



המכון למחזאות ישראלית
ע"ש חנוך לוין (ע"ר)

The Hanoch Levin Institute
of Israeli Drama (NPO)



INTERNATIONAL EXPOSURE OF ISRAELI THEATRE

NOVEMBER 22-26, 2017, TEL AVIV

PROGRAMME

WEDNESDAY, NOVEMBER 22	18.00 CINEMA HOTEL	OPENING RECEPTION
	21.00 HABAIT THEATRE	GULLIVER
THURSDAY, NOVEMBER 23	10.00-12.00 THE CAMERI THEATRE CAFÉ	PRESENTATION 1 DROP DEAD THE PLAYWRIGHTS PROJECT I, ANGELINA JOLIE THE CONVERSATION PIECE
	13.00 TZAVTA THEATRE	RELEASE DAY
	15.00 HABAIT THEATRE	UNDER CONSTRUCTION
	16.30-18.30 JAFFA THEATRE	PRESENTATION 2 LIVING PATHOLOGICAL MUSEUM DEMONSTRATE MY LIFE – THE MUSICAL VERSION SWEETIE, YOU AIN'T GUILTY
	21.00 THE CAMERI THEATRE	A HORSE WALKS INTO A BAR
FRIDAY, NOVEMBER 24	11.00 HAIFA THEATRE	AQUARIUM
	15.30-17.30 HABAIT THEATRE	PRESENTATION 3 SUDDENLY HE WALKED THROUGH THE FIELDS UNREADABLE YOU DON'T FIGHT A DUEL NOWADAYS
	17.45 HABAIT THEATRE	FOOD FIGHT
	19.00 HABAIT THEATRE	NOT LETTING IT IN - THE EXPOSURE
SATURDAY, NOVEMBER 25	10.30 TMU-NA THEATRE	GIRLS IN ARMS
	11.00 TMU-NA THEATRE	SurFace
	12.30-14.30 TMU-NA THEATRE	PLAY DATE
	15.00 TMU-NA THEATRE	CUT.LOOSE
	18.00 GESHER THEATRE	IN THE TUNNEL
	21.00 HABAIT THEATRE	PA'AM
	10.00 BASCULA	RADIO PLAY
SUNDAY, NOVEMBER 26	15.00 JAFFA THEATRE	SCHREBER
	18.00 HABIMA NATIONAL THEATRE	THE PICTURE OF DORIAN GRAY
	21.00 THE CAMERI THEATRE	TO THE END OF THE LAND

Greetings from the Chairman of The Hanoch Levin Institute of Israeli Drama



Dear Guests,

Seventeen years have passed since the establishment of The Hanoch Levin Institute of Israeli Drama which marked a breakthrough in the exportation of Israeli drama to the world. First and foremost was Levin himself who became a household name in numerous countries including Poland, France, Germany, Russia, South America, and others; additional playwrights whose works are produced abroad and are represented by the Institute are Edna Mazza, Anat Gov, Hadar Galron, Hillel Mittelpunkt, Shmuel Hasfari, Hanna Azoulay-Hasfari, Gilad Evron, Gur Koren, Maya Arad-Yasur, Dror Keren, Ina Eisenberg, Guy Amir and Hanan Savyon, Oren Yaakobi, and others.

Israeli drama engages with the highly-charged issues unique to its society and multifaceted culture and their reflection in family life, interpersonal relationships, and attitudes towards the different and the other. The conflicts which are the fuel of the stage can be found in abundance in our society: remembrance of the Holocaust, relations between Jews and Arabs, the trauma of war and its effects on all the parties to it, relations between religious and secular Jews, and the struggle to find a personal identity at intersections of contradiction.

From all the above material the creators choose their theatrical language and find their own unique voice in Hebrew which, until about a century ago, was considered a dead language, a language of ritual and prayer, and which today is a multilayered spoken language.

Contemporary Israeli Theatre has gained immense popularity: five million tickets are sold annually by the various theatres, and relative to the size of the country's population of some eight million, this is a most impressive achievement. Every evening throughout the country plays are performed to full houses, and at any given moment one can choose from a multitude of possibilities in various genres and artistic styles. Among audiences the success of Israeli Theatre even surpasses that of soccer!

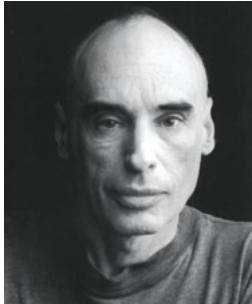
In recent years, theatre professionals from a variety of countries have visited Israel both for the International Exposures of Israeli Theatre and for the events of IsraDrama: Spotlight on Israeli Drama. The countries represented include Germany, Poland, France, Hungary, Russia, Denmark, The Netherlands, Italy, Belgium, Bulgaria, Slovakia, Austria, Spain, China, Finland, Sweden, Norway, Romania, the Czech Republic, Slovenia, Turkey, Thailand, Cyprus, Greece, Canada, the United Kingdom, Estonia, Croatia, and the United States.

I hope that the International Exposure of Israeli Theatre 2017 will provide new experiences for you and will lead to artistic collaborations and a continued dialogue throughout the global village.

Yours,

Noam Semel, Chairman
The Hanoch Levin Institute of Israeli Drama

The Hanoch Levin Institute of Israeli Drama



Hanoch Levin 1943-1999

Hanoch Levin - playwright, author, poet, and director. Levin was without doubt the most important and prolific playwright in the history of Israeli theatre, an outstanding artist, whose oeuvre stands as one of the basic foundations of Israeli cultural history. He wrote more than sixty plays and published books of poetry and prose. Levin wrote in varied dramatic styles and directed only his own work. His plays are performed in many theatres in Israel and around the world. For further reading: www.hanochlevin.com

The Hanoch Levin Institute of Israeli Drama was founded by Mr. Noam Semel, former Director General of the Cameri Theatre of Tel Aviv, in the year 2000.

