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presents

Three

Approximate running time: one hour and 10 minutes, no intermission

BAM Howard Gilman Opera House
Nov 13, 15—17, 2007 at 7:30pm

By **Ohad Naharin**
Batsheva Dance Company

Costume design by **Rakefet Levy**
Sound design & editing by **Ohad Fishof**
Lighting design by **Avi-Yona Bueno (Bambi)**

Music

Bellus: JS Bach, Goldberg Variations, performed by Glenn Gould

Humus: Brian Eno, "Neroli"

Secus: Chari Chari, Kid 606 + Rayon (mix: Stefan Ferry), AGF, Fennesz, Kaho Naa... Pyar Hai, Seefeel, The Beach Boys

Performed by the **Batsheva Dance Company**

Yaniv Abraham, Daniel Agami, Caroline Boussard, Anderson Braz, Matan David, Sharon Eyal, Stefan Ferry, Talia Landa, Leo Lerus, Yaara Moses, Gili Navot, Rachael Osborne, Guy Shomroni, Gavriel Spitzer, Adi Zlatin, Erez Zohar, Noa Zouk

World premiere: February 2005, Suzanne Dellal Center, Tel Aviv

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Reception support is provided by the Israel Ministry of Tourism.



Photo: Gadi Dagon

Batsheva Dance CompanyArtistic Director **Ohad Naharin**Executive Director, Co-Artistic Director **Naomi Bloch Fortis**House Choreographer **Sharon Eyal**Company Manager & Stage Manager **Yaniv Nagar**Rehearsal Directors **Caroline Bousard, Luc Jacobs, Gili Navot**Technical Director **Roni Cohen**Chief Electrician **Gadi Glik**Sound **David Bell**Technician **Yitzhak Assulin**Wardrobe **Eyal Goldberg**Physiotherapist **Dudu Kishban**Publicity Director **Kobi Nathan**Photographer **Gadi Dagon**International Tour Producer **Iris Bovshover**International Tour Management **Dina Aldor, Aladdin Ltd.** in collaboration with**David Eden Productions, LTD.**, US Producer**Ohad Naharin**

Choreographer, Artistic Director of Batsheva Dance Company

Naharin began his training as a dancer with the Batsheva Dance Company. He came to New York one year later at the invitation of Martha Graham to join her company, as well as to make use of a scholarship to the School of American Ballet. After a year with the Martha Graham Dance Company, he continued his studies at The Juilliard School of Music as well as with Maggie Black and David Howard. He then joined the Maurice Béjart Company in Brussels for one season and made his choreographic debut in 1980 in the Kazuko Hirabayashi studio in New York.

From 1980 to 1990 he performed and worked in New York, where he lived with his wife, the dancer Mari Kajiwara, who died of cancer in 2001. In 1990 he was appointed Artistic Director of the Batsheva Dance Company.

Naharin has been the recipient of many awards and honors, including the Chevalier de l'Ordre des Arts et des Lettres by the French government in 1998, two New York Dance and Performance (Bessie) Awards (for *Naharin's Virus* at the Brooklyn Academy of Music in 2002 and for *Anaphaza* at the Lincoln Center Festival in 2003), a Doctor of Philosophy honoris causa by the Weizmann Institute of Science in 2004, and the prestigious Israel Prize for dance in 2005.

Naharin's works are performed by many companies throughout the world, including Nederlands Dans Theater, Frankfurt Ballet, Lyon Opera Ballet, Ballet Nacional de España (Madrid), Cullberg Ballet (Sweden), and the Opera National de Paris, among others.

Avi-Yona Bueno (Bambi) (lighting design) started his career as a rock-concert lighting designer, working with leading Israeli bands and artists such as Ofra Haza, Achinoam Nini,

Arik Einstein, Shalom Hanoch, Shlomo Artsi, Yehudit Ravits, Fortis, Rita, and Natasha. Between 1982 and 1986 Bambi resided in London, working for Britannia Row Productions, Pink Floyd's lighting company. He has toured Europe with artists such as Mike Oldfield, The Cure, Roger Waters, David Gilmour, Dizzy Gillespie, Meatloaf, The Commodores, Thompson Twins, and more. Bambi has also designed for musical television programs like *The Tube* and *The Old Whistle Test* for the BBC, and video clips with artists such as Kate Bush. Upon his return to Israel, Bambi started designing for the theater, working with all Israeli theater houses: Geshen Theatre, the Itim Ensemble, the Cameri Theatre, and Habima National Theatre. Bambi has won numerous awards for his work, among them the Yair Shapira Fund award in 1993 for excellence in "transforming the ballet lighting into a form of art," and Lighting Designer of the Year—every year since 1995. He also designs for most New Israeli Opera productions and various opera houses worldwide (Tokyo, Amsterdam, Bilbao, Nice), as well as musicals, museum installations, museums, outdoor rock concerts, and lately designs multimedia performances. Ever since designing for Ohad Naharin's *Sinking of the Titanic*, Bambi's lighting design has become inseparable from Ohad Naharin's work in Israel—with Batsheva Dance Company, and abroad—with companies such as Nederlands Dans Theater, Frankfurt Ballet, Ballet Nacional de España, Cullberg Ballet, Les Grands Ballets Canadiens, Gulbenkian Ballet, and many more.

