



## **CREATURES OF DANCE**

**A Podcast on Contemporary Dance in Israel**

**Yali Nativ & Iris Lana**

<https://www.hayotmahol.com/home>

**Iris Erez –**

## **Movement with Fringes**

**From the series**

**'Movement Material – Conversations with choreographers'**

**Episode 6**

**Commentator: Dr. Idit Suslik**

## **With**

**Iris Erez** independent choreographer, dancer, and body and movement teacher.

**Dr. Idit Suslik** a lecturer at the Kibbutzim College and the School of Visual Theater. Her research focuses on the aesthetics of the body and dance, and performance analysis in dance and theater through contemporary artistic and cultural contexts. She writes in her independent online platform, "The Contemporary Eye".

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In: [\*Creatures of Dance\*](#) /Iris Lana & Yali Nativ.

The stage is covered with a wavy brown cardboard. Three dancers are moving on, under, and with it. They're dressed casually. Tammy Leibowitz is sprawled across Ophir Yudolevitch, who is shaking her off him, attempting to get up with her weight still on him. Slightly more aggressive with each attempt, he makes some progress, but fails again and again. Near by, Assaf Aronson crawls under the cardboard; he's unseen until his head pops up for a moment, but soon disappears again, while continuing to crawl underneath the surface of the cardboard which shifts and moves, creating bizarre, ever-changing shapes; this is going on until Assaf suddenly leaps out, and in one well-balanced, circular move, he lands on Ophir, leaving additional rips in the cardboard. What was initially quiet, flat, and safe gradually rips open, wrinkles, and distorts, creating holes and barriers, turning into a shaky, unsettling surface. Not one movement ends with a position,

nor is it reminiscent of any organized, familiar movement repertoire. The dancers manifest a new kind of virtuosity; beauty and form are no longer the name of the game. Their performance is understated, incidental, and effortless.

This was a description of a scene from *Homesick* by Iris Erez from 2010.

You are invited to watch the *Homesick* trailer on our '[Creatures of Dance](#)' podcast website.

You're listening to 'Creatures of Dance', a podcast on contemporary dance in Israel. 'Creatures of Dance' with Iris Lana and Yali Nativ.

And today, our first in a series of conversations with choreographers, Iris Erez, an independent choreographer, dancer, movement and body teacher, and Dr. Idit Suslik, dance scholar and lecturer, will share her insights with us at the end of the episode.

Additional choreographers participating in the series include: Tamir Gintz, Uri Shafir, Yossi Berg and Oded Graff, Anat Danieli, Emanuel Gat, Noa Wertheim and Rina Wertheim-Koren, May Zarhy, Yoram Karmi, Rotem Tashach, Amir Kolben, Noa Dar, Anat Shamgar, and Ohad Naharin.

The music in this episode is taken from Iris Erez's dance works: *Homesick*, *Local*, and *Missing Faces*.

Iris: Hi Yali

Yali: Hey Iris

In the Fall of 2021, we set out to meet choreographers who operate in the Israeli contemporary dance scene. We met them in their studios and homes. They all come from a wide range of disciplines, styles, and traditions. We were curious to better understand contemporary dance-making processes. Or in other words, we

wished to "look under the hood" of the creative process, and to go inside the studio and, so to speak, also into the choreographers' minds, seeking to understand their perception of the creative mechanism.

It was important for us to start a conversation about something that is rarely discussed – the early stages of the creative process, and to get into those elusive moments where movement materials are created. They all share two things: one is the supposedly obvious connection between the body and movement as material, and the second is the role of the dancers with whom they work, and their specific bodies, in this process.

This led us to contemplate some more questions: What is the dancers' status in the process of dance making? Are they only performers? Are they interpreters? Creative partners? And what's their place as subjective human beings in the creative process of the choreography?

These questions inevitably lead us to wonder some more about the power dynamics between choreographers and dancers, and raise ethical issues of hierarchy and authority throughout the work process – questions, we found out, many choreographers often struggle with.

"Looking under the hood" – we said, did we not?

Iris: We're at Iris Erez's home. Iris, thank you for hosting us.

Iris Erez: My pleasure!

Iris: What does "movement material" mean to you?

