

# Kol Atzmotai Tomarna (All My Bones Shall Say): Contemporary Jewish Dance in Israel

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*“God Almighty will make a dance for the righteous, and he will sit among them in Paradise”<sup>1</sup>.*

Ten years ago Rabbi Yehoshua Wiezman, Head of Ma'alot Yeshiva, sent a group of his students to experiment a different study (a homiletic interpretation of the bible), a study with fewer words and more body. The group contacted the Akko Theatre Center, where it worked with the choreographer Shlomi Bitton and the directors Semadar Ya'aron and Moni Yossef. At that same time I, too, was working at the Akko Theatre Center, and there I met the group for the first time. The group was working with Bitton on a production called *Boi Kallah*, which was performed at the Akko Festival and later on at various festivals in Vienna and Berlin. Its members were seeking a choreographer for a new work, and then the contact between us was made. We received a hall at the Tel Aviv University where we began working. I came to our first session with certain reservations, stemming from the mere encounter with people so different from the ones I was used to working with at the Tel-Aviv scenery. The political context, scorched in the secular-left wing-Israeli consciousness had also contributed its share.

The first lesson included basic exercises of movement dynamics, work with movement material and working with partners. Already at this very lesson, the encounter with these students created in me a special feeling: the

space was filled with extraordinary energy, like 5,000 watt or a water flow from a hose that had been shut for a long time. As a dance creator I could offer the group to shift from theatre-dance to dance-theatre. The field work in which the group had worked in Akko maintained itself according to methods placing at the center, as a starting point, the emotional and narrative understanding of the character and the dramatic situation. Therefore, this work direction could be referred to as – from the internal to the external.<sup>2</sup> Contrary to this direction, my suggestion was to work from the external to the internal, namely, to take interest in the stage space and the expanse of the performing body, in the moving organs, in time – tempo, speed and duration, in the physical integration and the ability to move emerging out of different dynamics, in separating organs and acquiring basic skills of a dancer. All that in the perspective of the sensory, non-metaphoric absorption creating within the viewer body sensations and emotional capacities that are not discursive.<sup>3</sup>

I met a group of men moving like men – without any blabber steps and without doing “point” with the foot, but with much intent in the movement. This experience increasingly intensified from one lesson to the other. With time I understood that this was an opportunity to discover a different movement language, a new area resembling a dance nature- reserve, where a different movement and a repertoire I had not been familiar with

existed. Furthermore, I met a group of intelligent and talented people who appreciated knowledge of the body and knew how to look into it in depth – how to use the weights of the organs, how to move the bones in order to create a slight and accurate movement, how to put together and separate, how to soften the contact with the floor and sharpen the dynamic and the exact movement and how to study the body on its technical and expressive layers, as if it were a Gemara page (Gemara is the main part of the Talmud). I realized that I was working with people who conducted themselves out of curiosity and depth and out of connections to and contexts of the Torah and the world of belief, spirit and culture. This is a world abounding in images, verses and stories, a world rich in courageous observation of penetrating questions regarding everything that interests me and my secular friends as well. These scholars have visited the dance field and have been the starting point of a trend that continues to develop nowadays as well, ten years later, in an era where the school of dance-theater “Kol Atzmotai Tomarna” exists as a professional school where both the option of dancing “with a pointed foot” is studied and a contemporary movement repertoire is being danced. In “Kol Atzmotai Tomarna” dozens of students have studied and are studying between one to three days a week, for three years. Nowadays, following “Kol Atzmotai Tomarna”, there are already nine frameworks of men from the Religious Zionism in Israel, which introduced into their study framework

movement work. In the larger circle of “Kol Atzmotai Tomarna” we may find several hundreds of religious men who have studied and are studying theatre-dance in connection with their world of belief.

Members of the “Kol Atzmotai Tomarna” management are Prof. Ruth Ziv Eyal, Niv Sheinfeld and myself. I teach dance-theatre and provide pedagogical guidance, and at the same time there are additional other five permanent and five quest teachers. Classical dancing is taught by Ran Ben-Dror and Elad Shechter, Release – Arkadi Ziedes, Modern dance – Niv Sheinfeld. Other teachers give workshops, among them: Amos Chetz – Movement, Yossi Tamim – Repertoire and Creation, Shay Gottesman – Repertoire, Rabbi Yossi Fruman – The body in Judaism, Miki Shichrur – Contact improvisation, Shlomi Bitton – Creation, Guy Biran – Theatre and Shaul Gilad – Music. As teachers we bring knowledge and experience, side by side with special attentiveness to the special needs of the students who are relatively grown-up people. All our students are over 21 years old, all males, most of them are religious and most of them have no experience in the world of dance. Till not long ago, the best chance for a religious male to move was while attending a wedding or participating in a framework of movement such as the studies of fighting-arts.

