

Guy Dolev

choreography, performance, artistic research

dance history and theory



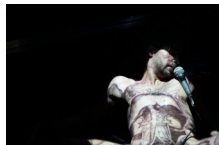
www.guydolev.com

Portfolio

Choreography/performance

Against the Death Machine

2025



PARASEX: archeo-choreographic porno-pathologies

2023

[video documentation](#)

hAIR to hEART

2025



The extended body of Martha Graham

2022

Svadebka

2024

[short video documentation](#)



Anaesthesia

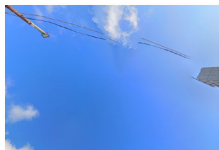
2021

[video documentation](#)

Image/video

Gaza Panoramas

work in progress 2025



The Eye in the Image is Blind: A Projected Essay

2023

[link to video documentation](#)

Cow Park

work in progress 2025

[video documentation](#)



The Anaesthetic Diorama // How to Lend the Body

2023

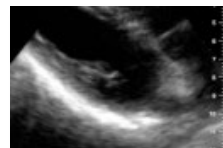
[link to further information](#)

Texts



Anaesthetization: anaesthetic aspects in the Israel-Gaza war and in bodily figures of resistance

forthcoming 2025



Pleasure Beyond the Principle: a conceptual, visual and experiential study of parasexuality

2025

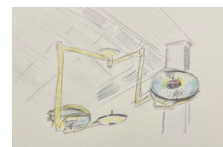
[link to full text \(Hebrew\)](#)



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

2023

[link to full text](#)



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

2022

[link to full text](#)



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

2022

[link to full text \(Hebrew\)](#)

1. Against the Death Machine

Ad-hoc actions in public spaces
2025

[link to more information](#)

hosTages/palesTrians
Crawling actions in demonstrations



Mouthpiece
Choreographic performance

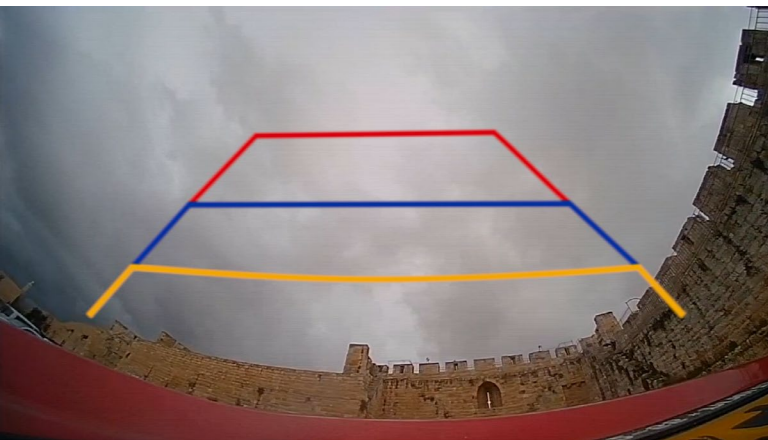


Light Tattoos
Projection in public space

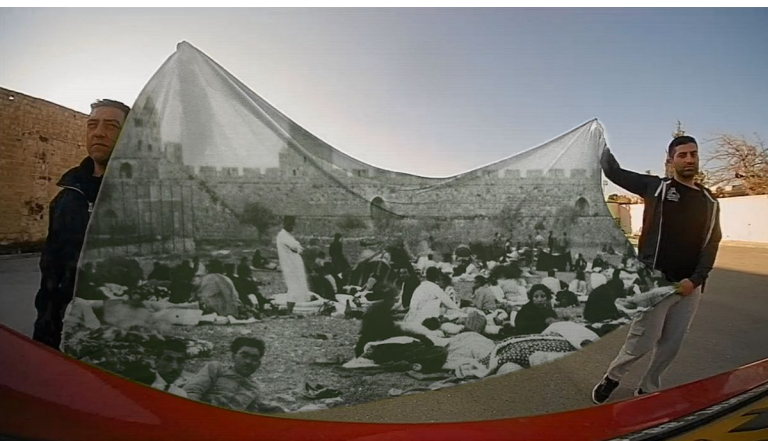


Political Passivism
Performance with Holeket ~ Uri Karin at Jerusalem Pride Parade

2. Cow Park



- ↑ Screenshot from a car reverse camera footage in the Cow-Garden, Armenian Quarter;
- ↓ Using greenscreen to implement archival material in the space.



