

ארכיון אמנות ציבורית ומדיה מוקדמת
Public Art and Early Media Archive

אוסף עדינה בר-און

מקום אחר?, 1986

צילומים, כרטיס, תכניה, מכתב, גזרי עיתון, ביוגרפיות, סינפוסיס, תסריט

Adina Bar-On Collection

Another Place? (on getting High), 1986

Photographs, ticket, program, letter, news clips, biographies, synopsis, script

המכון לנוכחות ציבורית
המרכז הישראלי לאמנות דיגיטלית, חולון
למידע נוסף צרו קשר דרך archive@digitalartlab.org.il

The Institute for Public Presence
The Israeli Center for Digital Art, Holon
For further information please contact us at archive@digitalartlab.org.il







ציבורית ומוזיקה מודרנית



Public Art and Early Media Archive









אדריכלות ופיתוח תרבותי ומדיה חזקת

IP

אדריכלות ופיתוח תרבותי ומדיה חזקת

ARTLAB

Public Art and Early Media Archive



ארכיון אמנות ציבורית ומדעים מוזיאון תל אביב

IP
ארכיון אמנות ציבורית ומדעים מוזיאון תל אביב

ARTLAB
ארכיון אמנות ציבורית ומדעים מוזיאון תל אביב

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ארכיון אמנות ציבורית וקדם-מדיה מוקדמת



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מכון לעיסות ציבוריות
INSTITUTE FOR PUBLIC PRESENCE
מכון לתחנת הציבורית



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ארכיון אמנות ציבורית ומדיה מוקדמת



מרכז המחקר והמחקר
למחקר ולמחקר
למחקר ולמחקר



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אדריכלות אומנותית מוקדמת
Public Art and Early Media Archive



תאטרון ציבורי ומדיה מוקדמת

IPQ

פרויקט תוכנית ציבורית
פרויקט תוכנית ציבורית
פרויקט תוכנית ציבורית

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ארכיון אמנות ציבורית ומדיה מוקדמת



מכון תוכנית ציבורית
אמנות וטכנולוגיה
מחקר ופיתוח



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ארכיון אמנות ציבורית ומדיה מוקדמת

Public Art and Early Media Archive

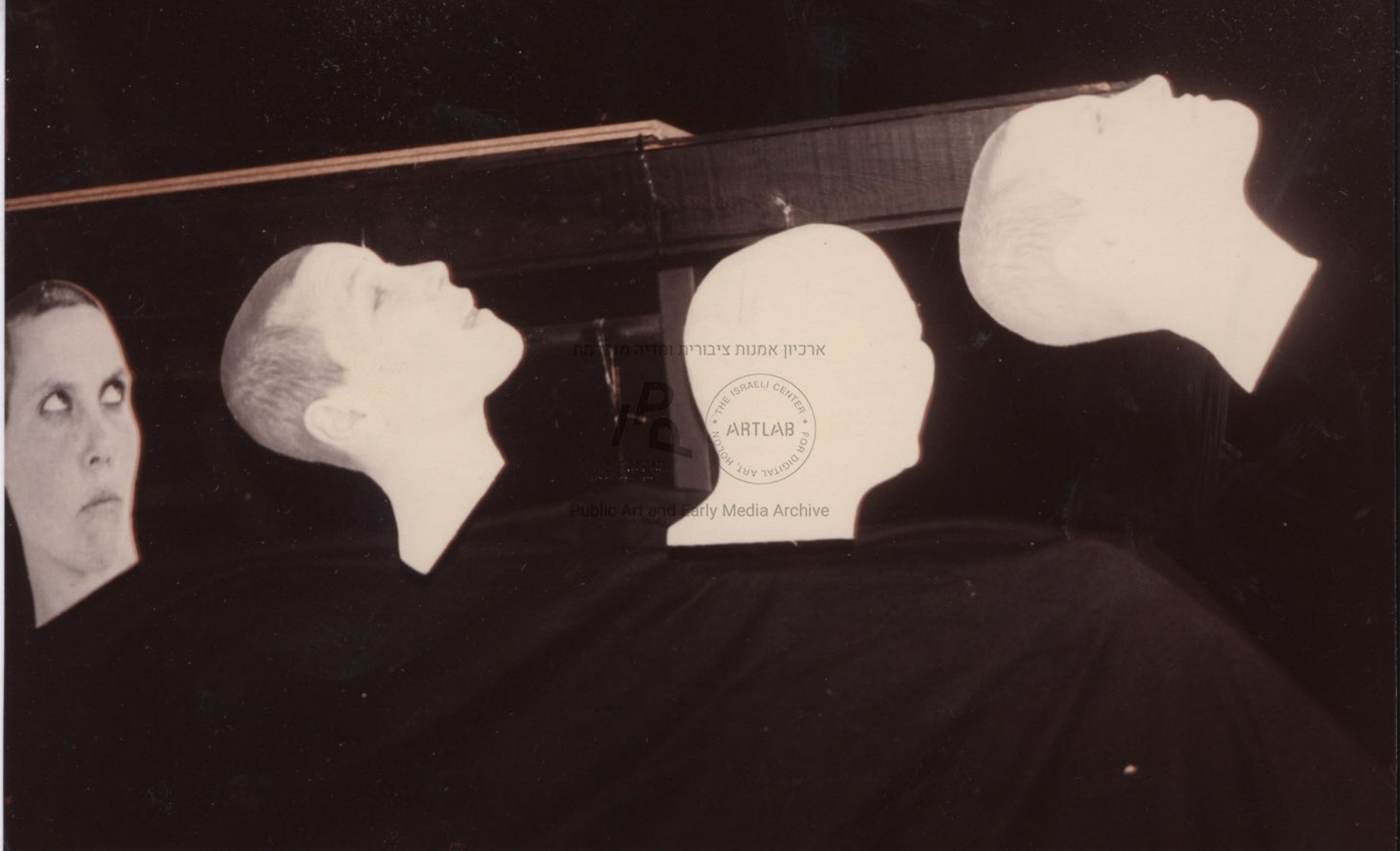


ארכיון אמנות ציבורית ומדיה מוקדמת

ק/פ

ARTLAB

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ארכיון-אמנות ציבורית ומדיה מודרנית

רמ



Public Art and Early Media Archive

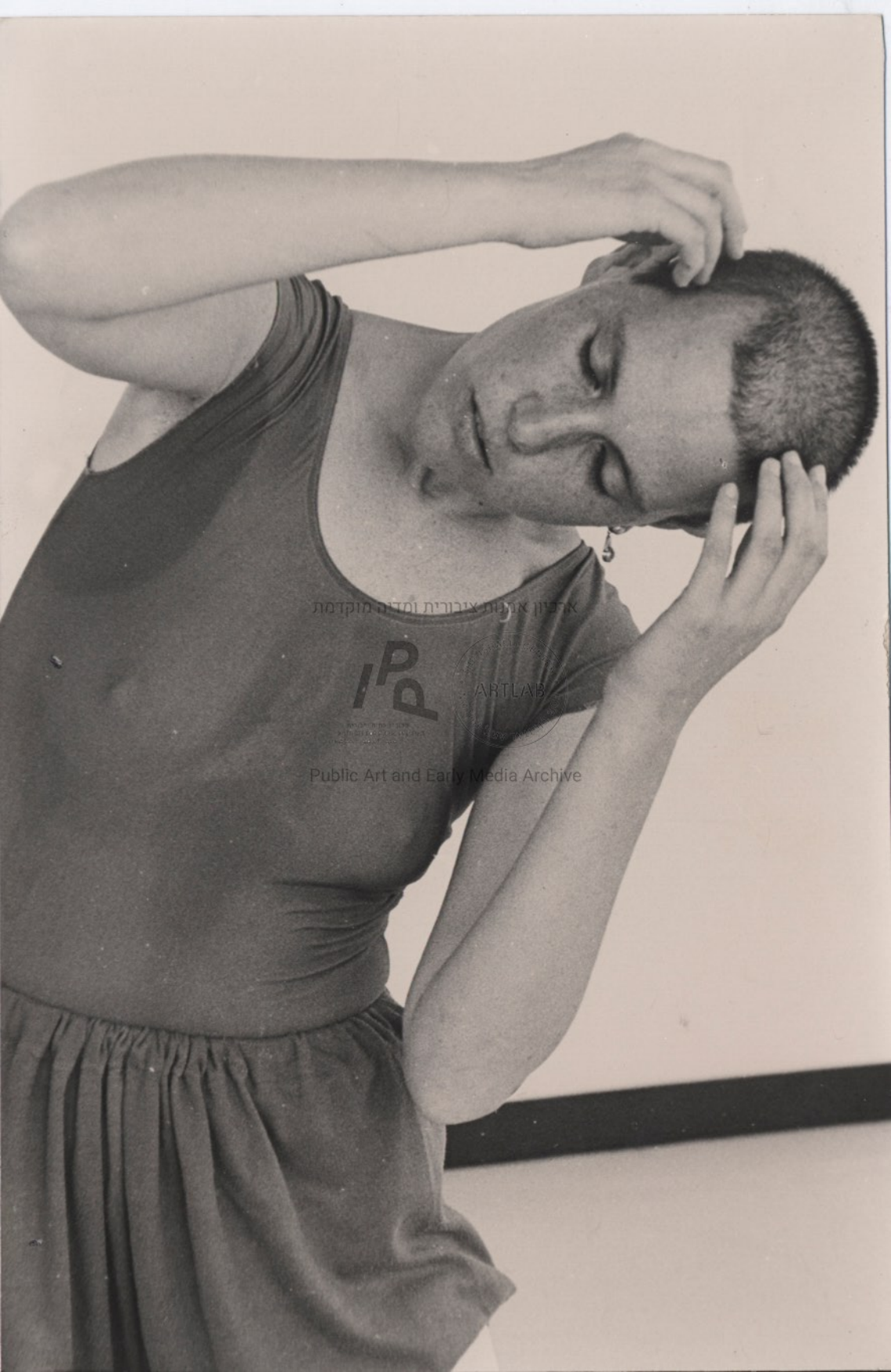
ארכיון אמנות ציבורית ומדיה מוקדמת



מכון תרבותיות וציבוריות
INSTITUTE FOR PUBLIC PRESENCE
מרכז לתחום הציבורי



Public Art and Early Media Archive



ארכיון אומנות אירופית ומזרחית מוקדמת

IP
ארכיון

מכון מחקר
אמנות ותרבות
המכון למוזיקה
המכון לתיאטרון
המכון לטקסט

ARTLAB
מכון מחקר
אמנות ותרבות
המכון למוזיקה
המכון לתיאטרון
המכון לטקסט

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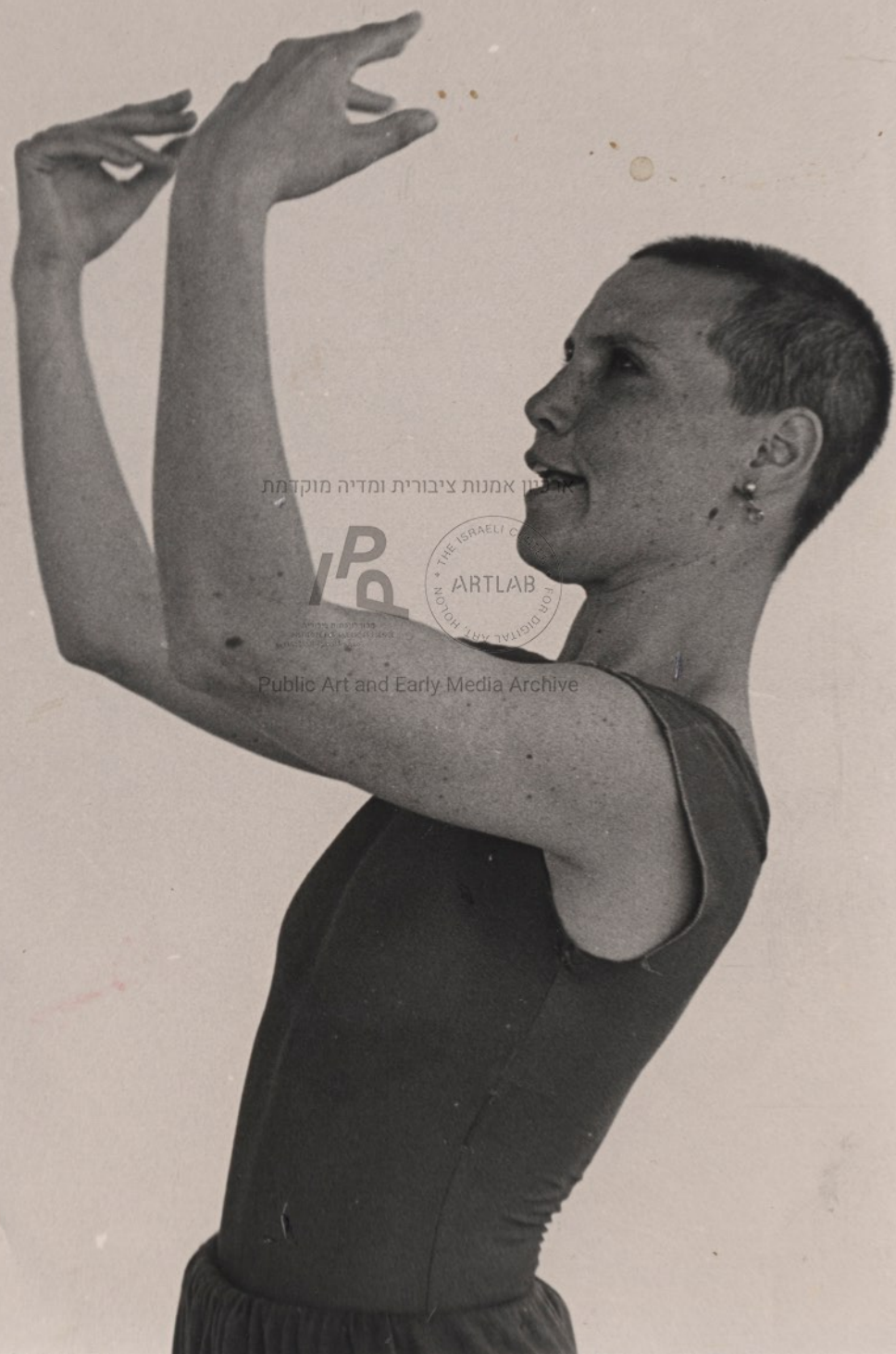
ארכיון אמנות ציבורית ומדיה מוקדמת

ABP NAVEH
POB 117



ROSH PINA,
ISRAEL

Public Art and Early Media Archive



ארכיון אמנות ציבורית ומדיה מוקדמת

IP

מחלקת ספריות
ארכיון אמנות ציבורית
מכון תרבות וחינוך



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ארכיון אמנות ציבורית ומדיה מוקדמת

ABIR PNAVEH

P.O.B. 117

RUSH PINA
ISRAEL



מל-כ-מ
נא לשלוח את כרטיס הדואר

5-11-11



ארכיון אמנות ציבורית ומדיה מוקדמת

Public Art and Early Media Archive

מאמציך הכוללים למעלה 50

עצמך בר-אל
①

ארכיון אומות עיבורית ומדינה מודעת
ABU NAVEH - עם עצמך

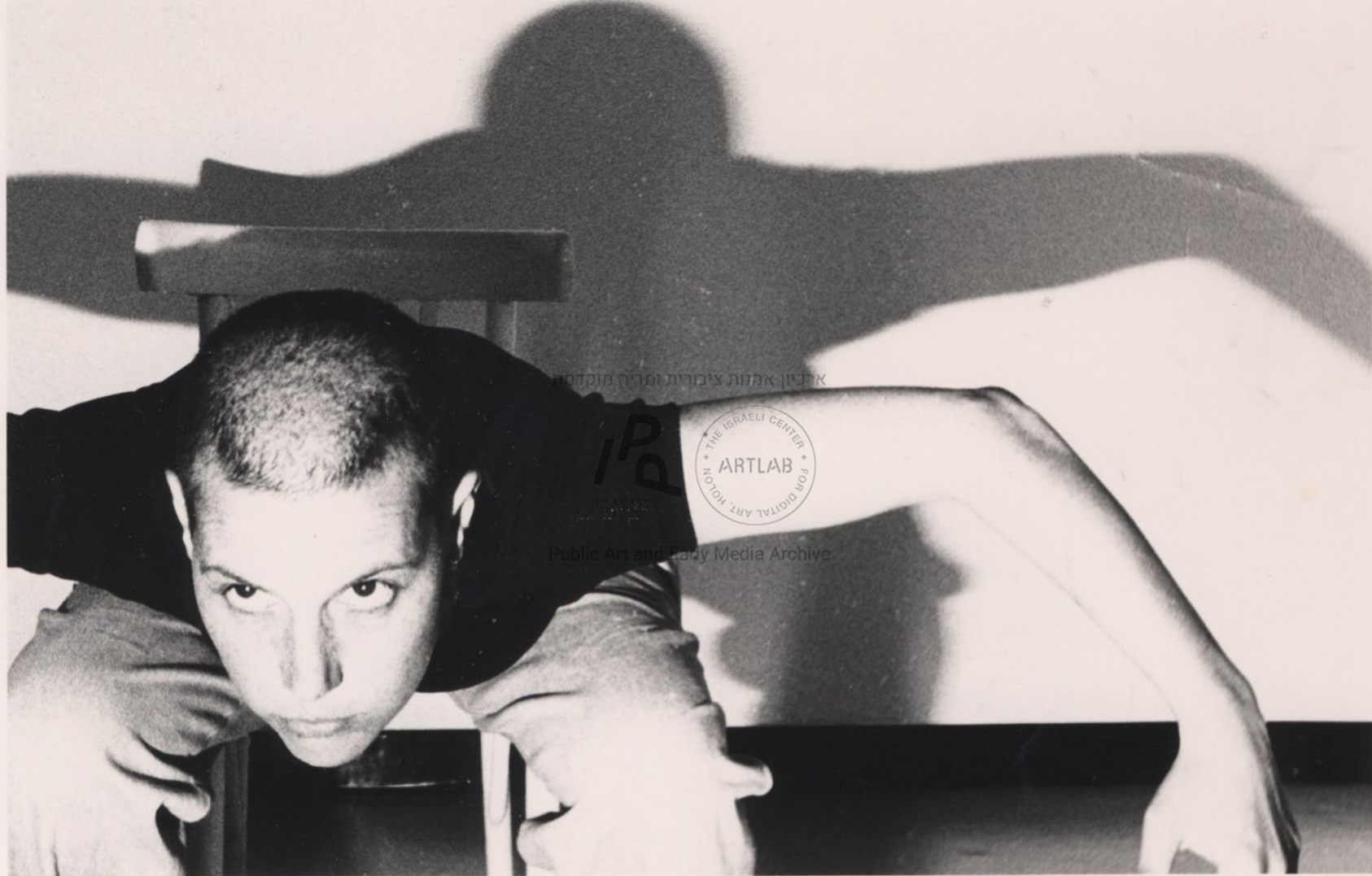
POB



ROSH PINA

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ISRAEL



ארכיון אמנות ציבורית ומדיה חזקה

Public Art and Early Media Archive

ארכיון אמנות ציבורית ומדיה מוקדמת

IP



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ארכיון אמנות ציבורית ומדיה מוקדמת

