

**RAMI BE'ER - A POLITICAL
CHOREOGRAPHER**

by

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ABSTRACT

The work of Rami Be'er, an Israeli choreographer working with the Kibbutz Contemporary Dance Company since 1981, is analysed in order to establish the types of subject matters he has chosen and the ways in which has dealt with it. Be'er's development as a choreographer is placed in the context of the development of contemporary dance in Israel, influenced both by immigration from Central Europe and by visits from North American companies.

Both abstract and expressive influences can be identified in Be'er's work, and the ways in which these different strategies function as processes of signification is discussed. A selection of Be'er's works is analysed from videos and the observation of live performances. Using both the Adshead et al four-stage model of analysis and Effort-Shape terminology from Laban Movement Analysis description, the works are characterised in terms of their movement vocabulary, use of space and structure. The significances constructed from this analysis are drawn together with Be'er's main theme, to which he can be considered a political choreographer.

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INTRODUCTION

Rami Be'er is the Resident Choreographer and, since 1997, the Artistic Director of the Kibbutzim Contemporary Dance Company (KCDC) in Israel. Be'er, who joined the company as a dancer in 1981, soon started to choreograph, first for the company's workshop and later for the KCDC. The KCDC was founded in 1971, with aesthetics derived from the model of Central European Expressionist dance, which were carried for twenty-five years by its first artistic director, Yehudit Arnon. Arnon studied mainly with Expressionist artists such as Irina Dikstein, who was Kurt Jooss' pupil, and Gertrud Kraus, a dancer, choreographer and teacher, who studied and danced in Germany until 1935, the year she immigrated to Palestine. Another artist was Yardena Cohen, a dancer and teacher, who studied in the 1920s in Vienna. Be'er, who was born in kibbutz Ga'aton where Arnon lives and teaches and which is the home base of the KCDC, matured and developed his artistic and choreographic abilities in the KCDC and its school.

Expressionist modern dance, had its impact on the dance world of the Jewish community in Palestine before the Second World War, through artists who emigrated from Europe. The end of this war brought many more dance artists from America and Europe to Israel, which had a big influence on the kibbutzim dance community. This meant that there were two aesthetic approaches: one was the German *ausdruckstanz* with one of its representatives, Yehudit Arnon, and the other, was the American modern dance, with one of its representatives, Anna Sokolow. The Martha Graham Company's tour to Israel in 1956, as part of a State Department tour to the Orient which included performances in Japan, Indonesia, India, Pakistan and Iran, had a great impact on the technique and style of the local dance artists. "They [the Israeli dancers] suddenly realized that while in Israel the traditional

Central European style still reigned supreme, the world had turned towards American Graham-oriented modern dance" (Eshel, 1996 p. 133).

During its first years, the KCDC suffered from the image of an amateurish dance company. In their visit to London in 1980 Goodwin wrote "the company looked to be in need of more intensive choreography and a keener sense of music" (1980, p. 41). The dancers, by comparison to the Graham-trained dancers of the two contemporary dance companies, Batsheva Dance Company¹ and Bat-Dor Dance Company², looked non-professional and the choreographies unfashionable. I can recall 1984 as a turning-point year for the company, with the premieres of two dances, Be'er's *Death Comes to Rockinghorse Michael* (1984), and Ohad Naharine's *Black Milk* (1984), being performed in Acre Festival.³ While the technique of the dancers in that performance was not refined and polished, the choreographies were innovative and promising. Since then, the artistic ability of the company has improved and reaches not only a place in the dance community in Israel but also around the world.

In the last seven years Be'er created mostly full-evening pieces which bear his individual dance vocabulary. These works are created around a theme; although they do not have a clear narrative, neither are they entirely abstract. For this dissertation, those works with themes concerned with Israeli politics of every day life, have been chosen from the full-evening dances he made. The dances are *Real Time* (1991), in which Be'er contributes to the discourse of the destiny of the kibbutz's movement, and *Naked City* (1993) which was made originally for the Graz city ballet, and later was reworked for KCDC. This handles the loneliness of the individual in the big city. The memory of the second generation of Holocaust survivors is dealt with in *Aide Memoire* (1994) which was also created first for the Graz city ballet and later

adapted to the KCDC. In *When Most I Wink* (1996) Be'er addresses the fluid border between real time and dream time.

Most of these dances I saw live. However, as dance is an ephemeral art-form, existing only in the moment of performance, in order to be able to draw more specific information to support my analysis, I have also studied them from videos. The videos of the dances *Aide Memoire* and *Naked City* are the recordings of live performances, while *Real Time* and *When Most I Wink* are part of documentaries. The camera in the live-recorded dances is located at a distance and sometimes approaches the dancers, but never so close as to give a 'close up' of a dancer's face. This gives an over view of the dance but also creates an objectified perspective on the dance. In the dances recorded especially for TV as part of a documentary, on the other hand, the editing process creates a fragmented stage for the spectator who cannot see or imagine what occurs on the other side of the stage. Here, the camera man organises and controls the sight of the spectator to a greater degree. At times there is the use of one distant camera, but at others only a very particular, edited view is given.

The concentration on these particular works in this dissertation is not intended to suggest that this is all Be'er's work, but rather focuses on one period in his artistic career. In the beginning of his artistic life, Be'er created short dances, designated mainly for children. This particular domain, for the inexperienced audiences, is based on classical, 'milestone' pieces of music. In these dances the movement reflects the music form, interprets the musical 'programme' which makes clear sense for the young audience, and carries educational aspirations. These dances are made very attractive for the inexperienced audience, and the more expressive of Be'er's approaches is used. The dances Be'er created are *Peter and the Wolf* (1984), *Carnival of the Animals* (1986), *Young Person's Guide to the Orchestra* (1987) and *The*

Sorcerer's Apprentice (1989). These dances are still performed by the young section of KCDC, which is situated in Tel-Aviv. Be'er also creates dances for other companies such as the Graz City Ballet in Austria, and he has also been invited to present some of his choreographies abroad. In the New Danish Dance Theatre in Copenhagen Be'er staged his male solo 'Homeless' from *Naked city* (1993), and *Loops* (1990) which was changed from the original female trio to a male trio (Flindt Christensen, 1995).

Reservist's Diary '89 (1989), which I saw in Carmiel International Dance Festival the same year, turned my attention towards Be'er's work. In this dance Be'er expressed his political statement on a controversial issue, the involvement of the Israel army in the Intifada - the Palestinian's civilian resistance, without falling into cliché. Like nearly all young men in Israel, Be'er spends one month a year in the military reserve. Using his autobiographical experience, Be'er depicts in this dance the Palestinians' oppressed point of view, neglecting the Israeli one. In juxtaposed scenes he uses the restriction of space and limbs to demonstrate oppression and frustration. The dance was set to Tzvika Sternfeld's *The Intifada Diary* composed of 39 poems, which were read by a narrator and combined with J. S. Bach's cello sonata. The most striking artistic device Be'er introduced into the dance, a horrifying effect, was "making his dancers 'change sides' until one is no longer sure which side they represent at any given moment" (Manor, 1990 p. 100). Moreover, Be'er was one of the first artists to touch the core of Israeli society, and was courageous enough to meet a controversial and sensitive issue.

Be'er's work is influenced by historical processes of the influence of German and American modern dance. Perhaps as result of this Be'er treats his themes through the use of tension between two artistic devices, abstraction and expression and the analysis of his choreographies is prefaced by a consideration of these processes of signification in dance. These two

strategies in Western dance stretch across the conventional grouping of dances by choreographers, chronological sequences or the division between ballet and modern dance. In order to address this question, the notions of abstraction, Expressionism and expressivity are investigated.

The analysis of Be'er's work includes outlines of the structure of the works from which the web of relationships between movement, sections, time, sound, lighting and floor pattern. These outlines are presented in the appendices of this dissertation. The titles of the sub-sections and sections of the dances, which are presented in the structural outlines, are intended as an aide memoire for the reader. These titles are not implied or named by the choreographer himself. Since Be'er's movement material is largely pedestrian, everyday terms are used to describe the movement. It is not important in this essay to understand the processes involved in the movement, and words such as stand, walk, run, move forwards, sideways or upstage are used. The question of how the dancers stand or walk and their relations to music, is addressed in the context of the individual pieces. Dynamic is an important device in the dances, and, therefore, Laban's Effort-Shape terms are used to describe particular movement qualities.⁴

As Jenkins notes (1995), no discourse is neutral, but is cultural, cultivated and fabricated. Historians can never find the background or the 'past as such' against which facts can become empirically true. Events can, however, become significant and meaningful. The past, as in this essay, is constructed from *historicised* records; it is perceived through layers of previous interpretations. This construction of Be'er's development as a choreographer addresses an interview with the choreographer and Yehudit Arnon. It also draws on a body of texts written at the time and place of the first performances of Be'er's choreography. The author is herself a member of the Israeli community to which Be'er belongs, although not raised in a kibbutz.

I have, however, had the opportunity to travel and study abroad and this has, perhaps, allowed me to distance myself from some of the intense and passionate debates of the Israeli state in recent years. What has always interested me is Be'er's ability to deal with these issues in ways that make it possible for Israeli audiences to address them. It is in pursuit of an understanding of how Be'er achieves this, that this analysis is undertaken, and it must be recognised that both the construction of Be'er's context and history, and the interpretation of his works is focused on this understanding.

THE DANCE CONTEXT OF BE'ER'S WORK

Rami Be'er - A Portrait

Rami Be'er was born in 1957 in kibbutz Ga'aton, to a Jewish family that had emigrated from Hungary to Israel in 1948, after the Second World War. His father is an architect and violinist, and his mother is a librarian who worked for many years in the barn and the chicken coop in the kibbutz. His parents came to start a new life on the hard soil of the Galilee mountains, which later became kibbutz Ga'aton. Be'er and his three sisters were born in the new home, and were brought up in a musical environment. Each of them plays a different instrument, with Be'er on the cello. From his childhood up to today, the family have gathered at weekends to play together. As Be'er notes,

the atmosphere at home was around art on one hand, and the influence of my father as an architect on the other hand. The house was always full of art and music books.

1997, n.p. ⁵

Be'er's first encounter with dance was as a young boy in the kibbutz. Yehudit Arnon, who was teaching in kibbutz since the 1950s beside teaching at 'Oshrat' - the high educational institute of the kibbutzim, was his first teacher. She focused on free movement and improvisation, which Be'er cherished. When he moved later to 'Oshrat', he dropped dance and concentrated only on playing the cello. He indicates that the reasons were that dance education was non-professional, and that there was a feminine image related to dance. In 1977, Be'er served three years in the military service. Although he was accepted to participate as a dancer in the military's dance company, he rejected it and served as a common soldier. The consequence of this decision was that Be'er did not dance regularly for these

three years, but only in summer courses in KCDC. There he was first introduced to Flora Cushman and Gene Hill Sagan, with their high professional standards in both technique and choreography, each in their own style.

In 1980, the first year after Be'er finished his army service, he tried to combine both dance and music careers, but soon realised it was too much. At that point he decided to concentrate on dance, and after three months in the company's workshop, he joined the KCDC as a dancer. In 1981, Be'er received a scholarship to Jacob's Pillow, U.S.A., and in 1987 he was invited to participate in the International Summer School for Professional Choreographers and Composers held at Surrey University, Guildford, England. From the moment Be'er joined the KCDC, he started to choreograph. He recalls his passion for creating dances when he was only twelve years old, and was given a few movements by Arnon, out of which he had to make a dance. He tells how he used to close the class door, move all the furniture, and dance to music set.

The first few years after he joined the company, Be'er danced to works created by choreographers who worked with KCDC, such as Jiri Kilian, Mats Ek and Kei Takei. As Be'er states, his first works were influenced by these artists. However, Giora Manor comments in his article *Portrait* (1994), that on one of his visits to the studio in Ga'aton, he watched a very early rehearsal of a small solo by the inexperienced Be'er, created for Boaz Cohen, a talented member of the company. Manor wrote that he, as well as Gene Hill Sagan who worked with the company, noticed Be'er's talent "in this primary etude" (1994 p. 31). After dancing twelve years with the company, Be'er decided to withdraw from dancing because he found it too difficult to participate as a dancer in the works he himself created. Moreover, his works were

complicated, not only from the movement aspect, but also from the visual and musical concepts which were also kept under his mandate.

During the last ten years Be'er has developed his own dance language, with its unique identification. This was a long process influenced by his experience as a dancer and choreographer. He tends to create full-evening works around a theme, which are attached to the reality of everyday existence in Israel. Be'er considers that it is very important to "relate to reality but not in a direct way" (1997 n.p.). In order to translate his ideas into artistic expression, he uses all the devices that might benefit it. As Be'er noted, he used "scenery not as a decorative device, not as an illustration but practically, with dimension and presence. The same is applied to lighting, costumes, props and music" (1997 n.p.).

In Manor's *Choreographers' discourse* (1996), Be'er tells about his working process. In the very first steps of creating a dance, he gives the dancers the freedom to create and improvise, because he is interested in the dancers' personal physical inputs. Together with the dancers he develops some of this material to be used later in the dance. However, when a piece is performed on stage, there is no place for improvisation and the dancers are expected to perform it as if the movement was just created, with vitality. He adds that in his first works he used to come to rehearsals more prepared, but since then he has learned to appreciate what the dancers bring with them, from the inner core of their personalities and abilities (1997. n.p.). Be'er differentiates between content and form in his dances, feeling that "as long as it is more complex, one can bring more interesting ideas to the stage" (Manor, 1996b p. 7).⁶ When asked about his dance language, Be'er said that he was interested in the combination of all the elements in his work to give dynamics to the whole piece. Sometimes, although movement is always primary, "there

are moments where each dancer's movement is not the primary element but the whole picture of the dancers together" (Manor, 1996b p. 8).⁷

The trigger for Be'er's work comes always from another place, a piece of music, images or something he has read. He comes to the studio after the idea has matured in his mind for some time. In order to start the process of creating a dance, he expects the dancers to be creative, and bring something unique of themselves to this mutual process. Nowadays Be'er is not teaching regularly in the company, but from time to time he directs a workshop or some activity, to keep in communication with the dancers.

The dancers who take modern and ballet techniques, have encountered Be'er's movement language entirely through the process of making the dances. Since the dancers of the company today are not all graduates of its workshop, they do not receive the same training which might create a common understanding of Be'er's movement language. Moreover, the fact that Be'er does not teach technique classes might put more strain on new dancers who are not familiar with his movement vocabulary. Be'er chooses the dancers for his works. He is interested in dancers with individual characteristics; they might be a very tall dancer, a strongly-built or a slow one but they should all have some unique quality. As Be'er says

since I enter the studio in the middle of a process in which I am involved for a while...I expect to be interested by the dancer and expect the dancer to be interested in the work.

1997 n.p.

In the process of the dance he tries to pull out the best qualities of each dancer for each work, and show their best on stage. While he does not look for a particular physical stereotype, he wants his dancers to be mobile, have a good technique and be musical. Furthermore, the generosity of the dancers is

needed, in order to enable the search for movement and make the process of making the dance fruitful.

A Be'er's dance does not have an absolute form; it changes with different casts, different theatres or might undergo constant changes by the choreographer himself. In analysing Be'er's dances, this should be considered, since Be'er indicates that he tends to change his dances whenever he thinks he has found a better solution. As he notes "any time I find a better solution for the movement, costumes, music or lighting, I will make the necessary changes"(1997 n.p.). This process might take place every time Be'er comes back to his dances, and therefore, his dances are never a finished artefact. In the analysis of his dances, which is partly based on video, this has an importance since the videoed dance might be different from the performance I saw. A good example is the dance *When Most I Wink* which had its premiere in July 1996, in Carmiel International Dance Festival. However, the video on which the analysis is based, was filmed in August 1996 in kibbutz Ga'aton, and the live performance I saw was in March 1997 in kibbutz Gan-Shmuel. Eshel demonstrates these differences in her critique, from seeing the first performance in 1996 and a second one a year later: "I saw again the work, after it went through not a few changes, and the result is a mature and interesting theatrical work" (1997).⁸

Be'er assumes that the dance should unfold itself in front of the spectator, without the need of explanations (1997 n.p.). However, in the programmes to some of his dances, there is a text that accompanies the dance. In *When Most I Wink* (1996) he writes "A work which examines the elusive limit between reality time and dream time" and Shakespeare's 43rd sonnet is translated from English to Hebrew.⁹ In the programme of *Naked City* (1993), Be'er gives a citation from one of his interviews. He tells the audience that this work does not have a narrative, though it depicts the moods, and the

contrast which is derived from the character and the atmosphere of the different music pieces he juxtaposes together.¹⁰ Be'er explains this apparent contradiction, and suggests that it is an additional and optional layer of information he provides to the audience who want to deepen their knowledge about the dance. However, it depends on the individual spectator whether he/she wants to join this journey, or to maintain his/her subjective experience. From that it follows that Be'er expects his audience to be politically involved in order to follow his thread of ideas, or to be able to understand more extensive concepts. Furthermore, he expects the spectator to "come out of the theatre, different from the one who entered" (1997 n.p.).

