

## **Performance Heart**

Performance by Dovrat ana Meron and The creative spirits of revolt

from the program: Self reflecting theatre became a convention.

The Post dramatic era introduced Performance art to the conventional theatre, underestimating performance Art subversive nature.

In "Performance Art" I enter a dusty space that someone insists to call Theatre and claim back some dramatic moments.

Text: Play Rights (The writer of the bestsellers "cliché" and "the endless citation")

Dramaturgy: Funny Lacht and the Comic Relief

Stage design: Site Specific

Choreography: unjustified movements Cie.

Light: Sunshine

Music: dj Summertime

Visuals: and the living is easy

Sponsored by Hearts without fear e.V.

Scientific support: Wickedpedia and Googleheim.

With Zipora Sofer and Antje Heera, earring driller: Marcio Carvalho

Interactive Performance about the correlation between Theatre and Performance Art.

Throughout the performance I stand, offering to the public my profile "representative ear hide my face and gradually "become my Face". My face is covered, my other ear is exposed. My major action is reception. The audience is notified at the entrance with instructions to interact with the ear. "Tell your secret to the ear" People from the audience approach the ear to tell their secrets. The audience have the choice to tell a secret either to my representative ear or to my "real" ear.

A man approach the representative ear with a drilling machine and makes an earring's hole and fixes an earring with a small ear on it and fixes eyes on the ear. Two women write text on the back wall throughout the performance. At the end I stand between two doors, one for false secrets the other for true secrets.

People have to choose through which door they exit. I turn on my spot arbitrarily so both ears face both doors, so it is not clear which ear belongs to which type of secret.

There should not be other exits.

### **Synopsis:**

At the entrance the audience receive note with instructions such as:

-After the naked ear wears black coat and the lights go up - Please come to the stage and clean the ear with a cotton stick. or after the ear takes the mini headphones out of the ear (traffic sounds)

Please come to the stage and put the eyes glasses on the ear (ten different assignments)

The rest of the audience: Please prepare a secret to tell to the ear

**First Act** - Black, I stand naked in meddle of the stage, with my profile to the audience my face are behind a very big ear. Extreme slow gradual light fade in (nearly 5 min), reveals this, surreal figure.

**Second Act** - I am covered with a black coat I stay at the same point throughout the second act, people from the audience approach the ear to tell their secrets. The Audience have the choice to tell a secret to my representative ear or to my "real" ear

Two women write the following sentences on posters which they hang on the back wall: You all better get inside of me /I have never heard of Van Gogh / After the sound of steps and elevator during the whispers / I write German with Israeli accent, I hear German with Israeli accent / German

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does not match my temperament / גרמנית לא מתאימה לטמפרמנט שלי / I breathe accent free / Can you hear me? / hörst du mich? / Ich habe über Van Gogh nie gehört, Ich schreibe Hebräisch mit einem Deutsch Akzent / Ich höre Hebräisch mit einem Deutsch Akzent / Deutsch entspricht mein Temperament nicht, Ich atme akzentfrei

**Third Act** - The two woman write on two exit doors which are on the stage:– Left door: false secrets, right door -True Secrets. They invite people to tell secret to the ear before they leave - They can choose whether to leave from the true secrets or the false secret door. I turn my body sometimes so it is not clear which ear belongs to which type of secret.

There should not be other exits.