



Arte France, Zadig Productions & Amir Feingold Productions Present:



היסטוריה של הקולנוע הישראלי

A HISTORY OF ISRAELI CINEMA

Part 1 | Part 2
1932-1978 | 1978-2007

A film by Raphael Nadjari

In CoProduction with United King Films
With the support of: Centre National de la Cinématographie, Yehoshua Rabinovitch Foundation for the arts, Fondation pour la Mémoire de la Shoah
Photographers: Frédéric Lefebvre & Oded Israeli Stills Photographer: Amit Berlowitz Editor: Sean Foley Production: Eugénie Michel & Libby Tishler
Sound: Tully Chen & Chen Harpaz Researcher: Keren Cohen Assistant director and interviews: Shany Littman Producers: Bruno Nahon, Amir Feingold, Paul Rozenberg



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Zadig Productions and Amir Feingold Productions
Bruno Nahon and Amir Feingold
present
in association with Arte France, United King Films and Rabinovitch Fund

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A History of Israeli Cinema

a film by
Raphael Nadjari
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monday	9.02.09	19:30	CinemaxX4
tuesday	10.02.09	13:00	Cubix 7
wednesday	11.02.09	12:30	Arsenal

SYNOPSIS

A HISTORY OF ISRAELI CINEMA is a film in two parts.

The first 1933 - 1978 starts with the Zionist movement and ends with the first revisitation of that history.

The second 1978 - 2005 starts at the beginning of the political wave until the more recent personal cinema.

However chronological, both episodes cover most of the genres, themes and periods of Israeli cinema - from the propagation of Zionist ideology to the most personal stories - from commercial to politically engaged directors, from the local to the universal.

A HISTORY OF ISRAELI CINEMA tells the story of the building of a gaze on a society torn by ethnical, religious, and political conflicts. It attempts to understand, to denounce or to explore this complex subjects, always searching for the right ethic, the right form: to explore, denounce or transform its own definition and its place in the world.

A HISTORY OF ISRAELI CINEMA is the result of years of researches, studies, documentation, screening, interviews, some recorded - some to learn, to understand, to unfold.

Actors, thinkers, producers, filmmakers, professors, critics negotiated to build a narrative that remains fragile and complex. It is the process rather than the result that is shared here.

INTENTION

A HISTORY OF ISRAELI CINEMA remains a work in progress, and does not pretend to be something other than that.

It is the beginning of a study, in the oldest sense; the devotion of time and attention to acquire knowledge, an analysis that can not be a synthesis. It is maybe a preparation for further works, it is definitely not a position film. In that sense it does not expose anything; but rather proposes why cinema is vital when it does not become a system of representation. Cinema should be a dialectical process that enhances our perception of life.

Through the encounters we made, the films we saw, the archives we unfolded, we understand that Israeli cinema, by trying to define itself, proposes a new definition of the function of cinema. This is its deepest dimension, as if it were all about the question of humanity itself, derisory and extraordinary in its attempt to adapt and to accept what it truly is. A humanity that tries to define a covenant that will allow life to sustain, or not.

Israeli cinema is a great cinema despite its achievements and failures. Israeli cinema is great because of the vibrant debate of the individuals which compose its complex context. Due to the depth of the questions this cinema asks, it resists any prejudices that would simplify what should remain complex and clear as many minds eyes together. Minds in motion which once pretended to be modern but continue to echo the eternal question of awakening of the conscience of man.

Could Cinema sustain such a position?

That is what our film is about.

Raphael Nadjari

A HISTORY OF ISRAELI CINEMA

RAPHAËL NADJARI

IN DISCUSSION WITH ARIEL SCHWEITZER

Ariel Schweitzer:You're currently living in Israel, where you've already shot two feature films. What made you want to shoot a documentary on the history of Israeli cinema?

Raphael Nadjari:There's enormous interest today in Israeli cinema and Arte had already produced a long series of documentaries on the different cinematographies of the world. When Bruno Nahon, producer at Zadig Productions, suggested the idea to me, I had no idea on how to start working on this project. It took me months of preparation just to understand the material, what was at stake in this cinema. I had never really worked on a documentary before. So I had to learn everything from scratch. It was difficult sometime.

AS:You chose to call the film "A history of Israeli cinema". What's the significance of that title?

RN:We chose the singular and not the imperative "History of Israeli Cinema". It's clear that there is more than one history of Israeli cinema. This documentary is just one step forward in research. It's a work open to interpretation, a work which seeks to understand the improbable attempts of this cinema, what is at stake, its humanity.

AS:The film is divided into two chapters, the first covering the period 1932-1978, the second from 1978 to 2005. Why this division into periods?

RN:The film strives to understand the invention of this gaze, of this collective work which invite to think. We could say that Israeli cinema has developed like a human conscience, that is, in stages. We discovered that Israeli cinema has a sort of dialectical movement, one could even say a permanent duality. We tried to translated this duality in placing into chapters this history which unfolds, of course, in time, but which actually permanently strives to restart its own narrative.

It's as if time were a means of recounting the same story from two different points of view. It's not that there are two periods in Israeli cinema, it's that there are two points of view which try to balance one another without ever succeeding. We could say they are two teachings which are in dialogue.

