Conney Project on Jewish Arts
George L. Mosse/Laurence A. Weinstein Center for Jewish Studies

Conney Conference on Jewish Arts
50 Years After Harold Rosenberg: Is there a Jewish Art (Yet?)
April 19-21, 2017
University of Wisconsin-Madison
Dear Colleagues,

We are very pleased to welcome you to the 2017 Conney Conference on Jewish Arts, an initiative of the Mosse/Weinstein Center for Jewish Studies at UW–Madison and The Conney Project on Jewish Arts, a far-reaching educational program that aims to raise awareness of the contributions of Jewish artists and scholars and to encourage and support new scholarship and production in the field.

This year’s focus is the legacy of Harold Rosenberg’s seminal essay, *Is There a Jewish Art?* Rosenberg’s musings in the context of the post-war Modern Art movement, first published in Commentary on July 1st, 1966, set in motion a discussion that remains unanswered, though the conversation it spurred continues to this day. The title of this year’s Conney Conference, *50 Years After Harold Rosenberg: Is There a Jewish Art (Yet?)*, recognizes Harold Rosenberg’s great rhetorical gesture and its continued resonance across the arts and features performances, panel discussions, papers and presentations inspired by Rosenberg’s question.

This year’s two keynote speakers offer distinctly different points of view flowing from their disciplinary specialties. Dancer, choreographer and scholar, Judith Brin-Ingber will address Rosenberg’s “myopic” view of art; limited as it was to “art hanging in museums” in her presentation, *Myopic or Blind?* Brin-Ingber looks for a Jewish dance canon that speaks to the issues of our contemporary era.


In his talk, titled, *Recovering from Rosenberg’s Blind Spot: Images and Actions in Jewish Art*, he asks why Rosenberg, “the man who created a critical method based on action” turned away from his own ideas and stumbled back into a discussion of images?

Taken together, these interlocking keynote addresses ask us to reconsider the multiple layers of Rosenberg’s essay and its relevance to similar questions of identity in the 21st century.

We are so happy that you have joined us for the 2017 Conney Conference on Jewish Arts.

Sincerely,

Professors Douglas Rosenberg, Shira Brisman and Teryl Dobbs
Tuesday, April 18

5:00 – 6:00 p.m.
Reception & Registration
University Club
803 State St, Madison, WI

6:15 p.m.
Special Lecture:
“Defining Bosch Today”
Larry Silver, Farquhar Professor of Art History (University of Pennsylvania)
Room 140, Elvehjem Building

Wednesday, April 19

8:00 – 10:00 a.m.
Choreographer’s Workshop
Gates of Heaven Synagogue
302 E Gorham St.

9:30 – 10:00 a.m.
Conference Registration begins

10:00 – 10:30 a.m.
Welcome Remarks
Douglas Rosenberg, others

10:30 – 11:00 a.m.
Judaic Metalsmithing and its Role in Jewish Art
Jim Cohen

This paper looks at the place of Judaic metalsmithing in the light of the question “is there Jewish art”. The talk encompasses the author’s view of Jewish art and Judaic, a history of the origins of Judaic, early Judaic in the United States and post WWII Judaic. The later is discussed through review of contemporary Judaic metalsmiths in the United States and overseas.

11:00 – 11:30 a.m.
Jewish Art as Marked
Larry Silver

Harold Rosenberg’s famous essay, which sparked the subject of this conference, challenges the criteria advanced for what constitutes “Jewish” art. This paper responds by saying that no formula or essentialism suffices to provide any useful definition; however, if one starts with the foundational given that Jewish art is made by Jewish artists, some important qualities follow. Borrowing a term from the linguistic theory of Roman Jakobson about items that are marked, I claim that Jewish identity is similarly marked, that is, distinguished from the seemingly neutral norms of an “unmarked” cultural majority. Thus in America, whose norms include Christian, white, male, middle class, and heterosexual, marked minorities can include: Jews, non-whites, females, the poor, and gays, all of whom respond self-consciously as marked against those norms. They can either try to assimilate and deny their difference of identity or else assert that very difference, even provocatively. The subjects and forms of that response to being marked will vary enormously and individually, but one cannot escape one’s skin and how one is viewed by others. Just as there can be Jewish writers, so too there are Jewish artists,
whether they will acknowledge that marking or not.

