

After the second intifada in 2000, Israel expelled and closed its borders to Palestinians who were no longer welcome as service labor. Of the 180,000 foreign workers now in Israel, approximately 40,000 are Filipinos who fill the service labor gap among Israelis and dependent on private family employment as caregivers, housecleaners, and kitchen help. Using this documentary, I want to explore the subjectivities and social operations of affect as commodities. The film and its subjects, the Paper Dolls, call upon bodily performance in labor, spectacle, and the film's argument for human rights. The Filipino (Tagalog) equivalent of performance, is *palabas*, which means at once spectacle, emotional expression, and outward inclination. How can we understand this supplement to performativities in the film to question the facile metaphorical elisions among the terms authenticity, family, gender, labor, belonging, and the nation.