Rakefet Levy (costume design), born in 1958, graduated from the Ramat Hasharon School of Fine Arts and was both a student and teacher at the Shenkar College of Engineering and Design. Recently she opened the School of Design for the Performing Arts next to the Israeli Opera and the Cameri Theatre in Tel Aviv. Since 1982 she has been a stage, set, and costume designer for television programs, as well as opera, dance, and film productions, both in Israel and internationally. Levy has designed for the

Who's Who

theater and has worked with Israeli playwright and director Hanoch Levin. Since designing the costumes for Ohad Naharin's *Arbos* (1991), Levy has become a regular partner to his work in Israel and abroad.

Ohad Fishof (sound design), born in Jerusalem in 1970, is an artist and musician, working in a diverse range of fields, including sound, dance, performance, and writing. As a musician, Fishof began his artistic career in the mid-80s as the leader of the experimental pop band The Top Hat Carriers. He later moved on to compose for dance, performance, and art installations while at the same time expanding his artistic endeavors to other media. In the early 90s Fishof relocated to London. In 1997 he received an MA in choreography from Laban Centre London, where he later became a visiting lecturer. Since then, his work in dance and performance, as well as his sound installations, were performed and presented in England, Japan, Lithuania, Holland, Turkey, Switzerland, Israel, and at the Venice Biennale in Italy. Fishof moved back to Israel in 2003 and is currently involved in various ways with Batsheva Dance Company and Ohad Naharin. He designed the soundtracks for *Three*, *Furo*, and *Telophaza*, and worked as a dramaturge for the latter. In 2004 he was the musical director and dramaturge of *Playback*, a solo evening of music and dance directed and performed by Ohad Naharin. Fishof also designed the soundtracks for several of the pieces created for the company by house choreographer Sharon Eyal. He is also a teacher of Gaga, Naharin's movement language.

Dancers

Yaniv Abraham was born in Israel in 1982. He joined the Batsheva Ensemble in 2001 and Batsheva Dance Company in February 2004.

Danielle Agami was born in Israel in 1984. She joined the Batsheva Ensemble in 2002 and Batsheva Dance Company in 2005.

Caroline Boussard, born in France in 1977, studied at the Conservatoire de Paris. She joined the Batsheva Ensemble in 1999 and Batsheva Dance Company in August 2001.

Anderson Braz, born in Brazil in 1981, danced with Ballet De Londrina from 1998 to 2000, with Bahia Ballet from 2000 to 2001, and with Ballet São Paulo from 2001 to 2005. He joined Batsheva Dance Company in 2005.

Matan David was born in Israel in 1982. He joined the Batsheva Ensemble in August 2001 and Batsheva Dance Company in August 2003.

Sharon Eyal (Batsheva Dance Company house choreographer and dancer) was born in Israel in 1971. She has danced with Batsheva Dance Company for more than a decade and is now choreographs herself. Over the past few years, Batsheva Dance Company and the Batsheva Ensemble have performed pieces by Eyal, including *You Got to Live*, *Pan* (2001), *Ink* (2002), *Static* (2002), *After Love* (2003), *Love* (2003), *Quiet Village* (2004), and *Part II* (2005). Eyal was associate artistic director of Batsheva from 2003 to 2004 and since January 2005 has been Batsheva's house choreographer.

Stefan Ferry, born in France in 1975, studied at the Conservatoire de Paris. He danced with Les Ballets de Monte-Carlo, directed by Jean Christoph Maillot, from 1995 to 1999 and joined Batsheva Dance Company in August 1999.

Talia Landa was born in Israel in 1980. Landa joined the Batsheva Ensemble in August 2000 and Batsheva Dance Company in September 2003.

Leo Lerus, born in Guadeloupe in 1980, studied at the Conservatoire de Paris. He danced with Skanes Dance Theatre in Sweden from 1999 to 2001, Nye Carte Blanche from 2001 to 2003, and Random Dance Company from 2003 to 2005. Lerus joined Batsheva Dance Company in 2005.

