

PALESTINEFILM.ORG

20TH APRIL - 3RD MAY

2012 LONDON

PALESTINE FILM FESTIVAL

barbican

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THE 2012 LONDON PALESTINE FILM FESTIVAL IS MADE POSSIBLE THROUGH THE SUPPORT OF THE FOLLOWING FUNDING AND PROGRAMME PARTNERS:



LPFF ON SOCIAL MEDIA & WEB:



PALESTINE FILM FOUNDATION



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@LondonPFF

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COVER STILL FROM *Eid*, SAAHEB COLLECTIVE, 2011. COVER DESIGN: PICCIA NERI

WELCOME

WELCOME TO THE 2012 LONDON PALESTINE FILM FESTIVAL THE 15TH EDITION OF THE FESTIVAL SO FAR, AND OUR 8TH EDITION WITH VENUE PARTNER THE BARBICAN

Since 1998, the Festival has developed as a unique cultural space for UK audiences to engage with the subject of Palestine in fresh and thought-provoking ways. By showcasing work across all genres, and by emphasising screen talks and premieres, programmes have explored a wonderful diversity of film and video work related to Palestine. Celebrating the successes of established directors, Festivals have also aimed to surprise with less familiar content – whether rare archive works, experimental interventions, or pre-release sneak-peaks. In this respect, 2012 is perhaps our most expansive and exciting programme to date.

The 2012 Festival maps nearly a century of filmmaking in Palestine. The latest Palestinian works include Opening Night premiere, *Man Without a Cell Phone* by Sameh Zoabi, and psychological drama *Last Days in Jerusalem* by Cannes-awardee Tawfik Abu Wael. The past is well served here too with a rare chance to find Palestine in the British imperial film archives and an exclusive book talk by Ella Shohat on the history and politics of Israeli cinema. Key rediscoveries include Susan Sontag's only documentary, *Promised Lands*, and a remarkable French-Maoist Palestine manifesto – *L'Olivier*. More contemporary work is on show with two screen events tracing new directions in Palestinian short filmmaking, and an exhibition of cutting-edge video art running alongside the film programme. Global engagements with Palestine are also focal this year, with recent work by artists including Ursula Biemann, Mike Hoolboom, and Travis Wilkerson. The programme then reaches "Beyond Palestine" with two screen events exploring regional issues and film practices through powerful works on Syria and Western Sahara.

With more than 50 works by artists from 16 countries, and with daily opportunities to discuss material with a stellar cast of guest speakers, we hope you'll find this year's Festival a rewarding excursion through a century of film on Palestine!

20TH APRIL TO 3RD MAY

SCHEDULE IN BRIEF & THANKS

FRIDAY 20TH APRIL

19:30, BARBICAN CINEMA (OPENING GALA)
Man Without a Cell Phone + Q&A
(see p. 9)

SATURDAY 21ST APRIL

15:30, BARBICAN CINEMA
Man Without a Cell Phone + Yala to the Moon + Q&A
(see p. 10)

18:15, BARBICAN CINEMA
**“Politics as Art” Triple-Bill
Sand Creek Equation + X-Mission
+ End of September**
(see p. 11)

20:00, BARBICAN CINEMA
Gaza Hospital + Panel
(see p. 12)

SUNDAY 22ND APRIL

16:00, BARBICAN CINEMA
Ashkenaz + The Choice + Introduction
(see p. 13)

18:15, BARBICAN CINEMA
**New Palestinian Fiction: 5 Short
Dramas
Flower Seller + Haneen + The Well
+ First Lesson + Birth**
(see p. 14)

20:00, BARBICAN CINEMA
British Colonial Film in Palestine + Panel
(see p. 15)

MONDAY 23RD APRIL

18:15, BARBICAN CINEMA
**“Beyond Palestine”: Syria
The Long Night + Introduction**
(see p. 16)

20:30, BARBICAN CINEMA
Lacan Palestine + Q&A
(see p. 17)

TUESDAY 24TH APRIL

18:15, BARBICAN CINEMA
My Land + Eid
(see p. 18)

20:30, BARBICAN CINEMA
**“Beyond Palestine”: Western Sahara
The Problem + Talk**
(see p. 19)

WEDNESDAY 25TH APRIL

18:15, BARBICAN CINEMA
**Promised Lands + The Beautiful
Language + Introduction**
(see p. 20)

20:30, BARBICAN CINEMA
**Last Days in Jerusalem + Diary of
a Male Whore**
(see p. 21)

THURSDAY 26TH APRIL

19:00, KHALILI LECTURE THEATRE, SOAS
**Book Talk: Ella Shohat’s Israeli Cinema
+ Reception**
(see pp. 22-23)

20TH APRIL TO 3RD MAY

SCHEDULE IN BRIEF & THANKS

FRIDAY 27TH APRIL

18:15, KHALILI LECTURE THEATRE, SOAS
**Films & Talk: Palestinian Refugees after
the Iraq War
Displaced Lives + Palestine in the South**
(see p. 24)

SUNDAY 29TH APRIL

15:00, KHALILI LECTURE THEATRE, SOAS
**Sports Sunday: A Triple-Bill
Women in the Stadium + Inshallah
Beijing + Free Running, Gaza**
(see p. 25)

MONDAY 30TH APRIL

18:15, THE DARWIN THEATRE, UCL
**Film & Talk, The Druze in Israel:
Back to One’s Roots**
(see p. 26)

TUESDAY 1ST MAY

18:15, THE DARWIN THEATRE, UCL
L’Olivier (The Olive Farmer)
(see p. 27)

WEDNESDAY 2ND MAY

18:15, THE DARWIN THEATRE, UCL
My Father from Haifa
(see p. 28)

THURSDAY 3RD MAY

18:15, THE DARWIN THEATRE, UCL
**“The Spring of Young Palestinian
Women Filmmakers”: Shorts curated
by Shashat + Panel**
(see pp. 29-30)

THE FESTIVAL RELIES UPON THE GENEROSITY AND EXPERTISE OF SCORES OF FILMMAKERS, ARTISTS, SPEAKERS, AND PARTNERS. THEIR FAITH AND PRACTICAL SUPPORT IS INVALUABLE. A PARTICULAR THANKS GOES TO FESTIVAL PATRON **KARMA NABULSI**, AND TO THE CINEMA, MARKETING, AND CREATIVE LEARNING TEAMS AT **THE BARBICAN CENTRE**.

MANY INDIVIDUALS HAVE GIVEN OF THEIR SKILLS, TIME AND EFFORT TO MAKE THE FESTIVAL POSSIBLE. WE ARE ESPECIALLY INDEBTED TO **SALMA ABU AYYASH, ANDREA BECKER, ZAKI BOULOS, HAIM BRESHEETH, FRANCIS GOODING, REEM HADDAD, ANDY HAGUE, DEMA ABU ISSA, RACHEL LEAH JONES, GIL LEUNG (LUX), JOHN MACDONALD, MONICA MAURER, PICCIA NERI, NEKANE REQUEJO DE OZAMIZ, OMAR JABARY SALAMANCA, RASHA SALT, EMILY SEED, REEM SHILLEH, SAMIA TABARI, TEJINDER TOUJAL (ICA), OSNAT TRABELSI, ROBIN YASSIN-KASSAB, NADIA YAQUB, MOHANAD YAQUBI, AND MOHAMAD ZANTOUT.**

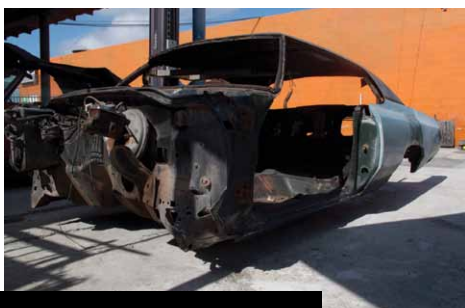
6TH APRIL TO 27TH APRIL

BARBICAN, MEZZANINE

NAVIGATIONS: PALESTINIAN VIDEO ART, 1988-2011

BASMA ALSHARIF / AYREEN ANASTAS / TAYSIR BATNIJI /
SHADI HABIB ALLAH / MONA HATOUM / KHALED JARRAR /
KHALIL RABAH / JAYCE SALLOUM & ELIA SULEIMAN / LARISSA
SANSOUR / SHARIF WAKED / MANAR ZOABI

The 5th annual exhibition accompanying the Festival is the first dedicated to video art. *Navigations: Palestinian Video Art, 1988-2011* surveys key work by artists practicing in Palestine as well as internationally. Wilfully eclectic, the works assembled illustrate some of the breadth of conceptual, technical, and aesthetic trajectories being charted by Palestinian video artists since the 1980s, and particularly during the current era.



