

**What does it mean for you dance body?**

Body. Expression. Movement. People.

**What did you discover through your project called Bodies?**

It was a collaboration with the visual artist Tomer Sapir. And we were researching the borders of the physical body. We explored all the openings of the body. And how material can come out and in to and from the body? The body is biological, organic, specific but also how actually the body can take in and out information from the surrounding in the society. So it was both concrete, physical but also social and including feelings.

**Where does your strong visuality come from? Where is the source of this creativity which brings together pure dance techniques, objects, colours... ?**

I think in certain moments I feel there is a limit for the body. On one side the body has no limit but sometimes it has limits and when I want to make the story or the agenda clearer, it helps to use props, objects. For example in the creation *Good children*, it was impossible not to use the ballet shoes (point shoes) in some way. I talk about the stereotype of the dancer, the stereotype of the fantasy. And so we went kind of wild with the idea, then we also created chandelier of shoes plus the dancer is really having the shoes on the hands instead of on the feet. So I feel those things, like you asked about using objects, can emphasise something deep about the story. And can take it to an extreme and create more fantasy world. More surrealistic world with a new perspective about the reality.

**Do you feel there is a difference between the object (even performative object) and props, decoration, costume accessories ...? What is closed to your creation?**

Performative object for sure. I mean the chandelier you can say it is a decoration, but it's also a part of the body, like the point shoe is a part of the foot of the ballerina. We put the objects in a different context, and it can give different association. For example, it looks like dead meat, it looks pretty like lamps, or an old house of a witch... I think it gives more meanings and makes room for the imagination therefor , playfulness appears.

**Do you prefer to use the everyday objects and to put them into the unusual context? Or are you inspired by abstract ones?**

It depends on the situation. Like you say, it can be many things and it can support the layer of the movement. The layer of the story.

**How is your relation to colours?**

I love colours. I think I have the rainbow colours in my mind always, reminds me the youth. It is so interesting for me to discover colours for the shows.

**Do you think or do you feel about colours?**

I think and feel, both! In choreographies, concept, also when you collaborate with the light designer. When we created Good children, it was something really strong with the light designer Nadav Barnea because I didn't tell him almost nothing about the creation before. He came to see first run with the costumes (made by Shavar Avnet). And Nadav immediately knew what to do and into the lights added all these pink colours.

**Do you begin from ideas or from feelings and intuition?**

Every piece has a different trigger and I think generally I begin from both. Feelings trigger an idea. An idea triggers feelings. I think it's not black and white. I think it's shifting for me.

**And then how do you develop the dance technique (as an approach to the concept and idea), like physical language you would like to communicate?**

This is for me a question that I'm really busy with because I'm also a teacher working with students and with professional dancers. I also have my own background as a dancer. I do research in the field of dance and body and right now I just published an article about the integration of physicality and expression. How to achieve an expression that is integrated into the body. How do we teach it? And this is my research right now and I can tell in general that when I work on an exercise, even in class, I immediately tell the dancers in the class to try and imagine they are on a real stage. They are not alone in the room, and I feel this is helping to make the step to integration.

We talk a lot about the communication first, communication with my own body and then with the outside. Questions like: Why am I doing this? What's the intention of this movement? Why I'm sending my arm out, or where do I want to send my arm? And once you build the inner communication you can start thinking about how to communicate it outside to the viewers, the audience. But it's really process, it takes time.

**When do you teach, do you also lead students through imagination?**

We write a lot. For the performance Good Children, for example, the trigger was my new experience as a mother with my first son. How in the age of 3 – 4 - 5 even in the kindergarten stereotypes and the definitions start to arrive already in this age through the stories, through other kids next to him and it threw me back to my childhood too. We sat with the dancers, and we started to write about our childhood. So there was a lot of writing, especially intuitive writing when you write without stops. And a lot of subconscious stuff comes when you write like this. And then we started to pick the words and the feelings and play with them.

**You like to build the tension between the tragedy and comedy. So as you said before, nothing is black and white, but you like the tension between the black and white. Could you describe how do you develop this tension between the edges of the wide spectre?**

I think I don't do it with effort. I think it's in a lot of things that I experienced. For example, I have a lot of conflicts. In my inner dialogues, in myself ... as I want everybody to love me. No, I don't want to care about what people think. It's there together. It's there together and I cannot separate it. So I think in the human experience, naturally, it's building together. And in this space, we tried to push the borders on getting the admiration of the audience, trying to fit into the stereotypes. But the more I try, the more I'm on a race. And I'm starting to break. So maybe the process that you ask is first time pushing to be perfect but when I push, I start to realise that I cannot make it, until I collapse.

**When you see dancers, what attracts you? For example, if you are watching the performance, not even yours, when you see somebody to move?**

Depth. If it is external or also internal if it's honest.

**What details of the body are you observing?**

I think hands. The back. Shoulder blades. Everything. I see everything. Open eyes. And if the dancer communicates with the body itself. And then what he gives to us?

**What about the gestures, how would you characterise the gesture you think it works when you are creating something, and you decide you need this concrete one...?**

I think once the dancer understands what we're looking for, the intention will come out. I feel the answer depends if we are on the same page and we understand where we want to go and take the character then everything is possible. I tell them also, you know, even if they mess up some movement, especially in this piece *Good children*. It's OK, work with it.

**So, do you feel that we must take the mistake into play?**

Thank you, yes. Constantly, every time, I have one dancer that tends to forget, she makes mistakes. She suddenly does something else. First, I was like, no, we need to do this but then I think once you open up, you realise it can add a lot to a certain character that you're looking for and how you can use the personality in front of you, how you use it and not saying, oh, you must be like this. I think she's working more from the side of emotions. Sometimes the leg is not exactly like it should be ... And then you start to develop ideas about imperfection. How imperfection is interesting, how it is good food for creativity.

**It also touches aesthetics of beauty and ugliness. And what do you like to dig when do you create?**

That's a great question I am very busy with it. How I can combine expression, text, sound, voice? Which you can call maybe more theatrical, how it's not this or this, how it can strengthen the physicality and vice versa. I know I'm not inventing the wheel. I know, maybe a lot of artists are researching for this. It's not for the first time, but personally this is where I am right now.

**How is Israeli and dance platform supporting freelance dancers?**

I think that there are two sides of the answer. First, the Israeli dance is super strong and there's a lot of amazing artists, choreographers, female, and male. But there's also

this what in Hebrew we call a glass roof. My head starts to hit the glass roof. How do I continue? I think budgets must grow for culture in Israel! That is the more complex part, maybe also in Europe, not only in this one part of the world. It raises question, how to grow, how to work with more dancers? How to have bigger production?

Israeli dance is very strong and successful around the world, a lot of artists are invited to tour around the world all the time. And I always hear from European managers and the organisers of festivals and theatres that they are attracted to Israeli dance. Of course, there's a lot of variety. And as a creator I can say that there is a drive in the air, a motor that pushes you that has to do with the complexities that our country and the countries surrounding us are dealing with. Political, social and personal.

**How do you feel as a strong part of Israelian dance platform?**

I feel that I create in an environment that is connected to my roots on the one hand and on the other hand I feel often foreign and alien in this surrounding. This has to do with the fact that I was born in Holland, raised in Israel, and then had another extensive period of my adult and professional life outside of the country.

I often feel a part of something but also outside of it, and I think this movement in my life reflects also on my relationship to culture and society. conflicts eco in my creations: inner conflicts, dialogue and tension between bodies and people.