

**Diary of An Art Competition (Under Curfew)**  
**English-language Press Pack**

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## 1 - Synopsis

In the early autumn of 2002, seven young Palestinian artists gather in Ramallah to present their work in a group exhibition for the A.M.Qattan Young Artist of the Year 2002 Award. Three others, unable to attend because of the total closure of the Gaza Strip where they live, send their work through the French and British diplomatic bags. Three jurors brave the closures and travel to Ramallah from Jerusalem, Cuba and France. The film is a video diary, which recounts the events surrounding the exhibition and explores some aspects of art's relationship with resistance, politics and violence.

## 2 - Technical Information

Duration:	16 minutes
Format:	Mini-DV, mono (available on Pal BetaSp or DVD)
Language:	Arabic & English with corresponding subtitles
Filmed and Directed by	Omar Al-Qattan
Edited by	Dana Kahil
Music	Karloma
Exhibition Curated by	Khaled Hourani
With	Iman Abu Hmid Abdel Naser Ame Ashraf Fawakhri Mikhail Hallaq Muhammad Hawajri Ra'ed Issa Manal Mahameed Rosalind Nashashibi Steve Sabella Hani Zu'rub AND Nabil Anani Kamal Boullata Reema Hamami Gerardo Mosquera Khalil Rabah Karma Abu Sharif

Produced by the Culture and Science Programme, a project of the A.M. Qattan Foundation

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### 3 - Press

#### a) **Diary of an art competition (under occupation)<sup>1</sup>**

Omar Al-Qattan

*When a country and its people are not free, how do its artists respond?*

Three years ago, with support from the family foundation that my parents set up in 1994, we launched an ambitious and wide-ranging programme of support for the arts and sciences in Palestine. The foundation's aims were principally focused on education and culture, but from the start we were working beneath a daunting and ominous shadow: the realities of the continuing Israeli occupation, and the potential violence of Palestinian resistance to it.

The programme was an urgent enterprise. With the economic demands exacted upon both the civilian population and the Palestinian Authority, as well as the latter's lack of clear and sustained policies in these areas, there was – and is – a profound need to support independent, creative and critical thinking among a population (especially young people) emerging from more than six decades of trauma – first, dispossession and social fragmentation, then three decades of occupation in the West Bank, Gaza Strip and East Jerusalem. But ever since we began, the realities around us continuously returned either to disrupt or question the validity of our work.

One module, which we initiated in 2000, was a visual arts competition for young artists in their twenties. Candidates had to submit a detailed project. The best twelve artists were then chosen by a jury for the final phase, when they were to present their completed works in a public exhibition. The jury then awarded three prizes, and a book of the finalists' work was published in both Arabic and English.

The first show took place at the end of August 2000, a few weeks before Ariel Sharon's now infamous 'visit' to the al-Aqsa Mosque. The jury was composed of the British–Palestinian Turner Prize finalist, Mona Hatoum, the local artists Vera Tamari and Suleiman Mansour and the poet Hussein Barghouti. It was a very exciting and revealing event, not least because it brought together young artists from all over the country (including inside Israel), some of whom had never met before. As part of the contest, the jury was asked to discuss their decisions with the artists; the result was a fascinating and often heated debate, which reflected the contrasting experiences of all involved.

One interesting trend among this first group of participants was a move away from the directness and symbolic representation of much Palestinian art in the last three decades of the 20th century, and a noticeable interest in more intimate, more suggestive and experimental expression.

For example, the First Prize winner, Ra'eda Sa'adeh from Um al-Fahm (a small Arab town inside Israel), created an installation of extraordinary lucidity and violence around the theme of the first night of marriage. Yet her work was also full of humour. 'Visitors' were invited into the exhibition space as into a house, then led into a

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<sup>1</sup> This article was originally published in Opendemocracy.net in November 2002.

darkened bathroom in which a short film was projected from the ceiling into the barely-filled bath.

The film was a long sequence in which the artist, dressed in her bride's dress, slowly turns in an undefined landscape until she finally spits blood from her mouth, filling the screen with its gory colour.

The loss of the bride's virginity, so fetishised in our Mediterranean imagination, is thus represented both as an act of violence yet also as a game, in which the bride/artist artificially takes control of her sexual destiny by spitting the blood at the spectator.

