

# Portfolio: selected works

See full portfolio at <https://www.guydolev.com>



**Guy Dolev**

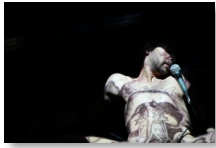
choreography,  
performance,  
artistic research  
in dance history and theory

Choreographic works



*Svadebka*

Site-specific choreographic performance, May 2024



*PARASEX:*

*archeo-choreographic porno-pathologies*

Performance conference, October 2023

[link to video documentation](#)



*The extended body of Martha Graham*

Deconstructed choreographic performance, International Dybbuk Conference at the Hebrew University, April 2022



*Anaesthesia*

Choreographic work, Intimadance festival, October 2021

[link to video documentation](#)

Installations



*The Eye in the Image is Blind: A Projected Essay*

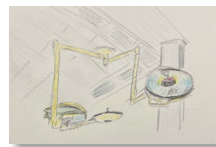
Mamuta Art and Research Centre, January 2023

[link to video documentation](#)



*The Anaesthetic Diorama | How to Lend the Body*

Pedagogical object and performative workshop, 2022



*Subject Becoming Matter: on the anaesthetic in medicine, erotics, and choreography*

M.A. thesis, December 2022, [link to full text](#)



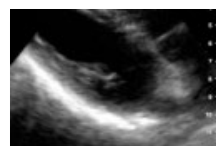
*The choreohallucinatory, or: how to sublimate the scripture of dance*

Yearbook for European Jewish Literature Studies, June 2023, [link to full text](#)



*Theses on the Performance of History: the end of history in 1987 East-Berlin*

Hayo Haya Journal for History (peer-reviewed), 2022, [link to full text \(Hebrew\)](#)



*Beside Sex: the parosexuality of the pornographic, choreographic, and medical image*

Bezalel Journal of Visual and Material Culture (peer-reviewed), forthcoming 2024

Academic works and articles

# *Svadebka* / *Свадебка*

Site-specific choreographic work,  
premiere due in May 2024



*Svadebka* is a tribute to the 1923 modernist ballet *Les Noces*, written and composed by Igor Stravinsky, choreographed by Bronislava Nijinska and danced by the Ballet Russes' dancers.

The work's title poses *presence* as an essential question in the historically and politically charged space of the Russian Compound: *Les Noces*, based on rural wedding rituals, is an example of the presence of Russian expatriate artists, Russian artistic movements, and Russia as a motive or idea in the dance and music of the 20th century. The movement of the Russian Empire and the Russian Orthodox Church toward Jerusalem has been present in Jerusalem for the past 150 years, just as the global movement of immigration and refuge. More broadly, the emphasis on presence is one of the core components of performance art.

Concept and Choreography:  
Guy Dolev | Dancer: Yulia  
Mejetskaya | Soprano: Nika  
Yankelevich | Musical  
adaptation: Roi Becker |  
Producer: Yael Kalif | Musical  
consultant: Amir Lekah-Avivi |  
Lighting: Maxim Dov |  
Costumes: Matan Anchisi |  
Artistic advisor: Carmel Ben-  
Asher



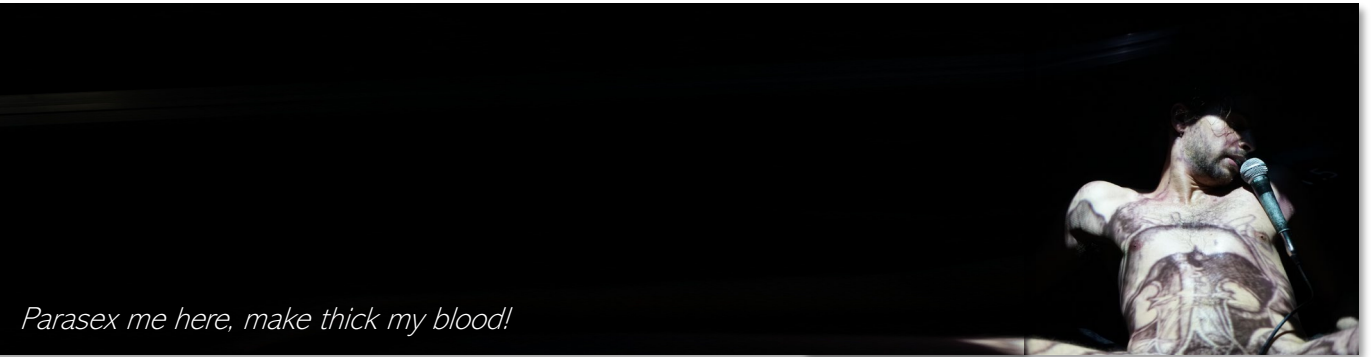
*Svadebka* received production grants from Mifal Hapais Council for the Culture and Arts and Israel's Ministry of Culture's Foundation for independent artists, and is supported by Yael – a home for independent artists in the field of dance, Jerusalem, and Bar Kayma for Culture, Art, Music, and Peace.