Iris Erez: "Movement material" basically means also asking, "what is "body"? What is this material that we, body people, deal with? I believe it actually shifts between the most concrete aspect of the body itself and the most abstract, which is basically what we're dealing with; the art of dance touches on both these fields in the most direct and significant way. I mean, the body carries the thing itself as well as what's beyond it, so you can approach "movement material" from all sorts

of angles. When you told me you were going to mention "movement material," I tried to figure out what "movement material" means to me, and I suppose I have this fantasy that whenever I arrive at a new project, I encounter a fresh "movement material" – meaning that the "movement material" I choose will be either renewed, new or related of my subject matter, but then it also occurred to me – "okay, I myself, I'm not reborn each time, I don't always create different material," and if I look at other choreographers, so they develop this kind of "Auteur" signature through the years, when I see a work and go: "oh, this is by so and so..." "Oh, that's this person's piece...". but still, the encounter with this thing called "body" every time through a different dimension or lens, brings about new material.

I am naturally inclined to a certain kind of "tone" of embodiment – there's a certain kind of manner by which the body communicates that I find more intriguing, fascinating, that touches me more deeply.

Yali: So what would you say is your movement signature? Can you characterize the "tone" that you are describing here?

Iris Erez: I think it's an interest that stems from something larger – It's not only an exterior thing, but you can actually get a sense of the person through it.

Yali: "Person" meaning you? Or "person" meaning the dancers? Or some kind of a universal "person"?

Iris Erez: I think the dancers. If I'm the dancer, then the person is me – if it's the dancers, then it's about them. When I feel this personal embodied tone, I can derive something particular.

Yali: Can you clarify what you mean by a "personal tone"?

Iris Erez: I think that it's when I see the 'persona' behind it– it can be very idiosyncratic, but it's a person's specific type of movement, that's emblematic of them – it's not necessarily acquired, and it demands a certain ability to be exposed through the body. So I'm basically saying two things here: one, it's really

about a person's individuality, a sort of "fingerprint" – or "body print", if you will...

Yali: Body Signature, Hodel said, Hodel Ophir, right?

Iris Erez: Yes, absolutely. Something that signifies specifically "her" or "him", and then there's the body, which allows a connection with who you are – you don't hide behind your physicality, but it's someone's personal embodiment that generates a sort of exposed message.

Yali: Are we talking about the creative process and the production of movement material?

Iris Erez: I think it's mostly material production and also performance, because the ability to perform materials over and over again, each time from a fresh place where you're at, at the moment – that's part of what intrigues me about bringing body materials onto the stage.

Iris: So we're talking about a tension between a "closed" choreography and the changing body that performs it

Iris Erez: Yes

Yali: But let's go back for a minute – how does it all start? How does such a process begin for you?

Iris Erez: Well, it's different every time, but over the years, there's been a shift. I think that when I worked with my own body, a lot of the process was intuitive, from things that were on my mind, even broad subjects, but it was always from a deeply emotional, sensory, visceral place – my own sense of my own body. And as soon as I let other people into the process, I think I was more drawn to choosing a broad subject, then dividing it into sub-categories, taking it apart into thoughts on the subjects, then translating that "thought-on-the-subject" into embodied experience and finally, finding the specific embodiment that speaks my subject matter.

Iris: Can you give an example?

Iris Erez: I have some ancient ones. Let's take *Homesick*, which I did in 2010 (created with Ophir Yudolevitch, Tammy Leibowitz and Assaf Aronson) where we took the subject of "home" and "feeling at home" and deconstructed it into all sorts of subcategories; what does it mean to "feel at home" in our own body? What does it mean to "feel at home" in someone else's body? What does it mean to suddenly study the movement of someone who isn't me? What does it mean to feel foreign? What does it mean to "feel at home"? How do we describe our homes? How do we sit around at home? What do we do at home?

First, we dealt with these questions quite literally, then on a movement level – one person describing to another, one person describing his home to someone else, another person entering another person's body, one dresses in another person's body or movement style... That's one thing.

Let me give you an example from what we did in my last project, *Missing Faces* with Michal Arad and Ruth Valenssi. What we did there was to take an image from my previous work, *Self Ritual*, and explore the concept of 'Man without a Head' – it was during Covid. We met in the studio during quarantine, and we put the face-covered man on us, with a shirt – I wanted to examine that man, who I once did a solo with – I wanted to find out what happens in the encounter with a 'man without a head', and suddenly...

Yali: "Man" meaning a human being?

Iris Erez: A person without a head. And suddenly the head cover functioned as a total mask – we were covered that way and that was the beginning of our process – all covered up; and it paved the way for the rest of the process – because even though we knew each other before, we've never danced together in the studio, and the encounter was intimate but still covered – that's how the whole thing started and how our physicality was established from the beginning.