11:30 – 12:00 p.m.
Understanding the Artistic Language of Crypto-Jews
Jônatas Chimen Dias DaSilva-Benayon, MFA

From the Iberian Inquisitions of the fifteenth century to today, the group interchangeably known as Marranos, crypto-Jews, B’nei Anusim, or simply Gente da Nação has had significant representation within the Arts. By observing the depictions made by these obscure Jewish artists, their descendants, or by non-Jewish creators who featured them as subjects, one may find a common vocabulary, which arguably forms the basis of a crypto-Jewish artistic language. Jonatas Chimen, an artist, author, and descendant of crypto-Jews, sheds light on subject of crypto-Jewish art.

12:00 – 1:00 p.m.
Lunch
(variety of food trucks at Library Mall)

2:00 – 4:00 p.m.
Workshop: Creativity and the Unknown: Entering the tsim tsum
Judy Sirota Rosenthal
Gates of Heaven Synagogue
302 E Gorham St.

This reverent / irreverent, active multi arts workshop weaves multiple threads, mystical traditions and the human spirit to stretch mind /body/spirit; we enter the gap between the known and nascent.

With trust and courage, traveling outside the familiar, we enter sacred space, to experiment / create, alone / together; engaging in practices that we can take with us, wherever we call home.

Dress comfortably, plan to arrive on time and attend the whole workshop; bring a notebook/pen/pencil….no late entry… it will disturb the community that we are creating

“Somewhere beyond right and wrong, there is a garden. I will meet you there.” —Rumi

5:00 – 6:30 p.m.
Reception & Registration
Location TBA

Thursday, April 20

8:00 – 10:00 a.m.
Choreographer’s Workshop
Gates of Heaven Synagogue
302 E Gorham St.

9:30 – 10:00 a.m.
Welcome Remarks
Douglas Rosenberg, others

10:00 – 10:30 a.m.
Confusions and Negations: Harold Rosenberg on Jewish Identity in a Free Society
Tony Michels

During the 1940s and 1950s intellectuals embarked on an extended public discussion of Jewish identity and communal belonging. Some
individuals implored unaffiliated intellectuals to join the communal fold, help build Jewish culture, assist in the struggle for a Jewish homeland, and come to the aid of European Jewry. In response, self-described “rootless” Jews, such as the art and literary critic, Harold Rosenberg, insisted on their independence, not out of indifference or callousness, but because they viewed themselves as cosmopolitans whose Jewishness formed no more than a small part of their identities. If they wished to stay true to themselves, unaffiliated or “alienated” intellectuals could not proclaim to be who they were not. But who exactly were they? Rosenberg and other intellectuals engaged this question as they attempted to come to terms with “the Jewish question” and, through it, problems of modern society in a time of war, totalitarianism, and genocide.

10:30 – 11:30
Jewish Art, Artists, and the Great American Buffalo: Constructing Jewish Art in Dance, Film, Painting, and Sculpture
Karen Goodman and Richard Hecht

We argue that Jewish art is the constructed and self-conscious nexus between time, place, and intention, which we explore through specific visual art and dance works. Richard Hecht will discuss Russian Jewish painter Grisha Bruskin’s “Alefbet Tapestry Project” (2004-2006), reflecting biblical, mythical, kabbalistic and folkloric traditions. The minimalist and conceptual work of the Jerusalem sculptor Zelig Segal’s (1933-2015), “In Memory of the Destruction of the Temple” (sterling silver, 1988) and “To Touch the Light” (aluminum, 2003). Modern dance choreographer Karen Goodman will show clips of her stage work, “Earthling” (1998) and a new film, “Dybbuk Remix: Dancing Between Worlds” improvised by Goodman with Hecht filming in the former synagogue in Kazimierz Dolny, Poland.

11:30 – 12:00 p.m.
The Millwheel Everyday: Working with the words of Gertrud Kolmar
Toby Kaufmann-Buhler

This talk will feature a screening and discussion of a new video artwork titled “The Millwheel Everyday.” This video juxtaposes the poetry and letters of Jewish poet Gertrud Kolmar (a distant cousin of the artist) and the writings of the artist’s father, Walter Kaufmann-Bühler. Examining his Jewish-German roots, the artist uses video animation and sound to explore the themes of tragedy, loss and introspection during World War II. Linking the father’s words to Kolmar’s writings, the artist examines the textures and nuances of language, memory, and identity.

