

barbican

PALESTINE
FILM FESTIVAL



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THE 2010 LONDON PALESTINE FILM FESTIVAL GRATEFULLY ACKNOWLEDGES THE SUPPORT AND ASSISTANCE OF THE FOLLOWING PARTNERS AND FRIENDS



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WELCOME TO THE 2010 FESTIVAL

The 2010 Festival runs from April 30th to May 14th and features over 50 works spanning all cinematic genres and created by artists from across the world.

The first week of screenings takes place at the Barbican Cinema (April 30th to May 6th). The second week is held at SOAS, University of London, Russell Square. Directions to both venues as well as box office information can be found on the rear cover of this programme.

For the third year running, the Festival is accompanied by a photographic exhibition hosted in the Barbican Centre (mezzanine level) from April 26th to May 16th. Details of the exhibition can be found on pages 8-9.

A wide range of UK premieres, as well as special "live" sessions involving visiting artists and experts, are highlighted on

the following two pages. In a new initiative, the Festival is also pleased to announce a film screening and dance workshop for children, presented in cooperation with the Palestinian School in London. Details and registration information can be found on page 30.

The 2010 Festival is pleased to present a special thematic session focusing on women directors in partnership with Birds Eye View – see pages 10, 35, 50 for details.



THANK YOU

The London Palestine Film Festival relies upon the generosity of scores of artists, distributors, and curators. We are especially

indebted to the many filmmakers whose work appears in this year's programme; without their generosity the Festival would not be possible. We are also grateful to the guest speakers enriching the 2010 programme, and in particular to Festival patron Karma Nabulsi.

Many individuals have helped source films, provided logistical support, offered valuable advice, and otherwise leant of their expertise. A special thanks to Salma Abu Ayyash, Gareth Evans, Kolin Kobayashi, Piccia Neri, Rasha Salti, Samia Tabari, and Mohanad Yaqubi.

If you are able to support the Festival in its work, please contact us:
info@palestinefilm.org

THEMATIC AND 'LIVE' HIGHLIGHTS

The 2010 programme includes a number of thematic sessions, UK Premiers, Panel Discussions, and Question and Answer sessions with guest filmmakers. These sessions are normally well attended and advanced booking is recommended. The following is a selection of highlights – further information on each of the events can be found by turning to the individual film listings. Brief biographies of speakers are presented on the following pages.

THE TIME THAT REMAINS + Q&A WITH DIRECTOR ELIA SULEIMAN

Saturday 1st May, 14:00, Barbican, Cinema 1

The renowned director of *Divine Intervention* and *Chronicle of a Disappearance* will be speaking and taking questions following this screening of his newest work (see page 49).

SPECIAL SESSION: "A HUMANITARIAN DISASTER IN THE MAKING"

Presented with Medical Aid for Palestinians:

Sunday 2nd May, 16:00, Barbican, Cinema 1

Screenings, including the UK Premier of *Fatenah*, the first Palestinian animated feature, followed by a panel discussion presented with Medical Aid for Palestinians. Speakers include Mahmoud Daher (World Health Organisation, Gaza Strip), Miri Weingarten (Physicians for Human Rights, Israel), and Ahmad Habash (director of *Fatenah*) (see page 19).

JAFFA: THE ORANGE'S CLOCKWORK BY EYAL SIVAN -

UK PREMIERE + PANEL DISCUSSION

Sunday 2nd May, 18:15, Barbican, Cinema 1

Eyal Sivan (*Route 181: Fragments of a Journey in Palestine-Israel* (with Michel Khleifi), *Izkor: Slaves of Memory*) presents the UK premiere of his captivating excavation of the Jaffa Orange's visual and political history. Followed by a discussion with the director and Palestinian writer and historian Elias Sanbar, chaired by Goldsmiths College Professor of Fine Art, Adrian Rifkin (see page 29).

POMEGRANATES AND MYRRH + Q&A WITH DIRECTOR NAJWA NAJJAR

Sunday 2nd May, 20:30, Barbican, Cinema 1

Palestinian director Najwa Najjar's debut feature fearlessly tackles a number of taboos and has been met with critical acclaim as well as calls for her arrest and the film's banning. She joins us for a discussion of the film and its reception chaired by Ali Jafaar (see page 41).

MY HEART BEATS ONLY FOR HER - UK PREMIERE + Q&A WITH DIRECTOR

MOHAMAD SOUEID

Monday 3rd May, 20:15, Barbican, Cinema 1

Renowned Lebanese director and chronicler of experimental cinema Mohamad Soueid presents his latest film essay on aspects of the Palestinian revolution, tracing fascinating pathways tying Hanoi to Beirut... via Dubai. Soueid will be in conversation with Mike Dibb (see page 36).

SPECIAL SESSION: THE LEGACY OF MAHMOUD DARWISH

Tuesday 4th May, 18:15, Barbican, Cinema 1

Nasri Hajjaj's *Shadow of Absence* was a hit at last year's Festival. The director returns in 2010 with his lyrical paean to the late Palestinian poet Mahmoud Darwish, *As The Poet Said*. Following the film, Hajjaj will be in conversation with Prof. Wen-Chin Ouyang (see page 15).

SPECIAL SESSION: REVOLUTIONARY CINEMA, GLOBAL RESISTANCES

Tuesday 4th May, 20:30, Barbican, Cinema 1

A session dedicated to rarities and revolutionaries centred around an unprecedented UK cinema screening of the militant Palestinian-Japanese manifesto *The Red Army / PFLP: Declaration of World War*. Also on offer: *Gao Rang* explores North Vietnamese revolutionary cameramen and *For Cultural Purposes Only* provides an innovative take on the "lost" Palestinian cinema archive (see page 22).

ASHKENAZ + Q&A WITH DIRECTOR RACHEL LEAH JONES

Wednesday 5th May, 20:15, Barbican, Cinema 1

Director Rachel Leah Jones joins us to discuss her powerful exploration of the complex meanings attached to Ashkenazi Jewish identity in Zionist history. The session will be chaired by Professor Nira Yuval-Davis (see page 16).

PORT OF MEMORY - UK PREMIERE + Q&A WITH DIRECTOR KAMAL ALJAFARI

Thursday 6th May, 20:15, Barbican, Cinema 1

This UK Premier of Kamal Aljafari's radically poetic new feature brings the first week of the 2010 Festival to a close at the Barbican. Announcing the emergence of a bold new force in Palestinian cinema, the film is not to be missed. Aljafari will be in conversation with Nadia Yaqub following the screening (see page 42).

CHILDREN'S SESSION: PALESTINIAN FILM AND FOLK DANCE

Sunday 9th May, 14:00

In partnership with the Palestinian School in London

Full details of our exciting new initiative for children aged 8 to 15 can be found on page 30. Please note, this session takes place at a different venue and is by advance registration only.

SPEAKERS AT THE 2010 FESTIVAL

KAMAL ALJAFARI is a filmmaker and visual artists. His film *The Roof* won the Best International On Screen (Video) Award at the Images Festival in Toronto in 2008. He was a featured artist at the Robert Flaherty Film Seminar at Colgate University, New York in 2009 and is currently Benjamin White Whitney Scholar at Harvard University.

ANDREA BECKER is Head of Advocacy for Medical Aid for Palestinians (MAP). MAP is an independent humanitarian aid agency that works for the health and dignity of Palestinians living under occupation and as refugees.

MAHMOUD DAHER works as the National Public Health Officer for the World Health Organisation's Gaza Strip sub-office. During Israel's 2008-9 offensive, Mahmoud was jointly responsible for the WHO's round-the-clock coordination with health providers and emergency services.

MIKE DIBB is a filmmaker whose many works include the award-winning series *Ways of Seeing* (with John Berger), *The Miles Davis Story* (2001) and *Edward Said – The Last Interview* (2004).

Yael FRIEDMAN teaches film studies at various universities across the UK. She is completing a PhD

thesis on Palestinian filmmaking within Israel at the University of Westminster.

AHMAD HABASH is a Palestinian filmmaker and animator. Since his *Coming Back* (2003), he has been producing animation shorts addressing various aspects of Palestinian life. His *Fatenah* (2009) is the first Palestinian animated feature film.

NASRI HAJJAJ was born in Ain al-Hilweh refugee camp, Lebanon, in 1951. He is a writer and filmmaker whose works include *Thus Said the Intifada* (1989) and 2007's award-winning *The Shadow of Absence*.

ALI JAFAR is the international editor of film industry magazine *Variety*. He has written about international cinema extensively, and Arab language cinema in particular.

RACHEL LEAH JONES was born in Berkeley, California and raised in Tel Aviv. With an academic background in studies of "race", class and gender, Leah Jones began documentary filmmaking with her award-winning debut *500 Dunam On The Moon* in 2002.

KARMA NABULSI is Fellow in Politics at St Edmund Hall, Oxford, and lecturer in the Department of Politics and International Relations, Oxford University. She was a PLO representative from 1977-90 and is the author of *Traditions of War: Occupation, Resistance and the Law* (Oxford University Press, 2005).

