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; Arnold foundation; The Barr Foundation; The Bargain Foundation; Berkshire Taconic Community Foundation; Blue Cross Blue Shield of Massachusetts; The Chennavoi-Narayana Foundation; The Heiliger-Baum Foundation; Gladys Krieble Delmas Foundation; The Ford Foundation; Howard Gilman Foundation; Horvitz 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 Soflo Foundation; The Spaulding Foundation; Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation; the Doris Duke Charitable Foundation; Weissman Family Foundation; and Jacob’s Pillow Business Partners.

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Jamee Dionsson Fisher
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PILLOWNOTES
by Jennifer Edwards
The PillowNotes series comprises essays commissioned by 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 explore and experientially engage 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 Scalise from NASA, and astronaut Wilbur Buck compared the science and research behind all life on earth originating from a star to the fusion process that a star undergoes as it dies. Buck stated, “One of the first origin theories put forth by the scientists that I studied was the 'primeval soup' theory of creation which, in the book that we’re discussing, I think is the most accurate. You have four elements in the primordial soup and they result in the formation of the star and that star becomes what we refer to as an origin in the stars.” In Trace, we see story and data collide and align. We see that these streams of knowledge, science, and art are inextricably linked. They do represent distinct ways of understanding the world and these reconceived 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 Dance Magazine, the magazine for the Smithsonian’s National Museum of the American Indian, Laronde is quoted as saying, the night sky “holds the cultural tapestry of contemporary Indigenous arts and culture that transform society.” She drives her passion forward “to create inspiring experiences of contemporary Indigenous arts and culture that transform society.”

Jennifer Edwards is a facilitator, writer, choreographer, and co-founder of better_, a consulting firm that helps individuals and the group interact, including ballet and modern. From the exacting placement of feet and bodies, to the ways in which contemporary vocabularies like jazz, break dancing, and house, as well as Eurocentric dance forms accumulate and disperse. Working in concert, these elements surface the remnants of what was, how it did for us, and signal us toward how to approach what is on the horizon—together.

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© 2019 Jennifer Edwards and Jacob’s Pillow Dance Festival
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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 | Stories 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 Pāhākū, a unique dance and hula performance with live music by electric cellist Wyatt and Hawaiian chant/percussionist Elise Kaleihukoe Ryder.

August 9, 9:30am | 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 jacobspillow.org/festival/the-land-on-which-we-dance/
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 Toitoi 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.

Bryan 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 60SXPERIENCE. Over the years, he has performed with such well-known artists as Tom Cochrane, Bruce Cockburn, Brilly 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 Migis.

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, honors causa from the Senate at Trent University; Lieutenant Governor’s Ontario Heritage Award for Excellence in Conservation; the Victor Martyn Stauch-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 Excellence in the Ontario Institute; the Ontario Good Citizenship Medal; the Paul D. Fleck Fellowship in the Arts from the Banff Centre for Arts and Creativity; and the 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 in the 21st century. During her tenure, she championed 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, 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 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. Britton was nominated for a 2019 Dora Mavor Moore Award for Outstanding Lighting Design for Trace.

MARCELLA GRIMAU (Creative Video Director/Screen Manager) is originally from 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 the 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 scene choreography for Leon 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 grew up 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 Geodesk team as a senior motion designer in 2015. 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 studies 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 Adlib and Requiem. Britton 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 revamped. 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.

KINNO ARCAETALES (Costume Designer) is of South American Indigenous (Kichwa) and mestizo heritage. Born into a family of artists, Arcaetales 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. Arcaetales 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 found a way 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 General’s Canadian Leadership performance at the Canadian Museum of History with Red Sky Performance. Atamira Dance, and New Zealand Dance Company, Douglas Wright 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 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.

MIYEKO 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, Simply Jazz Danceworks, Kenny Pearl, ProArteDanza, Springboard Danse Montréal, Kaee D’dance, Adelheid, and Alias Dance Project. She has also performed works by Ohad Naharin, Chuk Wilt, Hanna Kiel, James Kudelka, Kate Hillard, Apolina 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.

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 Taunui, 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 Protege 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 Company, and the Red Sky Performance 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 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.

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 is a delegate...
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 Ironman Conservation; the Victor Martyn Stauch-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 for Excellence from Reelfoot 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.

