



PALESTINE
FILM
FOUNDATION

2013 LONDON
PALESTINE
FILM FESTIVAL
MAY 3-15

barbican

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THE 2013 LONDON PALESTINE FILM FESTIVAL IS MADE POSSIBLE THROUGH THE SUPPORT OF THE FOLLOWING FUNDING AND VENUE PARTNERS:



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COVER STILL FROM **APPLES OF THE GOLAN**, KEITH WALSH AND JILL BEARDSWORTH, 2013.
COVER AND BOOKLET DESIGN: PICCIA NERI

WELCOME

2013 LONDON PALESTINE FILM FESTIVAL

The 2013 London Palestine Film Festival brings together 38 works by Palestinian and international artists working in almost every moving image genre.

Productions both from and upon Palestine have been increasing in number and expanding in the diversity of their forms and themes during recent years. This year's programme reflects this breadth, with quality work across a spectrum of genres on show at 23 events over the festival's 13 days. Fiction fans will find striking new animations and dramas rubbing shoulders with historic treats and bold experimental works. Documentary enthusiasts can indulge in a wealth of Premieres, with works on subjects ranging from cuisine to architecture, from ghosts to jokes, and from kite-flying to stone-quarrying.

The festival opens with a Gala Screening of David Koff's 1981 masterwork *Occupied Palestine*, a rare chance to experience this vital work of political documentary in the company of the director. Other historic highlights include Elia Suleiman's debut short *Homage by Assassination*, which appears as part of the 1991 portmanteau *The Gulf War... What Next?*, and a special thematic session marking the 25th anniversary of the first intifada. New work is prominent too, with more than 20 films premiering at this year's festival; these include a topical new doc on life in the Syrian Golan heights (*Apples of the Golan*), a stunning portrait of kite culture in the Gaza Strip (*Flying Paper*), and a wealth of new shorts from Palestine and beyond.

An exciting addition to this year's film programme takes place on Saturday May 11th. In partnership with the Centre for Palestine Studies at the London Middle East Institute, SOAS, the festival plays host to an international conference on Palestine and the Moving Image. The first event of its kind in the UK, the conference brings together artists, scholars, and curators to explore a range of historic and contemporary topics in relation to Palestine on film (see p. 24 for details).

MAY 3 TO 15

PROGRAMME AT A GLANCE

FRIDAY MAY 3 BARBICAN

CINEMA 1, 19.30 - OPENING GALA
OCCUPIED PALESTINE + Q&A (SEE P. 6)

SATURDAY MAY 4 BARBICAN

CINEMA 3, 15.30
OCCUPIED PALESTINE + Q&A (SEE P. 7)

CINEMA 3, 18.30
**SHORTS PROGRAMME #1
FIVE INTERNATIONAL SHORTS + Q&A**
(SEE P.8-9)

CINEMA 3, 20.30
**COVERING THE 1ST INTIFADA: 25 YEARS ON
INTIFADA: ROAD TO FREEDOM + VOICES
FROM GAZA + PANEL** (SEE P.10)

SUNDAY MAY 5 BARBICAN

CINEMA3, 16.00
THE GULF WAR... WHAT NEXT? (SEE P.11)

CINEMA 3, 18.30
WHITE OIL + SHORTS + Q&A (SEE P.12)

CINEMA 3, 20.45
APPLES OF THE GOLAN (SEE P.13)

MONDAY MAY 6 BARBICAN

CINEMA 3, 18.30
**(NO) LAUGHING MATTER + WAITING FOR
P.O. BOX + INTRODUCTION** (SEE P.14)

CINEMA 3, 20.15
**THE ANABASIS OF MAY AND FUSAKO
SHIGENOBU, MASAO ADACHI AND 27
YEARS WITHOUT IMAGES** (SEE P.15)

TUESDAY MAY 7 BARBICAN

CINEMA 3, 18.30
**BEYOND PALESTINE:
BLOOD OF THE CONDOR** (SEE P.16)

CINEMA 3, 20.15
FLYING PAPER + INTRODUCTION (SEE P.17)

WEDNESDAY MAY 8 BARBICAN

CINEMA 3, 18.30
**HOMESCAPES: A TRIPLE BILL
BEYOND THE LANDSCAPE + SNOW TAPES +
HOME MOVIES GAZA** (SEE P.18-19)

CINEMA 3, 20.15
TESTIMONY (SEE P.20)

MAY 3 TO 15

PROGRAMME AT A GLANCE

THURSDAY MAY 9 BARBICAN

CINEMA 3, 18.30
THE LAST FRIDAY (SEE P.21)

CINEMA 3, 20.15
**SPECIAL SCREENING
INFILTRATORS** (SEE P.22)

FRIDAY MAY 10 SOAS

KHALILI LECTURE THEATRE, 18.30
**SHORTS PROGRAMME # 2
FOUR PALESTINIAN SHORTS** (SEE P.23)

SATURDAY MAY 11 SOAS

KHALILI LECTURE THEATRE, ALL DAY
**INTERNATIONAL CONFERENCE:
PALESTINE AND THE MOVING IMAGE**
(SEE P.24)

SUNDAY MAY 12 SOAS

KHALILI LECTURE THEATRE, 15.30
THE RED STONE + DREAMS IN THE EYES
(SEE P.26)

KHALILI LECTURE THEATRE, 17.00
JERUSALEM CALLING (SEE P.27)

MONDAY MAY 13 UCL

HARRIE MASSEY LECTURE THEATRE, 18.15
**PRESSURE POINTS: ISRAEL, BERKELEY &
THE DIVESTMENT RESOLUTION** (SEE P.28)

HARRIE MASSEY LECTURE THEATRE, 19.30
JEAN WEJNOON (GENIES AND MADNESS) (SEE P.29)

TUESDAY MAY 14 UCL

HARRIE MASSEY LECTURE THEATRE, 18.15
SACRED STONES (SEE P.30)

HARRIE MASSEY LECTURE THEATRE, 19.30
**THE STONES CRY OUT +
RESISTANCE RECIPES** (SEE P.31)

WEDNESDAY MAY 15 UCL

HARRIE MASSEY LECTURE THEATRE, 18.15
**WAR MATADOR + GAZA: TUNNELS TO
NOWHERE** (SEE P.32)