Cow in Reverse

Video installation, work in progress

commissioned for A-Genre Festival, November 2025

[link to video sample](#)

Video installation with a documentary-community approach, based on the history of the "Cow-Garden" in the Armenian Quarter of Jerusalem. This area, now used as a parking lot, is at the center of a legal dispute between the Armenian community, the Armenian Patriarchate, and the Jerusalem Municipality.

The working process consists of two parts:

1. Reenactment and Documentation (December 2024 - July 2025): Historical events from the site's past are reconstructed and documented using various videographic mechanisms employed on-site (car reverse cameras, security cameras, and mobile phones).

2. Performance and Stagecraft (July 2025 - November 2025): A staged performance that dialogues with the video documentation and integrates it into a theatrical space constructed from elements visible in the video, such as cars, tents, and cows.

The project is developed in collaboration with **Save the ArQ**, a group of young activists from the quarter leading the legal battle on behalf of the community against a land lease agreement signed between the Jerusalem Municipality and the Armenian Patriarchate. Members of the movement and other figures connected to the area (the parking lot guard, the quarter's historian, and the official responsible for the Patriarchate's assets) will participate in some of the performative reenactments. The work will also include interviews with them, alongside documentation of community events, such as the annual march commemorating the victims of the Armenian Genocide and the celebrations of the **Dierantarach** festival, organized by Save the ArQ.

3. Gaza Panoramas



Gaza Panoramas

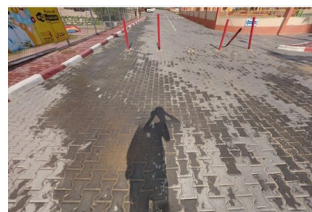
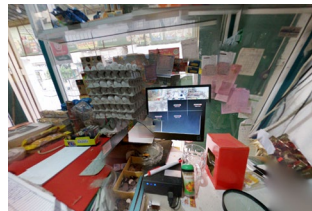
Research project and video essay, work in progress
2025-2026

On the Google Maps view of the Gaza Strip and the Gaza Envelope, there are only a few points available in Street View, offering panoramic views in all geographic directions as well as upwards and downwards. Across both the Strip and its surroundings in the Israeli territories, it is private individuals—most of whom are not professional photographers—who have documented public and private spaces, commercial and natural environments in 360 degrees, and uploaded them to Google.

All the images were taken before the war and destruction following October 2023, and they form a visual archive of vibrant lives on both sides of the border. As the photographs were not taken with professional equipment, they lack technical perfection: in some of them, the photographer's body appears, and the shaky camera movement creates fractured elements, such as skies, ceilings, and floors.

The video essay **Gaza Panoramas** will be composed of a wandering journey through these documentations of places on both sides of the border, accompanied by a sensitive commentary on the visual and geographical details, in order to reflect on the living human presence embedded in these images. The project's first stage, mostly accomplished, is the thorough cataloguing of the panoramas and their related data: geolocation, date of photography, photographer's name etc.

The video essay will also touch upon the ethical dimension of being an Israeli artist interest in pre-war representation of Gaza and the theological aspects of the panoramic Gaza, reflected in cinematic depictions of Prophet Mohammad and in Jesus' crucifixion day panoramas.



- ↑ Billboard near Khan Younis, seen through my eyes
- ↓ Prophet Mohammad's point of view in *The Message* (1976)



4. Anaesthetization



Anaesthetization: anaesthetic aspects in the Israel-Gaza war and in bodily figures of resistance

forthcoming 2025

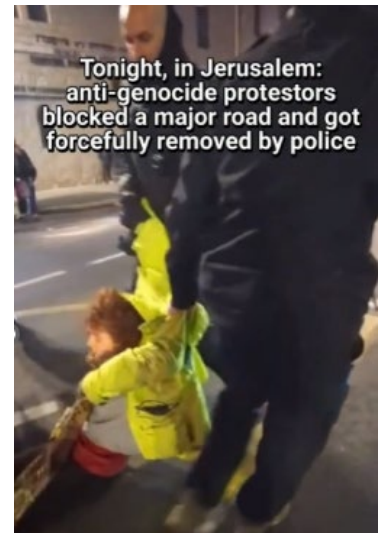
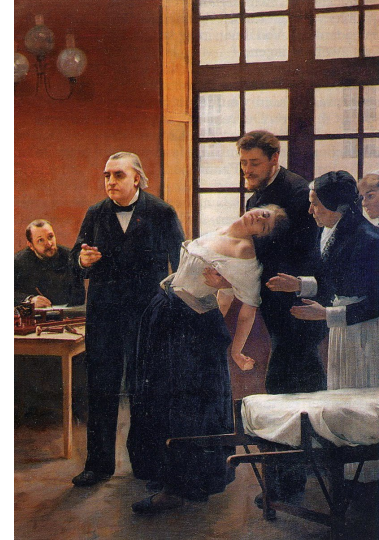
Peer-reviewed article, *Maftach – Lexical Journal for Political Thought*

[link to full text \(Hebrew\)](#)

In "Anaesthetization" I take my phenomenological-aesthetic interest in suspension of sensation and the culture of bodily insensitivity into the political sphere. Relating to the ongoing war between Israel and Hamas in Gaza, I show how Israel's denial of medical equipment and anaesthetic substances is a means of biopolitical control, which can be traced throughout the relationship between the technology of anaesthetics and the history of warfare.

