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DANCE  
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October 12-13 1993



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# M A B U L

by

O H A D N A H A R I N



Queen Elizabeth Hall, South Bank, London

October 12-13 1993

## Music:

Vivaldi\*, John Zorn, Arvo Part, Livingston & Evans Ray, Carl Orff

\*Performed by James Bowman and the Academy of Ancient Music

## Costumes:

Rakefet Levy

## Lighting:

Bambi

## Sound:

Danny Koryto

## Vocal Coaching:

Mira Zakai

## Adaptation of "Nisi Dominus":

Arnon Zlotnik

## Dancers:

Sonia d'Orleans Juste, Dylan Elmore, Sharon Eyal,  
Mari Kajiwara, Ohad Naharin,  
Yuval Pick, Johan Silverhuit, David Titchnell, Tami Vinig, Sandra Volovich,  
Hanna Waisman, Yossi Yungman, Ronit Zlatin, Arnon Zlotnik

Originally commissioned by the Israel Festival Jerusalem 1992

75 minutes, without intermission

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## BATSHEVA DANCE COMPANY

*and wishes them every success  
on their tour*

## BATSHEVA DANCE COMPANY

**General Manager:** Mira Eidels  
**Artistic Director:** Ohad Naharin  
**Assistant Artistic Director:** Naomi Bloch Fortis  
**Rehearsal Director:** Mari Kajiwara  
**Company Teacher:** Jay Augen  
**Technical Director:** Riva Goldberg-Roth  
**Chief Electrician:** Gadi Glik  
**Sound:** Frankie Lievaart  
**Stage Manager:** Iris Bovshover  
**Chief Stage Crew:** Moti Katsav  
**Wardrobe Mistress:** Klara Shalem  
**Tour Manager:** Gabriella Moshevitz  
**Physiotherapist:** Hani Alon  
**Photographer:** Gadi Dagon  
**International Tour Management:** Dina Aldor/Paula Karelic  
Multi Media Ltd

### ENSEMBLE BATSHEVA (Junior Company)

**Artistic Directors:** Ohad Naharin and Noemi Perlov

### BOARD OF DIRECTORS

**Honorary President:** Bill Strum  
**Chairman of the Board:** Joseph Nitzani

### PUBLIC COUNCIL

**Chairman of the Council:** Professor Michael Sela

*Batsheva Dance Company is sponsored by the  
Ministry of Education and Culture, the America-Israel Cultural Foundation  
and the Tel Aviv-Jaffa Municipality*

*Batsheva Dance Company is the resident Company at the  
Suzanne Dellal Centre for Dance and Theatre in Neve Tzedek, Tel Aviv*



## OHAD NAHARIN

Naharin's choreographic début in 1980 was greeted with both critical and popular acclaim. Dance magazine's Richard Philip wrote that: "Ohad Naharin has a strong sense of style as a dancer and choreographer... [he] is one of those bright young talents well worth watching, with pleasure." Since that auspicious beginning, Naharin has been seen in residencies throughout the USA, received commissions from a host of companies worldwide, and established the Ohad Naharin Dance Company.

Naharin's Company was hailed as a group which "... stands out from the crowd of performing artists. Their dancing has spirit, joy and zest. [Naharin's] choreography touches the soul, challenges visually and excites the senses" (Attitude). The Ohad Naharin Dance Company held annual seasons in New York City, and toured widely throughout the USA. They also toured the People's Republic of China, participated in Italy's Spoleto Festival and danced in Tel Aviv, Israel. The Company performed in the inaugural season of the Holland Dance Festival at The Hague in 1987.

