

people will receive the work elsewhere, in another context, another culture. This work is very precious to me, because of the situation we're in. I felt the need to touch, to ask questions and present food for thought. I am not a preacher, nor do I wish to educate. I am not so naïve as to think that a work of art can change a political and social reality. But it can certainly make some of the spectators experience something and ask themselves questions. The grids created by the beds and the mattresses, as well as the ladders, open a rich 'range of options'. The beds are the intimacy of home, which may disintegrate; the mattresses are soft and pliant, and yet the dancers

continuously throw themselves against them. I use the bed-frames to define a territory, a living space, a frame; this frame is breached, and the territory is fought over. In addition, the video allows the viewer to be touched by associations, by things that draw on reality or touch upon it. I use the video (along with the sound, of course) to point the viewer's associations in a certain direction, while also using it aesthetically; as the images are projected on the human body, the viewers' associations exceed the visual aspect. The space keeps changing — the beds, the mattresses and all the other elements. In fact, we are all constantly changing.



"שומר מסך" מאת רמי באר, להקת המחול
הקיבוצית, צילום: גדי דגון
"Screensaver" by Rami Be'er, Kibbutz Dance
Company, photo: Gadi Dagon

All the Options Within One Totality

Let's get back to *Screen Saver*. You direct the viewer's perceptions with the text you wrote ("Each person has his own 'Screen Saver'...") as well as the text you quote (a poem by Yehuda Amichai); you also direct the viewer's eye, through the lighting, to take a particular 'journey'. What is the role of the expressive lighting in *Screen Saver*? How does it help to convey your ideas?

When creating, I naturally have my own reasons for doing this or choosing that. But I don't expect the viewer to be concerned with questions of intent or symbolism. I am more interested in inviting the viewers on a journey of sorts. When the viewers enter the theater and sit down, they are offered a thread; they are led up to a certain point, from which they are entitled, invited, to interpret all they see on stage; to find their own individual interpretation through their own eyes, their own inner world, associations, memories, thoughts, feelings. At the end of the performance they should still have questions and food for thought; not answers and absolutes, but an experience that will accompany them and involve them after having left the theater. That is why I use the word 'options' to describe what I convey on stage — there is a variety of possible interpretations and experiences; like any performance, different viewers may have different reactions. I like the range of personal reception options to be a wide-angled personal space.

And yet, you direct the viewer very specifically, politically (in the most general sense)...

I used Amichai's poem "In the place where we are right"; it may be perceived as political, although it was not written as such.

But being read today...

It is read today; I have chosen it, and it is certainly not there by chance. One of the options is to see it through a political prism, but one may — just as well and at the same time — regard it through the intimate prism of inter-personal relationships.

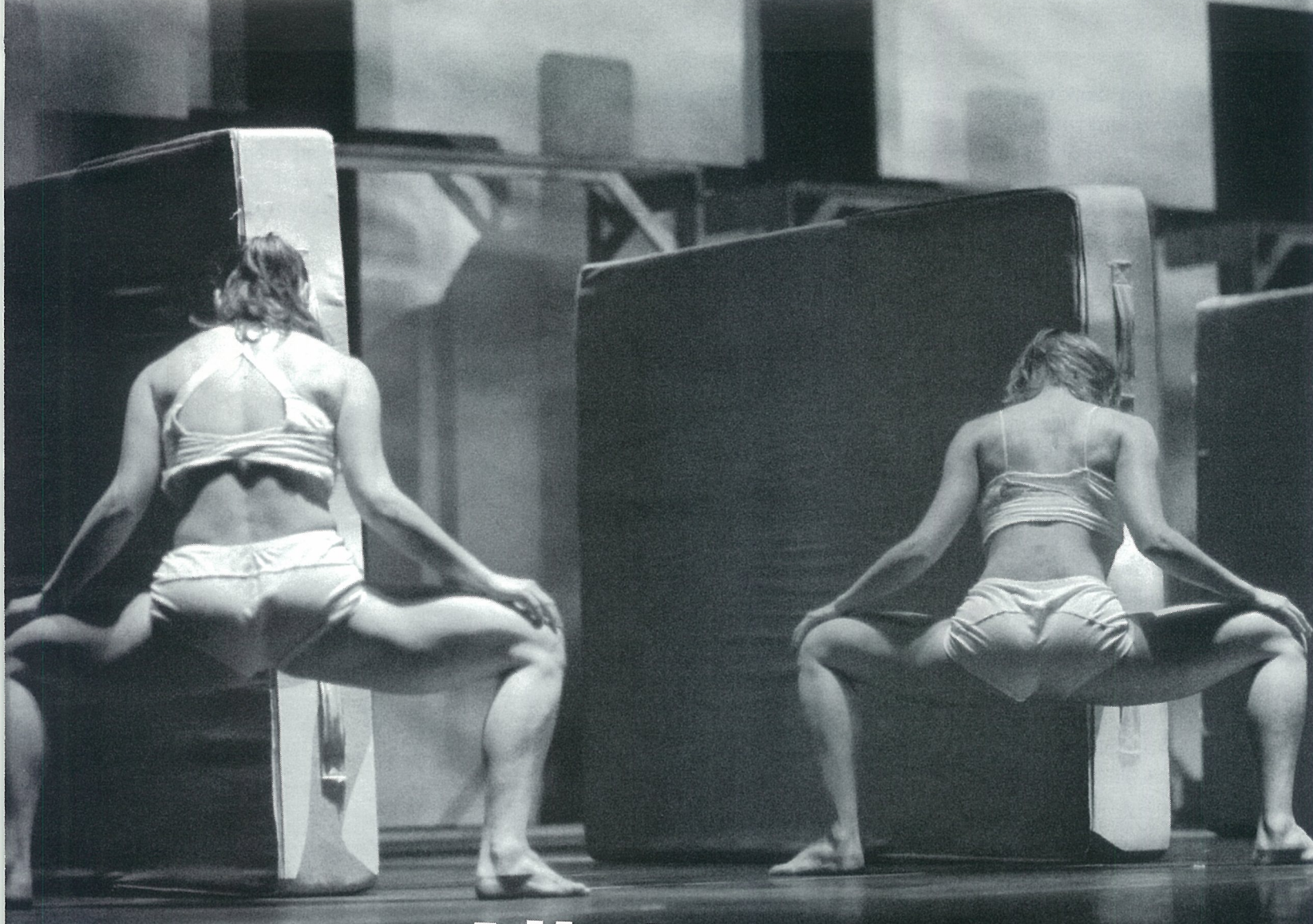
It is still political.

Certainly. It may also be said that everything is political. But I do not wish to speak too much on this point, as that would be an interpretation, enforcing a narrow view: "This is how I want you to view it, not any other way." I am more interested in offering options.

In the program you do explain...

Yes, I address the issue. I say a few words about what I think is the right viewpoint, but there are many other reception options. In October we will travel with *Screen Saver* to the Weimar Festival in Germany. I am very curious as to how





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*An Interview with
Rami Be'er*

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