



presents

BATSHEVA in **MAX**

by **OHAD NAHARIN** (2007)

Performed by Batsheva Company Dancers

Shahar Biniamini
Iyar Elezra
Doug Letheren
Shamel Pitts
Bobbi Smith

Matan David
Shani Garfinkel
Rachael Osborne
Ian Robinson
Adi Zlatin

Thursday–Saturday, February 23–25, 2012, 8pm
Novellus Theater at YBCA

There is no intermission for this performance.

Music Composed and Performed By: **Maxin Waratt**
Costume Design: **Rakefet Levi**
Lighting Design: **Avi Yona Bueno (Bambi)**
Music Production & Mix: **Ohad Fishof**
Mastering: **Binya Rechtes**

This performance is made possible in part by grants from the Bernard Osher Jewish Philanthropies Foundation of the Jewish Community Endowment Fund and the Koret Foundation.

San Francisco Performances acknowledges the generosity of Concert Partners: Thomas and Lily Beischer, Burr Pilger Mayer, Ms. Ruth M. Conroy, Treva Marcus and Charles Sloyer.



This performance is made possible in part through the generous support of The Consulate General of Israel to the Pacific Northwest, San Francisco

Presented in association with David Eden Productions, Ltd. and H-Art Management. David Eden Productions: David Eden, President; Erica Charpentier, General Manager; Stan Pressner, Production Consultant; Lori Harrison, Atlas Travel, Travel Agent.

Tour Representation: H-Art Management; Harold Norris and Ichun Yeh, 481 Eighth Avenue, Suite 834, New York, NY 10001; 212.868.2134; h-artmanagement.com

MAX performances: Tanzquartier Wien (2008), Melbourne International Arts Festival (2008), Santa Barbara CA, San Diego CA, Los Angeles CA (2009), Brooklyn Academy of Music NY (2009), Sommerfest Kampnagerl Hamburg (2009), Holland Dance Festival (2009), Concertgebouw Brugge (2009), Staatschouwburg Amsterdam, Groningen, Utrecht, Arnhem (2009), CCND Roubaix (2009), Jahrhunderthalle Frankfurt (2009).

ARTIST PROFILES

San Francisco Performances presents Batsheva for the third time; previous performances were in 2004 and 2006.

Batsheva Dance Company has been critically acclaimed and popularly embraced as one of the most exciting contemporary dance companies in the world. Together with its junior Batsheva Ensemble, the organization boasts a roster of forty dancers drawn from Israel and abroad. Touring extensively throughout the country and internationally, the two companies present two-hundred and fifty performances annually.

Ohad Naharin assumed the role of Artistic Director in 1990 and propelled the company into a new era with his adventurous curatorial vision, distinctive choreographic voice, and revolutionary movement language, Gaga. Sharon Eyal was appointed House Choreographer in 2005, and Adi Salant joined the artistic leadership as Associate Artistic Director in September 2009. In its current repertory focusing on works by Naharin and Eyal, Batsheva Dance Company has won praise for fearless, full-bodied, movingly honest performances.

Through daily training in Gaga, Batsheva's dancers research new movement possibilities and awaken their dynamic sensitivity. They bring an eager curiosity and ripe imagination to rehearsals, where they participate actively in the creative process. Company members are also encouraged to express their unique talents by creating for the annual Batsheva Dancers Create project.

Many of the main company's dancers honed their skills as members of Batsheva Ensemble, which cultivates dancers from ages eighteen to twenty-four and carries out the educational agenda of Batsheva. In addition to performing for young audiences around the country, the Ensemble holds open rehearsals, Gaga classes, and repertory workshops for dance schools. Batsheva Ensemble also engages in outreach activities, performing for underserved populations throughout Israel. The Batsheva Ensemble performances for children and young adults are dedicated to Sharon Peterburg.

The Batsheva residence at the Suzanne Dellal Centre, Tel Aviv

The Batsheva home, situated in the Suzanne Dellal Centre for Dance and Theatre, Tel Aviv, designed by architects Ronit Rubin and Elisha Rubin, was inaugurated in 1999, a decade after the Centre's opening (which once housed the Levinski Seminar). The building is

adjacent to the building that houses the Inbal Dance Theatre, which once served as the gymnasium of the Yechieli Girls School.