# *PARASEX: archeo-choreographic porno-pathologies*

Performative work, October 2023

[link to short documentation](#) | [link to full video documentation](#) (contains nudity) | [link to accompanying text](#)

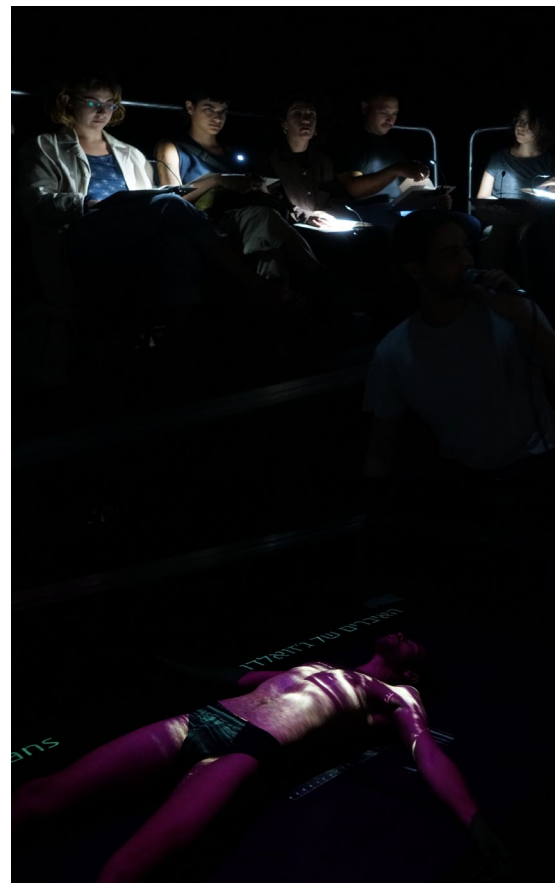


*Parasex me here, make thick my blood!*

*PARASEX* is a performative work created for the School of Visual Theatre's 11th Performance Conference. In the performance, 'Parasex' is posited as a linguistic riddle: what lies beside sex? For this inquiry, the audience is seated on raised tribunes and given a text that accompanies the live action. Throughout the performance, while my skin is utilized as a surface for image projection, the concept of parasexuality accumulates paradigmatic parameters, parasitic paraphernalia, and paramedical parapraxes.

Inspired by Italian geneticist Guido Pontecorvo's coinage of 'parasexuality' to describe fungi's ability to reproduce solely with themselves, I search for an otherness within my biological and imaged body to reproduce with. Blending with ultrasound videos of my inner organs, anatomical illustrations, and the image of a famous "archaic torso", my body becomes the place where medicine, pornography, and choreography intersect.

*PARASEX* was developed in the New Department study and residency program at the School of Visual Theatre, Jerusalem, and was artistically advised by Hila Cohen-Schneiderman.



Photos by Amit Man



*The Extended Body  
of Martha Graham*  
Choreographic work, April 2022

*The Extended Body of Martha Graham* is a tribute to one of Graham's most canonical creations, her 1930 solo *Lamentation*, danced to the music of Zoltán Kodály. It was commissioned by the international conference "The Dybbuk: Undisciplining the Archive" in celebration of 100 years since Habima's 1922 performance of the play.

Working with a leg extension, I reconstruct Graham's choreography in a way that sabotages the principle of bodily symmetry, transparently presumed in the original choreography. This dance reconstruction is preceded by a monologue, in which I reflect on the shared physicality of modern times as the extended body of Martha Graham, with reference to Giorgio Agamben's notions of slavery and operation and to Hillel Schwartz's concept of the 20th century new kinaesthetic.



The work was supported by Yael – a home for independent artists in the field of dance, Jerusalem.



