

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

The Hanoch Levin Institute  
of Israeli Drama (NPO)



# iSRA-DRaMA

International Exposure  
of Israeli Theatre ↪ 2022

16-20 November

## GREETINGS FROM THE MINISTER OF CULTURE AND SPORT



Dear Guests,

I am pleased to welcome you to the opening of Isra-Drama: International Exposure of Israeli Theatre 2022, a project for promoting the exposure of Israeli theatre and drama to directors of notable festivals and cultural institutions around the world.

After holding the Exposure online for two years due to the COVID-19 pandemic, we are delighted you could physically attend our event, and welcome you wholeheartedly to Israel.

Isra-Drama is a joint initiative of the Ministries of Foreign Affairs and of Culture and Sport. It is produced by the Hanoach Levin Institute of Israeli Drama.

The Artistic Committee has prepared for you a program with a mixture of plays from two very different, but complimentary fields - theater and fringe, a mixture characterizing Israeli theater. The plays are the creative works of artists, groups, and theaters from all over the country, from north to south.

We hope you enjoy the program, aiming to spark interest, will initiate further and future invitations and collaborations with partners worldwide.

I would like to thank the Institute of Israeli Drama, the Artistic Committee, and all who took part in organizing the Isra -Drama events.

Yours Sincerely,

**Chili Tropper**  
Minister of Culture and Sport  
State of Israel



## GREETINGS FROM THE HANOCH LEVIN INSTITUTE OF ISRAELI DRAMA



Noam Semel, Chairman



Photo: Zoe Grindea

Shimrit Ron, Director

Dear Guests,

Twenty two 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 Maya Arad-Yasur, Hanna Azoulay-Hasfari, Nimrod Danishman, Gilad Evron, Hadar Galron, Anat Gov, Gur Koren, Motti Lerner, Edna Mazya, Hillel Mittelpunkt, 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 nine 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.

The pandemic imposed a prolonged pause on the theatre world - and instead of performing in front of live audiences, creators and actors found relevant new ways to reach people. The play *Love and Pandemic*, for instance, was born in the first lockdown in April 2020. We, too, who organize Isra-Drama every year, presented two consecutive online events, which were successful, but there is no substitute for personal meetings. It is so good to finally meet you.

We hope that Isra-Drama: International Exposure of Israeli Theatre 2022 will provide new experiences for you and will lead to artistic collaborations and a continued dialogue throughout the global village.

Yours,

Noam Semel, Chairman

Shimrit Ron, Director

The Hanoch Levin Institute of Israeli Drama

## GREETINGS FROM THE ARTISTIC COMMITTEE



Photo: Simha Barbiro

Dear Guests,

I am delighted to welcome you to Isra-Drama: International Exposure of Israeli Theatre 2022.

In the tenth scene of *Krum*, by the late Hanoch Levin, which has long since become an "Israeli classic", one of the characters states: "*What is travel? A plane takes you and a plane brings you back*", and as true and justified as this sentence may sound at first, we all know better: traveling is a very big deal, and it is great to have you all with us once again, "face-to-face" after two years of online editions!!! So, thank you for making the journey and joining us here in Israel, a real theatre paradise, full of energy and creative innovation.

Once again, we have prepared a remarkable program for you, keeping in mind our top priority and commitment to bringing you the best Israeli theatre has to offer - written plays, shows, fascinating stage languages, new and innovative formats, and so much more.

In the past two decades, Israeli theatre has truly cemented itself as its own brand. Israeli artists have collaborated with theatres and ensembles all over the world with great success. Therefore, our goal remains to set in motion a fresh, direct dialogue between you and Israeli artistic creators, to provide an opportunity for you to obtain a broad view of Israeli theatre and to find partners for future collaborations.

To achieve this, the program is composed of three types of events:

- Twelve full-length theatre productions which demonstrate the richness and diversity of our theatre scene: repertory and fringe productions, indoor and outdoor performances, created by experienced creators who have already developed and honed their unique theatre language, and new-to-the-scene young artists who are seeking to challenge every aspect of the craft.
- Three panel discussions that encompass some of the most pressing issues and challenges our theatre is facing today. Each panel provides an opportunity to meet the creators of the various productions included in Isra-Drama, and to learn more about their perspectives regarding their theatre works.
- Five additional pre-recorded performances, which are available to you online, to watch at your convenience (they will remain online for at least a month after our event).

We know that our schedule may seem a bit tight and packed, so please take a deep breath and let's get started!

Enjoy!

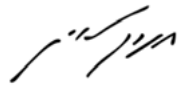
Dr. Roy Horovitz,

Chair of the Artistic Committee



## THE HANOCH LEVIN INSTITUTE OF ISRAELI DRAMA

Photo: Pesi Girsch



### 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: [hanochlevin.com](http://hanochlevin.com)

The Hanoch Levin Institute of Israeli Drama was founded by 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 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 worldwide.

#### Isra-Drama: International Exposure of Israeli Theatre

An event designed to expose Israeli theatre to the international theatre community. During the days of the Isra-Drama, 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.

#### The Israeli dramatist website - [dramaisrael.org](http://dramaisrael.org)

Our goal is to provide 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 and more.

## PANEL DISCUSSIONS

### ALL THE WORLD IS AN (ISRAELI) STAGE

Maybe it is because we are a melting pot, or maybe because in Israel we live in "survival" mode, that compels artists to create as if there may be no tomorrow... Maybe we just have great PR with all the boycotts and bans against us (there is no such thing as bad publicity).

Whatever the reason, in recent years, we have seen a significant rise in the number of international productions based on Israeli texts - dramas, comedies, political plays, and even musicals, have attained enormous success in Europe, the US, China, you name it...

Don't miss our conversation with some of Israel's most prolific playwrights and performers, get to know their work, and find out more about our "greatest hits"!

