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ArtPower! at UC San Diego
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artpower! at UC SAN DIEGO

POWER LINE

multi-arts magazine

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Power Line is a publication of ArtPower! at UC San Diego, the university's critically acclaimed performing arts season featuring artists of national and international renown in music, dance, film, exhibition, and spoken word. *ArtPower!* is a program of the University Events Office.

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ABOUT ARTPOWER!

ArtPower! at UC San Diego builds creative experiences in music, dance, film, exhibition, and food for our collective pleasure and inspiration. We engage diverse audiences through vibrant, challenging, multi-disciplinary performances by emerging and renowned international artists. Through extensive partnerships, ArtPower! provides exciting opportunities for research, participation, and creation of new work, igniting powerful dialogue between artists, students, scholars and the community.

ARTPOWER! FILM

We are introducing an eclectic mix of interactive film experiences that challenge and inspire us to explore film-going in a whole new way by focusing on interaction with innovative filmmakers, pre-show music, film and food pairings, outdoor screenings, and much more.

THE LOFT

We'd like to introduce you to The Loft, our new performance lounge and social crossroads. The Loft is for anyone hungry for artistic connections. A place where modern design, appetizing bites, and intriguing performance commingle—The Loft will revolutionize how you experience the arts. From chamber music that rocks, to film and food feasts, to iTunes jukebox music-sharing, every experience here is a creative one. So cross genres, push boundaries, and explore new artistic terrain with us. It's all happening at The Loft.

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Program

BATSHEVA DANCE COMPANY

Thursday, February 26, 2009 / 8:00 PM
Mandeville Auditorium

PROGRAM

Max

Ohad Naharin's recent ensemble work for 10 dancers continues his research into the roots, origins and essence of movement. With each individual dancer compressing utmost attention inward, *Max* offers a highly-refined choreography investigating notions of structure, time and space. Renowned for their exceptionally sophisticated movement capabilities and for their individual talents, Batsheva's dancers create great exquisite beauty on stage. Original music composed and presented by Maxim Waratt. *The program is sixty minutes, with no intermission.*

ArtTalks!

Post-performance conversation with a member of Batsheva Dance Company and ArtPower! Program and Audience Development Manager, Brian Schaefer.

CREDITS

Max (2007)

Artistic Director: Ohad Naharin

Original Music: Maxim Waratt

Costume Design: Rakefet Levi

Lighting Design: Avi Yona Bueno (Bambi)

Music Production and Mix: Ohad Fishof

Sound Design: Moshe Shasho

Mastering: Binya Reches

Dancers: Yaniv Abraham, Nir Benita, Caroline Boussard, Matan David, Iyar Elezra, Bosmat Nossan, Rachael Osborne, Guy Shomroni, Bobbi Smith, Tom Weinberger

Batsheva Dance Company

Artistic Director: Ohad Naharin

Executive Director, Co-Artistic Director:

Naomi Bloch Fortis

House Choreographer: Sharon Eyal

Company and Stage Manager:

Eldad Mannheim

Rehearsal Director: Luc Jacobs

Assistants to Rehearsal Director:

Danielle Agami, Rachael Osborne

Technical Director: Roni Cohen

Chief Electrician: Gadi Glik

Sound: David Bell

Technician: Daniel Feinshtein

Wardrobe: Omer Yefman

Physiotherapist: Ilan Lev

Photographer: Gadi Dagon

International Tour Production: Iris Bovshover

International Tour Management:

Dina Aldor, Aladdin Ltd.

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BATSHEVA DANCE COMPANY

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 forty dancers. With two hundred and fifty 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 16 dancers. This third Batsheva company will perform Ohad Naharin's *Kamuyot* to audiences of school children and young adults throughout Sweden between December '07 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 sixty-five 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, please visit: www.batsheva.org.

Batsheva Dance Company wishes to thank the generosity of the American Friends of Batsheva. All donations to the American Friends of Batsheva are tax deductible. Please call or email for more information.

Batsheva Dance Company celebrates with the America Israel Cultural Foundation (AICF) its 70th anniversary. We wish to congratulate AICF on its remarkable impact on Israeli culture throughout the years and to acknowledge AICF's significant contribution to Batsheva's development and growth.

Batsheva Dance Company North America Tour 2009 is supported by the Israeli Ministry of Foreign Affairs.

BIOGRAPHY

Ohad Naharin

Choreographer, Artistic Director

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 Bejart 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 Kajiura 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 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.