HIGHLIGHTS

MAY 3 AND 4 BARBICAN

OCCUPIED PALESTINE / 1981 / DAVID KOFF

This year's Opening Gala (repeated on the Saturday) turns the clock back with a rarely-seen tour-de-force of engaged filmmaking. Met with bomb threats and censorship on its first release, David Koff's account of Israeli rule and mounting Palestinian resistance was boldly ahead of its time and is only now gaining the recognition it deserves. Director present at both screenings. (see p. 6 & p. 7)

MAY 4 BARBICAN, 18.30

SHORTS PROGRAMME #1

The first of two sessions at this year's festival dedicated to new shorts includes stunning dust animation from Iran, dark culinary comedy from Lebanon, a poised British-Egyptian drama, and an eerie, award-winning Palestinian period piece. (see p. 8-9)

MAY 4 BARBICAN, 20.30

COVERING THE FIRST INTIFADA: 25 YEARS ON

This thematic session marks twenty-five years since the outbreak of the 1st Intifada, with two of the finest British works on the uprising. Following Jenny Morgan's *Intifada: Road to Freedom* (1988) and Antonia Caccia's *Voices from Gaza* (1989) both directors will join a panel including Dr Marwan Darweish and Mike Dibb. (see p. 10)

MAY 5 BARBICAN, 16.00

THE GULF WAR... WHAT NEXT? / 1991 / MULTIPLE DIRECTORS

As well as Elia Suleiman's debut short, *Homage by Assassination*, this rich portmanteau boasts reflections on the 1st Gulf War from top Arab directors Borhan Alaoui, Nouri Bouzid, Mustapha Derkaoui, and Nejia Ben Mabrouk. (see p. 11)

MAY 5 BARBICAN, 20.45

APPLES OF THE GOLAN / 2012 / KEITH WALSH & JILL BEARDSWORTH

A timely doc on a quite singular community, the Syrian Druze under Israeli occupation in the Golan heights. Stylishly shot and with a compelling cast of artists, traitors, lovers, prisoners, and freedom fighters... (see p. 13)

MAY 7 BARBICAN, 20.15

FLYING PAPER / 2013 / NITIN SAWHNEY & ROGER HILL

Including footage shot by the children, and with a soundtrack by Nitin Sawhney, this spectacular account of Gaza's kite culture is borne aloft by the indomitable spirits of the kite-flyers themselves. (see p. 17)

HIGHLIGHTS

MAY 8 BARBICAN, 18.30

HOMESCAPES: A TRIPLE BILL

Three visually striking works by artists working in Palestine and beyond to explore ideas and imageries of home. Featuring the work of Basma Alsharif (*Home Movies Gaza*), Gaelle Vicherd and Alissone Perdix (*Beyond the Landscape*), and Mich'ael Zupraner (*Snow Tapes*). (see p. 18-19)

MAY 8 BARBICAN, 20.15

TESTIMONY / 2011 / SHLOMI ELKABETZ

In this challenging hybrid work, Israeli actors perform testimonies sourced from Palestinians subjected to pain, and from Israeli perpetrators. Delivered in Hebrew, direct to camera, and against evocative empty landscapes, the effect is a disquieting essay on the collective experience of violence. (see p. 20)

MAY 11 SOAS, ALL DAY

PALESTINE AND THE MOVING IMAGE: AN INTERNATIONAL CONFERENCE

This one-day event in association with the Centre for Palestine Studies at SOAS, brings together scholars, filmmakers, and curators for a series of panels on historic, aesthetic, ethical, and political themes related to moving images of and from Palestine. (see p. 24)

MAY 13 UCL, 19.30

JEAN WEJNOON (GENIES AND MADNESS) / 2012 / MAMDOOH AFDILE

Mamdooh Afdile's debut is both a supernatural comedy and a first-person doc. Mystical admonitions from his faith-healing father and the psychedelic entrepreneurial schemes of his older brother anchor a warm family portrait that weaves a kaleidoscopic path between the director's wild imagination and an even wilder reality. (see p. 29)

THE PALESTINE FILM FOUNDATION RELIES ON THE GENEROSITY AND EXPERTISE OF SCORES OF INDIVIDUALS AND ORGANISATIONS TO DELIVER THE ANNUAL FESTIVAL. WE ARE ESPECIALLY GRATEFUL TO FESTIVAL PATRON DR KARMA NABULSI, TO THE BARBICAN CINEMA AND MARKETING TEAMS, AND TO THE MANY ARTISTS WHOSE WORK APPEARS IN THIS YEAR'S PROGRAMME.

THANKS ALSO GO TO: DAVID WHEELER, DINA MATAR, ERIC LIKNAITZKY, GALI GOLD, IAN FERGUSON, IMANE FARES GALLERY (PARIS), LORRAINE ROADKNIGHT, MOHANAD YAQUBI, NASSER GOLZARI, PICCIA NERI, RAMESH RAM, RAPHAËL DESLANDES, REEM SHILLEH, STEVEN HILL AND TODD WEINER (UCLA FILM AND TV ARCHIVE), WILLIAM WALSH, AND ZAKI BOULOS.

FRIDAY MAY 3

BARBICAN, CINEMA 1, 19.30

OPENING GALA OCCUPIED PALESTINE +Q&A

DIRECTOR: David Koff
YEAR: 1981
DURATION: 88 min

The 2013 Festival opens with this rarely-seen masterwork of political cinema. Long before the first intifada drew international media to focus on Palestinian life under Israeli rule, David Koff directed this in-depth portrait of the daily conflict being waged in Palestine/Israel. With a combination of candid interviews and remarkable historic footage, *Occupied Palestine* unpicks the strategic and ideological motors of colonisation in Palestine, showing in turn how Palestinian popular resistance is both widespread and on the rise. Met with bomb threats and censorship on its initial release in the U.S., *Occupied Palestine* remains a



singular work of engaged filmmaking and a unique record of an overlooked chapter in the course of the conflict.



DIRECTOR DAVID KOFF WILL BE IN CONVERSATION WITH FESTIVAL PATRON KARMA NABULSI

SATURDAY MAY 4

BARBICAN, CINEMA 3, 15.30

OCCUPIED PALESTINE +Q&A

DIRECTOR: David Koff
YEAR: 1981
DURATION: 88min

Long before the first intifada drew international media to focus on Palestinian life under Israeli rule, David Koff produced this in-depth portrait of the daily conflict being waged in Palestine/Israel.