פרק



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ארכיון אמנות ציבורית ומדיה מוקדמת



ארכיון אמנות ציבורית
מכון ויצמן למדע
מכון ויצמן למדע



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ארכיון אמנות ציבורית ומזדה מוקדמת



מכון מחקר
במסגרת תוכנית
המחקר והמחקר
המחקר והמחקר



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ארכיון אמנות ציבורית ומדיה מוקדמת

IP

המוזיאון תל אביב
מרכז המידע והחינוך
של המוזיאון



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ארכיון אמנות ציבורית ומדיה מוקדמת

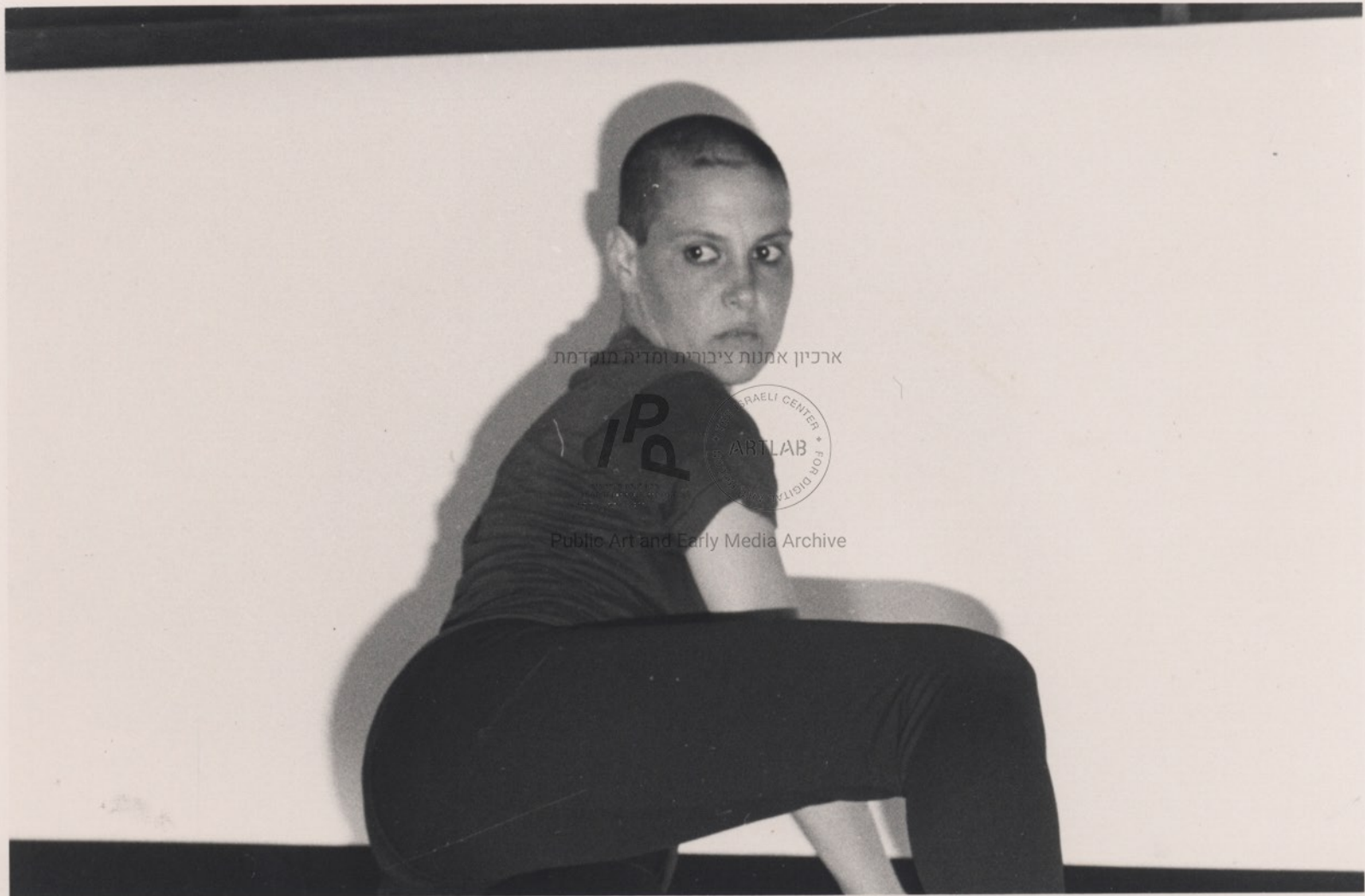
IP
ד"ר יוסי שניידר
מנהל ארכיון אמנות ציבורית
מכון תרבות וחינוך



Public Art and Early Media Archive





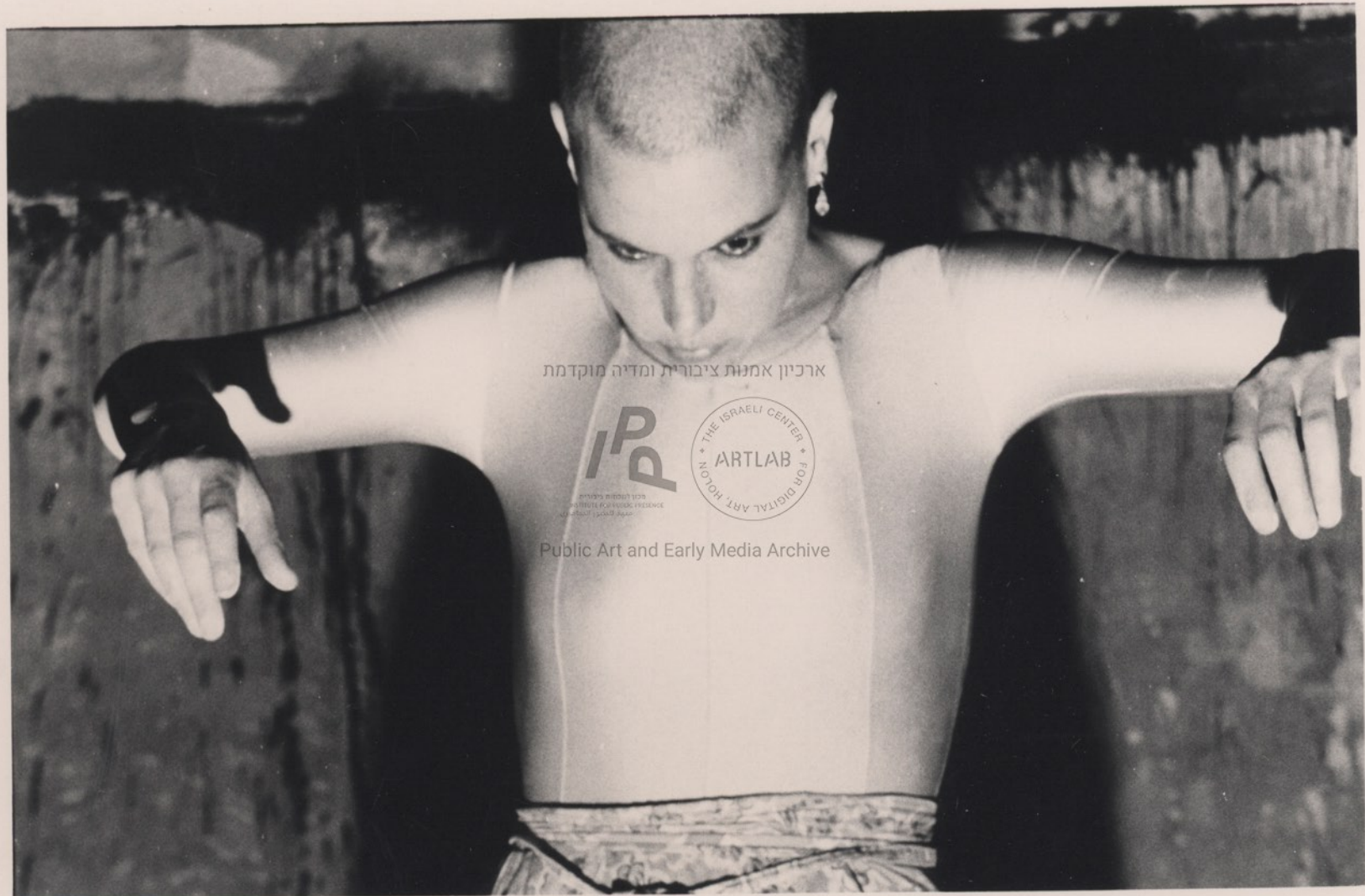


ארכיון אמנות ציבורית ומדיה מנקדמת

רפ



Public Art and Early Media Archive



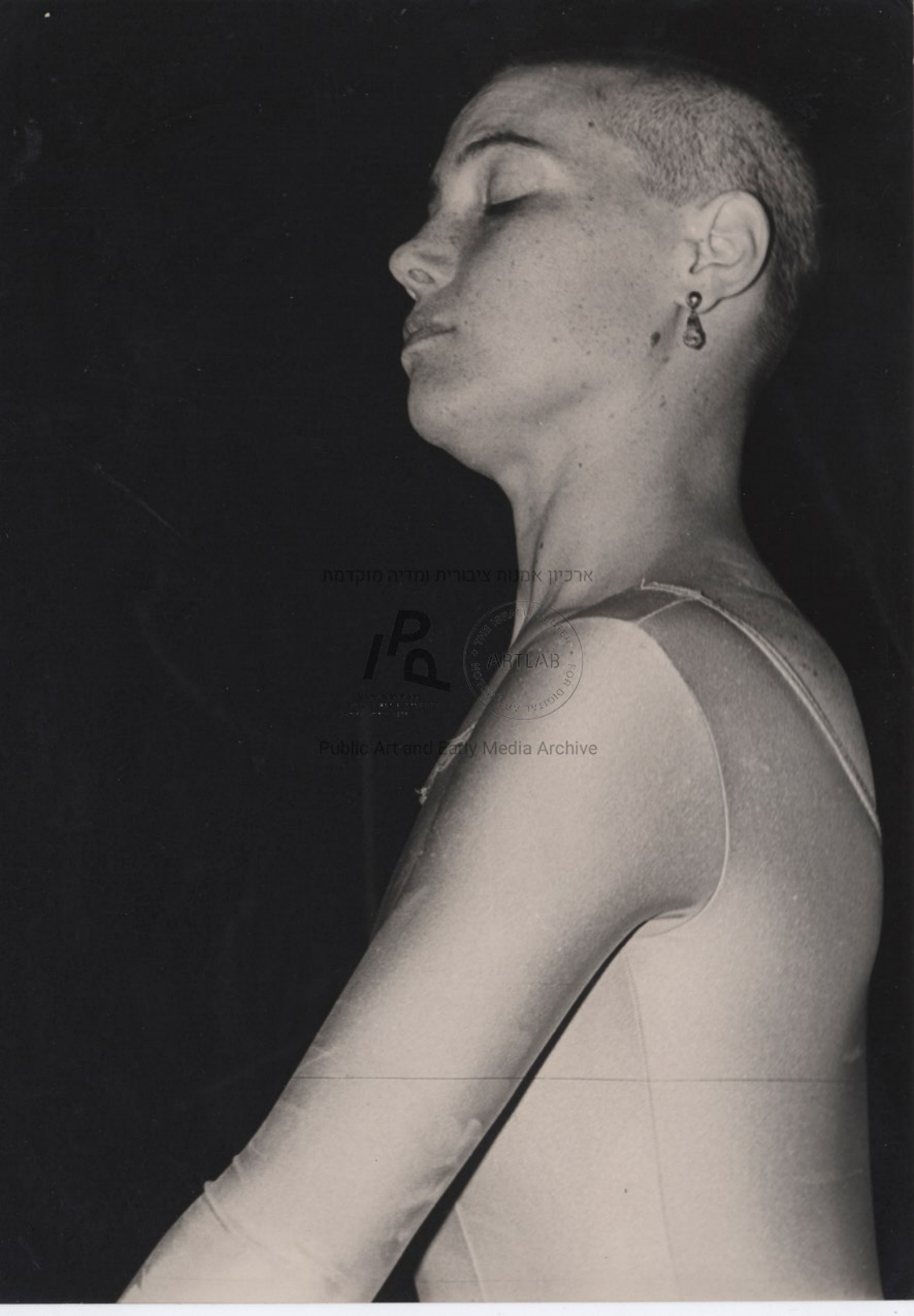
ארכיון אמנות ציבורית ומדיה מוקדמת

IPQ

מרכז תוכניות וידיעות
מרכז תוכניות וידיעות
מרכז תוכניות וידיעות



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ארכיון אמנות ציבורית ומדיה מוקדמת

P&E

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ARTLAB
FOR DIGITAL ARTISTS

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ארכיון אמנות ציבורית ומדיה מוקדמת



מכון תרבות וידיה
מכון אמנות ציבורית
מכון לתיעוד המדיה



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ארכיון אמנות ציבורית ומדיה מוקדמת