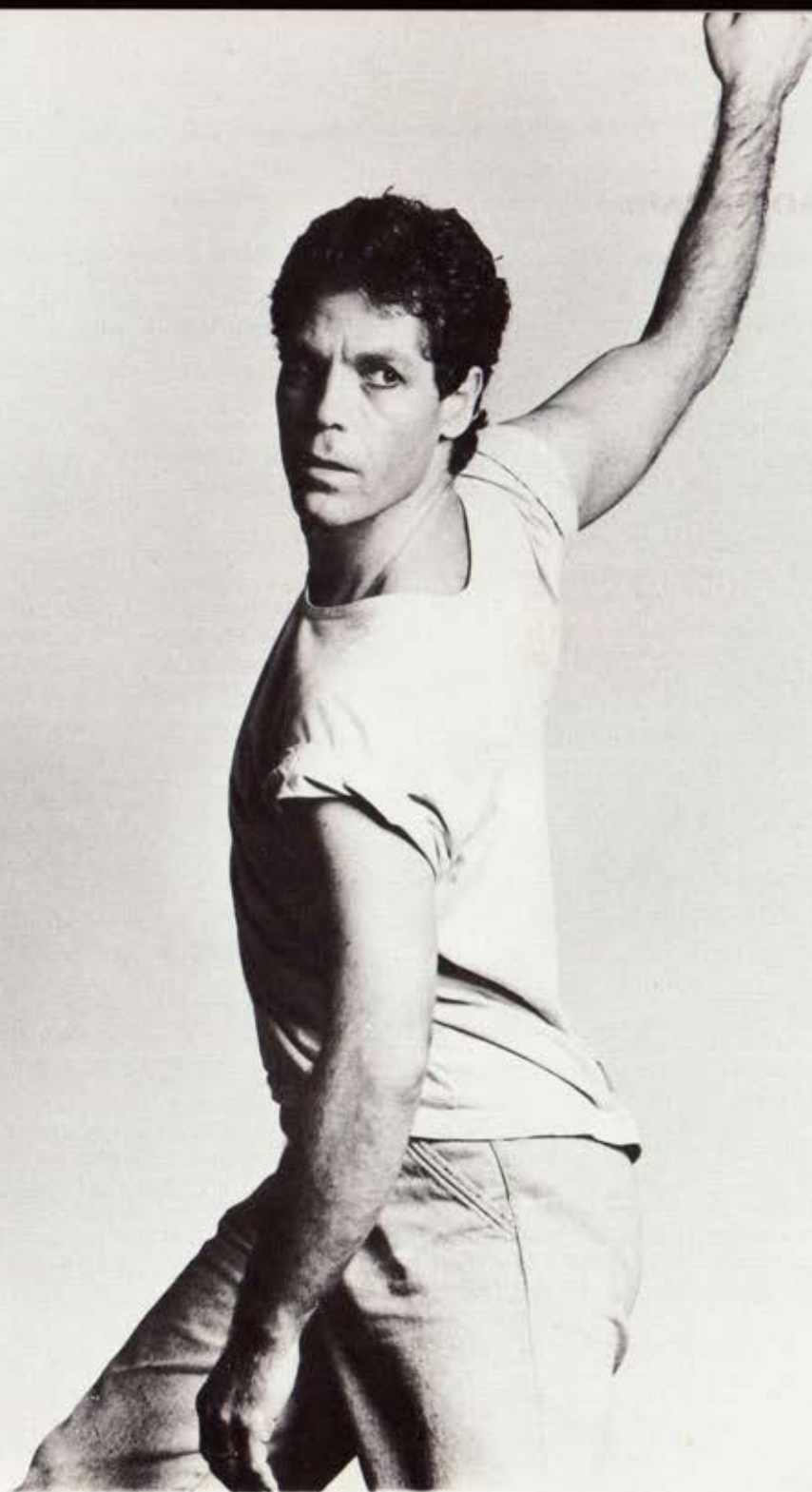
In 1990, Naharin accepted the invitation of Batsheva Dance Company, as guest Artistic Director for five months. He staged some of his former works for the

Company and created "Kyr", commissioned for the closing programme of the Israel Festival, Jerusalem, 1990.

In June 1990, he was appointed Artistic Director of Batsheva Dance Company. He has given the Company a distinct and daring artistic quality: "Sensual, evocative, sweeping, physically superb, natural musicality, risky, honest and moving" are among the terms used to describe Ohad Naharin and his works.