Next, the 'visitor' is led to the bridal bedroom. Here the bed is stuck vertically to a wall, creating a vertiginous effect, which is reinforced by the tens of gloved women's hands sticking out on each side of the adjacent walls, strong and rigid, while on the wall opposite, tens of men's ties hung mockingly, limp and almost bewildered.

### *Hearts of glass and longing*

Other artists in the competition addressed the wider realities of Palestinian life. The photographer, Noëlle Jabbour, presented a series of moving portraits of bereaved families, beautifully composed images of mourning for the victims of the continuing occupation. Palestine's territorial fragmentation was the theme of a series of delicate, half-shredded maps of the country, made out of thin, fragile layers of tissue, by the British-Palestinian artist Tina Sherwell.

The works in the 2000 show were full of vitality, irony and wit, and above all an imaginative readiness to experiment with form and material. Hassan Hourani, a young artist from Hebron, created a stunning installation of cubes made out of earth and a combination of herbs, a sensuous feast of colour and smell. Rana Bishara, from Tarshiha in the Galilee, composed a map of Palestine in large coloured shapes, which were put together like a puzzle.

Even the darker themes were expressed in remarkable form. Mohammad Hawajri, from the Bureij Camp in Gaza, remodelled animal bones into strange, eerie sculptures on which he wrote verses from various Arab poets. Ashraf Fawakhri, from Mazra'a in the Galilee, presented a series of red-coloured glass hearts inlaid with objects which, as he writes in his notes, could have been found in any abandoned village – testimony to the 450 or so villages in Palestine from which their inhabitants were expelled or fled in 1948.

But this wonderful creative energy – and particularly the artists' clear desire to look inwardly and find more intimate forms of expression – was soon to be overshadowed by the onset of the second Intifada. The contest was originally programmed to take place every two years so the second was due in 2002. At the beginning of January of this year, we decided to go ahead with the event despite the increasingly unstable security and political situation. In February, ten artists were chosen for the final phase. But then began Israel's incursions into the main Palestinian cities. In April, one of the ten finalists, Hani Zu'rub, was arrested, along with his roommates, and taken from his home. Although he was released a few weeks later, his experience is a sobering and haunting one. At first, he was interrogated and accused of belonging to 'terrorist'

organisations. But when it became clear that these accusations were baseless, the Israeli military judge ordered his release. The *Shin Beth* (the internal intelligence service) officer told him that he would have liked to keep him in prison for a little longer. Then he wondered whether Hani would draw him a little picture as a souvenir, and asked, by the by, which hand he drew with. Hani immediately realised that the officer was going to hurt him, so he lied and told him that he drew with his left hand, which he then used to do a quick sketch of the officer. As Hani handed the drawing to him, the officer said: 'Aren't you going to sign it? I want to put it on the wall behind me.' Hani refused: 'Even when you're about to release me, you wish me harm.' As he stood up to leave, the officer whacked Hani's left arm with his machine gun, inflicting on him a fracture that took two months to heal.

But Hani, like the other nine artists, went on to produce his work, despite the situation. In light of the disruption, the curfews and the closures, we postponed the opening of the event to late September to allow the artists more time.

### *An exhibition under curfew*

Then, about a week before the opening of the exhibition, the Israeli Army re-entered Yasser Arafat's compound in Ramallah and completely destroyed it with the exception of parts of the old, British-built structure in which he sleeps. Curfew was imposed on Ramallah almost every day for the following week, making it extremely difficult for both artists and members of the jury to move.

Five of the artists were coming from inside Israel, one from England; three members of the jury were due to arrive from abroad. It was looking increasingly unlikely that we would be able to hold the event and we began to contact the participants to discuss the possibility of postponement with them. But all the artists were adamant: the show had to go on, whatever the situation. As for our foreign guests, they too were determined to come, including the eminent Cuban curator and writer Gerardo Mosquera and the distinguished Palestinian artist Kamal Boullata, who was travelling from France.

Among the participating artists was Manal Mahameed, a young woman from the Arab village of Mu'awiyah inside Israel who was eight months pregnant. Despite this, she managed to break the curfew and build her complicated installation on time. Mikhail Hallaq, from Fassouta in the north, had never set foot in the West Bank. Only the three finalists from Gaza Ra'ed Issa, Muhammad Hawajri and Abdel Nasser Amer could not make it, since it is impossible for them to leave the huge concentration camp, which the Gaza Strip has become. Instead, they sent their works through the good offices of the British Council and the French Cultural Centre.