The Institute has set as its goal to promote Israeli drama and raise awareness of its crucial role in the formation of Israeli culture, both in Israel and abroad. The Institute, in cooperation with the Playwrights Union of Israel, operates in the following fields:

Translation of Contemporary Israeli Drama

This enterprise set the purpose of exposing Israeli drama and encouraging its staging in theatres throughout the world. Ever since the Institute's establishment, Israeli plays are staged in major theatres around the world.

International Exposure of Israeli Theatre

An event designed to expose Israeli theatre to the international theatre community. During the five days of the Exposure, we present the best of Israel's original productions, accompanied by surtitles. Our guests are invited to panels and discussions, and have the opportunity to meet and talk with our leading theatre creators.

International Exposure of Israeli Theatre is produced with collaboration and support of the Ministry of Culture and Sport - Culture Administration; Ministry of Foreign Affairs - Department of Culture and Science Relations; and Municipality of Tel Aviv-Yafo.

Israeli Dramatist Website - dramaisrael.org

Our aims are: accessible information on plays to production bodies in Israel and abroad; to encourage the translation of Israeli plays; to facilitate open access to texts; to maintain a central arena to discuss questions with which playwrights engage, to encourage grants, and translation and production possibilities around the world; and to provide up to date news on Israeli drama: new productions, study days, calls for festivals, development plans.

The artistic committee's Greetings to the International Exposure of Israeli Theatre 2017



Dear Guests,

On behalf of the Artistic Committee I am pleased to welcome you to the International Exposure of Israeli Theatre 2017.

The International Exposure facilitates a concentrated encounter with a broad spectrum of the best of Israeli theatre in the past year, both in the form of repertory theatre productions and fringe theatre productions.

This year's program comprises fifteen full-length productions that are accompanied by three complementary presentations. First and foremost in this year's full-length productions are adaptations of Israeli literature that is also gaining approbation overseas. Thus you will be able to see two productions adapted from novels by David Grossman, who we shall meet for a talk in the course of the Exposure: *A Horse Walks into a Bar* and *To the End of the Land*. Theatrical adaptations of world literature are also represented, and included in the Exposure are two productions adapted from well-known novels: *Gulliver* and *The Picture of Dorian Gray*. To complete the picture there will be a presentation on adaptation of literature to the theatre at which we shall discuss this artistic challenge and present excerpts from productions adapted from additional novels.

One of the most notable aspects of this year's Exposure is the diversity of works that challenge the boundaries of a theatrical event. *Aquarium*, for example, is a play in lip sync; *Pa'am* is a theatrical work without actors; *Radio Play* is, as its name suggests, a radio play performed live onstage; in *Schreber* theatrical fiction confronts live corporeality; *Cut.Loose* transforms everyday intimate relationships into dance theatre; and *Not Letting It In* is a confession performance that blurs the boundaries between audience and performers. The new trends in theatre will also be accompanied by a presentation primarily of young creators seeking new forms of theatrical expression.

A large proportion of these productions touch upon local political issues, but for some this is their prime objective, whether *In the Tunnel* by a repertory theatre, or the realistic *Release Day* or the performance *SurFace*, both of which are fringe theatre productions.

Two more clownish productions (albeit sociopolitical depth is evident in them) are *Under Construction* and *Food Fight*.

The program will be completed with a presentation dedicated to the various ways of presenting sexual assault issues onstage - a recurring topic in numerous recent productions.

"Play Date" is an additional event in which a large selection of productions will be presented in brief sessions and enable you to see the wide selection for yourselves.

Exposure 2017 offers a very wide range of productions that strike a balance between their local-Israeliness and the theatrical universality they offer, with diverse subjects and means of expression. We hope they will find their way to your heart, and by so doing theatre can function as an artistic bridge over both the language barrier and the cultural distance.

I wish you all enjoyable and enriching viewing.

Moshe Perlstein
Chairman, Artistic Committee,
International Exposure of Israeli Theatre, 2017

