



2019 CONNEY CONFERENCE ON JEWISH ARTS

**The Mosse/Weinstein Center for Jewish Studies at the University
of Wisconsin-Madison, in Collaboration With 92Y Presents:**

**The 7th Biennial Conney Conference on Jewish Arts
Converging Movements at 92Y**

March 31-April 3 2019 | 92Y, 1395 Lexington Ave New York, NY 10128

**Keynote Speaker, Dr. Naomi Jackson, author, *Converging Movements
Modern Dance and Jewish Culture at the 92Y***



George L. Mosse / Laurence A. Weinstein
Center for Jewish Studies
UNIVERSITY OF WISCONSIN-MADISON

92Y



2019 CONNEY CONFERENCE ON JEWISH ARTS

This year's conference held in collaboration with the historic 92Y in New York City, celebrates 15 years since the founding of The Conney Project on Jewish Arts at the University of Wisconsin Madison Center for Jewish Studies. The 2019 conference is framed within the historical context of 92Y with a focus on the practices, histories and current state of the Jewish Arts across a diverse spectrum of genres and experience. This year's conference features artists, scholars and performers across the arts, including visual art, dance, literature, theater, poetry, music and film, as seen through the lens of Jewish identity.

Conference Conveners:

Douglas Rosenberg, Professor and Chair of Art, UW Madison
Teryl Dobbs, Professor, School of Music, UW Madison
Center for Jewish Studies, UW Madison

National Advisory Board:

Chair, Ruth Weisberg, Professor of Art, USC
Richard McBee, artist and writer
Laura Kruger, Curator, Hebrew Union College,
Matthew Baigell, author, Professor Emeritus at Rutgers University
Judith Brin-Ingber, Scholar, Seeing Israeli and Jewish Dance
Robert Skloot, Holocaust Theater Scholar, UW Madison Emeritus Professor

Dear Colleagues,

It is my pleasure to welcome you to the 7th biennial Conney Conference on Jewish Arts. Our mission is to create a vibrant and respectful space for artists and scholars to present new research in the interdisciplinary field of Jewish arts and by extension, to participate in shaping the ever-evolving field into a robust contemporary discourse.

To that end, we began this project in 2004 with the first Conney Colloquium on Jewish Arts, called, Experimental Jews: Projecting Jewish Identity in the New Millennium, with the eminent curator Norman Kleeblatt as our first Keynote Speaker. We welcomed an historic gathering of artists and scholars who made presentations addressing the role of Jewish artists and thinkers on the creation of modern and post-modern art practices and found an international community asking similar questions in the process.

The Conney Conference on Jewish Arts supports the multiple ways in which historical narratives concerning Jewish identity in the arts are both fluid and contested and how, throughout history, those practices are culturally inscribed. We are interested in new interpretations, new theorizing and new ways of lensing Jewish culture through the arts and throughout history to the present and into the future. This conference will look at all aspects of Jewish identity across multiple disciplines. We are interested in broadening this discourse to include any and all historical periods as well as geographical locations and expanded notions of inclusive Jewishness. We seek to open up new discussions that inspire critical debate around both traditional and contemporary approaches to creating and circulating work of Jewish content in literature, theater, the visual and performing arts as well as in art-related scholarly writing and research. We are interested in expanding the field of discourse surrounding Jewish identity in the histories and visual cultures of artmaking, scholarship, literature, music and other art related practices in which Jewishness exerts a significant presence. We welcome all models of presentation from artists and scholars ranging from the traditional to the performative and all people who wish to participate in this dialog are welcome.

I wish to thank my co-convenor, Dr. Teryl Dobbs as well as Kel Mur, Jamie Jacobson, Justin Eccles and Preston Atwood for their contributions to this conference. I also wish to thank Tony Michels, Chair of Jewish Studies at UW Madison and Ruth Weisberg, Chair of our Advisory Board. Finally, I must mention the team at 92Y, John-Mario Sevilla, Christine Chen, Bernard Schwartz and Catherine Tharin who have been a pleasure to collaborate with.

This gathering would not be possible without the support of the Conney Family whose unwavering generosity will allow us to continue to ask these questions well into the future.

Sincerely,
Douglas Rosenberg
Director, Conney Project on Jewish Arts

Sunday, March 31st - Location: Warburg Lounge 92Y

9:00am-9:30am

Registration and welcome remarks by Douglas Rosenberg, Director of the Conney Project on Jewish Arts

9:30am-10:00am

92Y Archive Fellow Presentation:

Lauren Strauss / The Role of The 92nd Street Y in Connecting Uptown and Downtown Jewish Art Worlds in Interwar New York

It is often thought that stark divisions existed between uptown institutions like the 92nd Street Y, and politically radical artists who exhibited in downtown venues like settlement houses and published in Yiddish journals. However, a closer look suggests otherwise. During the Depression, attendees at the “Y”s programs and classes were exposed to a wide range of techniques. Art director Reuben Leaf offered a selection of classes and lectures, ranging from practical instruction to lectures on art history and philosophy. Leaf hired artist Saul Raskin, who traveled in both establishment circles and in the progressive, politically engaged community. As a member of the Workmen’s Circle and other groups, Raskin included openly leftist artists and their work in “Y” exhibitions. This merging of art and ideology reveals the reciprocal influence of the established art community and the “downtown,” immigrant milieu, and places the “Y” in an important role connecting the two.

10:00am-10:30am

Elizabeth Shoshany Anderson / "Positioning Pluralism: The Jewish Museum of Casablanca and the Display of Moroccan Judaism"

The Jewish Museum of Casablanca, Morocco, is the only Jewish museum in the Arab world. Founded in 1997, its mission is to preserve the unique characteristics of Moroccan Judaism and promote the work and influence of Jewish artisans. Jews have a complicated history of experiencing both acceptance and persecution throughout the history of Morocco, and working as practicing artisans. The population of Jews in the country has dwindled significantly, with only 2,000 remaining today. The Jewish Museum of Casablanca, along with other state-sponsored museums, deliberately positions a pluralistic understanding of the history and artwork of the Moroccan Jews, engaging in erasure and capitalizing on commercialized nostalgia in order to advance cultural tourism. Museums shape not only the identities of those whose artworks and histories they display, but also form outside perspectives. The presentation or omission of Jewish histories and objects in museums within the country is key to understanding the complexities of this population today. And the title of the presentation is ‘Positioning Pluralism: The Jewish Museum of Casablanca and the Display of Moroccan Judaism.’

10:30am-11:00am

Julie Weitz / Hannah Schwadron / Conney Conversations: An Interview with My Golem
L.A. artist Julie Weitz and Tallahassee Jewish dance scholar Hannah Schwadron team up for a collaborative take on representational aesthetics in the age of Jewish futurism through a live interview with Weitz's performance personage and film ingénue, My Golem. On the rise since she emerged as a social media alter ego, My Golem will field questions from Schwadron and conference attendees while conceiving of her recent work and growing fame in semi-fictive terms. Schwadron shares prepared remarks as dramaturgical conceptualization of this self-described "possessive figure". She situates the star within Jewish performance scholarship and revisionist folklore, advancing earlier premises forged in published discussions of the "Sexy Jewess" whose ethno-sexual performance plays share important resonance with this veritable star. Theorizing My Golem as an embodied phantom of remixed identifications and productively mismatched Jewish iconography, Schwadron attempts to speak with the tech-obsessed sensation, acting as partial translator at My Golem's request.

11:00am-12:00pm

Remarks by Ruth Weisberg, Chair of the National Advisory Board, Tony Michels, Chair of the UW Madison Mosse-Weinstein Center For Jewish Studies, Professor Teryl Dobbs, UW Madison

12:00pm-1:00pm

LUNCH ON YOUR OWN

1:00pm-1:30pm

David Sperber / Jewish Orthodox Feminist Art in Israel

The feminist art movement of Jewish religious women in the United States and Israel emerged at the end of the 1990s. This paper examines Jewish feminist art being created in Israel—a country in which legislation has empowered Jewish Orthodox institutions with sole control over the personal status of its Jewish citizens. Through an examination of works by four Orthodox Jewish-Israeli women artists, I will demonstrate how they have formulated a broad, radical critique of the rabbinical institutions that govern the female body, particularly regarding menstruation, conversion, and modesty—topics that have bearing on their identity as women, Jews in general, and Orthodox Jews in particular. Considering the exclusion of women from spiritual leadership roles within the Orthodox Jewish world, I will underscore the importance of the art world as an alternative field of action through which religious feminists can make themselves heard."

