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THE DAY:

**COLLABORATION AMONG MAYA BEISER, LUCINDA CHILDS, AND WENDY WHELAN WITH
MUSIC BY DAVID LANG HAS ITS WORLD PREMIERE AT JACOB'S PILLOW, JULY 31-AUGUST 4**

July 12, 2019 – (Becket, MA) Jacob's Pillow presents the highly-anticipated world premiere of *THE DAY*, featuring world renowned cellist Maya Beiser and legendary dancer Wendy Whelan with choreography by the groundbreaking postmodern dance artist Lucinda Childs and music by Pulitzer Prize-winning David Lang in the Doris Duke Theatre, July 31-Aug 4. Co-commissioned by Jacob's Pillow, the multidisciplinary work explores memory, life's journey, resilience, and survival of the soul through the shared language of music and dance.

"Jacob's Pillow is elated to present the world premiere of *THE DAY*. This richly textured work unites the extraordinary creativity of four of the most innovative contemporary artists today and will undoubtedly leave its mark on stages worldwide," says Jacob's Pillow Director Pamela Tatge.

This momentous melding of creative genius brings together "cello rock star" (*Rolling Stone*) Maya Beiser, "America's greatest contemporary ballerina" (*The New York Times*) Wendy Whelan, seminal choreographer of the Judson Dance Theater era Lucinda Childs, and David Lang's music, praised as "A gut punch...nothing short of life itself: by turns hopeful, funny, surprising, and tragic" (*The New York Times*). *THE DAY* explores the concept of loss and is a meditation on both the mortal and eternal passages of life and death, as well as the final postmortal voyage of the soul. Beiser and Whelan are both onstage for the duration of the work, moving around each other in space and interacting with the scenic design of Sara Brown.

THE DAY was conceived by Beiser, who is hailed as "a force of nature" (*The Boston Globe*). The collaborative performance is an extension of David Lang's compositions "the day" and "world to come," created in response to the tragic events of September 11, 2001. "the day" looks at how one reflects on the memories that resonate as chronicles in one's life, while "world to come" explores what comes after, when the soul leaves the body. In addition to the score for cello, Lang composed text that was sourced from searching the phrase "I remember the day I..." on the internet. With these small glimpses of shared humanity, Lang created multi-tracked layers of Beiser's cello and the narration, which together gradually build to emulate a small string ensemble.

Beiser expands on her deep relationship with the music through this evening-length work. As she reimagined the possibilities of the work and the emotions it provokes, Beiser had the image of a woman—a dancer—who embodies the memories and stories in Lang's composition, representing our shared corporeal vulnerability. Beiser approached Whelan about the collaboration, and together they invited Childs to choreograph the part of the prophetic female dancer. Childs has created choreography that is both abstract and narrative, consisting of subtle and provocative movements that respond to and physically represent Lang's music and text and Beiser's transcendent cello.

ABOUT MAYA BEISER

Describing renowned cellist, producer, and multifaceted artist Maya Beiser, *The New York Times* writes, “The adventurous Beiser has been called the 'cello goddess,' which is not hyperbole: She summons from her instrument an emotional power so stirring that even the most stoic audience members risk turning into sobbing sacks of flesh.” Passionately forging her artistic path through uncharted territories, Beiser has been captivating audiences worldwide, bringing a bold and unorthodox presence to contemporary classical music, experimenting with various musical styles, and defying conventional norms with her boundary-crossing performances. Hailed as “the reigning queen of avant-garde cello” by *The Washington Post*, she has been called a “cello rock star” by *Rolling Stone* and praised as “a force of nature” by *The Boston Globe*.

