Selected Highlights
World and North American Premieres
International Collaborations
Development Residencies
PS21 PATHWAYS: Programs for Our Community

Presented in our open air pavilion theater and along the trails, meadows, and woodlands of our 100 acre campus of apple orchards nestled in the foothills of the Berkshires.

“A beautiful, reconfigurable indoor-outdoor space that appears to have landed like an exotic bird in the midst of a 100-acre former apple orchard in this tiny Hudson Valley town. It’s not the first place you would expect to encounter cutting-edge performance, yet PS21 offers little else.” — The New York Times, June, 2021

“This supercool avant-garde hothouse in Columbia County” — The New York Times, December, 2021
2022 SCHEDULE

MAY 21, 6 PM; MAY 22, 3 PM
INTERNATIONAL THEATER
World premiere: The Legend of the Waitress & the Robber, Concrete Temple Theatre, S. Korea

JUNE 3, 4; 7 PM
Season Opening
INTERNATIONAL DANCE
U.S. premiere: Re:INCARNATION, Qudus Onikeku & QDance, Lagos, Nigeria

JUNE 17; 8 PM
GLOBAL MUSIC
Vox Sambou, 8-piece Haitian music explosion

MODERN MUSIC
PS21 House Blend Series
I. JUNE 24; 8 pm J.S. Bach, Wuorinen, Lansk, Schoenberg
II. JUNE 26; 5 pm Kagel, Helps, Alvarez, Schubert, Kondo, Gerhard
III. JULY 8; 6 pm Druckman, Kancheli, Aucoin, Great American Songbook: Love songs & favorites

JULY 6, 7; 8 PM
PAUL TAYLOR DANCE COMPANY

JULY 10; 8 PM
CHAMBER OPERA
Preview premiere: I am the utterance of my name: Divining Mary Magdalene, Nathan Davis, Sylvia Milo

JULY 15; 8 PM
INTERNATIONAL DANCE
Anopas, Art Move Concept, France

JULY 21, 7:30 PM; JULY 23, 1 PM
CHAMBER OPERA
Three Decembers, Jake Heggie, presented by Berkshire Opera Festival & PS21

JULY 28, 29; 8 PM
INTERNATIONAL DANCE
One. One & One, Vertigo Dance Company, Israel

AUG 5; 6 PM
PS21 GALA IN THE ORCHARDS

AUG 6; 8 PM
MARK MORRIS DANCE GROUP

AUG 11; 7 PM
GLOBAL MUSIC/FILM
DakhaBrakha, Ukrainian “ethno-chaos” band performs live to Dovzhenko’s silent masterpiece, Earth (1930).

SEPT 4; 5 PM
END-OF-SEASON CELEBRATION
Rock concert and DJ’d dance party with Philippe Quesne’s Moles, France; participatory performance C’est pas là, c’est par là, Galmae, France/S. Korea

PATHWAYS Programs for Our Community
JUNE–OCT Movement without Borders:
Weekly classes, free dance workshops from visiting artists; nature adventures, and StoryWalk for kids

JUNE 1; 5:30 PM
Middle Ground, a community shout with Qudus Onikeku & QDance, Lagos, Nigeria

JUNE 10; 7 PM
Sit In with the Sean Mason Quintet!
A Jazz at Lincoln Center Emerging Artist

JULY 25; 4 PM
PATHWAYS Community Day
Free and fun outdoor events for the whole family: food, games, nature adventures, tours, workshops

JULY 25; 6 PM
Field of Vision, Bang on a Can’s Michael Gordon
A site-responsive work for 36 percussionists, adapted to PS21’s rolling landscape.

AUG 3; 7 PM
PS21 presents Dance with the Mark Morris Dance Group at Hudson’s Riverfront Park in collaboration with Waterfront Wednesdays

AUG 6; 3 PM
846, Jamal Jackson Dance Company reimagines Stravinsky’s The Rite of Spring in our present-day US. Part of Crellin Park Day. JJDC will hold a dance and drumming workshop for youth in Hudson, Aug 8-12.

SEPT 2, 3; 7 PM

SEPT 3, 4; 8:30 PM
C’est pas là, c’est par là (It’s Not That Way, It’s This Way!), Galmae, France/S. Korea. Genre-bending participatory theater from street artist Juhyung Lee.
One. One & One by Vertigo Dance Company (Israel)


Israel’s highly regarded Vertigo Dance Company brings its vision of sustainability to PS21’s 100-acre campus with One. One & One, choreographed by Noa Wertheim and set to an original score for strings and vocals by Avi Belleli. Performed by ten dancers on a soil-covered floor, One. One & One reflects individuals’ desire for wholeness and spiritual connection to the natural world. The number “one” suggests solitude but also unity, and the work expresses the human tension between the competing desires for independence and connection—“the individual and his or her tribe” (Financial Times).

Earth not only ultimately covers the stage during One. One & One, creating a visual record of the dancers’ steps and skids, it also forms the ground of the company’s Eco-Art Village in Kibbutz Netiv Halamed-Heh, where Vertigo relocated in 2007 (the company also maintains its original studio at the Gerard Behar Center in Jerusalem). The village’s land serves as both a vehicle for arts education and a durable artifact in their substantial body of work. Watching the dancers toss buckets of soil around the stage, the audience is reminded of Pina Bausch’s similar device in The Rite of Spring and Walter de Maria’s iconic Earth Room.

