ADI WEINBERG

is a choreographer, dancer and Gaga teacher. She graduated from the Jerusalem Academy of Music and Dance, the Haifa Program for Professional Dancers and did an apprenticeship in Vertigo Dance Company. As a contemporary dancer she has performed at many festivals around the world. She has worked with choreographers and institutions, including: Andrea Costanzo Martini, Nadar Rosano, Efrat Rubin, Rachel Erdos, Noa Zuk, Aviv Eveguy, Agnieszka Glińska, Weronika Pełczyńska, the Israeli Opera, and Teatr Wielki - Polish National Opera.

In 2014, Adi was invited to create her first choreography as part of a residency program of MAAT theatre in Lublin, where she returned to premiere her solo Living Leaving. Since 2014, she has been developing her work as a choreographer and performed her creations at various platforms including Machol Shalem International Dance week, Tel Aviv Dance festival at Suzanne Dellal, MSTT festival in Lublin, KRoki festival in Kraków, Instytut Teatralny in Warsaw, Zbigniew Herbert International Literary Award, fabrik Potsdam and more.

In 2017 she was awarded a grant from Mifal HaPais Council for the Culture and Arts for developing her choreography. Recently she was commissioned to create a choreography in relation to the temporary exhibition 1945. Not the End. Not the Beginning for POLIN Museum where she premiered Podziemne Prądy/Undercurrents. Her choreographic language is expressive, poelc and abstract. She circles around topic related to trauma, history, femininity, power and relationality. In her work she offers a space for resonance, reflection and dialogue with a wish to create bridges through a shared experience in a trauma informed space.

As a teacher, Adi has been building the Gaga community in Warsaw since 2017 and has taught Gaga and movement research workshops for different audiences in Poland (POLIN museum, Lubelski Teatr Tańca, Polish Dance Platform - Solidarity Centre, National Academy of Theatre Arts in Krakow (AST) Bytom branch, etc.), Germany and at various venues and festivals across Europe and Israel. Since moving to Berlin she is a regular guest teacher at Wee Dance Company of the Gerhart-Hauptmann-Theatre Görlitz-Zittau, DART Theatre, fabrik Potsdam and is a regular teacher in Dock11 and Marameo.

Adi is a curious student practicing Tai Chi and Qi Gong.

UNDERCURRENTS / Podziemny prądy

"You are there, like my skin. The fact that you live lets me know I am alive, so long as you are neither my counterpart nor my copy." Luce Irigaray

We meet here — in this place, at a crossing of different times:
Two women. One fabric. All of us.
Bits of buried, forgotten, unspoken stories begin to rise, broken memories slowly start to shape our bodies.
In Undercurrents, two dancers give these lost parts of us a physical form, creating an expressive, abstract and poetic movement whilst the fabric of life is pulsing within and between us.
This movement becomes our intimate bridge, a dance.

Undercurrents was created at and in resonance with the temporary exhibition "1945. Not The End. Not The Beginning." at Polin museum, Warsaw, Poland.

Choreography, performance, concept: Adi Weinberg
Performance: Adi Weinberg, Liwia Bargieł
Live Music: Sebastein Beliah
Dramaturg: Cat Gerrard
Special thanks: Ofir Shabtai Levin, Filipe Gomes, Kornelia Dzikowska-Demirska, fabrik Potsdam, Johanna Simon.
Photo bz Alicja Szulc / POLIN Museum.

Partner:POLIN Museum.
Organizer: Association of the Jewish Historical Institute in Poland.
Co-financed by the Ministry of Culture and National Heritage from the Culture Promotion Fund as part of the "Dance" program realized by the National Institute of Music and Dance.

Link to the full piece (42-45 min): https://vimeo.com/1124583326
Password: Embrace2

ADI WEINBERG – PORTFOLIO

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How Do We Meet?

A collective choreographic action, the result of a workshop process with a group of participants from the local community.