The article also includes a comparative examination of Heinrich von Kleist's literary depiction of the figure of the anaesthetized body and visual depictions of similar bodies in animal magnetism, hypnosis of hysterics, and late 19th century ballet. It concludes with the analysis of a contemporary manifestation of the anaesthetized body: the resistance practice of "dead-weight", which makes the choreopolicing aspect of choreography (Lepecki) emerge in the public space of the protest.

- ← Animal magnetism illustration, 1784; André Brouillet,
- *Une leçon clinique à la Salpêtrière*, 1887; screenshot from @voicesagainstawar video of police evacuating a "dead-weight" protestor in Jerusalem, 2024



5. *hAIR to hEART*



hAIR to hEART

Workshop-oriented choreographic research project,
January 2025

Going *HAIR TO HEART* means delving deeper and deeper, from the insensate organ of the hair to the organ that symbolizes the core of feeling and sensation. Many trajectories can connect these two edges, and each hair mask—death mask—hair screen helps me shape a starting point for choreographic-somatic research.

The threshold between sensation and insensitivity has a biological and social basis, as well as gender, status, ethnicity, and nationality-related consequences. Training oneself in going *HAIR TO HEART*, in repeatedly crossing the threshold of sensation, into pain and out of it, is an un-aesthetizing tool for coping with a steadily shocking reality.

This project was developed in the frame of a residency period in **On The Seam Museum**, Jerusalem, December 2024-January 2025

6. *Svadebka* / Свадебка



photo by Seva Smolnik

Svadebka / Свадебка

Site-specific choreographic work, May 2024

[link to short video
documentation](#)

Svadebka was selected for [Jerusalem International Dance Week](#).
Password to full video: *MASHJIDW2024*



Concept & choreography Guy Dolev

Dancer Yulia Mejetskaya

Soprano Nika Yankelevich

Original music Roi Becker

Producer Yael Kalif

Costumes Matan Anchisi

Translator Michael Makarovsky

Artistic advisor Carmel Ben Asher

Musical advisor Amir Lekach-Avivi

Svadebka in Russian means "a small wedding".

This is the Russian title for *Les Noces*, one of the most important ballets of the 20th century, composed by Igor Stravinsky and choreographed by Bronislava Nijinska. One hundred years after the Paris premiere of *Les Noces*, we return to examine the textual, musical, and choreographic compositions of this piece.

Svadebka in 2024 Jerusalem traces *Les Noces* from 1923 Paris through a parallel historical trajectory: the pilgrimage to Jerusalem from the territories of the Russian Empire since the mid-19th century and concentration at the so-called "Russian Compound". *Svadebka*, then, relocates *Les Noces* at the Museum of Russian Presence in Jerusalem:

A bell rings a forgotten lament, the bride Nastasia Timofeyevna sways in a heavily echoing praying hall, her long braid unravels only for her hair to then be retied in two braids. From this moment, the history of Russian-French modernist ballet and the history of the Russian presence in Jerusalem appear as two forms of Russianness-out-of-Russia, two paths through which traditions – that of the ballet avant-garde, that of folk rituals, and that of the Orthodox-imperialism – were brought from the Russian realm to two centres of pilgrimage: Paris and Jerusalem.



Svadebka was supported by **Mifal Hapais Council** for the Culture and Arts, Israel's **Ministry of Culture** foundation for independent artists, **Yael** – a home for independent artists in the field of dance in Jerusalem, and **Bar-Kayma** for Culture, Art, Music, and Peace.



"...behind my body, the trail of my hair slithers anaesthetically. I, Nastasya Timofeevna, pay attention to my hair. Precisely because it does not move, because it does not feel, the hair requires my choreographic attention. And precisely because it is an insensate extension of the body, I must nurture and trim and braid it and tie and gather and spread, straighten and curl and fix, with rubber bands and pins and needles and scissors and razors. I, Nastasya Timofeevna, know that I do not feel my hair; what I feel is only the points of its emergence from the skin with a suction so tight."