Be'er, with his strong musical background, makes use of 'collage', the juxtaposition of different music pieces, sound and narration, in his full-evening dances. Alex Clod, the music editor of most of Be'er's 'collage' works, skilfully puts together the different pieces, according to Be'er's needs (Manor, 1996). As Manor (1994) notes, Be'er does not express in movement the structure of the music; neither are his dances a response to a given music. He suggests that

this process of combining heterogeneous pieces to a beneficial texture for a specific dance, which is usually an anti-musical act, in the hands of Rami Be'er becomes a compositional device

Manor, 1994 p. 31.¹¹

The reason Be'er gives for not using a whole musical composition, is the lack of suitable musical works, which are comprised of different sections with different dynamics, to suit his complex works. Be'er declares that music is a 'primary and dominant' source in his work. "I hear music and it creates the first stimulus in me, makes me see things in my mind" (cited in Manor, 1996b p. 9).¹² However, he does not consider music as important for itself, but regards it as a component to serve his work.

The Formation of a Company

The first premiere of the KCDC took place on the 27 February 1970, in kibbutz Yagur, with choreographers from the kibbutzim's movement.¹³ The company had to go a long way, until it reached that moment. According to Eshel (1996), from its beginning the kibbutz's audience were culture loving, and many artists enjoyed performing there. However, it was not allowed to give its members the space and time to perform, since dance was considered as 'nonproductive'. During the 1920s - 1940s the kibbutz's movement served as a dance field for dance artists not from the kibbutzim. Among these artists were Baruch Agadati, Lea Bergstein, Yardena Cohen, Dvora Bertonov, Elsa Dublon, Gertrud Kraus, Rina Nikova, Margalit Orenstein, the sisters Yehudit and Shoshana Orensteirn and Tehila Resler. These artists contributed to the creation of ceremonial dances in the kibbutzim and other settlements and to popular dance performances among the working settlements. Indirectly they contributed to the foundation of Israeli folk dance, which was a new field for the Jewish society in Palestine. These artists who worked in the cities, were invited later to create ceremonies in the kibbutzim. These activities contributed to the fast integration of expressionist artists with the life of dance in Israel (Fridhaber, 1995).

Dance artists who immigrated to Palestine from Germany after the Nazis came to power, brought with them the *ausdruckstanz*, and one of the most outstanding artists was Gertrud Kraus (1901-1977). She was born in Vienna, studied and performed in Europe. She became an assistant to Rudolf Laban in staging trade union parades in Vienna. In 1935 in the midst of her success she decided to emigrate to Palestine and share the work of the dance community. She soon became integrated with the artistic life of the Jewish community. In 1935, she created with The Company for Movement

and Narration a work, *The Fire Troupes*, written by Nathan Alterman, which was performed together with the youth movements of the Jewish settlement. In 1944 she orchestrated The Israeli Folk Dances Festival in kibbutz Dalia. Furthermore, Kraus gave movement courses for festive ceremonies, and choreography courses for folk dances (Fridhaber, 1995).

Within the wave of immigrants after the Second World War, there came from Europe Shlomit Ratz, Ada Levitt, Katya Delakova, Yehudit Arnon, and from the U.S.A. Dina and Nahum Schahar. According to Manor, Rachel Immanuel, a member of what later became kibbutz Hatzor, was the first choreographer who brought American modern dance to the kibbutz (Manor, 1987/88 p. 46). She came in 1939 from the U.S.A., and was one of Eveline Sabine's pupils who was one of the first members of Graham's company. "In the aftermath of the War of Independence artistic dance was still not really accepted as a legitimate activity for kibbutz members" (Eshel, 1996 p. 134). The artists lived in different kibbutzim and felt isolated. However, teaching dance was accepted, and through this link the artists could be connected to what was happening in dance outside their kibbutz, and even in the city. Still, it was not possible to be a professional dancer and a kibbutz member at the same time. The artistic voice was expressed through dance classes in the kibbutzim's schools, the staging of agricultural festivals and the creation of new folk dances. In these events everybody was expected to dance. However, many talented young students left the kibbutzim to become dancers in the big dance companies, such as Batsheva Dance Company and Bat-Dor Dance Company.

Although she choreographed some dances for the company, Arnon's main contribution was her artistic directorship for about 25 years, until her retirement in 1997. Arnon was born in 1926 to a Jewish family in Hungary and was just thirteen years old when the Second World War broke out. Soon

after, she was imprisoned in a concentration camp, where she decided to devote her life to dance after she was made to stand bare foot in the snow all night, because she refused to dance for the amusement of the camp's guards. After the war, she came to Budapest Opera House to start studying ballet, but was told she was too old. At the youth movement (Ha'Shomer Ha'Tza'ir), she staged performances and "created dances by natural talent alone" (Manor, 1996 p. 125) for the many orphans gathered after the war. Since she had never studied dance before, she started taking dance classes with Irina Dickstein, a pupil of Kurt Jooss. In 1947 she came with her husband and the orphans to Israel, to kibbutz Ga'aton.

Arnon started taking dance classes with Yardena Cohen and Gertrud Kraus. Yardena Cohen, the only Israeli-born dance artist, was born in Haifa to a family of six generations living in Israel. In 1929 she arrived in Vienna to specialise in growing bees as a member of a kvutza, a collective group, and there, watching Gertrud Kraus dancing and later Baruch Agadati¹⁴, she decided to study dance. She studied with Gret Palucca, who was Wigman's pupil. In 1933 she returned to Palestine where she taught dance and later performed in various cities. Since then, in the midst of her creativity were biblical images and local landscapes. In the 1940s she created festivals and ceremonies in the kibbutzim, where she tried to fuse past and present into a popular folk festival. Cohen documented her activities in two autobiographical books *The Drum and the Dance* (1963) and *The Drum and the Sea* (1976)

The seed for KCDC was the foundation in 1961 of a regional amateur dance group, run by Yehudit Arnon in Ga'aton. In 1965 it became the Western Galilee Dance Group, one of a kind in the kibbutz movement. Eshel (1996) notes that the group met three evenings a week after work to practice and rehearse, together with dance teachers from the neighboring kibbutzim. Among these teachers were Yehudit Arnon, Naomi Bahat and Nira Ne'eman,

and the guest teachers Gertrud Kraus, Rachamin Ron, Valentina Archipova-Grossmann, Ada Segal and Ruth Eshel. Its first performance took place in Naharia in October 1967, with works by Gabriella Oren, Hedda Oren and Yehudit Arnon. While all dance companies had ballet, modern dance (mainly Graham technique) and jazz classes, only in the kibbutzim, was emphasis also given to creativity and choreography classes. This aspect linked the company with German Expressive dance through Arnon's experience.

The premiere in 1970 in kibbutz Yagur, marked the foundation of the company KCDC. Eshel recalls

both a sort of condescending empathy for these non-professional and a great admiration for their tenacity and perseverance. The dancers looked heavy and amateurish but what can one expect from one rehearsal a week? the movement language seemed old-fashioned and boring.

1996 p. 129.

After this performance, Arnon's acceptance of the leadership of the company was based on her demand to have kibbutz Ga'aton as the company's permanent home. For the first time the dancers had two days a week off work, for rehearsals. New teachers were invited to join the company, among them was Kaj Lothman, who was a former ballet star at the Swedish Royal Ballet, and together with Lia Schubert worked in a ballet school in Haifa. In 1973, Arnon became officially the artistic director of KCDC.

The change in the development of the company occurred with the arrival of Flora Cushman and Gene Hill Sagan, two American dance artists, to work with the company. In Eshel's interview with Arnon (1996a), Arnon recalls that she met Cushman¹⁵ when she went to pursue advanced studies in Europe, in 1972. They met in The London School of Contemporary Dance which was then directed by Jane Dudley, who Arnon knew since her artistic directorship at Batsheva Dance Company. Cushman, who was teaching Graham technique at Dartington College of Arts, joined the KCDC after the

Yom-Kippur War, in 1973. Her main contribution was her teaching, inspired by the Graham technique, and her experience in staging performances.

According to Arnon, Hill Sagan (1936-1991) a dancer, choreographer and teacher¹⁶, supplemented Cushman's work with his original choreographies (Eshel, 1996a p. 107). Manor concluded that

both - each in his own way and style - brought to Ga'aton the demand for a high professional standard and the determination to carry the company beyond the 'sound-barrier' of professionalism.

Manor, 1987/88 p. 47.

Hill Sagan started to perform in 1959 with The First Negro Classical Ballet and had the experience of dancing with ballet and jazz companies. He choreographed for KCDC, Batsheva dance company, Israeli Ballet and Bat-Dor Dance Company. Together with this development, a strong group of dedicated dancers was formed, with artists such as Martha Reifeld, Mike Levin, Zichri Dagan, Margalit Rubin and others (Manor, 1987/88).

The combination of the dancers' artistic life with community life in the kibbutz had its impact on the character of the company. The routine of a few days of hard work, followed by a weekend break, where everyone goes home, together with the community life in the kibbutz, created a special atmosphere which had its influence on the company's spirit.

Kibbutz life also gives them the habit of cooperation and friendship so evident in their performances, as opposed to the spirit of competition and one-upmanship usually much in evidence on the dance-stage.

Manor, 1987/88 p. 48.

Moreover, what is very special about the kibbutz's spirit is its concern for its former dancers. When dancers retire, they can always find jobs behind the company's scenes such as rehearsal directors, stage managers, etc.

Another milestone in the company's development was the cooperation with then young choreographers, who later established their reputation in the

international dance world. At the beginning of the 1980s personal connections were created between Arnon and Jiri Kilian. As a result of this relationship, he sent artists and teachers to work with KCDC, such as Niles Christi and Jane Solan. Later, he gave the company his duet *La Cathedrale Engloutie* (1980) free of charge, and *Stoolgame* (1982). When the company toured New York, Susan Reiter wrote "They gave a vividly tense *Stoolgame*, demonstrating admirable ensemble work" (1984 p. 32). The collaboration with Mats Ek, according to Manor (1996), started after a performance in Italy when he was asked by Arnon to create a work for her company. Ek, who directed and still choreographs for Cullberg Ballet, staged *Down North* (1986), *Fireplace* (1987), and *Soweto* (1989) for the KCDC. Other artists who have made pieces for the company are Anna Sokolow, Spider Kadelsky, Kei Takei, Christopher Bruce and Jane Dudley.

From the very beginning of the young company, Arnon recognised the importance of a school to encourage new talent and creativity. Since 1965, the school has been comprised of one section which accepts all children who want to dance, with no selection (Rottenberg, 1996). Nevertheless, the approach towards dance education is professional. The students receive ballet, modern dance, jazz, improvisation, and Eshkol-Vachman notation classes. The company's dance school collaborates with the regional high school Oshrat, which enables students to have final exams in dance. A meeting point between the school and the company is the two year workshop for dancers, with a definite professional framework. It is used as the reserve of dancers for the company, and at the same time a school for dance and choreography. Alongside the technical classes, the students take improvisation, choreography, dance history, arts history, music, anatomy and Feldenkrais classes, and participate in dance projects and performances. That the company and the workshop live under one roof enriches the students, who watch rehearsals, and the dancers, who teach and guide the students. This workshop has produced many dancers and artists, one of them being Rami Be'er, who had his dance training foundation in Ga'aton Workshop.¹⁷

The kibbutz movement's role in the art of dance reaches all areas. From the beginning, the kibbutzim educational system emphasised artistic education and dance education as part of its curriculum. They established dance schools and regional dance studios to educate young people. *The Kibbutz Teachers Seminary*, in Tel-Aviv, maintains a school for dance teachers. At the top of that pyramid is the KCDC, a professional dance company.

THE USE OF ABSTRACTION AND EXPRESSION AS PROCESSES OF SIGNIFICATION IN BE'ER'S WORK

The dance world in Israel was influenced both by the Central European *ausdruckstanz* and by the American modern dance through various artists who immigrated from Europe and the U.S.A. It is apparent, through the analysis of Be'er's selected works, that he uses both abstraction and expression as processes of signification in his work, and it is therefore essential to examine how abstraction and Expressionism in modern dance have influenced his choreography. However, the danger of categorising so broadly through a process of system classification should not neglect "the uniqueness of an individual work of art" (Copeland & Cohen, 1983 p. 226). It is also important to note, that all artists express something in the process of the production of an art work, and also, that all artists abstract from life in their artefacts. That having been said, however, the 'non figurative' and the 'representational' are two approaches with a long tradition in the arts as well as in dance history. The conflict and contest between these two trends tend to give one of them priority over the other. Each of these two courses has been influenced by and has influenced, the aesthetics of its era.

Modernism, which gained momentum in the twentieth century, is characterised by several movements including both Expressionism, and the process of abstraction. Both were mediated by a tendency, of some of the modern artists, towards *primitivism*. This term was used generally in the West to describe its interests in the 'primitive' societies and their artefacts. It distinguished contemporary European societies and their cultures from other societies and cultures that were then considered less civilized (Perry, 1993). Furthermore, as Lynton notes in his book *The Story of Modern Art* (1995), *primitivism* "served to disengage art from the firm hold of 'fine art' as a return

to the essential and eternal bases of art" (p. 16). Greenberg identified what he saw as the essence of modernism in Western culture, as "the use of the characteristic methods of a discipline to criticize the discipline itself...from the inside" (1982 p. 5). Furthermore, each of the arts is self-defined and has its standards of quality which makes it independent from the other arts.

In dance, this trend of separation from 'fine art' occurred in America, with the pioneers of modern dance, Loie Fuller (1862-1928) and Isadora Duncan (1878-1927). Both danced and choreographed their own dances, and performed mainly in Europe. Fuller used in her dances the effects of light and material to create her abstract dance, and Duncan created her bodily expressive dances with neither narrative nor props. While Fuller and Duncan tried to divorce themselves from the ballet establishment, Diaghilev's Ballets Russes toured Europe, performing ballets which combined traditional elements with primitive aspects. Nijinsky's *L'Après-midi d'un Faun* (1912) and *Le Sacre du Printemps* (1913), both had *primitivist* tendencies, and Garafola considers they "marked a definitive break with the Marynsky...[and] administered the first shock of ballet modernism" (1989 p. 51). The contribution of some of the leading artists to these dances, such as Bakst, Benois, Somov and Goncharova, was of great significance to these productions.¹⁸

Expressionism has been defined by Lynton as being concerned with moving the spectator emotionally and spiritually through a markedly personal vision of the world, communicated through anti-naturalistic forms and colours.

1995 p. 25.

He claims that the first paintings that had this character were in Paris, at The Salon d'Automne, in 1905.

In Germany, Expressionism has a specific historical and cultural meaning and its dance form, *ausdruckstanz*, which originated in the schools of Laban and Wigman, flourished during the 1920s. Expressionism was concerned with moving the spectator emotionally through the communication of direct emotion or feelings, and its subject matter appeared distorted. The search for a new means of expression, unknown before, was formed by artists such as Hauptmann, Hesse, Kandinsky, Klee, Strauss and Schonberg. Mary Wigman (1886-1973) is one of the dance artists in Germany who developed the form *ausdruckstanz*. Many of her dances were sombre works that called attention to *primitive* drives. She wrote of her dance *Ecstatic Dances* (1919), which was one of the cycle of six dances, *Sacrifice*¹⁹, that it "was from the very beginning something as a feeling of *being called* that came from afar, emerging from a deep darkness" (Wigman, 1966 p. 18).

The gradual disappearance of subject matter and the struggle against illusionistic components in the structure of the art form in the visual arts, according to Tarabukin (1982), emphasised the flatness or two dimensions of their art. While this was exclusive to the visual arts, poetry moved from the word as a meaning to the word as a sound, theatre concentrated on the formal laws of the stage and music experimented with the laws of harmony, rhythm and composition. The geometrical abstract form of art which emerged in Europe in the second decade of the twentieth century, was defined as "nothing to do with reproduction of nature, nor interpretation of intellectual meanings" (Rebay, 1982 p. 145).

