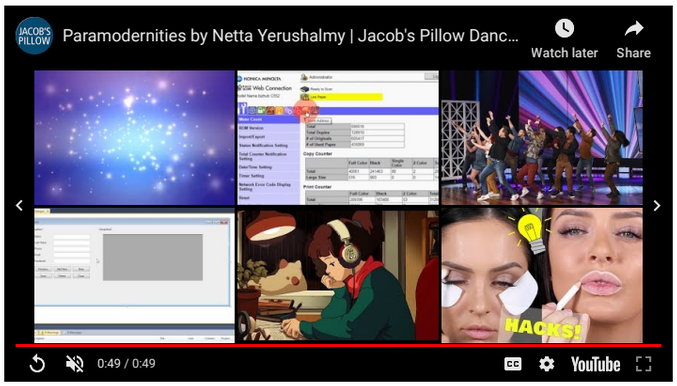
Gus Solomons jr
Aug. 07, 2018 09:39AM EST

Netta Yerushalmy is Changing the Way We Look at Balanchine. And Fosse. And Ailey.

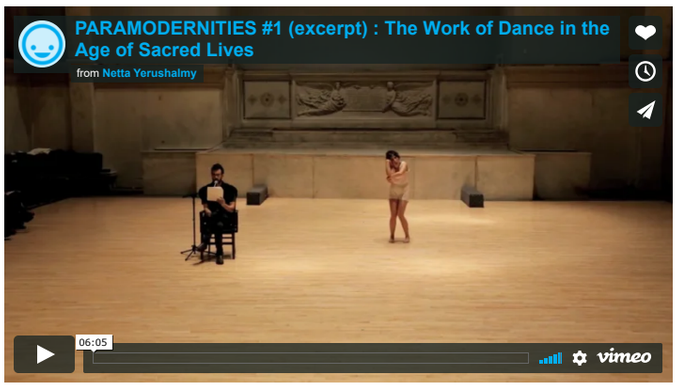
Netta Yerushalmy (back left) deconstructs masterworks in *Paramodernities*. Photo by Paula Lobo, Courtesy Yerushalmy

In *Paramodernities*, Netta Yerushalmy deconstructs dance masterworks and presents their movement alongside scholarly essays that contextualize them. Yerushalmy has had a sterling dance career, working with Doug Varone's company and freelancing with notables like Joanna Kotze, as well as making her own dances. This particular project is in demand in such places as Jacob's Pillow this month, and later at venues across the country, including multiple New York City sites.



What inspired this project?

In Berlin in 2013, I was invited to participate in a festival, celebrating the centennial of *The Rite of Spring*. I looked at The Joffrey Ballet's reconstruction of Nijinsky's original version, learned the movement, deconstructed it into snippets and danced it with an essay by my husband, David Kishik, who was there finishing his postdoc. Then, I did it at Judson; it perplexed people, and I thought that perplexity feels generative.



Are there more masters to come?

Well, there are six at the Pillow, including the Nijinsky: Graham's *Night Journey*, with a scholar from Williams; Ailey's *Revelations*, with Tommy DeFrantz; five works by Cunningham, with a different scholar at each tour engagement; Fosse's *Sweet Charity*; and Balanchine's *Agon*. It's the obvious suspects in some regard, but, with what the scholars are bringing, not so expected.

I want audiences to think in other ways about the dances. In fact, I'm working with two scholars on the Balanchine; one who's in the literature department at Berkeley who is blind and one from New York University's Center for Disability Studies; they're talking about Balanchine through disability, rehabilitation and race.

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Photo by Paula Lobo, Courtesy Yerushalmy

And I'm sure some of the scholars will think differently about dance as well. The project really has legs. Why do you think that is?

It's sexy; a lot of people are thinking about legacy right now—Stephen Petronio, Boris Charmatz, Jérôme Bel, Paul Taylor...I don't know if we're just dehydrated from a post-Judson obsession.

And you don't have to twist around to make it fit into getting grants, like "What are your engagement strategies?" because it's all engagement strategies. Who will come and listen to these works and either open their eyes to dance for the first time or to a lot of other issues and then come and talk to us about it? It's about conversation in a real way, about making something that's part of a lot of larger circles—dance, questions about feminism, or whatever—and all of us can partake in some of that.