PRODUCTIONS >

GULLIVER

HaZira Performance Arts Arena

By Zvi Sahar / PuppetCinema

Based on Jonathan Swift's novel *Gulliver's Travels*

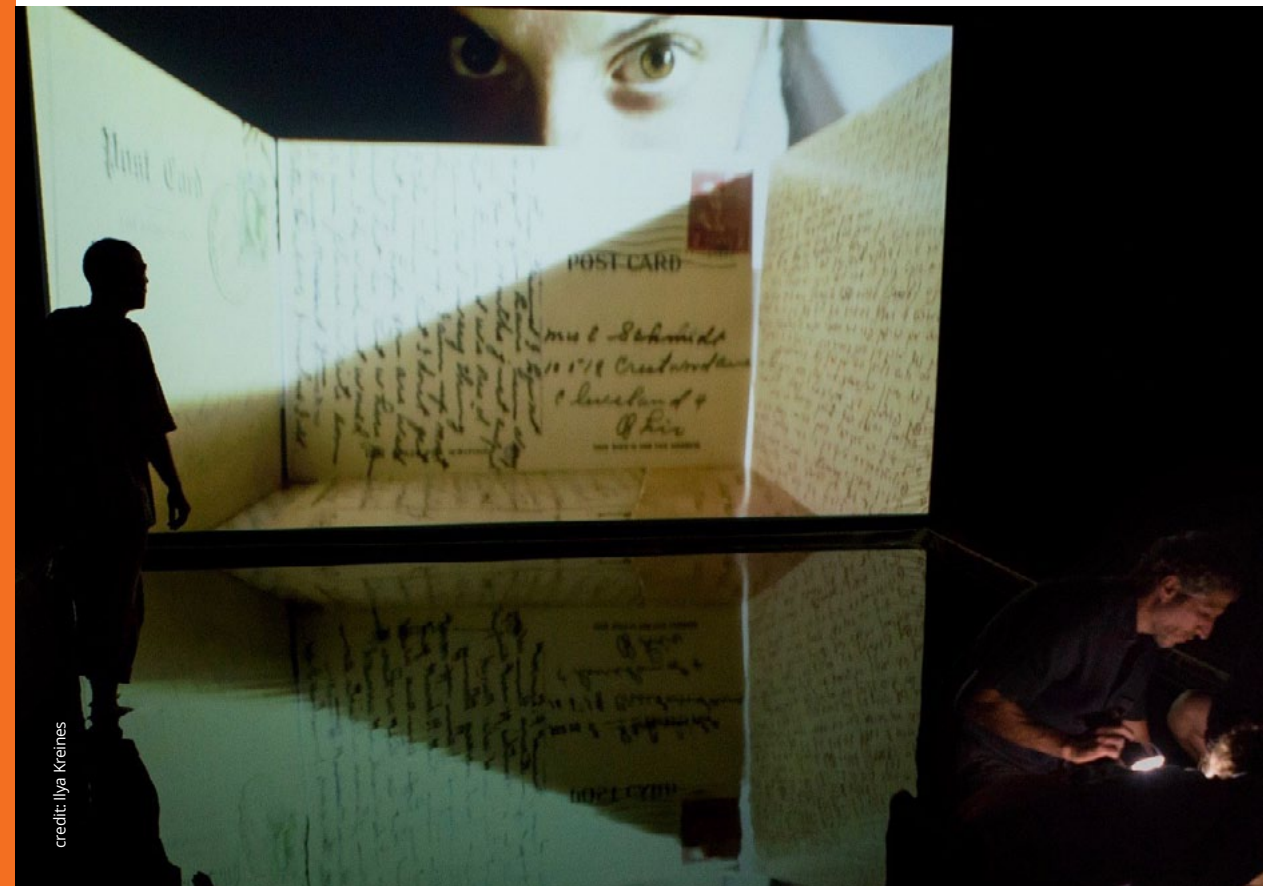
WEDNESDAY,
NOVEMBER 22, 21.00
HABAIT THEATRE

Running Time: 50 min.

Booking: Sagit Zur
Project Manager
admin@hazira.org.il

After sixteen years at sea, Lemuel Gulliver returns home. Isolated in his room, he refuses to meet anyone, and only talks with two horses that he brought back with him. He is repulsed by everything and ponders the fate of the human species. After five years of self-imposed isolation, he decides to tell his story for the first time to his wife. Today, he invites you, only you, to listen.

PuppetCinema's new show, *Gulliver*, is a modern morality play, a retelling of Jonathan Swift's satire *Gulliver's Travels*. A stage flooded with water and a box containing Gulliver's thoughts and memories expose Dr. Gulliver's inner sanctum as he intakes humanity in all its glorious vulnerability. His nightmare is our adventure as we force perspectives never seen before. Giants, savages, artists - judge for yourself who is the most horrible creature of us all.



credit: Ilya Kreines

RELEASE DAY

Tzavta Theatre

By Shay Goldstein

Directed by Daniel Botzer

Winner of the Tzav Kria 10 Festival

THURSDAY,
NOVEMBER 23, 13.00
TZAVTA THEATRE

Running Time: 55 min.

Booking: Daniel Botzer
danielbotzer69@gmail.com

Amin is a Palestinian prisoner who has been incarcerated in a military detention center for the past eighteen years. Avner is an Israeli prison guard in the detention center, who is about to retire. He has been guarding Amin throughout his incarceration. Over the years, a complex relationship has gradually developed between the two.

Following a peace agreement the Israelis and Palestinians are about to reach, hundreds of Palestinian prisoners are soon to be released, including Amin. On the release day, a tragic event takes place, which threatens the peace agreement, the release that was supposed to take place that very morning, and Amin's and Avner's relationship.



UNDER CONSTRUCTION

Davai Group

Created and performed by Vitaly Azarin, Losha Gavrielov,
and Fyodor Makarov

Clowning, objects, a falling-apart house, and a cup of tea

THURSDAY,
NOVEMBER 23, 15.00
HABAIT THEATRE

Running Time: 60 min.

Booking: Alina Feldman
International Manager
alincha@gmail.com

Three men wake up in the morning and slowly head in one direction, towards the kettle: the magic key for the new day. Where are they? They don't know. Where did they come from? They don't remember. One thing is certain: It's time for a cup of tea! A physical comedy about three eccentrics sharing a cramped, run-down flat: bulbs burning out, pipes bursting, mosquitoes biting, brains jammed, the outer world sending threatening signals... But these gentlemen want to have tea, and they will have it, even if the entire world is falling to pieces!

Under Construction draws the audience into a poetic, phantasmagoric realm, saturated with absurd humor. And beyond the clownesque and the grotesque, the physical virtuosity and the laughter, the show reveals insights about the world and how we cope with it.

A HORSE WALKS INTO A BAR

The Cameri Theatre of Tel Aviv

By David Grossman

(winner of the Man Booker International Prize, 2016)

Adapted by Micah Lewensohn, Avner Ben Amos,
and Dror Keren

Directed by Dror Keren, inspired by Micah Lewensohn

THURSDAY,
NOVEMBER 23, 21.00
THE CAMERI THEATRE

Running Time: 1 hour and
40 min., no intermission

Booking: Sigal Cohen, Dir.
International Relations
sigalc@cameri.co.il

*"Humor of a lit match above
a gas tank, and a hero
ready for flames!" Gary
Shteyngart, The NY Times*

Dovaleh G's standup comedy performance in a basement spirals out of control and takes a spine-chilling turn. In front of the audience, which includes two of his childhood friends, he carries out a searing moral stocktaking. The careening rollercoaster shifts rapidly between black humor and vitriolic satire, between loves and betrayals, longing and regrets. In standup comedy - as in life - everything is possible. This evening, which is also Dovaleh's birthday and apparently his last performance, he no longer has anything to lose.



