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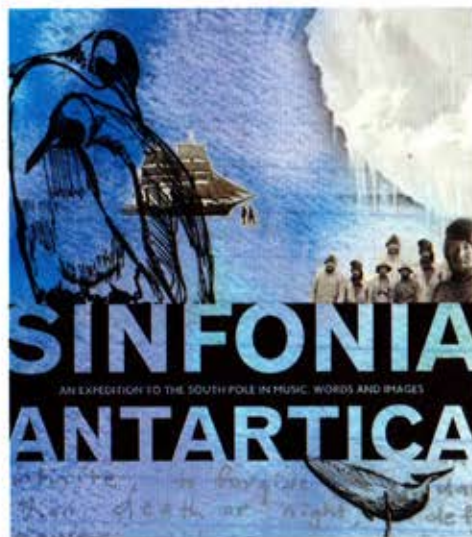
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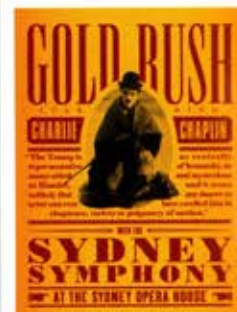
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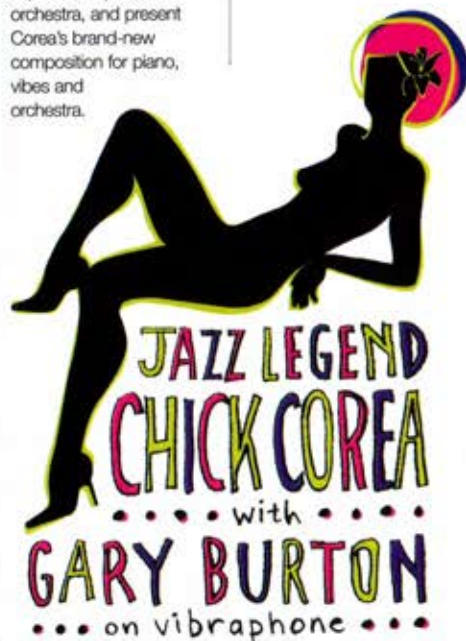
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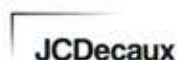
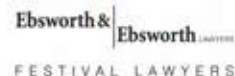
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Sydney Festival would like to extend thanks to all our restaurant partners for their support. Be sure to try one of them during the Festival!



PHOTOS: GAOI DAGON

BATSHEVA DANCE COMPANY

TELOPHAZA
Capitol Theatre | January 6-10

MAMOOTOT
CarriageWorks | January 12-15

KAMUYOT
Parramatta PCYC | January 13
KGV Recreation Centre | January 14
CarriageWorks | January 15



Sydney Festival thanks the generous individuals for their support of the Batsheva Dance Company residency: Marc Besen AO and Eva Besen AO, Albert and Debbie Dadon, Richard and Jacqui Scheinberg.





Each year Sydney Festival finds new ways of surprising and entertaining us. For more than 30 years it has been a source of delight and stimulation during our summer holiday.

It's a people's festival – affordable, accessible, embracing venues from the Opera House to Olympic Park to Parramatta, with events for all ages and every taste. This year's program includes more free and family-friendly attractions, plus an outstanding selection of theatre, dance and music drawn from across Australia and around the world.

The 2007 Festival will also make use of Sydney's newest performance venue – CarriageWorks, an initiative of the State Government that will have a lasting impact on our city's cultural life. Be among the first to see and enjoy it.

The State Government is one of the Festival's inaugural supporters. I congratulate the Director and staff and thank the City of Sydney, Principal Sponsor Channel Nine, and the many other sponsors.

I invite Sydneysiders and visitors to join me in sampling this year's wonderful program and making the 2007 Sydney Festival another great success.

MORRIS IEMMA, MP
Premier



The Festival is part of Sydney's summer and it reflects the energy, the diversity and the informality that characterises our city.

Last year, Festival Director Fergus Linehan, in his first year in the job, really made his mark. It was a Festival which was a real eclectic delight for the senses.

This year a new benchmark has been set with an outstanding array of theatre, music and dance presented across the City's villages from Angel Place's City Recital Hall to Redfern's CarriageWorks, and onto the Riverside at Parramatta.

The City of Sydney is proud to be a founding partner for Sydney Festival. This City's art and cultural institutions, venues and practitioners are amongst the world's best and by mixing them in with the rest of the world's finest we get an exciting and thoughtful cocktail every January.

So get inspired this Festival and attend one of the many free events, or organise tickets for friends and enjoy a special balmy evening out in the City.

CLOVER MOORE MP
Lord Mayor of Sydney





PHOTO: GADI DAGON

BATSHEVA DANCE COMPANY

ARTISTIC DIRECTOR **OHAD NAHARIN**
EXECUTIVE DIRECTOR, CO-ARTISTIC DIRECTOR **NAOMI BLOCH FORTIS**
HOUSE CHOREOGRAPHER **SHARON EYAL**

COMPANY MANAGER & STAGE MANAGER **YANIV NAGAR**
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CHIEF ELECTRICIAN **GADI GLIK**
SOUND **MOSHE SHASHO**
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WARDROBE **EYAL GOLDBERG, OFER AMRAM**

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Batsheva's artistic integrity and innovation has 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 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 theatres and festivals, including Lincoln Center, BAM and Jacob's Pillow festivals, London's Barbican Centre and Paris' Théâtre de la Ville.

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' Workshop 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.

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

The Batsheva Dance Company is generously supported by

The Israeli Ministry of Education, Culture, and Sport; the Israeli Ministry of Foreign Affairs - Division of Cultural and Scientific Affairs; the Tel Aviv Municipality; The American Friends of Batsheva and Israeli Friends of Batsheva; The Dellal Family; The Sokolovsky Family; Aviva and Sami Ofer; The Kenny Family and Eastronics in loving memory of Varda Kenny; Mr. Robert Weil-Proventus; The Peterburg Family in loving memory of Sharon Peterburg; Bank HaPoalim; IDB Foundation for the Community; United Jewish Communities, Israel; The Arison Family Foundation; Michael Sela Fund for the Support of Young Artists in Batsheva; The Rich Foundation; Dani Karavan; Zvi Yemini; ORS Human Resources; Top Audio; Teva Pharmaceutical Industries; HP Indigo; Lee Cooper, Israel; Eyal Khayat; Tal Keret; Dr. Abraham Byne; Tali Yaacobi; Food Art; Shuki Zikri.

To learn more about Batsheva please visit www.batsheva.org or email batsheva@batsheva.co.il

Batsheva Dance Company and the Batsheva Ensemble are the resident companies at the Suzanne Dellal Centre for Dance and Theatre
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BATSHEVA GOES GAGA WITH NAHARIN

BY JO LITSON



"If you could hold one of Ohad Naharin's dances in your hand, it would feel smooth. Think of a polished stone. It looks like a piece of sacred sculpture, but hurl it and it becomes a weapon."