With a combination of candid interviews and remarkable historic footage, *Occupied Palestine* unpicks the strategic and ideological motors of colonisation in Palestine, showing in turn how Palestinian popular resistance is both widespread and on the rise. Met with bomb threats and censorship on its initial release in the U.S., *Occupied Palestine* remains a singular work of engaged filmmaking and a unique record of an overlooked chapter in the course of the conflict.



DIRECTOR DAVID KOFF WILL BE IN CONVERSATION WITH JENNY MORGAN

SHORTS PROGRAMME #1

FIVE INTERNATIONAL SHORTS + Q&A

A SKETCH OF MANNERS (ALFRED ROCH'S LAST MASQUERADE)

DIRECTOR: Jumana Manna
YEAR: 2012
DURATION: 8min

THOUGH I KNOW THE RIVER IS DRY

DIRECTOR: Omar Robert Hamilton
YEAR: 2013
DURATION: 22min

A collection of finest new shorts on the subject of Palestine.

A Sketch of Manners is inspired by an archival photograph depicting a 1942 masquerade ball hosted by Palestinian politician Alfred Roch (Hakim Bishara). Recreating this *bon vivant* scene from pre-1948 urban life, artist Jumana Manna suggests the melancholic masked figures accidentally hint at their uncertain future.

Maryam Kashkoolinia's astonishingly rendered earth-animation, *Tunnel*, captures

TUNNEL

DIRECTOR: Maryam Kashkoolinia
YEAR: 2012
DURATION: 7min



all the claustrophobic foreboding of a journey through the Gaza tunnels.

Inspired by a Mahmoud Darwish poem of the same name, *Roubama* is a stylishly realised portrait of a young refugee pitting his vivid imagination against the grim reality around him.

ROUBAMA

DIRECTOR: Rakan Mayasi
YEAR: 2012
DURATION: 15min



Maqloubah is a dark comic homage to the famous Palestinian dish, following five friends confined by a curfew as they attempt to perfect the recipe. After disagreeing over ingredients and methods, they finally establish common ground and complete their meal, only to be interrupted by an unexpected guest.

MAQLOUBEH

DIRECTOR: Nicolas Damuni
YEAR: 2012
DURATION: 9min

The protagonist of Omar Robert Hamilton's taut emotional drama *Though I Know The River is Dry* has returned to Palestine. In return, he must relive the trauma of his past and of the painful choice that sent him to America - a choice between a passport for his unborn child and a safe haven for his activist brother.

TUNNEL



ROUBAMA



THOUGH I KNOW THE RIVER IS DRY



DIRECTOR OMAR ROBERT HAMILTON WILL BE IN CONVERSATION WITH AMAL KHALAF

SATURDAY MAY 4

BARBICAN, CINEMA 3, 20.30

COVERING THE FIRST INTIFADA: 25 YEARS ON

INTIFADA: ROAD TO FREEDOM

DIRECTOR: Jenny Morgan
YEAR: 1988
DURATION: 21min

Marking the 25th anniversary of the start of the first Palestinian intifada, this double-bill and panel revisits two striking British documentaries made during the first year of the popular uprising. Aimed at explaining the Palestinian cause to British audiences, Jenny Morgan's *Intifada: Road to Freedom* employed expansive news and interview sources, and was made independently almost immediately after the intifada erupted.

VOICES FROM GAZA

DIRECTOR: Antonia Caccia
YEAR: 1989
DURATION: 51min

Made shortly afterward, Antonia Caccia's TV documentary *Voices from Gaza* explores the emergence of popular committees and alternative welfare systems as the people of Gaza innovate modes of solidarity and resistance in the face of mounting oppression.

Following the films, both directors will join Marwan Darweish and Mike Dibb for a panel discussion focusing on British media depictions of the first intifada.



FOLLOWED BY A PANEL DISCUSSION

SUNDAY MAY 5

BARBICAN, CINEMA 3, 16.00

THE GULF WAR... WHAT NEXT?

DIRECTORS: Borhane Alaouie, Nouri Bouzid, Mustapha Derkaoui, Nejia Ben Mabrouk & Elia Suleiman
YEAR: 1991
DURATION: 109min

The Gulf War... What Next? is the result of an invitation to five Arab directors, including Palestinian newcomer Elia Suleiman, to create a short on the first Gulf War. *Black Night Eclipse* sees Borhane Alaouie (Lebanon) searching for a cinematic response from self-imposed exile in Paris; in Nouri Bouzid's (Tunisia) *It is Sherherazade They're Killing*, a Ramadan family gathering is marred by dissent over the war; *The Silence* by Mustapha Derkaoui (Morocco) finds a theatre troupe's preparations troubled by preoccupation with the agonies of Iraq; in *Research of Shaima*, Nejia Ben Mabrouk (Tunisia) visits Baghdad seeking a young child whose face she has seen only on television; and in *Homage by Assassination*, Elia Suleiman introduces us to the enigmatic "E.S." for the first time as the director grapples in New York with an unfinished script against the backdrop of war.



SUNDAY MAY 5

BARBICAN, CINEMA 3, 18.30

WHITE OIL + SHORTS + Q&A

DIRECTOR: Judy Price
YEAR: 2013
DURATION: 60min

HOUSE

DIRECTOR: Ahmad Saleh
YEAR: 2011
DURATION: 4min

White Oil is a beautifully composed documentary about the stone industries of the West Bank. With over 500 quarries, stone has been termed the 'white oil' of Palestine, and is perhaps the only abundant raw material capable of supporting a Palestinian economy. However, while hundreds of hillsides are scarred by proliferating quarries, roughly 75% of the material excavated is today simply expropriated to Israel. Working with owners, labourers, and security guards, Judy Price's film examines the impact of this industry on the environment and livelihoods of surrounding communities.

THE KITE THAT CAUGHT A MOUNTAIN

DIRECTORS: Alexander Gaisie-Walker & James Altham
YEAR: 2013
DURATION: 7min

House is an animated allegorical short: for generations, a family lived in a spacious, beautiful house... until a guest arrived with a different plan in mind.