NO LONGER GOING IN CIRCLES: *The Rise of Contemporary Dance in Israel* By Brian Schaefer

Everyone knows the *horah*, that slightly awkward circle dance that has been a staple of weddings and B'nai Mitzvot for generations. That dance has roots in Eastern Europe before the founding of Israel, but it is most closely associated with the *sabras*—the pioneers—that cultivated the land of Israel in the early 20th century. The simple steps and circular configuration fit the ideology of the *kibbutzim*, collectives in which community was valued above

all else. Hence, in the *horah*, there is no audience—it is about equality and participation. But as Israel has grown into a modern, high-tech society, so too has Israeli dance developed from its folk roots to reflect the innovation, creativity, and—yes—the tension and conflict of the country it calls home.

In many ways, the development of contemporary dance in Israel has mirrored changes in Israeli attitudes and realities over the past sixty years. One particularly noteworthy shift is from the drive to create a cohesive,

singular Jewish society to one that embraces the variety of identities of its increasingly diverse population. From that shift, one can trace the focus from communal folk dances to the more individualistic approach of contemporary dance, a genre of performance which has blossomed in Israel over the past decade, garnering much international attention and acclaim.

Nurit Yaari, the director of the Theater Department at Tel Aviv University offers an explanation for this trend. During the founding of the country, "Israel was a melting pot of people coming from all over," she says. And the idea was that "from the mixture we will all become a united, homogenous Israeli society." The participatory nature of folk dance helped to facilitate this effort, allowing Israelis to come together in joy and celebration and move as one people.

But Yaari points out that it all changed in the 80's with the explosion of immigration from Russia. "[They were] a community who decided to keep their own language and their own culture," she explains. As a result, other members of Israeli society began to explore and express their own identities and unique backgrounds. The concept of a united Israeli population that shares a common history, language, and customs continued to be challenged by the new ideas and practices of its ever-changing citizenry.

In respect to dance, Israel has embraced contemporary dance, probably because there is no standardized system of content or composition that guides or inhibits creativity. As a result, the country has largely ignored the classical ballet. Orit Naor, the Executive Director of the American-Israel Cultural Foundation (AICF), an organization that provides funding to support young Israeli performing artists, suggests that the reason for this is that the ballet "is very structured. You go by rules [and] you don't have too much freedom to create. The problem with Israelis is that we don't have any borders. ...In our lives, the borders are not clear and we behave like this, too. And modern dance is exactly what speaks to us and I think that's why it's flourishing."

The hub of contemporary dance in Israel is Tel Aviv where the sprawling Suzanne Dellal Centre serves as home base to the Batsheva Dance Company, Israel's premier contemporary dance ensemble. Though nearly 45-years old, The Batsheva Dance Company continues to be a visible and popular staple of Israeli society and is considered one of the country's top cultural exports. Batsheva was co-founded by the Baroness Batsheva de Rothchild—a major cultural philanthropist—in partnership with American modern dance icon Martha Graham. For decades, the company presented an eclectic repertory of work from American and European choreographers but it wasn't until 1990 when Ohad Naharin, an

Israeli, was named Artistic Director that the company began to find its own unique voice and the international dance community began to take note.

Over the nearly twenty years that Naharin has been at the helm of Batsheva, his work has morphed from strikingly theatrical productions to works with a more stark aesthetic using simpler sets, plain costumes, sparse lighting, and gestural movements. Danielle Agami, a dancer for Batsheva agrees that the shift in styles has been significant: "I think we're getting more intimate. It's something real. It's something simple. It's not as much make-believe." And perhaps that reflects a new reality in Israel—a society that has been forced to face harsh daily realities and for whom the early pioneering fantasy seems no longer attainable or recognizable. Naharin's work is noted for its moments of surprise, bursts of humor, and explosions of virtuosity. While his dances don't necessarily tell a linear story, one can't help but feel that they somehow find the essence of contemporary Israel in their complexity and depth.

When she started her research in Israel, Deborah Friedes, an American Fulbright scholar studying contemporary dance in Israel, was curious to discover how the political situation in one of the world's most contentious regions affected the performances coming out of it. She found that few choreographers admit to responding to the situation explicitly.

Some, however, address it head on. Orit Naor of AICF suggests that growing up in a country rarely at peace inevitably seeps into the work. "You can see the anger sometimes, the attempt to solve the conflict," she says. In addition to mirroring and commenting on the society and the political situation, Naor adds another value to art in Israel: "I think it gives us rest from all the difficulties," she says. "We're always under stress. When we can enjoy some culture, it balances."

But what Israelis find in the theater isn't always an escape from the realities of their lives, nor do they necessarily want it to be. "Things can kind of explode here," says Friedes. "I think that does carry over to the stage and how people bring themselves to the work and the way choreographers end up creating work. It's going to be passionate... and really rich." Naor agrees, noting that in Israel, everything is exaggerated. "I think there is something very special here, very creative," she says. "We go to the extreme in everything."