12:00 – 1:00 p.m.
Lunch
(variety of food trucks at Library Mall)
Herzl and Rav Kook the answer’s an emphatic “yes.” Yet for contemporary Israeli artists, the validity of Jewish presence in Israel is far more complicated, sensitive and nuanced. I will present several Israeli artists and artworks demonstrating mixed feelings towards Israel and Jewish identity in the global art world today.

2:30 – 3:30 p.m.
It’s O.K. to be Jewish Artists: The Waxing of Jewish Artists Groups
Ruth Weisberg, David Harris, and Richard McBee

This panel will explore current attitudes towards the formation and function of Jewish artists’ groups in the US. Three presentations will survey current versus past attitudes towards the category of Jewish art and the formation of Jewish artists groups as well as some of the regional and generational differences among group members. How does the location or scope of these organizations affect their sense of purpose as well as their function, goals and identity? The three members of the panel are from a truly national array of organizations which will allow for a variety of points of view.

2:00 – 2:30 p.m.
Contemporary Art: Identity, Politics, Land
Ella Levitt

While exile is partially to blame for the Jewish absence from Art History, what’s happening now, generations after the Jewish State was established in terms of Jewish Art? Is art produced by Israeli artists more authentic than Diaspora art through its grounding in the Land?

For classic Zionist thinkers including
have impacted the development of dance technique. In particular the paper considers two moments in the history of American dance when this is evident. The first considers the style characterized by angular lines and opposition proposed by the Polish born immigrant Felix Fibich in the mid-twentieth century, which he asserted reflects “the Jewish soul, which is torn between joy and sadness.” The second examines the gaga movement language as developed by the Israeli choreographer Ohad Naharin in the early twenty-first century and re-interpreted by the American dance artist Jesse Zaritt.

**4:00 – 4:30 p.m.**
**The Jewish Soul: Jewish Aesthetics in Holocaust Theatre and Film**
David Chack

The question of a Jewish aesthetic being present in performances about the Holocaust is rarely explored. Despite strong Jewish narratives in “Son of Saul” by Hungarian Jewish filmmaker László Nemes, discussions rarely focus on a Jewish vantage point. Presuming a boy from the gas chambers in Auschwitz to be his son, Saul takes on the responsibility for him having a Jewish burial. Using camera work that places us into a very close proximity to what Saul sees and where his gaze goes, Nemes creates a “seeing” and a “search for a soul” that comes directly out of a Jewish aesthetic.

**4:30 – 5:00 p.m.**
**Audience Response to Female Jewish Comedians: An Ethnographic Study**
Grace Kessler Overbeke

My ethnographic research began by asking how Jewish female standup comedians disseminated or challenged stereotypes of Jewish women (e.g. Jewish American Princess and the Jewish Mother). In addition to talking with audience members at live performances of case study comedians (Sarah Silverman, Elayne Boosler, Judy Gold and Sandra Bernhard) I conducted an online survey and telephone follow-up interviews with over 400 fans. This paper summarizes the themes and trends that have emerged from this investigation. It focuses on patterns in how audience members’ ethnic and cultural backgrounds impact the way they make meaning from the case study comedians’ performances.

**5:00 – 7:00 p.m.**
Dinner (on your own)

**7:00 – 9:00 p.m.**
**Tribute to Babe Conney**

Featuring the Sound Out Loud ensemble & friends performing Steve Reich’s Music for 18 Musicians
*Promenade Hall*
*Overture Center for the Arts*
*201 State St.*
Friday, April 21

8:30 – 9:00 a.m.
Registration

9:00 – 9:30 a.m.
Hannah Kosstrin

Media portrayals of Inbal Dance Theater’s 1950s–1960s US tours marginalized Inbal’s Arabic Jewishness instead of enabling it to be part of a transcendent Jewish art as Rosenberg defined. Within a cultural context of dance criticism that differentiated modernist, ethnic, and ethnologic dance, Sara Levi-Tanai’s choreography engaged modernism and Jewishness even though critics relegated Inbal to the world of the folk and refused Levi-Tanai’s aesthetic inclusion in the modern dance record. I argue that this reception affected modernism and implicated postwar American Jewish acculturation within an American-Jewish-Israeli imaginary driven by race politics and cultural-geopolitical allegiances between the US and Israel.

9:30 – 10:00 a.m.
Wrestling with Longing and Wholeness, or Was it Ayin Sof?
Judy Sirota Rosenthal

Through slides and words, the artist presents the development of her very varied body of work as practices along multiple axes: Jewish, tribal, mystical, and human.”