Dramatic animation meets a Philip Glass soundtrack in *The Kite That Caught a Mountain*, a vivid portrayal of colonial quarrying in Palestine, and a powerful call for creative resistance.

THE KITE THAT CAUGHT A MOUNTAIN



HOUSE



WHITE OIL DIRECTOR JUDY PRICE WILL BE IN CONVERSATION WITH YARA SHARIF.

SUNDAY MAY 5

BARBICAN, CINEMA 3, 20.45

APPLES OF THE GOLAN

DIRECTORS: Keith Walsh & Jill Beardsworth
YEAR: 2012
DURATION: 80min

Before 1967, the Syrian Druze village of Majdal Shams was one of 139 in the Golan region. All but five were destroyed upon occupation. Elegantly shot, this documentary tells the story of a village that is half-prison, half-home; a space of rappers, rockers, and regimes; of salsa dancers, holy men, and

dead fish. Filmed against the background of the war raging in Syria, as it creeps through the orchards towards them, *Apples of the Golan* is a timely portrait of a quite singular community, featuring a multitude of compelling local characters – artists, traitors, lovers, prisoners, and freedom fighters...



MONDAY MAY 6

BARBICAN, CINEMA 3, 18.30

(NO) LAUGHING MATTER + SHORT + INTRODUCTION

DIRECTOR: Vanessa Rousselot
YEAR: 2010
DURATION: 55min

(No) Laughing Matter charts Vanessa Rousselot's research on Palestinian humour in the West Bank. After first encountering disillusionment – “our whole situation is a joke!” – the filmmaker gradually uncovers a vibrant culture of humour, drawing audiences into a peculiar comedic universe where bright sparks of hope and humanity endure in the shadow of conflict.

Surrealism and satire combine in Bassam Chekhes's playful fantasy-drama *Waiting for P.O. Box*. Two young directors are struggling to adjust ideas for their new film to meet the demands of different

WAITING FOR P.O. BOX

DIRECTOR: Bassam Chekhes
YEAR: 2012
DURATION: 15min

funders. The night before a critical funding pitch, both men dream headily of oranges, footwear, elusive mobile phone signals, and futile car-chases...

WAITING FOR P.O. BOX



WITH AN INTRODUCTION BY JEREMY HARDY

(NO) LAUGHING MATTER

MONDAY MAY 6

BARBICAN, CINEMA 3, 20.15

THE ANABASIS OF MAY AND FUSAKO SHIGENOBU, MASAO ADACHI AND 27 YEARS WITHOUT IMAGES

DIRECTORS: Eric Baudelaire
YEAR: 2011
DURATION: 66min

Prior to embarking on a 27-year underground odyssey in the Middle East with the Japanese Red Army (JRA), filmmaker Masao Adachi (*Red Army-PFLP Declaration of World War*, 1971) proposed a “landscape theory”, whereby film imagery of space and scenery were to represent prevailing systems of political power.

In Lebanon from the early 1970s, Adachi became close to JRA founder Fusako Shigenobu, whose daughter May grew up in hiding, only revealing her identity at the age of 27 after her mother's capture in 2000. Baudelaire's film, shot in Super 8 and in the spirit of Adachi's “landscape theory”, sees

him conduct a series of visual and textual exchanges with May and Adachi (now in Tokyo and unable to return to Beirut). The result is an aesthetically exhilarating meditation on the meeting of cinema, militancy, and memory.



TUESDAY MAY 7

BARBICAN, CINEMA 3, 18.30

BEYOND PALESTINE BLOOD OF THE CONDOR

DIRECTOR: Jorge Sanjines
YEAR: 1969
DURATION: 74min

It took a riot in the streets of La Paz to prevent the Bolivian government from cancelling the 1969 premiere of *Blood of the Condor*. Since celebrated as a pivotal work of militant anticolonial cinema, the film saw Sanjines enlist a non-professional indigenous cast to tell the story of a young man trying to obtain a blood transfusion for a brother injured during anti-government protests. This search takes a sinister turn when he uncovers a covert U.S. Peace

Corps programme aimed at sterilising the indigenous poor.

Reading this medical programme as the corollary of wider processes of cultural and political subjugation under U.S. power, *Blood of the Condor* makes a stirring call for anticolonial revolution. Shortly after its release, the Peace Corps was expelled from Bolivia; a U.S.-backed coup later installed a military dictatorship, forcing Sanjines into exile until 1978.



NB: A RARE SCREENING USING A VINTAGE 16MM PRINT WITH MINOR IMPERFECTIONS

TUESDAY MAY 7

BARBICAN, CINEMA 3, 20.15

FLYING PAPER + INTRODUCTION

DIRECTORS: Nitin Sawhney & Roger Hill
YEAR: 2013
DURATION: 70min

Flying Paper documents a spectacular quest by Palestinian children in the Gaza Strip to break the Guinness World Record for the most kites ever flown.

Co-produced with young Palestinians trained by the filmmakers through a youth media programme (*Voices Beyond Walls*), the film celebrates the creative resilience of children facing extraordinary hardship in their daily lives.

Scored by the co-director's namesake, Nitin Sawhney, the film combines animated sequences with breathtaking footage of the record-breaking bid and moving portrayals of the film's protagonists. A captivating journey into Gaza's fascinating kite culture, *Flying Paper* is borne aloft by the playful humour and indomitable spirit of the kite-flyers themselves.



INTRODUCED BY EXECUTIVE PRODUCER UZMA HASSAN

HOMESCAPES: A TRIPLE BILL

BEYOND THE LANDSCAPE

DIRECTOR: Gaëlle Vicherd & Alissone Perdix
YEAR: 2011
DURATION: 35min

This triple-bill showcases three distinctive works sharing an underlying concern with ideas and imageries of home.

In *Beyond the Landscape*, Amal, a Palestinian exiled to France, views footage of children from refugee camps in Jordan while they draw and describe postcards from cities they have never seen. As she translates their statements and reflects on their choices, a virtual dialogue forms, linking her memories of home with the children’s imaginings of distant lands.

HOME MOVIES GAZA

DIRECTOR: Basma Alsharif
YEAR: 2013
DURATION: 23min

Despite a decade’s absence, the Gaza Strip is one of the few places that video artist Basma Alsharif feels she can call home. Her *Home Movies Gaza* initially gives the impression of a travelogue, relaying the quotidian sights and sounds of a long overdue visit home. But this comfortable tone soon gives way to a more surreal and dystopian aesthetic as the artist finds the notional space of home and domesticity complicated, alienating, and altogether impossible to disentangle from its political woes.

