and all its citizens for generations to come.

If you have any suggestions, comments, or incidents to report, please direct them to Deputy Director A.J. Pietrantone at apietrantone@jacobspillow.org.

HOUSE RULES:

While in our theaters, please refrain from behavior that could disturb other patrons and performers during the performance. Thank you for observing these House Rules so that everyone can have an enjoyable experience. Silence cell phones • Photography & recording are prohibited • Other than water, food & beverages are prohibited • Keep your ticket with you at all times • Let a staff member know if you need help

We are so glad you are here. Enjoy the show!

CREATOR'S NOTE

Trace is a highly kinetic contemporary dance work influenced by Anishinaabe sky and star stories, offering a glimpse into our origins as well as our future evolution.

We are traceable to the beginnings of the universe, our ancestral origins stretching across the Milky Way to the atoms burning inside of us in the here and now.

We explore the “traces” of what has come before us, mapping the past, tracing our lineage, demystifying the secrets of our DNA, and uncovering the visible marks of what we leave behind, such as a footprint, a fossil, or a scar.

For tens of thousands of years, the Indigenous peoples of Turtle Island (Canada & U.S.A.) have mapped the night sky, studied the stars, and established an expansive multiverse view of the world. Our sky and star stories hold our worldview and cultural psyche, illuminating our profound belief that we are related to all of creation. We are a part of the universe, and it is a part of us.

A huge thank you to Pamela Tatge, Ariana Massery, Norton Owen, Thasia Giles, and to the incredible team at Jacob's Pillow. Chi-miigwetch to wisdom keepers, cultural astronomers, and astrophysicists Wilfred Buck, Annette Lee, Daniella Scalice, and Michael Wassegizhig Price for being involved in our process. We deeply thank all of our relations and the Indigenous peoples of this land.

SANDRA LARONDE

Teme-Augama Anishinaabe

Founder & Artistic Director of Red Sky Performance

ABOUT RED SKY

Red Sky Performance is Canada's leading company of contemporary Indigenous performance. Now in their 19th year, Red Sky's work highlights the originality and power of contemporary performance (dance, theatre, music, and media), enabling new creations to expand the breadth and scope of Indigenous-made work from Canada. Their mission is to create inspiring experiences of contemporary Indigenous arts and culture that transform society. The vision of Red Sky Performance from its creator Sandra Laronde (Teme-Augama Anishinaabe—People of the Deep Water) is dedicated to creating and elevating the ecology of contemporary performance informed by Indigenous worldview and culture.

Touring since 2003, Red Sky has delivered over 2,253 performances across Canada including 198 international performances in 17 countries on four continents, including

two Cultural Olympiads (Beijing and Vancouver), World Expo in Shanghai, International Arts Festival in Shanghai, State Theatre of Ballet and Opera in Mongolia, and the 2018 Venice Biennale. Most recently, Red Sky performed 28 performances of *Backbone* in the Netherlands, Germany, Belgium, Poland, and at Montreal's Danse Danse Festival to critical acclaim.

Closer to home, they have remained deeply rooted and invested on a grassroots level and regularly perform in urban, rural, and reserve communities across Turtle Island. At the forefront of contemporary Indigenous performance, Red Sky is the recipient of 12 Dora Mavor Moore awards and nominations, two Canadian Aboriginal Music Awards, three International Youth Drama Awards from Shenzhen, China, and a Smithsonian Expressive Award, among other recognitions.
redskyperformance.com

SANDRA LARONDE (Executive Director & Artistic Director) is a highly accomplished arts and cultural leader in Canada. She drives her passion forward to elevate Indigenous arts and culture in ways that uplift, respect, and celebrate Indigenous culture. Laronde plays a pivotal role in the ongoing Indigenous cultural resurgence in Canada. In 2000, she founded Red Sky Performance, which quickly became a leading creator, producer, and influencer of contemporary Indigenous performance in Canada and worldwide. Over two decades, her company has created an extraordinary body of work that has led to powerful, transformational arts experiences in dance, theatre, music, and media.

