

# THE JERUSA

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FOUND

WEDNESDAY, APRIL 26



## Model soldier

Ex-Hugo Boss billboard personality enlists in IDF

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## Missed opportunity

Nitzan Horowitz on the Arab League peace initiative

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# LEMPOST

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## Individual identity

Israel Festival lineup focuses on the unique

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# ARTS & ENTE

24

## A truly golden Israel Patrons can select which top-notch local and

• By HELEN KAYE

Artists show us what matters. Great artists make it stick. So it has mostly been with the Israel Festival in the 60-plus years of its existence. Reaching out to the audacious and the visionary among our own and visiting talents, the Israel Festival's organizers have afforded them the space to do just that.

In an era when the individual, personality, even community are being swallowed up by and via endless digital prattle, this year's festival artists "direct their gaze toward the individual and individual identity," says artistic director Itzik Giuli.

"What you see here, you don't see there" epitomizes the idea that the festival does things differently," says festival board chairman Dan Halperin.

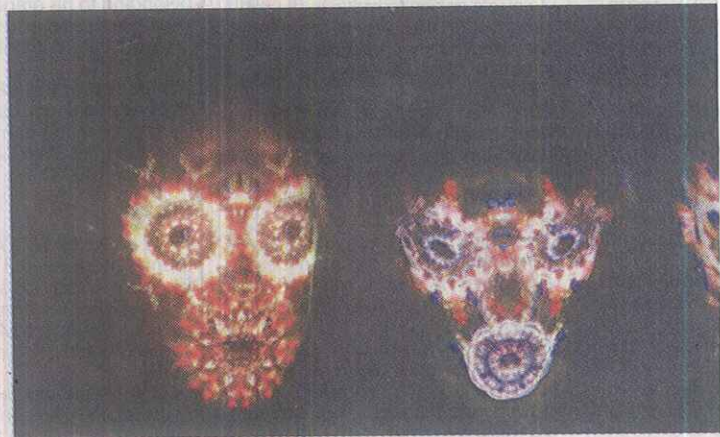
The Israel Festival Jerusalem 2017 runs from June 1 to June 18, is concentrated mostly in and around the Jerusalem Theater and is this year "dedicated to the memory of [Israel Festival artistic director 1994-2001] Micha Loewensohn who left us much too soon... His artistic vision, his humanity, epitomized the festival's basic values and greatly contributed to its recognition and prestige here and abroad," says CEO Eyal Sher.

Highlights include Japanese choreographer director Toco Nikaido; Israel Galvan, the "Nijinsky of flamenco"; choreographer Lucinda Childs and her company; local theater giant Yossi Yizraely; an homage by the Israel Symphony Orchestra to the Book of Psalms and (a first) Night Shift, an interdisciplinary, multinational event that lasts through the small hours.

There's always an opening blockbuster and this year's East/West meld at the Sultan's Pool is billed as a Groove Celebration, with acts such as Tippex, Firkat al-Noor, Knessiyat Hasechel and many more.

### Theater:

In 75-year-old theater titan Robert Wilson and Samuel Beckett, it's two giants on one stage. Wilson has designed and directs himself in *Krapp's Last Tape*, written by Beckett, in which the 69-year-old Krapp struggles with the present, memory and self as he listens to a tape he recorded on his 39th birthday. Wilson is regarded by many as the world's foremost experimental theater director. His most famous work is *Einstein on the*



DANISH ALTERNATIVE rock band Mew. (Courtesy)

nature based on two real and awful events, one of which is the 2015 terrorist attack in the Bataclan nightclub in Paris. Four-and-a-half hours; partial nudity; performed in Spanish, Japanese and French. (Sherover, June 9)

*Crazy Girls Save the World* is the ultra-high octane piece by Toco Nikaido and her company, 45 minutes of explosive action that asks, "Supposing the young took over the world." The audience gets issued with raincoats! (The Studio, June 2/June 3)

