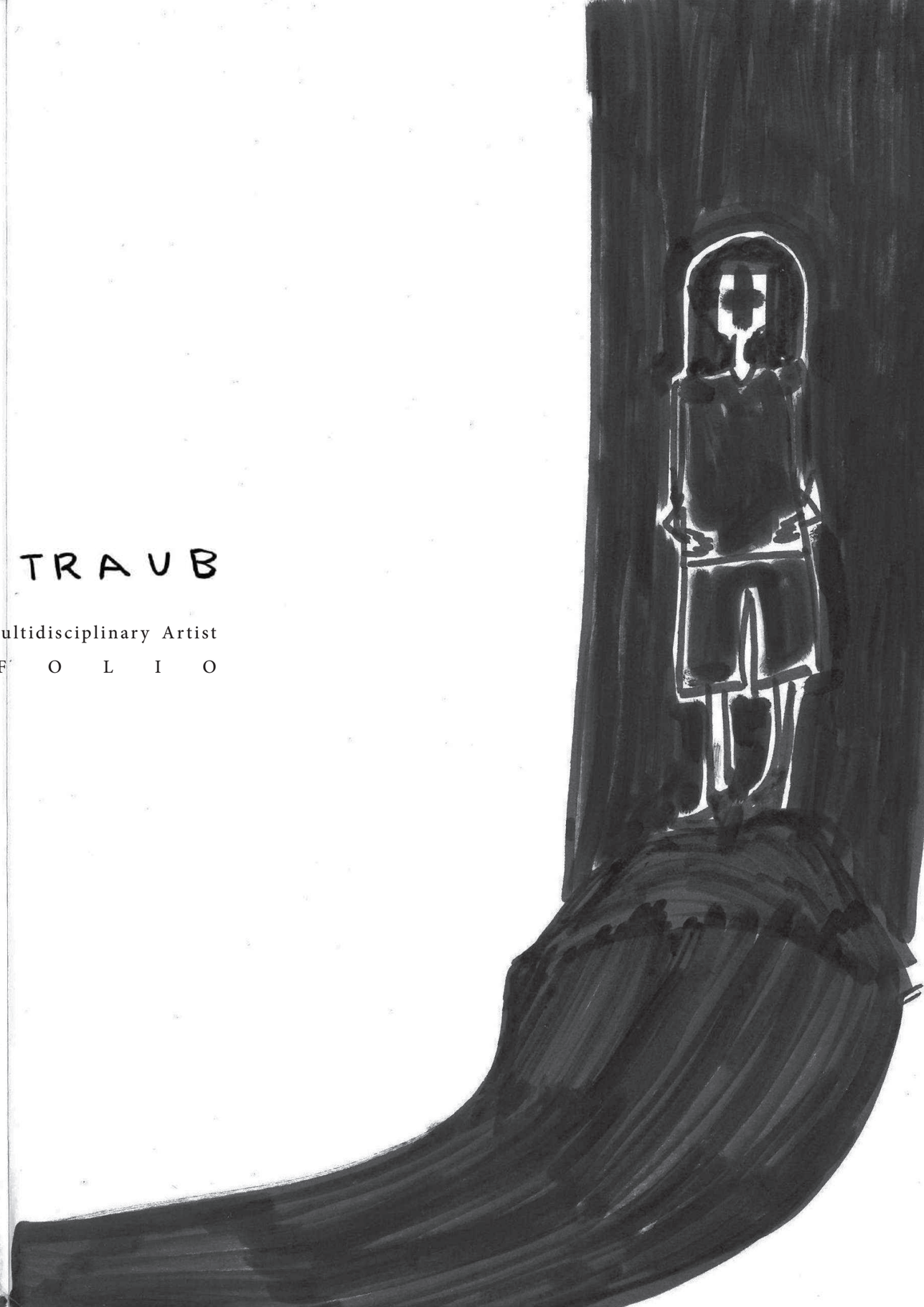
# NINA TRAUB

Choreographer and Multidisciplinary Artist

P O R T F O L I O



# MOUNTAIN / NINA TRAUB

*PROJECT PRESENTATION*

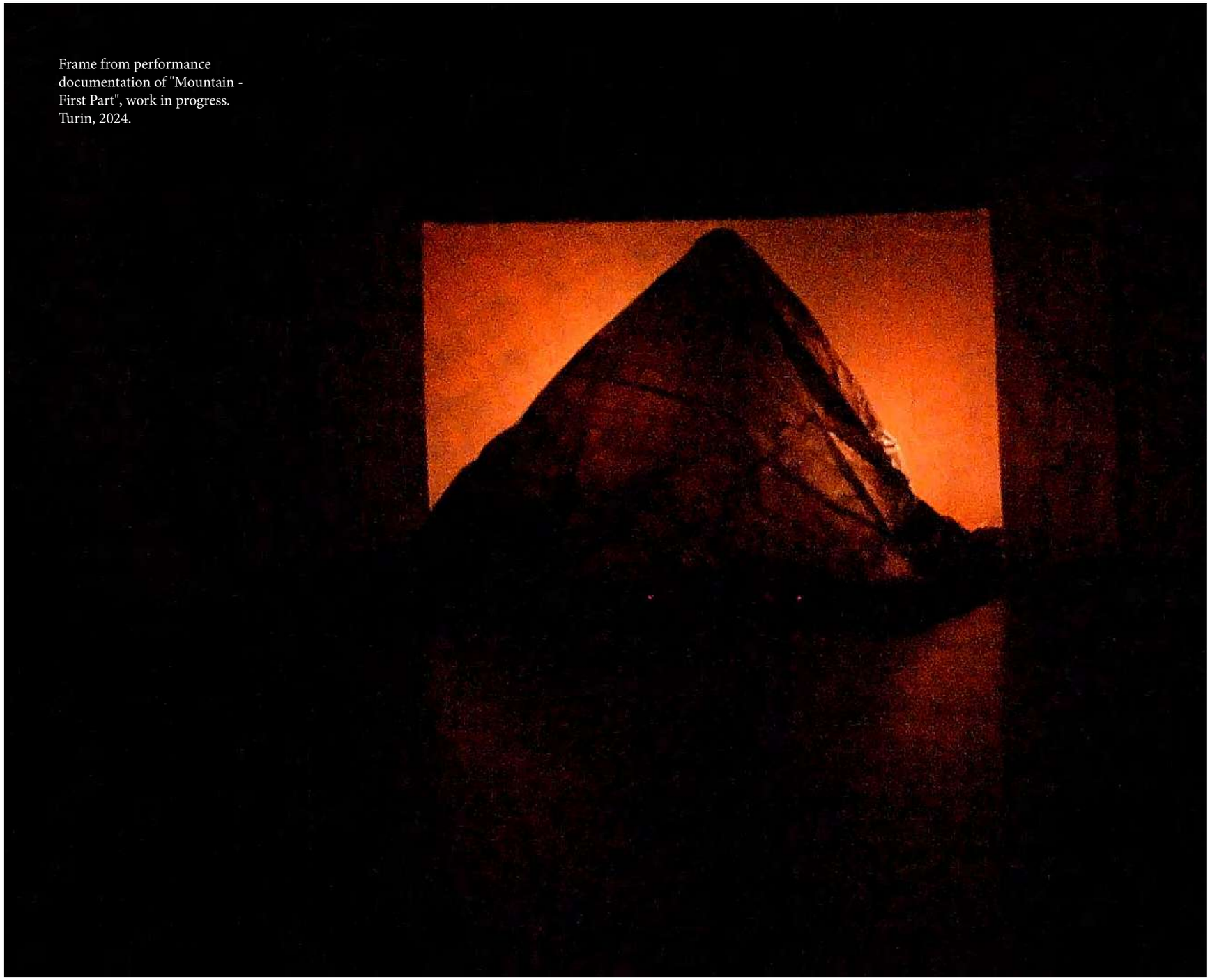
***Link to Perfomonce Documentation*** *(pw: 1n2n3n4n5n)*
***Link to Teaser***



A Band
preparation sketch for "Mountain"
(preformance), 2023, 42X30 cm,
ink on paper.

# MOUNTAIN

*PROJECT PRESENTATION*



Frame from performance documentation of "Mountain - First Part", work in progress. Turin, 2024.

*Team*

| | |
|---|---|
| *Nina Traub* | *(choreographer, dancer, musician)* |
| *Meshi Olinky* | *(dancer),* |
| *Jørgen Thuestad Meye* | *(dancer)* |
| *Zoe Polanski* | *(Musician)* |
| *Dror Tshuva* | *(Musician)* |
| *Ofer Laufer* | *(scénographie et lumières)* |
| *Fanny Spano* | *(administratrice de production)* |

*Produced by MOUNTAINS Company (created in France, 2023)*

*With the support of:*

| | |
|---|---|
| *Le 104 Centquatre* | *Paris, France* |
| *Maison Artagon* | *Le Loiret, Frances* |
| *La Ménagerie de Verre* | *Paris, Frances* |
| *POUSH* | *Aubervilliers, France* |
| *Officine CAOS* | *Turin, Italy* |
| *I_m flieger* | *Vienna, Austria* |
| *P.A.R.T.S / ROSAS* | *Forest, Belgium* |
| *SAIKONEON* | *Yamanashi Pref, Japan* |

# MOUNTAIN

*PROJECT PRESENTATION*

*Far far away from here*
*whole mountains*
*in a lake*

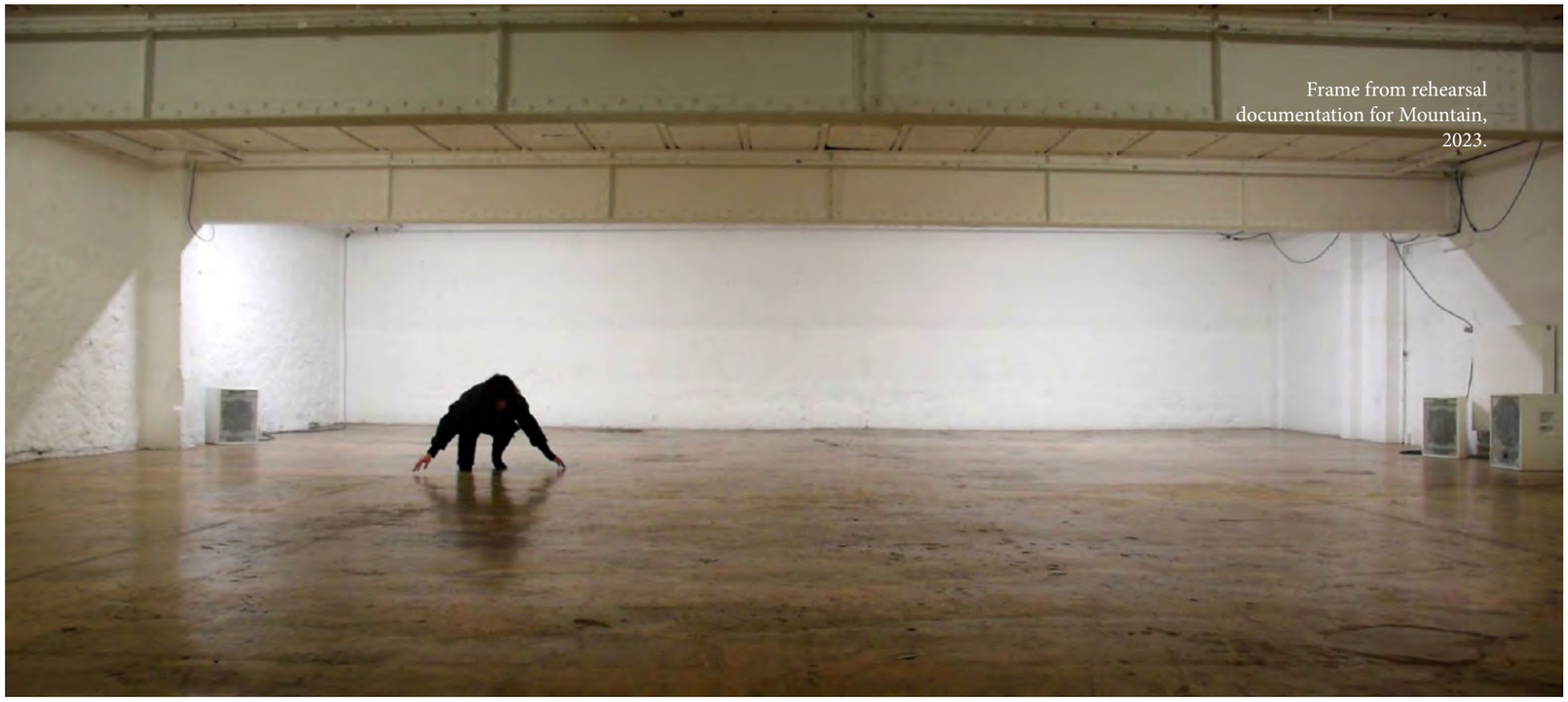
*At night I remembered*
*that I didn't say*

A mountain is ever growing, it takes thousands of years for a mountain to become a mountain, for us to realise the transformation. A mountain is stability and security, from it one can observe far away into the distance. It has solitude, serenity, wilderness, and seems hunched back. The mountain's movement is mostly round, yet there are pointed mountains resembling stone. The mountain is remote and can touch the clouds. It has hardness, tenderness, slope and summit, it sees all but distant from all. Its simplicity and wholeness is mysterious, alluring and intimidating at the same time.