The cornerstone of Batsheva's home was laid when Mira Ideles served as Batsheva's Executive Director, and the building was completed during Naomi Bloch Fortis' tenure as Executive Director. The structure, erected to provide the company with its own home and appropriate working facilities was built with the support of the Dellal Family Foundation and Zeev Sokolowski, Tel Aviv - Yafo Municipality through the Tel Aviv Foundation, and Ministry of Education and Culture. The building includes two spacious studios—Varda Studio, in memory of Varda Kenny, which is also used by the company as an intimate performance space, and Studio Suzie, in memory of Suzanne Dellal.

Approximately fifty Batsheva dancers and artistic staff members work in the building, creating, rehearsing and training in their daily routine. The renovation in 2010 was intended to provide an answer to the company's growing needs, keeping in mind the number of dancers and the company's scope of activity. The renovation plans included refurbishing the shower facilities, adding shower-stalls, lavatories and wider dressing rooms to accommodate all of the company's dancers, building a spacious rest area, kitchen, dining room and treatment room, alongside additional office and technical spaces.

Batsheva Dance Company was founded as a repertory company in 1964 by the Baroness Batsheva de Rothschild, who enlisted Martha Graham as artistic adviser. Despite its youth, Batsheva was immediately granted the honor of being the first company outside Graham's own troupe to perform the legendary choreographer's dances. During its first few decades, Batsheva Dance Company was guided by artistic directors Jane Dudley, Norman Walker, Brian MacDonald, William Louthier, Kaj Lothman (who also jointly directed with Linda Hodes for one year), Paul Sanasardo, Moshe Romano, David Dvir, and Shelley Sheer. Each director varied the repertory with works by prominent American and European choreographers and introduced new creations by emerging Israeli artists. Batsheva was also shaped by Robert Cohan, who served as artistic advisor during Romano's directorship, and by a series of rehearsal directors including Ruth Harris, Romano, Hodes, Amira Meroz, Rena Gluck (who also served briefly as associate director), Rahamim Ron, and Jean Geddis. Ohad Naharin was appointed as Artistic Director in 1990. Naomi Bloch-Fortis served as Associate Artistic Director and Executive Director until September 2009. Dina

Aldor is the Company's Executive Director as of September 2009. Since 1989, Batsheva Dance Company has been in residence at the Suzanne Dellal Centre in Tel Aviv. The company is funded jointly by the Ministry of Culture and Sport and the Municipality of Tel Aviv. Touring support is provided by the Department of Cultural and Scientific Relations in the Ministry of Foreign Affairs.

Ohad Naharin



Ohad Naharin has been hailed as one of the world's preeminent contemporary choreographers. As Artistic Director of Batsheva Dance Company since 1990, he has guided the company with an adventurous artistic vision and reinvigorated its repertory with his captivating choreography. Naharin is also the originator of an innovative movement language, Gaga, which has enriched his extraordinary movement invention, revolutionized the company's training, and emerged as a growing force in the larger field of movement practices for both dancers and non-dancers.

Born in 1952 on Kibbutz Mizra, Ohad Naharin began his dance training with the Batsheva Dance Company in 1974. During his first year with the company, visiting choreographer Martha Graham singled out Naharin for his talent and invited him to join her own company in New York. While in New York, Naharin studied on scholarship at the School of American Ballet, furthered his training at The Juilliard School, and polished his technique with master teachers Maggie Black and David Howard. He went on to perform internationally with Israel's Bat-Dor Dance Company and Maurice Béjart's Ballet du XXe Siècle in Brussels.

Naharin returned to New York in 1980, making his choreographic debut at the Kazuko Hirabayashi studio. That year, he formed the Ohad Naharin Dance Company with his wife, Mari Kajiwara, who died of cancer in

2001. From 1980 until 1990, Naharin's company performed in New York and abroad to great critical acclaim. As his choreographic voice developed, he received commissions from world-renowned companies including Batsheva, Kibbutz Contemporary Dance Company, and Nederlands Dans Theater.