האוניברסיטה העברית בירושלים  
THE HEBREW UNIVERSITY OF JERUSALEM  
الجامعة العبرية في اورشليم القدس



יגל  
בית ליוצרי  
החול בעולמות  
הבידור

# *Anaesthesia*

Choreographic work, October 2021

[Link to video documentation](#)

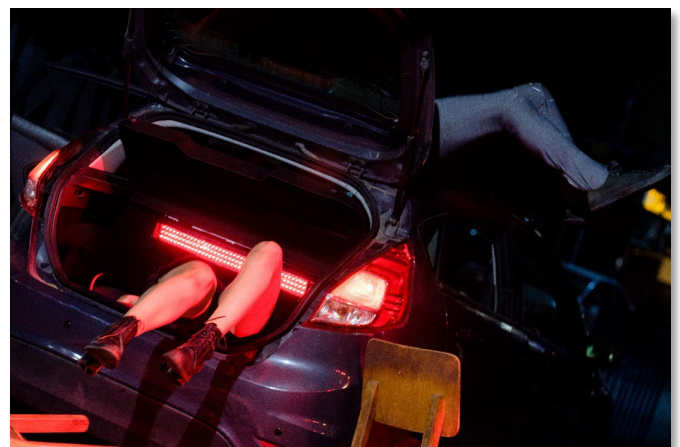


*Anaesthesia* is a duet for an anaesthetized choreographer and an awakened dancer. Operated by the dancer, the choreographer's body assumes the shape of the items his body is laid on. Thus shaped, a loop in the act of choreography itself is created, to form the question: who is choreographing whose body? Who authors whom?

Alluding to the modernist 1911 ballet *Petrouchka*, in which dolls are magically obeyed to perform a certain choreography, this choreographic experiment revolves around the substantial poetics of choreographic operation as being-moved by others.

Choreography and performance: Guy Dolev | Dancer: Eden Kramer | Costumes: Matan Anchisi | Music: Igor Stravinsky, "Russian Dance" from: *Petrouchka* | Artistic advisors: Anat Katz and Erez Maayan-Shalev

*Anaesthesia* premiered at the Intimadance Festival 2021 in Tmuna Theatre, Tel Aviv

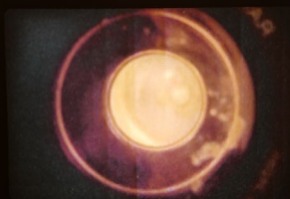


Upper and down right photos by David Kaplan

## *The Eye in the Image is Blind*

Installation, January 2023

[Link to video documentation](#)



Photos by Ohr Munk

*The Eye in the Image is Blind: a projected essay* is an installation comprised of an 80-slide projection and a workstation. The essay presents in words and images an eye surgery I witnessed during a clinical course in anaesthesia at the Hebrew University's medical school.

The operation was transmitted to a large monitor: a giant eye watching itself being operated on, an image which for me strikingly embodied the Lacanian concept of the "split between the eye and the gaze".

As the slides appear one after the other, the reflection on the sightless gaze progresses to the peculiar though trivial conclusion that every image of an eye is blind, that is, that organic eyes are blinded through the process of their inclusion as representation within images. This insight is also materially embedded in the way I physically manipulated the projection slides: I cut, pierced, burnt them, and scratched their ink out, as a sense-death confirmation.

The work was created at The Owl Lab residency and exhibited at the Mamuta Art and Research Centre, Jerusalem.



## *The Anaesthetic Diorama*

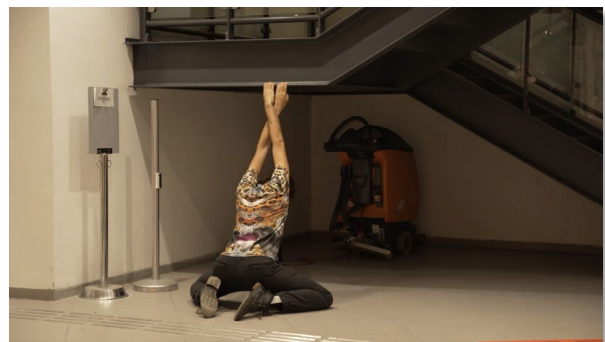
Pedagogical Object

## *How to Lend the Body*

performative workshop, November 2022

The workshop *How to Lend the Body: a performative action in three movements* took place at the "Live Lessons" exhibition at the Azrieli Gallery, Jerusalem. While practicing moving-others and being-moved by others, the workshop immersed itself in the exhibition space, and opened the site's negative space for the choreographic presence of the surrendering anaesthetized body.

