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# Jewish Argentine Princess (The Sequel)<sup>1</sup> A Possible Point of View about Jewish Choreographers and Dance Teachers in Argentina

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## **Introduction**

When I was preparing my presentation about Jewish Argentinean choreographers for Naomi Jackson's conference at Arizona State University (ASU), I realized that the field is so wide and the choreographers who made a mark in Argentinean modern and contemporary dance are so numerous, that I decided to focus on pioneer Argentinian women choreographers. Often, I have used the guiding principle of the number three in my presentations, in my writing and in other creative work, so to find the magic trio, I made a long list of choreographers. I came up with three central figures: Ana Itelman, Renata Schottelius and Ana Kamien. Those choices made total sense when I realized that each of the three had been honored with Argentinean dance's highest award, an Homage, presented over the years at the Buenos Aires Contemporary Dance Festival. They had been chosen by young artists (some of them also Jewish). With my narrative as the thread, I thought that I could stitch together both the different generations and their different time periods with many video illustrations and photos.

This article grew out of that ASU presentation. When I arrived at the university last October, I was nervous about how I would feel at such a gathering called "Jews and Jewishness in the Dance World," not being a religious Jew. However, I found that the atmosphere set up by the organizers, Naomi Jackson and Liz Lerman, was extremely welcoming, open minded, reassuring and very encouraging. There was no worry about whether one was "Jewish enough" to belong; I didn't feel that concern and neither did any of the others I spoke with. In fact, most of the talks that I attended began with some variation of "I am not religious, nor Zionist." Or "I don't have a Jewish education." Or, "I didn't understand why Naomi insisted so much on my coming. Why me?" and the like. This also reminded me of my sister and her commission for Renate Schottelius's Homage, which you'll read about in the article.

Therefore, I don't feel that I have to "justify" the Jewishness of my three heroes who rarely spoke of their Jewishness, if at all. In fact, I wasn't aware of Renate Schottelius's background fleeing from

Germany at age 14 just in the nick of time before the Nazis would have caught her, and all the little (and big) details that this research has revealed to me. I am very grateful to Naomi for having insisted on my participation at the conference. In the Jewish dance world, I feel I am a sister to all these lovely "Dancing Jews" that Naomi has managed to gather together, our relations concretized in the finale event, together on stage with all the conference participants holding hands and dancing.

## **History**

The majority of Jewish immigrants came to Argentina between the end of the 19th Century and the first three decades of the 20th Century, although the first immigration can be traced back even to the early 16th Century. Following the Jewish expulsion from Spain and Portugal due to the Inquisition, Sephardi Jews fled persecution, migrating with explorers and colonists to settle in the areas of the new world before they were ever called Argentina.

As in all Modern(ist) History, we can clearly follow a path of Modern Dance pioneers coming from Central and Eastern Europe in the 1930s settling in the major cities of Buenos Aires and Mendoza. Renate Schottelius and Isolde Kleitman, among others from that "first wave" (extending into the '40s and '50s), were followed in the '60s and '70s by Ana María Stekelman, Mauricio Wainrot, Ana Deutsch, Kamien and, above all, the great choreographer and teacher of choreographers, Ana Itelman.

In this article, I will address three of the pioneers as a way of initiating research through the deserted paths of Argentinean Dance History, which has suffered from the lack of proper archiving (a subject that I also discuss briefly in this article). Only in recent years has there been an interest in our own dance ancestors, especially by younger generations of students at the *Universidad Nacional de las Artes* (the UNA or National University of the Arts), as well as by the Buenos Aires Contemporary Dance Festival through its Homage project. Ana Itelman, Renata Schottelius and Ana Kamien are the three choreographers who constitute the subject of this article. They were all

winners of the Homage project. I hope to be able to broaden my vision of these masters' legacies by further researching how the younger generations of choreographers and filmmakers in charge of these Homages see them. I also hope that this will only be a departing point for me and many other researchers in order to dive deeper into these waters.

### **We Remember**



"A radical man goes to his roots. To be radical is to go to your roots" (Quoted at the Holocaust Museum in Havana, Vedado Synagogue). José Martí

Starting in 2008, the Contemporary Dance Festival of Buenos Aires (organized by the city's Ministry of Culture), has been holding an event called The Homage, which pays tribute to choreographers who are significant to the local dance community. This Homage movement makes up for the lack of proper archives where students and researchers could visit the works of choreographers who are no longer active. Their legacy still rests mainly on oral transmission by the "intermediate generation." But it raises the question of how to speak our dance language and how to pass on this body of work without the support of properly catalogued film or video and serious, written material.