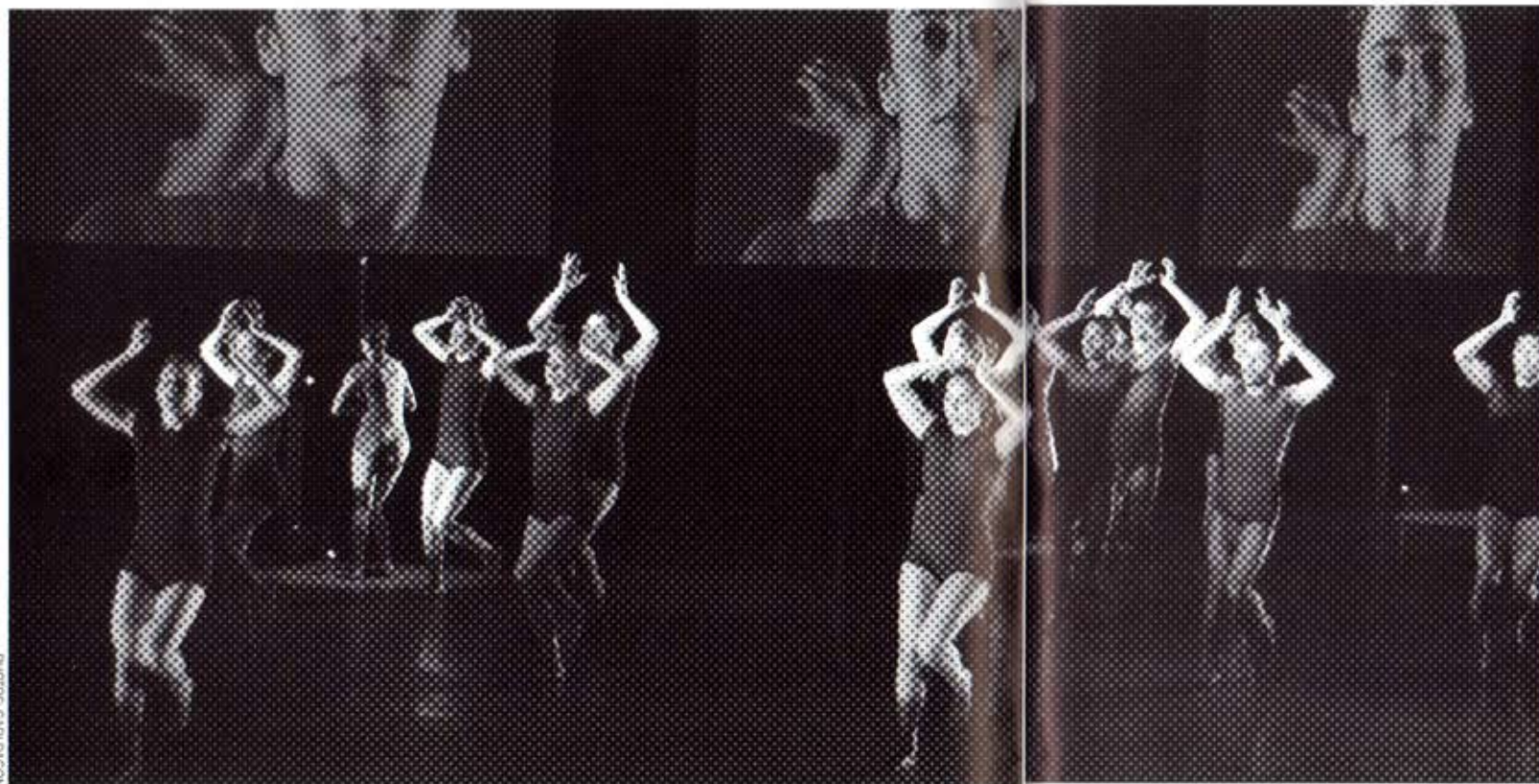
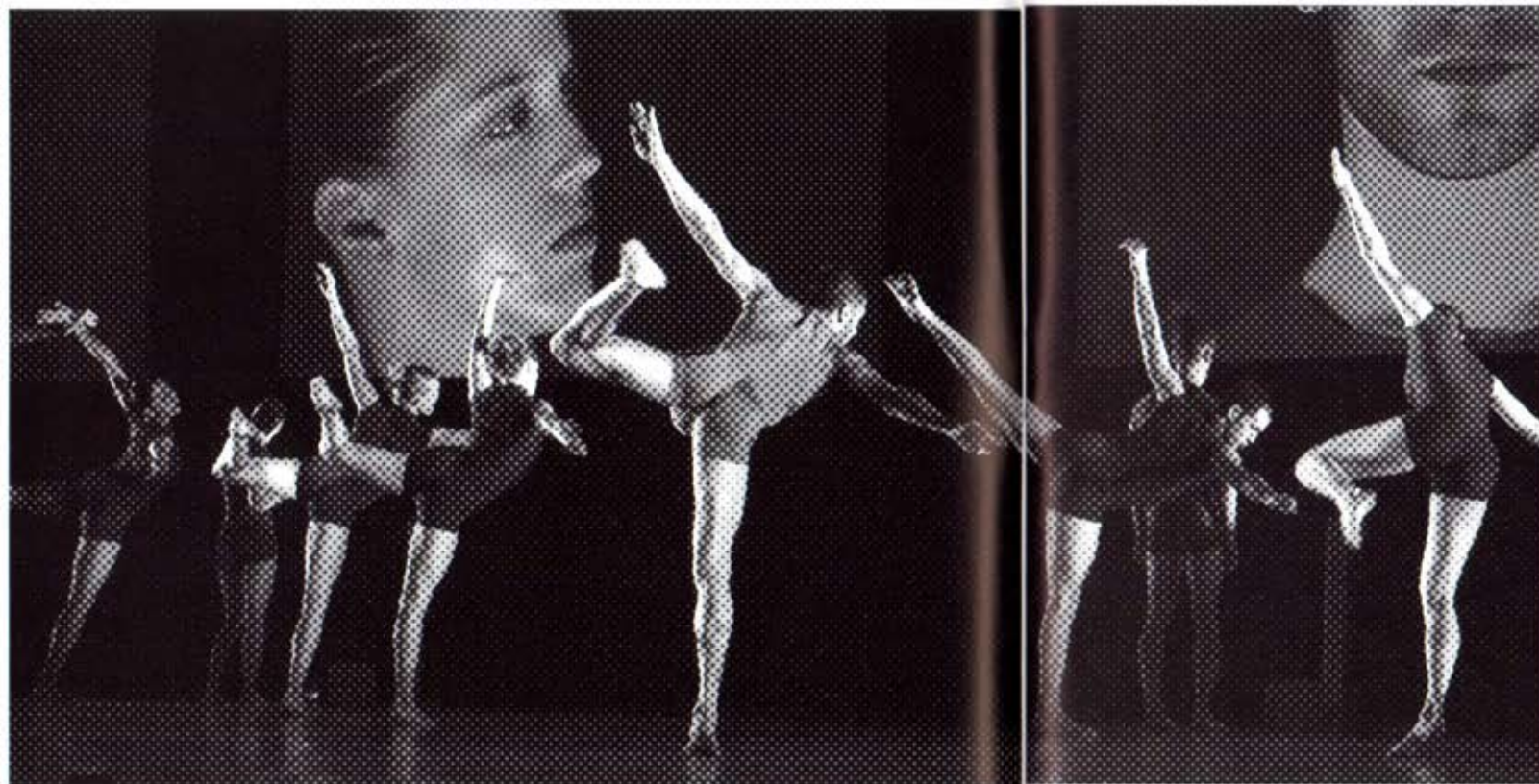
Deborah Jowitt
Village Voice

When it comes to discussing Ohad Naharin's choreography, Deborah Jowitt's observation is one of the most frequently quoted remarks. In prose as polished as the stone to which she refers, she says so much, so evocatively about Naharin's work, capturing both the ambiguity that frequently pervades it and the multi-layering (beauty, sensuality, pain, anger, joy, madness, mystery) that gives his choreography such emotional and theatrical depth. The quote can also be seen as an oblique nod towards Naharin's Israeli background and outspoken political views.