The workshop was oriented toward *The Anaesthetic Diorama*, a pedagogical object I devised to demonstrate a speculative intervention in the history of anaesthesia through the convergence of two moments in art history. By applying a diorama-like manner of seeing-through, Rembrandt's corpse from his 1632 Anatomy Lesson of Dr. Tulp was seen through the scene of the historical event represented in Robert Hinckley's 1893 *The First Operation Under Ether*, to make the Lesson and Operation appear as each other's haunting potential. Thus, instead of conceiving of anaesthesia as the temporal deadening of the patient's body, this visual intervention urges us to find anaesthesia already wished for in Rembrandt's painting as the platform for the dissection of the living body.



*The Anaesthetic Diorama* and *How to Lend the Body* were created as part of The Owl Lab residency, initiated by the Mamuta Art Research Centre, Jerusalem, and the Hebrew University's department of Theatre Studies. Photo excerpts from Noa Simhayof Shahaf's cinematographic documentation are presented here in courtesy of the Azrieli Gallery.





# Subject Becoming Matter

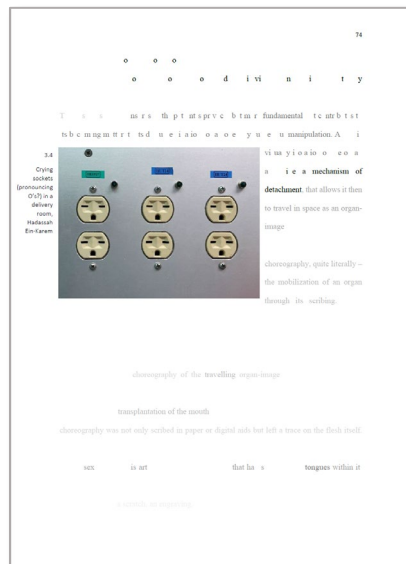
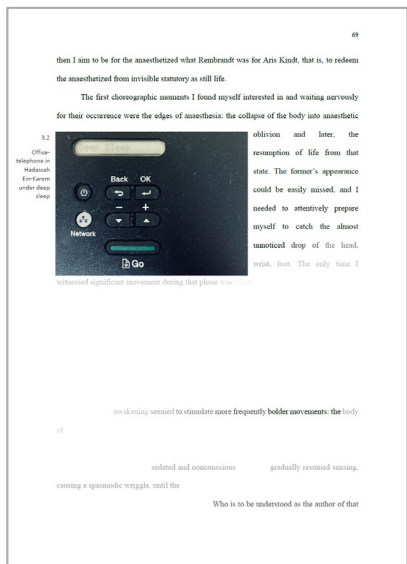
M.A. thesis, December 2022

[Link to full text](#)

Veronese, *The Creation of Eve*

“Subject Becoming Matter: on the anaesthetic in medicine, erotics, and choreography” was written in the program in Cultural Studies at the Hebrew University, under the supervision of Dr. Carola Hilfrich and Prof. Vivian Liska.

This research is a critical phenomenological inquiry conducted through historical research, speculative interpretation, and choreographic experimentation. I illustrate in it a theoretical framework regarding the cultural conditions and consequences of anaesthesia, placed in the hands of medicine, at the core of erotics, and in the veins of choreography. The thesis comprised several research-creation moves, the most significant of which is the anaesthetization of parts of the text shown below (pp. 73-78): certain insights and understandings are whitened and become non-sensible, allowing only incidentally fragmental phrases and signs to float back to the reader’s consciousness.



*The Choreographic –  
the Choreophantasmatic –  
the Choreohallucinatory, or:  
How to Sublate the Scripture of Dance?*  
*Yearbook for Jewish European Literature Studies, June 2023*  
[Link to full text](#)

In 2022, the annual Else Lasker-Schüler lecture at the Leo Baeck Institute, Jerusalem, was by Liora Bing-Heideker, who had recently translated a selection of Lasker-Schüler's prose into Hebrew. I was invited to read a response to Bing-Heideker's lecture, which was later published in the Yearbook for European Jewish Literature Studies academic journal. This essay revolves around the historical signification of choreography as written movement and the poetic potential of its possible sublation posed by Lasker-Schüler's prose, which consists of timeless non-events that evade the possibility of happening, all the more so being-written.