NAJWA NAJJAR has made several documentaries, including *Blue Gold* (2004), *A Boy Called Mohamed* (2002), *Jawhar Al Silwan* (2001) and *Naim & Wadee'a* (1999). Her fiction short *Yasmine Tughani* (2006) won a number of awards and her full-length debut, *Pomegranates and Myrrh* is presented at this year's festival.

WEN-CHIN OUYANG is a Reader in Arabic Literature at SOAS. She has published extensively on classical and modern Arabic literature as well as critical thought. She is completing a book on intertextuality in the Arabic novel.

ADRIAN RIFKIN is Professor of Fine Art at Goldsmiths College, University of London. He teaches and has published widely in diverse areas of film theory, visual culture, and art history. He is a founding editor of the journal *Parallax*, and was editor and co-editor of *Art History* from 1997 to 2002.

NICHOLAS ROWE worked between 1998 and 2008 with Ramallah Dance Theatre, El-Funoun, Sareyyet Ramallah, Al-Kasaba, Ashtar. He has danced and choreographed with the Australian Ballet, Finnish National Ballet, Sydney Dance Company, Modern Dance Turkey and Nomad Dance Theatre. He is author of *Raising Dust: a Cultural History of Dance in Palestine* (2009).

ELIAS SANBAR is a poet, writer, and cultural historian. Based in Paris, he is the Palestinian representative to UNESCO and co-founding editor of *Revue d'études Palestiniennes*. His writing on Palestinian culture and politics includes a 2001 memoir *Absentees' Property* and 2004's *Figures of the Palestinian: Identity of Origins and Identity to Come*.

EYAL SIVAN is a documentary filmmaker and Israeli dissident who has tackled many subjects relating to the politics of memory, representation, and power in the Palestine-Israel conflict. His many films include *Route 181: Fragments of a Journey in Palestine/Israel* (with Michel Khleifi); *Izkor: Slaves to Memory*; *The Specialist*, and *Jerusalem's Borderline Syndrome*.

BRIEF BIOGRAPHIES

MOHAMAD SOUEID trained as a chemist before establishing himself as a leading force in Lebanese filmmaking. The author of two books on Lebanese cinema and the creator of more than forty video works, he has contributed centrally to the emergence and documentation of a generation of experimental Lebanese filmmaking.

ELIA SULEIMAN was born in Nazareth in 1960. His *Chronicle of a Disappearance* won the best debut prize at the 1996 Venice Film Festival. His *Divine Intervention* won the Jury Prize at Cannes in 2002. With a wide body of short and experimental work (including the seminal cut-up *Introduction to the End of an Argument* with Jayce Salloum in 1990) Suleiman has left an indelible imprint on world cinema over the last two decades.

MIRI WEINGARTEN is Advocacy Officer of Physicians for Human Rights (Israel). She has worked monitoring and seeking to counter human rights abuses in the fields of medical access and services and was previously Coordinator of Projects in the Occupied Palestinian Territories for Physicians for Human Rights.

NADIA YAQUB is associate professor of Arabic language and culture at the University of North Carolina, Chapel Hill. She is the author of *Pens, Swords, and the Springs of Art: The Oral Poetry Dueling of Palestinians in the Galilee* (Brill, 2006) and numerous articles on Arab and Palestinian literature and film. She is currently writing a book on Palestinian cinema.

NIRA YUVAL-DAVIS is Professor of Gender and Ethnic Studies at the University of East London. She is a founding member of Women Against Fundamentalism. Her many books include *Gender and Nation*, now published in 7 languages.

MARK ZEITOUN's policy and research work relate to transboundary water conflicts with the uptake of hegemonic ideas. He is author of *Power and Water in the Middle East: The Hidden Politics of the Palestinian-Israeli Water Conflict* (IB Tauris 2008), and a senior lecturer at the School of International Development, University of East Anglia, UK.

THE 2010 ANNUAL PALESTINE FILM FESTIVAL PHOTOGRAPHY EXHIBITION

CURATED BY SAMAR MARTHA

Intimate Portrayals showcases works by Palestinian artists Taysir Batniji and Noel Jabbour. Both explore Palestinian life through intimate encounters with the everyday, allowing viewers a rewarding respite from the stereotypical flow of images about Palestine.

Noel Jabbour's *Palestinian Interiors* comprises a series shot in the Aqbat Jaber refugee camp, as well as in Hebron and Jerusalem. Her studies take us into the intimate space of everyday family life by focusing on decorated walls within Palestinian homes.

Fathers by Taysir Batniji was shot in the Gaza Strip. His work follows portrait photographs found in shops, cafes, factories and other places of daily work and life. Rarely depicting the current proprietor or resident, but often a deceased founder or ancestor, the series explores tributes to an absent "father" who remains present in the place to which he brought life.

The two series showcased in *Intimate Portrayals* share an emotional authenticity and convey real concerns over current conditions while transcending the constraints of classic photo reportage.

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ABOVE: Taysir Batniji, *Fathers*, 2006, digital print, 80cm x 54cm, courtesy La B.A.N.K., Paris

RIGHT: Noel Jabbour, *Palestinian Interior # 12 (Hebron)* 1994, C-print, 33cm x 28cm, courtesy the artist

INTIMATE PORTRAYALS

26 APRIL - 16 MAY 2010 - BARBICAN, MEZZANINE LEVEL



138 POUNDS IN MY POCKET

In 1948, following the UN partition plan for Palestine, fighting broke out between Arabs and Jews. In April that same year, the young teacher Hind Al Hussein came across a large group of young children in Jerusalem. They were survivors of the massacre in Deir Yassin. Hussein took them in and established an orphanage in her Jerusalem home. Today, Dar al-Tifl al-Arabi is the largest Palestinian orphanage, providing education for more than 1,500 pupils. This new documentary by Sahera Dirbas (*Stranger in My Home*) asks how Hussein and her successors have each filled gaps left by the absence of a state able, or willing, to provide adequate welfare for disadvantaged children. Part biographical, it offers unique insight into the commitment and personal struggle of a remarkable Palestinian woman.

138 Pounds in My Pocket will be screened alongside *Thorns and Silk* (see page 50) and *Masarat* (see page 35).



Presented in partnership with Birds Eye View

DIRECTOR: **Sahera Dirbas**
DURATION: **20 min**
YEAR: **2009**
TYPE: **Documentary**

DATE: **Wednesday 5th May**
TIME: **18:15**
VENUE: **Barbican, Cinema 1**



ABOVE: 138 POUNDS IN MY POCKET

RIGHT: 1983

1983

In the near future, a man tries to go see the film "Zardoz" at the cinema. Modi Barry's wry short re-imagines the experience of an evening visit to the cinema in an era of radical securitization.

1983 will be screened prior to the UK Premiere of *Kamal Aljafari's Port of Memory* (see page 42). The screening will be followed by a Q&A session with Aljafari and concludes the first week of the Festival, after which screenings relocate from the Barbican to SOAS. Advance booking is recommended for this session.



DIRECTOR: **Modi Barry**
DURATION: **7 min**
YEAR: **2007**
TYPE: **Art**

DATE: **Thursday 6th May**
TIME: **20:15**
VENUE: **Barbican, Cinema 1**

25 THOUSAND TENTS OR MORE

25 Thousand Tents or More tells the stories of some of the hundreds of Palestinian families that are currently stranded in the Al-Tanaf detention camp situated in the "no-man's land" between today's Iraqi and Syrian borders. Following the US invasion of Iraq in 2003, Palestinians who had found refuge in Iraq after 1948, have been forced to flee and take refuge elsewhere once more. Samer Salameh's film gives rare voice to camp residents who tell of the hardships they endure, what led them to flee Iraq, and their hopes for the future.

25 Thousand Tents or More will be screened alongside I am Ghazza (see page 25).

DIRECTOR: **Samer Salameh**
DURATION: **34 min**
YEAR: **2009**
TYPE: **Documentary**

DATE: **Monday 10th May**
TIME: **20:00**
VENUE: **SOAS, KLT**



ABOVE: 25 THOUSAND TENTS OR MORE



RIGHT: A HANDFUL OF EARTH

a HANDFUL OF EARTH

A Handful of Earth examines the role played by oral histories in maintaining the bond between Palestinian refugees and the homes from which they were driven in 1948. Taking its title from the handfuls of earth many still keep from their original villages, the film focuses on refugees from the Tirat Haifa area.

Sahera Dirbas (*Stranger in my Home, 138 Pounds in my Pocket*) explores the oral traditions which have spanned generations to sustain the links between exiles living in Jordan, Syria, Israel, and the West Bank, and their shared homes and histories.

PREMIERE

A Handful of Earth will be screened alongside Mohammad Bakri's new documentary, Zahara (see page 56).