Raised in the Galilee Mountains in Israel by her Argentinean father and French mother, Beiser spent her early life surrounded by the music and rituals of Jews, Muslims, and Christians, while studying classical cello repertoire. At the age of 12, she was discovered by the late violinist Isaac Stern who became her mentor throughout her early career. She is a featured performer on the world’s most prestigious stages including Lincoln Center, Carnegie Hall, BAM, The Kennedy Center, BBC Proms, London’s Southbank Centre, Royal Albert Hall and the Barbican, Sydney Opera House, Beijing Festival, Barcelona’s L’auditori, Paris’ Cité de la Musique, and Stockholm’s Concert Hall. Beiser’s critically acclaimed multimedia productions *World To Come*, *Almost Human*, *Provenance*, *Elsewhere: A Cello Opera*, *All Vows*, and *Spinning* have consistently been chosen for top critics’ “Best Of The Year” lists. Among the wide range of artists she has collaborated with are Louis Andriessen, Brian Eno, Philip Glass, Tan Dun, Steve Reich, Shirin Neshat, Bill Morrison, Robert Woodruff, and Lucinda Childs.

Beiser’s vast discography includes eleven solo albums. Her recent albums *TranceClassical* (2016) and *Maya Beiser: Uncovered* (2014) topped the classical music charts. Her next album, *delugEON*, will be released in August 2019 on Beiser’s new Islandia Music Records imprint. She is the featured soloist on many film soundtracks, including an extensive collaboration with composer James Newton Howard for M. Night Shyamalan’s *The Happening* and *After Earth*, Denzel Washington’s *The Great Debaters*, Edward Zwick’s *Blood Diamond*, and Rupert Sanders’ *Snow White and the Huntsman*. Beiser is a 2015 United States Artists (USA) Distinguished Fellow in Music; a 2017 Mellon Distinguished Visiting Artist at MIT Center for Art, Science & Technology; and she was recently a Presenting Artist at the inaugural CultureSummit, held in 2017 in Abu Dhabi. Invited to present at the prestigious TED main stage in Long Beach, CA, Beiser’s 2011 TED Talk has been watched by over one million people and translated into 32 languages. Beiser is a graduate of Yale University and was a founding member of the Bang on a Can All-Stars. www.mayabeiser.com

ABOUT LUCINDA CHILDS

Lucinda Childs began her career at the Judson Dance Theater in New York in 1963. Since forming her dance company ten years later, she has created over fifty works, both solo and ensemble. In 1976 she was featured in the landmark avant-garde opera *Einstein on the Beach* by Philip Glass and Robert Wilson, for which she won an Obie Award. She subsequently appeared in a number of Wilson’s productions, including *I Was Sitting on My Patio This Guy Appeared I Thought I Was Hallucinating*, *Quartett*, by Heiner Müller, Wilson and Glass’s opera *White Raven*, Wilson’s video project *Video 50*, and *Maladie de la Mort* by Marguerite Duras (opposite Michel Piccoli). Most recently, she appeared in Wilson’s production of Arvo Part’s *Adam’s Passion* and also recorded spoken text and collaborated on the choreography for *Letter to a Man*, which was based on Nijinsky’s diaries and performed by Mikhail Baryshnikov.

In 1979 Childs choreographed one of her most enduring works, *Dance*, with music by Philip Glass and film décor by Sol LeWitt, which continues to tour internationally and has been added to the repertory of the Lyon Opera Ballet, for which she has choreographed Beethoven's *Grande Fugue*. In 2015 she revived *Available Light*, created in 1983 with music by John Adams and a split-level set by Frank Gehry. It was presented at the Festival d'Automne in Paris and the Manchester International Festival. In 2016, in an exhibit titled "Nothing Personal," her choreographic scores were shown at the Thaddeus Ropac Gallery in collaboration with the Centre Nationale de la Danse, to which she has donated her archive.