SNOW TAPES

DIRECTOR: Mich’ael Zupraner
YEAR: 2011
DURATION: 14min



Like *Beyond the Landscape*, *Snow Tapes* “observes the observer”, with the Al-Haddad family from Hebron assembling at home to watch video recordings they have made of clashes with settlers during a recent snowy weekend. A split-screen technique presents the original footage alongside the family members’ reactions on watching it back together.



WEDNESDAY MAY 8

BARBICAN, CINEMA 3, 20.15

TESTIMONY

DIRECTOR: Shlomi Elkabetz
YEAR: 2011
DURATION: 80min

In this provocative work of hybrid cinema, Israeli actors perform a series of verbatim testimonies sourced from Palestinians subjected to Israeli atrocity, as well as from Israeli perpetrators. Delivered entirely in Hebrew, direct to camera, and against evocative empty landscapes, the effect is a deliberately disorienting vision of the collective experience of violence. Director Shlomi Elkabetz has described

his intention “to turn the viewer into a witness. To turn the language of the occupier - my language, Hebrew - into his own nightmare.” Denounced by the Israeli Minister of Culture for offering a “distorted view” of reality, *Testimony* is a bold, at times unsettling film that questions the nature of bearing witness while subverting the familiar orders of nation and language, victim and perpetrator.



THURSDAY MAY 9

BARBICAN, CINEMA 3, 18.30

THE LAST FRIDAY

DIRECTOR: Yahya Al-Abdallah
YEAR: 2011
DURATION: 88min

Jordanian-Palestinian director Yahya Al-Abdallah's debut feature is an understated character-driven drama set in contemporary Amman. After his wife (Yasmine Al Masri) takes custody of their only son (Fadi Arida), divorced taxi-driver Youssef (Ali Suliman) settles into a downbeat life of backgammon, poker, and sombre resignation. But when he is diagnosed in need of urgent life-saving (and costly) surgery, Youssef is compelled

to take some bold decisions about his relationship with his son and ex-wife. *The Last Supper* is a sombre, but occasionally witty study of one man's struggle against isolation in the face of economic uncertainty and personal peril. With an award-winning soundtrack by Le Trio Joubran, and a commanding central performance from Suliman, this is an assured debut from an exciting new voice in Jordanian cinema.



THURSDAY MAY 9

BARBICAN, CINEMA 3, 20.15

SPECIAL SCREENING INFILTRATORS

DIRECTOR: Khaled Jarrar
YEAR: 2012
DURATION: 70min

The checkpoint is closed: "Detour, detour!" shouts a taxi driver, announcing the beginning of yet another uncertain search for a way around the barriers curtailing Palestinian movement in the West Bank.

Infiltrators is a uniquely visceral "road movie" documenting the daily travails of Palestinians of all backgrounds as they seek routes through, under, around, and over a bewildering matrix of barriers. Following

this high stakes "game" of cat-and-mouse with a hand-held video camera, Khaled Jarrar's debut doc was the stand-out success at last year's Dubai Film Festival, deservedly winning the Muhr Arab Documentary Prize, the Special Jury Prize, and the International Critics Prize.

This special screening is in advance of the film's official UK Premiere at this summer's Edinburgh International Film Festival.



FRIDAY MAY 10

SOAS, KHALILI LECTURE THEATRE, 18.30

SHORTS PROGRAMME # 2

NO NEWS

DIRECTOR: Eyas Salman
YEAR: 2011
DURATION: 7min

PEEK-A-BOO

DIRECTOR: Enas Muthaffar
YEAR: 2012
DURATION: 12min

This collection of recent Palestinian shorts includes Eyas Salman's stylish ghost story *No News* (produced by *Paradise Now* director Hany Abu-Assad); a quirky tale about a

ELVIS OF NAZARETH

DIRECTOR: Rani Massalha
YEAR: 2012
DURATION: 16min

PRIVATE SUN

DIRECTOR: Rami Alayan
YEAR: 2011
DURATION: 25min

young boy's encounter with an Oud-playing Elvis aficionado (*Elvis of Nazareth*), Enas Muthaffar's tender day-in-the-life portrait of her young niece (*Peek-a-boo*), and a compelling drama about a married woman's search for a moment alone in the sunshine (*Private Sun*).

NO NEWS



ELVIS OF NAZARETH



PRIVATE SUN



PEEK-A-BOO



SATURDAY MAY 11

10AM-5PM, SOAS, KHALILI LECTURE THEATRE

CONFERENCE: PALESTINE AND THE MOVING IMAGE

TICKETS: £20 / £15 STUDENTS/UNWAGED
(TICKET PRICE INCLUDES BUFFET LUNCH)

TICKETS ON SALE FROM APRIL 5TH, VIA
PALESTINEFILM.ORG

Palestine has been a subject and site for cinematic encounters since the birth of the moving image – a communications revolution that coincided with the emergence of the Zionist movement and the advent of the colonial conflict. Ever since, diffuse moving image practices have been implicated in the political, cultural, and historical representation of Palestine, both locally and internationally.

Interest in this cine-historical record has grown in recent years, amongst film scholars and audiences alike. Meanwhile, contemporary moving image practices have been undergoing dramatic shifts, as innovations in production and circulation meet altering modes of spectatorship. Accompanying these processes has been a proliferation of moving images related to Palestine, extending from news media to video art, from web-based content to gallery installations, and from the Oscars to our mobile phones.

Palestine and the Moving Image is the first UK conference dedicated to the subject of Palestine on film and video. Convened by the Palestine Film Foundation in association with the Centre for Palestine Studies at the London Middle East Institute, SOAS, the conference explores a broad spectrum of historic and contemporary themes. Via contributions from 12 international scholars, artists, and curators, panels will discuss topics ranging from colonial propaganda to video art, from militant aesthetics to visual ethics. Combining academic and practitioner perspectives, the conference is aimed at film enthusiasts as well as scholars and filmmakers.