DIRECTOR: **Sahera Dirbas**
DURATION: **52 min**
YEAR: **2009**
TYPE: **Documentary**

DATE: **Saturday 8th May**
TIME: **14:00**
VENUE: **SOAS, KLT**

a PALESTINIAN MURAL

When students at San Francisco State University attempted to create a campus mural featuring Edward Said and Palestinian culture in the diaspora, they ran into stiff opposition. This didn't stop them. Today the mural is the only one of its kind to be found on university campus in the US. Norma Shiheiber's short film tells its story.

A Palestinian Mural will be screened alongside Intifada NYC (see page 28) and Thyme Seller (see page 51).

DIRECTOR: Norma Shiheiber
DURATION: 12 min
YEAR: 2008
TYPE: Documentary
DATE: Sunday 9th May
TIME: 16.30
VENUE: SOAS, KLT



ABOVE: AS THE POET SAID

LEFT: A PALESTINIAN MURAL



as THE POET SAID

An evocative and lyrical paeon to the life and times of late Palestinian poet Mahmoud Darwish, this thoughtful film sees director Nasri Hajjaj (*Shadow of Absence*) taking us on a journey through Darwish's life. He tours the cities and towns the poet lived in, meeting contemporaries, writers and lovers of his work while overlaying this mosaic of memories and reflections with readings of Darwish's works throughout. This heart-warming tribute is a fitting epitaph to a man whose words and dreams have inspired generations.

UK PREMIERE

The screening will be followed by a discussion and Q&A session on the film and the legacy of Mahmoud Darwish. Director Nasri Hajjaj will be in conversation with Prof. Wen-Chin Ouyang. Advance booking recommended.

DIRECTOR: Nasri Hajjaj
DURATION: 65 min
YEAR: 2009
TYPE: Documentary
DATE: Tuesday 4th May
TIME: 18.15
VENUE: Barbican, Cinema 1

ashkenaz

Ashkenaz is Rachel Leah Jones's (500 Dunam on the Moon) film-essay on Zionism's (and Israel's) historically hegemonic European ethnic elite. In the director's own words: "Ashkenazim—Jews of European origin—are Israel's "white folks." And like most white folks in a multicultural society, they see themselves as the social norm and don't think of themselves in racial or ethnic terms because by now, "aren't we all Israeli?" Yiddish has been replaced with Hebrew, exile with occupation, the *shtetl* with the *kibbutz* and old-fashioned irony with post-modern cynicism. But the paradox of whiteness in Israel is that Ashkenazim aren't exactly "white folks" historically. A story that begins in the Rhineland and ends in the holy land (or is it the other way around?), *Ashkenaz* looks at whiteness in Israel and wonders: How did the "Others" of Europe become the "Europe"

of the others?" Offering what Ella Shohat describes as 'an audaciously lucid gaze at the ironic twists of history', *Ashkenaz* weds wry wit with explosive political questions so as to generate a compelling portrait of a complex political and cultural identity.

Ashkenaz will be followed by a Q&A session with Director Rachel Leah Jones, chaired by Professor Nira Yuval-Davis. Advance booking recommended.

DIRECTOR: Rachel Leah Jones
DURATION: 72 min
YEAR: 2007
TYPE: Documentary

DATE: Wednesday 5th May
TIME: 20.15
VENUE: Barbican, Cinema 1



ABOVE: ASHKENAZ



RIGHT: EVERYWHERE WAS THE SAME

everywhere was the same

Slideshow images of abandoned homes and emptied-out public spaces carry the story of two girls who find themselves in a kind of pre-apocalyptic paradise. Inspired by a massacre that took place in Gaza during July 2006, *Everywhere was the Same* retells this event through the many voices that have come to speak of Palestinians and their struggle. Most importantly, a speech by Dr. Haidar Abdel-Shafi at the Madrid peace talks emerges as a voice of reason silenced in the film by unresolved, melancholic nostalgia. Al-Sharif's art work is composed of the sounds of clicking slides, extracts from a Abdel-Shafi's speech, a heart-wrenching song by Fairuz, still images of abandoned houses, cities emptied of their original inhabitants, and a beautifully embroidered Palestinian gown.

PART OF A THEMATIC SESSION: EXPERIMENTAL WORK AND VIDEO ART

Everywhere was the Same will be screened alongside *Exit* (see page 18), *Penelope* (see page 39), *Journey 110* (see page 33), and *Videomappings: Aida, Palestine* (see page 53).

DIRECTOR: Basma al-Sharif
DURATION: 12 min
YEAR: 2007
TYPE: Art

DATE: Thursday 6th May
TIME: 18.15
VENUE: Barbican, Cinema 1

EXIT

Exit is the latest collaboration between Palestinian filmmaker Mohamad Yaqubi and French choreographer Jean Gaudin. Taking the London Underground as its location, the piece traverses genres – appearing part site-specific dance performance, part atmospheric architectural exploration, and part video art. Featuring stunning cinematography and an award-winning original score, *Exit* arrives at an accomplished fusion of the organic and the concrete by playing on the dancer's bodily and emotional encounter with a claustrophobia underworld of stark lines and threatening machinery.

PART OF A THEMATIC SESSION: EXPERIMENTAL WORK AND VIDEO ART
Exit will be screened alongside Everywhere was the Same (see page 17), Penelope (see page 39), Journey 110 (see page 33), and Videomappings: Aida, Palestine (see page 53).

DIRECTOR: **Mohamad Yaqubi**
DURATION: **10 min**
YEAR: **2009**
TYPE: **Art/ Dance**

DATE: **Thursday 6th May**
TIME: **18.15**
VENUE: **Barbican, Cinema 1**



ABOVE: EXIT



BELOW: FATENAH

Fatenah is the first Palestinian animated short feature. It tells the story of Fatenah, a warm-hearted woman living in the Gaza Strip with her father and sister. Her desires are simple – to maintain a normal life under the abnormal conditions in Gaza. But when Fatenah discovers a lump near her breast she will be compelled to embark on a journey of torment and loss in order to save these simple dreams from the shattering cruelties surrounding her. Based on a true story, *Fatenah* poignantly explores the many struggles standing between Gaza's population and access to the most essential of health services. The film was funded by the World Health Organisation and has won several awards internationally.

PART OF A SPECIAL SESSION: "A HUMANITARIAN DISASTER IN THE MAKING"
PRESENTED IN PARTNERSHIP WITH MEDICAL AID FOR PALESTINIANS
Fatenah will be screened alongside No Way Through (see page 37) and The Silent War: Israel's Blockade of Gaza (see page 48). The screenings will be followed by a panel discussion presented in coordination with Medical Aid for Palestinians and with the participation of Mahmoud Daher (World Health Organisation, Gaza Strip), Miri Weingarten (Physicians for Human Rights, Israel), and director of *Fatenah*, Ahmad Habash. The panel will be chaired by Andrea Becker, Medical Aid for Palestinians.

DIRECTOR: **Ahmad Habash**
DURATION: **28 min**
YEAR: **2009**
TYPE: **Animation**

DATE: **Sunday 2nd May**
TIME: **16.00**
VENUE: **Barbican, Cinema 1**

FIRST WE MEASURED DISTANCE

In Basma al Sharif's award-winning video art piece, still frames, text, language, and sound are woven together to unfold the narrative of an anonymous group who fill their time by measuring distance. Innocent measurements transition into political ones, leading to an examination of how image and sound communicate history, tragedy, and the complications of Palestinian nationalism. The work exposes an ultimate disenchantment with the power of "facts" when the visual fails to communicate the content of the tragic. Winner of the Jury Prize, Sharjah Biennale, 2009.

First We Measured Distance will be screened alongside Je Veux Voir (see page 32).

DIRECTOR: **Basma al Sharif**
DURATION: **19 min**
YEAR: **2009**
TYPE: **Art**

DATE: **Monday 3rd May**
TIME: **18.15**
VENUE: **Barbican, Cinema 1**



ABOVE: FOR CULTURAL PURPOSES ONLY



LEFT: FIRST WE MEASURED DISTANCE

FOR CULTURAL PURPOSES ONLY

In an age dominated by the moving image what would it feel like to never see an image of the place that you came from? The Palestinian Film Archive contained over 100 films showing the daily life and struggle of the Palestinian people. It was lost in the Israeli assault of Beirut in 1982. In Sarah Wood's meditation on this loss and its significances, interviewees recall from memory key scenes and moments from the history of Palestinian cinema. The scenes are each drawn and animated. Where film survives, the interviewee's impressions are "corroborated" by way of the original films. This is a study of reconstruction and of cinema's involvement in the form-taking of cultural identity – of an idea that cinema, even in its absence, fuels memory.

PART OF A SPECIAL SESSION: REVOLUTIONARY CINEMA, GLOBAL RESISTANCES

For Cultural Purposes Only will be screened alongside Gao Rang (see page 22) and The Red Army / PFLP: Declaration of World War (see page 45).