Since 1981 Childs has choreographed over thirty works for major ballet companies, including the Paris Opera Ballet and Les Ballets de Monte Carlo. She has also directed and choreographed a number of contemporary and eighteenth-century operas, including Gluck's *Orfeo ed Euridice* for the Los Angeles Opera, Mozart's *Zaide* for La Monnaie in Brussels, Stravinsky's *Le Rossignol* and *Oedipe*, Vivaldi's *Farnace*, Handel's *Alessandro*, and John Adams's *Dr. Atomic* for the Opera du Rhin. Her production of Jean Baptiste Lully's *Atys* premiered at Oper Kiel in 2014 and her production of Jean-Marie Leclair's *Scylla and Glaucus* premiered there in 2017. Childs is the recipient of numerous awards. She holds the rank of Commandeur in France's Ordre des Arts et des Lettres and in 2017 she received the Golden Lion award from the Venice Biennale and the Samuel H. Scripps American Dance Festival award for lifetime achievement. In 2018, Childs was inducted into the Hall of Fame at the National Museum of Dance. www.lucindachilds.com

ABOUT WENDY WHELAN

Wendy Whelan, widely considered one of the world's leading dancers of her generation, began dance lessons at the age of three in her hometown of Louisville, Kentucky. Whelan began intense professional training at the Louisville Ballet Academy. She was accepted to the summer program of the School of American Ballet at age 14; a year later, she moved to New York to continue her studies as a full-time student. In 1984, she was named an apprentice with New York City Ballet and joined the corps de ballet a year later. Whelan went on to spend 30 years at New York City Ballet, dancing virtually all the major Balanchine roles, and working closely with Jerome Robbins on many of his ballets and originating roles in ballets by such notable choreographers as William Forsythe, Twyla Tharp, Alexei Ratmansky, Christopher Wheeldon, Jorma Elo, Shen Wei, and Wayne McGregor. She was promoted to soloist in 1989 and to principal dancer in 1991. Her most notable choreographic collaboration at NYCB was with Christopher Wheeldon, who created roles for Whelan in 13 of his ballets, including *Polyphonia*, *Liturgy*, and *After the Rain*. At his own company, Morphoses/The Wheeldon Company, he again chose Whelan for several new works, and in 2007, she was nominated in London for both an Olivier Award and a Critics Circle Award for her performances.

Whelan has been a guest artist with The Royal Ballet and the Kirov Ballet and has performed all over the U.S., South America, Europe, and Asia. She received the *Dance Magazine* Award in 2007, and in 2009 was given a Doctorate of Arts, honoris causa, from Bellarmine University. In 2011, she received both The Jerome Robbins Award and a Bessie Award for Sustained Achievement in Performance. Since 2013, Whelan has been developing her own independent projects. Her inaugural project, *Restless Creature* with four dancer/choreographers — Kyle Abraham, Joshua Beamish, Brian Brooks, and Alejandro Cerrudo — was co-produced by The Joyce Theater Productions and premiered at Jacob's Pillow Dance Festival in 2013, later touring the U.S. She followed up with the development of two more projects in 2015, *Whelan/Watson Other Stories*, co-produced by the Royal Opera House in London and *Hagoromo* which was self-produced with American Opera Projects for the BAM Next Wave Festival. In 2016-2017, she premiered *Some of a Thousand Words* with Brian Brooks and Brooklyn Rider at the International Festival of Arts & Ideas, which was co-produced by The Joyce Theater Productions, presented at

Jacob's Pillow, and toured throughout the U.S. In February 2019, Whelan marked a return to New York City Ballet when she was appointed Associate Artistic Director of the Company.

A documentary, entitled *Restless Creature: Wendy Whelan*, was released in movie theaters across the country beginning in summer 2017, when it was also screened at Jacob's Pillow, and is now available on iTunes and Amazon. The film recently won the Chita Rivera Award for Best Dance Documentary. www.wendywhelan.org

JACOB'S PILLOW CONNECTIONS:

Wendy Whelan first performed at the Pillow in 1987 with *Choreography Project: Dancers from the New York City Ballet*. Whelan returned to the Pillow in 2004 with Peter Boal & Company, and again in 2013 for the world premiere of *Restless Creature*, where she danced with four innovative male choreographers—Kyle Abraham, Joshua Beamish, Brian Brooks, and Alejandro Cerrudo. She was seen on film at the Pillow in two productions: her husband David Michalek's *Slow Dancing* in 2008, and in Pontus Lidberg's *WITHIN (Labyrinth Within)* with Morphoses in 2012. In 2013, a number of her Instagram photos were featured in a Blake's Barn exhibition entitled *Shooting Stars*, featuring the photography of several dance artists.