מכון לתופעות ציבוריות
INSTITUTE FOR PUBLIC PRESENCE
مركز للتأثير المجتمعي

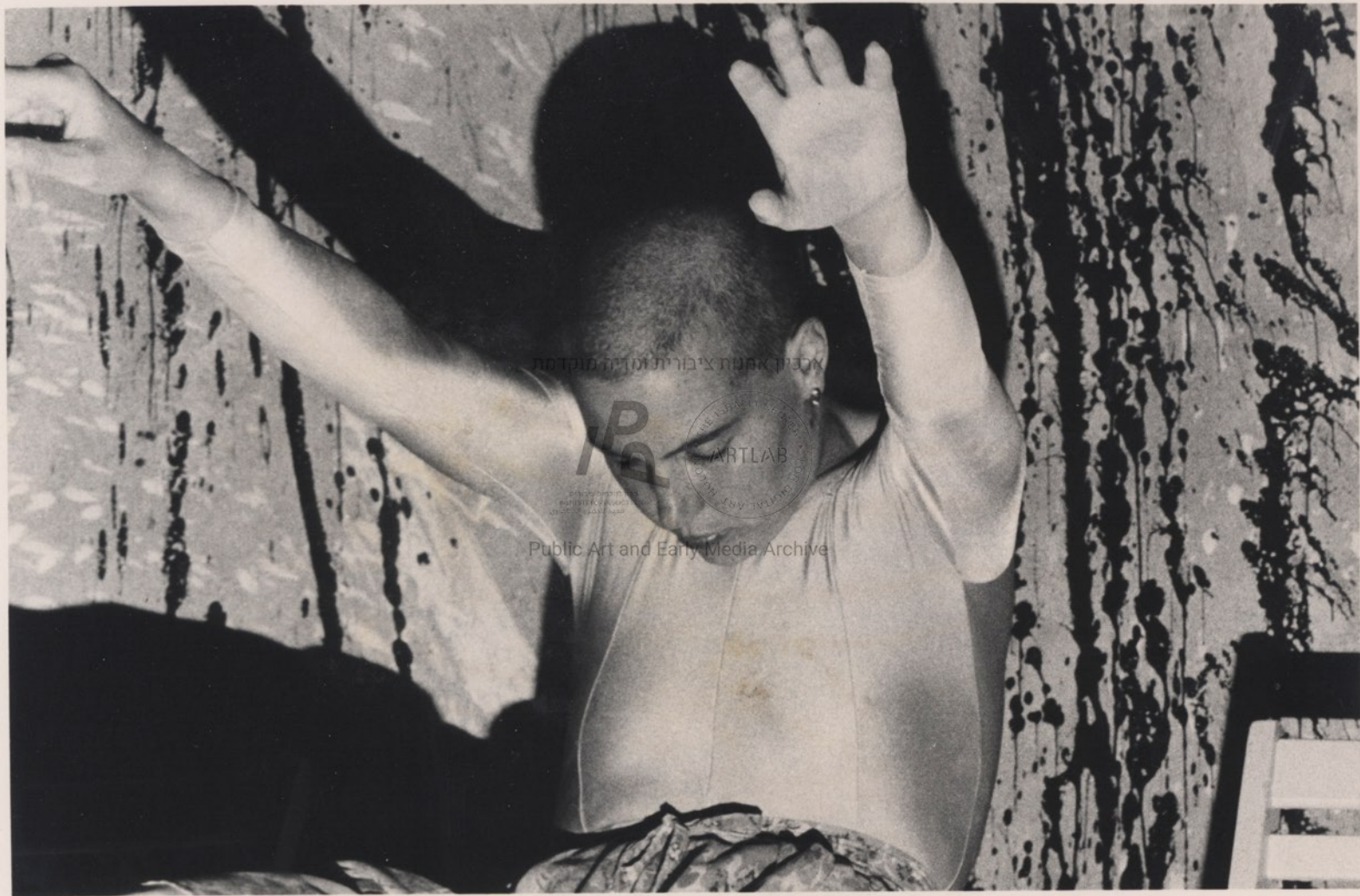


Public Art and Early Media Archive

ארכיון אפרת ציבורית ומנהל מוקדמות



Public Art and Early Media Archive



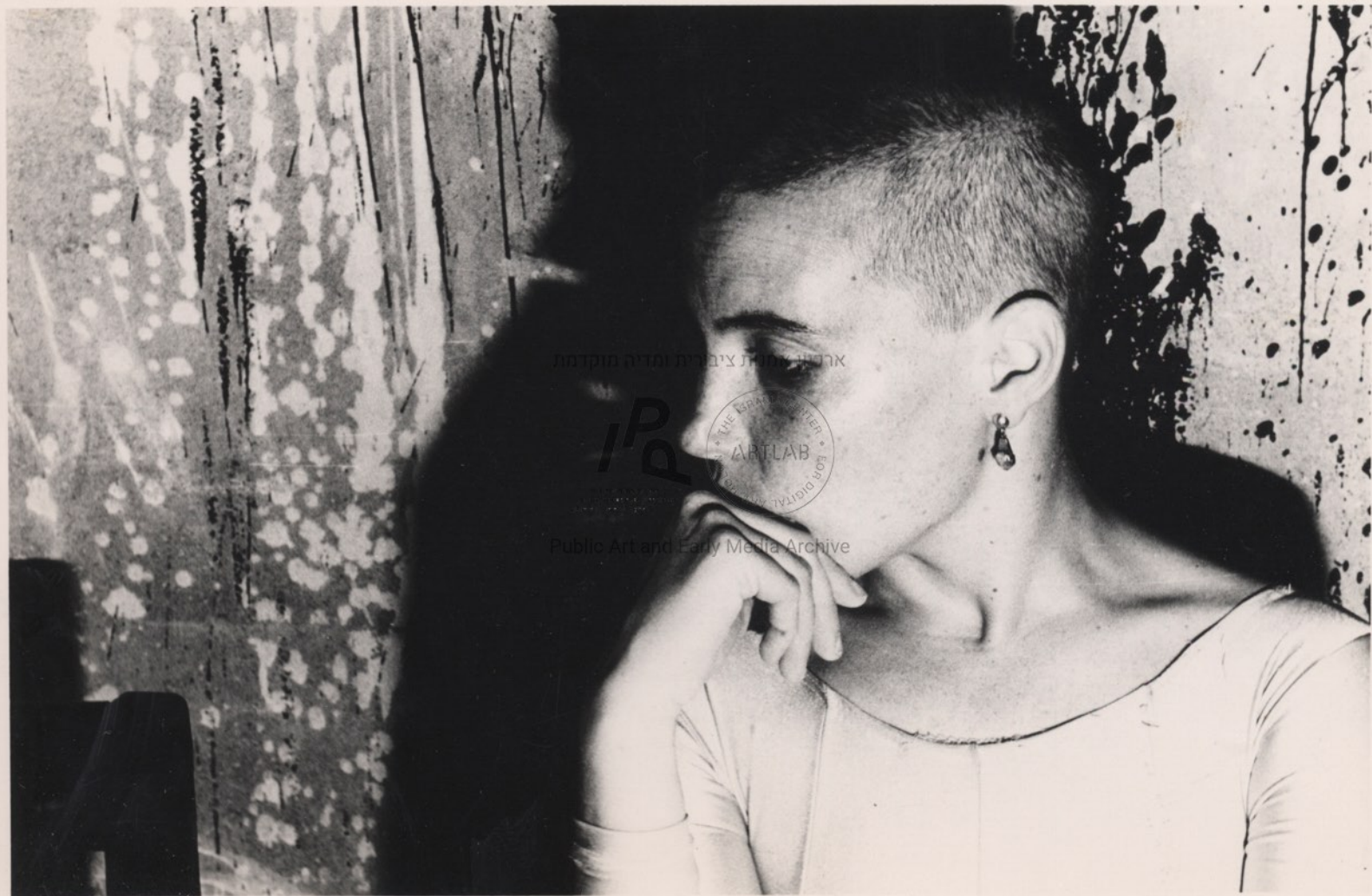


אדריכלות ימנות ציבורית ומדיה מוקדמת

פ

פרויקט מדיה וציבור
אדריכלות ימנות ציבורית ומדיה מוקדמת
שיתוף פעולה עם המוסד

Public Art and Early Media Archive



ארכיון תמונות ציבוריות ומדיה מוקדמת

יפא



Public Art and Early Media Archive



ארכיון אמנות איבורית ומדיה מוקדמת



Public Art and Early Media Archive



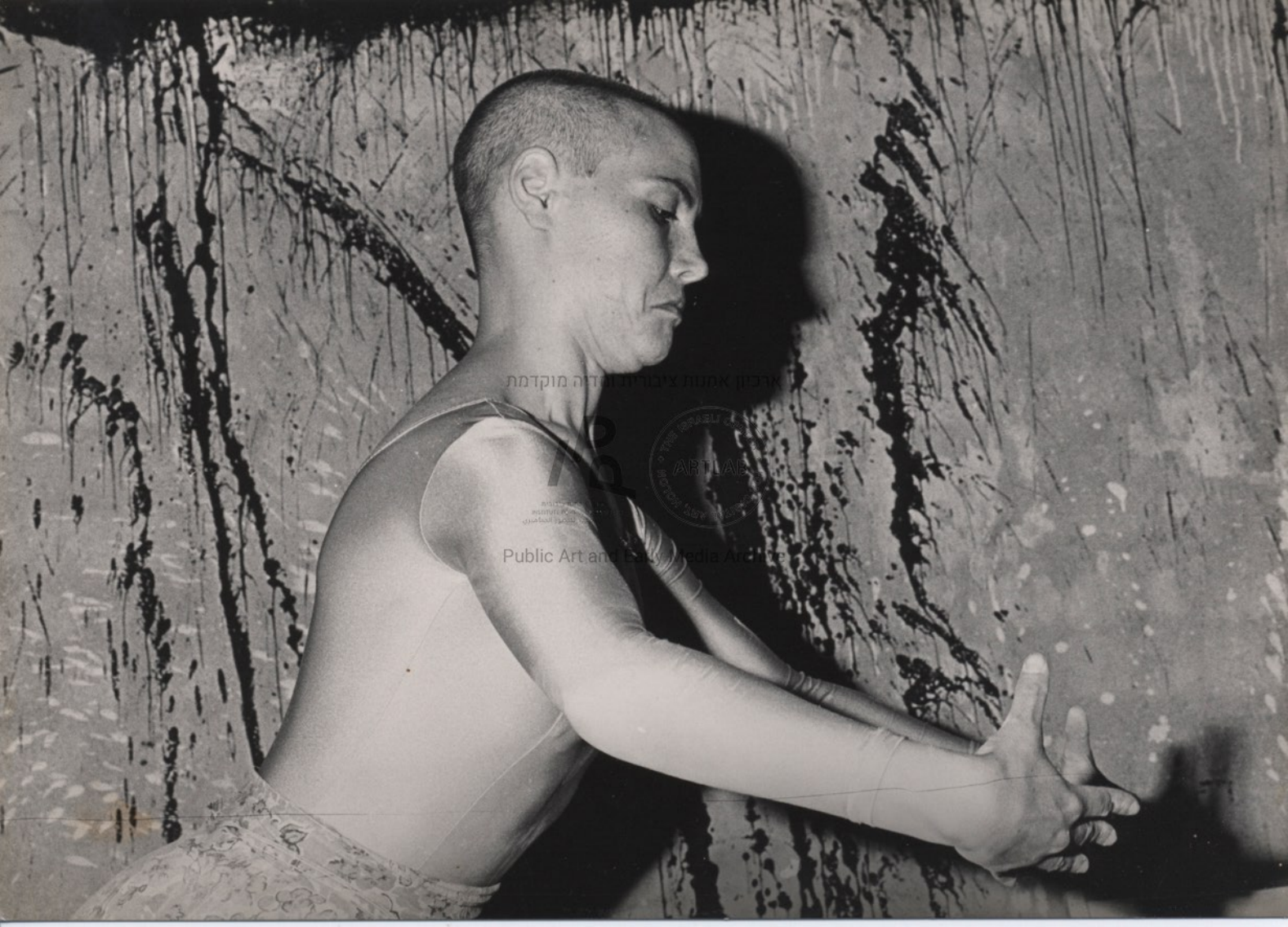
ארכיון אמנות איכותית ומדיה מוקדמת

IP

ארכיון אמנות
איכותית ומדיה
מוקדמת

THE ISRAELI CENTER
FOR DIGITAL ART
LAB

Public Art and Early Media Archive



ארכיון אמנות ציבורית וזיכרון מוקדמת



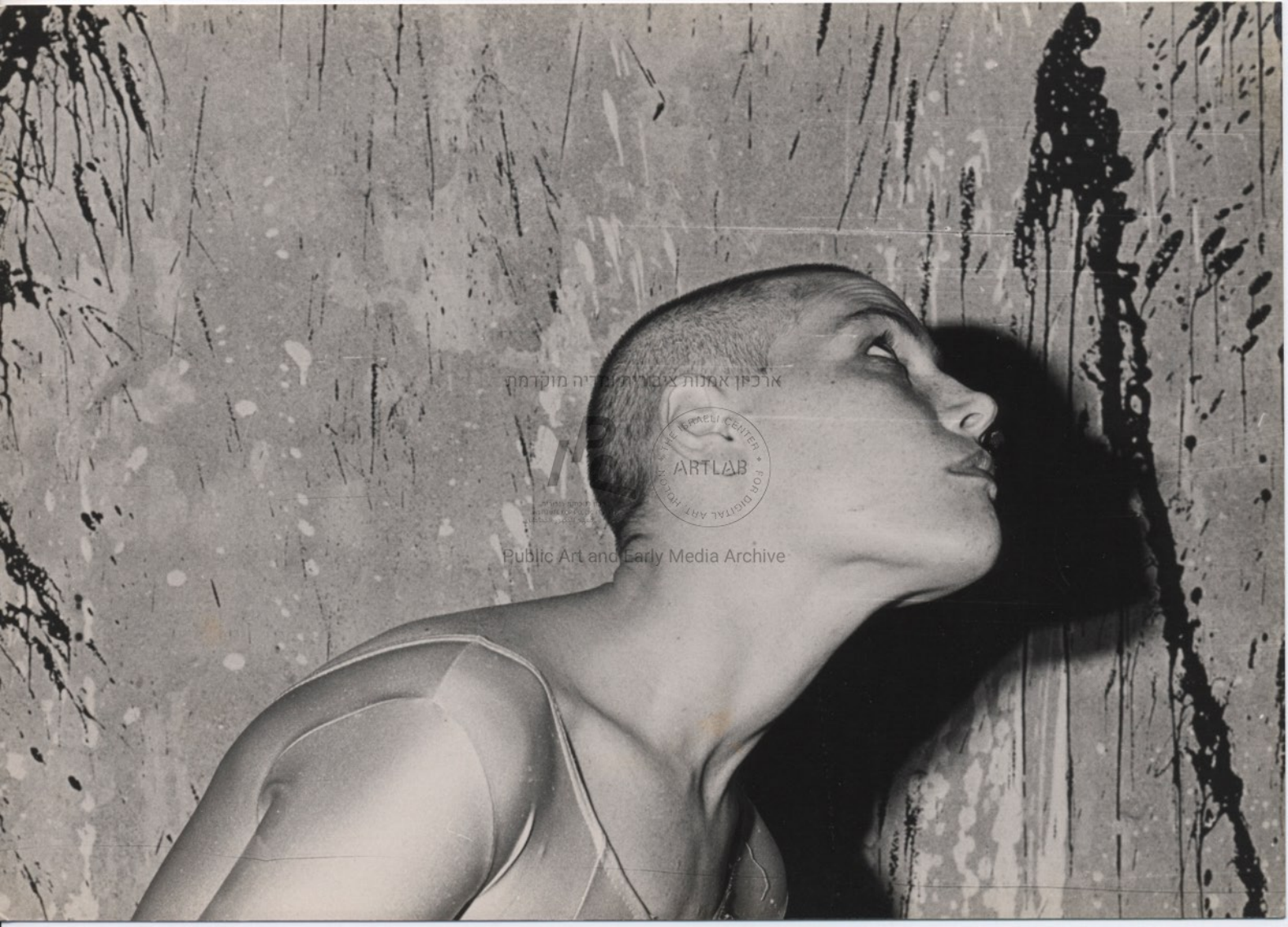
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ארכיון אמנות ויזכורית ומדיה מוקדמת

המוזיאון תל אביב
המרכז הלאומי לאמנות

Public Art and Early Media Archive



ארכיון אמנות אינטרנציונלית מוקדמת



ארכיון אמנות אינטרנציונלית מוקדמת



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עדינה אר און -
פאקס.



ארכיון אמנות איברית ומדיה מוקדמת

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FOR DIGITAL
ARTLAB
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פסטיבל ישראל, ירושלים
Israel Festival, Jerusalem



Adina Bar-On

עדינה בר־און

ארכיון אמנות ציבורית ומדיה חזקת
On getting high

מקום אחר

במה על במה, תיאטרון ירושלים
THE BACK STAGE, SHEROVER THEATRE

Public Art and Early Media Archive

שורה ROW	כסא SEAT	מחיר כרטיס	יום ד' Wed.
	№ 165	15 ש"ח עד 23.4.86	11.6.86 ב־ 19.00 at

הפצה ראשית לפסטיבל ישראל

ארכיון אהנת ציבורית ומדיה מוקדמת

תל אביב - "הדרן" קסטל

ירושלים - קלעים

רח' אבן גבירול 90 ת"א

מיקוד 64046



רח' שמאי 8, מיקוד 94631

טל. 240896, 221624, 02-228463

טל. 220622, 248844, 03-221792

המרכז לתוכנית טלוויזיה
מרכז לתוכנית טלוויזיה
מרכז לתוכנית טלוויזיה

Media Archive

שמור כרטיס זה להנחות מיוחדות ומבצעים
שיפורסמו בעיתונים

פסטיבל ישראל, ירושלים 1986

ISRAEL FESTIVAL, JERUSALEM 1986

ארכיון אמנות ציבורית ומדיה מוקדמת

IPQ

מכון תרבות וידיעות
מוסד לתחומי המחקר והחינוך
מכון לתחומי המחקר והחינוך



Public Art and Early Media Archive

מרדית מונק ולהקתה (ארה"ב) MEREDITH MONK

47

שיחות לילה של שירה

אנתולוגיה חיה של מיטב שירת היחיד, פרייטס של עשרה משוררים ישראלים של היום – דוד אבידן, אורי ברנשטיין, חיים גורי, יאיר הורוביץ, נתן זך, אבות ישורון, יהודה עמיחי, ישראל פנקס, דליה רביקוביץ ופנחס שדה.

שחקני התיאטרון העירוני חיפה, בהדרכת המשורר אורי ברנשטיין, שאף ערך את האנתולוגיה, מגישים שירה עברית חדשה בליווי מוסיקלי, בבימויו של אילן תורן.

בהשתתפות השחקנים מיכאל כפיר, אמנון מסקין, עופרה ויינגרטן ורוברטו פולק.