Full conference programme online from April 5th (palestinefilm.org)

SPEAKERS INCLUDE:

REFQA ABU REMAILEH, KAMAL ALJAFARI,
ANNA BALL, HAIM BRESHEETH, NICK DENES,
FRANCIS GOODING, BASHIR MAKHOUL,
IRIT NEIDHARDT, HELGA TAWIL-SOURI,
NADIA YAQUB.

QUERIES: [INFO@PALESTINEFILM.ORG](mailto:info@palestinefilm.org)



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SUNDAY MAY 12

SOAS, KHALILI LECTURE THEATRE, 15.30

THE RED STONE + SHORT

DIRECTOR: Ahmad Damen
YEAR: 2012
DURATION: 50min

Taking its title from the characteristic red stone with which many of Jerusalem's historic buildings are built, Ahmad Damen's investigative doc focuses on Palestinian areas of west Jerusalem that were occupied and depopulated in 1948. By tracking the architectural and family histories of these splendid properties, Red Stone introduces the buildings' current occupants, the Israeli real estate companies trading in their "exotic" appearances, and the original owners – now barred from their homes. A powerful story of conflict, architecture, and masonry.



THE RED STONE

DREAMS IN THE EYES

DIRECTOR: Abeer Al Marzouqi, Ayesha Al Ameri, & Khawla Al Maamari
YEAR: 2012
DURATION: 19min

Dreams in the Eyes won the Best Emirati Film Award at last year's Abu Dhabi Film Festival, and is the first UAE film to have been made in the Palestinian refugee camps of Lebanon. Its three young directors, students at Zayed University, sensitively follow a cohort of Palestinian children as they undergo life-changing medical procedures organised through the Palestine Children's Relief Fund.



DREAMS IN THE EYES

SUNDAY MAY 12

SOAS, KHALILI LECTURE THEATRE, 17.00

JERUSALEM CALLING

DIRECTOR: Raed Duzdar
YEAR: 2011
DURATION: 101min

A unique film history of the Arabic section of the Palestine Broadcasting Service (PBS), which operated between 1936 and 1948. Only the second radio station established in the region (after Cairo), the British Mandate authorities prioritised the project, and particularly its Arabic section, as a means of propaganda capable of reaching the Palestinian population at large.

However, with its launch on the cusp of

the Arab Revolt, and with an increasingly politicised intelligentsia appointed within it, the PBS soon became an arena of tensions and contradictions, as national, colonial, and cultural messaging vied for airtime under the careful watch of a British censor. Made for Palestine TV, Raed Duzdar's detailed film is rich with archive recordings and images, as well as revealing interviews with veterans of the station.



MONDAY MAY 13

UCL, HARRIE MASSEY LECTURE THEATRE, 18.15

PRESSURE POINTS: ISRAEL, BERKELEY AND THE DIVESTMENT RESOLUTION

DIRECTOR: Anne Paxton
YEAR: 2012
DURATION: 50min

The University of California at Berkeley was recently witness to one of the first extended public debates in the United States over institutional divestment from companies invested in Israel's occupation and military.

With access to all the major protagonists, Anne Paxton's documentary chronicles what was a hugely contentious debate, involving not just the Berkeley student body, but also Israeli diplomats, renowned

scholars, campaign and lobby organisations, and Palestinian witnesses. Combining interviews with documentation from committee proceedings and footage from Palestine, *Pressure Points* relates the divestment initiative to a history of U.S. social justice movements, including the Free Speech Movement and anti-apartheid campaigns. An eye-opening film on a critical public debate and a burgeoning campus movement.



MONDAY MAY 13

UCL, HARRIE MASSEY LECTURE THEATRE, 19.30

JEAN WEJNOON (GENIES AND MADNESS)

DIRECTOR: Mamdooh Afdile
YEAR: 2012
DURATION: 87min

Mamdooh Afdile's debut feature is unlike anything you've seen before. A comic supernatural documentary, *Jean Wejnoon* is first-person filmmaking with the director and his family to the fore. The aspiring filmmaker is persuaded by his older brother to partner him in a series of bizarre entrepreneurial ventures – involving sci-fi themed wedding videos and demonic sheep... Meanwhile, his father, a respected local faith healer looks to pass on his mystical know-how and provide the director with some paternal guidance of his own.

As Mamdooh documents the warmth and weirdness of family life in the shadow of the supernatural, his film grows ever more

curious and unpredictable. *Jean Wejnoon* charts an exhilarating course between a wild imagination and an even wilder reality.



TUESDAY MAY 14

UCL, HARRIE MASSEY LECTURE THEATRE, 18.15

SACRED STONES

DIRECTOR: Muayad Alayan & Laila Higazi
YEAR: 2011
DURATION: 52min

Palestinian stone is today used in the construction of iconic buildings in the far corners of the world. It is also used extensively within Israel. As a result, in the Palestinian villages, cities, and refugee camps of the West Bank, stone is being quarried at unsustainable rates, causing a cascade of environmental, social, and health problems for local populations. Complaints by Palestinians have largely been ignored, not only by relevant international agencies but also by Palestinian officials who seem unable to halt the course the industry has taken.

Sacred Stones draws on interviews with traders, labourers, officials, scholars, and local community figures to lift the lid on this vast and potentially ruinous industry.



TUESDAY MAY 14

UCL, HARRIE MASSEY LECTURE THEATRE, 19.30

THE STONES CRY OUT + SHORT

DIRECTOR: Yasmine Perni
YEAR: 2013
DURATION: 50min

The Stones Cry Out offers a rare and rewarding account of the historical, cultural, and political centrality of Christians in the Palestinian nation, and in the struggle against colonialism. Covering a broad sweep of history, from 1948 to the present day, Yasmine Perni's doc benefits from illuminating interviews with leaders, scholars, and activists, while it usefully conveys some of the specific challenges faced by Christians in Palestine today.



RESISTANCE RECIPES



THE STONES CRY OUT

RESISTANCE RECIPES

DIRECTOR: Dasa Raimanova, Alicia Qandil, & Yazeed Abu Khadair
YEAR: 2013
DURATION: 31min

Cuisine has long been a meeting ground for passion and politics in the case of Palestine. *Resistance Recipes* is a doc composed of several stories examining culinary and agricultural projects inspired by resistance. Personal and political insights accompany an account of independent eco-farming, a look at a women's farming and marketing cooperative, and discussion of a buy-local initiative.