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Comments

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B I PUBLISH

If you like us online, you'll love us in print!

Suzannah Friscia
Jan. 05, 2019 09:44AM EST

News →

Caleb Teicher's First Evening-Length Takes Place in a Sandbox

With a style that fuses tap dance, Lindy hop and vernacular jazz, Caleb Teicher has quickly proven himself a choreographic force to be reckoned with. After becoming known as a Bessie Award–winning member of Michelle Dorrance's company (and a *DM* "25 to Watch" pick in 2012), Teicher started his own troupe in 2015. Since then, he's presented at high-profile venues like The Joyce and Jacob's Pillow's Inside/Out stage, and last year he was commissioned by New York City Center's popular Fall for Dance festival. This month, Caleb Teicher & Company will premiere its first evening-length work, *More Forever*, commissioned by Works & Process at the Guggenheim.

Keep reading...

Dance Magazine
Jan. 04, 2019 01:53PM EST

Spotlight →

Even Michaela DePrince Gets Asked If She Has a "Real Job"

DePrince in David Dawson's *A Million Kisses to my Skin*. Photo by Angela Sterling via dnb.org

You know Michaela DePrince's story by now. The Dutch National Ballet soloist was orphaned in war-torn Sierra Leone, adopted by an American family and subsequently became a near-household name in the ballet world, eventually joining Dance Theatre of Harlem and then DNB. Since then, she's written a memoir, acted as an ambassador for War Child Holland, appeared in a Beyoncé music video, become the face of a Jockey campaign and will be the subject of a upcoming biopic directed by none other than Madonna. But all her high-profile achievements haven't changed her exacting work ethic or unwavering commitment to her craft.

We caught up with her for our "Spotlight" series:

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Madeline Schrock
Jan. 04, 2019 11:51AM EST

News →

This Ridiculously Popular Romance Movie Is Being Made into a Broadway Musical

Yesterday, major Broadway news broke that's bound to make *a lot* of people happy: that is, Ryan Gosling fans, romance novel readers, "This Is Us" devotees and those who love crying during adorably sentimental movies.

The Notebook, based on Nicolas Sparks' bestselling book of the same name, is being made into a Broadway-bound musical.

Keep reading...

Alison Feller
Jan. 04, 2019 09:00AM EST

Health & Body →

What Are the Best Digital Workout Options for Dancers?

Mirror is an in-home workout designed by former New York City Ballet dancer Brynn Putnam.

Today, you no longer have to head to a gym or a fitness studio to get a heart-pumping workout. (Or rely on rewinding old VHS tapes of Jane Fonda.) Online workouts have never been easier for dancers to fit into their lives, whether you're on tour or want to squeeze in a warm-up at home before class. But with a seemingly endless scroll of options, which are best?

Keep reading...

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Marissa DeSantis For Pointe
Jan. 02, 2019 06:06PM EST

Dancers Trending →

ABT's Melanie Hamrick Is Choreographing a Ballet With the Help of the Rolling Stones

via Instagram, @melhamrick

ABT corps dancer Melanie Hamrick will be taking a leave of absence from the company's spring season, but for the best reason possible: She's working on her own ballet. Her piece is set to premiere in March, and will feature music curated by Hamrick's longtime boyfriend, Rolling Stones frontman Mick Jagger (cue the moves like Jagger puns).

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Lauren Wingenroth
Jan. 02, 2019 11:38AM EST

In Memoriam →

Sono Osato, Boundary-Breaking Japanese-American Dancer, Dies at 99

Sono Osato, Screenshot via YouTube

Sono Osato, a trailblazing ballet and musical theater dancer, passed away last Wednesday at her home in New York City.

Best known for originating the role of Miss Turnstiles in Jerome Robbins' hit *On the Town*—one of Broadway's first non-segregated musicals—Osato got her start at 14 as the youngest member of the Ballets Russes de Monte Carlo, and as the troupe's first Japanese-American performer. She went on to dance for Ballet Theatre (now American Ballet Theatre), where she found success in New York City but was banned from touring in Mexico and California because of her Japanese background. For a brief time, Osato went by her mother's maiden name, Fitzpatrick, in an effort to escape the World War II-era anti-Japanese sentiment. During the war, her father was confined under military guard in Chicago as an enemy alien.