Mondrian's paintings of trees during the years 1912-1913, after he saw a Picasso exhibition and before moving to Paris, demonstrate his development towards 'pure' abstraction. The drawing *Tree 2* (1912) which depicts the three dimensions of the naked tree, with its curved branches, is the forerunner for several other paintings by him. *The Gray Tree* (1912) is one

of the first paintings in which Mondrian relates a 'natural' theme with a cubist composition. The motif of the tree is changed by reducing the use of colours to gray shades, and by the schematic arrangement of the branches. Mondrian creates an abstract form of lines, using areas of colour. By the arrangement of the tree motif, spaces between the branches are opened, and areas around the tree are shaped. Nevertheless, Mondrian still keeps the characteristics of the tree. Another step towards abstraction is created in the almost completely abstract painting, *Flowering Apple Tree* (1912). In this painting the tree form moves further away from an imitation of nature, and instead is depicted as rhythmic accents of the composition. The purpose is to show the work not as a representation of nature, but as an autonomous fraction of reality that the artist created according to his rules, not limited by its relationship to an external environment. Another step further is demonstrated by Pollock, who exhibited in 1948 some paintings, which were concerned only with the technique of applying paint by "throwing it, riding a bicycle through it, bursting paint-filled bags by shooting at them" (Lynton, 1995 p. 230).

In America, Martha Graham (1894-1991) "explores a full range of human emotions and relationships between people" however, she "avoids any realistic portrayal of the story" (Foster, 1986 p. 23-25). Her dance the *Cave of the Heart* (1946), which is based on the Greek tragedy of Medea, demonstrates the emotional landscape of people. Martha Graham expressed a similar process towards abstraction in modern dance,

I wanted something more from dance. It used to be that when dance was staged, a flurry of the hand meant nothing more than the representation of falling rain...Why, though should an arm try to be corn, or a hand, rain? The hand is too wonderful a thing to be an imitation of something else.

Graham, 1991 p. 108.

Expressionism and abstract movements in art, both are aiming to the same thing, a direct communication with the inner spirit of the viewer. Artists such as Kandinsky, Mondrian, Wigman and Graham employ both abstraction principles and expressionist ideas in their work, with one contributing to the other. By 'abstracting' from representation of reality, and by using the primitivised and exaggerated elements of Expressionism, they deal with hard topics in a way that people can cope with. This demonstrates how Be'er, in his work, is able to pull both from Wigman's Expressionism and from Graham's Abstract Expressionism, to present controversial issues in a way the audience can cope with.

ANALYSIS OF SELECTED WORKS

In order to construct a reading of possible meaning and significance in Be'er's work, a set of analytical strategies is proposed. The strategies are: (1) the movement vocabulary - the individual movements from which the dance is composed; (2) the use of space - how it contributes to the meaning of the works; (3) the structure of the work through time; (4) the structure in terms of the relationship between different components in the dance at any given point - how in each dance the movement, music, lighting, design and costumes are put together to express specific ideas; (5) the modes of abstraction and representation - and how these cause the dance to relate to phenomena outside the dance and (6) the expressive theme - how the choreographer combines expressive acts to deliver his ideas. The analysis of the movement of the dances is based on shape, dynamics and pathways through the stage space.

The Movement Vocabulary

In Be'er's dances, the movement does not express a narrative, dramatic or emotional situation, neither does it build towards a climax. Be'er's dance vocabulary is composed largely of pedestrian activities of every day movements. It involves movements such as walking, running, jumping, turning, eating and sitting, making symbolic movements of dressing and undressing, climbing and descending stairs. Different dynamics and diverse expressive gestures relating to movement seen outside dance and to specific expression in other art forms, are used to express the emotional and dramatic parts of the dances. In *Aide Memoire* Be'er uses the juxtaposition of both pedestrian and stylised expressive movement as a form to create a distinction

between group and individual movement. The group's movement vocabulary is, generally, comprised of walks, jumps and turns with the body held upright. However, the more expressive movements are performed by individuals separated from the group, or in duets and solos. Their bodies are more bent and the movements are more related to the floor. The arms and legs shake, kick, stretch and extend. In *When Most I Wink* the basic movement in the dance is based on walks which have different dynamics, such as slow, very fast, almost running and limping. For example, the lyrical section, the *White duet* (see appendix E, for structural outline) is executed in slow walk, almost in place. In the section which occupies more dancers, the *Shabat ceremony* (see appendix E, for structural outline), the dancers walk very fast in a hurried manner. Another example is the male dancer in the *Hunter* section (appendix E), who circles the stage, shifting weight from one leg to the other, or the woman in the ball dress, who appears in several sections and who limps around the stage.

The dancers' bodies in the dances are varied in their physical appearance. The individual qualities of the dancers are apparent, and even in the unison sections within the works, they do not look as one. Each of the dancers moves in their own rhythm which is in accord with those of the group but not necessarily synchronised with the rhythm of everyone else. In the opening section of *Naked City*, the *Ballet* section (appendix C), although the dancers perform the steps from the ballet lexicon in unison, each of them does it in their own individual rhythm. Men and women have the same movement vocabulary in this work. However, in *Aide Memoire* they dance most of the time in separate gender groups. In the duets, some of them are danced only by one gender, and only two are with mixed genders. The quality of the movement in these duets is different when it is danced by dancers of the same sex or by the opposite sexes. The duet in the *Reproduction* section

(appendix D) is performed by two couples, each including male and female dancers. The movement of one of the couples who dance in the middle of the stage, emphasises the pelvic area of the two dancers, and even more of the female. They move with their legs open wide apart, causing the torso to lower towards the floor. While the female dancer pushes her pelvis backwards, the male dancer crawls on the floor between her legs. The male dancer grasps the female hair and manipulates her movements. The male dancer touches his penis with his hands and the female her breasts, they shake hands, heads and legs and swing their pelvises. Their physical contact, which is performed sometimes only with the torso, or hands, has the quality of short, direct and bound dynamics. This, together with the constrained, sustained, active and direct dynamics, suggests a duet for reproductive purposes only. Another duet, in the *Homosexual love* section (appendix D) of this dance, is performed by two couples, one of two male dancers and the other of female dancers. The male couple sit on a shelf which stands out from the middle of the board. They touch each other in the face, with the legs, arms, face and back. They hug, caress each other's hair and intertwine their body parts. The movement is slow and free, attentive to the body part they reach. It suggests a relationship which is less physical and more of intimate and with spiritual qualities.

The shape of the dancer's body serves the theme of Be'er's dances. In *Naked City* the body has a longitudinal shape, with its two extremities, the head and the legs, moving away from its centre, creating a curved body shape. The movement in general is executed in the sagittal plane, and executed 'from inside out' which captures the craving and yearning of the lonely individual for company. The loose hair of the dancers is used as an extension of the movement, like a wave after the movement has finished. The fast movement which is restricted to a square of light, a line of light or a

floating window upstage high, suggests urban architecture. In *Real Time* the body is held, in general, upright. The movement is curved and concentrated in the elongation and extension of the limbs which radiate from the centre of the body out, to the periphery and even beyond, sometimes opposing the body. It can be seen to demonstrate the struggle of the individual when it is confronted by the group.

The dancers' gaze throughout the performance is not directed towards the audience. The dancers are concentrated on their activities on stage, and their gaze remains within this space. It determines the spectators' role, as witnesses who watch an event which is performed by the dancers. In *Aide Memoire* the dancer's focus throughout the performance never makes contact with the audience. The gaze of the group is either upwards or downwards to the floor, and during the intimate duets, although the dancers look at each other, no contact is achieved through the look.

In *Naked City* Be'er uses the way of looking as a device. Based on Freud's psychoanalysis ideas in *Three Essays on the Theory of Sexuality* (1962), the theory of the pleasure of looking and voyeurism is examined. Freud's ideas derive from sexual drive and are linked with active-passive, masculine-feminine behaviours. Mulvey, in her essay *Visual Pleasures and Narrative Cinema* (1975), develops this concept to analyse how gender is constructed in films. Throughout the gloomy portrait of the city Be'er draws for us, he demonstrates also the illusion of life in the city as depicted in the film industry, in the scenes *James Bond* (appendix C), or the *Cabaret* (appendix C). In *James Bond*, three male dancers move to the 1960s jazz music. They walk, skip, turn and jump heavily and in unison or a canon form. They move with their hands held behind their rounded backs, looking down, and cover a large amount of space with curved paths. In the *Cabaret*, three female dancers move in unison, dressed in black bikini suits, on chairs adjusted to an

elevated framed box. This construction restricts their ability to move. They move the fly swats between different body parts, raise their pointed feet, turn and push out their breasts and bottoms, which carries an overtly sexual message, as depicted in the Hollywood mainstream film industry. In these two scenes Be'er draws a picture of a patriarchal structure where the women are bound to a symbolic structure of which the men are the bearers of meaning (Mulvey, 1975). While the female dancers expose body parts and move to manipulate the visual pleasure the males are displayed as heroes, who power the others and use women as objects of desire. However, while the female bodies are more erected and the movement is powerful, the male's bodies are bent and their movement quality is more loose.

Another aspect of the way of Be'er's use of gaze is examined in two sections of which the wild laughter device is also employed. As Freud argues, the pleasure of looking, the scopophilia, is associated with taking other people as sexual objects (1962). In the first section, the *Acrobat*, a male dancer walks forwards and backwards, in the middle of the stage, on a strip of light, as if he was an acrobat in a circus. He tries to keep his balance, while he executes a repeated stepping pattern, followed by a more expressive pattern of arm gestures, and then walks from side to side, off the strip. During this sequence he looks either down or up, never at the audience, and concentrates on his actions. However, in the second part of this section, the dancer walks downstage left into a square of light, while staring at the audience. There, he turns clockwise, sits leaning back on his hands with his legs bent and open wide apart. As he looks at us looking at him, surveyed as an erotic object, he bursts into laughter which makes his body shake and tremble. As Daly puts it "the performer who puts her/himself on display for the gaze - is in the passive, traditionally female position" (1991 p. 2). However, he plays with the spectator's gaze and desire with the provocative laugh, which

puts him in an active position and the audience in a defensive one. In the last scene the dancer laughs while standing naked with his back to his audience, as if disregarding his audience. If, in the previous section he plays with the gaze between himself and the spectator, in this section both the spectator and the dancer look forward. They share the gaze towards an undefined and indefinite point.

Movement is deliberately limited at certain points by tying arms with a scarf, to depict an individual who is bound and incapable of expressing his feeling as if he is paralysed with horror. In *A lonely child in the world* in the dance, *Aide Memoire* (appendix D), a female dancer enters the stage, with her arms tied with a scarf. She repeats the movement material she did before, a small pattern as if playing hop-sotch. Another example is the way the stiff body of the dancers who are bound to chairs might suggest the group's inflexibility. In *Real Time* in the *Members' trial* section (appendix B), while the female dancer moves slowly, the group enter one by one, and sit on the chairs. They stretch their bodies outwards, not leaving their chairs, while the female dancer executes curved movements and changes directions. It occurs because of the group's, the community's, inflexibility and rigid attitude. Losing balance is used as a device to demonstrate the break of the illusion, the dream. In *Real Time* in the *Waltz* section (appendix B) the female dancer on stage performs waltz steps combined with more pedestrian steps. However, while performing the steps she suddenly falls, shaken or walks on her knees.

Another aspect of Be'er's application of movement in his work is the use of references from Graham technique, ballet, Hollywood films, jazz, Jewish tradition and his own dances. He combines different styles with his pedestrian activities in order to serve the theme of his dances. In the opening scene of *Naked City* five female and four male dancers stand in a row

upstage, the female dancers wear ankle length romantic white tutus, in the *Les Sylphides* (appendix C) style, and the male dancers wear skin-fitting tights and soft loose romantic tunics. They perform a pattern of *glissade* and *grand jete* from side to side, in a canon form. At every new music phrase, one dancer after another starts performing the phrase across the width of the stage, while one after another are leaving the stage. The dancers execute this pattern not in an accurate manner as we expect from a ballet company. In a dance which draws a sombre picture of a city, the ballet scene serves to connect the European dance which was patronised by the rich and admired by the middle classes with the gloomy city and its lonely people.

The reference to jazz dance style, in *Naked City*, is in the *James Bond* section (appendix C). To the music of the 1960s James Bond movies, three male dancers in black blouses and trousers walk, skip, jump and turn heavily, as described previously. Be'er shares with us an illusionistic world created by the urban film industry, with a smile. In *When Most I Wink*, the reference is made to Be'er's dance *Naked City*. The character who appeared in the last section of *Naked City*, dressed with a body suit with the long fringes moving very fast for a few seconds, appears as a single figure in *When Most I Wink* in the the *Blue image* section (appendix E). While moving he introduces the dancers and props which will take part later in the dance. References are made up in the dance to Jewish Eastern European tradition. In the *Shabat ceremony* section (appendix E), Eastern European Jewish folk music and Yiddish language are used. Another reference to Jewish tradition, in this section, depicts the feast on Friday evenings, when all the family members gather around the dinner table, light the candles and make the Kiddush, a ceremonial blessing over wine and bread.

The Use of Space

Be'er uses the stage space as a device to serve the theme of his dances. In each dance the use of space has a particular identification. Throughout *Real Time*, the dancers do not travel a lot and they employ a small amount of space, although they occupy various places on stage in various sections. Each section has its specific spatial structure, which is kept all along the section. The group usually moves close to each other, either using rows of chairs, or standing close to each other. This closeness serves the theme, which deals with the struggle between the group and the individual. The group obtains its power from being close and by using small spaces. It is applied against the individual who tries to express a different opinion to that of the group's. It is demonstrated in the first section - the *Group around the individual* (appendix B). A female dancer moves on her knees between scattered chairs, looking up, while her arms move expressively reaching from the inside out. She then stands still, with her hands covering her eyes, while the group surrounds her. After they walk fast, covering a large amount of space with bent knees and pears in their hands, they gather and sit in a U shape facing the audience. Then the female dancer moves quickly with abrupt movements. This theme of the struggle between the individual and the group, is also depicted in Graham's dance, *Heretic* (1929), again with a group in a U shape line. This piece was constructed of a group of women in black against a soloist in white, and "employed straight lines, angular gestures, geometric formations" (De Mille, 1992 p. 89). These two dances were originated in diverse cultures at different times, which results in dances with different appearance, but interestingly some of the dances' aspects are the same.

The restricted space created by lighting and design is demonstrated in *Aide Memoire* and *Naked City*. In *Aide Memoire*, the lighting is comprised of shapes such as strips and squares. The dancers move only in these strips of light, and this spatial design forces them to enter and exit from upstage only. Since each of the dancers is restricted to one stripe, it increases the isolation of the individual in a group dance. In the *Robots* section (appendix D), the dancers march forward and backwards along the narrow strips of light, like soldiers. Their arms are attached to their stiff bodies, while standing still. Only when a beam of light falls on one of the dancers do they move in an expressive manner. The arm gestures move 'from inside out' to different directions as the body moves freely. It illustrates that although the dancers move as a group, each of them is isolated and separated. This scene demonstrates how in the Second World War, the people who performed a systematic genocide, operated like robots. They were unattached to other people's feelings and suffering, which enabled them to obey orders without raising any questions or doubts.

The use of space in *Naked City*, is demonstrated with the entry and exits of the dancers only from the wings, and their movement from side to side or in place. These, together with the high speed, imply the hectic life of the city. However, the restriction to one place emphasises the confinement of its inhabitants. The female dancer in the *Dance with the flower pot* (appendix C), moves around the lighted pot, in the dark stage, bends over it and pulls away. She treats the flower pot, in this restricted space, as if she worships it, which emphasises the loneliness of the urban individual and the symbolic single flower, which is a reminder of rural life. At the same time another pot is presented floating upstage high, suggestive of a different place and time.

