



STILL LIFE (ISRAEL EATS ITSELF) TRANSCRIPT

*General store on Florentine, central Tel Aviv,
Parshas Shoftim/ August 20, 2006/ night.*

THE LUCHOS¹.

HE SAW ALL THE PEOPLES WITH PSALIM M'ZAHAV²...GOLD...
AND HE SAY: OH MY GOD, WHAT IS THIS...SHIT-DA-DA
AND GOD TELL HIM, IT WILL BE,
THE PEOPLES OF ISRAEL, IT WILL BE A COUNTRY
WHO EATS EACH ANOTHER

YOU KNOW AND ITS REALLY TRUE ITS REALLY TRUE

WHEN WE GO OUT ISRAEL, TO GERMANY TO FRANCE TO CANADA TO UNITED STATES
ALL THE JEWS TOGETHER
TOGETHER
FAMILY
NO MATTER FROM WHERE ARE YOU
NO MATTER WE ARE FAMILY, YOU KNOW
OUTSIDE

HERE

I WANT TO EAT YOU YOU WANT TO EAT ME

(Especially the taxis!)

ANYBODY ANYBODY
TAXIS...AND THE SUPERS.... SUPERMARKET
EVERYBODY WANT TO EAT THE NOTHER ONE

LOOK I AM 60 YEARS OLD
I SAW I SAW ME
FIRST OF ALL I WAS HERE IN ISRAEL
5 WARS
FROM THE SIXS DAYS WAR

YOU KNOW I AM IN THE 6 DAYS WAR
YOU YOU HEARD? YOU HEARD ABOUT THE SIX DAYS WAR?
IN 67

AFTER THEN IN SIXTY, IN 19, IN 69, IT WAS *MILCHEMET HAATASHA*³
I DONT KNOW HOW WE SAY IT IN ENGLISH

AFTER THEN THE BIG WAR IN 73

ITS ABOUT: A MOMENT! THEY FINISH US.
IN THE 73.... YOU KNOW.

AFTER THEN I AM, I WAS IN.... IN CAMEL
AFTER THEN IN 82, IN THE 82
I WAS EH...

YOU KNOW I'MINVALID, YOU KNOW?

INVALID?

(Why? What are you showing me here?)
WHERE I PUT THE.....? YOU KNOW WHAT THIS IS?
(Disabled Veteran's Card.)

ITS NOT EH, THIS IS THIS IS THE CARD FOR THE THE LI..LICENSE,
THIS IS A CARD FOR THE ARMY, I WAS WARRED IN THE AR..ARMY. I WAS...

(Injured.)

YEAH....! HOW YOU SAY THE....INVI...INVALID....!

YOU KNOW IN IN 82 YOU SEE? THIS IS.

ITS NOT WRITE IN ENGLISH?

(yes...it's right in English.)

OH YES, LOOK. LOOK IN ENGLISH ITS WRITE.

(Ministry of Defense Rehabilitation Department. Yes.)

YES. YOU SEE?

(Yes I see. Yes.)

I WAS IN HOSPITAL I WAS...I WAS 4 YEARS.. I WAS..... ITS CALLED, I WARRERD IN MY FEET,
YOU SEE HERE. I HAVE PLATINA, YOU KNOW *PLATINA*? ALL THIS WAS,
(gestures from mid thigh down to mid calf, and to the floor) THE OUTSIDE.

AND THEY MAKED BRING IT, (gestures from the floor back towards his knee)
AND THEY PUT ME PLASTIC.

(They made you a new kneecap.)

THIS I HELP MY

THIS IS MY CHILDREN

I HELP THEM (gestures to the store) EVERY EVENINGS,
I CANNOT SLEEP IN THE NIGHT

I HAVE I HAVE, EH, HOW YOU SAID IT, PTSD. PTSD, YOU KNOW?
POST TROW-MATIC.....

(Post Traumatic Stress Disorder.)

OH! YOU KNOW.. YOU KNOW. (Yes.)