There is comfort in the attempt of resembling nature up to a point of assimilation. There is no need then to stand out, to be extraordinary. Here, in order to become a significant mass, with heaviness and gravitas, a group is needed. Coordination is needed. The dancing body will then become the mountain—a lonely vantage point surrounded by earth, cityscapes, sounds, and animals. The solitary body will change; three dancers will substitute one another and will take each other's place. Each for a solo. One body will continue the other or transpose their movements, take their shift, share their burden. The aesthetic of the movement will be inspired by elements such as peak, edge, slope, vastness, mass, frost or wind. In each moment, one element will bear the courage of loneliness.

Mountain is a brown solo. A bent-backed mountain in its back, brown floor and walls. The performers will be dressed in brown as if created from the same matter. The space will transform with a gentle, slow movement. Solo by solo, image by image, mountains will try to move slowly, without us noticing they change. The shades of brown will indicate the humidity levels and heaviness of the mass, the temperature and time of day, whether subterranean or aboveground.

Mountain is a dance and music performance for five - performed by three dancers rotating solos between them and a live band , who will sit and stand alternately in a row at the back of the space as a horizon. They will play unceasing music loops in rising and falling waves, creating a space to stare at and gravitate towards. As the mountain slowly changes and accumulates without us noticing, so will the music in this piece. The sound will dictate, to a large extent, the mindset, the pulse and the temperature of the movement on stage. The band could be seen as a sort of a tribe opposed to the single moving body. The solo of the lonely body will join the synchronized melodies



Frame from rehearsal documentation for Mountain, 2023.

harmoniously, sometimes merging with the ongoing musical loop.

Mountain is the new step in a series of choreographic works based on the experiment to be one with nature. They all share a common dialect of color, numbers, temperature, and music. A blue solo, went on to an orange duet, later a black trio, and then a green quartet. In all of them, through repetitive and sisyphic movement, the unison was set as a goal, shaped as parallel solos performed in precise synchronization. This synchronization explores at the same time loneliness, while it amplifies difficulty, pain and also, relief. The unison here isn't used in order to obscure individuality, but to emphasize it and explore the singularities of each body.

Another common characteristic of my choreographies is the manner in which temporality is shaped. In none of them , the point where the day ends is clear. The sun does not set. The boundaries are elusive and no external frame dictates whatever. Only one element forms the global ambiance of each work: the use of one color, a monochrome that will infuse the whole, absorb anything that comes on its way. Blanket, back screen, and walls. The background becomes a safe ground, a setting which might appear limiting, but that is actually infinite, a full emotional world.

Behind the performative work, a practice of monochrome, sisyphean and repetitive drawings enriches the creative process. This visual material allows me to perceive the sculptural dimension of movement and to translate the two-dimensional drawing to the body in space. This simultaneous formulation allows me to dive into additional depths to which movement, drawing, or sculpting cannot reach separately.

**more than anything else, and in the broadest sense, my works - all of them and in ascending intention and intensity - deal with mythologies. With the projection of meaning and importance on the world around. With making it come alive, using words, characters, ceremonies, and other "tricks", in order to more easily explore regions otherwise too complicated or delicate to explore. This strategy, I believe, is at the base of human behavior; one of our core essences. By interacting with our surroundings, for example, and without even trying, we load it with attributes that are not really there. It is not really your homeland - it's just land and it's no one's. The smell of the sun heating the giant ficus trees, baking their fruit, is not really healing - it just feels good to remember.**

# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Whisteling Mountain
preparation sketch for "Mountain"
(preformance), 2021, 30X22 cm,
ink on paper.



# MOUNTAIN

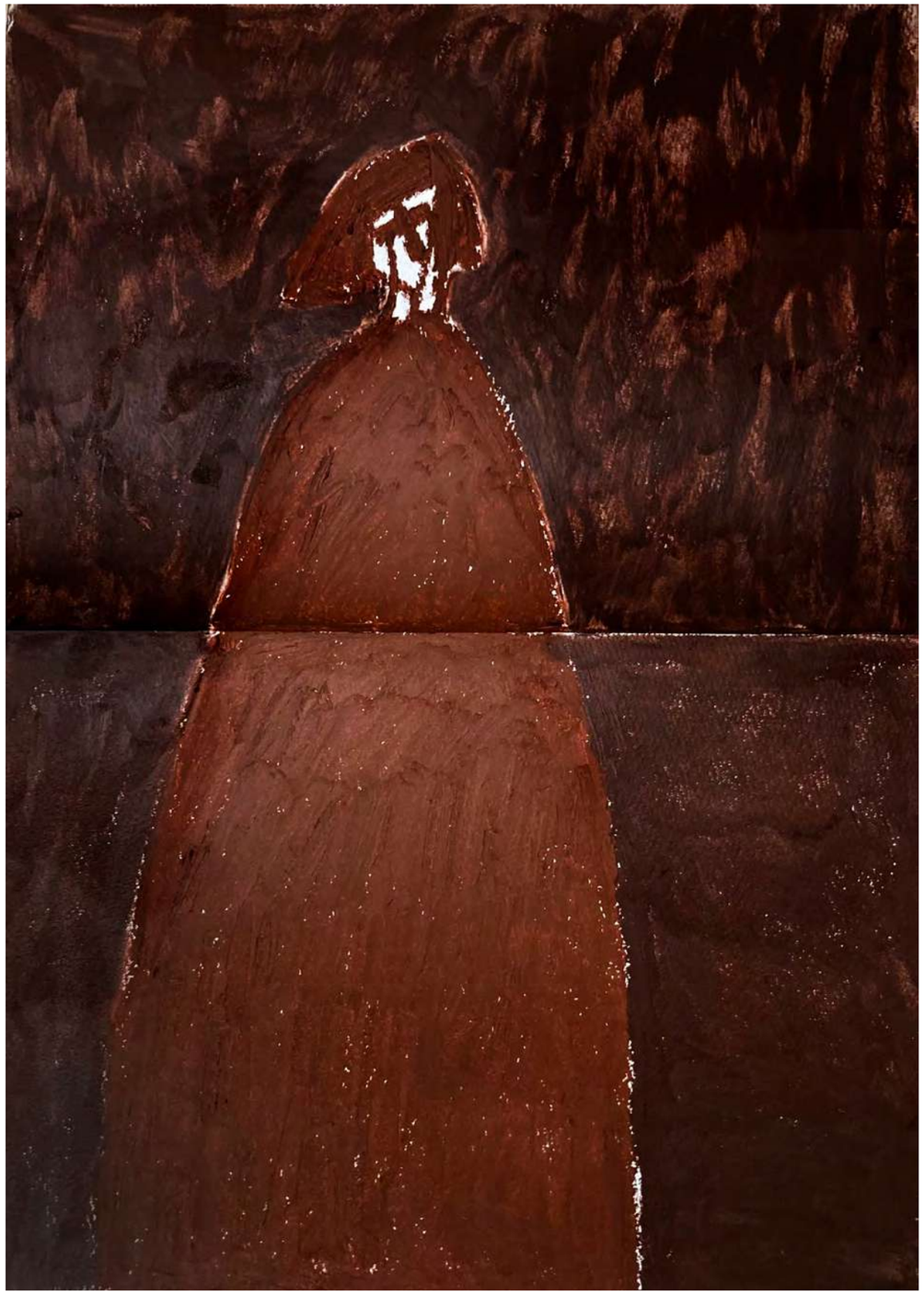
*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Left:
Preparation sketch for "Mountain" (preformance), 2023, 42X30 cm, ink on paper.

Right:
Preparation sketch for "Mountain" (preformance), 2023, 42X30 cm, oil pastels on paper.





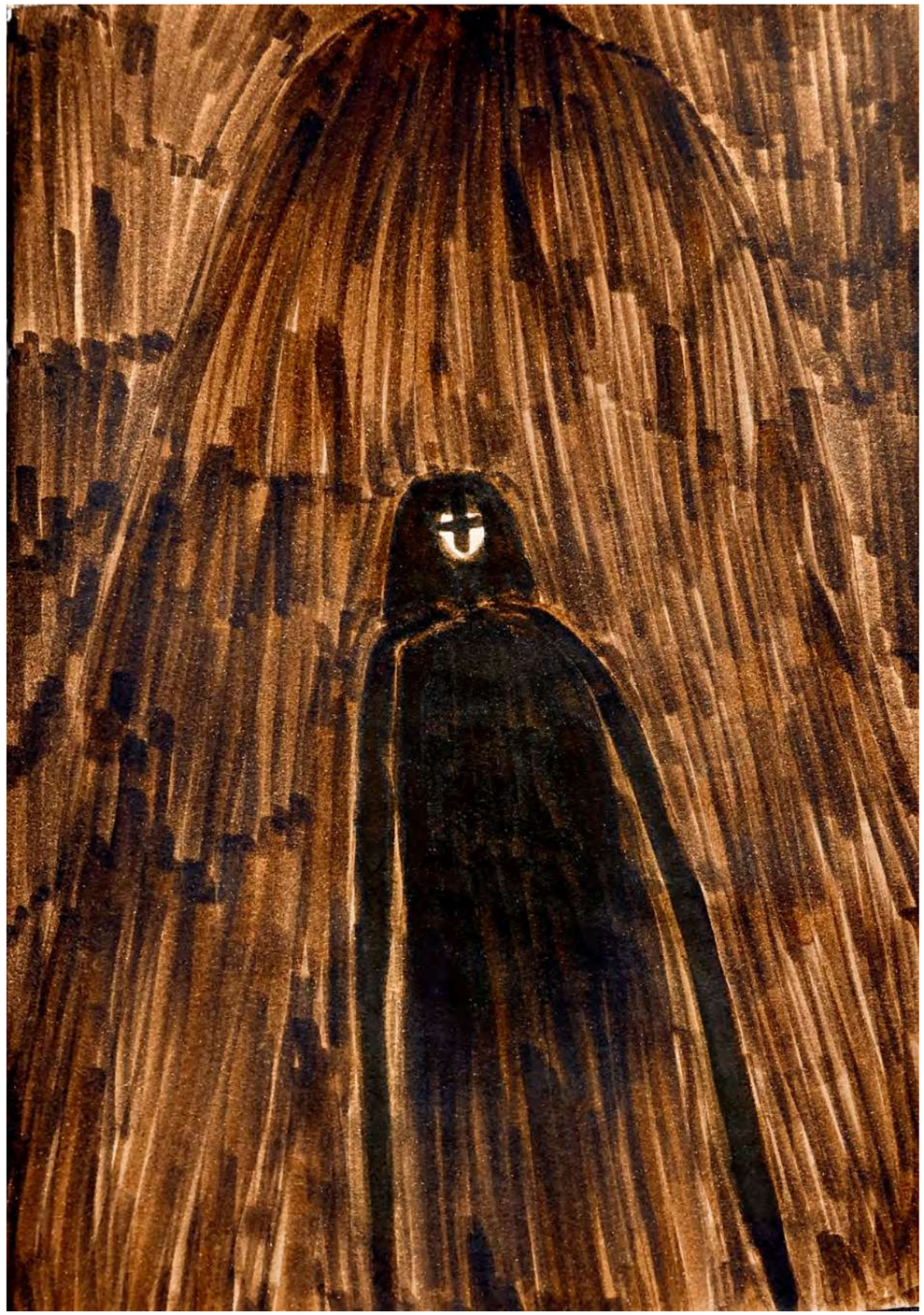
# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Left:
Brown Mountain
preparation sketch for "Mountain"
(preformance), 2022, 42X30 cm,
ink on paper

Right:
High Mountain,
preparation sketch for "Mountain"
(preformance), 2022, 42X30 cm,
ink on paper





# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Giant
preparation sketch for "Mountain" (preformance), 2021, 42X30 cm, oil pastel on paper.



NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*



Hug 2
preparation sketch for "Mountain" (preformance), 2023, 42X30 cm, oil pastel on paper.

# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Left:
Rock
preparation sketch for "Mountain" (preformance), 2022, Details, ink on paper.

Right:
Hug
preparation sketch for "Mountain" (preformance), 2022, Details, ink on paper.





# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Left:
Small Mountain
preparation sketch for "Mountain" (preformance), 2022, Details, ink on paper.

Right:
Mountain Swim
preparation sketch for "Mountain" (preformance), 2022, Details, ink on paper.





# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Climbing
preparation sketch for "Mountain" (preformance), 2023, Details, ink on paper.



NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Costumes
preparation sketch for "Mountain"
(preformance), 2021, 30X22 cm,
ink and oil pastel on paper.




NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Costumes II
preparation sketch for "Mountain" (preformance), 2021, 30X22 cm, ink and oil pastel on paper.

