

Press Release

BERLIN, AUGUST 31, 2018



International Performing Arts Center

English Theatre Berlin | International Performing Arts Center
presents - in Co-production with the ID Festival Berlin :

The Land of Milk(y) and Honey? Israelis in Berlin

Performance

World premiere on October 25, 2018 with additional performances on October 26 and 27 as well as November 1 – 3, 2018 [Tickets 15 / 9 €]

Preview-Event during ID Festivals: October 14, 2018 at Radialsystem | [Free admission]



“I pity those who no longer remember the Holocaust and abandon Israel for a pudding.”

This statement, made by Yair Shamir, then Israeli Minister of Agriculture, to the Jerusalem Post in October of 2014, marked the climax of the so-called “Milky protest”. In a post that launched a thousand ships, the Facebook page *Olim L’Berlin (Aliyah to Berlin)* urged Israelis to move to Berlin due to a markedly cheaper cost of living. The primary evidence? Aldi’s

Puddingcreme mit Sahnehaube, a dessert comparable to *Milky*, the dominant pudding brand in Israel, sold for less than a third of the price. This Facebook post received more than one million likes within four days and created headlines around the globe.

But is Berlin truly a promised land of milk and honey? Are people from Israel really immigrating here only because of the standard of living, nightlife and Berlin’s fabled cultural reputation? What about those Israelis who leave the country due to the current political climate? And what affect does 20th century history as well as multiple reports of rising antisemitism having on emigration from Israel to Germany?

Three Israeli performers explore these questions using verbatim text from 60 interviews with the widest possible spectrum of partners; Israelis with an active religious background, Israeli Arabs, highly politicized Israelis as well as Israelis who have absolutely no interest in politics. All text spoken during the performance will come directly from these interviews, presenting the faces of the communities so often presented as a faceless crowd.

In English among other languages.

Directed and Devised by Daniel Brunet | Performed by Mica Dvir, Shlomi Moto Wagner and Renen Itzhaki | Dramaturgy by Shlomo Lieberman | Scenography by Keren Korman | Lighting Design by Christian Maith | Assistant Direction by Naomi Boyce

In Co-production with the ID Festival. The ID Festival is funded by the German Federal Government Commissioner for Culture and the Media, the Szloma-Albam-Foundation and KIgA e.V.

ETB | IPAC receives funding from the State of Berlin - Senate Department for Culture and Europe.

Daniel Brunet is a director, performer, producer and translator.

He was born in Syracuse, New York in 1979 and studied theater and film at Boston College. He moved to Berlin in 2001 with the support of a Fulbright Scholarship and began a career as a freelance theater maker. Brunet founded THE LAB at English Theatre Berlin during his 2003/2004 directing residency. He was the Associate Director/Associate Producer of German Theater Abroad in Berlin and New York from 2005 to 2008. His directorial work has been seen at venues including Forum Freies Theater, Düsseldorf, Haus der Kulturen der Welt, Berlin and Performance Space 122, New York. Recent work includes the bilingual performance *Knick-Knack to the Future | Ruckzuck in die Zukunft*, created with the artist collective copy & waste and invited to the 2015 steirischer herbst festival, the world premiere of Amy Evan's play *The Most Unsatisfied Town* (April 2016, remounted in 2017) and the world premiere of Andrea Stolowitz's *Berlin Diary: (Schlüterstraße 27)* (October 2016). Brunet has received multiple awards for his translations of German plays by writers including Wolfram Lotz, Dea Loher, Falk Richter, Roland Schimmelpfennig and Heiner Müller. He served as a guest professor in the fall of 2017 at the New School University in New York City. He has served as the Producing Artistic Director of English Theatre Berlin | International Performing Arts Center since 2012.

Renen Itzhaki is an active member of Berlin's independent dance community. Creating works in the intersecting fields of performance art, dance, text and installation, Itzhaki tends to blur definitions of genre and to reflect on the processes of art making, institutional critique and personal memory. He holds a BA degree in Dance, Context and Choreography from the Interuniversity Center for Dance (HZT) Berlin, 2016. Alongside his individual work as a maker, he also collaborates as a performer for other artists, such as Jeremy Shaw (57th Venice Biennale), Julie Favreau (Berlin Gallery Weekend 2018), Lia Rodrigues Dance Company (Rio de Janeiro), Maryna Makarenko (Martin Gropius Bau) and many more. www.whoisrenen.net

Shlomo Lieberman has an MFA degree in theater directing from Tel Aviv University and has created numerous productions for the independent theater community of Israel. He has worked as an independent theater artist in Berlin since 2014. He has collaborated with his partner, Ulrich Leinz, as the team LeinzLieberman since 2016. Among their works: *The Other/Promised Land*, *Shlomo's Friends*, *Olam Haba (The Next World)* and *Norland* at English Theatre Berlin | International Performing Arts Center.

Mica Dvir is an interdisciplinary performer. Dvir graduated from the Beit Zvi School for the Performing Arts (1999) and received a B.E.D from the Kibutzim College, Tel -Aviv (2003). Her works are social and political and deal with themes such as social conditioning and their control of our consciousness, attachment to objects and ideas, the individual vis-à-vis the collective, the Israeli occupation, collective memory and its influence on the behavior of individuals. Her works were performed in theaters and festivals in Tel-Aviv (The Arab-Hebrew Theatre, Tmuna International Theater Festival, A-Genre Festival, Night-Light Festival), Haifa (Haifa Museum of Art), Calcutta (Nandika Theater Festival), München (i-camp Theater), Berlin (Circle 1 gallery), Cincinnati, Ohio (Cincinnati Fringe Festival) and in New York City (Between the Seas Festival).

Keren Korman was born and grew up in Israel, where she studied philosophy and history at the University of Tel Aviv. She moved to Germany in 2002 where she completed her M.A. in stage and costume design at TU Berlin. She has worked for more than 15 years as an interdisciplinary designer for space and form as well as illustration and advertising. She currently works as a freelancer for various theaters in Germany and around the world, including Schauspielhaus Leipzig, Deutsches Theater Berlin, Burg Theater Vienna and Grand Theater Genf.

Shlomi Moto Wagner is a performance artist and opera singer. He has performed as a soloist with orchestras around the world and as a member of the Opera Studio of the New Israeli Opera. Since moving to Berlin in 2012, he has worked with various opera ensembles and experimental theatre makers, including Philinne Rinnert & Johannes Müller. He is the founder of the House of Mazeltov, a drag performance group researching performative aspects of voice, gender, tradition and identity. In 2017 he presented his solo performance *Salvation (Glitter Doesn't Care I'm a Boy)* as part of the ancillary program of the Berlin Performing Arts Festival.

Christian Maith studied theatrical lighting design at Goldsmiths College, University of London. Since completing his Master's degree, he has worked on numerous theater productions as well as art exhibitions and performance-oriented events both abroad and in Berlin.

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