credit: Yoav Eitel

AQUARIUM

Haifa Municipal Theatre

Adaptation: Ronnie Brodetzky
Theatre in Lip Sync

FRIDAY,
NOVEMBER 24, 11.00
HAIFA THEATRE

Running Time: 1 hour and
10 min., no intermission

Booking: Yoalit Elyachin
Assistant to the Artistic Dir.
yoalit@ht1.co.il

*"An unusual experience.
Different. Delightful. Highly
recommended. The best
show of the year. Take
those you love for an hour
of pure pleasure". Michal
Shargil Ben Sira, Saloona*

An artistic swimming team is practicing in a pool. They talk, they fight, they fall in love, and all this while being in the pool. But the voices heard are those of elderly people. Aquarium is a new experiment in theatre. Instead of a play, this is a collection of recordings with elderly people speaking about family, sex, destiny, illness, conscience, and so forth.

The production heightens the tension between the young body and the voice of the elderly. This is a reexamination of patterns of thought and speech, and points of similarity and difference between the generations. The pool belongs to the elderly alongside the athletic swimmers. The actors portray a new person, a sort of "third person", a combination of young and old. The voice loses its meaning. The body takes on a new form, and the result is humorous and moving.



credit: Gerard Alon

FOOD FIGHT

Created and performed by Nitay Shalem and Sivan Presler
Street Performance

FRIDAY,
NOVEMBER 24, 17.45
HABAIT THEATRE

Running Time: 30 min.
Booking: Nitay Shalem
nitayshalem@gmail.com

A culinary warfare predicament in three acts.

Two generic soldiers from two opposing armies combat in an endless barrage of food. Their constant objective will wreak mayhem while trying to conquer, abuse, and kill their opponent. Scorching marshmallow darts, soaring carrot spears, popcorn ricochets; they will use anything they come across to even slightly advance towards their goal.

This performance aspires to reveal the liminal boundaries of child's play and sheer ego by creating a grotesque display of force that allows and demands us to question whether the true nature of loathing and warfare is all that different.

The show premiered at the Acco Festival of Alternative Israeli Theatre, 2016.



credit: Omer Alsheich

NOT LETTING IT IN - THE EXPOSURE

Created by Jason Danino Holt

FRIDAY,
NOVEMBER 24, 19.00

Running Time:
Approximately 4 hours (the
audience walks in and out)
Booking: Omer Al Sheich
Producer
omer.alsheich@gmail.com

Not Letting It In is a unique durational theatrical experience that investigates the art of confession. Only confessions, personal, real, and autobiographical. The performers sit around a table, and the audience, which may come and go as it pleases, sits close to them and is encouraged to confess as well, but with no obligation. Together with the audience they create a zone of temporary freedom, which can be heaven or hell, but one that always remains a performative playing field.

This performance moves venues and switches its context by doing so. The Israel Museum of Design or Tel Aviv's National Library, a hectic night club or a deserted cultural center in Israel's south. When the show is performed abroad, Danino Holt mixes up the table of performers by casting and training local artists to confess alongside the Israeli cast. The latest show performed abroad was invited by the Akademie Der Künste, Berlin, in which four performers were from Berlin and four from Israel. The show abroad is performed in English.



credit: Olga Ostrovsky

SurFace

Created and performed by Nofar Sela
A participatory performance for a land and an audience

SATURDAY,
NOVEMBER 25, 11.00
TMU-NA THEATRE

Running Time: 60 min.

Booking: Nofar Sela
nufarse@gmail.com

“A brave theatrical act!”
Nano Shabtai, Haaretz

It's been a long time since we've actually spoken with it. It seems we have lost our way to it. Maybe the map can no longer be read? In order to draw a new map, we would need to sort out our relationship with the land, as we pass through the geography, the body, and the heart. The Land of Israel will be attending the show, and it has a few questions to ask you. *SurFace* was supported by a grant from the Rabinovich Foundation for the Arts and was part of the 2017 A-Genre Festival at Tmu-na Theatre in Tel Aviv.



credit: Haim Yafim



credit: Asaf Avraham

CUT.LOOSE

Created and performed by Neta Wiener and Stav Marin
Winner of the Israel Festival Prize at the Acco Festival
of Alternative Israeli Theatre, 2016

SATURDAY,
NOVEMBER 25, 15.00
TMU-NA THEATRE

Running Time: 60 min.

Booking: Shir Berebi
Producer
shirberebi@gmail.com

A physical and vocal duet about the violence and the tenderness of a couple at this time and place. *Cut.Loose* occurs in three dimensions - words, movement, and sound. The key element in this work is the knife, as an immediate means of communication, similar to the usage of a word. A square arena is the ground for the battles that are sometimes a joint practice, sometimes an act of intimacy and sometimes a fight to the death. The audience experiences the rounds of battles at point-blank range, as witnesses, critics, and reluctant partners.

The performers move between situations that force them to deal with worlds that are related to opposing forces of text and movement.

IN THE TUNNEL

Gesher Theatre

SATURDAY,
NOVEMBER 25, 18.00
GESHER THEATRE

Running Time: 1 hour and
40 min., no intermission
Booking: Lena Kraindlin
Director General
lena@gesher-t.co.il

*"A concert of directing
and acting... Gesher
Theatre takes a central
position on the satirical
front with a brilliant play
that squeezes reality to its
core". HaBama*

By Roei Chen, based on *No Man's Land* by Danis Tanovic
Directed by Irad Rubinstein
A Political Satire

In a tunnel, dug for terror purposes on the border between Gaza and Israel, two Israeli soldiers, beat-up reservist Iftach and "green" draftee Tzlil, are joined by two Palestinians - Mansur and Hisam. One of the four will become a "living grenade", while above ground a political and media circus is playing with their lives.