DIRECTOR: **Sarah Wood**
DURATION: **7 min**
YEAR: **2009**
TYPE: **Art/ Documentary**

DATE: **Tuesday 4th May**
TIME: **20.30**
VENUE: **Barbican, Cinema 1**

Gao Rang (GRILLED RICE)

Talk of war is often talk of fighters and victims. It rarely foregrounds those who fought with other means. This is a unique portrait of those forgotten by the most mediated war of the 20th century: North-Vietnamese cameramen. The film tells the story of five Viet Cong filmmakers who risked everything to contribute in film to the Vietnamese struggle against imperialism. "Gao Rang" is the grilled rice that these cameramen used between 1947 and 1975 to protect their equipment and film from humidity – even when it meant going hungry themselves. Featuring interviews with the few cameramen who survived the war against the French and one who survived that against the Americans, this unique documentary uses remarkable archival footage to recount the heroic birth of a revolutionary political cinema in the

midst of the jungle and under conditions of total war.

PART OF A SPECIAL SESSION: REVOLUTIONARY CINEMA, GLOBAL RESISTANCES

Gao Rang will be screened alongside For Cultural Purposes Only (see page 21) and The Red Army / PFLP: Declaration of World War (see page 45).

DIRECTOR: **Claude Grunspan**
DURATION: **52 min**
YEAR: **2001**
TYPE: **Documentary**

DATE: **Tuesday 4th May**
TIME: **20.30**
VENUE: **Barbican, Cinema 1**



ABOVE: GAO RANG



RIGHT: GAZA'S WINTER

Gaza's Winter

Gaza's Winter is a collection of 12 short films made by filmmakers from around the world. Winter 2008: the bombardment of Gaza leaves some 1,417 Palestinians dead, over 10,000 homes destroyed and thousands severely and permanently injured. As these agonies unfolded, a group of filmmakers based in Ramallah met in an attempt to direct their outrage into a creative collective effort. Filmmakers within and beyond Palestine were invited to submit short works. The result was *Gaza's Winter*, a diverse and often striking collection of global meditations on the war waged on Gaza that winter. The collection comprises work by the following directors: Islam al Burbar (Gaza), Tareq Elayyan (Gaza), Dima Hamdan (UK), Fahad Jabali (Iceland), Pilar Tavora (Spain), Salim Abu Jabal (Golan Heights), George Azar (Palestine/Jordan), Ismail Habbash

(Ramallah), Mathieu Cauville (France), Khmais Hmaid (Tunis), Raed al Helou (Ramallah), and Omar Hamilton (UK).

Gaza's Winter will be screened alongside Of Flesh and Blood (see page 38) and Home (see page 24).

PRODUCER: **Najwa Najjar**
DURATION: **38 min**
YEAR: **2009**
TYPE: **Various**

DATE: **Saturday 8th May**
TIME: **16.00**
VENUE: **SOAS, KLT**

Home

Beit Iksa is considered the closest West Bank village to Israel, yet it lies between two Israeli settlements that are built on Palestinian land, the separation wall, and is accessed via a checkpoint. The Israelis who reside in both the settlements insist they live in Israeli Jerusalem, yet between them is Beit Iksa, an Arab village situated in occupied Palestine. *Home* is a portrait of that tiny village, exploring the indignities and contradictions of the Israeli occupation,

from the perspective of both Palestinian villager and Israeli settler.

Home will be screened alongside *Of Flesh and Blood* (see page 38) and *Gaza's Winter* (see page 23).

DIRECTOR: Claire Fowler
DURATION: 32 min
YEAR: 2008
TYPE: Documentary

DATE: Saturday 8th May
TIME: 16.00
VENUE: SOAS, KLT



ABOVE: I AM GHAZZA

LEFT: HOME



I am GHAZZA

I Am Ghazza was filmed shortly after the 2008-9 attack on Gaza. Knowing that media coverage of the attack only told a small part of what was happening, Beseiso left Amman in February 2009 and headed to her parents' hometown in Gaza. Her film addresses the social and psychological impacts of the war on the people of Gaza, particularly its children, through the testimony of Dr. Eyad Sarraj, a leading psychotherapist. The film imparts some of the many individual stories not covered in the media's account of this devastating war.

I Am Ghazza will be screened alongside *25 Thousand Tents or More* (see page 12).

DIRECTOR: Asma Beseiso
DURATION: 46 min
YEAR: 2009
TYPE: Documentary

DATE: Monday 10th May
TIME: 20.00
VENUE: SOAS, KLT

I am in Jerusalem

I Am In Jerusalem explores life in occupied Jerusalem through the eyes of an eleven-year-old boy named Abdullah. When Abdullah visits Jerusalem for the first time, the film follows him as he encounters people of various religions, ages, and professions, having spontaneous conversations with each of them. Those he meets express their thoughts about Jerusalem. At one point Abdullah tries to enter the Al Aqsa Mosque in order to pray but is prevented from doing so by Israeli forces. In being deprived of this basic right, he begins to experience the harsh realities of life in occupied Jerusalem. Mona Jaridi's film provides an intimate portrait of everyday life in Jerusalem through Palestinian eyes. As such it also points to a growing sadness as young Abdullah comes to realise the extent of the occupation's impact on his liberties. *I Am In Jerusalem*

won first prize at the 13th Arab Radio and Television Union Festival in Tunisia.

I Am In Jerusalem will be screened alongside Lesh Sabreen? (see page 34 and The Arson Continues (see page 46).

DIRECTOR: **Mona Jaridi**
DURATION: **37 min**
YEAR: **2007**
TYPE: **Documentary**

DATE: **Sunday 9th May**
TIME: **14.30**
VENUE: **SOAS, KLT**



ABOVE: I AM IN JERUSALEM



RIGHT: IN PLACE: 4 RETURNEES FROM THE LEBANESE CIVIL WARS

IN PLACE

In Place: 4 Returnees from the Lebanese Civil Wars is the latest documentary outcome of extensive research on perpetrators, memory, and violence. Directors Monika Borgmann and Lokman Slim (*Massaker*) offer viewers a kaleidoscopic view of the varied conflicts and actors involved in Lebanon's civil wars. The film revolves around four enigmatic interviews, each a separate "act" in the drama of these wars. Assaad Chaftari tells of his remorse over serving as a senior intelligence official in the Lebanese Forces. An anonymous Amal Movement fighter relates his experiences kidnapping people. Elias Atallah, now a prominent politician, speaks about violence and its use in politics. Another anonymous Amal fighter shares his memories of fighting in two overlooked wars: the War between Hezbollah and Amal, and the War of the Camps against the Palestinians. Wars fated

each of these people in vastly different ways. Former leaders continue to hold respectable positions. Their confidence shines through in their interviews. In contrast, former militia "grunts" continue to hold marginalized positions, giving furtive interviews under the cover of anonymity.

UK PREMIERE

In Place: 4 Returnees from the Lebanese Civil Wars will be screened alongside Terrace of the Sea (see page 44).

DIRECTORS: **M Borgmann & L Slim**
DURATION: **52 min**
YEAR: **2009**
TYPE: **Documentary**

DATE: **Monday 3rd May**
TIME: **16.00**
VENUE: **Barbican, Cinema 1**

INTIFADA NYC

The opening of the United States' first Arabic language public school provoked a firestorm of allegations that the school would teach radical Islam or even produce terrorists. As critics and the mainstream media stoked the flames in the climate of post-9/11 America, the controversy forced the school's Arab-American Muslim principal from her job. *Intifada NYC* follows the principal's struggle to get her job back, the outcry against the school, and the debate provoked about tolerance and freedom of speech. Innovative

DIRECTOR: **David Teague**
DURATION: **46 min**
YEAR: **2009**
TYPE: **Documentary**

DATE: **Sunday 9th May**
TIME: **16.30**
VENUE: **SOAS, KLT**

in form, the film combines its exclusive interviews and vérité style with graphic drawings, and is supported by an original score blending classical, jazz, and Middle Eastern flavours.

Intifada NYC will be screened alongside A Palestinian Mural (see page 14) and Thyme Seller (see page 51).

RIGHT: INTIFADA NYC



ABOVE: JAFFA: THE ORANGE'S CLOCKWORK



DIRECTOR: **Eyal Sivan**
DURATION: **86 min**
YEAR: **2009**
TYPE: **Documentary**

DATE: **Sunday 2nd May**
TIME: **18.15**
VENUE: **Barbican, Cinema 1**

JAFFA: THE ORANGE'S CLOCKWORK

Jaffa: The Orange's Clockwork is the new film by acclaimed documentary filmmaker Eyal Sivan (*Route 181: Fragments of a Journey in Palestine-Israel* (with Michel Khleifi), *The Specialist*, *Izkor: Slaves of Memory*). The film is a political essay excavating the entwined visual and political histories of that famous citrus fruit originating in Palestine and known worldwide as the "Jaffa Orange". While this orange has been translated into a symbol of the Zionist enterprise and even the state of Israel, for Palestinians it remains a powerful symbol of the loss and destruction of their homeland. By exploring the visual history of this brand, the film reflects on western fantasies related to the 'Orient' and 'Holy Land'. It asks after the brand's attachment to the state of Israel and unveils an untold story of what was once a communal symbol and industry shared by Arabs and Jews in Palestine.