Iris: And that's improvisation

Iris Erez: Yes. I allow a great deal of time for improvisation; improvisation with clear boundaries and rules, or with highly distinct parameters, and then we go back and go over stuff and figure out what we want to keep

Yali: How do you go over the materials?

Iris Erez: If I'm outside, then I observe, and if I'm inside, we shoot the whole thing; it's a double-edged sword.

Yali: Why's that?

Iris Erez: Because sometimes when you don't shoot, there's a more lively memory of the thing than when you let the camera capture it, but I do use it more often than not.

I wanted to add something about *Homesick*. At the beginning of *Homesick*, since I wanted it to be a true gathering of strangers, I started with individual rehearsals with each dancer – so they each had this kind of a solo – and once they all had their particular movement structure related to the "idea of home", that's when they met for the first time. So in advance, they all came prepared with a structured piece.

In my latest work, *Missing Faces*, it was all of us together from the start. We were all in it together – it also created a sort of mirror for the space created during Covid, when we were all locked in the same space.

I feel that over the years, there's been progress in terms of the improvisational space that I allow on stage. If I've always been intrigued by improvisation during the creative process and on stage – I've always been fascinated by putting structured material on stage that may not be truly improvised, but will be experienced as if it's something that is happening right here and right now – that this particular moment is felt as if it is improvised. I think I once described it to myself as "moving with fringes" like old-fashioned jeans... something that is loose – that gives room to grime, and this grime makes you say: "this isn't polished..." –



The last time I was on tour (this was a long time ago), I found myself wandering around Milan and in Milan – you wander around... You suddenly find yourself at Michelangelo's Pieta – and not just any pieta, but his very last one – wow... and to see his pietas over the years and then behold the final one he ever made, you can see the carvings in the stone... It's not fringes, because you can't say fringes about Michelangelo, but it's that rawness, and to experience the raw material, it's like he realized that it's not about "polishing the marble." So something about that speaks to me, about keeping it unpolished.

Over the years, I realized that I wanted to provide myself and my dancers a lot more space; to make improvisation part of the choreography, so a lot of moves remain "open" in the final, polished, even choreographed work. This means we have a few moves where we know what we have to do, but they're still completely open for us to play with, and since we play quite a lot, we've developed this sort of attention that's beyond "we have to know exactly what's going on in every single moment" but it just happens within the thing itself.

Iris: So what's the practice a dancer needs? I don't suppose you practice classical ballet every morning...

Iris Erez: Yeah. First of all, I can say that my warmup routine has really changed over the years, so it also has to do with the changes my body's going through. I feel it's also related to the project itself – I realized, over the years that... when I did my solo project, "Local," I realized I had to do a yoga class before going on stage, which is something I'd never done before, but I felt that this was what this piece required of me. And for many years, I'd do a release warmup, I'd practice improvisation, something more emotional, to stir things around, get a feel of the piece. And nowadays, I keep asking a lot of questions, because my body demands different things as it matures. But I think every piece can ask for its practice, and in terms of performers, I believe there are tons of ways of going on stage.

Iris: You need a palette

Iris Erez: Exactly, you need to have access to your own body, to the possibilities it affords you, or it gives you. I feel it's like "opening a space", "opening the scope of possibilities" – it is like a palette; take out what you want to take out, what you want to touch, what you want to use... and you don't always know, even if you do the same show over and over again, sometimes there's a need for something different, and the body has to be very attentive – very alert and in tune to "what it needs right now.

Iris: I want to stay with this subject for a little longer because I'm sure you have a deep knowledge of what it means to be "a good dancer" and an "attentive" dancer, so can you please explain what it means? Is it someone who constantly changes?

Iris Erez: Yeah, well, I think that first and foremost, there's no escaping it – there's something about that dancer diligence. Diligence and modesty, and I do see that in dancers, a kind of humbleness towards the practice of the body, the actual doing. When the first thing you do when you get in the studio is lie on the floor, it necessarily demands a certain state of mind of being humble. Because more often than not, the floor is very dirty – it just is – floors are dirty! (laughter) And you lie down on a dirty floor... Part of being a dancer is the willingness to get dirty.