In the Tunnel is a witty show, in which the media confronts the lack of communication prevalent in the world, and reminds us that sometimes politicians choose to ally themselves with one another at the expense of their voters. "Life teaches us that there is a light at the end of the tunnel, but in this tunnel, if you see a light, draw your weapons".



PA'AM

By Nadav Barnea

WARNING: Loud sound effects and strobe lighting effects are used during this performance. Patrons who may suffer from epilepsy and other visual light stimulation

SATURDAY,
NOVEMBER 25, 21.00
HABAIT THEATRE

Running Time: 50 min.
Booking: Gal Canetti and
Dalit Itai, AS IS Agency
office@as-is-arts.com

By using audio recordings, lighting, and projected images, *Pa'am* ("once" as well as the past tense of "pulse") reveals five characters who share their true memories through a mixture of facts, thoughts, and feelings.

Besides the voice of Barnea remembering a frightening moment with his father at sea, one can also hear, among other things, acclaimed musician Eran Zur talking about his father's death and growing up in Haifa during the 1970s, veteran actress Ora Meirson exposing her guilt for not nursing her Holocaust survivor mother, and notable actor and political activist Doron Tavori sharing his first encounter with racism as a child. During the work, one can also read an unspoken text by prize-winning poet Eli Eliahu, in which a childhood initiation nightmare is revealed.

All the stories are real and were collected through a documentary process of interviews and recordings.

RADIO PLAY

Hanut31 - Theatre & Gallery

Written by Noa Becker

Directed by Shahar Marom

Created and performed by Noam Rubinstein,
Nadia Kucher, Noa Becker, and Sharon Gabay

SUNDAY,
NOVEMBER 26, 10.00
BASCULA

Running Time: 60 min.

Booking: Daniella Shenhav

Producer

daniellashenhav@gmail.com

Radio Play tells of the adventures of secret agent and karate expert Patrick Kim in the case of the scientist with the implanted brain. The Patrick Kim book series was published in Israel from the 1960s till the 1980s, telling of Cold War dramas, karate fighting, and sex. The series was very popular with over 315 books published by more than eight different writers.

This wild theatrical adaptation of a radio play, performed with object theatre and sound effects, was created in Hanut31 - Theatre & Gallery, a multidisciplinary theatre inside a small shop in south Tel Aviv. It has a residency program that develops new visual language for the stage, and demands us to question whether the true nature of loathing and warfare is all that different.

The show premiered at the Acco Festival of Alternative Israeli Theatre, 2016.



credit: Yair Meyuhas

SCHREBER

Jaffa Theatre

By Ran Bechor

Winner of the Acco Festival of Alternative Israeli Theatre, 2016

SUNDAY,
NOVEMBER 26, 15.00
JAFFA THEATRE

Running Time: 60 min.

Booking: Gal Canetti and
Dalit Itai, AS IS Agency
office@as-is-arts.com

"This clever and challenging work shakes one's world, and deals with the regimen of the body, the policing of society, the totalitarianism of society, the obliteration of empathy, as well as the totalitarianism of art".
(From the words of the Acco Festival Jury)

What happens when the human body becomes a vessel for fulfilling a godly commandment, or when messianic desire becomes political? The story of Dr. Daniel Paul Schreber receives a bold interpretation from a group of actors who analyze Israel today through the Schreber case.

At the prime of his career as President of the Supreme Court of Appeal in Dresden, Dr. Daniel Paul Schreber (1842-1911) was put into a psychiatric ward under duress. As part of his struggle in court to prove himself healthy, he wrote a book in which he outlined the new theological order revealed to him. His visions expose the connection between body and mind, and between the individual body and the political one. Dr. Schreber's story explores the tension between ideology and physical practice, and reveals how this practice produces our social order.

Schreber is a contemporary theatre performance that combines several disciplines of theatre practice. This theatrical event plays on the fine line separating didactics from the sensing, agonized, and atrophying body. It uses this ambiguity as a dramaturgic key woven throughout the piece.



credit: Maya Itus



credit: Eyal Landesman

THE PICTURE OF DORIAN GRAY

Habima National Theatre

By Oscar Wilde

**Adapted, directed, designed, and choreographed
by Yehezkel Lazarov**

**SUNDAY,
NOVEMBER 26, 18.00
HABIMA NATIONAL
THEATRE**

Running Time: 1 hour and
45 min., no intermission

Booking:
Rut Tonn-Mendelson, Dir.
of Artistic Department
rut@habima.org.il

*"A riveting work of art,
original, and inspiring. The
mere fact of being presented
in a mainstream theatre is a
miracle, and brings honor to
those at the head of Habima
Theatre". Ron Schwartz,
Globes*

When Wilde's book was published in 1891, it was considered dangerous, vulgar, and immoral. Yet the book established Wilde as one of the important representatives of "Art for art's sake", and the novel and its protagonists have become immortal.

Time is an essential element in the present adaptation. The story is told from the end to the beginning. Dorian Gray wishes to go back in time and get a once-in-a-lifetime chance to collect his sins and make amends. His portrait is a reflection of the sterile characters around him that suck his soul dry and make him ugly. The ugliness is an allegory of the degeneration of a society focusing on external beauty rather than the human soul. Is it Dorian's portrait? Or is it a reflection of all who watch him?

TO THE END OF THE LAND

**Co-production of The Cameri Theatre of Tel Aviv
and Habima National Theatre**

By David Grossman

Adapted and Directed by Hanan Snir

**SUNDAY,
NOVEMBER 26, 21.00
THE CAMERI THEATRE**

Running Time: 2 hours
and 30 min., including
intermission

Booking: Sigal Cohen, Dir.
International Relations,
Cameri Theatre of Tel Aviv
sigalc@cameri.co.il

A theatre phenomenon that plays to sold-out houses around Israel, and recently returned from a sold-out run at the Lincoln Center Festival, this drama based on David Grossman's critically acclaimed novel explores the intertwining threads of love and family between Ora, Ilan, and Avram, who meet as teenagers in a hospital during the Six-Day War in 1967.