1:30pm-2:00pm**Zēva Cohen / Discovering and Reclaiming my Jewish Yemenite Heritage and My Yiddishkeit Soul**

Zēva Cohen, a second-generation Israeli of Yemenite-Jewish descent raised in an Ashkenazi neighborhood in Tel Aviv and steeped in Western culture, will discuss how and when it became relevant to connect with her Yemenite heritage through her work as a dance artist. She will elaborate on how it was only possible to do so outside of Israel and in New York, where she has lived and worked since the early 1960s. Alongside her Yemenite-influenced contemporary work, she will also address her later artistic connection to Yiddishkeit music that made it possible to create, *If Eve Had a Daughter*, choreographed to Klezmer music and Yiddish songs. Cohen will discuss how it was possible to utilize rich and old Jewish cultural sources coming from East and West to reenergize her artistic work and personal identity as a human being living in today's world. The lecture will include video excerpts from Cohen's work as dancer and choreographer.

2:00 pm-2:30pm**Robert Skloot / My War Story: Tabor**

My War Story: Tabori, Brecht, and Vietnam recounts the events leading up to the 1969 production of Brecht/Tabori's *Brecht on Brecht*, and discusses the effect of the production on the University of Wisconsin campus and on the director (Bob Skloot). The University Theatre production took place amid the chaos and violence of campus demonstrations that opposed the Vietnam War and demanded the creation of a Black Studies Department. The paper concludes with some personal assessment of the connection between art and politics, and a showing of the final minutes of the production that were both provocative and highly controversial.

2:30pm-3:00pm

BREAK

3:00pm-4:00pm**Naomi Patz / Rescuing a Concentration Camp Comedy From Oblivion**

THE LAST CYCLIST was a daring comedy written and rehearsed in 1944 in the Terezín Ghetto. The extraordinary culture that flourished in that concentration camp is a moving testament to human resilience. *THE LAST CYCLIST* is an allegory, its theme a powerful indictment of prejudice, bigotry and bullying so transparently confrontational that the camp's Jewish Council of Elders, fearful of SS reprisals, banned it following its dress rehearsal. Irrevocably lost when its author was sent to the East near the end of the war, it was adapted from memory in 1961 by the only surviving member of the cast, who called the original "our most daring production." Naomi Patz, who reconstructed and reimagined this almost forgotten treasure for today's audiences, has just produced a film capture of the play. She will discuss the play's complex history, illustrating her talk with clips from the film (directed by co-presenter, Edward Einhorn).

Edward Einhorn / Food or Flowers: Theater in Terezin

“If you are starving, what would you rather have, food or flowers?” Inspired by a question from a skeptic, an examination of the idea of art, and specifically theater, as a human need. The focus is the experience of directing theater created in Terezin and the experiences of all those exposed to the work. Why, in such dire circumstances, did the inmates of Terezin feel the need to create? How did they have the strength to do so? And how does their theater and music help us to connect to them in a way that history lessons do not?

4:00pm - 4:30pm

Leslie Satin / Mother Tongue: Dance and Memory, an Autobiographical Excavation

My point of departure is a childhood memory, a potent image of a recurring event: my parents dancing—the Lindy, Merengue, Twist—as I watched, with others, at bar-mitzvahs, weddings, parties. Remembering this thrilling, illicit spectacle hovering over boundaries of public and private, I look here at social dance in a Jewish context. I address autobiography as performance, fiction, history, and critical lens; I investigate overlaps of personal and cultural memory, individual narratives embedded in collective circumstances and beliefs—especially, the haunting of my parents and their peers by the Holocaust. I explore embodied and textual or discursive memory, the weave of the dancer/scholar’s corporeal knowledge with repetitions of family stories, gradually and endlessly re-written. I consider the significance of mediated memory, the indirect prompting of a narrative or memory’s development through photographs, films, art, and literature whose images of social dance, adolescence, and sexuality cross over into personal stories.

4:30pm-5:00pm

Daniel Rothbart / Jewish Metaphysics as a Generative Principle in American Art

Based on a 1994 book of the same title, “Jewish Metaphysics as Generative Principle in American Art” traces the influence of Jewish thought on the development of American art, beginning with Abstract Expressionism and arriving at the Conceptual Art of the 1960s and beyond. Rothbart suggests that the affinity between Jewish artists, critics, and collectors, and the new abstract art was at some level conditioned by the second commandment of the Decalogue, which forbids the making of idolatrous images. He also discusses Jewish mysticism or Cabbala, its themes, imagery and symbols, which manifest themselves in American art. Man Ray’s prescient experiments with light helped to bridge the work of Jewish artists of the School of Paris and protagonists of Abstract Expressionism in New York City. Jewish influences on the work of Barnett Newman, Morris Louis, Mark Rothko, Ad Reinhardt, Al Held, Sol LeWitt and others are discussed.

5:00pm-7:00pm

DINNER ON YOUR OWN

National Advisory Board Meeting with Dinner (Location TBA)

7:00pm-7:30pm

Rebecca Pappas / Eileen Levinson / Folk Dance Mixtape

Folkdance Mixtape - is a work in which participants create their own modern folk dances by weaving together movements, sounds, and imagery in response to simple prompts. It troubles the notion of "folk dance," looking to unifying experiences rather than national origins as a source for folk dance creation. We will present our work, variously framing it within literature about folk dance and mixtape culture, as well as excerpts from the "folk dance collecting" that we have been engaged in over the last three months. We will then lead the audience through some of these folk dance creation prompts and share the results, ending with a discussion about folk, creation, and participation in Jewish culture and beyond."

7:30pm-8:30pm

Reception & Registration

Monday, April 1st - Location: Bittenweiser Hall

8:30am-9:00am

Registration and welcome remarks by Douglas Rosenberg, Director of the Conney Project on Jewish Arts

9:00am-10:00am

Spinoza in Our Time / Moderator: Ori Z. Soltes / Panelists: Lenore Mizrahi-Cohen, Goldie Gross, Judith Joseph. Cynthia Beth Rubin, Yona Verwer, David Wander

This panel will take up some of the thinking that shaped the exhibition, Spinoza: Marrano of Reason, which opened on March 7 in two venues in Amsterdam. The exhibit offers the work of a diversity of artists who addressed a range of issues that resonate from the story of the brilliant 17th-century Dutch Jewish philosopher. He became both the father of modern Jewish thought and one of the fathers of modern Western thought, and was eventually excommunicated for heresy by the rabbinate of Amsterdam. The panelists will offer brief discussions of their own work in the exhibition that addresses Spinoza in different ways, and connect him to the matter of being a Jew in a Christian world, a Jewish artist in the world of art, a genius in the world of narrow minds, and a human being in the world of natura naturans and naturata.

10:00am-10:30am

Rebecca Rossen / Transmitting the Holocaust: Transcultural History and Racial Trauma in Contemporary Dances by African American Artists

The Holocaust has been a major focus of film, theater, music, literature, and art; but dance has also served as a powerful forum for Holocaust representation. Though most of these works are by Jewish artists, prominent Black choreographers including Robert Battle, Donald Byrd, and Bill T Jones have all made significant Holocaust dances. This paper focuses on Battle's No Longer Silent and Byrd's Theatre of Needless Talents, both of which were choreographed in 2007 in response to the life of Erwin Schulhoff, a composer who perished in a concentration camp in 1942. Ultimately, this paper argues that these works position the Holocaust as a transcultural, transgenerational history that speaks to issues of memory, persecution, trauma, and survival, themes that resonate with a long history of racial violence in the US.

10:30am-11:00 am

Rabbi Scott Perlo / Breakout and discussion

11:00am-12:00pm

KEYNOTE: Dr. Naomi Jackson / Moving Beyond Walls: The Y's Resonance for Modern Jewish Artists

The 92nd Street Y's arts programming grew from a vision that music, poetry, dance, theatre and visual arts give profound meaning to humanity's existence in the modern age. The belief was that Jews turning away from religion needed a place to flourish in the practice and analysis of these art forms, especially if they were to sustain a Jewish civilization in the Diaspora. Jewishness was to be primarily defined by association and constituency within the walls of the Y; liberating Jews to enjoy the best of secular cultural programming, especially of modern art forms with similar values. As a Jew born in Halifax, Nova Scotia, I never experienced first hand the Y's riches, but came to discover it as an ideological home away from home. This talk excavates why this is the case, with a focus on shared perspectives and practices that were found in my upbringing and the Y's arts programs.

12:00pm-1:00pm

LUNCH ON YOUR OWN

1:00pm-1:30pm

Sarah Zell Young / How Does One Properly Dispose of The Garbage of G-d? An Artist's Exploration

Jewish Law prohibits the destruction of any piece of writing, which contains the Name of God. These holy remnants to be discarded are called shaimos (Translated as names). A piece of paper or parchment that fits these parameters must be buried or stored in a genizah. There is a great demand for proper disposal of holy names and an also an abundance of holy names produced due to modern technology. The disposal of shaimos has become a profitable industry which has little regulation and oversight. Recently there have been controversies with the disposal of shaimos. In this age of mass production, I am fascinated by how to properly dispose of the name of g-d. I will present Artwork and research on this topic; From an archeological dig in a shaimos dump site in Lakewood to an interactive web-based project mapping all the genizah disposal sites in Jerusalem to a prayer book made entirely out of shaimos to an embodied shaimos disposal process taking place on the artist's own flesh. This presentation will explore both the holy and profane and how the disposal of holy names builds a bridge between these two worlds.

