

PALESTINIAN FILMMAKERS ... AND THEIR (LATEST) WORKS

Hiam Abbass is an acclaimed Palestinian actress and film director who was born in Nazareth and grew up in a Palestinian village in the northern Galilee. Abbass has been featured in local as well as international films such as *Haifa*, *The Gate of the Sun*, *Paradise Now*, *Munich*, *The Syrian Bride*, *Amreeka*, *The Visitor*, *Miral* and *Dégradé*. She was nominated for Best Actress at the Israeli Film Academy Award for her performance in Eran Rikilis' *Lemon Tree*. She has also written and directed the short films *Le Pain*, *La Danse Eternelle*, and *Le Donne Della Vucciria*. She has just completed the shooting of two new features, *Rock the Casbah*, and *May in the Summer*. *Inheritance* is her directorial debut.

Inheritance 2012. Drama. 88 min

A Palestinian family living in the north of the Galilee gathers to celebrate the wedding of one of their daughters, as war rages between Israel and Lebanon. The many family members symbolize a community struggling to maintain their identity, torn between modernity and tradition. When the youngest daughter, Hajar, returns on this occasion, she tells her father and patriarch Abu Majd, who has always encouraged her to learn and to discover the world, about the man she loves, an English art teacher. When the father falls into a coma and inches toward death, internal conflicts explode and the familial battles become as merciless as the outside war.

Mohammed Abu Nasser (known as 'Arab') and his twin brother and partner in filmmaking **Ahmed Abu Nasser** (known as 'Tarzan') were born in Gaza in 1988. After they both graduated from Al-Aqsa University with BA degrees in Fine Arts, they began to develop their film works. In 2010, Tarzan and Arab received the A.M. Qattan Foundation's prestigious Young Artist of the Year Award for their project Gazawood. They co-founded the "Made in Palestine Project," an independent artists' initiative to create and promote contemporary visual art with a focus on Palestine. Their short film *Apartment 10/14* is part of the documentary *Suspended Time*, which comprised 9 short films made by 9 Palestinian artists looking back at the 20 years that followed the signing of the 1993 Oslo Accords. Their latest joint work is *Dégradé*.

Dégradé. 2015. Comedy Drama. 1h 25min

Filmed in Jordan and inspired by true events from Gaza in 2007, the film depicts Christine's Salon as a sanctuary from the outside world and the banal lives of their female customers of various ages and backgrounds, who spend the day trapped in the beauty salon while Hamas police fight a gang in the street. Metaphors replace political speeches in a film that shows stories about individuals with personal inner beliefs that are revealed to be not that different.

Hany Abu-Assad is a Dutch-Palestinian film director, born in Nazareth in 1961 and emigrated to the Netherlands in 1980, where he entered the world of cinema and television as a producer. He produced Rashid Masharawi's feature film *Curfew*.

Since 1998, he has directed *The Fourteenth Chic* after establishing Augustus Films with Bero Beyer. Later films included the short *Nazareth 2000*, the feature *Rana's Wedding* (2002), the documentary *Ford Transit*, and in 2006 his drama *Paradise Now*, which won the Golden Globe for Best Foreign Language Film and received an Oscar nomination in the same category. *Omar* (2013) was also nominated for an Oscar for Best Foreign Language Film. His most recent film is *The Idol* (2015).

The Idol (Ya Tayr El Tayer). 2015. Drama. 100 min

“The Idol” is a fictionalized version of the life of Mohammed Assaf, wedding singer from a refugee camp in Gaza, who sneaked from there to Egypt to participate in the “Arab Idol” singing competition, winning the second edition. The victory turned him not only into a singing sensation but also a symbol of hope for millions worldwide. Along the film adaptation of his life, the difficulties and limitations faced by Gaza’s population as well as the constrictions of freedom of movement are exposed in a powerful way.

Khaled Soliman Al-Nassiry is a Palestinian/Syrian writer and director who was born in Damascus in 1979 and has lived in Milan since 2009. He is also a poet, literary critic, and graphic designer and currently works as the editorial director and graphic designer for the Noon Publishing House in the United Arab Emirates. In 2011, he filmed and directed *Katie Chats*, followed by *On the Bride's Side* in 2014.

On the Bride's Side. 2014. Documentary. 89 min

This documentary, realized by Khaled Soliman Al-Nassiry, Antonio Augugliaro and Gabriele Del Grande, portrays the sorrow, regret, hopes, and dreams of five Syrian and Palestinian refugees who attempt to reach Sweden after surviving the Mediterranean passage to Italy while fleeing the Syrian war. It depicts the challenging proposition of a Palestinian poet and an Italian journalist who offer them to stage a wedding procession with friends to help them cross borders and complete their illegal journey. Along the way, an intimate portrait of the “migrants” emerges through the 3,000-kilometer road movie. Meanwhile, the act of defiance against immigration laws, under which the assistance to refugees is considered a smuggler activity, challenges European morality and its reaction to the refugee crisis.

Muayad Alayan is a Palestinian film director and cinematographer based in Jerusalem. His documentaries brought attention to different issues related to Palestine, such as the several layers of social control faced by young Arab Jerusalemites in *Lesh Sabreen?*; the environmental and health risks posed by the Palestinian stone mining industry tackled by *Sacred Stones* (2012, co-directed with Laila Higazi); and the domestic violence and its vulnerable victims approached and presented in *Mute* (2010). *Love, Theft and Other Entanglements* is Alayan’s first feature-length narrative film, which is co-written and coproduced with Rami Alayan.

Together with Rami Alayan, Muayad Alayan is the co-founder of Palcine Productions. He teaches filmmaking and cinematography at Dar Al Kalima College in Bethlehem.

Love, Theft, and Other Entanglements. 2015. Drama/Thriller. 93 min

A Palestinian car thief gets into serious trouble when he steals the wrong car. What he thought was an Israeli car and an easy way to make money in his impoverished refugee camp turns out to be a vehicle with a kidnapped Israeli soldier in the trunk. Caught between the Israeli intelligence and Palestinian

militants, Mousa must chart a delicate path. This black-and-white drama, thriller, and fairytale is a universal story of an anti-hero and his journey towards redemption.

Rami Alayan is a Palestinian screenwriter and interaction designer living in San Francisco. Rami is the co-writer and co-producer of the award winning short film *Lesh Sabreen* by Muayad Alayan. Other writing credits include *If You Were in My Shoes*, the first interactive TV sitcom in Palestine dealing with gender equality issues produced by the Bethlehem Media Center. Rami is also the writer of *Tamer and Hanan*, an animated series aiming to educate children about concepts of democracy and individual rights. *Private Sun* is Rami's first directed film.