Guy Dolev

**The Choreographic – the  
Choreophantasmatic – the  
Choreohallucinatory, or: How to Sublate  
the Scripture of Dance?**

Liora Bing-Heidecker's bright neologism 'choreophantasy'<sup>1</sup> is a recent one in a long line of lexical inventions in which 'choreo' serves as a prefix to denote a relation to the art of Dance. The first one to use 'choreo' in this manner was French dance master Raoul Auger Feuillet, who coined 'chorégraphie' in 1701. Looking both into Feuillet's intensely connotated invention and into Jacques Rancière's interpretation of the chorus movement in Plato's *Laws*, I wish to make further suggestions as to how the choreophantasmatic could surpass the choreographic in relation to the prose of Else Lasker-Schüler.

Choreo-phantasy couples together Lasker-Schüler's oriental, lingual, and emotional hallucination-like imagery with a thought on movement that is fundamentally sensorial. But this corporeal movement has to be considered also as the movement of faculties of perception out of their own limits, that is, movement whose desire is to transgress the limits of perception, skin barriers, opacity of surfaces, towards an erotic intersubjectivity of a chorus that shares a common sense of its corporeality as a cohort.

When French theoretician Jacques Rancière in his book *The Distribution of the Sensible* characterized the basic formations of the ancient Greek regime of Art, that is, how art was thought of, taxonomically divided, and taught as ways of participation in the polis, he drew on Plato's conception of the written text in *Phaedrus*, the theatrical simulacra in *The Republic*, and the movement of the chorus in *The Laws*. Following Plato, Rancière negates the choreographic to writing and theatre, which are

<sup>1</sup> An elaboration on this may be found, besides Bing-Heidecker's lecture here, also in the afterword to her beautifully articulate Hebrew translation, which is a lucid, inventive, and intricate realization of Else Lasker-Schüler's lingual phantasy on oriental speech (Lasker-Schüler 2018).

Guy Dolev, E-Mail: [guydolever@gmail.com](mailto:guydolever@gmail.com)

<https://doi.org/10.1515/yejs-2023-0014>



Else Lasker-Schüler  
Der Prinz von Iheben

## *Theses on the Performance of History: On the End of History in 1987 East-Berlin*

Peer-reviewed article, *Hayo Haya journal for History*, 2022

[Link to full text](#)

This article examines the East-Berlin celebrations of the 750th anniversary of the city in 1987 as a case study in the performativity of historical discourse. The historical parade, consisting of hundreds of tableaux vivants representing historical events in the evolution of the city, stood out among the celebrations that year, which were unprecedented in scale.

By comparing the appearances of the Marxist-Leninist concept of History in the parade, in a history textbook, and in other official texts published by the ruling party, and with regard to the roots of such a concept of history in Hegel's philosophy, I suggest reading the parade as a performative event in which one sunny afternoon in the GDR, the long-wished-for Hegelian End of History emerged and performed itself to itself.



Photo of the historical parade's ending act taken from:  
*Staatsakt der Deutschen Demokratischen Republik am 23.  
Oktober 1987* (Berlin, 1988)



*Beside Sex: the parosexuality of the pornographic, choreographic, and medical image*

Peer-reviewed article, *Bezalel Journal of Visual and Material Culture*, forthcoming 2024

Through contemplation, observation, and experimentation, this article touches on three mechanisms of producing an image from the body: pornographic filming, choreographic creation and medical imaging. These three "body types" – a term borrowed from Linda Williams' article on cinematic genres that activate the viewer's body – are examined in the light of the linguistic charge of "parosexuality".



Mette Ingvarsten, *To Come*, 2005

Inspired by the coinage of "parosexuality" in the field of genetics to describe a unique process in fungi reproduction and the use of the term in the field of queer studies to point to a sexual code that delays male discharge, this article reviews several sexual phenomena and their images, claimed to belong to the category of the parosexual. Twincest pornography and masturbation through anaesthetization are given as examples for parosexual phenomena, as they involve an internalization, externalization, or duplication of the other. Choreographer Mette Ingvarsten's work *To Come* and the internet video genre of ASMR demonstrate a different notion of parosexuality, which concerns sensory manipulation in relation to pleasure. Finally, the penetration into my body with the help of an ultrasound device is proposed as a closing experiential move in alienating the body from itself and as a medico-choreographic entrance route into parosexual pleasure.