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ELIOT BRITTON

Sarah Di Iorio (Dancer) received her B.F.A. in 2018 from Ryerson University’s Performance Dance Program. Di Iorio found her way into choreography when he was a two-year-old. At the beginning of his career, he created 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 General’s Gold Medal work at Varése Saber’s AWE Festival for Dance 2018. In 2018, she was the recipient of the Governor’s Ontario Heritage Award for Excellence in 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 second season with Red Sky Performance, where he performed in the world premiere of Trace. He was a technical lead with VYV, Reservoir, Backbone, Miigis, Adizokan, and Great Lakes. He also toured Backbone with the company to the Netherlands, Germany, Belgium, and Poland to present his choreography in the Fall.

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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 she 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 HARPHAM (Dancer) began training in Saskatchewan, where she was inspired to further her development at Harbour Dance Centre and joined the Contre Acrobats two-year training program in British Columbia. Harpham moved to Toronto and completed the Contre 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, 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.

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 60SXPERIENCE. In 2019, he has performed with such well-known artists as Tom Cochrane, Bruce Cockburn, Billy Bragg, Jane Siberry, Carole King, Tom Cochrane, Bruce Cockburn, John T. Davis, Johnnie Poppa, Poppa Weele, John T. Davis, and THE 60SXPERIENCE. Over the years, he has performed for Stage Dance and Modern Dance 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 *Migis*.

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 multisensory 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 Scalici, and Michael Wassegizhiig 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

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PROGRAM
Trace (U.S. Premiere)

CREATIVE VIDEO DIRECTOR/Silence cell phones • Photography & recording are prohibited • Other than water, food & beverages are prohibited • Keep
concourted with the Quiet Cell Phone Initiative.

We are dedicated to fostering a safe, comfortable, and enjoyable experience for everyone on our beautiful campus. You, please direct them to Deputy Director A.J. Pietrantone at apietrantone@jacobspillow.org.

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

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 so glad you are here. Enjoy the show!

Nelson Tagoona (Recorded Vocalist) improvises with traditional throat singing and “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 Adzokan.

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 House 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 the Blyth Festival, Toronto Dance Theatre, Crow’s Theatre, Summer-sunshine Performance Festival, Red Sky Performance, Stand Up Dance, Native Earth, and The Theatre Centre. Bradford also creates installation art with Rebecca Vansevelde 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 | Stories and Stories with Christopher K. Morgan | Inside/Out Stage
Learn about the role of stories 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 Wyatt and Hawaiian chanting/percussionist Elise Kāliahuikealani 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 jacobspillow.org/festival/the-land-on-which-we-dance/
PILLOWNOTES
by Jennifer Edwards
The PillowNotes series comprises essays commissioned by 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 colony.” There are many issues such as, course—genocide, stealing land, and robbing people of culture, language, and identity. However, if those issues are the only piece of the story, they become the dominant story. They are so critical that parts of the story, but not “the” story. Stories of the Anishinaabe, and all First Nation peoples, predate and postdate the arrival of the Europeans. Therefore, these facts and lived experiences flow into the works and creative practice of Red Sky Performance, but the works they build and reflect further reach—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 UNCED: Voices of the Land at the Venice Biennale.

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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 King Adams for American Indian, the magazine for the Smithsonian’s National Museum of the American Indian, Laronde is quoted as saying, the notion of the world, the cultural psyche and worldview of a people. It contains our stories. We are imprinted upon them.” 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 symbols and images together, and how they seem to stem from an unnameable source in the human experience. The artworks appear to be ancient, yet are contemporary. The company’s movements are set to contemporary vocabularies like jazz, break dance, 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 why we view the world as we do.

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Dialogue develops 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 worked, and we signal toward us how to approach what is in the horizon—on top of the other.

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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.
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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.

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

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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

MUSICANS
Orla Barlow-Tukaki
Bryant Didier

RICK SACKS

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; Arnold Foundation; The Barr Foundation; The Barings Foundation; Berkshire Taconic Community Foundation; Blue Cross Blue Shield Foundation of Massachusetts; The Chennavelli-Narayanan Foundation; The Feldman Foundation; Gladys Krieble Delmas Foundation; The Ford Foundation; Howard Gilman Foundation; Horvitz 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; Ochon Foundation; The Prospect Hill Foundation; The Shubert Foundation; The Robert and Tina Sofun Foundation; The Spaid Foundation; Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation and Saratoga Foundation; The Thompson Family Foundation; The Velmans Foundation; Weissman Family Foundation; and Jacob’s Pillow Business Partners.

RedSky Performance

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