Private Sun (Uzla Taht al-Shams). 2011. Short Drama. 25 min

Mariam is instructed by her doctor to sunbathe in order to reverse the vitamin D deficiency that is causing her a bone illness. But with nosy neighbors, an overbearing sister-in-law and Israeli surveillance planes, private moments under the sun are precious and rare.

Suha Arraf was born in the Palestinian village of Me'lia, near the Lebanese border. She began her filmmaking career as a documentary producer. She has screenwriting credit for the critically acclaimed feature-length films *Lemon Tree* (2008) and *The Syrian Bride* (2004), both directed by Eran Riklis, and directed the documentary *Women of Hamas* (2008) and the drama and comedy short *The Cup Reader* (2012). Her short documentary film, *I am Palestine* is used as an educational tool. She is a cofounder of DivineCaroline.com, a publishing platform for women to tell their stories, and is currently a teaching artist with the TriBeCa Institute, New York. Her most recent film is *Villa Touma*.

Villa Touma. 2014. Drama. 85 min

Three unmarried aristocratic Palestinian Christian sisters from Ramallah have been unable to come to terms with the new reality of occupation and the mass migration of Palestine's aristocracy. In order to survive, they lock themselves away in their villa, shutting out the real world and clinging desperately to the nostalgia of their former glory. One day, their orphaned teenaged niece, Badia, walks into their lives. Her arrival unleashes a torrent of family secrets and long-held grudges, turning their fossilized world upside down. Oppressive social, religious, and political tensions converge in this absorbing family drama.

Dahna Abourahme is a Palestinian filmmaker who grew up in Abu Dhabi and Amman. She received her MA in Media Studies at the New School for Social Research in New York, where she worked as a filmmaker and youth media educator. She currently teaches at the Lebanese American University. Her first feature documentary was *Until When...* (2004), a personal portrait of four Palestinian families living in Dheisheh refugee camp in the West Bank. *The Kingdom of Women* is also set in a refugee camp, this time in Lebanon.

The Kingdom of Women: Ein El Hilweh. 2010. Documentary Animation. 54 min

After the Israeli invasion of Lebanon in 1982, Ein al-Hilweh (the largest Palestinian refugee camp in Lebanon) was destroyed and its male inhabitants were imprisoned. *The Kingdom of Women* documents the resilience, community spirit, and valor of the women from the camp during this period - how they

rebuilt the camp and protected and provided for their families while their men were held captive. Changing between past and present, animation and daily life, Abourahme honors women's contribution to the survival of the Palestinian community in exile.

Born in Tira, Israel, 1980, **Mamdooh Afdile** has graduated with honors from the Sam Spiegel Film and Television School in 2005, majoring in directing and scriptwriting, cinematography and editing. He has worked as cinematographer and also as a freelance editor for prominent TV channels. *Genies and Madness (Jinn Wa'Jnoon)* is his first documentary feature film.

Genies and Madness (Jinn Wa'Jnoon). 2012. Documentary. 87 min

An invitation to embark on a magical journey into the filmmaker's amusing life, this humorous film is a mixture of reality and imagination: Mamdouh Afdile is a recent film school graduate waiting for his big break. His brother has other plans. And his parents believe in ghosts and demons. *Genies and Madness* is a wild, comical ride inside one family's lunacy. The filmmaker tries to come to terms with his family's demons and to confront his own.

Yahya Alabdallah is a Palestinian-Jordanian independent filmmaker, who was born in Libya in 1978 and raised in Saudi Arabia. He is a writer, director, producer and a literary critic with Masters Degrees in literature and film from ECAIR Cinema School in Paris. He wrote and directed many shorts, such as *SMS* (2008).

The Last Friday is a drama he directed in 2011.

The Last Friday (Al Juma Al Akheira). 2011. Drama. 88 min

Hampered by old gambling debts, divorced, and despondent, Yousef lives an isolated existence scrambling for every dinar. When he learns he must have life-saving surgery in four days, he is forced to revisit old chapters in his life as he tries to find the money. But everywhere he turns, there are fresh assaults on his pride. With an inspiring cast, including Ali Suliman and Yasmine Al Masri, this is an artistic film about the little humiliations of everyday life.

Mahmoud Al-Massad was born in Zarqa, Jordan, in 1969. He studied Film & Art at Yarmouk University in Jordan and left the country in 1988. He went to Romania, Italy and Germany, where he studied and worked in the film industry. Since then, Al-Massad has directed and produced more than 10 short films and documentaries. His works include *Shatter Hassan* (1998) and *Recycle* (2007), and the lengthy documentary *This is my Picture When I Was Dead* (2010).

This is my Picture When I Was Dead. 2010. Documentary. 83 min

Athens, 1983. The press reports that four-year old Bashir is killed during the assassination of his father, a top PLO lieutenant. A tragedy, yet what if Bashir's death was not the end of his journey? In this experimental, highly original, and occasionally surreal film, Mahmoud Al-Massad redefines what a documentary can be, with fascinating results. Al-Massad's bold stylistic approach stretches the limits of established documentary making to tell a very personal story, the reality of which is far stranger than fiction.

Emad Burnat is a Palestinian freelance cameraman and photographer with experience filming for Al Jazeera and Palestinian Television. He has contributed to several documentaries, including *Bil'in My Love*, *Palestine Kids*, *Open Close*, and *Interrupted Streams*. In 2011, he co-directed *5 Broken Cameras*.

5 Broken Cameras. 2011. Documentary. 94 min

When his fourth son, Gibreel, is born in 2005, Emad Burnat, a Palestinian villager, gets his first camera. While recording the growth of his son, in his village of Bil'in, a West Bank village, the Israelis begin bulldozing the village's olive groves to build a barrier to separate Bil'in from the Jewish settlement Modi'in. Struggle and peaceful protests of the inhabitants of Bil'in rose and lasted for several years in which the Israeli Army raided the village, arresting and shooting its inhabitants. Bil'in was losing arable land due to the construction of the separation wall, that cuts off 60% of its farmland. Each camera used to document these events is shot or smashed.

The film was co-directed by Emad Burnat and Israeli Guy Davidi.

Cherien Dabis is a Palestinian-American director, producer, and screenwriter. She defines herself as a humanist and seeks to use movies as a medium and powerful tool to discuss and present various issues to a wide audience. Her work includes the short film *Make a Wish* (2006) and the drama comedy *May in the Summer* (2013).