Several attempts and initiatives have been frustrated so far in Argentina regarding this crucial matter. Many of them come to mind, the most notable being the National Library's intended Dance Archive, for which there was even a formal presentation (with drinks), where many choreographers donated their tapes and DVDs for the never-to-be public collection. Later on, the National Library, after doing nothing with this donated material, passed it on to a private dance studio, where the studio still keeps waiting for funding to catalogue and make the material available to the public.

So, in a country like Argentina, which is the case for many Latin American countries (except for Mexico and its wonderful archives) the fact that every other year one particular choreographer is honored at the festival means the Homage is a real treasure. In 2014, it was the turn of Ana Itelman, whose Homage was led by the young choreographers Jimena Pérez Salerno and Josefina Gorostiza along with filmmakers Natalia Ardisson and Jimena Cantero. They put together an entire evening, which included the restaging of Itelman's early piece *Tango* by choreographer Oscar Araiz; the screening of

the commissioned documentary *Apuntes sobre Ana Itelman*.<sup>2</sup> The directors' statement published in the festival program reads: "(Itelman) ....a work that questions the relationship between the power of memory, the living archive of the bodies, and the staging of an homage... We were born in 1984... We know that Itelman lived until 1989... (we were too young) to build our version of Ana Itelman so we depended on others' stories and experiences."

The performance featured a dozen of the notable disciples of Ana Itelman who joined the directors onstage: Monica Fracchia, Sofía Ballvé, Rubén Szuchmacher, Doris Petroni, Roxana Grinstein, Liliana Toccacelli, Diana Szeinblum, Ana Deutsch, Sandro Nunziata, Virginia Ravenna, and Silvia Pritz.



Ana Deutsch (standing), Ruben Szuchmacher, Mónica Fracchia, Sofia Ballvé (seated left to right) at *Itelmania*

### **ANA ITELMAN (August 20, 1927- September 16, 1989)**

Ana Itelman was born in Chile, and emigrated at an early age to Argentina. In the 1940s she entered the first Modern Dance company in Argentina, led by Myriam Winslow. She moved to the United States in 1945 and went into training with Martha Graham, Hanya Holm, Louis Horst and José Limón. Returning to Argentina two years later, Itelman began choreographing and performing solo work. In 1950 she created a modern dance studio with the aim of developing her own company. The company made its debut in 1955 with her fusion style piece *Esta ciudad de Buenos Aires* (This City of Buenos Aires), which combined tango dynamics with classical choreography.

Itelman returned to the United States and after joining Bard College's Dance Department as a professor she became head of the department. She also continued her own dance training with Merce Cunningham and Alwin Nikolais, as well as reaching out to any source she could for enrichment, such as lighting design classes, or acting lessons with Lee Strasberg.

In 1970, Itelman returned to Buenos Aires, where she founded the Café Estudio de Teatro Danza. Her first production there was *Alicia en el país de las Maravillas* (Alice in Wonderland). Throughout her life, Ana succeeded in developing a marvelous body of choreographic work while crafting a personal method for teaching choreography. Her on-going composition class served as both a cradle and fertile terrain for many young (and not so young) dancers who wanted to become independent and choreographers of their own pieces. For this, she didn't follow a one-way road, but instead combined elements she had learned from many different sources, such as the Alwin Nikolais–Murray Louis Improvisation Method, or ideas from drama and acting classes, or her own taste and knowledge of classic Russian Literature, among others.

Itelman was particularly influential, since she taught her composition class for many years in the '80s and '90s where everybody who is anybody as a contemporary Argentinian choreographer attended. She even lent and later donated her own property to host the San Martín Theatre Workshop, where many of the finest dancers took (and still take) a free 3-year-program. Her family donated all of her choreographic notes, video material and bibliography for archival purposes to the Documentation Center at the same theatre, after Itelman's suicide in 1989. Very recently, through an open, online voting campaign, the Center has been named after her. Itelman's dance collection is the only well-preserved collection in Argentina.