The school has no permanent home yet and the studies take place at Ephron Dance Center, where we hire the studios for lessons and provide the advanced students with studios for rehearsals. From the economic aspect the school is run in the framework of the Choreographers' Fellowship, but is not yet recognized nor supported by any municipal or government bodies, so that its budget is based on the high annual fee the students pay. This situation makes the existence of this school considerably harder.

As the first institute in Israel providing an answer for men desiring to dance, we aspire to locate new approaches and concepts in the field of instruction and creation ways, by engaging in the research of the human body

while relating to the internal world of each and every student. We strive for training teachers in the art of dancing in a Jewish context, who may teach dancing both in frameworks of the religious public and the general dancing frameworks interested in dance with a Jewish context. Teachers who will be able provide Jewish content in the study curricula of secular art institutes. When the deep Jewish laboratory is connected to a professional dance laboratory, new cultural and artistic treasure may be found – both for the dance world and the Jewish world. Our advanced students teach in the existing frameworks out of fulfillment of this connection. They cope with theoretical materials and with difficult texts, related to the Jewish connection to art in general and the body in particular, entailing love-hate relationships. While progressing in their studies the students discover the depth of the dance language, the commitment required in professional work with the body, the invitation to a sophisticated presence and the improvement of both the performance and creative ability.

## *Kol Atzmotai Tomarna (All my bones shall say) pedagogy*

Every teacher who came to teach in “Kol Atzmotai Tomarna” was impressed, already from the first lesson, with the unusual climate. The teachers utter their words and listen to the returning reverberation coming from the non-routine surroundings of these students. Nevertheless, there is a general rationale guiding the teachers along the way:

Since the students arrive without any professional experience in the field of dancing, the first year is characterized by general acquaintance with the world of movement and dancing, by imparting basic technique of Ballet together with softer movement approaches. In many of the lessons we integrate the Release technique as an important element. As a school that has adopted the name “Kol Atzmotai Tomarna” (All my bones shall say), we practice the organic round movement of the Release, offering the qualities

of the use of the body weights as an alternative to strain. The method's starting point is the body frame. The emphasis in Release is on an economical use of the body organs, as weights that many times replace the muscles strain in moving the joints. Along with the Release the students get ballet lessons, where they acquire the basic tools related to movement diction, the ability to move one organ separately from the rest of the body, to organizing the body frame in itself and in relation to the muscle system operating it. The integration between floor work of the Release and the vertical search of the Ballet, between the individualism of the Release and the uniform formulation and the meticulousness of the ballet, between the idiosyncratic esthetic ideal of the Release to those mandatory in ballet, allows the school to maintain a balanced process, nourished from opposite and complementing directions simultaneously.

In addition to enhancing their ability the students receive dance-theatre lessons in which they are imparted with tools for controlling and diversifying the physical-mental tools of a moving person. The work offers, via the laboratory of improvisation within a format, an inquiry of questions and observation of non-verbal communication motives and the creation of a movement image. The study imparts tools for finding movement motivation, its identification and development through improvisation and investigation. Work with the image, the association, the sensory experience, the sound, the abstract voice and action enable expressive improvement deriving from and through the body of the dancing person. Thus a non-verbal narrative occurs, which together with the improvement of the physical ability constitutes a platform for creating dance-theatre.

The second year curriculum is dedicated to deepening and sharpening the tools. The students assume more responsibility, expressed both in the lessons – they build lesson layouts and experience teaching, and between lessons – preparing composition

exercises for the next lesson. This year is characterized by a difficulty related to the shift from playing and discovering to practicing and learning by rote. When acting becomes institutionalized it turns into a profession. Up to the stage of deepening the technique and the learning by rote, the home work and the exercises the student is obligated to bring to the next lesson, he perceives himself and his activity as a play. When the rehearsal process begins he is required to a more professional work, a big part of the first year's enjoyment and fun vanishes and a crisis is created. If the student undergoes that year a significant and healthy process, he understands that in order to speak with the body the phenomenon must be studied and in order to understand the complex phenomenon called the body, the same exercise must be repeated and memorized hundreds of times. I believe that whoever understands the way the Gemara is studied can understand more easily the reason why the same Plié and Tendu must be repeated over and over again, directing himself and his bones each time anew. A student who passes this stage understands an important and deep issue about the dance we are doing.