THIS IS MY, MY, THIS, I SAW, I WAS AFRAID
I WAS FOUR YEARS IN PSYCHIATRY, YOU KNOW?
AFTER THEN, ONE AND A HALF YEAR IN HOSPITAL, CRAZY.
HOSPITAL CARE.

I WAS IN A

(Mental Hospital.)

YEAH.

NOT CRAZY, BUT I VERY VERY.....SOFT, YOU KNOW,
I VERY VERY MUCH. VERY VERY BAD.

(just from 73?)

NO....73 I THROUGH IT, OK.
82 IN LEBANON.

WE THINK IN LEBANON WHEN WE GOT ON SIDE, INSIDE --
WE THOUGHT IN..IN TWO DAYS WE FINISH THEM.

IT WAS THE WORLD...*HA GARUAH B'YOTER CHOMRIM*⁵
THE WORST

THE WORST WAR IN OUR WARS.

I WAS IN 5 WARS, IN THIS WAR, I AM A INVALID YOU KNOW?
FROM 82.
YOU SEE? 82. ITS WRITE HERE.

FROM 82, I AM ...*KACH OMRIM, NEKHEH*⁶.
(Disabled.)
DISABLE?

DISABLE.
(To me you're not an invalid.
To me (hand over heart, then points to him)-- not an invalid.)

I'M NOT INVALID! BECAUSE I'M NOT CRAZY, I'M ...TALKING....I
(That's right.)
NOW, AFTER THE 30 YEARS, I AM, BUT I SUFFERED -- 25 YEARS I SUFFERED, YOU KNOW
I WAS HOSPITALS, I WAS PSYCHIA....WELLLL WHAT I *MA MA AVARTI ANI*⁷....

YOU KNOW, THATS WHAT I WANT TO SAY YOU:

WHAT IS ISRAEL, ISRAEL MEANS FOR US. YOU KNOW?

THERE, THATS IT.
(laughter)

AND BECAUSE OF THAT I ... I'M ...I ME ..I CANNOT BE NORMAL...I HAVE A MONEY...*ECH OMRIM METZRA ATA HABITA BARUCH*⁸....WHAT MEANS THE MINISTER OF...
(Minister of Health....?)

I TAKE MONEY FROM THEM EVERY MONTH, THEY PAY ME, EVERYTHING ITS OK. BUT I SUFFER, I CANNOT, I BECAUSE OF THAT I COME HERE AND I HELP MY SONS.

THIS SHOP IS MY SONS.

I HELP THEM I GO HOME TWELF ONE TWO OCLOCK TWO OCLOCK IN THE NIGHT, I CANNOT SLEEP.

OK NOW TO OUR WORK. WE HAVE TO WORK.

ENDNOTES:

1. the Tablets of the Law that Moses brought down from the mountain
2. golden statues
3. (lit. The Exhausting War) War of Attrition
4. (a prothesis made of) platinum
5. they call it the absolute worst (lit. most worst), what?
6. as they say, Invalid (noun).
7. what I have been through (lit. 'through what have I been')
8. lit. 'as they say, from the problem you are welcome home' – Veteran's pension fund.

Composer and sound artist **Yoni Niv** is currently pursuing his PhD in Music Composition and Theory at the Graduate School of Arts and Science at New York University under the supervision of Elizabeth Hoffman and Louis Karchin. He studied Composition at the Conservatory of Music at Brooklyn College with Amnon Wolman and Morton Subotnic, and holds a Bachelors degree from the University of Haifa. His works were presented in many venues including Tel Aviv Museum, the Chelsea Art Museum, Thalia Theatre, Brooklyn International Electro Acoustic Festival and Felicja Blumental Music Center, the Goethe Institute as well as venues such as The Tank, Monkey Town and Issue Project Room. Yoni is a member of Reflex Ensemble and the Orbis Tertius Ensemble and a trio with Josh Sinton and Dan Blake. Yoni is the founder and curator of "New Music at the Bushwick Starr," a series committed to the promotion of experimental music.