In *SVADEBKA* we regarded the hair's insensitivity as somatic information, from which choreography could emerge. Transforming the hair into a sensual requisite – a sex toy almost – created a delicate threshold between heteroerotics and autoerotics and between sensitivity and insensitivity.



Parasex me here, make thick my blood!



PARASEX
archeo-choreographic porno-pathologies

Performative work, October 2023

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

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 imagetic 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.

THE SCHOOL OF VISUAL THEATRE

החזותי:SVT

בית הספר לתיאטרון חזותי

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

7. PARASEX (performance)



On-flash projection of ultrasound-produced imagery of my inner compositions;
The audience is seated around the anatomical theatre with the anatomical class reference texts.
←



Photos by Amit Man

→ The archaic torso of Apollo is projected on my skin. I Jerk it off.



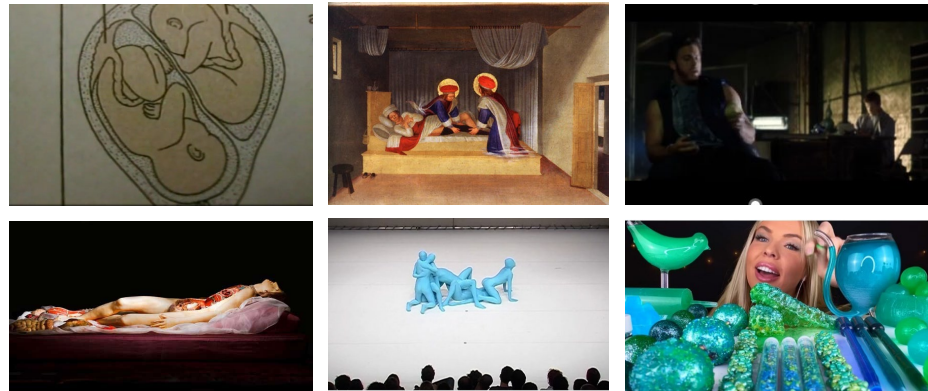
*Pleasure Beyond the Principle:
a conceptual, visual, and experiential
study of parasexuality*

Peer-reviewed article, *Bezalel Journal of Visual and Material Culture* 11, winter 2025

[link to full text \(Hebrew\)](#)

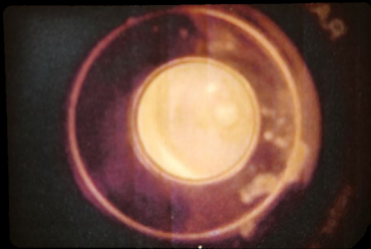
In "Pleasure Beyond the Principle", I seek to introduce the concept of "parasexuality" (or "para-sexuality") into the discourse on sexuality and its visual and material manifestations. It begins with a conceptual exploration of the evolution of the term "parasexuality" — tracing its migration from the genetics of certain fungi, through the historical figure of the barmaid in English pubs, to the field of visual culture studies — and examines the meanings and uses of the prefix "para-" in various cultural contexts. The article continues with a visual analysis of diverse manifestations of parasexuality, aiming to outline through it a space of actions and gestures that exist alongside, against, or beyond "normative" sexuality, thereby broadening the understanding of sexuality itself. These include Tobi Ross's film *Twins*, which depicts pornographic sexual relations between identical twins; Fra Angelico's painting *The Healing of Saint Justinian*; the dance piece *To Come* by choreographer Mette Ingvartsen; and the internet genre of ASMR videos. The article concludes with the author's personal parasexual experiment using an ultrasound device and the presentation of its visual outputs, which complement the conceptual exploration of parasexuality and the visual possibilities it opens.

Screenshot from a collage of ultrasound-produced videos depicting my body in in urination, excretion, and anal penetration [link to video](#)



→ Collage of parasexual phenomena: twincest pornography, Fra Angelico's *The Healing of St. Justinian*, "The Stanger" in *Gone in 60 Seconds*, Anatomical Venus (photo by Corinna Wagner, *To Come* by Mette Ingvartsen, screenshot from an ASMR video by HunniBee ASMR.

8. *The Eye in the Image is Blind*



The Eye in the Image is Blind: a projected essay

Installation, January 2023

[link to full video documentation](#)

The Eye in the Image is Blind 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.

מעמותה
mamuta



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

9. *The Extended Body of Martha Graham*

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 Extended Body of Martha Graham

Choreographic work, April 2022



10. *Anaesthesia*



Anaesthesia

Choreographic work, October 2021

[link to short video documentation](#)

Choreography and performance Guy Dolev

Dancer Eden Kramer

Costume design 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

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.



