

September–October 2018

# Jews and Jewishness in the Dance World

an international research conference at Arizona State University

celebrating and examining the impact  
of Jews and the Jewish experience  
on the dance field and broader communities



Dear Conference Participant:

On behalf of the organizing committee, I would like to warmly welcome you to *Jews and Jewishness in the Dance World*, an international conference at Arizona State University (ASU).

Organized by the Center for Jewish Studies and the Herberger Institute for Design and the Arts at ASU, the conference and related events celebrate the substantial contribution of Jews to the world of dance as choreographers, dancers, dance educators, scholars and theorists. The conference also critically reflects on how dance expresses the complex, variegated Jewish historical experience as well as on the social and cultural role of dance in Jewish communities all over the world.

This international and interdisciplinary conference is truly unique, bridging dance performance, scholarship, education and therapy. The event convenes over 100 dance practitioners and scholars from across the world, representing a wide variety of dance styles, disciplines and religious orientations. Two years in the making, it showcases the pioneering work on Judaism and the arts undertaken by the Center for Jewish Studies led by Dr. Hava Tirosh-Samuelson, Regents' Professor of History and Director of the Center for Jewish Studies. The impetus was the hiring of the world-renowned Jewish choreographer, Liz Lerman, by the Herberger Institute for Design and the Arts, and my own ongoing scholarship at the intersection of dance and Jewish studies, within the School of Film, Dance and Theatre. The conference builds on a series of conferences and artistic performances at ASU that have examined the interplay of Judaism and the arts, especially in music, film, and theater.

Changes in the dance world have also made this conference very timely. In dance scholarship there is a new wave of publications addressing connections between dance and Jewishness. A powerful movement language developed by Ohad Naharin, the Artistic Director of Batsheva Dance Company in Israel, is becoming a major force in dance programs across the world. After many years of creative productivity, many outstanding Jewish choreographers, especially women leaders of radical change like Anna Halprin, have life-long legacies that require honoring and reflection. We want to be sure their contributions will not be forgotten.

Jews and Jewishness have transformed the dance world in the 20<sup>th</sup> century. We hope to demonstrate experiences of persecution and genocide conducive to artistic expression as much as the Judaic commitments to debate, social justice and democracy. Moreover, the embodied language of dance has helped individuals and communities to heal trauma and address injustice. Finally, we hope that this conference and its accompanying events will act as a catalyst to bring people together who might otherwise have felt isolated to collaborate on future projects.

Let me end with a personal note. What inspires my own personal passion for this endeavor? Like many of you, my parents were beacons of progressive Jewish intellectual and artistic energy, critiquing norms and promoting egalitarian values during their lifetimes. My father, Anthony Jackson, was an architectural historian and theorist, who passed away in 2015. My mother, Sarah Jackson, was a visual artist and sculptor who introduced my father to the term "choreography." They were part of a creative, intellectual generation of Jews whose identity was expressed through the arts, scholarship and progressive politics. As this older generation disappears, I am keenly aware that a younger one is in danger of losing its Jewish identity. Understanding this legacy and the complexity of Jewish artistic expressions is a vital undertaking. Please join me in marking this important moment as we strive to preserve that which is valuable while creating new and exciting possibilities for the future.

  
Naomi M. Jackson | 2018



### organizing committee

**Naomi Jackson** *Associate Professor*  
School of Film, Dance and Theatre | Herberger Institute for Design and the Arts

**Liz Lerman** *Institute Professor*  
Herberger Institute for Design and the Arts

**Hava Tirosh-Samuelson** *Regents' Professor & Director*  
Jewish Studies

**Michelle Marji** *B.F.A. Dance*  
Arizona State University

**Dawn Beeson** *Coordinator Senior*  
Jewish Studies

### additional support

**Jason Scott** *Assistant Director of Film & Assistant Professor*  
School of Film, Dance and Theatre

**Carolyn Koch** *Clinical Assistant Professor*  
School of Film, Dance and Theatre

**Zachary Shipp** *Director, Information Technology Services*  
Herberger Institute for Design and the Arts

**Janaea Lyn McAlee** *Residential Dance Faculty*  
Estrella Mountain Community College (EMCC)

**Susan Pine Harris** *Co-Director*  
The Movement Source Dance Company

### The following individuals spent the last year designing and implementing interactive community workshops on the themes of the conference.

**Susan Bendix** *independent dance artist*

**Richard Goldsand** *Feldenkrais practitioner and Faculty Associate, Arizona State University*

**Susan Pine Harris** *Co-Director, The Movement Source Dance Company*

**Naomi Jackson** *Associate Professor, Arizona State University*

**Rob Kaplan** *Professor, Arizona State University*

**Janaea Lyn McAlee** *Residential Dance Faculty, Estrella Mountain Community College*

**Linda Simon** *chiropractor and co-owner of Dance Fusion studio*

**Ira Simon** *chiropractor*



# Jews and Jewishness in the Dance World

## ASU Tempe campus map



Acacia Hall	ACACI 7E	Cmb'd Heat & Pwr. Fac.	CHPF 6F	Intrdiscip. Sc. & Tech. 2	ISTB2 4E	Old Main	MAIN 4D	Sun Angel Stadium	TRACK 2F
Acourtia Hall	ACHAL 6F	Community Serv. Bldg.	CSB 1F	Intrdiscip. Sc. & Tech. 4	ISTB4 6F	Orchidhouse (Brckyld.)	BYOH 3B	Tempe Center	TMPCT 4B
Adelphi Commons	ADEL 7F	Computing Commons	CPCOM 6D	Intrdiscip. Sc. & Tech. 5	ISTB5 4E	Palo Verde East	PVE 3D	Tempe Center Annex	TCA 5B
Agave Hall	AGVAL 7F	Coor Hall	COOR 5B	Intrdiscip. Sc. & Tech. 7	ISTB7 4F	Palo Verde West	PVW 3D	The Annex	ANX 3C
Aquatic Complex	AQUAT 3D	Cottonwood Hall	CWHL 7F	Irish Hall	IRISH 7C	Payne Hall	EDB 5B	Tooker House A-D	TKRHA-D 3D
Armstrong Hall	ARM 6E	Cowden Fam. Rsrscs.	COWDN 4C	Jojoba Hall	JOBA 7E	Perform. & Media Arts	APMA 3G	Tower Center	TOWER 4B
Arroyo Hall	ARHAL 7E	Danforth Chapel	CHAPL 5C	Juniper Hall	JNHAL 7F	Physical Ed. East	PEBE 6E	University Cntr. A-C	UCNTR-A-C 3H
Art Building	ART 4B	Design Annex	DSGNX 3C	Language & Literature	LL 4C	Physical Ed. West	PEBW 6D	University Club	UCLUB 4D
Art Warehouse	ARWH 4B	Design North	CDN 4B	Life Sciences Center	LS 5D	Physical Sci. Wings	PSB-H 4D	University Services Bldg.	USB 8G
Best Hall	MB 7C	Design South	CDS 4B	Life Sciences C-wing	LSC 5D	Piper Writers House	PWH 4D	Urban Systems Engin.	USE 4E
Business Admin.	BA 8C	Discovery Hall	DISCVRY 6C	Life Sciences Tower	LSE 5D	Police	ASUPD 7C	University Towers	UNIVT 2C
Business Admin. C Wing	BAC 6D	Dixie Gammage Hall	GHALL 5C	Lyceum Theatre	LYC 4C	Psychology Building	PSY 5E	Verberna Hall	VBHAL 6F
Biodsgn. Inst. Bldg. A	BDA 5F	Education Lecture Hall	EDC 6D	Manzanita Hall	MANZH 4E	Psychology North	PSYN 4E	Verde Dickey Dome	VDDM 6F
Biodsgn. Inst. Bldg. B	BDB 5F	Engineering Center	ECA-G 5D	Mathews Center	MCEST 5C	Rosewood Hall	RWHAL 6F	Vista del Sol Cmplx.	VDS 8E
Biodsgn. Inst. Bldg. C	BDC 5F	Engr. Research Cntr.	ENGRG 6D	Material Srv. Bldg.	MSB 8G	Ross-Blakley Hall	REHL 6E	Villas @ Vista del Sol	VDS 8E
Bookstore	BKSTR 6D	Farmer Education Bldg.	ED 6B	Mathews Hall	MHALL 5C	Sage Hall	SGHAL 7F	Weatherup Center	WUC 3H
Brickyard Artisan Crtryd.	BYAC 3B	Fulton Center	FULTN 4C	McClintock Hall	MCL 5C	Sage Hall	PABLO 3D	Wells Fargo Arena	WFA 3E
Brickyard Engin. Crtryd.	BYENG 3A	Gammage Auditorium	GGMA 6B	McCord Hall	MCRD 6D	Schwab Building	SCOB 5E	West Hall	WHALL 5C
Campus Childrn's Cntr.	CHILD 5D	Goldwater Center	GGWA 4E	Memorial Union	MU 6C	Sch. Hu. Ev. Soc. Chg.	SHESC 4C	Wexler Hall	WLXL 4D
Carson Stndt Ath Cntr.	CSAC 2D	Greek Ldrsp. Vig. A-D	GLVA-D 5G	Mesquite Hall	MSHAL 6F	Social Sciences	SS 5C	Willow Hall	WILOHAL 6F
Centerpoint	CTRPT 3A	Greek Ldrsp. Vig. CC.	GLVCC 5G	Moer Building	MOEUR 6C	Sonora Center	SCD 8F	Wilson Hall	WILSN 5C
Cereus Hall	CERHAL 7F	Greens Maint. Facility	GMF 8G	Murdoch Lecture Hall	MUR 5D	Stauffer Comm.	STAUF 5B	Womens Gymst. Trng.	WGTF 2H
Center for Fam. Studies	CFS 4C	Harrington-Birchett House	HBH 3C	Music Building	MUS 5D	Sun Devil Fit. Cmplx.	SDFCT 8E	Wrestling Training Fac.	WTF 2H
Central Plant	CP 5D	Hayden Hall	HAYDN 7C	Neeb Hall	NEEB 5B	Student Athlete Facility	SAF 1D	Zero Waste Office	WGLH 4C
Central Plant South	CPS 8F	Hayden Library	LIB 5C	Nelson Fine Arts Center	NAC 5B	Student Pavilion	STPV 5D		ZWO 8G
Cholla Apartments	CHOLA 5G	Health Service	HSB 4D	Noble Sci. Library	NOBLE 5E	Student Services Bldg.	SSB 6C		
Chuparosa Hall	CHUPA 7E	Honors Hall	HONHAL 7F	Northern Chiller Plant	NCP 3D	Sun Angel Clubhouse	SAC 1H		
College Ave. Market	CAM 3C	Interdisciplin. A/B	INTDSA/B 6C	Off-Camp. Stndt. Srv.	OCSS 5G	Sun Devil Sports Perf.	SDSP 3H		
College Ave. Commons	CAVC 3C	Intrdiscip. Sc. & Tech. 1	ISTB1 5D			Sun Devil Stadium	STAD 2D		





## Wednesday, September 26–Friday, October 26, 2018

### Reimagining Communities Through Dance

exhibition of over 100 photographs, books and ephemera

Curated by Judith Brin Ingber and Naomi Jackson, in collaboration with Adair Landborn

exhibition essay on page 76

#### main exhibition

Noble Science Library, Second Floor  
601 East Tyler Mall | ASU Tempe campus  
free and open to all | no tickets required  
[lib.asu.edu/noble](http://lib.asu.edu/noble)

#### Sunday, October 14, 2018

5–6 p.m. | special on-site performance

Movement Source Dance Company in *Remembrance*  
by Susan Pine Harris and Movement Source Dancers  
Noble Science Library

#### satellite exhibition

lobby, Physical Education East Building (PEBE)  
611 East Orange Street | ASU Tempe campus

Exhibition related to the role of Jews and Jewish experience in the Jewish and broader communities.

Regular University hours from mid September through October, 2018

free and open to all | no tickets required

## Thursday, October 11, 2018

### Seeing Israeli and Jewish Dance

7–8:15 p.m. | book discussion and signing with Judith Brin Ingber

Changing Hands Bookstore Phoenix | 300 West Camelback Road, Phoenix  
[jewishstudies.asu.edu/changing-hands](http://jewishstudies.asu.edu/changing-hands)

## Friday, October 12, 2018

### Shabbat Dinner Event

5–9 p.m. | performance installation, Shabbat dinner and special presentation

Temple Chai | 4645 East Marilyn Road, Phoenix  
[templechai.com](http://templechai.com)

performance installation *Needle and Thread* by Suzanne Miller in collaboration with Mindy Yan Miller and Allan Paivio; presentation by Philip Szporer on *1001 Lights*

## Saturday, October 13, 2018

### Embodied Torah Pre-Conference Workshop

#### 9–10:15 a.m. | full group

##### Dance as Devotion | Rabbi Diane Elliot

Moving through the deep mystical structure of the traditional Shabbat morning service, we'll embody the Four Worlds of the kabbalists: opening in gratitude in the World of Doing, emotional expansion in the World of Feeling, perceiving underlying unity in the World of Thinking, and dancing our prayers in the World of Being. We'll also delve into the week's Torah portion through an improvisational movement response to the text. Feel free to use a tallit (prayer shawl) and kippah (head covering) if they're part of your personal practice.

#### 11 a.m.–noon | breakout sessions

##### Traces | Carolyn Dorfman

As an artist and human being, I am interested in connections and intersections. How we come to understand ourselves and effectively exist in relation to others. This workshop is based on my interdisciplinary work *TRACES*, an exploration of the forces that shape and change us. It delves into our individual roots, histories and foundations and our contemporary collective journey. At its core, it is a work about memory, history, legacy and now. It involves creating from the inside out and it asks us to examine our history and past (vertical connections) and our current connections to one another and the world (horizontal connections). Through individual creation and the sharing of these personal reflections, we grow to understand Wallace Stegner's assertion, "There is a sense in which we are all each other's consequences"; that we are inextricably linked. (This workshop requires no dance experience, can be an opportunity for intergenerational learning and can accommodate chair bound students.)

##### The Sh'ma—A Moving Meditation | Alice Bloch

This workshop evolved from my understanding of the *Sh'ma* as an expression of the oneness and interconnectedness of all things, and my experience of connecting with others through the radiant energy of the solar plexus while improvising on Duncan movement. For Isadora, the solar plexus is the center, not only of individual movement, but a lived metaphor of communal harmony. The workshop begins with participants meditating and moving their understanding of the *Sh'ma*. We explore moving from the solar plexus as inner experience, and as a sensed opening into communal movement. We experience Isadora's Universe gesture as an embodiment of *Sh'ma*—a linking of nature, self, community, and universe. Through Isadora's meditative Offering Walk, we give that understanding to the wider world. All are welcome.

##### Kaddish | Jodi Falk

Kaddish will be a movement-based community event workshop, using embodied prayer to honor one of Jewish liturgy's most revered prayers and rituals, the saying, and feeling, of the Mourner's Kaddish. Embodying this prayer, and our connection to meaning and mourning, can be an experience of expansion, understanding and release. Of particular focus is the call and response and incantation of the text. A great many artists have created work based on the Kaddish; this presentation will focus on participants creating and experiencing their own relationship to this most important prayer. The Talmud considers those who have lost a loved one, a place or position in life, something precious to them, and those who are caring for a sick person at home, all mourners (Semachot 6:11). Finding our way into this prayer may be a key for more deeply living through our lives.

**1:15–11:45 p.m. | full group**

**Dance in Jewish Renewal and Somatic Considerations | Cia Sautter**

In consideration of theory from Walter Benjamin and somatic scholar Martha Eddy, the presentation considers if the use of dance and movement in Jewish services is a means of starting the process of embodied Tikkun Olam. Many congregations, especially in the Jewish Renewal community, now include more dance. But how does physical embodied prayer connect with Tikkun Olam? While there will be some formal paper presentation, more informal sharing and discussion will be included in this session.

**2–3 p.m. | breakout sessions**

**On Your Own Time | Erica Schwartz**

On Your Own Time draws on my childhood memory of meeting my grandfather at shul and watching with fascination as what seemed to be everyone praying on their own time. Choreography will be taught as well as created by the group. Set to psalm (118:26-29) and music by the Italian Jewish Renaissance composer, Salomon de Rossi.

**A Moving Exploration of Shalsholet | Sharona Rubenstein**

The symbols, or Trope used in the Cantillation system of the Torah are called the Te'amei Mikrah, the Flavor of the reading. In this workshop we will “taste” a bit of the musical life and meaning in the torah. First we will warm up and create movements to the chanting of some of the Trope. Then we will focus on one of the more rare tropes, the Shalsholet. Shalsholet in hebrew means “chain”, and its physical form is a zigzag line positioned above the word that is to be sung. It is the longest musical phrase of all of the Trope, and it suggests that the person in the story is undergoing some kind of inner struggle. We will look at two of the texts where the Shalsholet occurs. After a brief discussion, we will explore each text through guided improvisation as individuals, and then create combinations as partners or groups. There will be time to share and discuss the movement that we create.

**Metamorphosis and Finding Home in the In-Between | Allison Shir**

In this workshop we will explore our own histories and inquiries of migration, home and the body through movement, writing/drawing, and dialogue. How does the Jewish experience of migration and perception of home influence identity, body, and creativity? By addressing this question in my own life, I began researching “metamorphosis” as a metaphor for the in-between state of transition, change, and growth.

**3:15–4:15 p.m. | full group**

**Dance Performances for Synagogues | Efrat Nehama**

What is the place for women in the traditional Jewish synagogue? Is there a place for the moving body in Jewish prayer? Does the body strengthen or threaten the coexistence of a Jewish community? A demonstration of dance performances for synagogues, along with text study and a discussion about the place of movement and dance in Jewish rituals.