It's two films, one answering the other, which recount the transformation of ideas through their internal aesthetic. These ideas touch on the creation of a national cinematographic identity, which has lost its tracks but which has left behind surprising and sometimes deeply touching moments, unique in their own way. In

fact, each period announces the following and creates the possibility of a dialogue with different layers of society, and this, despite the violence and the wars. There are no lesser or greater periods in Israeli cinema because they all spring from the same need to define what cinema itself should be, that is, a model for analysis...

In 1978, Israeli cinema was already what it is today, but without being aware of that.

AS:Your first formal choice was to avoid having recourse to voice-off commentary and to create the film uniquely using interviews and extracts of films. What motivated that choice?

RN:It's as a result of research: the attempt to reveal the processes of our work. Trying to share this material, this mass of films, books, posters, texts, arguments, meetings. We allowed all our "characters" to tell their story, letting them act as witnesses in the intimate sphere of their own truth. We didn't use voice-off, so that those characters could knot and untie for themselves the links of a story which is permanently in question.

It's a film which is study. A true study, not a synthesis. We strove to create a dialectical movement functioning above all the limitations of a society which is, itself, essentially entrapped by history. It's the attempt to invest time with the force of these testimonies, and with respect for the words spoken, in themselves. We are not upholding any theoretical position; what we stand for is an ethics of listening.

AS:The film is almost entirely devoted to Israeli fiction cinema. Why did you choose to leave aside documentary, although it's a flourishing area in Israel at the moment?

RN:The Israeli fictions interested us because within it are located unspoken mental constructs, totems, taboos. Fiction is the statement of a subjectivity distancing itself from absolute truth, even if the films sometimes do have a thesis.

But we do show films which are on the borderline of documentary and fiction, like Meyer Levin's *The Illegals* or David Perlov's *Diary*, to which we'll talk about hereinafter.

AS:Since its origins, Israeli cinema has been dominated by the ideological and didactic discourse of Zionism. How do you understand this engagement of Israeli cinema alongside this powerful national narrative?

RN:The so-called Zionist cinema needed to first and foremost outline the new man, an Adam, a Samson who wanted to return to the History from which he had been excluded. For that, they had to transform the figure of the Jew into a hero capable of taking his destiny into his own hands. Like a suspension of Jewish thought, a renewing of Biblical heroism.

The first era in Israeli cinema translates this idea in very powerful terms. It is obsessed by this ideology of re-centering on the self, of a self converted to the universal, henceforth capable of making choices, liberated of its past, having taken up arms... To distance itself from Judaism...

AS:This “pioneer” period comes to a close in the middle of the 1960s with two foundational films: *A hole in the moon* by Uri Zohar and *Sallah Shabati* by Efraim Kishon. The first, a real pearl of both political and formal daring, augured the birth of the New Sensibility, a modern cinema movement strongly influenced by the French New Wave, some works of which are considered to be cornerstones of the national cinematography. The second, a popular comedy, heralded the birth of Bourekas cinema, an entertainment genre focusing on the representation, often heavily caricatured, of the Sefardi population in Israel.

RN:It’s interesting that these two films are, exactly, parodies of that key Zionist narrative. Who are we? - they seem to ask. Exiles in quest of redemption, credulous crazies obsessed with a mirage, creators of a new Europe in the middle of nowhere (even if there were other people living there)? How to separate ourselves from our past identity, from the marks of exile?

The genius of these films is in the witnessing and the questioning that they offer. They try, already, to unravel the dominant ideology and to force the “new Jew” to laugh at himself, that is, to question the very essence of his project.

AS:But in contrast to Zohar, considered today as one of the major figures of Israeli cinema, Kishon is generally ignored by critics and historians. He was even accused of making comedies with no real cinematographic inspiration and to present a caricatured image of the Sefardi population of Israel in his films. So your film offers rather a different view of this film-maker...

RS:Kishon and Zohar in fact ask the same question via different cinematographies. Of course, belated critical readings are right to denounce Kishon’s caricature of the arrival of Jews from the Orient in *Sallah Shabati*. But we still have to recognize that Kishon’s film bears witness, through this story which unfolds in a refugee camp, to his own experience as a survivor of the Shoah, of his own suffering. We sometimes forget that Kishon was himself an immigrant, even if he truly made certain mistakes in his understanding of the other.

AS:When one thinks of the confrontation between the Bourekas cinema and the New Sensibility, we can see that the conflict between popular cinema and art cinema exists in many countries which have cinema industries which are more or less developed. However in Israel, this conflict took on an ethnic dimension linked with what was known at the time as “the culture war” between the European establishment and the oriental immigrant population which was seeking its place in Israeli society.

RN:As we have just seen, it’s in fact a case of two variations on the same problem of identity. On the one hand, with the New Sensibility, there was the universalizing of Israeli identity, a real nostalgia for the lost Europe; on the other hand, with the Bourekas genre, there was the caricature of a certain messianic revival of the Ancient Judaism .

And that’s where it gets interesting. The New Sensibility, which tries to reinvent a self, a European alter-ego, suddenly discovers that there’s an Other within its very

self. Another Me is inside me, another me who is in fact not an Other, who is part of me...

The New Sensibility reveals its attachment to the old Europe, to its mission of sanctifying life, while the Bourekas cinema is the reminiscence of the past within the present. These are romantic comedies which recount the improbable marriage of East and West.

These two currents, incapable of reinventing themselves, find themselves at the end of the 1970s exhausted, emptied of their substance, leaving behind them these films, astonishing in their sensibility and their naiveness.