Laronde has been widely recognized with numerous awards and distinctions. These include the Meritorious Service Decoration on behalf of Her Excellency the Right

Honourable Julie Payette, Governor General of Canada; a Doctor of Law, honoris causa from the Senate at Trent University; Lieutenant Governor's Ontario Heritage Award for Excellence in Conservation; the Victor Martyn Staunch-Lynch Award for Outstanding Artist in Dance from the Canada Council for the Arts; *Toronto Life's* "Face the Arts" celebrating Cultural Mavericks; an Expressive Arts Award from the Smithsonian Institute; the Ontario Good Citizenship Medal; the Paul D. Fleck Fellowship in the Arts from the Banff Centre for Arts and Creativity; and Toronto City Council's Aboriginal Affairs Award. She has also participated in the Governor-General's Canadian Leadership program, which celebrates leaders who have made a significant impact on Canada, among other recognitions.

For nine robust years, Laronde was the Director of Indigenous Arts at the Banff Centre for Arts and Creativity (2008-16), where substantial growth was achieved under her leadership. She provided a vision for a compelling future of Indigenous Arts at the Banff Centre in the 21st century. During her tenure, she envisioned and created highly transformative programming that shares, investigates, and strengthens Indigenous practice in all disciplines for emerging and established Indigenous artists.

Laronde visited the Pillow for a residency in May 2019, making connections with local Indigenous representatives and served as a lead curator for *The Land on Which We Dance*.

JERA WOLFE (Associate Artist & Choreographer) is of Métis heritage. As an Associate Artist with Red Sky Performance, he is a choreographer and performer. His choreographic

works have been presented by Canadian Stage, Fall For Dance North, Banff Centre for Arts and Creativity, Canada's Royal Winnipeg Ballet School, and the Venice Biennale. Recently, Wolfe toured with Red Sky, performing in *Backbone* in the Netherlands, Germany, Belgium, and Poland. His upcoming choreographic work will include new creations for Canada's National Ballet School, Canada's Royal Winnipeg Ballet School and Company, Canadian Contemporary Dance Theatre, School of Contemporary Dancers, and Tulsa Ballet Centre for Dance Education. Wolfe won the 2019 Dora Mavor Moore Award for Outstanding Choreographer for *Trace*.

ELIOT BRITTON (Composer) integrates electronic and instrumental music through an energetic and colorful personal language. His creative output expresses an eclectic musical experience from gramophones to video games, drum machines, and orchestra to electronic chamber music. A proud member of the Manitoba Métis Federation, Britton recently completed his Ph.D. at Schulich School of Music at McGill University. He is the recipient of numerous prizes, including the SSHRC Bombardier Scholarship, Louis Riel Scholarship, and the Hugh Le Caine and Serge Garant SOCAN awards. Britton is the composer of *Adizokan*, a TSO Commission in partnership with Red Sky Performance, and is currently an assistant professor of composition at the University of Toronto and co-director of the Cluster New Music and Integrated Arts Festival. Britton won a 2019 Dora Mavor Moore Award for Outstanding Sound Design & Composition for *Trace*.

ALEXIS BOWLES (Lighting Designer) was born in Montreal. He has mastered

both lighting design and music production, a symbiosis of ambiance, texture, rhythm, and timing. Always in search of new media and technologies, his range of production is vast. He has worked with Daniele Finzi Pasca since 2003 as Lighting Director for *Rain*, *Nebbia*, *Donka*, and *Icaro*. He was the lighting designer with Daniele Finzi Pasca on many Operas, including *L'Amour de loin*, *Pagliacci*, and Verdi's *Aida* and *Requiem*. Bowles was nominated for a 2019 Dora Mavor Moore Award for Outstanding Lighting Design for *Trace*.

