



/SI: N/ BIENNALE

**IN PRAISE OF A HIGH SHADOW  
PALESTINIAN PROGRAMS**



**PROGRAMME 1 (46')**

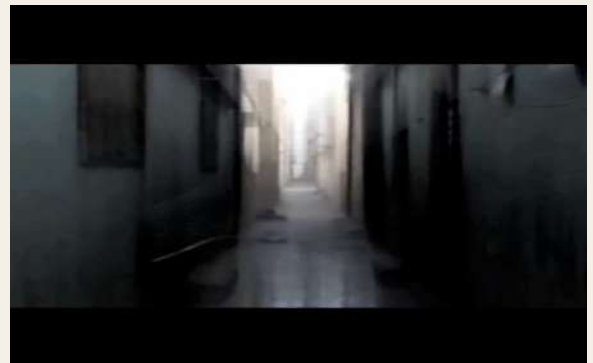
***Changes in the distance* (7'09) / Rawan Joulani**

From the sixth-floor windows of my apartment in Ras Khamis, on the outskirts of Jerusalem's Shuafat refugee camp, I document the surroundings through prolonged observation. Using a zoom lens, I capture and deconstruct the landscape, highlighting the layered complexities of the neighborhood and its social and political dynamics, all without direct interaction.



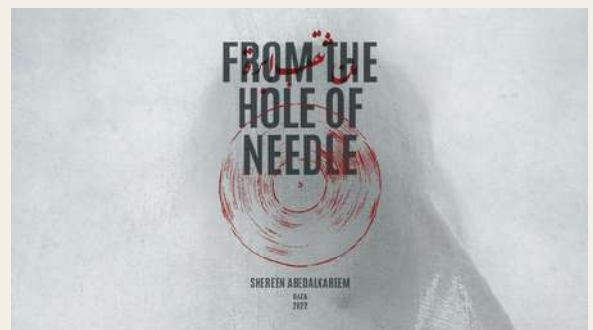
***Gateway to heaven* (4'45) / Bashar Alhroub**

In Al-Talibiyyah, a Palestinian refugee camp in Jordan. many lacking residency status. Stateless refugees dream of returning home, a dream passed through generations. Alhroub reflects on the contrast between the imagined beauty of Palestine and the harsh reality of life under occupation, while we hear the sound of his breath and footsteps evoke a sense of desperation.



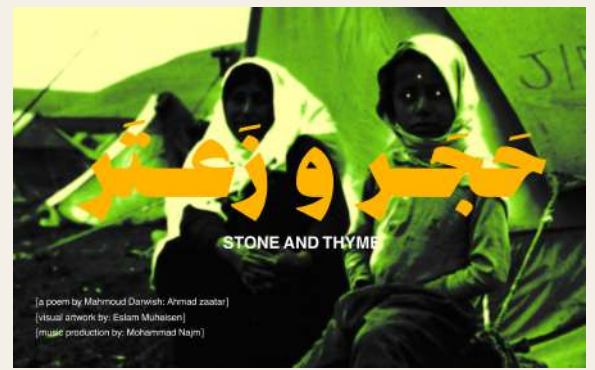
***From the hole of needle* (4'52) / Shereen Abed Alkareem**

"What if Gaza Were a Film" presents a study of Gaza City's evolving landscape under a 15-year blockade. The project documents and simulates the city through four narrative scenes: "Men in the Sun" on the blockade and Rafah crossing, "Faded Image" on unemployment, "Under Fire" on repeated aggression, and "Security Rejection" on travel difficulties, capturing the city's unique visual perspective.



### ***Hajar W Zaatar (2'34) / Eslam Muheisen***

Tel Zaatar, a Palestinian camp in Beirut besieged for sixty days during the Lebanese Civil War, symbolizes Palestinian resistance. Its name, meaning "hill of thyme," reflects enduring struggle. Ahmad Zaatar, a fictional figure, embodies the faceless Palestinian victim, symbolizing the persistent cycle of displacement and renewal through each new hero resisting oppression.



### ***Indomie (3'14) / Hiba Isleem***

The film examines the efforts to test and ban harmful Indomie noodles in Gaza before the war. Initially, they were prohibited at the Rafah crossing after confirming their danger. However, post-war, these noodles were sent as aid, raising questions about their use—whether for sustenance, clothing, or medication. The irony is stark: these nutritionally deficient noodles fail to meet Gaza's essential needs.



### ***Ahlam (2'17) / Yaqeen Yamani***

Ahlam is short video work set in a fictional context where in the future historians find archival footage of historical Palestine and they try to locate where it was captured. This work is inspired by the history of Wadi Saleeb in Haifa and the story of the Palestinian poet Ahmad Dahbour.



