

## A Treatise of Human Nature – Ohad Naharin's "MAX"

Music by: Maxim Waratt.

*Einav Katan, January 2008*

A choreographer dreams a musician who composes choreographies. In MAX, Ohad Naharin has joined the composer Maxim Waratt for the first time. Waratt is a unique musician; he creates his compositions behind bars, running away from freedom into strict borders, while he himself has got no limits. Usually, his pieces are vocal, since he has unfair conditions. Never the less, his compositions are plentiful. His music reverberates to variant cultures and creates a seemingly impossible mixture. Waratt transcends beyond the ordinary, abandoning common determinations of identity; Ceremonial and cultural elements clash into each other, while subversive inclinational whispers rustle behind. The universal ground of any language of man becomes music. This music sounds like folklore that doesn't belong to any distinguished folk- This is the private language he shares with the dancers on stage.

This ambiguity can also describe Naharin's language of movement; the motions are universal and private at the same time. They are context-reliant yet stand for themselves. The dancers research the limits of movement: Every motion is an object for study and a subject which controls their bodies and souls. Each motion exists on its own, and encounters other movements which define it all over, again and again. The definition of each motion changes from body to body, from one researcher to the next, from one creation to another.

The English philosopher David Hume argued that there is no such thing as personal identity. In "Treatise of human nature" he writes about mankind: *"they are nothing but a bundle or collection of different perceptions, which succeed each other with an inconceivable rapidity, and are in a perpetual flux and movement"*. A simple and continued principle which one may call "oneself", does not exist. Who are we without connections and encounters? All we have is a continued indefinable float.

And MAX – What is MAX? Who is MAX? His connections are variants. His identity is wide and flexible. Every time we stop him we will find something else. From the front he is the Maximum, from behind he is a Scum. He is harmonically composed from contradictions and confrontations. He is diverse and varied. He is a whole.

What the viewer sees in MAX reveals the viewer's situation right now; the sight immanently includes the one who sees. This creation is one of its kind, a result of a unique gathering between the choreographer, the musician, the dancers and an audience. Any new factor will create another MAX.

And yet, we can notice MAX; MAX is the flux and the movement. It is a search zone, where vocal and physical ranges connect in time and space. It is an unlimited stream which invites you to get caught-up by the moment, and to imagine a creation of your own.