MARCELLA GRIMAUX (Creative Video Director/Screen Manager) is originally from Montreal, grew up in New York City, and attended the University of Southern California in Los Angeles where she majored in Theatre. In 2009, she assisted Dominic Champagne (Cirque du Soleil's *Love*) in Las Vegas on his multimedia theatrical presentation of *Paradis Perdu*. She has worked for international artists Taylor Swift, Rihanna, Katy Perry, The Backstreet Boys, One Direction, and Pink, among others. In 2016, she became an Associate Content Producer for the Montreal studio 4U2C and was responsible for screen producing the creative video content for the *Kevin Hart: What Now* show. She co-directed and oversaw the artistic direction of the video scenography for Jean Leloup's *Le Fantôme de Paradis City*, which won awards for Best Show and Best Lighting Design at that year's ADISQ awards.

DANIEL FAUBERT (Head Motion Designer) was born in Outaouais, Quebec, and now lives and works in Montreal. He has a Bachelor of Arts and Design from the University of Quebec. He directed his first

animated short, “Scène Primitive,” which has won numerous prizes in festivals. Video designer, director, and animator, he joined the *Geodezik* team as a senior motion designer in 2013. Since then, Faubert has collaborated with numerous teams on large scale productions including Cirque du Soleil shows and tours for Pink, Justin Timberlake, Katy Perry, and Cher, to name a few.

ALEXANDRE BARETTE

(Technical Designer) launched a successful career in information technology by leveraging his capacity to teach himself and problem solve with an insatiable appetite for knowledge. During his stint as a technical lead with VYV, Barette contributed to the development of a number of projects including Alicia Keys' *As I Am* tour; Britney Spears' *Circus*; Franco Dragone's *House of Dancing Water*; Cirque du Soleil's *Totem*, *Iris*, and *Zarkana*; and Michael Jackson's *One*. He later became a freelancer video technical designer, director, and integrator for shows such as Justin Timberlake's *20/20 Experience*, Celine Dion's Vegas residency, Prince's *Hit and Run* tour, Abu Dhabi's 44th National Day, and Cirque du Soleil's *Love* revamp. Barette joined the ranks of 4U2C to lend a hand in Beyonce's Grammy performance, Intel's 2018 CES keynote, and Justin Timberlake's *Man of the Woods* tour.

KINOO ARCENTALES (Costume Designer) is of South American Indigenous (Kichwa) and Mestizo heritage. Born into a family of artists, Arcentales was exposed to arts from an early age. His main role models are his grandmothers on both sides of his family—one being a hotel business owner and the other a retired fashion designer. Living a semi-nomadic lifestyle for

most of his life, he has travelled throughout Canada and Ecuador, which has inspired most of his work. Arcentales has worked with Red Sky Performance as the costume designer for *Trace* and as an associate costume designer for *Miigis*.

SARAH DI IORIO (Dancer) received her B.F.A in 2018 from Ryerson University's Performance Dance Program. Di Iorio was chosen to create two ten-minute pieces that were showcased at Ryerson's first ever Springworks show. In her final year, she was the recipient of the Nadia Potts Heart and Soul Scholarship Award. Di Iorio recently had the opportunity to showcase her choreography in the Fall for Dance North 2018 Festival, Cawthra Parks 2019 Springfest show, Ryerson University's performance of *The Penelopiad*, and at the premiere of *Impromptu* at the 2019 Parodos Festival. As a dancer, Di Iorio has performed in work created by well-known choreographers in Toronto as well as on the Greek islands. She is one of three principal dancers in a film that will premiere in Toronto's 2020 Luminato Festival. Di Iorio had the privilege of performing in *Miigis* at the Canadian Museum of History with Red Sky Performance and is now grateful to also take part in the company's performance of *Trace*.