## **program note**

grey line indicates simultaneously scheduled events

select one to attend

registration required

first come first seated

see map for locations

## Saturday, October 13, 2018

8:30–9 a.m. | Physical Education East (PEBE) Lobby  
**registration/sign-in for Embodied Torah Pre-Conference Workshop**

9 a.m.–5 p.m. | Physical Education East (PEBE) 132  
**Embodied Torah Pre-Conference Workshop exploring Judaism and movement**  
moderated by Janaea McAlee

Facilitated by Rabbi Diane Elliot, Carolyn Dorfman, Alice Bloch, Jodi Falk, Cia Sautter, Erica Schwartz, Sharona Rubinstein, Allison Shir, Efrat Nehama and Itamar Nehama

*lunch provided to presenters only | public: lunch on own*

1:30–2 p.m. | Fine Arts Center (FAC) 122 Lobby  
**registration/sign-in for Dance Lab**

2–5 p.m. | Physical Education East (PEBE) 132  
**Dance Lab Pre-Conference Workshop for experienced dancers and choreographers ages 39 and under**

Creatively exploring the intersections of dance and Jewish identity for experienced young dancers/scholars ages 39 and under facilitated by Jacob Jonas and Maggie Waller, with Alexandra Zaslav, Shira Eviatar, and Joshua Schwartz

5–6 p.m. | dinner on own

5–7 p.m. | Physical Education East (PEBE) 107B  
**Guided Tours of CCDR Collections**

15 min. Guided tours & Archival material display/access of Cross-Cultural Dance Resources Collections by curator Adair Landborn

5–7 p.m. | Physical Education East (PEBE) 192  
**registration/check-in for conference sessions**

check in and pick up materials

7–8:45 p.m. | Physical Education East (PEBE) 132  
**Welcome/Dance for Camera Event curated by Ellen Bromberg**

Screening of dance films curated by Ellen Bromberg

8:45–9:30 p.m. | Physical Education East (PEBE) Lobby  
**Havdalah Ceremony led by Rabbi Diane Elliot**

in Honor of Judith Brin Ingber

## Sunday, October 14, 2018

8 a.m.–8 p.m. | Physical Education East (PEBE) 192  
registration/check-in | information | booth | book display | refreshments

8:30–9:45 a.m. | Physical Education East (PEBE) 132  
**It Was There All Along: Theorizing a Jewish Narrative of Dance and Modernism**  
keynote | moderated by Michael Rohd

lecture by Douglas Rosenberg

8:30–9:45 a.m. | Physical Education East (PEBE) 190  
**Dancing Utopia: Linguaging and embodiment of the kibbutz experience and its representation in Israeli modern dance**  
workshop | moderated by Baruch Meir

Staging of *5 Beds* by Neta Pulvermacher

8:30–9:45 a.m. | Memorial Union (MU) 202 | Alumni Lounge  
**Exploring Social and Popular Dance**  
panel | moderated by Toni Shapiro-Phim

**“One of the Most Dangerous Attractions for the Senses”: Jewish Mixed-Sex Dancing as a Cultural Practice and Literary Trope**

Sonia Gollance

**Forbidden Movements, Degenerate Bodies: Black Social Dance and Jewish Resistance**

Chris Wells

**‘In Dance We Trust’: The Form and Function of Trance Dance parties among Secular and Orthodox Israeli Youth**

Joshua Schmidt

8:30–9:45 a.m. | Memorial Union (MU) 228 | Cochise  
**Pedagogy in Motion**

panel | moderated by Susan Koff

**Perceptions of Israel Through Dance**

Susan Koff

**Dancing their Identity: Orthodox Women Shaping a New Path in Education**

Talia Perlshtein

***Close to Home*, a dance project in honor of the 70th anniversary of the State of Israel**

Rina Badash

10–11:15 a.m. | Physical Education East (PEBE) 132

**Yiddish Dance: Research, Record, Re-Embody**

presentation | moderated by Gail Reimer

**Performing the Archive: Considering Re/Embodiment through Yiddish Dance**

Avia Moore

**Culture in Motion: Imagining a Yiddish Dance Archive**

Karen Goodman

**LINES OF OPPOSITION or How to Dance with a Yiddish Accent**

*A theory of Yiddish dance as presented by Felix Fibich, Judith Berg, and their 20<sup>th</sup> century contemporaries*

Steve Weintraub

10–11:15 a.m. | Physical Education East (PEBE) 190

**HaMapah/The Map: Genealogical Diasporas**

workshop | moderated by Nicholas Herring and Hannah Thomas

presented by Adam W. McKinney

10–11:15 a.m. | Memorial Union (MU) 202 | Alumni Lounge

**Jewish Roots and Principles in Dance Therapy**

panel | moderated by Miriam Berger

**Overview of History of Dance as Therapy**

Miriam Berger

**Jewish Roots of the Paths of the “Mothers”**

Marsha P. Kalina

**My Beschert Life in Dance/Movement Therapy**

Johanna Climenko

**Jewish Modern Dancers: a community for dance therapy**

Joanna Harris

10–11:15 a.m. | Memorial Union (MU) 228 | Cochise

**Israeli Innovations**

panel | moderated by Daniel Gilfillan

**How ingenuity—a quality identified with the survival of the Jewish people in the diaspora—became a central component of Israeli concert dance education**

Yonat Rothman

**Conversations on Dance in Israel**

Rena Gluck

**Yardena Cohen (1910–2012): “High Priestess of Israeli Dance”**

Jacqueline Waltz

## Sunday, October 14, 2018 continued

11:30 a.m. –12:45 p.m. | Physical Education East (PEBE) 132

### **Liquid Memories**

lecture | moderated by Naima Prevots

#### **Moving Memories**

Allen Kaeja

#### **Jew in the Pool**

Yehuda Hyman

11:30 a.m. –12:45 p.m. | Physical Education East (PEBE) 190

### **Jewish Diaspora(s) and Improvisations: Defining Place and Coalition**

lecture and demonstration | moderated by Marianne Kim

presented by Celia Bambara

11:30 a.m. –12:45 p.m. | Memorial Union (MU) 202 | Alumni Lounge

### **Exploring the Complex Relations Between Jews and non-Jewish Arabs through Dance**

roundtable | moderated by Dina Roginsky

Dina Roginsky | Alexandra Zaslav | Loren Sass | Rina Badash

11:30 a.m. –12:45 p.m. | Memorial Union (MU) 228 | Cochise

### **Memory and Embodiment: Experiencing Jewishness**

panel | moderated by Deidre Sklar

#### **The Ivey Project: Choreographing My Inheritance**

Tamar Rogoff

#### **Closing A Chapter**

Noa Spector

#### **S/He's Not There: Perec, Place, and Performing Autobiography**

Leslie Satin

12:45–2 p.m.

**general public: lunch on own**

12:45–2 p.m. | Memorial Union (MU) 220 | Turquoise | presenters only

**presenters: lunch with facilitated discussion**

facilitated by Rebecca Guber, Asylum Arts



## Jews and Jewishness in the Dance World conference schedule

2–3:15 p.m. | Physical Education East (PEBE) 132

**Radical Bodies: War, Exile and Nomadism**  
roundtable | moderated by Ninotchka Bennahum

Anna Halprin | K. Meira Goldberg | Judith (Gigi) Bennahum

2–3:15 p.m. | Physical Education East (PEBE) 190

**Yemenite Jewish Dance—as performed by the traditional community  
in Israel and used in Ze’eva Cohen’s contemporary choreography**  
workshop | introduced by Janaea McAlee

presented by Ze’eva Cohen

2–3:15 p.m. | Memorial Union (MU) 202 | Alumni Lounge

**Moving Jewish Dance Forward**  
panel | moderated by Carley Conder

**Moving in and out of Jewish Texts**  
Efrat and Itamar Nehama

**Noga Dance Company: Expanding Jewish culture and identity**  
Sharona Florsheim

**Choreographing Livability on the Israeli Independent Stage (1990s–present)**  
Melissa Melpignano

2–3:15 p.m. | Memorial Union (MU) 228 | Cochise

**(Not Just) Az di rebe tants: Toward an Inclusive History of Hasidic Dance**  
lecture | moderated by Joel Gereboff

presented by Jill Gellerman

## Sunday, October 14, 2018 continued

3:30-4:45 p.m. | Physical Education East (PEBE) Drone Lab

**Our Bodies of Knowledge—to immigrate within your own home/body**  
workshop | moderated by Madelaine Adelman

presented by Shira Eviatar

3:30-4:45 p.m. | Physical Education East (PEBE) 190

**The Drawing Body**  
performance and discussion | moderated by Rob Kaplan

presented by Jesse Zaritt

3:30-4:45 p.m. | Memorial Union (MU) 202 | Alumni Lounge

**Ballet and Jewishness**  
panel | moderated by Cynthia Roses-Thema

**Ballet and Orthodoxy**

Janice Ross

**Times Change: From the “down-low” Jewish identity of Celia Franca to David Allan’s ballet *Masada***

Jennifer Fisher

**The Godseeker: Jewish aspects of Volinsky’s dance thought**

Liora Bind-Heidecker

3:30-4:45 p.m. | Memorial Union (MU) 228 | Cochise

**Dance in Israel**  
lecture | moderated by Stanley Mirvis

**“Invisible unless in final pain” Ohad Naharin and his work**

Gaby Aldor

**My work with Ethiopian-Israelis and “Dance Spreads its Wings - Concert Dance in Israel 1920–2000”**

Ruth Eshel

## Jews and Jewishness in the Dance World conference schedule

5–6:15 p.m. | Noble Library, Second Floor

**Exhibition visit and Site-Specific Performance by Movement Source Dance Company**  
open discussion | Adair Landborn (CCDR Collections) and Libby Smigel (Library of Congress)

Visit the exhibition curated by Judith Brin Ingber and Naomi Jackson, watch a site-specific work by Movement Source Dance Company, and visit with archivists

5–6:15 p.m. | Physical Education East (PEBE) 190

**You Buy a Ticket, You're Entitled to a Good Time: Jewish Dance Between Two Worlds**  
lecture/performance/workshop

presented by Elizabeth Zimmer and Daniel Gwartzman

5–6:15 p.m. | Memorial Union (MU) 202 | Alumni Lounge

**Mining the Past: Barak Marshall**  
presentation | moderated by Gaby Aldor

presented by Barak Marshall

5–6:15 p.m. | Memorial Union (MU) 228 | Cochise

**Jewish Argentine Princess (The Sequel): a Possible Point of View  
of Jewish Choreographers and Dance Teachers in Argentina**  
lecture | moderated by David William Foster

presented by Silvina Szperling

6:15–8 p.m.

**dinner on own**

8–10 p.m. | Physical Education East (PEBE) 132

**Seven Dances, Three Arguments, and a Glimpse of Wonder**  
performance | curated by Wendy Perron and Liz Lerman

*general admission conference registration ticket is required to attend the performance*

## Monday, October 15, 2018

8 a.m.–6 p.m. | Physical Education East (PEBE) 192

registration/check-in | information | booth | book display | refreshments

8:30–9:45 a.m. | Physical Education East (PEBE) 132

### **Embodying Memory and Trauma: Holocaust Representation in Modern and Contemporary Dance**

keynote | moderated by Roberta Sabbath

presented by Rebecca Rossen

8:30–9:45 a.m. | Physical Education East (PEBE) 190

### **MEISA - Movement, Exploration, Imagination, Sensation, Awareness: An Introductory Workshop**

workshop | moderated by Tamar Rogoff

presented by Melissa Rolnick

8:30–9:45 a.m. | Memorial Union (MU) 202 | Alumni Lounge

### **Voices from a Younger Generation**

roundtable | moderated by Jacob Jonas and Shira Eviater

Jacob Jonas | Emily Morgan | Jenifer Sarver | Shira Eviater | Maggie Waller

8:30–9:45 a.m. | Memorial Union (MU) 228 | Cochise

### **Jewish Body Culture and Dance**

panel | moderated by Marion Kant

**Muscle Jews in Drag: Jewish Muscularity and Spirituality in Early Modernist Dance**

Alexander Schwan

**Restaging and Reshaping Dance in Israel in the Early Years of the State:**

**The Impact of U.S. Cultural Diplomacy**

Nina Spiegel

**Gaga: A Jewish Movement?**

Meghan Quinlan

10–11:15 a.m. | Physical Education East (PEBE) 132

**Dance and the Holocaust: Performing Trauma and Transformation**  
panel | moderated by Thomas Kampe

**Dance in camps?**

Laure Guilbert

**From Victimized to Victorious: Re-Imagining Identities through Dance**

Gdalit Neuman

**The Legacy of Pola Nirenska's Holocaust Tetralogy**

Rima Faber

10–11:15 a.m. | Physical Education East (PEBE) 190

**Choreographic Time Travel from ABSENCE to EMBODIED PRESENCE a little dance,  
a lot of talk**

lecture demonstration | introduced by Melissa Melpignano

presented by Alexandra Shilling

10–11:15 a.m. | Memorial Union (MU) 202 | Alumni Lounge

**Jewish Women Choreographers and Social Justice**  
roundtable | moderated by Rebecca Pappas

Victoria Marks | Nicole Bindler | Marika Brussel | Ze'eva Cohen

10–11:15 a.m. | Memorial Union (MU) 228 | Cochise

**The Body as a Safe Place**  
workshop | moderated by Becky Dyer

presented by Michal Shahak

## Monday, October 15, 2018 (continued)

11:30 a.m.–12:45 p.m. | Physical Education East (PEBE) 132

### **At the Root of It All - Art and Legacy**

roundtable | moderated by Carolyn Dorfman

Carolyn Dorfman | Jodi Falk | Suki John | Jeffrey Rockland | Selene Carter | Jesse Zaritt

11:30 a.m.–12:45 p.m. | Physical Education East (PEBE) 190

### **An Experiential Exploration of the Life and Work of Helen Tamiris (1905-1966)**

workshop

presented by Elizabeth McPherson and Joanne Tucker

11:30 a.m.–12:45 p.m. | Memorial Union (MU) 202 | Alumni Lounge

### **Reimagining Dance Studies Through Writing**

roundtable | moderated by Rebecca Rossen

Brian Schaefer | Hannah Kosstrin | Nina Spiegel | Norman Hirschy

11:30 a.m.–12:45 p.m. | Memorial Union (MU) 228 | Cochise

### **Choreographic Practices in Concert and Congregation**

workshop

presented by Liz Lerman

12:45–1:45 p.m.

**general public: lunch on own**

12:45–1:45 p.m. | Memorial Union (MU) 220 | Turquoise

**presenters only**

1:45–3 p.m. | Physical Education East (PEBE) 132

**Site-Specific Dance: Agent for Change**

lecture | introduced by Marc Neveu

presented by Stephan Koplowitz and Elise Bernhardt

1:45–3 p.m. | Physical Education East (PEBE) 190

**Dancing Inter-connections**

workshop | moderated by Mary Fitzgerald

presented by Victoria Marks and Hannah Schwadron

1:45–3 p.m. | Memorial Union (MU) 202 | Alumni Lounge

**Moderated “Fishbowl” Discussion on the Politics of Israeli Folk Dance**

open discussion | moderated by Rebecca Guber

Fishbowl discussion in which 5-6 people discuss the topic in the center of the space at any one time.

3:15–4:30 p.m. | Physical Education East (PEBE) 132

**Then in what sense are you Jewish?**

**Portrait of the Artist as a Jew**

keynote lecture | moderated by Hava Tirosh-Samuelson

presented by Marion Kant

3:15–4:30 p.m. | Physical Education East (PEBE) 190

**Dancing the Soma-Ecstatic: Bodenwieser-Ornstein-Feldenkrais  
and the Modernist Body**

workshop | moderated by Gaymon Bennett

presented by Thomas Kampe

3:15–4:30 p.m. | Memorial Union (MU) 202 | Alumni Lounge

**Are They Dancing Jewish?**

panel | moderated by Janice Ross

**Hilde Holger (1905-2001), Legacy of a Dance Pioneer: Expressionist-Emigrant-Innovator**  
Jacqueline Waltz

**Is All That Jazzy Modern Dance Jewish?**

Merilyn Jackson

**This and That: Implied Jewishness in the Dances of Daniel Nagrin**

Diane Wawrejko

## Jews and Jewishness in the Dance World conference schedule

### Monday, October 15, 2018 (continued)

4:45–5:45 p.m. | Physical Education East (PEBE) 132

**So You Think You Can Schmooze: Post-Future Jewishness in a Dancing World**  
performance

presented by David Dorfman and Dan Froot

5:45–6:30 p.m. | Physical Education East (PEBE) 132

**Closing**







panel discussion

## Are They Dancing Jewish?

moderated by Janice Ross

### **Hilde Holger (1905-2001), Legacy of a Dance Pioneer: Expressionist-Emigrant-Innovator**

Jacqueline Waltz

The philosophy and approach of my teacher, the Austrian Jewish Expressionist dance artist and choreographer, Hilde Holger, are a major influence on me as dance therapist and educator. Holger was a dancer, teacher and choreographer dedicated to the transforming power of modern dance. Born in Vienna in 1905, Holger's *Ausdruckstanz* (Expressionist dance) developed in the fertile milieu of 'Secession' artists like Klimt, Schiele, Teschner, Antios and the influence of seminal dance artists, notably, Isadora Duncan, Laban, Jooss, Wigman, Gertrud Bodenwieser (Holger's teacher) and others. In this presentation I present aspects of Holger's innovative dance technique and Creative Expressive improvisational methods. I will discuss how her techniques and approach, especially in regard to teaching children, are based on Holger's humanist philosophy and interactional techniques which encompass a rich and vibrant source of dance movement material.

### **Is All That Jazzy Modern Dance Jewish?**

Merilyn Jackson

With a Jewish population of more than a quarter million and a rich dance culture that boasts five professional and internationally known companies in as many ethnicities and dance genres, Philadelphia is a likely stage for a Jewish dance company. In fact, the city's cultural dancescape has been largely shaped by Jewish artists, dancers, choreographers, artistic directors, presenters, producers, entrepreneurs, critics and editors of prominent publications. I will briefly remark on a few of these figures before discussing the 25 year old Koresh Dance Company, its stylistically diverse repertoire, Jewish/non-Jewish dance and commentary by Artistic Director and choreographer, Ronen (Roni) Koresh.

### **This and That: Implied Jewishness in the Dances of Daniel Nagrin**

Diane Wawrejko

In this paper, I examine American choreographer and dancer Daniel Nagrin's choreographic method as a study in Jewishness. I attempt to add to the multilayered dynamic framework begun by Naomi Jackson (in Ingber 2011) and Rebecca Rossen (2014). I argue that dancing Jewish not only resides explicitly through the selection of overtly Jewish themes, time, place, subject matter, and tropes but also is posited implicitly in the strategies, methods, content, and function used to create and perform concert dances. I ask, "In what ways do Daniel Nagrin's dances tacitly affirm Jewishness through identity, questioning, agency, and site?"

roundtable

## **At the Root of It All—Art and Legacy**

moderated by Carolyn Dorfman

**Carolyn Dorfman | Jodi Falk | Suki John | Jeffrey Rockland | Selene Carter | Jesse Zarit**

This roundtable shares the vision and art of 5 distinct dance artists and the relationship of their Jewish roots to their individual evolutions as creative artists and human beings. Each, a dancer/choreographer/educator/collaborator will present a 15 minute multi-media presentation sharing the foundations of their artistic paths, philosophies, processes and choices. How do their Jewish roots and identities, be they religious, historical, cultural or civilization based, shape the artist and the art? Specifically they will introduce the ways in which they interact with the key questions of Jewish identity and artistry, from the perspective of form, content, community engagement, artist choices and directions including adaptability, humor, Tikkun Olam, social justice, the Holocaust, the Palestine/Israel conflict, and liturgical heritage. It is through the unique story that we begin to understand the common threads of human experience. Through sharing their strengths, challenges, personal journeys and revelations, we hope to open up meaningful and inclusive dialogue with those joining the session and expand the sharing of experiences and ideas. What are the commonalities? Is our art Jewish because we are? Does content define the Jewishness of the work? What influences the essential choices we make? Are there connections - intersections? In the spirit of collaborative action research, notes will be taken to chronicle all of the attendee's contributions in order to tease out more fully the main questions of this panel and the conference at large. These notes will be compiled and collated with an eye towards future publication, reflection on practice, and/or sharing with conference organizers.

panel discussion

## Ballet and Jewishness

moderated by Cynthia Roses-Thema

### Ballet and Orthodoxy

Janice Ross

This research explores the emergence of a puzzling phenomenon: Since its founding, the state of Israel has actively embraced folk and contemporary dance as the signature art forms of Jewish Israelis while shunning ballet. Recently, however, classical ballet has been booming in Israel—among a surprising population—ultra-Orthodox young Jewish women. My research asks why classical ballet is suddenly attractive to religious conservatives in a nation where folk and contemporary dance have always shaped national identity and where norms of gendered behaviors for the religious are customarily tightly scripted for females.

### Times Change: from the “down-low” Jewish identity of Celia Franca to David Allan’s ballet *Masada*

Jennifer Fisher

This paper looks at the phenomenon of a 40-minute classical ballet based on the legend of Masada, premiered by the National Ballet of Canada in 1987. What contributed to its reception and the fact that it was never repeated? Times had changed from the era of founder Celia Franca, who came from London in the 1950s and downplayed her Jewish identity as she fund-raised and established the company in conservative Toronto. Growing up in the company’s ballet school, young dancers like David Allan, fresh from his bar mitzvah year, had no idea Franca was Jewish, nor did another student who longed to see Jewish ballerina role models. Franca had retired by the time Allan choreographed the company’s first (and only) ballet with a Jewish theme, under the mentorship of then-artistic-director Erik Bruhn. Inspired by his grandparents’ brochures from their trip to Israel, Allan made what critics called “a daring and controversial piece” about “ritual self-slaughter.” For Franca, being Jewish might have seemed a liability—she refused to be included in a Jewish encyclopedia toward the end of her life; for Allan and several Jewish cast members of *Masada*, the rare Jewish subject matter gave them a strong sense of pride and connection through heritage.