Special works were commissioned from Ohad Naharin by the Nederlands Dans Theater, Sydney Dance Company, Pittsburgh Dance Theater, Le Ballet du Grand Theatre de Geneve, Batsheva Dance Company and the Israel Festival, Jerusalem. Additional works were staged for Bayerisches Staatsballet of Munich, Nederlands Dans Theater, Lyon Opera Ballet, Le Ballet du Grand Theatre de Geneve, Cullberg Ballet, Frankfurt Ballet and Finnish Ballet.

"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 secret sculpture, but hurl it and it becomes a weapon" (Deborah Jowitt, Village Voice).







**The Company dances Mabul with an exquisite power, as if they were inventing the dance on the spur of the moment. How does this happen?**

I am influenced by the dancers I work with and I identify with them. I become each one of them. This fusion creates something which is specific for the individual dancer. I am a bit of a Woody Allen "Zelig".

At some point I let the dancers change both direction and dynamics in the movement that I have created. What ensues, at times, is a chaos which can never be foreseen. I let the chaos take over in the work process. It is like taking a child's glass ball, with a snow scene, that you turn upside down. I enjoy this upside down procedure. Chaos for me is a positive element. You then come to the point where a choice has to be made. The stage where a clear decision is taking place, a sort of positive decision.

**In this explosive energy, the dancers seem to be restrained and calm, very light and yet at the same time sharp as a razor. Do you speak with them about emotions?**

Hardly so. I tell them to be, to act, not to dance. When you think about an action you do not think about yourself and that makes the narcissism disappear. Dancers are beautiful people, therefore they should not try or wish to be beautiful because they risk being cute. On the contrary, they should be crazy, full of lust, clear and concentrated. They should dance like a panther at the peak of his senses who is in pursuit of another animal. The image of hunting for prey means that the dancer should make his technique become second nature, not into an attitude that he acquired at ballet school. To me it is important that the dancer leaves his schooling behind. I believe that a dancer should reveal himself as an interesting and fascinating individual. He should encompass virtuosity with humanism.

**When you think of Mabul...**

When I think of Mabul, I think about an unending situation. This work is like a section of a river-bed. Not entirely, but a section of a river-bed where innumerable things happen. Many forces of gravity are at play. The feeling of gravity is a shock for the human being ever since we tried to stand upright. In a flowing river additional forces are at work. Not only gravity towards the ground, but also sideways, backwards, forwards, in other words multigravitational. All these aspects I bring to the stage and either become their slave or fight them. It is all under my control.

**Does the use of text in Mabul mean a desire to make a clearer statement?**

In the past, I hid behind the phrase "I dance, I do not talk." Today I tend more to make a statement. I take a stance but at the same time consider my opinions as fragile. They can be changed at any minute.

The more I choreograph the more I recognise that the power of creating dance exists in the fact that there is nothing more exciting or moving than watching the human body in motion and action. However, it also became very clear to me that my greatest interest is in bringing many elements together to create some kind of experience which totally involves the senses of the audience.

I was always very influenced by books: I now find words penetrating into my creative need and thereafter being expressed in my dances.

I love to sing and make music, so I add this element to my work when I feel it necessary.

Mabul is more optimistic than any other of my creations. I have exaggerated my optimism since I do not consider myself to be a happy person. I have a very serious problem with the fact that I will live only once, but I feel blessed that I was not born in Biafra or as a Bedouin woman who has had her clitoris removed.

**One of the critics described your work as follows: "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 secret sculpture, but hurl it and it becomes a weapon." (Deborah Jowitt, Village Voice)**

This sounds like poetry. I like dancers to be on a shifting point and to enjoy it. This immediately gives a different quality of movement and opens a wide range of possibilities. I hope that this standing on the edge of an abyss, on the stumbling point, comes through in Mabul.