Itelman developed her own choreographic work mostly with the San Martín Theatre's Grupo de Danza Contemporánea (Contemporary Dance Group), today renamed *Ballet Contemporáneo* (Contemporary Ballet). Many of her iconic pieces included *El capote* (The cloak), *Historia del soldado* (The Soldier's Tale), *Las casas de Colomba* (The Houses of Colomba, inspired by Tennessee Williams's *A Streetcar Named Desire*), *Paralelo al horizonte* (Parallel to the Horizon), *Suite de percal* (Percale Suite), and *Y ella lo visitaba* (And She Visited Him). She was honored with the Konex Award for choreography, post mortem, in 1989.



The beginning of *Itelmania* or *Reconstruyendo a Ana Itelman*

The most striking moments of *Itelmania* were the times when each of the 10 performers (most of them choreographers and/or theater directors in their own right) evoked an exercise or assignment from Itelman's choreography class. A wave of life seemed to travel

through the stage when they were recalling names of assignments, either shouting them out loud, or reading them from a piece of paper. These had been found decades later in notes Itelman kept in a diary of her classes. This seems to raise the question of what is the importance of posing challenges to students/artists, even just naming them. Would that be a way of setting down a milestone, which later might become a legacy? Or, rephrasing: are the pieces of a choreographer's ideas as strong a legacy as her teachings? Of course, this wouldn't be a question applicable to all choreographers, but as dance is an ephemeral art, which is in my opinion one of its many charms, it seems worthy to take a moment to reflect on that. How is it possible to read the invisible thread of an artist's legacy through generations? Which would be the tools to follow those threads? Is this possible at all?

### **Renate Schottelius (1921 – 1998)**

Our next figure is a German born dancer who came to Argentina at the age of 16. Here are her own words about her landing in this country, from an interview conducted by Stephanie Reinhart and published in the book *Dancing Female: Lives and Issues of Women in Contemporary Dance* (Friedler & Glazer, 1997).

SR: How did you come to Argentina?

RS: I had to leave Germany; I am half Jewish. I couldn't have had the career I wanted in Germany. In 1936, at the age of 16, I came alone to Buenos Aires, Argentina. I was from a very small family: my parents, myself, and my grandmother. An Argentinean uncle had enough money to invite only one of us over. My grandmother felt nothing could happen to her because she was not Jewish. My parents did not want to be separated. My mother was Jewish and my father was persecuted because he was against the Nazis. Although it was a hard decision for my parents, I was chosen to come. I was excited; I didn't understand that I might not see my parents again. As it turned out, my father died at the age of 49 in Colombia, but I was able to bring my mother to Buenos Aires in 1941, where she lived with me for 20 years.

SR: What dance did you find when you came here?

RS: There was no Modern Dance whatsoever.

I found it particularly interesting to discover more of Renate Schottelius's acute and almost sarcastic personality (clearly reflected in these paragraphs) which we all felt as students of hers during her technique class. Also, the acknowledgement of her Jewish origins came as a shock to me, since I had never noticed them, probably as a result of some prejudice towards Renate's strong German accent. Is it also possible that it came from some sort of immigrant reflex of hers, trying to blend into the new land without any reference to her previous life?

It would not be an exaggeration to say that, at the same measure that Itelman was the most significant teacher in terms of choreographic composition in Buenos Aires in the 1980s, Schottelius was THE Modern Dance Technique teacher in those years. Who dared not to attend Schottelius's class? As an example of that, one of the avant-garde choreographers of the 1960s, Graciela Martínez, wrote in her own biography in the program to a show: "I once took a class with Renate Schottelius," as if this would be the exception to the rule, and Martínez was the rebel of her generation. Renate mentioned

this situation to me during an interview that was part of my documentary *Danza argentina en los '60s* (Argentinean Dance of the '60s).

In 2016, Buenos Aires Contemporary Dance Festival commissioned choreographer Susana Szperling to take care of the Homage to Renate Schottelius. In order to do this, Susana revisited both her own memories as a student and the memories of many (and notable) Schottelius disciples: Oscar Araiz, Ana Maria Stekelman, Ana Deutsch, Andrea Chinetti, Diana Theocharidis, and Alejandra Vignolo.

The particularity of the setting of *Renate virtual y sus actuales* (Virtual Renate And Her Actuals)<sup>3</sup> is that all of these artists appear on stage only virtually, projected on three screens (two of them vertical and one horizontal). Their voices and their bodies conform to the frame for a stage piece where three dancers (Susana Szperling, Mauro Cacciatore, and Liza Rule Larrea) embody Schottelius's choreography from her pieces *Aria and Paisaje de gritos* (Landscape of Screams), as well as exercises from both her technique and composition class.