TOP: THE KING & THE JESTER, SHADI HABIB ALLAH, 2010
CENTRE: WE BEGAN BY MEASURING DISTANCE, BASMA ALSHARIF, 2009
BOTTOM: TRANSIT, TAYSIR BATNIJI, 2004



TOP LEFT: TRANSIT, TAYSIR BATNIJI, 2004
TOP RIGHT: JOURNEY IIO, KHALED JARRAR, 2009



CENTRE: IN BETWEEN, MANAR ZOABI, 2005-. PERFORMANCE.
PHOTOGRAPH: ISSA FREIJ, AL MA'MAL FOUNDATION
BOTTOM: JOURNEY IIO, KHALID JARRAR, 2009

CURATED BY THE PALESTINE FILM
FOUNDATION WITH ARTSCHOOL PALESTINE.

ArtSchool Palestine
منتدى الفنون المعاصرة



HIGHLIGHTS

**FRIDAY 20TH & SATURDAY 21ST APRIL
19:30 & 15.30, BARBICAN CINEMA**
Man Without a Cell Phone

This year's Opening Gala (repeated on the Saturday) is the UK Premiere of Sameh Zoabi's quirky generational comedy *Man Without a Cell Phone*. Join the award-winning Palestinian director in conversation with Festival patron Karma Nabulsi (Friday) and film critic Carmen Gray (Saturday).
(see pp. 9-10)

**SATURDAY 21ST APRIL
20.00, BARBICAN CINEMA**
Gaza Hospital

Co-presented with Medical Aid for Palestinians (MAP) and marking the 30th anniversary of the fall of Beirut, this masterly documentary chronicling the rise and fall of the PLO's primary medical facility in Lebanon is followed by a panel debate involving director Marco Pasquini, revolutionary filmmaker Monica Maurer, and veteran Gaza Hospital surgeon Dr Ang Swee Chai.
(see p. 12)

**SUNDAY 22ND APRIL
20.00, BARBICAN CINEMA**
British Colonial Film Archives

Join a distinguished panel of artists and scholars for this unprecedented tour through the moving image archives of the British colonial period in Palestine, with excerpts and pieces from 1917 to 1947. Presented in partnership with the Colonial Film project (colonialfilm.org.uk) and with panellists including Kamal Aljafari, Francis Gooding, Ilan Pappe, and Christopher Pinney.
(see p. 15)

**MONDAY 23RD & TUESDAY 24TH APRIL
18.15 & 20.15, BARBICAN CINEMA**
"Beyond Palestine"

The 2012 Festival includes two sessions exploring topics "Beyond Palestine" through groundbreaking film and debate. On Monday 23rd, Syrian writer Wassim Al-Adel will introduce Hatem Ali's searing cinematic critique of Syria's Assad regime, *The Long Night* (2009). Then, on Tuesday 24th attention turns to the Western Sahara, with Jordi Ferrer and Pablo Vidal's devastating exposé of the savage Moroccan occupation, *The Problem* (2010), followed by a crucial screen talk.
(see p. 16 & p. 19)

**MONDAY 23RD APRIL
20.30, BARBICAN CINEMA**
Lacan Palestine

If you like your cinema epic, complex, and overall spectacular, then this UK Premiere of award-winning Canadian artist Mike Hoolboom's *Lacan Palestine* is for you. Painstakingly fused from appropriated footage, it re-imagines Palestine via the celluloid record as a space of permanent colonial-psychological projections. Join the artist to discuss (and maybe partly decipher) this extraordinary accomplishment.
(see p. 17)

**WEDNESDAY 25TH APRIL
18.15, BARBICAN CINEMA**
Promised Lands

The 20th Century's most notable critic of the photographic arts made just one documentary film: Susan Sontag's *Promised Lands* is a striking meditation on Zionism, militarism, and trauma, made in the immediate aftermath of the October 1973 war and banned on release by the Israeli censor. This is a rare chance to

HIGHLIGHTS

see the film with a special introduction by preeminent critical theorist Ella Shohat.
(see p. 20)

**WEDNESDAY 25TH APRIL
20.45, BARBICAN CINEMA**
Last Days in Jerusalem

Director Tawfik Abu Wael won the International Critics Prize at Cannes with his 2004 debut *Atash/Thirst*. This hotly-anticipated follow-up is a taut emotional drama that follows one couple's wrenching final days as they prepare to leave Jerusalem for Paris. Shown with Abu Wael's rarely-seen and controversial 2001 short, *Diary of a Male Whore*.
(see p. 21)

**THURSDAY 26TH APRIL
19.00, SOAS, KLT**
Book Talk – Ella Shohat's Israeli Cinema

Ella Shohat is Professor of Cultural Studies and Middle Eastern studies at New York University and the author of innumerable texts extending our critical understanding of Eurocentrism, Orientalism, Postcolonialism, transnationalism, and diasporic cultures. Her *Israeli Cinema: East/West and the Politics of Representation* is a seminal work of film criticism and an unsurpassed treatment of Zionist visual cultures. Now in a new and updated edition, Prof. Shohat's talk will be illustrated with clips and followed by a discussion with dissident Israeli filmmaker Eyal Sivan. A drinks reception and book signing will follow the talk.
(see pp. 22-23)

**MONDAY 30TH APRIL
18.15, UCL, DARWIN THEATRE**
Druze in Israel: Screening and talk

Little discussed, and rarely fully understood beyond specialist circles, the situation of the Druze minority in Israel is tackled in-depth with this screening and talk. Bilal Yousef's documentary *Back to One's Roots* asks probing questions about the conscription of Druze to the Israeli army. This is followed by an expert talk on the situation of the Druze in Israel by Kais Firro of Haifa University.
(see p. 26)

**THURSDAY 3RD MAY
18.15, UCL, DARWIN THEATRE**
The Spring of Young Palestinian Women Filmmakers

The Festival closes with an event focusing on the rise of young Palestinian women filmmakers. Guest curated by Palestinian women's film NGO Shashat, and showcasing a series of shorts made as a result of Shashat training services, films (ca. 30 min total) will be followed by a panel on women's filmmaking in Palestine and beyond with Shashat director Alia Arasoughly, Iraqi filmmaker Maysoun Pachachi, and Palestinian director Laila Abbas.
(see pp. 29-30)

EVENTS FOR SCHOOLS AND YOUNG PEOPLE

SCHOOLS, FILMS & FUN

This year's programme includes two events tailored for younger audiences. The first, with the Barbican Centre's Creative Learning Department, is designed for UK school pupils (Key Stage 2). The second, with the Palestinian School in London, is aimed at Palestinian and Arabic-speaking (as well as Arabic-learning) youngsters aged 10 to 15. Both events require advance registration.

SCHOOLS' SCREENING

DATE: Monday 23rd April
VENUE: Barbican Centre
TIME: 10:30

Yellow Mums and other stories:
 Three great short films full of dreams, deliberations, and joys, giving insight into Palestinian culture and life. Hosted by film expert and educator Reza Ben Gajra.

SUITABLE FOR KEY STAGE 2 PUPILS.
 £1 PER PUPIL. ACCOMPANYING TEACHERS GO FREE.
 CONTACT JENNY.BEER@BARBICAN.ORG.UK
 FOR DETAILS AND TO BOOK.



FILMS & FUN

DATE: Sunday 29th April
VENUE: SOAS, Russel Square
TIME: 11.00

IN PARTNERSHIP WITH
 THE PALESTINIAN SCHOOL IN LONDON

A talking donkey, an "egg hunt", and a magic telescope! A series of fun shorts for young people, plus some tricky quizzes and exciting activities.

SUITABLE FOR AGES 10 TO 15.
 TO BOOK, EMAIL NAMES, AGES, AND A CONTACT
 DETAILS TO: CONFIRM@PALESTINEFILM.ORG
 BY 5PM THURSDAY 26TH APRIL.



FRIDAY 20TH APRIL

BARBICAN, CINEMA 1

OPENING GALA

MAN WITHOUT A CELL PHONE

UK PREMIERE

DATE: 20th April
VENUE: Barbican, Cinema 1
TIME: 19:30

DIRECTOR: Sameh Zoabi
YEAR: 2011
DURATION: 78 min

This UK Premiere of quirky new Palestinian comedy *Man Without a Cell Phone* opens the 2012 London Palestine Film Festival. Twenty-something Palestinian-Israeli slacker Jawdat wants to have fun with his friends, chat on his mobile and find love. Instead he navigates unconvincing dates and wrestles with his Hebrew college entrance exam. Meanwhile, his curmudgeonly olive-farming father, Salem, is determined to draw Jawdat and his whole community into a struggle against an Israeli cell phone mast he believes is poisoning the villagers with radiation. Salem's war against the antenna soon disrupts Jawdat's own phone reception, jeopardising his dating prospects and setting



father and son on a collision course. Sameh Zoabi's (*Be Quiet*, 2006) debut feature is a rare and rewarding film – a warm-hearted comedy that moves slyly between political satire and generational drama.