First printed in the San Diego Jewish Journal, February 2009 (edited from its original length)

Dance Salon
Batsheva Dance Company
TUESDAY, MARCH 3, 2:00-3:20PM
THE LOFT, UCSD

Join us for a critical look at the performance of the Batsheva Dance Company to explore its themes and ideas with San Diego dance teachers, choreographers, critics, and ArtPower! Artistic Director Martin Wollsen. **FREE.**

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*Dedicated Gift to the ArtPower! Chamber Music Endowment founded by Robert and Sonia Hamburger

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ARTPOWER! 2008-09 SEASON

CALENDAR OF EVENTS

For a complete calendar of events, including events at The Loft, visit www.artpower.ucsd.edu.

CHAMBER MUSIC

EMERSON STRING QUARTET

Thu, Oct 16 / 8:00 PM / Mandeville Auditorium

TINALLEY STRING QUARTET

Sat, Nov 1 / 8:00 PM / Neurosciences Institute

PACIFICA STRING QUARTET

Fri, Jan 16 / 8:00 PM / Mandeville Auditorium

MODIGLIANI STRING QUARTET

Fri, Mar 13 / 8:00 PM / Neurosciences Institute

CALDER QUARTET

Fri, Apr 24 / 8:00 PM / Mandeville Auditorium

DANCE

URBAN BUSH WOMEN/COMPAGNIE JANT-BI

SAT, NOV 15 / 8:00 PM / MANDEVILLE AUDITORIUM

WAYNE MCGREGOR | RANDOM DANCE

FRI, JAN 30 / 8:00 PM / MANDEVILLE AUDITORIUM

BATSHEVA DANCE COMPANY

THU, FEB 26 / 8:00 PM / MANDEVILLE AUDITORIUM

COMPANIA NACIONAL DE DANZA 2

TUE, MAY 5 / 8:00 PM / MANDEVILLE AUDITORIUM

SPECIAL EVENTS

SANCTUARY

Sat, Oct 11 / 6:30 PM / The Salk Institute

LAURIE ANDERSON

Mon, Oct 20 / 8:00 PM / Mandeville Auditorium

KAMZA AND BAR KAMZA

Thu, Jan 15 / 7:00 PM / The Loft

SEUN KUTI + EGYPT 80

Wed, Apr 15 / 8:00 PM / Price Center Ballroom East

TENTACLE SESSIONS

SO PERCUSSION

Thu, Feb 5 / 8:00 & 10:00 PM / The Loft

CALDER QUARTET

Thu, Apr 23 / 8:00 & 10:00 PM / The Loft

MAYA BEISER

Thu, Apr 30 / 8:00 & 10:00 PM / The Loft

FILM

SAN DIEGO ASIAN FILM FESTIVAL SELECTS

Mon, Sep 29 / 7:00 PM / The Loft

MY ARCHITECT

Thu, Oct 2 / 7:00 PM / Calit2 Auditorium

PRESS REWIND PLUS '08

Sun, Oct 5, 12, 19, 26 / 7:00 PM / The Loft

SITA SINGS THE BLUES

Thu, Oct 16 / 7:00 PM / The Loft

PI

Thu, Oct 30 / 7:00 PM / Price Center Theatre

CINE MUJER SEIS

Thu, Nov 13 / 6:45 PM / Calit2 Auditorium

NOT SO SILENT FILMS

Sat, Feb 14 / 7:00 PM / The Loft

THE COOK, THE THIEF, HIS WIFE, & HER LOVER

Fri, Feb 20 / 7:00 PM / The Loft

ANIMATED ACTIVIST

Thu, Apr 16 / 7:00 PM / The Loft

PRESS REWIND '09

Tue, May 19 / 7:00 PM / The Loft

UCSD UP&COMING 2009

Thu, May 21 / 7:00 PM / The Loft

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Review and select one of the member levels and associated benefits online. Include a contribution with your ticket order or make a contribution online at www.artpower.ucsd.edu.

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ArtPower! accepts donations of securities, which in some cases offer tax advantages.

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A corporate contribution to support ArtPower! demonstrates your company's community vision and leadership in the arts. Our customized corporate partnerships offer valuable exposure as well as enriching team-building and client-cultivation opportunities. For more information, contact Amy Thomas [athomas@ucsd.edu/858.822.3199].

Consider Planned Giving

Leave an arts legacy for generations to come. Through planned giving, you can make the most of your estate in ways that will benefit you, your loved ones, and future generations.

For more information on becoming an active partner, please contact Kristine Breese, Associate Director of Development [kbreese@ucsd.edu/858.534.7657].

For information about the tax deductibility of your membership, please see our website at www.artpower.ucsd.edu.



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