EDDIE ELLIOTT (Dancer) is currently on a cultural exchange as part of Red Sky Performance's Associate Artist Program. He is of Maori descent from Tainui, New Zealand. He discovered hip-hop in Wellington, where he trained in contemporary dance. A graduate of UNITEC in 2018, Elliott was nominated for the Rolex Mentor and Protégé Arts Initiative and the 2014 “I Am Auckland Awards,” where he

won the Youth Active Award. Elliott has worked with leading dance companies in New Zealand, including Black Grace, Atamira, Okareka Dance Company, Douglas Wright Dance, and New Zealand Dance Company. He is the 2017 recipient of the Ellen Norris Scholarship and Creative New Zealand's Toi Tipu Rea grant. This is Elliott's third season with Red Sky Performance, where he performed in the world premieres of *Trace*, *Backbone*, *Miigis*, *Adizokan*, and *Great Lakes*. He also toured *Backbone* with the company to the Netherlands, Germany, Belgium, and Poland and the Danse Danse Festival in Montreal.

MIYKO FERGUSON (Dancer) is a Toronto-based artist. She received her B.F.A. in Performance Dance from Ryerson University in 2016. She has attended professional training programs with the School of Toronto Dance Theatre, Decidedly Jazz Danceworks, Kenny Pearl, ProArteDanza, Springboard Danse Montréal, Kaeja D'dance, Adelheid, and Alias Dance Project. She has also performed works by Ohad Naharin, Chuck Wilt, Hanna Kiel, James Kudelka, Kate Hilliard, Apolonia Velasquez, David Earle, and Robert Glumbek. Ferguson previously danced with Red Sky Performance for the world premieres of *Trace* in 2018 and *Miigis* in 2017.

CAMERON FRASER-MONROE (Dancer) is a member of the Tla'amin First Nation in Powell River, B.C. and grew up in Vernon, B.C. He has studied a wide variety of music, theatre, and dance. He was privileged to receive several years of training and performance with World Champion Hoop Dancer Dallas Arcand and studied Grass Dance from a young age. Fraser-Monroe was a delegate

for Stage Dance and Modern Dance at the B.C. Provincial Festival of Performing Arts, presenting jazz, tap, and modern solos before moving to the Royal Winnipeg Ballet (RWB) School where he received the RWB Alumni Scholarship. He has created two short works through the First Steps Competition at the RWB School and won the Paddy Stone Scholarship for Choreography and the Audience Choice Award. Most recently, Fraser-Monroe performed on APTN and CBC at the Indspire Awards and choreographed and performed for APTN's *Indigenous Day Live! 2018*. Fraser-Monroe performed in Red Sky Performance's world premiere of *Trace* at Canadian Stage in 2018.

LINDSAY HARPAM (Dancer) began training in Saskatchewan, where she was inspired to further her development at Harbour Dance Centre's Intensive Training Program in British Columbia. Harpham moved to Toronto and completed The Conteur Academy's two-year training program where she worked with distinguished artists such as Eryn Waltman, Shoena Bell, Kelly Shaw, and Ryan Lee. She joined Red Sky Performance for the world premiere of *Backbone* at Canadian Stage in Toronto and then toured with the company to the Netherlands, Germany, Belgium, and Poland and at the Danse Danse Festival in Montreal. Harpham performed in Gadfly's production of "UNBXBL 2" and represented Canada alongside Saskatchewan Dance Project at the International Dance Congress in Adelaide, Australia. She is currently training alongside Larchaud Dance artists as an apprentice and is very grateful to be a part of Red Sky Performance for *Trace*.

BRIDGET LEE (Dancer) began her ballet training when she was 13 at the Ohio Conservatory of Ballet under the direction of Inna Stabrova and Dmitry Tuboltsev. She competed in the YAGP NYC Finals in 2016, where she received a scholarship to attend Canada's Royal Winnipeg Ballet School Professional Division. Lee has trained at the RWB School for three years and graduated in June 2019. While training at the school, she was awarded the Prince Edward Award for two consecutive years and received the Royal Winnipeg Ballet Alumni Scholarship. In 2018, Lee was a part of the first Prix de Lausanne Partner School Choreographic Project, where she performed *Pulse* choreographed by Goyo Montero. She was a YoungArts winner in Ballet in 2019 and participated in National YoungArts Week in Miami, Florida. In April 2019, she competed in the YAGP NYC Finals where she was top 12 in the senior women division. This coming year, Lee will join the Stuttgart Ballet as an apprentice. This is her first time performing with Red Sky Performance.