Whelan is a Jacob's Pillow Board Trustee.

The first connection between Lucinda Childs and Jacob's Pillow was when she served on the faculty of the School at Jacob's Pillow's Most Modern Workshop in 1985. In 2002, White Oak Dance Project presented a full company work by Childs entitled *Chacony*, while Mikhail Baryshnikov danced a Childs solo, *Largo*. Childs herself participated in a PillowTalk in 2015 to highlight an online project featuring her work.

Explore past Pillow performances and related content on Jacob's Pillow Dance Interactive:

Wendy Whelan, Women in Dance by Maura Keefe:

danceinteractive.jacobspillow.org/themes-essays/women-in-dance/wendy-whelan/

Wendy Whelan & Brian Brooks in *Some of a Thousand Words* in 2016:

danceinteractive.jacobspillow.org/wendy-whelan-brian-brooks/thousand-words/

Wendy Whelan in *Restless Creature* in 2013:

danceinteractive.jacobspillow.org/wendy-whelan/first-fall-from-restless-creature/

Wendy Whelan with Peter Boal in *Herman Schmerman*, 2004:

<https://danceinteractive.jacobspillow.org/peter-boal-wendy-whelan/herman-schmerman/>

PERFORMANCE & TICKET INFORMATION:

Doris Duke Theatre, July 31 -August 4

Wednesday, Thursday, Friday, Saturday at 8:15pm

Saturday and Sunday at 2:15pm

\$65, \$55

A limited number of \$20 Under 35 tickets are available; adults ages 18-35 are eligible. One ticket per person; each guest must show valid I.D. when picking up tickets at Will Call.

ALSO THIS WEEK:

A.I.M by Kyle Abraham

July 31-August 4, Wednesday-Saturday at 8pm; Saturday and Sunday at 2pm

Ted Shawn Theatre

A Jacob's Pillow Dance Award winner, Doris Duke Artist Award winner, and MacArthur "Genius" Fellow, Kyle Abraham's "skill as a dancer is a fact" (*The New York Times*). One of today's most in-demand choreographers—recently the first black choreographer commissioned to create a work on New York City Ballet in over a decade—Abraham was born into hip-hop culture of the late 1970s and incorporates an artistic upbringing of classical cello, piano, and the visual arts into his work.

A.I.M makes its Ted Shawn Theatre debut performing a mixed repertory program that demonstrates the company's diverse range of styles and Abraham's own artistry as a performer with *INDY*, his first major solo in nearly a decade. A.I.M's dynamic dancers perform Andrea Miller's all-female *state* set to Reggie Wilkins' hypnotic electronic score, as well as *Show Pony*, *The Quiet Dance*, and *Drive*, marked by Abraham's "urgent and expressive choreography" (*The New York Times*). *Tickets start at \$45.*

Explore past Pillow performances on Jacob's Pillow Dance Interactive:

A.I.M in *Dearest Home* in 2017:

danceinteractive.jacobspillow.org/kyle-abraham-abraham-in-motion/dearest-home/

Kyle Abraham in *Inventing Pookie Jenkins* in 2010:

danceinteractive.jacobspillow.org/kyle-abraham/inventing-pookie-jenkins/

Inside/Out Performance Series: Bryn Cohn + Artists

Wednesday, July 31 at 6:15pm

FREE

Founded in 2011, Bryn Cohn + Artists is a bicoastal company that constructs theatrical worlds of risk and reality with collaborations in film, fashion, music, and television. In an innovative repertory program for Inside/Out, BC + A will present their most celebrated works to date including *4AM*, *HOME*, and *Skin*. These pieces explore themes of identity, forming community and family dynamics, performed with fierce physicality and emotional depth by the BC + A dancers.