Visually captivating and politically bold, Sivan's latest weaves a tapestry of archival material and interviews, ultimately asking what the Jaffa Orange's past might offer for the future in Palestine/Israel.

UK PREMIERE

This UK premiere screening of Jaffa: The Orange's Clockwork will be followed by a panel discussion, chaired by Adrian Rifkin, professor of fine art at Goldsmiths College, with the participation of director Eyal Sivan and Palestinian writer and historian Elias Sanbar. Advance booking recommended.

NEW: SPECIAL YOUTH SESSION

THE LONDON PALESTINE FILM FESTIVAL AND THE PALESTINIAN SCHOOL IN LONDON PRESENT:

A DAY OF PALESTINIAN DANCE AND FILM FOR YOUTH

Sunday May 9th, 2pm (Venue & Registration Details Below)

MY SIMPLE STORY

When Sami, a Palestinian boy, is not allowed to join the search for a donkey that has gone missing in the village because he's too young, he sets out on his own search. Sami eventually finds the donkey but returning him to his owner is not simple. The donkey tells Sami he is fed up of waiting to return to his family's home in Haifa, explaining that sixty years has passed since his grandfather, father and then he himself were promised return. Sami with the decides to help him and leads the donkey on a perilous journey of return...

NB: THE FILM IS IN ARABIC, WITH ENGLISH SUBTITLES.
RECOMMENDED AGES: 8-15

DIRECTOR: Izidorre Musalem
DURATION: 28 min
YEAR: 2007
TYPE: Fiction
DATE: Sunday 9th May
TIME: 14.00
VENUE: Palestinian School

FOLLOWED BY
A **DABKAH** FOLK DANCE WORKSHOP

**This event will take place
at the Palestinian School, located in:
Ravenor Primary School
Ruislip Road,
Greenway Gardens,
Greenford,
London UB6 9TT
www.palschool.org**

RIGHT: MY SIMPLE STORY

**NB: Advanced registration only.
Adult accompanied by child only.
To register, email all names to:
confirm@palestinefilm.org**

Registration deadline: 5pm, Friday May 7th



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JE VEUX VOIR

Directed by renowned Lebanese artists Joana Hadjithomas and Khalil Joreige, *Je Veux Voir* is a fiction-documentary hybrid and the directors' latest exploration of conflict and its visual representation. The film's premise finds Catherine Deneuve on location in Beirut months after the 2006 war. Anxious "to see" the aftermath of the war, Deneuve is escorted around Beirut and southern Lebanon by local actor Rabih Mrouh. As this "tour" proceeds into increasingly damaged areas of the country it becomes unpredictable, its purpose and path growing ever less certain. Hadjithomas and Joreige have produced a film-essay that subtly explores ways in which media and celebrity conspire to make invisible the very things they aspire "to see". Lebanon's devastation appears fleetingly, figuring as a form of cinematic backdrop

overwhelmed by the weight of Deneuve's celebrity. The destruction she witnesses is steadily reduced to a set of stagings for the encounter between this legend of the silver screen and a local actor still shaken by the immediacy of the war. Visually accomplished and with a fine original score, the film won the top documentary prize at the 2009 *Gijon International Cine Festival*, and was celebrated by film critic Peter Bradshaw for its 'potent and intriguing cinema of ideas'.

Je Veux Voir will be screened alongside *First We Measured Distance* (see page 20).

ABOVE: JE VEUX VOIR

DIRECTORS: J Hadjithomas & K Joreige
DURATION: 72 min
YEAR: 2008
TYPE: "Hybrid"
DATE: Monday 3rd May
TIME: 18.15
VENUE: Barbican, Cinema 1



JOURNEY 110

In this short art piece, we see ordinary men and women placing plastic bags over their feet, pulling their clothing up to their knees, clutching their children to their chests, and setting off down a 110-metre tunnel of sewage. This surreal and saddening sight is not staged. Jarrar's short is shot in one of the few "routes" through which Palestinians try to enter Jerusalem from parts of the West Bank. Shot during the month of Ramadan in a sewage culvert beneath Beit Hanina (a Palestinian neighbourhood of Jerusalem divided by walls and checkpoints), *Journey 110* is visually haunted by half-invisible bodies wading through fetid darkness to reach a distant light at its end.

PART OF A THEMATIC SESSION: EXPERIMENTAL WORK AND VIDEO ART
Journey 110 will be screened alongside *Everywhere was the Same* (see page 17), *Exit* (see page 18), *Penelope* (see page 39), and *Videomappings: Aida, Palestine* (see page 53).

DIRECTOR: Khaled Jarrar
DURATION: 13 min
YEAR: 2009
TYPE: Art/ Documentary
DATE: Thursday 6th May
TIME: 18.15
VENUE: Barbican, Cinema 1

LESH SABREEN?

Mouyad Alayan's short drama is set in a Palestinian neighbourhood of Jerusalem. *Lesh Sabreen?* tells the story of two young lovers as they navigate dreams and dead-ends in their socially-conservative and Israeli-controlled community. Sabreen and Ayman dream of being together. However, Ayman will never be able to care for Sabreen in a way that her father would approve of. Alayan's award-winning film exposes the layers of authority, from patriarchal social norms and taboos, to economic pressures and military occupation, that young Palestinian Jerusalemites face daily. Will the young lovers be able to realize their dreams in spite of these difficulties?

Lesh Sabreen? will be screened alongside *I Am In Jerusalem* (see page 26) and *The Arson Continues* (see page 46).

DIRECTOR: **Mouyad Alayan**
DURATION: **20 min**
YEAR: **2009**
TYPE: **Fiction**

DATE: **Sunday 9th May**
TIME: **14.30**
VENUE: **SOAS, KLT**



ABOVE: LESH SABREEN?



RIGHT: MASARAT

masarat

Masarat ("Travels") is a collection of four enigmatic shorts about Palestinian women's lives made by leading Palestinian women filmmakers. The collection was produced by SHASHAT, a Ramallah-based NGO supporting the exhibition and production of global women's cinema. The collection begins with Ghada Terawi's *Golden Pomegranate Seeds*, a fairytale about a girl who remains silent in the face of tremendous oppression wed to a real story of the Palestinian women who speak out. *Far from Loneliness*, by Sawzan Qaoud, then tells the story of three older women farmers and their taxing pre-dawn journey from the field to the vegetable market. They describe how the earth is their companion and confidant. Mahasen Nasser-Eldin's *Samia* documents a feisty and committed 71-year-old woman's struggle to remain in Jerusalem and promote female education. The last film

in the collection is Dima Abu Ghoush's *First Love*, a tender encounter with the innocent blooming of love detailed through the lives of young women who discuss the role parents play in their personal lives.

Masarat will be screened alongside *138 Pounds in My Pocket* (see page 10) and *Thorns and Silk* (see page 50).



Presented in partnership
with Birds Eye View

DIRECTORS: **G Terawi, S Qaoud, M Nasser-Eldin, D Abu Ghoush**
DURATION: **57 min (total)**
YEAR: **2009**
TYPE: **Various**
DATE: **Wednesday 5th May**
TIME: **18.15**
VENUE: **Barbican, Cinema 1**

my heart beats only for her

Inspired by the Vietnamese revolution, a call to transform every Arab capital into a "Hanoi for the Palestinian Revolution" echoed far and wide in the 1960s and 1970s. This documentary delves into encounters between the Vietnamese and Palestinian experience. It traces remains of these encounters in today's Beirut, the Arab capital which most vividly lived out this notion of an "Arab Hanoi" – from the outbreak of the civil war in 1975 until the withdrawal of Palestinian fighters in 1982. *My Heart Beats Only for Her* focuses on the story of Hatem Hatem, known by his *nom de guerre* "Abu Hassan Hanoi". Born in south Lebanon and affiliated with the Fatah political movement, Hatem fought for its brigades. After the Israeli invasion, he lost his connection with Fatah, returning to his native village and distancing himself from political activity. Throughout

the film, Hatem's son Hassan examines the memory of Fatah's "Vietnamese moment" in Lebanon. He travels between Beirut, Dubai, and Hanoi, contemplating these three cities' very different, and yet intersecting, relationships at the level of revolution, economy, war and urban development.

UK PREMIERE

This UK Premiere screening of My Heart Beats Only for Her will be followed by a Q&A session with director Mohamad Soueid. The session will be chaired by Mike Dibb. Advanced booking recommended.



ABOVE: MY HEART BEATS ONLY FOR HER

DIRECTOR: **Mohamad Soueid**
DURATION: **87 min**
YEAR: **2008**
TYPE: **Documentary**

DATE: **Monday 3rd May**
TIME: **20.15**
VENUE: **Barbican, Cinema 1**



No Way Through brings the reality of life under military occupation uncomfortably close to home. The city of London is subjected to military rule. To get to school, go to work, visit friends or reach a hospital, it is necessary to navigate a matrix of checkpoints and soldiers. Winner of 2009's "Ctrl+Alt+Shift" Film Competition, *No Way Through* is activist cinema at its best. It addresses universal issues of injustice by bringing the specifics of the occupation of Palestine into a world that could be all of ours.