Keep reading...

Candice Thompson
Sep. 29, 2016 06:37AM EST

Career Advice →

How To Know If It's Time to Get An Agent (Or A Manager)

Misty Copeland and her manager, Gilda Squire. Photo courtesy Squire

It took Taeler Cyrus three tries before she found the right agent. She was performing with Ailey II when she signed with her first. “I got a couple of commercial gigs, but I wasn't able to make it to auditions regularly, so that one let me go," says Cyrus. On a recommendation from a friend, she found a new agent. “I didn't get enough direction from them," remembers Cyrus. “I let them go because of the lack of relationship." On her third try, Cyrus met her match at McDonald/Selznick Associates talent agency. Three years later, Cyrus has booked gigs from “Saturday Night Live" to a Kanye West video to her most recent job dancing in the ensemble of *An American in Paris* on Broadway.

Dancers of all genres seek out representation to help them find commercial opportunities and book gigs for film, television and Broadway. Finding an agent to represent you—and getting work once you have secured one—has as much to do with talent as it does with hard work and availability. Agents represent performers, submit for auditions and negotiate contracts for dance jobs, while managers deal with overall career management, from leading a public relations team to negotiating contracts for non-dance gigs. Though some managers may act in the same capacity as agents, most work for dancers when their career has appeal beyond the world of dance.

Keep reading...

Enter our Video of the Month contest

Dance Magazine
Jan. 02, 2019 09:41AM EST

Dance Magazine Video Contest Winners →

Congrats to "Color Us With Sounds" Winner of Our December Video of the Month Contest

"Color Us With Sounds" choreographed by Jegor Gordejev, aka b-boy Ego, featuring Gordejev and Andrey Zhilsky.

This exciting collaboration between b-boy Jegor Gordejev, aka Ego, and composer Andrey Zhilsky takes us on a journey of movement and music. The video features Gordejev and Zhilsky creatively breaking around a stark white room with guitars.

Keep reading...

Dr. Linda Hamilton
Jan. 01, 2019 09:00AM EST

Advice for Dancers →

I Hate Promoting Myself on Instagram. Will That Hurt My Job Chances?

Many dancers have successful careers without being active on social media. Getty Images.

It goes against my core values to promote myself on Instagram, since the quality of my dancing matters more to me than tricks. Yet some of my favorite companies hire dancers with large followings on their IG accounts. Should I bother to audition at these places? I have strong technique, but I'm not Gumby.

—Instagram Resistant, Boston, MA

Keep reading...

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Jennifer Stahl
Dec. 31, 2018 11:29AM EST

Dancer Voices →

Our 2018 Cover Stars Shared Their Biggest Hopes for the Year Ahead

Outtakes from *Dance Magazine* cover shoots, shot by Nathan Sayers, Jayme Thornton and Quinn Wharton

It's that time again: Everyone's looking at the year to come and thinking about what they might want to get out of it.

So we asked our cover stars from *Dance Magazine*'s 2018 issues what they're hoping for. Their answers spanned everything from more growth and more touring, to more family time and more rest.

Keep reading...

Jennifer Stahl
Dec. 31, 2018 09:00AM EST

The Creative Process →

What Makes David Hallberg and Natalia Osipova So Magical Together?

Hallberg describes dancing with Osipova as "a bit like an addiction." Photo by Stephanie Berger, courtesy Sadler's Wells

On the surface, intercontinental ballet stars David Hallberg and Natalia Osipova would seem to make unlikely partners. He's an American paragon of elegant princeliness; she's an explosive Russian powerhouse who seems to mock the laws of gravity.

But since they first danced together in 2009, they've moved audiences to tears as Romeo and Juliet, and sent chills through spines as Giselle and Albrecht. Whether at American Ballet Theatre, The Royal or the Bolshoi, each time they're together they bring out new depths in each other's artistry.

Keep reading...

Check out our videos on YouTube

Lauren Wingenroth
Dec. 28, 2018 11:15AM EST

Dancers Trending →

The 10 Biggest Dance Stories of 2018

Clockwise from top left: Alvin Ailey American Dance Theater in Ohad Naharin's *Minus 16*, photo by Pierre Wachholder via alvinailey.org; Photo by David Hoffman/Unsplash; Amar Ramasar and Zachary Catazaro, photos via Instagram; Boris Charmatz's *10000 Gestures*, photo by Ursula Kaufmann via nyuskirball.org

What did our readers care about most in 2018? Judging by our top-clicked stories, topics as broad as confronting a bullying teacher, investigating how Instagram has impacted the dance world and advocating for dance as an intellectual pursuit were the biggest stories in dance this year.