AS:Uri Zohar is really a unique figure in Israeli cinema: leader of the New Sensibility, but also comedian, humorist and television director. This symbol of Tel-Aviv bohemianism and even of a certain Israeli secularity caused a real shock in Israel when he decided to become religious, at the end of the 1970s. This act heralded to some extent the mutation of the Israeli cinematographic landscape.

RN:We could say that the films bear witness to the transformation of these authors. Whether it's Uri Zohar, Judd Ne'eman, or David Perlov, their cinema, their gaze, their life, will be transformed, in the most profound way.

We can see in their work an apocalyptic dimension, in the sense of revelation.

With Zohar, humor becomes laughter, laughter becomes an inspired and painful grimace; with Judd Ne'eman, we move from nostalgia to introspection, from introspection to the power of analysis, and from analysis to political denunciation.

David Perlov abandons traditional cinema to offer us an autobiographical diary introducing the subjective into Israeli cinema. His return to the intimate, his solitary journey, is without doubt the major alternative to Israeli cinema, an attempt to begin again, a profound, slow work which truly mocks "efficiency" ...

AS:Towards the end of the 70s, Israeli cinema went through a politicization which was linked with the arrival in power of the right-wing Likud party. Israeli filmmakers started at that point to react to the repressive policy the government was imposing on the Occupied Territories. This return of the "political repressed" was heralded by a magnificent film, a daring work with great aesthetic power, *Hirbeth Hizza* by Ram Loevy. Why, in your opinion, this return, when Israeli cinema had tempted to distance itself from politics since the Zionist propaganda films of the 40s-50s?

RN:Obsessed by the idea of national unity, by the quest for identity, Israeli cinema in its beginnings doesn't speak of its conflict with the Other. It can hardly define that Other, one hardly sees it pass in the background, in the shadow...

Ram Loevy initiates a debate, demands revisitation of the national narrative. His film is the exercise of freedom par excellence. Like Perlov, he gives Israeli cinema a possibility of starting over. His film tries to ask important questions never asked before. Ram Loevy forces the acknowledgement of the Other, of his suffering, of his

history. It's the end of ignorance: we have to look the Other in the eyes, recognize the suffering of the Palestinian people.

AS:The interviews with the director Uri Barabash and the actor Mohamad Bakri in connection with the film *Beyond the Walls* are a poignant witness to the political and human questions which confront Israeli cinema at that era, and even, in some ways, still today. It's a very intimate language, which succeeds in touching on a humanity which goes beyond the ideological cleavages which are habitual in Israel. I think that the film in its entirety is a form of quest for what I dare to call "a new ethic" of Israeli cinema. If this does indeed exist, how would you define it?

RN:This introduction of the narrative of the Other, this other who doesn't have the same experience as I have, this Other who suffers, the attempt to make the two narratives cohabit within a single work, is an inevitable step. The fact that it is put forward by a film like *Beyond the Walls* is even more important because it's a commercial production, aimed at a wide audience.

Of course his position is not impartial, but the film is a double testimony, that is, it bears the marks of its own construction, of the conflicts alive within it during the shooting of the film.

AS:The "political romances" of the 80s and 90s, which reduced the Israeli-Palestinian conflict to a love affair, were mostly commercial failures. At that time there was even talk of a crisis of confidence between the Israeli public and the national cinema.

RN:That's the great danger of cinema: films which categorize and which aim to resolve major political problems without truly taking the Other into account. One could say that they speak in the place of the Other. These films are often made by Israeli directors who are filled with good intentions. The ethics of the gaze is a matter of dialectics - not only of the revelation of the humanity of the other. These films nevertheless bear witness to a true desire to open up consideration of the geopolitical problems of the region. They are aimed at creating a more open dialogue.

But there are also all these incredible films which demand respect like those of Haïm Buzaglou, Rafi Boukai, Avi Mograbi or Amos Gitai among others. These authors try to shift the gaze, to aim for a more fragile action, almost absurd but full of vitality. They aren't content with generic, psychological transfers, but create real dialectical upheavals, situational reversals claimed as such. Am I the other? these films ask. Put another way: these works question the essence of the conflict, to what extent it is fueled by vanity, by stupidity.

AS:You accord an important place to Amos Gitai, clearly one of the great figures of Israeli cinema, yet a film-maker who is really not loved in his own country. How do you explain this paradox? How do you conceive the contribution of Gitai to the evolution of Israeli cinema?

RN:Gitai's work is rich, complex, defies simple definition, doesn't give itself up easily to interpretation. It's an intellectual cinema, in the sense that it manipulates concepts to force the debate.

To understand modern Israeli cinema, including Gitaï, we always have to return to Perlov. That is: to the capacity for deconstruction of totems and taboos.

A whole generation of artists and of film-makers comes from there. A generation who are reinventing the ancient Jewish dialectics, the necessity to question everything, a generation who are not afraid to take risks in thinking.

Even if we can't completely compare them to ancient Judaism, they attempt this impossible thing, which is the questioning not only of existence, but also the essence, the source.

AS:Religious themes were for a long time absent from Israeli cinema. The few films which tackled this subject did so in a very "exotic" and caricatural way. Israeli cinema was in some way the fruit of the secular Zionism dominant in Israel almost since its creation. One of the important phenomena shown by your film is the return of this subject to the heart of contemporary cinema. How do you explain this phenomenon?