LEFT: NO WAY THROUGH

no way through

PART OF A SPECIAL SESSION: "A HUMANITARIAN DISASTER IN THE MAKING"

PRESENTED IN PARTNERSHIP WITH MEDICAL AID FOR PALESTINIANS

No Way Through will be screened alongside Fatenah (see page 19) and The Silent War: Israel's Blockade of Gaza (see page 48). The screenings will be followed by a panel discussion presented in coordination with Medical Aid for Palestinians and with the participation of Mahmoud Daher (World Health Organisation, Gaza Strip), Muri Weingarten (Physicians for Human Rights, Israel), and director of Fatenah, Ahmad Habash. The panel will be chaired by Andrea Becker, Medical Aid for Palestinians.

DIRECTOR: **A Monro & Sheila Menon**
DURATION: **7 min**
YEAR: **2009**
TYPE: **Fiction**

DATE: **Sunday 2nd May**
TIME: **16.00**
VENUE: **Barbican, Cinema 1**

OF FLESH AND BLOOD

With *Of Flesh and Blood*, first time documentary director Azza Shaaban provides a thoughtful Egyptian perspective on the siege in Gaza, taking us on a short but intense journey through the Gaza Strip. Filmed over 5 days, during a brief and unofficial opening of the border between Egypt and Gaza, Shaaban's exploration was conducted without a crew or shooting schedule. Operating alone with only a small digital camera, the director enters Gaza to encounter those living under siege and returns bearing this testimony to their determination to bring dignity to their day to day lives.

Of Flesh and Blood will be screened alongside Home (see page 24) and Gaza's Winter (see page 23).

DIRECTOR: **Azza Shaaban**
DURATION: **27 min**
YEAR: **2009**
TYPE: **Documentary**

DATE: **Saturday 8th May**
TIME: **16.00**
VENUE: **SOAS, KLT**



BELOW: OF FLESH AND BLOOD



ABOVE: PENELOPE

PENELOPE

In this short video art piece by Samer Salameh, the myth of Penelope is reimagined in terms of the Palestinian reality of exile and the faithful wait for return. As Penelope (an elderly Palestinian woman) weaves a woollen sweater, her husband grows distracted in his own waiting, and begins inadvertently unravelling the same sweater. Salameh suggests the wool as a thread of time and loyalty, separating Penelope from Palestine, while extending eternal and forever re-beginning.

PART OF A THEMATIC SESSION: EXPERIMENTAL WORK AND VIDEO ART
Penelope will be screened alongside Everywhere was the Same (see page 17), Exit (see page 18), Journey 110 (see page 33), and Videomappings: Aida, Palestine (see page 53).

DIRECTOR: **Samer Salameh**
DURATION: **4 min**
YEAR: **2009**
TYPE: **Art**

DATE: **Thursday 6th May**
TIME: **18.15**
VENUE: **Barbican, Cinema 1**

PERFORATED MEMORY

Perforated Memory tells the story of a group of ex-guerrillas (Fedayeen) who were active members in the Palestinian Revolution Movement during different stages of the struggle. Many wounded guerrillas reside today in Jordan where they have suffered from poverty, neglect and a certain "amnesia" amongst others regarding the sacrifices and heroism entailed in their contributions to the struggle. Sandra Madi's heartbreaking film shows that the journey from revered images of freedom fighters upholding a just cause, to those of dejected elderly men in worn clothing, perhaps physically or mentally disabled, seems short indeed. *Perforated Memory* asks how the political events and personal narratives contributing to collective memory have been deformed to arrive at this tragic forgetfulness. Madi's film won top prize at Beirut's Docudays 2009 Festival.

Perforated Memory forms part of the closing night of the second week of the 2010 London Palestine Film Festival. It will be screened alongside Six Floors to Hell (see page 43).

DIRECTOR: **Sandra Madi**
DURATION: **62 min**
YEAR: **2008**
TYPE: **Documentary**

DATE: **Friday 14th May**
TIME: **18.15**
VENUE: **SOAS, KLT**



ABOVE: POMEGRANATES AND MYRRH



POMEGRANATES AND MYRRH

Pomegranates and Myrrh is the debut feature length work by Najwa Najjar (*Yasmine's Song*). Bold in subject matter and lyrical in style, the film challenges a series of taboos while foregrounding the experiences of women in the daily Palestinian struggle. Dancer Kamar's joyful wedding to Zaid is followed almost immediately by Zaid's imprisonment in an Israeli jail for refusing to relinquish his land. Free-spirited Kamar wants to support her husband but struggles with the idea of giving up dance and her own dreams. Matters are complicated when a new dance instructor, Kais, returns after many years in Lebanon and takes a special interest in Kamar. As she struggles to deal with the weight of Kais's attention, the tension of balancing her own desires with her duties as the wife of a prisoner are brought to the surface. Meanwhile Zaid's

family continues to fight against confiscation of their lands. Kamar's life is thrown into turmoil as she becomes increasingly attached to Kais, caught between her desire to dance and her anxiety over breaking taboos over the role of a prisoner's wife's.

Pomegranates and Myrrh will be followed by a discussion with director Najwa Najjar in conversation with Ali Jafaar. Advance booking recommended.

DIRECTOR: **Najwa Najjar**
DURATION: **95 min**
YEAR: **2008**
TYPE: **Fiction**

DATE: **Sunday 2nd May**
TIME: **20.30**
VENUE: **Barbican, Cinema 1**

PORT OF MEMORY

Port of Memory follows the family of the filmmaker after they receive an order to evacuate their home in 'Ajami, Jaffa's once-prosperous sea-front neighbourhood. Their lives and those of other residents are thrown into disarray as they lack the means to fight back. Radically poetic, *Port of Memory* is a reflection on the absurdity of being at once absent and present as a Palestinian living within Israel today. But Aljafari's (*The Roof*) new film is far more than a documentary. Fashioned out of an intoxicating blend of expressionistic, verité, and reflective genre styles, this is a statement of iconoclastic creative intent from one of the most exciting voices to emerge in Palestinian cinema for a generation. Beautifully shot and densely layered, *Port of Memory* brings the first week of the 2010 Palestine Film Festival to a close and is screened here for the first time in the

UK. The second week of the Festival, which relocates to SOAS, Russell Square, begins with a screening of Aljafari's previous work, *The Roof* – the director joins us for both screenings.

UK PREMIERE

Port of Memory will be preceded by a screening of 1983 by Modi Barry (see page 11). This UK Premiere of *Port of Memory* will be followed by a Q&A session with the director, chaired by associate Professor Nadia Yaqub. Advance booking recommended.

DIRECTOR: **Kamal Aljafari**
DURATION: **63 min**
YEAR: **2009**
TYPE: **"Hybrid"**

DATE: **Thursday 6th May**
TIME: **20.15**
VENUE: **Barbican, Cinema 1**



ABOVE: PORT OF MEMORY



RIGHT: SIX FLOORS TO HELL

SIX FLOORS TO HELL

Out of the darkness beneath Tel Aviv, emerge human forms and ghostly voices. At Geha Junction, one of the busiest intersections in the Tel Aviv area, hundreds of Palestinians are living underground. Young and old, they slip into Israel to find work and bring a small wage home to their families under occupation. Their hiding place at night is in the underground car park of an abandoned, unfinished shopping mall, hidden from view despite its central location. They pass most nights of the week here, six floors below the ground. One of the mall's "residents" is Jalal who puts up with this hell in order to save money for his wedding while Nisrin, his fiancé, waits for him to finish building the roof for their new home in Salem, the West Bank. Under these subterranean and subhuman conditions, the men try to

preserve their dignity: "In the dark", says Jalal, "the only thing left is to think about is love."

Six Floors to Hell forms part of the closing night of the second week of the 2010 London Palestine Film Festival. It will be screened alongside Perforated Memory (see page 40).

DIRECTOR: **Jonathan Ben Efrat/Video '48 Collective**
DURATION: **52 min**
YEAR: **2008**
TYPE: **Documentary**
DATE: **Friday 14th May**
TIME: **18.15**
VENUE: **Barbican, Cinema 1**

TERRACE OF THE SEA

Terrace of the Sea (Jal el Bahar) was shot in 2008 in an unofficial Palestinian Bedouin gathering established in 1948 on a stretch of beach north of Tyre, in south Lebanon. Structured around a collection of family photographs taken over three generations, the film engages with the historical experience of this community by focusing on their precarious relationship with the environment, and in particular on the role that the sea plays in their lives. *Terrace of the Sea* examines the experiences of the Ibrahim family – not simply through the prism of nationalist politics, but also through their relationship to work and to the physical environment. More broadly, the film is a meditation on the process of memory and on the distances between photography and film, land and sea – between seeing and being

seen. Director Diana Allan is co-director of the Nakba Archive, and an anthropologist specialising in visual and oral memory.

UK PREMIERE

Terrace of the Sea will be screened alongside *In Place: 4 Returnees from the Lebanese Civil Wars* (see page 27).