Our own Yossi Yizraeli is never content to rest on his considerable laurels. He, his Incubator theater ensemble and composer Yosef Bardanashvilli bring us *Job*, a theatrical oratorio that shines a light on Job's wife, thought by some commentators to be Satan's emissary. The piece stars the great Sasson Gabay as Job, Keren Hadar as his wife and Arik Eshet as God. (Henry Crown, June 4)

From Switzerland Thom Luz brings the witty *When I Die - a Musical Ghost Story*, based upon the astounding experiences of Rosemary Brown, who claimed that she'd been visited by spirits of the great composers, such as Liszt, Bach, Schubert and others. With no musical training, she produced sonatas, symphonies and more; their work, she insisted. We are always wistful for what we can no longer have, so perhaps there can be ghosts. Are there? (Rebecca Crown, June 5/June 6)

To tease our senses and to ask questions about identity, Ensemble Can offers *Operation Silk Gloves* in which the audience encounters the Israel Museum in ways that challenge convention. (June 6/June 9/June 13/June 16)

And for a bit more fun we have *Slabstick*

Childs is bringing her dancers mesh with flamenco artist Sol Lewitt, to (again). (Sherover, June 9) Flamenco artist Israel Galvan contemporary twist form. "To write the dancer is like saying pretty good at physics. He and his six musicians. (Rebecca Crown, June 9)

Completing the choreographer and Christian Rizzo and Rizzo's work explores connections among individuals between communities of "futuristic folkloric story." (Sherover, June 9)

Bringing with her Lucinda Childs and her tumultuous *Pindorama* that pits man against nature and cast almost. *Pindorama* is also below. (Sherover, June 9)

### Music:

Music at the festival and the Hapsburgs.

Austria's Ars Amica renowned violinists "Viennese" music - composers whose works and by composition the Empire's opposite 17th- and 18th-c

# ENTERTAINMENT

WEDNESDAY, APRIL 26, 2017 • THE JERUSALEM POST

## Jerusalem Festival this year

and international performances they want to see



er piece to the festival. Live  
film by the late conceptual  
the music of Phillip Glass  
(June 17)