RN:Either the future is a conservative focus on the past because the essential questions of this society are too painful to be asked, or it is an avant-garde progressivism which locates man at the center, whether he's religious or not, whether he wants to be or not, whether he has faith or not.

So we need a dialectic which is neither essentialist nor existentialist, but a re-reading of the world, an interpretation assumed as such.

Even if we are still far from a true Jewish dialectic in Israeli cinema, we have begun to see its return. Everyone needs that.

AS:The second chapter gives a dominant place to women's cinema in Israel, with interviews of Mihal Bat-Adam, Ronit Elkabetz and Keren Yedaya. It's an interesting phenomenon, given that up until the 90s, Israeli cinema was marked by the overwhelming presence of men, which is certainly not unconnected with the need to cultivate the military myth in a country often at war. What explains this rise in women's cinema in Israel and how do you evaluate its significance?

RN: Israeli cinema aims to take a look at Israeli reality from different angles - every film represents such an attempt.

Femininity expressed as such is already represented by Gila Almagor in *Siege* (Matzor) in 1969, but also by a whole generation of young film-makers who still struggle today for women's rights.

Women's cinema is equally ideological. It offers a fragile, intimate approach, which seeks to have its weight judged in truth. These films are stunning, because they seek a return to the wisdom of an as-yet-undiscovered sensibility.

AS :How do you understand the international enthusiasm for contemporary Israeli cinema? What are the reasons for this success? Do you think that it will be able to stabilize this desirable position in the years to come?

RN:It's a powerful cinema because it is permanently posing the question of the function of cinema as a national, collective narrative, while at the same time being conscious of the need to cast off its ideological and didactic mission.

Israeli cinema is also a definition of humanism, and that's its burden, its aberration, but also the power of its search.

It wants to create a possibility.

It has to remain in motion, otherwise it will once more become ideological.

Discussion between Raphaël Nadjari, director, and Ariel Schweitzer, critic and historian of cinema, January 2009.

BIOGRAPHIES PARTICIPANTS

1. Nahman Ingbar – film historian, critic and teacher. For many years he wrote film critics for the big Israeli daily news paper "Yediot Aharonot". Today Ingbar is teaching courses on history of cinema in the film and television department of the Tel Aviv University and in the Sam Spiegel film and television school in Jerusalem. He is also the head of the artistic committee of the Rabinovich Film Foundation.

2. Yehuda (Judd) Ne'eman – filmmaker, scriptwriter, film historian and teacher. Ne'eman was born in 1936 in Tel Aviv and studied medicine in Hadassa, Jerusalem. He worked as a surgeon and served as a military doctor. In 1966 he created his first film, "the dress", and so became part of the "new sensitivity" movement of Israeli cinema, a title he himself gave this group of directors many years later. His following films dealt with political issues: in 1977 he directed his most known film, "Paratroopers", and a few years later made "Magash Hakesef" (1983), "streets of yesterday" (1989) and "Nuzhat al-Fuad" (2006). Ne'eman stood at the head of the film and television department of Tel Aviv University and still teaching there today.

3. Prof. Nurit Gretz – film historian and teacher. Gretz graduated the Hebrew literature department and political sciences of the Hebrew University and wrote her PhD in the Hebrew literature department of Tel Aviv University. She was an associated professor in Berkley University in California and in Yale University. Today Gretz is the head of the film history department of the film and television department in Tel Aviv University. She published, among others, the books "Captive of a Dream: National Myths in Israeli Culture", and "Landscape in Mist: Space and Memory in Palestinian Cinema", together with George Khleifi.

4. Renen Schorr – filmmaker and the director of the Sam Spiegel School of film and television. Schorr was born in Jerusalem in 1952. he studied cinema in Tel Aviv University and worked as an assistant director of Judd Ne'eman in the film "Paratroopers" and of Uri Zohar in "Hatzilu Et HaMatzil". In 1978 he founded together with Judd Ne'eman and Yeud Levanon the Israeli film fund, which aimed to establish public support in the artistic cinema. In 1987 Schorr made his first feature film, "Late Summer blues", and in 2008 his second film, "Habodedim". In 1989 he was asked by the Israeli ministry of culture and education to found the film school in Jerusalem.

5. Menahem Golan – filmmaker and producer. Golan was born in Tiberius, Palestine, in 1929. after the foundation of the state of Israel he went to study theater in London. When Golan came back to Israel he started directing in "Habima" theater. In 1960 he went to New York to study cinema and came back to Israel on 1963. At that year he made his first feature film, "El Dorado", starred by Gila Almagor and Haim Topol. In 1964 Golan founded with his cousin Yoram Globus a production company called "Noah films". In the 1960's and 70's they produced dozens of films, among them "Salach Shabati". During that period Golan directed the films "Fortuna", "Margo sheli", "Malkat Hakvish", "Lupo", "Kazablan" and "Mivtza Yonatan". In 1978 Golan and Globus moved to work in Hollywood, a move that created a funding crisis in the Israeli cinema of the 1980's. Until today Golan produced more than 200 films and directed more than 40. In 1999 Golan received together with filmmaker David Perlov the prestigious Israel prize.

6. Ariel Schweitzer - film historian, critic and teacher. Born in Israel. Schweitzer teaches in Paris 8 University and in Tel Aviv University. He is the author of the book "The New Sensitivity: Israeli cinema of the 1960's and 70's" and writes regularly in the French cinema review "Cahiers du Cinéma". In Paris he organized the film retrospectives of Rober Bresson, Jean-Luc Godard, Amos Gitai and David Perlov.