### The Godseeker: Jewish aspects of Volinsky’s dance thought

Liora Bind-Heidecker

The Russian Jewish scholar, writer, dance educator and critic Akim Lvovich Volynsky (1861-1926) became a ballet enthusiast late in his intellectual career. His *Book of Exaltation* is a heroic attempt to elevate dance to a significant epistemological platform and to present it as a systematic prism of the entire universe. Volynsky’s outlook, deeply ingrained in his Jewish orthodox upbringing, can be traced throughout his relentless quest for the elevation of dance to a spiritual form of art. One might argue that his greatest contribution to ballet was his ideological conceptualization of the art of dancing in terms of spirituality and religiosity. Drawing upon my translation of *The Book of Exaltation* (together with Dr. E. Dobrovetsky) and my critical foreword to its Hebrew edition I will suggest a nexus between the rudiments of choreography (down to its technical tenets such as posture, épaulement, relevé, elevation, etc.) and performative aspects of Hasidic liturgy, such as stance, swaying, rising and jumping. In probing the rapport between Volynsky’s perspective of Jewish liturgical concepts and his views on the principles of classical dance, I will illuminate a hitherto overlooked affinity between 20<sup>th</sup> century neo-classical Russian ballet and the Jewish, Hasidic, dance tradition.

workshop

## **The Body as a Safe Place**

moderated by Becky Dyer

**Michal Shahak**

This workshop will draw on Body-Mind Centering® to deeply explore and reflect on trauma and how it lives in the body.

workshop

## **Choreographic Practices in Concert and Congregation**

**Liz Lerman**

Part theory, part process this workshop will explore the emergence of artistic tools that span Liz's work as artist in residence in synagogues and organized Jewish Conferences as well as in rehearsals and research practices that inform her concert works and world(s). Critical Response Process will be addressed briefly.

lecture demonstration

## **Choreographic Time Travel: from ABSENCE to EMBODIED PRESENCE a little dance, a lot of talk**

introduced by Melissa Melpignano

**Alexandra Shilling**

The absence of narrative detail and testimony offer a ripe space for imagining constructing a past in the space of absence and silence. Embodiment as presence when the dominant narrative is absence. My presentation will begin with a short solo dance, the prologue from my work *Absence: a History*, subtitled: *dancing the inheritance*. Then I will discuss two choreographic processes: one that focuses on the challenge of constructing a dance with a so-called absence of source material (*Absence: a History*) and the second, still in-progress, that focuses on tapping into an embodied experience of lands "absent" of present-day Jewish life (*Nothing There There* (Topography)).

panel discussion

## **Dance and the Holocaust: Performing Trauma and Transformation**

moderated by Thomas Kampe

### **Dance in Camps?**

Laure Guilbert

My paper will focus on a little-known aspect of the Nazi body politics and of the German-Jewish history: the presence of dance practices in the concentration and extermination camps that attest, on the side of the Schutzstaffel (SS), of acts of domination and torture, and, on the side of internees, of situations of humiliation, but also of survival and resistance practices. These singular discoveries require to be interlaced with the current academic reflections dedicated to the artistic practices in camps, to the survivors' testimonies and to the microhistory of the Holocaust. Proposing a brief historiographical state of the art, I will present a few case studies of dancers elaborated from a first collect of written testimonies of survivors.

### **From Victimized to Victorious: Re-Imagining Identities through Dance**

Gdalit Neuman

Following the brisk, yet brutal Holocaust in Hungary, then 19-year-old Auschwitz survivor Yehudit Arnon, the future founding artistic director of Israel's Kibbutz Contemporary Dance Company, made her way to Budapest. There she quickly became the Marxist-Socialist-Labour Zionist Hashomer Hatzair Zionist Youth Movement's dance captain; working with hundreds of Hungarian child Holocaust survivors on choreographies of protest and empowerment. This paper, which is a culmination of three years of fieldwork in the framework of my doctoral degree, in three countries, on three continents, and consisting of oral history interviews with 50 senior Hashomer Hatzair Zionist Youth Movement affiliates, extensive archival work throughout Israel, as well as a community-based dance reconstruction project, under the auspices of Kibbutz Contemporary Dance Company, traces Arnon's little-known politically-themed repertoire during the immediate years following liberation, and prior to her immigration to Israel in 1948, within the framework of Hashomer Hatzair.

### **The Legacy of Pola Nirenska's Holocaust Tetralogy**

Rima Faber

When the internationally acclaimed Rescuer/Courier Jan Karski and Pola Nirenska married, they vowed they would not speak about the Holocaust. Then, in 1978, the United States Congress began hearings to build the United States Holocaust Memorial Museum in Washington, D.C. and called Jan to testify. The silence was broken. Pola began to choreograph the first of 4 dances that became known as The Holocaust Tetralogy. In a style of German Expressionism, they depict a family progressing from the first realization of disaster through the final solution. In dedication, the work is originally titled "To those I loved who are no more." This presentation discusses the work and its value for today. Nirenska lived and worked in Washington, D.C., a distance from the mainstream of modern dance. Fortunately, there is growing recent interest in her work, in Poland, as well as the United States. Her tribute "To those I loved who are no more" deserves survival.

lecture

## Dance in Israel

moderated by Stanley Mirvis

### **“Invisible unless in final pain” Ohad Naharin and his work**

Gaby Aldor

In March 2017, I published my book *Naharin* about Ohad Naharin’s work, based on the talks we have had over the many years of our friendship and my research. I had followed Naharin’s work for many years, trying to immerse myself in his dances, writing about each of them, haunted by their power and originality, as well as by the challenge to “translate” the dance into a verbal language, and thus to make it “stay.” I realized Naharin’s choreography is a development in the ongoing history of contemporary dance, but he would not fit under any known terminology of this history. With both poetic and analytic words, I will show that Naharin has succeeded in creating a lasting legacy in contemporary dance, by shaping with the re-imagining of dance technique, by bringing about another depth in the dancing body, and by giving text a new role as part of the physicality and, if you wish, of the spirituality of dance.

### **My work with Ethiopian-Israelis and “Dance Spreads Its Wings— Concert Dance in Israel 1920-2000”**

Ruth Eshel

This presentation discusses my extensive collaboration with the Ethiopian-Israeli community that began in 1991 immediately after Operation Solomon. It includes documentation of their lives in caravan sites, recordings of Ethiopian Jewish prayers, the establishment of the Eskesta dance troupe at the university of Haifa (1991–2005) and later Beta (2005 to the present) at the Neve Yosef community center, located in an immigrant neighborhood of Ethiopians and Jews from the former Soviet Union. One of the goals was to create contemporary Ethiopian-Israeli dance that reflects the change that the community underwent upon its immigration to Israel and to demonstrate how dance serves as a bridge to connect cultures. I will also discuss my book *Dance Spreads Its Wings*, which is the result of innovative research encompassing eighty years of concert dance in Israel. Since the year 2000 concert dance has stood out as a field of highly intensive creativity in Israel and the book addresses the question “How did all this come to be?”



workshop

## Dancing Inter-connections

moderated by Mary Fitzgerald

Victoria Marks | Hannah Schwadron

A movement workshop loosely inspired by Martin Buber's seminal 1923 philosophical text, *I and Thou*. Springing to life an embrace of one another, each other's beliefs, and practices, while guiding participants through duet and ensemble structures, the co-facilitators aim to model a way of sharing experiences and understanding through the choreographic potential of "dancing inter-connections." Attendees with all degrees of movement experience are welcome.

workshop

## Dancing the Soma-Ecstatic: Bodenwieser-Ornstein-Feldenkrais and the Modernist Body

Thomas Kampe

In this workshop we will access links between the somatic work of Moshe Feldenkrais (Slavuta 1904–Tel Aviv 1984) and ecstatic practices emerging from the work of modernist Ausdruckstanz-pioneer Gertrud Bodenwieser (Vienna 1890–Sydney 1959) as resource for dance-movement practice. We will investigate potentials for transfer of the Feldenkrais Method, a key somatic movement practice, into improvisational processes through gentle reflective movement explorations and expansive dynamic embodied dialogues. The Feldenkrais Method offers a relational perspective on movement and perception, and is concerned with questions regarding agency, empathy, choice making and self-construction through creative interaction with the world. Both, the work of Gertrud Bodenwieser and The Feldenkrais Method offer critical and organic movement processes which encourage the mover to access and explore a multi-directional and polycentric movement range.

workshop

## **Dancing Utopia: Linguaging and embodiment of the kibbutz experience and its representation in Israeli modern dance**

moderated by Baruch Meir

### **staging of *Five Beds* by Neta Pulvermacher**

An experiential lecture/demonstration by Israeli choreographer, Neta Pulvermacher, referencing her seminal 1993 work, *Five Beds/Children of the Dream*, which is based on her childhood memories of growing up in Kibbutz Lehavot Habashan in the 1960s. The session will offer an embodied exploration of unique “kibbutz words” that emerged out of the communal child rearing methods and collectivism of the kibbutz.

Through exploring the meaning and embodying some of the terms and unique Kibbutz words, we will recognize the significant influence of the Kibbutzim on the formation of “the new Jewish body,” and the Israeli “post diasporic,” secular cultural identity. Through this presentation we will attempt to identify the traits of what is recognized today as “Israeli physicality” (in dance) and attempt to trace back the root of this recognizable physicality to the Kibbutz experiment and its enormous influence on the ethos and culture of Israel and Israelis.

We will compare the so called “Israeli physicality” to that of the “rootless cosmopolitan Jew” as exemplified by Yiddish and diasporic Jewish culture, and anti-Semitic stereotypes.

performance and discussion

## **Drawing a Body: Ritual, Rapture and Deformation**

moderated by Rob Kaplan

### **Jesse Zarritt**

I have recently created several works of performative scholarship that examine relationships between movement and language, affiliation and agency, complicity and resistance. Each of these lecture-performances aims to queer the dominant paradigms of family, nation, religion, sexuality and gender that have shaped my life. This research has focused on ways in which dancing practices can be used to negotiate and undermine the constraints of identity and belonging. I continue this research in a new work of performance. In it, I seek to embrace the traces of Jewish ritual practices that reside in my body even after having distanced myself from religious observance. The question I bring to this work is: what new forms of physicality—expressive embodiment—might I create from the resonance of my former life? This work primarily takes the form of a durational physical practice. The dancing will be the research. I approach this work with caution; it is a deeply personal experiment, a question that unfolds action without a predetermined thesis or conclusion. How does practice create identity? How does Jewish ritual mark my body as Jewish? How does identity create practice? What movement systems emerge out of my relationship to Jewishness? How might practice deform identity or alter the legibility of marks left on a body? I remain curious.

keynote lecture

## Embodying Memory and Trauma: Holocaust Representation in Modern and Contemporary Dance

moderated by Roberta Sabbath

Rebecca Rossen

The Holocaust has been a major focus of film, theater, music, literature, and visual art. But there are also many powerful dances about the Holocaust that have escaped historical consideration. This lecture will examine a number of works that tangle with this difficult topic. Ultimately I will propose a mode for analyzing representations of the Holocaust in dance and will argue that dance is a particularly powerful forum for engaging with and responding to this immensely complex history of trauma and loss, place and site, and the intricate process of memory itself.

workshop

## An Experiential Exploration of the Life and Work of Helen Tamiris (1902-1966)

Elizabeth McPherson | JoAnne Tucker

An Experiential Exploration of the Life and Work of Helen Tamiris (1902–1966)

Helen Tamiris is one of the great innovators of 20<sup>th</sup> century American dance, helping build its very foundation. She deserves increased attention for all she contributed as well as investigation into how her work may influence us today. Presenters Tucker and McPherson seek to draw more notice to Tamiris as a teacher and choreographer as she has significantly influenced them both. This session will begin with a brief presentation on Helen Tamiris' life and career, followed by an experiential embodiment of her work. Participants will explore exercises from her composition classes (with examples of extensions for use today) and learn an excerpt from her work *Negro Spirituals* (1928–1941). Tamiris was inspired by spirituals and songs of protest as metaphors for all down-trodden people, but her use of this music rooted in the African American community can be seen as cultural appropriation. The question of appropriation is complex, and while we will convey our conclusions, we will invite further discussion on this topic from session participants.

roundtable

## Exploring the Complex Relations Between Jews and non-Jewish Arabs through Dance

moderated by Dina Roginsky

### Points of Contact: Dance and Jewish-Arab Relations

Dina Roginsky

Could dance be a valid field of study for the exploration of Jewish-Arab relations? In what ways does the study of dance yield different results than other fields when applied to the relationship between these two ethnic groups? And what new insights could dance studies bring to this subject? In this paper, Roginsky presents her socio-historical analysis on Jewish-Arab relations as reflected in folk and ethnic dance from the late 19<sup>th</sup> century Palestine until the early 21<sup>st</sup> century Israel. This presentation is part of a recently published anthology, *Points of Contact: Dance, Politics, and Jewish-Arab Relations* in Israel (Rottenberg and Roginsky, Resling 2018). Using a broad chronological scope and drawing on multiple disciplines—including social sciences, humanities, and the arts—this book traces changes in Jewish-Arab relations throughout different historical periods, in diverse social venues, in various dance genres, and in multiple geographical locations (namely, Israel, Palestine, and the U.S.). It seeks an answer to a fundamental question: can the body in general, and dance in particular, operate as non-verbal autonomous agents of change, or are they merely alternate manifestations of an embodied politics? This question will also be the focus of the roundtable discussion.

### Dance as a Tool for Peacebuilding: Bridging Communities, Redefining the Other, and Developing Empathy between Jewish and Arab Youth

Alexandra Zaslav

The arts are transforming the field of grassroots peacebuilding and conflict resolution, yet dance is often underutilized in comparison to the other arts. This research argues, however, that not only is dance a viable tool for peacebuilding, but by its nature, more adept at dealing with the relational and psychological components of conflict often left untouched by the other arts and traditional conflict resolution. This is due to dance's focus on the body, and its relation to others in space, which is intrinsic to the building and healing of relationships. Dance also requires no coherent spoken language or accessory tool to be accomplished; it is an innate mode of communication. This research is based on an ongoing study of, and participation in, an annual dance encounter workshop. The workshop, hosted by Richmond Ballet's "Minds in Motion" program, connects Jewish and Arab youth within Israel. Interview and survey data from the residency were compiled to draft a codified model for dance encounter work. This model provides insights into the unique qualities of dance, which when utilized, can provide the tools and the platform to break down stereotypes, fears, and misperceptions. Thus, shifting the nature of relations between participating Jewish and Arab youth, as well as their broader communities.

### **Scaling the Wall: Accessibility and Contemporary Dance in Israel and Palestine**

**Loren Sass**

How has the Israeli-Palestinian conflict affected the development of contemporary dance in Palestine? How can information about Palestinian choreographers and their works become more readily available? The Israeli-Palestinian conflict has become a central part of modern Jewish identity. It is a defining factor in our lives, prayers, and holidays. Yet, the Jewish people, myself included, have long “othered” those beyond the wall that separates Israelis and Palestinians. The dance community is guilty of this as well, and the longer ignorance exists as the norm, the farther away experiencing cultural empathy becomes. In short, access to information is critical to our understanding. In an effort to broaden and deepen the nearly nonexistent field of literature surrounding contemporary Palestinian dance, this research examines the realities of making and touring work in Palestine. Through interviews with various Israeli and Palestinian choreographers and dance industry professionals, this project investigates how the Israeli-Palestinian conflict has affected the development of contemporary dance in Palestine, the specific challenges faced by Palestinian choreographers and the solutions they are creating, and the incredible work that is being done to make their work more accessible, in Palestine and around the world.

### **To dance [speak] is to make the world common, to create commonplaces**

**Rina Badash**

An essential principle in Emmanuel Levinas’ ethical approach indicates the “Other” as a significant factor in human existence. Seeing the “Other” and knowing him are rather than cognitive or physical experiences; but a fundamental factor in defining one’s “Self” and his/her presence in the world. In addition, Levinas ties the “otherness” as an existential feature of a living being together with the Hebrew origin of the word “other,” and by their common linguistic pattern, he refers to a Mitzvah from the Jewish social heritage, requiring each person to take “responsibility” for another.

As “[t]he relationship with the Other is not produced outside of the world, but puts in question the world possessed,” in my lecture I will refer to the “Arab-Jewish Co-existence in Dance” project that I initiated in Tel-Aviv-Jaffa as a result of the outbreak of the Palestinian Second Intifada in 2000 and the Arab citizens of Israel joining the violent disturbances. The project lasted until 2004, involving dance students from the two communities in conflict. The continuance project illuminates the transformative power of dance as a force within the social field.

panel discussion

## Exploring Social and Popular Dance

moderated by Toni Shapiro-Phim

### **“One of the Most Dangerous Attractions for the Senses:” Jewish Mixed-Sex Dancing as a Cultural Practice and Literary Trope**

Sonia Gollance

Mixed-sex dancing is a popular but largely unexamined trope of Jewish modernization that transcends class, gender, and national boundaries. Dance is an important vehicle of acculturation and cultural transfer, especially since Jewish law prohibits men and women from dancing together. This paper analyzes representations of mixed-sex dancing, focusing on German and Yiddish literature. While contemporary popular culture often portrays Jewish mixed-sex dancing as either absolutely forbidden in a traditional context or as the punch line of a joke, dance provided nineteenth and early twentieth century writers with a powerful metaphor that could be employed with great versatility. Writers use dance scenes to showcase their protagonists' explorations of their social boundaries and sexual possibilities. Dance gives expression to unruly desires in a deceptively permissive space, yet when the dancing stops, the dominant social structures remain enforced, and characters who do not adapt their passions often suffer tragic consequences. Dance is crucial in German-Jewish and Yiddish literature because it conveys the temptations of acculturation across gender and class lines, revealing the way that Jewish modernity was often a story of Jewish participation in mixed-sex leisure culture.

### **Forbidden Movements, Degenerate Bodies: Black Social Dance and Jewish Resistance**

Chris Wells

The 1993 film *Swing Kids* dramatizes Hamburg youths, Jews among them, who resisted the Nazi party's white supremacist ideology through African American jazz music and movement. The film indexes a broader history of solidarity between Jewish and African American corporeal solidarity, yet its role in helping catalyze the largely white-washed “neo swing” revival of the 1990s demands interrogation of Jewishness' complex and fraught relationship with American whiteness. In this deeply personal presentation I reflect on my Grandmother's stories of heartbreaking powerlessness as an immigrant Jew with relatives in concentration camps during the Holocaust and cathartic celebration dancing to black swing bands at northern New Jersey's Meadowbrook ballroom, and where those blood memories live in my body. I further explore my own subject position as a white Jewish academic working in African American studies to interrogate the disorienting simultaneity of white privilege and anti-semitic oppression in shaping my subject position in relationship to African American modes of embodiment. Throughout, I ask how the simultaneous legacies of solidarity in resistance and exploitation through unequal power shape white American Jewish relationships with African American social dance and with movements toward embodying blackness with more broadly.

### **‘In Dance We Trust’: The Form and Function of Trance Dance parties among Secular and Orthodox Israeli Youth**

Joshua Schmidt

Combining oral and visual imagery, the presentation considers the idiosyncratic function that participation in trance-dance music parties fulfills for diverse communities of secular and orthodox Israeli youth.

workshop

## HaMapah/The Map: Genealogical Diasporas

moderated by Nicholas Herring and Hannah Thomas

Adam W. McKinney

“HaMapah/The Map: Genealogical Diasporas” is part performance/part dance-on-film research presentation/part story circle and engages the themes of intersectional Jewish and African American heritages, reassembling Diasporic histories, and *tikkun olam* (world repair).

panel discussion

## Israeli Innovations

moderated by Daniel Gilfillan

### **How ingenuity – a quality identified with the survival of the Jewish people in the diaspora— became a central component of Israeli concert dance education**

Yonat Rothman

In the last few years Israel has been enjoying a flourishing of concert dance, thanks to choreographers that have received their dance education in Israel. This flourishing is not incidental. When one examines the Israeli concert dance education system, it is evident that it promotes and cultivates one of the qualities most identified with the survival of the Jewish people in the diaspora – ingenuity. According to many historians, the Jewish people survived a near 2000-year exile by virtue of solidarity, faith and ingenuity. Ingenuity was an important factor in the Jewish peoples’ ability to balance the need to adapt to changing times and day to day contact with non-Jewish society, with the will to maintain a unique and autonomous community. In my lecture, I will present, from a historic point of view, the way different teaching methods, promoting ingenuity in dance, reached schools in Israel, as well as the ways in which these methods were absorbed in the Israeli concert dance education system. The overview will be divided into three periods.