Who's Who



Photo: Gadi Dajgon

Yaara Moses was born in Israel in 1984. She joined the Batsheva Ensemble in 2002 and Batsheva Dance Company in 2005.

Gili Navot was born in the United States in 1981. She joined the Batsheva Ensemble in 1999 and Batsheva Dance Company in August 2001.

Rachael Osborne was born in Australia in 1980. She joined the Batsheva Ensemble in January 2001 and Batsheva Dance Company in January 2003.

Guy Shomroni was born in Israel in 1984. He joined the Batsheva Ensemble in 2001 and Batsheva Dance Company in 2005.

Gavriel Spitzer was born in Israel in 1982. He joined the Batsheva Ensemble in September 2000 and Batsheva Dance Company in August 2003.

Adi Zlatin was born in Israel in 1983. She joined the Batsheva Ensemble in 2001 and Batsheva Dance Company in April 2004.

Erez Zohar was born in Israel in 1983. He joined the Batsheva Ensemble in 2002 and Batsheva Dance Company in 2005.

Noa Zouk, born in Israel in 1978, studied dance at the Ulpana in Mizra and for one year in the Junior Kibbutz Dance Company. Zouk joined the Batsheva Ensemble in 1997 and the Batsheva Dance Company in January 2001.

Who's Who



Photo: Gadi Dagon

Batsheva Dance Company

Artistic Director: Ohad Naharin
House Choreographer: Sharon Eyal

Batsheva's artistic integrity and innovation have earned the company its reputation as one of the most inspirational and sought after companies—a true champion on the global map of performing arts.

Batsheva operates throughout the year with its two companies (Batsheva Dance Company and the junior Batsheva Ensemble) and 40 dancers. With 250 annual performances in Israel and around the world, the company is considered Israel's leading cultural ambassador.

Batsheva is applauded worldwide in the most prestigious theaters and festivals, including Lincoln Center, BAM's Next Wave Festival, Montpellier Danse, Berlin Festival, and more.

The company includes dancers from Israel and abroad who are encouraged to affirm their distinct creative gifts either in the rehearsal process or in the creation of their own works during the ongoing "Batsheva Dancers Create" series.

Many of Batsheva's dancers developed their skills during an extensive training period in the junior company, the Batsheva Ensemble. The Ensemble

serves as a greenhouse for the next generation of dancers and choreographers, dedicating the majority of its time to Batsheva's comprehensive outreach and education program.

The 2007/2008 performance season brought with it an additional international cast of sixteen dancers. This third Batsheva company will perform Ohad Naharin's *Kamuyot* to audiences of school children and young adults throughout Sweden between December 2007 and May 2008. This special project is the result of a unique collaboration between Sweden's National Riksteatern and Batsheva.

Led by Artistic Director Ohad Naharin, together with House Choreographer Sharon Eyal, the company's 65 members—dancers, technical crew, and administration—are driven by a common vision: to excel in art and to strengthen common human values through the power of creativity.

Batsheva Dance Company was founded in 1964 by Martha Graham and Baroness Batsheva De Rothschild.

To learn more about Batsheva, please visit: www.batsheva.org

Ohad Naharin

Ohad Naharin, interviewed by Susan Yung during his residency at Cedar Lake Contemporary Ballet last summer, where he taught his movement language, gaga.

Yung: *Gaga—how did it come about and how is it used to train?*

Naharin: It was a correlation between me having a serious injury and the need to articulate what I learned in order to give it to the people I work with as a choreographer. I didn't only develop what was good for me, but I had to develop what was good for other dancers: recognizing one's weaknesses, getting in touch with efficiency of movement and multi-dimensional movement, explosive power, the connection between pleasure, pain, and effort... things that constantly push my dancers beyond familiar limits. Respecting "old school" but learning to not recognize it in your work. It's not meant to replace anything, but to help people like Cedar Lake's dancers, because they've never done gaga until a month ago. They were beautiful dancers already, but in the month we've worked together I see how far they came by utilizing it.

About eight years ago, a non-dancer in my office said, "We want to dance too." I met with six people, none a dancer, twice a week. Out of that came something very influential to the development of gaga—that it is a way of conditioning and taking care of your body that has nothing to do with the ambition to be onstage. Four years ago, we turned gaga into the way the company is trained; before, it was ballet. It was then that I gave it the name gaga. Now it's really the heart of what we do. Gaga is not so much the choreography; gaga is more taking care of the body. The choreography is not trying to be loyal to or show gaga—like you can train yourself in tai chi or ballet—but the choreography will be just the language of the choreographer. You don't want to recognize the method gaga. We just use gaga to help us become more sensitive, more alert, more quick.