The space in *When Most I Wink* is delineated by a construction which resembles a room. This room is the kingdom of dreams, those that are

dreamt while asleep, and those that are dreamt while awake. The atmosphere of this room resembles Petrushka's room, in Fokine's dance of the same name (1911). Both rooms have high walls and they are dark and almost empty, a place for bizarre visions. As with Petrushka's cell, Be'er's room is closed on three sides, and only open to the audience. The structure of the room restricts the dancers to enter and exit only through the two doors, which are kept closed during the dance, and are opened when it is necessary. The definite use of space is demonstrated with the group's use of different points of space, while the characters use specific places in space, each with its typical pattern. The hunter moves in big circles around the stage in several sections, such as the *Hunter*, the *Lunatics* and the *Conclusions* (appendix C). The couple in the *White duet* (appendix C) move upstage accompanied by the theme melody. They move very close to the back wall and dance against it. This pattern appears in a previous section, the *Dream*, and in a later one, the *Lunatics* (appendix C).

Be'er intersects the space with floating windows, which are situated upstage high. In these windows there are props or dancers who move, all related to the dance which is performed on stage. In *Real Time* during different moments of the dance, a naked figure or figures are situated in the floating windows. In the section, the *Group testing the individual* (appendix B), a couple of a male and female stand still in the floating window looking on the activity on stage, penetrating the intimate duet of the male and female dancers. This floating couple also look at the audience who watch the dancers. This creates an endless circle to voyeurism. In *Naked City*, at the back of the stage, there are floating lighted windows. The bond between the figure in the window and the performers on stage is demonstrated in the *Leader and the mass* section (appendix C). An image is situated upstage high right, which sits and stands while making angular arm gestures, as if

conducting the ensemble who are dancing on stage. Another use of these floating windows is made in the transition sections, which are of several seconds each. In a short section, the *Transition 5* (appendix C), a flower pot is lit in the floating window above the dark stage, suggesting of the coming section, where the pot is a centre piece of which a female dances around. In *When Most I Wink* there is only one floating window at the right. When the figures disappear from it, it becomes like a mirror, reflecting back the dancers' images.

Be'er also uses the floating windows to create a different space, to which the spectator is directed by the choreographer in a very controlled way. The link of the figures and props can be through contrast to the movement on stage. For example, in *The striding of the coats* (appendix C), while the two female dancers thrash, throw the coats to the ground and then beat violently to the rhythm of the romantic melody, four separated floating dancers change poses. Their movement quality is slow, sustained and fragmented, while the dancers on stage execute their movement in fast, free flow, strong and direct. Another example is demonstrated in the *Birds* section (appendix C). In this section, seven female dancers and a male are on stage, and four more are floating dancers. While the dancers on stage move in space performing arm gestures which recall flying birds, the floating dancers do the same movements but to different direction, in place.

The use of this device also reflects a different dimension of space and time. The figure making gestures, sometimes as if moving in weightless space in an unattached window, suggests that we move through a time machine to the past. In *Aide Memoire*, the *Introduction* section (appendix D) opens with eight dancers standing still in a row and a floating image in the window high right. The form that the dancers create on stage, and their stillness, suggests memorial candles which are lit by the Jewish people as a

symbol for the dead. However, the floating figure who stays still in a cramped, tensed and strained position throughout the section, suggests another kind of remembrance. This device takes the spectator to other regions, where the suffering, horror and humiliation were dominant.

The Structure as Expressed Through Time

Be'er's full-evening dances are about one hour long, and are comprised of small sections juxtaposed to make a whole piece. Each of these scenes, which are put together in the choreographer's own arrangement, expresses a different association, atmosphere, mood or emotion. The sections, which are of different lengths, are generally several minutes long, and transition sections of several seconds are inserted in between. For example, *Aide Memoire*, is almost 66 minutes long, and is comprised of 19 sections, from the shortest part of 1 minute and 12 seconds, to the longest one of 6 minutes and 40 seconds. Another example is *When Most I Wink*, which is 1 hour and 41 minutes long. The dance is comprised of 18 sections and 3 transitions. *Naked City*, is 73 minutes and 31 seconds long and is divided into two principal sections, each with its distinct character, which are divided into sub-sections, and are framed with an introduction and conclusion sections. 12 transitions are scattered between the sub-sections, each lasting several seconds. When a transition does not divide two sub-sections, they fuse into the other.

The partition of the sections is marked by the cessation of the dancers' movement, a change in the number of dancers, a sense of end created by the music and the different character and quality of music. For example in *Naked City* (appendix C) the ninth section of 3 minutes and 16 seconds, the *Dance with the flower pot*, is performed by 1 dancer to a melody, in the centre of the

stage. The dancer's movements around the pot are slow and have a free flow quality to it. The next section, the *Transition 7*, which is 38 seconds long is danced by the company to a rhythmic sound. The dancers move on angular paths, cover the whole stage, in a robotic, direct and bound flow movement quality. The *Sexes try to attract each other* section, is danced by 5 male and 7 female dancers. The female dancers move fast and in indirect extending elongated movements upstage centre, while the male dancers perform slow, sustained and fragmented jumps and hunting-like movements. This section is danced to a 'wild' melody. *Transition 7*, however, is another short section of only 10 seconds, with no dancers and no sound on a dark stage.

Be'er does not use one musical composition in a dance, but puts together music, sound, gibberish, narration and different spoken languages, a musical structure that supports the theme of the dance. In *Aide Memoire* the sound is a collage made of different pieces of music, sounds and narration. The short pieces of music are varied from solo piano to singing or background music. The sounds consist of train sounds, wind bells, drumming on the boards, whipping and gibberish. These dramatic sounds suggest the expression of the Holocaust ordeal. The narration is composed of different languages such as English, German and Hungarian, which attach the theme to a specific place and a time.

The sound in *When Most I Wink* is comprised of different pieces of music, sound, noises and narration. Shakespeare's 43rd sonnet, which is written in the programme, is read alongside different sections of the dance (appendix G), and gives the spectator a very specific route to the comprehension of the theme of the dance. The choreography is about both night-dreams and day-dreams, and the fine border which separates reality and dreaming. However, the use of Jewish Eastern European folk music and Yiddish language, links the general theme with the personal elements that

Be'er introduces into the dance. In this dance a theme melody is repeated several times, every time danced by the same female and male dancers, with the repetition of some of the movement vocabulary and quality. This theme melody is performed in the *Dream* section for the first time, and later in *A white duet*, the *5 women* and the *Lunatics* (appendix E).

Some of the music and sound pieces make references to other places, people and time. The most significant reference in *Aide Memoire* is the narration of the first eight sentences from Essay II of Ecclesiastes (appendix F). This book, attributed to King Solomon, wonders at the nature of life and its purpose. The main idea that runs through the book is that every thing is constant and definite and is not changeable, although the religious precepts are emphasised at the end the book. This specific text draws a line from the choreographer through the memory of his parents, Holocaust survivors, to his ancestors and their view point of the world's order: "to every thing there is a reason" (Ecclesiastes, Essay II:1). Another example is depicted in the *James Bond* section (appendix C) of *Naked City*, when the dancers move to the music of James Bond's movies from the 1960s. Using this reference, Be'er shares with the audience an illusionistic world created by the urban film industry. This is one section of the whole picture of a city, as illustrated by Be'er.

The use of different spoken languages, as part of the sound of Be'er's works, also makes reference to other places. In *Aide Memoire* this link is expressed with German and Hungarian languages. The use of Hungarian, Be'er parents' country of origin, is included in the *Struggle for survival* (appendix D). The use of Hungarian words are heard, while in the background one can hear also the sounds of whipping. To these sounds a female dancer moves, while the other six dancers move forward and backward slowly. They raise their arms as if in a 'surrender' gesture, or jump heavily. Another link is

suggested with the use of German shouts of the order 'herous' (out), which, to anyone who 'knows', resonates with the horror which the disclosure brought with. This is a pointed finger towards these nations' part in the Holocaust. Within the general theme, Be'er's personal family story and memory, is read.

The Structure of Relationship between Different Components

The first clue to indicate what Be'er's dances deal with, are the titles of his works, which are expressive and sophisticated. They suggest the nature of what to expect from each piece. Be'er uses various expressions to name his dances, such as idioms or citation from other sources. In the case of *Aide Memoire*, the title suggests that the dance is a memory of something very important that should not be forgotten. Although for most of its Israeli audience the title bears a strong link with the Holocaust collective memory, Be'er finds it useful to provide a written explanation in the programme. The more specific information that links the dance with a particular event, is introduced in the company's written introduction to the dance "the dance...faces the challenge presented by the remembrance of the Holocaust" (Baramotz, 1997). In *Naked City*, the title of the dance suggests it is concerned with the exposed and bare life in a city, without hiding or leaving out anything. The naked body in the floating windows and in the last minute of the dance resembles the nakedness of the city, whilst also bringing resonance of exposure and degradation that can be experienced in urban decay.

The beginnings and endings of a dance serve as an important framing device in Be'er's works. The dance starts with a dark stage, when the audience enter the theatre. When the stage is lighted, a sound or music is heard and the dancers are standing already on stage, ready to start. Although

this is a gradual guidance of the spectator into the work, the first scene of the dance might be a surprise. *Aide Memoire* begins when the audience see in front of them a dark stage, and the sound of low pitches is heard. Slowly, after a few seconds, the dancers are seen standing still in the low light, in a row across the width of the back of the stage. The beams of light which come from above and focus on the each of the still dancers, create an illusion of people frozen in time. The dancers remained still for almost half a minute, and then in slow motion start moving forward. Although they all move in unison, they move very differently from each other.

At the end of the dances, all the dancers are on stage. In *Aide Memoire* it includes the group, two floating dancers upstage high and a female dancer. The group moves slowly back to line up in a row, for the same structure that opened the dance. At the same time the individual female dancer stands still, and slowly lowers her body down, with her knees open to the sides, and her arms crossed over her chest. While these movements occur on stage, the lights dim, focusing only on the dancers and slowly fading out. In dances that sometimes carry strong messages or deal with a controversial theme, this gradual end to the dance enables the spectator a cautious separation from his involvement with the dance and its theme, which might be strong and emotional.

Another device which concerns the framing of the dances, is the *Introduction* and *Summary* sections in his dances. Since the dances are neither fully abstract, nor directly narrative, the introduction section is used as a guidance of the spectator to the theme of the dance. The *Introduction* section of *When Most I Wink* (appendix E) is made of two parts. At the first one, the *Introduction*, a beam of light flashes for several seconds a part of the stage and moves on. These flashes carry the spectator's gaze randomly, to various points on stage, and display the dancers and parts of the set. They

give a glimpse, a wink of what the choreographer will introduce later in the dance. In the second part of the introduction the *Blue image*, a dancer in the blue suit with long fringes, replaces the flashes of light. This time, the technical device is replaced by the audience who follow the dancer as he moves from one place to another. This time the very short flashes of light are much longer because it involves live movement, which enables the spectator a longer and therefore profound observation.

The last section of some of Be'er's dances serves as a summary of ideas which have emerged along the dance, using dancers, movement, props and music from previous sections. The use of this device gives the dance its resolution and unity. In the *Summary* section in *Real Time* (appendix B), the female dancer in the red dress, who danced in the *Introduction* section, moves again on her knees with her arms extending outwards from her body, in a slow and indirect movement. She covers her eyes with her hands, to the same sound as in the *Introduction* section, while the group surround her in a U shape, leaving her space to leave. It suggests the frustration of an individual who cannot accept the authority of the group of which he is part. However, while in the first section she moves in the centre of the group with abrupt movements to the crushed sound, the last section has a different solution for her. Although she enters with the abrupt movement, at the end of her dance she joins the group. She sits very close to them but a little apart, keeping her private space within the group. The female dancer with the peach dress who appeared in a previous section, dances her movement. Moreover, while in the previous section she danced alone, this time the group sit on chairs on the stage. While the red-dress figure decides to join the group, this character falls on the ground, suggesting she could not confront the group. The dance comes to an end with the group sitting still as if in an old picture.

The lighting device which Be'er employs in his dances makes an important and powerful contribution to the composition. It is reduced to the use of blue and white in the dark stage, for most of the dance. This creates a flattened space, bringing it almost into two dimensions, as well as suggesting a foreign and mysterious atmosphere to the piece. This device creates a distance between the spectator and the controversial or emotional theme, and thus enables the audience to contend with it. For example, in *When Most I Wink*, the dancers perform in a space showered in blue light, or under the beams of lights which focus on each of them, or at other times in squares and strips of light. In *Aide Memoire*, the limited space for the individual dancer within the group and the cold colours, blue or white, suggest a constrained atmosphere. In *Naked City* in the *Summary* (appendix C), the stage is lit with many beams of light from different directions which reflect the shiny sprinkles spread around the stage and support the illusion of a Hollywood cliché imagery.

The set design of the dances is reduced to the minimum, to its essence. In the empty space of *Real Time* different kinds of chairs are carried in, suggesting the characteristics of the periodic 'members meetings' in the kibbutzim, when all ranges of life matters are discussed. *When Most I Wink* has the set design of a room with three walls, open to the audience. The room has two stairways, a shorter one, and a longer one which is combined of two ways that are attached at 90° to each corner. Both lead nowhere. In the front of the stage two iron bed frames are situated. The left has a cushion on it, and the right bed stands upright with a man strained between the strips of the bed as if caught in a spider web. It serves the theme by providing a surrealistic and claustrophobic atmosphere.

The costume, like the stage design, creates a background for the themes of the works. The costumes range from underwear, sleepwear and

street clothes to parts of costumes or army uniform. As with other devices of the dance it goes through the process of abstraction, using fractions of costumes to indicate the whole. For example, in *When Most I Wink* a khaki coat suggests a soldier, or a military red jacket with gold buttons suggests a 19th century European soldier. The juxtaposition of different parts of costumes from different countries as depicted in the Western Theatre, is demonstrated in *A fantastic reality* from *When Most I Wink* (appendix E).

Unity is achieved with the repetition of the same movements, characters, props and sound through several parts of the dance. Like the female dancer in the red dress, in *Real Time*, in the *Summary* section (appendix B), the female dancer in the peach ballroom dress appears in the same movement and movement's quality, to the same sound and costume, as in her previous section, the *Waltz* (appendix B). The group move in various ways with the pears, in different sections of the dance. They move on stage with pears in their hands, they sit on the rows of chairs holding a pear or leaving it on the ground. Unity is also achieved by the hanging pear throughout the performance, upstage high left. Beside the unifying quality the pear gives to the performance, it suggests an illusion of an eye watching the occurrence on stage and beyond it, penetrating the privacy of the dancers as well as the audience.

Modes of Abstraction and Representation

Be'er uses abstraction and expressionism to express his ideas in his choreographies. While the process of abstraction is created by reducing the individualised features and emphasising the essential forms in the dance, the representation which disengages from the 'descriptive' functions of the art, is concerned with the expressive possibilities of the artist's creativity. In Be'er's

dances the movement, lighting, sound, stage design and costumes are all significant in delivering the theme. However, Be'er reduces the movement to pedestrian steps, which are comprised of everyday activities such as walks and runs. In the dark stage, the lighting is simplified to several plain colours, which generally light the dancers from above. The sound is reduced to a collage, juxtaposing 'strange' pieces of sound and music together to serve the theme. This enables the choreographer to choose not to challenge a complete music composition with its own theme, development and meanings. The representational approaches are, however, more distinguished in Be'er's work. The themes of the dances address political and socio-political issues about the society in which he lives.

In *Aide Memoire* the mode of abstraction is dealt with by the use of pedestrian movements and the restricted use of space. While the group moves forwards and backwards in straight lines, of white or blue light, the individuals use more curved paths. The lighting in the dance is shaped to stripes and squares, which limit and restrict the dancers' space. The set is designed of flat boards which stand upstage, with spaces between them, suggesting train coaches. However, the dancers use the boards to dance against, to climb on, to dance behind and as a musical instrument which the dancers drum on. The costumes in this piece include white long trousers or shorts for male and female dancers, white vests for the female dancers and a strap dress for the female's solos, all in a very simple design.

Although the movement, sound, set and costumes are all reduced to their 'abstracted essentials', the general atmosphere in each of the sections is very expressive. Each of the sections in the dance has its special characteristics. For example, in the second section, the *Destiny* (appendix D), the narration of Ecclesiastes (appendix F) is heard, while a heavy and slack body keeps dropping to the ground and rising again. This demonstrates

despair and depression, because "to everything there is a season". In the next section, the *Struggle for survival* (appendix D), the group moves to a minimalist and repetitive melody, extending their limbs while moving up and down in the strips of light. When a female dancer enters and moves up and down with her back to the audience, the whole group stand still, as if surprised. She moves to a sound of a whipping lashes, her movements resembling the beating and slashing, to all directions. When she moves on the ground and holds her arms close to the vulnerable centre front of the body, or near the head, we can see movements that resemble fear, pain, and agony while the group keep on in their monotonous actions.