Naharin was appointed Artistic Director of Batsheva Dance Company in 1990 and has served in this role except for the 2003-2004 season, when he held the title of House Choreographer. During his tenure with the company, Naharin has choreographed over 20 works for Batsheva and its junior division, Batsheva Ensemble. He has also restaged over 10 of his dances for the company and recombined excerpts from his repertory to create Deca Dance, a constantly evolving evening-length work.

Naharin trained in music throughout his youth, and he has often used his musical prowess to amplify his choreographic impact. He has collaborated with several notable musical artists to create scores for his dances, including Israeli rock group The Tractor's Revenge (for *Kyr*, 1990), Avi Belleli and Dan Makov (for *Anaphaza*, 1993), and Ivri Lider (for *Z/na*, 1995). Under the pseudonym Maxim Waratt, Naharin composed music for *MAX* (2007) and edited and mixed the soundtracks for *Mamootot* (2003) and *Hora* (2009). Naharin also combined his talents for music and dance in *Playback* (2004), a solo evening which he directed and performed.

In addition to his work for the stage, Naharin has pioneered Gaga, an innovative movement language. Gaga, which emphasizes the exploration of sensation and availability for movement, is now the primary training method for Batsheva's dancers. Gaga has also attracted a wide following among dancers around the world and appealed to the general public in Israel, where open classes are offered regularly in Tel Aviv and other locations.

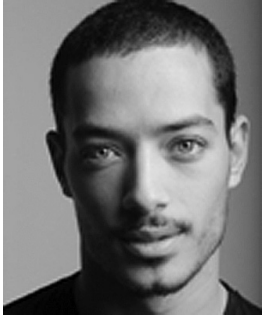
Naharin's compelling choreographic craft and inventive, supremely textured movement vocabulary have made him a favorite guest artist in dance companies around the world. His works have been performed by prominent companies including Nederlands Dans Theater, Ballet Frankfurt, Lyon Opera Ballet, Compañía Nacional de Danza (Spain), Cullberg Ballet (Sweden), the Finnish National Ballet, the Paris Opera Ballet, Balé da Cidade de São Paulo, Cedar Lake Contemporary Ballet (New York), Hubbard Street Dance Chicago, and Les Grand Ballets Canadiens de Montréal. Naharin's rehearsal process with Cedar Lake Contemporary Ballet during a restaging of Deca Dance was the subject of Tomer Heymann's documentary *Out of Focus* (2007).

Naharin's rich contributions to the field of dance have garnered him many awards and honors. In Israel, he has received a Doctor of Philosophy honoris causa by the Weizmann Institute of Science (2004), the prestigious Israel Prize for dance (2005), a Jewish Culture Achievement Award by The Founda-

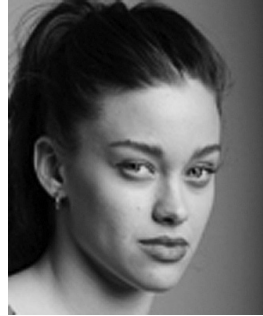
tion for Jewish Culture (2008), a Doctor of Philosophy honoris causa by the Hebrew University (2008), and the EMET Prize in the category of Arts and Culture (2009). Naharin has also been the recipient of the Chevalier de l'Ordre des Arts et des Lettres from the French government (1998), two

New York Dance and Performance (Bessie) Awards (for Naharin's Virus at the Brooklyn Academy of Music in 2002 and for Anaphaza at the Lincoln Center Festival in 2003), the Samuel H. Scripps American Dance Festival Award for Lifetime Achievement (2009), and a *Dance Magazine* Award (2009).

Batsheva Dancers



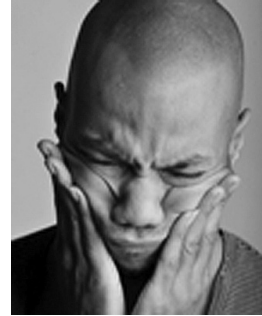
Shahar Biniamini was born in Israel in 1988. He joined Batsheva Ensemble in 2006 and Batsheva Dance Company in 2008.



