

Interview

Israeli Multimedia Artist

Dor Zlekha Levy



By Azad Karimi

"I seek to create new possibilities for cross-culture connections for common contact. I think where I live right now, we are thirsty for it and we need that, we need those voices, we need those opportunities to tell our stories and to listen to stories that weren't enough clear, were kept hidden, or silenced...."

"I hope that I do help to world and this little corner of the world become a better place to live, but it's a big challenge".

The above sentences present the worldview of this young Israeli Jew for the people of the world.

The worldview of Dor Zlekha Levy is exactly my worldview. Exactly, I launched this cultural project in this direction and gathered many like-minded people for myself, all over the world.

Of course, this is the key to an issue that I must make clear that I, Dor Zlekha, and my like-minded people are not the minority in the world. We will soon change the world according to our worldview.

This worldview is not a utopian fantasy, but an idea and beyond that a goal for which very strong practical steps have been taken. The evidence of this claim is all these interviews that I have conducted with many people in the world and they have shared their practical experiences.

Achieving peace does not mean compromise and secret commercial, security, and political deals. I have written somewhere that I am ready to negotiate with Satan for the release of political prisoners and the oppressed in Iran. But I never said that I make a deal with Satan(the devil) and give him something to take something from him. Negotiating with the devil means talking to him and looking for his weaknesses through his words and then striking him to destroy him.

If I were to enter into a deal with the devil, it is clear that he would win because he has many possibilities to overcome me.

So, to achieve the desired peace that is manifested in the worldview of Dor Zlekha, you should not expect to get other demands by giving up some demands. Because peace is not a relative concept but an absolute concept. Peace means harmony and balance. Contrary to what we see, the perception of most politicians about Peace is a material concept that can be put on a scale and its quality can be measured in kilograms. However, it should be said that a kilogram is a weight measurement unit, not a quality measurement unit.

The greatness or smallness of the "Phenomenon" does not mean the greatness or smallness of the "Concept".

For example, a dog's teeth pierce the flesh of a human's hand or foot, but the bite of a small malaria mosquito kills a human. The bite of malaria carries a fatal disease, but normally when a dog bites, the flesh at the bite site is pierced and it recovers after a while. Compare the dog or the Anopheles, which is more deadly?

I mean that to achieve peace, one should pay attention to the quality of the tools used and the results. It is not right to sacrifice peace to reach an agreement with the enemy. Because the agreement can be a ploy to buy time from the involved parties or one of them. Note that reaching an agreement does not necessarily mean reaching peace. There is balance and stability in peace, but balance and equality of rights are not necessarily envisaged in the agreement.

I am not a political science graduate, but I come from Kurdistan, Iran, and the Middle East. My ethnic identity is disputed. For example, last week in an interview I had with a Norwegian music group, I made a passing reference in the introduction section about the journey of an American woman, Mrs. Jasmin Moghbeli, who was born in Germany and whose parents are Iranian Kurds. I went to Wikipedia for his biography. The next day, when I published my interview, I noticed that Wikipedia-Persian had removed the birthplace of his parents, Mahabad or the regime of mullahs ruling Iran announced that we do not consider him Iranian.

Interestingly, if she traveled to Iran, the Iranian regime would take this woman hostages, like Nazanin Zaghari and Jamshid Sharmahd and many other Iranians who have dual citizenship, and it would demand money from the European, American, and Australian governments... or If this lady was a man and traveling

to Iran, the Pasdars of the Iranian regime would immediately arrest her and send her to military service or put her in prison-like others and take the money blocked in those countries would release.

Of course, the situation in Canada is different. The government of this country has severed relations with the Iranian regime since 2004, but it is strange that thousands the Iranian Pasdars have invested trillions of dollars in this country. For example, last year, at the height of the revolution of "Woman, Life, Freedom", Canadian Prime Minister Justin Trudeau announced that he had blocked the money of ten thousand Iranian guards in the country's banks! The Islamic Revolutionary Guard Corps has been recognized as a terrorist by the American government for many years, but tens of thousands of members of this organization live and have invested in Canada.