“I have come to understand that art is (among other things) a spark of light that sends a ray of connection into our souls whether intellectually, emotionally, or spiritually. For me art making at best, is an embodiment of spirituality, a practice of immanence and transcendence, both personal and universal.”

10:30 – 11:00 a.m.
Plenary TBA

11:00 – 11:30 a.m.
Art as a Community Practice
David Jordan Harris

In the town of Chelm there was a man who looked high and low for Jewish art. “We have no Jewish art here, but we are teeming with Jews who are making it anyway.” Rimon: The Minnesota Jewish Arts Council watches what happens when Jewish artists are placed at the center of the community’s life rather than at its margins. Eschewing an essentialist approach that prescribes the features of Jewish art, Rimon incubates art work in all disciplines through low-cost, high-impact collaborations, offering avenues for creativity that invite participation by an unusually wide spectrum of ages and Jewish backgrounds.

12:00 – 1:00 p.m.
Lunch
(variety of food trucks at Library Mall)
Zionist ethos. I shall examine the “Jewish” characteristics in a selection of his works, and see whether the Jewish angle in Efrati’s work reflects a society undergoing a process of change.

3:30 – 5:00 p.m.
Jewish Choreographer’s Workshop
(Participatory closing event)
Rebecca Pappas, Sophia Levine, Hannah Schwadron, Daniel Kaplan, Karen Goodman, Judith Brin Ingber, Naomi Jackson, and Hannah Kosstrin
Gates of Heaven Synagogue
302 E Gorham St.

6:00 p.m.
Shabbat Dinner
Location TBA

2:00 – 2:30 p.m.
Community Discussion

2:30 – 3:00 p.m.
The Jewishness of Israeli Theatrical Dance
Henia Rottenberg

This paper argues that although Hebrew/Israeli dance was created under the influence of political and social processes attempting to reject the Jewish “body” and issues, Jewish dance continued to flow, occasionally it surfaced and danced. I will examine the Jewishness of works created by Moshe Efrati (b. 1934), an Israeli dancer and choreographer who choreographed Jewish dances while ignoring the Zionist ethos. I shall examine the “Jewish” characteristics in a selection of his works, and see whether the Jewish angle in Efrati’s work reflects a society undergoing a process of change.
David Y. Chack
David Y. Chack is on the faculty at The Theatre School at DePaul University. He teaches Jewish culture and influences on American theatre and performance; Holocaust theatre and performance; and a seminar on Identity Theatre. He is Artistic Director of ShPIeL – Performing Identity theatre project and has produced and directed theatre works in Chicago and around the country including the 2016 and 2017 productions of “A Jewish Joke” at Victory Gardens Theater and the Skokie Theatre; “The Timekeepers” from Israel, 2016; and the 2015 Israeli satirical play “Angina Pectoris” which went on to a Hebrew version in Israel. He also advised and engineered the first exhibition on “From the Bowery to Broadway: The Yiddish Theatre and New York Theatre” at the Museum of the City of New York in the fall of 2016. As part of that exhibition Mr. Chack led a rousing public panel with Tovah Feldshuh, Adam Kantor, Jackie Hoffman and Michelle Slonim on the ongoing legacy of the Yiddish Theatre. He has written articles on theatre for the following publications: American Theatre, HowlRound, All About Jewish Theatre, The Forward, the Chicago Jewish News and other periodicals. He did doctoral work at Boston University under Nobel Peace Prize Laureate Elie Wiesel about a Jewish theatre/performance aesthetic and worked on his masters at Tufts University on Holocaust and theatre history and criticism with renowned theatre scholar Laurence Senelick. He has a BFA in Acting from Tisch School of the Arts at New York University and Circle in the Square Theatre. He is also the Executive Director of the Alliance for Jewish Theatre.

Jim Cohen
Jim Cohen is a metalsmith (maker) and an Adjunct Professor of Jewelry and Metalsmithing, New Mexico Highlands University, Las Vegas, NM. He entered University of Wisconsin-Madison in 1997 following 25+year career as a lawyer in the military and civil service. It was while working as an attorney in the Pentagon in the early 1990’s that Jim began taking metalsmithing classes at a local community arts center. Upon graduating with his MFA from Madison he began a full time practice as a metalsmith. The great majority of his work is judaica. His work judaica can be seen at jimcohenjudaica.com. He has spoken on the jewish military experience and his art at Craft in America, Los Angeles, CA. He has served as a board member of the Society of North American Goldsmiths and as president of the American Guild of Judaic Art. Jim and his wife, Seren, a geropsychologist, currently reside on “5 Acres of Heaven” outside of Santa Fe, NM.