הפקה משותפת לפסטיבל ישראל ולתיאטרון העירוני חיפה.

התיאטרון הקטן, יוני 11, 14 (22.30)

עדינה בר-און

48

מקום אחר

מיצג בביצוע בכורה

תיאטרון יחיד טוטאלי המשלב תנועה והבעה דרמטית ללא מילים, עם מוסיקה, תפאורה ותאורה – תוצאה של רב שיח בין עדינה בר-און, המוסיקאי יוסי מרחיים, הכוריאוגרפית רונית לנד, התפאורן יחזקאל ירדני והתאורנית גידי קופרמן.

שש תמונות המתארות מצבים שונים השאלים מחוויות של "התעלות הנפש".

במה-על-במה, תיאטרון ירושלים ע"ש שרור, יוני 11 (19.00)



"היא וירטואוז הרנסאנס ברימיני" אמר ג'וזף פאפ, מבכירי אנשי התיאטרון בארה"ב.

מלחינה וכוריאוגרפית, רקדנית וזמרת, במאית תיאטרון וקולנוע חברה במרדית מונק לאישיות יוצאת-דופן, שהצליחה לשבור את המחיצות בין תחומי אמנות שונים ולמזג אותם לביטוי מגובש ומקורי הנוגע בתהומות נפשם של אנשים בפניות שונות בעולם.

בסיוע שרותי ההסברה של ארה"ב בישראל.

45

קונצרט מוסיקלי עם סרט MUSIC CONCERT WITH FILM

מופע משולב המייצג מיוגון רחב של עולם המוסיקה ותצוגות ציבוריות ומדיה מוקדמת התנועה והקולנוע של מונק המלווה באנסמבל הקולי המיוחד שלה.

תיאטרון ירושלים ע"ש שרור, יוני 7 (21.00)
8 (22.00)

46

מישור PLATEAU

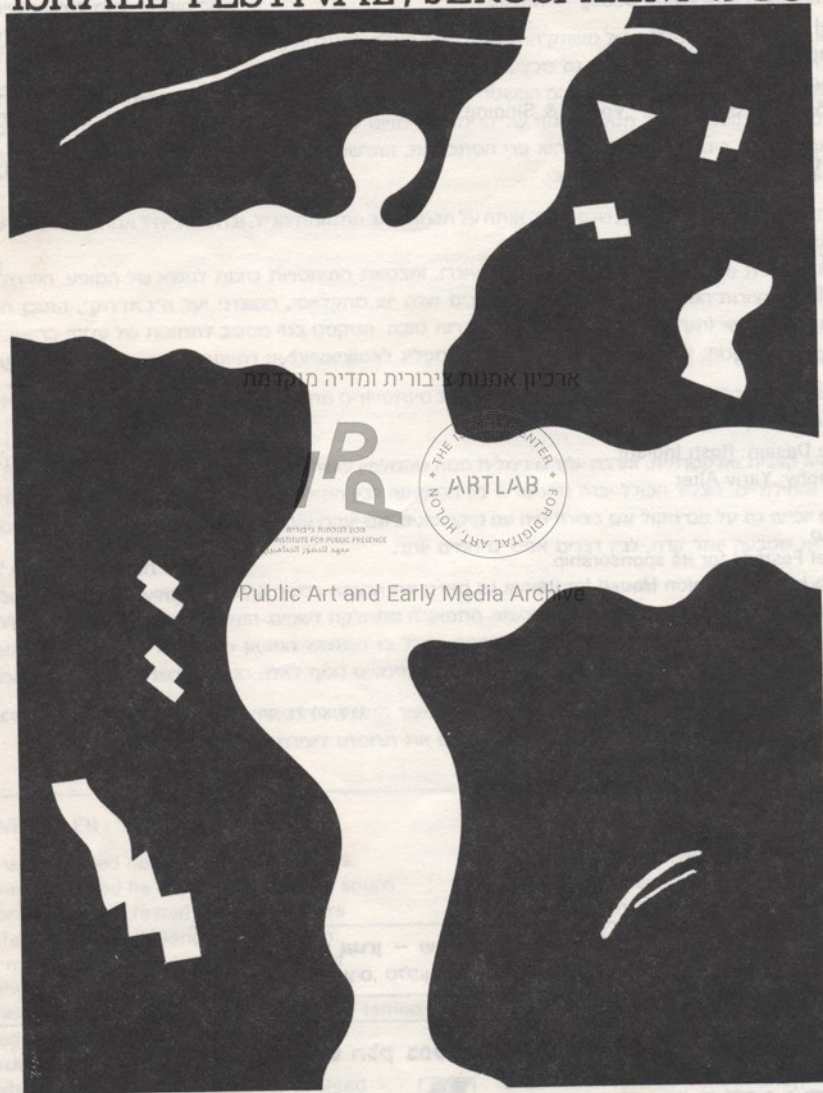
יצירה הנותנת ביטוי, בצליל ובתנועה, לקולותיה של חברה קדומה, קמאית.

התיאטרון הרומי קיסריה, יוני 5 (21.00)
אמפיתיאטרון הר הצופים, יוני 9 (18.00)



מרדית מונק

פסטיבל ישראל, ירושלים 1986 ISRAEL FESTIVAL, JERUSALEM 1986



ON GETTING
HIGH

מקום אחר?

ANOTHER PLACE? (ON GETTING HIGH)

MOVEMENT-PLAY, WITH POETRY,
DECOR, MUSIC & LIGHTS IN 7
SCENES

Adina Bar-On — Movement-Play
Richard Flantz — Poetry
Yossi Marchaim and Avital Sabag — Music
Yehezkel Yardeni — Decor
Ronit Land — Choreography
Judy Kupferman — Lights
Revital & Natan Salomon — Voices & Singing

The Scenes

Doll
Chairs
Shower
Charisma
Smile
Hard-Boiled Egg
Finale

Costume Design: Rosh Indiani
Photography: Yariv Alter

Thanks to

The Israel Festival for its sponsorship
The Rosh Indiani Fashion House for its
cooperation
Daniel Davis for technical advice

The Back Stage, Jerusalem Sherover Theatre, June 11
(7.00 p.m.)

מקום אחר?

(על "GETTING HIGH")

משחק-תנועה, עם שירה, תפאורה,
מוסיקה ותאורה ב-7 תמונות

עדינה בראון — משחק-תנועה
ריצ'ארד פלאנטץ — שירה
יוסי מרז'יים ואביטל סבג — מוסיקה
יחזקאל ירדני — תפאורה
רונית לנד — כוריאוגרפיה
ג'ודי קופפרמן — תאורה
רביטל ונתן סלומון — קולות ושירה

התמונות

בובה
כיסאות
מקלחת
כריזמה
חיור
ביצה קשה
פינאלה

עיצוב תלבושות — ראש אינדיאני
צילום — יריב אלטר

תודתנו:

לפסטיבל ישראל, על החסות
לאפנת ראש אינדיאני, על שיתוף הפעולה
לדניאל דיוויס, על עצות טכניות

ארכיון אמנות ציבורית ומדיה מוקדמת



מכון ליכנסות דיגיטליות
INSTITUTE FOR DIGITAL PRESENCE
مركز للتصوير الرقمي

Public Art and Early Media Archive

במה על במה, תיאטרון ירושלים ע"ש שרובר, יוני 11 (19.00)

אולמי בית אגרון — שוהם שרותי קייטרינג

אירגון ועריכת אירועים, טלפון 765679, 764151, 719110

המופעים הישראליים הלוקחים חלק בפסטיבל, בחסות מפעלות בנק דיסקונט

מפעלות דיסקונט » **תרבות ואמנות**

לעידוד ולטיפוח הפעילות התרבותית והאמנותית בישראל.

ההצגה עוסקת בנושא שהוא טעון מבחינה רגשית: סוג של חוויה שקשה מאוד לדבר עליה או לכנות אותה בשם כלשהו. אם בהיסטוריה "התעלות הנפש" או ה"Getting High" היה אמצעי או מטרה של התיאטרון או של הפולחן, בהצגה זו ה"High" הוא הנושא.

מופע זה הינו תיאטרון בו כל אחד מהיוצרים נותן ביטוי עצמאי לנושא במדיום המסוים שלו. תיאטרון זה מתהווה במפגש המבינים השונים הנוצרים בכל אחד מהמדיה האלה, ואינו מנסה להעביר אינטרפרטציה אחת ויחידה לנושא. כמוכן, אין כאן נסיון ליצור חוויה שמלכדת או שסוחפת את הקהל כקולקטיב. הכוונה היא אירוע תיאטרלי בו כל יחיד בקהל יוכל להרכיב לעצמו מערכת התייחסויות ממכלול הדמויים המוצגים בדינמיקה של המפגש.

התמונות התנועתיות הן פרידמויות של עדינה בראון, ומהוות את נקודת-המוצא למופע כולו, שהתפתח לצורתו הנוכחית תוך שיתוף-פעולה בין היוצרים.

עדינה בראון מופיעה בשש תמונות של משחק-התנועה. באחת מאלה, "מקלחת", היא גם שרה, יחד עם ריצ'ארד פלאנץ, על רקע הקלטה. בתמונה אחרת, "כריזמה", היא גם מבצעת ווקליזציות ללא מילים.

משחק התנועה והכוריאוגרפיה בכל תמונה הם הפשטה דינמית של דמיון חזותי של אדם במצב מסוים. התנועות הן פחות ריקוד מאשר הן פיתוחים מופשטים של תנועות הגוף של הדמוי. הדמויים עצמם לקוחים מרבדים שונים של הווי היום-יום.

רצף התנועות מהווה ביטוי אישי ואורגני שהוא פרי הסתכלויות, התרשמויות ואסוציאציות, כשהארגוניה המיוחדת שבתנועות נוצרת מתוך הזדהות של המבצעת עם התוכן.

השירה נכתבה על-ידי ריצ'ארד פלאנץ, שגם מדבר אותה על הבמה ברוב התמונות הנ"ל, ובתמונת "יחיד אחת. הוא גם שר עם עדינה בראון בתמונת ה"מקלחת".

השירה היא באנגלית (שפת-הכתיבה העיקרית של המשורר), ומבטאת התייחסויות שונות לנושא של המופע. השירה מדוברת בכמה "קולות". בצורות-השירור, ברובדי-הלשון, ובמקצבים שלה יש מהקלאסי, המודרני ועד ה"ג'ארוק". התוכן הוא כללי, היסטורי, מופשט, ואישי (תוך-אישי, בין-אישי, רבי-אישי), ברוח טובה. הטקסט בנוי מסביב לתמונות של עדינה בראון, לפעמים נפגש איתן בצורות שונות, לפעמים מגיב כקהל, ולפעמים מפליג לאסוציאציות או דמיונות עצמאיים.

ארכיון אמנות ציבורית ומדיה מוקדמת
המוסיקה הולחנה והוקלטה למופע על-ידי יוסי מרחיים, על 3 סינתסיזרים מחוברים דרך מחשב. המלחין גם מפעיל את מערכת הצליל המוגבר במשך ההופעה.

המוסיקה היא קצבית ואלקטרונית, והרבה יותר מינימלית ממה שהמלחין עשה בדרך-כלל, כדי להעמיק רקע ולהדגיש את הצדדים התנועתיים והמילוליים. הצליל הכולל יבנה מהניגונים בין המוסיקה לבין הקולות האנושיים של עדינה בראון וריצ'ארד פלאנץ, שקולותיהם יופיעו גם על פס-הקול וגם בצורה-חיה עם מיקרופונים, וגם יעברו עיבוד מוסיקלי-אלקטרוני. התוצאה היא מפגש בין מוסיקה שהיא מטבעה יותר קרה, לבין דברים אנושיים חמים יותר.

התפאורה עוצבה ובוצעה על-ידי יחזקאל יודן, שהוא גם מארגן את הופעתה במשך ההופעה. עיצוב הצורות והשימוש בחומרים בתפאורה מקורם בתפיסות של הציור והפיסול העכשווי. התפאורה מתחלקת לשניים. האלמנטים הנמצאים בקטע החלל בו יושב הקהל הינם קבועים ובלתי-משתנים. האלמנטים הנמצאים בחלל בו מתרחש המופע מהווים מרכיב שאינו קרע, ושמשנתנה בצורתו ובמשמעויותיו במהלך המופע. תפאורה זו יוצרת מימד דמויים נוסף לאלה הנוצרים במדיה האחרים של המופע.

התאורה עוצבה על-ידי ג'ודי קופפרמן, שגם מפעילה אותה במשך ההופעה. התאורה היא אלמנט בהצגה שתפקידו לפעמים להדגיש או למקד את תשומת-לבו של הקהל, ובעיקר לתרום את תרומתו ליצירת האווירה.

THE WRESTLER

I lied: we wrestled not one night, but years.
And times I feared he'd gone for good, to spurn
me, for in despair I rested from the spears
of strife. Long days I'd long for his return:
I saw myself his victor, famed, proclaimed
with the timeless name, the only one I
sought. But when it was time, I shuddered, tamed:
I feared the searing hand upon my thigh,
the taut arm around my neck; I dreaded
the exhaustion I knew would come, doubted
I could hold him long enough that he might
breathe the secret name into my ear, bless me
with the sight I was not sure I'd seen or see:
that ladder rising endless into night.

when they flow through you
like a flight of seagulls before sunset
in playful dance before rest,
as alien, as familiar,
the words

of the language you acquired,
so far from your dream-life
(though it sometimes invades it)
& so much further from infancy,
are suddenly redeemed.

This performance deals with a subject that is emotionally charged: a kind of experiencing which is most difficult to speak about or to name. If throughout history "getting high" has been a means or a goal of theater or ritual, in this performance it is the **subject**.

This is theater in which each of the creative participants gives independent expression to the subject in his or her own particular medium. The theater comes into being in the meeting of the different structures created in each of these media, and does not attempt to offer a single or uniform interpretation of the subject.

Similarly, there is no attempt here to create a unifying or arousing experience for the audience as a group. The intention is to build a theater-event in which each individual can construct his own personal set of responses to the aggregate of images presented through the dynamics of the meeting.

The scenes of movement-play were conceived by Adina Bar-On, and serve as the point of departure for the whole performance, which has developed into its present form through cooperation among the participating artists.

Adina Bar-On appears in six scenes of movement-play. In one of these, "Shower", she also sings, with Richard Flantz and a taped backing of singers. In another, "Charisma", she also performs wordless vocalizations.

The movement-play and the choreography in each scene are a dynamic abstraction of a visual image of a human being in a specific situation. The movements are not dance as much as they are abstract extensions of the body movement of the image. The same principle applies in the wordless vocalizations of the "Charisma" scene. The images themselves are drawn from various levels of everyday life. The succession of movements constitutes a personal and organic expression which derives from observations, impressions, and associations, and the specific energy in the movements is generated from the performer's identification with the content.

The poetry was written by Richard Flantz, who speaks his verse on stage in most of the movement scenes, and in one solo scene. He also sings with Adina Bar-On in the "Shower" scene.

The poetry is in English (the language the poet mainly writes in), and relates in various ways to the subject of the performance. It is spoken in several distinct "voices", in verse-forms, language-registers, and rhythms that range from classical through modern to jazz-rock, and its content is good-humored, general, historical, abstract and personal (intra-personal, inter-personal, trans-personal). The text is structured around Adina Bar-On's scenes, sometimes meeting them in different ways, sometimes responding as audience, sometimes building independent associations and images.

The music was composed and recorded for the performance by Yossi Marchaim, on 3 synthesizers connected via a computer. The computer also controls the amplified sound during the performance.

The music is rhythmic and electronic, and much more minimalistic than the composer's usual work, in order to deepen the background and to emphasize the movements and the texts. The overall sound is built on the contrasts between the music and the human voices of Adina Bar-On and Richard Flantz, whose voices will be heard both on the sound-track and live through microphones, as well as undergoing musical-electronic processing. The result will be a meeting between a music which is naturally colder, and the warmer human voices.

The decor was designed and executed by Yehezkel Yardeni, who also co-ordinates its movements during the performance.

The design of forms and the use of materials derive from contemporary conceptions of painting and sculpture. There are two kinds of decor. The elements in the space where the audience is seated are fixed and do not change during the performance. The elements in the space where the performance occurs constitute a component which is not background, and in which the forms and significances change in the course of the performance. This decor adds yet another dimension of images to those evoked through the other media.

The lighting was conceived by Judy Kupferman, who also controls the lights during the performance. The lighting is an element in the performance which at times creates emphasis or focusses the audience's attention, and primarily makes its own distinctive contribution to the creation of atmosphere.

The song "Words You Feel You Want to Find": Music, Arrangement, Production: Yossi Marchaim; Lyrics: Richard Flantz

There are words you feel you want to find
For rainbow feelings in the mind
For flower fingers in the air
And silent streams that lead you there.

פסטיבל ישראל, ירושלים Israel Festival, Jerusalem



13.2.86

לכבוד
עדינה בראון
כאן

לעדינה בראון שלום,

התרשמתי מתוכנה ומרעיונות עיצובה של יצירתך תמיצגית החדשה "מקום אחר"
ואני רוצה לכלול אותה במסגרת אירועי פסטיבל ישראל, ירושלים 1986.