"In the last few decades, some wonderful dance artists have established an important place in Israel’s cultural landscape, and Vertigo Dance Company is among them. Vertigo’s excellent dancers express a distinctive voice through an impressive movement quality—visceral and raw, but with a surprising, acute sensitivity.” — Mikhail Baryshnikov

About Vertigo Dance Company

Founded in 1992 and based in the Vertigo Eco-Art Village located within Kibbutz Netiv Halamed-Heh in the Elah Valley, Vertigo Dance Company is rooted in the principles of promoting sustainable living and social consciousness through art and education. The Eco-Village is not only a beautiful earthly setting; it is also a model of ecologically sustainable living and working. Having performed in festivals in Israel and around the world,
Vertigo has earned recognition and fame for their community-centered style and ecological focus.

In the Eco-Art Village, company members shower outdoors with “grey water” collected from the roof and recycle it to feed the plants in their garden. It’s here this collective of fierce yet gentle dancers create new work in the partly improvised approach guided by the company’s prolific artistic director, Noa Wertheim. Employing a distinct movement-based language that arises from the connection between Art and Earth, Vertigo’s dances challenge and intensify awareness of the limits and potential of the human body.

Read Wendy Perron’s Dance Magazine interview with Noa Wertheim, the company’s prolific artistic director, who discusses her work and how it’s been shaped by the Eco-Art Village she runs with her extended family.

One. One & One Looks at Oneness and Separation
“This is very intimate, about feelings. To put feeling into movement is an interesting task. In Hebrew, the title One. One & One, describes oneness but also a separation between people. We are always defining ourselves. It seems like more and more the separation is also happening inside of ourselves”

How The Village Affects The Dance
“I love nature and am influenced by nature. The Eco-Art Village is trying to behave ecologically—saving water in the desert, collecting it from the roof in big buckets. We have a compost center for the kitchen and toilet, and after a few months, we get plenty of black earth, rich earth, from it. I felt that material, earth at its most condensed, should be in the piece.”

Why She Uses Dirt Onstage
“Two years ago, I got an image of a man walking with a bucket in a line, delineating, putting limits, separating. We are not endless. Maybe our soul is endless but the body is not. We are moving beyond the edges even though we are stuck inside of it. The first time I used earth onstage, 14 years ago, it was outdoors and I got really connected to ecology. I understood how we are behaving to the planet, raping our own land, the poison we put in. Then we started with
the Eco-Art Village. It’s all connected. The choreography I’m creating always has conflict or dilemma. Even in nature, the lion eats the sheep or deer. One is taking from another in order to survive. Human beings always have strong feelings, willpower, and conflicts.”

**The Extended Family Runs The Village**

“My mom passed away 17 years ago. We are four sisters, four husbands and babies—altogether a tribe of 13. After one year, Adi, my husband and the father of our three children, said, “When you four sisters are together, something is complete.” Then we started thinking about it. We came to this Kibbutz. Every night for a few years, like pioneers in the beginning of the country, we sat, asking what will be the essence of the place. We started putting these ideas into action, like turning the chicken coop into a dance studio. Now it’s growing. This year we are building a third studio.”

**How She Shapes Her Ensemble**

“The dancers train in contact improvisation and release technique, with ballet once or twice a week. We do a little bit of centering, using the energy of martial arts. Our studio in Jerusalem is the school for studying the Vertigo language. It’s very versatile, what we give them. It takes some time for the dancers to go deep. You have to fall in love with your dancers. I mostly have Israeli dancers, but I like sometimes two or three from different countries. Israelis understand their roots, but it’s beautiful to have more flavors. Sometimes Europeans are more patient. Of our nine dancers, one is from Hungary, one from Portugal and one from France.”

**Her Feelings On Israel**

“I don’t bring the music that came to Israel 50 years ago. The togetherness of a nation can be joyful, but it can also be stepping on the other. Somebody is celebrating and somebody else is being stepped on. It’s an endless story.

**Credits**

Choreographer: Noa Wertheim  
Co-Choreographer: Rina Wertheim-Koren  
Dancers: Tamar Barlev, Yotam baruch  
Jeremy Alberge, Liel Fibak, Sándor Petrovics  
Nitzan Moshe, Shani Licht, Etai Peri  
Daniel Costa, Hagar Shachal  

Music: Avi Belleli  
Musicians: Viola and Vocals Galia Hai, Oud  
Eliahu Dagmi, Vocals: Ilai Belleli  
Costume Design: Sasson Kedem  
Stage Design: Roy Vatury  
Lighting Design: Dani Fishof – Magenta
Global Music: DakhaBrakha (Ukraine) performing live accompaniment to Dovzhenko's *Earth* (1930)

Grounded in the fundamental elements of sound and soul, Ukrainian “ethno-chaos” band DakhaBrakha (“give/take” in Old Ukrainian—a play on the group’s philosophy and resilience) create distinctive, unexpected new music.

August 11, 7 PM

Rooted in Ukrainian folk music, culture, and ethos, the band added rhythms of the surrounding world to create a unique and original style. Accompanied by Indian, Arabic, and African traditional instrumentation, the quartet evolved a powerful and uncompromising vocal and musical range, intimate and riotous, that plumbs the depths of traditional and contemporary modes and rhythms to inspire cultural and artistic liberation. At PS21 in addition to their own performances, DakhaBrakha will present their original live soundtrack along with screening of the classic 1930 film, a Ukrainian masterpiece *Earth*, by Aleksandr Dovzhenko, considered to be one of the most important films of the Soviet era. Dovzhenko is a master of composition, and the film—with its intense close-ups and the impressive expanses of the landscape—is a passionate tribute to the countryside, to nature, and to the people that work on it. *Earth* was banned 9 days after its original release, and was glorified in Ukraine only after Dovzhenko’s death in 1956. Full of lyrical pantheism and utopian exaltation, it demonstrated the ambiguity of Ukrainian geopolitical choice in the 1920s. In 1958, a film critics’ forum in Brussels named *Earth* one of the 12 best films in the history of world cinema.