7. Moshe Mizrahi - filmmaker and scriptwriter. Mizrahi was born in 1931 in Egypt and came to Israel with his family in 1946. In 1958 he went to study film making in Paris and started his carrier there. In the 1970's he came back to Israel and directed several films. Mizrahi is the only Israeli director so far who won the American Academy award, when his film "A life ahead", an adaptation of a novel by Romain Gary, starring Simone Signoret, got the prize for best foreign film. Mizrahi also made the films "I love you Rosa", "Ha-Bayit berechov chelouche", "Abu el Banat", "La vie continue", "Nashim" and others. Mizrahi is married to the filmmaker Michal Bat-Adam and teaches acting in the film and television department of Tel Aviv University.

8. Zeev Revach - actor and filmmaker. Revach was born in 1940 in Morocco and came to Israel at the age of 8. He studied acting in "Beit Zvi" school in Ramat Gan and during the 1960's and 70's played in "Ha-Ohel" and "Ha-Kameri" theaters. Revach participated in some 30 films, most famous are the "Bourekas" comedies made by Boaz Davidson - "Charlie and a half" (1974) and "Hagiga B'snuker" (1975). In those films he often plays the roles of streetwise characters. Revach also directed 13 films - comedies and melodramas - such as "Gonev Miganav Patoor" (1977), "Ta'ut Bamispar" (1979), "Lo La'alot Yoter" (1979), "Adon Leon" and "Pa'amaim Buskila" (1998). Revach is a very popular figure in Israel.

9. Moshe Ivgy - film and theater actor. Ivgy was born in Morocco and came to Israel when he was 4 years old. He studied acting in Nissan Nativ Studio. His first part in a film was in 1980 in Akiva Barkin's film, "Kohav Hashahar". In 1982 he played in Jakob Goldwasser film, "Mitahat La'af", based on a true story of a bunch of small scale thieves who robbed the safe of a police station. In the same year Ivgy also started his carrier in the Bourekas cinema, in films such as "Adon Leon", alongside actor Zeev Revach. During the 1980's Ivgy played in social TV dramas such as "Indiani Ba'Shemesh" and "Lehem" ("bread" in Hebrew) made by Ram Levi, and also in "Gabi Ben Yakar", made by Uri Barbash, about a young man from a poor family dealing with his military service. In 1991 Ivry starred in the feature film "Gmar Gavi'a" by Eran Riklis, alongside actor Mohammed Bakri, and in 2008 he was part of the cast of "Shiva", the recent film by Ronit and Shlomi Elkabetz.

10. Avraham Heffner - filmmaker, scriptwriter, teacher and writer. Hafner was born in Haifa in 1935. He did his military service in the Army entertainment group, together with filmmaker Uri Zohar and actor Haim Topol. After his military service he went to study French litteratur in Paris. His first cinematic experience was when he played in Uri Zohar's first feature film, "Hor Ba'Levana" in 1964. Heffner directed his first film "Le'at Yoter", in 1967, and based it on a short story by Simone de Beauvoir. The film won a prize in the Venice film festival. During the 1960's and 70's Heffner was one of the filmmakers of the "new sensitivity" movement, who created artistic films influenced by European cinema of the period. The film Heffner made in 1972, "But where is Daniel Wax?" is considered by film critics as one of the best Israeli films of all times. His two other feature films, "Doda Clara" (1977) and "The Last Love of Lora Adler" (1990) are considered as an elegy to the generation of Yiddish speaking Jewish immigrants to Israel.

11. Avi Nasher – filmmaker, producer and scriptwriter. Nasher was born in Israel in 1953 and grew up in the US. He studied international affairs in Colombia University. Both of his first feature films, "Ha-Lahaka" ("the troupe") from 1978 and "99 Dizengoff Street" from 1979 became cult movies in Israel and Nasher moved to Hollywood in order to develop an international career in cinema. During the years he created films in Israel and in the US. In 2004 he wrote and directed "Turn Left at the End of the World", a film that became very popular in Israel. In 2007 he released his last film so far, "The secrets", with the participation of French actress Fanny Ardant.

12. Uri Klein – film critic and teacher. Klein was born in Tel Aviv in 1946 and is a member of the first graduating class of the film and television department of Tel Aviv University. Straight after his graduation he started teaching film analysis and history in the same department. During the years he also taught cinema in Haifa University, in Ha'Midrasha art school and in Camera Obscura art school. In 1979 he became the film critic of Davar news paper and in 1987, after five more years of film studies in NYU he came back to Israel and became the film critic of Ha'aretz news paper.

13. Ram Levi – filmmaker and professor of film and television. Levi was born in Tel Aviv in 1940. He studied economy and political science in the Hebrew University and later in the London film school. From 1968 until 1999 he worked as a director in the dramas department of the Israeli television and created dozens of TV dramas and documentaries. Today he is an independent filmmaker.

In his first film, "I, Ahmed", from 1968, Levi treated the conflict between Jews and Palestinians. Later, in 1977, he made the film "Hirbat Hize'a", based on a short story by Israeli author S. Yzhar. This was the first Israeli fiction film to bring up the subject of Palestinian forced exile during

the Israeli war for independence. In 1986 Levi directed another important TV drama, "Bread", dealing with the poverty of Jewish immigrants living on the margins of the Israeli society. In 1993 Levi won the Israel prize for communication.