Be'er uses representational devices that refer, resemble and reflect fractions of a historical event. When these are juxtaposed together to create a whole composition, its impact is very strong. In *Aide Memoire* in the *Introduction* section (appendix D), the dancer's movements correspond to the power of the train suggested by the sound in the background. The dancers move in straight paths, up and downstage, propelling their arms, pivoting and executing leg gestures. These movements and the paths resemble a train, which in turn suggests the cattle trains which were used in Europe during the second World War to transport people to concentration camps, to their death.

The imitation device relates the dance to a specific event, which is demonstrated in the *Hop-scotch* section (appendix D). In this section a female dancer emerges from the back stage right, where a group of dancers is lined up. She moves forward to the centre of the stage with her arms tied across her chest. There, she performs fragmented steps from a ballroom turning dance, the waltz. Her steps and gestures cross her body centre line, while she occupies a small amount of space. Later in slow movement she hops, as if she is playing children's hop-scotch. However, unlike the real game, this one is fragmented and is executed at a very slow pace. This character

appears again in *A lonely child in the world* (appendix D), with the same movement vocabulary. While the dancers sit on top of the boards, making fragmented gestures as if they were a chorus in a Greek tragedy, a female dancer, in a strap dress, comes out with her arms tied across her chest. She moves slowly, repeating the previous pattern. The repetition of the movement pattern in this section adds, to the young girl who lost her world, the immense loneliness and isolation of a child who has to struggle in an indifferent and hostile surrounding.

In *Real Time* (appendix B), the movement is limited to limbs which extend from the centre of the body outwards, and the movement which recapitulates reality is made of rhythmic elements. However, the representational mode is expressed by the different expressive characters who appear during the dance. The female dancer in a peach dress performs waltz steps to the sound of *Fantasia*, from the Walt Disney movie, which suggests that she moves in a world of illusion, in a dream. The use of Russian language by the singer makes the link to Russian Socialism which was the foundation of ideas on which the kibbutzim were founded as an ideal society, at the first half of the twentieth century. However her sudden falls, the shaken body and the knee walk in the middle of the dance, suggest cracks in this fantasy. While it was essential to sacrifice the individual's needs for the sake of the group, to be able to confront hardships, it pressures the individual when the situation improves. Another expressive element in the dance is illustrated by the use of various props, which reflect everyday life in the kibbutz.

The use of the floating window device, as demonstrated in *Real Time* (appendix B), which is situated upstage high, where we see in different moments of the dance a naked figure or figures, refers to a different dimension of space and time. The figure makes gestures, sometimes as if

moving in weightless space, in this unattached window, suggesting that we can move through a time tunnel to the past. In another section, a male/female couple stand still in the floating window looking on the happenings on stage, as if they watch the present occurrence represented, penetrating the intimate duet of the male and female dancers. The floating couple who watches the dancers, look also at the audience who observe the dancers. It creates an endless circle to voyeurism.

In *Naked City* Be'er divides the dance into two main sections, one more abstracted and the other more expressive in character. While the first part of the dance corresponds to the energy and spatial configuration of a city, the second part is a collection of images of its inhabitants. In the first section, of 22 minutes and 35 seconds, Be'er reduces the individualistic features in the dance. It is danced by a soloist or small groups of dancers. The movement in general is executed in high speed without cessation, and the dancers cover a large amount of space with their pathways. They react to the minimalist, endlessly repetitive, juxtaposition of different music and sound pieces. In the group's sections, the male and female dancers wear a unisex short black dress, with an open décolletage at the front and back for the female dancers, and at the back for the male, with the female dancers wearing a black bra. This first part has a symmetrical structure of two sections with 2 transitions after each, then three sections and again two transitions which are followed by two sections. However, the first part is divided, almost in the middle, by the *Acrobat*, which is distinct in its slow movement. The *Acrobat* section comes after 10 minutes and 24 seconds of dance, it is 3 minutes and 24 seconds long, and the rest of the first section is 6 minutes and 47 seconds. In the *Acrobat* section a male dancer walks on a narrow path of light. It resembles an acrobat's walk on a tight rope in the circus, trying to keep his balance.

The more expressive second section, of 50 minutes and 56 seconds, is composed of extraordinary characters, whose movements are very varied in dynamics. The movement, music, sound and props are varied from one subsection to another, sometimes by contrast, and bear distinctive characteristics. Be'er uses the resemblance device to depict the colourful, sometimes tragic, images that occupy the city. In the *Meredith Monk* section (appendix C), three female dancers move to a piano melody juxtaposed with one of Monk's melodies. While two dancers move to the melody in a repeated set of steps, one dancer reacts to the song as if translating the words into body sign language. She bends, shakes her legs, turns and rolls on the ground to one direction and back, only with her pelvis attached to the ground, while her limbs move freely and in an expressive way. In the *Clochard* (appendix C) a male dancer wears a long black open coat; he walks, changing directions and trying to gain his balance. There is a tension between the dancer being pulled to the ground and his attempts to set up for shorter times, until the end of the section when he falls backwards on his back.

The Expressed Theme

Be'er builds the theme of the dances through different small sections juxtaposed together, which create a whole work. In *Naked City* these small sections conceive the whole representation of a city. He gives a gloomy and sombre image of a city which is supported by his use of a dark stage for most of the dance, showered with blue light. Be'er uses the lighting also to create the illusion of a city, with squares that resembles windows and houses, and stripes to resemble paths. This is added to absurd monologues of a man and a woman. For example, in the *Dance on the 2 poles of a 90°* (appendix C), a woman talks about her relationship with her lovers, husband, male employers,

children, sister and husband's lover, which does not make any sense to the spectator.

In the first part of *Naked City*, Be'er draws a picture of a city with the fast and hurried movements of the dancers, which, with the *Introduction* section (appendix C) creates an illusion characteristic of the city and its origins. The second part of the dance is constructed of characteristic sections. We can see the Hollywood sections, the *James Bond & the Cabaret* (appendix C) with its patriarchal structure of sexy women and macho men. Another device used in this part is the characters drawn by Be'er, in sections *A girl with the flower pot*, the *Clochard*, the *Cabaret*, the *James Bond* and the *Silver Rain* (appendix C). This section draws a picture of the loneliness of life in the city together with the illusion it contributes to its inhabitants. The *Summary* section (appendix C) gathers all the characteristic images scattered along the work, with the sombre and lonely mood they create. These, together with the illusion of the film industry, provide the city inhabitants with a fantasy which demonstrates the patriarchal structure of society with men and women who are depicted as erotic objects. This portrait of a city is described with fast and hurried movements.

The general theme in *Real Time*, the struggle between the individual and the community, is divided into sub-themes, which are the juxtaposition of 17 sections of the dance, each dealing with a component of the whole idea. Some of these are: the frustrated individual; the restriction of the individual to a specific place; the pressure the group puts on the individual; the group penetrating the individual's space; the struggle of the individual against the oppressing group, and the resolution the individual chooses, either to give up or leave. The link of the dance with the kibbutz life is demonstrated in the use of the props. The 'khaki shirt' is the bond with the first days of the kibbutzim, when, from ideological ideas, the individual had to be abstemious and not be

exceptional. The 'blue shirt' reflects the belonging of the individual to a specific ideological camp. In a more particular manner, the dance borrows from Be'er's autobiography, his birth and life in a kibbutz. In a more specific manner it deals with the struggle between the individual and the group in the kibbutz, suggesting the controversial discussion over whether the kibbutz should adapt to the materialistic - realistic society, or remain as it is, and if it should adapt, to what degree.

In *Real Time* Be'er looks at the Hollywood film industry, as an analogy to the city, which might carry a negative bias. Be'er looks at the city as a member of a kibbutz might. A kibbutz is a collective community which combines three functions: cultivating the land, the *socialist* ideals which put into practice its social structure, and acting as watch posts in times of trouble. Moreover, he was not exposed to films in his kibbutz in the same way as a person who lives in city might be. The way he depicts the patriarchal structure of "the way film reflects" (Mulvey, 1975 p.6), is influenced by this. However, since the end of the 1970s the kibbutzim have been going through changes which were concerned with satisfying the realisation of the individual's ability (Rosner, 1990). Also, researches on the kibbutzim expose that while all women take part in the labour force, women are found mostly in education and consumer services, and very few hold central and economic positions. Moreover, although the labour inside the family is divided equally between the sexes, the responsibility of the household and the care of the children remains with the women.

Be'er uses the floating windows to create a different use of space which the spectator has to follow in a very controlled way. In these illuminated upstage high windows, the spectator can see images and props which have a strong link to the action on the stage. In some section the floating figures move in contrast to the dancers on stage. For example, in *Naked City*, in a

section that can be named the *Striding of the coats* (appendix C), while the two female dancers thrash, throw and beat violently the coats to the ground, to the rhythm of the romantic melody, four separated floating dancers change poses. While the dancers on stage execute their movement fast, free flow, strong and direct, the dynamic of the floating dancers is slow, sustained and fragmented. Another example is demonstrated in the *Birds* section (appendix C). In this section seven females and one male dancer are on stage, and four are floating dancers. While the dancers on stage perform arm gestures which recall birds, move in space and use different body parts, the floating dancers do the same movement but to different directions. In some of the *Transitions* (appendix C), which are shorter than the sections, such as a transition of 33 seconds in the second part of the dance, a naked male dancer floats up with his feet fixed to the bottom of the window's frame, and creates a wave movement in the sagittal plane. His head moves down, pulling the torso and then when he reaches the lowest point, pulls out and arches the torso to the starting position.

The link of the theme expressed in the dance with a specific event in time and space is supported by the use of texts in different languages. Since "dance is not, by its very nature, a discussive medium" (Rubidge. 1989. p. 25), the use of texts supports the movement imagery. In *Aide Memoire* the text is German and Hungarian. The German is employed with the shouts or orders 'herous' (out), or the use of Hungarian when in the background one can hear sounds of whipping with a whip. This arouses direct associations of this nation's part in this specific event, as Be'er conceives it.

Another device used by Be'er is parody. In the *Four Ducklings* section (appendix C), Be'er borrows the form and the fast and complex footwork from the dance of the cygnets in *Swan Lake*. However, the four dancers perform this section each with different shoes, but not any kind of shoes we expect

from dancers. One wears folk dance shoes which bear a connection to dancing which was very important issue in the collective hard life. The boots represent the physical labour these people were so proud of, or slippers that represent the leisure time of the kibbutznik, and the gym shoes - the present fashion. The parody is presented not only in the dancers' costumes but also in their movement. The reference to the traditional ballet which was rejected by socialist society in the kibbutzim was because it was perceived as a bourgeois dance form. However, this section is executed in pedestrian style with flexed feet, hops and kicks. The use of parody enables Be'er to look back at the arguments which divided the kibbutzim movement, with leniency and understanding and makes it possible to accept kibbutz with the bad and good doings.

Another section treated with parody is the trio for three male dancers and pears. The dancers move around three separated round chairs with the pears. The dancers move with the pears to the sound (which itself has humorous qualities) and execute pedestrian steps. They do not treat the pears as fruit, rather they relate to the pears as if they were ordinary objects. They put the pears on their heads, on each other's hands, on the chairs and hold them with their feet. They exaggerate their movement and executed it in accordance to the music.

CONCLUSIONS

Be'er's work enables the spectator to choose between two routes which he/she can walk through. One is a personal treatment of an Israeli - Jewish identity, and the other relates to more broad general ideas. This does not suggest that this is all there is to his work of art, but two possible paths one can choose. Be'er has a strong sense of the Israeli actuality, which he depicts in his dances of different aspects of past and present. His choreography is a process which is constructed from various historical and cultural circumstances, such as his origins in Europe, the Holocaust his parents survived and his life in a kibbutz. In interview he says about his political involvement, that

it is important for me as an artist and an individual, who is self-aware of himself and society which I live, the place and country I choose to live in, as well as the close locality - the kibbutz. The reference to reality is not made in an immediate manner, but through the concern for our existence. It can be in real time like the 'identity crises' in the kibbutzim's movement, or through the memory of the Holocaust survivors.

Be'er, 1997 n.p.

This illuminates Be'er's ability to be part of a group, but at the same time to act as an individual, with his own perspective, within it.

The development of Be'er as a choreographer is placed within the context of the development of contemporary dance in Israel, which was influenced by two approaches. The first one was of dance artists who immigrated to Israel from Central Europe, between two World Wars, and introduced the German Expressive dance. The second strong influence came in the 1950s, with the visit of the Martha Graham Dance Company. Since the dances investigated in this dissertation are concerned with only one period in Be'er's artistic life, it might be of interest to analyse other periods in his dance

career. One is concerned with the short dances that he made, and the other is with the dances he created for young audiences. This would provide a broader representation, including other aspects of the artist's work. Another interesting issue might be the examination of other dance artists whose initiation was at the KCDC. Through the analysis of their work one might see if and how they use abstract and representational devices in their work.

In considering ways in which Be'er incorporates expression and abstraction as processes of signification in his work, it is important to note that, however strong the theme of the dance is, or on the other hand however abstract the dance might be in intention, the human body is always expressive. Furthermore, although abstraction and expression might be considered as two separated artistic approaches, both aim to communicate with the intellect and spirit of spectator. This can be demonstrated with Martha Graham who is considered to be an Abstract expressionist artist who "emphasized dramatic scenarios and movement rooted in emotional gesture" (Jowitt, 1994 p. 169). However, as Jowitt continues, in the 1930s when her dances did not rely on narrative either, they were

abstract in a sense that Graham meant when she said that if designer Isamu Noguchi was an abstract artist, he was abstract in the way that orange juice was an abstraction of an orange.

p. 173.

The analysis of Be'er's selected works demonstrates that the abstraction devices disengage the choreographer and the spectator from the theme, in order to enable them to deal with sensitive and controversial themes, without being sentimental. The reduction of the individualised features in the dance to its essential elements disengages the dance from its imitative elements and creates a work of art with its own codes. However, the expressive device is represented by the theme, by the expressive meaning of

each of the different sections of the dances, each supported by corresponding movement, sound, lighting, set design and costumes. Supported by the analysis of Be'er's selected works, the apparently representational features in the dances seem to be of greater weight and importance, and are supported by the reductive elements of movement, lighting, sound and set design. For example, in *Aide Memoire*, Be'er who belongs to a family of Holocaust survivors, deals with the influence of the Holocaust on the life of the second generation. In Be'er's words,

it deals with matters relating to present life and reality through emotional and cognitive associations. Personal and collective memories which are always found deep in our consciousness serve as a background theme for the choreography.

Shafman, 1996-97 p. 1.

In order not to let the personal be absorbed in the impersonal as a life pattern, and to be able to contend with the overwhelming memories, Be'er uses the tool of abstraction. He reduces the individualised features in the dance to what he considers its essential movement, sound, lighting and space, and disconnects the dance from its 'realistic weight', giving it an artistic weight.

Be'er is courageous to raise and examine controversial and dissent issues in his society, through the use of these devices. Although, "dance is not, by its very nature, a discursive medium" (Rubidge, 1989 p. 25), it communicates through movement and visual images which are not appropriate for the use of discussion. He enables the spectator to look at the dance and the debates it raises through several 'floating windows', viewpoints. Using this device, Be'er encounters the spectator, and draws her/him into the argument. The picture that Be'er draws in *Real Time*, compels the spectator to confront and re-examine the myth of the history and the institutions of the kibbutz. Moreover, when sometimes he fuses several of them together, as in *When Most I Wink*, then it is not clear whether the

illusions and fantasies are a reality or a dream, he puts the spectator in an inner conflict, and the impact is more powerful.

Be'er presents his political issues intellectually in his dances. He addresses them from a personal perspective and makes his dances a refined medium for examining these arguments. Although these themes reflect a very specific situation, they can also appeal to a wider audience in other places, who can relate to the general themes in his dances which deal with control, power, loneliness or catastrophe.