Acclaimed artistic director Bryn Cohn was nominated for a Princess Grace Fellowship, received a feature in *Dance Teacher Magazine*, and was selected to participate in the New Directions Choreography Lab at Alvin Ailey American Dance Theater. The company has presented work and toured their work at Danspace Project, Bryant Park, Hudson Valley Dance Festival, McCallum Theatre's Choreography Competition, Kaatsbaan, Gibney, Ailey Citigroup Theater, Jazz at Lincoln Center, 92nd Street Y, 14th Street Y, REDCAT, and Abrons Arts Center.

Class with Inside/Out Artist: Moving Creatively: Experience Curriculum in Motion® with Liv Schaffer

Thursday, August 1 at 4pm

Join Liv Schaffer and her performance cast through guided improvisations that warm the body and ignite a collaborative spirit. Participants will create movement studies based on imagery and innovative prompts drawn from *Jacob's Pillow Curriculum in Motion®* residency program, the nationally-recognized arts integration program that engages all ages and bodies through creative inquiry and the choreographic process.

Weather permitting, class takes place at the Inside/Out stage. In the case of inclement weather, class takes place in the Ruth St. Denis Studio. Open to all experience levels, ages 12+; \$15 per person. Participants younger than 18 will require a parent/guardian's signature on a liability waiver. *Pre-registration is required at jacobspillow.org.*

Inside/Out Performance Series: Liv Schaffer

Thursday, August 1 at 6:15pm

FREE

Oakland-based choreographer and performer, Liv Schaffer, is a Jacob's Pillow Artist Educator with *Curriculum in Motion* and *Medicine in Motion* programs. Schaffer creates in both concert and community dance settings; performing with Robert Moses' Kin and Dance Exchange, alongside her Directorship of University of San Francisco's intergenerational dance company; the *Dance Generators*.

In collaborative efforts with five performers, Schaffer presents three separate works created between 2014-2018, that abstract essences of remembrance, gender, effort, and wonder. Each of the works offers a view of the various ways Schaffer paints her inner terrain during times of personal grief or collective tenacity, using the fleeting nature of performance to illuminate bits of our own ephemeral stories amidst expansive athleticism and playful rhythms.

PillowTalk: Dawn of THE DAY

Friday, August 2 at 5pm

Blake's Barn

FREE

The three powerhouse artists involved in this week's premiere of *THE DAY*— dancer Wendy Whelan, musician Maya Beiser, and choreographer Lucinda Childs—discuss its genesis.

Special Event: Pillow Pride Weekend

August 2-4

Pillow Pride Weekend, formerly known as Weekend OUT, celebrates the Pillow's LGBTQIA+ community with special performances, one of the largest dance parties of the summer, an exclusive historic tour, and more.

Related events identified below.

Inside/Out Performance Series: Ebony Williams Choreography & Dancers

Friday, August 2 at 6:15pm

FREE

Ebony Williams bridges the worlds of concert, commercial, and theater as a Boston-based dancer and choreographer. She is known for her work as a dancer with Cedar Lake Contemporary Ballet and as one of Beyoncé's principal dancers in the viral *Single Ladies* music video and The Formation World Tour. As a choreographer, Williams aims to fuse multiple styles of dance to bring awareness to today's social and cultural issues.

For a special Pillow Pride Inside/Out performance, Williams and dancers premiere *Title XI*, a piece that focuses on supporting and celebrating the LGBTQIA+ community #respectmypronoun, alongside the work *Victoria* that brings attention to the concerns of the heroin crisis that affects large communities without discrimination.