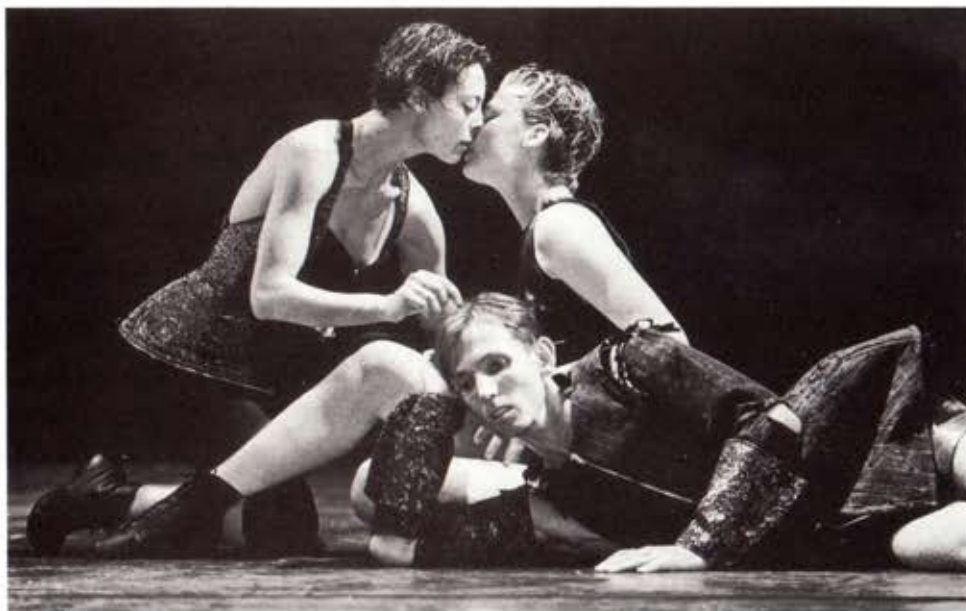
**Like whom would you like to create? Who influences you?**

I would like to create dances like Calvino writes. I would like to dance the way Miro paints and Aretha Franklin sings.



# BATSHEVA DANCE COMPANY

## COMPANY HISTORY



Batsheva Dance Company, Israel's leading dance company, is composed of a compelling group of forceful and vital dancers, with a distinctly unique and daring repertoire of the choreography of its Artistic Director, Ohad Naharin.

Batsheva Dance Company was established in 1964 by Martha Graham, the Company's first Artistic Director. During its early years, the Company performed her works and devotedly embraced the Graham ideology. Batsheva had been the only dance ensemble to which Graham gave her works.

At a later stage, the Company broke away from the Graham concepts and, since then, has worked with guest choreographers such as Kurt Jooss, Anna Sokolow, Robert Cohan, Paul Taylor, Jerome Robbins and John

Cranko. Today the Company's repertoire comprises mainly choreography by Naharin. Guest choreographers over the last three years include Jiri Kylian, Angelin Preljocaj, Lionel Hoche, Herve Robbe, Elizabeth Streb, Doug Elkins and Ralph Lemon.

1990 marked the beginning of a new era for the Company with the appointment of Ohad Naharin as Artistic Director. For the first time in many years the Artistic Director is not only a dancer but also a choreographer and creator. Naharin, who also choreographs for the Nederlands Dans Theater, the Sydney Dance Company, the Culberg Ballet, the Frankfurt Ballet, the Pittsburgh Ballet Theater, Bayerisches Staatsballet of Munich and Le Ballet du Grand Theatre de Geneve among others, has assembled

an exciting group of individually unique and talented dancers and has led the Company to international status.

Batsheva today has attracted a wide and enthusiastic audience in Israel, reaching out far beyond the traditional dance public. For the last four consecutive years, the Batsheva Dance Company has been commissioned by the Israel Festival, Jerusalem, to premiere new works for the Festival. In 1993 they opened the Israel Festival, Jerusalem, with a new creation by Naharin called "Opening Ceremony".

International engagements over the last two years have included the National Arts Center, Ottawa; Dance Umbrella, Boston; the Berliner Staatsoper; Holland Festival; Montpellier International Dance Festival; Frankfurt Oper; International Dance Week, Neuss, Germany; Internationales Sommertheater, Hamburg; Grec Festival, Barcelona; Festival de la Danse de Chateaufallon.