The exhibition finally opened and the deliberations began on 28 September, despite the curfew. In many ways, the very fact that this had happened at all is a remarkable testimony to the artists' courage and their determination to work in spite of the continuing war, but I could not help thinking about the waste of energy that had been unnecessarily expended ducking the humiliating restrictions imposed by Israel on Palestinian civilian life. On the other hand, there was a real sense of elation because of this small triumph. In situations like this, every act of defiance, however small, acquires importance.

Much of the work presented this year showed the marks of the events of the last two years, though it is heartening to note that most of the artists resisted the temptation of direct treatment of the violence around them.

Indeed, some were totally removed from those realities. Rosalind Nashashibi, who is half British and half Palestinian, made a short film about her grandfather's neighbourhood in East Jerusalem, a contemplative study of lawlessness and chaos.

Ashraf Fawakhri, who was taking part for the second time, created a satirical installation using a faceless Mona Lisa and a video-clip of a Palestinian wedding, around the theme of sexual violence. Manal Mahameed, erected a real-sized boxing ring near which was projected a short film of two young men in a scuffle, edited together with an idyllic scene of children playing in a field – a study of masculinity which was remarkably elegiac. ('I've always found men both violent and somehow beautiful,' she told me, not without a hint of irony.)

Steve Sabella's stunning photographs of Palestinian landscape were moving and poetic.

Muhammad Hawajri, who had participated two years ago with his series of sculpted animal bones, this time presented a series of abstract works on mixed media (photography and painting), based on the physical composition of trees. But the darker themes of oppression and violence were also there. Abdel Nasser Amer presented a number of haunting prints of faces and figures in pain.

In an extraordinary moving series of ninety-nine sketches and six oil paintings, his Gazan colleague Ra'ed Issa presented portraits of the mutilated bodies of people killed in the Intifada. At first sight, these works emit a deceptive serenity and can easily be read as portraits of people asleep. Yet their haunting facelessness and the quiet absence of movement creep up on the spectator and create a devastating effect.

Hani Zu'rub, the artist who had been imprisoned, chose to narrate his imprisonment through a mixture of painting and installation on the theme of his relationship with the 'other' – in this instance, the Israeli. An interrogation table marked with two hands and decorated with a gun is placed underneath the paintings, while on the wall opposite two love birds in a cage watch on. 'I ask myself: how can I love "him" – the Israeli – when he will not give me reason to...and feel that unless both of us have a right to live and to be buried side by side on this land, I can never love him.'

Four paintings by Mikhail Hallaq were heavily resonant with political symbols. Painted in the Classical style ('I was brought up by nuns,' he told me), they are strange, technically accomplished works which disturb because of the contrast between style and theme: two naked figures fighting with Jerusalem in the background, a Christ-like figure lying in his mother's arms – in clear reference to Michelangelo's Pietà – with his loins covered by a Palestinian keffiyeh (the chequered head-dress).

Finally, Iman Abu Hmid's beautiful installation, Kites, resounds with pain and longing. During the last year or so, kite flying has become something of a national

pastime among the besieged children of Palestine. Echoing this, the artist erected a series of black kites, inscribed with short fragments of poetry and single words, on thin metal poles that were stuck in the ground. 'There is something dead about them, they are black and immobilised and cannot fly, yet they are also full of life and yearning for freedom,' she said.

And in the middle of the work, she erected a delicate structure shrouded in white, 'because for me, coming from the martyr town of Akka' – Acre, part of Israel now, with a sizeable Arab minority living as third-class citizens – 'home is something vulnerable, like this shroud, a beautiful but delicate place which the wind can carry and destroy.'

But reality was to penetrate these events in a different, more direct and dramatic way. As the names of the prizewinners were being read out, the army surrounded a nearby house in which it claimed a wanted man was hiding. The audience at the ceremony became restless and began to leave, worried by the shooting. When the announcements were finally over, some of us rushed down the road to see what was going on. In the valley below us, the army had closed off a whole neighbourhood. The Palestinian jury secretary, Karma Abu Sharif, and a British friend of hers decided to brave the closure and drove down to confront the soldiers. From a distance, we could see them arguing, until Karma was finally arrested. (She was released an hour later.)

When the army finally pulled out, having found no one in the house, we drove to see what they had done. The soldiers had fired into the house, sent in sniffer dogs and then proceeded to ransack it.