The group has this to say about the creation of their soundtrack for *Earth*: “Making music for Oleksandr Dovzhenko’s *Earth* was a great honor for us and a difficult creative challenge. Frame by frame, this Ukrainian masterpiece of world cinema impressed us every time we worked on it. No matter how we tried to work on the film as a self-contained artistic endeavor, avoiding ideological evaluation, we could not. Of course, we voiced the film in the human terms of the 21st Century, even while being aware that after 1930, when the film was completed, came the years of the Communist famine of 1932-1933, the years of repression, and we know about the difficult fate of the Dovzhenko socialist empire. Together, we tried to convey the authenticity, and also the naivety, of those feelings and messages brought to us from that time and that era, to us today and our Earth.” Photos by Olga Zakrevska and Andiy Petryna.
Farm Fatale by Philippe Quesne (France): N. American Premiere

Unfolding dramaturgies of the Anthropocene & beyond
Farm Fatale September 2-3, 7 PM
PS21 Residency August 30–September 5

Philippe Quesne describes *Farm Fatale* as "a theater of post-apocalyptic deceleration." In a world laid waste by environmental collapse, human life has ceased. The sole survivors are five scarecrows, who embrace the roles of dreamers, poets, and activists in a quest for a kinder, less harmful future for the planet. The centerpiece of *Pathways 2022* programming, *Farm Fatale* introduces audiences and participants to new European theater in a rural, pristine setting. The work and the environment are of specific and poignant relevance to the most pressing issues of today's world. As a comedic, dystopian pastorale exploring and commenting on the fragility and beauty of the earth's ecosystem, Quesne's *Farm Fatale* is a natural choice for *Pathways 2022: Blazing Trails to a Sustainable Future*, PS21's multi-disciplinary public initiative that features free performances, arts and environmental education workshops, circus and processional arts, participatory events, and installations.
In this eco-futurist fable, birds have gone extinct, and the five scarecrows find themselves out of work. Taking up the challenge of restoring life on earth, they archive, investigate, make music, and seek ways to save what can be saved. A scarecrow has, by nature, all the time in the world, but what happens when the “future” has been reduced to a chimera, when crops, insects, and birds are only vaguely remembered vestiges of a vanished past? The scarecrows flap idly in the wind, waiting for something that will no longer return. They find themselves in a pristine, clinical and plastic space, where even the bales of straw have something false and purely artificial about them.

Despite the grim prospects, there is something in scarecrow being that rejects entropy. Refusing to be discouraged, they forage for what remains of nature, listening to the ideas of a bee—bereaved by the disappearance of flowers, they set up a pirate radio to broadcast bird songs—worry about the denuding of the earth, talk to any creature they can find, and against all odds, begin to form plans. No matter how beaten down they are, they’re ready to defend any life forms that survive. Philippe Quesne’s plastic and musical universe has grown even bolder since it was originally produced at Munich’s Kammerspiele. He has composed a dystopian comedy where non-humans inherit the mantle of humanity and struggle to resist ecological disaster as best they can. Funny and optimistic—or absurd and anxious, depending on where you stand—this game of swapped identities invites us to imagine other ways of living together.

**About The Artist**

Founder of the aptly named Vivarium Studio, French director and visual artist Philippe Quesne conceives of the theater as a place of temporary habitation within an artificial ecosystem, reimagined to observe a small slice of humanity with reinvented logic. Often developed in collaboration with his actors, Quesne’s works call upon the marvelous and the microscopic, the everyday and the unexpected, theatrical deception and the truth of nature. His other inventions include *La Mélancolie des dragons; L’Après-midi des taupes; La Nuit des moles,* and *Crash park, the life of an island,* presented at Théâtre Vidy-Lausanne in Switzerland.
Philippe Quesne’s Moles

In *Moles*, a companion piece to *Farm Fatale*, Quesne invites audiences into a parallel universe where there are no humans and no words. In this mysterious underground world, larger-than-life moles are the architects of something between a processional utopian spectacle and a punk rock band. One of Quesne’s signature creations, the moles are a flexible art form, becoming whatever you want them to become, from cute selfie opportunities to staunch political agit-prop. Have fun, or dig deeper for the truth, whatever you like. The moles interrogate possible realities with the brusque movements of their paws and leave you to draw your own conclusions.

When they’re not on stage, the moles venture into the streets for a Mole Parade. Each of the seven creatures has a different personality, and they enjoy interacting with their surroundings and the passing humans, for instance, the biggest one likes to sneak up on people and caress them with his paws, while the small gray one is naughty and very agile. Some moles can do sophisticated acrobatics, and others are chronic sleepwalkers.

The moles will appear as part of the Hudson Eye Labor Day Festival and perform at the PS21 End of Summer Celebration on September 4.

**Credits**

Concept, scenography, direction: Philippe Quesne
Scenography: Nicole Marianna Wytyczak
Costumes: Nora Stocker
Masks: Brigitte Frank
Lighting: Pit Schultheiss
Sound: Robert Göing, Anthony Hughes
Directing assistants: Jonny-Bix Bongers, Dennis Metaxas

Dramaturgy: Martin Valdés-Stauber, Camille Louis
With: Sebastien Jacobs, Léo Gobin, Nuno Lucas, Michèle Gurtner, Gaëtan Vourc’h
Production: Münchner Kammerspiele
Touring production: Nanterre-Amandiers, Vivarium-Studio
C'est pas là, c'est par là (It’s Not That Way, It’s This Way!) by Galmae (France, S Korea)

Participatory Installation, September 3-4, 8:30 PM

Street artist and Galmae Founder Juhyung Lee transforms a crowd of spectators into a problem-solving collective on the hill overlooking PS21’s Pavilion Theater. A string installation resembling a freshly woven spider’s web reconfigures the public space. One spectator picks up a stone and starts to roll up the string bound to it, another walks into the middle of the labyrinth and contemplates the unraveling tangle. Passing over and under the threads, the spectators, transformed into actors in the performance, help each other. The neutral space becomes a meeting place, the individuals form a community.

