

CENTER FOR THE ARTS

CURRICULUM GUIDE 2019–2020



Netta Yerushalmy

Paramodernities

Friday, October 4, 2019 at 7:30pm

CFA Theater

Raised in Galilee, Israel and based in New York, choreographer **Netta Yerushalmy** has worked with dance companies including Doug Varone and Dancers and the Metropolitan Opera Ballet. At Wesleyan, the Connecticut premiere of her *Paramodernities* (2018) will feature a series of four dance-experiments, deconstructing landmark dances by Vaslav Nijinsky, Martha Graham, Merce Cunningham, and Alvin Ailey; performed alongside texts by scholars and writers who place these iconic works within a historical context.

“Ms. Yerushalmy’s work melds daring ideas with lush movement that makes space for nuance and detail.”

—*The New York Times*

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A Performing Arts Series event presented by the Dance Department and the Center for the Arts. Photo by Maria Baranova.

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FREE RELATED EVENTS

Artist Talk with Netta Yerushalmy

Thursday, September 26, 2019 at 4:45pm

Cross Street Dance Studio, 160 Cross Street

Choreographer Netta Yerushalmy partners with three scholars who work within Disability Studies: NYU Associate Professor of Media, Culture and Communication **Mara Mills**; UC Berkeley Senior Lecturer **Georgina Kleege** (via Skype); and Wesleyan University Professor of English and Feminist, Gender, and Sexuality Studies **Christina Crosby**.

CFA Lunchtime Conversation with Thomas F. DeFrantz

Revelations: The Afterlives of Slavery

Thursday, October 3, 2019, 12 noon-1pm

Usdan University Center, Room 110

We invite you to join Duke University Professor of Dance and African and American Studies **Thomas F. DeFrantz** and *Paramodernities* performers as they share their process of interrogating and re-framing Alvin Ailey's canonical work, *Revelations*, for Netta Yerushalmy's *Paramodernities* #3.

Masterclass with Netta Yerushalmy

Saturday, October 5, 2019 at 11am

Bessie Schönberg Dance Studio, 247 Pine Street

Join choreographer Netta Yerushalmy for a free master class, *Deconstructing Dance History — A Studio Practice*. The movement workshop explores, interrogates and re-frames the Western dance canon. This workshop is appropriate for intermediate-level dancers.

Areas of Study:

American Studies, African American Studies, Anthropology, Center for the Humanities, Civic Engagement, College of Letters; Dance, English, FGSS, Film Studies, French Studies, German Studies; Government, History, Italian Studies, Music; Psychology, Philosophy, Religion, Romance Studies, Russian/East European Studies, Social, Cultural and Critical Theory, Sociology, Theater, Writing

Proposed Themes:

Authorship, Ballet, Capitalism, Censorship, Commodification, Choreography, Conformity, Cultural Appropriation, Death, Disabilities, Eroticism, Female-Centeredness, Feminism, Freud, Homophobia, Jung, Modern Dance; Modernity, Musical Theater, Nihilism, Post-Modernity Racism, Rehabilitation, Sex/Sexuality, Slavery, Sovereignty, Subversion, Theory/Practice, Trauma

Conversation Starters:

- How does *Paramodernities* deconstruct iconic canonical choreography through the lens of contemporary critical theories?
- How does this work attempt to connect theory with practice? How is scholarship positioned and re-embodied on stage?
- What “oppressive histories” are being broken down through this work?
- How does divorcing iconic choreography from its original historical context and music change that work? How does it allow audiences to experience it in new ways?
- What is the experience of seeing this work? What demands does this show make on the audiences?
- How does this work play around with the notions of authorship?

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Reading Room:

Performancepractice.org: Netta Yerushalmy “Paramodernities:”

<http://performancepractice.org/portfolio/paramodernities/>

New York Times Review: In ‘Paramodernities,’ Words and Dance Do Battle. The Audience Wins:

<https://www.nytimes.com/2019/03/15/arts/dance/paramodernities-review-netta-yerushalmy.html?auth=login-email&login=email&searchResultPosition=1>

New York Times: “Netta Yerushalmy’s Cabinet of Curiosities:”

<https://www.nytimes.com/2018/08/06/arts/dance/netta-yerushalmy-paramodernities.html>

Wexner Center for the Arts Q and A: Netta Yerushalmy on “Paramodernities:”

<https://wexarts.org/read-watch-listen/qa-netta-yerushalmy-paramodernities>

Arts Journal Blog: “Excavate, Reassemble, Create:”

<https://www.artsjournal.com/dancebeat/2018/08/excavate-reassemble-create/>

Viewing Room:

Post-Show Talk: Paramodernities by Netta Yerushalmy, Jacob’s Pillow Dance Festival 2018

<https://www.youtube.com/watch?reload=9&v=3PO6tQ6zV68>

Clips of Original Choreographic Works

PARAMODERNITIES #1:

Footage of Njinsky’s choreography: 1913 Paris premiere

<https://www.youtube.com/watch?v=jkClPOUQBCU>

Le Sacre du printemps/The Rite of Spring, Ballets Russes, 2017|

<https://www.youtube.com/watch?v=YOZmlYgYzG4>

PARAMODERNITIES #2:

Footage of Graham’s Choreography

<https://www.youtube.com/watch?v=fFNsKeMbW20>

PARAMODERNITIES #3:

Revelations by Alvin Ailey

<https://www.youtube.com/watch?v=tNqaixKbrjs>

PARAMODERNITIES #4:

Clips of Cunningham’s Choreography

Ocean (1994)

<https://dancecapsules.mercecunningham.org/overview.cfm?capid=46086>

Beach Birds (1991)

<https://dancecapsules.mercecunningham.org/overview.cfm?capid=46030>

Points in Space (1987)

<https://dancecapsules.mercecunningham.org/overview.cfm?capid=46089>

Sounddance (1975)

<https://dancecapsules.mercecunningham.org/overview.cfm?capid=46037>

Rainforest (1968)

https://www.youtube.com/watch?v=_thwkNXM7Y

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