Through a movement laboratory the group creates a safe, attentive space for connection. A space to open the question of “How do we meet?” How can we deepen the ability to listen, become more attuned to ourselves, our surroundings, and each other?

Using simple choreographic structures, we explore different ways we can meet, create a shared experience as a response to today’s divided world, marked by aggression and violence. Give an expression to what could maybe be an alternative movement from polarization.

“How Do We Meet?” Was part of a series of anti-war, anti-violence events **accompanying the closing of the exhibition *“1945. Not an End, Not a Beginning.”* The action entered into a dialogue with the exhibition space of the POLIN Museum, reshaping and transforming it.**

Choreography and facilitation: Adi Weinberg
Curator: Ewa Chomicka
Production: Alicja Kaczmarek-Poławska
Photos by Maciek Jaźwiecki / POLIN Museum

Creative participants:
Eliza Bilska, Oleksii Chepalov, Beata Chrudzimska, Magdalena Gorbacz, Ewelina Grzechnik, Agnieszka Jaglarska, Ania Kos, Kamila Margasińska, Bogusława Matulaniec, Piotr Pruszyński, Joanna Rycerz, Annamaria Schifano, Marta Smagowicz, Karolina Sobieszek, Iwona Stabeusz, Anna Szczerba, Maria Uszyńska

If The Bull Won't Come

WOMAN. BEAST. MINOTAUR.
"If The Bull Won't Come" is the story of a Woman in transformation. Like many, she faces the daily challenges and compromises of existing in a woman's body. One day, she's called out of her day-to-day life, out of the turbulence of her daily domesticity and is propelled into an encounter she did not expect: with herself. As she comes into contact with her multiple parts, she experiences the different elements that live harmoniously, destructively and chaotically inside her. She must go through her pain to find her way to pleasure. Through her weakness to find her way to strength. Some parts she has to shed and others to confront. From these sheddings she gives birth to herself in a new shape: one both vulnerable and resilient.

The Woman's journey echoes that of another. Pasiphae was cursed twice: first into falling in love with a bull and having to consummate that love and, second, cursed to live in isolation with her unnatural son, the Minotaur, in the labyrinth. But curses, like stories, have a second side. All carry a blessing, if only you can hold on long enough.

In the beginning of the process, I had a strong resonance with the work (above) of Nandipha Mntambo and her woman-minotaur and photo by Helena Almeida . I began exploring the tension between domestication and wildness, freedom and confinement. Then came the story of Pasiphae and a different experience of her story. Through these starting points and a process of fully entering the story, I discovered a Woman who goes through a series of sheddings, of skins both metaphorical and literal. Who gives birth to a different version of herself and a different, new version of the story. One that brings Pasiphae and the Woman back to the centre, breaking a telling of the story that until now had kept her peripheral and subordinated.

"raw, unbridled energy [...] intense and touching" - Astrid Priebs-Troeger

Link to the full piece (37-39 min): *https://vimeo.com/991070677?share=copy*
Password: Fallingstars4
I recommend wearing headphones for the best experience.

Choreography and Performance: Adi Weinberg
Composition and Sound Design: Filipe Gomes
Dramaturgy, Sound Operating: Cat Gerrard
Costume Design: Angharad Matthews
Lighting Design: Matan Preminger
Lighting Consultant: Joanna Leśnierowska
Supported by DiR – Dance in Residence Brandenburg, a cooperation project of fabrik moves Potsdam and TanzWERKSTATT Cottbus.
Photos by Elma Riza

Babie lato / Indian Summer

„Indian Summer" is a tale of two worlds interfusing.
In the darkness, following her grandma's voice, the artist is endeavoring to grasp and preserve grandmother's visions, impressions from the past, the character and nature, intertwining her own experiences and threads connected with moving to Poland in the late summer of 2017.