But I have to say about the European and American, Canadian and Australian hostages, I have written many times and announced: Dear friends! There is nothing to see in Iran. If you want to buy carpet, pistachio, or Baqlava, the export type is cheaper and better here. Do not risk yourself in vain!

Unfortunately, no one listens, but according to the news I read today about a Swedish employee of the European Commission who has been held hostage in Iran for 500 days, I thought again that another few billion dollars should be paid to the mullahs' regime.

Today's world politicians have launched a ridiculous and pathetic carnival that even kindergarten children laugh at its scenario. I wish I lived at the time of the Mongol invasion or at the time of slavery because the oppression and exploitation had their real logic, but today the oppressors oppress and they find that the people are not fooled, and that is why they delete their opponents by systematic methods.

Of course, this is the strategy of the former president of Iran, Mullah Mohammad Khatami Ardakani, who went to the United Nations and announced at the General Assembly of that organization in late September 1997 that he was presenting a great strategy to the history of civilization called the Dialogue of Civilizations.

This dialogue of civilizations was manifested inside Iran in the form of serial murders of writers and intellectuals, and outside Iran in the form of the intensification of organized terrorism, the creation of the NIAC (Governmental Terrorism sponsor organization by the Iranian regime in the USA), and the lobbies of the Iranian regime in the United States of America and other European countries, as well as the sending of the children of mullahs and dangerous Pasdars to Canada, the United States, the United Kingdom, Australia, and Europe under the title of continuing education. For example, the eldest son of Ali Khamenei, the Iranian supreme leader, went with his wife to a well-equipped and legendary hospital in London to give birth to his child there and get a British birth certificate, and twenty years later as a British citizen will enter politics and parliament and lobbying and economic dirty work.

But about the NIAC organization, which says that its purpose is to link the relations between the United States of America and the Iranian regime, it must be said that this is a ridiculous and scandalous reason for its creation. Because NIAC was established to gather and organize Iranians living in America, and basically the governments of Iran and America have never cut ties and have always been in contact with each other through the embassies of Switzerland and Pakistan and third governments. What is the reason that Trita Parsi or others should play the role of unofficial but very powerful diplomats in the meantime?

Yes! I also agree with Dor Zlekha that achieving peace with such terrible, mysterious, and complex challenges that I mentioned seems difficult, but we must keep our dreams and move forward with our tools. Our role is to inform other people.

In this regard, I would like to mention the four Kurds from Kirkuk who were killed two days ago by Iraqi soldiers in the streets of this city with war bullets. Exactly a few minutes before that tragic event one of them said to one TV News Channel that we proved to the world that Kirkuk is a Kurdish city and belongs to the land of Kurdistan.

Yes! Kirkuk is a completely Kurdish city, just as Jerusalem is an Israeli city and Baghdad and Mecca are Arab cities. But about Kirkuk, I would like to add that the Arabs who came to this city are immigrants who were brought to this city by the Arab governments of Iraq after the discovery of oil in this city. The Turkmens were exactly a handful of families who had settled in this city during the Ottoman period as merchants or military attachés.

But Iraq, this controversial country that is always the cause of unrest and imbalance in the Middle East, is the plaything of the Iranian mullahs' regime. After Saddam Hussein, this regime has followed a very dangerous agenda in this country, which has brought death, insecurity, and destruction to this country, while the Iranian Arabs in Khuzestan province are facing political problems and lack of economic development.

In the end, I would like to mention Mehdi Yarahi, an Arab singer from Khuzestan, Toomaj Salehi, a Lur Bakhtiari rapper from Isfahan, and Saman Yasin, a Kurdish rapper from Kermanshah, who are currently in prison for accompanying the protesting people of Iran and they sang songs for freedom, and peace, friendship, the elimination of oppression and apartheid in Iran.

I wish Dor Zlekha success. I believe he will succeed. His goal is my goal and millions of people around the world. Like Mashiach(Cinder) or Sushyant(Has been born), we are human beings who are the children of man and have risen from the ashes. We are the phoenix manifestation and now is the time of growth and prosperity of the phoenix that will transform the world. He will succeed soon. I promise you. You will hear more from him in the future.