Jônatas Chimen Dias DaSilva-Benayon
Jônatas Chimen Dias DaSilva-Benayon (b.1981), is a Brazilian-American Symbolist artist and author. His work explores personal and collective identity amidst a complicated and ever-changing cultural landscape. The artist’s exploration of identity is often drawn from his own family’s history of forced
Karen Goodman

Karen Goodman is an independent artist, teacher and scholar. Honors include an NEA Choreographer’s Fellowship. She has choreographed 45 works and produced/directed/ wote the documentary Come Let Us Dance on Yiddish Dance. She writes and speaks on Yiddish Folk Dance and early Jewish modern dancers choreographing on Jewish themes. She danced with post-modern master Rudy Perez in NY and LA.

David Jordan Harris

Musician and writer David Jordan Harris has been Executive Director of Rimon: The Minnesota Jewish Arts Council since 2004. He is co-founder and Artistic Director of Voices of Sepharad and has pursued study and performance of Sephardic music throughout North America, Morocco, Greece, France, Israel, Turkey, Poland, Bosnia, and Spain. Integrating his skills as a singer, actor, and dancer, he has appeared as guest artist with Zorongo Flamenco, Katha Dance Theatre, Corning Dances and Company, Walker Art Center, Illusion Theater, North Star Opera, Rose Ensemble, Liz Lerman Dance Exchange, Minnesota Opera, Lyra Baroque Orchestra, Ensemble Español, and In the Heart of the Beast Puppet and Mask Theatre. David has co-authored four plays and composed music for the film Romania 1941/ Rwanda 1994. His recent musical collaboration with Nirmala Rajasekar, Song of Wonder, was awarded a 2015-16 Minnesota State Arts Board Arts Touring grant. A graduate of the University of Chicago, David is interfaith arts special consultant for the Jay Phillips Center for Interfaith Learning at the University of St. Thomas.
Richard Hecht
Richard D. Hecht is Professor of Religious Studies at the University of California, Santa Barbara. He is completing a book-length project on religion and contemporary art titled Saved from Matter: The Religious Cultures of Contemporary Art.

Toby Kaufmann-Buhler
Toby Kaufmann-Buhler (based in Lafayette, Indiana) is an artist exploring sensory perception, identity and memory through his work in image, sound and space. This involves the integration of a number of different media including video, film, found/composed sound, text and installation work. He has produced collaborative work with a number of musicians, composers, poets and visual artists, and his installation work utilizing custom-designed video projection has been exhibited in numerous venues. Kaufmann-Buhler is a recipient of the Foundation Prize from Peripheral Vision Arts, and in 2017 is an artist in residence at Signal Culture (New York) and the Kimmel Harding Nelson Center for the Arts (Nebraska).

Judith Brin Ingber
Judith Brin Ingber, after dancing professionally in NY, moved to Tel Aviv and worked for Batsheva Dance Company and Inbal Dance Theatre. Her writing on dance in Israel appears in encyclopedias, book chapters, & in her seminal book “Seeing Israeli and Jewish Dance.” Brin Ingber lectures internationally (including the Prague Arts Academy), for universities (Faber lecturer at Princeton University), and at academic conferences. She returns often to Israel where she sees dance performances and teaches (especially for Henia Rottenberg’s dance program at the Western Galilee College). She co-founded the dance and music chamber group Voices of Sepharad, touring the US and internationally.

Naomi M. Jackson
Naomi Jackson is an Associate Professor in the School of Film, Dance and Theatre at Arizona State University. Her books include Dance, Human Rights, and Social Justice: Dignity in Motion (co-edited with Toni Shapiro-Phim, Scarecrow Press), Right to Dance: Dancing for Rights (Banff Centre Press), and from Wesleyan University Press, Converging Movements: Modern Dance and Jewish Culture at the 92nd Street Y.