Pillow Pride Dance Party

Saturday, August 3 after evening performances

Jacob's Pillow's annual LGBTQIA+ celebration takes place August 2-4 and features exclusive events and performances on a decorated Pillow campus. The weekend's dance party is the most popular dance party of the summer with performances by Host Tyler Ashley, The Dauphine of Bushwick, music by DJ BFG, and unforgettable moments captured in Berkshire Photo Booth. *Sponsored by Berkshire Photo Booth. Tickets \$15 or included with ticket to evening performance of A.I.M by Kyle Abraham or THE DAY.*

Historic Tour

Sunday, August 4, 11am

FREE

Ted Shawn's company of men dancers literally built Jacob's Pillow decades before Stonewall, fighting for a man's right to dance in a society that frowned on such a career choice. Director of Preservation Norton Owen will lead a special historical tour of the Jacob's Pillow grounds, focusing on the pivotal events of the 1930s and our role in gay history.

Brunch at Inside/Out

Sunday, August 4, 12pm

\$10

Join us for a picnic brunch at Inside/Out before The Hartford Gay Men's Chorus (HGMC) performs at 1pm in celebration of our annual Pillow Pride weekend. Come enjoy refreshments, mingle with staff and peers, and celebrate our diverse LGBTQIA+ community in the Berkshires.

Special Pillow Pride Performance: Hartford Gay Men's Chorus

Sunday, August 4 at 1pm

FREE

In a special Sunday Pillow Pride performance, The Hartford Gay Men's Chorus (HGMC) brings live choral music to the Inside/Out stage. Celebrating their seventh season, the 60+ voice ensemble is celebrated for its musicianship, creative programming, and community outreach. HGMC sings a wide range of music as a catalyst for enriching and educating both participants and audiences by demonstrating the many ways that beautiful music positively impacts our world.

Sunday Film Event: *Hot to Trot*

Sunday, August 4 at 4:30pm

Blake's Barn

This award-winning documentary film goes inside the fascinating but little-known world of same-sex competitive ballroom dance and follows a small international cast of four magnetic men and women, on and off the dance floor, over a four-year period. An immersive character study—and an idiosyncratic attack on bigotry—this rousing, powerful story unfurls with the rhythms and energy of dramatic cinema. *General admission \$10.*

Sunday Master Class: Wendy Whelan

Sunday, August 4 at 10am

Ruth St. Denis Studio

Wendy Whelan, legendary dancer and recently named New York City Ballet's Associate Artistic Director, leads a classical ballet technique class and shares the expertise gained through more than 30 years with the New York City Ballet. Participants will be led through a warm-up and exercises that will explore diverse dance techniques from Whelan's repertoire while focusing on the strong positioning and energy of the body. *Open to all intermediate and advanced dancers ages 16 and over. Quiet observation is welcome; \$20 per class or \$100 for a 6-class card. Participants younger than 18 will require a parent/guardian's signature on a liability waiver. Pre-registration is required at jacobspillow.org.*

FESTIVAL 2019 EXHIBITS & ARCHIVES—ONGOING

Dance We Must: Another Look

Blake's Barn, June 19-August 25

Open Wed-Sat noon to final curtain (approx. 10pm) and Sun-Tues noon to 5pm; FREE

Drawing upon the acclaimed 2018 exhibit at the Williams College Museum of Art, the Pillow's historic costumes, set pieces, and other artifacts are viewed through a different lens, illuminating the early years of American modern dance with alternative voices brought forward.

Assemblages by Paul Taylor

Ted Shawn Theatre Lobby, June 19-August 25

Open daily, noon to final curtain

FREE

Beyond dancemaking, Paul Taylor was an infinitely creative artist in multiple media, and Jacob's Pillow salutes his memory with his own idiosyncratic visual works, some on public display for the first time. Assembled mostly from found objects, Taylor's artworks are joyful, haunting, humorous, bawdy, ingenious, and just as memorable as the dances for which he is best known.