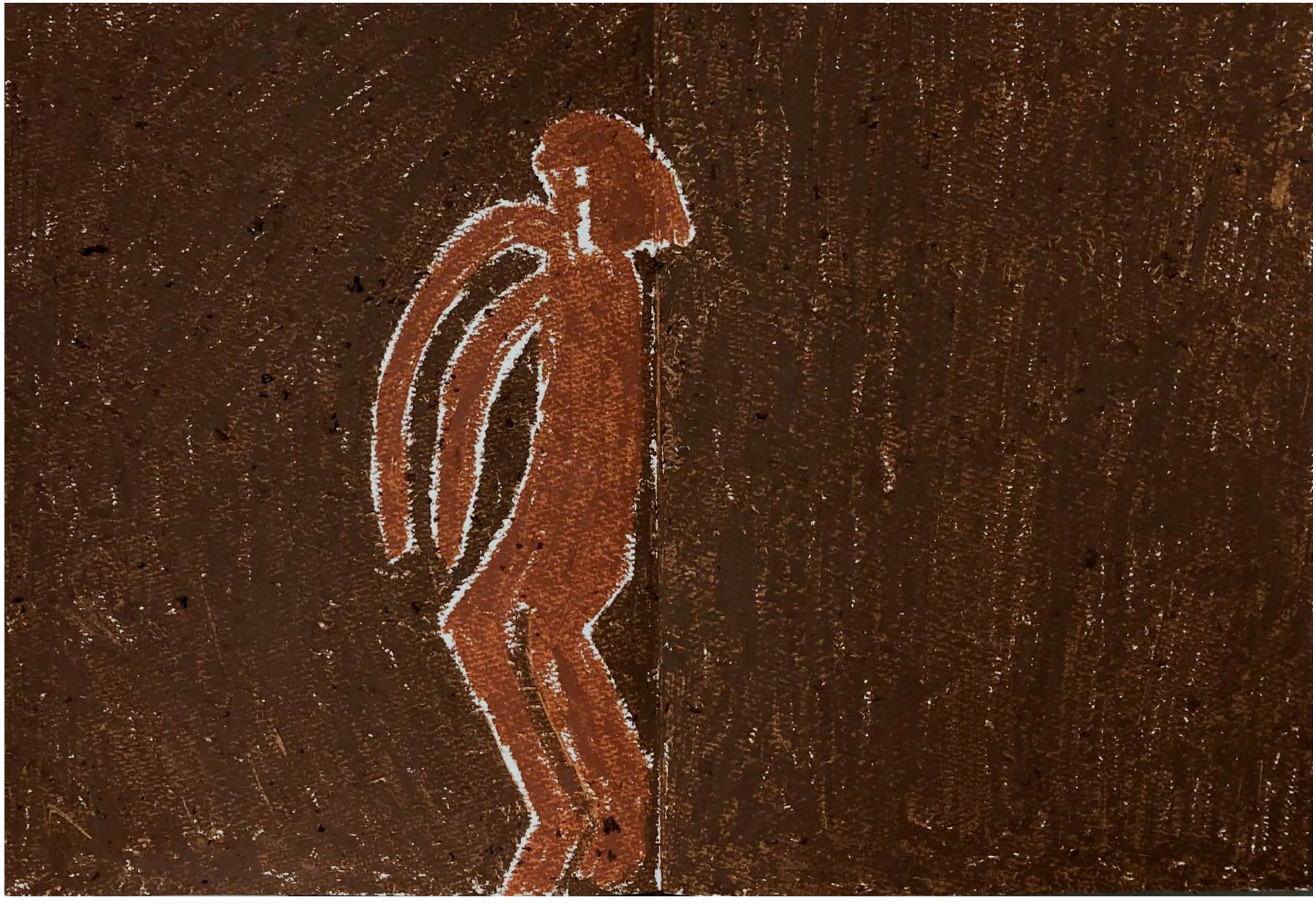


# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Mountain Hands
preparation sketch for "Mountain" (preformance), 2023, 42X30 cm, oil pastel on paper.



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# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Travel
preparation sketch for "Mountain" (preformance), 2023, 42X30 cm, oil pastel on paper.



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# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Temptation
preparation sketch for "Mountain" (preformance), 2023, 42X30 cm, oil pastel on paper.



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# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Lonely
preparation sketch for "Mountain" (preformance), 2023, 42X30 cm, oil pastel on paper.



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# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Scary
preparation sketch for "Mountain"
(preformance), 2023, 42X30 cm,
ink on paper.



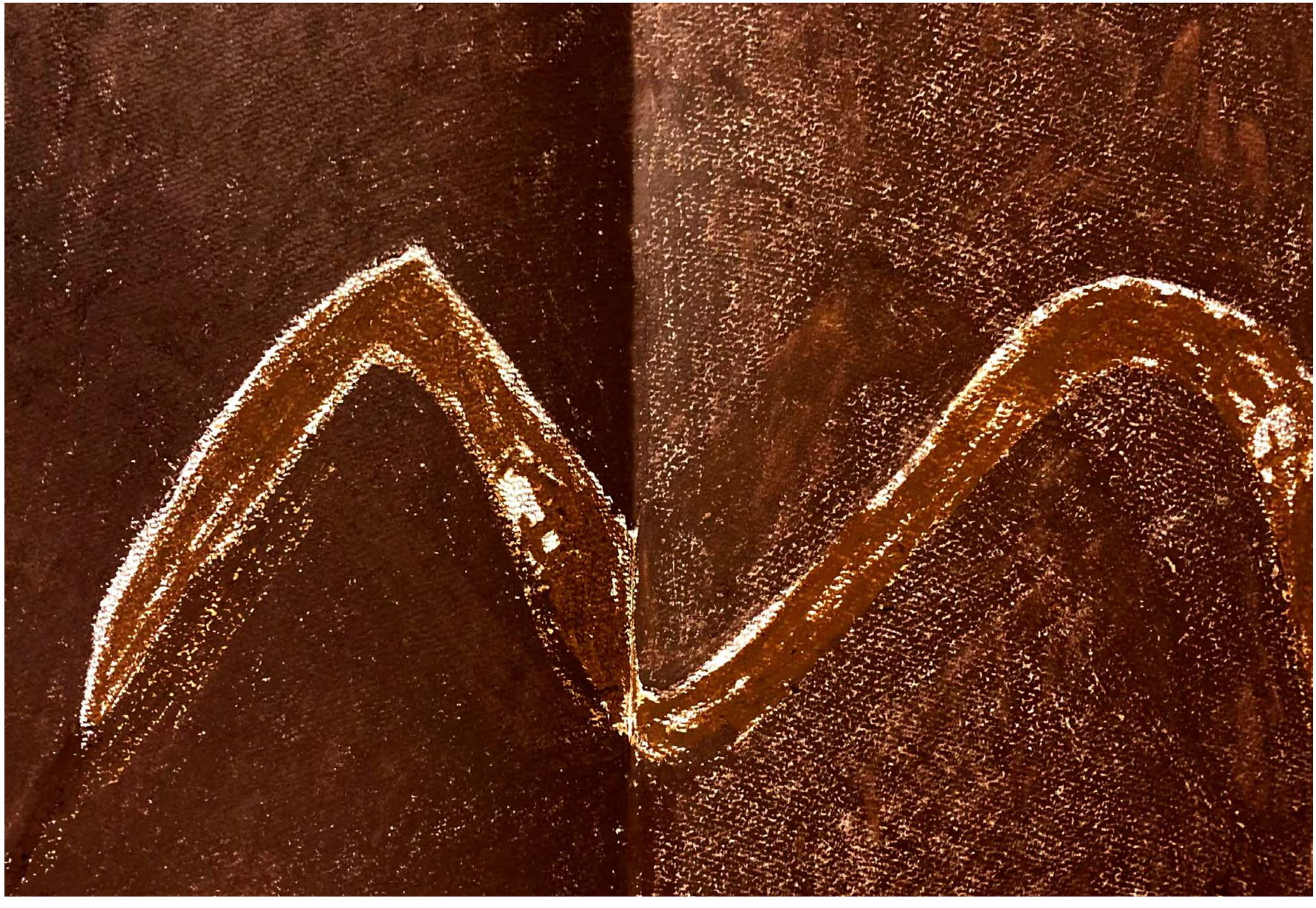
NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Pit
preparation sketch for "Mountain" (preformance), 2023, 42X30 cm, oil pastel on paper.

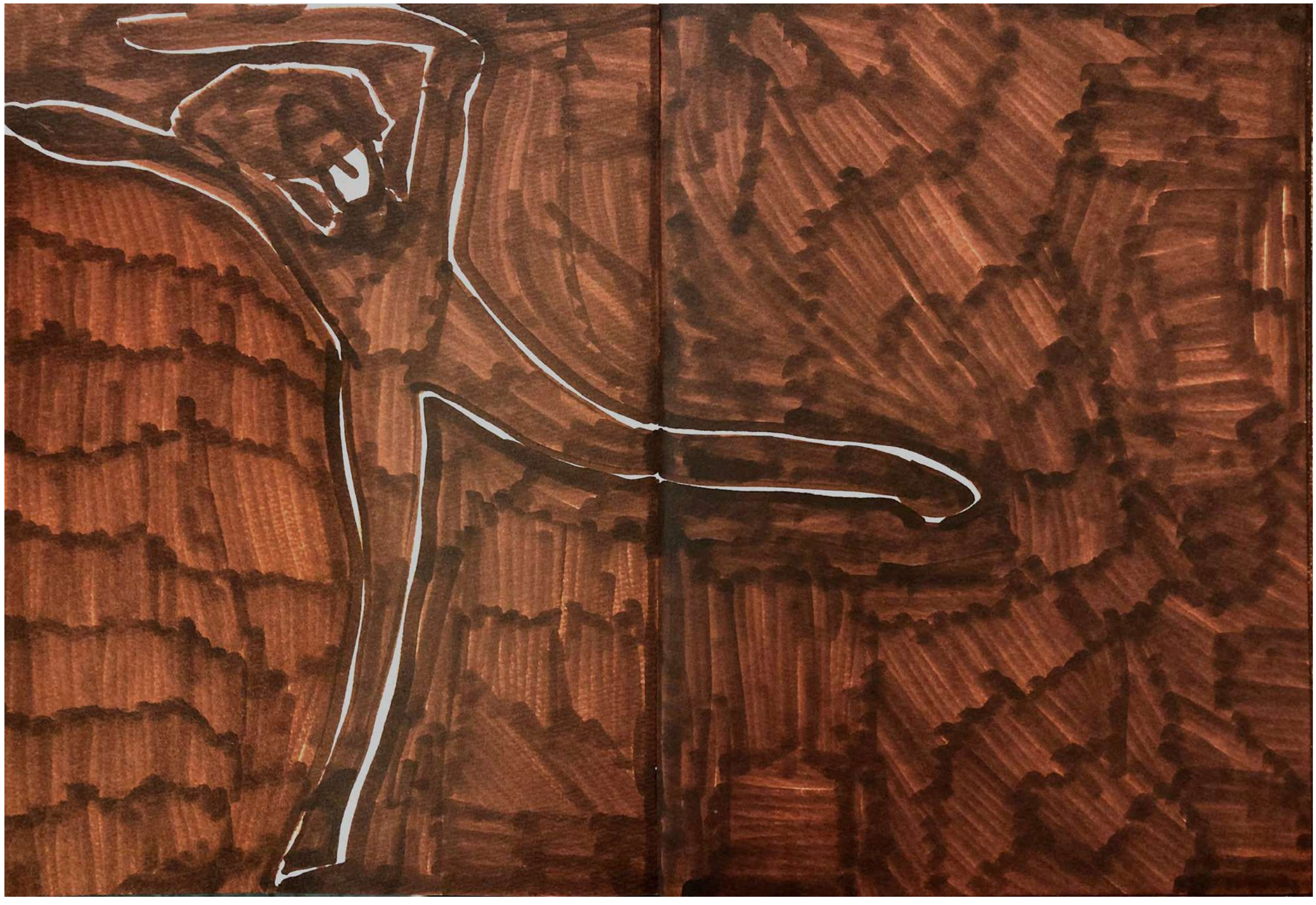


NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

Blast
preparation sketch for "Mountain" (preformance), 2023, 42X30 cm, oil pastel on paper.



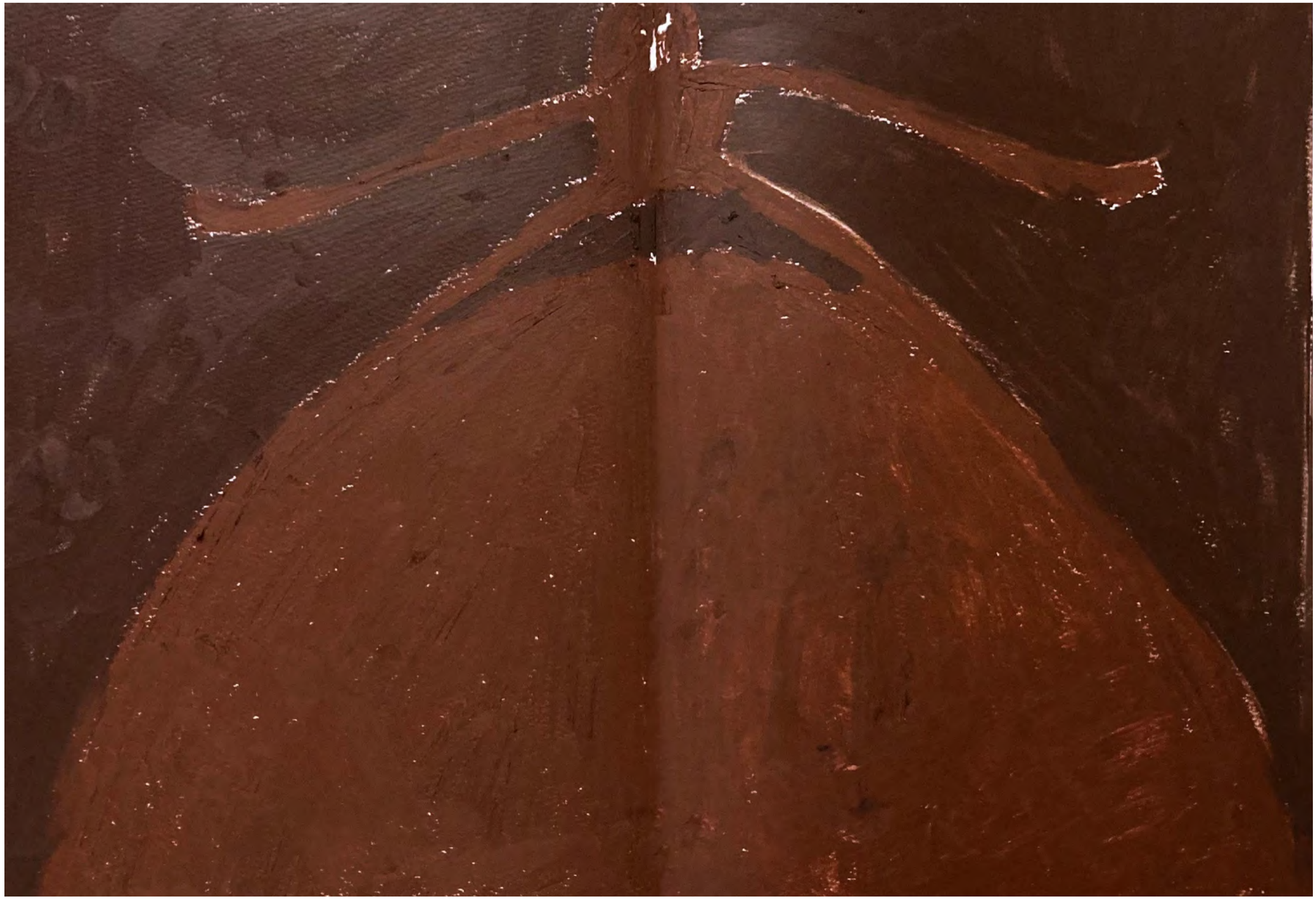
NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PREPARATION DRAWINGS*

Dark
preparation sketch for "Mountain" (preformance), 2023, 42X30 cm, oil pastel on paper.