Yung: *Does it also help to shed the affectations that come with classical training?*

Naharin: Absolutely. It's one of the most important things. It's very hard to dance with the idea of what not to do. By replacing what not to do with what to do so it's different. Without affectation, you can achieve a lot. Because when a dancer does this [flairs hand] and you tell him don't do it, then he doesn't know what to do! But if he learns how to replace it with something else and can still enjoy it, the affectation goes away and everything can still feel total and comfortable.

Yung: *In your work, some movement phrases seem to be accumulations of unrelated gestures. Are they different gestures strung together, or are they a continuous thought or impulse?*

Naharin: I think there are a lot of reasons behind movement; it's never one idea. It's about trying to abolish the clarity of the reasons, even though I have many reasons and each reason is very clear. It can be the pleasure of movement, and can be the research of multi-dimensionality, of exaggeration, sensuality, geometry, coldness, temperature—so it can be a lot of things all in one gesture. Somehow the balance of all the things I just said changes, and this is why the gesture changes, because it is made of different balances.

Yung: *Do you set work on many other companies than your own? And how is it to set work on a company other than Batsheva?*

Naharin: I don't choreograph on other companies. At Cedar Lake I re-choreographed a few things because I have a chance to visit and I can make it [the work] better and also I enjoy it better. I only choreograph for my company, but a lot of companies do my work. For me it's always a learning experience to work with new dancers—it makes me look fresh at the material. Sometimes it's not something Batsheva is doing anymore. So it's nice to keep it alive, and many times when we bring it back to my company, then it will affect the level and the freshness.

Ohad Naharin

Yung: Is there much collaboration with the dancers in your choreography?

Naharin: A lot. Here when I teach something, it's a little bit less, and they're not used to it. But at Batsheva when I choreograph, they're not just interpreters; they're also inventors of movement. I listen to them, to their opinions; they influence me.

Yung: Why do you include so much audience participation in your work?

Naharin: It's not so much. Out of my body of work, maybe there are three works with audience participation—*Telophaza*, *Anaphaza*, and *Mamootot*. In *Telophaza* it came from my belief that everybody should dance... to give people open to it an opportunity to feel something through dancing, that they can then do it on their own. And remember that we can get pleasure and regeneration, or whatever, out of dancing. It's also always a moment of composition, of organization. When you have 1,000 people move in an organized way, it's a moment of composition. It can also create a social comment, or a social conscience. It can be many things—funny, silly—it can connect you to memories, to sentiment. It's just like any other moment in that sense, of composition without the audience.

Yung: When creating an evening-length piece like Anaphaza, how do you decide what to include?

Naharin: The first version of *Anaphaza* was supposed to be a one-time experience. I was commissioned to do an opening ceremony for the Israeli Festival and I agreed. The idea of doing something just for one performance was exciting, it put me in a different state of mind. But then we liked it. I took a different version and developed it three months later into *Anaphaza*. When I did the opening ceremony, it had this feeling of being kind of all over the place, in sections—it became many ideas. But for me, it's important to create a coherency. I can tell many stories, partial stories, and I don't feel I'm committed to finish them. But

I'm committed to put them together in a coherent way, which is the show.

Yung: Did you study music, and are you going to play more guitar, like you did in Anaphaza?

Naharin: I studied piano, guitar and recorder. I have my guitar here. I have a one-man show in a club in Israel. I haven't done it in a year because I was busy, but now I'm going to do it again. I call it one-man, but I have two dancers with me. On a very small stage... like this table, but it's a real club. I hope to bring it to New York one day. I have to translate it because it's in Hebrew.

Yung: In a section of Naharin's Virus, the groupings begin separately, and then build and coalesce to a kind of visual crescendo, like a symphony. Do you think of musical structure at all when creating?

Naharin: Not consciously... I think my education and love of music helps my sense of composition, and a buildup, like you said, a crescendo... there is a correlation. But it's not conscious; I don't think of it.

Yung: Text can be visual and aural texture, as in Virus. Do you ever look at dance that way—that it can be textural, rather than weighted with meaning?

Naharin: Totally. Texture is one of the most meaningful things to me, in dancing—to recognize it as a spectator, but especially use it as a performer. And for me the meaning comes out of recognizing those elements. For me, the meaning of a good dance is in realizing the composition, the tension between the elements, the dynamics... that's the meaning of the work; it comes out of there. That's why you cannot tell a dance. And if you can tell a dance, it's maybe not a very good dance. ■

This interview was originally published in The Brooklyn Rail in June 2007.



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