In 2009, she directed the feature film *Amreeka*.

Amreeka. 2009. Drama. 1h 36 min

Amreeka recounts the story of Muna Farah, a Palestinian divorcee that works in the West Bank and her son, Fadi, whom she must pick up every day after school crossing the Israeli checkpoint where they are harassed. One day, Muna discovers that she has been awarded a green card through the lottery, and takes the opportunity to pack up and leave to the US with her son. The film is set following the invasion of Iraq in 2003, and so the pair have some trouble at customs. After discovering that a cookie box containing her life savings has gone missing at the airport, Muna decides she needs to find a job. Alongside this hardship, the film documents the deals of life in the West Bank and the harsh reality and discrimination many immigrants must face within the post 9-11 and Iraq War context.

Zeina Durra is a Palestinian-American writer/ director based in New York City and London. Durra has a BA in Middle East Studies from Oxford University and an MFA from New York University's Tisch School of the Arts, Graduate Film Program. She graduated with the award winning thesis film, *The Seventh Dog*. *The Imperialists Are Still Alive!* is her first full-length feature film.

The Imperialists Are Still Alive! 2010. Drama. 1h 30min

A successful visual artist working in post-9/11 Manhattan, Asya lives the life of the hip and glamorous, replete with exclusive art parties, supermodels, and stretch limousines while she carefully follows the situation in the Middle East on television. Asya learns that her childhood friend, Faisal, has disappeared - the victim of a purported CIA abduction. That same night, she meets Javier, a Mexican PhD student, and romance blossoms. Javier finds Asya's conspiracy theories overly paranoid - but nothing in Asya's world

is as it seems. Asya's life is reflective of the themes of cultural fusion, and the complications and humor that arise simultaneously out of everyday life.

Pary El-Qalqili was born in 1982 in Berlin. She has studied in Munich, Frankfurt/Oder and Buenos Aires. In her artistic work, El-Qalqili deals with issues of migration and identity. Her first feature documentary, *The Turtle's Rage*, has been shown at international festivals, has won several awards and was released in German cinemas. Currently, she is a fellow of the Academy of Arts in Berlin and has received a scholarship by the Robert-Bosch Foundation for research in Egypt.

The Turtle's Rage. 2012. Documentary. 70 min

When director Pary El-Qalqili was 12 years old, her Palestinian father left his German wife and children in Berlin and returned to Palestine. Years later, he turned up on their doorstep, and now lives in the basement of their small row house, lonely, withdrawn "in his turtle's shell", and filled with rage. In this tender and sorrowful film, the filmmaker strives to understand her estranged father, even embarking with him on a road trip to meet family members spread all over the Middle East.

Born in Dubai in 1979, **Mahdi Fleifel** was raised in Ein Al-Hilweh refugee camp in Lebanon and later in the suburbs of Elsinore, Denmark. In 2009, he graduated from the National Film and Television School in London. His first-year film, *Arafat & I*, was screened at festivals around the world and won numerous awards. In 2010, Fleifel and Irish producer Patrick Campbell established the London-based production company Nakba Filmworks. *A World Not Ours* is Fleifel's first feature-length documentary. Other works include *A Man Returned* (2016).

A World Not Ours. 2012. Feature Documentary. 1h 33min.

A World Not Ours is an intimate, humorous, portrait of three generations of exile in the refugee camp of Ain el-Helweh, in southern Lebanon, a place hastily built in 1948 that now houses 70,000 refugees in one square kilometer. Based on a wealth of personal recordings, family archives, and historical footage, the film is a sensitive and illuminating study of belonging, friendship, and family.

Filmed over more than 20 years by multiple generations of the same family, *A World Not Ours* is more than just a family portrait; it is an attempt to record what is being forgotten and to preserve collective memory.

Ahmad Habash, a Palestinian filmmaker and animator, was born in Baghdad in 1976. He lived his childhood in the diaspora, traveling from one country to another with his family. In 1997, he obtained his BA in Film Directing. In 2006, he directed and animated *Flee*, a short sand animation, as part of *Palestine, Summer 2006*. In September 2007, he graduated from Bournemouth University with a Master's Degree in 3-D Computer Animation. The same year he released *From the Memory of the Sand*. In 2009, he directed and animated *Fatenah*, the first Palestinian 3-D animated film, which was produced by Saed Andoni.

Fatenah. 2009. Animation. 30 min

Fatenah is an animation that was liberally inspired from a true story. The original story was readapted so that Fatenah could represent any young woman from Gaza that embarks on the arduous journey of seeking medical care which is not available within the Gaza Strip. The World Health Organisation for West Bank and Gaza supported this project from the very beginning. Over the last years, the number of patients that request treatment outside Gaza has been growing due to the lack of specialised health care services in the Strip. This animation took one year to be completed; it was produced entirely in the Palestinian territories.

Carol Mansour, a Lebanese of Palestinian origin, founded Forward Film Production in 2000 in Beirut, Lebanon. With over 20 years in documentary production, Mansour has covered the world from Sri Lanka to Lebanon to Uzbekistan. Her work, such as the film on the 2006 Israeli war on Lebanon, *A Summer Not To Forget*, have won numerous prestigious awards.

Mansour's work reflects her concern for human rights and social justice, covering issues such as migrant workers, refugees, environmental issues, mental health, war and memory, right to health, and child labor. Most recently, she filmed *We Cannot Go There Now, My Dear*.

We Cannot Go There Now, My Dear. 2014. Documentary. 42 min

Palestinian refugees have been living in Syria since they were forced to flee Palestine in 1948. As the Syrian crisis intensifies, they alongside the Syrians have been affected by the war. Their story, however, is more complex. By fleeing Syria and seeking refuge in Lebanon, they are becoming a special category: the twice-displaced. This film tells part of their story - a story in which memories have been awakened between one exodus and the next; loss permeates all things and invades the soul; and lives are continuously being reimprovised, awaiting a return to the homeland.

Khaled Jarrar, born in Jenin, completed his studies in Interior Design at the Palestine Polytechnic University in 1996, and then entered the field of photography in 2004. In 2011, he graduated as a visual artist from the International Academy of Art – Palestine. His first exhibition took place in a public space at the checkpoints of Huwarra and Qalandya in the West Bank and Jerusalem. Jarrar started making films and videos in 2008, among them *Journey 110*. He has participated in international art events such as Art Basel 41, Instant video, London Palestine Film Festival, the International Contemporary Art Fair "FIAC" in Paris, the Berlin Biennale 7 in 2012, and the Sharjah Biennial 11 in 2013. The documentary *Infiltrators* was filmed in 2012.