In the Cabbalistic language there is a conceptual and clear clarification of the phenomena related to the characteristics between the first and the second year of studies. Briefly, the first year of studies may be defined as the development of the mental forces whereas the second year is dedicated to the development of the soul's dress, as Rabbi Yitzhak Ginsberg explains in his book *The Soul*.<sup>4</sup> Rabbi Ginsburg speaks about the importance of the connection between the forces and the dress. He brings two examples of the detachment between these two worlds within the soul, when each one of them operates in itself.

The first example: "A person neglecting the awareness of his internal essence and the development of his internal forces turns his dress into his essence. He defines himself by his external appearances. One can see how such a person entirely relates and reacts to the world around him, and there is nothing, neither in his talk nor in his

actions that can be identified as an expression of his internal self. The talk of this person will be external words that do not express his internal ideas and emotions, but is the utterance of 'therightthings' – words and expression that are usually said in such situations and others."

Similarly we may describe a dancer neglecting the attentiveness to the internal intent of the dance and turning technique to its essence. He defines himself by virtuoso performances that he can offer. One can see how such a dancer is captured in carrying out the formalistic performances, and there is nothing in his dance that can be identified as inspiration and expression of his internal self. This dancer's dance will be platitudinous and will not be able to express an authentic and interesting situation but the performance of the "right movements" he has studied how to perform in an external manner from his teachers in the technique lessons or from the choreographers he has worked with. The second example Rabbi Ginsburg brings: "There is a person whose internal world is, in fact, developed, however his dress – his expression tools – are not sufficiently clarified, or are not developed enough in order to express and dress the internal experiences so they might appear in this world. Such a person will become detached from reality, reserved within himself and apparently mentally complicated".

Similarly, we may describe a dancer, an actor or any other artist, whose world of images is rich, his dramatic perception is formulated and has all the qualities characterizing a person with a rich internal world. However, his representation mechanisms are poor or are not sufficiently developed to a sophisticated ability in order to express a wide range of qualities and essences. Such a person will repeat himself and decline into his internal world, unable to communicate his internal part to his art.

The third year curriculum is dedicated to joining together the information and integrating the experiences of previous years. In practice, the third year is dedicated to creating a final project and staging it, to further improving

the technical ability and continuing the teaching experience outside the school framework, with pedagogical guidance and a connection between the students and suitable frameworks. The aspiration is that within the third year the student will know what his future intentions are and how he intends to implement them after completing his studies.

### *Kol Atzmotai Tomarna (All my bones shall say) performance*

In the performance field as well we operate to connect between the world of dance and the spiritual Jewish world. Our aspiration is to establish next year an ensemble of the school graduates, who will work with various dance creators. The plan is that each year they will collaborate with a different creator in order to handle the topics arising from studying questions of the person of Jewish faith. The students step out into the professional stage slowly and gradually and they perform both before the general Israeli and the religious public. The thought about the stage generally creates an initial deterring however, when the students understand the communication potential hidden in the field of performance and the internal richness entailed in the creation process, they enter the rehearsals held after learning hours. A third year student at our school has already presented a dance work developed from a composition lesson and reached the professional stage at the festival dance arena 2009, produced by the Jerusalem Inter-Disciplinary arena.

Each year, at the end of the year, we produce an evening attended by about a hundred viewers, mostly students' families and friends. We share our work with them because it is important for us to receive recognition in the religious crowd. We desire that our activity will not be clandestine and that our students will not feel lonely within their natural environment, and will be able to act as creators, performers and teachers expressing themselves in a new language and impart it among their own community.

In addition to the end- of- the- year

dance evenings we produce the "After the Actions" – dancing evenings integrated with learning a Jewish text. We carried out the first pilot in cooperation with the laboratory in Jerusalem – at the beginning of the evening Rabbi Yossi Froman lectured on the attitude of the Zohar book regarding the Cabalist relation between the recitation of the Shema and the body. The learning suggested to the public, mostly religious people, to learn the things that had been revealed to the sages of previous generations and to actually implement them; namely, to implement them in the body. Later on in the evening dance works of Niv Shienfeld, Arkadi Ziedes and Tomer Shar'abi were performed.