Just like in the painting by Józef Chełmoński of the same title, the prevailing mood is of the end of a season, metaphorically associated with the process of life changes, of fading into the past. Realistic landscape evokes the memories of vivid, naturalistic stories of grandma Chaya, images of life in a Polish shtetl and its rural neighbourhood. Direct experience of nature has engaged the artist both during her first visit at the National Museum in Warsaw, as well as through long hours of conversations filled with memories and past images of Lubelskie Region.

Step by step, the body of the dancer becomes an agent and a tool of the voices of the past, moving between what was and what now is. Gradually we become witnesses of a metempsychosis, as if drawn from the Jewish folk tales, Kabbalah or Hasidic mysticism. Through sounds and movement the artist is trying to bring people, places, traditions, the no-longer-existing world back to life...

"The feast of glances (madness, mystery, gentleness, suffering), the gentle movement contrasted with the dynamic one, occupying the whole space of the stage, build a personal, engaging statement for the viewer, at times close to a daydream." - Izabela Stańdo

***Link to full length performance (15 min)**: https://vimeo.com/495167058*
***Password:** InHearitance*

In the photo: 3 years old Chaya,
unknown photographer, Tomaszów Lubelski.

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Choreography and Performance: Adi Weinberg
Sound Design and Music Editing: Daniel Sapir

Voice: Chaya Thorn
Music: Deru, SeeFeel, Jerry Bock, Jacob Jacobs, Alexander Olshanetsky
Costume Design: Julia Kornacka
Laser-Sound device used during the creation process: Michał Silski, Włodzimierz J. Zakrzewski
Supported by Mifal HaPais Council for the Culture and Arts.

Photos by Maciej Rukasz, Akpa

Living Leaving

Untitled. Oil on Masonite. 48"X48" (122cmX122cm)

The inspiration for the solo was taken from this painting by Miriam Cabessa.
There is a silent scream, a sense of being helpless in front of a much bigger force: an ocean, or an inner world existing inside. A small insignificant human-being is struggling, surviving, giving up, being swallowed and defeated yet still experiences moments of joy and deep reflections.

Like the drowning person from Herbert Clyde Lewis's short novel "Gentleman Overboard" who is facing the water rising and yet accepts it, floats on those very waters, physically and emotionally.

Created during a residency program in Poland and premiered at MAAT Festival in Lublin 2014.

Trailer: *https://vimeo.com/110013886*
Link to full length recording (18-20 mins):
https://www.youtube.com/watch?v=B7pp427NRKg

Choreography and performance: Adi Weinberg
Sound design and original music: Daniel Sapir
Music: Mum, Sogar
Photos by Maciej Rukasz
Dedicated to Roman Thorn

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White Horses - New work in progress
Premiere - 17/5/72026 at Museum Barberini

White Horses is a choreographic translation of a still image into embodied motion. Inspired by the vivid and atmospheric work of Max Liebermann, the piece asks: *What happens if a painting breathes?*

Through a group of young dancers, the image is given physical form. The performers become the waves, the horses, and the riders themselves. Each visual layer of the painting is expressed kinetically: foreground and background dissolve into one another, perspectives rotate, and spatial hierarchies shift. A suspended moment is expanded and transformed into a living, moving canvas.

In dialogue with Liebermann's expressive brushwork and dynamic composition, the choreography opens space for the audience to resonate with the forces within the image — the surge of the sea, the muscular tension of the horses, the charged stillness between the two figures. The painting's textures and contrasts are translated into breath, rhythm, weight, and momentum.

The artwork's own historical journey — appearing and disappearing across time, carried through difficult periods by different hands — adds another invisible layer to its meaning. This choreographic response intentionally shifts focus away from ownership and back toward creation. It re-centers the figures within the painting, giving them voice and agency through movement. In this way, the performance becomes an act of empowerment: reclaiming the image through embodiment and returning life to its subjects. **White horses** transforms the illusion of stillness into the immediacy of performance — where history, imagination, and the present moment converge.

The project is in collaboration with fabrik Potsdam and the YouthDanceCompany, together with Barberini Museum.