### **Conversations on Dance in Israel**

Rena Gluck

This presentation will discuss the oral history project “Conversations on Dance in Israel!” Within its framework the key personalities of Israel’s dance community are filmed and recorded: choreographers, dancers, teachers, composers and designers. Each of those interviewed are asked to recount their experiences and contribution to the development of the dance in Israel - in the first person, each from their own unique perspective. The goal of the project is the gathering of information about the creative processes, choreographies, collaborations, personalities, companies and compositions of the founders, and their successors, thus preserving their narratives for future generations.

*panel continued on following page*

## **Yardena Cohen (1910-2012): “High Priestess of Israeli Dance”**

Jacqueline Waltz for Yael Barkai

In this presentation Yael Barkai discusses Yardena Cohen, relating to her childhood and her sources of inspiration while exploring the cultural developments of her time; the course of her professional development and how these affected her work as a dance teacher. I demonstrate her methods, by presenting examples emphasizing some of her guiding principles, which were later manifested in the profession of Dance Movement Therapy in Israel, of which she was among the founders. The paper includes a description of a healing process of a young woman who reached the studio with a sense of emotional death, who was brought back to a creative life through dance and through Cohen’s dedicated care.

keynote lecture presentation

## **It Was There All Along: Theorizing a Jewish Narrative of Dance and Modernism**

moderated by Michael Rohd

**Douglas Rosenberg**

As the era of multiculturalism in the arts drew to a close in the late 1990s, Jewish artists had yet to weigh in; we had been curiously absent from the discourse of “otherness” and identity focused art practice. Yet, there was, among a particular generation of artists who came of age in the post-war era, a certain aspirational notion that there was a history to be told; one that connected the dots of 20<sup>th</sup> century thinkers, artists, writers, critic, intellectuals, dancers, choreographers and philanthropists. That history was kick-started with an exhibition at the Jewish Museum in New York in 1996. Too Jewish, curated by Norman Kleeblatt was the organizing principle for a coming out of sorts for Jewish creatives. While practice illustrated identity in Kleeblatt’s exhibition, theory soon followed in the early 2000s in the form of a spate of books that unabashedly made the case for a Jewish art in the contemporary era and simultaneously debunked existing myths that excused the supposed absence of such an aggregation.

This talk will address an alternative history that runs parallel to the official histories of the arts; one in which there is a decidedly Jewish presence shaping the arts from the beginning of modernism forward.



lecture

## **Jewish Argentine Princess (The Sequel): a Possible Point of View of Jewish Choreographers and Dance Teachers in Argentina**

moderated by David William Foster

### **Silvina Szperling**

The majority of Jewish immigrants in Argentina came between the end of the 19<sup>th</sup> century and the first three decades of the 20<sup>th</sup>. Although they can be traced to the early 16<sup>th</sup> century, following the Jewish expulsion from Spain and Portugal due to the Inquisition. Sephardi Jews fleeing persecution immigrated with explorers and colonists to settle in these lands before it was even called Argentina. But as all modern(ist) history, we can clearly follow a path of Modern Dance Pioneers coming from Eastern Europe in the 1930s and settling in major cities of the country like Buenos Aires and Mendoza. Renate Schottelius, Isolde Kleitman, among others of the “first wave” in the 40s and 50s, were followed by Ana María Stekelman, Mauricio Wainrot, Ana Deutsch, Ana Kamien and, above all, the great choreographer and teacher of choreographers Ana Itelman in the 60s and 70s. Itelman was particularly influential, since she taught a composition class which was well attended in the 80s and 90s. Ana even lent and later donated her own property to host the Teatro San Martín Workshop, where many of the finest dancers took a three-year-program of classes for free. Her family donated all of her choreographic notes, video material and bibliography for archival purposes to the Documentation Center of the same theatre, after Ana’s suicide in the 90s. This is the only dance collection well preserved in Argentina. I propose in this presentation to provide an overview of those pioneers who have a heavy influence in Argentinean Modern and Contemporary Dance, and try to understand where we stand today.

panel discussion

## **Jewish Body Culture and Dance**

moderated by Marion Kant

### **Muscle Jews in Drag: Jewish Muscularity and Spirituality in Early Modernist Dance**

Alexander Schwan

Many Jewish protagonists of early modernist dance approached Hasidic dancing from the perspective of avant-garde aesthetics. In the case of Baruch Agadati and Gertrud Kraus, this secular approach to a traditional religious dance practice even drew on obviously queer performance aesthetics: Agadati's refashioning of the Hasidic movement repertoire and his collaboration with visual artists as stage and costume designers led to an avant-garde dance aesthetics almost comparable to Alexander Sacharov's exuberant and hyper-orientalizing performance practice. Parallel to this, Gertrud Kraus's embodiment of male orthodox Jews through cross-dressing and her commensurably queer appropriation of Jewish religiousness deliberately blurred gender lines as well as the boundaries separating Hasidic religiousness and secular Judaism.

Investigating the impact of Max Nordau's idea of Jewish muscularity on modernist dance, I will concentrate on the following question: What was the specific Jewish character of expressionist dance in Mandate Palestine? I will devote particular attention to the relationship between modernist body culture and Jewish spirituality in its broadest sense, attempting to go beyond the narrow focus on solely religious Jewishness. I hereby assume that in early modernist dance, even secular Jewish dancers and choreographers sought to express a form of Jewish spirituality through movement. In focusing on the role of Jewish muscularity, I will bring to light the specifically Jewish contribution to modernist dance's characteristic entwinement of movement training and bodily strength with religious issues, precisely with the ideas of redemption, liberation and spiritual renewal achieved through self-enhancement.

### **Restaging and Reshaping Dance in Israel in the Early Years of the State: The Impact of U.S. Cultural Diplomacy**

Nina Spiegel

This paper investigates the impact of American involvement on the development of Israeli concert dance in the early years of the state. In this era, there was extensive American influence on the development and shaping of concert dance in Israel that impacted the field for years to come.

American choreographers traveling to Israel in these years believed they needed to reshape, retool, and restage many Israeli dancers and choreographers in order for them to reach a level that they deemed high enough and appropriate, especially for potential tours to the U.S. By exploring ways in which American choreographers assessed dance in Israel, as well as how their interchanges impacted the development of the field, the paper analyzes the implications of U.S. cultural policies on the dance arena in Israel.

This study takes a historical approach and is based on archival materials from archives in Israel and the U.S. Thus, this research sheds new light on the formation of Israeli concert dance, on the relationship between Israeli and American cultures, and on the impact of U.S. cultural diplomacy in Israel.

### **Gaga: A Jewish Movement?**

Meghan Quinlan

In this paper, I explore a few approaches to Gaga's growing popularity both within and outside of Jewish communities across national contexts. This investigation questions the explicit and implicit impact of Naharin's own Jewish background as well as the contextual emergence of Gaga in the Jewish-majority State of Israel. There is no strong consensus in Jewish dance studies scholarship about what Jewish or Israeli dance looks like, and as an improvisatory form it is certainly difficult to quantify a firm aesthetic for Gaga. Instead, I question whether or not we can understand Gaga as embodying a Jewish or Israeli way of working or thinking about dance. With Gaga's growing popularity abroad, I also question the ways in which Gaga—and its potential Jewishness—are influencing broader trends in contemporary dance training. This research is rooted in over five years of ethnographic research, including participant-observation in Gaga classes throughout the U.S., Israel, and Germany as well as interviews with Gaga teachers, students, and administrators.

lecture and demonstration

### **Jewish Diaspora(s) and Improvisations: Defining Place and Coalition**

moderated by Marianne Kim

Celia Bambara

As a Sephardic, Ashkenazi, and Swedish American woman, my identity politics within the African diasporic, contemporary dance milieu have always been relegated to a paragraph or two in grants, piece descriptions, and presentations. However these same identifications have also been sites of cross-identification for me as a dance artist and scholar working in the Caribbean and West Africa and space of connection and disconnection. These overlapping diasporas allow me to speak volumes of information that I am most often not allowed, or feel forbidden, to say. In this lecture demonstration I plan to show 12 minutes of live improvisation, which is postmodern and fused with African diasporic movements, and detail the processes of two dance works that directly engage notions of Jewishness in the diaspora in relation to personal histories in the African diaspora. Why improvisations? Why are these methods of making and doing in experimental dance indicative of shared and diasporic space, resistance, and identity formation for me and others. Memories of past experiences are a rich space in which to work as they often call forth specific rhythms and textures. Improvisation is for me a space of redefinition and freedom. A space in which my female Jewish body, coded many ways, can resist with others, speak, and be heard. Improvisation, as a way of making dance, is for me a space of coalition, of standing with others, and standing also for myself.

panel discussion

## **Jewish Roots and Principles in Dance Therapy**

moderated by Miriam Berger

This panel will focus on several themes: values central to “the Jewish experience,” both religious and secular, and issues of identity and history as they have impacted the development of dance as therapy. Values to be addressed: Humanitarianism and Tikkun Olam; the importance of questioning authority and critical thinking; the integration of relationship between the Jewish People and God and amongst people with therapy and spiritual practice; and creativity through alternative/symbolic means of expression. The impact of Jewish dancers and therapists on the evolution of dance as a therapeutic discipline. Many dance therapy pioneers in the US escaped Nazism and World War II in Europe and many second generation pioneers came from Jewish backgrounds. From interviews of several of these pioneers we will examine how their Jewish heritage may have influenced their decision to become dance therapists and the values they pass on to their students. We will share our personal histories that include crucial experiences such as Duncan dance, New Dance Group, Labor Unions, Workmen’s Circle, and Zionism. We will close with a movement experience.

### **Overview of History of Dance as Therapy**

**Miriam Berger**

The development of the profession of dance therapy in the United States in the 20<sup>th</sup> Century can be seen as influenced by three sources:

1. The return of veterans from World War II. Treatment of what was then termed “Shell Shock” (now PTSD Post Traumatic Stress Disorder) demanded new, group forms of therapy. Individual Psychoanalysis was both too expensive and actually not effective.
2. The development of Humanistic Psychology with its emphasis on the individual and the study of the whole person.
3. The growth of modern dance departments in America’s colleges, where dance educators soon observed that the study of modern dance contributed to the healthy emotional growth of the students... beyond achievements in technique and choreography.

In addition, the original American dance therapy pioneers included three from Europe who were escaping World War II: Irmgaard Bartenieff, Trudi Schoop, and Liljan Espenak (who were not Jewish). But, the American dance therapy second generation pioneers, interestingly enough, included a very large preponderance of those from a Jewish background (S. Chaiklin, E. O. White, C. Schmais, B. Kalish, M. Roskin-Berger, J. Chodorov, B. Becker, S. Katz, C. Berrol, M. Leventhal, A. Samuels, et al). And, dance therapy in Israel has developed so extensively that there are now over 400 dance therapists in that nation... more per capita than any other country.

With these points as background, we will focus on the Conference’s two broad questions in relation to dance therapy:

- a) What has been the explicit and implicit impact of Jewish dancers and therapists on the evolution of dance as a therapeutic discipline?
- b) How have concerns central to “the Jewish experience” related to identity, history, and religious practice influenced the development of dance as therapy? And also include a focus on dance, community and social justice and perhaps performing trauma and transformation.

### **Jewish Roots of the Paths of the “Mothers”**

**Marsha P. Kalina**

This presentation engages several themes including humanitarianism; Tikkun Olam; acts of kindness to repair the world, the importance of questioning authority (therapy as an act of challenging one's automatic beliefs and narratives). Skills such as critical thinking (e.g. as in close reading of Bible/Tanakh) are important in developing new paradigms for treatment and clinical work and for the integration of relationships between people and God; people with other people; and therapy and spiritual practice. Thus it is important to consider alternative/symbolic means of expression (e.g. Torah vs. Haftarah, movement vs. speech); and their relationship to anti-Semitism and the need to hide one's identity.

### **My Beschert Life in Dance/Movement Therapy**

**Johanna Climenko**

My relationship to Dance/Movement Therapy seems to have been 'beschert'. I grew up in a family of child-centered secular Jews. The ethos in our family was 'we are here to help our fellow people.' I started dancing at age two and a half, when I announced to my parents 'I want to dance.' Amazingly, there was a teacher of 'Duncan baby dance' at our local neighborhood house. I worked with Dorothy MacDermott, who had worked with Isadora Duncan, until I was seven. Isadora Duncan believed that the way to transform the world was to work with babies and young children to keep them 'free and liberate them.' This was a theme that stayed with me for my whole life. My paternal grandfather was a neurologist who came from Russia to the Jewish lower east side. The American 'Arbeiter's Bund'—Workmen's Circle—was formed in his 'Doctor's Row' office that was on East Broadway. Workmen's Circle is a secular Jewish fraternal organization, dedicated to maintaining knowledge of Yiddish language and culture, and the understanding that we are here to protect one another. The tenets of the Workmen's Circle are maintaining a moral Jewish identity, and working for social and political justice.

### **Jewish Modern Dancers: a community for dance therapy**

**Joanna Harris**

In my presentation I plan to cite some liturgical texts to place “Jewishness” in the context of its basic teachings. I will then consider some aspects of the “healing profession” that have characterized the Jewish world for centuries and note their effectiveness in reaching into other communities. My concentration, however, will be on 20<sup>th</sup> century Jewish women, who, with the help of their communities (notably the settlement houses and the YMHA) were able to bring social and aesthetic changes to the image of women 'on stage.' The early Jewish modern dancers (Maslow, Sokolow, Tamiris) did this through political gestures and performance skills. Their influence made it possible for 20<sup>th</sup> century women to move out of Jewish “conventional roles” and professions to more extended professions such as dance therapy. I will also touch on the difference in attitudes in the East coast of the U.S. and the West coast, where other attitudes towards moving, health and healing have prevailed.

roundtable

## Jewish Women Choreographers and Social Justice

moderated by Rebecca Pappas

Victoria Marks | Nicole Bindler | Marika Brussel | Ze'eva Cohen

This session will be a conversation about Jewish dance and social justice between a multi-generational group of Jewish female dancemakers. The roundtable will begin with brief introductions of each artist and her work followed by an open-ended discussion of what she makes, how it engages with questions of social justice, and how this practice is informed by her relationship to Judaism.

lecture

## Liquid Memories

moderated by Naima Prevots

### Moving Memories

Allen Kaeja

This presentation will address the difficulties and challenges of using real-life experience as the framework for imagistic and narrative dance film. I experienced the Holocaust through the stories spoken by my father, Morton Norris (née Maurycy Nossal). He was a POW who escaped the Kutno Ghetto; a Resistance fighter who was captured; a survivor of Auschwitz and its sub-camp, the Buna/Monowitz concentration camp; and an escapee from Nordhausen, a sub-camp of the Dora-Mittelbau concentration camp. In two trilogies of stage works dedicated to my father's experiences, I have tried to capture and come to terms with this incredible and deeply disturbing journey. These six internationally recognized stage works were adapted to seven award-winning dance films and both the dance work and the films received international acclaim.

### Jew in the Pool

Yehuda Hyman

This presentation is based on my recent experiences (August 2017 and 2018) committing spontaneous dance in a memorial pool in Freiburg, Germany in order to display "Jew." The pool, built directly over remains of a synagogue destroyed on Kristallnacht, is a highly controversial site. The following questions will be addressed:

1. Why do I refuse to call my action a "performance" or "protest?"
2. What does it mean to be a "Jew in the Pool?"
3. How, as dance-makers, do we confront indifference to the holocaust? Why bother?
4. Can a dance bring about social change?
5. How do our bodies dance "Jew?" What are the positions, poses and alignments of the body that express the thick juiciness of the Jewish ethos? I will dissect my on-site movement probe which included Hasidic dance, ancient prayer movement, hand/finger symbols, the use of stereotypes (i.e. tragic Jew; joyful Jew; Jew at prayer, etc.), and my insistence on inducing the sensation of Jewish spiritual beauty in my body and my attempts to transmit that experience to observers at the pool site.

workshop

## **MEISA—Movement, Exploration, Imagination, Sensation, Awareness: An Introductory Workshop**

moderated by Tamar Rogoff

### **Melissa Rolnick**

MEISA acknowledges and promotes the body as a valid and necessary locus of investigation. It is grounded in the assumption that the body's wisdom will reveal itself through intentional focus, and the kinesthetic experience will speak what words cannot. The practice promotes self-knowledge through the awakening of an internal witness that is responsive to the moment, inviting the body to lead without judgement. The external witness is cultivated and recognized as a vital constituent in the practice. MEISA promotes movement exploration for every-body, not just the trained and rarified few. Compassion and community connection arise within and among practitioners through group participation.

Inquiry through a Jewish lens:

1. As the practitioner dialogues with their moving body, they address living/breathing questions regarding interpretation, which is mutable and informed by ongoing discovery and change of perspective. Who am I today? What do I sense? What do I feel? How do I perceive what I feel? What knowledge do I gather from the unfolding text of my body in motion? What information and subtleties exist today that were not accessible yesterday? How does that inform my understanding/knowing?
2. Historically the body in motion awakens the spirit in physicalized prayer. How does the body's rhythmic sequencing embed what is already known? How does it encourage letting go of a "truth" that is singular and preconceived? What new truths emerge as action in and through the body expresses itself? Does a connection with something greater than oneself emerge?

panel

## Memory and Embodiment: Experiencing Jewishness

moderated by Deidre Sklar

### The Ivey Project: Choreographing My Inheritance

Tamar Rogoff

For a group of Holocaust survivors, finding themselves actors in a world-class theater production was an incredible turn of events. “We didn’t act in this performance,” said one participant, “we lived it.” My documentary, *Summer in Ivey* chronicles events that took place in 1994, when I choreographed a large-scale theater production in a forest outside a remote village in Belarus. We assembled a troupe of international dancers, actors, musicians, Holocaust survivors and local townspeople. The performance filled the empty forest with scenes from everyday life, echoing the richness and humor of a time before World War II. For two months rehearsals and performances took place in the same forest where 2,500 Jews, including 29 of my own relatives, were killed in one day in 1942. 24 years later, I recognize both the performances of “The Ivey Project” and the documentary, as the singular most Jewish thing I have ever done. I had known nothing about my family’s connection to the Holocaust. Choreographing in Lithuania I crossed the border to Ivey to visit the shetle of my grandfather. I thought it would be nice to discover my roots. In shock I was led to the forest by one of the few survivors. “Here,” she said is where your family lies. To mourn them I had to know them. The way I know things is in my bones. So I directed sitting on their mass graves all summer long. I will speak about the depth of my own transformation and the way your imagination can make things real.

### Closing A Chapter

Noa Spector

I would like to share this personal conversation, as a third generation Israeli, with memories, emotions and feelings that are carried in the body despite the outer life we live in the world. I know I am not alone, and so in sharing it, it may be helping others with parallel or similar stories.

My father’s parents and my parents’ generations, were the heroes and icons who made Israel into a country. I, who was born and raised in Israel left at age 28 and now was faced with the fact that internally I feel Israeli but my friends do not see me as one any longer and the hurt that brings. Language changes, social behavior changes and small nuances makes me “an American.”

45 years ago my parents designed a house and my father built it by himself. In 2017 I had to clear the house from all its art content and sell it. My emotional attachment made it hard to sell. After half a year I went through a process of letting go starting by talking into a camera for two and a half hours, then moving in the empty living room for two and a half hours, and finally creating a nine minute non-linear dance.

The process allowed me to get in touch with choices I made when I was young and to start making peace with those choices. The clarity of my actions in context with being Jewish only began.