Infiltrators (Mutasaliloon). 2012. Documentary. 70 min

Infiltrators is a visceral and haunting "road movie" that chronicles the daily travails of Palestinians as they seek routes through, under, around, and over a bewildering matrix of barriers erected by Israel in the West Bank/Jerusalem area, including the 7-meter-high wall. Filmmaker Jarrar follows this high stakes "game" of cat and mouse with a handheld video camera.

Aseel Mansour is a Jordanian-Palestinian Filmmaker, born in 1977 in Baghdad. He directed a few short films between 2004 and 2008, the documentary series (along with A. Shapiro and P. Issa) *Chronicles of a Refugee*, and the feature documentary, *Uncle Nashaat*, in 2011. Aseel received a Master's degree in Media Psychology from Walden University (Minnesota, USA) in 2010 and a Bachelor's degree in Electrical Engineering from the University of Jordan in 2000. His most recent film is *Line of Sight* (2012).

Uncle Nashaat ('Ammo Nashaat). 2011. Documentary. 68 min.

A family chronicle, a tangled mystery story, and a privileged view on the Palestinian struggle, Uncle Nashaat begins with the filmmaker's search for the circumstances of the 1982 death of his fighter uncle, his childhood hero. Cutting through the myths and following the clues, Mansour discovers a darker truth involving political rivalry, jealousy, family feud, and disputed property rights.

Ibtisam Ma'araneh was born and raised in the Arab village of Fureidis in Israel. For the past 10 years, since founding Ibtisam Films, she has been creating documentary cinema that advances women's rights and speaks about the relationships of women within Palestinian-Arab society in Israel. Among her acclaimed films are *Paradise Lost* (2003), *Al-Jiser* (2004), *Badal* (2006), and *Lady Kul El Arab* (2008). *77 Steps* (2010) dealt with Ma'araneh's personal story.

77 Steps. 2010. Documentary. 56 min

The personal journey of the director who leaves her village of Fureidis and moves to Tel Aviv, where she encounters discrimination and refusal by most landlords because of her Arab origins. She finally finds an apartment, and meets her neighbor – Jonathan, a Jewish-Canadian man who immigrated to Israel. During times in which Israel is increasingly racist and xenophobic their love story evolves. Ibtisam joins the Israeli Meretz party and struggles with her Palestinian identity in the shadow of the 2009 Gaza war, Jonathan during this time grapples with his Jewish identity and Zionist dream.

When Jonathan's Zionist grandfather arrives from Canada for a trip down nostalgia lane to the kibbutz he helped to establish, the two join him in what becomes an individual journey for each one of them.

Nora Al-Sharif is a freelance director and producer. Born to Palestinian parents, she grew up between Kuwait, Cairo, and Amman. After a career as a graphic designer in Jordan, she decided to pursue filmmaking, obtaining a Master in Directing Film and Television from the University of Westminster. *Wednesday Afternoons* was her graduation film. The short drama *Ismail* was filmed in 2013.

Ismail. 2013. Short Drama. 28 min

Inspired by a day in the life of the famous and prolific Palestinian painter Ismail Shammout (1930-2006), Ismail depicts the evocative story of a young Palestinian artist struggling to survive and support his parents and young brother after their expulsion to a refugee camp in 1948 by Israeli forces.

Rashid Masharawi was born in Gaza. He has directed several features including *Curfew* (1993); *Haifa* (1995); *Ticket to Jerusalem* (2002), *Waiting* (2005), and *Laila's Birthday* (2008) as well as. His latest film is *Palestine Stereo*.

Palestine Stereo. 2013. Drama. 1h 30min

This gently ironic drama about two brothers in the West Bank captures the tragicomic absurdities of life under occupation in. Stereo and Sami have been camping in the backyard of Sami's former girlfriend, Leila, ever since Stereo's apartment was destroyed in an Israeli airstrike. (The Israelis were trying to take out a terrorist on the third floor; Stereo had the bad luck to live on the fifth.) The bombing did other damage as well: Stereo's young wife was killed, while Sami was left unable to hear or speak. Determined to start over, Stereo and Sami now take odd jobs, hoping to raise enough money to immigrate to Canada. But Leila is unwilling to let Sami go, leading to circumstances that cause the brothers to question their decision to leave. What is the benefit of a new start if everything of greatest value is left behind?

Khaled Hourani is a Palestinian artist, curator, and art critic. He is the initiator of the project Picasso in Palestine. He attained a BA in History from Hebron University and was awarded the title of Cultural Management Trainer by al-Mawred Culture Resource and the European Cultural Foundation (Egypt). He has had several solo exhibitions locally and internationally and participates frequently in group exhibitions. He was the curator of the Palestinian pavilion for Sao Paulo Biennale, Brazil and the 21st Alexandria Biennale, Egypt. In 2012, he produced *Picasso in Palestine*.

Picasso in Palestine. 2012. Documentary. 52 min

In June 2011, Picasso's painting *Buste de Femme* (1943) was brought from its home in the Van Abbemuseum in the Netherlands to the exhibition space at the International Academy of Art Palestine (IAAP) in Ramallah for an unprecedented and ambitious exhibit. As the film depicts, even great works of art are subject to the vicissitudes of the occupation, and this effort was fraught with unimaginable bureaucratic and logistical obstacles and challenges.

{Directed by Rashid Masharawi and produced by Khaled Hourani, the Director of IAAP}.

Rani Massalha was born in France to a Palestinian father and Egyptian mother. He studied at Boston College and the Paris Institute of Political Studies before going on to work for Misr International Films and assisting several directors, including Rachid Bouchareb. His short film *Elvis of Nazareth* (2011) won the uniFrance Special Prize at Cannes. *Giraffada* (2013) is his debut feature. He co-produced *Dégradé* (2015).

Giraffada. 2013. Drama. 85 min

Yacine is a veterinarian in Palestine's only remaining zoo. His young son Ziad has a strong bond with the zoo's two giraffes. One night, after an air raid, the male giraffe dies. The female giraffe can't survive alone. Yacine must absolutely find a new companion for the beast, but the only zoo that can help him is in Tel Aviv.

When a nearby attack leads to tragedy inside the zoo, Yacine has to promise Ziad a miracle that he's not sure he can deliver. An inspirational drama loosely based on a true story.