ORA BARLOW-TUKAKI (Collaborator, Vocalist, & Musician) has toured professionally for 15 years and is a highly skilled musician, workshop facilitator, and storyteller. She co-founded and toured the world with three successful collaborative music projects--Manuhiri, Planet Woman, and Pacific Curls. She has co-created with many international artists and projects: 2011 Manitoba Music collaboration project; 100 Years Café, Vancouver; Vancouver Island Music Festival, and countless other festival collaborations and CD recordings with artists and producers. In 2012, Livingston

Productions and Maori TV produced a documentary about her political activism against oil exploitation in her tribal lands in the series called 'I know a sheila like that'. Barlow-Tukaki was a vocalist and musician in two world premieres of Red Sky's works including *The Great Lakes* and *Trace* (2018). Barlow-Tukaki and her husband Ray are co-directors of Toitoti Manawa Trust, which brings high quality events, music, workshops, and artists to their tribal lands of Te Whanau-a-Apanui. She is deeply involved in her iwi tribe as the Chair of Te Whanau-Hikurangi Hapu sub-tribe. Barlow-Tukaki lives in Te Kaha and is of Te Whanau-a-Apanui and English Descent.

BRYANT DIDIER (Collaborator & Musician) is an active live performer as well as a skilled and experienced Producer and Studio/Live Sound Engineer. Presently, Didier performs with Poppa Weele, John T. Davis, and THE 60SEXPERIENCE. Over the years, he has performed with such well-known artists as Tom Cochrane, Bruce Cockburn, Billy Bragg, Jane Siberry, Carole Pope, Molly Johnson, Shakura S'Aida, Jackie Richardson, and many more. Didier joined Red Sky Performance as a music collaborator for *Great Lakes* and *Trace*.

RICK SACKS (Collaborator, Musician) is a percussionist and composer who has performed new chamber music worldwide and composed for chamber ensemble, solo, and orchestra. He has created sound design for many Toronto theatre companies and is a long-time collaborator with Red Sky Performance. His sound composition for Red Sky's *Backbone* was nominated for a Dora Award, and he was co-nominated for an Indigenous Music Award for Red Sky's *Miigis*.

NELSON TAGOONA (Recorded Vocalist) improvises with traditional throat singing and beat-boxing, developing a technique he has termed “throat boxing.” This unique performance style has garnered high praise throughout Canada where he has been awarded the Queen’s Diamond Jubilee and named one of the “Top 10 Canadian Artists under 20” by CBC Music. Tagoona performed during the opening of the Northern Scene Festival at the National Arts Centre in Ottawa, at the Pan Am Games in Toronto, and was the featured vocalist in Red Sky Performance’s *Adizokan*.

CARLA RITCHIE (Production Stage Manager) is excited and honoured to be working with

Red Sky Performance on *Trace* for Jacob’s Pillow. This is Ritchie’s seventh show with Red Sky Performance and first time at the Pillow. Ritchie is an accomplished Stage and Production Manager, Technical Director, and Designer. Ritchie has lived and worked across Canada and now makes her home in Toronto. She has toured across the U.S.A. and twice toured to China with Red Sky. Some of her favorite companies include: Red Sky Performance, Ghost River Theatre, Tarragon Theatre, Alberta Theatre Projects, One Yellow Rabbit, The Only Animal, Sage Theatre, Debajehmujig-Storytellers, The National Arts Centre, Native Earth, Bound to Create Theatre, and Artscape.

PIP BRADFORD (Technical Director) is a production manager and stage manager for many companies in Toronto, including Why Not Theatre, the Blyth Festival, Toronto Dance Theatre, Crow’s Theatre, Summerworks Performance Festival, Red Sky Performance, Stand Up Dance, Native Earth, and The Theatre Centre. Bradford also creates installation art with Rebecca Vandeveldt at Art Is Hard Productions and is one of the founders of The Bellows.