Naharin has been Artistic Director of Israel's Batsheva Dance Company since 1990. Though the company, formed in 1964 by Martha Graham for Baroness Batsheva de Rothschild, remains a repertory company, it has become first and foremost a vehicle for Naharin's work. Internationally renowned for pushing the boundaries of contemporary dance, Batsheva is now regarded as one of the world's leading dance ensembles. The three works, presented by Sydney Festival, offer a taste of the range of Naharin's work with Batsheva from the large-scale, joyous, highly theatrical *Telophaza* to the

intensely intimate *Mamootot* where theatricality is stripped back and the dancers interact at close quarters with the audience. *Kamuyot*, meanwhile, is performed by the Batsheva Ensemble: the junior division of the company established to nurture the dancers of the future.

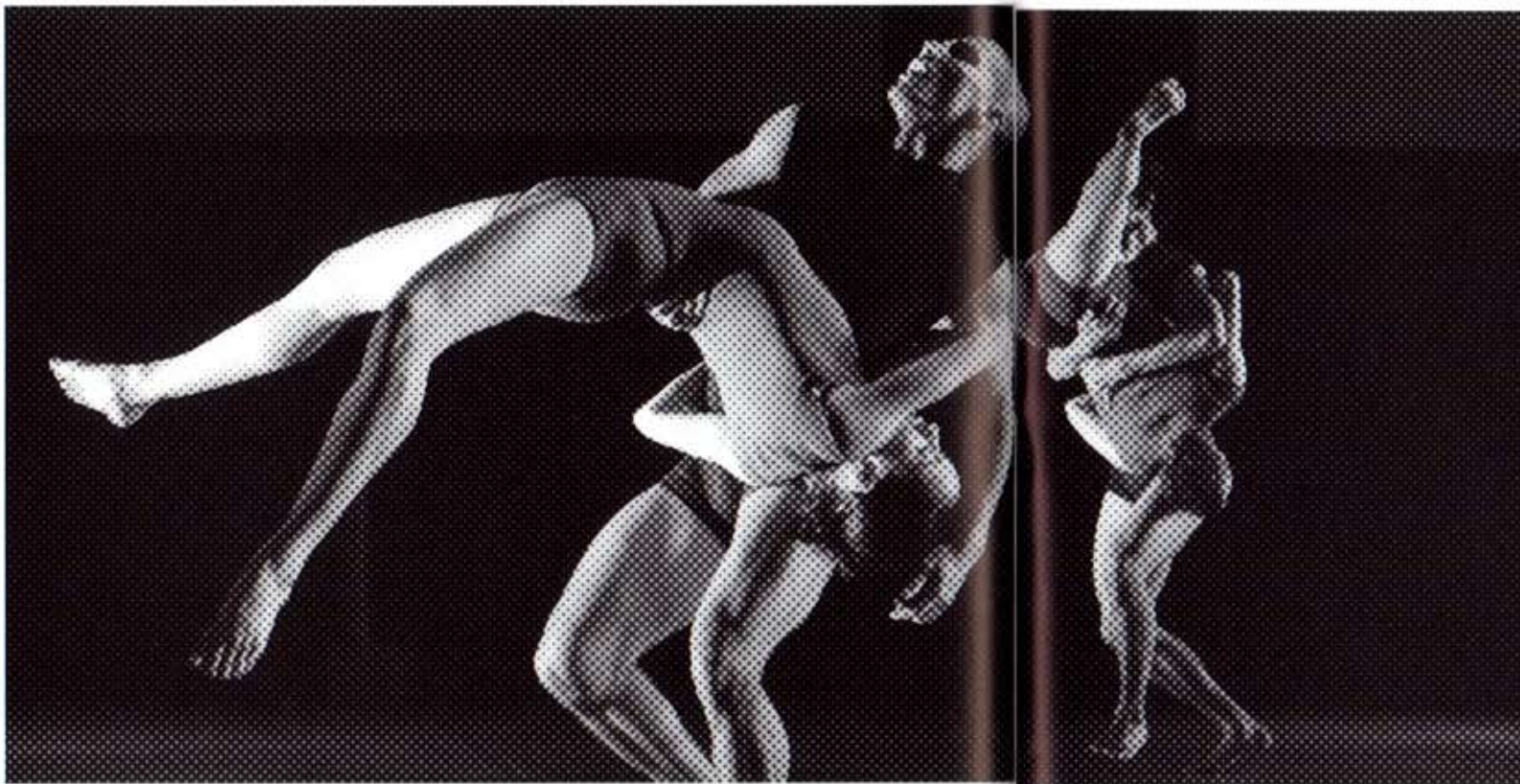
PHOTO: GADI DAGON



Naharin (54) was raised on an Israeli kibbutz. His mother was a dancer and dance teacher and his father, a psychologist specialising in psychodrama. After completing his military service he joined Batsheva Dance Company in 1974. Impressed by his dancing, Martha Graham invited him to New York where he performed with her company and did further study at the Juilliard School. In 1980, after dancing briefly with Maurice Béjart's company in Brussels and Israel's Bat-Dor Company, he formed his own small dance ensemble and worked as a freelance choreographer. In 1990 he returned to Batsheva as Artistic Director.

Naharin has said that he "learned to choreograph by choreographing". In part, his physical language developed from work he did to heal himself after a serious back injury in 1986, which he believes made him more efficient and freer as a result. From this he created a daily routine for his dancers that he calls Gaga, to help them become attuned to their own bodies and explore their own movement patterns. According to the Batsheva website, "Gaga encourages and teaches multi-dimensional movement, efficiency of movement, the use of explosive power, texture of movement, recognising the coexistence of pleasure and joy, the connection between pleasure and effort, quickness, the clarity of intention, stamina, recognising one's own movement habits and acquiring new ones, ways to reverse atrophy and weakness, helps dancers to maximize their training and strength." During the Gaga classes, studio mirrors are covered so the dancers focus on the elements of Gaga, rather than watching their own reflection.

Naharin has always encouraged his dancers to develop and express their individuality and to contribute to the creation of choreography – within the overall structure and vision that he creates for each work. In an interview in *Dance Magazine* (October 2006) it was put to him that his dancers sometimes look awkward on stage and that "we feel them as human beings, rather than as performers".



"When you talk about awkwardness, you mean it in a conventional way," he replied. "I believe that, deep down, this can be just as beautiful. What is conventionally regarded as elegant and symmetrical can actually feel stiff and boring. I'm still creating what I think is beautiful movement, only it can be with a sense of distortion. Like an electric guitar distorts the sound, but you always feel the source of the sound."