# MOUNTAIN

*PROJECT PRESENTATION*

*REHEARSALS*

Frames from rehearsal documentation for Mountain, 2023.







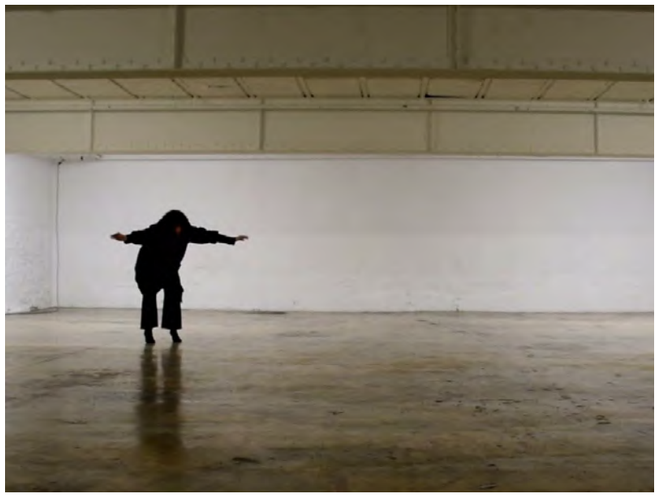
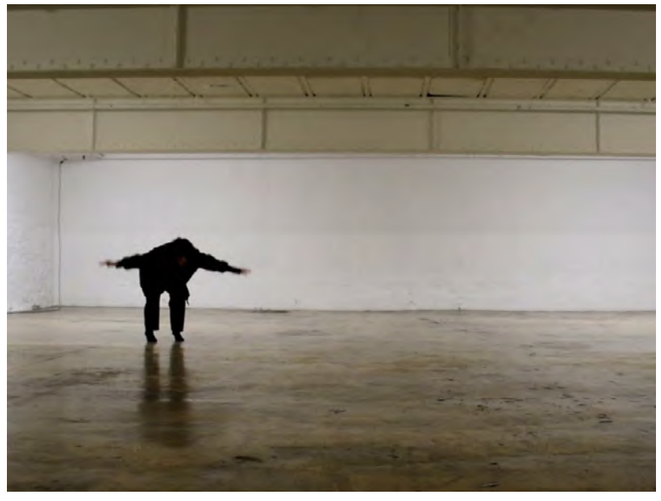
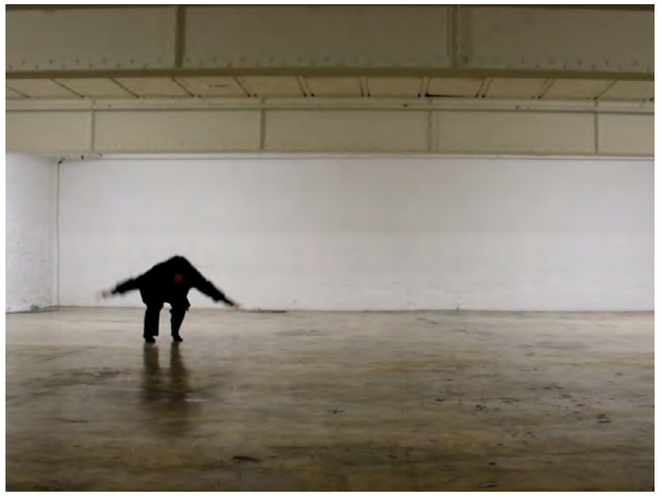
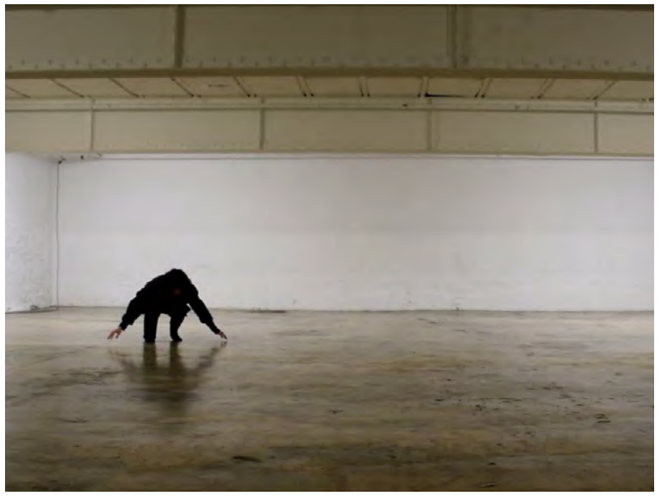

# MOUNTAIN

*PROJECT PRESENTATION*

*REHEARSALS*

Frames from rehearsal documentation for Mountain, 2023.



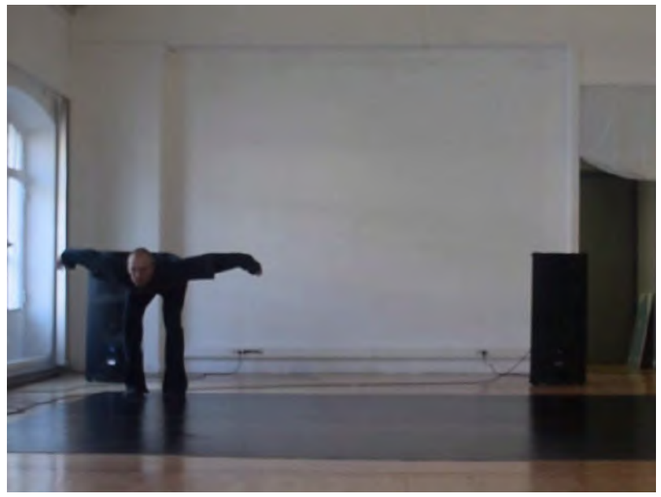
NINA TRAUB

# MOUNTAIN

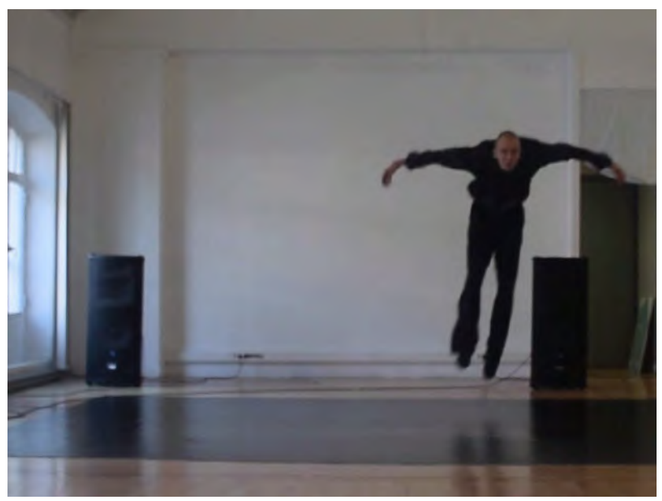
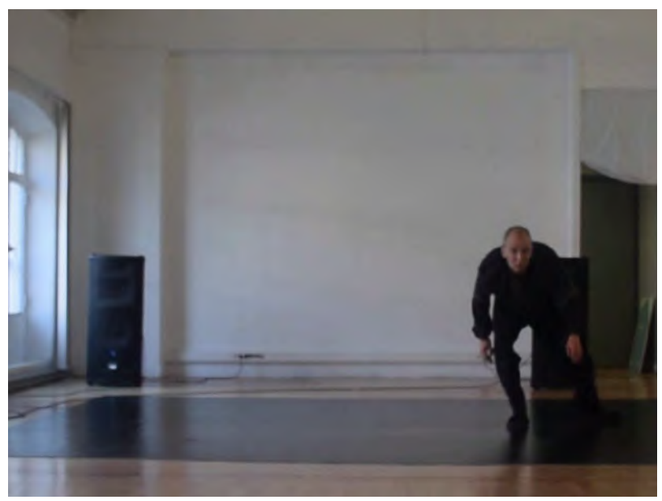
*PROJECT PRESENTATION*

*REHEARSALS*

Frames from rehearsal documentation for Mountain, 2024.





NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*REHEARSALS*

Frame from performance documentation of "Mountain - First Part", work in progress. Yamanashi pref, 2024.



NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*REHEARSALS*



Frame from performance documentation of "Mountain - First Part", work in progress. Turin, 2024.

NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PERFORMANCE*

Frame from performance documentation of Mountain, 2025.




NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PERFORMANCE*




Frame from performance documentation of Mountain, 2025.

NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PERFORMANCE*

Frame from performance documentation of Mountain, 2025.



NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PERFORMANCE*



Frame from performance documentation of Mountain, 2025.

NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PERFORMANCE*



Frame from performance documentation of Mountain, 2025.

NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PERFORMANCE*



Frame from performance documentation of Mountain, 2025.

NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PERFORMANCE*

Frame from performance documentation of Mountain, 2025.



NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PERFORMANCE*

Frame from performance documentation of Mountain, 2025.




NINA TRAUB

# MOUNTAIN

*PROJECT PRESENTATION*

*PERFORMANCE*



Frame from performance documentation of Mountain, 2025.

NINA TRAUB

# FAINTINGS

NINA TRAUB

*Dance performance for four performers, 45 minutes, 2021*

Frame from "Faintings", preformance, 2021.



*Choreography:* Nina Traub
*Co- Creator:* Meshi Olinky
*Performers:* Meshi Olinky, Tamar Kisch, Nina Traub, Zoe Polansky
*Music:* Zoe Plansky and Nina Traub
*Scenography:* Nina Traub and Dror Tshuva
*Light design:* Hanni Vard, Yair Vardi
*Costume design:* Sia Preminger
*Artistic guidance:* Tami Leibovits
*Rehearsal management:* Anat Vaadia
*Produced by:* Hazira- Performance Art Arena
*with financial support of* Mifal Hapais *and* the Rabinovich Foundation for the Arts

*Developed in:* Cité International des Arts, Le CENTQUATRE, La Briqueterie, Ménagerie de Verre (Paris); Hazira Performance Art Arena, Kelim center, Suzanne Dellale Center (Israel)

A big green tree, its branches and leaves droop like braids almost to the floor, stand center backstage. In the shadow of this weeping tree four girls are hiding and playing music. The tree hides most of their bodies and only parts of them and parts of musical instruments are to be seen. Silence prevails within the playing music. A musical spectacle with no face. A detained space. The air stands still and the temperature outside is low. From within heat vapors are flowing, under the tree it feels like in a room inside a house, protected. Around the tree is green wilderness, a feeling of shelter dap in the forest on a mountain surrounded by animals and stationary mist in the wind. There is nothing but the tree and the sounds emerging from it. An attempt to be inside the landscape, to be outside and feel at home. To create a world within which exists in nature outside, which is on a journey, despite the difficulty to come out and the fear to change.
The fainting in unison of the four women stops the music, and breaks the dividing line between under the tree and outside the tree. Colder wind is present and their bodies lay pondering whether to freeze or give in to oblivion. Nothing is heard.
Women wearing long green wigs cover them like a weeping willow, now lay at the foot of the tree- their home. From within the shelter disappearance, collapsing to rest. The body in control loses power, holding- giving in to total release. Edges of liveliness. The work deals with shaking, indecision, fear, with the edges of sensations- loss of consciousness for the sake of devotion, walking towards the unknown as opposed to behaving in order, being a statue, feeling clear and familiar to myself. I catch myself sensing my body holding itself. I walk the street imagining a collision, a fall, running into a fire, jumping from a bridge, fear of losing control and abandoning my body. Feeling the need to neutralize and silence the body so it won't run and kill me. Immobilizing grip. Fantasizing existence with no effort, running long distance feeling only the wind. Dreaming of a place filled with beauty and details but is barren. Longing for green open space, depth of mountains and the fragrance of trees and water, for something I never managed to want, never managed to have. To faint and let myself live on the water. To be able to speak in long sentences, to go far without asking where. To let loose my jaw. To breathe cold air. To be satisfied with what I have.
Like a mountain like the sea, like a tree.

*Link to FAINTINGS* (password: 1n2n3n4n5n)

# FAINTINGS

*Dance performance for four performers, 45 minutes, 2021*

Frame from "Faintings", preformance, 2021.