The Land On Which We Dance

The Land On Which We Dance, the week-long celebration of Indigenous past, present, and future, begins on Wednesday, August 7, and concludes on Sunday, August 11. Since its founding in 1933, Jacob’s Pillow has engaged with Indigenous peoples, cultures, and traditions, and The Land On Which We Dance serves to revitalize the Pillow’s commitment to acknowledging the first inhabitants of the land through elevating Indigenous work. The Pillow’s campus will be illuminated with an exchange of song, dance, and storytelling, bringing together local Indigenous peoples with contemporary artists based in the U.S. and Canada, and inviting all to participate. The Pillow thanks Sandra Laronde, who has worked with Jacob’s Pillow to curate this week-long celebration, in association with Christopher K. Morgan and Larry Spotted Crow Mann.

August 7-11 | Red Sky Performance, *Trace* | Doris Duke Theatre

August 7, 4:30pm | Re-Mapping Native Space in the Berkshires & Beyond | Blake’s Barn
A conversation with Amherst College professor Lisa Brooks on the writings, voices, and homelands of Native people from the Berkshires and western Massachusetts.

August 7, 5:30pm | Inside/Out: The Land On Which We Dance
A special Inside/Out performance of song and dance featuring Indigenous artists.

August 8, 4pm | Stones and Stories with Christopher K. Morgan | Inside/Out Stage
Learn about the role of stones in traditional Hawaiian culture in a free workshop with Christopher K. Morgan.

August 8, 6:15pm | Inside/Out: Christopher K. Morgan
Christopher K. Morgan performs Pōhaku, a unique dance and hula performance with live music by electric cellist Wytold and Hawaiian chanter/percussionist Elsie Kaleihulukea Ryder.

August 9, 9:30pm | Storytelling Bonfire | Great Lawn
Following the evening performances, the Pillow campus will be illuminated with an exchange of song, dance, and storytelling centered around a bonfire.

August 10, 4pm | PillowTalk: *Indigenous Dance* | Blake’s Barn
Sandra Laronde of Red Sky Performance compares notes with Christopher K. Morgan, exploring the challenges of maintaining Indigenous dance traditions in today’s increasingly diverse world.

Details online at jacobsillow.org/festival/the-land-on-which-we-dance/

JACOB'S PILLOW EXTENDS SPECIAL THANKS TO OUR VISIONARY LEADERS

VISIONARY LEADERS form an important foundation of support and demonstrate their passion for and commitment to Jacob's Pillow through annual gifts of \$10,000 and above.

Their deep affiliation ensures the success and longevity of the Pillow's annual offerings, including educational initiatives, free public programs, The School, the Archives, and more.

\$25,000+

Carole* & Dan Burack
The Barrington Foundation
Frank & Monique Cordasco
Hon. Stephan P. Driscoll*, in honor and memory
of John Lindquist & Barton Mumaw
Stephanie & Robert † Gittleman
Carolyn Gray & George Peppard
Joan & Jim Hunter

Christopher Jones* & Deb McAlister
Wendy McCain
Fred Moses*
Jennie A. Kassanoff & Dan H. Schulman
Mark & Taryn Leavitt
Sylvia T. Pope*
Robert & Eileen Rominger
Irene Ryan Foundation

\$10,000+

Dr. Norman Abramson
Deborah & Charles Adelman
Aliad Fund
Rick & Nurit Amdur
Candace* & Rick Beinecke
Linda & Bob Berzok
Sydelle & Lee Blatt
David Carlisle & Morene Bodner
Chervenak-Nunnallé Foundation
Neil* & Kathleen Chrisman
Ranny Cooper & David Smith
Jeffrey Davis & Michael T. Miller
David DeFilippo & Lisa Shapiro, in memory of
Robert Gittleman
Hermine Drezner
Sheila Drill
Nancy & Michael Feller
David & Nina Fialkow in honor of
Deval & Diane Patrick and Mark A. Leavitt
Jeanne Donovan Fisher
Joan* & Charlie Gross