1:30pm-2:00pm

BREAK

2:00pm-3:00pm

Artists Facing Anti-Semitism: A Conversation with Judy Gold and David Y. Chack

The question of a Jewish aesthetic being present in performances about the Holocaust is rarely explored. Despite strong Jewish narratives in “Son of Saul” by Hungarian Jewish filmmaker László Nemes, discussions rarely focus on a Jewish vantage point. Presuming a boy from the gas chambers in Auschwitz to be his son, Saul takes on the responsibility for him having a Jewish burial. Using camera work that places us into a very close proximity to what Saul sees and where his gaze goes, Nemes creates a “seeing” and a “search for a soul” that comes directly out of a Jewish aesthetic.

5:00pm-7:00pm

DINNER ON YOUR OWN

5:30pm-7:30pm

Presenters’ Reception (pre-registration only)

Location TBA

8:00pm

Event / Folk Dance at 92Y, \$20 admission

Dig Dance / Conney Conference | Israeli Folk Dance: Antecedents, Proponents and Contemporary and Modern Dance Choreographers

Join us for a live dance performance and Israeli folk dance participatory experience. Israeli folk dance’s rich heritage, its founding in America and its inclusion and force exerted on choreographers working today are explored by such experts and scholars as Ruth Goodman, Danny Uziel, Livia Vanaver, Judith Brin Ingber, Zvi Gotheiner, Ephrat Asherie, Hadar Ahuvia, Steven Weintraub, and Sharona Rubinstein. The legacy of Fred Berk, “Mr. Israeli Folk Dance,” who established the Jewish Dance Division at 92Y, is featured.

Tuesday, April 2nd - Location: Buttenweiser Hall

8:30am-9:00am

Registration and welcome remarks by Douglas Rosenberg, Director of the Conney Project on Jewish Arts

9:00am-9:30 am

Sandra Valabregue / Art and Kabbalah: Ilaney Sefirot and the Divine Body

Medieval and Early Modern Kabbalah is well known for its symbolic and anthropomorphic language, resulting in a very audacious system of representation, both extremely figurative and abstract. At times we also find actual visual representations, these appear in manuscripts and amulets, and are called “ilaney sefirot” (sefirotic trees). These tree-like-diagrams represent the ten divine attributes of God (sefirot) in the form a human body. I will discuss in this paper the way Kabbalah deals and resolves the question of anthropomorphism and I will present a variety of diagrams from the 14th century to the 19th centuries. Finally, I will present my own “ilanot” painting project, as an artist recreating and interpreting the kabbalistic iconography of the ilaney sefirot.

9:30am-10:00am**Aimee Rubenstein / The Importance of First-Person Narrative in Jewish Art Today**

Focusing on Jewish art as a platform for dialogue and activism, I'll discuss the way I create new spaces in the physical and virtual worlds for artists to self-identify and narrate their own Jewishness. My discussion highlights the transmission and application of Jewish identity, oral history, and evolving traditions through art. We'll talk about artists Adi Liraz and Monica Uszerowicz, who examine their own inherited trauma and multicultural families through textiles, durational performances and photo essays. A closer look at artists Elinor Carucci, Shterna Goldbloom, and Mierle Laderman Ukeles, who photograph their everyday life, will open a conversation about the complexity of the borders within (and outside of) the self, especially for women and/or LGBTQ+. These artists will be a starting point to explore Jewish art rooted in the tension between ancient Jewish rituals and evolving Jewish communities; and how this art converges with traditional art practices and ever-changing technology.

10:00am-11:00am**Anti-Semitism and Jewish Art Today / Moderator: Ruth Weisberg / Panelists: Yona Verwer, Phillip Schwartz, Max Kulchinsky, Richard McBee**

In the past few years, the rise of Anti-Semitism on both the Far Right and the Far Left and its manifestations particularly in Europe, the Near East and North America have been recorded in the news, in editorials and sometimes touching us in our daily lives. It has resulted in the death and injury of scores of Jewish people as well as bystanders. It is very important to discuss our possible responses as both artists and Jews. What special role might we play in reaction to this terrible increase in an age old problem. This very timely and important topic will be discussed by each of the panelists and then a group discussion will be followed by a Q&A with the audience.

11:00am-12:00pm**Tobi Kahn / Sacred Spaces for the 21st Century, Tobi Kahn and Dr. Douglas Dreishpoon in Conversation**

What is sacred space? How is it created? Who creates it? What kind of circumstances (private and institutional) enable the creation of sacred spaces. What determines its configuration and character? Once conceived, how does sacred space function? Who are its beneficiaries? Can a single object embody or signify sacred space? What about objects exhibited on the walls and floors of white-cube museum galleries? Artist Tobi Kahn and art historian Douglas Dreishpoon will flesh out the contemporary dimensions of sacred space with a slide show of projects conceived over the course of 26 years. The session will illuminate Kahn's creative dedication to objects of the spirit—to an art of ritual and healing.

12:00pm-1:00pm

LUNCH ON YOUR OWN

1:00pm-1:30pm**Michel Kovner / The time Hanging Over Us Like An Unresolved Question**

In the center of the film is the real and imaginary image of the poet Abba Kovner. He is facing a difficult conflict with his son who left the country. The meaning of life in Israel rises sharply against this confrontation. It is flooded with memories of the devastating Holocaust and at the same time disrupts its inner world. He is lonely and restless. The re-union with his grandson ignites in him some hope of recreating a living relationship with life. Michael Kovner presents scenes from the play "Ezekiel" in light of the graphic novel he created, based on the complex figure of his father Abba Kovner.

1:30pm-2:00pm**Ben Schachter / A Rabbi and a Philosopher sit at a table: Thoughts on Art in Jewish and Greek Texts**

A woodworker finds wood and shapes it. The pieces fit together to form a table. Finally, the table is used. This simple story appears in Greek philosophy and Jewish interpretation. In both cases the philosopher and rabbi use the story to discuss the nature of human and divine creation. In this paper I describe the similar use of the story of the woodworker as it is applied in philosophy and religious thought. Although furniture making, or craft, and the fine arts differ today, what can we learn from the link between philosophical and religious views of creating? I'll suggest that the division between religious and philosophical speculative thought on art may not be as wide a chasm as commonly thought.

2:00pm -3:00pm**Contemporary Jewish Narratives, Moderator: Matthew Baigell / Panelists: Archie Rand, Richard McBee, Joel Silverstein**

For the past 40 years three artists, Archie Rand, Richard McBee and Joel Silverstein have created paintings of contemporary Jewish Narratives. Their core subjects range from the Bible, Jewish commentaries, history, ritual, as well as contemporary Jewish life; all filtered through a modern and highly personal lens. Their explorations have included a pop eclecticism, feminism, post-holocaust nihilism as well as forays into the modern myths of superheroes and postmodern irreverence. Their particular process of visual creativity addresses the fundamental concerns of serious Jewish thought as well as the cutting edges of contemporary.

5:00pm-7:00pm**DINNER ON YOUR OWN****Wednesday, April 3rd - Location: Buttenweiser Hall****9:00am-9:30am**

Registration and welcome remarks by Douglas Rosenberg, Director of the Conney Project on Jewish Arts

9:30am-10:00am**Doni Silver Simons and Michelle Green Willner, DMA / Reverberations: A Collaboration**

Reverberations is a contemporary investigation of the impact of trauma whether historical or present-day. Inspired by the quote, “Reverberations from the past affect what occurs today” (Elie Wiesel’s 92nd St Y lecture on the 70th Anniversary of Kristallnacht), the work addresses the unfortunate ripple effects which traverse generations. This commanding multi-media work utilizes projected imagery/video, choreographed movement, spoken and sung Israeli poetry written decades apart, and a score which employs both live (amplified and acoustic) and recorded sound. Throughout the performance, a lone woman sits and knits. She represents “everyman” - those who refuse to acknowledge reality, those who hide behind and within the mundane. Reverberations is a timely work rich in Jewish identity, encompassing both reflections and remembrances, akin to how Elie Wiesel described the Jewish people, “a people of memory.”

10:00am-10:30am**Karen Goodman / Converging Movers: Dancers from the 92Y Era Six Decades Later**

Naomi Jackson, in *Converging Movements*, focuses on the 92nd St. Y as an important institution supporting Jewish integration into American culture by supporting the latest in secular culture, especially modern dance in its formative years. The possibility of dance as a way to create deep personal and social meaning, and of earning a living by becoming a skilled dance professional became more acceptable within and beyond the Jewish community. In this presentation we will hear directly from some of the women who appear in Jackson’s book because I informally interviewed them on video between 2003-2004. I was able to learn more about their careers before, during and after the Y era and to see the commitment to dance, meaning and their Jewish identity that they continued to manifest throughout their lives. I will show clips from these interviews including with Saida Gerard, Freda Flier Maddow and Eva Desca Garnett.