### ***After laugh (3'58) / Doha Awar (Palestine)***

Happy colors ending in black, black merging with red, darkness and fear of coexistence, but my face just laughs, my mother's hand stroking my face, but is this good or bad, are there feelings towards the mother? The sound of breaking lights, the imprint of my face on a pillow that feels what is inside me, a false soul, but sleep is the solution.



### ***Penelope* (6'28) / Noor Abed**

Inspired by Homer's *Odyssey*, the film explores myth's historical and imaginative roles. The female figure, echoing Penelope, highlights the hero's absence. By sewing fish, she reconnects with past memories, blending past and present. The film challenges historical reality, presenting myth as a collective dream and public imagination, reflecting an alternative vision of truth.



### ***Ba Leet* (7'34) / Lilly Ann Benson**

Starting off by a wall that is destroyed by the act of stubbornness and persuasion. An attempt at impossibility, absurdity, Overlooking obstacles in our way to build a path; although the goal may seem unstable, sometimes it's our attitudes that aren't. A capsule of unearthing the strength amidst the waves, paving a road non-taken.



### ***Memory of flour* (2'31) / Razan Amleh**

Palestinians live and keep their memory as an integral part of their identity besides fighting for their rights and dignity in the face of serious challenges.



## **PROGRAMME 2 (46')**

### ***Loving the Land* (6'58) / Ramz Siam**

Loving the land was created as part of a project which focuses on offering tools of expression for women and children to share, embody and document their stories living under occupation. This piece was the result of an intensive workshop conducted in Al-Amari refugee camp by women from the art field.



### ***The Dust on our way (5'13) / Abdallah Motan***

In the ongoing genocide and the grim practice of detaining martyrs' bodies in refrigerators since 2015, the director delves into the lives of affected families. The film explores the emotional turmoil of mothers who have lost their children to occupation forces. Through intimate portraits, it reveals their profound grief and perpetual questioning amidst the absence or return of their sons.



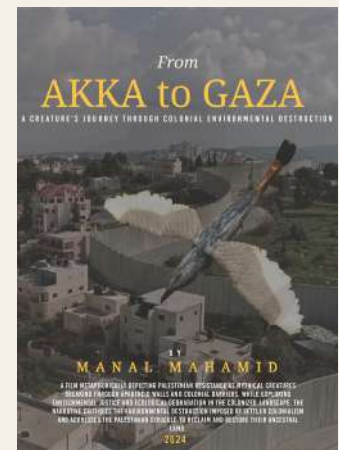
### ***O-live (2'07) / Nizar Marzouqa***

At the crossroads of life and death, are olives: nostalgic, warm but contentious, and stubborn. How can you psychologically help a child in a disaster zone? "You make them a Labaneh sandwich", answered Dr Ivona Amleh, a Croatian-Palestinian psychiatrist, and my teacher.



### ***From Akka to Gaza (4'16) / Manal Mahamid***

"From Akka to Gaza" metaphorically depicts Palestinian resistance as mythical creatures shattering Zionist-imposed barriers and apartheid walls. The film captures the Palestinians' confrontations, challenges, and resilience in their pursuit of decolonizing their landscape and reclaiming their ancestral land, symbolizing a journey of defiance and unwavering spirit.



### ***The melancholy of this useless afternoon: chapter one (6'58) / Dina Mimi***

This film deconstructs small, hidden stories relayed through sewers and swallowed capsules, transforming them into letters. It explores the true tale of a man evading capture for twenty years, the smuggling of birds from Jordan to Palestine, and the journey of "Twa-twa" birds from China to Suriname and the Netherlands. It questions how these routes symbolize decolonization or revenge.



***Qisma (4'47) / Sharon Rose***

*Qisma* delves into perceptual reality, exploring an intermediate space beyond time where material, essence, and transcendence intersect. It questions the nature of control over the material world, the exploration beyond the tangible, and the fate of souls. What happens when the dead rise? Can essence and personality transcend and interact with the living? How do we reshape purpose amidst unseen truths and unknown realms ?



***Let there be light (5'31) / Mohamed Harb***

In a land shrouded by the absence of light, a journey in search of identity. a struggle to reconcile with the sense of self in the reality of Gaza. a visual journey of light and darkness, evoking feelings of displacement and longing for visibility in a place that feels disconnected from the self.



***Wadi Al-Salib: Two Minutes (3'51) / Bushra Barghouthi***

Every year on Holocaust Remembrance Day, “Israel” famously comes to a stop when the siren is sounded for two minutes. Even highway cars stop, and drivers and passengers get out to the streets, marking the two minutes. Wadi Al-Salib: Two Minutes is based on the sound of the siren, yet on another comparison.



***Mariam (5'50) / Linda Katbeh***

Since waking from a dream about a girl named Maryam, I've felt a profound connection. Her presence drove me to explore locations from the dream with my camera, seeking her out. Despite only finding elusive clues, I remain determined to uncover the truth about Maryam, refusing to abandon my quest.