Later, I asked Gerardo Mosquera, our Cuban guest, whether he thought it still made sense to organise an arts event when down the road the army was ransacking somebody's house and there was nothing any of us could do about it. 'On the contrary,' he said. 'In situations like this, you need more art, because it is clear from the work of the artists here, and I have always believed this, that art is not a luxury which you create when you have everything else, but a necessary means of survival.'

Kamal Boullata, another member of the jury, wondered why no Israeli artists had joined many of their academic compatriots in protesting against the Sharon government. 'In the 1980s and 1990s, I often took the risk of exhibiting with Israeli artists. But now they all seem to have gone silent.'

But it was another remark by Gerardo Mosquera which has stuck with me ever since. I had asked him if it would not be better to spend the money and effort expended on the exhibition to buy weapons instead. 'No, because that way you would be too much like your enemy...and create a military society, when in your situation you need instead to explore every possible avenue of human development.'

So in the end, we were overtaken by the grim realities around us. It is perhaps difficult to understand, in countries where stability, security and freedom are taken for granted, that an artistic exhibition of this kind can mean so much. But in Palestine, where Israeli politicians have been talking about the prospect of 'transferring' (i.e. expelling) the Palestinians in order to get rid of what the new Israeli Army Chief of Staff, Moshe Ya'alon, so memorably called the Palestinian cancer, such events represent more than

defiance; they are testimony to a people's desire and determination to continue their struggle for a free and dignified life, against all odds.

#### 4 – Photographs



Iman Abu Hmid

*Kites*

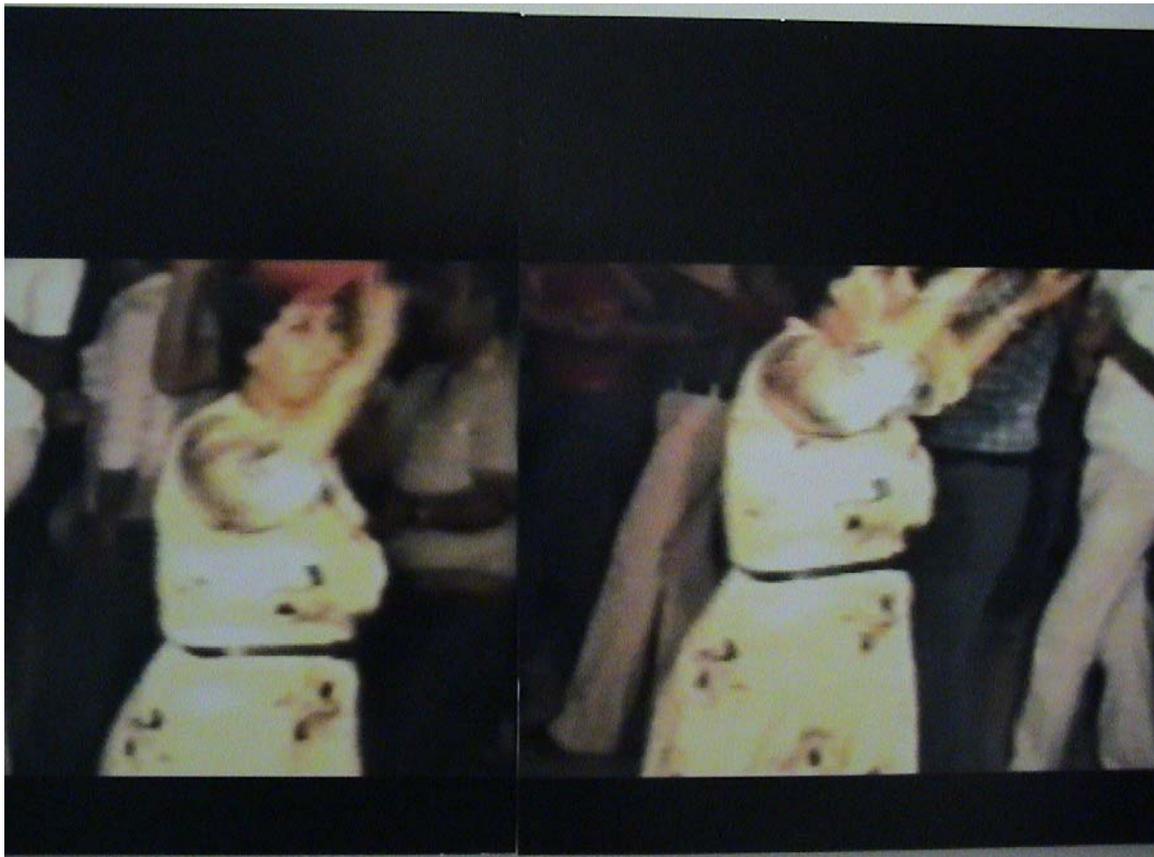
Installation

Photograph by Omar Al-Qattan

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Abdel Nasser Amer  
Charcoal & Ink  
Photograph by Omar Al-Qattan  
©A.M. Qattan Foundation 2002