APPENDICES

APPENDIX A

Be'er dances 1983 - 1997

Dance	Year	Music	Costumes/ Set	Lighting
<i>Sonatina</i>	1983	Paul Ben-Chaim	C: Berta Quartz & Be'er L: Ken Tabachnick	Nissan Gelbard
<i>Landscapes*</i>	1983	Hovhannes, Reich, collage	S: Moshe Hadari C: Eli Dor-Cohen L: Yael Rotman	Yael Rotman
<i>Death Comes to Rockinghorse Michael</i>	1984	Yossi Marchaim	S: Moshe Hadari, Rami Be'er C: Pnina Abuksis	Nissan Gelbard
<i>Peter and the Wolf</i>	1984	Prokofiev	S: Moshe Hadari, Rami Be'er C: Pnina Abuksis	Nissan Gelbard
<i>Two Women & One Woman</i> (for The Ensemble, Jerusalem)	1984	Meredith Monk	C: Rami Be'er	
<i>Dances to Songs</i>	1985	Shlomo Gronich	C: Pnina Abuksis	Nissan Gelbard
<i>Carnival of the Animals</i>	1986	Saint-Saens	C: Yehudit Greenspan	Nissan Gelbard
<i>Los Atados</i>	1986	Oded Zehavi	S: Michael Hertz C: Ora Spangenthal	Nissan Gelbard
<i>View</i> (for Batsheva ii)	1987	Meredith Monk	C: David Devir & Be'er	Coralia Segall
<i>Guide to the Orchestra</i>	1987	Britten	C: Yehudit Greenspan	Nissan Gelbard
<i>Dances Concertantes</i>	1988	Stravinsky	C: Yossi Ben Ari	Nissan Gelbard
<i>Sorcerer's Apprentice</i>	1989	Paul Dukas, collage	S&C: Yehudit Greenspan	Nissan Gelbard
<i>Reservist's Diary 1989</i>	1989	Bach & collage Script: Zvika Sternfeld	C&S: Laura & Radu Dinulesco	Rami Be'er
<i>Cardgame</i>	1990	Stravinsky	C: Yehudit Greenspan	Nissan Gelbard

<i>Shaker Loops</i>	1990	John Adams	S&C: Rami Be'er	Nissan Gelbard
<i>Real Time</i>	1991	Collage - Alex Clod.	C: Ora Spangenthal S: Rami Be'er	Nissan Gelbard
<i>Angeles Negroes</i>	1992	Oded Zehavi, collage	S: Ig'al Steiner & Rami Be'er C: Efrat Roded	Nissan Gelbard
<i>Winged Dream</i>	1992	Samuel Barber	S&C: Rami Be'er	Nissan Gelbard
<i>Minuit</i>	1992	Christian Klön	S&C: Rami Be'er	Nissan Gelbard
<i>Naked City</i>	1993	Collage - Alex Clod	S: Rami Be'er C: Efrat Roded, Miriam Zemach	Nissan Gelbard
<i>Beginning of Silence</i>	1994	Ricardo Mandolini	S&C: Rami Be'er	Rami Be'er
<i>Aide Memoire</i>	1994	Collage - Alex Clod	S: Rami Be'er C: Rami Be'er	Rami Be'er
<i>Someplace</i>	1995	Collage, Alex Clod	S: Rami Be'er C: Lilach Hatzbani & Efrat Roded	Rami Be'er
<i>When Most I Wink</i>	1996	Collage	S: Rami Be'er C: Efrat Roded, Rami Be'er	Rami Be'er

* Choreographers: Ya'akov Sharir, Rami Be'er, Yehudit Arnon.
Sources: *Israel Dance Quarterly* and programmes.

APPENDIX B : Structural outline of *Real Time* (1991)

Glossary: d = dancer; ds = dancers; f = female; m = male; movt = movement.

Section, time	Dancers	Sound	Design	Dynamic	Movement	Floor pattern
1 <i>Individual and the group</i> 0'00"- 2'53" (2'53")	Group, 1 f. d.	melody, Japanese language, crushed sounds	3 rows of joined chairs, a hanging pear,* pears, f. ds. in dresses, m. ds. in vests & trousers	group: free flow, fast & direct. f. d.: free flow, slow & indirect.	A f. d. moves between the chairs on her knees. She looks up and her arms move from inside out. She then covers her eyes with her hands. The group surrounds her standing still. Later they walk fast with bent knees and hold the pears in their hands. When they sit in a U shape around her, she moves fast in abrupt movt.	centre stage
2 <i>Restricted individual</i> -Is 2'53"- 5'15" (2'22")	2 m. ds.	low pitch melody, drumming on the chairs.	3 one leg separated chairs, a cane, m. ds. in khaki long trousers.	slow, free flow & indirect.	Dancing near & around the chairs, the movt executed outwards with extension of arms and legs. One d. moves with the cane hanged around his neck and the other moves around the chairs.	around the chairs
3 <i>Individual and the group</i> 5'15"- 9'06" (3'51")	4 f. ds., 1 m. d.	vocal music which weakens until stops.	3 chairs lie down, dark stage	free flow & continuo- us.	Upstage left high, a m. d. floats holding a pot of flowers. 3 ds execute outwards, long, stretched movt. 1 f. d. turns with her limbs cross her body & outwards. References to Graham Technique - spirals, twists, the body is hollowed out.	centre stage

4 <i>Physical dependence</i> 9'06"-11'22" (2'16")	duet of 1 f. & 1 m. ds.	muttered speech.	The floor is flooded with blue light, the ds. are reflected on the background, f. d. in tights & tight vest m. d. in Shorts.	direct, flow and fast	A ballet form of duet, and the sharing of weight. The limbs move in straight long lines, unfold, turn with extension & touch. The m. d. lifts the f. d.	centre stage, small amount of space
5 <i>Females, pears & the naked male</i> 11'22"-13'19" (1'57")	4 f. ds., 1 m. d. floats upstage right.	melody	Pear, f. ds. in coloured tights and vests.	very slow, gentle, smooth.	3 f.ds. walk in line, then sideways and forwards in a curved path, hold pears in their hands. 1 f.d. does the same movt but in a different place & directions. The m.d. is naked, performs wide sideways movt. in the limited space.	a diagonal straight line, centre stage
6 <i>Blue shirt</i> 13'19"-17'04" (3'45")	6 m. ds. & 1 floating upstage high right	accords, rhythmic	Blue T shirts, long dark trousers	fragmented, steady rhythm, direct,	5 ds. move their shirt as an object: cover the head, stretch it with the arms, move it like a flag or a ball. They wipe the sweat, hold with the feet, as if participating in a ritual.	a row from upstage right to downstage left
7 <i>Waltz</i> 17'04"-20'46" (3'42")	1 f. d. and 1 f.d. floating upstage high	valse sung in Russian,	The floor is flooded blue, the dancer is reflected on the backdrop, ballroom dresses	free flow	The d. uses waltz steps combined with pedestrian steps, such as a sudden fall, shaking, walking on the knees.	centre stage
8 <i>About pears and chairs</i> 20'46"-25'47" (5'01")	trio for 3 m. ds.	percussion instruments	3 pears, 3 separated chairs, gray underwear, each dancers has one coloured high knee sock & the other short, high shoes,	rhythmic, accurate & direct	The movt. follows the sound. They execute the movt. in unison or canon form, around the chairs & with the pears. Using irony in their handling an everyday product in strange manner - touch, caress, put on the head.	centre stage, around the chairs

9 <i>Dependence</i> 25'47"- 28'11" (2'24")	duet for a f. & m. ds.	Slow & quite melody	m. d. in a vest & long khaki trousers. f. d. in black tights & vest	delicate, attentive, slow	The m. d. walks, stands and manipulates the f. d. Her movt is elongated, off balance. She moves away while he holds her hand. He holds her shoulders, elbows moves & turns her. She lays her weight on him. Physical touch. Finish the section separating from each other & lying on the ground.	centre stage
10 <i>Hora dance</i> 28'11"- 29'55" (1'44")	3 f. ds. & 2 m. ds.	Rhythmic melody & energetic	The f. ds. In dresses, the m. ds. In long trousers & T shirts. a stripe of light to the width front of the stage.	fast, direct & energetic	One couple enters executing the same movt. material. They are followed by 2 f. ds. and 1 m. Together in unison they jump, lift & turn the arms. At the end they hold hands in a circle, lift the arms up forwards & backwards, while shrinking the circle.	centre stage
11 <i>Members trails</i> 29'55"- 32'45" (2'50")	1 f. d. & the group	Melody	2 rows of chairs	slow, continuo s, soft & free flow	The f. d. starts with the movt the waltz dancers finished with. While she moves slowly, the group enter one by one, sitting on the chairs. The f.d. moves sidwards in curved movt, changing directions. The group stretch their bodies outwards while sitting.	centre stage
12 <i>Four ducklings</i> 32'45"- 34'41" (1'56")	3 f. ds. & 1 m. d.	Piano, sound of humming bees	f. ds. in knee red trousers & blue vest. m.d. in shorts & light blue T shirt, the ds. wear different kind of shoes	fast, fragmente d, sharp & rhythmic	Dance of the feet. Unison work, sharp end. Humoristic quality because the ds. borrow the form and the feet work of Swan Lake, but not as light & accurate. The different shoes, modern movt.	upstage centre

13 <i>One against the collective</i> 34'41"-36'48" (2'07")	1 f. d., group, a figure upstage right high		f. ds. in tights and tight vests. m.ds long trousers, f.d.'s hair is down	repetitive, strong & heavy	The group sit on the chairs in a U shape. The f.d inside, pushes her pelvis and torso forwards creating a curved body shape, as if pushing the dancers. The same movt is repeated to 4 directions. The group move backwards, creating more space for the f. d. The group echo her movt. The floating d. changes poses.	centre stage
14 <i>Search after...</i> 36'48"-40'47" (3'59")	1 couple of 1 m. 1 f, another of 2 m. ds	Gibberish, piano melody	direct & strong	pears, rows of chairs, flower pots, a cane, 2 lights attached to the d. head	The first couple dance to the rhythm of the words, in unison. The second couple joins: one d. with the lights moves as if looking for something, another with a cane, the third with the pot. In the back the group enters & move in unison or canon, with the pears in their hands.	centre stage
15 <i>Group testing the individual</i> 40'47"-45'03" (4'16")	1 couple of m & f ds., 1 d. floats upstage high, 1 couple of m. & f ds.	Vocal melody	the f.d. in a red dress, m.d. long gray trousers, open khaki shirt and a vest, 3 separated round chairs right stage, a row of chairs upstage, a stripe of light to the width front stage	fast, free flow & light	The floating couple watch the dancers. The couple move in curved movt. Their movt. is from 'inside out', not very long. Hers is crossed and extended out.	centre stage

16 <i>Transiti- on</i> 45'03"- 46'44" (1'41")	4 f. ds. & 2 m.ds, 1 m. d. upstage high left, 2 dancers upstage high right	Metal sound, rhythmic, voices	row of chairs	rhythmic, bound flow, heavy	The group move in unison, extending gestures, scatter on stage, each use small amount of space. They end in a diagonal row laying on the floor.	all space
17 <i>Summar y</i> 46'44"- 49'07" (2'23")	the group, 2 f. soloists ds.	Crushed noise, gibberish, accordion' s melody	a pear hangs & moves like a pendulum , pears, a row of chairs		The laying ds sit. With the crushed sounds the Red dressed f. d. from section 1 moves in the same pattern and form. In the dark the group arrange the chairs in centre, the Red in front moves sidewards with her hands cover her eyes. When a Peach f.d enters, the Red sits with the group. After doing her waltz steps, the Peach lies down and the group change poses with the peaches in hands.	all space

- The pear hangs throughout the performance.

APPENDIX C: Choreographic outline of *Naked City* (1993)

Glossary: d = dancer; ds = dancers; f = female; m = male; movt = movement.

Section/ time	Dancers	sound	design	dynamics	movement	floor pattern

Part I

1 <i>Ballet section</i> 0'00"- 1'46" (1'46")	5 f. & 4 m. 1 f. d.	classical music that distorts after 1'05".	f.ds wear point shoes romantic ankle long white tutu, f. ds. skin-fitted tights, romantic tunic. The f. d. in black short dress.	fast, flow for the group, slow & sustained for the f. d.	The ensemble execute glissade & grand jete from side to side of the stage. After '0'54" a f. d. walks & performs rond de jambe, from downstage right to upstage left.	Linear pathway
Transition 1 1'46"- 2'03" (17")		recitation				
2 <i>Press-ups</i> 2'03"- 5'27" (3'24")	2 f. ds., 1 m. d.	vocal. melody, breathing sound	black short dresses, high black shoes. After the dancers are seen with their specific lighting, the upper half of the stage is light in blue.	Indirect, fast, free flow, heavy.	Downstage right, a m. & f. ds. The m. d. exercises 'press-ups', a f. sits on her knees with her back to him. Upstage centre - a f.d. draws circles with her limbs on and off the ground, turns, hops, extends one leg in one direction while the body curve to the opposite, almost off balance. Changes of directions. The m. d. slowly lies & sits. The f.d joins the other f.d., turns, extends her limbs. The first f. d. exits upstage right.	-in place - moves in circles in the centre stage, cover big amount of space.
Transition 2 5'27"- 5'33" (6")		'Hello' - call	dark stage			

3 5'33"- 7'59" (2'26") <i>Dance</i> on 2 poles of a 90°	2 f. ds. 1 m. d.	piano melody, a monologu e about a f. relationsh -ip with her children, lover & husband. sirens.	two light lines, creating 90° angle.	1 f. d. fast, free flow, light, indirect. 1 f.d slow, careful, direct, heavy.	The f. d. changes directions, turns, tilts, bends while propelling her arms, extending her limbs to the opposite directions. The other f.d. raises one leg backwards, keeping her balance, then, walks fighting to gain balance. When she reaches half the way, she suddenly leaves the line, her feet are apart, she bends and straightens up several times. The line vanish and instead she moves in a square of light, raises one leg up.	1 m. d. in place. 1 f. d. moves forward and backward on the horizontal line
4 <i>Contrast</i> 7'59"- 9'10" (1'11")	1 m. d., 1 f.d.	'Maya', percussio n (in contrast to the previous section)	blue lighted stage M.d. in blouse & trousers, f. d. in black short dress.	M. d. - fast, heavy, free flow, indirect, & the f.d. slow, sustain, direct.	He steps, turns, jumps, raises the legs, the head bends down or looks up. Off balance. She balances on one leg, changing the poses. It ends when both of them stand still in two sides downstage.	She is in place, he moves from upstage left to downsta- ge right
5 <i>Boxer</i> 9'10"- 10'20" (1'10")	1f.d., 1 m.d.	Sound of wild life, narration	f. in a black short dress, sun glasses - in a square of dim light, an image upstage high right. he moves on paths of light,wear s tight black shorts & gloves.	f.d. - slow, sustained, heavy. M.d. fast, non-stop, hurried, indirect, light.	The f. d.turns, bent knees, bent back, the head down. Move forward & backward, finishes with the legs far apart and the arms high in V shape. The m. d. enters, big steps, extends limbs, changes direction. The end of the section - he comes close to her, bend his back backwards, until his arms touch the ground, and slowly approach the ground with the shoulders first.	In place, downsta- ge left. m.d. straight pathways to the width of the stage.
Transit- ion 3 10'20"- 10'24" (4")						

6 <i>Acrobat</i> 10'24- 13'48 (3'24")	1 m. d.	melody, singing	black short dress, blue stage, line of light crosses the centre stage from up to down	indirect, slow, careful, sustained.	The d. reaches upstage centre. He executes a pattern of 3 steps and 3 in double speed, looking down. It is done twice forward, twice backwards, 3 times forwards & once backward. Then, he breaks it with expressive arms movt off the rope, he moves from side to side, off balance & upstage with his arms above the head. Then, he walks forwards & turns, and off balance. Next he walks downstage left to a square of light, gazing at the audience. There he turns clockwise, sits with his bent legs wide apart, his arms behind his back - and laughs.	one line in the centre on the stage, than from centre to downstag e left.
<i>Transiti- on 4</i> 13'48"- 14'52" (4")			an image upstage high right, & a dark stage			
7 <i>Leader and the mass</i> 13'52"- 22'35" (8'43")	the group - 5 f. ds. & 2 m. ds.	repetitive melody	the stage is showered blue	fast, direct, free flow, light	An image - upstage high right. He sits and stands, executing angular arms gestures. A round canon.	

part II

Transitio n 5 22'35"- 22'44" (9")		melody which continues to the next section	a dark stage.	slow, sustain, direct	The image stands upstage high right makes arms gestures	In place
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8 <i>Mechanic dance</i> 22'44"- 27'27" (4'43")	Ensemble , 2 couples of f. & m. each, a floating figure upstage high right.	accords, percussion, electronic instruments that imitates human voices.		slow, bound flow, sustained, fragmented free flow, fast, light. slow, sustained, fragmented	The f. d. extends, raises legs while supported by the m.d. The body is long extended, stretched to the limit, when each of the ds. pull to the other direction, counter balance. The 2nd couple has the same movt. & lifts. The different quality creates a more curved movt. They replace the 1st couple who exits and fuse in the ensemble. The group faces one direction, walks backwards. start in a row, scattered, and finish in a row.	1 couple down stage left, in a square of light, than move from side to side in a lighted half front stage. the group in a row right stage, facing the wings.
Transition 6 27'27"- 27'42" (15")			a pot with a young tree floats upstage high right			
9 <i>Flower pot dance</i> 27'42"- 30'58" (3'16")	1 f.d.	melody	a flower pot on stage lighted, another upstage high right..	slow, free flow,	She carries the pot to centre stage, moves around, bends over, caress, moves away and pulls back. Curved body line, extends her limbs. It ends with her arms tucked to the body, lowers her body, open the knees to the sides, bends the head over.	centre stage
Transition 7 30'58"- 31'36" (38")	Ensemble	rhythmic sound	a dark stage, a figure upstage high right. f.ds - short black dress, m. - underwear. all black high shoes.	bound flow, direct, heavy	The group moves in straight paths, changing direction in 45° or 90°, in the end of the musical phrases. The m & f ds are separated at the end into 2 groups.	angular paths, cover the whole stage.