# FAINTINGS

*Dance performance for four performers, 45 minutes, 2021*

Frame from "Faintings", preformance, 2021.



NINA TRAUB

# FAINTINGS

*Dance performance for four performers, 45 minutes, 2021*

Four Girls
preparation sketch for "Faintings" (preformance), 2021, 42X30 cm, oil pastel on paper.



NINA TRAUB

# FAINTINGS

*Dance performance for four performers, 45 minutes, 2021*

Frame from "Faintings", preformance, 2021.



# FAINTINGS

*Dance performance for four performers, 45 minutes, 2021*



*Written and Produced: Zoe Polanski, Nina Traub*
*A Strange Form of Life written by Will Oldham*
*With My Hands Out written by Philip Whitman Elverum*
*Mix: Zoe Polanski*
*Mastering: Aviad Zinemanas*
*Artwork: Nina Traub*
*Design: atact.uk*

*released September 27, 2023 by SYN SYN, Berlin*

Syn Syn Presents "Faintings" by Zoe Polanski and Nina Traub: A Mesmerizing Convergence of Music and Dance- an avant-garde soundtrack that transcends the boundaries of both music and movement – the "Faintings" soundtrack is the collaborative brainchild of visionary artists Zoe Polanski and Nina Traub. This album stands as a testament to the remarkable synergy between sound and dance, a harmonious fusion of creative minds that promises to leave audiences utterly captivated. Composed by the duo, Zoe Polanski and Nina Traub, "Faintings" was conceived as the sonic companion to Nina's spellbinding dance performance, a captivating interplay of four performers set to unfold over a mesmerizing 45-minute duration.

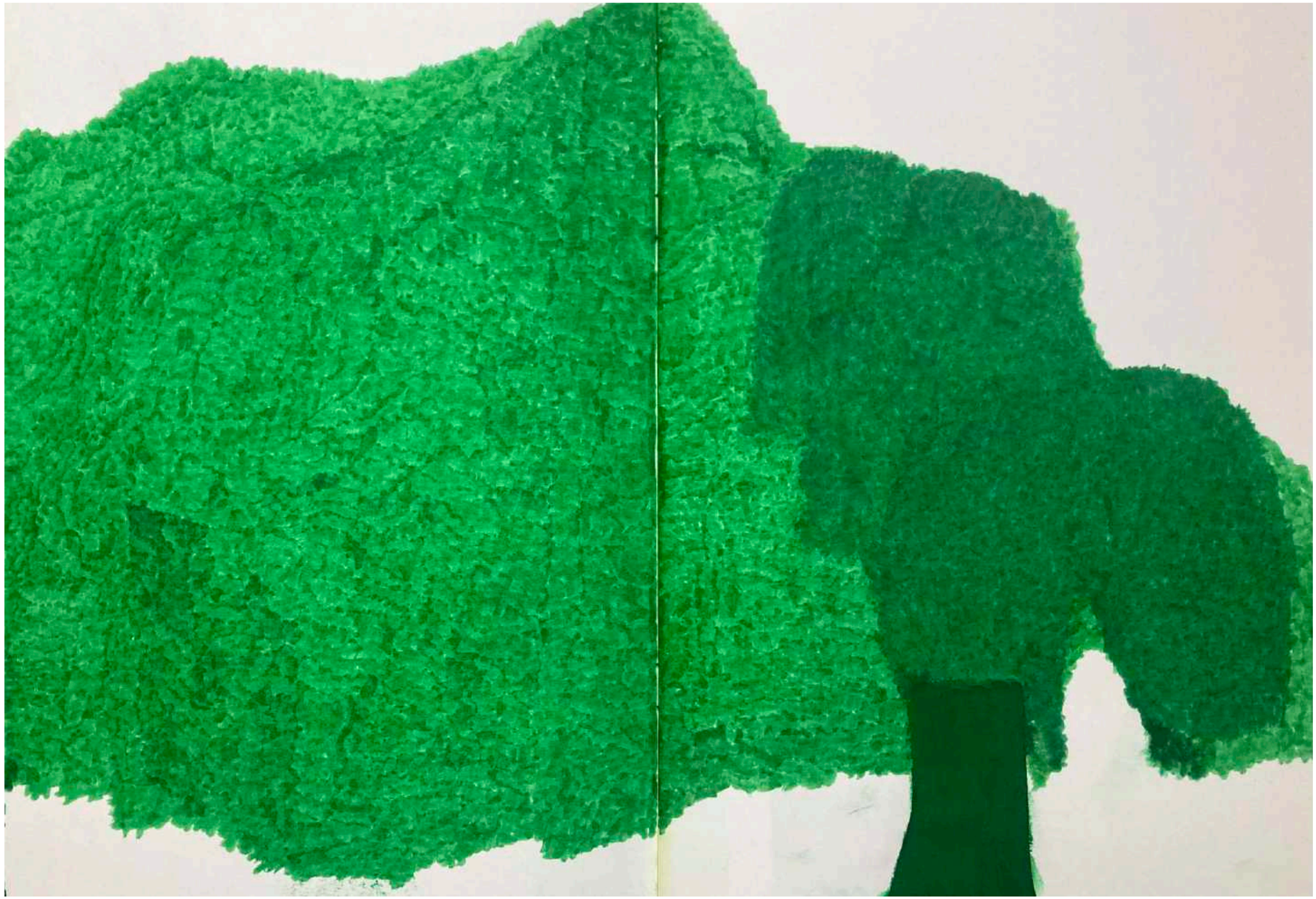
Nina Traub's imaginative creation "Faintings" opens with a visually arresting mise-en-scène: a central circular stage hosts a minimalist wooden sculpture reminiscent of a weeping willow, casting its emotive shadow over Zoe Polanski, cocooned within its branches with an array of musical instruments. The stage backdrop, a colossal acrylic painting on paper, becomes a living canvas where verdant branches burst forth, cascading downwards in a cascade of poignant tears. Zoe Polanski's composition skillfully marries ambient pop with evocative emotion and suspense, weaving a sonic tapestry that deftly mirrors the intensity of Nina's choreography. The album also features soul-stirring covers of musical luminaries Bonnie Prince Billy and Mount Eerie, showcasing Zoe's versatility as a musical force and add an additional layer of nostalgia and familiarity to the ethereal soundscape."Faintings" is more than an album; it is an ethereal journey into the realms of artistic symbiosis, where music and movement harmonize to create an experience that resonates deeply within the soul.



*Link to FAINTINGS (album)*

# FAINTINGS

*Dance performance for four performers, 45 minutes, 2021*



Buttes-Chaumont Tree preparation sketch for "Faintings" (preformance), 2020, 42X30 cm, ink and oil pastel on paper.

NINA TRAUB

# FAINTINGS

*Dance performance for four performers, 45 minutes, 2021*

Trees
preparation sketch for "Faintings" (preformance), 2020, 42X30 cm, oil pastel on paper.





NINA TRAUB

# FAINTINGS

*Dance performance for four performers, 45 minutes, 2021*



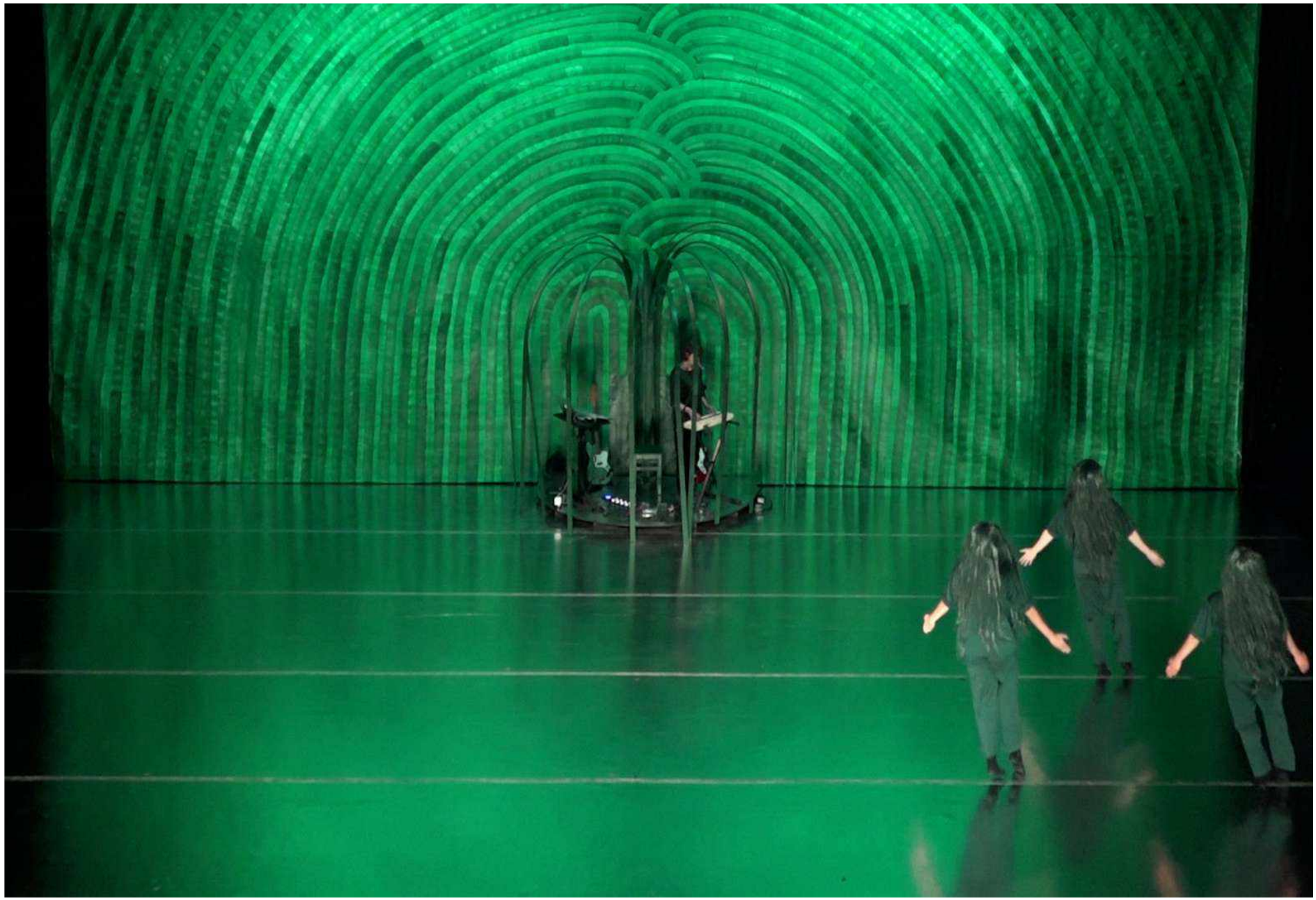
Weeping Willow
preparation sketch for "Faintings" (preformance), 2020, 42X30 cm, ink and duct tape on paper.

NINA TRAUB

# FAINTINGS

*Dance performance for four performers, 45 minutes, 2021*

Frame from "Faintings", preformance, 2021.

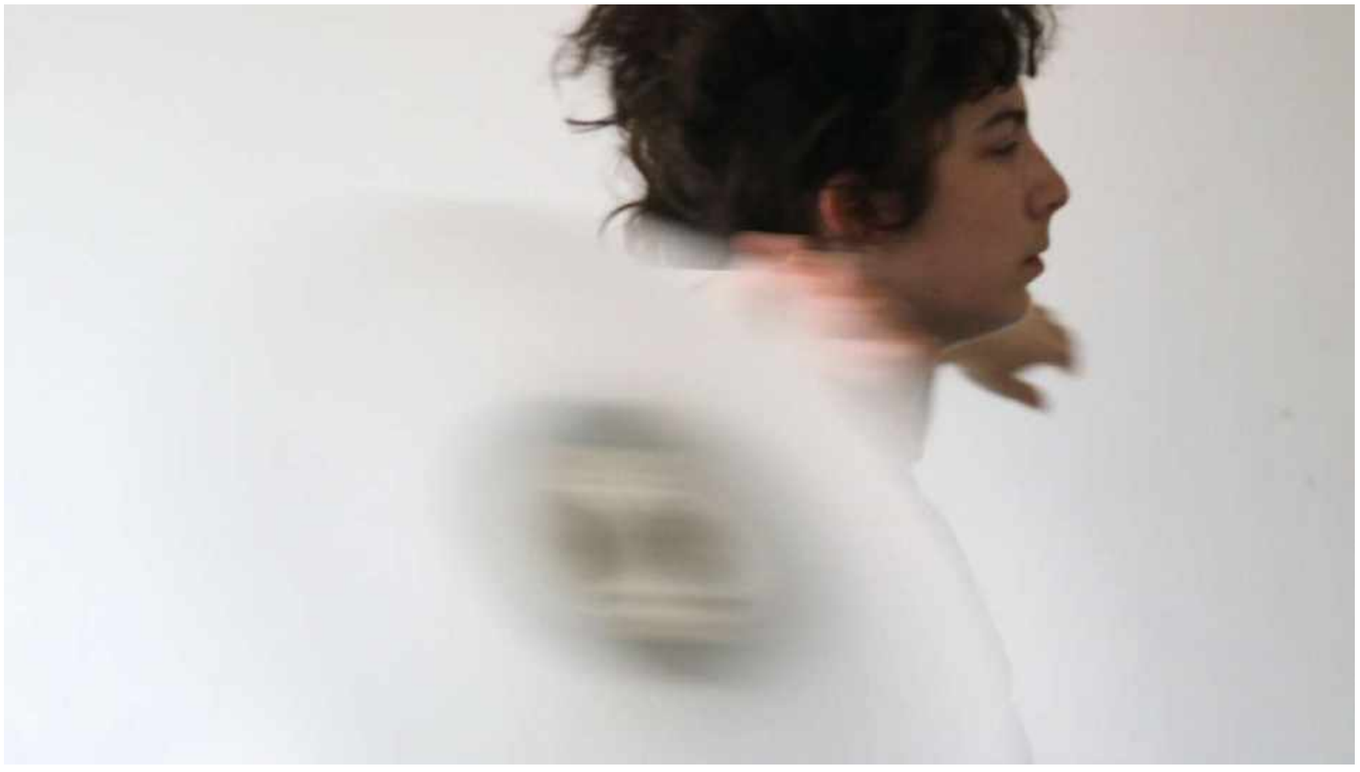


NINA TRAUB

# HIVE

*Short film, 28 minutes, 2020*

NINA TRAUB



Frame from "Hive" (collaboration work with Lukas Zerbst), 2020

The short film Hive is a collaboration between three artists, who were quarantined in the artist residence facility of Cité Internationale des Arts in Paris during the COVID-19 pandemic outbreak. The lockdown imposed by French law has led to the emergence of a variety of restrictions which are the basis of this ongoing project.
Yet, Hive does thematize the situation in Paris metaphorically at most.
The psychological journey of the protagonist speaks of the world beyond the confinement: stipulations of social roles, productivity, nationality are invisible walls that will not leave with the quarantine prescribed by law. We are involuntarily born into social schemes that we voluntarily appropriate. And yet we live in the name of and praise individual freedom.