Ashraf Fawakhri

*Aw Aw*

Installation

Photograph by Omar Al-Qattan

©A.M. Qattan Foundation 2002



Mikhail Hallaq  
Oil Painting  
Photograph by Omar Al-Qattan  
©A.M. Qattan Foundation 2002



Muhammad Hawajri  
*Story of a Tree*  
Mixed Media  
Photograph by Omar Al-Qattan  
©A.M. Qattan Foundation 2002



Manal Mahameed  
*Boxing Ring*  
Installation & Video  
Photograph by Omar Al-Qattan  
©A.M. Qattan Foundation 2002



Ra'ed Issa  
99 paintings and drawings, ink & oil  
Photograph by Omar Al-Qattan  
©A.M. Qattan Foundation 2002



Rosalind Nashshibi  
Dahiet Al-Barid (Post-Office District)  
16mm film  
©Rosalind Nashshibi, 2002



Steve Sabella  
*Cosmos*  
35mm Photography  
©Steve Sabella, 2002



Hani Zu'rub  
*If I say No, I mean No!*  
Paintings and Installation  
Photograph by Omar Al-Qattan  
©A.M. Qattan Foundation 2002



**5 - Omar Al-Qattan  
CV**

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**PERSONAL INFORMATION**

Palestinian/Kuwaiti/British  
Date of Birth: 4/5/1964

**Summary**

I have produced a full-length feature film in a war situation, leading a crew of thirty people in three separate languages; have directed or produced different types of films, from fiction to non-fiction shorts, medium-format and full-length features with contrasting styles (vérité, docu-fiction, fiction and historical documentary), almost all of which have involved a complex European co-production deal. I have a solid education in filmmaking and a rich knowledge of the art form,. I also speak fluent English, French and Arabic, and understand both production and artistic issues, which often makes it easier to follow my artistic instincts and keep within budget!

**EDUCATION**

1982-85 B.A. English Language and Literature, Oxford University (2.1)  
1985-89 Higher Diploma (equivalent to B.A.) in film directing, INSAS, Brussels

**EMPLOYMENT**

1987  
Je suis tu es?, (15 mins, documentary, 16mm)

1988  
La Danse (20 mins, drama, 16mm)

1988

Founded with Michel Khleifi and Jacqueline Louis, Sourat Films sprl (Brussels)

1989

Conte de l'Aveugle et du Paralytique, (15mns, drama, 16mm). This tale, which won a screen-writing competition and was commissioned by the Atelier de Réalisation in Brussels, combines the Biblical parable of the Blind Man and the Paralytic with a bawdy joke. Set in the surreal landscape of deserted factories in a Brussels suburb, it tells of the meeting of two fantastical characters who are inhabited both by the loneliness of Modern Man as well as the Spirit of Falstaff. During one evening, they experience events that temporarily lift them out of the cruel and strange world around them.

1990

Associate Producer on *Cantique des Pierres* (Official Selection, Un Certain Regard, Cannes 1990) dir. Michel Khleifi.

1990-91

Director/Producer on *Dreams & Silence* (52mns, documentary, 16mm). Shot during the weeks preceding the Gulf War, the film is a portrait of a Palestinian woman refugee in Jordan and her struggles with the religious and social constraints around her at a time of great tension and anguish. **JORIS IVENS AWARD**, 1991. Broadcast on FR 3 (France), RTBF (Belgium), NRK (Norway), IKON TV (Holland), Finland and Australia.

1991

Founded Sourat UK, (which became Sindibad Films Ltd in 1993)

1992

Co-producer *L'Ordre du Jour*, a full-length feature in French with Robin Renucci and Michael Lonsdale, Dir. Michel Khleifi.