### **S/He's Not There: Perec, Place, and Performing Autobiography**

Leslie Satin

In this paper, Satin explores the work of experimental French-Jewish writer Georges Perec (1936–1982) and its implications for dance and self-representation. In particular, she considers Perec's relationship to Jewishness as it was explicitly and implicitly articulated in his work. A member of OuLiPo, the Ouvroir de Littérature Potentielle, or Workshop for Potential Literature, Perec wrote across multiple literary genres, repeatedly evoking the childhood loss of his parents and, more broadly, of Europe's Jews. His biographer/translator David Bellos wrote that Perec “made gap or absence the constitutive device of all his writing.” Here, Satin explores the resonance of this perspective and of Perec's description of Ellis Island, in which he linked “absence” and “the limits of the sayable” to “being a Jew.” She connects these views to dance, often similarly understood as located “at the limits of the sayable,” looking especially at the merging of self-representation and place: the actual and conjured sites of movement and performance, the locales that the dancer/dancer's body recalls or imagines. She also addresses her own practice and her evolving relationship to Jewishness and to performing autobiography.

presentation

### **Mining the Past**

moderated by Gaby Aldor

Barak Marshall

In this presentation celebrated choreographer Barak Marshall illuminates how he mines the multilayered and multiethnic strains of his heritage to create a muscular, original, contemporary dance theatre. Son of legendary dancer and choreographer Margalit Oved—the star of the Inbal Dance Theatre Company—Barak carries on the tradition of his mother and her teacher, Sarah Levi Tanai, in developing a contemporary Mizrahi dance based on the rich cultural dowry of the Jews of Yemen. His work also investigates and incorporates his paternal Ashkenazi heritage in a complex interweaving to address contemporary experience.

moderated discussion

### **Moderated “Fishbowl” Discussion on the Politics of Israeli Folk Dance**

moderated by Rebecca Guber

This is an open, moderated, discussion in which five or six participants discuss the topic in the center of the space at any one time, while other participants listen. The session begins with ground rules being set collectively, followed by a series of conversations. Participants exchange places through a system explained by the moderator. As many voices as possible are encouraged to have a turn in the center, to provide as many perspectives as feasible on the topic in the time given.

**Please turn all cell phones off and put them away, along with all computers/tablets, so that full attention can be paid to the dialogue. Respectful engagement is expected.**

panel

## **Moving Jewish Dance Forward**

moderated by Carley Conder

### **Moving in and out of Jewish Texts**

**Efrat and Itamar Nehama**

We will describe two aspects of pedagogical and artistic work putting together dance and Judaism. The first aspect is the study of Judaism through movement. How can we use movement exercises in order to learn basic concepts from the text and give it new and personal interpretations. We will present a guiding book including 12 workshops leading personal and group discussion about ideas and values in the Jewish year. The second aspect is the study of movement traditions and reality of the Jewish people, from the biblical times until now. We will describe a unique curriculum we developed and led for Israeli high schools.

### **Noga Dance Company: Expanding Jewish culture and identity**

**Sharona Florsheim**

Noga Dance Company, Israel's first religious women's professional dance company, recently won the prestigious Israel's Education Minister's prize for Jewish Culture. Noga was created out of the need to provide a professional framework for religious choreographers and dancers to foster a dialogue between their religious Jewish spiritual world and each creator's personal artistic expression. Sharona Florsheim has been the artistic director of the company since its establishment in 2009. She will talk about the intersections between contemporary dance, Jewish spiritual world and Jewish law as experienced in the works and activity of the company.

### **Choreographing Livability on the Israeli Independent Stage (1990s–present)**

**Melissa Melpignano**

My paper offers an overview of different theorizations of livability in the works of three Israeli, female, independent choreographers: Anat Danieli (b. 1964), Yasmeen Godder (b. 1973), and May Zarhy (b. 1984). I argue that their works contribute to an understanding of what makes a life “livable,” especially in the context of Israel. By investigating social transformation, the impact of governmental policies, and mechanisms of construction of the ensemble, these dance makers propose choreographic methods for a collective organization of bodies and subjectivities that foster a horizontal and inclusive society.

lecture

## **(Not Just) Az di rebe tants: Toward an Inclusive History of Hasidic Dance**

moderated by Joel Gereboff

**Jill Gellerman**

Drawing from her research collection housed in the YIVO Archives and elsewhere, dance scholar Jill Gellerman sketches a multimedia survey of Hasidic dance from the late 18<sup>th</sup> century East European Jewish repertoire to the 21<sup>st</sup> century existing practice in America. Her presentation is illustrated by videos of both men's and women's dance traditions, suggesting a more inclusive portrait of Hasidic dance in the modern era beyond the romantic representation of the quintessential dancing rebbe. Beside an introduction to gender differences at dance events, she touches on stylistic variations among several Hasidic sects.

workshop

## **Our Bodies of Knowledge—to immigrate within your own home/body**

moderated by Madelaine Adelman

**Shira Eviatar**

In the workshop we will research forms and shapes that are embodied within us. What are the mindsets, feelings, values and emotions we practice through these shapes? We all have a body that remembers and preserves, and exists as our site of heritage and traditions, our culture, social concepts and genetic material. We will be our own case study as entities within our own culture, a body of knowledge. We will 're-wear' movements that we already know, such as celebrations, dance techniques, social dances, gestures and other movements that are etched in our mind through our collective memories. We will be playful, creating energetic, bodily sculptures/objects, raising to the surface our own personal "technique," examining new ways to observe ourselves. The studio will be filled with our social and cultural bodies as we hope to draw our personal landscapes, tracing the connections, complexities and the layers of contexts that our bodies hold. As a descendant of Holocaust survivors and of Jewish-Arabic immigrants to Israel, a trauma persists in my body and my psyche. I find that the practice of celebrating one's self and exploring one's personal body of knowledge is a way to resist and heal.

panel

## **Pedagogy in Motion**

moderated by Susan Koff

### **Perceptions of Israel Through Dance**

**Susan Koff**

How do non-dancer, non-Jewish undergraduate students perceive Israel through the lens of dance? A group of honors undergraduate students enrolled in an undergraduate core cultures course, will travel to Israel for ten days at the culmination of the course. The course is developed to view cultures through dance. While in Israel they will view dance from many different cultures, participate in Israeli folk dance in a community setting, and attend performances of protest dance. The many dance forms are chosen to introduce the students to the widest cross section of the multiple cultures that are present in Israel today. Upon return to the United States, the students will write about their perceptions of the many cultures in Israel, and how it informs their perceptions of Israel. This presentation will be coded from the writing and interviews of the students upon their return. It will ascertain, through qualitative analysis, the impact of the cultural dance immersion on the students' perception of Israel.

### **Dancing their Identity: Orthodox Women Shaping a New Path in Education**

**Talia Perlshtein**

This pioneer research examines for the first time religiously observant female dance teachers who take part in shaping a new path in dance instruction in a Jewish religious spirit within the Israeli General-Religious Education System (RGE). Their unique coping derives from the tension that exists in religious society between two seemingly contrasting educational aspirations – on the one hand, education towards modesty as a moral value in the religious-Jewish world, and on the other hand, education towards the art of dance, in which the body is a legitimate instrument for personal and spiritual expression. This study examines the connections between the perceptions and positions of religiously observant dance teachers on aspects related to their professional world, and between their commitment to, and satisfaction from, teaching in the RGE.

### **Close to Home, a dance project in honor of the 70<sup>th</sup> anniversary of the State of Israel**

**Rina Badash**

A unique project that has introduced the activities of three dance companies in Israel to students from all over the country: more than 2,500 school pupils, Jewish as well as Druze, Muslim and Christian Arabs school students, join and participate in dance experiences at the Village of the Kibbutz Dance Company, Vertigo's Eco Art Village, and Kamea Dance Company. Each company has a fascinating story that connects cultural and artistic aspects to the historical and constitutive events of the Jewish people and the State of Israel.

roundtable

## Radical Bodies: War, Exile and Nomadism

moderated by Ninotchka Bennahum

Anna Halprin | K. Meira Goldberg | Judith (Gigi) Bennahum

Hannah Arendt once argued that the Holocaust broke Jewish history. Referring to the catastrophic, genocidal events of World War II as the great “rupture with civilization,” Arendt identified postwar transnational refugee Jewry as bound together by trauma, a continuous relation to time that connected the Babylonian and Roman exiles to the 20<sup>th</sup> century. This painful and continuous moral certainty may best be defined by dance and its artists’ active engagement with archival memory. Following British social anthropologist Paul Connerton’s argument from *How Societies Remember* that collective memory is bodily memory expressed through “corporeal consciousness,” each artist-scholar on our panel articulates an understanding of Jewish history as embodied practice.

Each of the named panelists has spent her lifetime choreographing, writing, and teaching a critical examination of diasporic bodies whose dances represent archival houses of memory. Each panelist will bring to light the syntactical relationship between dance, diaspora, and exile.

Anna Halprin (b. 1920), the child of Eastern European Jewish refugees who fled the violence of Russian pogroms, grew up in the virulently anti-Semitic atmosphere of 1930s America. Able to gain entrance to only one college in the U.S. (because of the Jewish quota) yet unable to find a landlord willing to rent to a Jewish student, Halprin entered the University of Wisconsin’s dance two months before Kristallnacht. Contact with Leftist Bund leaders confirmed the brutality of the Nazi regime. Under the pedagogical tutelage of Margaret H’Doubler and Rabbi Max Kadushin, Halprin constructs a Judaic terroir through a series of memory-dances that she termed “meditations on violence.” With the goal to give Jewish ethics corporeal form, Halprin crafted a series of dances—*Song of Young or Refugees* (1939), *Prayer* (1942), *Entombment* (1946)—which she believed to be a physical manifestation of moral principals. In *The Prophetess* (1947), choreographed during the Nuremberg Trials and the Holocaust suite’s final work, Halprin plays Devorah who renders judgment on immoral acts.

K. Meira Goldberg, a lifelong flamenco artist and seminal scholar of *Sonidos Negros: On the Blackness of Flamenco*, will illuminate yet another side of our discussion surrounding diasporic memory with her topic: *Arrows of Song. The Politics of Lamentation in Flamenco*. She discusses how flamenco song, much like the dance constructions of Simone Forti and communitarian dance-making of Anna Halprin, is an embodied response to the Spanish Inquisition’s notions of “purity of blood,” which built an empire. Flamenco voices the diasporic sorrow of loss, exile, and immolation—yet breathes the sacred and resilient links between human and divine worlds.

Judith Chazin-Bennahum, a dancer, choreographer and historian, will yield yet another transhistorical perspective on war and embodiment as she discusses the artists who were in a sense destroyed by the Holocaust. Antony Tudor, who lived through World War I and World War II, delineated the body as historical archive. *Echoing of Trumpets* (1946) shows a Nazi soldier crushing a Greek man’s hand as it reaches for a piece of bread. Tudor’s handling of its surface materiality and each choreographed scene’s geographic terrain shed light on how European dance refugees transferred wartime narratives into the bounds of human form. She will further delineate Tudor’s relationship to Anna Halprin who he invited her to choreograph a dance for the MET Opera Ballet.

roundtable

## Reimagining Dance Studies Through Writing

moderated by Rebecca Rossen

Brian Schaefer | Hannah Kosstrin | Nina Spiegel | Norman Hirschy

This round table addresses writing about Jews and Jewishness in dance featuring a rare combination of journalistic, academic and editing perspectives focused on challenges in research and teaching, issues of writing and audience, and interpolations relating to disciplinarity and interdisciplinarity. Four expert panelists and a moderator/respondent will consider how the fields of dance studies, Israeli studies, and Jewish studies are viewed. How do disparate notions of “Jewish” or “Israeli,” for example, impact what and how we write about work by Jewish or Israeli artists? What remains unwritten? What are the benefits and challenges of teaching or publishing interdisciplinary scholarship? Ultimately how might Jewish scholarship and writing contribute to a reimagining of Jewish dance studies?

performance

## Seven Dances, Three Arguments, and a Glimpse of Wonder

curated by Wendy Perron and Liz Lerman

This performance features the work of several dancers and dialogue between Wendy Perron and Liz Lerman.

lecture presentation

## Site-Specific Dance: Agent for Change

introduced by Marc Neveu

Stephan Koplowitz | Elise Bernhardt

A short, curated history of their work in site-specific dance, Bernhardt from the perspective of the Producer and Founder of Dancing in the Streets (the first US company solely devoted to site dance) and Koplowitz from the perspective of an artist having a thirty plus year career of making site dance in the US and abroad. A dialogue on these and other questions will be covered: The impact of site work on society that both celebrates and provokes and ways that this happens with site work. Intention and a revisit to the concepts of “social practice”, “community engagement” and “is it art?” How has the art/dance world’s view of site-work changed? How do you think audiences see site-specific performances now compared to 30 years ago? What has changed in the world to perhaps change their view? Stephan will highlight three works (recent and past) that address the idea of celebration and provocation in relation to how site work can act as a change agent. The three works are: *Occupy*, the 2017 commissioned by the AXIS Dance, *Kokerei Projekt: Kohler Korper*, commissioned by the Choreographic Center NRW and *The Governed Body*, the 1991 a performance for the State of Illinois Building, Chicago. Elise will talk about the initial impulses that led to the creation of Dancing in the Streets, which include the Israeli Folk Dance Festivals she participated in in high school, choreographed by Fred Berk, who was the “King” of Israeli dance in the U.S. and as the Director of the Kitchen in NYC, looking at the change/evolution in the meaning of site-specific performance.

performance

## So You Think You Can Schmooze: Post-Future Jewishness in a Dancing World

David Dorfman | Dan Froot

Dan and Dave, as they refer to themselves, will use their own catalogue of Jewish-inflected collaborative duets, *Live Sax Acts*, as a framework for honoring (and making tsuris for) the conference itself. As religious scriptures are re-visited on holy occasions and also as quotidian inspirations, the pair will re-visit their body of work as they attempt to perform the conference back to the esteemed participants, interweaving themes and discourses arising over the course of the weekend.

keynote lecture

## Then in what sense are you Jewish? Portrait of the Artist as a Jew

moderated by Hava Tirosh-Samuelson

Marion Kant

What does it mean to be Jewish? My point of departure in this paper are Primo Levi's remarks concerning his Jewish identity. He questioned its stability and emphasized his secular Judaism on the one hand and the inescapable definition of 'Jew' by the Nazi racial laws and the attempt to exterminate European Jewry. I trace the concept of 'Jewish' and 'Jew' back to the enlightenment efforts of the French Revolution and the emancipation edicts articulated, enforced and subverted throughout the 19<sup>th</sup> century. Our notions of individual and group identities, our perception of being 'Jewish' are determining contemporary politics and we need to understand their evolutions in order to know what we want to be and where we want to go.

roundtable

## Voices from a Younger Generation

moderated by Jacob Jonas and Shira Eviater

Jacob Jonas | Emily Morgan | Jenifer Sarver | Shira Eviater | Maggie Waller

In this roundtable young dancers and choreographers investigate the questions facing them as they consider their lives as artists and educators working at the complex intersections of dance and Jewishness today.

workshop

## **Yemenite Jewish Dance—as performed by the traditional community in Israel and used in Ze’eva Cohen’s contemporary choreography**

introduced by Janaea McAlee

### **Ze’eva Cohen**

Ze’eva Cohen, an Israeli/American dancer and choreographer of Jewish Yemenite descent, will share her physical and spiritual understanding of the particular movement qualities of Jewish Yemenite Dance. Cohen will demonstrate and teach key elements of Jewish Yemenite ways of moving as performed traditionally and as used in her contemporary dance.

panel

## **Yiddish Dance: Research, Record, Re-Embody**

introduced by Gail Reimer

### **Performing the Archive: Considering Re/Embodiment through Yiddish Dance**

#### **Avia Moore**

Yiddish dance embodies the challenges of collecting and re/interpreting folk memory. Avia will explore some of these challenges (in both theoretical and embodied ways), examining the ways in which the archive and repertoire are both present on the dance floor. Drawing on her experience teaching Yiddish dance at festivals and in communities in North America, Europe, and Russia over the past decade, Avia will discuss the prevalence of the archive as a model of cultural transmission and its effect on the construction of cultural identities through performance. Yiddish dance creates a rare space in which individuals and communities can learn about and celebrate Jewish culture in a body-centric way. How can Yiddish dance continue to function as a strong link to cultural heritage and appeal to changing sensibilities, changing culture, and changing bodies?

### **Culture in Motion: Imagining a Yiddish Dance Archive**

#### **Karen Goodman**

I am concerned with recovering, storing performances, therefore transmitting Yiddish folk dance. What cues are needed to preserve a style? Where are they to be found? Can we keep a movement style as environments change and bodies are raised in other styles? Can we learn this language and acquire a good accent? My focus is on 1) Sites of tradition and transition; and 2) Sites and Off-Sites of fusion and transformation which underlie Yiddish dance and its revival including non-Jewish environments such as workshops, universities, new choreographies and digital media. I will show some video examples of Jewish and Off-Site Yiddish dance. Because of what I have learned about Yiddish dance, I now see it where I might not have and find more cues for style. This is the kind sight/insight that should be more readily available as part of our historical record.



## Lines of Opposition

Steven Weintraub

In the 20<sup>th</sup> century, concurrent with the promotion and development of Yiddish as a literary and poetic language, a number of professional dance artists developed and displayed a uniquely Yiddish bodily aesthetic. I had the privilege of working with the last of those dance artists, the late choreographer and dancer Felix Fibich who, along with his wife Judith Berg, crystallized a theory of Ashkenazi movement and body shape. Ideas of opposition, in terms of body tension and line, and, I will argue, an opposition to a purely Western aesthetic in favor of incorporating something more markedly Near Eastern and Hebraic, all feature prominently in their view. Through visual references and participation in a body shape etude I created I hope to illuminate these ideas for participants.

lecture/performance/workshop

## You Buy a Ticket, You're Entitled to a Good Time: Jewish Dance Between Two Worlds

Elizabeth Zimmer | Daniel Gwartzman

Gwartzman and Zimmer present a participatory lecture-performance tracking the influence of Israeli “folk dance,” itself a hybrid form composed of contributions from many Jewish cultures, to theatrical dance works by Jewish choreographers in the past 90 years. Gwartzman dissects excerpts from his repertory, noting how the vocabulary of folk dance, as well as its communal pedagogical underpinnings, finds its way into his concert dance choreography and dance curricula. A reading of his dance *Character*, in particular, demonstrates similarities to work by Benjamin Zemach, toggling, as scholar Rebecca Rossen has said about choreographer David Dorfman, “between lovable and grotesque.”

Jews have been known for millennia as “the people of the book,” bent over sacred texts for hours, nay, years of sedentary, often solitary study. Ecclesiastes points out that “much study is a weariness of the flesh.” Forbidden for centuries to own land, Jews were deprived of the strength-developing, body-building tasks that come with farming. When, finally, they came to live on and contribute to collective farms, the situation began to change. As it changed in the fields, it also changed in the dance halls. Working together, coming face to face with one another in circles and in lines, Jews began to look outward, attending to the needs and joys of community. They taught one another their dances from the diaspora, and developed new ones that specifically reflected the circumstances they encountered in Israel. And contemporary choreographers, raised with these dances around the world, drew on this material in creating their art. Come prepared to move!



## Jews and Jewishness in the Dance World presenter and moderator biographies

**Madelaine Adelman** earned her doctorate in cultural anthropology at Duke University. She is now professor of justice and social inquiry in the School of Social Transformation at Arizona State University, where she teaches courses such as research methods, sexuality and social justice, qualitative data analysis, and identity and justice, to undergraduate, master's and doctoral students.

**Hadar Ahuvia** is maker, performer and progressive Jewish educator. She was a 2018 Bessie nominee for Outstanding "Breakout" Choreographer for her work *"Everything you have is yours?"* which examined the history of Israeli folk dance. Her work has been presented at NYLA, Dixon Place, Roulette, BkSD, and the 14<sup>th</sup> St. Y. B.A. Sarah Lawrence College, Ahuvia was a 2012 DTW/NYLA Fresh Tracks Artists, a 2015 Movement Research Artists in Residence, a 2016 LABA Fellow, and 2017 CUNY Dance Initiative Artist.

**Gaby Aldor** is a dance critic, journalist and writer, who lectures extensively about Israeli dance in Israel and abroad. Has published recently in *DRJ* and in *The Jewish Folklore and Ethnology Review*. Is co-founder, director and actress at the Arab-Hebrew Theater of Jaffa. Published *And how does a camel dance?* about her family of dance pioneers in Israel 1925–1950 and *Naharin* about conversations and the dances of the Batsheva choreographer Ohad Naharin.