Moderator: **Dr. Roy Horovitz**

Speakers: **Noam Semel, Moshe Kepten, Maya Arad-Yasur, Yehezkel Lazarov**

### MOVING IMAGES OF THE SOUL: PLAYFULNESS AND REIMAGINING OBJECTS AND SUBJECTS

"Actions speak louder than words!" This panel deals with plays and performances that are not text-based (although some do use text and, of course, story). A collection of multidisciplinary works, in which narrative is created and inspired by images, casting, perception of space and objects, and more.

Moderator: **Hadar Galron**

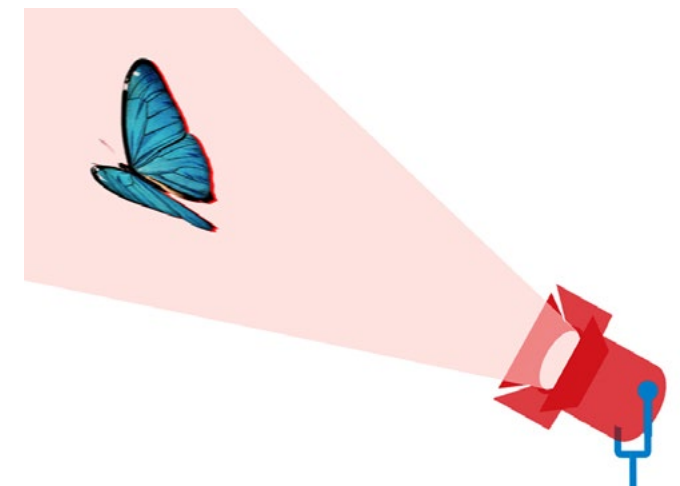
Speakers: **Shirili Deshe, Dror Liberman, Emanuella Amichai, Abigail Rubin, Yoav Bartel, Meital Raz**

### WRESTLING WITH MEMORY: POST-TRAUMATIC CREATIONS

This panel is dedicated to the fascinating processing of traumas (national, sexual, and others...) into theatrical works, and discusses both the artistic and therapeutic potential of weaving TRAuma into ART.

Moderator: **James Inverne**

Speakers: **Ben Yosipovich, Noam Ben Azar, Michael Teplitsky, Edna Mazya, Roe Joseph**



# GAMES IN THE BACKYARD

## THE BARUCH IVCHER BEIT LESSIN THEATRE

By **Edna Mazya**

Directed by **Ido Rozenberg**

Running Time: 75 minutes

Booking: Kineret Tzur, Production Manager

kineretzur@lessin.co.il | +972 54-5987478

www.lessin.co.il

A group of teenage boys invite a teenage girl to a series of "forbidden games." The group dynamic turns the seemingly innocent encounter into an arena of humiliation and gang rape.

At the center of this Israeli classic is the criminal trial, in which the victim becomes the prosecutor, and the boys their own defense attorneys. The crucial day, on which they became criminals and she a victim, is being re-enacted, and a second rape is being committed through questioning and interrogation.

The play is based on a true story that shocked the country, and completely changed the criminal and moral patterns of legal proceedings concerning rape trials. With its innovative updated version, the play is as relevant today as it was when it premiered thirty years ago, evoking a discussion about society's morals and attitude towards sex crimes.

**Edna Mazya** is a playwright, director, screenwriter, and author. She holds an MA in Philosophy and Theatre Studies from Tel Aviv University. Mazya wrote *Vienna by the Sea*, *The Rebels*, *Aristocrats*, *A Couple*, *Pregnancy*, inspired by Lorca's *Yerma* and *A Copule*. She wrote and directed *Herod*, *Bad Kids*, *Stempenyu* - an adaptation of a novel by Shalom Aleichem, *A Family Romance*, *The Nouveau Criminals*, and *The Back Room*. She directed numerous plays by the highly esteemed

playwright, the late Anat Gov: *Oh, God!*, *Best Friends*, *Happy Ending*, and others.

Mazya's award-winning plays have been repeatedly produced and performed in Israel (mostly at the Cameri Theatre of Tel Aviv) and around the world. She has published two novels and four children's books.

**Ido Rozenberg** is an actor and director. He graduated with honors from Beit Zvi School of the Performing Arts. He is a recipient of the AICF Award for Gifted Artists. Selected directing credits include Beit Lessin Theatre: *Zero Motivation*, *Passing the Love of Women*, *House Arrest*, and *Through The Wall*; Hasifriya Theatre: *Perfect Wedding* and *Red Light Winter*; Israel Philharmonic Orchestra: *Israeli Native*; Beit Zvi School of the Performing Arts: *Murder*, *Fiddler on the Roof*, *Village*, *Our Town*, *My Fair Lady*, *The Day I Stood Still*, *The Little Prince*, and *Rents*; The Israeli Youth Theatre: *Greta*, *The Hunchback of Notre Dame*, *Peace To The World*, and *Yes/No/Black/White*.



Photos: Or Danon





# IT COULD BE A MAN STANDING IN SNOW

## NALAGA'AT CENTER

Written and Directed by **Emanuella Amichai**

**Running Time:** 56 minutes

**Booking:** Ortal Bensky, Director of Marketing and Resource Development

[development@nalagaat.org.il](mailto:development@nalagaat.org.il) | +972 50-7313433

[www.nalagaat.org.il](http://www.nalagaat.org.il)

An original theatrical work comprising a series of scenes inspired by the experiences and identities of the actors themselves. The show portrays the diversity of each performer's inner world - both as a deaf and /or blind person, and as an individual with a wealth of identities related to culture, gender, social life, and more. In addition, the work addresses the experience of theatre and its interpretation.

This is a rare opportunity to get a glimpse into the inner lives of Tayyeb, a student from Kafr Qassem, who was born deaf; Yaroslav, a dancer from Russia, where, as a child, he attended a school for the deaf; Mordy, a deafblind actor who immigrated from the US over a decade ago; Ariella, a mother of five, almost totally blind; and Sol Gabriel, still adjusting to life with vision impairment due to an eye disease.