Decades later, when Ora's son volunteers to go to the Lebanese front, she escapes with Avram to the Galilee, clinging to the superstitious hope that if she can't be found, she can't be "notified" of her son's death. In director Hanan Snir's poignant staging, the characters' ultimately aimless journey, with no defined destination and a constant intrusion of the past, becomes a conduit for the unrelenting sense of existential fragility at the heart of the human condition.

To the End of the Land is a story about love and unrequited love, about friendship and generosity between men, about parenthood and giving, and mostly about "family work" - the almost heroic effort to maintain the delicate fabric of family in face of the violence and terror, but also the beauty and warmth of Israeli reality.



credit: Gerard Alon

PRESENTATIONS >

PRESENTATION 1

NEW TRENDS IN ISRAELI DRAMA

Moderator: Natalie Fainstein

THURSDAY,
NOVEMBER 23
10:00-12:00
THE CAMERI THEATRE
CAFÉ

Being a young, aspiring playwright is difficult, no matter where you are in the world, but being a young, aspiring playwright in Israel poses its own unique set of challenges. We invite you to a candid, open discussion with a few of Israel's most interesting and entrepreneurial young theatre creators, to hear about their strifes as well as their successes, and perhaps even share a few of yours.

DROP DEAD

Written, directed, and choreographed by Yoav Bartel and Abigail Rubin
Seven actors and dancers swim in a pool of hatred

Meir Ben Ami, the director of an acting studio, made two big mistakes. The first, when he banned his former student Avner Citin's production. Citin's goal is to fan the flames of hatred between him and his actors. His second mistake was to let Mr. Citin show a small segment of his production as an exercise. Before that, Ben Ami will have a short interview with the maker, in an acting studio format. But Mr. Ben Ami quickly finds himself a pawn in Citin's game. Citin is determined to expose, humiliate, and hit Ben Ami where it hurts, so that he can finally get on the path to the truth.

Booking: Abigail Rubin, Yoav Bartel
homemade.ensemble@gmail.com



credit: Uri Rubinstein



THE PLAYWRIGHTS PROJECT

The Playwrights Group, comprising four theatre creators - Noa Shechter, Shai Shabtai, Daniel Botzer, and Roey Maliach Reshef - constitutes a platform for promoting original contemporary theatre creation.

The Group's activities include writing, dramaturgy, and production, supporting young creators, learning, and education. The model on which the Group is based is unique in the local landscape, and is characterized by collaboration with the community and audience. By means of an active Facebook page and a website, the Group shares the creating processes with their followers, from choosing the topics for writing the plays, through updates from rehearsals, to raising ideas and suggestions for the future. Once every two months the Group meets for a joint "white night" of intensive writing, four short plays inspired by a common topic drawn from the suggestions posted on its Facebook page by the community. Once the plays are completed, they are joined by four directors, 12-16 actors, and one lighting designer to produce a special, one-time theatre evening. The group was founded in 2015, and to date it has produced some fifty plays.

Booking: Roey Maliach-Reshef
playtlv4@gmail.com



I, ANGELINA JOLIE

Theater Can

Written and Directed by Mickey Yonas

What happens when you become a war refugee? You start walking. You walk in order to save your life. To date, sixty-five million people have abandoned their homes due to persecution, violence, and human rights violations.

We, the creators, use this production to shine a spotlight not on them, but on us. We would like to talk about a society that has lost its inner compass, that looks at the "other" not as a brother or as a human being trying to find refuge among us, but as an existential threat. We would like to shine a light into the dark recesses of prejudiced thoughts when it comes to the global crisis of refugees. On stage you will hear not them, but us. The texts are taken from real people talking on social media. The physical part of the performance aims to show the inner thoughts and doubts of each character.

Booking: Mickey Yonas
mik.yonas@gmail.com

THE CONVERSATION PIECE

Tmu-Na Theatre Ensemble

A piece by Yair Vardi

Seven artists meet their audience in a salon turned laboratory in a search for national identity while creating it live on stage. It seeks to find the roots of individual identity and our simultaneous acceptance of and resistance to the nation state.

The Conversation Piece investigates how cultural identity is shaped, how it is influenced by national mechanisms, and how this informs our perceptions and our behaviors as civilians.

The Conversation Piece challenges conventional spectatorship by inviting the audience to take part in a performance that is written anew in each show with improvised conversations, which are conducted on stage with the audience. These are documented in real time by the performers throughout the show, and they are anchored in a structured framework of content, intensity, and tempo.

Booking: Yair Vardi
vardi.yair@gmail.com



PRESENTATION 2

RECLAIMING THE SPACE: COPING WITH SEXUAL ASSAULT ON STAGE

Moderator: Nataly Zukerman

THURSDAY,
NOVEMBER 23
16.30-18.30
JAFFA THEATRE

The road to recovery from sexual assault is such a personal, individual, private and harrowing journey. But sometimes it helps to know that someone out there has already walked down that road and made it safely to the other side. The artists with whom we will be speaking have decided to tackle this sensitive subject on stage either as a way of reaching out to sexual assault survivors or as a way of dealing with their own personal trauma.