After touring the world, Galmae’s collective performance C'est pas là, C'est par là will engage audiences with the PS21 landscape, as participants negotiate their relationships to space, place, and one another through a designed environment built specifically for the performance. This playful, political, participatory work will be a highlight of Pathways programming.

Political Interpretation and Tribute to Civil Society

"When I created this show," Juhyung Lee told an interviewer, “my question was: to what extent can one say that a performance is political? A "committed" show wasn’t the answer for me. I wanted to imagine a situation where the spectators look at themselves instead of at the artists. I wanted to avoid being in the position of teaching the audience a lesson."

"During the demonstrations I took part in in South Korea, the police blocked the avenues with buses to prevent the protesters from marching. We tied ropes to the wheels of the buses and pulled together to create a gap so that we could pass. I wanted to do something with this rope, but initially I had no idea what...And then, as I touched it, I saw that the rope was made of many strands." Juhyung Lee reproduces the experience of gathering and gives meaning to the "we" that is often lost in our individualistic world. The artist guides the collective body, the movement, and the interplay between light and shadow, while the music introduces an element of poetry to the universal theme of the social link. While individuals lose a part of themselves in the crowd, Juhyung Lee shows that the group experience is first an intimate reflection on oneself and then a way of defining a part of one's identity in relation to the community to which one belongs.
And so you see . . . our honorable blue sky and ever enduring sun . . . can only be consumed slice by slice. . .

by Robyn Orlin (South Africa), Performed by Albert Khoza

Political Cabaret, September 16

Exuberant, baroque, and entertaining, And So You See . . . is both scathing and enthralling. A jubilant purge, a reinvention of Africa’s relationship with the West. The art of South Africa-born Robyn Orlin is a loaded machine gun, firing fusillades that shatter our political preconceptions with humor, irony, and inventiveness and upend our ideas about the borders between performance art and dance. Combining text, stills and video images, movement, music, and artistic intervention, Orlin’s work often resembles a kaleidoscopic medley of colors, forms and references that collide and coalesce with dream-like logic. In And So You See . . . and other pieces, Albert Khoza is the ideal embodiment of Orlin’s vision of South Africa’s difficult, complex reality. Living and working at the intersection of multiple identities, Khoza is a performer, a healer, gay, black, obese, university educated, masculine and feminine, traditional and arrestingly contemporary.

Described as a “permanent irritation” in her native South Africa because of her unblinking focus on her country’s—and the world’s—inequities, France has conferred on Orlin its highest award for merit in the arts. She regards And So You See . . ., which takes Mozart’s Requiem as its point of departure, as “a requiem for humanity.” The title, she says, alludes to greed. “I look at Trump and the way that white America is thinking right now and I see sheer greed, no compassion whatsoever, survival of the fittest. Capitalism has made us such ugly people. How are we going to overcome this greed? That is the question I am asking in this piece.”
**Re:INCARNATION by Qudus Onikeku and the QDance Company (Nigeria): U.S. Premiere**

An ode to the richness of Nigerian culture—Re:Incarnation celebrates the cycle of birth, death, and rebirth and Africa’s powers of reinvention in a show that draws on Afrobeats, Afro dances, and Black aesthetics. June 3–4, 7 PM

Re:INCARNATION launches PS21’s 2022 season of international contemporary dance, opera, theater, and music with performances on opening night June 3 and 4, and a week-long residency dedicated to the community (May 30–June 6).

All of Lagos is out in the streets, where a fight breaks out and one person dies. A breach in reality opens, exposing a world where a bird-woman holds court, along with keepers of the kingdom of the dead and other mythical figures. Here death is not terminal, it is merely a thread that connects the living to their ancestors. Drawing on Qudus Onikeku's roots of Yoruba cultural traditions, Re:INCARNATION revives body memory and celebrates Africa’s ability to reinvent itself in a collective rebirth.

A passionate journey of initiation and catharsis. Ten young dancers and two musicians enact this cycle of life with explosive energy. Steeped in local Nigerian Afrobeats as well as dancehall, hip-hop, and funky house, they trace life’s passages with exuberance and elan. Re:INCARNATION is an epic, an ode to the expressive bounty of Nigeria, to which the performers contribute their individual signatures.

**How is Re:INCARNATION inspired by the spiritual tenets of the Yoruba, the ethnic group you come from?**

“I was born in Nigeria, in Lagos—a cosmopolitan, vibrant, capitalist city that feels like an African version of New York. Yoruba spirituality isn’t very present in Lagos; you have to go deeper into the country. I became interested in Yoruba culture after I realized that race had never been part of the conversation for me in Nigeria. There are over 200 million Black people in Nigeria, but it was only when I went abroad that it dawned on me that I was Black. Blackness is a construct that exists only in the presence of whiteness.”
I left a place where I was the centre of the world, where I was entirely myself, acting on my own intuition, my hopes, my ambitions, my own trauma, and as I toured around America and Europe, I discovered that others had this constant need to project identity issues onto me. It was invasive, and I needed some air, I needed to re-centre myself, to go back to my roots, to the Yoruba spirituality that’s at the heart of who I am. In Yoruba philosophy, time is cyclical, non-linear. The future and the past aren’t in conflict, which is interesting in contemporary art, because “contemporary” by definition means “with time”.