We selected male choreographers and dancers so that the religious crowd, men and women, would be introduced to the contemporary dance world without exceeding the restrictions of the Halacha. As the evening was getting closer we wondered how big the crowd would be and what its reaction would be. The evening was very successful, the hall was completely full and there was a demand for additional similar evenings. The main weakness of "After the Actions" is that the content connection between the Jewish learning and the dance works that were performed was rather poor. These works were selected mainly because of the masculine performance that enabled to invite the religious public to attend. In the Israeli scene there are not many Jewish contexts and that is why we see great importance in the connection and dialogue between the worlds, in the bilateral fertilization between dance and Judaism. As a continuation to "After the Actions" we intend to initiate a Jewish Dance Festival, parallel to the Jewish Cinema Festival, where dance performances will be staged and workshops, lectures and panels of dance people and intellectuals will be held. In the festival we will aspire to locate a source that would finance creation encouragement grants for choreographers creating works with a Jewish affinity. It is important to us to create contemporary and original Jewish art that draws from its roots

and does not only receive its inspiration from New-York, Berlin, London and other world capitals that definitely have a lot to offer – but also to receive. An additional weakness of "After the Actions" is related to the absence of production funding for such kind of activity. Nevertheless, we are holding a dialogue with Jerusalem cultural bodies and we hope to receive their support to this path and turn them into partners.

### *Kol Atzmotai Tomarna (All my bones shall say) masculinity*

Hannanya Schwartz, a third year student: "A men's dance has much intensity, savageness and masculinity. There is masculinity that is perceived in an image of the primitive with a club however, there is masculinity that is the art of preservation of basic masculine energies of strength and presence together with grace and refinement. This is a refined masculinity that stems from a place of conscious and internal work. When I am in the studio I dance out of two poles, the strong passionate qualities and the sweet delicate qualities".

The movement repertoire of the ballet world, that to date is the infrastructure for a considerable part of the contemporary dance world, is characterized by feminine movements. When we meet a 25 year old man, looking more like an elephant rather than a swan, we still invite him to do a PAS DE BOUREE, but we do not expect him to perform it like a swan. Via the PAS DE BOURREE he may study coordination and directions, he may learn an additional dynamic of leg work and he might choose to use it in his dances. However, we do not need him to align according to the ruler of the Ballet repertoire.

We want the students to undergo a process in which they will acquire a vast diversity of movement qualities and choose how to use them. Nevertheless, there is no doubt that the choreographers working at the school are given the opportunity to investigate the male language in its simple sense and formulate it as a different artistic

statement. On the one hand we teach the students dictated movement material, contemporary dance repertoire. We teach combination and relate to it as a movement course, as a compulsory framework requiring technical ability. On the other hand, we invite each student to pour into this framework his own personal performance manner. Thus a personal interest of a free person is created and not of a performing soldier/dancer.

### *Kol Atzmotai Tomarna (All my bones shall say) multi-cultural*

The connection between the Jewish-cultural world and the secular-cultural world occurs today most clearly in the music field, but in any other field as well. When I meet a secular person learning Gemara or reading the weekly portion of the bible in a Tel-Aviv religious Jewish school it no longer comes as a surprise to me. I see that there is certain satiety from total secularism, from the trend of believing that a person may manage by himself or that his wisdom is the solution for all situations. Nor am I surprised when a religious person quotes a song by Rabindranath Tagore or studies psychology at the university and mentions Ericson at the same breath with Rabbi Kook. There are quite a few religious people who can live peacefully with the blowing winds in the world, religious Jews who desire to live without isolationism and with a discourse with the general public in Israel. Studies in the framework of "Kol Atzmotai Tomarna" indeed enable such an encounter. It occurs both because the teachers are secular people and because the contemporary dance culture is secular in the way it handles the various issues arising from the dance work.

Curiosity exists also on the part of the secular teachers, who meet new students with a new movement language. Via the encounter with the students they are slowly and naturally exposed to the cultural and spiritual world of Judaism, to the ways of thinking, the images, the concepts and the stories. The post-modern times enable people to free themselves from anti-religious ideologies – a process

that is taking place not only in the world of art but in all the fields. Nevertheless, we live in a very complicated country where discordant current events link religion to politics. It happened more than once that I addressed teachers and creators in order to invite them to teach at “Kol Atzmotai Tomarna” and I came across objections related to the various faces of the Israeli reality. Nevertheless, whoever I turned to finally agreed to come for a one-time workshop, and whoever came to such a workshop wanted to continue working with the group he met. He met a group of men rare in its masculinity and composed of excellent, kind and talented students. The studio is the ultimate platform for a multi-cultural encounter, since in it a language more delicate than words exists. It contains moments, glances, breaths and no ideologies.