1993

JVC World Music Library - Palestine. Video archives of Palestinian music

1994-1995

Executive Producer on *Tale of the Three Jewels*, dir. Michel Khleifi. The film, which premiered in Cannes 1995, was the first ever feature to be entirely shot in the (then) Occupied Gaza Strip. Originally commissioned as a 50-minute drama for BBC 2, we decided to make a full-length version with the same budget, eventually attracting co-funding from the Ministry of Culture in Belgium and La Sept/Arte. Apart from a successful international theatrical career, the film has won several international prizes.

1995

Executive Producer, *Forbidden Marriages in the Holy Land*, a 66 minute documentary directed by Michel Khleifi on the subject of mixed marriages between Arabs and Jews in Palestine/Israel - in association with the Med-Media Program of the EU.

1995

Director, *Going Home* (52mns, documentary, Betacam). This is the story of Major Derek Cooper, an British ex-army major who witnessed the last days of the Mandate in Palestine. The film takes him back to Palestine/Israel where he meets veterans and refugees, as the Peace Process looks set to collapse. Broadcast on Channel 4 as well as Planète TV, France/Germany/Italy. Produced by André Singer, Café Productions

1996

Founded Sindibad Multimedia Ltd, a CD-ROM publishing company

1997

*Kan Ya Ma Kan*, four interactive stories for children (in Arabic)

1997

*Letters Garden*, an interactive CD-ROM to teach children the Arabic Alphabet

1998

*Numbers Garden*, an interactive CD-ROM to teach children their first maths in Arabic

1998

*Sudan - Kingdoms on the Nile*, in association with L'Institut du Monde Arabe, Paris and Editions Flammarion - a reference CD-ROM to accompany the archaeological exhibition of the same name.

1998

*An A-Z of the Middle East*, in association with Les Éditions de l'Atelier, Paris - The indispensable guide to today's Middle East.

1998

*Jerusalem* (25 minutes, promotional documentary, Betacam). A look at the Welfare Association's (a Swiss-based charity) work to help the Palestinians in Jerusalem. The film was used to fund-raise during a three-day telethon. The event's takings reached an unprecedented \$23m.

1998-

**A.M.Qattan Foundation** : Co-founder and Director of the Culture and Science Programme. Originally an initiative from members of my family, the Foundation has grown to become Palestine's leading independent educational and cultural NGO. Projects include a children's library in Gaza, an extensive prizes and awards programme in the arts and sciences and an increasingly influential think-tank and lobbying group in the field of public education.

1999

*Homesick*, a feature-length film-script based on the novel by Tony Hanania (Bloomsbury plc, 1997). Co-written with the novelist.

2000

Co-produced Rachel Leah Jones' 500 Dunam on the Moon, a fifty-two minute documentary on the story of the Palestinian village of Ein Houd - broadcast on France 2 Spring 2003.

2000

Amal, my star -(editor) with Michel Khleifi, a full-length screenplay on the life of the Egyptian/Syrian singer, spy and seductress, Asmahan, for director John Irvin

2000-2002

**Muhammad, Legacy of a Prophet** (completed) - series director. A two-part series for American Television (PBS), produced by award-winning Kikim Media. This ambitious bio-epic was filmed in Saudi Arabia, Jordan, Jerusalem, London and the US. It involved both vérité-style filming, as well as extensive lyrical reconstruction (not of historical events, so much as the use of contemporary rituals and realities to evoke events in the Prophet's life), with substantial interviews and portraits of Muslim Americans. My work spanned the first treatments, shooting scripts, location scouting, production planning, and the Super 16mm shoots (from the ground and the air!). Broadcast to great acclaim on PBS December 18 2002.

2002

**Midwest/ Midwest Field** – executive producer. Two video art films on 16mm by Rosie Nashashibi, filmed in Omaha, Nebraska. In collaboration with the Scottish Arts Council. The films were among Nashashibi's four works which won the Beck's Futures Award 2003.

**181- Partition Route** (in post-production), co-producer. This is a ninety-minute documentary for Arte (Germany), co-directed by Michel Khleifi and an Israeli director, Eyal Sivan, on the 1947 partition plan of Palestine

**Diary of an Arts Competition (Under Occupation):** Completed. A seventeen minute video diary of an arts exhibition organised under curfew. (See related article: [here](#) )

2003

**Welfare Association 20th Anniversary Fund-raising Campaign:** 1 x 2'30" fund-raising promo (completed) and 1 x 30 minute film (in production)

**Untitled** – (in development), executive producer. A full-length feature film based on Brecht's Seniora Carrar's rifles. A Palestinian mother hears that her son is planning to commit a suicide bombing and embarks on a journey to stop him.