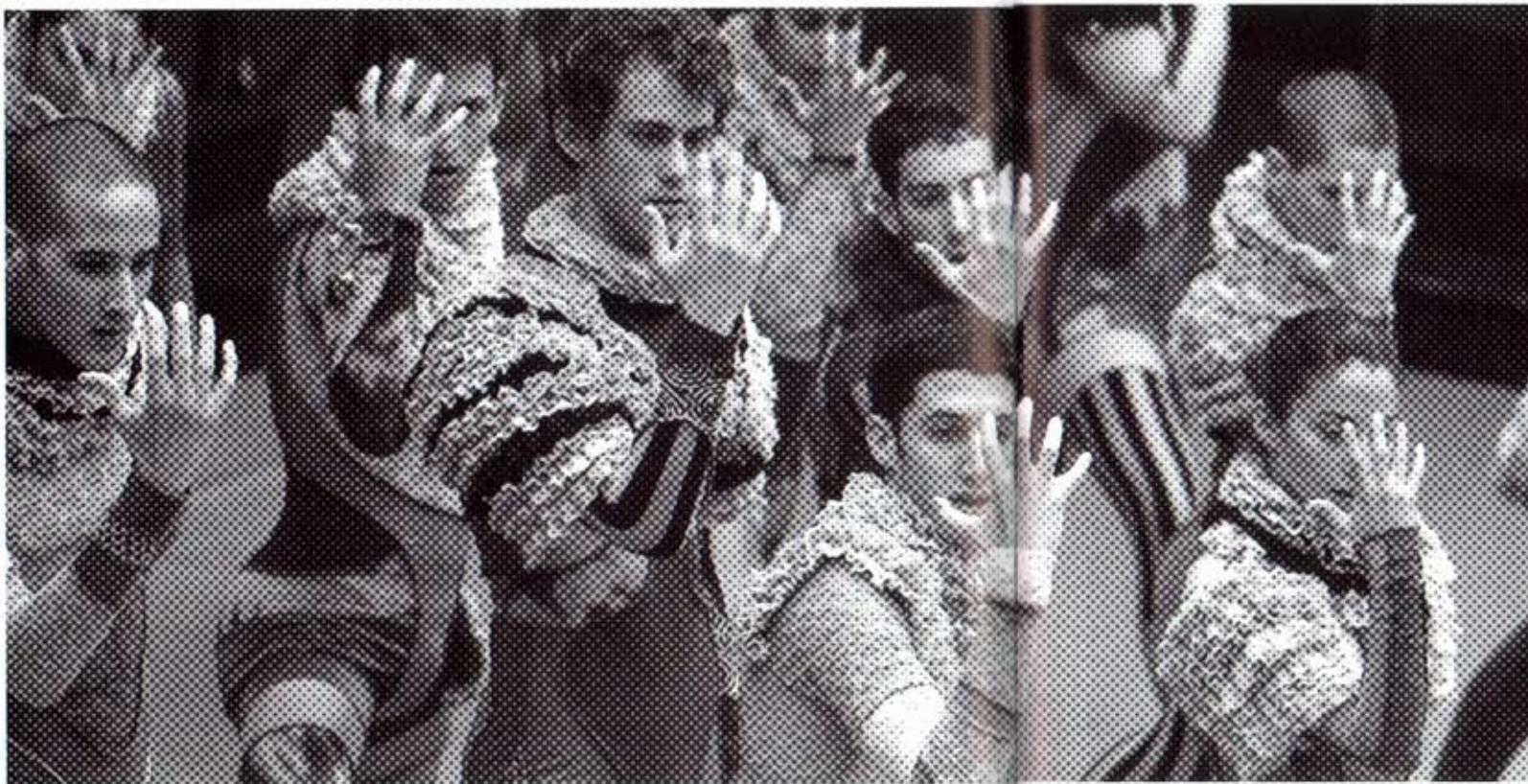
Naharin's choreography is visceral with an innate sense of musicality (he often uses live music on stage) and an overt feel for theatricality. He is fascinated by ritual, repetition and extremes – of scale and of emotion. Pain and joy, humour and anger, frequently co-exist in his work in "a world where madness waltzes with grace", as *The Washington Post* put it.

In an insightful article for *Dance Magazine* (November 2002), Kate Mattingly wrote: "His movement vocabulary differs depending on the subject matter, but it's distinguished by a juxtaposition of force and subtlety. Elements of lunacy, recklessness, humour, and delicacy reverberate in his dancers' steps and interactions."

Naharin frequently incorporates multi-media in his work. In *Telophaza* he uses four large screens on which we see the dancers' bodies and faces in extreme close-up as they perform. By alternating between the grandeur of the large-scale spectacle on stage and the intimacy of the images on the screen, Naharin plays with the relationship between audience and performer – a theme that runs through much of his work. In *Telophaza* he also uses a disembodied voice, identified as Rachel, who leads the audience through a series of movement instructions.



PHOTOS: GADI DAGON



For *Mamootot* the audience is seated on all four sides of the dance space often within touching distance of the dancers. When not performing, they sit with the audience in reserved seats in the front row. Towards the end of the performance they walk around the perimeter of the space communing with the audience with a smile or a handshake – a gentle ending after the ferocity of much of the dancing.

Kamuyot is also an intimate piece (inspired by *Mamootot* and *Moshe*), staged in the round without theatrical lighting in order to dissolve the barrier between performer and audience. Created to go into schools, it aims to attract young audiences and non-dance goers.

Never one to shy from controversy, Naharin has been outspoken in his condemnation of Israeli assaults on Palestine and Lebanon and has made his own stand by collaborating with Arabic artists such as Arab-Israeli musician Habib Alla Jamal on his 2001 work *Naharin's Virus*. Critics have sometimes seen images in his choreography, like falling bodies, as references to war and bloodshed and anger often seethes beneath the surface of his work. Naharin admits his work has a sense of social consciousness.

Naharin is not interested in didacticism. But the spirit of love and cooperation in which the work is created makes its own statement. As he told *Dance Magazine* in October: "We do what we do out of love, out of passion, because we're crazy, not because we have a role or because we are supposed to lead anyone. But through dance and art, we can show people that new solutions and new ideas can be better than old ideas and old solutions."

*Jo Litson is the
Sunday Telegraph's arts editor*



PHOTOS: GADI DAGON



PHOTO: GABI DAGON

TELOPHAZA

BY OHAD NAHARIN

LIGHTING DESIGN **AVI YONA BUENO (BAMBI)**

COSTUME DESIGN **RAKEFET LEVI**

DRAMATURGY, SOUND DESIGN & EDITING **OHAD FISHOF**

ADDITIONAL MUSIC INFLUENCES **STEFAN FERRY**

MUSIC

Biosphere, 'Disparu'; Skist, 'Shift'; David Toop, 'Ill-Faced Doll (Aozameta Omozashi Ni Katadorare)'; Ali Hassan Kuban, 'Mabrouk Wo Arisna'; Otomo Yoshihide, 'Kemuri No Osama'; David Toop, 'Waxed Skin'; Bruce Springsteen, 'I'm on Fire'; AGF, 'Salmiakki Pattern'; The Bollywood Brass Band, 'Mere Yaara Dildara'; Alog, 'Change Position'; Console, 'The Teagarden'; Jeff Beck, 'Brush with the Blues'; Console, 'Console Yourself'; Shitmat, 'Shopliftin' Gabba'