#### *Kol Atzmotai Tomarna (All my bones shall say) secular, dance and sanctity*

Rabbi Yossi Froman, a guest teacher at “kol Atzmotai Tomarna”, says that among the religious public, including the part that does not dance, there is already a perception according to which one should be attentive to the body as part of worshiping the Lord and as a tool of prayer. Along with this perception, which is gradually assuming legitimacy, Rabbi Froman suggests a far reaching idea, according to which uppermost sanctity is concealed within the body, and therefore in it lies the essence of the worship of God.<sup>5</sup> Therefore, saying that “it is proper to engage in religious dancing” is inaccurate, because the same extent of religious experience is concealed in “secular dancing”. If the body is the focal point, there is no need for pre-conditions or religious contexts.

Rabbi Furman adds and says that since the Destruction of the Temple the Jewish People fortified itself in the world of words and writing. A religious Jew learns, prays, reads and talks. Even if in the religious worship there are moments “beyond words” the way to them is the spoken or written word. Man fell into the trap of words

and has not escaped it yet. The body is a different new channel that requires that we give it freedom. Rabbi Forman brings an interpretation to the Zohar, according to which the body has attention as it is, without the world of religious words and thoughts around it. According to this interpretation it is possible to worship God with only the body, thus giving a genuine place to the quality of sanctity that is in it. Rabbi Forman brings the homiletic interpretation of the Baal Shem Tov on the command to Noah: “and thou shalt come into the ark, thou, and thy sons, and thy wife, and thy sons’ wives with thee”. According to the homiletic interpretation, the command deals with words, also called “Boxes” (Teivot): one is to “come to the box”, enter the word, be absorbed in it, and walk in it. Each word is an entire world that one can walk into it, delved into it, and not only express it briefly. But the box has also a door. And when the flood is over, one has to get out. It appears that the next step we require is an additional command to Noah: “Get out of the Ark” (and indeed, when one gets used to the ark it is frightening to get out of it; this is what also happened to Noah). We have exhausted the words. The world invites us to a new-old way of worshiping God; slowly we open up to new religious experiences – music, dance, connection to the earth.

#### *From the teachers words at Kol Atzmotai Tomarna*

Niv Sheinfeld, a member of the school management who teaches contemporary repertoire, accompanies the school’s old students from the beginning of the course. Niv describes his first encounter: “Tree years ago I met spiritual and serious people in their intentions, with a philosophical connection to the body and with a mental admiration about the body’s wisdom. Nevertheless, at the beginning there was a physical estrangement characteristic of someone commencing to dance at a relatively old age. Nowadays, after three years, the encounter with the movement material is more physical and the movement is more sophisticated. The more the

students become acquainted with the body, the easier it is for them to learn and process new materials”. Niv describes a rare meeting with a group of men who dedicate two or three days a week in order to study something impractical: “Whether the student is secular or religious, dancing is not a very practical profession and therefore, for a religious person to choose the world of dance is even stronger than the choice of a secular person”. Niv believes that the reason lies in the students’ communal nature: “They are aware that they are generating a new culture in the religious public, and this fact gives them the power and motivates them to establish a new trend in the religious public. Even if not all become professional dancers and performers, they are the ones who will be the first dancing teachers in the religious public, and they will lay the infrastructure for future generations. They will teach people to get closer to the body, they will work with younger students, pass on the knowledge and the attitude they have learnt in Kol Atzmotai Tomarna and will educate towards the option of creating dance as a religious, believing Jew”.

Yossi Tamim, who has worked with the students on repertoire and creation, describes his encounter with them: “I met a group of men who danced with a reason and I saw that there was intent underlying their movement. I believe that the results of working with them were much more interesting than working with dancers who are constantly concerned with ‘how it looks’. The students of Kol Atzmotai Tomarna delve into themselves and fill the movement with significance. When the reason for a movement is clear, it is pure, direct and exciting – then it becomes dancing”.

Arkadi Ziedes, who teaches Release technique and works with students who are at the beginning of their way at the school, says: “At Kol Atzmotai Tomarna I meet curious people who get excited from the fact that they have been given the opportunity to learn about themselves through a new connection to the body. The students are full of admiration, full of excitement from every new piece of

information, are deeply impressed by every step and revelation of the body and about the body. These are students with a deep observation, which takes the body back to all the actions it has done previously, such as sitting, lying, running, but this time with more attention, presence and a new awareness.”