**Emanuella Amichai** is a theatre director, choreographer, and lecturer. Her works combine theatre, dance, and video, involving both performers and nonperformers. Amichai studied at the High School of the Jerusalem Academy of Music and Dance, the Stella Adler Academy of Acting & Theatre in New York, and the Nissan Nativ Acting Studio in Tel Aviv. She is a graduate of the Multidisciplinary Program in the Arts at Tel Aviv University, and an MA student in the Folklore & Folk Culture Studies Program at the Hebrew University of Jerusalem.

Amichai lectures at the Hebrew University's Department of Theatre Studies, and has taught at the Nissan Nativ Acting Studio, Kibbutzim College of Education, Technology and the Arts, Western Galilee Academic College, and private workshops. Her theatre and video works have been presented at many festivals in Israel, Europe, and the US, including the Israel Festival, Acco Festival of Alternative Israeli Theatre, Waves Festival in Denmark, Crossroads Music Festival in Belgium, Stockholm Fringe Festival - Stoff, and the A Part Festival in Poland. She is a recipient of the Acco Festival Award for Best Choreography and Costume Design.





Play Adaptation and performance by **Ben Yosipovich**  
Directed by **Ariel N. Wolf**  
Based on the novel by **Yishai Sarid** (NYT Book Review  
*Notable Book of 2020*)

Running Time: 50 minutes  
Booking: Ben Yosipovich  
yosipovich.ben@gmail.com | +972 54-6678600  
Ariel Wolf, ariwolf1@gmail.com  
www.habima.co.il

Deep wounds of memory arise when a Holocaust tour guide is summoned to a hearing before the chairman of Yad VaShem, the World Holocaust Remembrance Center. In the concentration camps, which have become a part of his day-to-day routine, he faces many characters and moral conflicts that awaken the Monster of Memory. Unable to stop, he sinks deeply into himself, and discovers that inside each and every one of us exists the uncomfortable truth: In order to survive - you need to be A LITTLE BIT OF A NAZI. Winner of the Award for Best Show - Teatronetto Festival for Monodramas, 2021.

**Ariel N. Wolf** is an award-winning director, movement designer, and actor. Artistic director of Beer Sheva Theatre's Arampa Theatre Group, 2019-2021. He was an actor at the Jerusalem Khan Theatre, 2010-2019, as well as a director and teacher at the Goodman Acting School in Beer Sheva, a teacher and dancer at the Arthur Murray Dance Studio for ballroom dancing. He has worked in all the leading theatres in Israel. His works as director or movement designer include Kafka's *The Trial*, Shakespeare's *Much Ado About Nothing* and *A Midsummer Night's Dream*, Goldoni's *The Servant of Two Masters*, and more.

**Ben Yosipovich** is a third generation Holocaust survivor, and an award-winning actor. He is a member of the cast of Habima National Theatre since 2015. He is currently playing the title role in Shakespeare's *Hamlet*, and the leading role in Hanoch Levin's *Make My Heart Flutter*. Playwright, actor, and producer of *Beer and Remember*, a show that seeks to remember the Holocaust through theatre and satire. Television series include *On the Spectrum* (HBO Max), *Rehearsals* (Hulu), *Kupa Rashit* (Cash Register), *Manayek*, and more.





Photos: Yair Meyuhas

# BODYSTREET

## CAN ENSEMBLE

### A Dance-Earpiece Show in Florentin

Created by **Ido Bornstein**

Running Time: 60 minutes

Booking: Daniel Styopin, [theatercan@gmail.com](mailto:theatercan@gmail.com)

[www.ensemblecan.com](http://www.ensemblecan.com)

*Bodystreet* is a dance-earpiece work that takes place in the public space. We started the project by approaching women and men, young and old, Arabs and Jews, refugees and newcomers, living in south Tel-Aviv, and asking them to share their private experiences of walking down the street. These confessions were adapted and performed by Can Ensemble actors, and are accompanied by an original score.

The audience, equipped with earpieces, goes on a tour of Florentin neighborhood. Along the way, they are joined by two performers who, through movement, emphasize the connection between the location and the person inhabiting it. The dance intensifies the experience of being “the other” that arises from the soundtrack. The audience is granted a “conscious stroll” that turns the threatening, crowded, wide-open, and militant Israeli space into a street poem.

*Bodystreet* invites us on a loitering tour of south Tel Aviv, which is similar to downtown areas of every big city. We wander without a guide, not knowing where it leads us. Listening to the monologues puts us in an inquisitive, reflective mood. The people we listen to give voice to those on the fringe of society. We learn of the suffering people experience merely

for being foreign, belonging to a different ethnicity, nationality, race, or skin color. The show’s texts and the physical images produced by the dancers provide a glimpse into the bowels of Israeli culture, yet still relevant to every metropolis dealing with immigration, refugees, and otherness within the public space.

**Ido Bornstein** is a playwright, director, writing teacher, and dramaturg at Can Ensemble, which he co-founded with director Shlomo Plessner. He graduated from the Writing Program at the Tel Aviv University School of Film and Television. He wrote the ensemble’s *Sex Project*, *Sunrise*, *Dogs*, *Hunger* (Winner of Best Fringe Show, which represented Israel at FIND Festival Berlin), *Lice*, an adaptation of *Medea*, and more. He wrote and directed the ensemble’s *Operation Silk Gloves*, and *Bodystreet*. He developed a collaborative method of writing with actors, resulting in plays based on personal materials. He was awarded Best Teacher by the British Consulate’s BI ARTS program and the Scriptwriting School.

**Uri Shafir** is a performance artist, dancer, and choreographer. He graduated from MASPA (Dance Workshop Gaaton), Kelim Choreography Center (Israel), and the MA choreography program Exerce Master in Montpellier France, at ICI-CCN (artistic director - Christian Rizzo). He has been creating works since 2009. He received the Israel Ministry of Culture Award for Young Choreographers in 2017. As a dancer, he worked at Batsheva Dance Company, and in dance works by Yasmeen Godder, Niv Sheinfeld and Oren Laor, and others. Uri is also a Gaga teacher, and holds classes and workshops in Israel and abroad.