**Ephrat "Bounce" Asherie**, a 2016 Bessie Award Winner for Innovative Achievement in Dance, is a New York City based Bgirl, dancer and choreographer. As artistic director of Ephrat Asherie Dance (EAD), her work has been presented nationally and internationally. Her most recent work, *Odeon*, premiered this summer at Jacob's Pillow Dance Festival.

**Rina Badash**, Ph.D. is an Israeli independent choreographer and an interdisciplinary artist, performing under the name of "Badash's Bakery Presents." She is a scholar in the fields of Dance and Interdisciplinary Performance. She is a modern-contemporary dance teacher, leading movement laboratory sessions for professional dance teachers; facilitating interpersonal-movement processes in the Dance-Theater department, Theater Studies, Western Galilee College, Acre; lecturing in the Faculty of the Arts, Tel-Aviv University. Rina is the Chairwoman of the Dance Committee, the National Program for Educational Observation in The Arts, Ministry of Education.

**Celia Weiss Bambara** is an artist and scholar whose written and creative work creates intersections between practice as research through movement making, improvisation and praxis. She is the artistic director of the CCBdance Project. Her dance work has been performed in Europe, Africa, the Caribbean and nationally in the United States. Her work is published in Susanna Sloat's 2010 volume on Caribbean dancemaking, *The Journal of Haitian Studies*, *The Chicago Artists Resource*, Chicago's social justice journal *Area Magazine*, and in the *Encyclopedia on Race and Racism*. She is an assistant professor of dance and director of the dance program at University of North Carolina, Asheville.

**Yael Barkai** is a dance movement therapist for individuals and couples and a group facilitator, teacher and founder of various training programs at Kibbutzim Seminar College, Tel Aviv University and the Physical Education Wingate. Co-founder and chairperson of the I.C.E.T., Yael holds an M.S. from the University of Wisconsin-Madison and worked with Marian Chace at Saint Elizabeth Hospital.

**Judith Bennahum** is Former Principal Soloist with the Metropolitan Opera Ballet, Winner of the de la Torre Bueno Prize® for *The Ballets of Antony Tudor*, author of six books on dance including *Dance in the Shadow of the Guillotine* and *Rene Blum and the Ballets Russes*. Now Distinguished Professor Emerita University of New Mexico.

**Ninotchka Devorah Bennahum** is Professor of Theater and Dance at the University of California, Santa Barbara. She is the author of: *Antonia Mercé, 'La Argentina: Flamenco & the Spanish Avant-Garde* (2000) and *Carmen, a Gypsy Geography* (2013), a feminist, transhistorical study of the *Gitana* in Ancient Middle Eastern and Spanish feminist history. Among her co-curated art exhibitions and books are: *100 Years of Flamenco on the New York Stage* (2013) and *Radical Bodies: Anna Halprin, Simone Forti & Yvonne Rainer in California & New York* (2017-2019).

**Gaymon Bennett** is Associate Professor of Religion, Science, and Technology at Arizona State University. He works on the problem of modernity in contemporary religion and biotechnology: its shifting moral economies, contested power relations, and uncertain modes of subjectivity. His book *Technicians of Human Dignity* (Fordham, 2016) examines the figure of human dignity in 20<sup>th</sup> century international and religious politics and its current biopolitical reconfigurations.

**Miriam Roskin Berger**, dance therapy pioneer, Director of Dance Therapy at 92<sup>nd</sup> Street Y Harkness Dance Center. Past Director, New York University (NYU) Dance Education Program. Performed with Jean Erdman Theatre of Dance. Past President, American Dance Therapy Association. Created dance therapy training programs in Czech Republic, Sweden, Holland and in Hall of Fame of Dance Library of Israel. Received Charles Kellogg Award in Arts and Letters from Bard College.

**Elise Bernhardt** founded Dancing in the Streets in 1983, commissioning and producing hundreds of choreographers in site-specific productions around the U.S. and internationally. In 1998 she became Executive Director of The Kitchen where she re-established the organization's status as a leader in contemporary, multi-disciplinary arts. She was the first Artistic Advisor of Fall for Dance and served as President and CEO of the Foundation for Jewish Culture where she created the National Jewish Culture Network. In addition to consulting work, Bernhardt recently started a floral design enterprise ([www.fleurelisebklh.com](http://www.fleurelisebklh.com)) and is working on reinstating a cultural residency program in Jerusalem.

**Nicole Bindler's** performance work has been presented internationally. She has taught at Temple University, University of the Arts, and the University of Pennsylvania. Her writing has been published in *Critical Correspondence*, *Contact Quarterly*, *Emergency Index by Ugly Duckling Presse*, *Jewish Currents*, *BMC® Currents*, *Curate This*, *Journal of Dance & Somatic Practices*, and *thINKingDANCE*.

**Liora Bing-Heidecker** is a ballet teacher, dance researcher, poet, and translator. Member of numerous national dance boards, Israel. Research interests: aesthetics & poetics of dance and dance ideologies. English Publications include: *DRJ* 47 (3), 2015, *Dance Research* 35 (2), 2017. Recent book: *National Movement: on Dance and Zionism* (Heb.) 2016.

## Jews and Jewishness in the Dance World presenter and moderator biographies

**Alice Bloch**, Ed.D., Temple University; M.A., UCLA is a fifth generation Isadora Duncan dancer. Duncan presentations include “Duncan Dance as Somatic Practice.” She was the lead dance writer for *The Encyclopedia of Religion and Culture* (Facts on File). An Arts Integration specialist, Alice is on the board of the Missouri Alliance for Arts Education and President of the Missouri Dance Organization.

**Ellen Bromberg**, Distinguished Professor at the University of Utah, is a choreographer, media artist, curator and educator. Her choreography and films have been presented nationally and internationally, and she has received numerous grants and awards for her work. Bromberg is the founding director of the UofU Graduate Certificate in Screendance.

**Marika Brussel** is a ballet choreographer based in San Francisco. Her work strives to show our interconnectedness and equity as humans, from country to country, class to class, and generation to generation, while pushing the boundaries of Classical ballet. Her work has been commissioned by companies around the country, including ARC Dance, Emote Dance Theater, and Bay Pointe Ballet. Her full-length ballet, *From Shadows: a ballet about homelessness* premiered last October to sold out audiences.

**Carley Conder** is a full-time Instructor at Arizona State University and is Artistic Director of CONDER/dance, founded in Arizona in 2003. CONDER/dance has engaged audiences with bold physicality in venues including Phoenix Art Museum, Scottsdale Center for the Performing Arts, Mesa Arts Center and Arizona State University. CONDER/dance has also created a platform to support contemporary dance work through the arts festival Breaking Ground, which has featured the work of over 150 dance artists drawn from locations world-wide. CONDER/dance has been presented at the Center for Performance Research (Brooklyn, NY), Cama-i Dance Festival (Alaska), WestFest at the Martha Graham Theater (NYC) and White Wave at the John Ryan Theater (Brooklyn, NY).

**Selene Carter**, Assistant Professor of Contemporary Dance, Indiana University, Bloomington, received the Ruth Page Award, Chicago’s highest honor in dance for her improvisational work. Certified in Bill Evans’ Laban/Bartenieff based Modern Dance Technique, her work integrates improvisation, site specific performance, interdisciplinary collaboration and re-configurations of historic dances.

**Johanna Climenko**, LCSW-R, LCAT, BC-DMT, pioneering D/MT, LMA, Reichian Character Analytic Mind/Body psychotherapist and LCSW-R. Worked clinically, from infants to geriatrics, taught and consulted, in the U.S. and Netherlands. Director, Center for Reichian Energetic Therapy, where her combined modality of DMT, LMA, and RT is employed, for treatment, systems consultation and training.

**Ze’eva Cohen** is a dancer, choreographer, and dance professor emeritus at Princeton University. Born in Israel, she came to the U.S. to study at Juilliard, perform with Anna Sokolow, and join Dance Theatre Workshop. Known for her solo repertory performances and her choreographic work set on national and international dance companies.

**Carolyn Dorfman**, Founding Artistic Director of Carolyn Dorfman Dance, Dorfman's interdisciplinary and intercultural approach on the stage and in communities explores the rich tapestry of human experience, tradition and stories. A child of Holocaust survivors, she has also created a body of work that honors her Jewish legacy. Celebrating 36 years, her company performs/teaches throughout the U.S. and abroad.

**David Dorfman** loves dancing/being Jewish. Danced around NYC/the world since 1981/directed David Dorfman Dance 30 years—last 15, taught at Connecticut College/M.F.A. long ago from Moses. Loves, working with Dan Froot/*Live Sax Acts*; and wife Lisa/son Samson.

**Becky Dyer** (Ph.D., M.F.A., M.S.) is an associate dance professor at Arizona State University where she teaches dance pedagogy, somatics, creative practice, Laban/Bartenieff Praxis, movement analysis and movement practices. Becky holds a secondary dance education certification, and is a Laban-Bartenieff Movement Analyst (CLMA).

**Rabbi Diane Elliot** enjoyed a 25-year career as a modern dancer, choreographer, and teacher of Body-Mind Centering® before being ordained through the Academy for Jewish Religion California in Los Angeles in 2006. Currently based in the San Francisco Bay Area, she works locally and nationally as a spiritual leader and teacher specializing in embodied Jewish practice. Learn more about her work at [www.whollypresent.org](http://www.whollypresent.org).

**Ruth Eshel** is a research scholar, choreographer, dance critic and author. Eshel founded the Israeli-Ethiopian Esketa Dance Theater and later Beta Dance Troupe, authored the book *Dance Spreads its Wings—Israel Concert Dance 1920-2000* (2016) and was the dance critic for the Israel daily *Haaretz*. She is editor of *DanceToday* [Mahol 'Akhshav]. Dr. Eshel received the Lifetime Achievement Award in dance (2012) and Israel Artists Organization (2017).

**Shira Eviatar** is a Tel Aviv based choreographer and dancer, known for groundbreaking works dealing with ethnic traditional dances in contemporary dance. Her work has been performed throughout Israel and Europe and has been invited by the Batsheva Dance Company. Eviatar holds a degree in dance theatre from Kibbutzim College, and studied at the Lee Strasberg Institute in New York.

**Rima Faber** (American University, Ph.D. 1997, M.A. 1994; Bennington, B.A. 1965) Chair of Dance, National Coalition for Core Arts Standards. Early training: Sokolow, Graham, Cunningham. Performance/choreography in NY. In D.C.: Lerman, then 13 years Nirenka. Founder-Director Primary Movers studio (1980-2000). Founding President/Program Director NDEO (1998-2010); Director Research (DELRdi 2001-2004), currently Outreach Consultant.

**Jodi Falk**, M.F.A., CLMA, Ph.D., has danced, choreographed and taught in the U.S., U.K., Europe, Central and South America, Israel and South Africa. She was the former Founding Director of dance at Pioneer Valley Performing Arts Charter Public School in Massachusetts, and Head of Choreography at the Laban Centre London. Dancing in borderlands between race, religion, ability, professional, participatory—Falk's research focuses on students' learning inside community-engaged dance education, where academic service-learning meets art, connection, and empathy.

## Jews and Jewishness in the Dance World presenter and moderator biographies

**Jennifer Fisher** wrote *Nutcracker Nation* (Yale 2003), winner of the Bueno prize special citation, and *Ballet Matters: A Cultural Memoir of Dance Dreams and Empowering Realities* (McFarland, due in late 2018). A professor at University of California, Irvine, her current research looks at the way dance serves as religion in secular contexts.

**Mary Fitzgerald** is a dance artist and educator whose creative work includes choreography, performance, and more recently, dance film. Ms. Fitzgerald's teaching and creative research centers on interdisciplinary art-making, contemporary movement practices and socially engaged arts. Currently, she is an associate professor of dance at Arizona State University.

**Sharona Florsheim** is a choreographer and improvisation artist based in Israel. Her work for the stage and public spaces is presented in Europe, Africa and regularly performed in Israel. In addition to her own choreographic work, Sharona has been the artistic director of Noga Dance Company since its establishment in 2009. Sharona graduated from the School of Visual Theater (Jerusalem), holds a B.A. in psychology (Haifa University) and an M.F.A. in choreography from ArtEZ Institute of the Arts, Holland.

**David William Foster** is a Regents' Professor of Spanish and women and gender studies at Arizona State University. He has written extensively on Argentine narrative and theater, and he has held Fulbright teaching appointments in Argentina, Brazil, and Uruguay. He has also served as an Inter-American Development Bank professor in Chile. Foster has held visiting appointments at Fresno State College, Vanderbilt University, University of California-Los Angeles, University of California-Riverside, and Florida International University.

**Dan Froot** is a Bessie Award-winning performance artist who has collaborated with Yoshiko Chuma, Ping Chong, Dan Hurlin, Ralph Lemon, Guy Klucsevsek, and Victoria Marks, among others. He and choreographer David Dorfman created *Live Sax Acts*, a series of interdisciplinary duets they have performed on five continents. His current project, "Pang!" is a triptych of short plays based on oral histories of families around the country living below the poverty line. He teaches creative process and business of the arts at UCLA, where he chairs the Department of World Arts and Cultures/Dance.

**Jill Gellerman** is a leading Yiddish dance teacher and scholar whose research is situated at the intersection of Jewish studies, performance studies and dance ethnography. She has danced, written about dance, and taught dance widely, from Western Illinois University to Yiddish Summer Weimar, and serves on the faculty of Yiddish New York.

**Joel Gereboff** is an associate professor of Religious Studies at Arizona State University. His research and publications focus on various aspects of Judaism including, early rabbinic Judaism, American Judaism, Judaism and the emotions, and Jewish ethics. He received his Ph.D. from Brown University in History of Judaism in Late Antiquity.

**Daniel Gilfillan's** research engages the interdisciplinary area of sound studies, focusing on the use of sound as a medium for artistic and cultural experimentation, and the role of sound as a perceptive mode for understanding the world around us. He is currently working on a book "Sound in the Anthropocene: Sustainability and the Art of Sound." This new book explores the role and centrality of sound for understanding the complex interconnections within sustainability practice and the equally complex interactions between humans and other ecosystem populations (animals, landscapes, geologies, and atmospheres).

**Rena Gluck**, recognized for lifetime achievement by the Israeli Culture Ministry and EMI, immigrated to Israel after graduating from Juilliard, created her own company and school and became a founding soloist, teacher, choreographer and director of the Batsheva Dance Company. Dean of Dance at the Jerusalem Academy (JAMD), she authored the memoir, *Batsheva Dance Company, 1964–1980*.

**K. Meira Goldberg** is widely recognized as a master flamenco performer, teacher, and scholar. Her scholarly activities include exhibit curation, several anthologies, translation, and numerous book chapters and journal articles. Her monograph, *Sonidos Negros: On the Blackness of Flamenco* is forthcoming this year from Oxford University Press.

**Sonia Gollance** holds a Moritz Stern Postdoctoral Fellowship in Modern Jewish Studies at Lichtenberg-Kolleg (University of Göttingen, Germany). She received her Ph.D. in Germanic Languages and Literatures from the University of Pennsylvania. She is writing a book about Jewish mixed-sex dancing, and developing a project about dance in antisemitic caricature.

**Karen Goodman** is a Yiddish dance researcher, filmmaker and critically acclaimed modern dancer/choreographer. She produced/directed/wrote the documentary *Come Let Us Dance* on Yiddish folk dance and writes and speaks on both Yiddish folk dance and on choreographers working at the intersection of their Jewish identity and modern dance.

**Rebecca Guber** is the Director and Founder of Asylum Arts, a global network of nearly 600 emerging Jewish artists. She previously was the Founding Director of the Six Points Fellowship. Over the past 15 years, Rebecca has built an international community of artists exploring Jewish ideas through commissions for new work, international retreats, and professional development.

**Laure Guilbert** holds a Ph.D. in History (EUI, Florence): *Danser avec le IIIe Reich* (Brussels, 2000, 2011). She is Chief Editor for dance books of the Paris national Opera and co-founded the Association des Chercheurs en Danse (aCD). She is researching on exile of the German speaking choreographic world under Nazism.

**Daniel Gwartzman** directs, choreographs, teaches, creates films, and dances for the 20-year-old Daniel Gwartzman Dance Company, noted for its inclusionary programming and manifesto that everyone can dance. The diverse repertory is known for its musicality, humor, accessibility, and charisma. He has a history of national and international commissions, fellowships, and residencies. The 92<sup>nd</sup> Street Y celebrates the Company's 20<sup>th</sup> Anniversary Season, February 22-24, 2019.



## Jews and Jewishness in the Dance World presenter and moderator biographies

**Anna Schuman Halprin** is a leading dance innovator having seeded Judson Dance Theater and Postmodern Dance. Halprin's 1940s invention of task-based improvisation influenced Trisha Brown, Yvonne Rainer, Simone Forti, Meredith Monk and countless others. Her approach integrates life and art, addressing social issues, building community, fostering healing, and connecting people to nature. She has created programs for cancer and AIDS patients; helped pioneer expressive arts therapy, co-founding Tamalpa Institute with Daria Halprin. Her many honors include the 2014 Doris Duke Impact Award, and her work has recently been shown at the 57<sup>th</sup> International Art Exhibition of La Biennale di Venezia and documenta 14, as well as in the exhibit *Radical Bodies*.

**Joanna Gewertz Harris**, Ph.D, teaches dance and drama, is a dance therapist, historian and critic. She holds degrees from UW, Mills College and UCB, founded the Creative Arts Therapy curriculum at Lone Mountain and Antioch College West. As a Fulbright Scholar, she brought dance therapy to U.K. in 1979, Currently on the faculty of the Modern Dance Center, Berkeley, her articles included "From Tenement to Theater: American Jewish Dance Pioneers." Her most recent publication is *Beyond Isadora: Bay Area Dancing, 1915–65*.

**Nicholas Herring-Harman** is a current first year M.F.A. candidate in Arizoan State University's dance program. He is a graduate of Ball State University, and a returning professional and educator. Professional credits include touring internationally with iLuminate Dance Company.

**Norm Hirschy** is Senior Editor in the Academic and Trade Division of Oxford University Press, where he publishes books on music, film, and dance, as well as cultural biography. His titles have been reviewed in national and international media and have received many distinguished awards.

**Yehuda Hyman**, Artistic Director of NYC-based Mystical Feet Company. Honors: Kennedy Center Fund/ New American Plays Award, 2 NEA grants, Jerome Fellowship at Playwrights' Center of Minneapolis. M.F.A. in Dance from Sarah Lawrence College (2014). LABA Fellow at 14<sup>th</sup> St. Y. Choreographed *Indecent* at Guthrie Theater, Minneapolis (2018). Currently teaches Devised Theater at Manhattan School of Music. His new theater work, *The Mar Vista* opens at the Pershing Square Signature Center, March, 2019.

**Judith Brin Ingber** is a practitioner and research/writer on Jewish dance. At the conference she will be honored for her contributions to Jewish dance studies in the U.S. and Israel. Brin Ingber taught apprentices for the Bat Dor and Batsheva Dance companies and co-founded the *Israel Dance Annual*. She is the editor of *Seeing Israeli and Jewish Dance* (Wayne State UP, 2011) and author of *Victory Dances: The Story of Fred Berk, A Modern Day Jewish Dancing Master* (Israel Dance Library, 1985). Other important texts include: "Shorashim: The Roots of Israeli Folk Dance;" *Dance Perspectives* 59 (1974); CORD's special *Dance Research Journal* issue "Dancing into Marriage: Jewish Wedding Dances," (1985/1986), and the special dance issue of *Jewish Folklore and Ethnology Review* 2000.

**Merilyn Jackson** has published more than 1,000 articles on dance, theater, food, and Eastern European culture in diverse publications including tanz magazine, Berlin, and primarily for *The Philadelphia Inquirer* since 1996. She was an NEA Critics Fellow, and a Pennsylvania Council on the Arts Fellow for her novel in progress, "Solitary Host".