FOLLOWED BY A Q&A WITH DIRECTOR SAMEH ZOABI,
 CHAIRED BY FESTIVAL PATRON KARMA NABULSI



SATURDAY 21ST APRIL

BARBICAN, CINEMA 1

MAN WITHOUT A CELL PHONE

REPEAT OF OPENING GALA EVENT

DATE: 21st April
VENUE: Barbican, Cinema 1
TIME: 15:30

DIRECTOR: Sameh Zoabi
YEAR: 2011
DURATION: 78min

Twenty-something Palestinian-Israeli slacker Jawdat wants to have fun with his friends, chat on his mobile and find love. Instead he navigates unconvincing dates and wrestles with his Hebrew college entrance exam. Meanwhile, his curmudgeonly olive-farming father, Salem, is determined to draw Jawdat and his whole community into struggle against an Israeli cell phone mast he believes is poisoning the villagers

YALA TO THE MOON

DIRECTOR: Suhel Nafar & Jacqueline Reem Salloum
YEAR: 2011
DURATION: 7min



with radiation. Salem's war against the antenna soon disrupts Jawdat's own phone reception, jeopardising his dating prospects and setting father and son on a collision course.

Sameh Zoabi's (*Be Quiet*, 2006) debut feature is a rare and rewarding film – a warm-hearted comedy that moves slyly between political satire and generational drama.

Yala to the Moon is a delightful short that follows Aseel, a young girl who peddles CDs on the streets of the West Bank and uses her vivid imagination to magically remake the world around her.



FOLLOWED BY A Q&A WITH DIRECTOR SAMEH ZOABI,
CHAIRD BY CARMEN GRAY

SATURDAY 21ST APRIL

BARBICAN, CINEMA 1

POLITICS AS ART: A TRIPLE BILL

SAND CREEK EQUATION, X-MISSION, END OF SEPTEMBER

DATE: 21st April
VENUE: Barbican, Cinema 1
TIME: 18:15

Three stylish recent works by renowned international artists. With *Sand Creek Equation*, US-based political auteur Travis Wilkerson (*An Injury to One*, 2002; *Who Killed Cock Robin?* 2005) employs a deceptively poetic style to suggest terrible parallels link the 2008-9 war on the Gaza Strip to the 1864 massacre of Native Americans at Sand Creek, Colorado. Ursula Biemann's *X-Mission* videoessay asks after the logic of the Palestinian refugee camp in our times, combining found and documentary footage while testing the ideas of Agamben, Benjamin, Arendt and others concerned with "the state of exception". In magic realist drama *End of September*, Sama Alshaibi and Ala' Younis imagine a Palestinian fedai (fighter) returning to her liberated homeland to face a series of mysterious occurrences that leave her questioning not just where, but also when, she has arrived.

X-MISSION

DIRECTOR: Ursula Biemann
YEAR: 2008
DURATION: 40min



END OF SEPTEMBER

DIRECTOR: Sama Alshaibi & Ala' Younis
(courtesy of Selma Feriani Gallery, London)
YEAR: 2010
DURATION: 16min



SAND CREEK EQUATION

UK PREMIERE

DIRECTOR: Travis Wilkerson
YEAR: 2011
DURATION: 25min



SATURDAY 21ST APRIL

BARBICAN, CINEMA 1

30 YEARS SINCE THE SIEGE OF BEIRUT GAZA HOSPITAL

UK PREMIERE

DATE: 21st April
VENUE: Barbican, Cinema 1
TIME: 20:00

IN PARTNERSHIP WITH MAP



DIRECTOR: Marco Pasquini
YEAR: 2009
DURATION: 84min

In the 1970s, Beirut's Gaza Hospital was established as the main medical services centre run by the PLO in Lebanon. Today, the shell of the war-scarred building is home to hundreds of Palestinian refugee families. Due to its location at the crossroads between Sabra and Shatila refugee camps, this ten-storey structure has witnessed uncountable key episodes in Palestinian history. Drawing on fascinating archive film from the hospital's past, and on interviews with hospital staff, Pasquini's doc tells the profound story of Gaza Hospital – from

its celebrated foundation to its destruction and subsequent transformation from a medical centre to a vertical refugee camp.

Presented in partnership with MAP. Followed by a panel chaired by MAP campaigns officer James Denselow, with the participation of director Marco Pasquini, revolutionary filmmaker Monica Maurer (who filmed in the hospital between 1978 and 1982), and Dr Swee Ang, who worked in Gaza Hospital until 1982.



FOLLOWED BY A PANEL DISCUSSION. COMMEMORATIVE EVENT
CO-PRESENTED WITH MAP (MEDICAL AID FOR PALESTINIANS)

SUNDAY 22ND APRIL

BARBICAN, CINEMA 1

ASHKENAZ + INTRODUCTION

DATE: 22nd April
VENUE: Barbican, Cinema 1
TIME: 16:00

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

Celebrated by critical theorist Ella Shohat for offering an “audaciously lucid gaze at the ironic twists of history”, *Ashkenaz* is an enthralling doc-essay on the often-curious making of Zionism's hegemonic European elites. The director's wry wit and incisive interviews compose a revealing portrait of this complex political and cultural identity. Leah Jones (*500 Dunam on the Moon*, 2002) has said of the film's subject matter: “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 postmodern

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?”

With an introduction by award-winning journalist and author Rachel Shabi.

THE CHOICE

DIRECTOR: Yasin Erik Bogнар
YEAR: 2011
DURATION: 9min

The Choice is a beguiling short set in besieged Ramallah, where a father and daughter are compelled to choose how they will deal with grief in the face of tragedy.

WITH AN INTRODUCTION BY RACHEL SHABI



SUNDAY 22ND APRIL

BARBICAN, CINEMA 1

NEW PALESTINIAN FICTION: 5 SHORT DRAMAS

FLOWER SELLER, FIRST LESSON, HANEEN, THE WELL, BIRTH

DATE: 22nd April
VENUE: Barbican, Cinema 1
TIME: 18:15

Film output in the West Bank has been increasing in recent years. This collection of new dramas showcases work from emerging and established directors there today. Jadallah's (*The Shooter*, 2007) *Flower Seller* is a slick thriller built around collaboration and betrayal. *Haneen* is a lushly filmed allegory on the themes of nostalgia and longing. In period piece *The Well*, Habash (*Fatenah*, 2009) eschews his previous animation

FLOWER SELLER

UK PREMIERE

DIRECTOR: Ihab Jadallah
YEAR: 2011
DURATION: 17min

FLOWER SELLER



FIRST LESSON

UK PREMIERE

DIRECTOR: Areen Omari
YEAR: 2010
DURATION: 15min

FIRST LESSON



style to tell the story of a father and son seeking refuge in 1948. Bittersweet comedy *First Lesson* follows Salma as she swaps Palestine for Paris, only to find unexpected challenges await her there. And *Birth* by Dima Abu Ghoush (*Good Morning Qalqilya*, 2004, *My Palestine*, 2007) unfolds in a Palestinian village during the 1970s, where a daughter is forced to face her fears to help her heavily pregnant mother.

HANEEN

UK PREMIERE

DIRECTOR: Ossama Bawardi
YEAR: 2011
DURATION: 18min

HANEEN



THE WELL

UK PREMIERE

DIRECTOR: Ahmad Habash
YEAR: 2011
DURATION: 15min

BIRTH

UK PREMIERE

DIRECTOR: Dima Abu Ghoush
YEAR: 2011
DURATION: 9min

SUNDAY 22ND APRIL

BARBICAN, CINEMA 1

BRITISH COLONIAL FILM IN PALESTINE 1917-1947

1917-1947: MOVING IMAGES FROM THE IMPERIAL ARCHIVES

DATE: 22nd April
VENUE: Barbican, Cinema 1
TIME: 20:00

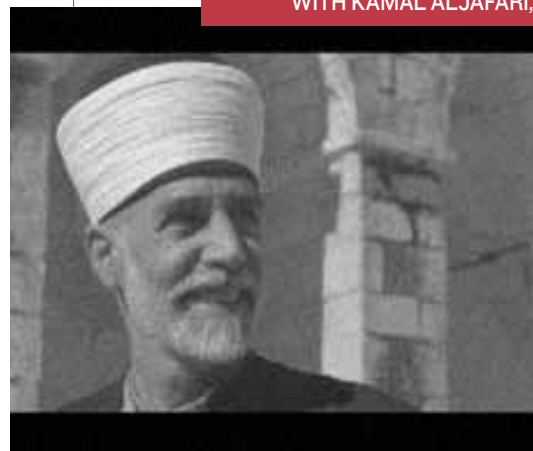
DIRECTOR: Various
YEAR: 1917-1947
DURATION: 80min (total)

A SELECTION OF AMATEUR, GOVERNMENT AND NEWSREEL FOOTAGE FROM THE ERA OF BRITISH RULE

Though the footage is seldom seen and only now becoming accessible to researchers, Britain's colonial rule in Palestine was closely recorded on film. This collaboration with the Colonial Film project is an unique opportunity to explore this remarkable visual record in the company of preminent scholars and artists. A selection of works spanning the period by amateur and professional filmmakers will be shown: From choreographed images of Allenby's triumphant march into Jerusalem in 1917 (a "Christmas present for the British nation"), via "home movies" by troops surged into Palestine for the counterinsurgency during the Arab Revolt of the 1930s, to propaganda pieces aimed at glossing the chaotic British withdrawal of 1947-8.