## THE TEARS THEATRE

Created and Directed by **Noam Ben Azar**

Running Time: 75 minutes

Booking: Noam Ben Azar

nbenazar@yahoo.com | +972 52-2574704

tearstheatre.ucraft.site

Six characters, six chess pieces: King, Queen, Bishop, Rook, Knight, and Pawn. In the final critical stage of the game, an unseen opponent is closing in. It is a world of lost characters, without past or future; the only goal is survival. The illusion that war can be won is dominant. The personification of the chess pieces highlights the grotesque elements of war. The Bishop's job is to analyze the state of play, and bring information to the King. Serving as the victimized messenger, he suggests resignation as a realistic option, yielding to fate, accepting the loss, and thus regaining life.

The play's freeform language allows the actors to exaggerate their actions and intentions without depending on the internal logic of language. It liberates their emotions and the internal intensity of their words. This special acting technique highlights the tension between the mechanical and the human, and between freedom of choice and its absence.

**Noam Ben Azar** graduated from Beit Zvi School of the Performing Arts. He was an original member of Rina Yerushalmi's *Itim Ensemble* (Israel Prize winner) that has performed with great success at over twenty important theatre festivals worldwide. He played several prominent roles in the ensemble's productions of *Hamlet*, *Woyzeck*, *Romeo and Juliet*, *Three Sisters*, *The Bible Project* (Parts I and II), and *End of the Game*, among others. In 2016, he was named Actor of the Year at the Israeli Fringe Awards for his portrayal of the suitor in *Peer Gynt*, directed by Yerushalmi; in 2013, he was nominated in that category for the role of the doctor in the ensemble's performance of *The King is About to Die*. Noam has directed many fringe plays, including *Absalom*, *Spoonful of Ocean*, *The Thousand and Sixth Song*, *Macbeth*, *The Game*, and others. He teaches acting at the School of Performing Arts at Kibbutzim College of Education, Technology and the Arts, as well as in the Multi-Disciplinary Department at the Rubin Academy of Music and Dance in Jerusalem. Over the years, Noam has developed a unique method that uses text with full body involvement, thus creating a close link between speech, movement, and thought.



Photos: Ilan Hazan

# "THE GAME" PROJECT



Photo: Efrat Mazor

# BIRTH PREPARATION COURSE

Concept, Choreography, and Performance by  
**Ori Lenkinski**

Running Time: 50 minutes

Booking: Ori Lenkinski

olenki@gmail.com | +972 50-8726517

www.orilenkinski.com

*Birth Preparation Course* is an intergalactic, interactive lesson on human reproduction taught by a future species in deep space. Drawing on materials taught by midwives and doulas in birth preparation courses around the world, the performance employs text, movement, music, props, and audience participation to convey information about how each and every human came into being. The class places emphasis on the placenta, a mysterious, often hidden, essential organ. The class is held in English.

The show premiered at the Acco Festival of Alternative Israeli Theatre, 2021.

**Ori Lenkinski** is a choreographer, dancer, and journalist. Her work, whether on stage, the internet, or on paper, is devoted to exploring the connection between words and movement. Ori was born in Canada, raised in the US, and has been living in Israel since 2007. As a dancer, she worked with choreographers in the US, Canada, Europe, Africa, and Israel. Ori has been engaged in a long-term collaboration with choreographer Rachel Erdos, a union that has produced many stage and screen works. Ori's writing has been published in The Jerusalem Post, The Huffington Post, Dance Magazine, and various other publications. She is the author of the Parental Choreography blog published by Haaretz. Ori's body of work includes *The Painting*, *Portrait #2*, *The Suit*, *Meet Me in the Market*, *Birth Preparation Course*, *Help Desk*, and the dance films *Carriage* and *Expecting*.



# HEREBY, I DECLARE

## NOTZAR THEATRE

By **Roe Joseph** and **Noa Nassie**

Running Time: 50 minutes

Booking: Roe Joseph

roikikiki@hotmail.com | +972 54-4962599

www.notzar.co.il

A post-documentary show about the reopening of a case that, in our opinion, should not have been closed: The killing of Muhammad Qudaih, a 70-year-old Palestinian resident who was holding a white flag.

In the summer of 2014, I was a criminal investigator in the Israeli Defense Forces, and I was sent to set up a team to investigate the events of the operation in Gaza. After I was discharged from the army, the case was closed by the Military Prosecutor's Office without any legal action being taken. A few years later, I saw him in front of me at a café: the soldier who shot the old man. At that moment I realized that I had not finished investigating this case.

About thirty more cases were closed the same way. The military materials are classified, and will likely remain so forever. Our investigation uses all the documents that were not defined as such: drawings, phone calls, Facebook correspondence, dreams, a café menu, and more. We must ask: What allows these cases to be closed time and again without any legal action being taken?

**Roe Joseph** is an emerging independent theatre creator who is inspired by space and believes in marginality. He is an MA student in the Program for Hermeneutics and Cultural Studies at Bar-Ilan University, and a graduate of the Outstanding Program in Theatre Directing and Teaching at Kibbutzim College of Education, Technology and the Arts (B.Ed. FA). His production *Good Morning Hedgehog* in Tmu-na Theatre (2019) is a poetic documentary drama about a relationship that develops and crumbles.

**Noa Nassie** is an independent creator and poet. Her work deals with the tension between visual and literal language. Noa is a graduate of the Performing Arts School at Kibbutzim College of Education, Technology and the Arts, with a major in Design. She is currently enrolled in the college's Theatre Teaching and Direction Program for academics, while completing her psychology studies towards her MA in bibliotherapy.