10:30am-11:00am**Susan Mogul / “Is it Jewish?” Artist and Filmmaker, Susan Mogul, presents excerpts from “Mom’s Move”**

Part bio, part memoir, “Mom’s Move” is an intergenerational film about mothers and daughters, women and photography, remembering and forgetting, and the tension between women’s private and public selves. Rhoda Mogul, housewife and mother of six, was a lifelong amateur photographer. Her creative drive – though confined to the home – had a major influence on my public life as an artist and filmmaker. “Mom’s Move” portrays the relationship between two artists: an unconventional housewife, and myself, her boomer feminist daughter. When Mom sold her house on Long Island at the age of 88, it was both a closure and a point of departure. Mom’s loss of both home and memory was my loss as well. This propelled me to excavate her archive of photography, and ruminate upon our enduring connection through the photographic image.

* “Mom’s Move” is distributed by Video Data Bank.

11:00am-12:00pm

92Y Fellows Presentation: Jessica Friedman / Dancing a Demand For Space: The Interventions of Sophie Maslow and Pearl Primus in the American Cultural and Economic Commons at the 92Y

Many minoritized subjects who experienced the 92nd Street YM-YWHA during the 1940s described it as a haven from discriminatory practices, positioning it as a utopic common space. Jewish dancer Sophie Maslow with her 1942 Folksay and African American dancer Pearl Primus with her 1943 Hard Time Blues premiered works there that resonated with this sense of commons by articulating bodies often excluded from the American cultural and economic commons, respectively. How did these interventions interact with the space of the Y and critical reception? This presentation examines the choreographies and reception of Folksay and Hard Time Blues to pose an understanding for how the Y functioned as an active part of these works. It argues that foregrounding the virtuosic, laboring body in relation to the space of the Y was a crucial part in these women's acts of demanding space for Jews and African Americans in the American commons.

Rebecca Margolick / Embodied History of the YWHA Residence & Clara de Hirsch Home for Working Girls

This work in progress dance performance is an exploration of the information that resonated with me, through reading the archives of the YWHA Residence and the Clara De Hirsch Home for Working Girls. Pulling from board meetings, correspondences, photos and resident files, I am looking at the personal stories of these women, through the eyes of the dormitory committees. While divulging a lot, these files have left me aching to know more about each individual. Name after name, address after address, hardship after hardship, I am looking at how to contextualize the echoes and trails of these women's stories, as told by others, through my body. This piece is also an investigation between the now and then. What were the societal pressures on women at that time, and how did women circumvent and operate under those expectations? How can I carry both that pressure and rebellion through my body?

12:00pm-1:00pm

LUNCH ON YOUR OWN

1:00pm-2:00pm

Nicole Bindler / Political Implications of Israeli and Palestinian Contemporary Dance

In this presentation, I discuss my motivations for doing Palestine solidarity work and cover my experiences working with Palestinian dance artists in the U.S. and Palestine. I offer some political context that clarifies how military occupation affects Palestinians on a bodily level, and shapes the conditions under which they live and make artistic work. I often think about how dance practices can be used to deepen knowledge or to forget. In the article "A Dancing Body Offers Legitimacy to the State," Shir Hacham and Ido Feder discuss how Gaga is used as a tool for Israelis to forget their international context, and to assuage the guilt and trauma they have accrued from their mandatory military service. This framework for viewing the role of dance practices as a tool for forgetting can be applied in other cases, whenever the pleasure and release of the dance form is used to distract us from human suffering. Dance can also be a tool for remembering, facing hard truths, and embodying the values that we aspire to.

Loren Sass / Scaling the Wall: Accessibility and Contemporary Dance in Palestine

In an effort to broaden and deepen the nearly nonexistent field of literature surrounding contemporary Palestinian dance, this research examines the realities of making and touring work in Palestine. Through interviews with various Israeli and Palestinian choreographers and dance industry professionals, this project investigates how the Israeli-Palestinian conflict has affected the development of contemporary dance in Palestine, the specific challenges faced by Palestinian choreographers and the solutions they are creating, and the incredible work that is being done to make their work more accessible, in Palestine and around the world.

2:00pm -3:00pm

TOWN HALL DISCUSSION

5:00pm-7:00pm

DINNER ON YOUR OWN

Event:

8:00pm-Midnight

Israeli Folk Dance at the May Center, 92Y

Biographies

Aimee Rubenstein

Aimee Rubenstein is an art historian, curator and writer. As the Florida-based Acquisitions Curator for the United States Holocaust Memorial Museum, Aimee facilitates the Museum's acquisition of artifacts, art, photographs, and documents within the Holocaust survivor community. She's also the Art Editor for Protocols, an online quarterly publication for Jews committed to meaningful practices of radical creativity and change. Prior to joining the Museum, Aimee co-founded a contemporary art gallery and community space, Rojas + Ru-benstein Projects, in Miami. The gallery was a platform for dialogue and focused on representing local and international artists to engage with global and cultural politics. Aimee formerly worked at Sotheby's and Solomon R. Guggenheim Museum in New York. She earned her Master's degree in Art History at the Courtauld Institute of Art in London. Aimee has independently curated exhibitions around the country, published more than thirty articles, and was recently interviewed live on NPR.

Ben Schachter

Ben Schachter is professor of Fine Art at Saint Vincent College. His book, published by the Pennsylvania State University, *Image, Action, and Idea in Contemporary Jewish Art*, discusses artists from all over the world. His work is on view at the Jewish Museum in Berlin and soon to be shown in Buffalo, NY. His artwork has also been exhibited by Yale University, Yeshiva University Museum, the Westmoreland Museum of American Art, and other venues throughout the United States. Additionally, he was invited to participate in the Jerusalem Biennial in 2017. His writing has appeared in *Images Journal*, *Religion and the Arts* journal, and he has chapters in *Drawing in the Twenty-First Century: The Politics and Poetics of Contemporary Practice*, and in *It's a Thin Line: Eruv from Talmudic to Modern Culture*. He received several grants including one from the Hadassah Brandeis Institute. Currently he is working on two major projects: a lengthy examination of the melachot and techne in Jewish texts and a graphic novel "superhero-izing" Elisha ben Abuya, the heretic.

Daniel Rothbart

Rothbart holds a B.F.A. from the Rhode Island School of Design and an M.F.A. from Columbia University. He is the author of three books. *Jewish Metaphysics as Generative Principle in American Art* (1994) explores the relationship between Jewish culture and post-war American abstraction. *The Story of the Phoenix* (1999) examines American cultural identity, Hollywood, and the transmutation of meaning through digital collages inhabited by his sculpture. *Seeing Naples: Reports from the Shadow of Vesuvius* (2019) is a book of travel writing inspired by Rothbart's experiences as a Fulbright scholar in Naples during the early 1990's. As a visual artist, Rothbart has exhibited widely in the United States and Europe. His work is the subject of a monograph by Enrico Pedrini published in 2010 by *Ulisse e Calipso* of Naples, Italy. Rothbart's work can be found in public and private collections, including the Museum of Modern Art in New York.

David Y. Chack

David Y. Chack is on the faculty at The Theatre School at DePaul University. He teaches Jewish culture and influences on American theatre and performance; Holocaust theatre and performance; and a seminar on Identity Theatre. He is Artistic Director of ShPIeL – Performing Identity theatre project and has produced and directed theatre works in Chicago and around the country including the 2016 and 2017 productions of "A Jewish Joke" at Victory Gardens Theater and the Skokie Theatre; "The Timekeepers" from Israel, 2016; and the 2015 Israeli satirical play "Angina Pectoris" which went on to a Hebrew version in Israel. He also advised and engineered the first exhibition on "From the Bowery to Broadway: The Yiddish Theatre and New York Theatre" at the Museum of the City of New York in the fall of 2016. As part of that exhibition Mr. Chack led a rousing public panel with Tovah Feldshuh, Adam Kantor, Jackie Hoffman and Michelle Slonim on the ongoing legacy of the Yiddish Theatre. He has written articles on theatre for the following publications: *American Theatre*, *HowlRound*, *All About Jewish Theatre*, *The Forward*, the *Chicago Jewish News* and other periodicals. He did doctoral work at Boston University under Nobel Peace Prize Laureate Elie Wiesel about a Jewish theatre/performance aesthetic and worked on his masters at Tufts University on Holocaust and theatre history and criticism with renowned theatre scholar Laurence Senelick. He has a BFA in Acting from Tisch School of the Arts at New York University and Circle in the Square Theatre. He is also the Executive Director of the Alliance for Jewish Theatre.