DIRECTOR: **Diana Allan**
DURATION: **54 min**
YEAR: **2009**
TYPE: **Documentary**

DATE: **Monday 3rd May**
TIME: **16.00**
VENUE: **Barbican, Cinema 1**



ABOVE: THE RED ARMY / PFLP

LEFT: TERRACE OF THE SEA

THE RED ARMY / PFLP: DECLARATION OF WORLD WAR

In 1971 Koji Wakamatsu and Masao Adachi, already the renowned enfants terribles of Japanese cinema, stopped in Beirut on their way back from the Cannes Film Festival. There, in collaboration with a newly-emerging Japanese Red Army (JRA) cadre and leaders of the Popular Front for the Liberation of Palestine (PFLP) including Ghassan Kanafani and Leila Khaled, they produced this newsreel-style depiction of the everyday activities of Palestinian fighters so as to call for a worldwide Maoist revolution. *The Red Army / PFLP Declaration of World War* sometimes seems technically crude compared to Wakamatsu and Adachi's larger oeuvre. But it is ultimately the film's urgency and unashamed militancy that sets it apart from that better-known work – in which the two had been compelled to circumnavigate the Japanese censor. It offers a rare and tantalising window

on a key chapter of collaboration between Japanese and Palestinian revolutionaries and filmmakers and remains striking testimony to the shared optimism and commitment of the PFLP and JRA's young cadre.

PART OF A SPECIAL SESSION: REVOLUTIONARY CINEMA, GLOBAL RESISTANCES
The Red Army / PFLP: Declaration of World War will be screened alongside *Gao Rang* (see page 22) and *For Cultural Purposes Only* (see page 21).

DIRECTORS: **Masao Adachi & Koji Wakamatsu**
DURATION: **69 min**
YEAR: **1971**
TYPE: **Propaganda/ Documentary**
DATE: **Tuesday 4th May**
TIME: **20.30**
VENUE: **Barbican, Cinema 1**

THE ARSON CONTINUES

On August 21st 1969 a fire broke out in the Al-Aqsa Mosque, Jerusalem. The fire did untold damage and much controversy surrounds the motivation of the arsonist who caused it as well as the efforts of Israeli authorities to extinguish it. Hamdan's documentary discusses the most important activities involved in the subsequent restoration of the mosque and the rescue and protection of its valuable manuscripts. Through eye-witness accounts, the historical importance of the mosque and Israel's reaction to the fire of 1969 is explored.

The Arson Continues will be screened alongside I Am In Jerusalem (see page 26) and Lesh Sabreen? (see page 34).

DIRECTOR: **Bashar Hamdan**
DURATION: **52 min**
YEAR: **2009**
TYPE: **Documentary**

DATE: **Sunday 9th May**
TIME: **14.30**
VENUE: **SOAS, KLT**

ABOVE: THE ARSON CONTINUES



RIGHT: THE SECRET WORLD



THE SECRET WORLD

The Secret World is a fiction feature film set in Ramallah. Adapting "Lord of the Flies", William Golding's classic, dark story of young British schoolboys on a deserted island who descend into brutality, The Secret World follows a group of Palestinian school children who wake up one day to find all the adults have disappeared. Confined in the West Bank by a massive encircling wall, they are left to form their own society and rules. Part mystery thriller, part political satire, The Secret World examines what happens to a society when it is cut off from both outside influences and its own heritage. As such it provides a fascinating doorway into issues such as democracy, human rights, social co-operation and rule of law – all through the eyes of children. While engaging in this way with an adult audience, The Secret World is a film about

children, by children, and suitable for children. The film's script and story were developed with the children who play within it, as part of a participatory project led by director Nicholas Rowe, who joins us for the screening to discuss this unique project's creative development and content.

Following the screening, director Nicholas Rowe will be in conversation with Mark Zeitoun about the film and the project of its making.

DIRECTOR: **Nicholas Rowe**
DURATION: **65 min**
YEAR: **2009**
TYPE: **Fiction**

DATE: **Tuesday 11th May**
TIME: **18.15**
VENUE: **SOAS, KLT**

THE SILENT WAR

Israel's blockade of Gaza has been in place for almost three years. *The Silent War: Israel's Blockade of Gaza* was commissioned by UK-based charity Medical Aid for Palestinians. The film explores the consequences of this crippling siege. The blockade has meant the delay or denial of a wide range of items (food, industrial, educational, medical) deemed "non-essential" for a population unable to be self-sufficient after decades of de-development. The blockade prevents access by sea, land and air, effectively sealing off a population of 1.5 million Palestinians from the outside world. This short film examines what the blockade means for the people of Gaza, as they struggle to rebuild their lives over a year after Operation Cast Lead (Israel's assault on the Gaza Strip of Winter 2008-9).

PART OF A SPECIAL SESSION: "A Humanitarian Disaster in the Making" Presented in Partnership with Medical Aid for Palestinians
The Silent War: Israel's Blockade of Gaza will be screened alongside No Way Through (see page 37) and Fatenah (see page 19). The screenings will be followed by a panel discussion with the participation of Mahmoud Daher (World Health Organisation, Gaza Strip), Miri Weingarten (Physicians for Human Rights, Israel), and director of Fatenah, Ahmad Habash. The panel will be chaired by Andrea Becker, Medical Aid for Palestinians.

DIRECTOR: **Kashfi Halford**
DURATION: **10 min**
YEAR: **2010**
TYPE: **Documentary**

DATE: **Sunday 2nd May**
TIME: **16.00**
VENUE: **Barbican, Cinema 1**



ABOVE: THE TIME THAT REMAINS

LEFT: THE SILENT WAR



THE TIME THAT REMAINS

The Time That Remains is a powerful personal depiction of Palestine since 1948 by Elia Suleiman, the acclaimed director of *Divine Intervention* and *Chronicle of a Disappearance*. In Suleiman's own words this "is a semi-biographical film in four episodes, about a family, my family, from 1948 until recent times. The film is inspired by my father's private diaries, starting from when he was a resistance fighter in 1948, and by my mother's letters to family members who were forced to leave the country since that time. Combined with my intimate memories of them and with them, the film attempts to portray the daily life of those Palestinians who remained and were labelled 'Israeli-Arabs', living as a minority in their own homeland." The film finds Suleiman reprising his enigmatic role as "E.S." – witness and participant in a

series of historic and personal events across Palestine's history. Laced with the director's characteristic wit, *The Time That Remains* has been celebrated as Suleiman's most complex and rewarding work to date.

On the Friday 30th April opening night screening, the film will be introduced by director Elia Suleiman. The Saturday 1st May screening will be followed by a Q&A with the director. Advance booking is recommended for both events.

DIRECTOR: **Elia Suleiman**
DURATION: **105 min**
YEAR: **2009**
TYPE: **Fiction**
DATE: **Friday 30th April & Saturday 1st May**
TIME: **19.45 (Fri), 14.00 (Sat)**
VENUE: **Barbican, Cinema 1**

THORNS AND SILK

Thorns and Silk tells four fascinating stories from the West Bank, Palestine. These comprise a series of encounters with women who work in male-dominated professions. All four have the courage to break social norms, but not without challenges. We dip into the life of a wedding filmmaker, who films women-only wedding parties in the conservative city of Hebron. We hear the stories of a female taxi driver who works in the west of Jerusalem. We discover a young police trainee at the national police academy. And we learn about the hardships of life in Nablus from a mother who takes on male roles to keep her family business going.

Thorns and Silk will be screened alongside 138 Pounds in My Pocket (see page 10) and Masarat (see page 35).



Presented in partnership
with Birds Eye View

DIRECTOR: **Paulina Tervo**
DURATION: **13 min**
YEAR: **2009**
TYPE: **Documentary**

DATE: **Wednesday 5th May**
TIME: **18.15**
VENUE: **Barbican, Cinema 1**



ABOVE: THORNS AND SILK



RIGHT: THYME SELLER

THYME SELLER

Thyme Seller portrays the daily life of the director's mother – a Palestinian woman from the Jerusalem area who plants and collects thyme on her land near the pre-1967 "Green Line" in order to sell it for a living. Every day, she collects the thyme and walks through the streets of Beit Jala, knocking on doors one after the other, trying to sell the herb to support her family. This moving portrait is new director Taha Awadallah's graduation project: 'It's the least I can do to reward my mother'.

Thyme Seller will be screened alongside A Palestinian Mural (see page 14) and Intifada NYC (see page 28).

DIRECTOR: **Taha Awadallah**
DURATION: **24 min**
YEAR: **2009**
TYPE: **Documentary**

DATE: **Sunday 9th May**
TIME: **16.30**
VENUE: **SOAS, KLT**

TO SHOOT AN ELEPHANT

Israel declared the besieged Gaza Strip an “enemy entity” in 2007. In the winter of 2008–9, it launched a massive military offensive against this “entity” – operation “Cast Lead”. Despite a ban on foreign correspondents and humanitarian aid workers entering Gaza during this offensive, members of the International Solidarity Movement had managed to enter and were present in Gaza as the bombing began on December, 27th 2008. Together with two correspondents from Al Jazeera International (Ayman Mohyeldin and Sherine Tadros), these activists stayed in Gaza throughout the offensive, gaining access to hospitals, ambulances and homes to produce this harrowing first-hand account of the war. An Official Selection at the Amsterdam International Documentary Film Festival as

well as the Human Rights / Human Wrongs Film Festival, the film’s unflinching portrayal testifies to the full horrors of the 2008–9 war on Gaza.