10 <i>Sexes attract each other</i> 31'36"- 36'32" (4'56")	Ensemble of 5 m. ds. 7 f. ds	melody with screaming like sounds	a wide strip of light downstage	f. - fast, indirect, free flow, non stop m. - slow, sustained, bound & fragmented	The group f.ds are still. One d. in a time comes out & executes elongated, extended limbs movt. The body line is curved, the upper body moves to the opposite direction of the lower one. The m. move like hunters, jump from the back, and showing their physics to the f.ds who try to impress them with their expressive movt Finish surprisingly - turn to lie on the back, from kneeling.	f. upstage centre, m. downstage left, slowly move to downstage centre
<i>Transition 8</i> 36'32"- 36'42" (10")			dark stage			
11 <i>Meredith's song</i> 36'42"- 40'46" (4'04")	3 f. ds	piano melody, a vocalist in a gibberish language	blue lighted stage, a round red spot upstage high centre	sustained, fragmented	2 ds. represent in movt. the repetitive piano melody. They repeat a '3 step' pattern & change often directions. A f. d. moves only with the vocal voice. She bends, shake legs, rotates body parts, rolls on the ground on the pelvis. At the end 1 kneels her back is bent forwards, the 2 stand.	move from side to side downstage, straight path
<i>Transition 9</i> 40'46"- 40'51" (5")			dark stage, red half ball light			

12 <i>Clochard</i> 40'51"- 45'33" (4'42")	1 m.d.	'Tom Waits' - song, a 'laughing' saxophon e	long black open coat, black hat, black tight shorts, black high shoes	slow, sustained, indirect, hesitant, loose tone of muscles	Losses balance, changes directions, movt. crossed the body. Walk, lifts legs, jumps. Tension between pulling up for a short time, and being pulled to the ground for a much longer time. He finishes in a square of light downstage left, falls on his back.	dances in a wide path of light, moving out of it.
13 <i>Sharing weight duet</i> 45'33"- 49'08" (3'35")	1m. d. 1 f. d.	melody	f.-black short dress m.- long black trousers	sustained, slow, indirect	They walk, she looks straight, he looks down. They share weight, she depends on his, he falls backwards, she catches him. They pull each other, holding hands. He turns & carries her on his back .She skips in front of him, jumps on him. He lets her fall & pushes her gently with his foot. She curves up lying on her stomach & swings.	in straight line they walk centre stage
14 <i>Striking of the coats</i> 49'08"- 50'21" (1'13")	4 ds. Upstage high, 2 f.ds.	rhythmic melody	2 black coats	high - slow, sustained, fragmente d f.ds - direct, free flow, strong, heavy	While the images high are changing poses, the f. ds strike, throw, beat, thrash down the coats.	straight line, from side to side.

<p>15 <i>Birds</i> 50'21"- 53'23" (3'02")</p>	<p>7 f.ds., 1 m. d., 4 ds. Floating upstage high</p>	<p>melody- changes of dynamics</p>	<p>f. - black bikini, upstage ds. - naked, m.d. - long black trousers. Transpare nt boxes for the upstage ds. Square of light for the f.ds.</p>	<p>free flow, slow,light. fast, free flow, hurried, slow, bound flow, sustained, fragmente d f.-direct, fast hysteric. upstage - fast, indirect, light, free flow. slow, sustained, direct.</p>	<p>The ds. raise bent leg, while the floating ds. move the arms like birds. The F. ds. move the torso forward & recover, with a momentum, like birds. the floating ds. move only the arms to the same direction & quality. The f. ds. do swim-like movt., while standing. They move out of the squares & move backward. The floating ds. echo the movt, while sitting. A male dancer enters, runs between the dancers and make them change movt. The floating ds. lie on their back on the boxes and move their arms & legs very fast. Later, they stand on their knees and do swimming movt. The f. makes diagonal steps while the m. on stage, bends his torso, open wide open his legs. The floating ds. lie on the boxes & turn slowly.</p>	<p>in place</p>
<p>16 <i>Hopeles s</i> 53'23"- 56'53" (3'30")</p>	<p>1 m. d., 1 f.d., 3 m. ds. float upstage high</p>	<p>saxophon e melody, an intimate 'confessio n'</p>		<p>m. - heavy, slow, bound flow f. - light, free flow, indirect</p>	<p>the floating ds. run in place naked. The m.d turns, pivots, make round movt. with his limbs. Later a female dancer enters. The m. walks towards a square, while the narrator speaks, his shoulders and head are down, arms held together in front of his body.</p>	<p>m -circle paths using most space of the stage centre f - straight line upstage</p>

17 <i>Without a title</i> 56'53"- 59'17" (2'24")	1 f.d.	melody	black short dress,	gentle, soft, free flow, heavy, sustained, indirect.	walks in curved movt, extended out, torso curves forwards and arches back. Her head moves back and forward down, finish in a crouch position	walks from upstage to downstage left
Transition 10 59'17"- 60'00" (43")	1 d. 1 floating figure	melody, recitation*	frenzy light blue body suit, with fringes.	fast, free flow, indirect	A beam of light focuses on in d. who moves limbs to different directions, & stops when the narration is heard.	in place
18 <i>Contact</i> 60'00"- 62'50" (2'50")	2m ds. & 1 f.d 2 f. ds., 3 f. ds.	The melody starts to distort till the end of the section.	short black dress, black shoes.	the main group - sustained, slow, direct, heavy.	3 ds. change positions & keep physical contact. After several seconds 2 f.ds enter with big steps, turns, jumps & join the group, while the 3 continue to move. Later, the group freezes with their back to the audience, 3 f.ds in black bikinis cross the stage, then they turn and walk out, in a row. While the 3 continue changing positions, 2 f. ds. appear with the same pattern and staging as in their first time. A male dancer appears upstage high towards the end of this section.	centre stage, in place. cross the stage from right to left
Transition 11 62'50"- 63'23" (33")	1 m. d. floats naked	The music continues from the previous section, narration	upstage high	free flow, light, smooth.	His legs are fixed, while he makes wave movts, the head move down pulling the torso, & than pull out arching the torso the origin position.	in place
19 <i>Cabaret</i> 63'23"- 65'41" (2'18")	3 f.ds	a song with fragmented & broken words.	black bikini. 3 fly beaters. 3 chairs on a metal framed box.	slow, bound flow, direct, fragmented	They move on chairs on top of a framed box, in unison. They move the fly swats between different body parts, move arms to different directions, sit, stand & lie.	in place

20 <i>James Bond</i> 65'41"- 68'01" (2'20")	3 m. ds	James Bond's music	black trousers and blouse	heavy, fast.	In an old fashioned Jazz style the ds. walk, jump, skip, turn & raise legs.	Travel using big amount of space, curved paths.
Transition 12 68'01"- 68'27" (26")	1 m. d. floats	melody	naked	free flow, fast	The d. holds his weight by his hands on two objects, pedals his legs in the air.	in place
21 <i>Silver rain</i> 68'27"- 71'19" (2'52")	1m. d. 4 f. ds.	radio accompan-ies a high pitch melody	silver rain, the m. with a long black gown. blue squares upstage left.	slow	The m.d walks forward with an open umbrella, then turns, closes the umbrella, and returns. In the meantime the f. ds. jump, big steps, turn with open movt from the 'inside out' with extended limbs.	straight path in centre stage
Transition 13 71'19"- 71'28" (9")	1 m. d	a speech		slow, bound flow	In a lighted square box the d. corresponds with his arms movt to the speech.	in place, upstage high
22 <i>Conclusion</i> 71'28"- 73'31" (2'03")	all the company	a jazz music	all props from the whole dance	fast, free flow, indirect, light	One by one all the character represented along the dance enter. The ds. come and go. At the end, the stage is dark and only the m.d with the black gown is seen. He drops it and stays naked, to the sound of a wild laughter.	use of the whole stage

* 'I don't know if I'm unhappy because I'm not free, or I'm not free because I'm unhappy'.

APPENDIX D: Structural outline of *Aide Memoire* (1994)

Glossary: d = dancer; ds = dancers; f = female; m = male; movt = movement.

section time	Dancers	sound	design	dynamic	movement	floor design
1 <i>Introduction</i> 0'00"-1'53" (1'53)	8 dancers & 1 upstage high	melody, train sound	rectangular plates - upstage. strips of light, & a dark stage.	starts slow, faster and free flow, & finish slow.	The ds. stand still, join the music after 49". Step close, then large steps, arms are stiff. Later the arms propel. disappear into the dark at the back of the stage.	move forward and backward on the strips.
2 <i>Destiny</i> 1'53"-5'48" (3'55")	4 f.ds.	melody, wind bells, narrator – ecclesiastes,	3 strips of light, 1 square of light.	indirect, fast, loose.	1 d. floating in the window, move to the narration as if executes sign language. 3 ds. join one after the other, each with individual movts. They look up, while repeating a pattern of movt. with loose body that collapse to the ground & roll.	move forward & backward on the strips, 1 ds. in place upstage left.
3 <i>Struggle for survival</i> 5'48"-10'48" (5')	1 f.d. 6 f. ds.	melody, whipping sound, narration in Hungarian.	strips of blue light, a dark stage. a beam of light over a moving d.	slow, and heavy for the group. indirect, faster for the 1 d.	1 f.d. comes out of the window and move to the whipping sound, gaze to the ground, lies on the ground. The ds. join her, their arms in a 'surrender' gesture, turns, low jumps. When one of them move, the other change poses leaning on the boards. The f.d. moves forward, shaking her body with her back to the audience, against the group which is upstage.	move forward & backward on the strips of light. 1 d. stays upstage right, later moves forward.

4 <i>Continuation</i> 10'48"- 13'12" (2'24)	4 m. ds.	melody	a blue lighted stage	moderate time, free flow	2 ds. move shift weight from side to side, jump, each in his own space, fall to the ground. 2 ds enter, each make the same pattern as the previous couple, and fall to the ground. The first couple starts a pattern which covers more space. The second couple repeats it. All the 4 repeat the first pattern to different direction, & end with falls to the ground.	centre stage.
5 <i>Hop-scotch</i> 13'12"- 16'02" (2'50")	8 ds. 1 f.d	Piano solo	the dancers are light with white light, while the f. in blue.	slow, sustained, light.	The group changes positions, while the f.d emerges from back, her arms crossed her chest. She moves to 4 directions, using small amount of space. She use waltz & hop-scotch steps. She kneels, sits, lies down. The group stand between the boards, change positions, and fall to the ground.	the group in a row upstage. f.d. centre right, move to 4 directions and returns.
6 <i>Love after all</i> 16'02"- 21'14" (5'12")	1m. 1 f. of 3 couples. 1 m.d.	Sound of trains, melody (repeated in section 12;16)	a blue lighted stage	1st & 2nd couple - direct and heavy. 3rd - fragmented, bound flow, sustained, mechanic, strong, direct.	1 couple falls, touches in a violent manner while being between the boards. Another couple enters, move close like one person. They touch different body parts, & their genitals. She holds on him, he drags her, swing and sway. At the same time the 1 m. d. watches from upstage right. Another couple enters, the m hangs on the m. who carries her. They move close to the ground, touch, hold, contact, jump on each other without showing feelings.	centre stage, move small amount of space

7 <i>Suppression</i> 21'14"- 25'47" (4'33")	7 f. ds.	'herous' (out) in German. march- like sound	blue and white lighted strips	intensive & fragmente d, finishes slow.	The ds. walk forward and backward, alone & together. They lie on the ground the faces down. With the shouts, ds. descend from the boards, & sit between them. The ds. join them. They move with legs wide apart, low jumps. Unregularly, a d. moves expressively, & returns to the group.	from a row upstage, move forward and backward in lines
8 <i>'Transports'</i> 25'47"- 26'59" (1'12")	6 m. ds.	Trains sound	the ds lighted in white light	bound, sustain, direct & very strong	The ds. move as one. They walk and reach centre stage, limping when using only the ball of one foot to step on. The body arches backwards looking up, or bends forward looking down. The arms are folded, directed down or to the right or left sides. Finishes sharply.	Centre stage in place
9 <i>A lonely child in the world</i> 26'59"- 30'51" (3'52")	2 f.d. 7 f.ds	melody, a talk	dark stage and the ds are lighted with spots of light	slow, free flow energetic	The group lined in a row upstage, change positions. 1 f. d in a white dress moves with her arms tied across her chest. She makes torso movts. , repeats the hop-scotch (section 5) movt pattern. A f. d. in a blue dress walks behind the boards, & move in front of them from side to side.	- centre stage left from side to side, upstage

10 <i>Robots</i> 30'51"- 34'51" (4')	6 m. ds., 1 f. d.	march melody, accords	in a blue lighted stage, the ds. are lighted with white spot		The ds. march like soldiers. When a beam of light focuses on a d, his movt. is more expressive - high jumps, turns, extended arm gestures. The f. d. walks high & behind the boards, as if floating. The m. ds. run and hang of the boards, while the f. d. moves between the boards, or climbs & sits on it.	forward and backward on the strips of light
11 <i>Existence in another reality</i> 34'51"- 37'13" (2'22")	7 f.ds	melody	the ds. are lighted in white in the blue stage	careful, slow	The ds walk, elbows & hands together, at the hight of the chest. When they reach downstage they run to the boards. The m. ds. from the previous section make arm gestures.	forward and backwards .
12 <i>'Lower existence'</i> 37'13"- 40'32" (3'19")	6 m. ds. 7 f. ds. 1 f. d.	Violin sound (similar to the sound of sections 6; 16)	the f. d. is lighted yellow while the group in white in the dark stage	bound flow, sustained	The f. d. kneels, moves head & the upper body. Her arm gestures are very close to her body, extend out with fisted hands. At the same time the f. ds move in a row from right to left, behind the boards, while the m stay in the front.	centre left move from right to left upstage
13 <i>Proceeding</i> 40'32"- 42'37" (2'05")	The group	melody	in a dark stage the ds. are lighted in white	direct, slow	The ds. walk in front & behind the boards. They walk on steps on different levels of the boards.	from side to side, upstage
14 <i>Humosexual love</i> 42'37"- 45'59" (3'22")	2 f.ds. couple, 2 m. ds. Couple	melody, narration in German	the ds. in under- wear	strong, direct, slow soft, free flow	The f. ds hug, caress, swing, sway, kick while sitting on a shelf extends off the board. The m. couple - one sits and one stands on the ground, jumps on his partners' lap. Their touch is soft, they touch the face, hair, & intertwine body parts.	upstage, in place