Najwa Najjar is a Palestinian writer-director who grew up in Saudi Arabia, was educated in the United States, and currently resides in Palestine. Najjar holds a BA in Political Science and Economics, and an MA in Film. She has worked in both documentary and fiction filmmaking, and her work includes the award-winning films *Yasmine's Song* (2005) and *Naim and Wade'a* (2000). Her debut feature film, *Pomegranates and Myrrh* (2008, BPF 2009) won 10 international awards, and was sold and released worldwide. Najjar has spoken on numerous panels on cinema and has been a jury member of several international film festivals. She has written articles on Palestinian cinema and been a reader for Arab writers.

Eyes of a Thief is her most recent film.

Eyes of a Thief. 2014. Drama. 102 min.

Inspired by a true event, *Eyes of a Thief* opens at the height of the second Intifada, in 2002. Wounded and on the run, the enigmatic Tareq initially eludes Israeli forces when nuns shelter him in a West Bank church crypt. Later captured and imprisoned for a decade, he returns to a world dramatically transformed and sets out to find Nur, the daughter he has never known. It is a search that pitches Tareq into a realm of dangerous secrets and moral uncertainties.

May Odeh was born in Birzeit, Palestine, in 1981. She received her BA in Television and Radio Studies from Birzeit University. She worked as a correspondent for several Arab Television Channels including Al-Jazeera Children's Channel for several years. She worked on the production of many Palestinian feature films such as *Laila's Birthday*, *Salt of This Sea*, *Rico in the Night*, and **Five Minutes from My Home**. *Diaries* is her first full-length documentary. She is now working on another, *Oslo, I Love You*.

Diaries. 2010. Documentary. 53 min

Diaries chronicles the intimate daily lives of three young women living in Gaza who face a double siege: One is the Israeli occupation, the other the quasireligious authority that controls the torn city.

Abdallah Omeish is director and co-producer of *The War Around Us*, and co-director of *Occupation 101* (2006).

The War Around Us. 2012. Documentary. 75 min

The War Around Us is the true story of the only two international journalists on the ground in Gaza as Israel bombarded and invaded in 2008-9 in 'Operation Cast Lead.' Al Jazeera's Cairo-born, ArabAmerican Ayman Mohyeldin and Arab-British Sherine Tadros reported from Gaza City throughout the 22-day assault.

This riveting and introspective award-winning film chronicles the bonds of friendships under stress, the ethics of journalism in conflict, and people's resilience during war. It also provides a window into understanding the catastrophic experience that Palestinians live in Gaza.

Nicole Ballivian is a Palestinian-American writer, director and producer who created *BintFilm*, a film production company, in 2002.

Another project of hers is *Sleeping on Stones*, which is still in the process of fundraising. In 2006, she directed the comedy *Driving to Zigzigland*.

Driving to Zigzigland. 2006. Comedy. 92 min

A chronicle of a day in the life of a Palestinian cab driver in Los Angeles, *Driving to Zigzigland*, portrays the social struggle of the Arab immigrant in post-9/11 America. A film audition typecasts Bashar to play an Al Qaeda terrorist role. The utilities are due and Bashar has twenty-four hours to make the money. For the remaining hours left until tomorrow, an unceasing flow of passengers ride in Bashar's taxi and give the Arab cabbie the run around on issues that deal with suicide bombers, George Bush, Cat Stevens, the war in Iraq, music, and world geography. Bashar's quest to make the money is won until he realizes he has to choose between the Department of Homeland Security and his family

Amer Shomali was born in Kuwait in 1981, and is currently based in Ramallah, Palestine. He is a multidisciplinary artist, using painting, digital media, films, installations and comics as tools to explore and interact with the sociopolitical scene in Palestine focusing on the creation and the use of the Palestinian revolution iconography. He holds a Master's degree in animation from the Arts University Bournemouth in the United Kingdom and a Bachelor's degree in architecture from Birzeit University, Palestine.

In 2014, he directed the animated documentary *The Wanted 18*.

The Wanted 18. 2014. Animated Documentary Film. 75 min

It's 1987, and the first *Intifada* is rising. In the Israeli-occupied West Bank, Palestinian residents want local alternatives to Israeli goods, including milk, which they have been buying from an Israeli company. Activists in filmmaker Amer Shomali's village of Beit Sahour, a suburb of Bethlehem, decide to buy 18 cows and produce their own milk as a cooperative. The cows became legendary and the "*Intifadamilk*" (sometimes distributed under cover of darkness) becomes a part of daily life. But this act of defiance does not go unnoticed. The Israeli Army raids the dairy, photographs the cows, and declares the farm a threat to Israel's national security

Jacqueline Reem Salloum, originally from Beit Jala in the West Bank, is a New Yorkbased artist and filmmaker who holds an MFA from New York University. Drawing on her Palestinian and Syrian roots, Salloum's pop-infused work focuses on challenging the stereotypes of Arabs in the media. She has directed several shorts exploring this issue, including *Planet of the Arabs* and *Yala to the Moon* (2011). Her most recent full-length documentary was *Slingshot Hip Hop*.

Slingshot Hip Hop. 2008. Documentary. 1h 20min.

Slingshot Hip Hop braids together the stories of young Palestinians living in Gaza, the West Bank and inside Israel as they discover Hip Hop and employ it as a tool to surmount divisions imposed by occupation and poverty. From internal checkpoints and Separation Walls to gender norms and generational differences, it tells the story of young people crossing the borders that separate them.

Hind Shoufani, who was born in Lebanon as a refugee in 1978, is a Palestinian writer/ filmmaker currently residing between Dubai and Beirut. For the past 17 years, she has been a reporter, teacher, writer, producer, director, translator and editor, working in NYC, DC, Beirut, Amman, and Dubai. She is currently working on her second narrative feature film script, *This War on Love*. In 2007, Shoufani founded the Poeticians collective, an elastic group of bold writers who perform in monthly events that she curates. The first anthology of the Poeticians is *Nowhere Near a Damn Rainbow* (2012), which includes works by 31 Middle-East-based poets. In 2015, she released her documentary *Trip Along Exodus*.

Trip Along Exodus. 2015. Documentary. 120 min

This film explores the last 70 years of Palestinian politics seen through the prism of the life of the filmmaker's father, Dr. Elias Shoufani, a leader of the Palestinian Liberation Organization and an academic and leftist intellectual who was one of the leaders of the opposition to Arafat within Fatah for 20 years.

To try and understand his choice to give up a tenured position at a US university and join the underground PLO in Beirut, the filmmaker made a documentary that traced her family's evolution through Palestine's 20th century history, starting in 1948. The film recreates Palestinian history using archive, family photos/8mm films, old photos, cartoons, animation, macro-photography footage, worldwide interviews, and multimedia formats in a video-art style documentary - a personal and political memoir.