FOLLOWED BY A PANEL ON EMPIRE AND FILM IN PALESTINE AND BEYOND
WITH KAMAL ALJAFARI, FRANCIS GOODING, ILAN PAPPE, CHRISTOPHER PINNEY



These extraordinary films, several of which are silent, will be accompanied by commentary from Francis Gooding of the Colonial Film project, who will also give a presentation on the story behind the 1947 Colonial Office work *Portrait of Palestine*. Francis will then join a panel on colonial film archives with artist and filmmaker Kamal Aljafari (*Port of Memory*, 2009), historian Ilan Pappé, and anthropologist Christopher Pinney.

CO-PRESENTED WITH THE COLONIAL FILM PROJECT
(COLONIALFILM.ORG.UK)



MONDAY 23RD APRIL

BARBICAN, CINEMA 1

BEYOND PALESTINE #1: SYRIA THE LONG NIGHT + INTRODUCTION

DATE: 23rd April
VENUE: Barbican, Cinema 1
TIME: 18:15

DIRECTOR: Hatem Ali
YEAR: 2009
DURATION: 93min

While news of atrocities continues to emerge and fears of a lengthy civil war mount, this event celebrates the long and creative history of Syrian cultural opposition to the Assad regime(s) with a screening of Hatem Ali's potent drama *The Long Night*. Barred in Syria itself, the film follows three political prisoners on the last night before their release after two decades in a regime jail. As the fate that each prisoner's family has faced as a result of their imprisonment is unveiled over the course of Haitham Hakki's compelling script, *The Long Night* exposes the scope of the damage inflicted by the political regime, not just on its immediate victims and their families, but throughout Syrian society.

Hatem Ali is the latest of a number of Syrian directors to generate potent critical cinema while navigating at the limits of artistic freedom in Syria. An introduction to the film by Syrian blogger and political activist Wassim Al-Adel will elaborate on this aspect of Syrian art activism and offer insights into ongoing events in the country.

WITH AN INTRODUCTION BY WASSIM AL-ADEL



MONDAY 23RD APRIL

BARBICAN, CINEMA 1

LACAN PALESTINE

UK PREMIERE

DATE: 23rd April
VENUE: Barbican, Cinema 1
TIME: 20:30

DIRECTOR: Mike Hoolboom
YEAR: 2012
DURATION: 70min

A mind-boggling achievement by Canadian artist Mike Hoolboom, who has been called "the greatest found-footage master of the era". Skilfully assembled from existing film material, Hoolboom conjures visual allegories and cut-up counter-narratives around a notion of Palestine as "a land that is not a land". Mining a wealth of material from TV news, documentary, fiction, and fantasy film, *Lacan Palestine* is a visual roller-coaster, with Hoolboom using cinema to suggest Palestine as a place of recurring psychological-colonial projection – a space whose conquest is here spectacularly relived in celluloid waves of armed crusaders, legionnaires, Mongol horsemen, biplanes, and machine guns. But as the title suggests, this is more than a mere collage. Layered, often deeply personal, and



frequently challenging, the film intersperses its newsreels, desert fantasias, and historic encounters with psychoanalytic ruminations on subjects from patricide to John Coltrane, and from the elusive nature of joy to what Hoolboom calls the "loveless love story" starring Moses, Abraham, and Jacques Lacan. Dizzying in its technical and conceptual density, *Lacan Palestine* is truly incomparable cinema.



FOLLOWED BY A Q&A WITH DIRECTOR MIKE HOOLBOOM

TUESDAY 24TH APRIL

BARBICAN, CINEMA 1

MY LAND

DATE: 24th April
VENUE: Barbican, Cinema 1
TIME: 18:15

DIRECTOR: Nabil Ayouch
YEAR: 2010
DURATION: 85min

In 2000, Moroccan director Nabil Ayouch delivered a signal work of Arab social cinema with the multi-award-winning *Ali Zoua: Prince of the Streets* – a drama crafted with the street children of Casablanca and celebrated by the San Francisco Chronicle as “cinematic magic”. A decade on, Ayouch’s documentary *My Land* finds him adopting an equally radical approach to his subject: Palestinian refugees and the

Jewish Israelis who live on their lands. After recording testimonies (personal, historical, and political) by Palestinians in the camps of the region, Ayouch visits their homes in present-day Israel, testing the attitudes of today’s inhabitants toward the land’s Palestinian past and owners. In a bold, at moments unsettling intervention Ayouch then stages a series of virtual encounters, exposing the current inhabitants to intimate video testimony from the refugees whose homes they now occupy... *My Land* is a refreshingly original work aimed at the very core of the Palestine/Israel conflict.



EID

DIRECTOR: Saaheb Collective
YEAR: 2011
DURATION: 9min

The eponymous Eid is an artist who boasts a gift for transforming scrap materials. This short uses stop-motion animation and interviews to reveal in Eid’s creative process.



TUESDAY 24TH APRIL

BARBICAN, CINEMA 1

BEYOND PALESTINE #2: WESTERN SAHARA THE PROBLEM: TESTIMONY OF THE SAHARAWI PEOPLE

DATE: 24th April
VENUE: Barbican, Cinema 1
TIME: 20:30

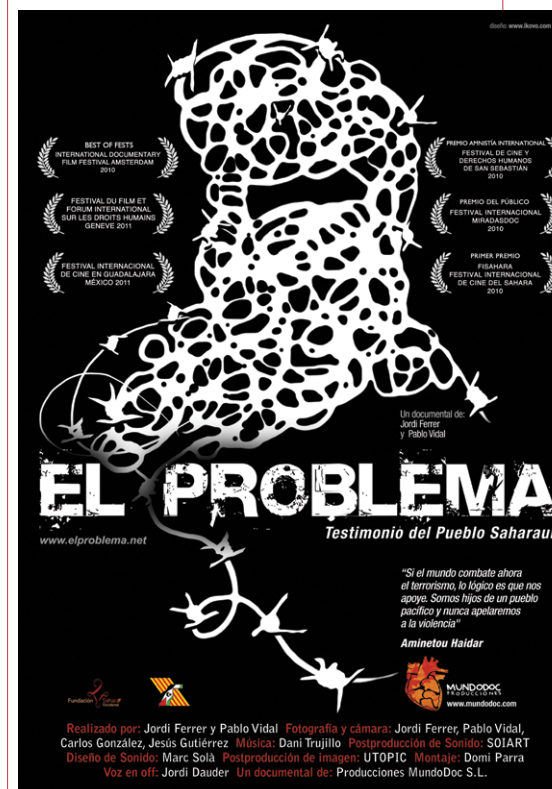
DIRECTORS: Jordi Ferrer & Pablo Vidal
YEAR: 2010
DURATION: 82min

FOLLOWED BY A SCREEN TALK

Nearly five years in the making, this gripping doc lifts the lid on what has been termed “Africa’s last colony”. Known as The Spanish Sahara under colonization from 1885 to 1975, when Spain left the Western Sahara in 1975, Morocco began its occupation with the so-called “Green March”,

re-colonising the territory and disregarding UN calls for a referendum on self-determination. Morocco’s occupation, and the Saharawi people’s resistance to it, continues to this day. While the Polisario Front heads the political and armed struggle from without, those living under occupation face draconian suppression of their cultural identity. As even uttering the name “Western Sahara” or the word “referendum” can incur terrible recriminations, most refer to the situation simply as “The Problem”. This multi-award-winning doc casts urgent light on this forgotten colonial conflict, on the war being waged against the Saharawi nation’s political and cultural identity, and on the plight and courage of those who dare to resist.

The Problem will be followed by a screen talk addressing current developments in the Saharawi struggle for self-determination.