## **OTHER**

Apart from my film-writing, I have also contributed articles in English to The New Statesman, Sight & Sound, Middle East International, CounterPunch,

Opendemocracy.net & the Jordan Times, and, in Arabic, to Al-Hayat and Al-Quds Newspapers in London. As part of my work in the A.M. Qattan Foundation, I have also co-edited Flowers of Palestine, a reprint of a 19th century book on the wild flowers of the Holy Land, and New Horizons in Palestinian Art, a collection of work by young Palestinian artists.

In 1994, I coordinated a training scheme for Palestinian film technicians funded by the EU, as part of the production of Tale of The Three Jewels.

I am also a trustee of the Welfare Association UK, a charity dedicated to humanitarian aid to the Palestinian people and a member of the Palestine National Conservatory of Music.

## 6 - English-language Subtitles with relative time-code

00.15.18 to 00.18.12	Diary of an Art Competition (Under Curfew)
00.29.05 to 00.31.02	Ramallah, September 2002
1.04.02 to 1.07.00	[Manal Mahamid, 26, Mu'wiya village, Central Israel] Did you come from Tel Aviv? How did you get here?
1.07.04 to 1.15.17	-I left Haifa for Tel Aviv; from Tel Aviv I came to Jerusalem; and from there, God knows how many cars I had to take
1.24.06 to 1.25.00	Where are you from originally?
1.25.02 to 1.36.12	[Hani Zu'rub, 26, Rafah, Gaza Strip] From a destroyed village called Wadi Hunein, between Ramlah and Jaffa
1.36.15 to 1.47.04	I left Haifa to Jerusalem by bus. From there I took a taxi to the checkpoint.
1.48.00 to 1.52.00	At the check-point, we had some problems but I made it here.
1.52.20 to 1.54.00	-What kind of problems?
1.54.09 to 1.58.20	I am an Arab citizen of Israel and am not allowed to come here
02.01.00 02.12.00	I have to get a special permit from the Israeli chief of military staff!
02.31 02.26.22 to 02.31.00	[Iman Abu Hmid, 26, Akka] I came from Akka to Haifa and from there to Tel Aviv.
02.32.00 to 02.32.05	From there I travelled to Jerusalem
02.33.19 to 02.35.20	where my sister lives.
02.36.00 to 02.39.18	I am not sure how many times I changed cars.
02.40.00 to 02.42.00	I had a lot of materials with me. Luckily a man who shared a taxi with me helped me carry them.
02.43.15 to 02.49.00	Paints and materials. Then I arrived at Qalandia checkpoint.
02.50.00 to 02.53.10	A soldier told me there was a curfew in Ramallah. If I went in I couldn't come out again.
02.53.17 to 02.57.10	I have to go in any case, I thought, but then how would I leave?
02.58.19 to 03.01.15	I asked the soldier and he had no idea when I would be allowed out again. So I just went in!
02.02.00 to 03.07.08	How do you feel about coming from Jerusalem to exhibit in Ramallah under curfew?
03.08.00 to 03.13.04	Great! But then again, we're used to this mess!