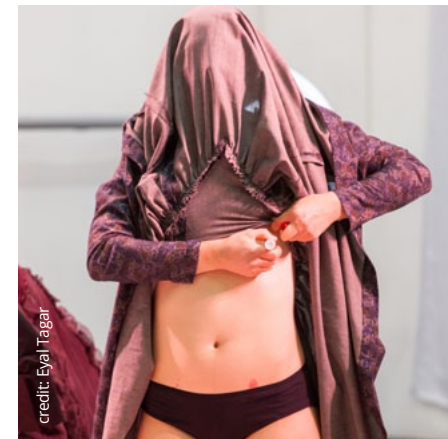
LIVING PATHOLOGICAL MUSEUM

By Adili Liberman

The word Hysteria stems from the Greek word “hystera”, meaning ‘uterus’. It was once believed that the uterus migrates within the body, causing chest pains and difficulty breathing, the cure being intercourse and ultimately pregnancy. At the end of the 19th century, French psychiatrist Jean-Martin Charcot, believing that the hysterical mechanism holds the power to stir complex neurological phenomena, diagnosed, researched and catalogued his patients in a way that reaffirmed hysteria as an explicitly female pathology.

He created ‘female hysterical attacks’ spectacles, which were among the most popular public events in Paris. We will reconstruct such a spectacle in order to expose the subject-object relationship on stage in a purified fashion that moves between the worlds of performance, science, medicine and gender.

Booking: Gal Canetti and Dalit Itai, AS IS Agency
office@as-is-arts.com



DEMONSTRATE

By Daphna Silberg

Demonstrate is a Documentary theatre performance based entirely on a protocol of a rape trial court discussion. Throughout the discussion, held in 2008 at the county courthouse in Jerusalem, the defense attorney speaks to the 16-year-old rape victim in a humiliating and condescending manner. He undermines her intelligence, blames the sexual assault help centers for "putting words in her mouth", and tries to find out if she was "wet" during the rape. In the process, the victim is also asked by the court to demonstrate on the courtroom floor the positions she was raped in by the four young men.

Demonstrate reconstructs the trial in a very clean and sterile design using bits from the recordings of the original trial in the soundtrack and changing the gender of the actors - a young man acts the rape victim while all the judges and lawyers are played by female actresses.

Booking: Gal Canetti and Dalit Itai, AS IS Agency
office@as-is-arts.com



MY LIFE - THE MUSICAL VERSION

Written and performed by Amit Gour

Directed by Nir Erez

"A voice is a human gift; it should be cherished and used, to utter fully human speech as possible. Powerlessness and silence go together." (Margaret Atwood).

How does it feel to lose the ability to make your voice heard in the world? How does it feel to walk around without being able to express yourself?

During a performance, in front of an audience, a young actor discovers that he has lost his voice. He goes on a personal journey to re-find it - revealing a dark secret that's been repressed from his past. After the discovery comes the breakdown, which then turns the silence into a loud scream.

My Life - The Musical Version is a funny, shocking and moving autobiographical piece, engaging with the fear of raising our voice in the world and the cost it exacts from us. A painful personal story that has become a colorful, crazy, and thought-provoking musical.

Booking: Amit Gour
gurilon11@gmail.com





SWEETIE, YOU AIN'T GUILTY

Written and performed by Gony Paz

Sweetie, You Ain't Guilty deals with the impossible choice between the loneliness of having to keep a secret and the horror of exposing it to an audience, whoever that audience may be. In the absence of a decision, the work and the performer do their best to fall between the cracks, to stay within the liminal zone between action and paralysis, between reality and fiction, between being one's self and being (an)other.

Sweetie, You Ain't Guilty invites the audience to share an intimate, exposed encounter, or at least to acknowledge its absence. It examines a personal experience of a sexual assault and its consequences. It takes the challenge of creating a stage work that doesn't perpetuate or even commemorate the assault, but rather seeks to enable a more subversive perspective on the subject, and to construct a space for both performer and audience where transformation can take place.

Booking: Gony Paz
gonypaz@gmail.com

PRESENTATION 3

FROM PROSE TO SHOWS - THE ART OF ADAPTING A NOVEL INTO A PLAY

Moderator: Dr. Bilha Blum

FRIDAY,
NOVEMBER 24
15.30-17.30
HABAIT THEATRE

Great prose can sweep you right off your metaphorical feet in a way that no other art form possibly can. But it doesn't mean we can't try... Adapting a novel into a play is like walking on a wire across the Grand Canyon - it requires immense concentration, balance and attention to the most subtle of nuances. We invite you to a conversation with a few such brave souls who dared take on such a feat - and lived to tell all about it.

SUDDENLY

The Cameri Theatre of Tel Aviv

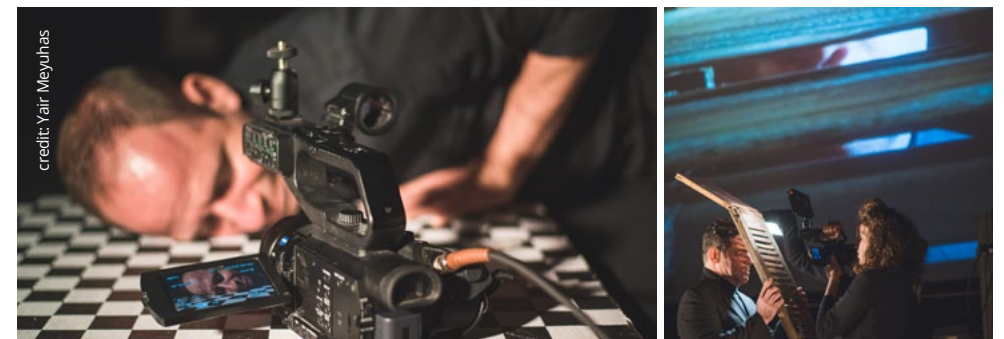
A play Based on stories by Etgar Keret

Adapted by Zvi Sahar and Oded Littman, Directed by Zvi Sahar, PuppetCinema

A writer is sitting alone amid the heap of rubble that was once his room, his life. Suddenly, a knock on the door: three despairing people come up to him in their search for solace and demand that he does what he has decided never to do again - tell a story. Left with no choice, the writer takes them into his narrative world, where he hopes they will understand the price he pays for the stories they want to hear.