Ann* & Peter Herbst
Laura* & Nick Ingoglia
Nancy K. Kalodner
Amy & Richard Kohan
Lizbeth & George Krupp
Jack & Elizabeth Meyer, in honor of
Diane & Deval Patrick
Hans* & Kate Morris
Gov. Deval L. & Diane Patrick
Claudia Perles
Caren & Barry Roseman
Hunter K. Runnette* & Mark P. VandenBosch
Naomi Seligman & Ernie von Simson
Mark Sena & Linda Saul-Sena
Natalie & Howard Shawn
Lisbeth Tarlow & Stephen Kay
Roger Tilles
Stephen Weiner & Donald Cornuet
Ellen Weissman
Mark & Liz Williams
Elaine* & Irving Wolbrom

* Former Trustees, staff, faculty, interns,
The School's dancers, or artists-in-residence

† Deceased

INSTITUTIONAL SUPPORT

As of May 23, 2019 major support for Jacob's Pillow has been generously provided by the following institutions: The Arison Arts Foundation; Arnhold Foundation; The Barr Foundation; The Barrington Foundation; Berkshire Taconic Community Foundation; Blue Cross Blue Shield of Massachusetts; The Chervenak-Nunnallé Foundation; The Feigenbaum Foundation; Gladys Kriebel Delmas Foundation; The Ford Foundation; Howard Gilman Foundation; Harkness Foundation for Dance; William Randolph Hearst Foundation; The John S. and James L. Knight Foundation; Massachusetts Cultural Council, a state agency; MassDevelopment; The Andrew W. Mellon Foundation; Mertz Gilmore Foundation; New England Foundation for the Arts; National Endowment for the Arts; Onota Foundation; The Prospect Hill Foundation; The Shubert Foundation; The Robert and Tina Sohn Foundation; The Spingold Foundation; Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation and Surdna Foundation; The Thompson Family Foundation; The Velmans Foundation; Weissman Family Foundation; and Jacob's Pillow Business Partners.



MEMBERSHIP SUPPORTS EVERYTHING YOU LOVE ABOUT JACOB'S PILLOW

JOIN OUR THOUSANDS OF MEMBERS & SUPPORT THE
MISSION OF JACOB'S PILLOW.

You can help the Pillow present outstanding dance artists from around the world, provide training and support to the talented dancers of The School at Jacob's Pillow, maintain our landmark site, and create free community programs that engage people of all ages and backgrounds with dance.

EVERY GIFT MATTERS.
JOIN AND CHOOSE THE LEVEL RIGHT FOR YOU!

Explore the full list of benefits, join as a new Member, renew your current membership, or upgrade to a higher level at jacobspillow.org/support/membership.

You can also make a donation by phone at 413.243.9919 x122.

Sustaining members support the Pillow year-round through easy, automatic monthly or quarterly gifts.

Depending on your level, membership gives you access to:

Early Ticketing
Fan level & above

Admission to Cast Parties
Contributor level & above

Pillow Lab showings where you can witness the creative process
Supporter level & above

Priority Parking Passes
Partners' Circle level & above

Invitations to Member-Exclusive Events

Discounts in The Pillow Store

Help make dance creation, presentation, education, and preservation at Jacob's Pillow possible.

Thank you!

PILLOWNOTES

by Jennifer Edwards

The PillowNotes series comprises essays commissioned from our Scholars-in-Residence to provide audiences with a broader context for viewing dance.