#### *Kol Atzmotai Tomarna (All my bones shall say) the end of the course*

Since the group’s work in Akko, ten years ago, we have undergone a long path. Until three years ago the groups were more amateur frameworks. Three years ago a more professional and wide program was opened. Each year more hours were added to the curriculum, additional teachers joined the staff and more students arrived creating new groups – thus a school offering a full study program was built. At the end of the present school year we are honored to part with the first class of graduates – the first nine students completing the full curriculum of Kol Atzmotai Tomarna.

In general, the students are individualists and it is hard to predict what direction each one of them will turn to, but all will say that dancing is very close to their internal world. Some students wish to go in the direction of creation and performance, thus drawing the wide public to take interest in their cultural and internal voyage and put it on stage. Re’i Ben Yosef, third year student: A deep and on-going dance work intrigues me. I would like to be a partner of a creating ensemble, where a laboratory of dance will develop”. David Groshko, a second year student: “The school enables me to express with dance tools my creativity, to communicate my internal self. Currently the tools are from the world of dance and it is possible that later on I will turn to additional tools”. Amitai Stern, third year student: Today I am studying dancing, but in the future I believe I will turn to a performance that has words, stories. I came from a world of words and in recent years I have entered the world of the body – a more tangible sensual world; a world of material

that relates in a different manner from the world of words. I would like to return to the world of words with the basis of a body, with the physical basis, and make theatre-dance. The primitiveness of the body provides a different approach and understanding also in the world of words”. Other students intend to engage in dancing on a daily basis, through work with people, and therefore they will turn to teaching. Avishai Zvitzki, second year student: “I receive much information at school and many contents, I absorb and absorb and yet it is unclear to me what the world I am entering into is all about. I pray that the world of Kol Atzmotai Tomarna will be clear to me and will consolidate into a clear world so that I would be able to pass it on”. The graduates already today teach in frameworks of the religious public and even outside it. These students constitute the ambassadors of Kol Atzmotai Tomarna and as pioneers of contemporary Jewish dance they are partners to establishing a new educative cultural depth in Israel.

#### *Notes*

<sup>1</sup> Babylonian Talmud, Ta’anit tractate, sheet 31, page 1.

<sup>2</sup> Stanislavski was the first to formulate the system in a comprehensive and detailed way, also under the influence of psychoanalysis ideas of Freud’s outline, which developed at the beginning of the 20th century. Stanislavski’s system includes a set of “desk work” questions, designated to cause the actor and the director to understand the open and hidden motives of the character out of understanding its context and the story of its life, also the extra-textual, as internal theatrical state. In these insights the dermatological analysis of the role is also integrated. The tool “Magic if” in Stanislavski’s work assists the actor to move from the level of reality to the level of imagination and creation. This work of the actor, which in its simplistic sense requires from him to imagine and think what he would have done in the circumstances of the character’s life, complements the

dramatist’s work and enables the actor to turn the character’s replicas and its pauses to a live and vital speech and behavior. This is a work from the internal to the external. Stanislavski did indeed believe that emotional memory entails sensory memory, and that sometime the sensory leads to the emotional, and therefore he emphasized physical training – “external theatrical state”, however according to this system the main motivation stems from the internal to the external, from the emotional-narrative content to the physical-formalistic-esthetic content, to the incarnation.

<sup>3</sup> Rudolf Laban engages in the field that moves from the external/form to the internal, and as a formalist artist he drew his creating motivation from inquiring the interrelationships between the form, time and space in which the person moves. Training the actor/dancer in a laboratory of dance-theatre creates motivation underlying the material incarnation, and out of the formal search dramatic and fictional contents might, in retrospect, though not necessarily, be understood, though these might be non-coherent. Hence, the creator in the dance-theatre world has no need to utter the details of the fictional world and name them. Nevertheless, also in the dance-theatre world it is possible that a coherent fictional world will be created. The significant point is the initial motivation, which defines the way the creator perceives the medium in which he/she operates. One may say that a dance-theatre creator does not engage in expressing the dramatic content, but in the ways of expression themselves, from which, and post factum, this content might be reflected. From a different point of view, one may say that the ways of expression are those that create the content, that “bring up from necromancy” the content that does exist inside onto the “platter of colors/ contents of the subconscious”.

<sup>4</sup> Ginsburg, *The soul*, Kefar Habbad, Gal Einy, 5765, page 39 [Hebrew]

<sup>5</sup> Froman, Jossi. “The Zohar book and the human body”. Deot. Issue 43. July 2009: p.20 [Hebrew]