WEDNESDAY 25TH APRIL

BARBICAN, CINEMA 1

SUSAN SONTAG'S PROMISED LANDS + INTRODUCTION

DATE: 25th April
VENUE: Barbican, Cinema 1
TIME: 18:15

DIRECTOR: Susan Sontag
YEAR: 1974
DURATION: 87min

WITH AN INTRODUCTION BY ELLA SHOHAT

Sontag's sole documentary, *Promised Lands* was filmed in the aftermath of the October 1973 war and initially banned by Israeli censors wary of "damaging the country's morale". Recently re-released after being inexplicably forgotten, this utterly unique film marks a critical moment in Zionist society, and in Sontag's thinking on images and power. A prominent public intellectual, Sontag was at this time penning her celebrated essays *On Photography*, stressing the medium's acquisitive, objectifying effects. That she chose to turn her own lens onto images of far-away wars

and suffering at this moment raises fascinating questions. Against a backdrop of post-war anomie and anti-Arab sentiment, her film traces fault lines in a militarised society, combining observational meditations (landscapes, military patrols, cinemas, cemeteries, psychiatric wards, national museums) with far-ranging interviews (with author Yoram Kaniuk and physicist Yuval Ne'eman).

Promised Lands will be introduced by film scholar and critical theorist Ella Shohat.



THE BEAUTIFUL LANGUAGE

DIRECTOR: Mounir Fatmi
YEAR: 2010
DURATION: 17min

The *Beautiful Language* by Moroccan visual artist Mounir Fatmi examines racist violence and empire by digitally manipulating fragments from Truffaut's 1970 *L'Enfant Sauvage* – in which an "uncivilized" child is studied and "civilized" by an 18th Century aristocratic doctor.

WEDNESDAY 25TH APRIL

BARBICAN, CINEMA 1

LAST DAYS IN JERUSALEM

LAST NIGHT AT THE BARBICAN

DATE: 24th April
VENUE: Barbican, Cinema 1
TIME: 20:45

DIRECTOR: Tawfik Abu Wael
YEAR: 2011
DURATION: 84min

Abu Wael won the 2004 Cannes International Critics Prize with his debut feature, *Atash (Thirst)* – a work that prompted Sight & Sound to declare him "the most exciting Arab filmmaker to have emerged in more than a decade". This greatly anticipated follow-up tells the story of Nour and Iyad, a Palestinian couple living in East Jerusalem, preparing to move to Paris. He is a surgeon at the top of his game; she an actress from a well-to-do family. When news of an accident forces Iyad to return to work and delay their departure, Nour senses abandonment and starts to question their move as well as their marriage, gradually realising how attached she is to all that she is about to leave behind. An intimate psychological drama, Abu Wael's latest tenderly depicts the couple's wrenching final days, tearing themselves away from home, from the familiar, and even from each other.



AFTER TONIGHT, FESTIVAL CONTINUES AT SOAS & UCL VENUES

DIARY OF A MALE WHORE

DIRECTOR: Tawfik Abu Wael
YEAR: 2001
DURATION: 14min

Diary of a Male Whore was first conceived as a university project during Abu Wael's training, but was rejected for being a "low film" with excessive violence. Completed independently, it tells of a young Palestinian refugee working as a prostitute in Tel Aviv. Beautifully shot and bold of content, *Diary of a Male Whore* prompted both outrage and plaudits on release.



THURSDAY 26TH APRIL SOAS, KHALILI LECTURE THEATRE

BOOK TALK AND RECEPTION: ELLA SHOAT

DATE: 26th April
VENUE: SOAS, Khalili Lecture Theatre
TIME: 19:00

Originally published in 1989, Ella Shohat's *Israeli Cinema: East/West and the Politics of Representation* is a seminal text of cinema history and cultural criticism – a pan-historical account of the ways in which film practices have mediated, broadcast, or disrupted Zionist politics and cultures over a century. Shohat's groundbreaking work has now been updated and reissued, complete with a powerful new postscript relating the original work to key developments in the cinemas of Palestine/Israel since its issue.

In this exclusive UK appearance, Ella Shohat will discuss key themes from the book, illustrating these with short film clips. She will

then be joined in conversation by renowned Israeli documentary filmmaker Eyal Sivan (*Jaffa: The Orange's Clockwork*, 2010).

After the talk, audiences are invited to join the speakers for a drinks reception and book-signing.

Copies of the new edition of *Israeli Cinema: East/West and the Politics of Representation* will be available at a discounted rate throughout the 2012 London Palestine Film Festival. Please ask a member of the Festival team.



ELLA SHOAT'S TALK WILL BE ACCOMPANIED BY FILM CLIPS & FOLLOWED BY A CONVERSATION WITH ISRAELI DOCUMENTARIST EYAL SIVAN

ISRAELI CINEMA

EAST/WEST AND THE POLITICS OF REPRESENTATION

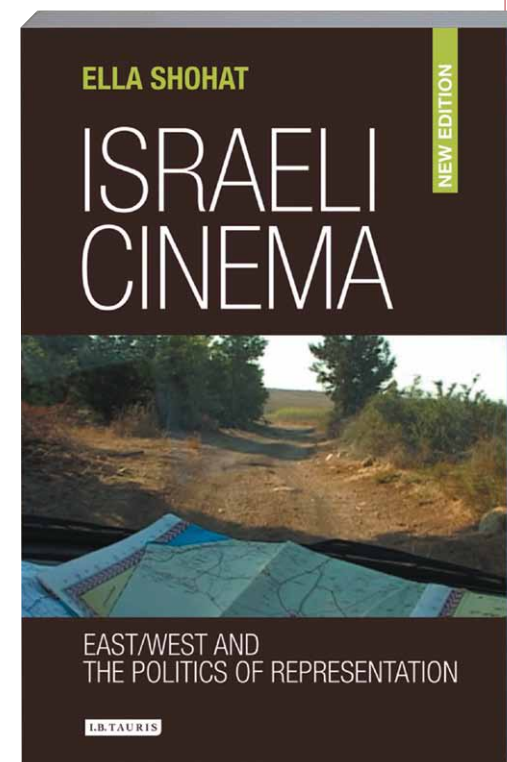
"SHOAT'S **ISRAELI CINEMA** IS A TOUR-DE-FORCE. NOT ONLY IS IT THEORETICALLY SOPHISTICATED, IT IS ALSO DEEPLY ROOTED IN THE CHANGING POLITICS AND PERCEPTIONS OF THE ISRAELI PREDICAMENT..."

– EDWARD SAID

Ella Habiba Shohat is Professor of Cultural Studies and Middle Eastern studies at New York University. Since the 1980s, she has lectured and written extensively on Eurocentrism, Orientalism, Postcolonialism, transnationalism, and diasporic cultures.

In particular, her work focuses on Orientalism in American popular culture, analogies between the representation of Arabs in Hollywood and in Israeli cinema, links between images of Native Americans and Palestinians on the one hand, and Blacks and Arab-Jews/Mizrahim on the other.

Ella Shohat's many publications include a collected volume of key articles, *Taboo Memories, Diasporic Voices* (2006); She is the editor of *Talking Visions: Multicultural Feminism in a Transnational Age* (1998); and, with Robert Stam, *Unthinking Eurocentrism* (1994); *Multiculturalism, Postcoloniality and Transnational Media* (2003); *Flagging Patriotism: Crises of Narcissism and Anti-Americanism* (2007); and *Race in Translation: Culture Wars around the Postcolonial Atlantic* (2012).



"A NEW EDITION OF **ISRAELI CINEMA** WITH A SUBSTANTIAL POSTSCRIPT THAT REFLECTS ON THE BOOK'S INITIAL RECEPTION AND POINTS TO EXCITING CURRENT TRENDS IN THE CINEMATIC REPRESENTATION OF ISRAEL AND PALESTINE."

– SIGHT & SOUND

FRIDAY 27TH APRIL

SOAS, KHALILI LECTURE THEATRE

NEW EXILES: FILMS & TALK BY ABBAS SHIBLAK PALESTINIAN REFUGEES AFTER THE IRAQ WAR

DATE: 27th April
VENUE: SOAS, Khalili Lecture Theatre
TIME: 18:15

PALESTINE IN THE SOUTH UK PREMIERE

DIRECTOR: Ana Maria Hurtado
YEAR: 2011
DURATION: 52min

Following the fall of Saddam Hussein, thousands of Palestinian refugees living in Iraq were displaced again into a no-man's-land on the Syrian border. After years in this new-found limbo, some ultimately journeyed with their families to Brazil or Chile, where they were offered residence. Ana Maria Hurtado's *Palestine in the South* follows one such group to Chile, where they are welcomed to a small town with a Palestinian population descended from migrants reaching the country a century earlier. For all the hospitality of the town, opportunities are scant and disillusionment sets in amongst some new arrivals...

DISPLACED LIVES

UK PREMIERE

DIRECTOR: João Marcelo Gomes
YEAR: 2010
DURATION: 14min

João Marcelo Gomes's short doc *Displaced Lives* is a tender portrait of Faez Abbas and Salha Nasser, a couple and two of some 4,000 Palestinians for whom the Iraq war led to Brazil.