Mouna B. Stewart is a Palestinian artist whose first foray into filmmaking was with *It's Better To Jump*. She played a central role in the project, serving as producer, interviewer, and translator.

It's Better to Jump. 2013. Documentary. 73 min

It's Better to Jump gives voice to Arab inhabitants of the ancient walled city of Akka (located on Israel's northern coast) as both the people and their town face a very uncertain future. *The film* weaves together a magical story of an historic place, its people, and the hopes they hold beyond all limitation to make giant leaps of faith in life.

(The documentary was co-directed and co-produced by Gina Angelone, Patrick Stewart and Mouna Stewart).

Elia Suleiman, a Palestinian film director and actor, was born in Nazareth. From 1982 to 1993, Suleiman lived in New York City, where he directed two short films: *Introduction to the End of an Argument and Homage by Assassination*, which won numerous awards. In 1996, Suleiman directed *Chronicle of a Disappearance*, his first feature film. In 2002, Suleiman's second feature film, *Divine Intervention*, won the Jury Prize at the Festival de Cannes and the International Critics (FIPRESCI) Prize, as well as the Best Foreign Film Prize at the European Awards in Rome. Other films include *The Time That Remains* (2009), *To Each His Own Cinema* (2007), *Cyber Palestine* (1999), and *The Gulf War: What Next?* (1993). His latest project in post production is *7 Days in La Habana*.

Divine Intervention. 2002. Black Comedy. 92 min.

E. S. is a Palestinian living in Jerusalem who takes care of his ailing father. He is in love with a Palestinian woman from Ramallah, but due to the political situation he cannot cross the border and they date clandestinely in the parking border between the two cities. The scenes of encounters occur interspersed with scenes of everyday life in Palestinian neighborhoods, portraying with black humor and irony the absurd aspects of life in a territory under occupation that also has to deal with imposed separation.

Basil Khalil was born and raised in Nazareth, to a Palestinian father and an English-Irish mother. His first film job was as second Assistant Director on Elia Suleiman's *Divine Intervention*. He obtained an MA in Screen Project Development from Screen Academy Scotland, then moved on to London to work in television. In 2005, Basil directed his debut feature documentary *Replay Revenge* for Al-Jazeera English, and a number of shorts including the award-winning film *Shooter*. In 2014, he directed the short film *Ave Maria*.

Ave Maria. 2014. Short Drama/Comedy. 15 min

When Israeli settlers have a car accident in the middle of the West Bank wilderness just outside the convent of the Sisters of Mercy (Arab Christian nuns who have taken a vow of silence) the sisters have to find a way to work together to get their visitors on their way... because the Sabbath has just begun, and observant Jews aren't supposed to use the telephone.

Palestinian filmmaker **Sameh Zoabi** was born in 1975 in Iksal, a small Palestinian village in Israel. He studied Film Direction at Columbia University. In addition to *The Handsome Groom*, he has directed the drama *Man Without a Cellphone* (2010), and the dramatic short *Be Quiet* (2005), which was selected for the Sundance Festival in 2006 and honored by the Cinefondation at the Cannes Film Festival. Filmmaker Magazine named Zoabi "one of the Top 25 New Faces of Independent Cinema." *Under the Same Sun* was his latest drama.

Under the Same Sun. 2013. Drama. 1h 15min

Shaul, an Israeli, and Nizar, a Palestinian, seem to have little in common, but for a shared spirit of entrepreneurship. They create a solar energy company with plans to bring renewable energy to communities in the Palestinian territories. Support for their venture is difficult to gain. From families who question them, to community members who threaten them, and government policies that make collaboration nearly impossible, Shaul and Nizar face many obstacles. Through everything, they grow to respect and trust one another. But though they continue to believe in their project, they recognize that their company cannot succeed without change. They take their story to the Internet and inspire others to work together. What began as a partnership for business becomes a partnership for peace.

Scandar Copti is an Oscar-nominated Palestinian filmmaker born and raised in Jaffa. In 2009, his first fulllength feature film *Ajami* won the Camera d'Or Special Mention at the Cannes Film Festival. His film was also nominated for the 82nd Academy Awards in the Best Foreign Film category and won more than

15 awards worldwide. Formerly a mechanical engineer, Copti has written, directed and edited several fiction, documentaries and experimental short films. He was part of the team that launched the Doha Tribeca Film Festival and the Doha Film Institute (DFI) and he headed the DFI's education department until November 2011.

Ajami. 2009. Drama. 120 min

The film contains five story lines, developing in Ajami, a small section of Jaffa that suffers of high rates of unemployment and crimes. Omar is out to avenge the shooting of his uncle; Dando is a Jewish cop tearing through Jaffa on a mission to find his missing brother; and Malek is a Palestinian refugee in town to make the money needed to help pay for his mother's mounting medical bills. Their stories are presented in a non-chronological fashion, showing the complicate coexistence along religious divisions. The film portrays a community which is governed by drug deals, police involvement, high violence, disorder and traditional methods of dispute resolution.

(The film was co-directed and co-scripted by Scandar Copti and Yaron Shani).

Annemarie Jacir is a Palestinian filmmaker and poet. She has been working in independent cinema since 1998 and has written, directed and produced a number of award-winning films including *Until When*, *A Few Crumbs for the Birds*, *A Post Oslo History* and *When I Saw You* (2008). She was named one of Filmmaker magazine's '25 New Faces of Independent Cinema'. Her short film, *Like Twenty Impossibles* (2003) was the first Arab short film to ever be an official selection of the Cannes International Film Festival and went on to be a Student Academy Awards Finalist, winning more than 15 awards at International festivals. In 2008, Jacir released the first feature film by a Palestinian woman director, *Salt of this Sea*.

Salt of this Sea. 2008. Drama. 109 min

A story that moved by the emotions aroused by conflicting desires of Soraya, an American-born Palestinian woman, who heads to Israel and Palestine on a quest to reclaim her family's home and money that were taken during the 1948 Arab-Israeli War, and to recover the symbolic past and present that was stolen from her family while looking for being recognized as Palestinian, and Emad, the Palestinian who wasn't granted with a visa to go to Canada, and want to feel free to get away from the political and military confrontation that filled the region for over half a century. With hyperrealism this film shows the seriousness of existence in the area, the control that is implanted everywhere and the correlated humiliation in daily situations.