As part of the video team, I was present during these interviews when my sister Susana (full disclosure) posed her questions and proposed to these Argentinean dance giants to evoke, not only in words but also in movement, their memories of Renate's legacy. Ana Deutsch was particularly moving when she recreated an improvisation exercise from Renate's class about moving from one's gaze. These three screens are also the surface for images extracted from choreographic pieces, classes, as well as a short documentary where Renate's own voice is heard, marking the end of the whole Homage.



Mauro Cacciatore and Liza Rule Larrea dancing *Paisaje de gritos* (2016)

There are two scenes made up of monologues that stand out. One of them by pianist Aníbal Zorrilla, who was the accompanist for Renate's technique classes for more than 20 years, tells stories related to Schottelius' involvement with music for her class. She would ask for particular rhythms and speeds from Aníbal: "I want them to be surprised," she used to say. And boy, didn't we get surprises all the time! I remember one class when she said: "Yes, it is OK to feel the violence of the speed of movement."

The other monologue, by Susana Szperling, is a spoken word plus movement scene, where she recalls being the odd one at Schottelius class who says, "You don't respect forms." Szperling asks herself

onstage: "Why did they commission me, if I was not one of Renate's preferred students?" *Renate virtual y sus actuales* was premiered on the day of Schottelius birthday (December 8th) and has had a life of its own beyond the festival, with performances the following year (2017) at two theaters in Buenos Aires (25 de mayo and Centro Cultural de la Memoria Haroldo Conti). It has also become a performance-lecture presented in December 2018 at *Ciclo Cuerpos* (Bodies Series, Centro Cultural Matienzo), as well as at academic venues for study such as the UNA *Universidad Nacional de las Artes* (National University of the Arts).

Susana says in an interview by Carolina Prieto:

"She treated us very respectfully, with some distance. Her feedback was very rich. It was nice to hear her talk, her way of expressing, with her usual black turtleneck pullover and her very special bun... And the way she danced! Her vitality, her strength. Already back then, she stated the idea of the dancer as a professional worker, and that dance can happen anywhere... As Oscar (Araiz) tells, her pieces were different: some of them had a lot of humor while others were very strong, alluding to Nazism or to the Disappeared by the military dictatorship."<sup>4</sup>

### ***Otras danzas (Other Dances)***

In 1987, with the enthusiasm of the recently regained Democracy in Argentina, Ana Itelman and Renate Schottelius joined forces to curate a series of dances that would happen outside the black space of the theater. The result was *Otras danzas* (Other Dances) which occupied many unusual spaces at Centro Cultural Recoleta, a marvelous building that had been an abandoned monastery, later a home for the elderly, and finally had been acquired by the city as a cultural center. Young choreographers (many of them presenting their first pieces) were called to the patios, staircases and hallways of the building. Most notably, Itelman and Schottelius (with the assistance of Silvia Pritz) opened an area for advising the choreographers of these pieces to be developed onsite. This was a first time for those in the dance community of Buenos Aires to exchange their artistic views outside the box: outside the theater and outside the classroom. I dare say that *Otras danzas* marked the beginning of a sense of community for people in the dance field. It marked a milestone in terms of authorizing dance students to advance in order to call themselves artists.

### ***Ana Kamien (born in 1934)***

The dancer and choreographer Ana Kamien has been part of the avant-garde movement of contemporary dance since the '60s. She was a member of the group of artists gathered in and around the Di Tella Institute in Buenos Aires. Kamien has danced her own choreographies in all major theatres in Argentina, as well as Holland, England, Germany and Israel. She is very active in the dance community up to this day, having recently been President of *CoCoA-Datei* (the local association of choreographers) as well as Artistic Director of *Prodanza* (Office for the Independent Dance of the city of Buenos Aires).

In December 2018 there was an event called *Danzas maestras* (Master Dances) at Centro Cultural Matienzo, as part of *Ciclo cuerpos* (Bodies Series), which is usually a series dedicated to Screendance in its



Susana Szperling dancing *Aria* (2016)

broadest sense. In this case, the evening included one performance-lecture (See section on Renate Schottelius above for the previously mentioned *Renate Virtual y sus actuales*) plus two documentaries: *Les chemins de Noemi Lapsezon* (Noemi Lapsezon's *Trails*, 1999) by Jean-Pierre Garnier, and *Ana + Leone*<sup>5</sup> (2018) by Laura Arensburg.