But our biggest hit, published just earlier this month, already has us looking to the new year: Our annual "25 to Watch" list for 2019, profiling the artists we think will be taking the dance world by storm sooner than later.

These are our 10 most-read stories of the year, and why we think they struck a chord with readers:

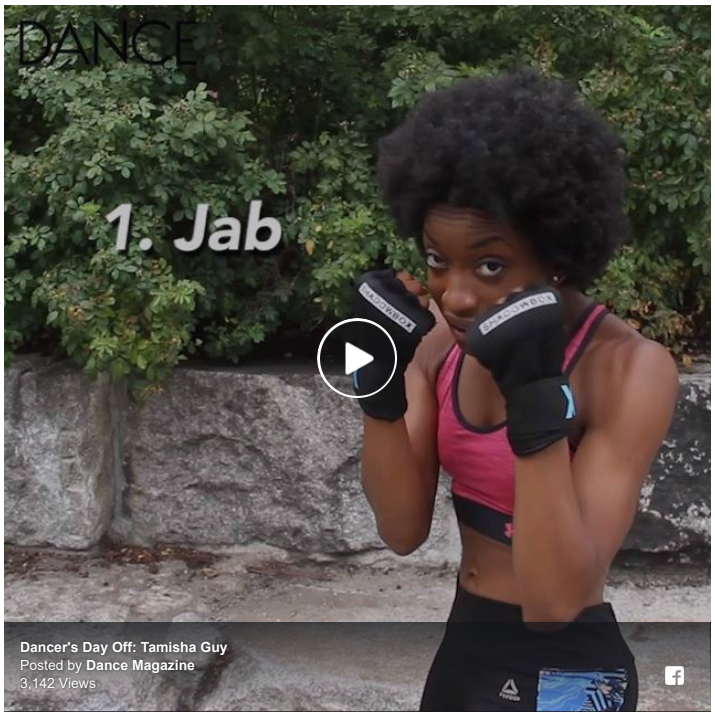
Keep reading...

Jennifer Stahl
Dec. 28, 2018 09:00AM EST

Health & Body →

This Standout Dancer Warms Up In An Unlikely Place: A Boxing Ring

Tamisha Guy has always loved pushing her body. The dynamic A.I.M dancer and rehearsal director performs like she has no limits. And she's recently taken up a sport that pushes her even further: boxing.



Two or three times a week, she takes a 45-minute class at New York City boxing studios Shadowbox or EverybodyFights. Workouts include a warm-up of core exercises and body-weight strength training. "Then we put the gloves on and go at it on the bag," says Guy.

Tamisha Guy in Kyle Abraham's *The Gettin'*. Photo by Jerry and Lois Photography, courtesy A.I.M.

Although she was initially afraid that the workouts would bulk up her already muscular physique, she's found they've simply added definition to her arms. More importantly, they've improved her stamina.

"Thirty minutes into class is usually the point where you're like, 'I can't punch anything else,' but you have 15 more minutes to go," she says. "It's just like when you've been dancing for an hour and have to dig deeper to find something in yourself to stay present. Pushing through the uncomfortable part is so gratifying." She feels boxing has put extra fire in her to keep up the intensity onstage.

Her favorite time to box is in the morning. "I find I have more energy going into rehearsals after boxing," she says. "I feel so ready to take on my day."

But if she's got more than four hours of rehearsal, she'll wait to box until after dancing so that her arms aren't overly fatigued. "Then, if I still have a little fight in me, I might take an evening class."

Tamisha Guy is also working to start a side hustle as a fitness model. "You're only young once," she says. Photo by Whitney Browne, courtesy Guy.

For now, she's not looking to enter any fights. "I think I'm gonna stick with the bag," she says, laughing.

Though she admits she loves the feeling of being in a ring. "I've had a few private training sessions inside it, with my trainer calling out sequences," she says. "But he wasn't hitting me back!