DOCUMENTARY DOUBLE-BILL FOLLOWED BY A TALK
BY ABBAS SHIBLAK ON PALESTINIAN REFUGEES



SUNDAY 29TH APRIL

SOAS, KHALILI LECTURE THEATRE

SPORTS SUNDAY: AN OLYMPIC YEAR TRIPLE BILL

DATE: 29th April
VENUE: SOAS, Khalili Lecture Theatre
TIME: 15:00

The Palestine Film Festival marks London's 2012 Olympic year with three terrific docs celebrating Palestine's athletes and sports people. Sawsan Qaoud's *Women in the Stadium* tells the stories of four members of the Palestinian Women's National Football Team as they navigate the physical and societal obstacles placed in the way of success. The Palestinian delegation to the 2008 Beijing Olympics is the subject of *Inshallah Beijing*,

a candid portrait of young athletes and their dreams as they leave their homes in Palestine for the first time to prepare for the Games at training facilities thousands of miles away in unfamiliar Chinese surrounds. Mohammed and Abed are the core of the Gaza Parkour Team – their pioneering of this high-tempo urban gymnastic sport in Gaza is the subject of George Azar and Mariam Shahin's *Free Running, Gaza*.

WOMEN IN THE STADIUM

DIRECTOR: Sawsan Qaoud
YEAR: 2011
DURATION: 52min



FREE RUNNING, GAZA

UK PREMIERE

DIRECTOR: George Azar & Mariam Shahin
YEAR: 2011
DURATION: 25min



INSHALLAH BEIJING

DIRECTOR: Francesco Cannito & Luca Cusani
YEAR: 2008
DURATION: 54min



MONDAY 30TH APRIL

UCL, DARWIN THEATRE

THE DRUZE IN ISRAEL: FILM & TALK BY KAIS FIRRO BACK TO ONE'S ROOTS **UK PREMIERE**

DATE: 30th April
VENUE: UCL, Darwin Theatre
TIME: 18:15

DIRECTOR: Bilal Yousef
YEAR: 2009
DURATION: 47min



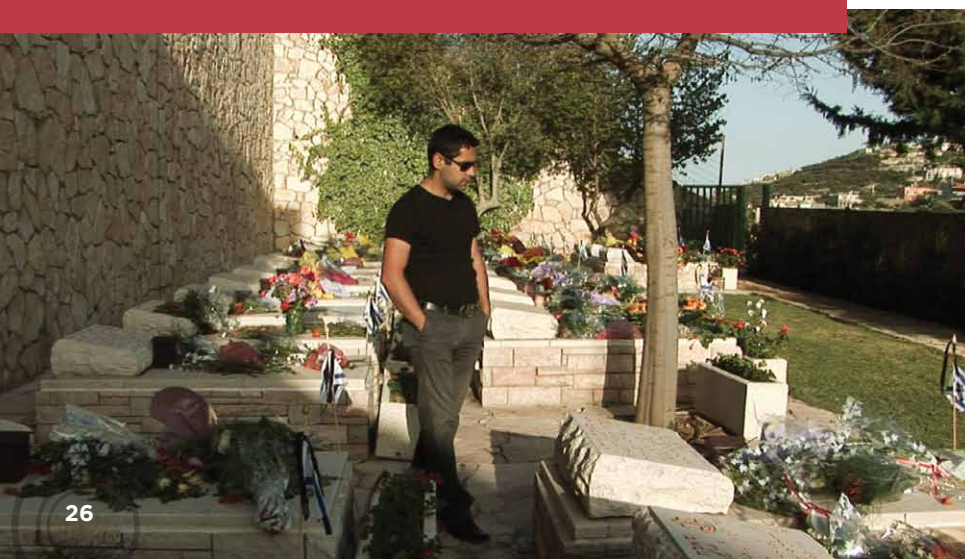
Just as their form of Islam is often shrouded in mystery, the political and cultural life of the Druze in Israel today is frequently ignored or only vaguely understood. Most know that the Druze are Palestinian Muslims who serve in the Israeli army. Yet little is heard of the divisions amongst the Druze this has engendered, or the resistance that has been mounted to Zionism by Druze. This event is a rare chance to explore these questions with leading expert Kais Firro following a screening of Bilal Yousef's documentary on the relationship between the Druze and the Israeli army.

Back to One's Roots follows Yaman, a Druze citizen in the north of Israel. His dream of

joining a Special Forces Unit is shattered upon the death of his two brothers as they serve in the army. When Yaman nonetheless insists on joining the army, he is dispatched to work in an Israeli prison holding Palestinian and Arab activists. Contact with these political prisoners leads him to re-evaluate his relationship with the Israeli army and reflect on his identity as a Palestinian Druze.

Following the film, Laleh Khalili will chair a talk on the history and circumstances of Druze in Israel by Kais Firro, author of *The Druzes in the Jewish State* (1999).

FOLLOWED BY A TALK ON THE DRUZE IN ISRAEL BY KAIS FIRRO



TUESDAY 1ST MAY

UCL, DARWIN THEATRE

SUBVERSIVE FILM PRESENT: L'OLIVIER (THE OLIVE FARMER)

DATE: 1st May
VENUE: UCL, Darwin Theatre
TIME: 18:15

DIRECTOR: Groupe Cinéma Vincennes
YEAR: 1976
DURATION: 92min

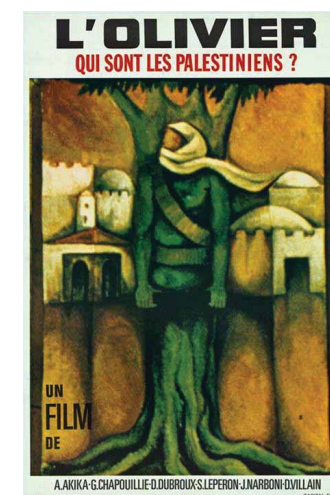
The Groupe Cinéma Vincennes was a Parisian Maoist collective formed after 1968 and comprised of Ali Akika, Guy Chapoullie, Serge Le Péron, Jean Narboni, Dominique Villain, and Danièle Dubroux. Their *L'Olivier* emerged in response to a sense that French public support for the Palestinian struggle was diminishing following the 1972 Munich atrocity. As a work of "activist" cinema, the 16mm doc they went on to make is peerless. Cannily structured to convey the Palestinian story and to highlight the (then) present state of the struggle, the film is at the same time a rousing call for global revolutionary solidarities and, particularly, for European political engagements. Revisited today, *L'Olivier* is notable for the formal cinematic qualities it fuses with its political messaging. It is also

CO-PRESENTED
WITH SUBVERSIVE FILM LTD



notable for the many grim continuities it reveals between 1975 and today – home demolitions, imprisonment without trial, settlement construction, resource theft, and diplomatic acquiescence...

L'Olivier was recently "re-discovered" by Subversive Film Ltd, a research and production body specialising in militant cinemas from the 1960s to the 1980s. This first UK presentation will involve newly prepared English subtitles being displayed below the existing French.



WEDNESDAY 2ND MAY

UCL, DARWIN THEATRE

MY FATHER FROM HAIFA

DATE: 2nd May
VENUE: UCL, Darwin Theatre
TIME: 18:15

DIRECTOR: Omar Shargawi
YEAR: 2009
DURATION: 52min

In 1948, Munir Shargawi was a young man living in Haifa. After he and his family were exiled during the expulsions of the Nakba, Munir wandered the world like many Palestinians before finally settling in Copenhagen. A generation on, his son Omar is a documentary filmmaker, curious for years about his father's past, and particularly his Haifa childhood – of which Munir rarely speaks. In his multi-award-winning *My Father From Haifa*, Omar Shargawi



documents his determined bid to persuade his father to revisit his hometown. Stylishly shot and edited, this is a charged intimate portrait of father and son under immense psychological and emotional pressure. While Shargawi acknowledges that the memories his father is being asked to revisit are often painful, he avoids undue sentimentalism to deliver what is a profound meditation on memory and healing, family and distance.



THURSDAY 3RD MAY

UCL, DARWIN THEATRE

CLOSING NIGHT EVENT

THE SPRING OF YOUNG PALESTINIAN WOMEN FILMMAKERS

DATE: 3rd May
VENUE: UCL, Darwin Theatre
TIME: 18:15

The only Palestinian NGO dedicated to women's cinema, since 2005 Shashat has provided an expansive programme of capacity-building and exhibition in the West Bank and Gaza Strip. Believing in the creative, developmental, and educational value of cinema, the organisation's workshops and production services encourage aspiring filmmakers to take their place in Palestine's nascent film industry.

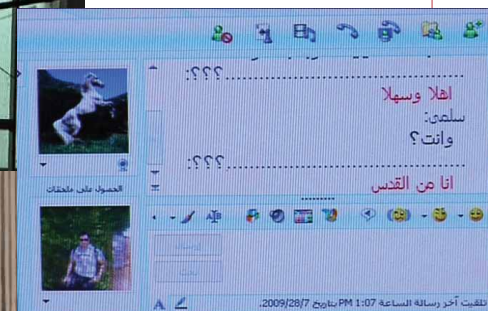
This closing night event samples shorts made through Shashat workshops from 2008-2011.