In the latter, *Ana + Leone* we see at its core, the relationship between Ana Kamien and her photographer husband and partner in artistic life, Leone Soninno. It shows how they have collaborated to create so many pieces together. There's an epiphany towards the end of the film, when they both go into the same theater where they have premiered a series of pieces; they try to recall one with the help of a surprising object, a push broom.

Ana goes onstage and Leone sits in the house, and a dialogue starts where each one reminds the other about details of the choreography, the music, and other elements. The most interesting



The Alternatives (Clarín newspaper, August 9th., 1987)

thing is that Kamien goes through the whole choreography describing orally what she was doing and indicating the movement at every single moment of the piece with her 80-something body.

The evening of *Danzas maestras* concluded with a conversation between Kamien, Susana Szperling, myself, and Daniel Böhm, curator and organizer of the program. Ana started to talk about seeing herself onscreen and went into more specific movement details of the piece, as if the filmed scene was not descriptive enough for the audience to grasp what they had created:

"That piece... I have it in my heart. You might have noticed that I couldn't dance it at the time... (of the filming. Originally) I fell on my knees, and from my knees I fell with my whole body to the ground, like I was beaten. Then, I put my hands on the floor; I jumped up and fell on my knees again... I crawled travelling through the whole stage, and finally while I was on the floor, I kicked with my feet, my hip up, supported by my hands, until I held onto the broom and tried to run away... I remember it with emotion, I am telling it to you again now, after you already saw me doing it on the screen." (Laughs).

That precise narration of the movements, the involvement of the speaker, her whole body reflecting her words while seated on a chair, created a special atmosphere for all of us present at that time. Daniel Böhm stated: "As (her husband) Leone says (in the film), dance is something that happens at a certain moment, and then there's nothing left. Even though you are full of memories and anecdotes, it's very difficult to transmit the experience."

But what I felt (and actually expressed at that time) is that the act of talking, the oral discourse, can also be a dancing act. Narration is a form of art that - as dance does- it allows for kinesthetic empathy of the listener, or the viewer. "To talk dance' is also to dance..," and then Susana added: "I think that behind the construction of a dance piece there are always words, at the (moment and the) way of thinking it. Maybe to reveal some of those words is to unveil something that is hidden in that dance."

The piece in question originally had no title (though it was later called *Heroica* after Beethoven's music). It was part of a series by Kamien and Soninno where they took inspiration from unfortunate phrases said by public figures of the time (1970s), such as the Secretariat of Culture or a prestigious dance critic. The phrase that inspired the push broom section was: "Watch out, right?" Ingeniously, the push broom in question transforms. It changes its function from sweeper to shotgun, to crutch, to a prisoner's pole, to a cross to bear. It all ends with the sound of the executioner's drum and the word "Fire!" followed by a blackout of the stage.

Kamien has been devoted to the teaching of dance since the early stages of her career. So in 2012, when the Buenos Aires Contemporary Dance Festival decided to commission its Homage around her figure, they asked Natalia Ardissonne to make a documentary<sup>6</sup> and many of Kamien's disciples respond to the call: Susana Tambutti, Margarita Bali, Silvia Tissenbaum, Andrea Servera, Ana Garat, and Laura Goyechea. Her collaborators at those swinging times from the Di Tella Institute were also asked: Leone Soninno (of course), and choreographers Marilú Marini and Graciela Martínez.

A stage piece was commissioned from Ana Garat, who performed *Solo para Ana* (Solo for Ana). Garat's statement for the program reads: "229 Defensa St. A staircase. First floor. Behind a glass door, Ana. The music surrounds the bodies that move. In front of my thirteen-years-old eyes, a revelation. To meet Ana was, for me, to know who I am."

But in order to see *Ana Kamien* dancing in her heyday, one must watch the film *Ana Kamien* (1970) by Marcelo Epstein.<sup>7</sup> Shot in black and white just after Di Tella Institute was closed down by the dictatorship. The accompaniment is original music by Carlos Núñez. It has several scenes where the film embodies the most distinctive characteristics of the group including by Martínez, Marini and Kamien. You see the elements the dancers were working on including abstraction of the body figure using props and costumes that modified and deformed its shape. Epstein and his Director of Photography, Andrés Franc Silvert, enhance those features by placing the camera at risky angles, and using the lights at a very contrasted chiaroscuro.