Laith Al-Juneidi, who was born in 1978 in Hebron, is a Palestinian film director and producer. He studied at the Coventry University Department of Media and Communication and produced a number of short fictional and factual films as well as training videos and commercials. Despite its short duration, his film *War vs. Peace* got international recognition as a bold statement questioning the representation of war in mainstream media.

The documentary *The Invisible Policeman* was shot in 2012.

The Invisible Policeman (Shurti Ala Al-Hamesh). 2012. Documentary. 59 min

Palestinian Lieutenant Nidal lives an extremely paradoxical life. He is either a figure of authority that provides people with much-needed security or a father of many children, but not the two simultaneously. A rare case where a man provides what he lacks and struggles to live a normal life, facing endless efforts to cope with daily pressure and manipulative mind games. A case where someone's determination and belief could be seen as a form of insanity by some.

Mai Masri, born in 1959 in Amman, Jordan, is a US-educated Palestinian filmmaker who has directed nine films. Masri was raised in Beirut, where she has lived most of her life. She graduated from San Francisco State University in 1981. Soon after that she returned to Beirut and began making films. Her films are *Under the Rubble* (1983), *Wild Flowers: Women of South Lebanon* (1986), *War Generation* (1989), *Children of Fire* (1990), *Suspended Dreams* (1992), *Hanan Ashrawi: A Woman of Her Time* (1995), *Children of Shatila* (1998), *Frontiers of Dreams and Fears* (2001), *Beirut Diaries* (2006), *33 Days* (2007) and *3000 Nights* (2015).

3000 Nights. 2015. Drama. 1h 43 min

Recently married Layla is arrested for assisting a wounded man on the side of the road in 1980 Occupied West Bank. Unfortunately, he was involved in some terrorist operation so she is sent to prison unjustly for aiding this Palestinian group. Soon after her sentence begins, she discovers she is pregnant, a fact her new husband doesn't see as important enough to keep him from fleeing to Canada. Layla is intent on keeping the child, but when the other Palestinian prisoners launch a massive hunger and labor strike, she is caught between participating in the movement and protecting her child.

Hanna Musleh (born 1958) is a Palestinian film maker and university professor. He studied at Leningrad State University in Russia for a degree in anthropology, and afterwards at Manchester University in England. Since 1980 he has worked as a professor at Bethlehem University teaching cultural studies, history, anthropology, film appreciation, religion and philosophy. His films include *Sahar's Wedding* (1991), *We are God's Soldiers* (1993), *Memory of the Cactus* (2008), as well as the documentary *In the Spider's Web*.

In the Spider's Web. 2004. Documentary. 45 min

In the Spider's Web was produced by the Ramallah-based human rights organization Al-Haq in order to provide a visual overview of collective punishment as it affects the daily lives of Palestinians in the West Bank and Gaza Strip. The film tells many stories, but focuses on two in particular, namely those of a woman in Nablus and another in Hebron. Each of them talks of the impact that the compounded measures of intimidation and other collective penalties has on their lives. This powerful film directly confronts the audience with the connections between Israeli violations of international law and the social consequences suffered by many women, some of whom end up blamed for their own plight.

Ali Nassar is an Arab-Israeli film director, who was born in the Galilee village of Arraba, and graduated from the University of Moscow in 1981 with a degree in film. Returning to Haifa, he started a theatre

group and also worked as a photographer for a daily newspaper. His films include *The Babysitter* (1993), *In the 9th Month* (2002), *Whispering Embers* (2008), and the 1997 drama *The Milky Way*.

The Milky Way. 1997. Drama. 1h 45 min

1964, a village in Galilee. The Mukhtar collaborates with Israeli military rule. Someone is forging work permits, and the Mukhtar's son and a steady metalsmith, Mahmoud, want to marry the same woman. These story lines cross when the village teacher is arrested and jailed for the forgeries, with the Mukhtar's approval. Mahmoud discovers who the real forger is and goes to the Mukhtar, whose son assumes Mahmud has come to denounce him. He sets off to burn down Mahmoud's house; tragedy follows. At Mahmud's side through his troubles is Mabruq, the village fool who, like others, still suffers from witnessing horrors in the 1948 War.

Palestinian filmmaker **Hanna Elias** graduated from Hebrew University in Jerusalem with a BA in Sociology and Middle East Studies before obtaining an MFA in film production from the University of California Los Angeles (UCLA). He directed several short films, including *The Mountain* (1992). From 1998-1999 he worked for the United Nations on a series of promotional films on democracy and women rights in Palestine. *The Olive Harvest* is his first full-length film.

The Olive Harvest, 2003. Drama. 89 min

Upon his release from an Israeli prison, Mazen begins to fall in love with Raeda, his childhood friend who is already engaged to Taher, Mazen's younger brother. The two brothers become estranged soon after reuniting as they struggle to win over Raeda's heart. Mazen, with his romantic poetry and simple love for the olive groves that provide his community and family with their livelihood, shares in Raeda's dreams to remain in the village and harvest the olives. Taher, on the other hand, prefers to live in the city and ambitiously seeks to contain the growing Jewish settlement of the territories as a member of the Palestinian Legislative Council. Although his love for Raeda is strong, Taher's devotion toward this cause leads him to neglect his commitment to her.

Michel Khleifi was born on November 3, 1950 in Nazareth. He is a director and writer, known for *The Fertile Memory* (1980), *Wedding in Galilee* (1987), *The Tale of the Three Lost Jewels* (1995) and *Route 181: Fragments of a Journey in Palestine-Israel* (2004).

Route 181: Fragments of a Journey in Israel-Palestine. 2004. Documentary. 4h 30min

Capturing the fragments of a land shattered by politics, history, and colonialism, the film presents oral history from a wide variety of people who live along the 1947 partition line, while also including minutes-long footage of the monotonous grey concrete wall that quietly runs along one of the region's main roads. Thus, *Route 181* portrays both the divide of the physical landscape and that of the humans that inhabit it.

Mohammed Alatar is a Palestinian-American filmmaker who founded Palestinians for Peace and Democracy in 2002. His past working experiences include positions such as Future Stories Director for

CBS News and Media Advisor to UNDP and the Ministry of Jerusalem Affairs. Besides *Jerusalem - The East Side Story* another documentary of his is *The Iron Wall* (2006).

Jerusalem - The East Side Story. 2007. Documentary. 57 min.

The film documents Palestinians' everyday life under Israeli occupation in East Jerusalem. It uncovers Israel's policy of judaizing the city in order to gain Jewish majority control by driving out Palestinian people. The documentary includes interviews with Palestinian as well as Israeli political leaders, political analysts and human rights activists.