**Suki John** Ph.D., associate professor in the School for Classical and Contemporary Dance at Texas Christian University, sees dance as an agent of transformation, affirmation, and Tikkun Olam. Her evening-length choreodrama, *Sh'ma*, honors her family's experience in the Holocaust. She spearheads the inclusive Earth Day project, *Dance2Degrees* to bring attention to the issue of climate change. Recently she workshopped *Havana Love Letters in Cuba*, NYC, North Carolina, and Texas. *Contemporary Dance in Cuba: TécnicaCubana as Revolutionary Movement*, is her personal and scholarly account of Cuban dance.

**Jacob Jonas** is a choreographer, and Artistic Director of Jacob Jonas The Company. He has been named "25 to Watch" by *Dance Magazine*, "Best New Force in L.A Dance" by *LA Weekly*, and "30 Under 30" by *Jewish Journal*. He was introduced to the art of dance at thirteen by the Calypso Tumblers, a street-performing group. Jacob founded his company to bring dance to a wider audience through collaboration, performance, media, and education.

**Allen Kaeja** is an internationally recognized and award-winning dance film director and choreographer, who has created over 180 stage works and directed/choreographed for 28 films. Allen is Co-Artistic Director of Kaeja d'Dance with Karen Kaeja. His stage and film works have been presented in festivals around the world. Allen has received numerous national and international commissions.

**Marsha Perlmutter Kalina**, Ph.D., is a Board Certified Dance/Movement therapist, licensed as a creative arts therapist and psychologist and maintains a private practice on LI using verbal and nonverbal modalities. She is a child of Holocaust survivors, feels connected to Israel, studied modern and Israeli folk dance and is active in her synagogue.

**Thomas Kampe** (Ph.D.) has worked as a performing artist, researcher and somatic educator across the globe. He works as Senior Lecturer at Bath Spa University, UK. Collaborations include work with Liz Aggiss, Hilde Holger, Julia Pascal, Tanzinitiative Hamburg, and with Carol Brown on re-embodying the practices of choreographer Gertrud Bodenwieser.

**Robert Kaplan** is a composer, multi-instrumentalist, teacher, and musician in dance. He is a founding member and former President of the International Guild of Musicians in Dance and has been the recipient of numerous Meet-the-Composer grants as well as University grants, is a full professor, and music director for dance in the School of Film, Dance and Theatre at Arizona State University.

**Marianne M. Kim** (b.1970 Seoul), associate professor, is a Korean American interdisciplinary artist at ASU working in screendance, multimedia installation, choreography, and performance art. Her areas of research include the disorienting effects of technologized labor, cultural identity, consumerism, and most recently the forces within industrial food production and promotion that mediate race, gender, and bodies.

**Marion Kant** is a musicologist and dance historian (Ph.D., Humboldt University). She has taught at the Regieinstitut Berlin, Hochschule fuer Musik/Theater Leipzig, the University of Surrey, Cambridge University, King's College London, and at the University of Pennsylvania. She has written extensively on Romantic ballet in the 19<sup>th</sup> century, education through dance in the 19<sup>th</sup> and 20<sup>th</sup> centuries, concepts of modern dance in the early 20<sup>th</sup> century and dance in exile.

## Jews and Jewishness in the Dance World presenter and moderator biographies

**Susan R. Koff** is a clinical associate professor and Director of the Dance Education Program at New York University (NYU)/Steinhardt. Past positions: Louisiana State University in Baton Rouge; Dance and Dance Education Program in the Teachers College, Columbia University; University of Denver, Pennsylvania State University and at the Jerusalem Rubin Academy of Music and Dance in Israel.

**Stephan Koplowitz**, director/choreographer, aims to alter people's perspectives of place, site, and scale, infused with a sense of the human condition at the intersection of natural, social and cultural ecologies. He has created 91 works (in the U.S. and abroad) and is the recipient of an Alpert Award, Guggenheim, "Bessie," and six NEA Fellowships, among others.

**Hannah Kosstrin** is assistant professor in the Department of Dance at Ohio State University and affiliate faculty with the Melton Center for Jewish Studies and Center for Slavic and East European Studies. She is author of *Honest Bodies: Revolutionary Modernism in the Dances of Anna Sokolow* (Oxford University Press, 2017).

**Adair Landborn** is clinical associate professor and Curator of Cross-Cultural Dance Resources Collections at Arizona State University. Choreographer/performer, scholar, and Certified Laban Movement Analyst, Landborn holds an interdisciplinary doctorate in dance anthropology and somatic studies, and is the author of *Flamenco and Bullfighting: Movement, Passion and Risk in Two Spanish Traditions*.

**Liz Lerman** is a choreographer, performer, writer, educator and speaker, and the recipient of numerous honors, including a 2002 MacArthur Genius Grant, a 2011 United States Artists Ford Fellowship in Dance, and a Deutsch Fellow. Lerman was named the first Institute Professor at the Herberger Institute for Design and the Arts at Arizona State University, where she is building a new ensemble lab focused on creative research.

**Victoria Marks**, an Alpert Award winner, Guggenheim and Rauschenberg Fellow, and Fulbright Distinguished Scholar, makes dances for stage and film. Marks' work challenges conventional notions of virtuosity and embraces an expansive view of dancing bodies. Victoria serves as Associate Dean of Academic Affairs at UCLA's School of Arts and Architecture.

**Barak Marshall** is the son of acclaimed dancer, choreographer and singer Margalit Oved, is the former house choreographer of the Batsheva Dance Company and is one of Israel's most celebrated dance artists. In 2011 his work received first prize at the Joyce Foundation's AWARD Show. He is the recipient of the Lester Horton Award for Outstanding Choreography as well as a Creative Capital Grant for a new music production with Margalit Oved and Balkan Beat Box. Barak studied social theory and philosophy at Harvard University. He teaches on the faculty of the University of Southern California Gloria Kaufman School for Dance and splits his time between Tel Aviv and Los Angeles.

**Janaea Lyn McAlee**, dance artist and educator, is currently Residential Dance Faculty at Estrella Mountain Community College in Arizona. She was the Founding Artistic Director of Convergence - Dancers & Musicians, Ltd, is a third generation Isadora Duncan Dancer and Co-Chair of the Isadora Duncan Archive Committee. Mentors include Mary Anthony and Bessie Schoenberg.

**Adam W. McKinney**, assistant professor of Dance (Texas Christian University), was a member of Alvin Ailey American Dance Theater, BÉjart Ballet Lausanne, Alonzo King LINES Ballet, Cedar Lake Contemporary Ballet, and Milwaukee Ballet Company. Co-Director, DNAWORKS ([www.dnaworks.org](http://www.dnaworks.org)); B.F.A. Dance Performance (Butler University); M.A. Dance Studies, concentrations in Race and Trauma theories, New York University (NYU)-Gallatin; Recent research projects: Dance & Healing from Transgenerational Trauma, Dance as Reconciliation in Rwanda, Reclaiming Black Land through Dance Performance, Dance & Veterans.

**Elizabeth McPherson**, associate professor in the Department of Theatre and Dance at Montclair State University, has staged numerous works from Labanotation (such as Helen Tamiris' *Negro Spirituals*). She is the executive editor of the journal *Dance Education in Practice* and the author of *The Bennington School of the Dance: A History in Writings and Interviews*. She holds a B.F.A. from Juilliard and a Ph.D. from New York University.

**Baruch Meir** is a pianist and associate professor at Arizona State University. He has performed extensively in Austria, England, France, Israel, Portugal and throughout the United States. A Bösendorfer Concert Artist since 2003, Meir has most recently presented two solo recitals at the Bösendorfer Saal (Vienna) and at the Wise Auditorium in Jerusalem, Bates Hall in Austin, Murphy Hall in Los Angeles, and at the Toujours Mozart Festival in Salzburg. Meir is the founder, president and artistic director of the Bösendorfer and Yamaha USASU International Piano Competition.

**Melissa Melpignano** is a Ph.D. candidate in Culture & Performance at UCLA. Her dissertation investigates how dance in three sites of performance in Israel shapes ideas of "livability." She is a recipient of the 2014 Selma Jeanne Cohen Award from SDHS, and has forthcoming articles in *TDR* and *Israel Studies*. As a dance maker, she works on choreography as a method to untangle conflictual relations.

**Suzanne Miller's** dance productions, site works, classes and recent explorations in film, aim to reveal and to revel in the body. Suzanne co-directs her company, Suzanne Miller & Allan Paivio Productions based in Montreal Canada. Their repertoire includes over fifty original works developed for presentation in theatres as well as for uncommon sites for dance and in public space. Their collaborations have toured in North and South America, Europe, the Middle East, and most recently, South Asia.

**Avia Moore** is a Yiddish Dance leader, who has taught workshops and led dancing at festivals and private events internationally. A Ph.D. student in Theatre and Performance Studies at York University (Canada), Avia's research explores the ways in which heritage and cultural practices are performed on modern stages and in contemporary life

**Emily Morgan** is the Director of Dance at Colorado State University. She is interested in interdisciplinary collaborative work, site-specific, and community dance. Emily holds an M.F.A. in dance from University of North Carolina, Greensboro and a B.A. in dance from Denison University in Ohio and is pursuing a Ph.D. at Texas Woman's University.

## Jews and Jewishness in the Dance World presenter and moderator biographies

**Efrat Nehama** is an Israeli choreographer, poet and teacher. Co-director of Abia—a pluralistic discourse for movement, thought, speech and action in the world. In her artistic research she is noticing and presenting a variety of connections between dance and the Jewish world; texts, language, rituals and philosophy. She worked for the Inbal Company as a dancer and for the Noga Dance Company as a choreographer. Created for various festivals in Israel and abroad.

**Itamar Nehama**, M.A. in Jewish Education from Melton, HUJI. Curriculum developer, educator and social entrepreneur, works to strengthen the connections between Jewish thought and contemporary culture. Co-director of Abia—a pluralistic discourse for movement, thought, speech and action in the world. Head of Keshet Pluralistic High School in Mazkeret Batya, Israel.

**Gdalit Neuman** is a Ph.D. candidate in Dance Studies at York University in Toronto. She has taught ballet technique and pedagogy at Canada's National Ballet School and York University. Her writing on Israeli dance has appeared in Dance International Magazine and *DanceToday* [Mahol Akhshav]. Gdalit's research interests involve dance and Zionism.

**Marc Neveu** is the head of the Architecture Program in The Design School at Arizona State University. Prior to this appointment, Neveu was chair of graduate and undergraduate architecture programs in the School of Architecture at Woodbury University. Much of his research considers the role of history in contemporary praxis.

**Barbara Nordstrom-Loeb** M.A., M.F.A., BC-DMT, LMFT, SEP is a psychotherapist, university and international educator, and received an Outstanding Educator Award in 2017. She has published on DMT and Eating Disorders, DMT in long-term care facilities, and DMT in Estonia. She also explores Jewish liturgy using embodied creativity, is Ritual Chair and on the Reconstructionist Israel Commission.

**Rebecca Pappas** is a choreographer whose work has toured nationally and internationally. She has received support from the Mellon Foundation, the Indiana Arts Commission, and Choreographers in Mentorship Exchange. She is a Visiting Assistant Professor of Dance at Trinity College and a Guest Artist in the Masters in Social Practice Art at University of Indianapolis.

**Sara Pearson** is a choreographer, writer, performer, and teacher. Co-artistic director of PEARSON WIDRIG DANCETHEATER with Patrik Widrig since 1987 and associate professor at the University of Maryland since 2009, her work has been supported by numerous foundations including the NEA, MAP, and USArtists International. Performance highlights include Lincoln Center, the Kennedy Center, Joyce Theater, and numerous tours throughout the U.S., Europe, Latin America, and Asia. A pioneer of site-specific choreography, performance projects have included the Eiun-In Buddhist temple in Kyoto, the fern forests of New Zealand, and Zeche Zollverein, a UNESCO world heritage site in Essen, Germany.

**Talia Perlshtein**, Ph.D., is a dance educator, researcher and lecturer. Founder of the academic dance department at 'Orot Israel'—Academic-Religious College of Education, and serving as senior lecturer and head of this department since its establishment. The founder and director of Noga Dance Company, Israel's first religious women's professional dance company. Has been head of Dance Department at the Academy High School in Jerusalem, and a member of major Israel's dance public committees. Her studies have been published in various dance journals.

**Wendy Perron**, a former dancer/choreographer, has taught and lectured on dance throughout the country. She has been a member of the Trisha Brown Company, associate director of Jacob's Pillow, a fellow of The Vera List Center for Art and Politics, and was editor in chief of *Dance Magazine*. The author of *Through the Eyes of a Dancer, Selected Writings*, she currently teaches at New York University (NYU) Tisch School of the Arts.

**Naima Prevots** is Professor Emerita, at American University, Chair, for the Department of Performing Arts and Director of Dance. She created one of the largest graduate programs in the College of Arts and Sciences. She currently teaches "Choreographic Explorations, 1953-to present," an online course for NDEO, and has a forthcoming article in *Ballet Review* on Lincoln Kirstein.

**Neta Pulvermacher** was born in Kibbutz Lehavot Habashan, Israel. A Juilliard graduate, M.A. from Teachers College, M.F.A. from Hollins University. Founded and directed the Neta Dance Company in 1987 in NYC. She moved back to Israel in 2013 after 31 years, to become Dean of Dance at the Jerusalem Academy of Music and Dance, where she is currently a professor and director of the JAMD Ensemble.

**Meghan Quinlan** earned her Ph.D. in Critical Dance Studies from the University of California, Riverside for her ethnographic study of the practice of Gaga. She is currently developing a book manuscript based on this research, as well as her theoretical interests including dance, Jewish, Israel/Palestine, queer, disability, and institutional studies.

**Gail Twersky Reimer**, Ph.D., is the founder and former executive director of the Jewish Women's Archive. A lecturer, educator and writer, she has co-edited two anthologies of Jewish women's writings—*Reading Ruth: Women Reclaim a Sacred Story* and *Beginning Anew: A Woman's Companion to the High Holy Days*—and produced an award winning documentary on Jewish women comedians—*Making Trouble*. Her most recent writing project is on Judith Berg and Jewish dance in postwar Poland.

**Jeffrey Marc Rockland's** career has included work as soloist for Les Grands Ballets Canadiens and Atlanta Ballet, principal for Universal Ballet (Seoul Korea) and Ballet Master for Les Ballets Jazz de Montreal. Rockland also spent time in Colorado where he was Associate Professor of Dance at the University of Northern Colorado and Founding Artistic Director of Colorado Dance Theatre and the Greeley Conservatory of Dance. Currently he is associate professor at Kent State and Co-Artistic Director of East Meets West.

## Jews and Jewishness in the Dance World presenter and moderator biographies

**Dina Roginsky**, Ph.D., sociologist and anthropologist, teaches Modern Hebrew language and culture in the Department of Near Eastern Languages and Civilizations at Yale University. Her research interests focus on Israel and Jewish studies, with special emphasis on the intersection between the sociology of culture, history, politics and performance.

**Tamar Rogoff** is a choreographer and filmmaker who explores the outer limits of how people negotiate extreme circumstances. She combines unlikely company members, on the lookout for ways to tell difficult stories and explore disparate bodies. Her documentary *Enter The Faun* is touring festivals all over the world. It broadcast on PBS and in Europe. She is a movement coach for Claire Danes and other actors.

**Michael Rohd** is founding artistic director of the 19 year old Sojourn Theatre. He is an Institute Professor at Arizona State University's Herberger Institute for Design and the Arts and author of the widely translated book *Theatre for Community, Conflict, and Dialogue*. He leads the Center for Performance and Civic Practice and was the 2013-2016 Doris Duke Artist-in-Residence at Lookingglass Theater Company in Chicago.

**Melissa C. Rolnick**, life-long dancer, educator, choreographer. B.F.A. SUNY Purchase, M.F.A. Mills College. Presently Associate Professor of Dance at Gustavus Adolphus College, St. Peter, MN. Lenz Fellowship recipient 2015 for Buddhist Studies at Naropa University, she began developing a somatic/contemplative practice called MEISA: Movement-Exploration-Imagination-Sensation-Awareness. Recent recipient of Prairie Lakes Regional Arts Council Grant with funds provided by the McKnight Foundation in Minnesota.

**Douglas Rosenberg** is an artist working at the intersection of performance and screen media. He is the recipient of the James D. Phelan Award in Video and his *Dances for Television* was nominated for an Emmy. Rosenberg has brought attention to the field of screendance. He is a founding editor of *The International Journal of Screendance* and Chair of the Art Department at The University of Wisconsin-Madison. He is also the director of the Conney Project on Jewish Arts at the UW Center for Jewish Studies.

**Cynthia Roses-Thema** has had diverse career pathways in the performing arts as a dancer, actor and writer. Her first career in the performing arts culminated in being a principal ballerina for the Chicago and Cincinnati Ballet Companies. She has two terminal degrees: an M.F.A. in Dance and a Ph.D. in Rhetoric and Composition. Her three books are *SPINE: 5 Somatic Strategies for the 21<sup>st</sup> Century Dancer*; *SPINE Contemporary Ballet Workbook and Rhetorical Moves*. Currently she teaches in the online environment at Arizona State University.

**Janice Ross**, Professor, Theatre and Performance Studies, Stanford University, is the author of four books including, *Like A Bomb Going Off: Leonid Yakobson and Ballet as Resistance in Soviet Russia* (Yale, 2015), and *Anna Halprin: Experience as Dance* (UC Press, 2007). Her awards include the 2015 CORD Award for Outstanding Research, Guggenheim and Fulbright Fellowships. She is past president of SDHS.

**Rebecca Rossen** is an associate professor in the Performance as Public Practice Program in the Department of Theatre and Dance at the University of Texas at Austin. She is the author of *Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance* (Oxford University Press, 2014), winner of the 2015 Oscar Brockett Prize for Dance Research. She recently completed a three-year term as Editor of Studies in Dance History, the book series of the Dance Studies Association.

**Yonat Rotman** is a graduate of the Mateh Asher Dance Studio. Her doctoral dissertation at Tel Aviv University deals with the contribution of women to the development of concert dance in Israel. She is a member of the editorial board of the journal *Dance Now* and manages the archive of the Kibbutz Dance Company.

**Sharona Paller Rubinstein** has her B.A. and M.A. degrees in dance from UCLA. She has performed and choreographed in Israel, New York and the Southeast. She has taught Modern Dance, Ballet, and Performance Art in studios, and was Adjunct faculty at Georgia Southwestern State University, and Georgia College and State University. She is Artistic Director of Macon Moving Company Dance Theatre, and the dance instructor for the After School Dance Program at Stratford Academy.

**Roberta Sabbath**, Ph.D. University of California Riverside; Comparative Literature, University of Nevada, Las Vegas (UNLV), classes include Bible as Literature, Mythology, and soon Introduction to Judaism. *Sacred Tropes: Tanakh, New Testament, and Qur'an as Literature and Culture* (Brill 2009) inspired two new projects Sacred Troubling Topics in Hebrew Bible, New Testament, and Qur'an and sacredbody: Jewish Poetics.

**Jenifer Sarver** holds a B.A. in Dance Pedagogy from Butler University and M.F.A. from the University of Utah Department of Ballet. She has performed the classical ballet repertory for the Teatr Wielki in Poland, Cork City Ballet in Ireland, and the Slovene National Ballet in Slovenia, as well as the San Diego Ballet, California Ballet and Utah Ballet. She has been a principal guest artist for the Salt Lake City Ballet, as well as for Scotland's Ballet West. She has also taught at various institutions including Bridgewater State University and Alma College, and currently directs the Columbus Ballet and Columbus State University Youth Dance Conservatory in Columbus, Georgia.

**Loren Sass** graduated magna cum laude from Muhlenberg College with B.A. in Dance and Business Administration. In 2012, Loren was a participant on the Nativ College Leadership Program in Israel, studying at the Hebrew University and volunteering on Kfar Hasidim Youth Village. Loren spent four summers at the American Dance Festival, and is currently the Senior Manager of Institutional Giving at Gibney Dance. Loren's research focuses on the intersectionality of contemporary dance, conflict and peace studies, anthropology, and religion.