Merce Cunningham: Loops

Doris Duke Theatre Lobby, June 19-August 25

Open daily, noon to final curtain

FREE

This abstract virtual reality portrait of Merce Cunningham was created by digital artists Paul Kaiser and Marc Downie. With imagery derived from a motion-captured performance by Cunningham of his solo dance for hands, and soundtrack of Cunningham reading from early diary entries, *Loops* recognizes the Cunningham Centennial by distilling the great choreographer's essence into a unique work of art.

Jacob's Pillow Archives/Norton Owen Reading Room

Blake's Barn, June 19-August 25

Open daily, Wed-Sat noon to final curtain (approx. 10pm) and Sun-Tue noon to 5pm

FREE

This spacious, informal library and reading room allows impromptu visitors to view videos, browse through books, access the Pillow's computer catalog, or peruse permanent collections of Pillow programs and photographs from the Pillow's Archives. The Norton Owen Reading Room also features recent donations and more archival treasures from the Stephan Driscoll Collection. Jacob's Pillow Dance Interactive, available on a popular touch-screen kiosk, provides instant access to rare film clips ranging from the present day back to the 1930s.

Jacob's Pillow: Taking Dance Off the Mountain

Methuselah Bar & Lounge

391 North St, Pittsfield, MA

Mon-Sat 5pm-1am

In this off-site exhibit, we ask the question: "where can dance happen?" View a selection of original images by Festival photographer Christopher Duggan, taken for a new artistic series that intersects dance, photography, and our beloved Berkshire landscape. We invite you to become part of the movement and share how *you* take dance off the mountain. Visitors are encouraged to take photos dancing in the exhibit and post on social media using the hashtags #jacobspillow and #pillowcommunity for a chance to win Festival 2019 tickets.

Online Exhibit: Jacob's Pillow Dance Interactive

This evolving online resource features breathtaking video highlights of Pillow performances from the early 1930s through today, with an expanded section of multimedia essays featuring talks, photos, and other exclusive content organized into various themes. Visit danceinteractive.jacobspillow.org

ABOUT JACOB'S PILLOW:

Jacob's Pillow is a National Historic Landmark, recipient of the National Medal of Arts, and home to America's longest-running international dance festival, currently in the midst of its transition to becoming a year-round center for dance through a five-year strategic plan titled Vision '22. Each Festival includes more than 50 national and international dance companies and over 500 free and ticketed performances, talks, tours, classes, exhibits, events, and community programs. The School at Jacob's Pillow, one of the field's most prestigious professional dance training centers, encompasses the diverse disciplines of Contemporary Ballet, Contemporary, Tap,

Photography, Choreography, and an annual rotating program (Flamenco and Spanish Dance in 2019). The Pillow also provides professional advancement opportunities across disciplines of arts administration, design, video, and production through seasonal internships and a year-round Administrative Fellows program. With growing community engagement programs, the Pillow serves as a partner and active citizen in its local community. The Pillow's extensive Archives, open year-round to the public and online at danceinteractive.jacobspillow.org, chronicle more than a century of dance in photographs, programs, books, costumes, audiotapes, and videos. Notable artists who have created or premiered dances at the Pillow include choreographers Antony Tudor, Agnes de Mille, Alvin Ailey, Donald McKayle, Kevin McKenzie, Twyla Tharp, Ralph Lemon, Susan Marshall, Trisha Brown, Ronald K. Brown, Wally Cardona, Andrea Miller, and Trey McIntyre; performed by artists such as Mikhail Baryshnikov, Carmen de Lavallade, Mark Morris, Dame Margot Fonteyn, Edward Villella, Rasta Thomas, and hundreds of others. On March 2, 2011, President Barack Obama honored Jacob's Pillow with a National Medal of Arts, the highest arts award given by the United States Government, making the Pillow the first dance presenting organization to receive this prestigious award. The Pillow's Director since 2016 is Pamela Tatge. For more information, visit www.jacobspillow.org.

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