*Realization and production:* Lukas Zerbst, Nina Traub
*Dance:* Nina Traub
*Composition and recording:* Koki Nakano
*Produced by* Cité Internationale des Arts *and* supported by HaZira Performance Art Arena

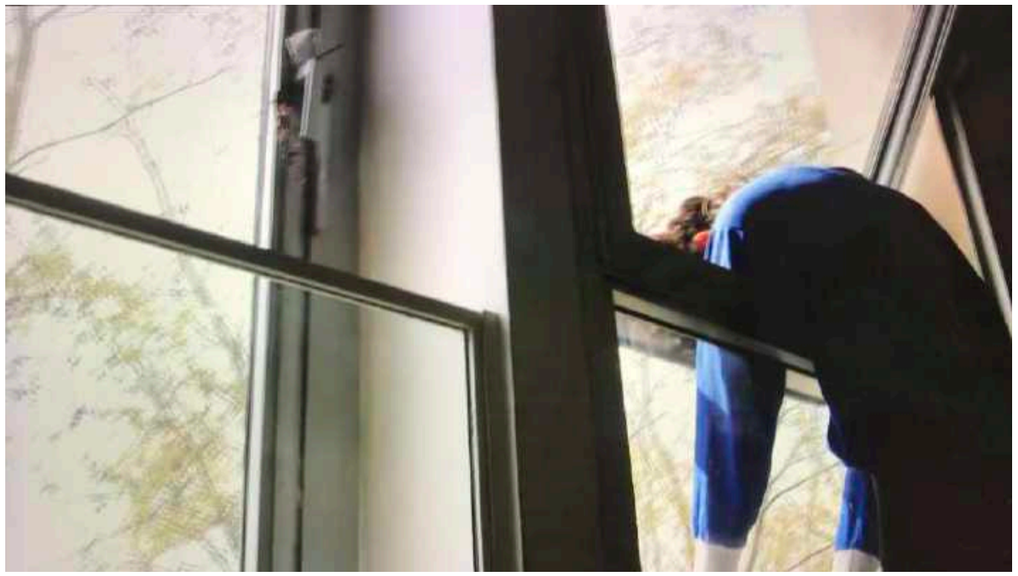
*Link to "Winds" - a 13 minutes long version of Hive*

# HIVE

*Short film, 28 minutes, 2020*

Frames from the video "Hive" (collaboration work with Lukas Zerbst), 2020









# WATERFALLS

NINA TRAUB

*Dance performance for three dancers, 45 minutes, 2019*



Frame from "Waterfalls" preformance, 2019

Our body is part of the landscape in which it exists. Basic simple movement, absorbed in the movement of nature, creating weather, creating temperature.
We know how to be human and animalistic, to manage in solitude or in a pack, to be nature, to be landscape. To linger: To go and come back.
It is a specific world with density, time and color and can be observed with intensity and sensitivity, which are one. The inner need for precision, order and repetition for making sure and relief, creates a work, which is all about the longing to come out to the open, where there is wind. To dare embark on a journey and to not be afraid. To go on.
This work explores a body-landscape relationship. How the basic unassuming movement is so simple and assimilated to be creating nature, creating climate, radiating temperature. The search for refuge, for rest, is omnipresent, and the goal this work seeks to achieve.

*Choreography:* Nina Traub
*Dancers:* Meshi Olinky, Carmel Ben Asher, Nina Traub
*Stage and Costume design:* Sia Preminger
*Light design:* Hanni Vard, Yair Vardi
*Artistic guidance:* Nava Frenkel
*Rehearsal management:* Maayan Horesh, Tamar Ben Israel
*Production:* Eiv Kristal, Lir Katz
*Produced by* Habait Theater, Tel Aviv-Jaffa *with financial support of* Mifal Hapais *and* the Rabinovich Foundation for the Arts

*Link to WATERFALLS* (password: 1n2n3n4n5n)

# WATERFALLS

*Dance performance for three dancers, 45 minutes, 2019*

preparation sketch for "Waterfalls" (preformance), 2018, 35x22 cm, ink and duct tape on paper.



NINA TRAUB

# WATERFALLS

*Dance performance for three dancers, 45 minutes, 2019*

Frame from "Waterfalls" preformance, 2019

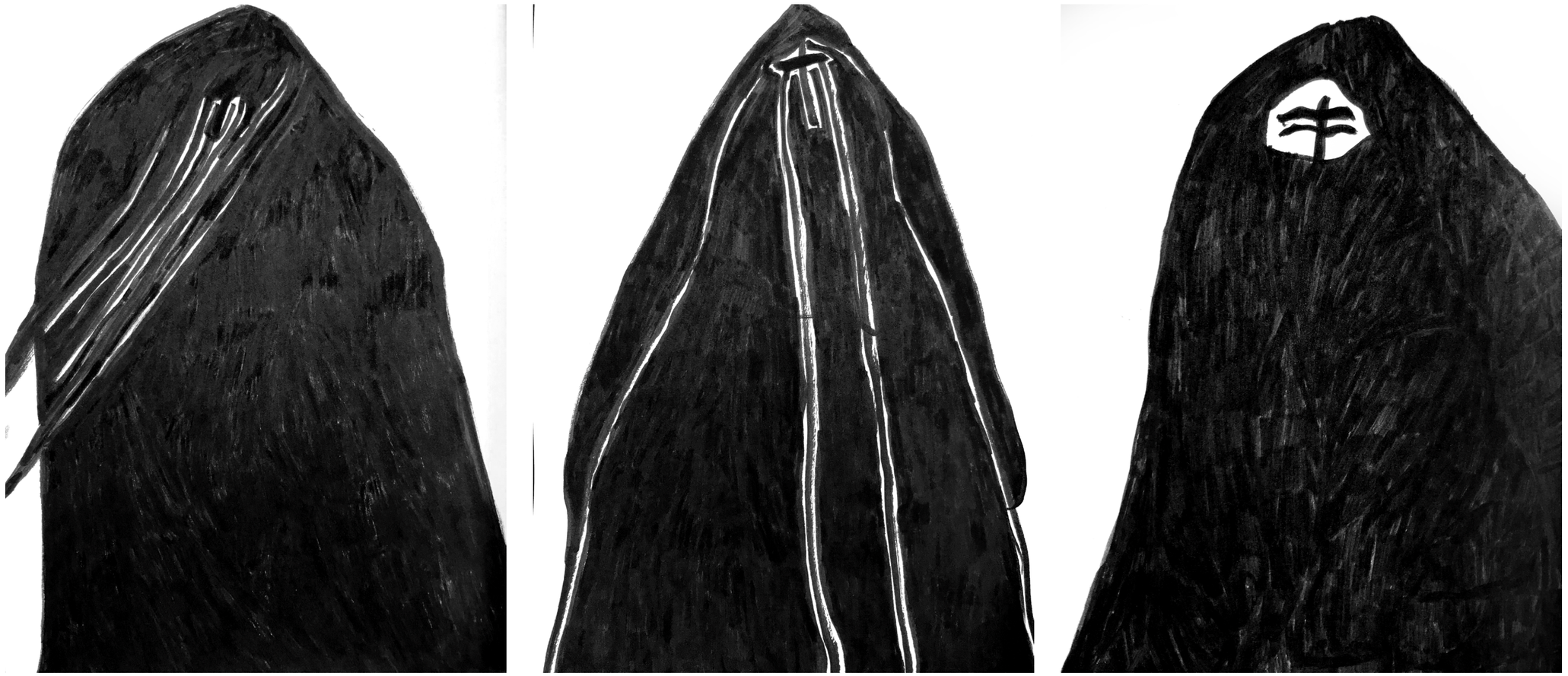


NINA TRAUB

# WATERFALLS

*Dance performance for three dancers, 45 minutes, 2019*

Woman Mountains, 2020, three times 30X21 cm, ink on paper .



NINA TRAUB

# WATERFALLS

*Dance performance for three dancers, 45 minutes, 2019*

Frame from "Waterfalls" preformance, 2019



NINA TRAUB

# NO BEARS NO FOREST

NINA TRAUB

*Performance for three people, 10 minutes, 2018*

Frame from "No Bears No Forest" preformance, 2018



The work is a collaboration with the two artists - Noam Alon and Clemens Turpe who live in Paris. It was created for Danse Élargie 2018, and performed at the Theater de la Ville in Paris. Due to the geographical distance between us, the work was formed from our meetings on Skype and some intensive work sessions in Paris and Tel Aviv.
Our esthetic language is questioning the matter of scale - we are trying to create a compatibility between our bodies and the real space that we are inside it. This compatibility summons the sublime - the “not being here”. This merge between the body and the space, and the use of basic colors - is asking to almost delete us - to free us from being functional. All that brings us closer to our heterotopia - in which we are “just” a part of the landscape.

*Creators, performers and stage design:* Noam Alon
Clémence Mars
Nina Traub

*Produced by* Théâtre de la Ville with Musée de la Danse *and* Fondation d’entreprise Hermès as part of Danse Élargie event, *2018*

# NO BEARS NO FOREST

*Performance for three people, 10 minutes, 2018*

Frame from "No Bears No Forest" preformance, 2018



NINA TRAUB

# NO BEARS NO FOREST

*Performance for three people, 10 minutes, 2018*

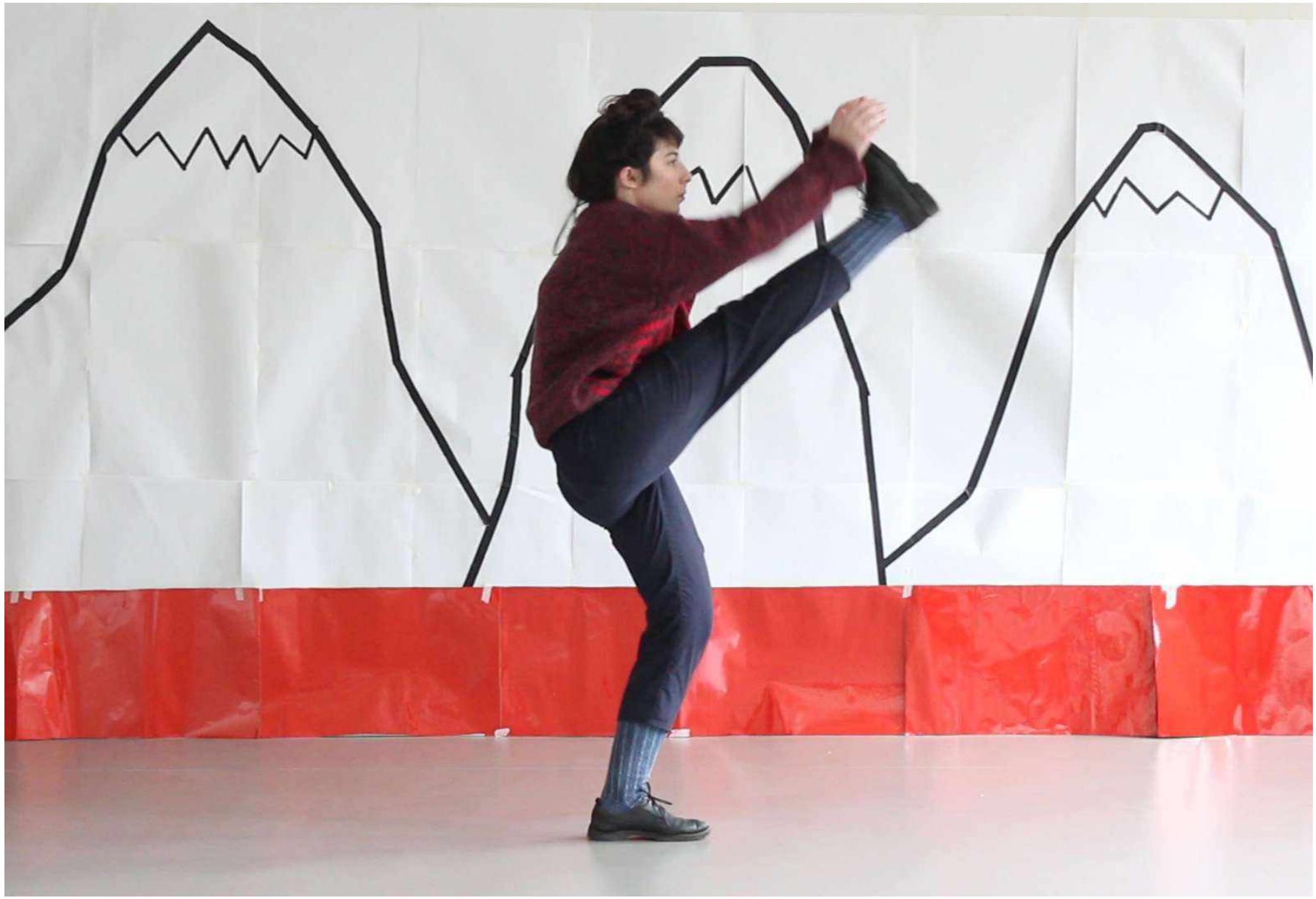
Frame from preparation to "No Bears No Forest" (preformance), 2018



NINA TRAUB

# NO BEARS NO FOREST

*Performance for three people, 10 minutes, 2018*



Frame from preparation to "No Bears No Forest" (preformance), 2018

NINA TRAUB

# WHERE THE SUN SETS

NINA TRAUB

*Dance performance for two dancers, 21 minutes, 2017*

Frame from "Where the Sun Sets" preformance, 2017



Text written by art director Amit Drori for The Autumn Cult festival.