David Sperber

David Sperber is an art historian, curator, and art critic. In 2012, he co-curated the international exhibition “Matron-ita: Jewish Feminist Art” at the Mishkan Le’Omanut, Museum of Art, Ein Harod in Israel. Sperber’s articles have appeared in numerous publications, including academic periodicals, museum exhibition catalogs, and popular media. Sperber’s forthcoming book, based on his PhD. dissertation is entitled *Devoted Resistance: Religious Jewish Feminist Art in the US and Israel, 1990-2017*. As a postdoctoral Associate at the Institute of Sacred Music, Yale University, Sperber is currently at work on his second book entitled *Liberating Body, Earth, and God: Helène Aylon’s Jewish-Feminist Art in the United States, 1970–2017*.

Doni Silver Simons and Dr. Michelle Green Willner

With their love for artistic collaborations, Dr. Michelle Green Willner, a dramatic and evocative award-winning com-poser and internationally-exhibited performance/visual artist, Doni Silver Simons began their multi-disciplinary alliance. Their first collaborative piece, titled *Reverberations*, was premiered at the Museum of Tolerance, LA in November 2016 for the Anniversary of Kristallnacht, and selected to be performed at the 2017 Jerusalem Biennale. A collaboration ensued on the UCLA/Helfman Music Collective of *David’s Quilt*, to which Michelle wrote the score, and Doni fashioned the costume for *Beauty and the Dance of Wonder*. Their performance, *Fragments*, was presented by *More Art Here* at Arena 1 Gallery, held in conjunction with the prestigious 2018 Art Los Angeles Contemporary. Following their initial success and as fellows of the 2017 Creative Inquiry, Silver Simons and Green Willner are currently collaborating on a chamber opera, *The Beast Within Us*. For additional information on Green Willner and Silver Simons, please visit their websites:

www.michellegreenwillner.com

www.donisilversimons.com

Douglas Dreishpoon

Douglas Dreishpoon is Director of Catalogue Raisonné at the Helen Frankenthaler Foundation in New York City and Chief Curator Emeritus at the Albright-Knox Art Gallery in Buffalo, New York. His essays, interviews, and reviews have appeared in numerous magazines and journals, including *Art in America*, *Art Journal*, *Art News*, *Archives of American Art Journal*, *Sculpture*, and *The Brooklyn Rail*. Recent exhibitions, with publications, include *Imperfections by Chance: Paul Feeley Retrospective, 1954-1966*, *Giving up Your Mark: Helen Frankenthaler in the 1960s and 1970s*, and *Nothing and Everything: Seven Artists, 1947-1962*. He is currently editing an anthology of sculptors’ writings, *What is Sculpture?*, for the *Documents of Twentieth-Century Art* series, to be published by the University of California Press. A former board member of the American Section of the International Association of Art Critics, and currently Consulting Editor and Editor-at-Large at *The Brooklyn Rail*, Dreishpoon holds a PhD from the Graduate Center of the City University of New York.

Douglas Rosenberg

Douglas Rosenberg is a Professor and Chair of the Art Department at the University of Wisconsin-Madison and the founding director of the Conney Project on Jewish Arts at the Mosse-Weinstein Center for Jewish Studies. He is an artist and a theorist and the author of *Screendance: Inscribing the Ephemeral Image*, published by Oxford Press. He is a founding editor of *The International Journal of Screendance* and his work for the screen has been exhibited internationally for over 25 years. His most recent publication, *The Oxford Handbook of Screendance Studies*, was awarded the Oscar G. Brockett Book Prize for Dance Research, awarded by the Dance Studies Association. His work has been supported by numerous grants and awards including, the NEA, The Rockefeller Foundation, The Soros Foundation, the MAP Fund in New York and the James D. Phelan Art Award in Video. Recent exhibitions and screenings of his work include Limerick City Gallery of Art, Scotland and Lincoln Center, New York and le Festival Ciné-Corps de Paris in 2018.

Edward Einhorn

Edward Einhorn is a playwright, director, translator, librettist, and novelist. He is the Artistic Director of Untitled Theater Company No. 61: A Theater of Ideas, performing in New York City for 25 years. Notable Jewish projects include curating the 2009 Festival of Jewish Theater and Ideas and running the concurrent Jewish Theater Conference for The Association for Jewish Theater. He is also the creator of *Cabaret in Captivity*, songs and sketches from Terezin, performed at Pangea Cabaret, The Center for Jewish History, the Czech Embassy in Washington, DC, the York Theatre, and Goodenough College in London. He plays on Jewish themes range from his take on the golem legend, *Golem Stories*, to his current work *Exagoge*, an opera-theater piece adapted from the 2nd Century CE Greek tragedy about Exodus by Ezekial the Tragedian. He also directed a filmed adaptation of Karel Svenk's play, *The Last Cyclist*, originally written in Terezin.

Eileen Levinson

Eileen Levinson is the Founder & Creative Director of Custom & Craft, a Los Angeles-based design studio & media lab that imagines new formats for engaging in ancient community traditions. In 2011, Eileen founded the website, Haggadot.com, which has helped over half a million Jews around the world exchange & personalize their Passover Haggadah. The website has been featured in *The Wall Street Journal*, *USA Today*, *Ha'aretz*, *The Huffington Post*, *The Jerusalem Post*, and on NPR's *All Things Considered*. In addition to her projects within the Jewish community, Eileen served as Creative Director with a and helped launch *Kin Community*, a women's-focused multi-platform network, from the brand's launch in 2011 until summer 2015. Eileen has an MFA from the program in Graphic Design at CalArts, and BA Magna Cum Laude from Washington University in St. Louis.

Elizabeth Shoshany Anderson

Elizabeth Shoshany Anderson is an Art Historian and Curator based in the Wisconsin area. She received her Bachelor of Arts with Honors from the University of Wisconsin-Madison in Art History and Jewish Studies, where she wrote her honors thesis on Ethiopian Jewish artisans in Ethiopia and Israel. She received her Master of Arts degree from the Courtauld Institute of Art in London, in Curating the Art Museum. She has worked at institutions including the Madison Museum of Contemporary Art, the Tate Modern in London, the Arts + Literature Lab in Madison and the Madison Public Library's arts program, The Bubbler. Elizabeth is currently the Curator of Exhibitions and Collections at the Miller Art Museum in Sturgeon Bay, Wisconsin.

Hannah Schwadron

Dance researcher Hannah Schwadron writes and dances on themes dealing with contemporary Jewish female performance and the politics of self-display. She is author of *The Case of the Sexy Jewess: Dance, Gender, and Jewish Joke-Work in US Pop Culture* (Oxford University Press, 2018). Her essays appear in *Oxford Handbooks on Dance and Politics and Dance and Music*, *Choreographic Practices*, *Perspectives on American Dance*, *Liminalities*, *PARtake*, and *Dancer-Citizen Journal*. She is Assistant Professor of Dance at Florida State University, where she co-facilitates the MA in American Dance Studies and teaches across BFA, MA, and MFA programs. Hannah also curates *Field Studies*, an annual creative development lab in New York City for dance artist-scholars working on new writing and performance projects. This is her fourth time at the Conney Conference on Jewish Arts, where she has enjoyed taking part in the ever expanding Jewish Dance Lab.

Jessica Friedman

Jessica Friedman is a second year PhD student in Theatre and Dance and San Diego Fellow at the University of California, San Diego. She received a bachelor's degree in Ethnic and Racial Studies from Columbia University. Jessica is the Dance Studies Association's 2018 recipient of the Selma Jeanne Cohen Award for excellence in graduate student research and writing. Her work focuses on the intersection of dancing Blackness, dancing Jewishness, and counter-hegemonic virtuosity in mid-twentieth century American modern dance.

Judith Brin Ingber

Judith Brin Ingber has presented at Conney since its inception. April First's evening includes Judith speaking about Fred Berk, the Y's Jewish Dance Division creator. Later Berk asked her to be his official biographer while Judith was in Tel Aviv teaching Batsheva apprentices and assisting Inbal's Sara Levi-Tanai. *Victory Dances, The Story of Fred Berk, A Modern Day Jewish Dancing Master* resulted (Israel Dance Library, 1985). She also edited *Seeing Israeli and Jewish Dance* (Wayne State UP, 2011). *Mahol Achshav [Dance Today]* will have Brin Ingber as contributing editor, featuring essays from ASU's fall conference where she was honored.