Sophia Levine
Sophia Levine is a Ph.D. student in Critical Dance Studies at the University of California, Riverside. Levine holds degrees in Dance from Middlebury College and University of Illinois Champaign-Urbana and has taught and performed in the U.S. and abroad. She was a graduate organizer of the Mnemonics Network for Memory Studies conference in 2016 and performed her paper “D(a/e)bk(e/a) h” at the same conference in 2015. The process of writing and receiving feedback on that presentation and her choreographic explorations of “hysterical” Jewish embodiment have informed her more recent work on tarantism—a durational and semi-ritualized dance/trance/illness from
Southern Italy. This is her third time presenting with the Conney Conference Choreographer’s Lab.

**Hannah Kosstrin**
Hannah Kosstrin, Ph.D., is Assistant Professor in the Department of Dance and affiliate faculty with the Melton Center for Jewish Studies and the Center for Slavic and East European Studies at The Ohio State University. Her monograph *Honest Bodies: Revolutionary Modernism in the Dances of Anna Sokolow* is forthcoming from Oxford University Press. She is project director for the Labanotation iPad app KineScribe. Kosstrin is Past-Treasurer of the Congress on Research in Dance, and a member of the Society of Dance History Scholars Editorial Board and the Dance Notation Bureau Professional Advisory Committee.

**Ella Levitt**
Ella Levitt is a theorist, critic, curator and researcher living in Brooklyn, NY. She studied Art History as an undergrad at the University of Pennsylvania and Sarah Lawrence, Florence, and received an MA in Contemporary Art Theory from Goldsmiths College, London. For years, she was a Tel Aviv based arts writer covering Israeli Contemporary Art for The Jerusalem Post and international publications, before she flew the coop to forge inner-faith connections across the diasporic Middle East. Ella is a mother and yoga instructor currently in the early stages of a multi-disciplinary project grappling with Jerusalem post-1967.

**Richard McBee**
Richard McBee is a painter of Biblical subject matter and writer on Jewish Art. From 2000 until 2014 he wrote about the Jewish Arts for the Jewish Press and continues to exhibit paintings, lecture and curate Jewish art exhibitions. He is a founding member of the Jewish Art Salon. His essay “Contemporary Jewish Art: The Challenge” was published in the 2014 Journal of Yeshivat Chovevei Torah. His website; richardmcbee.com, exhibits over 300 of his artworks and includes 250 of his Jewish Art reviews.

**Tony Michels**
Tony Michels is the George L. Mosse Professor of American Jewish History at University of Wisconsin-Madison. He is author of *A Fire in Their Hearts: Jewish Socialists in New York* and editor of *Jewish Radicals: A Documentary History*.

**Grace Kessler Overbeke**
Grace Overbeke is a doctoral candidate at Northwestern University’s Interdisciplinary PhD in Theatre and Drama. Her dissertation research focuses on Performance Analysis and Audience Response to Jewish Female Standup Comedians. She received a B.A. from Wesleyan University, and an M.A. from Northwestern University. Recent publications include “Subversively Sexy: The Jewish “Red Hot Mamas” Sophie Tucker, Belle Barth and Pearl Williams” in *Studies in American Humor* and “An Interview with Young Jean Lee” in *Theatre Survey*. 
**Judy Sirota Rosenthal**
Judy Sirota Rosenthal, has been described as an “elegant primitive”, whose work, whether as artist or teacher, has been described as “simple and many layered; subtle and profound; wild yet filled with presence and emotion.” As an artist of great originality in all forms, her work has been exhibited nationally in museums and galleries, including Yeshiva University Museum (NY), Hebrew Union Colleges, (NY/OH), The Aldrich Museum of Contemporary Art, (CT) The Chesterwood Museum, (Stockbridge, MA.), Aidekman Gallery, (MA) and the Rosen Museum of Art (FL), and many others. Her workshops are known for surprise, touching in to the human and the sacred. Judy has created workshops for all ages, at universities, national conferences, senior centers, synagogues, and high schools.

**Hannah Schwadron**
Hannah Schwadron is Assistant Professor of Dance at Florida State University, where she teaches coursework in dance history and critical theory, choreography and performance. Her creative and scholarly research intersects questions of Jewishness, gender, dance, and joke-work. This is her third year participating in the Conney Conference Dance lab.