All my work becomes meaningful in the context of time. I’m not making anything up, just telling the story of my heritage, of what was done before me. Contrary to Christian thought, Yoruba philosophy believes in reincarnation, which means that there is no distance between the space in which the living exist, the space of the ancestors who’ve passed away, and the space of the unborn, who belong to the spiritual world. Re:Incarnation is inspired by these three spaces, which coexist simultaneously: the space of life, the spiritual space, and the space of the ancestors. It’s another way of talking about reincarnation: birth, death, rebirth.

One of the sections of Re:INCARNATION takes place in the world of the dead. What is the realm of the dead in Yoruba culture?

The Yoruba people don’t think of death as finality. It’s not feared, nor is it an end or an apocalypse, as it’s seen in the West. For us, death is an opportunity to be reborn, just like after going through something traumatic people try to avoid reliving that experience by creating a new story. We say that there can be no success without failure, without some kind of breach. And we can accompany someone in the transition toward death, which in itself is a process.

When I started looking at what it means to go through the state of dying from an artistic standpoint, death was a concept, until we lost Love Divine, one of the main characters in the piece during creation. Death wasn’t abstract anymore, it was concrete, and in order to heal we needed to bring death with us. The red light on stage is a reference to her hair colour.

There are ten dancers onstage, but for me there are eleven, with her invisible presence. We chose not to replace the scene with her solo for instance. Instead, we use the moment to invite her in every night and include her presence in the piece.

Would you say that Re:INCARNATION is an encounter between the energy of traditional rhythms and a new generation of Nigerian performers?

I became interested in the transitional generation between Millennials and Generation Z, who are connected on social media, and who create a kind of cultural uniformity that ends up erasing individuality. But I realized that there was a conversation between young people in different cities in Africa about aesthetics, about music, dress codes, dance styles, and so on. Because of social media, they’re learning from one another—it’s a living, breathing remix. And without knowing it they’re evoking the codes and the gestures of the past—it’s in the multiple expressive ways they use the body, in the makeup, the costumes, the scenery, the movement, the mimicry.

Dance has the capacity, after a long period of amnesia, to remember through bodily memory using contemporary codes. We recruited almost all the performers for the show on Instagram: they’d been filming themselves with their own mobile phones. I chose about thirty of them and coached them in consciousness and awareness development.

For me, there are three levels of consciousness: what you know that you know, what you know that you don’t know, and what you don’t know that you know. Their bodies knew things they were not aware of, and I wanted to bring them to that consciousness, to go back in time, to imagine another future. For the Yoruba, performance is about remembering, and the essential component of that remembering is healing. Being able to heal, to mediate between the here and there, now and then and re-establish harmony and order, in order to move on to the next stage, which is in line with the idea of reincarnation.
I invited the dancers to take part in body memory exercises so that they could find their own original language. When each person is solid within themselves, then the group becomes extraordinarily powerful. Photo above by Ayobami Ogungbe.

How is Africa today an inspiration for you for this piece in particular?

I think of the African continent as a laboratory for humanity. We’ve lived through natural resource exploitation, a traumatic history, human migration, the exploitation of the body, the erosion of education, of a people’s spirituality, political structures, institutions, and we’ve experienced extremely violent events like colonialism, slavery, apartheid, neo-colonialism, not to mention internal wars, dictatorships, civil wars, and genocide. Sixty-five percent of the population of the continent is now under the age of thirty.

There is also huge creative energy, joy, a will to live, to rewrite the past and remember the future. If Africans have been able to go through all of that and still retain a joie de vivre, surely they must have something to teach us. I create what I see on the African continent without any judgment. The dancers bring what their bodies feel and has to say about our world today.

June 1, 5:30 PM: Middle Ground
While in residency at PS21, dancers of QDance and Qudus Onikeku will hold Middle Ground, a guided conversation, open to all, where participants share something about their lives and hear from others. Middle Ground is an invitation to creative placemaking in which community members of all backgrounds meet and contribute their voices, with each taking a spotlight in turn. Conceived and led by world-renowned Nigerian choreographer Qudus Onikeku, it is a shout, a circle for sharing, guided by the ethos of the African sensorium, aesthetics, and practices. An afterwork hangout with food and drinks, Middle Ground creates a space of audacity, inspiration, and respect, where new connections are made.

Credits
Produced by The QDance Company
Executive Producer YK Projects
Created and directed by Qudus Onikeku
Created with and performed by Wisdom Bethel + Addy Daniel + Patience Ebute + Esther Essien + Joshua Gabriel + Faith Okoh + Angela Okolo + Busayo Olowu + Adila Omotosho + Obiajulu Sunday Ozegbe
Live Music Victor Ademofe + Olatunde Obajeun
Lighting Design Mathew Yusuf
Costume Design Wack NG
Video Technician Isaac Larrey
Production Manager Temitayo Mobolaji Oke
Production and Touring Alli Hajarat – TheQDance Company.
A U.S. Premiere
Global Music: Vox Sambou (Montreal, Haiti)
June 17, 8 PM

Vox Sambou, spearhead of the Montreal hip-hop collective Nomadic Massive, lifts music lovers’ spirits with an original blend of his native Haitian Compas mixed with elements of Afrobeat, jazz, reggae, and hip-hop. He has appeared across North and South America, Europe, and Africa, in concert and at festivals including the Montreal International Jazz Festival, Festival International Nuits d’Afrique, Festival du Monde Arabe, Blackitude Vozes Negras da Bahia, Brazil, among many others. Vox immigrated to Canada from Limbé, Haiti, in 1995 and three years later made Montreal his home and musical base. Beginning with his first album, Lakay (2008), he has interwoven issues of social and racial justice in lyrics that range across Haitian-Creole, French, English, Spanish, and Portuguese.

In his music, Vox instills pride among Haitians everywhere by highlighting their rich cultural heritage. Offstage, he marries music and social activism through SOLID’AYITI, artists and activists promoting solidarity between Canadians and the struggle for social justice, education, and environmental stewardship in Haiti and the youth community center he directs in the Montreal borough of Côte-des-Neigès–Notre-Dame-de-Grâce.