Yali: The contemporary dancer

Iris Erez: Right, the contemporary dancer

Yali: By the way, this issue of the floor fascinates me more than anything

Iris Erez: Once you're willing to "let go" – letting go of control, get dirty, and be in a position of inferiority

Yali: to the lower level of space

Iris Erez: Yeah, to be in the lower level. Yeah, and I believe that it's a position of humbleness towards the world at the outset. I think that the diligence and the self-discipline come from the same origin, really, and then there's the curiosity –

curiosity about this thing called the "body," over and over again, going through the same thing – doing warmup or class or other things. I remember when I was working in theater for a while in my past, actors would often arrive at the theater about 15–30 minutes before the show and just go on stage (after a vocal warmup and stuff, of course...). As a dancer you have to come hours before the performance; do the warmup, get yourself in tune, connect with the people you're going to dance with; this creates focus, concentration, and a different kind of space that in my mind, allows the practice of dance to be what it is.

Now, I'm not giving you an answer on what's a "good dancer" or "good dancing" – there are so many answers to this question; but I do think that, again, something about consenting, about knowing you have no hold but that every time you have to trust your body even though it keeps changing, and who knows... so there is a risk to it. Maybe I'm saying it now, at my age, maybe I had a few injuries, so it's a sensitive subject, but I truly believe that people who go on stage with their body agree to take risks – risks that aren't necessarily...

Yali: physical or acrobatic

Iris Erez: Rather, risks of exposing themselves, of vulnerability; they put themselves in a delicate place, but also an incredible one. Incredible because it allows for a unique communication with the audience and with the world – there's nothing mystical about it, it's something that as soon as you allow something to happen to you on stage, it will indeed happen to you – not every time, not always; there are a few more essential elements for this magic to happen, but as soon as it does, there's this synchronicity with the world, so it does happen, and I do think there's a certain level of curiosity, modesty and love of the craft. I think it shows when I'm touched by people, when I sense their specific talk, when they truly express themselves; they don't do it just because they're good at it, but because this is their way of saying something about the world, about themselves, and this is their channel. I think that's part of it. Maybe you can't teach that... I don't

know, even though I believe you can teach something about opening that channel. I teach dancers, but also non-dancers, and you suddenly see how people start using this mode of expression and are able to convey things through... It's like these pores, delicate spaces, suddenly open up.

Iris: I have tears in my eyes

Yali: What do you think characterizes you, Iris Erez? Your choreographies, your movements?

Iris: Yes, let's go back to that איריס

Iris Erez: I think I talked about it a little bit earlier, the rawness or the fringes, which I believe is something that's been with me for a while. I think I'm fascinated by a body that speaks emotion.

Yali: What does it look like? Perhaps you could talk about the visual aspect...

Iris: Did you see that? [Laughin]

Iris Erez: I think that I once saw an interview with William Forsythe where he talked about what exists at the "edge" of movement, and what "remains" from the movement. I think there's something about the leftovers – I don't know if I'm making myself clear – that the body leaves certain imprints in space that intrigue me, a certain quiver– something about the quiver in space – I don't know if that explains it, but I think that something in the body leaves a shadow – maybe shadow isn't the right word – echoes through space and echoes the feeling, the 'being here and now' – and again, it's not a style, but it's something I can say that fascinates me, though I'm not always able to produce it, you know.

Iris: Do you have auditions when you start a new production?

Iris Erez: I did, I think only once or twice, around the piece *Homesick*, around finding a substitute for *Homesick* – so we were looking for a specific typecast, but I don't usually audition.

Iris: So, how do you pick your dancers?

Iris Erez: I either approach people or they approach me. Yeah...

Yali: I think it's quite characteristic of independent choreographers, the institutional choreographers usually do audition.

Iris Erez: Yeah.

Iris: I think it also exposes the hierarchical mechanism between the choreographer and the dancers

Yali: Absolutely

Iris Erez: Yes, very much so

Iris: But you don't do it

Iris Erez: No

Yali: I also think it's an agenda, a huge stance towards the field...

Iris Erez: Yes, I think I am missing out on something, because auditioning allows the opportunity to reach out to a lot more people, especially those I'm not so familiar with; but I think this hierarchy is very complex, and it's become even more so over the years. Especially in my latest work where we're friends, the fact that I have the "final say", I think it's not right, it feels wrong to me; on the other hand, I do feel that I need to take the lead. I also feel that the creative process is incredibly collaborative. That title, dancer-creator, isn't made up; dancers who work with me have a huge responsibility, and that's part of what I find fascinating. So at the end of the day I can steer it in my direction, towards what interests me, and make the choices and have the final say – but I totally feel that it's "ours."