The screening will be followed by a discussion with director Alberto Arce and activist and journalist Ewa Jasiewicz.

DIRECTORS: Alberto Arce & Mohammad Rujailah
DURATION: 112 min
YEAR: 2009
TYPE: Documentary
DATE: Thursday 13th May
TIME: 18.15
VENUE: SOAS, KLT



ABOVE: TO SHOOT AN ELEPHANT

RIGHT: VIDEOMAPPINGS: AIDA, PALESTINE



VIDEOMAPPINGS: AIDA, PALESTINE

Till Roeskens employs an ingenious device to lend these oral testimonies by refugees in the Aida camp of the West Bank a striking visual dimension. On screen: nothing but another screen. At first untouched, a blank sheet of paper is slowly filled with lines. Then these lines grow, push and cross each other, to finally form a drawing, a layout. They unfold a topography, mark places, build houses, give directions, describe tangles of roads and obstacles. In essence, they are laying down “flat biographies”. Six sheets slowly come to life in this way, following the rhythms of stories told by children, women or men, people we never get to see. Where are these voices? Behind the sheets. Of course, but where else? Exile, mourning, divided space, it all creates a slow-motion animation, the visible testimony of an experience whose protagonists are de facto

concealed: leaving only voices and scribbled signs. (Text adapted from Nicolas Féodoroff, FID-Marseille)

PART OF A THEMATIC SESSION: EXPERIMENTAL WORK AND VIDEO ART

Videomappings: Aida, Palestine will be screened alongside Everywhere was the Same (see page 17), Exit (see page 18), Penelope (see page 39), and Journey 110 (see page 33).

DIRECTOR: Till Roeskens
DURATION: 46 min
YEAR: 2009
TYPE: Art
DATE: Thursday 6th May
TIME: 18.15
VENUE: Barbican, Cinema 1

WELCOME TO HEBRON

Filmed in Hebron, the West Bank, this debut documentary by Swedish journalist Terje Carlsson is centred around a touching portrait of 17-year old Leila Sarsour. A student at the Al-Qurtuba school, Leila's home and community is surrounded by Israeli military outposts, checkpoints and settlements. Leila speaks about the oppression that impacts upon her life and those of her friends and family – in the form of relentless attacks, harassment and bullying by soldiers and settlers. Carlsson's film is at once a portrait of one young woman's daily triumphs over oppression and adversity, and of the tortured city of Hebron itself.

Welcome to Hebron will be screened alongside Welcome to Inspection Point (see page 55).

RIGHT: WELCOME TO HEBRON

DIRECTOR: **Terje Carlsson**
DURATION: **55 min**
YEAR: **2007**
TYPE: **Documentary**

DATE: **Monday 10th May**
TIME: **18.15**
VENUE: **SOAS, KLT**



WELCOME TO INSPECTION POINT

This informative documentary is a journey through the West Bank with Palestinians who have lived under occupation for decades. They face daily oppression not just at check-points and road-blocks, but extending into their schools, homes and businesses. Encircled by The Separation Wall, geographically fractured by fences or road closures, forced to live in refugee camps, and surrounded by surveillance towers and soldiers, this is everyday life in the West Bank. Filmed on a minuscule budget as part of a student report, Alana Avery's documentary is a first-hand insight into the many impediments to normal life for Palestinians living under occupation.

Welcome to Inspection Point will be screened alongside Welcome to Hebron (see page 54). The screenings will be introduced by the director of Welcome to Inspection Point, Alana Avery.

LEFT: WELCOME TO INSPECTION POINT

DIRECTOR: **Alana Avery**
DURATION: **30 min**
YEAR: **2006**
TYPE: **Documentary**

DATE: **Monday 10th May**
TIME: **18.15**
VENUE: **SOAS, KLT**

ZAHARA

Zahara has all the passion of Mohammad Bakri's award-winning 2002 documentary, *Jenin Jenin*, wed to a lyrical narrative spanning a generation of Palestinian history. Zahara is a Palestinian woman, from the village of al-Bane in the Galilee. Beginning with her childhood before the 1948 war, Bakri's compelling new documentary takes us through the country's turbulent history, as seen through the eponymous heroine's eyes, and the perspectives of those around her. As Zahara grows, we experience the violent establishment of Israel, subsequent life under martial law (1948-1966), and the radical transformation of Palestinian society from a majority to a disenfranchised minority in their own homeland.

UK PREMIERE

Zahara will be screened alongside the UK premier of Sahera Dirbas's new documentary, *A Handful of Earth* (see page 13).

RIGHT: ZAHARA

DIRECTOR: **Mohammad Bakri**
DURATION: **63 min**
YEAR: **2009**
TYPE: **Documentary**

DATE: **Saturday 8th May**
TIME: **14.00**
VENUE: **SOAS, KLT**



ABOVE: THE ROOF



THE ROOF

Part essayistic meditation, part family portrait, *The Roof* is an eloquent, understated exploration of physical and psychic place developed via an account of filmmaker Kamal Aljafari's family history. Returning to his parents' and grandmother's homes in Ramle and Jaffa, now part of Israel, Aljafari uses elegant cinematography, unhurried rhythms, and fragmented narrative to ask how space, time, and history have been moulded by politics and Israeli institutionalized neglect. The roof of the title is an absent one, on the unfinished house where his family has lived since their resettlement in 1948. It functions as a place of waiting marked by constant deferral. Curator Jean-Pierre Rehm has called the film "as much a stylistic as a political manifesto" that "reveals not so much the meaning of an absent roof, but the architecture of identity, place, and present pasts."

UK PREMIERE

The Roof opens the second week of the 2010 Palestine Film Festival, as screenings relocate from The Barbican to the SOAS venue, Russell Square. This UK premiere screening will be followed by a Q&A session with director Kamal Aljafari, chaired by Yael Friedman.

DIRECTOR: **Kamal Aljafari**
DURATION: **61 min**
YEAR: **2006**
TYPE: **Fiction**

DATE: **Friday 7th May**
TIME: **19.15**
VENUE: **SOAS, KLT**

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FESTIVAL DIARY

FRIDAY 30TH APRIL (OPENING GALA)

19:45 The Time That Remains

SATURDAY 1ST MAY

14:00 The Time That Remains + Q&A

SUNDAY 2ND MAY

16:00 SPECIAL SESSION: "A HUMANITARIAN
DISASTER IN THE MAKING"

The Silent War: Israel's Blockade
of Gaza + No Way Through + Fatenah
+ Panel Discussion

18:15 Jaffa: The Orange's Clockwork
+ Panel Discussion

20:30 Pomegranates and Myrrh + Q&A

MONDAY 3RD MAY

16:00 Terrace of the Sea + In Place:
4 Returnees from the Lebanese Civil Wars

18:15 First We Measured Distance + Je Veux
Voir (I Want to See)

20:15 My Heart Beats Only for Her + Q&A

TUESDAY 4TH MAY

18:15 As the Poet Said + Q&A

20:30 SPECIAL SESSION: REVOLUTIONARY
CINEMA, GLOBAL RESISTANCES

For Cultural Purposes Only + Gao Rang
(Grilled Rice) + The Red Army / PFLP:
Declaration of World War

WEDNESDAY 5TH MAY

18:15 Thorns and Silk + Masarat +
138 Pounds in My Pocket

20:15 Ashkenaz + Q&A

THURSDAY 6TH MAY

18:15 SPECIAL SESSION: NEW EXPERIMENTAL WORKS
Penelope + Everywhere was the Same
+ Exit + Journey 110 + Videomappings:
Aida, Palestine

20:15 1983 + Port of Memory + Q&A

WEEK 2: All Screenings at SOAS, Russell Square

FRIDAY 7TH MAY

19:15 The Roof + Q&A

SATURDAY 8TH MAY

14:00 A Handful of Earth + Zahara

16:00 Home + Of Flesh and Blood + Gaza's Winter

SUNDAY 9TH MAY

14:00 Special Youth Programme (See p. 30)

14:30 Lesh Sabreen? + I am In Jerusalem +
The Arson Continues

16:30 A Palestinian Mural + Intifada NYC
+ Thyme Seller

MONDAY 10TH MAY

18:15 Welcome to Inspection Point +
Welcome to Hebron

20:00 25 Thousand Tents or More +
I am Ghazza

TUESDAY 11TH MAY

18:15 The Secret World + Q&A

THURSDAY 13TH MAY

18:15 To Shoot an Elephant + Q&A

FRIDAY 14TH MAY

18:15 Six Floors to Hell + Perforated Memory