THE STONES CRY OUT

WAR MATADOR + SHORT

DIRECTOR: Avner Faingulernt & Macabita Abramson
YEAR: 2011
DURATION: 70min

In January 2009, during the war on Gaza, many Israelis travelled from all over the country to observe the bombs falling and heavy smoke rising from the Gaza Strip. At times a carnival atmosphere prevailed, as spectators exhibited an alarming level of enthusiasm for these scenes of overwhelming firepower and distant suffering. With its title suggesting parallels with the macabre rituals of a bull fight, *War Matador* is a disturbing essay about voyeurism and nationalism, suffering and tourism in a context of a lasting asymmetric conflict.

GAZA: TUNNELS TO NOWHERE

DIRECTOR: Miriam Abu Sharkh
YEAR: 2013
DURATION: 22min

After human rights professor Miriam Abu Sharkh is compelled to travel through the Gaza-Egypt tunnels to visit her family in Gaza, she grows increasingly interested in the lives of tunnel workers and their families. Her resulting doc, *Gaza: Tunnels to Nowhere*, enjoys rare access, illustrating all the risk and heartbreak of this most perilous of trade routes.



GAZA: TUNNELS TO NOWHERE



WAR MATADOR

BIOGRAPHIES

FESTIVAL SPEAKERS

ANTONIA CACCIA is a British documentary filmmaker. Upon leaving school, she worked for Amnesty International in southern Africa, going on to direct the Emmy Award winning documentary on apartheid *South Africa, End of the Dialogue* (1970). She later graduated from the National Film School, and has since directed numerous documentaries, including a series of four groundbreaking works on Palestine: *On Our Land* (1980), *Voices from Gaza* (1988), *Stories of Honour and Shame* (1995), and *Bethlehem Diary* (2000).

MARWAN DARWEISH is Principal Lecturer in Peace Studies at the Centre for Peace and Reconciliation Studies, Coventry University. He has published widely on topics ranging from the first Palestinian intifada to the current Arab uprisings, and has recently conducted a research project concerning nonviolent resistance in Palestine and its perception.

MIKE DIBB is an award-winning documentary producer/director. His many films have explored subjects ranging from cinema and music to art, sport, literature, and health; they include the pioneering BBC series *Ways of Seeing* (with John Berger, 1972), the Emmy Award winning documentary *The Miles Davis Story* (2001), and *Edward Said: The Last Interview* (2004).

OMAR ROBERT HAMILTON is an independent filmmaker, a founding member of the Mosireen Collective in Cairo, and producer of the annual Palestine Festival of Literature. Since 2011 he has made dozens of short documentaries on the Egyptian Revolution as part of his work with the Mosireen Collective. His third short drama, *Though I Know the River is Dry*, premiered in competition at Rotterdam this year and has been nominated in the Best Short Film category at the 2013 European Film Awards.

JEREMY HARDY is a stand-up comic, writer, and satirist. His work with BBC Radio 4 has included *Jeremy Hardy Speaks to the Nation*, and regular appearances on *The News Quiz*, *I'm Sorry I Haven't*

a Clue and *You'll Have Had Your Tea*. As well as TV appearances, he has featured in the films *Hotel* (Mike Figgis, 2001), *How to Be* (Oliver Irving, 2008), and *Jeremy Hardy vs. The Israeli Army* (Leila Sansour, 2003). His books include the spoof childcare guide *When Did You Last See Your Father* (1993) and *My Family and Other Strangers* (2010).

UZMA HASAN is a producer at Little House Productions. She served as an executive producer on the documentary *Flying Paper* (Nitin Sawhney & Roger Hill, 2013). Her previous feature film, *The Infidel* (Josh Appignanesi, 2010) was a commercial success, spawning a Bollywood remake, NBC spinoff series, and a Broadway musical.

AMAL KHALAF is a curator, writer, and researcher. Since completing an MA in Visual Cultures at Goldsmiths, University of London, her research has addressed themes of urbanism, community, media activism, and participatory arts. She is currently Assistant Curator of the Edgware Road Project, with its hub at the Centre for Possible Studies.

DAVID R. KOFF is an American documentary filmmaker whose work has focused on political subjects in Africa, the UK, the Middle East and North America. His films include *The Black Man's Land Trilogy* (1972-3), a pathbreaking series of films on European colonisation, African resistance, and decolonisation in East Africa. He was nominated for an Academy Award for the 1976 documentary *People of the Wind*, which he wrote and co-produced. Other directorial credits include the radical work on British "race" relations, *Blacks Britannica* (1978), and *Occupied Palestine* (1981). Since the 1980s, Koff has combined ongoing documentary filmmaking with work as a union strategist and organiser, and has been a prominent campaigner for immigrant rights in the United States.

JENNY MORGAN left apartheid South Africa in 1971, and worked for the Namibian liberation movement SWAPO in London before being hired by the BBC. She went freelance as a documentary director in 1984. Her many films for British TV include *Holding On* (BBC, 1983), about Palestinians in Jerusalem, *A Night at the Turkish Opera* (C4, 1993), and *The Real*

Charlotte Grays (C4, 2002). Her *Intifada: Road to Freedom*, screening in the LPFF on May 4th, won a Silver Dove at the 1988 Leipzig Film Festival.

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, working in Beirut, Tunis, and the UK. She is the author of *Traditions of War: Occupation, Resistance and the Law* (Oxford University Press, 2005) and writes on the philosophy and ethics of war, the laws of war, European political history and theory, and Palestinian history and politics. She has been patron of the London Palestine Film Festival since 2008.

JUDY PRICE is a London based artist whose practice blurs the boundaries between documentary, fiction, and testimony. She studied art at Central Saint Martins College of Art and Design, and photography at the Royal College of Art. She is currently Senior Lecturer in the moving image at the University of Brighton and a visiting lecturer at the International Academy of Art, Palestine.

YARA SHARIF is a Partner at Goltari-NG Architects and a lecturer at Oxford Brookes University. Her work focuses on questions of participatory design and social sustainability, and presently includes work toward the regeneration to some 50 historic centres in Palestine (in partnership with NGO Riwaq). With Nasser Goltari and Murray Fraser, she founded the design-led research group Palestine Regeneration Team (PART), which works to develop community-based practices capable of creatively countering some of the spatial impacts of Israel's occupation.