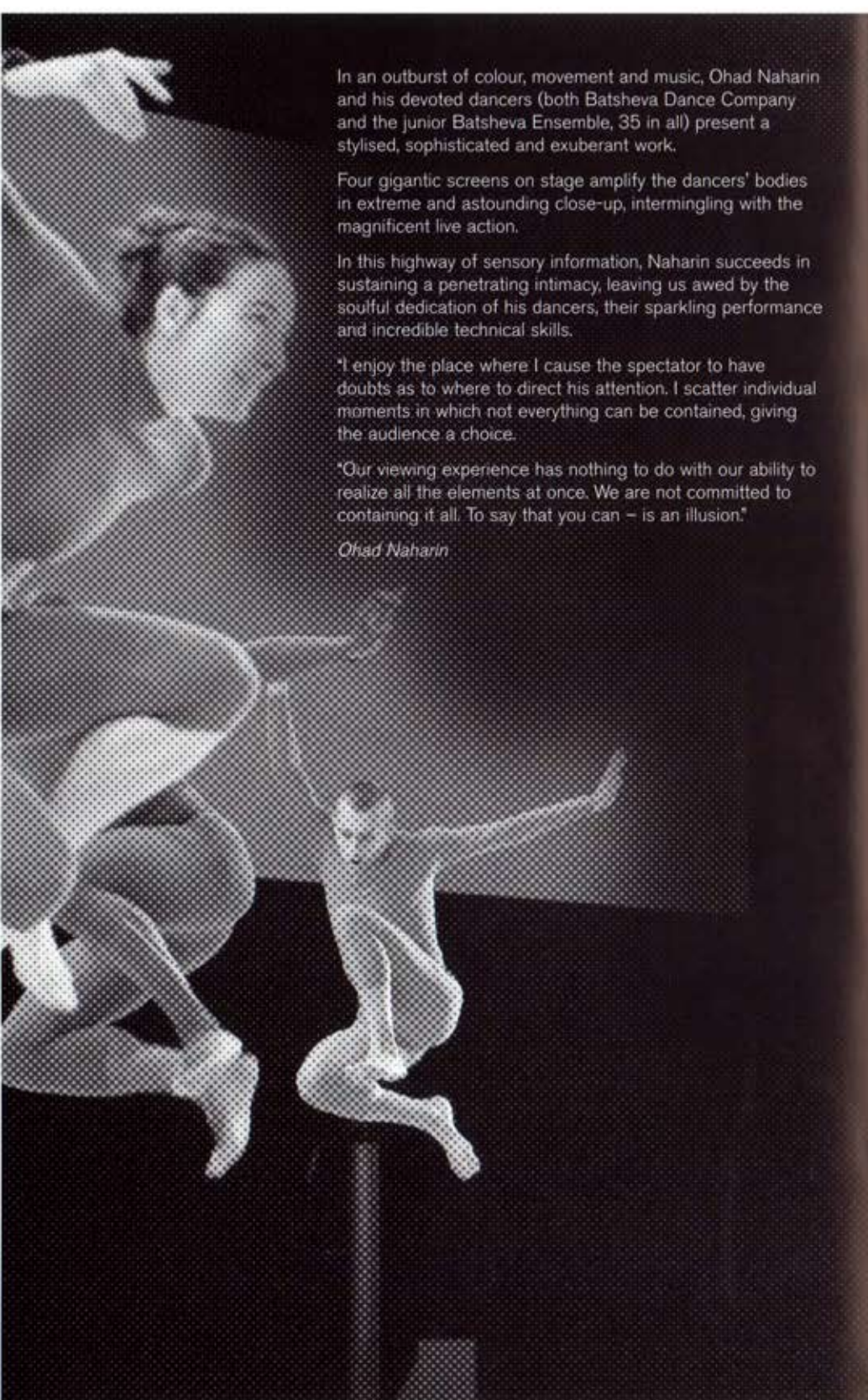
PERFORMED BY BATSHEVA DANCE COMPANY (*) AND THE BATSHEVA ENSEMBLE (**)

* Yaniv Abraham, Danielle Agami, Caroline Boussard, Anderson Braz, Matan David, Sharon Eyal, Stefan Ferry, Kristin Jort Inao, Yoshifumi Inao, Talia Landa, Leo Lerus, la'ara Moses, Gili Navot, Rachael Osborne, Mami Shimazaki, Guy Shomroni, Gavriel (Gabby) Spitzer, Adi Zlatin, Erez Zohar, Noa Zouk

** Nir Benita, Oshrat Benon, Adam Ben-Zvi, Schachar Binyamini, Matan Daskal, Iyar Elezra, Min Li, Ines Lorca, Andrea Martini, Bosmat Nossan, Ella Rothschild, Michal Sayfan, Bobbi Smith, Milena Twiehaus, Lior Zohar

World Premiere October 22, 2005, Timna Park

Capitol Theatre | January 6-10



In an outburst of colour, movement and music, Ohad Naharin and his devoted dancers (both Batsheva Dance Company and the junior Batsheva Ensemble, 35 in all) present a stylised, sophisticated and exuberant work.

Four gigantic screens on stage amplify the dancers' bodies in extreme and astounding close-up, intermingling with the magnificent live action.

In this highway of sensory information, Naharin succeeds in sustaining a penetrating intimacy, leaving us awed by the soulful dedication of his dancers, their sparkling performance and incredible technical skills.

"I enjoy the place where I cause the spectator to have doubts as to where to direct his attention. I scatter individual moments in which not everything can be contained, giving the audience a choice.

"Our viewing experience has nothing to do with our ability to realize all the elements at once. We are not committed to containing it all. To say that you can – is an illusion."

Ohad Naharin





PHOTO GADI DAGON

MAMOOTOT

BY OHAD NAHARIN

COSTUME DESIGN **RAKEFET LEVY**

LIGHTING DESIGN **AVI YONA BUENO (BAMBI)**

SOUNDTRACK DESIGN **OHAD NAHARIN**

SOUND DESIGN **FRANKIE LIEVAART**

BATSHEVA'S DANCERS AND SHARON EYAL
COLLABORATED IN THE CREATIVE PROCESS

MUSIC

Yapoos, Takagi Masakatsu, Ogurusu Norihide, Drumatic, Fonica, Yuzu Kako, Lou Reed, Bobby Freeman, Nakagawa Takashi, Isolated Audio Players, Roletta Secohan, Flower Companyz

PERFORMED BY NINE BATSHEVA DANCE COMPANY DANCERS

Yaniv Abraham, Danielle Agami, Caroline Boussard, Anderson Braz, Matan David, Sharon Eyal, Stefan Ferry, Yoshifumi Inao, Kristin Jort Inao, Talia Landa, Leo Lerus, la'ara Moses, Gili Navot, Rachael Osborne, Mami Shimazaki, Guy Shomroni, Gavriel (Gabby) Spitzer, Adi Zlatin, Erez Zohar, Noa Zouk

World Premiere 2003

CarriageWorks | January 5-8

Sydney Festival 2007 season at CarriageWorks is sponsored by



Described by *The New York Times* (Nov 2005) as a "blend of childlike wonder, formality and eroticism", *Mamootot* by Ohad Naharin is for nine dancers in a small space with the audience seated on all four sides.

Naharin deconstructs our concepts of timing, sexuality, humour, unity and tension with an exploration of movement and boundaries. He obliterates the lines between performer and audience, inviting the audience to experience intimacy with the Batsheva dancers in an unprecedented and unexpected way – from inside the dance.