Etgar Keret's short stories are resurrected through PuppetCinema Zvi Sahar's unique theatrical language that employs a combination of video, puppets, and actors. Keret's unique writing that weaves the most mundane with the wild and the fantastic, the humoristic with the painful, becomes a battlefield between the writer and the people seeking to force his stories out of him. All of this in a production that touches upon essential questions regarding the complex relations between solace and escape, and between power and art.

Booking: Sigal Cohen, Dir., International Relations
sigalc@cameri.co.il



HE WALKED THROUGH THE FIELDS

Beit Lessin Theatre

By Moshe Shamir

Adapted by Shahar Pinkas, Directed by Kfir Azulay

A new version of one of the greatest and most moving love stories ever written for the Israeli stage



Set during the War of Independence in 1948, the tension in the air is palpable as the young men of the kibbutz go out on Palmach operations, and some do not return. At the same time, World War Two refugees are arriving in Israel. Mika is one such refugee - beautiful, proud, and keeping her fragile past secret. She falls in love with Uri, the handsome, tousle-headed, sensitive, rugged, courageous kibbutznik. Uri goes off on a mission, leaving Mika with child. The fruit of a love without purpose in a land that eateth up its sons.

The immortal novel by Moshe Shamir has been adapted for the screen and stage and has gained a place of honor in the history of new Israeli drama. Now this beautiful and compelling love story is presented in a new version.

Booking: Kineret Tzur, Production Manager
kineretzur@lessin.co.il



UNREADABLE

By Sharon Silver-Merrett and Ari Teperberg, Directed by Ari Teperberg

Adapted from the book *Two Rivers and the Big Sea* by Haim Ascher

A theatre piece with puppets and objects

"I gave away some copies of my memoirs to family members and acquaintances," writes Haim Ascher to his granddaughter, "but most of the copies are gathering dust on my bookshelf."

Amongst the lengthy and over-detailed descriptions, in the space between written and spoken words, the granddaughter tries to decipher his writings using objects, letters and puppets.

With the support of Hanut31 - Theatre & Gallery

and Mifal Hapais Council for the Culture and Arts

Booking: Sharon Silver-Merrett

barnowl.silver@gmail.com

YOU DON'T FIGHT A DUEL NOWADAYS

Beer Sheva Municipal Theatre

A play by Shahr Pinkas, Directed by Shir Goldberg
Based on Vladimir Nobokov's *A Russian Dozen*



An amusing and touching adaptation of three short stories describing the life of Russian immigrants in Berlin of the 1930s.

One day Anton Petrovich returns home from an out-of-town business trip and finds his good friend Berg in his home, getting dressed in the bedroom, while his wife Ilka is taking a shower and singing in the bathroom. With help from his friends Romantovski and Tomek he challenges Mr. Berg to a duel.

Eleonora wakes up one evening and discovers that her husband, Pilgram, intends to leave her and their son Karl, and embark on a long journey in search of semi-transparent redeye butterflies.

Gustav, who is the neighborhood rent collector, is caught stealing and is dismissed from his job. The financial pressure leads him to bully his neighbors, Romantovski and his brother Tomek, and even casts a pall over his plans to marry Anna, an elementary schoolteacher who dreams of leaving the neighborhood and traveling to Paris.

The stories interweave and extend over one week during which the characters, each in their own way, attempt to change their situation and life.

The longing for "another world", "a different life", leads the characters to take extreme and surprising actions, after which their lives will never be the same.

Booking: Nuphar Barkol, International Relations
nupharb7t@br7.org.il

Members of The
International Exposure of
Israeli Theatre, 2017



Members of The
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of Israeli Drama



Director of The Hanoch Levin Institute of Israeli Drama:
Shimrit Ron

Artistic Committee (in alphabetical order):

Chair of the Artistic Committee: **Moshe Perlstein** - theatre director and lecturer, Seminar Hakibutzim College and Tel Aviv University; math lecturer, the College of Management Academic Studies.

Haim Abramsky - theatre instructor and acting teacher at The School of Visual Theatre Jerusalem; acting coach; member of the National Council for Culture and the Arts Fringe Division.

Dr. Bilha Blum - theatre scholar; member of the National Council for Culture and the Arts Fringe Division.

Dr. Hila David - member of the National Council for Culture and the Arts; chair of the Municipal Culture Basket, Rishon LeZion; member of the Culture Division.

Natalie Feinstein - actress, dramaturge, translator and voice artist. Graduate of Tel Aviv University (MFA).

Hadar Galron - playwright and actress. Lecturer and teacher of dramatic writing.

Roy Horovitz - director (Habima Theatre, the Cameri Theatre), actor, dramaturge - Bar Ilan University.

Noya Lancet - director, translator, dramaturge, theatre lecturer; representative of the Directors' Union.

Yuval Niv - journalist and editor, Yedioth Ahronoth.

Dr. Lee Perlman - The Tami Steinmetz Center for Peace Research, Tel Aviv University.

Elhanan Shapira - founder and artistic director of Ta Theatre; member of the Directors' Union.

Nataly Zuckerman - independent theatre creator; member of the Independent Theatre Creators' Union.

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Ministry of Foreign Affairs: **Raphael Gamzou**, Former Deputy Director General, Head of Division for Culture & scientific Affairs; **Ofra Ben Yaacov**, Head of Arts Department, The Division for Culture & scientific Affairs; **Rachel Nir**, Head of Performing Arts, The Division for Culture & scientific Affairs

Municipality of Tel Aviv-Yafo, Culture Division: Zlilit Ben Nevat, Director of the Arts Department; The Hanoch Levin Institute of Israeli Drama - Noam Semel - Chairman, Adv. Amir Margalit - Member of the NPO Committee.

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The Institute of Israeli Drama expresses its deep sorrow for the sudden death of Iris Mor, who served as Director of the Culture and Arts Department at the Municipality of Tel Aviv-Yafo.

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