CONFERENCE PARTICIPANTS

REFQA ABU-REMAILEH is a film and literature scholar whose work focuses on intersections between modern Arabic literature and cinema. After completing an undergraduate degree in literature at the University of British Columbia, she took up Modern Middle Eastern Studies at Oxford University, completing her PhD in 2010 with a thesis examining the films of Elia Suleiman and the novels of Emile Habibi. She is currently a postdoctoral fellow at Freie Universität Berlin, where she is developing a book based on her doctoral work.

KAMAL ALJAFARI is a graduate of the Academy of Media Arts in Cologne, where he received the visual arts award of the city of Cologne in 2004. His films include *The Roof* (2006), which won the Best International Video Award at the 2008 Images Festival in Toronto, and *Port of Memory* (2009), which received the Prix Louis Marcorelles. He was a featured artist at the 2009 Robert Flaherty Film Seminar, and in 2009-2010 was the Benjamin White Whitney fellow at Harvard University. He is currently the head of the directing program at the German Film and Television Academy in Berlin.

ANNA BALL is Senior Lecturer in Postcolonial Studies in the Department of English, Media and Culture at Nottingham Trent University, and the author of *Palestinian Literature and Film in Postcolonial Feminist Perspective* (Routledge, 2012). Interested in theoretical questions of space, border-crossing and embodiment, she is currently working on a new monograph, *The Body in Flight*, which explores the gender politics of mobility in narratives of refugee experience.

HAIM BRESHEETH is a filmmaker, photographer and film studies scholar. His films include *State of Danger* (with Jenny Morgan, 1989), and *London in Burning* (2011). His many publications include the co-edited volumes *Cinema and Memory: Dangerous Liaisons* (with Shlomo Sand and Moshe Zimmerman, 2004) and a special edition of the journal *Third Text* on *The Conflict and Contemporary Visual Culture in Palestine & Israel* (with Haifa Hammami, 2006). He was Professor of Film Studies and Chair of Cultural and Media Studies at the University of East London until retiring in 2011. He currently teaches film at SOAS.

NICK DENES is an independent researcher and curator. He completed a sociology doctorate at Goldsmiths College in 2010 with a thesis exploring Zionist history and experimental natural sciences. With Khaled Ziada, he co-founded the Palestine Film Foundation in 2004, and has since managed the organisation and its annual London Palestine Film Festival. He is a founding member of UK-Palestinian art collective Subversive Film, an experimental curatorial group specialising in militant moving images from the 1970s.

FRANCIS GOODING is a writer and researcher who has published widely on film, music and art. He worked as an author and researcher on the *Colonial Film: Images of the British Empire* project (colonialfilm.org.uk), focusing on amateur film, missionary film, and films of Palestine and Aden. He is a contributing editor to *Critical Quarterly*, and is the author of *Black Light: Myth and Meaning in Modern Painting* (2009).

BASHIR MAKHOUL is a Palestinian artist born in the Galilee and based in the UK for the past 18 years. Since completing a PhD at Manchester Metropolitan University in 1995, he has held a number of academic posts, including as Head of the School of Media Art and Design at the University Bedfordshire. He is presently Head of the Winchester School of Art at the University of Southampton. Makhoul's work is exhibited and collected widely internationally, and will be showcased at this year's Venice Biennale. He is a contributor to numerous arts publications, including *Near* (2004), *Return* (2007), *Return in Conflict* (2007), and *Dust and Dispute* (2008). His book *Palestinian Video Art* will be published in 2013.

IRIT NEIDHARDT was born in Germany and brought up between Germany and Israel/Palestine, where her parents worked. Since 1995 she has taught and curated in the field of Middle Eastern cinema, founding specialist distribution company MEC Film in 2002. Her production credits include the award-winning documentary *Recycle* (Mahmoud al-Massad, 2007), as well as *The One Man Village* (Simon el-Habre, 2008), and *Gate #5* (Simon el-Habre, 2011). She has published and presented widely on Middle Eastern cinema, as well as on left-wing politics in Germany, Palestine, and Israel.

DINA MATAR is a Senior Lecturer and Director of the Centre for Media and Film studies at SOAS. Prior to her academic career, she worked as a foreign correspondent and editor covering the Middle East, Europe, and Africa. Her research has since focused on links between culture, politics, and society in the Arab world and includes studies of new media and the Arab uprisings, Palestinian cultural politics, and Hizbullah leader Hassan Nasrallah. She is the author of *What it Means to be Palestinian: Stories of Palestinian Peoplehood* (2010), and a co-editor of the forthcoming *Narrating Conflict*

in the Middle East. She is co-founder and co-editor of *The Middle East Journal of Culture and Communication*.

NIRMAL PUWAR is a Senior Lecturer in Sociology and Co-Director of the Methods Lab at Goldsmiths College. Her work combines research into creative critical methodologies for sociological practice with a focus on questions of "race", gender, and space. Her publications include *Space Invaders: Race, Gender and Bodies out of Place* (2004). Other projects include a number of experimental multi-arts initiatives, including the short film *Coventry Ritz Cinema* (2007), and the major collaborative research / performance work *Noise of the Past* (with Nitin Sawhney, Sanjay Sharma, Kuldip Powar, and Sawarn Singh, 2007-2009). She has been on the editorial board of *Feminist Review* since 2000.

HELGA TAWIL-SOURI is an Associate Professor in the Department of Media, Culture, and Communication at New York University (NYU). Her research focuses on the intersections of spatiality, technology, and politics in the Middle East and especially in Israel/Palestine. As well as numerous academic articles, she has directed experimental documentaries and produced a large body of photographic work on Palestine/Israel and beyond. She is the author of the forthcoming book *Digital Occupation: Infrastructures as Borders in Palestine/Israel*, and a co-editor of the forthcoming volume *The Handbook of Media and Culture in the Middle East*.

NADIA YAQUB is associate professor of Arab Culture in the Department of Asian Studies at the University of North Carolina at Chapel Hill. She is the author of *Pens, Swords and the Springs of Art: the oral poetry dueling of weddings in the Galilee* (Brill, 2006) and numerous articles and book chapters on Arabic literature and film. She is currently writing a book on Palestinian cinema.

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