KAMUYOT

BY OHAD NAHARIN

INSPIRED BY MAMOOTOT AND MOSHE

COSTUME DESIGN **RAKEFET LEVY**

SOUND DESIGN **DUDI BELL**

BENCH DESIGN **GIORA PORTER**

MUSIC

Yapoos, Takagi Masakatsu, Ogurusu Norihide, Drumatic, Fonica, Yuzu Kako, Lou Reed, Bobby Freeman, Nakagawa Takashi, Isolated Audio Players, Roletta Secohan, Flower Companyz, The Ventures, Pan Sonic, Haim Laroze, John Tavener, Tzipi Fleisher, Beethoven, Boss Phobie, The Aqua Velvets, Roberto Pregadio, Cirrus

PERFORMED BY THE BATSHEVA ENSEMBLE

Nir Benita, Oshrat Benon, Adam Ben-Zvi, Schachar Binyamini, Matan Daskal, Iyar Elezra, Min Li, Ines Lorca, Andrea Martini, Bosmat Nossan, Ella Rothschild, Michal Sayfan, Bobbi Smith, Milena Twiehaus, Lior Zohar

World Premiere 2003

Parramatta PCYC | January 13

KGV Recreation Centre | January 14

CarriageWorks | January 15

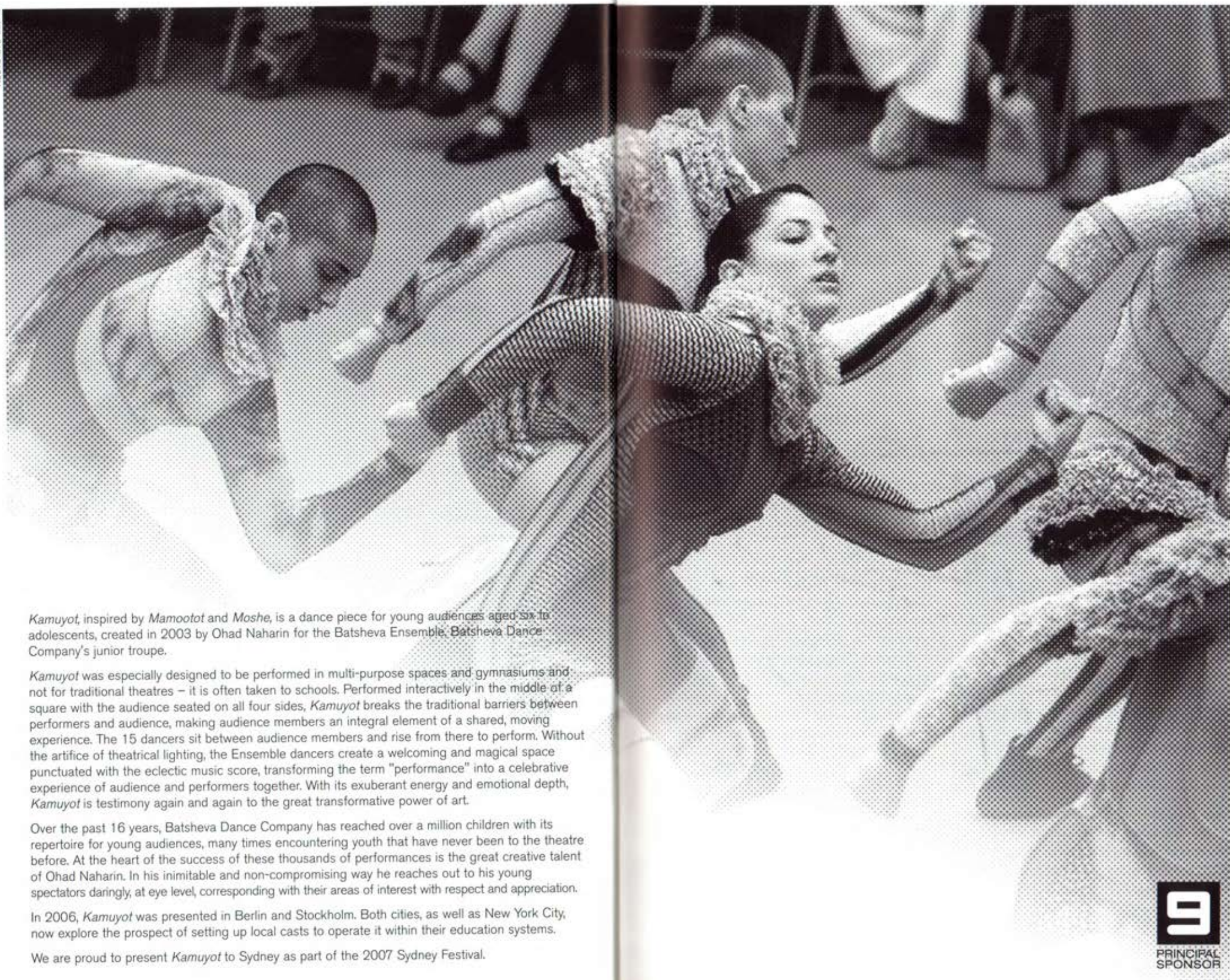
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Kamuyot, inspired by *Mamootot* and *Moshe*, is a dance piece for young audiences aged six to adolescents, created in 2003 by Ohad Naharin for the Batsheva Ensemble, Batsheva Dance Company's junior troupe.

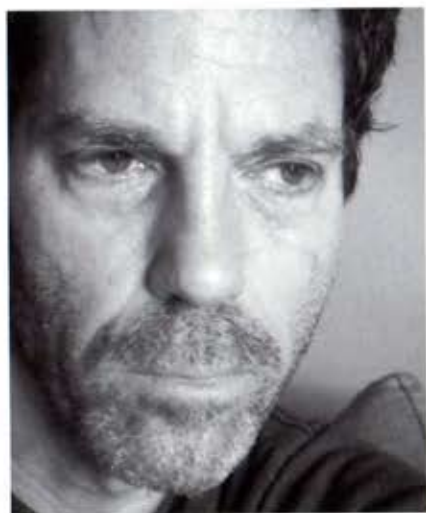
Kamuyot was especially designed to be performed in multi-purpose spaces and gymnasiums and not for traditional theatres – it is often taken to schools. Performed interactively in the middle of a square with the audience seated on all four sides, *Kamuyot* breaks the traditional barriers between performers and audience, making audience members an integral element of a shared, moving experience. The 15 dancers sit between audience members and rise from there to perform. Without the artifice of theatrical lighting, the Ensemble dancers create a welcoming and magical space punctuated with the eclectic music score, transforming the term "performance" into a celebrative experience of audience and performers together. With its exuberant energy and emotional depth, *Kamuyot* is testimony again and again to the great transformative power of art.

Over the past 16 years, Batsheva Dance Company has reached over a million children with its repertoire for young audiences, many times encountering youth that have never been to the theatre before. At the heart of the success of these thousands of performances is the great creative talent of Ohad Naharin. In his inimitable and non-compromising way he reaches out to his young spectators daringly, at eye level, corresponding with their areas of interest with respect and appreciation.

In 2006, *Kamuyot* was presented in Berlin and Stockholm. Both cities, as well as New York City, now explore the prospect of setting up local casts to operate it within their education systems.

We are proud to present *Kamuyot* to Sydney as part of the 2007 Sydney Festival.

BIOGRAPHIES



OHAD NAHARIN CHOREOGRAPHER, ARTISTIC DIRECTOR OF BAT SHEVA DANCE COMPANY

Ohad Naharin began his training as a dancer with Batsheva Dance Company. He went 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 Kajiwaru who died of cancer in 2001. In 1990 he was appointed Artistic Director of Batsheva Dance Company.