14. Daniel Wachsmann – filmmaker, scriptwriter and producer. Wachsmann graduated the film and television department in the Tel Aviv University and made his first feature film, "Transit", in 1979. "Transit" had strong autobiographical elements. In 1982 he made "Hamsin", a film dealing with the relationships between Jews and Arabs in the Israeli country side, and later he directed "Voyage in Galilee" (1990), "Hameyu'ad" ("The Appointed") in 1990, "Shirat Ha-Galil" (1997), "Menelik" (1999) and two TV dramas – "Facing the Forest" (1999) and "Letters from Rishikesh" (2004).

15. Mohammed Bakri – actor and filmmaker. Bakri was born in 1953 in the Arab village Bana in the Galilee region. From 1973 until 1976 he studied in Tel Aviv University in the theater, film and Arab literature department. After his graduation he started working as an actor in Habima Theater. In 1984 he became a well known actor due to his remarkable appearance in Uri Barbash's film "Beyond the walls". In the late 1990's Bakri started working in El-Kasba Theater in the city Ramalla in the west bank, and lived alternately in Israel and in the Palestinian Authority. In 2003 he directed the film "Jenin, Jenin", as a reaction to the Israeli army actions in the refugee camp of Jenin during the "Homat Magen" Israeli military operation. The film was first censored but the supreme court of Israel eventually authorized its screening. In 2006 Bakri played in Judd Ne'eman's recent film, "Nuzhat al-Fuad".

16. Uri Barbash - film and television director. Barbash was born in Israel in 1945 and studied cinema in Tel Aviv University. In 1982 he directed his first two films: "Ot Kain" and "Gabi Ben Yakar", with the actors Moshe Ivgy and Albert Eiloz. In 1984 he created together with his brother, scriptwriter Benny Barbash, the film "Beyond the walls", describing a joined struggle of Palestinian and Israeli convicts against the management of the prison in which they are being held. In the film participated actors Assi Dayan, Arnon Zadok and Mohammed Bakri. The film was nominated for the American academy award for a foreign film and got a prize in the Venice film festival. Latter the Barbash brothers created more films about political issues, such as "Once we were dreamers" in 1987 and "Ehad Mishelanu" ("One of us") in 1989. In the last few years Barbash has made several TV series. His most recent film is "Spring 1941", shot in Poland.

17. Nissim Dayan - filmmaker, critic and teacher. Dayan was born in Tel Aviv in 1946 and studied acting in Nissan Nativ studio. He played in Habima Theater before starting directing films. At the begging of his carrier he focused on political and social issues, in his films "Or Min Hahefker" (1973), "The Death of Milton Levy" (1981) and "Gesher Tzar Me'od" ("On a narrow bridge") (1985). Latter he moved to film analysis and teaching. Today Dayan is a film critic of the army radio and teaches in Sam Spiegel film school.

18. Shmulik Douvdevani - a member of the new generation of Israeli film critics and a teacher. Douvdevani teaches in film departments of the Tel Aviv University, Sapir College, the Open University and more. He wrote his PhD dissertation about personal documentary cinema and works as a film critic for the internet sight YNET.

19. Haim Bouzaglo - filmmaker, scriptwriter and producer for film and television. Bouzaglo was born in Jerusalem in 1952 and studied literature and Theater in the Hebrew University. Among his films: "Fictitious Marriage" (1988), "Onat Hadouvdevanim" (1990), "Tzaleket" ("Scar") (1994), "Distortion" (2004) and "Janem Janem" (2006).

20. Avi Mograbi - filmmaker and artist. Mograbi was born in 1956 in Israel and studied philosophy in the Tel Aviv University and art in the Midrasha College. Mograbi is creating experimental films with clear political statements. His first film, "Gerush" ("Deportation") was made in 1989, and since then Mograbi made the films "Ha-Shich'zoor" in 1994, "Eich Hifsakti L'fahed V'lamadeti L'ehov et Arik Sharon" (aka "How I Learned to Overcome My Fear and Love Arik Sharon") from 1997, "Happy Birthday Mr. Mograbi" (1999), "August" (2002), "Nekam Achat Mishtey Eynay" ("Avenge But One of My Two Eyes") (2005) and the musical documentary "Z32" in 2008.

21. Salim Dau - film and theater actor. Dau was born in 1951 in the Arab village Bana in the Galilee region. He studied acting in theater school "Beit Zvi" in Israel and continued in the Jacques le Coq theater school in Paris. In 1986 he played a drunk and lost Egyptian soldier in the film "Avanti Popolo" made by Rafi Boukai. In 2003 he participated in the film "James' Journey to Jerusalem" of Ra'anana Alexandrowicz, and during all that time played in Haifa Theater. Today Dau is the director of the Al-Midan Arab Theater in Haifa.

22. Naftali Alter - composer, scriptwriter and filmmaker. Alter wrote with filmmaker Assi Dayan the screenplay for the Israeli cult film "Givat Halfon Eina Ona" and composed the music for Dayan's most known film "Ha-Chaim Al Pi Agfa" ("life according to Agfa"), released in 1992. During the 1980's Alter directed the films "Irit Irit", "Ko'ach Meshiha" and "Ha-Shiga'on Hagadol". From 1992 he was the head of the Israeli film fund and since 2000 works in different Israeli TV channels as a director of programming.