Judy Gold

Judy has had stand-up specials on HBO, Comedy Central and LOGO. She has written and starred in two critically acclaimed, Off-Broadway hit shows: The Judy Show – My Life as a Sitcom (Outer Critics Circle Nomination), and 25 Questions for a Jewish Mother (GLAAD Media Award – Outstanding NY Theater, Drama Desk Nomination - Actor). Judy received rave reviews as Gremio in The Public Theater’s all female production of The Taming of The Shrew for Shakespeare in the Park. She also co-starred in Off-Broadway’s Clinton! The Musical, and Disaster! The Musical. Judy Appears in the new season of Murphy Brown, and is a regular on Comedy Central’s new series This Week At The Comedy Cellar. She has also appeared on The Late Show with Stephen Colbert. Judy has recurring roles on Net-flix’s Friends From College and TBS’ Search Party and she can be seen on the Showtime series I’m Dying Up Here. Judy was featured in Woody Allen’s series Crisis In Six Scenes on Amazon, and also appears on the hit web-series The Other F Word on Amazon Prime. Other most recent TV appearances include guest-starring roles on Broad City, Louie, The Unbreakable Kimmy Schmidt, The Jim Gaffigan Show, Inside Amy Schumer, Difficult People, 30 Rock and 2 Broke Gold. Judy also won two Emmy awards for writing and producing The Rosie O’Donnell Show. Judy has made numerous appearances on The Wendy Williams, The View, The Today Show, and The Steve Harvey Show. She has written for The New York Times, Huffington Post, CNN.com. She is the host of the hit podcast, Kill Me Now, on iTunes. You can find her at JudyGold.com or follow her on Twitter & Instagram - @jewdygold.

Julie Weitz

Julie Weitz is a LA-based multimedia artist primarily working in video, performance and installation to consider how our social identities are shaped by digital culture and our perceptual relationship to the screen and moving image. Her current project is an experimental art film and performance series in which she reimagines the Jewish myth of artificial intelligence by embodying a contemporary female golem grappling with issues of anti-Semitism, gender inequality, xenophobia and digital culture. Weitz has had solo exhibitions at Young Projects (Los Angeles), Public Pool Gallery (Encino, CA), Chimento Contemporary (Los Angeles) and The Suburban (Oak Park, IL). Her work has been featured in multiple group exhibitions and reviewed in Artforum, Art in America, The L.A. Times, The New York Times, Bomb Magazine, L.A. Confidential, Photograph Magazine, Hyperallergic and on KCRW Art Talk. She is a 2019 nominee for the Rema Hort Mann Foundation Emerging Artist Award.

Karen Goodman

Karen Goodman is an independent artist, writer and documentarian. Honors include a National Endowment for the Arts Choreographer's Fellowship, LA's Lester Horton Award for Individual Performance, amongst other awards and grants. She choreographed 40 works and 5 full-length solos and produced, directed and wrote the 2002 documentary on Yiddish dance, *Come Let Us Dance* (Lomir Geyn Tantsn). Her biographies on Bella Lewitzky and Margalit Oved are in the *Encyclopaedia Judaica*. Her paper on Benjamin Zemach was published by the journal *Experiment*. She has filmed Yiddish dance classes with today's most important teachers and speaks and writes on Yiddish folk dance and early Jewish modern dancers choreographing on Jewish themes. She taught modern dance at her Danceworks Studio for 21 years and danced with post-modern master Rudy Perez in NY and LA. Before that she danced with Gloria Newman in LA. She holds the first MA in Dance Performance at UCLA.

Lauren Strauss

Dr. Lauren B. Strauss is Scholar in Residence and Director of Undergraduate Studies in the Jewish Studies Program at American University in Washington, D.C. Her courses include surveys of modern Jewish history and literature, Holocaust literature and art, modern Israel, Jews in American Popular Culture, Gender & Sexuality in Modern Jewish Life, and Jews & the American Political Tradition. She speaks all around the D.C. area, giving public lectures, adult education courses, and serving as commentator at Jewish cultural events. Strauss was historian and curator for a major museum exhibition on the history of the State of Israel, which opened in September 2018, and is involved in planning the new Capital Jewish Museum in D.C. Strauss co-edited *Mediating Modernity: Challenges and Trends in the Jewish Encounter with the Modern World*. Her forthcoming book is *Painting the Town Red: Jewish Visual Artists, Yiddish Culture, and Radical Politics in Inter-war New York*.

Leslie Satin

Leslie Satin, choreographer/dancer/writer, teaches at New York University's Gallatin School; has taught at Bard College and SUNY/Empire State College; been resident/guest artist/lecturer at Alvin Ailey American Dance Center/Fordham University, University of Chichester, Princeton University, Barnard College, Florida International University, Hamidrasha (Israel). Her dances and workshops have been presented in NYC and elsewhere in the US, Europe, Israel, and South America. Satin has performed with Meredith Monk, Jeremy Nelson/Luis Lara, Sally Gross, Marjorie Gamso, Yoshiko Chuma, Einat Amir, and others. Satin (Ph.D. NYU/Performance Studies) co-edited *Performing Autobiography for Women & Performance*. Her essays/performance texts appear in edited collections (*Re-inventing Dance in the 1960s/Sally Banes*; *Moving Words: Re-Writing Dance/Gay Morris*); and journals *Dance Research Journal*, *Literary Geographies*, *Performing Arts Journal*, *Theatre Journal*. *Movement Research Performance Journal*). Recent and upcoming presentations/essays/chapters address Georges Perec: dance, space, Jewishness; social dance and mediated memory; walking/site-dance in Israel—all elements infusing Satin's choreography.

Loren Sass

Loren Sass graduated magna cum laude from Muhlenberg College with B.A. in Dance and Business Administration. In 2012, Loren was a participant on the Nativ College Leadership Program in Israel, studying at the Hebrew University and volunteering on Kfar Hasidim Youth Village. She spent four summers at the American Dance Festival, first as a student, then as the Development and Special Events Intern, and finally as the Development Assistant. Loren is currently the Senior Manager of Institutional Giving at Gibney in New York City. In October 2018, Loren presented research examining the effects of the Israeli-Palestinian conflict on the development of contemporary dance in Palestine at the Jews and Jewishness in the Dance World Conference at Arizona State University. Loren's research focuses on the intersectionality of dance, conflict and peace studies, anthropology, and religion.

Matthew Baigell

Matthew Baigell is Professor Emeritus, Art History, Rutgers University. He has written six books and several articles on Jewish American art, and has co-edited two anthologies on modern Jewish art. His latest book, *Jewish Identity in American Art: A Golden Age Since the 1970s*, will be published by Syracuse University Press in the spring of 2020. He has also published many books and articles on mainstream-American art subjects. Having been involved with video since the early 1970s, Susan Mogul is a pioneer of the medium. Initially producing an important series of humorous and staunchly feminist performance videos, her practice quickly expanded to more complicated and experimental forms of narrative, including feature length work.

Michael Kovner

Born in 1948 in Kibbutz Ein Ha-Horesh in the Sharon Plain, Michael Kovner started his art studies in the 1960s with Yohanan Simon. In 1972 he went to the USA to study at the New York Studio School, where he was privileged to meet the artist Philip Guston, who became his teacher and friend. In the summer of 1975 he returned to Israel, settling in Jerusalem. The Jerusalem Artists' House held an exhibition of the abstract paintings that he had executed in New York. On view were large works, very powerful in their use of color and form. In his 1979 exhibition at the Bineth Gallery in Tel Aviv he included, for the first time, birds' eye views of desert landscapes. Since then he has mainly painted series of different landscapes: urban landscapes, houses in Gaza, New York landscapes, outdoor landscapes, Jerusalem views, seascapes, portscapes, and lately—landscapes of the Bet Shean and Jezreel valleys. A retrospective of his landscape paintings was exhibited in 2002 at the Ramat Gan Museum of Israeli Art, and a book was published including all his works. Since 2001 he has rented a studio in Long Island City in New York, where every summer he spends three months working. In February 2005 he exhibited paintings from New York at the Bineth Gallery in Tel Aviv under the title "New York Landscapes." His works are showing at the George Krevsky Gallery in San Francisco and at the Salander O'Reilly Galleries in New York.

Dr. Naomi Jackson

Naomi Jackson is an Associate Professor in the School of Film, Dance and Theatre at Arizona State University. Her books include: *Dance, Human Rights, and Social Justice: Dignity in Motion* (co-edited with Toni Shapiro-Phim, Scare-crow Press), *Right to Dance: Dancing for Rights* (Banff Centre Press), and *Converging Movements: Modern Dance and Jewish Culture at the 92nd Street Y* (Wesleyan University Press). Her reviews and articles appear in such publications as *Contact Quarterly*, *Dance Research Journal*, *Dance Chronicle* and *Dance Research*. She has served as a member of the boards of the Society of Dance History Scholars, and Congress on Research in Dance. She was the lead organizer of the Jews and Jewishness in the Dance World Conference in 2018 in Tempe, AZ (in collaboration with Liz Lerman), and organized the ground breaking International CORD Dance and Human Rights Conference in Montreal, Canada with Dena Davida in 2005.