GUEST-CURATED BY SHASHAT
SHASHAT.ORG



Shashat director Alia Arasoughly will introduce six distinctive pieces (totalling 32 minutes): *If U Say Yes or If U Say No* by Layali Kilani (2008); *Jerusalem on the Messenger* by Amani Al-Sarahnah (2009); *The Sister and her Brother* by Oaima Hamouri and Michael Krotkiewski (2010); *Girls and the Sea* by Taghreed El-Azza (2010); *Just Forbidden* by Fadya Salah Aldeen (2011); and *Kamkamah* by Areej Abu Eid and Eslam Alayan (2011). Afterward, Alia will present her own 2006 short, *The Clothesline*.

CONTINUED OVERLEAF



SHORTS BY YOUNG WOMEN FILMMAKERS,
FOLLOWED BY PANEL DISCUSSION.



THURSDAY 3rd MAY

UCL, DARWIN THEATRE

CLOSING NIGHT EVENT

THE SPRING OF YOUNG PALESTINIAN WOMEN FILMMAKERS

The film screenings will be followed by a panel chaired by Iraqi filmmaker and cinema NGO-founder Maysoon Pachachi, with the participation of Shashat's director Arasoughly and filmmaker Laila Abbas.

PRESENTED WITH THE SUPPORT OF
THE INTERNATIONAL ARAB CHARITY (IAC)



SHORTS BY YOUNG WOMEN FILMMAKERS,
FOLLOWED BY PANEL DISCUSSION.

FESTIVAL SPEAKERS
BRIEF BIOGRAPHIES

LAILA ABBAS left a managerial career at the Arab Radio & Television network to pursue filmmaking. She was awarded a Said Foundation scholarship for an MA in film and television production at Royal Holloway University and is now working on her first feature. She has written and directed several shorts, including *Visa* (2010), *Fruity Dreams* (2011), and *5 Cups & A Cup* (2012). (see pp. 29-30)

WASSIM AL-ADEL is a London-based Syrian commentator who has been writing and blogging on Middle Eastern affairs since 2006. His work, on Syria and elsewhere, can be followed on his blog: maysaloon.org. (see p. 16)

KAMAL ALJAFARI is a graduate of the Academy of Media Arts, Cologne. His award-winning film work includes *The Roof* (2006) and *Port of Memory* (2009). Until 2010, he was Benjamin White Whitney Fellow at Harvard University, where he worked on film and on the photography project *Cinematic Occupation* (forthcoming in a book of the same title). He has taught film at The New School, New York, and is currently head of the directing programme at the German Film and Television Academy, Berlin. (see p. 15)

ALIA ARASOUGHLY is a sociologist of culture, filmmaker, and curator. She is director of Shashat, a cinema NGO based in Ramallah, and of Shashat's annual *Women's Film Festival*. She translated and edited *Screens of Life: Critical Film Writing from the Arab World* (1996), and co-edited *Strategies of Representation, Conditions of Production: Palestinian Women Filmmakers* (2011). She has lectured internationally on Arab cinemas and served as a media development consultant and trainer for international organizations. (see pp. 29-30)

ANG SWEE CHAI was born in Malaysia and raised in Singapore. Imprisoned for her political affinities, she moved to the UK, becoming the first female orthopaedic surgeon consultant at St Barts, London. With the 1982 invasion of Lebanon, she moved to Beirut to give medical support for Palestinian civilians, becoming a witness to the Sabra and Shatilla massacre. She co-founded the British charity Medical Aid for Palestinians (MAP), and published *From Beirut to Jerusalem* (1989) a memoir of her time in Beirut. Dr Ang continues to work with Palestinian medical services and is a recipient of the "Star of Palestine", the highest honour bestowed by the PLO for services to the Palestinian people. (see p. 12)

JAMES DENSELOW is Communications and Advocacy officer for Medical Aid for Palestinians (MAP). He has worked with MAP for four years and is the author of *Terminal Decline?: Palestinian Refugee Health in Lebanon* (2011). (see p. 12)

GARETH EVANS is a curator, editor, and writer. He edited the international moving image journal *Vertigo* and now co-edits the cross arts magazine *Artesian*. Gareth has curated many film seasons (notably on Portuguese, Roma, Armenian cinemas) and the major 2008 programme *All Power to the Imagination! 1968 and Its Legacies*. He is co-director of Artevents, a creative platform and production framework, recently co-producing the highly-regarded *Patience (After Sebald)*, by Grant Gee (2012).

KAIS FIRRO is Professor of Middle Eastern History at the University of Haifa. He has lectured and written extensively on social and political aspects of Druze life in Israel and beyond, with key publications including

FESTIVAL SPEAKERS

BRIEF BIOGRAPHIES

A History of the Druzes (1992) and *The Druzes in the Jewish State* (1999). His other work has focused on Lebanese political history and includes his study *Inventing Lebanon: Nationalism and State under the Mandate* (2002). (see p. 26)

FRANCIS GOODING is director of the MA in Film Curating at the London Consortium. 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 has written widely on art, music and film, is a contributing editor to *Critical Quarterly*, and the author of *Black Light: Myth and Meaning in Modern Painting* (2009). (see p. 15)

CARMEN GRAY is a New Zealand-born writer, based in London. Since 2007, her film criticism and interviews have appeared in publications including *Sight & Sound*, *Total Film*, *Dazed & Confused*, *Little White Lies* and *Under/current*. She has a special interest in the cinemas of central and eastern Europe and has served on the juries of international film festivals, including Berlin and Moscow. A selection of Carmen's film writing can be viewed on her webpage: cargocollective.com/carmengray (see p. 10)

MIKE HOOLBOOM is a Canadian artist working in film and video. His works have won more than thirty international prizes and two lifetime achievement awards; he has been honoured with twelve international retrospectives of his work. Mike is winner of the Bell Award for Video Art (2009) and the Tom Berner Award for community service. (see p. 17)

LALEH KHALILI is senior lecturer in the Politics of the Modern Middle East at the School of Oriental and African Studies (SOAS),

University of London. In addition to numerous articles and chapters on topics ranging from Palestinian cybercultures to the gendered practices of counterinsurgencies, she is the author of *Heroes and Martyrs of Palestine: The Politics of National Commemoration* (2007), and, most recently, the co-editor (with Jillian Schwedler) of *Policing and Prisons in the Middle East: Formations of Coercion* (2010). (see p. 26)

MONICA MAURER is a German-born filmmaker who worked with the Palestine Film Unit of the 1970s on militant and information films alongside Samir Nimr, Mustafa Abu Ali, Khadijeh Habashneh, and others. Her films include groundbreaking accounts of the PLO's medical and social services such as *Palestine Red Crescent Service* (1979), and key works on the armed struggle and Israeli aggression including *The Fifth War* (1979, with Samir Nimr), *Born Out of Death* (1981), and *Why?* (1982, with Samir Nimr). She now lives in Italy and is working on a film re-examining this revolutionary era. (see p. 12)

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. Karma has been patron of the London Palestine Film Festival since 2008. (see p. 9)

MAYSOON PACHACHI is a London-based filmmaker of Iraqi origin. She has made nine documentaries, including the prize-winning *Iranian Journey* (2000) and *Bitter*

FESTIVAL SPEAKERS

BRIEF BIOGRAPHIES

Water (2002), along with *Return to the Land of Wonders* (2004) covering her return to post-Saddam Iraq, and *Our Feelings Took The Pictures: Open Shutters Iraq* (2009). She has taught film directing and editing in the UK and Middle East and in 2004 co-founded a free film training initiative in Baghdad. Maysoon is now developing a fiction feature to be shot in Iraq. (see pp. 29-30)

ILAN PAPPE is Professor of History and Director of the European Centre for Palestine Studies at the University of Exeter. A prolific author, in 2011 alone he published three book-length works: *Gaza in Crisis* (with Noam Chomsky), *The Husaynis: The Rise and Fall of a Palestinian Dynasty*, and *The Forgotten Palestinians: A History of the Palestinians in Israel*. Previous books include *A History of Modern Palestine: One Land, Two Peoples* (2004) and *The Ethnic Cleansing of Palestine* (2007). He founded and directed the Academic Institute for Peace at Givat Haviva, in Israel from 1992 to 2000, and was Chair of the Emil Tuma Institute for Palestine Studies in Haifa from 2000 to 2006. (see p. 15)

MARCO PASQUINI is a filmmaker and camera operator who has worked extensively in international TV production as well as independent documentary-making. After several years documenting the Roma and Sinti in Italy, he moved to Beirut and made a string of critically acclaimed documentaries including *R-Existance: Women from the South* (2006) and *Gaza Hospital* (2009), which won the International Press Golden Globe award for best Italian documentary in 2010. In 2011, Marco relocated to Cairo, where he is now working on new film and radio projects. (see p. 12)