23. Savi Gavizon - filmmaker, scriptwriter and producer. Gavizon was born in 1960 in Haifa. He graduated the film and television department of the Tel Aviv University. In 1990 he wrote and directed his first feature film, "Shuroo", starred by actor Moshe Ivgy. In 1995 Gavizon made his second film, "Lovesick on Nana street", again, with the actor Moshe Ivgy. In 2003 he wrote and directed "Ha-Asonot Shel Nina" ("Nina's Tragedies") and in 2007 he made a TV series that was first released as a feature film, "Avedot Vu-Metziot" ("Lost and Found"). The series and the film are telling about three sisters facing the coming death of their father and crisis in their love lives.

24. Yael Munk - film historian and teacher. Munk was born in France and wrote her PhD dissertation in the Tel Aviv University about identity in the Israeli cinema of the 1990's. She is teaching in the Open University and in Sapir College. In her research Munk is dealing with political cinema and feminine cinema.

25. Marek Rozenbaum - film producer. Rozenbaum was born in Poland in 1952. he started producing during the 1980's and became one of the leading Israeli producers of the 1990's, with films like "Clara Hakdosha" by Ari Folman and Ori Sivan, "Hachaverim shel Yana" by Arik Kaplun and "American Citizen" by Eitan Green. In 2001 Rozenbaum produced the film "Late Marriage", first feature film of director Dover Kosashvilli, and since then started making co-productions with foreign production companies and promote the

In the last few years Rozenbaum produced some successful artistic films such as "Or" made by Keren Yeda'aya, "To take a wife" made by Ronit and Shlomi Elkabetz and "Close to Home" made by Vidi Bilu and Daliya Hager.

26. Eitan Green - filmmaker, scriptwriter and a teacher. Green was born in 1951 in Kibbutz Afikim in Israel, and is a member of the first graduating class of the film and television department of the Tel Aviv University. He made his first feature film, "Lena", in 1980. Later he wrote and directed the films "Ad Sof Halayla" in 1985, "American Citizen" in 1992, "As Tears Go By" in 1996, "Marzipan Woman" in 1997, "Henri's Dream" in 2004 and "It All Begins at Sea" in 2008.

Since 2000 Green is the head of the scriptwriting department of the MFA program in the Tel Aviv University.

27. Michal Bat Adam - filmmaker, scriptwriter and an actress. Bat Adam was born in Israel and studied music in the music Academy of the Tel Aviv University and acting in the "Beit Zvi" Theater School. During the 1970's she played in films made by her husband, director Moshe Mizrahi, among them "I Love you Rosa", "Ha-Bayit Berechov Chelouche" and "A life ahead". Bat Adam made her first film as a director, "Moments", in 1979. During the 1980's she wrote and directed the films "Al Hevel Dak" (1980) with actress Gila Almagor, "Ben Loke'ah Bat" (1982), "Ha-Me'ahev" (1985) and "Elef Neshotav Shel Naftali Siman-Tov" (1989). During the 1990's she created the films "Ha-Dod Peretz Mamri" (1993), "Isha Zara" (1993), "Aya - Imagined Autobiography" (1994), "Haim Ze Haim" (2000) and others. Now days Bat Adam is teaching acting in the film and television department of the Tel Aviv University.

young Israeli filmmakers.

28. Amos Gitai – filmmaker. Gitai was born in Haifa in 1950. he studied architecture and started making documentaries during his reserve service at the Yom Kippur war of 1973. Since then he created some 40 films, documentaries and fiction. From 1983 until 1993 he lived in Paris and made his first feature films there. When Gitai came back to Israel he made three films based on the three big cities of Israel: "Dvarim" in Tel Aviv, "Yom Yom" in Haifa and "Kadosh" in Jerusalem. Since then he created the films "Kippur" in 2000, "Kedma" in 2002, "Alila" in 2003, "Free Zone" in 2005 – a film that won the prize for best actress in the Cannes Film Festival – and recently he made the film "Later" with French actress Jeanne Moreau in the leading role.

29. Shuli Rand – cinema and theater actor. Rand was born in 1962 in Bnei Brak, Israel. He studied acting in Nissan Nativ Studio and played leading roles in the stage productions of "Hamlet" and "Woytzeck" made by director Rina Yerushalmi's theater company. In 1990 Rand got the leading role in Daniel Wachsmann's film "Ha-Meyu'ad", alongside actress Ronit Elkabetz. In 1992 he played in Assi Dayan's film "Life According to Agfa". In 1998 Rand became religious and joined the Breslau ultra orthodox movement. In the same year he opened a Jewish theater department in "Hama'ale" college in Jerusalem and turned it also to an active theater. In 2004 he wrote the script and played the leading role in Gidi Dar's film, "Ha-Ushpizin".