Yali: You know, you were talking earlier about the 'signature' of the "author" but the collaboration you are talking about is not written in the credits for the piece, is it? It is not publicized; it doesn't say choreography by Iris Erez and such and such...

Iris Erez: That's right

Yali: It will say: Iris Erez and dancer-creators

Iris Erez: Well, yeah, but it's a very big question. I also feel that as years go by, I'm not as eager to "take the lead" – I don't have the urge for it!

Yali: I see that, but ultimately, you're the choreographer. You sign off on the work. You are the auteur

Iris Erez: That's right, I do.

Iris & Yali: Iris, thank you very much

Iris Erez: Thank you!

We invited Idit Suslik to reflect on some of the ideas and themes that came up in the interview. Dr. Idit Suslik is a lecturer at the Kibbutzim College and the School of Visual Theatre. Her research focuses on the aesthetics of the body and dance, and performance analysis in dance and theatre through contemporary artistic and cultural contexts. She writes in her independent online platform, "The Contemporary Eye".

Iris: Hi Idit

Idit: Hi Iris and Yali

Iris: What are your thoughts on our conversation? About the uniqueness of Iris Erez's dance craft?

Idit: My first impression was directness. Iris talks about dance without filters, barriers, or mediation. The dance act is so alive and close to her, present within her, that it's a part of her physical being. The way Iris thinks about dance and talks about it activates the dance itself, sustaining it, in tangible sensations and high frequencies, and even if she's not performing the dance at the same time. And that moves me.

I'd like to articulate my own thoughts and insights about this form of directness. I'll address three aspects that caught my attention during your conversation that

are related to the practice and discourse of contemporary dance: the first is the dance syntax as a collection of gaps and leftovers, the second – the untying of movement that creates a space for possibilities; and the third is the articulation of contemporary "dance-ness" as an acceptance of attentiveness to, and contact with, the body.

Iris: Can you elaborate?

Idit: In her attempt to explain what "movement material" is, Iris says, "I think it really moves between the most concrete thing of the body itself and the most abstract..." (I believe it shifts between the most concrete aspect of the body itself and the most abstract). I notice in these words her unique sensitivity to the in-between, the liminal. It reminds me of how contemporary choreographer Jonathan Borrows suggests in his book "A Choreographer's Handbook" to think of the term 'material' as a gap. He writes: "In dance, we often use the word 'material' to describe individual movements or short sequences found by a process of improvisation, which are then placed each in relation to the other to create a choreography. Another way of looking at it might be this: that 'material' is what happens in the gap between two movements." Taking it back to Iris Erez, the gap is present in every aspect of her work: the creative process, the finished piece or her reflections on dance. She refers to that which is in-between the concreteness and abstractness of the body, her and her dancer-creators, movement as raw material, and the moment of live performance.

Iris: What do you think is the role of that gap you're referring to in her creative process?

Idit: I think Iris is making a conscious choice to position herself within that gap. She uses phrases like "moving with fringes", "keeping it raw", "something trembles in the space, echoes in the space". These are precisely those 'leftovers' that Iris borrows from William Forsythe – the leftovers of the structured dance movements. I want and need to go back to her own words: the 'fringes' she

mentions are the ripples of energy that the movement creates, and they sink or dissolve or resonate a little after the movement disappears. The rawness – another word she uses – exists beyond the formal structure, and therefore enables the body to remain separate from the choreography and function as a material of its own.

Iris: What are some of her stylistic characteristics you identify?

Idit: I'm not sure it's correct to refer to a 'style' because there's another dimension here, beyond that – it's the way she phrases the body and movement; what she defines as 'a certain talk' – and it is her dialect rather than a language, the form of speaking the language, you mentioned the term 'body signature' coined by Hodel Ophir and it's so accurate in this context! Once you understand it like that, as a phrasing of body language, this particular dance speech, with its unique qualities, will also be present in different movement processes of every new piece.

I find it really interesting, this distinction you're making between stylization and the term 'body signature.' Where does it encounter contemporary dance theories?

First of all, it takes us back to the question of why the concept of 'movement material' is so much harder to articulate in contemporary dance than in ballet or modern dance. If you think about it ontologically, about what dance has or embodies at certain points on the historical timeline, you can see that different genres have different definitions for the term 'material'. It's most clear and defined in ballet, where you have distinct, termed steps as well as a defined performative quality – the physical and energetic way in which the body is present and expresses itself – these are always set and pre-determined, and embody an aspired form of performance. This means that there's a structure and it's extremely defined. And that's style.