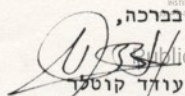
בתוך הזמן הקרוב נעמוד איתך בקשר על מנת לבדוק את התאריכים האפשריים
ואת מכלול ההבטים הטכניים המתבקשים מקינמו של המופע באודיטוריום ע"ש
רבקה קראון שבאגף החדש. כמו כן עלינו לנסות להתגבר גם על הבעיה
הכספית הכרוכה בעניין ואז נוכל להגיע לסכום סופי.
כפי שנדברנו אשמח לחזות בחזרה.

אני מאחל לך תהליך חזרת פורה.

IP

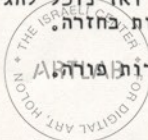
פרויקט לתיאטרון ירושלים
PROJECT FOR THEATRE JERUSALEM
מנהל אמנותי

בברכה,



עודד קוטלר
מנהל אמנותי.

Public Art and Early Media Archive



מופץ בלמעלה מ-70.000 עותקים בירושלים ובסביבה

זה לא יהיה טיול

יצה תדון

עדינה בר-און
וחברים:

תיאטרון אחר

מאת שרה ארנון



צופים שיצפו
ב"אירוע המיוחד"
(הגדרת הפסטיבל
הישראלי) של
עדינה בר-און יראו
תיאטרון יחיד,

המשלב תנועה והבעה דראמטית
ללא מלים, עם מוסיקה, תפאורה
ותאורה. למיצגנית הזותיקה, המורה
והרקדנית, זוהי הופעתה ראשונה
שלא במסגרת "הצגת יחיד". זה הולך
בכיוון של תיאטרון טוטאלי, שכל
מרכיביו מהווים תוצאה של דרשיח
בין כל היוצרים, שווי הזכויות – ולא
אילוסטראציה בלבד לעבודתה של
בר-און. השוני בניסוח הכוונות מעיד
על קושי, הנובע, אולי, מהיעדר
כלים מדויקים לברוק מהו טוטאלי
ומה לא; עד היכן מגיע
התיאטרון-בתנועה, והיכן מתחיל
התיאטרון שהתנועה היא רק אחד
ממרכיביו.

באולם בו יתקיים המופע 200
מקומות ישיבה בלבד. אם יימכרו,
לפני תחילת הפסטיבל, אפילו 203
כרטיסים – תהיה הופעה נוספת.
"כל אלמנט בהצגה מאוד קיצוני
עומד לעצמו ולא חלק ממנה.
המסרים עצמאיים", אומרת עדינה.
מישחק-התנועה "מקום אחר" הוא
בן שבע תמונות. על הבימה יימצא ג
המשורר ריצ'ארד פלנץ, שיקרא



עדינה בר־און. תיאטרון טוטאלי

משיריו (באנגלית) וגם ישיר בדואט עם עדינה. נושא ההצגה: התעלות הנפש. כשעדינה מתנועעת, רצה, קופצת, רוקדת, מתפתלת, מתייסרת וכואבת, יש לכל אלה הקבלה בעבודתם של הפרטנרים שלה: המשורר פלנץ; המוסיקאי יוסי מר־חיים, שהלחין והקליט את המוסיקה על 3 סינתסייזרים מחוברים דרך מחשב, שגם מפעיל את מערכת הצליל המוגבר במשך ההופעה; התפאורן יחזקאל, שעיצב צורות ושימושים נ. מבט בתפאורה, שמקורם בתפישת עכשוויות של הציור והפיסול, ושגם מארגן את הנעת התפאורה; התאורה, שעוצבה על־ידי ג'ודי קופפרמן, שגם מפעילה אותה; והמנצחת על היצירה המשותפת, הכוריאוגרפית המנצחת ד"ר רונית לנר.

עדינה בר־און, גלוחת ראש, יופי עדין ונוגע־ללב. חזרה בסטודיו. כיסא בודד. אחד המייצג חמישה. שם הקטע: "כסאות". חמישה כיסאות, חמישה טיפוסים שונים, רו־שית. השיא צריך להיווצר בראש הצופים. אחד עצוב, אחד כועס, אחד ממהר, אחד נוגה. כל אחד ודמותו המיוחדת. המקום צר מהכיל את כל תנועותיה, את כל אפשרויות הביטוי בתנועה. "תחשבו שזוהי במה באורך 14 מטרים", אומרת בר־און. "מקום אחר" – 11.6, במה על במה, תיאטרון ירושלים.

Personal Biography

Adina Bar-On is an American citizen residing presently in Israel.

- 1974 Ms. Bar-On completed four years of study in the Bezalel Academy of Fine Arts in Jerusalem, where she majored in painting and sculpture, and received a B.F.A degree.
- 1975 Adina Bar-On performed a one-woman performance in the Israel Museum, Jerusalem; A one-woman performance in "Sarah Gilat" Gallery, Jerusalem; several performances in the "Technion", Haifa and in the Hebrew University, Jerusalem.
- 1976 Ms. Bar-On performed in "Performance 76", initiated by Dr. Gideon Ofrat, in the Tel-Aviv Artists House, Tel-Aviv.
- 1977 A student of the "Dimitri School of Theatre", in Vercio Switzerland.
- 1978 Ms. Bar-On performed in "Performance 78", initiated by Dr. Gideon Ofrat, in Tel-Aviv Artists House. Ms. Bar-On performed several shows for port-workers in the Adult Educational Program in the Hebrew University.
- 1979 "Walking on a Thin Line" was Adina Bar-On's first full scale One-Woman Theatre. Movement design - Dr. Ronit Land Produced by the Israel Museum, Jerusalem.

- 1980 "Sky" - A One-Woman Theatre
Movement design - Dr. Ronit Land
Produced by "Tel-Hai 80" - An international contemporary art event, curated by Amnon Barzel.
- 1981 "Ms. Davis" - A One-Woman Theatre
Movement design - Dr. Ronit Land
Produced for Aco Theatre Festival.
- 1981-1983 Ms. Bar-On taught multimedia in the Tel-Hai School of Art.
- 1983 "Salute" - A One-Woman Theatre
Movement design - Dr. Ronit Land
Produced for and by "Tel-Hai 83", an international contemporary art event, curated by Amnon Barzel.
ארכיון אמנות ציבורית ומדיה מוקדמת
- 1984 "To Life" - A One-Woman Show
Movement design - Dr. Ronit Land
Produced by The Jerusalem Foundation and the Israel Museum for the event, "80 Years of Sculpture in Israel".
INSTITUTION FOR PUBLIC PRESENCE
מוסד לתחנת הציבור
- 1983-1985 Ms. Bar-On a teacher of multi-media in "The Tel-Aviv School of Art".
Public Art and Early Media Archive
- 1985 Adina Bar-On a guest soloist in the Inbal Dance Company.

RONIT LAND, Ph.D. - Curriculum Vitae.

- * Born in Israel, where she studied with Gertrud Kraus, Noa Eshkol and at the Tel-Aviv University.
- * 1975-1976, studies with Bonnie Bird, Norman Morris and Lukas Hoving at the University of London, Goldsmith College - Laban Centre.
- * 1976, studies with Merce Cunningham and Alvin Nikolais in New-York. Intensive workshop in Japanese Noh Theatre at the "La Mama Theatre" New-York.
- * 1978-1979, studies of Indian classical music, theory and practice, with Master Ali Akbar Khan, at the Khan College in San-Francisco.
- * 1980, completion of Doctoral Degree at the University of San-Francisco, California (in Performing Arts, with speciality in Dance and Movement).

Teaching experience:

For the last years, Ms. Land has been teaching and creating choreographic projects for the Tel-Aviv University, School of Theatre, the Tel-Aviv Music and Dance Theatres Colleges, the Bezalel Academy of Fine Arts in Jerusalem and the Jerusalem Rubin Academy of Dance and Music.

She was guest lecturer and Artist in Residence at the California State University and the California College of Arts and Crafts, San-Francisco.

In 1977, Ms. Land has created in Israel a dance programme for the Empire State College N.Y., and has currently administrated and edited a lecture demonstration series on Contemporary Dance and the related arts for the Israel Museum reach-out programme and the Israel Central Library for Music and Dance, where Ms. Land acts as executive director of dance programmes.

Ms. Land is currently teaching at the Teachers College for the Arts, at the Kibbutz Contemporary Dance Company, and is guest teacher at the Folkwang Academy for Performing Arts, Essen, W.Germany, and at the International Dance Workshop, Bonn, under the auspice of UNESCO.

Choreography and Performance:

- * 1976, choreography for a project of contemporary Israeli opera, commissioned by the Israel Festival.
- * 1976, solo evening for Ruth Eshel, principal of the Bat-Sheva National Modern Dance Company.
- * 1977, group work for the Bat-Sheva Dance Company.
- * 1977, repertoire work for the Kibbutz Contemporary Dance Company.
- * 1977, staging of a Performance-Festival in cooperation with the Chan Theatre, Jerusalem.
- * 1978, solo repertoire for Karen Attix, former soloist of the Merce Cunningham Dance Company, premiered in San-Francisco.
- * 1978-1979, repertoire works for the California State University - Fresno, Dance Ensemble.
- * 1978-1979, working on environmental and community reach-out programme with Anna Halperin, the San-Francisco Dancers Workshop and the Tamalpa Dance Ensemble.
- * 1980, further repertoire works for the Karen Attix Dance Foundation, San-Francisco.
- * 1980, New York season of repertoire with Karen Attix and Dancers.
- * 1981, new work for the Bat-Sheva Dance Company in Israel.
- * 1981, "Seven Faces to a Garden", a dance and environment project with singer Adi Etzion, for the Israel Museum, Jerusalem.
- * 1980-1981, evening of contemporary music and dance for the Israeli singer Adi Etzion (soprano), performed in Israel, W.Germany and Switzerland.
- * 1982, a contemporary theatre and dance full evening work, for the Israel Festival of New Theatre.

1982-1985

- * Second programme of new works for the Karen Attix Dance Foundation, San-Francisco.
- * New repertoire work for "Tanz-Forum", Ballet of the City Opera of Cologne, W.Germany, with music specially arranged by Muricio Kagel.
- * New repertoire works for the Kibbutz Contemporary Dance Company, specially commissioned for the second Israeli Festival of the Avant-Garde.
- * Artistic Director of "Week of Contemporary Dance in Israel", 1985, Bonn, W.Germany.

YEHEZKEL YARDENI

Personal Biography

- 1934 Born in Argentina.
- 1952 Settled in Israel.
- 1952-1958 Studied with the sculptors Dov Feigin and Yehiel Shemi.
- 1958-1960 Taught art in the Negev.
- 1960 Received a Studying Scholarship for studying abroad from the American Israel Cultural Foundation.
- 1960-1963 Studied sculpture and scenery design in "St. Martin's School of Art", London, and in "Ravensborne College of Art", London.
- 1963-1965 Personal assistant to sculptor Henry Moore.
- 1970-1974 A teacher in Bezalel Academy, Jerusalem.
- 1976-1979 Teacher of theory of colour in Shenkar School of Technology and Textile Design, Ramat-Gan.
- 1980 Commissioned by The Jerusalem Municipality to design a public garden and play-ground in Kiryat-Yovel, Jerusalem.
- 1979-1980 Teacher in "The Visual Arts Center", Beer-Sheba. Received first prize for designing Noah's Arc for the Biblical Zoo in Jerusalem.
- 1981 A teacher in the "Tel-Aviv School of Art".
- 1981 Designed an exhibition space for the research of the Negev in Beer-Sheba.
- 1984 A teacher in "Oranim", Teacher Seminary.

General Exhibitions

- 1958 An "Exhibition of Young Artists" in Tel-Aviv. Awarded first prize for sculpture from the Ministry of Education and Culture.
- 1952 Participant in the "Ist Bianale" for young Artists in the Haifa Museum.
- 1961-1963 "The Younger Generation" - an exhibition of young artists in London.
- 1962, 4 "London Group", London.
- 1965 An exhibition by Hamstead Municipal Center - A sculpture exhibit, London.
- 1970 "The Fall Exhibition", Tel-Aviv Museum.
- 1972 "Self Portrait", Haifa Museum.

- 1973 "35 milimeter Exhibition", "Yodfat" Gallery, Tel-Aviv.
1974 "Sculpture in Games", Israel Museum, Jerusalem.
1976 "Open Workshop", Israel Museum, Jerusalem.
1980 "Tel-Hai 80", an international contemporary art event.
1984 Sedom.
1985 Nizana.

One-Man Shows

- 1966 "Kasmin" Gallery, London.
1969 The American Israel Cultural Foundation Gallery, New-York.
1972 Jerusalem Artist-House.
1980 Tel-Aviv Artist-House.
Kibbutsim Gallery, Tel-Aviv.
1982 Artist-House, Jerusalem.
1983 "Sarah Levi" Gallery.
1984 "Visual Arts Center", Beer-Sheba.
1985 "Horace Richter" Gallery, Old Jaffa.

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YOSI MAR-HAYIM

Personal Biography

Yosi Mar-Hayim studied in the Rubin Academy of Music in Jerusalem and in the Juliard School in New-York.

Since 1969 Mr. Mar-Hayim has written music for theatre. The first play Mr. Mar-Hayim wrote music for was "MEDEA" in the Kamari.

Since then Yosi Mar-Hayim has written music for tens of plays, among them for the Haifa Municipal Theatre: "MANDRAGOLA", "DONKEYS", "STATUS QUO", "ROMEO AND JULIET", "YOSALEM GOLEM".

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Yosi Mar-Hayim also wrote music for the following shows: "A MAN IS A MAN" in the Kamari; "A SIMPLE STORY" and "YESTERDAY AND THE DAY BEFORE" in the National Theatre Habimah; "THE SEAGLE", "SPRING AWARENING" in the Beer-Sheva Theatre; "SEVEN BEGGARS" in the Jerusalem CHAN.

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Yosi Mar-Hayim also wrote music for the cinema: "THE LAST DAY", "THE 81st STROKE" and more.

Mr. Mar-Hayim has been especially commissioned to write contemporary music for the Israel Festival and for the Israel Broadcasting Authority.

JUDY KOUPERMAN

Personal Biography

The American artist, Judy Kouperman, settled in Israel in 1972.

Judy Kouperman studied lighting-design in the Tel-Aviv University under the instruction of Ben-Zion Muniz.

Ms. Kouperman is a teacher at the Tel-Aviv University at present.

Ms. Kouperman designed the lighting for more than 200 shows, among them : for the Beer-Sheba Theatre, the Kameri, The Theatre For Youth And Children, Neveh-Zedek Theatre, Bat-Sheva Dance Company, The Israeli Ballet Company, Inbal Dance Company, the Kibbutsim Contemporary Dance Company, Kibbutsim anniversary celebrations, The Kibbutsim Seminary, Bet-Zvi, Zahal events.

Judy Kouperman's most recent work, in the Israel Festival this past year was a joint work by sculptor, Israel Hadani and composer, Steve Horenstein, "AGADOT".

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מקום אחר / תהלוכה

זהו חאטרון המורכב משש חמונות המתארות מצבים השאולים מרובדים שונים של חוויות בחרבות שלנו ומזוהים עם החוויה של התעלות-נפש (High).

הנגינה וההלחנה של המוסיקה, העיצוב החזותי, והביטוי התנועתי והחיאטראלי של היצירה התנועחית הינם שלושה אמצעים, בהצגה זו, שמטרת כל אחד מהם לבטא את חוויות ה"התעלות הנפשית" בדרך המאפיינת ביותר את המדיום המסויים. הרב-גוניות של שלש המדיות בעבודה שואפת להמחיש את הדינמיקה ואת מערכת היחסים שביניהן וע"י כך גם את חוויות ה-High כמסר כוללני.

ניחן לחאר את ההצגה ע"י חאור חפישת הצלילים של המוסיקה, המרכיבים הווקאליים בהצגה, ע"י חאור החפישת החזותית ועיצוב חלל הבמה או ע"י התנועה והמשחק. אך בכחב פשוט ביותר לנסוח להמחיש, ולו במעט את ההצגה ע"י חאור שש החמונות בחוכנן העלילתי - התחשהות ציבורית ומדיה מוקדמת

חמונה I - אשה יורדת במגלשה, המשתרעת מחיקרת הבמה לקרקעיתה, כשהיא שוכבת על גבה וראשה כלפי מטה. בתחתית המגלשה היא נעמדת על רגליה ובתנועה אסימטרית היא יוצרת אשליה, כאילו גופה ממשיך להחליק כלפי מטה, נמשך ע"י כוח הגרביטציה, נגר רצונה.

אט אט צורה התנועה שנושאת אופי של החמודות חיאטראלי נעשית מופשטת, וללא השחנח צורנית, היא הופכת לתנועה זורמת, קלילה ומשוחררת.