Thank you!

Østland-Norway

Special thanks to dear Mrs.Laura Miller from the United States of America for converting this interview from audio to written form.

1- Please present yourself: (Name, education, Civil status, and...)

. Hello Azad! So, my name is Dor Zlekha Levy. I am an artist and an educator. I'm married plus one child and I live in Tel Aviv.

2-What is your artistic specialization?

. I specialize in creating large-scale audio-visual, site-specific installations.



3- When and how did you become interested in this field of art?

. I think that I have always been interested in sound and light and their physical characteristics, in space, and regarding what I do I think my interest developed over time as I travelled the world and experienced strong moments of this point of meeting between sound and light and architectural space.

4- Who was your motivator?

. I can't really say that he was my motivator but one of the main figures in my life, that I want to mention in this context, was my grandfather Ezra Zlekha.

5- What was your parent's reaction?

. My parents are very supportive of everything I do. I think they both have a passion for art, and they didn't choose art or music as their career path, so they support me in that.



6- When started you such as a professional audiovisual Installations Artist and Video Art, and Live Performances Designer?

. Basically, I graduated from art school in 2014 and during art school, I was already doing audio-visual installations. I was collaborating with a lot of musicians who were my friends at the time and creating live visuals for their music concerts, so I think it's between 10 to 15 years that I am developing my methods and continuing to work in this field of work.

7-Your creations echo forgotten traditions, that explore them in a contemporary light.

Look Dor! I have read your website and I am taking advantage of all the words that have been used to introduce you and I am asking the questions. Because it is not a simple matter. I don't like to come and ask you some cliché questions and publish them and raise my International interview record. I want my hard questions and your strong and basic answers to be practical words for everyone in the whole world.

So we go ahead!

Please tell me what is the cultural discourse of Israel? Then tell us what kind of sounds and basically what sounds have been forgotten from this discourse. What are your tools to identify them for yourself and present them to others?

. My work is inspired by the history of Jews originating from Arab countries - and is expressed from my perspective as a third generation for the immigration from Iraq to Israel. Excerpts of this forgotten era are portrayed in my work in several ways. In *Maqamat* (2017), recordings and archival materials from the estate of Jewish Iraqi musicians serve as a starting point for an immersive audiovisual installation that explores the psychology of diaspora and yearning. In the multilayered installation of *Shomer* (2019), I dismantle and reassemble the architectural structure of Magen Avraham synagogue in Beirut to explore concepts such as authenticity and preservation and their relationship with memory. The complicated history of the building is presented through the personal story of a man who grew up next to the synagogue as a Lebanese Jew and later visited the synagogue as an Israeli soldier. My work highlights historical points of connection between Jews and Arabs and brings it to light in the contemporary context. These voices echo in my work in a way that allows them not only to be heard but be listened to.



8- I will make the question a little personal. Why is sound the main element of your work? I extracted this from your website.

. I was always drawn to sound, to the fact that it is invisible to the fact that you can transmit them through solid, and to the fact it changes with space. I love the physical characters of sound and I love that you can play with it. For me it's a magical world, Also Since I'm not a musician and I work with many musicians and sound designers so for me it's this transparent magic that it has, to blur to blend boundaries that seem clear.

9- I noticed that you also had a project in Stavanger Kunsthall. Please tell me about the experience of your activities in Norway!

.Unfortunately, I haven't traveled to Stavanger myself - it's only my video work that was shown there as a part of a group exhibition entitled 'I Heard You

Laughing”. I am very curious to visit Norway one day and Stavanger specifically for its nature and for its culture. But I’m happy that I got at least to visit it through one of my works.

10- How did the work at the Museum of Islamic Arts in Jerusalem go? Was it different from your other projects?

. It’s regarding a project called Loops, that I created for the Islamic Art Museum in Jerusalem. Every project is special, but I think that having all these collections right next to the door where I worked on my installation brought a lot of inspiration to me, and I do remember it as a very positive experience working there.