Photos by Luz Vermelha and Éric Berteau
Anopas by Compagnie Art Move Concept (France)
July 15, 8 PM
Movement Workshop July 16

Through its fusion of hip-hop and contemporary dance with elements of silent comedy, mime, and circus arts, the twelve dancers of Art Move Concept, founded by Soria Rem and Mehdi Ouachek, blend and blur established genres to create movement that expands and enriches our sense of the range of physical and emotional possibility. Inspired by the great silent comedians—Charlie Chaplin’s *Modern Times* is a seminal influence, as are Buster Keaton and the contemporary mime, clown, and performance artist Slava Polunin—*Anopas* is as humorous as it is melancholic, exploring the difficulties and the joys of the artistic process.

The work invites the viewer into the intimate recesses of the artistic journey, sown with doubts and fears, but also budding with hope. Like the creators’ recent *Exit* and *Fli*, *Anopas* explores the realm of dreams and inner conflict, but this time the choreographers fashion their characters and narrative arc from the dancers’ personal journeys. In work that heightens appreciation of the physical and emotional range of movement-based performance, Art Move Concept unifies three art forms PS21 champions: dance, music, and theater, with an undercurrent of contemporary circus.
PATHWAYS: Blazing Trails for a Sustainable Future is PS21’s multi-faceted series of spectacle, dance, music and theater performances, international contemporary circus, educational workshops, environmental encounters, participatory events, and art installations for young and old, individuals and families.

A pas de deux between nature and the arts, PATHWAYS offers free and low-cost programs tailored to our local community.

EVENTS

JULY 25 PATHWAYS Community Day: Bang on a Can’s Michael Gordon, Field of Vision, 36 Percussionists on PS21’s land and trails

AUG 3 Move with the Mark Morris Dance Group at Hudson’s Riverfront Park as part of Waterfront Wednesdays

AUG 6 Jamal Jackson Dance Company, 846, as part of Crellin Park Day, a reimagining of Stravinsky’s The Rite of Spring. JJDC will hold a dance and drumming workshop for youth in Hudson, Aug 8-12.

SEPT 2–3 Philippe Quesne (France), North American premiere: Farm Fatale, a comedic eco-futurist fable of a world laid waste by environmental collapse

SEPT 3–4 Compagnie Galmae (France/S.Korea), C’est pas là, c’est par là (It’s Not That Way, It’s This Way!), genre-bending participatory theater

ONGOING PROGRAMS

JUNE-OCT Movement Without Borders: season-long classes in yoga, pilates, and aerobics

JULY-AUG Move with the Masters: free workshops open to all ages and abilities, taught by visiting dance luminaries

JULY-OCT Summer StoryWalk®: Du Iz Tak? by Carson Ellis, presented by Columbia Land Conservancy

YEAR-ROUND James Casebere, Solo Pavilion for Two or Three, architectural installation on PS21 trails

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PS21 Chatham PATHWAYS
*Blazing Trails to a Sustainable Future*

PS21 Chatham PATHWAYS is our ambitious, multi-faceted, season-long series of spectacle, dance, music, and theater performances, international contemporary circus, educational workshops, environmental encounters, participatory events, and art installations, tailored to our local community. A *pas de deux* between nature and the arts, PATHWAYS offers free and low-cost programs designed with year-round residents in mind. A staple of our annual programming and central to our mission, PATHWAYS’ unifying thread is the intersection of nature and the arts, incorporating PS21’s green, reconfigurable theater and our 100 acres of orchards, meadows, and trails for site-specific performances and encounters.

**PATHWAYS 2022 Partners Include**
The Town of Chatham
Columbia Land Conservancy
Hawthorne Valley Farmscape Ecology Program
Hudson Eye
Operation Unite, NY
Capital Region Sponsor-a- Scholar
Morris Memorial, Chatham
Perfect Ten, Hudson
Sylvia Center, Kinderhook
Spark of Hudson

**PATHWAYS Highlights**

**July 25, 4 PM: PATHWAYS Community Day**
Free and fun events for the whole family: games, nature adventures, Chatham Animal Haven tours, movement workshops, and more, before a free performance of Michael Gordon's *Field of Vision*.

**July 25, 6 PM: Bang on a Can's Michael Gordon | Field of Vision - 36 Percussionists on PS21's Land and Trails**
*Field of Vision* is a large-scale, site-responsive work adapted to PS21’s rolling landscape. Doug Perkins directs 36 percussionists in motion across an expansive field playing specially constructed and tuned instruments composed of industrial metals, recycled materials, wood, and gongs. In *Field of Vision*, sound is never a flat line; it takes on multiple roles in space and time, inducing a quasi-meditative, almost ecstatic state in both the audience and the performers. This performance will be held outdoors on PS21’s fields. Bring a chair or blanket to sit. In case of rain, it will be presented under PS21’s pavilion roof. Free and for all ages.

**July 28 & 29, 8 PM: Vertigo Dance Company (Israel) | One. One & One**
Israel's highly regarded Vertigo Dance Company brings its vision of sustainability to PS21’s 100-acre campus with One. One & One, choreographed by Noa Wertheim and set to an original score for strings and vocals by Avi Belleli. Performed by ten dancers on a soil-strewn stage, One. One & One reflects individuals’ desire for wholeness and spiritual connection to the natural world. Mikhail Baryshnikov, who has invited Vertigo to perform in the US from their Eco-Art Village on an Israeli kibbutz, praised the company for expressing “a distinctive voice through an
impressive movement quality—visceral and raw, but with a surprising, acute sensitivity.” Tickets required for entry. Discounts available.