In twilights, dread sprouts out of the dusk.
The color is the place. Screen of light and warmth. Inside of it, natural powers and textures: light, temperatures, Subterranea.
The search after an origin to movement travels through words and climates and is a catalyzer for simultaneous action and repetition. A process of accumulation, different forms of intensiveness and a joint endeavor to refine movement in order to precise feelings. The desire to be in one thing gives birth to a uniform stubborn physicality. The cold movement coexists with the warmth of the struggling body and balances.
Where the Sun Sets is an ascetic quiet duet. From the gentle connection between visuality and
physicality a total-stage-world. The execution reflects the methodical work process, in which the physicality - made of rules, structure and order - is streaped, deconstructed and practiced in an extended research process.
The choreography is embedded deeply, the images and the performers' execution blend into one.

*Choreography:* Nina Traub
*Dancers:* Meshi Olinky, Nina Traub
*Stage and Costume design:* Nina Traub
*Light design:* Hanni Vard
*Production:* Nurit Dreamer

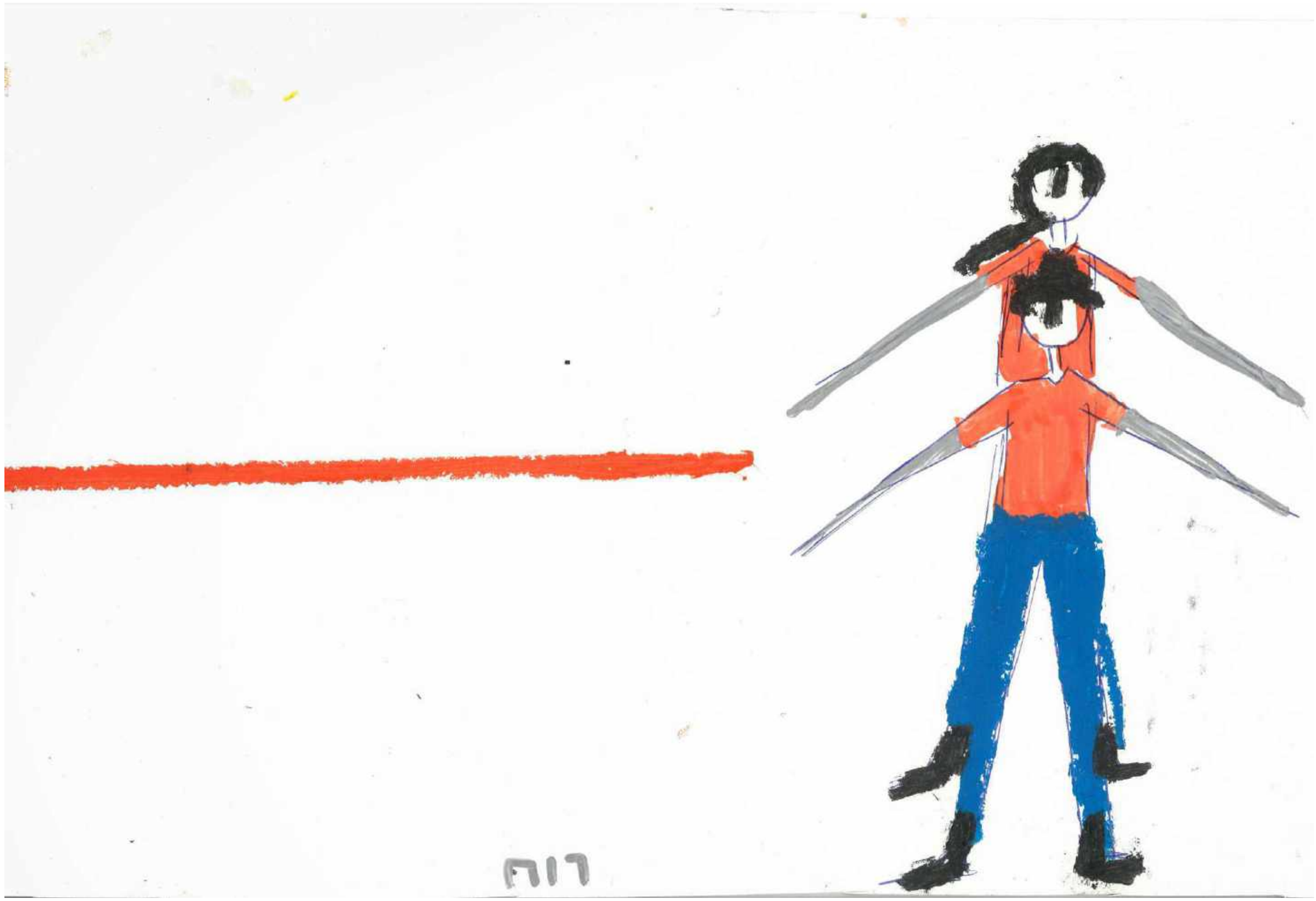
*Produced as part of the* Finale event at the SVT- School of Visual Theatre, Jerusalem

*Link to Where the Sun Sets* (password: 1n2n3n4n5n)

# WHERE THE SUN SETS

*Dance performance for two dancers, 21 minutes, 2017*

preparation sketch for "Where the Sun Sets" (preformance), 2017, 35x16 cm, ink and oil pastel on paper



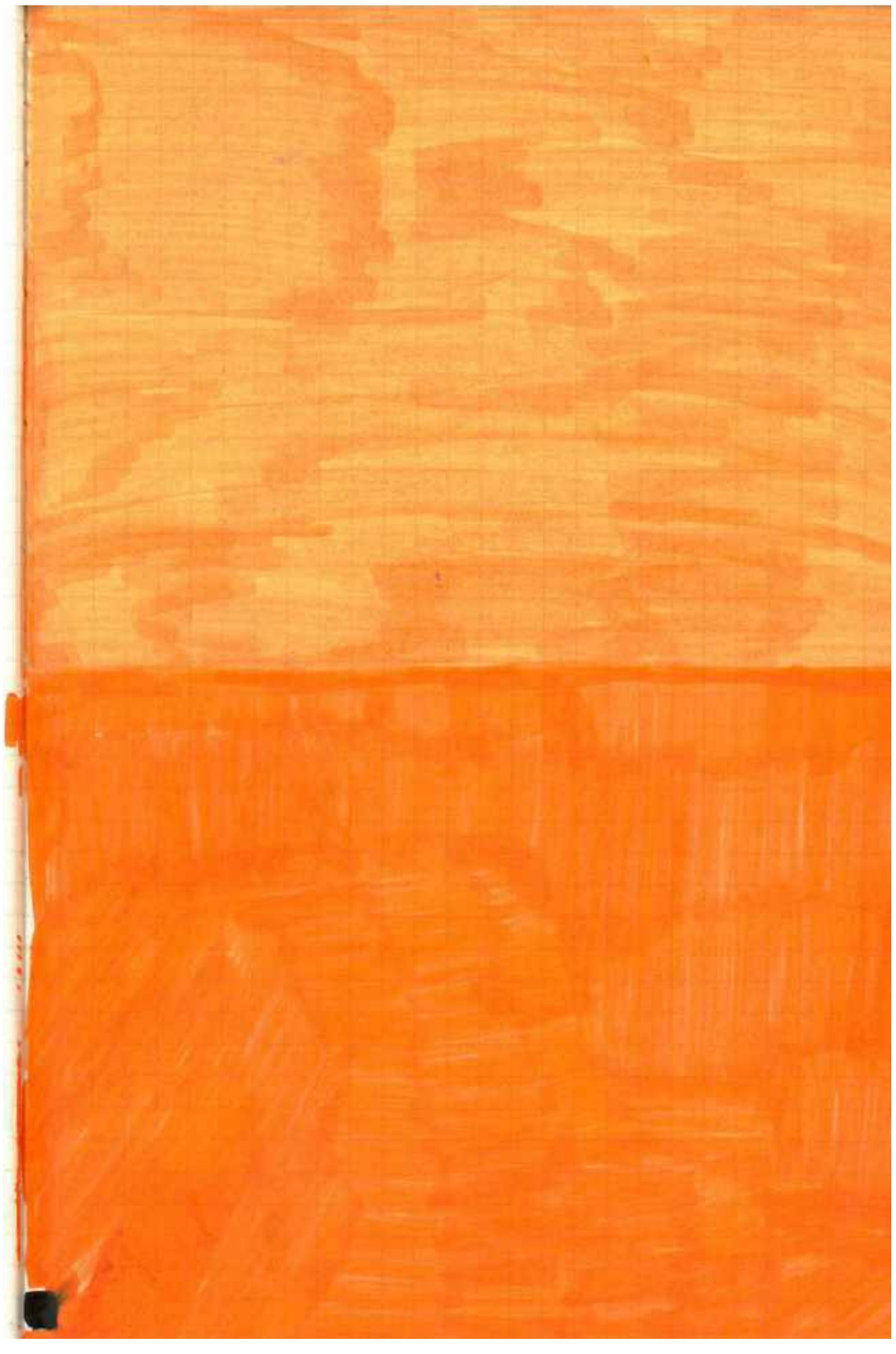
# WHERE THE SUN SETS

*Dance performance for two dancers, 21 minutes, 2017*

Left:
Frame from "Where the Sun Sets" preformance, 2017

Right:
preparation sketch for "Where the Sun Sets" (preformance), 2017, 22x15 cm, ink on paper





# YEARNINGS

NINA TRAUB

*Dance performance for one dancer, 14 minutes, 2016*



Frame from "Yearnings" preformance, 2016

I try to find the pick of me.
Search for different types of self that are not with me normally.
The blue color gives me an anchor - a line through which I cling to things lightly and uniformly.
The wide gap between imagination and what I do not know.
I miss what I cannot describe.

*Choreography and performance:* Nina Traub
*Costume design:* Sia Preminger
*Light design:* Hanni Vard

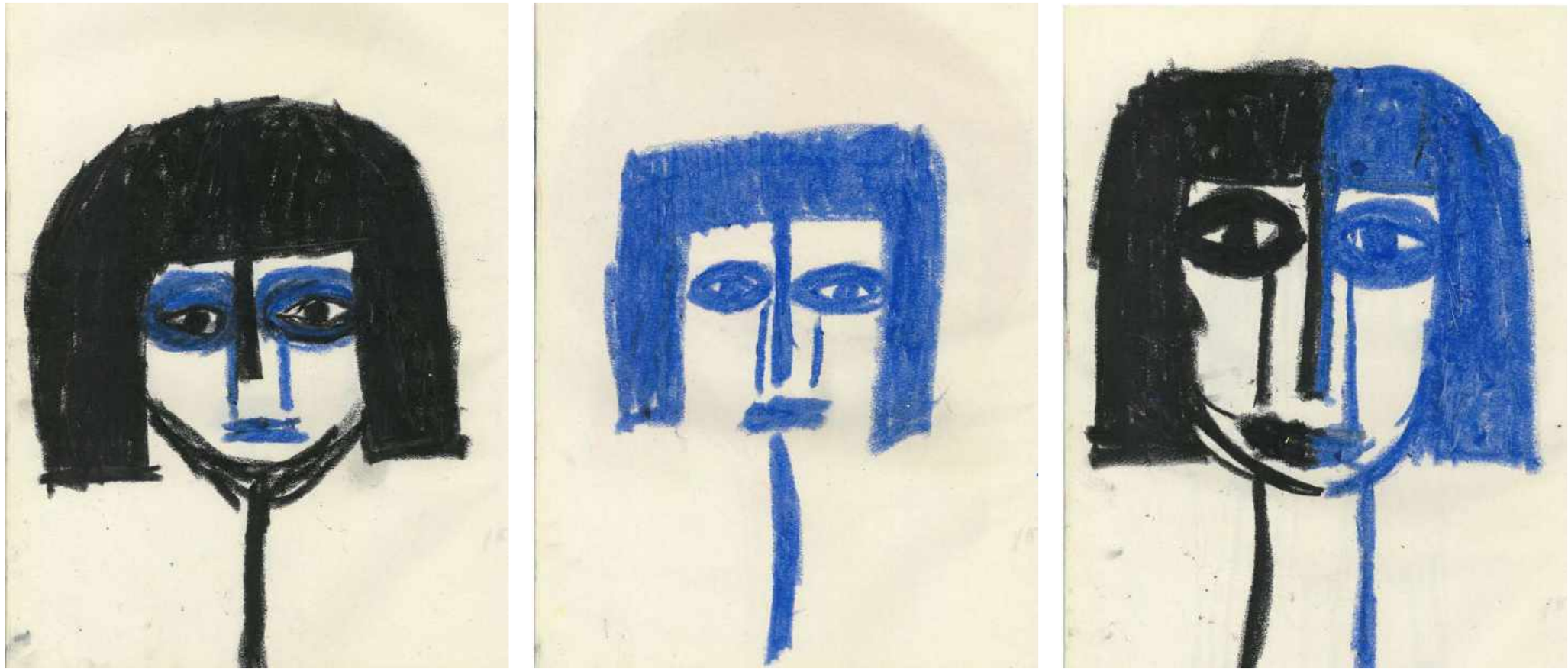
*Produced as part of the* Marathon event *at the* SVT-School of Visual Theatre, Jerusalem

