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Photo by: GADI GILON, PIKIWIKI

A chance encounter

By ORI J. LENKINSKI
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Rina Schenfeld's latest piece is based on the close relationship that developed between her and fellow dancer Pina Bausch over the years.

Over half a century ago, two young women met during an audition in New York City. Both had traveled far from home with the hope of being offered a spot at the Juilliard School.

Over the course of the day, tense and expecting, they noticed one another and got to talking. They had no way of knowing that they would stay in each other's lives from then on.

Perhaps what drew Pina Bausch's eyes to Rina Schenfeld was her similar hairstyle (a low ponytail with severe center part) or some other physical likeness that they shared. Perhaps it was a deeper, unseen quality.

That day, both women were accepted to Juilliard, marking a milestone in their careers. As students, they danced together in a number of pieces including a contemporary Indian dance and a creation by American choreographer Doris Humphrey.

"I have never had a relationship like that with anyone.

We had a mysterious, quiet relationship. We didn't sit around and gossip all day but we had a very strong connection," said Schenfeld in a recent interview with The Jerusalem Post. This month, Schenfeld will unveil her newest work, *Notes To Pina*, at the Suzanne Dellal Center.

The concept of *Notes To Pina* came to Schenfeld thanks to local poet Hadassa Tal.

"Hadassa came to me with poems that she had written called *Notes to Pina* and told me that she wanted me to do an evening with them. I told her that she should record herself reading the poems and I would see if I could do something with it. Seven months later she brought it to me and it touched me. I began working on this very complicated evening that has poetry, movement and video," explained Schenfeld.

During her research for the piece, Schenfeld viewed *The Complaint of an Empress*, the only film Bausch ever directed.

"It's a difficult film but a very strong one," she said.

Schenfeld decided to project the film as a backdrop for her piece. "I dance with the videos. I took bits of my dances that could meet her dances."

During the creation process for this work Schenfeld allowed herself to delve deep into her memories of Bausch.