## MALENKY THEATRE

Directing, Dramaturgy, and Design by **Michael Teplitsky**

Running Time: 90 minutes

Booking: Nadia Melmont

nadia.malenki@gmail.com | +972 54-2488104

www.malenky.co.il

Based on the stories of Ksu Borisov, Daniel Margolin, Irina Torch, Luba Laor, Leon Nonin, Lev Kogan, Julie Kayt, Helen Roth.

The documentary performance follows and records the experiences of the children and youngsters who made *aliya* (immigration of Jews to Israel) from the former Soviet Union. The generation of those who were born there, but had to grow up and integrate into a new society in Israel, is the so-called *Generation 1.5*, and their stories relate the pain of assimilation into Israeli society. The material is purely documentary, based on stories from diaries kept in the years of the first *aliya*, recent posts from social networks, and private conversations and interviews. Only now, thirty years later, people are processing and analyzing the events of the past.

**Michael Teplitsky** is the artistic director of Malenky Theatre since its inception in 2015. Born in Azerbaijan, and moved to Israel in 1990. Following his studies at the Russian State Institute of Performing Arts in St. Petersburg, he joined Beit Zvi School of the Performing Arts in Israel. Teplitsky was one of the founders of Malenky Theatre. His recent productions there include *The Bastard's Story* (2015), *The Chairs* (2016), *Zemach*, a collaboration with Habima National Theatre (2018), *Free Fall, A Warsaw Melody* (2019), *Amok* (2021), and *Othello* (2022). Michael directed in many theatres, among them Habima National Theatre and the Yiddishpiel Theatre, and he also collaborated with numerous theatres abroad. His directing credits include *Just Remembered!* (Takoy Teatr, St. Petersburg, Russia), which received four nominations for The Golden Mask (Russia's national theatre award); and *Tevye* (2015) at the Volkov Drama Theatre, Yaroslavl, Russia.

Teplitsky received numerous awards for directing, among them the Yuri Stern Prize (2014), and an Award for Outstanding Immigrant-Artists in Israel. In 2011, he was nominated for Best Director of the Year at the Golden Mask National Theatre Awards in Russia.



Photo: Mark Tso

# THE STORY AND A HALF





Photo: Tito Spardini

## A Sequence of Extreme Physical Endeavors Through the Encounter of Bodies and Logs

Created and performed by **Dror Liberman** and **Kazuyo Shionoiri**

Running Time: 45 minutes

Booking: [Dror Liberman, drorliber@gmail.com](mailto:drorliber@gmail.com)  
[takedownprod.wixsite.com/mysite](http://takedownprod.wixsite.com/mysite)

A group of performers is thrown into a sequence of extreme physical encounters with wooden logs. Governed by strict yet hidden regularities, they carry out various activities: dragging or knocking the logs, rubbing against them, experimenting with balance exercises, or trying to escape the risks of their own games. Through their reciprocal dynamic, the bodies and the logs return to their basic modalities as raw materials defined by their volume, weight, or texture. The piece oscillates between subtlety and rawness, poetry and aggression, consideration and maliciousness, egoism and collaboration.

This is a brutal world, but not necessarily cruel. The hovering danger all around is caused by the performers' proclivity for risks. Danger manifests itself also as an artistic offering. It suggests a new interpretation of the notions of vitality and somatic existence, and of their role in our disruptive era.

# LOG OUT

**Kazuyo Shionoiri** (Tokyo) and **Dror Lieberman** (Beer Sheva) are a couple in life and on stage, creating together since 2016, in various genres of performing arts. They were both educated at Clipa Theatre (Israel), where they remain active members. Their performances have appeared in numerous Israeli venues (Curtain Up, Intimadance, Tel Aviv Dance, Machol Shalem Showcase, International Dance Exposure, etc.) and around the world. Their works demonstrate a wide range of skills and abilities. It is hard to associate their works with one style or with one specific genre, as they strive to create a new language for every new piece, engaging with existential questions that emerge in daily life.

**Noam Ben Israel** (Malkishua, 1998) is a dancer and creator. He works with choreographers such as Sharon Fridman and Vertigo Dance Company, and is a recent member of the Clipa Theatre Collective. His piece *Barzel 6* was presented at the Suzanne Dellal Center last summer.



## HABIMA NATIONAL THEATRE

Original Family Drama

By Itai Segal

Directed by Moshe Kepten

Running Time: 110 minutes

Booking: Ifat Tubi, Head of International Relations  
& Resource Development

ifatt@habima.org.il | +972 54-5280290

www.habima.co.il

In 2009, a masked man entered an LGBTQ youth community center in Tel Aviv (Bar Noar), and fired indiscriminately, murdering Nir Katz and Liz Trobishi, and wounding more than a dozen others. The play was written following the tragic massacre.

Late one night, Dvori Baum is summoned to a hospital in central Israel. In the hospital lies her son, seriously wounded in the savage shooting at Bar Noar. The son is unconscious, and no one can explain to Dvori what happened, and what her only son was doing in a bar for gays and lesbians. Thus begins a poignant family drama, at the center of which is a religious 17-year-old boy, unexpectedly forced to come out to his family just hours after his life is miraculously saved. He soon finds himself coerced by his family to undergo conversion therapy. The play explores relevant and volatile issues, such as conversion therapy, homophobia, and hate crimes.

**Moshe Kepten** is one of the most renowned directors in Israel, and currently the artistic director of Habima National Theatre. He previously held the position of artistic director of the Israel Festival in Jerusalem for three consecutive years, an interdisciplinary celebration of art from all around the world.

He graduated with honors from Tel Aviv University's Master's in Theatre Program. Kepten has directed numerous plays and musicals for all commercial and repertory (public) Israeli theatre companies, including *Spring Awakening*, *Bent*, *Behind the Fence*, *Shakespeare in Love*, *Les Misérables*, *Love Love Love*, *Fleischer*, *Evita*, *Taken at Midnight*, *My Fair Lady*, *Fatal Attraction*, *Birthmark*, *Beaufort*, *The Dinner Game*, and many others. He has won numerous awards for his work.