Naharin has been the recipient of many awards and honours, 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 d'Espana (Madrid), Cullberg Ballet (Sweden) and the Opera National de Paris, among others.

DANCERS OF THE BAT SHEVA DANCE COMPANY



YANIV ABRAHAM

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



DANIELLE AGAMI

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, Caroline Boussard 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, Anderson Braz 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

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 HOUSE CHOREOGRAPHER & DANCER

Sharon Eyal was born in Israel in 1971. She has danced with Batsheva Dance Company for more than a decade and is now a talented choreographer with a unique and a personal language. 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, Stefan Ferry 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.



KRISTIN INAO

Kristin Inao was born in Norway in 1972. She worked at Nye Carte Blanche in Bergen in 1996 and joined Batsheva Dance Company in June 1998.

DANCERS OF THE BAT SHEVA DANCE COMPANY



YOSHIFUMI INAO REHEARSAL DIRECTOR & DANCER

Born in Japan in 1975, Yoshifumi Inao trained in Kyoto and studied at Ecole de Danse Rudra Béjart in Lausanne between 1993 and 1995. Inao danced at the Nye Carte Blanche in Norway between 1995 and 1997 and joined Batsheva Dance Company in 1997. Since 2000 he has been a rehearsal director for the company. He was appointed Associate Artistic Director in 2002 and Artistic Director in 2004. After Ohad Naharin's return to Batsheva in January 2005, Inao continued as a rehearsal director for the company and as a dancer.



TALIA LANDA

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, Leo Lerus 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.



IA'ARA MOSES

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



GILI NAVOT

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

Born in Canberra, Australia in April 1980, Rachael Osborne studied at the National Capital Ballet School and obtained a dance diploma from the Queensland University of Technology. She joined the Batsheva Ensemble in January 2001 and Batsheva Dance Company in January 2003.



MAMI SHIMAZAKI

Born in Japan in 1975, Mami Shimazaki studied at the Ecole de Danse Rudra Béjart in Lausanne. She joined the Batsheva Ensemble in 1997 and Batsheva Dance Company in 1998.



GUY SHOMRONI

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



GAVRIEL (GABBY) SPITZER

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



ADI ZLATIN

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



EREZ ZOHAR

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

DANCERS OF THE BATSHEVA ENSEMBLE



NIR BENITA

Nir Benita was born in Israel in 1988 and joined the Batsheva Ensemble in 2005.



OSHRAT BENON

Oshrat Benon was born in Israel in 1988. Oshrat studied dance at high school in Tel Aviv. She took part in Batsheva Dance Company's dance program in the community for five years, eventually joining the Batsheva Ensemble in August 2006.



ADAM BEN-ZVI

Adam Ben-Zvi was born in Israel in 1985 and joined the Batsheva Ensemble in 2005.



SCHACHAR BINYAMINI

Schachar Binyamini was born in Israel in 1988. He studied at the High School of Science in Lod and danced with Soofa Dance Company with Chen Nadir. Schachar joined the Batsheva Ensemble in November 2006.



MATAN DASKAL

Matan Daskal was born in Israel in 1988. Matan danced with the Jazz-Mechola company in Jerusalem and studied at the Jerusalem Academy for Music and Dance for four years. He took part in two Alvin Ailey summer programs and one at New York's Juilliard. Matan is a three-time recipient of the Sharet Annual Scholarship Program (America-Israel Cultural Foundation). He joined the Batsheva Ensemble in August 2006, and also teaches jazz and hip-hop at the Ramat Aviv branch of Mechola.



IYAR ELEZRA

Iyar Elezra was born in Israel in 1987 and joined the Batsheva Ensemble in 2005.



ARIEL FRIEDMAN

Born in Philadelphia, Pennsylvania in 1983, Ariel Friedman joined the Batsheva Ensemble in August 2006.



MIN LI

Born in China in 1982, Min Li joined the National Ballet of China in 1999 and was promoted to soloist in 2001. In 2003 he began his studies of contemporary dance at the California Institute of the Arts on a full scholarship. He won the Award of Excellence in Dance at the Jacob's Pillow Dance Festival in June 2006. Min joined the Batsheva Ensemble in September 2006.



INES LORCA

Ines Lorca was born in France in 1984 and joined the Batsheva Ensemble in 2005.



ANDREA MARTINI

Born in Cuneo, Italy in 1983, Andrea began dancing with M.C. Fontanelle and later joined TNT in Torino. Andrea received his degree in dance at the Heinz Bosl Stiftung Academy of Munich. In 2004 he joined the Aalto Ballet Company in Essen, Germany. Andrea joined the Batsheva Ensemble in August 2006.



BOSMAT NOSSAN

Bosmat Nossan was born in Israel in 1984 and joined the Batsheva Ensemble in 2004.



ELLA ROTHSCHILD

Born in Israel in 1984, Ella Rothschild studied dance at the Kfar Saba high school. Between 2001 and 2005 she was a member of the Inbal Pinto Dance Company. Ella joined the Batsheva Ensemble in August 2006.



MICHAL SAYFAN

Michal Sayfan was born in Israel in 1983 and joined the Batsheva Ensemble in 2005.



BOBBI SMITH

Bobbi Smith was born in the United States in 1984 and joined the Batsheva Ensemble in 2005.



LIOR ZOHAR

Born in Israel in 1988, Lior Zohar began dancing at the age of nine. He danced with Jerusalem's delegate Steps company and Hora Jerusalem. Lior studied at the Jerusalem Academy for Music and Dance and is a three time recipient of the Sharet Annual Scholarship Program (America-Israel Cultural Foundation).

THE ARTISTIC TEAM

BATSHEVA DANCE COMPANY

COMPANY MANAGER
AND STAGE MANAGER

YANIV NAGAR

REHEARSAL DIRECTORS

YOSHIFUMI INAO, LUC JACOBS

BATSHEVA ENSEMBLE

ENSEMBLE DIRECTOR

ELDAD MANNHEIM

CO-DIRECTOR AND REHEARSAL MANAGER

CLAIRE BAYLISS NAGAR

REHEARSAL DIRECTOR

HILLEL KOGAN

LUC JACOBS

BATSHEVA DANCE COMPANY REHEARSAL
DIRECTOR

Luc Jacobs was born in Belgium in 1968 and studied at the Institute of Ballet in Antwerp, Belgium. He danced with Royal Ballet of Flanders, Deutsche Oper Berlin, Les Ballets De Monte-Carlo, Northern Ballet Theatre, and Nye Carte Blanche. He joined Batsheva Dance Company in 2002 and since January 2006 has been a rehearsal director for the company.

HILLEL KOGAN

BATSHEVA ENSEMBLE REHEARSAL DIRECTOR

Hillel Kogan was born in Israel in 1974. Kogan danced for Batsheva Ensemble from 1995 to 1996. After leaving the Ensemble, he danced with Compagnie Nomades in Switzerland and Ballet Gulbenkian in Portugal until 2005. Kogan returned to the Batsheva Ensemble as a rehearsal director.

THE CREATIVE TEAM

AVI YONA BUENO (BAMBI)

LIGHTING DESIGN

Bambi 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, 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 theatre, working with all Israeli theatre houses: Gesher 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 ballet lighting into a form of art', and Lighting Designer of the Year for every year since 1995.