As Rodrigo Alonso states in his article "From Tango to Video Dance - Dance for the Camera in Argentina: "Ana Kamien, together with filmmaker Marcelo Epstein, also created the first work that can be considered, in all senses, 'dance for the camera' ... In this film, the stage was completely replaced by a neutral and physical space created through the movements of the camera and the dancer's body. The spatial fragmentation promoted a visual abstraction. Every movement was considered according to the position of the camera; every shot enhanced the movement isolated from the whole choreography, which remains incomprehensible beyond its audiovisual representation. The editing created its own choreography through the fragments of movement: it did not reconstruct a preexisting kinetic organization. For all this, *Ana Kamien* is not only one of the first examples of dance for the camera in Argentina: it is also one of the best."<sup>8</sup>

As an introduction, Kamien's voice-over recites a poetic description of herself:

Waterfalls and streams flow through my veins  
My bones delineate multiple ravines  
My name is Ana Kamien  
Seas flow through me  
In them I slide  
The mountains are my bones



Ana Garat in her piece *Solo para Ana* (2012)

In them I take form  
Nature is Mankind

## Notes

<sup>1</sup> The reason for the title is that at Douglas Rosenberg's request, I wrote and presented an article called "JAP Jewish Argentine Princess" for the Conney Conference on Jewish Arts (directed by Rosenberg; see <https://conneyproject.wisc.edu>). held at the University of Wisconsin in 2003. The article was an autobiographical text, gracefully revised by Elizabeth Zimmer. My presentation at the Arizona State University's "Jews and Jewishness in the Dance World" Conference is a second round on the same themes, so I came up with this "sequel". In the writing and reporting for this article, I actually ended up in a very different place than where I began for the Conney presentation. However, I decided to keep the title as I have an intention of creating a series on this subject, continuing with the catchy title phrase Jewish Argentine Princess, JAP.

<sup>2</sup> Ana Itelman: (<https://vimeo.com/109295119>, accessed June 10, 2019); and a delicious onstage performance called *Itelmanía o Reconstruyendo a Ana Itelman* (Itelmania or Reconstructing Ana Itelman); see link to trailer: <https://vimeo.com/221105394>, (accessed June 10, 2019).

<sup>3</sup> Setting of *Renate virtual y sus actuales* (Virtual Renate And Her Actuals) <https://susanaszperling.com/susanaszperlingrenate>; html, <https://youtu.be/kWZGtiXcOh4>, (both accessed June 10, 2019).

<sup>4</sup> Susana Szperling, interviewed by Carolina Prieto, published by *Página 12* newspaper, November 12, 2017; <https://www.pagina12.com.ar/75364-tributo-a-una-maestra-y-coreografa>, (accessed June 10, 2019); *Ana + Leone*. <https://vimeo.com/301377432/c23d41b6f7>, (accessed June 10, 2019); Natalia Ardisson's documentary: <https://vimeo.com/61534330>. (accessed June 10, 2019); Marcelo Epstein's film: <https://vimeo.com/133870952>, (accessed June 10, 2019); <http://www.roalonso.net/en/videoarte/tango.php>.

<sup>5</sup> *Ana + Leone*. <https://vimeo.com/301377432/c23d41b6f7>, (accessed June 10, 2019)

<sup>6</sup> Natalia Ardisson's documentary, <https://vimeo.com/61534330>, (accessed June 10, 2019).

<sup>7</sup> Marcelo Epstein's film: <https://vimeo.com/133870952>, (accessed June 10, 2019).

<sup>8</sup> [http://www.roalonso.net/en/pdf/videoarte/tango\\_ing.pdf](http://www.roalonso.net/en/pdf/videoarte/tango_ing.pdf), (accessed June 10, 2019).

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**Silvina Szperling** was born in Buenos Aires. Departing from a strong background in contemporary dance, Szperling dove into Videodance (or Screendance), pioneering the art form in Argentina and Latin America, with awards for her videos *Temblo* (1993) and *Chámame* (2008). In 1995 she founded and continues to direct the International Festival VideoDanzaBA, and this festival is a member of REDIV (Ibero American Videodance Network). Her first documentary film, *Relfejo Narcisa* (2015), was awarded an Honorary Mention from the Jury at FEM CINE Chile and has been screened at film festivals around the world. [silviszpe@gmail.com](mailto:silviszpe@gmail.com)