Adam Paolozza is a graduate of Ryerson Theatre School and École Internationale de Théâtre Jacques Lecoq and has studied corporeal mime with the Decroux company Intrepido in Paris. He is co-founder and co-Artistic Director of TheatreRUN with whom he has created two shows and toured Europe and America. TheatreRUN highlights: Horror Vacui: A Twisted Tale (2003 New York Fringe, 2004 Piccolo Spoleto, 2004 Edinburgh Festival) and Russian Doll (commissioned and performed at Consolidated Works Contemporary Arts Center in Seattle 2004 and at Piccolo Spoleto 2004). In Canada Adam has created and performed with many companies including Pleiades Theatre (The Game of Love and Chance), Theatre Gargantua (early workshop of E-Dentity), Tiny Bird & TheatreSKAM (Inanna at Victoria Fringe 2005), The Children's Peace Theatre (Heart of the Storm, Up In Arms and A Line In The Sand), Crate Productions (Fort York Project) and Theatre Smith-Gilmour, with whom he toured this past summer to Shanghai, Beijing, Hong Kong, Macau and Guangzhou with their latest creation, Lu Xun Blossoms. With artist Laura Nanni he has created several performances and art installations including Under Construction (Focus Festival at St. Andrew's College 2006), Playground (ARCFest 2006), Theatre In A Box for (Audience Relocation @ Buddies In Bad Times) and most recently TIME OUT/GAME ON for the Queen West Arts Crawl. This March Adam will perform at the Factory Theatre in Theatre Smith-Gilmour's The Mansfield Project.

Elad De Lowe-Shniderman is an accomplished musician and composer, performing and producing scores for a wide variety of film genres, performances and artworks. His multiple compositions in popular and folk music styles, both instrumental and vocal, using contemporary poetry and self-composed lyrics have been performed in popular venues throughout Israel. His collaborations and film scores have played and screened internationally.

Most recently he collaborated with Tobias Rosenberger on the multichannel video/sound installation "Breathing City" (2007) for the festival "Les Intranquilles" at Les Subsistances, Goethe institute, Lyon, which was also shown at: Alfred Gallery, Tel Aviv and Harvestworks Digital Media, NYC. He studied Music Composition at Tel Aviv University with Ruben Seroussi and at Brooklyn College with Morton Subotnick and Douglas Cohen.

Tobaron Waxman is a performance artist, specializing in digital media and voice. His work contextualizes gender, embodiment, and the physical experience of time as systems of inscription. His work includes elements of Diaspora experience and traditional Jewish texts, music, and philosophy, as well as politics and desire. He completed an MFA at the School of the Art Institute of Chicago, where he also taught Voice. Waxman also studies and performs Jewish liturgical music as a cantorial soloist. Mining the intersection of gender formations, cultural identities, and national identities, Waxman situates his research at the place where the human body becomes the subject of a state, and citizenship makes moral and ethical claims upon our bodies. In 2007 he showed collaborative video / photo projects and lectured at the Berlin Volksbuhne, Videotage Hong Kong, and Tel Aviv University. He is the grateful recipient of awards such as the Van Lier Digital Artist Residency(2007), ACO Hong Kong Art and Culture Outreach Residency(2006), Atlantic Center for the Arts, selected by Carolee Schneeman (2004), Franklin Furnace Performance Art Award (2003). His videos have screened Counting Past 2 Toronto, Chicago Leather Archives, Mix NYC, MoCCA Seattle, Frameline San Francisco, Lesben Film Fest Berlin, ViDance Ramallah/Tel Aviv and Mix Brasil. His photographs and essays have been published in Magenta's Carte Blanche, Fuse magazine, Time Out Tel Aviv, LTTR, GLQ and others. This summer he will install 'block of ice + 1/60', incorporating MAX/MSP/Jitter, internet and melting ice at the Peacock Digital Art Centre, in Aberdeen Scotland, curated by Milena Placentile. This fall he will collaborate with Stefan St. Laurent as a guest curator of RADICAL DRAG at Galerie SAW in Ottawa.

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