Three years ago the Batsheva Ensemble was founded, which works alongside the Company training young dancers who can later join the Company. The Ensemble has a busy performing schedule of its own throughout Israel and provides opportunities for young choreographers and artists to develop original works.





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## THE DANCE UMBRELLA FESTIVAL

The first Dance Umbrella in 1978 established the Festival as a new and pioneering force in dance promotion. Performances by four American soloists in 1979 had sown a vital seed and by the early eighties Dance Umbrella was promoting overseas artists on a regular basis.

Dance Umbrella has made an enormous impact on the British dance scene and continues to influence its growth through presenting challenging programmes that demonstrate both a consistent commitment to excellence and to the new.

Between 1980 and 1988 Dance Umbrella ran a management service which launched many renowned choreographers and companies, including Michael Clark and the Siobhan Davies Dance Company. Dance Umbrella has also established two flourishing biennial festivals in Leicester and Newcastle.

Under the continuing inspired direction of Val Bourne, Dance Umbrella has put Britain on the dance map and now commands universal respect at home and abroad. The Festival and its Artistic Director have earned critical acclaim from the press and the international dance community, and have won many awards including a New York Dance and Performance Award in 1989. In 1992 Dance Umbrella won the Prudential Award for the Arts. Val Bourne received an OBE in 1991.

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Since its launch in 1986 the British Israel Arts Foundation has been involved in the following activities:

## MUSICAL EVENTS

Yuval Trio – London, Norwich  
Haifa Youth Symphony Orchestra – Liverpool, Edinburgh, Newcastle, Aberdeen  
Jerusalem String Trio  
Isaac Steiner – Liverpool, Brighton, London  
Israel Philharmonic Orchestra  
Israel Sinfonietta  
Group for New Music  
Salute to Israel Yom Ha'atzmaut Concerts, '86, '87, '88  
Duoton – London, Newcastle, Leeds, Sheffield  
Israel Chamber Orchestra – Scotland, London  
Thelma Yellin Symphony Orchestra – Glasgow, Sheffield, Birmingham, Manchester, Southend, Brighton, London  
Kiryat Ono Youth Band – Scotland, London  
Van Leer Trio – Glasgow, London  
Rosh Ha'ayin Mandolin Orchestra – Nottingham, Birmingham, Bristol, London, Manchester, Leeds, Liverpool  
Dudu Fisher – Barbican, London  
Eden and Tamir – Croydon, Bristol  
Israel Piano Trio – London, Glasgow  
Liz Magnes – London, Birmingham, Leeds, Glasgow, Derby  
Bet Alfa Choir – London, Birmingham, Liverpool  
Tel Aviv Quartet with Eli Eban – London, Glasgow  
Ankor Children's Choir 1988 Tour to Eisteddfod – Wales, Liverpool, Leeds; and Manchester 1990 – St. Annes on Sea, Glasgow, London, Manchester, Llandudno, Bangor and Ryhi  
Akiva Ben Horin – St. Annes, Manchester, Leeds, Liverpool, London  
Galilee Soloists – London, Manchester, Cardiff, Llandudno, Leeds, Birmingham and Oxford  
Achinoam Nini and Gil Dor – London, Oxford, St Annes and Leeds

## EXHIBITIONS

Build Ye Cities – Israeli architecture and lecture series Edinburgh, Newcastle, Leeds, Manchester, Oxford, Leicester  
Best of Israeli Printmaking – Christie's London  
Seven from Israel – Linda Blackstone Gallery  
Israeli Artists – Linda Blackstone Gallery  
Yaacov Boussidan – Loughborough, Richmond, Dundee  
Steffa Reiss – Gallery 10  
Zvika Zelikovitch/Frank Meisler  
Contemporary Israeli Art – Liverpool  
Josef Herman – Boundary Gallery  
Helen Bar Lev and Batia Weiss – Clarendon Gallery  
Paintings by Pamela Silver – Ben Uri Gallery  
Witness to an Era – David Rubinger – London  
Images in Movement – Drora Spitz – London/Manchester  
A Culture Caught in Clay – Ethiopian sculptures – London  
Five Artists from Israel – Pomeroy Purdy Gallery  
Lia Majaro Mintz – Sculptures  
Gila Stein – Hill Gallery  
Keith Grant in Israel – Cadogan Contemporary Gallery  
Ardyn Halter – The Gallery at John Jones  
Ardyn Halter – Lyric Theatre, Hammersmith, London