03.14.13 to 03.20.05	Such a shame that the situation is like this. A lot more people would attend if it weren't for this curfew!
03.20.23 to 03.23.08	It would be nicer for the town! But what can we do?!
03.24.00	[The absentees – under closure in Gaza]
	[Abdel Nasser Amer, 30, Jabalia Camp, Gaza]
	[Raed Issa, 26, Bureij Camp, Gaza]
	[Mohammad Hawajri, 26, Bureij Camp, Gaza]
03.59.14 to 04.03.24	They broke into the house where I live with some friends.
04.05.07 to 04.12.11	They came in and vandalised the place, including my studio.
04.13.00 to 04.19.10	Then I was arrested. To my surprise, I was presented with contradictory accusations:
04.21.14 to 04.23.10	Really strange ones!
04.24.05 to 04.30.22	First, that I belonged to the extreme right, then to the extreme left.
04.31.02 to 04.36.02	When I was finally released, the officer said: 'I am very annoyed that the judge has released you.'
04.36.15 to 04.39.05	I wanted you to stay a little longer.
04.40.04 to 04.46.00	How about you draw me a little portrait, if you don't mind?" So I said ok.
04.46.10 to 04.52.18	He gave me a sheet of paper and asked: 'Oh by the way, which hand do you draw with?'
04.53.00 to 04.56.00	It was a strange question.
04.56.20 to 05.01.23	At that moment I became scared, so I lied and told him that I use my left hand.
05.02.22 to 05.09.20	Then I drew a quick portrait of him.
05.10.22 to 05.14.24	So he was very pleased and asked me to sign it.
05.15.04 to 05.19.04	I said no. – But I want to hang it on the wall behind my desk, he said.
05.20.07 to 05.24.20	I told him: 'Even when you're about to release me, you want to harm me?'
05.25.13 to 05.30.15	Then I put my hand on the table to get up
05.31.00 to 05.36.15	And suddenly I felt the butt of his weapon land on my hand.
05.37.00 to 05.43.15	To be honest, this has been exhausting. These are very hard times to work in.
05.44.17 to 05.48.00	Constantly under pressure. Which is ok, we're used to it.
05.48.05 to 05.54.02	I used to sleep in the same room where I was putting up my work.
05.54.10 to 06.00.00	But here, we've been doing everything by stealth.

06.00.15 to 06.06.12	Maybe if I hadn't travelled to England to study, things would have been easier.
06.07.00 to 06.12.00	But we have to put up with being second-class citizens
06.14.00 to 06.17.00	It may not quite be humiliation, but it drives me mad. And that's their aim. - How do you mean?
06.18.00 to 06.21.00	Their aim is to provoke us, to humiliate us.
06.22.00 to 06.29.00	But why? - In order to break us.
06.30.10 to 06.37.16	Since the style is classical, it seems church-like, Western
06.38.00 to 06.46.24	But if you look closely, my main concerns are political and social
06.47.00 to 06.52.20	This character, for example, is representative of Zionist power
06.53.12 to 06.56.15	Holding down the Palestinians and paralysing them completely
06.56.20 to 07.04.06	And these two characters are the Western peoples looking on and doing nothing about it!
07.06.09 -	[The night before the opening]
07.19.00 to 07.21.24	[Rosie Nashashibi, 29, Glasgow, UK]
07.28.00 to 07.30.00	[Ashraf Fawakhri, 28, Mazra' Village, Northern Israel]
08.14.06 to 08.16.00	[The Jury]
	[Nabil Anani, Palestine]
	[Khalil Rabah, Palestine]
	[Reema Hamami, Palestine & Gerardo Mosquera, Cuba]
	[Kamal Boulata, France/Palestine]
	[Karma Nabulsi, Jury Assistant, Palestine]
08.52.00 to 08.54.00	<i>A child I was, and died</i>
10.37.03 to 10.46.01	Hello, Abdel Nasser. This is the Jury in Ramallah. Forgive us if we are not judicious in these tricky conditions.
10.46.06 to 10.49.10	My name is Kamal Boulata. - Glad to meet you!
10.50.00 to 10.59.00	I enjoyed the wealth of your work tremendously
11.00.10 to 11.16.00	But I have a few questions... - I was interested in exploring environmental issues...
11.17.00 11.19.00	The Prize-giving Ceremony
11.19.22 to 11.27.00	The Jury has decided to grant the distinction prize to Iman Abu Hmid
11.35.00 to 11.38.00	And to Raed Issa
11.41.00 11.45.00	[A few hundred metres away, the army surrounded somebody's house]

11.59.00 to 12.01.00	Maybe I brought bad luck!
12.06.17 to 12.09.15	[Two hours later, the army withdrew]
13.49.00 to 13.54.00	[Gerardo Mosquera, Cuba]
14.00.0 to 14.04.00	Of course I'm upset. I feel something is missing
14.05.00 to 14.08.00	I feel I'm exhibiting in a state of war, under curfew
14.08.10 to 14.14.16	You could be shot or arrested or just stopped for no reason. A state of war!
14.17.00 14.25.00	Yet I've tried to exhibit here as much as I could, because I refuse to accept that the West Bank has died
14.26.00 to 14.32.00	And we must continue to do everything we possibly can here, because life goes on and doesn't just stop.
14.51.00 to 15.00.00	Many Israeli academics have expressed criticism of current policy
15.01.00 to 15.21.00	But I haven't heard of Israeli artists coming together to protest and I wonder why. Indeed, I'd like to make contact with some of them and ask why this is so.