חמונה II - על מפלס גבוה, שמוט מחיקרת הבמה, עומדת אשה ומשמיעה קטע ווקאלי בליזוי חיזמורח מוקלטת. הקטע הווקאלי והתנהגות האשה שאולים מאיפיונים של מנהיג כריזמטי. המנהיג יורד מדי פעם, בחוך אירון צעצוע, אל הבמה, שם האשה משחקת את חפקיד העם, אשר משחק או לא משחק פעולה עם התבטאזויותיו של המנהיג. זהו קטע דמוי אופרה בהוויתו שבסופו אין להבדיל בין המנהיג והמונהג.

חמונה III - פיתוח של דימוי, על ריצפת הבמה, בעל איפיונים חנועתיים של כובד ואיטיות לתנועה של ריקוד מרחבי וקליל המלווה בשירה; חוויה הלקוחה מהקשרים של עולם הבידור.

חמונה IV - אשה עוטפת את כל גופה בחכריכים ומשנה את הדמוי הצורני של עצמה בזה אחר זה (ציפור, מומיה, פסל חרות,

עץ וכד'), באותו זמן היא מזמרת שיר שדומה ל"שיר מקלחת".
תמונה V - על גבי שורה של כיסאות זהב, בחלק הקדמי של הבמה,
יוצרת אשה אשליה היאטראלית שישנס מספר רב של אנשים העסוקים
בשיחה, ומתרוצצים בינם לבין עצמם, עד שהם מגיעים לסערה
רגשית ביניהם.

בקטע זה כבתמונות אחרות דמות האשה האחת משוכפלת על
הבמה ע"י טכניקה של כוריאוגרפיה ובימוי, וע"י שינויים
בתכונות המשחק המיושמים באמצעי עזר כתאורה ווידאו.

תמונה VI - על שביל, עשוי מקורות עץ צרים, החוצה אח כיסאות
הקהל לאורכן ולרחבן, הולכת אשה כבמסלול המשרה אופי של זוהר,
שלמות ויופי.

אט אט הופכות תנועותיה לאישיות יותר, הבעות פניה
אינדיבידואליות, פרטיות, אך מבלי לאבד את שלמותן, כוחן
וזוהרן.

החחושה של ביחד, סולידריות, של התעלות מעבר לסיטואציה
קיומית (existential), הנוסטלגיה, כל אלה יוצרים את החוויה
של ה"התעלות"; לפעמים אין צורך ביוזמה ממבט סוגסטיבי, מהעויה
משנעת של איש שיחה כדי ליסחוף את הצורה הרחק מהמציאות.
בחאטרון זה, ע"י שיכפול שחקן יחיד בתפקידים ודמויות מגוונים,
באמצעות המרכיבים השונים של חווית תנועה ותאטרון, שאינה ניתנת
לחאור מילולי, והעיצוב הפלסטי של הבמה נוצרת הרגשה של
קרנבל והתרחשות מוטאלית.

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Scene One: Doll

[The doll descends. The person sees & recognizes it, and moves towards it.]

Voice:

In & Out & Out & In
Over again & under again
if Up is In & Down is Out
or In is Down & Out is Up

& when Up is Down and In is Out
& Out is In and Down is Up

[She and the Doll wrestle]

or are you shit
or is it food
or are you clay
or is it God
or are you body
or is it soul
or are you the mirror
or is it the doll
or are you it
or is it you
or are you you
or is it it
swan or serpent
dove or angel
mountain fountain
wonder thunder
or dread anxiety
or niggling nagging
sleeping spirit
or sleeping hurt
paralysis analysis

ארכיון אמנות ציבורית ומדיה מוקדמת



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In & Out & Out & In
Up & Down & Down & Up

60 sec.

[During the lines that follow, She and the Doll dance in harmony]

WELL there's the yin and the yang
& the temple of your heart
& the temples in your head
& the temple of your body
there's the singer & the song
there's the dancer & the dance
& you can't call it one
unless you know it's one
templing singing dancing
contemporary
contemporaneous
contemplation

[During the following lines, a brief moment of still ecstatic recognition shared; She stares at the doll (they lie beside each other on a ramp)?

for how long
for how long

will you keep awareness

of communion]

how long

can you stay aware

yin yang
song sung

then

[She loses the sense of union, seems to be drawn to something else,
the struggle begins again]

SIN SANG
young yen

[and is transformed, first into erotic activity (to music as background) - She and the doll as it were together, making love with an unseen figure - schematic representational dance symbolizing stages: attraction, connection, foreplay, rising rhythm, climax, afterglow - then rising into a celebratory dance, She and Doll together, as the next three lines are read:]

tongue ting
SONG SING

found again

& lost again

[And again She wrestles with the doll]

If you are false, who is real?
If you are real, who is false?

Who wants to keep Whom locked inside

Whom wants to come out

Who wants Whom to be like Who

Whom wants to be Who

Must we fight, or can we join,
Or can we agree to take turns
Being me, or you, or he, or she
Up & down & down & Up
Over again & under again

Or do I stay on a fixed horizontal line to my death
eat & shit, sleep & work, get born & bear, fear & care
in & out & out & in without an up & down & down & up
over again & under again
or lift, & lie, & fall, & fly

[Climactic tempo in shifts, i.e. from She as center to Doll as center; at each pronouncement of the word "Image" She performs a different "role," e.g. of those listed in the short lines beginning "swan or serpent"]

Image in, Reality out, Reality in Image out
Image in, Reality out, Reality in Image out
Image in, Reality out, Reality in Image out
Image in, Reality out, Reality in Image out

The metaphors of direction are purely conventional
The metaphors of movement are representational

[During the last lines She puts on Stage-hand "costume"]

Scene 2: Chairs

[Voice, while Stage-hand brings chairs on stage:]

Possibilities

1. Other people's highs get me down
2. Other people's downs get me down
3. Other people's downs get me high
4. Other people's highs get me high
5. My own downs get me high
6. My own downs get me down
7. My own highs get me down
8. My own highs get me high
9. Maybe we can get high together?

1. Other people's highs sometimes get me down, she said

[She goes to one of the chairs, & begins to perform, playing both Blackie and herself, to music; Voice speaks at the beginning of each change of role:]

Like when I met Blackie, she was so high,
so alive, so light, so living so right,

I froze inside, I sat stiff and still,
I got so down, I couldn't move

[She moves to other side of row of chairs, where Voice sits with text, and sits in his lap as one sits on a chair, so that when she gets up and performs it will be as if it is his image acting]

2. Other people's downs sometimes get me down, he said

[She gets up and performs the images in the text]

Like my Earliest Memory: Masturbating, pleasure,
maybe two years old, & suddenly screams from above:
"What are you doing?! It's dirty!! Stop it!!
If you do it again it'll turn black and fall off!"
& smacks, & my hand snatched away...

Like when she gets uptight about my getting high,
Or when she gets uptight about anything at all,

Like when I think of people hurting people hurt
people living underground serving the people who live in air
& who is high & who is low & what's it matter if you care
one day it'll all go blow, sky-high,
all because of people's downs
all because they don't get high
& use their high potential
& make this a planet of plenty -
I start thinking this way, I even lose my sense of humor!
I get so down, I think I'm high!

[She returns to her side of the row of chairs]

3. Other people's downs sometimes get me high, she said

[text to come]

[She returns to Voice's lap; he is in a different chair]

4. Other people's highs first got me high, he said

[She gets up and performs the following:]

Like when I was lost in the greyness, many long years,
So bad I used to pass this beautiful tree, in Jerusalem
& even thought "I know it's beautiful, but I can't see it.
Why can't I see it, why can't I feel it?"
Four years later I saw some people looking at water in sunshine
and they were so high, and quiet too, in love with the view
& I decided to take a look too,
& I got so high
saw beauty in the water
saw beauty in the sky
saw beauty in a treetop at night
& only then I remembered
being so high, seeing such light,
sometime in my childhood

cos
you never remember what it's like

except when you realize
you're here again
& that's more than remembering:
you recognize

since then there's been many the high
brought on by the highs of my friends

[She returns to her side of the row of chairs]

5. My own downs sometimes get me high, she said

Like when my brother died
I didn't mourn, I got drunk and high for months,
I didn't face it, I danced and got high

[She returns to his lap, another chair]

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6. My own downs sometimes get me down when I'm high, he said

Like thinking of things
I have or haven't done
When I wasn't good and high
(because I care, because I want)

[Each of the following lines is a scene]

Like when I let someone down, a friend, or myself
Like when I didn't hear what was said to me, till later
Like when I didn't think of what I'd have liked to have done, till
later
Like when I didn't do what I wanted to do,
Like when I did what I didn't want to do

All those stories get me down
Until something sets me straight
Or gets me high again

[In the following picture they sit side by side]

7. My own highs sometimes get me down, she said
I get tired too, he said

8. My own highs sometimes get me high, he said
I use memory and imagination too, she said
And then there's a whole new set of possibilities

Scene 1. DOLL

(As Doll descends:)

Star-splayed woman, ~~isn't this a frightening place to be?~~

Where do they hang, waiting to be used and fused?
 How do we pluck ~~them~~ and place ~~them~~ and hold them
 in our longing antennae ~~to~~ sense ~~nothing~~
~~of~~ their dry ~~and~~ empty skins or ~~of~~ their bursting fullness
~~when~~ joined with invisible veins to the secret skeins
 of our longing?
 Somewhere.
 Maybe everywhere.

Stars. Words. Before. After. Over. Under. Off. On. Out. In.
 Maybe everywhere, somewhere, nowhere.
 What sea will wash over them all
 when waves crash far from shores, and surf splashes
 on beaches with happy heads poking out to see? No sea can smash them,
 but see them all now washed by sea:
 star splayed woman, drenched with spray,
 isn't this a frightening place to be?

Scene 2. CHAIRS

ארכיון אמנות ציבורית ומדיה מוקדמת

1.

From within it comes, with a will and a wa ~~and~~ a wa
 A potential to turn into energy: she move and is moved
 With fierce muscle control, stretch, strain and rock strong
 It is she, getting high, in the rhythm, beyond thought.

I don't know what she went through to get here, I've had a long hard journey.
 My first conscious memory: trauma. I was three, maybe four,
 we were fleeing the Nazis, but it wasn't the Nazis who did it to me.
 I was in bed, giving myself pleasure (so there, Mr. Freud!)
 & suddenly screams from above:
 "What are you doing?! It's dirty!! Stop it!!
 If you do it again it'll turn black and fall off!"
 & smacks, & my hand snatched away...
 It's parents who start the putting-down,
 Mine gave me life, & saved my life, & made me impotent
 & I'm a parent too

2.

From without it appears, like a star, like a call,
 If she stays focussed on it, she can float, she can roll,
 It charges her energies, she moves and is moved,
 She is it, getting high, in the flow, beyond thought

I found a just cause, I carried the flag
 I had a nation & class to proudly belong to, to be part of its vanguard,
 a land to redeem, a language to learn
 not really feeling for anybody else
 & not fucking around, of course

3.

From without comes something, O get it away
 I don't want to be interfered with, O get right away
 I arouse all my energies, I am moved and I move
 I am I, getting high, fighting dread beyond thought

So bad I used to pass this beautiful tree in Jerusalem
& even often thought "I know it's beautiful, but I can't see it.
Why can't I see it, why can't I feel it?" And also:
"Why can't I feel good to be alive?"

4.

Out there is something I can measure and touch
And follow its contours and hold on to its spread
It arouses an energy, I move and am moved
It is it, I get high, feeling part of the world

Four years later I saw some people looking at water in sunshine
and they were so high and radiant, and quiet too, in love with the view
& I decided to take a look too,
& I got so high so lucid so glad

saw beauty in the water, goodness
felt beauty in the sky, gracious
heard beauty in a treetop at night, me

smiled & felt my smile & only then remembered
ever being so high, sensing such light,
sometime in my childhood
(banal, that could be a song:)
sometime in my childhood
(banal, it happened)
sometime in my childhood
then never again, till I let myself
just get high ארכיון אמנות ציבורית ומדיה מוקדמת

since then there's been many the high,
sometimes with some help from my friends

5.

It shakes of itself, I'm not in control
I don't care any more, I go where I go,
Make a space for myself, Public Art and Early Media Archive
We get high, it & I,

But I still get down sometimes:

when she gets uptight about my getting high,
when she gets uptight about anything at all,
when I think of people putting people down, people pushing people round
air people living off & on underground people
& who is high & who is low & what's it matter if you care
one day it may all go blow, sky-high,
all because of people's downs

when I think of things I have or haven't done
When I wasn't good and high
when I let someone down, a friend, or myself, or the world,
when I didn't hear what was said to me, till later
when I didn't think of what I'd have liked to have done, till later
when I didn't do what I wanted to do or did what I didn't want to do

6. (Collage)

All those stories get me down
Until something sets me straight
Or gets me high again

On the edge of the lava spray
where you burn and survive
& everyone one side of you's been buried
one hundred kilometers wave from the crater
as the helicopter flies

& I an only son

& now I'm a father of three
& the eldest's eighteen
& drafted
here in the war zone

where death in battle begins with
going down the stairs, as Yehuda Amichai wrote,

& everybody dies a little every day.

I write drafts,
Lines as they come.
This is a different kind of war.

One son gets drafted
but he's putting a bit more order in himself
One has to get grades at high school
but he has his fun, which he often can
One's finding his way in life
but temptations & difficulties make it less sure

woman on the telephone sometimes so far away from me
woman who is with me. sometimes so near

& its fun being high together
& I want to share it with you

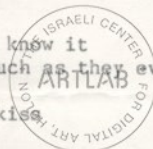
ארכיון אמנות ציבורית ומדיה מוקדמת

where pain is only pain
and death is a wasteful thought;
if there will be an end we will not know it
& the dead we love are with us as much as they ever were
& as much as the living are
tho we cannot touch & talk & hug & kiss
no point regretting lost chances
when now is forever and forever now
the time of the second chance

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however rarely I get really high

& into the beauty



Scene 3: Shower

There are words you feel you want to find
 For rainbow feelings in the mind
 For flower fingers in the air
 And silent streams that lead you there

ארכיון אמנות ציבורית ומדיה מוקדמת



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Scene 4: Charisma

prophet guru leader priest
 bring us together, give us our feast
 rabbi master ayatullah
 preach us, reach us, teach us the truth
 generalissimo magnifortissimo
 rave to us, wave us, save us from insignificance
 find us something to do that's meaningful puissance
 wash us with your rhetoric, make it a flood
 give us our meaning, we'll give you our blood

give us our country, our ranks & our cards
 we'll be your soldiers, your workers, your guards
 yours the charisma
 ours the plasma
 our destiny's splendor!
 bring on the one & endless
 orgasma!

Messiah! Messiah!
 Hosanna! Hosanna!
 We anoint you to save us

ארכיון אמנות ציונות ולדון חקדחת
 & there is a mania that feeds the charisma
 & any maniac could be a messiah
 if he stayed strong & long enough in his mania
 & found the crew to feed-back his power

But you won't get me, no more, mister charisma
 rather kiss the dust than give you my trust
 I've seen your victims & I've seen your victors
 I'd rather never get high again ever than get high your way

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[THE SMILE]

My turn now.

I'm taking over, for a while.

And all I want now is to make you smile.

That special smile, your own real smile.

Like the first smiles you ever smiled

Long before you could talk, can you remember?

You can never remember what it's like until you're there again, you know.

And that's not just remembering, you recognize.

Of course you might want to smile at how ridiculous I'm being -

I don't mind, as long as you smile.

I don't even mind if you don't smile.

(I can still see some straight faces out there.)

But I'd like to get you to smile that special smile,

your own, like your first smiles in this world.

For if I can make you smile again that way,

If you suddenly find yourself smiling that way again

And you can feel that that's the smile

(Of course you can't see it, the smile is a feeling,

you must let yourself feel it, first around the lips,

[Don't be afraid to let it come, it won't bring on infantile regression,

Thw word "Infant" means unable to speak, & you hear me speaking,]

so let yourself feel it, first around the lips

then further in, where it's coming from) ארכיון אמנות ציבורית ומדיה מוקדמת

if that can happen, you'll remember, and you'll feel good

as you felt then, which is how I want you to feel.

Feel it for yourself, not because I want it.

What do you care about me, or my motives?

I could be using you as my first subjects

to begin my new multi-million dollar career

as mass therapist and theorist of a technique

that will revolutionize the world, and I'll

The Primal Smile.

(For the Smile was before the Cry, you know:

For in the first smiles you smiled in the world

was the memory unconscious of the delightful time in the womb

when all was one warm sweet & rhythmic musical liquid flow

to the throbbing beat, one two - feel your pulse for the beat,

at least approximate, for there were two hearts beating then & there,

each to each, and yours knew only joys, not fears.)