Rehearsing being-given to choreography and imitation

Reconstruction of "The Russian Dance" from *Petrouchka* (choreographed by Michel Fokine), positioned in different gravitational conditions



photo by David Kaplan

11. Subject Becoming Matter



Veronese, *The Creation of Eve*

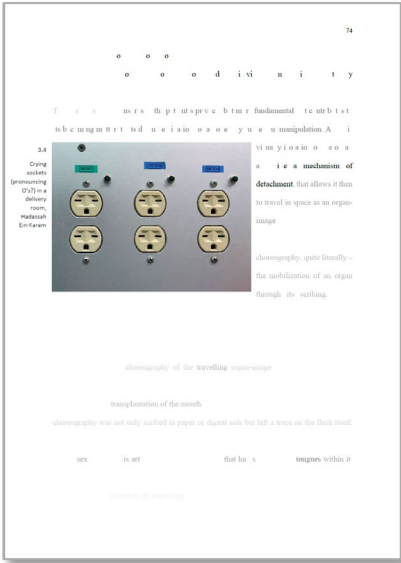
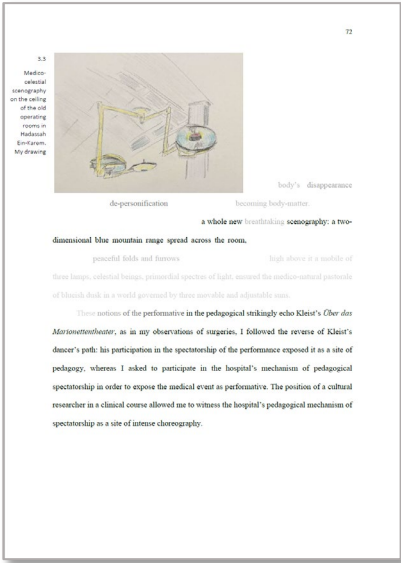
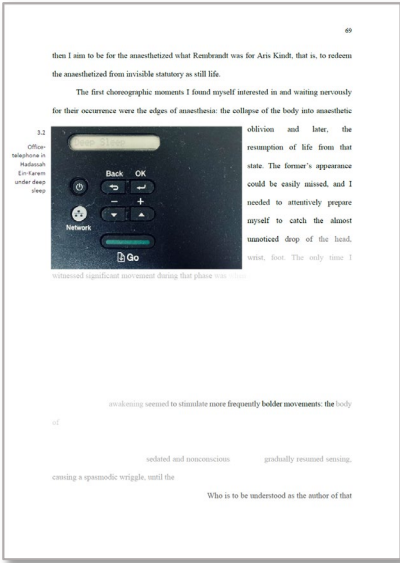
Subject Becoming Matter: on the Anaesthetic in Medicine, Erotics, and choreography

M.A. thesis, December 2022

[link to full text](#)

“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 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.



Photos by Noa Simhayof Shahaf

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.

The Anaesthetic Diorama

Pedagogical Object

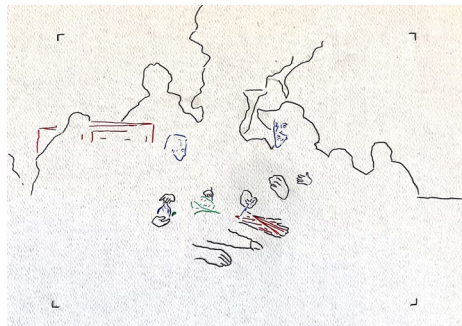
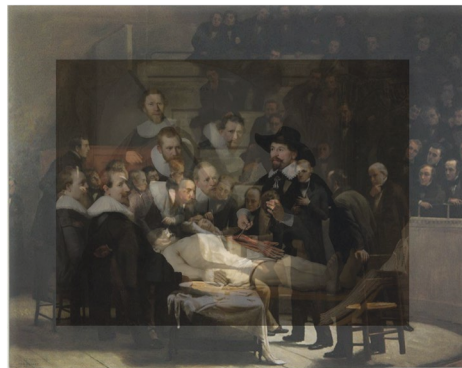
How to Lend the Body

performative workshop, November 2022

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.



Photo by Zohar Shemesh





Else Lasker-Schüler
Der Prinz von Iheben

*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' 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

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

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

*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 \(Hebrew\)](#)

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.

Photos reproduced from: *Staatsakt der Deutschen Demokratischen Republik am 23. Oktober 1987* (Berlin, 1988)