He also designs for most New Israeli Opera productions and for various other opera houses worldwide (Tokyo, Amsterdam, Bilbao and Nice) as well as musicals, museums and outdoor rock concerts. Lately he has been designing multimedia performances.

Ever since designing for Ohad Naharin's *Sinking of the Titanic*, Bambi's lighting design has become inseparable from Naharin's work in Israel with Batsheva Dance Company and abroad with companies such as Nederlands Dans Theatre, Frankfurt Ballet, Nacional Ballet Spain, Culberg Ballet, Les Grands Ballets Canadiens, Gulbenkian Ballet and many more.

THE CREATIVE TEAM

RAKEFET LEVY

COSTUME DESIGN

Born in 1958, Rakefet Levy 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 theatre 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.

FRANKIE LIEVAART

SOUND DESIGN

Born in the Netherlands in 1963, Frankie Lievaart roamed the globe for more than 10 years. A self-proclaimed sound designer, he is still in search of the secret of subsonic frequencies.

OHAD FISHOF

SOUND DESIGN

Born in Jerusalem in 1970, Ohad Fishof 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 went on to compose for dance, performance and art installations while at the same time expanding his artistic endeavours 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, have been 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.



Wishing the Batsheva Dance Company of Israel, and their award winning dancer choreographer and artistic director Ohad Naharin every success on this their current visit to Sydney in the performance of their works,

TELOPHAZA
MAMOOTOT
and
KAMUYOT

as a prominent part of the Sydney Festival.

HE Naftali Tamir
Ambassador

And staff at the Embassy of Israel

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SUN JAN 7 - Crazy Penis (UK), PTY LTD, DJs Stereo Thief, Goodwill *\$36

WED JAN 10 - Ugly Duckling (US), The Tongue, Foreign Heights, DJs Regal, Nick Toth *\$36

THU JAN 11 - Léo (France), Waiting for Guinness, DJs Somatik, Bentley, Mashy P *\$26

FRI JAN 12 - DUST TONES The Nextmen (UK), Kid Kenobi & MC Shureshock, Astronomy Class, All Good Funk Alliance (US), Mark Walton & Regal feat. Morganics, Bentley *\$26

SAT JAN 13 - URBAN LATINO Batucada Sound Machine (NZ), Watussi, DJs Russ Dewbury (UK), Man About Town, Bobby Brazuka (NZ) *\$26

WED JAN 17 - FBI 94.5FM / BOOBYTRAP NIGHT Midnight Juggernauts, Snax (Berlin), Muscles, DJs Ajax, Gus Da Hoodrat, Non Ferrous, Ash Le Rouge *\$16

THU JAN 18 - Shapeshifter (NZ), Rastawookie, DJs Gsan, Jonny Faith, Shuey *\$26

FRI JAN 19 - FUNK SHOWDOWN Professor Groove and the Booty Affair feat. Juanita Tippins, The Bamboos, DJs Stephen Ferris, Frenzie, Simon Caldwell *\$26

SAT JAN 20 - FUTURE CLASSIC NIGHT Jazzanova feat. Clara Hill (Berlin), DJ Fitchie (Fat Freddy's Drop), Jamie Lloyd, The Resurrectors, DJs Nathan McLay, Somatik *\$26

WED JAN 24 - Violent Femmes (US), Laura Imbruglia, Purple Sneakers DJs, Jack Shit *\$36

THU JAN 25 - BARCELONA SOUNDS Macaco (Barcelona), The Pinker Tones (Barcelona), DJs Russ Dewbury (UK), Man About Town, Frenzie *\$26

FRI JAN 26 - FBI 94.5FM NIGHT Afra & Incredible Beatbox Band (Japan), BLOX feat. Quan (Regurgitator) & Spod, Curse ov Dialect, Telemetry Orchestra, Bleepin' J. Squawkins, DJs Lorna, Mark Pritchard, Annabelle Gaspar *\$16

SAT JAN 27 - MAD RACKET Hot Chip (UK), Chris Duckenfield (UK), Simon Caldwell, Jimmi James, Zootie, Ken Cloud *\$36

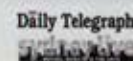
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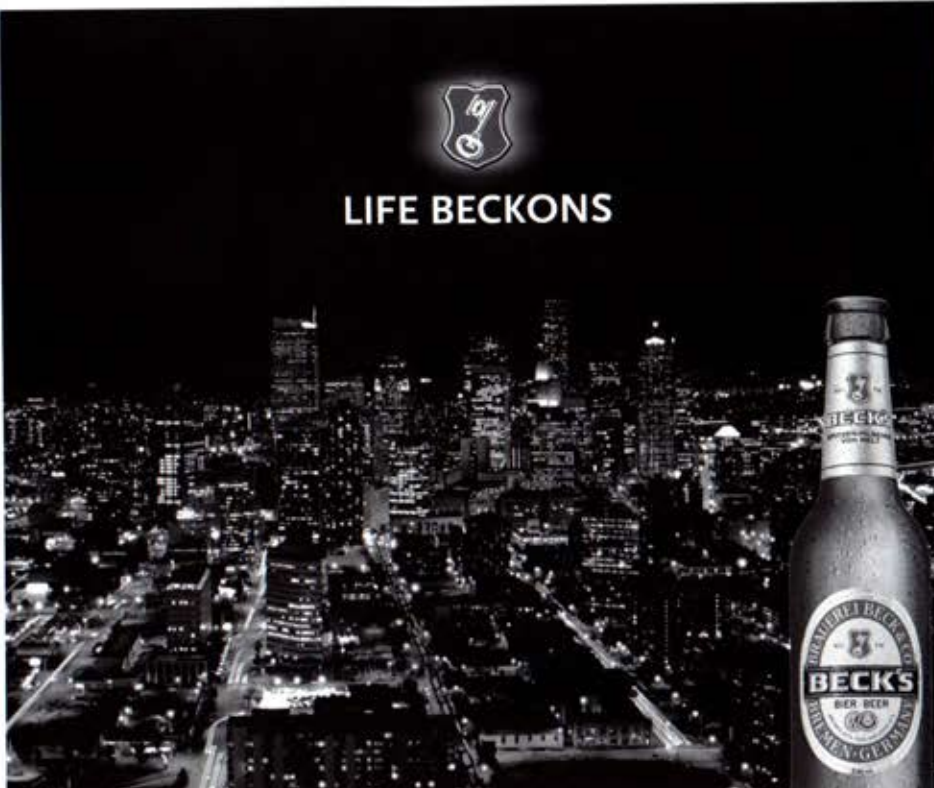
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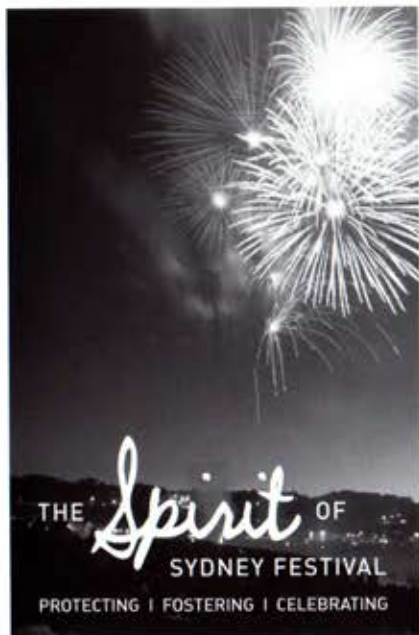
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