Check out our playlists on Spotify

Dance Magazine
Dec. 10, 2018 09:01AM EST

25 to Watch →

These Are Our "25 to Watch" Picks for 2019

Photo credits, clockwise from bottom left: Peter Mueller, Courtesy Cincinnati Ballet; Jayme Thornton; Jochen Viehoff, Courtesy Stephanie Troyak; Karolina Kuras, Courtesy National Ballet of Canada; Natasha Razina, Courtesy State Academic Mariinsky Theatre; Kim Kenney, Courtesy Atlanta Ballet; Jim Lafferty; Arian Molina Soca, Courtesy Pennsylvania Ballet; Altin Kaftira, Courtesy Dutch National Ballet; Scott Shaw, Courtesy Shamar Wayne Watt

What's next for the dance world? Our annual list of the dancers, choreographers and companies that are on the verge of skyrocketing has a pretty excellent track record of answering that question.

Here they are: the 25 up-and-coming artists we believe represent the future of our field.

Keep reading...

Wendy Whelan
Dec. 18, 2018 01:00PM EST

Dancer Voices →

How Can Dance Thrive If We Don't Care About Its History?

Passing dance history on to the next generation is a bit like handing down the family jewels, says Wendy Whelan, seen here teaching. Photo by Christopher Duggan, courtesy Whelan.

When I was a young dancer in Louisville, Kentucky, my ballet teacher used to speak a lot about Merrill Ashley. She brought neoclassical technique to exquisite new heights under Balanchine, and as a technician, she famously paved the way for today's balletic whiz kids. (Later, when I was a teenager, I was lucky enough to have her as a teacher.) Today, as I travel around the country giving master classes, I often find myself bringing up the names of quintessential American ballerinas, dancers like Merrill. But now, if I mention her name, I can't help but notice my students' eyes widening as they look to each other wondering who exactly this famous ballerina named Merrill is.

Keep reading...

Quincy Cundiff-Kopplin
Jul. 02, 2018 09:00AM EST

Dance Training →

Is Your Teacher A Bully Or Just Strict? 10 Ways to Tell The Difference

Bullies sometimes excuse their own behavior by saying they're just strict. But there's a difference. Photo by Thinkstock

A few months ago, your teacher snapped at you for smiling too much. Today, you're keeping your expression neutral when your teacher abruptly cuts the music and walks over to you, pretending to knock on your forehead. "Hello? Is anyone in there? Your face is always blank." Your classmates look just as frozen as you feel, their eyes darting back and forth between you and your teacher until the music resumes and class goes on.

Being bullied by a dance teacher can be painful—and confusing. You may have more questions than answers. *What's happening? Am I just too sensitive? Is this really bullying?*

Keep reading...

If you like us online, you'll love us in print!

Courtney Escoyne
Dec. 27, 2018 09:14AM EST

Dancer Voices →

New Year's Resolutions From Our 2019 "25 to Watch"

Adeene Denton (quite literally) conquering mountains. Photo courtesy Denton

By now, you've probably gotten to know our latest "25 to Watch" picks. We're expecting great things from them in the year to come, but what do they have in mind for 2019? For a little New Year's inspiration, we asked a few of them to share the resolutions they'll be carrying into next year.

Keep reading...

Madeline Schrock
Dec. 26, 2018 12:00PM EST

Popular →

They're Major Names Now, But We Spotted These 9 Dancers When They Were "On the Rise"

In 2005, Michelle Dorrance was an artist "On the Rise" in *Dance Magazine*. Photo by Jayme Thornton.

Each month at *Dance Magazine*, we zero in on budding talent in our "On the Rise" department. Our writers across the country and beyond are continually on the lookout for the dancers and choreographers who are bound to be majors names in the years to come.

With 2018 coming to a close, what better time to check in with some of our former "On the Rise" artists? We hate to say we told you so, but these dancers—like Michelle Dorrance and Sara Mearns—have since hit it big.

Keep reading...

Lauren Wingenroth
Dec. 26, 2018 09:35AM EST

Dance Training →

Everything You Need to Know About Becoming A Dance Therapist

Antioch students and faculty participating in a social justice workshop. Photo by Melinda Garland, courtesy Antioch

You don't need to be a performer to make a positive impact through dance. Dance/movement therapists use movement to approach a patient's health holistically, working with populations as diverse as teenagers dealing with anxiety, veterans suffering from trauma and elderly patients with dementia or Alzheimer's. What makes for a good dance therapist? "They've seen the power of movement in their own life. And they have empathy for other people and for what's going on in the world," says Nancy Beardall, dance/movement therapy coordinator at Lesley University.