Naomi Patz

Naomi Patz, D.J.R.E., reconstructed and reimagined *THE LAST CYCLIST* based on a cabaret written by Karel Švenk in the Terezín Ghetto in 1944. Produced across the US and in Mexico since 2009, a performance of her play has now been captured as a soon-to-be-released film. Patz has written many one act plays and cabarets, including “A Word to the Wise,” a dramatization of Jewish folk tales set to music. Author of nine books, including *Explaining Reform Judaism*, *The Jewish Holiday Treasure Trail*, the prayer book *Siddur Netivot Sholom* and monographs on two destroyed Czech Jewish communities, she has edited numerous Jewish studies materials, books and journals. From 1987-1994, she was a director of international programs strengthening Israel-Diaspora relations. Naomi is a graduate of Barnard College, with master’s degrees in English literature (Old Dominion University) and Jewish education (Hebrew Union College-Jewish Institute of Religion), which awarded her an honorary doctorate in Jewish religious education in 2004.

Nicole Bindler

Nicole Bindler’s performance work has been presented throughout the U.S., Canada, Argentina, Europe, and in Tokyo, Beirut, Bethlehem, Mexico City, and Quito. Her dances have been supported by the Pew Center for Arts and Heritage, Leeway Foundation, Puffin Foundation, Foundation for Contemporary Arts, Pennsylvania Council on the Arts, and the Ellen Forman Memorial Award. Bindler holds a BA in Dance and Poetry from Hampshire College, a degree in Muscular Therapy from the Muscular Therapy Institute, and certificates in Embodied Anatomy Yoga, Embodied Developmental Movement and Yoga, and Practitioner of Body-Mind Centering® from the School for Body-Mind Centering®. She has taught Somatics and Improvisation at Temple University, University of the Arts, and the University of Pennsylvania, and has guest lectured at many colleges and universities. Her writing has been published in *Critical Correspondence*, *Contact Quarterly*, *Emergency Index* by Ugly Duckling Presse, *Jewish Currents*, *BMC® Currents*, *Curate This*, *Journal of Dance & Somatic Practices*, *thINKingDANCE*, and *Somatics Toolkit*.

Ori Z. Soltes

Ori Z. Soltes currently teaches theology, philosophy and art history at Georgetown University. He curated “Jerusalem Between Heaven and Earth” at the Jerusalem Biennale 2017. Dr. Soltes has lectured at dozens of museums across the country, including the Metropolitan Museum of Art, the National Gallery of Art, the Smithsonian Institution, the Art Institute of Chicago and the Los Angeles County Museum of Art. He was Director and Chief Curator of the B'nai B'rith Klutznick National Jewish Museum, and co-founded the Holocaust Art Restitution Project. Nearly 280 publications have included: *Tradition and Transformation: Three Millennia of Jewish Art & Architecture*; *Our Sacred Signs: How Jewish, Christian, and Muslim Art Draw from the Same Source*. The panelists, artists Lenore Mizrachi-Cohen, Goldie Gross, Judith Joseph, Cynthia Beth Rubin, Yona Verwer and David Wander, are Jewish Art Salon members participating in Amsterdam's Spinoza exhibition.

Rebecca Margolick

Rebecca Margolick is a dancer and choreographer based in Brooklyn and raised in Vancouver Canada. She was a LABA Fellow at the 14th St Y where she created the multi-disciplinary (live music, interactive and dance) work: *birds sing a pretty song*. Her multi-disciplinary and solo works have been presented in Poland, Bulgaria, Israel, Seattle, San Diego, Montreal, Vancouver, Wells B.C, Mexico City and NYC. She is currently a member of Chuck Wilt's UNA Projects, and was a member of Sidra Bell Dance New York from 2012-2016. Freelancing, she has worked with a multitude of artists including Allen Kaeja, Patricia Norowol, Jerome Bel, Maya Orchin, Shay Kuebler, and Barak Marshall, among others. Rebecca has guest taught at UArts, Derida Dance, Simon Fraser University, Arts-Wells Festival, Ailey School, and NYU. Rebecca graduated from NYU Tisch and trained at Arts Umbrella in Vancouver.

Rebecca Pappas

Rebecca Pappas makes projects that address the body as an archive for personal and social memory. Her work has toured nationally and internationally and she has received residencies from Yaddo and Djerassi, and funding from the Indiana Arts Commission, the Mellon Foundation, the Zellerbach Family Foundation, The Clorox Foundation, and CHIME. For four years she served as an Assistant Professor of Dance at Ball State University and is now a Visiting Assistant Professor of Dance at Trinity College and Guest Faculty in the Masters in Social Practice Art at University of Indianapolis.

Rebecca Rossen

Dr. Rebecca Rossen is Associate Professor in the Performance as Public Practice Practice in the Department of Theatre and Dance, and core faculty in Jewish Studies at the University of Texas at Austin. She is the author of *Dancing Jewish: Jewish Identity in American Modern and Postmodern Dance* (Oxford 2014), winner of the 2015 Oscar G. Brockett Prize for excellence in Dance Research. Her articles have appeared in *TDR: The Drama Review*, *Theatre Journal*, *Feminist Studies*, and *Opera Quarterly*. From 2015-18 she served as the Editor of *Studies in Dance History*, a book series co-published by the Dance Studies Association and the University of Wisconsin Press.

Robert Skloot

ROBERT (Bob) SKLOOT retired in 2008 after 40 years of teaching, directing and administrating at the University of Wisconsin-Madison. His career has included serving four times as Fulbright Professor. He is the author and editor of many books and essays about the theatre of the Holocaust and genocide and was chosen for inclusion in *Fifty Key Thinkers on the Holocaust and Genocide* (2011). Bob's play, *If the Whole Body Dies: Raphael Lemkin and the Treaty against Genocide* (2006), has been read around the U.S. and internationally. The play's website is at: www.ifthewholebodydies.com.

Ruth Weisberg

Ruth Weisberg, artist, Professor of Fine Arts and former Dean at the USC Roski School, is currently the Director of the USC Initiative for Israeli Arts and Humanities. She received the Foundation for Jewish Culture's 50th Anniversary Cultural Achievement Award in September 2011. She has been the recipient of the Art Leadership Award, National Council of Art Administrators and the Women's Caucus for Art Lifetime Achievement Award, 2009, Doctor of Humane Letters, honoris causa, Hebrew Union College, 2001, College Art Association Distinguished Teaching of Art Award 1999, Visiting Artist at the American Academy in Rome 2011, 1995, 1994, and 1992. Her degrees are from the Accademia di Belle Arti di Perugia, Italy and the University of Michigan. Weisberg has had over 80 solo and 190 group exhibitions, including a recent major exhibition at the Norton Simon Museum, Pasadena and a retrospective, at the Skirball Museum, Los Angeles as well as a solo exhibition at the Huntington in San Marino. She was featured in five Pacific Standard Time exhibitions including a solo exhibition at Jack Rutberg Fine Arts entitled *Ruth Weisberg: Now & Then*, 2012 as well as included in the 'I,You,We' exhibition at the Whitney Museum in 2013. Her work is in sixty major Museum collections including The Art Institute of Chicago; The Biblioteque Nationale of France, Paris; Istituto Nazionale per la Grafica, Rome; Detroit Institute of Arts; The Los Angeles County Museum of Art, The Norwegian National Museum, Oslo; The Metropolitan Museum of Art, New York; National Gallery, Washington, D.C. and the Whitney Museum of American Art, New York.

Dr. Sandra Valabregue

Dr. Sandra Valabregue is an independent scholar and a painter specialized in medieval Kabbalah and philosophy. She has a studio at the Artist Colony in Jerusalem. She has exhibited her work in France, Israel and USA. She is currently a visiting scholar at Yale University.

Sarah Zell Young

Sarah Zell Young lives and works in the metropolitan NY area after living in Israel for several years. She earned her MFA in visual art from Hunter College and is a graduate of the Rhode Island School of Design. Sarah has exhibited her work and given talks about her work internationally including the United States, Mexico, Hungary, and Israel. She was the inaugural arts fellow at Pardes, an art fellow at Drisha and a Dorot Fellow. Sarah has created experiential artist projects for the Jewish Orthodox Feminist Alliance (JOFA), Hadassah-Brandeis Institute (HBI), Jewish Theological Seminary, Boston University, and others. She has been an artist in residence at numerous Jewish institutions including Brandeis University, American Jewish University (BCI) and the Havurah Institute. Her artwork appears in many publications including *The Forward*, 613, *Hadassah Magazine* and the *Shofar Journal of Jewish studies*. Sarah has a certificate in Jewish education from Midreshet Lindenbaum, is part of the M2 senior Jewish educators Cohort and is currently working at Netivot, a Montessori Yeshiva day school.