**August 6, 3 PM: Jamal Jackson Dance Company at Crellin Park Day | 846**
PS21 returns to Crellin Park Day with an interactive program featuring 846, a retelling of Stravinsky’s *The Rite of Spring*. 846 reimagines Stravinsky’s seminal work in our current day US. The 1913 score depicts rituals celebrating the advent of spring, after which a young girl is chosen as a sacrificial victim and dances herself to death. *846 reflects upon our “everyday” filled with love, loss, appropriation, fear, and judgment, and interrogates our nation’s compulsion with sacrificing black bodies in order to thrive. Free and for all ages.*

**August 8-12: Jamal Jackson Dance Company Residency with Hudson-based youth organizations**
Jamal Jackson Dance Company members will work with students from Hudson-based Perfect Ten, Kite’s Nest, and Operation Unite to create dances and percussion compositions based on dama, the masked dance rituals practiced by the Dogon people of Mali and Burkina Faso. The resulting performance will incorporate the stories of racialized violence and injustice the young participants have heard and experienced into the sounds and movement of the pieces.

**August 11, 7 PM: DakhaBrakha (Ukraine) | Live Soundtrack to Earth (1930)**
DakhaBrakha, the Ukrainian “ethno-chaos” band whose roots lie in the nation’s folk music, culture, and ethos, perform their original live soundtrack to Oleksandr Dovzhenko’s silent film masterpiece, *Earth* (1930), about resistance to the Soviet collectivization of Ukrainian farms. Reflecting fundamental elements of sound and soul, the quartet from Kyiv experiments with rhythms of the surrounding world to create unexpected new music. The name DakhaBrakha means “give/take” in old Ukrainian, reflecting their resilience and philosophy. Tickets required for entry. Discounts available.

**September 2 & 3, 7 PM: Philippe Quesne (France) | Farm Fatale – North American Premiere**
The North American premiere of *Farm Fatale*, an eco-futurist fable by French visual artist and director Philippe Quesne, is the centrepiece of PATHWAYS. In this comedic work of “post-apocalyptic” theater, the earth has been laid waste by environmental collapse, human life has ceased, and birds have gone extinct. Five scarecrows, the sole survivors, find themselves out of work and on a quest for a kinder, less harmful future for the planet. Tickets required for entry. Discounts available.

**September 3 & 4, 8:30 PM: Compagnie Galmae (France) | C’est pas là, c’est par là! (It’s Not That Way, It’s This Way!)**
Closing out PATHWAYS’ 2022 season, *C’est pas là, c’est par là! (It’s Not That Way, It’s This Way!)* is a genre-bending work of participatory theater by Juhyung Lee, a South Korean artist based in France, and his Compagnie Galmae. Inspired by political protests and street arts Lee encountered in Seoul, *C’est pas là* transforms PS21’s grounds into a hive of social ferment and passive onlookers into an active, problem-solving collective. Tickets required for entry. Free for youth, students, and educators.
ENVIRONMENTAL ENCOUNTERS | Self-Guided Explorations of PS21’s 100 acres of open spaces
July-October, Sunrise to Sunset: StoryWalk, an Outdoor Reading Adventure for Families
A storybook unfolds along PS21’s trails, an innovative and inviting way for children and adults to combine their enjoyment of reading and the outdoors. Created in partnership with the Columbia County Library Association and the Columbia Land Conservancy, who are installing a new edition of this popular pastime, with the featured story selected by the local community.

Year-round, Sunrise to Sunset: James Casebere’s Solo Pavilion for Two or Three
James Casebere, celebrated photographer and installation artist of the “Pictures Generation”, unveiled his imposing architectural installation Solo Pavilion for Two or Three to launch the 2021 season of PATHWAYS. Created in response to the PS21 landscape Solo Pavilion extends his interrogation of the constructed environment. The work, a permanent fixture of PS21’s rolling hills, is rich in ambivalence: luminous yet portentous, offering protection but open, exposed to the elements while shielding its occupants.

MOVEMENT EDUCATION PROGRAMS
Community workshops and residencies, open to all ages and levels.

MOVEMENT WITHOUT BORDERS | Yoga, Pilates, and Community Aerobics
Through October 1, three times a week: invigorating, adventurous 60-minute sessions, open to all ages and abilities, focused on mind, body, and spirit.
- Yoga with Sondra Loring - Wednesdays at Noon
- Pilates with Peggy Wallin-Hart - Thursdays at 5:30 PM
- Community Aerobic Fitness with Jennifer Lawrence - Saturdays at 10 AM

MOVE WITH THE MASTERS | Community Movement Workshops and Masterclasses Taught by Visiting Artists
PAUL TAYLOR DANCE COMPANY
July 6  In residency at PS21, the company dancers offer master classes and workshops open to all. Special programs for Chatham Crellin Park Summer Camp kids and the Morris Memorial program.

VERTIGO DANCE (Israel)
July 27  In residency at PS21, the company offers an interactive demonstration on PS21’s stage, open to all.

MARK MORRIS DANCE GROUP on Waterfront Wednesdays
August 3  PS21 is teaming up with the City of Hudson and local youth and community groups to present the Mark Morris Dance Group at the Hudson Riverfront Park. Share in the genius of Mark Morris in this fun and participatory evening of movement taught by MMDG company members.

PAST PATHWAYS: EARLY SUMMER 2022
Welcoming our neighbors with work both inviting and challenging, PATHWAYS kicked-off on June 1 with Middle Ground, an evening of live music, dance, food, and communal storytelling. All were welcome to share their stories, or to simply listen to the many voices of their community. Conceived and hosted by pre-eminent Nigerian choreographer Qudus Onikeku,
Middle Ground served as prelude to our 2022 summer season opening featuring Onikeku’s QDance Company and the U.S. Premiere of his explosive dance piece Re:INCARNATION.