**Leslie Satin**, choreographer/dancer, teaches at New York University (NYU)'s Gallatin School. Her dances and workshops have been presented in New York, U.S., Europe, Israel, and Brazil. She co-edited *Performing Autobiography/Women & Performance*; her essays and performance texts appear in various anthologies and journals (*Dance Research Journal*, *Literary Geographies*, *Performing Arts Journal*, etc.). Recent and current dance/research/writing projects explore Tel Aviv/site dance, Georges Perec, social dance/mediated memory. Satin holds a Ph.D. in Performance Studies, New York University.



## Jews and Jewishness in the Dance World presenter and moderator biographies

**Cia Sautter** received her doctorate from the Graduate Theological Union, and is a scholar and performer. Her research and writing examines the intersection of the arts, religion, and values. Whether dancing or acting, her performances also often addresses issues of religion and culture.

**Brian Schaefer** is a New York-based journalist whose writing on Israeli dance has appeared in *The New York Times*, *The New Yorker* online, *Haaretz* Newspaper and *Dance Magazine*. He holds a Bachelors in Dance from the University of California, San Diego and a Masters in Creative Writing from Bar Ilan University.

**Joshua Schmidt** is a cultural anthropologist working at the Dead Sea and Arava Science Center, a research institute under the joint auspices of the Israeli Ministry of Science and Technology and Ben-Gurion University of the Negev. His research interests include contemporary Israeli popular and fringe culture, ethno-linguistics, the sociology of tourism, cultural shift, heritage management and conservation and disaster mitigation, response and recovery.

**Hannah Schwadron**, Assistant Professor at Florida State University, teaches critical dance theory and choreography. Her scholar-artist research focuses on Jewish humor, gender, and performance, as is explored in her first book, *The Case of the Sexy Jewess: Dance, Gender, and Jewish Joke-work in U.S. Pop Culture* (Oxford University Press, 2018).

**Alexander Schwan** is a Postdoctoral Research Associate at the Institute of Theatre Studies at Freie Universität Berlin. Prior to this, he studied Protestant theology, Jewish studies and philosophy in Heidelberg, Jerusalem, and Berlin, as well as theater directing at the Academy of Performing Arts, Frankfurt/Main. In his current book project, he researches theological implications in the works of modernist choreographers. In the Winter Quarter 2019, Alexander will be teaching dance history at the University of California, Santa Barbara.

**Erica Schwartz** performed with the Pearl Lang Dance Company and worked and danced with May O'Donnell. Formed her own company in Boston, taught in colleges, independent and public schools and at private studios. Recipient of the Choreography Fellowship from the Artists Foundation, 2012 Teacher as Artist Fellow (Surdna Foundation) and 2014 Arts|Learning Distinguished Arts Educator.

**Michal Shahak** holds a B.A. in dance and an M.A. in Dance Movement Therapy. Currently, she is Body-Mind Centering® faculty and a Somatic Experiencing senior practitioner. For three decades, she has been teaching BMC; movement awareness and improvisation in various adult education settings and adolescents; in SBMC trainings in Europe the U.S. and Brazil. She also has her own clinical private practice in Somatic Movement therapy specializing in trauma.

**Toni Shapiro-Phim**, Ph.D., Cornell University, is a cultural anthropologist whose publications focus on dance in the contexts of violence, migration, and gender concerns. She directed the film, *Because of the War*, and is research coordinator for a global initiative in the field of the arts, conflict transformation and peacebuilding.

**Alexandra “Alexx” Shilling**'s original choreography and experimental films have been presented nationally and internationally, through residencies including the Millay Colony and Ebenbökhaus/Jewish Museum in Munich, both as Artistic Director of *alex makes dances* and *ann and alexx make dances* (with Ann Robideaux). She has created projects in museum spaces, lofts, parks, bathrooms, private homes, and theatre spaces. Most recently, she has collaborated with Victoria Marks, Richard Rivera/PHYSUAL, Laurel Jenkins, Ros Warby, Nickels Sunshine and Kevin Williamson. She teaches at Loyola Marymount University, co-curates the series, *Hi, Solo* and the new platform *practice makes practice*.

**Allison Shir** is a dance artist originally from the East Coast and currently based in Salt Lake City, Utah. Her choreographic research investigates the physical and emotional complexities and paradoxes of “states of in-betweens” and processes of transformation. Her work has been shown in Holland, Germany, Cyprus, Israel, and the U.S.. Presently, Allison is an adjunct professor with the Dance Department at Westminster College. She has also taught at the State Ballet School of Berlin (Germany), Amsterdam Dance Center (Holland), Studio B (Tel Aviv), the Regional Alternative Dance Festival (Michigan), ArchesSports (Chengdu, China), SaltDanceFest (SLC), and the University of Utah.

**Deidre Sklar** began in theatre and in Corporeal Mime with Etienne Decroux in Paris, the Open Theatre and LaMama Plexus in NY, and her own Corporeal Mime Company in Santa Fe, NM. She left theatre for Dance Ethnology (M.A., UCLA) and Performance Studies (Ph.D., New York University), teaching at University of California, Irvine and Texas Women's University. The author of *Dancing with the Virgin: Body and Faith in the Fiesta of Tortugas, New Mexico*, Deidre was the recipient for Outstanding Scholarly Research in Dance. She now works with the Feldenkrais Method in her home studio.

**Libby Smigel** M.F.A., Ph.D., became the Library of Congress's dance curator in 2015. Previously, she was Executive Director at Dance Heritage Coalition, where she spearheaded projects in Artist-Driven Archiving and the Artist's Legacy Toolkit to assist dance artists and companies in saving their legacy materials. She co-authored with IP attorney Peter Jaszi a booklet on copyright and fair use to help navigate rights issues. In 2014, the Congress on Research in Dance (CORD) honored her with the Dixie Durr Outstanding Service to Dance Research award.

**Noa Spector-Flock**, LMT, M.A. opened her private practice for muscle therapy and movement education in 1982. This work is based on anatomy, emphasizing awareness of movement. Noa created an exercise program emphasizing core strength and movement as well as dynamic posture. The exercise program teaches how to use eccentric contraction using Thera-Band®. For Books and DVD: [www.stretchandstrong.com](http://www.stretchandstrong.com)

**Nina S. Spiegel** is the Rabbi Joshua Stampfer Associate Professor of Israel Studies at Portland State University. Her book, *Embodying Hebrew Culture: Aesthetics, Athletics, and Dance in the Jewish Community of Mandate Palestine* (Wayne State University Press, 2013) was recognized as a finalist for both the Sami Rohr Prize for Jewish Literature and a National Jewish Book Award.

## Jews and Jewishness in the Dance World presenter and moderator biographies

**Silvina Szperling** was born in Buenos Aires. Departing from a strong background in contemporary dance, Szperling dove into video-dance, pioneering the art form in Argentina and Latin America. Awarded for her videos *Temblor* and *Chámame*. She is Founder Director of the International Festival VideoDanza BA, since 1995. *REFLEJO NARCISA*, her first documentary, was awarded an Honorary Mention of the Jury at FEM CINE Chile.

**Philip Szporer** is a Montreal-based filmmaker, writer, and lecturer. He has been immersed in the Canadian dance world for the past 30 years. Currently, he teaches in the Contemporary Dance department at Concordia University and is a Scholar-in-Residence at the Jacob's Pillow Dance Festival in Massachusetts. In 1999, he was awarded a Pew Fellowship (National Dance/Media Project), at University of California, Los Angeles. In 2010 he was the recipient of the Jacqueline Lemieux Prize awarded by the Canada Council of the Arts.


**Hannah Victoria Thomas**, born in Georgia, is a dancer, performing artist, choreographer and visionary. Currently pursuing a dance M.F.A. at Arizona State University, she aims to explore powerful topics presented in the form of Hip Hop Theater. Some of her passions include collegiate spirit coordination (dance team), master hip hop classes, social justice screen dances, concert stage work, directing films, editing music, and growing as an artist.

**Hava Tirosch-Samuelson**, Regents' Professor, is Director of Jewish Studies and Irving and Miriam Lowe Professor of Modern Judaism and Professor of History at Arizona State University. She writes on Jewish intellectual history with a focus on philosophy and mysticism in premodern Judaism, the interaction between Judaism, Christianity, and Islam in the Middle Ages, feminist philosophy, Judaism and ecology, bioethics, and religion and science. Through her interdisciplinary research, she seeks to create bridges between intellectual disciplines, religious traditions, religious and secular outlooks, and gendered perspectives.

**JoAnne Tucker**, Ph.D. founded and directed the Avodah Dance Ensemble (1973 to 2004). Avodah performed and led workshops in synagogues, community centers, colleges and prisons throughout the United States. She is co-author of *Torah in Motion: Creating Dance Midrash*. Living in Santa Fe, NM she continues leading dance workshops in jails and with domestic violence survivors.

**Maggie Waller** is a student, dancer, and artist from Glendale, Arizona. She is a member of Jukebox Family and an Education Leader through the Be Kind People Project, where she gets to use dance to impact the lives of kids every day. Maggie is a Fulbright Summer Institute Participant, a New American University Presidential Scholar at Arizona State University, and a recipient of the Joan Frazer Memorial Award for Judaism and the Arts.

**Jacqueline Waltz**, American dance movement psychotherapist and educator, has many years' experience as a creative arts therapist helping people develop physical, emotional and cognitive capabilities through movement. Currently active as associate lecturer in University of Derby, U.K., M.A. dance movement psychotherapy department, as a therapist, and facilitating community arts projects.



**Diane Wawrejko** researches the intersections of dance, culture, and Marxism. Diane holds a Ph.D. in dance studies and an M.F.A. in modern choreography and performance. She was a Senior Fulbright Scholar in dance to Bulgaria, Executive Director of the National Dance Association, and Assistant Professor and dance coordinator at University of Texas-Pan Am and Wheaton College. Dr. Wawrejko teaches dance and culture at College of DuPage in suburban Chicago.

**Steven Weintraub** is a dancer specializing in traditional and contemporary Jewish dance. In Chicago, Weintraub choreographed a number of small scale musical theater pieces, and received a grant to create *A Kholem*. After moving to Philadelphia, he was commissioned by Yiddish Summer Weimar to create *GILGUL: Transformations*.

**Christopher J. Wells** is assistant professor of musicology at Arizona State University's School of Music. A social jazz dancer for over fifteen years, his research focuses on dancing as a mode of listening and is currently writing a book about the history of jazz music's ever-shifting relationship with popular dance.

**Mindy Yan Miller's** installations, sculpture and performances investigate labour, commodification, identity and loss. Primarily a materially based practice, she often works with masses of found materials including clothing, human hair, coke cans and most recently cowhide. Her work has been exhibited in Canada, Europe and United States since the mid-1980s.

**Jesse Zaritt** is a Brooklyn, NY based dance artist. He is an Assistant Professor at the University of the Arts in Philadelphia, PA. Jesse has performed his solo work in Taiwan, Uruguay, Russia, Korea, Germany, New York, Japan, Mexico, Israel and throughout the United States.

**Alexandra Zaslav** is a Tel Aviv based dancer, choreographer, and academic. Originally from Richmond, VA, she graduated from Butler University before moving to Israel to dance with KAMEA Dance Company. Alexandra recently completed her Masters in Conflict Resolution and Mediation, at Tel Aviv University. Currently, she is researching the role of dance in peacebuilding and youth encounter work.

**Elizabeth Zimmer** writes about the arts for the *Village Voice* and other publications, teaches writing in the M.F.A. program at Hollins University, edits articles and manuscripts on many subjects, and works as a standardized patient at medical schools. A graduate of Bennington College, she has studied many forms of dance.



# Jews and Jewishness in the Dance World

## Reimagining Jewish Communities Through Dance

Wednesday, September 26–Friday, October 26, 2018

### Reimagining Communities Through Dance

Noble Science Library, Second Floor

## Exhibition Commentary


by Judith Brin Ingber

The exhibition “Reimagining Jewish Communities Through Dance” examines and celebrates the impact of Jews and Jewish dance experience on many different kinds of communities. These communities range from the traditionally religious to the secular; the dance, too, runs the gamut of dance styles, from the easily identified ballet to the avant-garde, seen in traditional theatre venues to unexpected sites.

Today as in previous eras, people interpret the meaning of belonging to the Jewish community in diverse ways. Some express their commitment to Judaism by adhering to Jewish law and living in a specific community with traditional patterns of religious practice. Others consider themselves culturally but not religiously Jewish, choosing specific foods, for example, that might remind them of a holiday, though they do not adhere to the rules of kosher eating. For still others, Jewish identity is demonstrated by singing holiday songs, or telling stories, or dancing the *hora* at a wedding, even if they do not belong to a clearly defined Jewish community. Choreographers, too, have expressed their Jewishness in a variety of ways as they reflect aspects of Judaism through dances that also might speak of belonging to community.

The Jewish historical experience has also manifested great diversity. In antiquity, political sovereignty in the Land of Israel came to an end when the Romans destroyed the Second Temple in Jerusalem in 70 CE. The Jewish Diaspora had actually begun centuries before the Roman conquest with the Assyrians and their destruction of the First Temple more than 500 years before. The Diaspora with Jewish settlements in far flung places continued to evolve in character over time. Both in Islam and in Christendom, Jews have benefitted from a large degree of religious autonomy that facilitated the growth and development of the Jewish community (in Hebrew, *kehilla*). There were Jewish communities (*kehillot*) along the Silk Route, joining the much older Diaspora of Jews in Persia that had existed since the fall of the First Temple. That Diaspora of Jews, in what are now Arab and Persian countries, has come to be known as the *Mizrahi* community or the Eastern Diaspora.

Jewish communities existed throughout the Islamic world from Baghdad in Iraq to Cordoba in Spain. There were also Jewish communities in Greek-speaking Byzantium as well as in Latin-speaking Christian Europe. In these diverse political and cultural settings, Jews have generated distinctive sub-cultures that differed greatly in the way they expressed their adherence to Judaism. The oldest and largest European Jewish community until 1492 was the *kehilla* in Spain. After their expulsion from Spain under Ferdinand and Isabella, the descendants became known as Sephardic Jews. Today, the two main Jewish sub-cultures are known as *Sephardim* and *Ashkenazim*. *Sephardim* refers to the Jews of Spain after fleeing in 1492, settling around the Mediterranean, especially in North-Africa, Balkans and the Middle East; *Ashkenazi* Jews or *Ashkenazim* pertains to the Jewish communities in Western, Central, and Eastern Europe. These two Jewish sub-cultures have varied greatly linguistically, ritually, and culturally but until the modern period they all defined themselves in Jewish religious categories.




To live a Jewish life, Jews required communal structures. Wherever Jews found themselves, they always created communal organizations around their house of prayer, including schools, burial societies, and self-help governance, which were recognized and even authorized by non-Jewish rulers. The *kehillot* wielded the power to enforce certain behaviors and regulate Jewish religious practice. Conformity to Jewish law was expected and challenging it could result in excommunication. The most famous example was that of Baruch Spinoza in Amsterdam's Sephardic community in 1656; he was the first Jew who did not convert to the majority religion even after his excommunication. Spinoza marks the beginning of modernity for Jews, which saw the decline of Jewish communal cohesion and social control.

In pre-modern societies, there were the oral tradition and the rabbinic tradition grounded in written interpretation, both greatly influencing the individual and the collective. The Oral tradition included the customs in the *kehillot* passed down from generation to generation which gave it its character with differences in food and cuisine, in how prayers were chanted (big differences in the music of the different *kehillot*), and what language one spoke—from Ladino to Hakateya, or Yiddish to Kamji. Rabbinic interpretation of Jewish scripture and law known as *Halakha* or “The Way” governed education, business ethics, sexuality and family relations, also artistic expression, including dance.

A primary example is how one danced at weddings. Wedding dance celebrations differ greatly among Jewish communities all over the world. Though the rabbis decided generations ago that everyone should dance at a wedding to make sure the bride would be happy, as described in the rabbinic commentary on the Torah called the Talmud, there have been very wide interpretations of how to dance. The *kehillot* wherever they were (such as in the Ottoman Empire, or under the Czar in Russia, or the Arab rulers in Yemen and their descendants) developed their own unique wedding dance styles combined with diverse musical traditions as well. Even today the dance customs are colorfully different as seen in the wedding dance photographs in the exhibit.

Not all times did the community bow to the rabbis. A fascinating example occurred in Venice during the Renaissance, when Jews, like their Christian counterparts, held masked balls. A question was posed to the rabbis whether it was permissible to dance with a masked dancer? There was concern that a man would be deceived if it turned out that he was dancing with another man. Interestingly in this instance, despite rabbinic concerns, communal custom persisted and masked dances continued. Masked characters also became part of beloved Purim celebrations at this time.

Modernity signaled profound changes in all aspects of Jewish life. Absolutist rulers in the 18<sup>th</sup> century curtailed the autonomy of Jewish *kehillot* and eventually abolished Jewish communities. The French Revolution at the end of the 18<sup>th</sup> century and the Enlightenment of the 19<sup>th</sup> century dictated that Jews had to become citizens in their countries of residence. The granting of civil rights to Jews created citizens in France and other countries conquered by Napoleon, integrating Jews into majority societies at the expense of the autonomous Jewish community. Membership in a Jewish community was no longer obligatory and many Jews left their Jewish legacy due to acculturation or conversion. In the United States, Jews have not been subject to the authority of a *kehillah* as of old, though the Orthodox follow their rabbis. Today being Jewish is more voluntary.



Modernity further witnessed growing splintering within Jewish life as Jews responded in a variety of ways. Those who wished to integrate in society would recommend the reform of the tradition, whereas others resisted modernization and insisted, instead, on deeper allegiance to traditional practices. How the tradition was to be interpreted and celebrated was deeply contested, especially in *Ashkenazi* communities where Hasidim fought with their opponents (known as *Mitnagdim*) about the way to practice traditional Judaism in Eastern Europe. Secularism and nationalism made their mark on modern Jews, too: some became Zionists, and called on Jews to return to the Land of Israel to reestablish the national home of the Jewish People, while others became Socialists or Communists, seeking to trade religious life for equality determined by class and economic revolution and struggle. By the early 20<sup>th</sup> century, Jewish life had become highly diverse, contested, and complex.

The exhibition “Reimagining Communities Through Dance,” captures the richness of Jewish life by focusing on movement and dance. There are traditional religious ceremonies such as Sephardic communities dancing with the Torah scrolls at the holiday of *Simhat Torah* and many different examples of wedding dances from the different *kehillot*. In the first half of the 20<sup>th</sup> century there are also many different examples of creativity and rebellion in the different communities. Secular Jewish modern dance choreographers created dance that employed Jewish religious motifs, while transgressing their meaning. Thus dance itself became a medium of being Jewish in a modern, non-traditional way. For example, Hadassah through her costume in her solo dance *Shuvi Nafshi* (Return Oh My Soul) hints at wearing a *tallis* or prayer shawl. Anna Sokolow in her solo *Kaddish* indicates *tefillin* (or phylacteries) with her costume piece wrapped around her arm. In Sokolow and Hadassah's era, no women wore *tallis* and *tefillin*. Nonetheless they took what were the acknowledged male symbols of Jewish prayer, turning them into their own new powerful, prayerful dance expression.

Dance has been a major artistic expression of modern Jewish communal existence such as the example of the development of Israeli folk dance in the *kibbutzim*. Some of the dances created there traveled beyond the Land of Israel to stand for freedom and hope, even for Jews caught up during the Holocaust. Through movement, Jewish mavericks and revolutionaries have expressed themselves in ways that embody both old and new communal values. The Jewish value of *Tikkun Olam*, or repairing the world, given new meaning in our day, can be seen in dances meant to help repair relationships, both on a small scale or *writ* large. Dance, too, has commemorated and represented aspects of Jewish communities on stage and in non-traditional spaces. The diverse *kehillot* and self-created communities with shared interests have established their own dance cultures, inspiring dance artists and audiences, both past and present. The photographs, books and other objects on display, illuminate just how dance can express Jews and Jewishness in ever-expanding communities with their diverse, exciting and multiple meanings.







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Lined writing area consisting of 25 horizontal lines.







Lined area for notes.