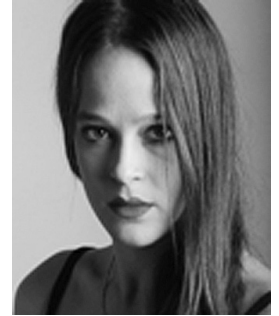
Iyar Elezra was born in Israel in 1987. She joined Batsheva Ensemble in 2005 and Batsheva Dance Company in 2008.



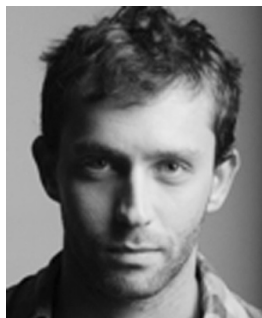
Doug Letheren was born in the U.S. in 1984. He studied at St. Paul School and The Julliard School, and he danced in Mikhail Baryshnikov's Hell's Kitchen Dance and Aszure & Artists Company. Doug joined Batsheva Ensemble in 2007 and Batsheva Dance Company in 2008.



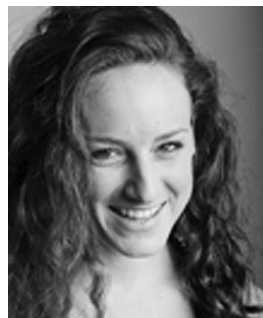
Shamel Pitts was born in Brooklyn in 1985. He graduated from The Julliard School and danced with BJM Dance and Mikhail Baryshnikov's Hell's Kitchen Dance. Shamel joined Batsheva Ensemble in 2009 and the Company in 2010.



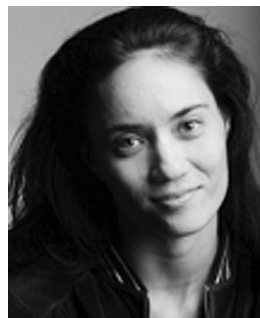
Bobbi Smith was born in the United States in 1983. She studied at Canada's Royal Winnipeg Ballet School, the North Carolina School of the Arts, and The Julliard School. Bobbi joined Batsheva Ensemble in 2005 and Batsheva Dance Company in 2008.



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



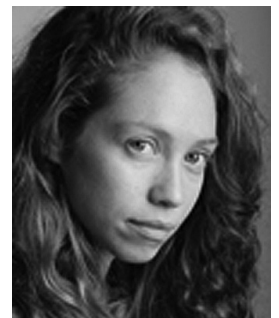
Shani Garfinkel was born in Israel in 1985. She joined Batsheva Ensemble in 2003 and Batsheva Dance Company in 2007. In 2007, Shani was Rehearsal Director and a dancer for Cedar Lake Dance Company in New York.



Rachael Osborne was born in Australia in 1980. She is a graduate of QUT (1999) in Brisbane, Australia and was a member of The World Dance Company (2000) in Brisbane. She joined Batsheva Ensemble in 2001 and Batsheva Dance Company in 2003. Rachael has been Rehearsal Director of Batsheva Dance Company since September 2008.



Ian Robinson was born in the U.S. in 1985. He graduated from New York University and performed with Mikhail Baryshnikov's Hell's Kitchen Dance, Complexions Contemporary Ballet, Les Ballets Jazz de Montréal, Sydney Dance Company, and Aszure Barton & Artists. Ian joined Batsheva Dance Company in 2009.



Adi Zlatin was born in Israel in 1983. She studied at the Jerusalem Academy of Music and Dance from 1996-2001. Adi joined Batsheva Ensemble in 2001 and Batsheva Dance Company in 2004.



Armitage Gone! Dance

Three Theories

Photo: Julieta Cervantes



Friday–Saturday, May 18–19, 8pm
Novellus Theater at YBCA

Inspired by physicist Brian Greene’s best-selling book, *The Elegant Universe*, “Punk Ballerina” (*Vanity Fair*) Karole Armitage has created a daring, high-speed work of elegance and force. Her response to Greene’s take on string theory is a sonic and pictorial interplay between video and kinetic imagery and live and electronic sounds exploring geometry, patterns in space and structures of rhythm.

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