On June 10, PATHWAYS held a free workshop for aspiring jazz musicians to join Sean Mason, a Jazz at Lincoln Center Emerging Artist, during Sit in with The Sean Mason Quintet! Student musicians were invited to sit in and play alongside the quintet in a guided jam session with coaching from the artists and a discussion of issues in jazz and improvisation. The workshop was followed by a performance the same evening from The Sean Mason Quintet.

On July 7, Paul Taylor Dance Company held a free movement workshop, taught by company dancer Maria Ambrose, introducing the Paul Taylor style. Participants, including youth from Crellin Community Park Summer Camp, encountered samples from the Taylor repertoire featuring signature movements that have influenced modern dance as we know it.

ABOUT PATHWAYS
Through our own programming and partnerships with local organizations, PATHWAYS has emerged as the linchpin of PS21’s activities, fostering collaboration among community groups and increasing participation by low-income families. We strive to shatter the "glass barricade" that often discourages nearby residents from sharing, as both spectators and participants, in the wealth of cultural, recreational, and intellectual programming on offer. PATHWAYS programs are engaging, accessible, participatory, and welcoming to all.

Immensely popular from its inception, PATHWAYS has grown exponentially to include twenty-six partner organizations: the Town of Chatham Crellin Park Summer youth camp and the Morris Memorial Program; urban arts groups such as the Sylvia Center, Perfect Ten, and Operation Unite; environmental organizations like the Columbia Land Conservancy and Hawthorne Valley Farmscape Ecology Program; and a host of others.

Last season’s PATHWAYS programming included StoryWalk, a self-guided reading adventure for families along our network of trails, a kids’ edition of Movement Without Borders, weekly movement classes led by members of the Paul Taylor Dance Company, programs with Hawthorne Valley Farmscape ecologists, and Solo Pavilion for Two or Three, James Casebere’s enticing architectural environment installed in the meadow overlooking the Pavilion Theater.

Children and youth were invited to attend the outdoor U.S. Premiere performance of Barcode Circus and Acting for Climate Montreal’s Branché during the Town of Chatham Crellin Park Day. Featuring eight acrobat-dancers in a spectacular celebration of nature and the power of community, it attracted a crowd of 600. Branché company members also led free movement workshops for children in Crellin Park.

Another highly popular performance was the North American premiere of Les Hommes Penchés’ Instable, acrobatic everyman Nicolas Fraizeau’s tragi-comic struggle to balance and climb a freestanding Chinese pole. Presented in our Pavilion Theater, it was free of charge to children and youth and a nominal price for adults.

For the July performance of Pan, flutist Claire Chase’s evocation of the Greek demigod, a chorus of children was invited to rehearse and perform in this interactive, post-pandemic, celebration of nature, rebirth, and community. In August, Wooster Group founder Kate Valk, with
Ariana Smart Truman, and Christopher-Rashee Stevenson led the *Wooster Group Summer Institute* in PS21’s Dance Barn, a free one-week theater camp for Columbia County public school students in which participants studied movement, voice, acting, scriptwriting, and other aspects of performance.

No PATHWAYS initiative illustrated the aims and potential of PS21’s community engagement better than the work the Jamal Jackson Dance Company members do with young people from the Sylvia Center, Perfect Ten, and Operation Unite during their annual summer residency. Jamal Jackson Company members worked with students to create dances and percussion compositions based on dama, the masked dance rituals practiced by the Dogon people of Mali and Burkina Faso. The resulting performance incorporated the stories of racialized violence and injustice the young participants have heard and experienced into the sounds and movement of the pieces.

PATHWAYS 2021 comprised some 35 events, all free, designed for children and youth, their families, and people of all ages and backgrounds.
About PS21

PS21 Chatham / Performance Spaces for the 21st Century, is committed to:

● presenting innovative performances by leading and emerging artists in our state-of-the-art, green-energy black-box and open-air pavilion theaters;
● fostering creativity through residencies and collaborations between performers working across disciplines and genres;
● serving the community via free and low-cost workshops, performances, and other programming;
● preserving our more than 100 acres of open spaces, meadows, woodlands, and orchards as an important resource for artists and the community;
● extending opportunities for arts engagement to all, regardless of age, economic status, and cultural background.

Our commitments are incorporated in the design of our new theater and the surrounding grounds: open, inviting, and optimized for the public's enjoyment and to encourage citizen expression and participation. PS21’s new theater, completed in 2018, is a 350-seat open-air proscenium stage protected by a pavilion roof, which converts in cooler months to a geothermally-heated and air-conditioned black box seating 99. The new facility is built with technologically advanced systems that can accommodate all levels of artistic needs—from the analog use of our extensive system of sprung dance floors so critical for the safety of movement-based performance, to our state-of-the-art lighting and sound capacities. The theater features one of the only fully LED green theatrical lighting systems in the country.

Our new building sits above a nineteenth-century apple orchard at the apex of over 100 acres of beautiful Hudson Valley land, at the foothills of the Berkshires. Just five acres have been developed; the rest are meadows and woodlands. Nearby are the Dance Barn, a rehearsal and performance venue, and two artists' residences accommodating 13 visitors. The PS21 property is also host to the Chatham Animal Haven, an animal farm rescue operation.

Press Inquiries

Requests for interviews, high-resolution images or press passes to performances can be emailed to PS21 Marketing Manager Jess Maxwell at jess@ps21chatham.org

High-resolution images for press publication, along with corresponding credits, of PS21’s summer season 2022 are available for download via Dropbox at: www.dropbox.com/sh/8409v6apx3lxk5o/AACIKtqPyOxX_t6w_ndoWkDda?dl=0