And as propounder and promoter of this new technique

My own smiling face

will appear on posters & t-shirts, TV & video,

& that's just the beginning. Because the secret plan

is the Great Revolution! For everyone who smiles again,

Hir own special private personal smile again,

will feel so good s/he won't fall back on false crutches again,

like identifying with race, nation, religion, class, occupation, gender, age,

possessions, position, power, ego, superego, stories, anxieties,

& will smile at hir neighbors

& everyone who knows how to smile hir own smile

will know how to make others smile

& the world will be full of smilers & borders will become a thing of the past

& with the energy released from competition

& channelled to health & wealth & wisdom

we'll start activating our high potential,

and with robots & computers & satellites working, & humans creating,

a One World Free Economy, Rational Regional Administration,
A Planet of Plenty - how long should it take - one or two generations?
And there's your millenium, a thousand years of universal peace
and good will among humans (I can't guess what comes after),

and I'm its Messiah, The Smiling Savior, fifty years old last week,
declaring it first this June night in Jerusalem,
1968/5746/13--, depending on how you count -
to you, the select few, whom I ask to keep it all secret
until I see it's safe to reveal it further

for you can imagine
the racial national religious class et cetera interests
who will see how this subverts the base of their power
& will strike forcefully to wipe it out & put it down,
and I'm not ready to go the way of the last Messiah who came to this town.

So we'll have to keep our most special smiles secret for the time, OK?
Sharing them only with our intimate friends. OK?
But you needn't take any of this seriously (need I say?):
All I wanted to do was to make you smile a little,
Perhaps to give you an inkling of that special smile,
To share with you something of this special high

During this little while ארכיון אמנות ציבורית ומדיה מוקדמת
Of my poem.



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FINALE

when they flow through you
 like a flight of seagulls before sunset
 in playful dance before rest,
 as alien, as familiar,
 the words

of the language you acquired,
 so far from your dream-life
 (tho it sometimes invades it)
 & so much further from infancy,
 are suddenly redeemed.

when they stem from you
 like the growth of flowers unseen
 till they bloom,
 as strangely, as known,
 the movements

of the body you've become
 so far from your scheming,
 (tho it sometimes evades it)
 & so much further from your fantasies
 are suddenly redeemed ארכיון אמנות ציבורית ומדיה מוקדמת



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ON GETTING HIGH

A Performance, with Poetry, Visuals, Music & Lights

in 6 Scenes

DOLL
CHAIRS
BALCONY
SHOWER
CHARISMA
HARD EGG

by

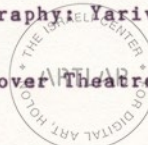
Adina Bar-On, Performance & Conception
Richard Flantz, Text, Reading, & Conception
Ronit Land, Choreography & Conception
Yehezkel Yardeni, Stage Design & Sculpture
Yossi Mar-Haim, Music Composition & Production

מקדמת Judy Kuperman, Lighting Design & Execution

Photography: Yariv Alter

The Back Stage, Jerusalem Sherover Theatre, June 11 (7.00 p.m.)

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----- first draft, 14.5.86 -----
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Scene One: Doll

[The doll descends. The person sees & recognizes it, and moves towards it.]

Voice:

In & Out & Out & In
Over again & under again
if Up is In & Down is Out
or In is Down & Out is Up

& when Up is Down and In is Out
& Out is In and Down is Up

WELL there's the yin and the yang
& the temple of your heart
& the temples in your head
& the temple of your body
& there's the singer & the song
& there's the dancer & the dance

or are you shit
or is it food
or are you clay
or is it God
or are you body
or is it soul

ארכיון אמנות ציבורית ומדיה מוקדמת



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In & Out & Out & In

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for how long
for how long

will you keep awareness

how long

can you stay aware

yin yang
song sung

then

SIN SANG
young yen

tongue ting
SONG SING

found again
& lost again

[The person wrestles with the doll]

If you are false, who is real?
If you are real, who is false?

Who wants to keep Whom locked inside
 Whom wants to come out
 Who wants Whom to be like Who
 Whom wants to be Who

Must we fight, or can we join,
 Or can we agree to take turns
 Being me, or you, or he, or she
 Up & down & down & Up
 Over again & under again

Or do I stay on a fixed horizontal line to my death
 eat & shit, sleep & work, get born & bear, fear & care
 in & out & out & in without an up & down & down & up
 over again & under again
 or lift, & lie, & fall, & fly

Image in, Reality out, Reality in Image out

The metaphors of direction are purely conventional
 The metaphors of movement are representational



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*

Scene 2: Chairs

[Voice, while Stage-hand brings chairs on stage:]

Possibilities

1. Other people's highs get me down
2. Other people's downs get me down
3. Other people's downs get me high
4. Other people's highs get me high
5. My own downs get me high
6. My own downs get me down
7. My own highs get me down
8. My own highs get me high

1. Other people's highs sometimes get me down, she said

[She goes to one of the chairs, & begins to perform, playing both Blackie and herself; Voice speaks:]

Like when I met Blackie, she was so high,
so alive, so light, so living so right,

I froze inside, I sat stiff and still,
I got so down, I couldn't move

[She moves to other side of row of chairs, where Voice sits with text, and sits in his lap, as one sits on a chair, so that when she gets up and performs it will be as if it is his image acting]]

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2. Other people's downs sometimes get me down, he said

[She gets up and performs the images in the text]]

Like my Earliest Memory: Masturbating, pleasure,
maybe two years old, & suddenly screams from above:
"What are you doing?! It's dirty!! Stop it!!
If you do it again it'll turn black and fall off!"
& smacks, & my hand snatched away...

Like when she gets uptight about my getting high,
Or when she gets uptight about anything at all,

Like when I think of people hurting people hurt
people living underground serving the people who live in air
& who is high & who is low & what's it matter if you care
one day it'll all go blow, sky-high,
all because of people's downs
all because they don't get high
& use their high potential

& make this a planet of plenty -
I start thinking this way, I even lose my sense of humor!
I get so down, I think I'm high!

[She returns to her side of the row of chairs]

3. Other people's downs sometimes get me high, she said

[text to come]

[She returns to Voice's lap; he is in a different chair]

4. Other people's highs first got me high, he said

[She gets up and performs the following:]

Like when I was lost in the greyness, many long years,
So bad I used to pass this beautiful tree, in Jerusalem
& even thought "I know it's beautiful, but I can't see it.
Why can't I see it, why can't I feel it?"
Four years later I saw some people looking at water in sunshine
and they were so high and quiet too, ארץ אנונימית in love with the view
& I decided to take a look too,
& I got so high
& only then I remembered
being so high, seeing such light,
sometime in my childhood

COS

you never remember what it's like

except when you realize
you're here again
& that's more than remembering:
you recognize

since then there's been many the high
brought on by the highs of my friends

5. My own downs sometimes get me high, she said

Like when my brother died
I didn't mourn, I got drunk and high for months,
I didn't face it, I danced and got high

[She returns to his lap, another chair]

6. My own downs sometimes get me down, he said

Like thinking of things
I have or haven't done
When I wasn't good and high
(because I care, because I want)

[Each of the following lines is a scene]

Like when I let someone down, a friend, or myself
 Like when I didn't hear what was said to me, till later
 Like when I didn't think of what I'd have liked to have done, till
 later
 Like when I didn't do what I wanted to do,
 Like when I did what I didn't want to do

All those stories get me down
 Until something sets me straight
 Or gets me high again

[In the following picture they sit side by side]

7. My own highs sometimes get me down, she said
 I get tired too, he said
8. My own highs sometimes get me high, he said
 I use my memory too, she said

9.

She said she got high to e-scape
 I said I got high to in-scape
 She said, that's OK,
 I said, then there can be a way,
 For us to get together on this matter

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Scene 3: Balcony

Watching high can be like reading high, like when you first read the Arabian Nights, Robin Hood, Peter Pan, the Wizard of Oz, the Tales of the Greek Heroes, and of Troy so cunningly sacked, of Gulliver and Crusoe, the Swiss Family and Tom Sawyer and Huck Finn and Montezuma's Daughter and Little Women and Orphan Annie and Superman and maybe later you found Shakespeare or Quixote or Borges or later many novels or movies or comics or operas or ballets or plays & even the Bible could be read this way, and whatever the story you were there beside whoever was doing or suffering or in suspense or in marvelling with pity or fear or wonder or joy, while maybe also delighting in the way it is written and/or performed, and maybe also in the memories that come, the recognitions, sometimes suddenly illuminated by the poem from the dark unconscious tangles of our minds, the truths of experience.

Like when the sun came up to birdsong and you were ready for it

Like when you first heard and sang songs whose sounds and rimes and rhythms were magic, and later maybe arias or symphonies or pop songs or hard rock'n'roll, and the music was words and the words were music

*

but I can't always be high
or even level-headed

On the edge of the lava spray
where you burn and survive
& everyone one side of you's been buried
one hundred kilometers wave from the crater
as the helicopter flies

my father died when I was nine
with no living skin on his flesh
& I an only son

& now I'm a father of three
& the eldest's eighteen
& just been drafted
here in the war zone

where death in battle begins with
going down the stairs, as Yehuda Amichai wrote,
& everybody dies a little every day.

but the invisible sun sometimes shines
& the visible one most of the time
& the magical musical rock
sometimes cracks the illusionary clock

& we are somewhere a moment

& here are no dangers this moment
but we'll have to return to tomorrow tomorrow
for here we can't stay
we'd get taken away
as sure as we're human.

& the invisible sun shines
& we are somewhere
again and again
wherever we can
for it shines all the time everywhere.

My son gets drafted.
I write drafts,
Lines as they come.
This is a different kind of war.

Juliet on the balcony
My love's so far away from me
sometimes

& its fun being high together
& I want to share it with you

when pain is pain only
and death is a wasteful thought:
if there will be an end we will not know it
& how will there be an end
when now is forever and forever now

however rarely I get really high
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& into the beauty

& come out again into the night and cold

you feel fear & I feel coolness
you say guilt & I say goodness
you say stupid & I say gracious
you say duty & I say me

I'm not a reporter
shooting people's suffering
Not a volunteer
bringing people offerings
Better or worse
I don't curse

I don't like borders
I don't like violence
but you need the one
while there's so much of the other
when we're high we're not violent,
we're radiant in the radiance
of the universe

Scene 4: Shower

you never remember what it's like

except when you realize
you're here again
& that's more than remembering:
you recognize

you think you remember
a feeling, a name
but that's an ember
not the flame

you never remember what it's like
& when you remember, you're a member

There are words you feel you want to find
For rainbow feelings in the mind
For flower fingers in the air
And silent streams that lead you there.

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MELODY

melody melody melody melody melody
melody
melody

mel

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Scene Five: Charisma

I've been there, I've carried the flags,
 I've felt the elation, how great to be part of a struggling nation,
 or a downtrodden class fighting for justice,
 or a group or a gang preparing for action
 or a tribe

how high is that feeling that here I belong,
 part of this people, part of this throng,
 part of an entity greater than me
 with songs and chants

But you won't get me, no more, myster charisma
 rather kiss the dust than give you my trust
 I'd rather never get high again than get high your way

Not long ago I was seeing high-manic, so much potential
 untapped: starting to flow, in me, in the world,
 energies channelled to health, a planet of plenty
 and peace and good will, women, men, boys, girls
 organizing innocence, growing young and strong,

One World Free Economy! Everybody getting high!
 Rainbow miscegenation! Computer distribution! The end
 of politics, borders, customs, national subjection!
 Individual Autonomy! Personal Self-Determination,
 Regional Administration, Transcendence! Universal Dole,

Robots working, humans creating, joying, growing healthy,
 wealthy, wise. From high wisdom it would begin, not from division..
 From seeing value whole, not in distinctions. From seeing one's self
 & to act from that seeing & not from the habitual stances, romances,
 intrigues, the fractional & specious ego interests. Vision splendid,

Vision diffused rapidly, satellite transmission, electronic music!
 enlightened, enriched too by intellect, learning and hearsay, and I
 among its prophets and propagators! I might live who knows how many
 hundred years, a multi-millionaire shareholder in vigorous prime!
 I think I forgot human love, my love. You felt it, & my growing old.

I could ask how I was fool enough to believe in it,
 I could ask how I was so weak as to leave it,
 I could ask, O how many things I could ask,
 & no human or computer could answer. I'm not asking.
 So I'll never know. I'm maturing, you say. Well, OK.

Scene 6: Hard Egg

1. Hardening begins with exposure to the atmosphere, the removal of the placenta.

when what & who & whom & where & when & how were one what

When we were in the cradle, it was there, beckoning.
You smiled, can you remember your smile then?
Can you remember why?

what is it?

all around her?
high above her?
deep inside her?

creeping

See her twisting to see
See her straining to be
Can you see what she sees?
Can you feel what she feels?

2. Suppling, seeking, seeing, as far as the sinews stretch, as long as they can relax,

crawling

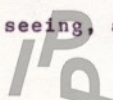
See her twisting to see
See her straining to be
Can you see what she sees?
Can you feel what she feels?

3.

kneeling

What was In is now Up, and Around
Eyes on it, one can rise and move in it
Each stage with its ranges
Each range with its changes

See her twisting to see
See her straining to be
Can you see what she sees?
Can you feel what she feels?



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4.

walking, running

& Can you remember the golden days of your youth,
when you could do what you wanted, with no responsibilities
Or were you among those who never had that privilege,
who can't remember a year when you didn't have to account
for every day's doings? Or did you always know how,
among all your duties and the roles you felt you had to play,
to steal some moments of highness on your way?

See her trusting to see
See her training to be
Can you see what she sees?
Can you feel what she feels?

5.

flying

ארכיון אמנות ציבורית ומדיה מוקדמת

See her be her
Hear me be me

though we're growing older
every moment
till we're gone



See her be her
Hear me be me

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Know that good friends have helped us

Let them be them
Let you be be you

So many ways of getting high

Religion, Dope, Poetry, Music, Painting,
Dancing, Running, Fucking, Masturbating,
Fantasizing, Creating, Conceiving, Delivering,
And there's also Fanaticism & Aggression,
And then the Mania that comes before Depression.

& I like my gentle, magic, high
& my strong creative high
& my loving active high

I can't be high all the time, & that's fine
But while it lasts, I can fly, in between
the many things that capture my attention:

so much happening in this world this moment
just around me, & just imagine
everywhere else, & all the time!

all the musics playing
all the acts of slaying
Don't want to go that way.

when they flow through you
like a flight of seagulls before sunset
in playful dance before rest,
as alien, as familiar,
the words

of the language you acquired,
so far from your dream-life
(tho it sometimes invades it)
& so much further from infancy,
are suddenly redeemed.

when they stem from you ארכיון אמנות ציבורית ומדיה מוקדמת
like the growth of flowers unseen
till they bloom,
as strangely, as known,
the movements

of the body you've become
so far from your scheming,
(tho it sometimes evades it)
& so much further from your fantasies
are suddenly redeemed



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Scene 2. CHAIRS

1.

From within it comes
 with a will and a way
 potential into actual
 kinetic phonetic
 pathetic aesthetic
 she moves and is moved
 concentrated control
 stretch strain & be strong
 It is she, getting high
 in the rhythm
 beyond thought

I am in it
 because
 it is in me

doing what flashes, against the world's resistance,
 powers grow of distinction and action
 one can learn to distinguish between a mental construction
 and a desire

finally
 to

bear witness

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that

these thoughts enter the human mind
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& if their nonsuppression is evasion of responsibility
 (as another thoughtpattern says it)

their suppression is evasion of knowledge

perhaps it's more another time than another place

for there's a time
 in clear blue air
 where sound is reaching
 the standing head
 in weaving slow cool glows
 in steady speeding space

& the rest of the tape is silence not opinions
 taste morning grapes

IPQ



CHAIRS/2

From without it appears
 like a star, like a call
 If she stays focussed on it
 she can float, she can roll,
 It charges her energies,
 she moves and is moved,
 She is it, getting high
 in the flow
 beyond thought

In this space slow birdsong & motors there is a door
 but it leads only to repetitions of
 this space with varied scenery & all colors can vanish
 in bareness... we stumbled in here
 were spirited to awake into smokehaze clearing
 to this space remembering first recognition
 then the many excursions from here thru doors marked
 love, adventure, revolution, creation, sacrifice,
 surrender, power, control, along corridors
 we colored in walking & filled with wild sounds
 of our passage receiving all from the mirrors
 with hands outstretched to feed us & anoint us
 with the oil of well-being... a plane
 flies into my brain, attacking the birds
 who discreetly retreat for a beat
 of what passes for time here... the door
 it leads nowhere that isn't here - the only way out
 the man said is with ~~Public Art and Early Media Archive~~
 into wordlessness and away into center unmoving
 to awake into smokehaze clearing to this space
 remembering... & I said I may as well watch - again -
 what in sends out, what out sends in,
 follow what calls & watch following...
 I've said it all before... send a report
 from nowhere to nowhere

CHAIRS/3

From without comes something,
 O get it away
 I don't want to be interfered with,
 O get right away
 I arouse all my energies,
 I am moved and I move
 I am I, getting high,
 fighting dread
 beyond thought

so off we went thru the door
 carrying our no-space with us
 & got picked up by a blue bus
 where the man said
 take your seats for the moon
 & we followed under stars & strips
 into the launching building
 where the guy gave us our tickets
 & said go have some lunch
 & the brown beige moon went spinning
 smooth & cratered under my hand
 & archy said before the explosion
 here's the proof that all men are brothers
 spinning on the surface of this speck in cosmos
 & I walked out the door, not waiting for Apollo
 & found a poem in the gutter