**Ben Schachter**
Ben Schachter is professor of Fine Arts at Saint Vincent College. He received both MFA and MS degrees from Pratt Institute. He is an ELITalks speaker, http://elitalks.org/ben, and has addressed artist groups and attended conferences in the United States and Israel. His writing on art has appeared in several academic journals including *Images: A Journal of Jewish Art and Visual Culture* and, soon, in *Ars Judaica*. Other writing can be found in *Contemporary Drawing in the 21st Century* and *It’s a Thin Line: Eruv from Talmudic to Modern Culture*. His artwork has been exhibited at the Institute of Sacred Music at Yale University, Yeshiva University Museum, the Jewish Museum, the Mattress Factory and currently at the Derfner Judaica Museum in Riverdale, NY. He is the Jewish Art Salon’s first blogger, https://jewishartsalon.org/. His first book, published by the Pennsylvania University State Press, entitled, *Image, Action and Idea in Contemporary Jewish Art*, will be available at the end of 2017. He lives in Pittsburgh with his wife and four children.

**Henia Rottenberg**
Dr. Henia Rottenberg is the Head of Dance Theatre Division, Theatre Studies Department, Western Galilee College, Israel, and lectures at Kibbutzim College of Education. She is a founder member of The Israeli Society for Dance Research (2012); Co-edited of the anthologies Dance Discourse in Israel (Resling, 2009) Life of Creation: the Art of Sara Levi-Tanai (Resling, 2015), and Conflict in dance: Jewish-Arab Relationships in Israeli Dance [in Process, 2018]. Her research interests are dialogue between dance and painting and dance in in Israel.
Ruth Weisberg
Ruth Weisberg, artist, Professor of Fine Arts, former Dean Roski School, University of Southern California, is the Director of the USC Initiative for Israeli Arts and Humanities. Weisberg’s work is included in sixty major Museums, among them the Metropolitan, the Whitney and the Art Institute of Chicago. She is the recipient of numerous awards, most recently the Foundation for Jewish Culture’s 50th Anniversary Award, 2011, and the Southern Graphic Council International’s Printmaker Emeritus Award, 2015. Weisberg has had over 80 solo and 190 group exhibitions, including a major exhibition at the Norton Simon Museum, Pasadena and a retrospective, at the Skirball Museum, Los Angeles as well as a solo exhibition at the Huntington in San Marino. “Reflections Through Time” a survey of her works on paper 1972 to 2015 was shown at Jack Rutberg Fine Arts in 2015.

Larry Silver
Larry Silver is the Farquhar Professor of Art History at the University of Pennsylvania. He taught previously at Berkeley and Northwestern. A specialist in painting and graphics of early modern Northern Europe, especially Germany and the Netherlands, he is the author of numerous scholarly monographs and museum exhibition catalogues in his field. In addition to a general survey textbook, Art in History (1992), he co-authored a survey with Samantha Baskind, Jewish Art: A Modern History (2011) and has participated in several exhibitions of modern Jewish art. A regular contributor to Ars Judaica, he has authored reviews for a variety of Jewish journals, most recently about New York’s Jerusalem exhibition in Images.

Sound Out Loud
We are pleased to present Sound Out Loud Ensemble & Friends performing Steve Reich’s Music for 18 Musicians in a program at the Overture Center’s Promenade Hall, on Thursday, April 20, 7 p.m. This seminal piece by the influential minimalist composer is a rarely performed work, owing to the need for 19 musicians and four pianos, and the technical prowess necessary to play such a complex and richly layered piece of music. The program is dedicated to Babe Conney and we are very grateful to be able to present this evening as a remembrance of our extraordinary friend.
MUSICIANS:

Biffa Kwok, violin*

Brian Grimm, cello*

Pedro Garcia III, clarinet/bass clarinet*

Emily Borley, clarinet/bass clarinet

James McKenzie, marimba

Dave Alcorn, marimba

Aaron Gochberg, marimba

DeLane Doyle, xylophone

Somali Wilson, xylophone

Garrett Mendelow, vibraphone*

Michael Koszewski, auxiliary percussion

Kyle Johnson, piano*

Emili Earhart, piano

Satoko Hayami, piano (and marimba)*

Brianna Ware, piano

Erin K. Bryan, vocalist

Rebecca Buechel, vocalist

Cheryl Rowe, vocalist

Chelsie Propst, vocalist

*Sound Out Loud member

Conney Conference on Jewish Arts
Concert in Promenade Hall
Overture Center
201 State Street, Madison WI

April 20, 2017  |  7 p.m.

Featuring the SOUND OUT LOUD
ensemble & friends performing
Steve Reich’s Music for 18 Musicians