## THEATRE

Bruria – Jerusalem Theatre Workshop  
Suitcase Packers – Cameri Theatre  
Like a Bullet in the Head – Ilan Dar  
Shalom Aleichem – Michael Schneider and Jeff Gurner – Bradford, Birmingham, Manchester, London  
Abandoned Property – Cameri Theatre, London  
Signs and Wonders – Oded Teomi, London  
The Child Behind The Eyes – Asi Eshed, Glasgow, Manchester, Leeds, Cardiff, Portsmouth, Dublin, Liverpool, London  
The Summer of Aviya – Gila Almagor – London  
The Besht Tellers – Story of the Last of the Just, London  
Exile in Jerusalem (Else) by Motti Lerner – Hampstead Theatre, London

## LITERARY EVENTS

Hebrew Evenings Jewish Book Week  
A.B. Yehoshua – 1986: Moshe Shamir – 1987  
Shulamit Lapid – 1988: Nissim Aloni – 1989  
T. Carmi and Rabbi Adin Steinsaltz – 1990  
Amalia Kahana-Karmon – 1992  
A.B. Yehoshua – 1993  
Aharon Applefeld/Ruth Rosen – Liverpool, London  
Literary Symposium (with Jewish Quarterly)  
Israel 1948 – Arnold Behr  
David Grossman – ICA, London

## LECTURES

Archaeology of the Negev – Rivka Gonen – Cambridge, Manchester, Birmingham, London, Cardiff, Liverpool  
The Cardo – Esther Niv Krendel – Manchester  
Once Upon a Boat – Archaeologist, Shelley Wachsmann – London, Manchester, Liverpool, Llandudno, Bangor, Cambridge, Oxford, Dublin, Bath  
Landscapes of Israel – Keith Grant  
Seafaring in Biblical Times – Shelley Wachsmann – London, Manchester, Birmingham, Oxford, St. Andrews, Edinburgh, Glasgow, Leeds  
Gamla – David Goren – London, Birmingham, Liverpool, Cardiff, Bristol, Edinburgh, Birmingham, Liverpool  
The Caves at Maresha – Annette Kanner – Southampton, Leicester, Birmingham, Warwick, Leeds, Manchester, Liverpool and London  
Archaeology in Israel – Gabriel Barkai

## HEART OF ISRAEL EXHIBITION – ALEXANDRA PALACE

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## DANCE

Kibbutz Dance Company – London, York, Manchester, Stirling 1986  
A Two-Roomed Apartment Nir Ben Gal and Liat Dror – London  
Tmuna Dance Theatre of Tel Aviv – Institute of Contemporary Art, London  
Batsheva Dance Company – Sadlers Wells, London  
The Turning World – Liat Dror, Nir Ben Gal – London  
Kibbutz Contemporary Dance Company – 1989 London  
Israel Ballet – London, Manchester, Birmingham, Leeds, Bournemouth  
Two Worlds – Amnon & Jill Damti

## EVENTS IN ISRAEL

Women's International Festival of Music  
First International Photographic Biennale  
Adolph Loos Exhibition, Tel Aviv Museum  
Nash Ensemble visit  
Sadlers Wells Royal Ballet Tour  
Maelgwyn Choir tour  
40th Anniversary Celebrations  
Exhibition of paintings from Adamson Collection, Jerusalem, Kfar Sava  
Mini Edinburgh, Jerusalem, Kfar Sava, Tel Aviv

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