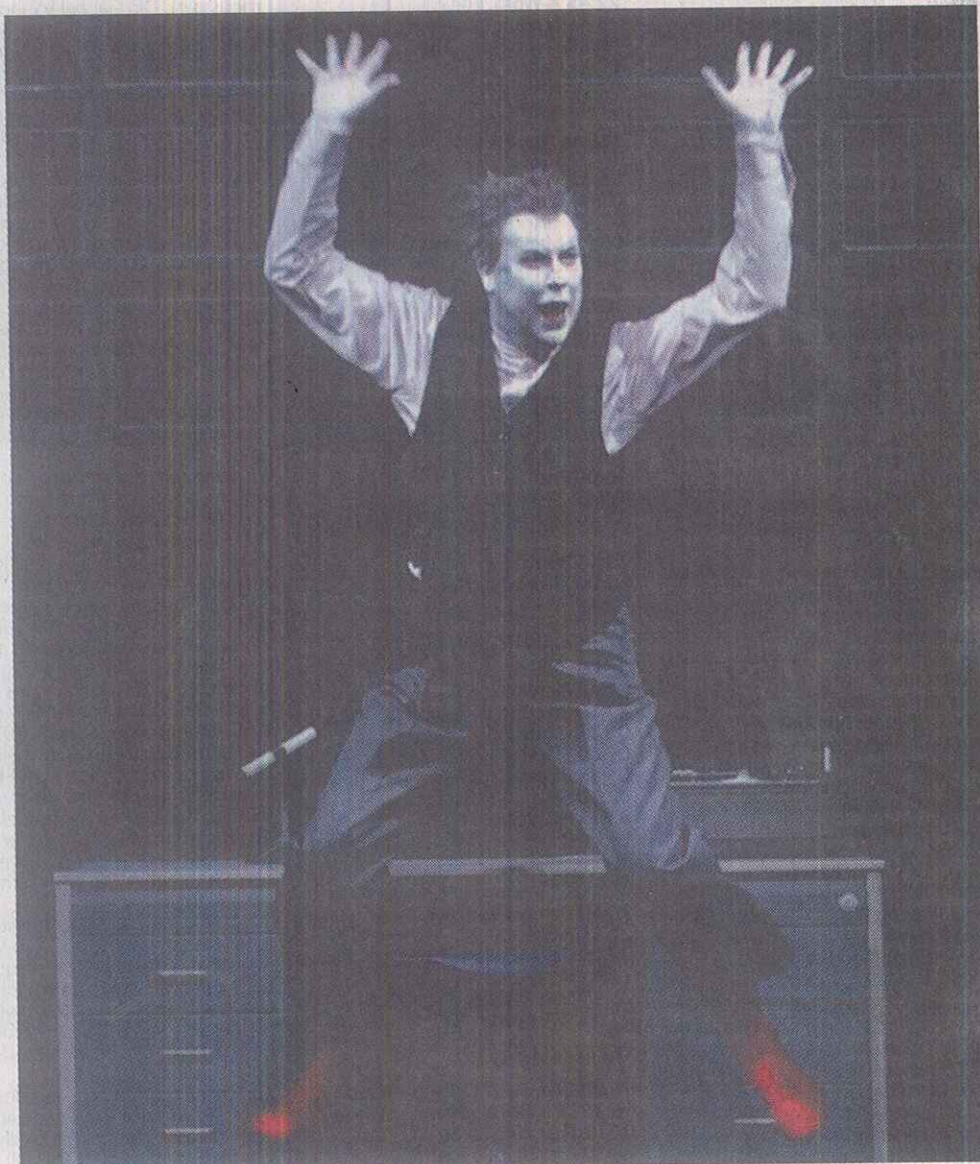
Israel Galvan brings his own  
to Spain's national dance  
at Galvan is a wonderful  
that Albert Einstein was  
"ics" - *Daily Express*, 2011.  
sicians perform his *FLA*.  
Henry Crown, June 2/June 3)

dance roster are French  
multidisciplinary artist  
and Brazil's Lia Rodrigues.  
es how movement con-  
duals and hence the link  
y and dance. His is a kind  
"e" piece - *Based on a True*  
e 13).

the energy of Rio's fave-  
er company bring us the  
*uma*, a theatrical torrent  
ist nature with the audi-  
st under each others' feet.  
part of *Night Shift* (see  
June 14/June 15)

al celebrates the Ottomans  
-sometimes together.

tiqua ensemble led by  
t Gunar Letzbor plays  
written by Viennese com-  
was influenced by outsiders  
drawn to Vienna from  
ts. (Henry Crown, June 2)  
entury music is the prov-



ROBERT WILSON'S production of Samuel Beckett's classic 'Krapp's Last Tape.' (Lucie Jansch)

The Jerusalem Symphony Orchestra has a program devoted to the Book of Psalms that includes "Song of Psalms" by Zvi Avni and Leonard Bernstein's "Chichester Psalms." (Henry Crown, June 7); there's a musical tribute to poet and lyricist Tirtza Adar who died 40 years ago (Henry Crown, June 8); and Sound Charter, an Israel/Poland collaboration that has music, musicians and singers tucked here and there in the Jerusalem Theater (June 7) to create a tapestry of sound encompassing the

June 14/June 15). Greek performance artist Euripides Laskaridis' wild and woolly *Relic* takes the ordinary to absurd heights (and depths). (Studio, 15/6)

Making its Israeli debut is the Danish indie rock band MEW whose music goes from dreamy pop to progressive. (Henry Crown, June 15)

Norwegian experimental and virtuosos jazz guitarist Stian Westerhus seeks new musical forms (Sherover, June 15), and the