Keep reading...

Dr. Linda Hamilton
Dec. 25, 2018 09:00AM EST

Advice for Dancers →

Rethink Your Competition: Tips for Being Inspired—Not Discouraged—by Other Dancers

Picking the most accomplished dancers to measure yourself against is a surefire way to lower your confidence. Getty Images.

Company class triggers my biggest doubts when I compare myself to leading dancers with fantastic feet or extensions. Why can't I be more like them? I work just as hard, but I can't seem to do it.

—Katy, San Francisco, CA

Keep reading...

Marissa DeSantis
Dec. 24, 2018 09:00AM EST

Popular →

This is How Gillian Murphy Became Such a Great Dance Actress

Murphy admits it's going to take her a lifetime of trying to find Giselle's nuances. Photo by Gene Schiavone, courtesy ABT

As a member of American Ballet Theatre for more than 20 years—and a principal for 16—Gillian Murphy has danced her fair share of iconic roles. Yet what transforms each of her performances from entertaining to unforgettable is not just her rock-solid technique or wow-worthy turns, but her artistic approach.

She recently told *Dance Magazine* about the work that goes into her seemingly effortless portrayals of everyone from a calculating Gamzatti to a head-over-heels Juliet.

Spending Time in the Corps Made Her a Better Principal

"For something like Giselle or Juliet, I'm so familiar with the stories from dancing all of the other roles as I came up through the ranks. I already know that there's going to be a lifetime of trying to delve into those characters and find nuances."

Getting Into The Character's Skin Takes Research

Murphy channeling Lizzie Borden. Photo by Marty Sohl, courtesy ABT.

"I like to go into dramatic roles with a sense about who the character is. I did the most research for Lizzie Borden in *Fall River Legend*. I went to Fall River, Massachusetts, and got some books to read about her. That character is not about the steps. It's really about who she is and what she's going through."

"Once I have a general sense of who the character is, the next step is understanding where the tricky bits are in the choreography. And then, it's playing with my imagination and perhaps having an internal dialogue."

"My aim is not to create a stage persona, but to really immerse myself in the character in an authentic way. I want to channel their feelings through my understanding of that experience."

Her Approach To Movement Isn't What It Used to Be

"I've learned that doing everything full force at every moment isn't particularly interesting. You want to work as hard as you can at all times, but I've found that it can be good to pull back and breathe. Having those parts makes the dynamic moments resonate more."

She Brings Her Personal History to Her Roles

Murphy in *The Dream*. Photo by Rosalie O'Connor, courtesy ABT.

"I definitely pull from my own experiences of falling in love or suffering loss. But there's also my imagination, which has been cultivated by reading, going to museums and live theater and concerts."

Her Ideal Partnership Is a Silent One

"With my partner, if we can purely respond to each other's characters through dance in the moment, I find that ideal. There's no need to discuss anything because it's really a physical body language, and I can read and feel what he's conveying to me. I want to be totally immersed in the live music and the character or the style, and just see where it goes."

She Never Stops Questioning Her Choices

"In a long season or a role I've done countless times, it's vital to keep it fresh and rethink things in rehearsal, but also to just go with the flow emotionally. If the dancer is inspired, that comes across to the audience that something special is happening."

Helen Rolfe
Dec. 23, 2018 09:00AM EST

Dancers Trending →

Meet Ari Groover: the Broadway Dancer Who Moonlights as a DJ

Ari Groover (center) became a muse for *Head Over Heels*' movement style. Photo by Joan Marcus, courtesy Boneau/Bryan-Brown.

Earlier this year, Ari Groover faced the ultimate Broadway champagne problem: She was offered a contract for both *Summer: The Donna Summer Musical* and *Head Over Heels*. She ultimately chose *Head Over Heels*, and watching her in the show, it's easy to see why she's in such demand: Groover is a consummate storyteller, imbuing Spencer Liff's jaw-droppingly complicated choreography with seemingly endless energy and sly wit.

Keep reading...