Rabbi Scott Perlo

Rabbi Scott Perlo is leader in the field of Jewish open outreach. He's taught Torah to thousands of unaffiliated Jews, their partners, and those interested in Jewish life of any background. For the last ten years, Scott has worked primarily with Millennials, addressing the specific needs of the next generation of Jewish life. Scott is a veteran of multiple cutting-edge Jewish communities, having served as a rabbi at Sixth & I Historic Synagogue, rabbi-in-residence at Moishe House and The Professional Leaders Project, and intern at IKAR in Los Angeles. Scott leads trips for Honeymoon Israel, was a founding member of the Jewish Emergent Network, and is a Wexner Field Fellow. A regular writer, Rabbi Perlo has been published in *The Washington Post*, *The Forward*, and *The Huffington Post*, among other publications. A California native, he gets back to his beloved Pacific Ocean to surf and to dive whenever he can. He lives in New York with his partner, Yael, a Constitutional lawyer, and son.

Susan Mogul

Mogul's video/film retrospective was presented at "Visions du Reel" International Film Festival in Switzerland in 2009. *Driving Men* (2008) screened in film festivals in Japan, Italy, Portugal, Switzerland, India, Serbia, and Taiwan. Mogul has been a recipient of grants including: Guggenheim Fellowship, ITVS commission, National Endowment for the Arts Fellowship, Getty Trust Fellowship. *Women of Vision: Histories in Feminist Film and Video*, devotes a chapter to Mogul's work, and, the UCLA Oral History Program produced, "Susan Mogul: An Oral History." *Explicit Jewish Credentials: Eye and Thou: Jewish Autobiography in Film and Video* (1998), a conference at USC, *The Last Jew in America* (1983-84), a one-woman performance presented nationally, including the Jewish Museum in New York.

Tobi Kahn

For forty years, Tobi Kahn has been steadfast in the pursuit of his distinct vision and persistent in his commitment to the redemptive possibilities of art. In paint, stone, and bronze, he has explored the correspondence between the intimate and monumental. Kahn has had over 70 solo museum exhibitions, including his traveling museum exhibitions: Tobi Kahn: Metamorphoses, Avoda: Objects of the Spirit, Microcosmos and Sky and Water paintings. Most recently in 2016, Kahn's sculpture, M' AHL, was included in the exhibition *Rendering the Unthinkable* at the 9/11 Memorial Museum in New York City. Paintings from the 1980s and 1990s were included in the exhibition *Golem* at the Jewish Museum of Berlin. Kahn also created ceremonial objects for the sanctuaries of Congregation Ohr Shalom in Summit, NJ, as well as Kehilat Keshet in Tenafly, NJ. In 2017, *Anointed Time: Sculptures and Ceremonial Objects by Tobi Kahn*, opened at the Butler Institute of American Art, Youngstown, OH. In 2018, *Aura: New Paintings from Nature* opened at the Museum of Art, DeLand, FL. Awards include Outstanding Alumni Award from Pratt Institute in 2000; the National Foundation for Jewish Culture Award in the Visual Arts in 2004; JTS Honorary Doctorate in 2007. In October, 2009, *Tobi Kahn: Sacred Spaces of the 21st Century*, a solo traveling exhibition opened at MOBIA in New York City. Selected collections: Solomon R. Guggenheim Museum; The Houston Museum of Fine Art; The Phillips Collection, Washington, DC; The Jewish Museum, NY; Museum of Art, FL and the Minneapolis Museum of Fine Art.

Zeeva Cohen

Zeeva Cohen is a dancer, choreographer, and dance professor emerita at Princeton University, where she founded the dance program and directed it for forty years. Cohen, a 2nd generation Israeli of Yemenite Jewish descent, started her dance training and performance career in Tel Aviv Israel. She traveled to New York in 1963 to study at the Juilliard School and perform with the Anna Sokolow Dance Company. A founding member of NY Dance Theater workshop in the late 1960s, she was later known for her groundbreaking solo repertory performances. As choreographer, she created a body of work which links her background in American modern dance with her early German expressionist dance studies, as well as her Yemenite Jewish heritage. Cohen has created and restaged her work on her NY company, and on such companies as Boston Ballet, Ailey Repertory, Inbal and Batsheva of Israel. In 2015, Cohen produced the film, *Zeeva Cohen: Creating a Life in Dance*, that was featured in NY and LA dance festivals. www.zeevacohen.com

All Separate Events Are Pre-Registration Only:

The Seder Working Group

Ellen Bromberg and Victoria Marks invite you to join a work group, “Performing the Seder” in which we will work to identify central themes of the Seder, and share in the envisioning of this Passover ritual as communal performance. As we set out, we are considering the way this quintessential ritual meal instructs participants to narrate histories of slavery and liberation, to inquire about the purpose of ritual and performance, to find compassion in response to cruelty, and to express gratitude for our good fortune, for our parents, and for their parents before them.

Victoria Marks

Victoria Marks, an Alpert Award winner, Guggenheim and Rauschenberg Fellow, and Fulbright Distinguished Scholar, has been practicing knowing and unknowing, making dances for stage and film since 1982. Marks’ work has continuously challenged conventional notions of virtuosity and embraced an expansive view of dancing bodies. Her Choreo-portraits and Action Conversations are processes that seek to represent non-traditional performers, (often people who feel socially invisible) at the center of the work. Action Conversations bring together two groups of people who would not ordinarily be in the room, using movement to catalyze relationships that have no other social anchor. These Conversations have occurred between Veterans and artists, young at risk single mothers and an older generation of women from the same Vermont rural community, and Fraternity and Sorority students addressing hookup culture at UCLA. Marks is a recipient of numerous grants, fellowships and awards for her work.

Ellen Bromberg

Ellen Bromberg is a choreographer, media artist, filmmaker, screendance curator and educator, and a Distinguished Professor in the School of Dance at the University of Utah. Her choreography, dance films and documentaries have been seen nationally and internationally and have been broadcast on national and regional PBS stations. Her work has been recognized with a John Simon Guggenheim Fellowship, three Bay Area Isadora Duncan Dance Awards, a University of Utah Distinguished Innovation and Impact Award, a Bonnie Bird American Choreographer Award, a Pew/UCLA National Dance/Media Fellowship, and with grants from the NEA, and the George Soros Foundation, among others. She has collaborated with a variety of artists including Della Davidson, Pat Graney, Zvi Gotheiner, Deborah Hay, Victoria Marks, Douglas Rosenberg, Doug Varone and others. Ms. Bromberg is the founding director of the first Graduate Certificate in Screendance and the International Screendance Festival, which began in 1999.

Choreographer's Workshop

Participants: Karen Goodman, Naomi Jackson, Rebecca Pappas, Judith Brin Ingber, Hannah Schwadron, Sophia Levine, Ruth Goodman, Ze'eva Cohen, Steve Weintraub, and Yehuda Hyman.

Sunday, March 31st

Choreographer's Workshop in Room S251 from 12:30pm-6:30pm and M2 from 6:30pm-10:30pm

Monday, April 1st

Choreographer's Workshop at 8:00am-12:00pm in Room S297 and at the Buttenweiser Lounge from 9:00am-11:00am

Tuesday, April 2nd

Choreographer's Workshop 8:00am-12:00pm at the Buttenweiser Lounge

Wednesday, April 3rd

Choreographer's Workshop 9:00am-11:30pm in Room S-101 Studio

Working Group / Landscaping Jewish Arts in the U.S.

Monday April 1st from 3:30pm-5:00pm in Room S297

- Dr. Naomi Jackson Associate Professor School of Film, Dance and Theatre Herberger Institute of Design and the Arts Arizona State University
- Aimee Rubenstein a writer and museum curator, incl. for U.S. Holocaust Museum - in Miami
- Yona Verwer artist and from Jewish Arts Salon in New York
- Ronit Muszka Tblit Artistic Director at 14th StY in New York
- Rebecca Guber - Asylum
- David Chack - from the Alliance for Jewish Theatre and ShPIeL Performing Identity
- Hank Kimmel from the Alliance for Jewish Theatre and Working Playwrights in Atlanta
- Yoni Oppenheim from the Alliance for Jewish Theatre and 24/6 Theatre
- Jon Adam Ross from the InHEIRitance Project
- Ruth Weisberg, Jewish Arts Initiative, Los Angeles
- Colin Greer from New World Foundation
- Douglas Rosenberg from the Conney Conference on Jewish Arts

DON'T MISS:



COMEDIAN JUDY GOLD

Artists Facing Anti-Semitism: a Conversation with Judy Gold and David Y. Chack
2pm on Monday, April 1st

Judy has had stand up specials on HBO, Comedy Central and LOGO. She has written and starred in two Off-Broadway shows. She has written for The New York Times, Huffington Post and CNN.com. She also hosts the hit podcast Kill Me Now.



KEYNOTE SPEAKER DR. NAOMI JACKSON

Moving Beyond Walls: The Y's Resonance for Modern Jewish Artists
11am on Monday, April 1st

Naomi Jackson is an Associate Professor in the School of Film, Dance and Theatre at Arizona State University. She has served as a member of the boards of the Society of Dance History Scholars, and Congress on Research in Dance.



George L. Mosse / Laurence A. Weinstein
Center for Jewish Studies
UNIVERSITY OF WISCONSIN-MADISON

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