CHRISTOPHER PINNEY is an anthropologist and art historian. He is Professor of Anthropology and Visual Culture at University

College London. His research interests cover the art and visual cultures of South Asia, with a focus on the history of photography and chromolithography in India. He has written widely on art, aesthetics, technology, and empire; major publications include *Photos of the Gods: The Printed Image and Political Struggle in India* (2004), *The Coming of Photography in India* (2008), and the co-edited volume (with Nicolas Peterson) *Photography's Other Histories* (2003). (see p. 15)

RACHEL SHABI has written extensively on the Israel-Palestine conflict and wider Middle East for a variety of international media including the Guardian, The Times, The Independent, Aljazeera English, Foreign Policy and The National (UAE). Her award-winning book, *Not the Enemy - Israel's Jews from Arab Lands* (2009) received a National Jewish Book award. She was shortlisted for the 2011 Orwell journalism prize and won the 2011 Anna Lindh prize for reporting across cultures. (see p. 13)

ABBAS SHIBLAK is a writer, campaigner, and academic specialising on questions of Palestinian displacement, diasporic communities, and refugee rights. He is a founder of the Palestinian Refugee and Diaspora Centre (Shaml) in Ramallah, and has published widely on refugee and diaspora questions, including with his *Palestinian Communities in Europe* (2005). He is presently Research Associate at the Refugee Study Centre, Oxford University. (see p. 24)

ELLA HABIBA SHOHAT is Professor of Cultural Studies and Middle Eastern studies at New York University. Since the 1980s, she has lectured and written extensively on Eurocentrism, Orientalism, Postcolonialism, transnationalism, and diasporic cultures. Her many books and essay collections include

FESTIVAL SPEAKERS

BRIEF BIOGRAPHIES

Israeli Cinema: East/West and the Politics of Representation (1989, new edition 2010); and *Taboo Memories, Diasporic Voices* (2006). She is the editor of *Talking Visions: Multicultural Feminism in a Transnational Age* (1998) and co-author with Robert Stam of *Unthinking Eurocentrism* (1994); *Multiculturalism, Postcoloniality and Transnational Media* (2003); *Flagging Patriotism: Crises of Narcissism and Anti-Americanism* (2007); and *Race in Translation: Culture Wars around the Postcolonial Atlantic* (2012). (see p. 20, pp.22-23)

EYAL SIVAN is a writer, documentary filmmaker and Israeli dissident whose award-winning work since the 1980s has addressed the politics of memory, representation, and power in the Palestine-Israel conflict. His many

films include *Izkor: Slaves of Memory* (1990); *The Specialist* (1999), *Route 181: Fragments of a Journey in Palestine/Israel* (with Michel Khleifi, 2004); and *Jaffa: The Orange's Clockwork* (2009). (see pp. 22-23)

SAMEH ZOABI grew up in Iksal, a village near Nazareth. After studying at Tel Aviv University, he won a scholarship to undertake postgraduate training in Film Direction at Columbia University's School of the Arts. His short *Be Quiet* went on to win plaudits at Cannes and Sameh was named one of the "Top 25 New Faces of Independent Cinema" in 2005. *Man Without a Cell Phone*, his debut feature, won the Golden Antigone at the 2011 Montpellier Film Festival. Sameh is completing post-production on his second feature film. (see pp. 9-10)

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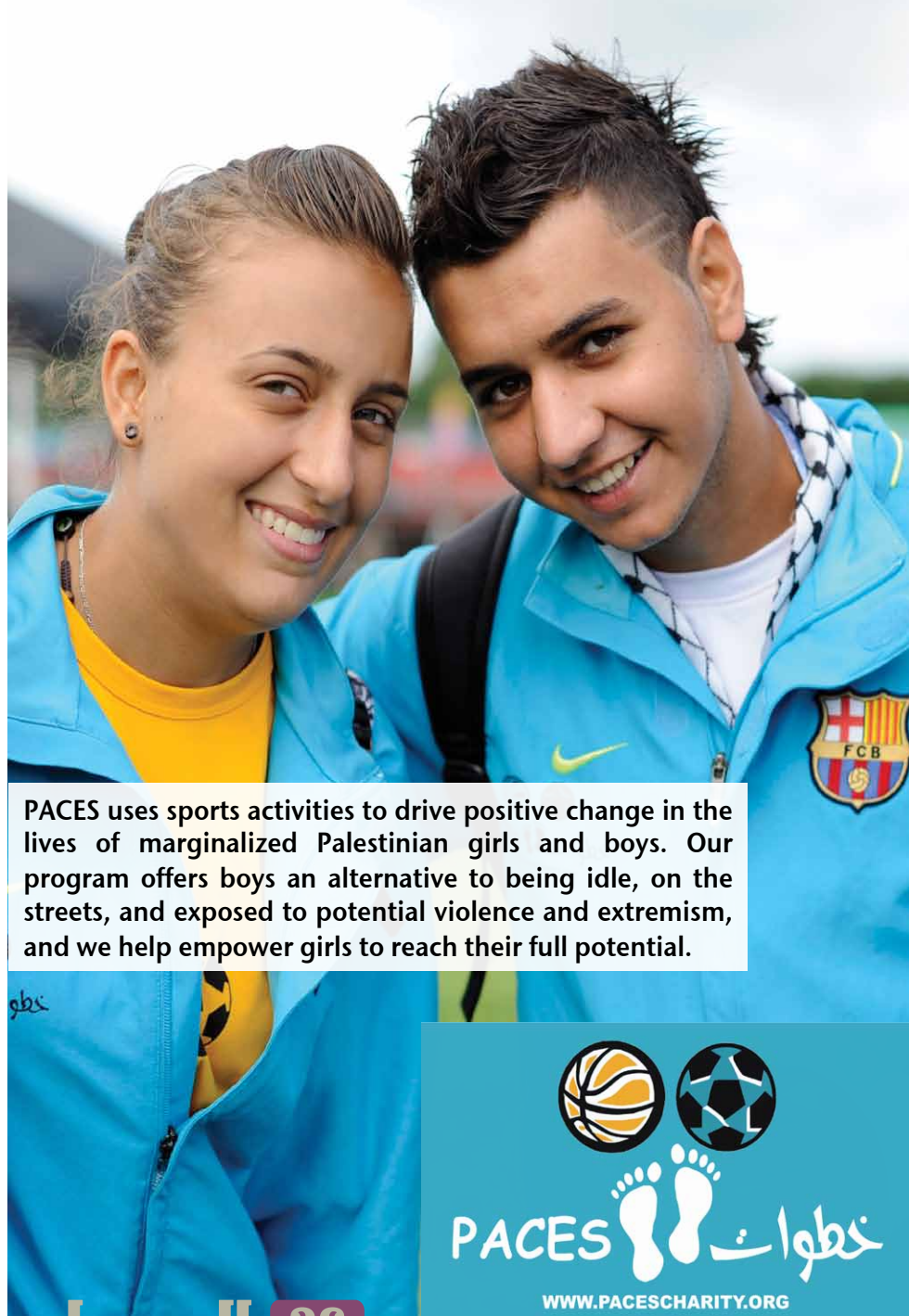


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E-mail: languages@soas.ac.uk

www.soaslanguagecentre.com





PACES uses sports activities to drive positive change in the lives of marginalized Palestinian girls and boys. Our program offers boys an alternative to being idle, on the streets, and exposed to potential violence and extremism, and we help empower girls to reach their full potential.



This advert has been underwritten by
Al Hussam Holding, a supporter of PACES

MAP
MEDICAL AID FOR PALESTINIANS

MAP films

THE INSIDE STORY

MAP films provide an insight into the lives of ordinary Palestinians who have been living under occupation and as refugees for over sixty years. The overriding image is one of strength and resilience of people in an unjust world. Our films tell the stories of individuals struggling to safeguard their health in a harsh environment presented in a way rarely seen on screens in the UK.

We work with talented filmmakers and rely on the generous support that dozens of people have given to help produce powerful films.

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www.youtube.com/MedicalAidPalestine
www.map.org.uk/films

SUPPORT OUR WORK

If you are interested in making a film for MAP or finding out more about MAP email info@map-uk.org or call 020 7226 4114

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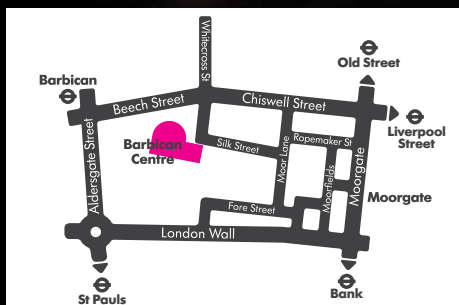
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