15 <i>Despite all</i> 45'59"- 48'30" (2'31")	3 f. ds. 1 m. d	melody	blue lighted stage	slow, light	1 f.d from the previous section moves forward right, propels her arms, lift legs. She leaves towards the boards, & her partner joins. They move together, touch each other. A couple of m. & f. stands & falls several times. Leaning on the board, he kneels and she climbs on his shoulders. He holds her between his arms and the board.	upstage
16 <i>Reproduction</i> 48'30"- 53'09" (4'39")	2 m. & f. couples	melody, (as in sections 6; 12), train sound		slow, sustained, direct, direct, bound flow. free flow, slow, sustain, light	1st couple moves with legs wide apart, their pelvis pushed back. Then they move close to the ground. He moves under her while she swings her pelvis, he pulls her by her hair. Their physical contact is through their pelvis only. They shake body parts. They end their duet lying on the ground. 2nd couple, the f. lowers to the ground her hands on her pelvis her body shivers, while the m. takes off his trousers. They both with their head down. They move close to the ground, he kneels behind her, they roll, walk on their knees. She jumps to his arms & brings her and put her horizontally on a board. They both drop to the floor, warped up.	move little in the centre stage centre stage to upstage
17 <i>Frustration</i> 53'09"- 59'49" (6'40")	The group	Rhythmic melody, percussions, the dancers drumming	shapes of light in a dark stage	strong, direct, rhythmic	A f. d. drops her upper body from the top of the board. The dancers drum with their hands on the boards creating sound & movt patterns.	upstage, in a row

<p>18 <i>Limitation</i> 59'49"- 62'13" (2'24")</p>	<p>a trio of 2 f. ds. , 1 m. d. 1 f.d.</p>	<p>Piano melody</p>	<p>shapes of light on the ground</p>	<p>slow, sustained, direct, bound flow fast, free flow</p>	<p>The ds with their back to the audience, move downstage, 1 f. on the m shoulders, hugging the other. Together they walk back to the boards. While they move, a f. d. enters, move covering a large amount of space - propels her arms, jump, lifts her legs. She is replaced by another f.d. with the same movts.</p>	<p>forward & backward</p>
<p>19 <i>Time for every purpose</i> 62'13"- 65'46" (3'33")</p>	<p>The group, 3 soloists</p>	<p>melody (as in the section 1) narration (as in section 2), wind bells</p>	<p>a blue stage</p>	<p>different qualities</p>	<p>2 floating figures, one makes gestures like sign language. The ds. repeat sections from the dance like the waltz, hop-scotch steps. They all reach the ground, 1 f. d. lowers her knees open to the sides, the group follow her and then stand while she stays low, the lights dim.</p>	<p>scattered in the stage</p>

APPENDIX E: Structural outline of *When Most I Wink* (1996)

Glossary: d = dancer; ds = dancers; f = female; m = male; movt = movement.

section time	Dancers	sound	design	dynamics	movement	floor design
1 <i>Introduction</i> 0"-1'23" (1'23")			dark stage	fragmented		move along the stage in no order
2 <i>Blue image</i> 1'24"-3'38" (2'14")	1 m d.	recitation*	dressed in a full blue suite with fringes, (as in <i>Aide memoire</i>)	fast, no secession, light	moves between the ds. & props	centre, & then at the periphery of the stage
<i>Transition</i> 3'38"-3'50" (12")					In the dark stage the camera moves along the lighted figures lying down.	
3 <i>Dream</i> 3'50"-9'50" (6')	1 m.d. A couple of 2 f. ds. A couple of 1 m & 1 f. ds. 1 f. d. 1 m. d.	sound, recitation. Theme melody	dark coat, hat, white underwear night gowns, a ball dress, a short black jacket	contrast between fast & slow movt to sustained & free flow	The d. trapped in the bed moves, as if between the bares of a prison, with limited movt. The couple in night gowns join, move with physical contact, spread their limbs out. Another couple enters, moves to the sides and comes back. The ds. move separately in big circles which become smaller and smaller until they meet again and sit. Meanwhile, a third couple descends the stairs, the f. lies on the ground. Then, a f. enters in a long dress & a m. bangs himself against the walls to the sounds of shootings. When he leaves the 2nd couple runs around, stands on the lower stairs, & looks outside the window.	

4 <i>A female soldier</i> 9'50"-12'45" (2'55")	1 f. d.	violent voices, screaming, shouts, percussive sounds	night gown and above a khaki military open coat.	free flow, fast, no secession	She turns, her limbs spread out violently, she falls & stands up repeatedly. At the end she falls sharply.	draws a big circle which becomes smaller
<i>Transition 2</i> 12'45"-13'31" (46")	1 f.d. floating	aria sang by a f. singer			in a dark stage, the d. in the ball dress stands still in a right window.	in place
5 <i>The Hunter</i> 13'31"-13'52" (21")	1 m. d.	A 'Thanks' and Thanks Giving recitation praises 'great' America,	underwear, a rifle, a hat	bound flow, sustained, unhurried	A sailor in the window salutes the hunter which enters later. The hunter limps & reaches down stage centre. He stands on one leg, lowers, circles, goes up & down the stairs & exits.	circles the stage 3 times clockwise.
6 <i>A fantastic reality</i> 13'52"-18'57" (5'05")	The company	very fast rhythmic melody, sounds	different part of costumes from different countries as depicted in the Western theatre, a wheeled bath	fast, no secession, hurried and then slows down when the woman with the bath enters.	The ds. run, exit and enter from the doors. In the second part they move close to the walls, and then come to the centre and execute a pattern in unison. A f. d. in the gown limps and pulls a bath with a man lying facing down. Slowly the stage darkens, the dancers exit.	from side to side of the stage, using the doors to exit and enter, the woman walks in a circle.

7 <i>A white duet</i> 18'57"- 28'13" (9'56")	1 m & 1 F. ds.	theme melody	night gowns. the other dancers in theatrical costumes	gentle, strong, direct, powerful.	The ds. move against the wall with physical contact. They climb, reach each other. The m. d. prisons the f. d. between his arms against the wall, she beats gently her fists against the wall & leans on him but he let her fall. She rises using her fists, climbs his shoulders, & gently he let her down. She sits on his lap but he moves her, repeats it several times. 3 ds. tied in a rope enter & cross the stage & return. She comes forwards, moves her arm slowly & gently forward, towards her chest, circles, then lies of the ground trembling. While 2 ds. enter, she moves on the floor slowly & heavily.	
8 <i>The battalion</i> 28'13"- 29'58" (1'45")	4 f ds	march melody	theatrical military jackets, 4 red and 1 khaki & night gown under.	rhythmic, even with expressiv e in between sections.	They march and randomly someone stops and makes 'dressing like' movt. 1 d. rolls, reaches the wall and stays still.	from side to side along the width of stage
<i>Transiti- on 3</i> 29'58"- 30'19" (21")	1 d.	a sound of voice	old sailor uniform, rocking chair	slow	The sailor swings in the rocking chair, in the window.	in place, a window upstage high right
9 5 <i>women</i> 30'19"- 35'15" (5'04")	5 f. ds. 1 m. d	theme melody, narration about time and desire	night gowns		The m. d. sits on the small stairs and watches the dance. The f. make 'dressing' movt. The move together, each with different movt., in succession. Ends when the ds. lie down.	scattered in space, use small space,

10 <i>War Games</i> 35'15"- 40'15" (5')	3 m. ds.	accords	white shirts, underwear, white socks	slow, indirect, sustained.	A masculine trio with subverted quality, that gives it a new meaning. They grasp each other shirts. It looks like children's game. They pull hands, showing off their strength in an organised form. The same movt in a row. In a tiny circle, & on a bed. They stand with the backs to audience & push.	straight pathways from side to side
11 <i>The Sailor</i> 40'15"- 43'08" (2'53")	1 f.d	melody	old fashioned sailor's costume	free flow, fast, indirect, strong and heavy	She runs & reaches the window where the rocking chair is reflected. She swings and there is tension between pulling up and being pulled down.	From side to side, in place up and on the floor.
12 <i>Innocence</i> 43'08"- 45'56" (2'48")	duet of m. & f. ds.	guitar melody	every day cloths, flower petals	light	they enter & throw the petals. They move as if they were children, silly play, push, fall, sharing weight, pull & fall, swing, he sits on her back.	circles in small space
<i>Transition 4</i> 45'56"- 46'18" (22")	1 f.d.	chanting	gown dress		The d. stands still in the window	in place, upstage high
13 <i>Shabat Ceremony</i> 46'18"- 50'01" (3'19")	The company	melody, elements of Jewish Eastern Europe Hasidic folklore music, Yiddish language	different costumes, hats, Hasidic hat & coat	very fast, energetic,	The dancers set a table, a table cloth, candles, dishes, cutlery. One d. makes prayer gestures like a Hasid. The woman pulls a bath with a man sitting in & his arms are raised. The people sit around the table, make exaggerated movts of prayers & eat. A clown enters & exits. They fold the table, the candles are held by the last person to exit.	centre stage

<p>14 <i>Lunatics</i> 50'01"- 56'55" (6'54")</p>	<p>the group</p>	<p>the repeatitio n of the 'Thanks' narration, Theme melody,</p>		<p>gentle, slow,</p>	<p>The hunter climbs the door, drops his hat and sits up, makes arm gestures like sign language. A couple enters, climb the 3 steps & look through the window. They sit on the stairs. The hunter descends. The couple move with physical touch, lean on each other, she sits on his shoulders, while a person sits in a chair in the window. The hunter walks to the centre stage, while the couple run in small circles one after the other near the stairs. The group moves from side to side, make 'dressing' movt., twist & walk in a circle. A line of different characters which appeared along the dance, cross the stage.</p>	<p>all the stage</p>
<p>15 <i>Conclusi -on</i> 56'55"- 60'41" (3'46")</p>	<p>The company</p>	<p>a song 'Someday one the rainbow' from Wizard of Oz</p>	<p>all costumes</p>		<p>The dancers enter the stage in the different costumes they performed with, along the dance. They repeat their movt., while the light dims.</p>	<p>use of all the space</p>

* 'What are you doing in the dream house, what are you doing, my friend,
What are you doing in the dream house, what are you doing, today.'

APPENDIX F: Ecclesiastes, Essay II

*To everything there is a season,
And a time to every purpose under the heaven:
A time to be born, and a time to die;
A time to plant, and a time to pluck up that which is planted;
A time to kill, and a time to heal;
A time to break down, and a time to build up;
A time to weep, and a time to laugh;
A time to mourn, and a time to dance;
A time to cast away stones, and a time to gather stones together;
A time to embrace, and a time to refrain from embracing;
A time to seek, and a time to lose;
A time to keep, and a time to cast away;
A time to rend, and a time to sew;
A time to keep silence, and a time to speak,
A time to love, and a time to hate;
A time for war, and a time for peace.*

APPENDIX G: Shakespeare, Sonnet Forty -three

*WHEN most I wink, then do mine eyes best see,
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
And darkly bright are bright in dark directed.
Then thou, whose shadow shadows doth make bright,
How would thy shadow's form form happy show
To the clear day with thy much clearer light,
When to unseeing eyes thy shade shines so!
How would, I say, mine eyes be blessed made
By looking on thee in the living day,
When in dead night thy fair imperfect shade
Through heavy sleep on sightless eyes doth stay!
 All days are nights to see till I see thee,
 And nights bright days when dreams do show thee
 me.*

NOTES

¹ This modern dance company was founded in 1964 in Tel Aviv, and sponsored by Bethsabée de Rothschild. The first generation of its dancers studied with Graham, who was the artistic adviser of the young company.

² This contemporary dance company was founded in 1967 by Bethsabée de Rothschild, under the direction of Janet Ordman. The reason for creating another company by the baroness was because of a dispute between Rothschild and the Batsheva dancers over Ordman's directorship.

³ Today Ohad Naharin is the Resident Choreographer and Artistic Director of Batsheva dance company.

⁴ In Laban's Effort-Shape theory the factors of movement that give use to qualities of the movement are: (1) flow, between free and bound; (2) time, between sustained and quick; (3) space, from indirect to direct and (4) weight, between light and strong.

⁵ Much of the information in this chapter is drawn from an interview that Be'er gave the author on March 1997, at the company's home in kibbutz Ga'aton. The author's free translation was given to his words, since this interview was held in Hebrew language.

⁶ Author's translation of Be'er's words in Manor's interview.

⁷ Author's translation of Be'er's words in Manor's interview.

⁸ Author's translation of Eshel's criticism.

⁹ From the programme to the dance performed in 6 march 1997 in kibbutz Gan - Shmuel.

¹⁰ From the programme to the dance performed in 28 March 1995, in The North Theatre, Haifa.

¹¹ Author's translation to Manor's words.

¹² Author's translation of Be'er's words.

¹³ In this premiere, the programme included the works: *People* by Noa Shapira; *Dream* by Hedda Oren; *On the Road* by Hermona Lin, and four works by Oshra Elkayam: *Bird*, *After Drawing by Paul Klee*, *The Mediterranean* and *Witches' Sabbath*.

¹⁴ Agadati, who started as a painter, traveled and performed between the years 1924-1929 in Europe. He danced in Paris, Vienna, Warsaw, Germany

and Romania with dances he created. He tried to depict an 'original' Israeli dance, using steps and gestures from different Jewish dances such as Hasidic and Yemenite.

¹⁵ According to Manor (1996, p. 125) Flora Cushman met Arnon and her company in Rubin Academy, when she was teaching in a summer course. She then noticed the special KCDC's students. She choreographed *Raga Shankara* and staged *Macroseconds* for the London Contemporary Dance Theatre at the Place in 1971. Among the dances she created are: *Shreds* (1974), music (m)- Gearsboy, costumes (c) - Cushman, light (l) - Arik Barhum, premiered (p) - KCDC; *Cantata...and the Earth Wept* (1975), m - Ligetti & Virol, c - Heller, l - Aril Barhum, p - KCDC; *River* (1975), m - Roberta Flack, c - Valiri Avrahami, l - Aril Barhum, p - KCDC; *Raga Shankara* (1975), m - Satie & Alford, c - Berta Kwartz, l - Arik Barhum, p - KCDC; *Song* (1976), m - Albanian Folk Song, l - Arik Barhum; *Trio from Snow in Summer* (1982), m - Stan Goetz, p - Jerusalem Dance Workshop; *Linear Fragments* (1982), m - Indian folk, p - Jerusalem Dance Workshop; *The Trees They Do Grow High* (1991), m - Britten & folk songs, c - Berta Kwartz, p - KCDC.

¹⁶ Gene Hill Sagan later joined L. Johnson Dance Company, Puerto Rican Ballet, American Festival Ballet, Israel National Opera, Jazz Ballet of Stockholm and Cologne Ballet. He stayed in Israel for almost twelve years. His strong sense of belonging with the KCDC is demonstrated when a few weeks after his death, Arnon, the artistic director of the company, received an addressed parcel. She was surprised to discover in a small tin can with Hill - Sagan's ashes inside. Today his ashes are situated in the middle of a small garden, in front of the company's studios. The dances which he created in Israel are: *Changing Images* (1977), m - Gustav Mahler, c - Hill - Sagan & Luba Shark, p - the Israeli Ballet; *Sunrise...Sunset* (1977), m - Georgian chants, c - Berta Kwartz & Hill - Sagan, c - KCDC; *Chosen Images* (1981), m - Schnittke & Beethoven, c - Berta Kwartz, l - Ben-Zion Munitz, p - KCDC; *Golden Moments* (1982), m - Schubert, c - Hill - Sagan, l - Ben-Zion Munitz, p - Bat-Dor, *Sigh* (1983), m - Vaughn Willams, l - Moshe Frid, p - Batsheva; *Age of Darkness* (1983), m - Beethoven, c - Berta Kwartz, p - KCDC; *Lelio* (1986), m - Arvo Prat, Samuel Barber & narration from poetry, c - Yehudit Grinspan, l - Kevin McAlister, p - Batsheva 2; *Bourree* (1986), m - Mozart, p - KCDC, *Yeriel* (1986), m - Arvo Prat, c - Berta Kwartz, l - Nissan Gelbard, p - KCDC.

¹⁷ Other dance artists who graduated from this establishment are Liat Dror, Nir Ben-Gal, Anat Asulin, Yasmin Vardimon and Uri Ivgi, Boaz Cohen (today in Cullberg Ballet), Keren Levi and Ziv Frenkel. Among the teachers are Racheli Shapira, Martha Shur, Ilana Liban and Dorit Gesner.

¹⁸ They suggested the themes for some of the ballets as well as executing the scenery. For example in *Le Pavillon d'Armide* (1907), Benois suggested the theme of the ballet and painted its back drop, as well as the costumes and the stage design..

¹⁹ The titles of the six solos which comprises this dance are: *The Nun* (Die Nonne); *The Dancer of Our Lady* (Der Tanzer Unsere Lieben Frau); *Idolatry* (Gotzendienst); *Sacrifice* (Opfer); *The Dervish* (Der Derwisch) and *Temple Dances* (Tempeltanz).

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