So, ballet has style and defined structures. And in contemporary dance?

"In contemporary dance, these things are softer around the edges. This softness, by the way, or saying it explicitly, doesn't suggest that things are not addressed. The softness is the willingness to be in the 'gap'. I'd like to linger in this notion: Iris is working from that place as a real possibility, with respect to the way the material is produced and performed, but above all, in relation to the body itself. She refers to the body in terms of 'a palette', she says "opening up the scope of possibilities", and there are qualities she mentions that are crucial to enable being in such a willingness. It's so evident in her choice of words – to let go, getting dirty, being in a position of humbleness, being curious. She values what she defines as an "availability to contact one's body" and that's a key principle in her approach. She emphasizes the body as a movement material that exists separately from the choreographic, dance material. This also goes back to the notion of the specific speech, which is her body signature. There's something about that raw liveness of the body she insists on that can manifest only if the performing dancer is alert and attentive to his or her body in its present state. And again – attentiveness and alertness are her words.

Iris: Do you think this alertness has something to do with the improvisation practices she uses?

Idit: Yes, absolutely. Her working process toolbox is located within the spaces of improvisation training, and it's perfectly understandable because it's a performance skill that has nothing to do with form, but rather offers an approach to the body that relates to aspects such as presence, energy, emotional experience, and communication. In current writing about dance, there are quite a lot of references to improvisation, and I'd like to point out two main approaches: the first asserts that improvisation releases the body from the conscious mind, placing it in a position completely detached from any consideration or condition. The second perceives improvisation as a distinct example of consciousness, and an

expansion of it to a deeper and more complex conscious state than usual. Dance scholar Susan Foster refers to "the particular quality of alertness", and this Iris is located exactly there. She says, and this is an expression worthy of attention – "the body needs to be extremely attentive." That unique, attentive alertness she aims for allows her to be simultaneously inside and outside as a performer and a creator. To submit to the live action, but also observe it through dramaturgical eyes that take into consideration the effect this will have on the audience and the way dance triggers them.

Iris: You mentioned inside and out, and I'm interested in the relationship between the dancing body and the person's body.

Idit: Iris speaks of the person inside the body, and it's highly significant in terms of her perception of contemporary dancing, or 'dance-ness'. She says, "not to hide behind the physicality," and searches for "a physicality that says something through exposure." These nuances define a simultaneous existence of concreteness and abstractness, the body's ability to be both explicit or direct and symbolic, and that evokes identification because it is experienced as humane. All these elements lead to the fact that Iris's performed works – in their form and liveness – also embody a dimension of humbleness. The audience doesn't only encounter the finished product's movement material, but also the leftovers of the physical and choreographic labor that led to it, without hierarchy. They encounter the gap between one movement and the other. And if 'gap' was once considered a moment of void – in Iris' dance, it's experienced as a form of fullness.

Iris: Thank you very much, Idit.

Yali: Thank you

Thanks to Iris Erez, Dr. Idit Suslik, to Matan Ashkenazi from 'Ozen Muzikalit Studio' for the editing, Zohar Zaltz from Eshel Studios – Amos ZImmerman for the narration, Ido Feder from Tights, and Ido Kainan and Omer Senesh from Podcastico. Iris Lana is a dance researcher and lecturer at the Dance Academy and Seminar Hakibbutzim College. She headed the Batsheva archive foundation project and the field of dance in the National Library's digital preservation project. Iris is the director of the Diver festival.

Yali Nativ is a teacher and researcher of dance in sociological and anthropological contexts. She's a senior lecturer at ASA Academic College of Society and the Arts. She writes about art education, sociology of the body, movement and performance, and dance and Israeli society. Her current research deals with aging professional dancers. Yali is head of the Israeli Choreographers Association.

We invite you to visit the <https://www.hayotmahol.com/> podcast website, where you will find photographs, clips, and links to the dance pieces we discussed in this episode, as well as previous episodes of the podcast that you can listen to.

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*Local* by Ofir Gal, *Homesick* by Reckless Feet– Ram Gabay, *Missing Faces* by Guy Sherf, and a cover of Tears for Fears' "Mad World" by Guy Sherf, performed by Ruth Valenssi.

You've been listening to "Creatures of Dance" with Iris Lana and Yali Nativ.

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