11- I liked Manana Manana more than the works you did which are available on your website. I would like you to tell the readers of this interview about Manana Manana. You know that these interviews will be published in the future in addition to my book's initial publication. You can talk in detail about your ideas and activities.

. In Mañana Mañana, two Rosettes of different ancient musical instruments. An Arabic Oud and a Renaissance lute are projected onto the gallery ceiling facing each other. Those projected images and the sounds of the strings stretched upon them, function as a singular source of light and sound. So, you find yourself between these two windows, two worlds, they have a connection to each other but it’s kind of lost in the past and you just experience the connection between them. What is interesting in this work is that the two musicians that we recorded, although they play an instrument that kind of looks the same and have many characteristics that are similar so the two musicians don’t sound in the same musical language and they cannot play together. So, we recorded it

separately and edited it digitally so this situation of the view experiencing this concert, this common show, is something that someone maybe can imagine that had happened as an experience and it was then documented and then played in space, but actually not it's happened right in front of your eyes. I mean, in my life as a live performance designer I think what I'm best apart from doing what I love to do, and the opportunity I have to share my ideas and thoughts with the world is the fact that every project demands different ideas and different solutions. Different crew of people I'm blessed that every year looks very very different. I did a project in the caves, and we worked there at night and this whole year is colored in those long cold spiritual nights in that cave, so every project is different, every year is different, and every place is different.



Pool of the Arches, Ramla-Israel

12- Are you thankful and happy because of your activities as an artist and Live Performances Designer?

. I think I am blessed for this feeling of constant change and development. And I am also thankful for the people that I meet on my way.

13- What is music culture? What is music logic?

. I am not completely sure that I understand the question, but I think that music culture is everything that isn't the music itself. So, it's the people that play it, it's their stories, their heritage, it's the acoustics of the space, it's played, it's the context whether, it's political, social, historical. It's the critics the talks, it's the tickets. Everything that isn't the music itself, at least for me.

14- Why do some sound projects become immortal?

. I think sound relates to memory, and I think those immortal moments in music or in sound are those who, those moments whose strong enough to engrave themselves in the memories of the listener. And if you have many listeners coming and experiencing and remembering, and then sharing this memory, then I think it's this what makes a show or an experience immortal or unforgettable in a way.

15- How do you see Music, Performing, Performance Design, Art, and Culture in your perspective? I mean your prediction for the future of music!

. I'm not seeing myself in a position to predict the future of music. But I can say that I am very curious, and I would love to take part and see how the technological changes that we have experienced in recent years both in fields of visual reality of blended reality and of course the development of AI projects

and products that now anyone can use. So, I think there is a lot of curiosity. At least on my side.

16- Can you become one part of the cultural movement for motivation in youth or new generation in your country and so then?

. I think that I am active also as an educator. I am teaching students, I am teaching kids, and I'm giving workshops and classes as part of my artistic projects. I think that this is a big part of me and it's the reason that I feel hopeful sometimes that I can feel the crowd that I am working in. I am not finishing a project, I'm continuing to the next museum, but I do continue to work with the people and I'm there to experience it with them, and from this comes a lot of my hope. I mean as I wrote, I do hope that I find through my work hope for mutual recognition, for reconciliation, among worlds that seem apart. I seek to create new possibilities for cross-culture connections for common contact. I think where I live right now, we are thirsty for it and we need that, we need those voices, we need those opportunities to tell our stories and to listen to stories that weren't enough clear, or were kept hidden, or silenced. So, on that term, on that level working with people, creating connections, working with stories, with voices, I hope that I do help to world and this little corner of the world become a better place to live, but it's a big challenge.

17- How can you help our world become a better place to live?

. I do want to thank you, for your questions, and for your interest in my work. I really encourage the readers to have a look and to listen to the links that I have attached. And to try to experience and catch some of the ideas that I describe and to see how they translated to sound and image.

<http://www.dorlevy.com/>

<https://vimeo.com/820086088?share=copy>

<https://vimeo.com/789223614/e0323cfcfb?share=copy>

<https://vimeo.com/255722424?share=copy>

Thanks again for your interest,

Dor