**Itai Segal** is an Israeli journalist, screenwriter, and playwright. Itai has been a writer for the Israeli daily Yedioth Ahronoth for the past fifteen years, where he was responsible for in-depth articles and exclusive interviews with various public and cultural figures. In addition to his work in journalism, Itai wrote the scripts for *Yossi* (2012) and *Sublet* (2021), and both films were selected to appear at the Tribeca Film Festival in New York. Itai also created the TV show *A Good Family* (2014), which aired on Israel's Public Broadcasting Network.





# THE WATER BOY AND THE WATER



Photos: Shira Mark



## HAZIRA PERFORMANCE ART ARENA

By Ariel Sereni Brown

Running Time: 70 minutes

Booking: Leah Stora, Producer

project@hazira.org.il | +972 54-2632574

www.hazira.org.il

Finally, the theatre curtain opens. Two friends are sitting on a park bench, when one confesses about a vision he has: Sometimes he can see through the eye sockets of a stranger. As they talk, the same stranger is hiding nearby, lurking behind the bushes, peeking at the two.

*The Water Boy and the Water* is a journey into the depths of the theatre. A miniature spectacle without any highlights. A tiny puppet theatre without any puppets. What begins as a promise of a story and a plot, collapses into a haunted, lonely, and anxious space, where the search for human warmth stretches to infinity into the black cube's abyss.

**Ariel Sereni Brown** (b. New York, 1994) is a theatre maker based in Tel Aviv. His works have been commissioned and shown in Germany, Greenland, Denmark, Lithuania, Serbia, and Israel. Brown's body of work re-examines the way in which cultural, geographical, and political environments intertwine into the imaginary space of the theatre stage, and produce an interplay between the fantastic and the concrete, glorious stage traditions and subcultures, post-dramatic strategies, and post-internet imagery. Brown's works are based on a well-written drama, derived from unique formats of "Theatre," designed for an impossible performance: a tiny theatre built in a bank's abandoned vault, a nomadic tent pitched in suburban parking lots, a good-for-nothing fringe metal festival based in a junkyard on the outskirts of a theatre festival. His written plays are threatened by loud images that draw a mind-triggering line between the uncanny and the cringy. Brown's collaborators often come from different practices, creating a supergroup within the show, offering a dystopic hang of an ad-hoc possible theatre troupe.





# THE TANK

## THE CAMERI THEATRE OF TEL AVIV

By **Yoav Shutan-Goshen** and **Irada Rubinstein**

Directed by **Irada Rubinstein**

Based on the book by **Assaf Inbari**

Running Time: 100 minutes

Booking: Hagar Raanan, International Relations

Manager, [hagar@cameri.co.il](mailto:hagar@cameri.co.il) | +972 54-4592638

[www.cameri.co.il](http://www.cameri.co.il)

Who was the hero who stopped the Syrian tank at the gates of Degania, thus determining the fate of Israel's War of Independence? The true story of five people claiming to be that hero. The fight for credit between them, who come from different parts of Israeli society, turns into a bigger battle over the myth on which Israel was founded. But twenty-five years later, during the Yom Kippur War, the myth shatters. The personal-national rift leads the five protagonists to do some soul-searching, ranging from the tragic to the comic, and the pathetic to the sublime.

We wish to clarify that alongside the historical truth, the production incorporates characters, dialogues, and events, which are a figment of our imagination.

**Assaf Inbari** was born in Kibbutz Afikim, and is a winner of the Agnon Prize for Prose. He studied Comparative Literature at Tel Aviv University, and Hebrew Literature at Bar-Ilan University, where he wrote a PhD dissertation on Bialik.

**Yoav Shutan-Goshen** holds a BA in Law and Humanities from Tel Aviv University, and completed a screenwriting program at the Sam Spiegel Film and Television School. Shutan-Goshen has worked as a journalist for Yedioth Ahronoth. He is now a playwright for Gesher Theatre, Beit Lessin Theatre, and Beer Sheva Theatre.

**Irada Rubinstein** is a director, writer, actor, and the director in residence of the Cameri Theatre. A two-time winner of the Israeli Theatre Award for Best Director, for *Romeo and Juliette* and *King of Dogs*; The Israeli Fringe Theatre Award for Best Adaptation for *Ward No. 6*; and winner of the Yosef Milo Award for directing *Othello*. He graduated from Beit Zvi School of the Performing Arts, and the Ruth Dyches Cinema Acting Course. At The Cameri Theatre he directed *Othello*, *Misery*, *The Grandson*, and *Love and Pandemic*.





## DIMONA THEATRE

By **Naama Shapira** and **Ori Vidislavski**

Running time: 95 minutes  
 Booking: Naama Shapira  
 tonaama@gmail.com | +972 52-3425451  
 dimonatheater.com

The play takes place in a world that has survived ten years of a deadly plague. One third of humanity has been wiped out, and a new regime called "The Gospel" has taken over the world, promising peace and serenity to all mankind for the price of uniform thinking. M and A, a celebrated former director and her loyal assistant who are fleeing The Gospel, reach a desolate junction. They are surprised by a traveling theatre wagon, and soon discover that the junction is the only place where the culture is re-examined in accordance with the messages of The Gospel. The worthy wagons will continue to travel and perform, while others will be thrown into the abyss. When The Gospel offers M and A to fulfill the role of critics, and choose which works to save, M agrees, believing she is the right person for the job. A, who has lost his memory and is completely dependent on M, finds

himself cooperating with the killing of innocent artists.

**Ori Vidislavski** and **Naama Shapira** are a married couple. They are longstanding and well-known artists in the field of theatre: Vidislavski as a musician who has composed music for more than 350 plays, dance and music performances, and films, and Shapira as an actress in leading roles in repertory theatre. In the past ten years, Vidislavski has also been directing and creating shows and plays, while Shapira focuses on content writing and works as a dramaturg.