Miguel Ernesto Littín Cucumides (born 9 August 1942) is a Chilean film director, screenwriter, film producer and novelist with Palestinian and Greek roots.

In *La Ultima Luna* (The Last Moon) he picks up the story of his grandparents.

La Ultima Luna (The Last Moon). 2005. Drama. 105 min

Set in 1914 on the West Bank in Palestine, this film presents the life story of the director's grandparents before they emigrated to Chile. It explores notions of place and belonging while chronicling a period marked by mounting tensions between Jewish and Palestinian families.

Nida Sinnokrot, born in 1971, is a Palestinian-American filmmaker and artist, focusing on installation art. Of Palestinian origin, Sinnokrot grew up in Algeria and moved to the United States of America as a teenager. His films, installations, and sculptures increasingly explore the traumas generated by the Israeli-Palestinian conflict. This is also true for his 2006 documentary *Palestine Blues*.

Palestine Blues. 2006. Documentary. 1h 20 min

Palestine Blues follows the repercussions of the Israeli security wall and settlement expansions in the engulfed/ annexed Palestinian farming communities of the West Bank and the Gaza Strip. Instead of focusing on the object of the Wall, the documentary examines the grassroots resistance movement that has sprung up against it. However, it is not a 'traditional' political reportage but rather an interminable road trip across hard and liquid borders - across a terrain that is being erased as it is being traversed.

Khalil Muzayen is a Palestinian filmmaker with extensive experience in direction and film production. He is a graduate of the FOJO Institute in Sweden (2009) and has worked for many news organizations. He is currently the Director of the Palestinian Satellite Channel, Palestine, and teaches filmmaking at Al-Azhar and Birzeit Universities.

In 2011, he filmed the documentary *The Gaza Mono-Logues*.

The Gaza Mono-Logues. 2011. Documentary. 25 min.

The Gaza Mono-Logues is a global project organized by Ashtar Theatre in Palestine. Following Augusto Boal's Theatre of the Oppressed methods, 31 Gazan youths aged 14-18 engaged in intensive workshops and developed monologues expressing their dreams, fears, frustrations, and aspirations before, during, and after the 2008-9 war. They deliver memoirs of 22 days of living hell during which at least 1,380 Palestinians died, 431 of whom were children. The film follows the group in their training and shows how they were affected by the experience.

Serene Husni is a Palestinian-Jordanian filmmaker and multimedia journalist. She has an MFA in Documentary Media from Ryerson University, Ontario, Canada, and is currently based in Toronto. Before that, she lived in Amman, where she was a founding member of *aramram.com*, a web television channel targeting Arab youth. *Zinco* is her first documentary film.

Zinco. 2013. Documentary. 21 min

Zinco chronicles the evolution of construction material used in building Palestinian refugee houses in the Talbieh Refugee Camp in Jordan over the past four decades. By tracing the transformations of refugee homes from tents of canvas to buildings of reinforced concrete, the film looks for visible evidence of displacement. 'Zinco' is an Arabic slang word for the corrugated tin that still makes up most of the camps rooftops today. The film is an invitation to reflect on the universal need for a home.

Mustafa Abu Ali (1940-2009), was born in Maliha, Palestine. He attended UC Berkeley before studying film in London. He was a founder of the PLO's film division - first in Jordan and then in Lebanon, where the organization re-located after Black September. He wrote four screenplays and directed more than 30 films, including . He won over a dozen awards. Mustafa Abu Ali died on 30 July 2009 in Jerusalem.

They do not exist. 1974. Documentary. 25 min.

Salvaged from the ruins of Beirut after 1982, Abu Ali's early film has only recently been made available. Shooting under extraordinary conditions, the director covers conditions in Lebanon's refugee camps, the effects of Israeli bombardments, and the lives of guerrillas in training camps.

Now recognized as a cornerstone in the development of Palestinian cinema, the film only received its Palestine premiere in 2003, when a group of Palestinian artists "smuggled" the director to a makeshift cinema in his hometown Jerusalem (into which Israel bars his entry). Seeing his film for the first time in 20 years Abu Ali, noted: "*We used to say 'Art for the Struggle', now it's 'Struggle for the Art'*".

Osama Qashoo is a Palestinian filmmaker, artist, human rights advocate and co-founder of the International Solidarity Movement (ISM). Having studied in the UK and completed further training in the US, France and Cuba, Qashoo is known for his cross-platform work covering the themes of identity, diversity, migration, equality and global justice. His films have been broadcast internationally and typically explore the power of youth as a force for social change and creativity, in particular in the Arab world.

Qashoo established 'Olive Tree Films', a multi-disciplinary production company whose primary aim is to expose the un-told stories of minority and marginalised people across the world to a mainstream audience.

Samir's Room and *Soy Palestino* are two of his films.

Samir's Room. 2011. Short Drama. 15 min

2011 Samir returns from college to find that Israeli settlers have occupied parts of his family home in Jerusalem, having erased his past and his memories. In this gentle and life-affirming film, Samir takes an unexpected, touching, and delightful revenge.

Soy Palestino. 2007. 65 min

Qashoo travels to Cuba and discovers Havana's own "Palestinos", as poor, black migrants are labeled in local racist parlance. He befriends Luisito, a clown-singer-musician and homeless Palestino who lives in a wooden box. When after many years away from home, Luisito sets off to reconnect with his family, Qashoo tags along for what becomes a musical-comedic journey into the politics of today's Cuba.

Jumana Manna was born in 1987, in Princeton, New Jersey, USA and grew up in Jerusalem. Having studied in Los Angeles and Oslo, she now lives and works in Berlin. Working primarily in video and sculpture, Manna explores the construction of identity in relation to historical narratives and uncertain states of contemporary communities. Her videos weave together portraits of various characters and events. In her sculptural practice, she employs a language of minimalism and abstraction to reformulate familiar objects into a state of ambiguity, navigating between negation and seduction. In 2012, Manna was awarded the Young Palestinian Artist of the Year Award for her short film *A Sketch of Manners*.

A Sketch of Manners. 2012. Creative Documentary. 12 min

Alfred Rock, Jaffa's biggest landowner and member of the Palestinian National League, was a politician with a bohemian panache. In 1942, at the height of WWII, he threw what turned out to be the last masquerade ball in Palestine. Inspired by an archival photograph taken the event, *A Sketch of Manners* recreates and re-imagines an unconventional bon vivant aspect of Palestine's lost pre1948 past. A multilayered work that reflects on the history of photography, notions of modernity within the region, and the role of artifice and farce in society