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Infinity takes me away sometimes
 for I never know how long
 I like to go along with it
 & to come back with a song

& when I'm back in time to remember
 just the happiness I knew
 for time is where I forget myself
 I expect it's the same with you



CHAIRS/4

Out there is something I can measure and touch
 And follow its contours and hold on to its spread
 It arouses an energy
 I move and am moved
 It is it, I get high,
 feeling part of the world

I see water in sunshine
 I
 see beauty in the water, goodness
 feel beauty in the sky, gracious
 hear beauty in a treetop at night, me

In Jerusalem stone
 As sure as I'm bone
 I'm no longer alone
 In Jerusalem stone

& I'm so so stone
 in Jerusalem stone
 just walking along
 just singing my song

not going nowhere
 just walking thru air
 singing past people
 dont care if they stare

I just follow my feet
 & I greet what I meet
 I just know
 I got nothing to beat
 I goes where I goes
 & nobody knows

I don't follow my mind
 cos it's ahead or behind
 I just follow my toes
 they nose where to goes
 they're me own li'l toes

& we're just singing my song
 in Jerusalem stone
 so so stone
 in Jerusalem stone

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CHAIRS/5

It shakes of itself, I'm not in control
 I don't care any more, I go where I go,
 Make a space for myself, so get out of my way,
 We get high, it & I,

people putting people down, people pushing people round
 air people living off & on underground people
 & who is high & who is low & what's it matter if you care
 one day it may all go blow, sky-high,
 all because of people's downs

They tried to kill me. Others got killed, I'm still alive, so far.
 It's a common enough story, it goes on every day, some here, some there.
 Death's in the air, and in the blood, in our mother's milk, our father's seed.
 It's not a price or a punishment or a border, its like the electron to the proton,
 & without it there's no atom. And I like atoms, and the way they combine
 & separate & Combine always so uniquely
 in the holy wind that's always blowing
 & sucking it into me knowingly sometimes
 & breathing

ארכיון אמנות ציבורית ומדיה מוקדמת

moulded of atoms of the holy breeze, wind, spirit
 we're all of us brothers
 & though the differences appear more
 the sameness is in our protons

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CHAIRS/ 6 (Collage)

All those stories get me down
 Until something sets me straight
 Or gets me high again

On the edge of the lava spray
 where you burn and survive
 & everyone one side of you's been buried

maybe it's like an addiction:
 Once you've been you want to go there again
 or maybe it's simple attraction
 & you're glad you know a way there

The other place is no solution
 to anything that needs to be solved
 Perhaps it's even a substitution
 for work that needs to be done
 though when you're there you feel
 it doesn't need to be done any more

The other place has many stations
 you can choose the one that appears
 you move on whenever you want to
 & you
 do what you
 want to do

ארכיון אמנות ציבורית ומדיה מוקדמת

IPQ

מכון מרכזי
 מוסד לתחומי המחקר
 מרכז המחקר והמחקר



O

.K.(

Whom/Which/What

no name may

Wholly name/no man may

Wholly know

)O

.K,

Thanks

.For everything.

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who rules the crust-air interface
 dividing it up & fighting for parts
 acid rain active air blasted earth
 & what's the mutation
 will learn to live in fire

and who is watering
 the tree of life?

Not a tree, not a flute, not a nightingale

I was thinking about the bombings but
 my young son came and hugged me good morning
 & the sky outside still blue & giving no warning
 a week into December & cut

I was happily smiling

My God! My
 God? How mine?
 God in me
 & not? Out
 allwheres, with
 the not-God?
 & my not
 God, my God?
 Who knows, who
 cares, my God

such a crime
 doing time

killing time
 stealing time
 raping time

where's the crime
 doing rime
 what's the time
 it's time to climb

climbing on the crime rime
 climbing on the crime rime

give a dollar give a dime
 everybody do a mime
 anytime

call it crime
 I got one lifetime
 prime rime
 I'm in time

climbing on the crime rime

O Poison Lady
 Poison me slow

well he's insane
 & his name is shayne
 he can bring the rain
 & the sunshine train
 down in jane cane lane
 where the main is gain
 he can stop the pain

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I'll tell you again
he's so insane
& his name is Shayne
& he speak so plain
riding on the rockabilly-train
rockabilly shayne

YEAH MAN
NOW WE TALKIN
YEAH MAN
SING IT OUT

LIVING IS GOOD
GROWING IN THE SUNSHINE
TAKE AWAY THE PRISMS
ALL THE COLORS ARE LIGHT

No name noname Noname
Not He not She
Not high in the sky
You and I

ארכיון אמנות ציבורית ומדיה מוקדמת

noname human
in the noname cosmos
made by



מכון להכחדה פובליקה
INSTITUTE FOR PUBLIC PRESENCE
מכון להכחדה פובליקה



No name

I I you you
While we live
You and I

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Some get heaven some get hell
Palestine Israel

Every exile wants back in
Israel Falastin

every body got a right
But only some can get a bite
When they going to see the light

imagine
turning the day around
starting every evening
like
in the beginning
starting from darkness
and ending in darkness that's different

& sleep will be a pause
early in your daytime

& dawn will be your noon
 & when the sun is high
 it's almost night
 & when the moon comes up
 it's a new day

Some can do it in what they do
 as they do

Seeing or hearing something take shape
 through you

singular or plural

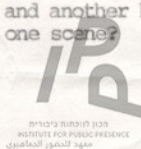
producer or consumer
 creator or receiver
 director or spectator

when the blocks dissolve

and to all the rage
 and lust and grief , beauty

has a plea ארכיון אמנות ציבורית ומדיה מוקדמות

Where does one scene end and another begin?
 Or is it all one scene?



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 מוסד לתודעת הציבור



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Scene 4: CHARISMA

prophet guru leader priest
 bring us together, give us our feast
 rabbi master ayatullah
 preach us, reach us, teach us the truth
 generalissimo magnifortissimo
 rave to us, wave us, save us from insignificance
 find us something to do that's meaningful puissance
 wash us with your rhetoric, make it a flood
 give us our meaning, we'll give you blood

give us our country, our ranks & our cards
 we'll be your soldiers, your workers, your guards
 yours the charisma
 ours the plasma
 our destiny's splendor!
 bring on the one & endless
 orgasma!

Messiah! Messiah!

Hosanna! Hosanna!

We anoint you to save us

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Scene 6: HARD BOILED EGG

1.

Hardening begins with exposure to the atmosphere, the removal of the placenta.

when what & who & whom & where & when & how were one what

When we were in the cradle, it was there, beckoning.

what is it?

all around her?

high above her?

deep inside her?

creeping

See her twisting to see

See her straining to be

Can you see what she sees?

Can you feel what she feels?

ארכיון אמנות ציבורית ומדיה מוקדמת

2.

Suppling, seeking, seeing, as far as the sinews stretch, as long as they can relax,

crawling

See her twisting to see

See her straining to be

Can you see what she sees?

Can you feel what she feels?

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3.

the atmosphere boils

the pressure is strong

still there's kneeling to rise

What was In is now Up, and Around

Eyes on it, one can rise and move in it

Each stage with its ranges

Each range with its changes

See her twisting to see

See her straining to be

Can you see what she sees?

Can you feel what she feels?

4.

first you get soft-boiled, then you get hard-boiled

& Can you remember the golden days of your youth,
Or were you among those who never had that freedom,
who can't remember a time when you didn't have to account
for your doings? Or did you always know how,
among all the duties and roles you felt you had to play,
to steal some moments of highness on your way?

walking, running

See her trusting to see
See her training to be
Can you see what she sees?
Can you feel what she feels?

5.

let's crack the shell of this metaphor

flying

ארכיון אמנות ציבורית ומדיה מוקדמת

See her be her
Hear me be me

though we're growing older
every moment
till we're gone



See her be her
Hear me be me

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Know that good friends have helped us

Let them be them
Let you be you

So many ways of getting high

when they flow through you
like a flight of seagulls before sunset
in playful dance before rest,
as alien, as familiar,
the words

of the language you acquired,
so far from your dream-life
(tho it sometimes invades it)
& so much further from infancy,
are suddenly redeemed.

What brings me down when I'm high
Is other people's downs
(because I care)
Or thinking of things
I have or haven't done
When I wasn't good and high
(because I care, because I want)

I could be high almost all the time
If the people around me were getting high
and this world a planet of plenty
as it could be if people used their high potential
("Imagine all the people")

& its fun being high together
& I want to share it with you

when pain is pain only
and death is a wasteful thought:
if there will be an end we will not know it
& how will there be an end
when now is forever and forever now

ארכיון אמנות ציבורית ומדיה מוקדמת

however rarely I get really high

*

& into the beauty



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* *

& come out again into the night and cold

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you feel fear & I feel coolness
you say guilt & I say goodness
you say stupid & I say gracious
you say duty & I say me

I'm not a reporter
shooting people's suffering
Not a volunteer
bringing people offerings
Better or worse
I don't curse

I don't like borders
I don't like violence
but you need the one
while there's so much of the other
(when we're high we're not violent,
we're radiant in the radiance
of the universe

one two three four five
son do be store jive

ארכיון אמנות ציבורית ומדיה מוקדמת



מכון תרבות וידיע
מרכז אמנות וידיע
מכון לתרבות והידיע



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one

wants to hear the music
see the dance

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two

wants to do
& do & do & do
doing doing doing doing
who you?
how do you do?
what do you do?
where do you do?
why do you do?
when you do?

O

.K.

,What Whom,
Thanks

& for thanking too.

doing what flashes, against habitual restrictions,
powers grow of distinction and action
one can learn to distinguish between a mental construction
and a desire

ארכיון אמנות ציבורית ומדיה מוקדמת

finally

to

bear witness

that

these thoughts enter the human mind

& if their nonsuppression is evasion of responsibility
(as another thoughtpattern says it)

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their suppression is evasion of knowledge

& maybe it's like an addiction:

Once you've been you want to go there again
or maybe it's simple attraction
& you're glad you know a way there

The other place is no solution
to anything that needs to be solved
Perhaps it's even a substitution
for work that needs to be done
though when you're there you feel
it doesn't need to be done any more

The other place has many stations
you can choose the one that appears
you move on whenever you want to
& you
do what you
want to do

three

wants to be
free

to see
to hear
to feel
to touch
to make love

& not to see
not to hear
not to feel
not to touch
not to make love

to grieve	not to grieve
to fear	not to fear
to deceive	not to deceive
to read	not to read
to meet	not to meet

just to be
to receive
to conceive
me

ארכיון אמנות ציבורית ומדיה מוקדמת

I am in it
because
it is in me



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مركز للمشاركة



In this space slow birdsong & motors there is a door
but it leads only to repetitions of
this space with varied scenery & all colors can vanish
in bareness... we stumbled in here
were spirited to awake into smokehaze clearing
to this space remembering first recognition
then the many excursions from here thru doors marked
love, adventure, revolution, creation, sacrifice,
surrender, power, control, along corridors
we colored in walking & filled with wild sounds
of our passage receiving all from the mirrors
with hands outstretched to feed us & anoint us
with the oil of well-being... a plane
flies into my brain, attacking the birds
who discreetly retreat for a beat
of what passes for time here... the door
it leads nowhere that isn't here - the only way out
the man said is with eyes closed to flash
into wordlessness and away into center unmoving
to awake into smokehaze clearing to this space
remembering... & I said I may as well watch - again -
what in sends out, what out sends in -
send a report from nowhere to nowhere

ease man peace man

four

keeps the store
knows the score
shuts the door
can be a bore

it's the law
been here before
open the door
look for more

so many stories
powers and glories

people putting people down, people pushing people round
air people living off & on underground people
& who is high & who is low & what's it matter if you care
one day it may all go blow, sky-high,
all because of people's downs

They tried to kill me. ~~They tried to kill me, but I'm still alive, so far.~~
It's a common enough story, it goes on every day, some here, some there.
Death's in the air, and in the blood, in our mother's milk, our father's seed.
It's not a price or a punishment or a border, it's like the electron to the proton,
& without it there's no atom. And I like atoms, and the way they combine
& separate & Combine always so uniquely
in the holy wind that's always blowing
& sucking it into me knowing, sometimes
& breathing

moulded of atoms of the holy breeze, wind, spirit,
we're all of us brothers
& though the differences appear more
the sameness is in our protons

five

is alive
likes to jive
give me five

he takes a dive
sometimes he thrives
& then he jives

O I'm so high
O me O my
don't wonder why
I'm not scared to die

cos I'm alive
& I like to jive
so give me five

such a crime
doing time

killing time
stealing time
raping time

where's the crime
doing rime
what's the time
it's time to climb

climbing on the crime rime
climbing on the crime rime

give a dollar give a dime
everybody do a mime
anytime

call it crime
I got one lifetime
prime rime
I'm in time

climbing on the crime rime

I survive
I revive
so hear me jive
& give me five

ארכיון אמנות ציבורית ומדיה מוקדמת



מכון לנכונות ציבורית
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مركز للشفافية العامة



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[0]

he's a lone man
flesh & bone man
& he's a fun man
love the sun man

so off we went thru the door
carrying our no-space with us
& got picked up by a blue bus
where the man said
take your seats for the moon
& we followed under stars & strips
into the launching building
where the guy gave us our tickets
& said go have some lunch
& the brown beige moon went spinning
smooth & cratered under my hand
& archy said before the explosion
here's the proof that all men are brothers
spinning on the surface of the moon ארכי
& I walked out the door, not waiting for Apollo
& found a poem in the gutter:

Infinity takes me away sometimes
for I never know how long
I like to go along with it
& to come back with a song

& when I'm back in time to remember
just the happiness I knew
for time is where I forget myself
I expect it's the same with you

get some more man
lock the door man
been here before man
know the score man

forman doorman storeman whoreman gourmand lawman
rich man poor man

five one two
four three

it's not easy
to make up your mind
you want to be honest or you want to be kind
you want to be one to be you to be free to be more to be live
you wonder you freeze & you fuse & you war & you wive
are you above or below or before or behind
it's not easy

three four five
one two



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what can you do

sigh
try
lie
cry O my
everybody got to die

nothing's sure man

fathers & sons
all those stories get me down
people pushing people round
danger living in the town
some get heaven some get hell
Palestine Israel
Yisrael Falastin
every exile want back in
everybody want a bite
when they going to see the light
fathers sons blazing guns
run son run have some **ארכיון אמנות ציבורית ומדיה מוקדנת**
in the warzone
in the falloutzone
on the edge of the lava spray

I see water in sunshine, I
see beauty in the water,
feel beauty in the sky,
hear beauty in a treetop at night, me

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who rules the crust-air interface
dividing it up & fighting for parts
acid rain active air blasted earth
& what's the mutation
will learn to live in fire

and who is watering
the tree of life?

O Poison Lady
Poison me slow

I was thinking about the bombings but
my young son came and hugged me good morning
& the sky outside still blue & giving no warning
a week into December & cut

four two one
three five

sometimes I strive
sometimes I thrive
like a bee-hive
sometimes I jive



in Jerusalem stone
sure as I'm bone
so so stone
in Jerusalem stone
just walking along
singing my song

not going nowhere
just walking thru air
singing past people
dont care if they stare

I just follow my feet
& I greet what I meet
I just know I got nothing to beat
I goes where I goes
& nobody knows

I dont follow my mind
cos it's ahead or behind
I just follow my toes ארכיון אמנות ציבורית ומדיה מוקדמת
they nose where to goes
they're me own little toes

& we're just singing my song
in Jerusalem stone
so so stone
in Jerusalem stone



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one five three
two four

open the door

two three four
five one

YEAH MAN
NOW WE TALKIN
YEAH MAN
SING IT OUT

TAKE AWAY THE PRISMS
ALL THE COLORS ARE LIGHT

No name
I I you you
While we live
You and I

five & four & three & two & one
yours & mine, his & hers

imagine

turning the day around
starting every evening
like
in the beginning
starting from darkness
and ending in darkness that's different

& sleep will be a pause
early in your daytime
& dawn will be your noon
& when the sun is high
it's almost night
& when the moon comes up
it's a new day

Some can do it in what they do
as they do

Seeing or hearing something take shape
through you

singular or plural

ארכיון אמנות ציבורית ומדיה מוקדמת

producer or consumer
creator or receiver
director or spectator

when the blocks dissolve



and to all the rage
and lust and grief , beauty
has a plea

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Where does one scene end and another begin?
Or is it all one scene,
five in one & one in five?

*

when they flow through you
like a flight of seagulls before sunset
in playful dance before rest,
as alien, as familiar,
the words

of the language you acquired,
so far from your dream-life
(tho it sometimes invades it)
& so much further from infancy,
are suddenly redeemed.

ארכיון אמנות ציבורית ומדיה מוקדמת



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مركز للتوعية الجماهيرية



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*

There are words you feel you want to find
 For rainbow feelings in the mind
 For flower fingers in the air
 And silent songs that lead you there.

streams

ארכיון אמנות ציבורית ומדיה מוקדמת



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MELODY

melody melody melody melody melody
melody
melody

mel

ארכיון אמנות ציבורית ומדיה מוקדמת



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