30. Dover Kosashvili – filmmaker and scriptwriter. Kosashvili was born in Georgia in 1966 and came to Israel in 1973. He graduated the film and television department of the Tel Aviv University and his graduation film, "Im Hukim", won the second prize in the Cinéfondation competition in Cannes Film Festival. In 2001 he made his first feature film, "Late Marriage", which became one of the most successful Israeli films and was screened in many countries around the world. In 2003 he made his second feature, "Gift From Above". Today Kosashvili is working on two new

31. Ronit Elkabetz – actress and filmmaker. Elkabetz was born in 1966 in Beer-Sheva, Israel, and started her career as an actress in the film "Ha-Meyu'ad" made by Daniel Wachsmann, alongside actor Shuli Rand. Later she played in the films "Shchur" made by Shmuel Hasfai, "Tzaleket" ("Scar") of Haim Bouzaglo, "Alila" by Amos Gitai, "Late Marriage" by Dover Kosashvili and "Or" by Keren Yeda'aya. In 2005 she wrote and directed with her brother Shlomi the autobiographical film "To Take a Wife". In 2007 she played in the film "The Band's Visit" and in 2008 she created again with her brother the film "Shiva", a second chapter in their personal family story and opened the critic's week in the Cannes Film Festival.

32. Joseph Cedar – filmmaker and scriptwriter. Cedar was born in 1968 in New York to a modern orthodox Jewish family, and came to Israel when he was 6 years old. He graduated in philosophy and theater in the Hebrew University in Jerusalem. Cedar studied cinema in New York University and when he came back to Israel he created his first feature film, "Ha-Hesder", in 2000. In 2004 his second film, "Medurat Ha-Shevet", was released, and in 2007 he made his third feature film, "Beaufort", which was nominated to the best foreign film in the American Academy Award and got the prize for best director in Berlin Film Festival.

33. Keren Yeda'aya – filmmaker. Yeda'aya was born in Israel in 1972. she studied cinema in Camera Obscura art school and made three short films dealing with difficulties of women in a cruel masculine world: "Elinor" in 1993, "Lulu" in 1998 and "Underwear" in 2001. In 2004 Yeda'aya made her first feature film, "Or", telling the relationship between a prostitute and her adolescent daughter. The film won the golden camera award for first film in the Cannes Film Festival. Yeda'aya finished recently the shooting of her second film, "Kalat Ha-Yam".

34. Amir Harel – Producer of : "Yossi and Jagger" (2002) made by Eytan Fox, "James' Journey to Jerusalem" (2002) by Ra'anan Alexandrowicz, "Paradise Now" by Hany

projects: "Duel" and "Infiltration", a feature film based on a novel by Yehoshua Kenaz. Abu-Assad (2005) and "Jellyfish" (2007) by Etgar Keret and Shira Geffen

DIRECTOR

RAPHAËL NADJARI

Born in France in 1971, Raphaël Nadjari studied visual arts. In 1998, he moved from Paris to New York, where he made his first feature film, *The Shade*, a modern adaptation of « *A Gentle Creature* » by Dostoyevsky. The film was made in English with Richard Edson in the lead role, a figure of Independent Cinema, who played in Nadjari's next two New York films. *The Shade* was selected for the Cannes Film Festival in 1999 in the section *Un Certain Regard*.

I am Josh Polonski's brother, shot in Super 8mm, was presented at the Forum of the Berlin Festival in 2001, and *Apartment #5C* at the Cannes Directors' Fortnight in 2002.

In 2003, Nadjari moved to Tel-Aviv, where he made *Avanim*, entirely in Hebrew. The film was selected for the Berlin Film Festival, and premiered at MOMA for the museum's 2004 re-opening. Nadjari received the France Culture Prize for best filmmaker of the year in 2005. He continued with *Tehilim*, a film shot in Jerusalem, selected for the Cannes Film Festival's 2007 Official Competition. *Tehilim* was also exhibited at MOMA and received the Best Film Prize at the Tokyo Filmex in Japan. He lives now in Israel.

SELECTIVE FILMOGRAPHY

2009

A HISTORY OF ISRAELI CINEMA PART 1 and 2 - (Hebrew, 104 minutes each episode)

Produced by Bruno Nahon, Amir Feingold and Paul Rozenberg
Berlinale, Forum of Yugen Cinema

2007

TEHILIM (Hebrew, 96 minutes)

produced by Geoffroy Grison, Fred Bellaïche, Marek Rozenbaum, Itai Tamir
Cannes Film Festival, official selection in competition

2004 (Hebrew, 107 minutes)

AVANIM

produced by Geoffroy Grison, Marek Rozenbaum, Itai Tamir
Berlinale, Panorama Special

2002

APARTMENT # 5c (English, Hebrew 88 Minutes)

produced by Marin Karmitz, Alain Sarde, Geoffroy Grison
Cannes Film Festival, Directors' Fortnight

2001

I AM JOSH POLONSKI'S BROTHER (English 84 minutes)

produced by Geoffroy Grison, Caroline Bonmarchand, Francesca Feder
Berlinale, Forum of Yugen Cinema

1999

THE SHADE (English, 83 minutes)

produced by Francesca Feder, Geoffroy Grison
Cannes Film Festival, Un certain regard

CREW

A film by
Raphael Nadjari
Producers
**Bruno Nahon, Amir Feingold, Paul
Rozenberg**
Photography
Frederic Lefebvre and Oded Israeli
Edited by
Sean Foley
Sound
Tully Chen and Chen Harpaz
Assistant director and interviewer
Shany Littman
Researcher
Keren Cohen
Stills Photographer
Amit Berlowitz
Production
Eugenie Michel and Libby Tishler

Part 1 : 103 mn Part 2 : 104 mn
HDCAM - 1.77
Original language : Hebrew
Subtitles : English

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Zadig Productions
Bruno Nahon
Amir Feingold Productions
Amir Feingold
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United King Films
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and Rabinovitch Fund**