*Link to Yearnings* (password: 1n2n3n4n5n)

# YEARNINGS

*Dance performance for one dancer, 14 minutes, 2016*

preparation sketches for "Yearning" (preformance), 2016, 42x30 cm, oil pastel on paper

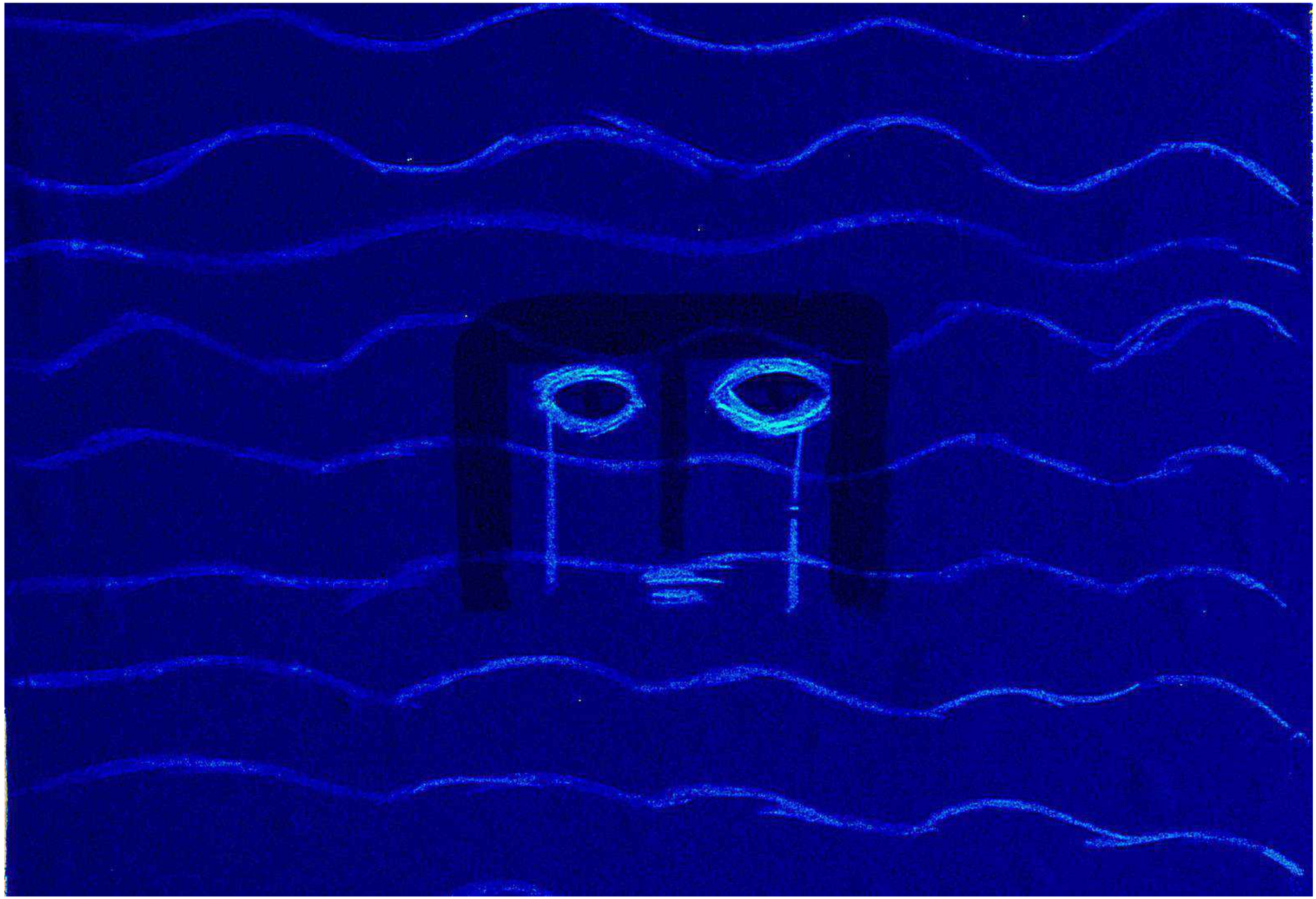


NINA TRAUB

# YEARNINGS

*Dance performance for one dancer, 14 minutes, 2016*

preparation sketch for "Yearning" (preformance), 2016, 60x45 cm, oil pastel on cotton



NINA TRAUB

# YEARNINGS

*Dance performance for one dancer, 14 minutes, 2016*

Frame from "Yearning" preformance, 2016

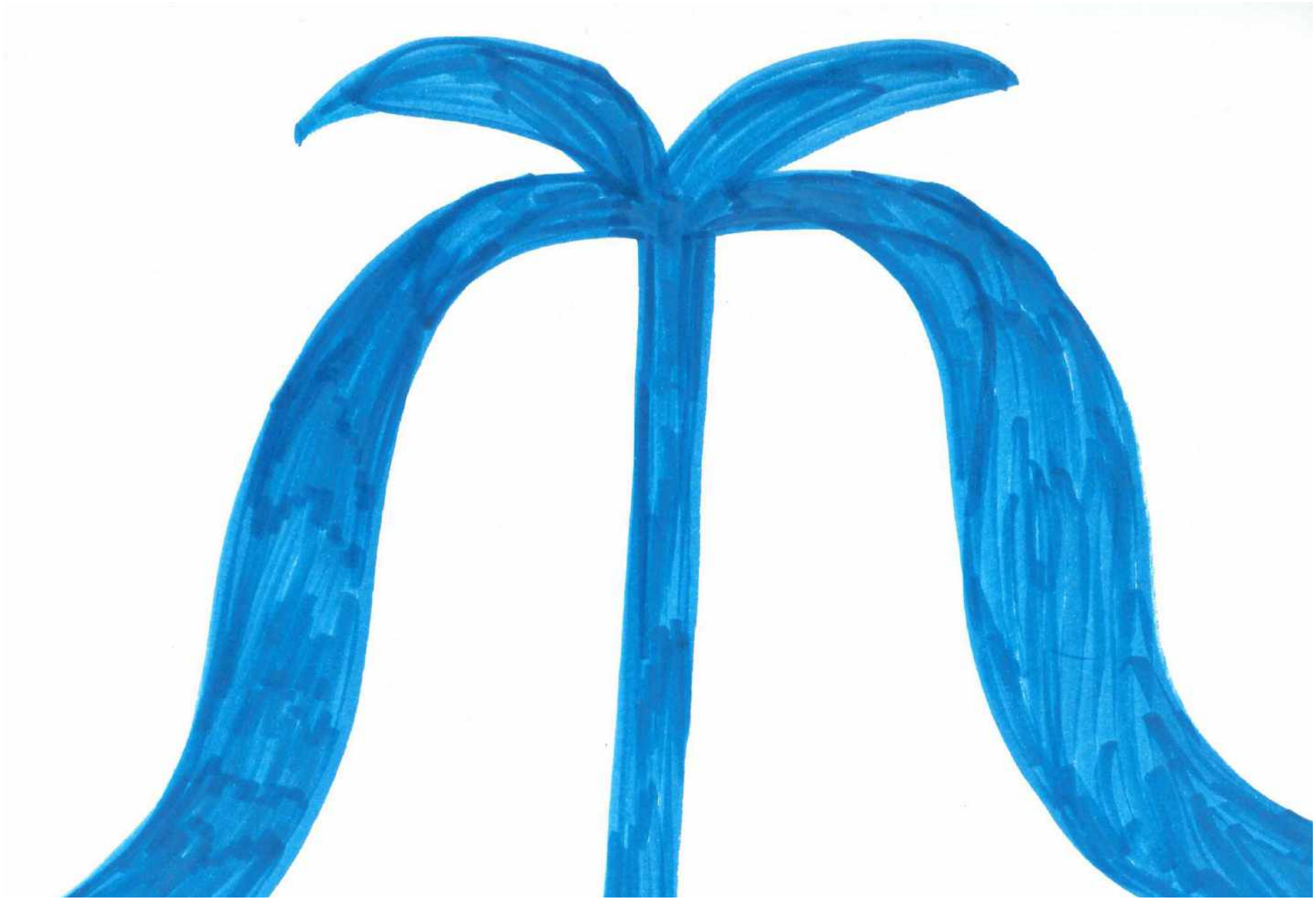


NINA TRAUB

# YEARNINGS

*Dance performance for one dancer, 14 minutes, 2016*

preparation sketch for "Yearning" (preformance), 2016, 35x28 cm, ink on paper



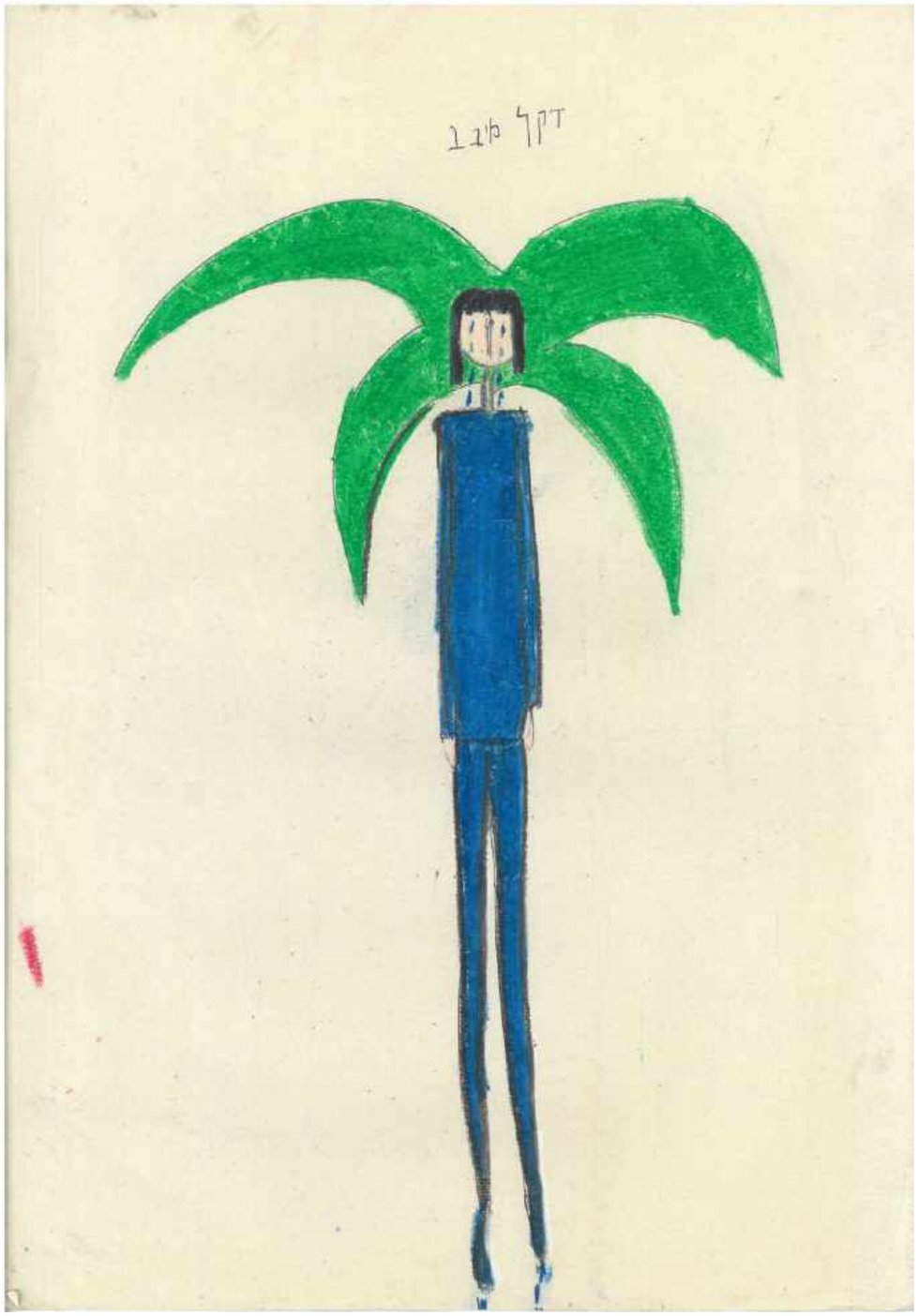
NINA TRAUB

# YEARNINGS

*Dance performance for one dancer, 14 minutes, 2016*

Left:
Weeping Palm Tree
2016, 42x30 cm, ink and oil pastel on paper

Right:
detail from Weeping Palm Tree sculpture, 2016, 150x100x50, barb wire, metal, cotton, suede and oil pastel





NINA TRAUB

ninatraub.com