Six years ago, Vidislavski took on the role of artistic director at Dimona Theatre, and they have since been working there together as writers, directors, musicians, playwrights, and content editors. They created the adaptation of *The Little Prince* for children and parents, and an adaptation of a short story called *Sleeping Bag*. Vidislavski has also created and directed other productions, with Shapira accompanying him as a playwright. Shapira wrote the comedy *Fifty Fifty* for the theatre. *The Gospel* is their first work as co-writers, with Vidislavski helming the idea and development, and Shapira actively writing.



## HOMEMADE ENSEMBLE

**A Dance Theatre Apocalypse**

Written, Directed, and Choreographed by  
**Abigail Rubin** and **Yoav Bartel**

Running Time: 60 minutes  
 Booking: Abigail Rubin, +972 54-5633378  
 homemade.ensemble@gmail.com  
 www.homemade-dancetheater.com

A playwright wakes up from a nightmare predicting that his last show will be taken off stage. Dazed, confused, and dressed in black, he stands before a cashier who looks frighteningly similar to his wife; before a waiter who reminds him of his very own self; and before a cruel audience with an elusive memory, as he tries to take advantage of every moment to ensure that he is not forgotten, and that his legacy is not diminished before he dies.

The latest production by Yoav and Abigail, a couple on stage and in life, explores concepts of memory and forgetting. It extracts fear and hatred from the public sphere, and places them into their own relationship, as well as into their confusing encounter with everyday life and the audience.

**Yoav Bartel** and **Abigail Rubin**, directors, writers, and choreographers, founded the theatre group *Homemade Ensemble* in 2010. The group's performances combine theatre and dance and are characterized by a blurring of boundaries between reality and fiction, stage and audience.

Throughout the past decade, they have directed no less than ten different productions, such as *Shall We Dance* (winner of Best Show, Writer, Performer, Set and Costumes, 2010), *Yabalek* (winner of Best Show, Choreography, 2015), *Ambush* (a site-specific performance), *Drop Dead*, and *13 Fragments*. In addition to performing and producing, Abigail and Yoav both teach in various institutions. Abigail coordinates the dance program at Kiryat Hinuch Dror High School, and is set to establish an interdisciplinary major in performing arts at the school. Yoav, a prominent improvisation instructor, teaches theatre at Muzot High School in Jaffa, and improvisation at the Israel Improv Theatre. As of 2020, Yoav and Abigail have been teaching a composition course together in the dance track at Kibbutzim College of Education, Technology and the Arts.





## MITCHA FIGA

By **Yehezkel Lazarov**

Running Time: 140 minutes

Booking: Omer Boulanger Cohen, +972 52-5758228

omerboulangercohen@gmail.com

www.mitchafiga.com

An adaptation of the Russian classic *Oblomov* by Ivan Goncharov that raises the question: Does a person have the right to live his life without leaving a mark? To be and then not to be. Is departure from the continuum, and retirement from the circle of work, reality, and from social life, legitimate in a world that is entirely a temple of aspirations and fulfillments?

**Mitcha Figa** is a new cultural venture under the artistic direction of Yehezkel Lazarov, inviting the audience to experience the depth of the creative process, and dive into the realms of inspiration, questions, and cultural contexts that go into the production of a theatre play. Mitcha Figa offers a six-month "theatre season," consisting of a series of multidisciplinary events and a play - from plastic art,

literature, music, philosophy, science, dance, and architecture to video-art cinema, sound installation, and performance. Mitcha Figa's approach preserves the theatrical charm, expands the boundaries of the show, and creates layers of context that are revealed throughout the entire season. The guiding principle is that an involved audience is a satisfied audience.

**Yehezkel Lazarov**, head of the Performing Arts Department at Kibbutzim College of Education, Technology and the Arts, is a multidisciplinary artist, a graduate of theatre studies at London Actors Center, and a former dancer at Batsheva Dance Company. He is a director, actor, and choreographer at Gesher Theatre, Habima National Theatre, and the Cameri Theatre, and winner of the Actor, Director, and Choreographer Awards at the Theatre Awards. He is the co-founder and artistic director of Middle School and High School for Creative Thinking and Entrepreneurship Ankori Studio, and an active curator and entrepreneur in the field of visual arts.



## JERUSALEM KHAN THEATRE

A Freestyle Comedy

By **Shirili Deshe and the actors**

Co-playwright: **Roni Sinai**

Directed by **Shirili Deshe**

Running Time: 80 minute

Booking: Assaf Berznitsky

assaf@khan.co.il | +972 2-6303606

www.khan.co.il

Four actors and an actress entered the rehearsal room and breathed new theatrical life into their grandmothers through a unique creative process. The result is a group of grandmothers sharing an assisted living facility with a registered nurse who accompanies them in song and dance. Thus was born a play that is a tribute to seniors and to long lives of passions, fears and stories.

The play offers a glimpse into the world of our grandparents, who have recently experienced social distancing and isolation, and sheds new light – painful, heartwarming, funny, and above all full of longing – on our relationships with them.

**Shirili Deshe** specializes in physical theatre. For the past twenty years she has been acting, directing, and writing for the stage and for TV. She is a graduate of the Jacques Lecoq Physical Theatre School, Paris. Her acting credits include the monodrama *Small Drama*, winner of the Theatronetto Festival; *Comedy in Freestyle* at the Israel Festival; and *To All the Devils* (Bashevis Singer stories) at The Cameri Theatre. She was a member of the Young Ensemble at Habima National Theatre. In Haifa Municipal Theatre she created the show *Goodbye and Not Au Revoir*, and was co-writer of the musical *Billy Schwartz*. Directing credits also include *Little Shop of Horrors*, *Zaza's Friends* (Best Director Award at the Haifa Festival), *Teibele and her Demon* at The Khan Theatre and *Fatso* at The Cameri Theatre. She co-directed the successful international Indian show *Bharati 1 & 2*. Her TV work includes a documentary series about her father, Pasha; a comic series she wrote, *A Cool Place to Live*; and series she directed, *Golden Girls* and *Children of the Tree House* (winner of the Israeli Academy Awards for Writing and Directing).