In a conversation with Red Sky Performance Founder and Artistic Director Sandra Laronde, she recalled hearing a chief speak. He said, “always keep beauty at your core and never allow anyone to compromise beauty.” She uses this wisdom to ground the mission of the company, “to create inspiring experiences of contemporary Indigenous arts and culture that transform society.” She drives her passion forward “to elevate Indigenous arts in ways that uplift, celebrate, and respect culture.” Red Sky Performance centers indigeneity as expansive. Her perspective is not focused solely on Indigenous issues, because as she says, “We are more than our issues, and we will always be more than our issues. If we are solely defined by our issues, then we are defined by the colonizer.” There are many such issues, of course—genocide, stealing land, and robbing people of culture, language, and identity. However, if those issues are the only piece of the story told, they become the dominant story. They are sometimes part of the story, but never “the” story. Stories of the Anishinaabeg, and all First Nation peoples, predate and postdate the arrival of European settlers. Therefore, these facts and lived experiences flow into the works and creative practice of Red Sky Performance, but the worlds they build and reflect reach further—into the stories, into the histories, and in terms of Trace, into the origins of life itself.

Laronde (of the Teme-Augama Anishinaabe, Ojibway) founded Red Sky Performance and started touring in 2003 because she wanted to create a space for projects that she didn’t see being made and/or presented anywhere in the world. Currently in its 19th year of creating dance, theater, music, and media, they have delivered over 2,250 performances across Canada including international performances in 17 countries on four continents, including landmark events such as two Cultural Olympiads (Beijing and Vancouver). In addition, they opened Canada at World Expo in Shanghai, and opened *UNCEDED: Voices of the Land* at the Venice Biennale.

They are the recipient of 12 Dora Mavor Moore awards and nominations, two Canadian Aboriginal Music Awards, three International Youth Drama Awards from Shenzhen, China, and the Smithsonian Expressive Award.

The Company periodically offers lectures, workshops, and storytelling methodologies based on collaborative practice for the public. They also offer *RedTalks*, a series that builds ongoing engagement with broader communities. It also serves as a way to share research in their creative process as they did for *Trace*. In a talk, they featured astrobiologist Daniella Scalice from NASA, and astronomer Wilfred Buck. Scalice shared the science and research behind all life on earth originating from the nuclear fusion process that a star undergoes as it dies. Buck stated, “One of the first origin theories put forth by First Nations people, the world over, is the idea that we come from the stars. We are star people—we originate in the stars.” In *Trace*, we see story and data collide and align. We see that these streams of knowledge—often thought of as distinct though they represent known wisdom and researched science—can flow together and be upheld simultaneously to support the truth of our being.

In a recent article titled, “Red Sky is Expanding the Views of the Indigenous World—If Not Its Universe,” written by Millie Knapp and James Ring Adams for *American Indian*, the magazine for the Smithsonian’s National Museum of the American Indian, Laronde is quoted as saying, the night sky “holds the cultural psyche and worldview of a people. It contains our stories. We are imprinted up there.” Laronde continues, “The idea of Trace came from the notion that all things are traceable and that what we leave behind as humans, as a culture, as a nation and as an individual is our legacy,” she says. “Any kind of visible marks we leave behind can be seen as trace—a footprint as a culture or a scar.”

When viewing *Trace*, I was stuck by how choreographer Jera Wolfe (of the Métis nation) weaves multiple styles into his work. Apparent are the following influences: Indigenous forms, West African-informed contemporary vocabularies like jazz, break dancing, and house, as well as Eurocentric dance forms including ballet and modern. From the exacting placement of feet and bodies, to the ways in which individuals and the group interact, *Trace* is imbued with the intentionality needed to understand how we mark our world.

Dialogues develop between video, movement, physicality, live music, and the ways in which information accumulates and disperses. Working in concert, these elements surface the remnants of what was, how it (we) came to be, and signal us toward how to approach what is on the horizon—together.

© 2019 Jennifer Edwards and Jacob’s Pillow Dance Festival

Jennifer Edwards is a facilitator, writer, choreographer, and co-founder of better_, a consulting firm focused on organizational design, strategy, and brand management. Her writing credits include The Dance Enthusiast, The Huffington Post, and Dance Magazine.