## PROGRAMME

WED. NOVEMBER 16

### OPENING RECEPTION

18:00 / CINEMA HOTEL ROOFTOP

### GAMES IN THE BACKYARD

20:30 / THE BARUCH IVCHER BEIT LESSIN THEATRE

THU. NOVEMBER 17

### IT COULD BE A MAN STANDING IN SNOW

11:00 / NALAGA'AT CENTER

### PANEL DISCUSSION 1 - ALL THE WORLD IS AN (ISRAELI) STAGE

14:00 / NALAGA'AT CENTER

### THE MEMORY MONSTER

18:00 / HABIMA NATIONAL THEATRE

### BODYSTREET

21:00 / FLORENTINE NEIGHBORHOOD

FRI. NOVEMBER 18

### SCREENING OF "KRUM"

10:00 / TMU-NA THEATRE

### "THE GAME" PROJECT

13:00 / TMU-NA THEATRE

### BIRTH PREPARATION COURSE

14:30 / TMU-NA THEATRE

### PANEL DISCUSSION 2 - MOVING IMAGES OF THE SOUL

18:30 / MALENKY THEATRE

### THE STORY AND A HALF

21:00 / MALENKY THEATRE

SAT. NOVEMBER 19

### PRESENTATION 3 - WRESTLING WITH MEMORY

13:30 / TBA

### LOG OUT

15:00 / CLIPA THEATRE

### HEREBY, I DECLARE

18:30 / NOZAR THEATRE

### WHOM MY SOUL LOVES

21:00 / HABIMA NATIONAL THEATRE

SUN. NOVEMBER 20

### THE WATER BOY AND THE WATER

11:00 / HAZIRA PERFORMANCE ART ARENA

### CLOSING DISCUSSION

18:30 / THE CAMERI THEATRE OF TEL AVIV

### THE TANK

20:30 / THE CAMERI THEATRE OF TEL AVIV

## BEHIND THE SCENES

### MEMBERS OF THE ISRA-DRAMA: INTERNATIONAL EXPOSURE OF ISRAELI THEATRE 2022

**Shimrit Ron** - Director of The Hanoch Levin Institute of Israeli Drama; A dramaturge, holds a BA in Theatre Studies from Tel Aviv University and graduated screenwriting department in The Sam Spiegel Film and Television School.

**Dr. Roy Horovitz** - Chair of the Artistic Committee; Director, actor, theatre professor (Bar-Ilan University, David Yellin College).

**Sigal Cohen** - Connecting the Dots - Producer; Art and culture curator and producer; A graduate of the DeVos Institute for Arts Management at the University of Maryland, Washington DC.

### Artistic Committee (in alphabetical order)

**Gilad Alfasy** - Director, Playwright and Artistic Director; Member of the Theatre Committee - Cultural Administration, Ministry of Culture and Sport.

**Haim Abramsky** - Theatre Instructor and Acting Teacher at The School of Visual Theatre Jerusalem and the Hebrew University; Acting Coach.

**Haya Barel** - Radio Host - Interviewing Theatre & Dance Creators, Radio Program Editor

**Ori Egoz** - Playwright, Theatre Director and Screenwriter

**Dr. Judy Kupferman** - Lighting Designer

**Prof. Shulamit Lev-Aladgem** - Lecturer, Researcher, Actress and Community-Based Theatre Director

**Brachi Lipshitz** - Independent Theatre Director

**Elad Sharabi** - Actor, Director and Creator

**Ori Urian** - Actor, Playwright and Screenwriter

**Ruth Shiv** - Member of the Fringe and Theatre Committees - Cultural Administration, Ministry of Culture and Sport

**Rotem Volk** - Theatre and Performance Artist

Website by: **Studio MiliLand.com**

Graphic Designer: **Miri Gilad**

Video Editing & Motion Design: **Yaara Nirel**

Video Editing of English subtitles: **Tami Rubin**

Editing: **Hemdi Kfir**

English Translations: **Margalit Rodgers, Tami Rubin, Hemdi Kfir**

### Moderators of the Panel Discussions:

**Dr. Roy Horovitz** - Chair of the Artistic Committee

**James Inverne** - Cultural Critic and Commentator and Playwright

**Hadar Galron** - Theatre Director, Playwright and Actress

### Acknowledgements:

Ministry of Culture and Sport: **Galit Fortune Wahba Shasho** - Director of Culture, Ministry of Culture and Sport; **Dr. Irit Fogel-Geva**, Director, Theatre and Fringe Department; **Matan Malada** - Coordinator, Fringe Department; Ministry of Foreign Affairs: **Nurit Tinari-Modai**, Head of the Cultural Diplomacy; **Anat Gilad**, Director of Arts Department.

### MEMBERS OF THE HANOH LEVIN INSTITUTE OF ISRAELI DRAMA

#### General Assembly

##### Noam Semel - Chairman

(in alphabetical order):

Revital Ben-Asher Peretz

Dr. Bilha Bloom

Dr. Etan Bloom

CPA Ron Erenreich

Nili Glick

Tamar Harari

Yael Huldai

Miriam Kainy

Adv. Amir Margalit

Itamat Wexler

Prof. Nurit Yaari

Dr. Bracha Zemach

#### NPO Committee

Noam Semel - Chairman, Revital Ben-Asher Peretz, Hadar Galron, Nili Glick, Adv. Amir Margalit, Prof. Nurit Yaari, Dr. Bracha Zemach

#### Compliance Committee

CPA Michael Lazer - Chairman, Tamar Harari

CPA - Miri Zaig-Klipper



Atlas Hotels are the official host of the Isra-Drama: International Exposure of Israeli Theatre 2022 guests, Cinema and Centre Chic Hotel









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THEATRE AND  
FRINGE DEPT.

