

**Negotiations: From a Piece of Land to a Land of Peace**

**June 19 – June 29, 2003**

**Toronto, Canada**

**<http://negotiations2003.net>**

**[info@negotiations2003.net](mailto:info@negotiations2003.net)**

**A Creative Response Initiative**

**<http://creativeresponseweb.net>**

## SCHEDULE

### THURSDAY JUNE 19

5:30 – 7:30 PM

#### *WILL*

OPENING RECEPTION | P 14  
A Space Gallery | Free

9 PM

#### *Check Point*

PERFORMANCE | P 6  
Winchester Pub | \$12 or pwyc

### FRIDAY JUNE 20

1 – 4 PM

#### *Shoot Back with Video*

WORKSHOP | P 7  
Innis Town Hall | Free

4:30 – 5:30 PM

#### *Beat on the Street*

STREET PERFORMANCE | P 7  
Corner of Bloor & Avenue | Free

6:15 PM

#### *Staking Claim(s)*

SCREENING & DIALOGUE | P 8  
Innis Town Hall | \$12 or pwyc

### SATURDAY JUNE 21

12 – 1 PM

#### *On Site*

MEET THE ARTISTS | P 9  
A Space Gallery | Free

1 – 4 PM

#### *Price of Olives*

WORKSHOP | P 9  
A Space Gallery | Free

5:30 – 7 PM

#### *Land without Soil*

PANEL | P 9  
Innis Town Hall | \$5 or pwyc

7:30 PM

#### *Unsettled Returns*

SCREENING & DIALOGUE | P 10  
Innis Town Hall | \$12 or pwyc

### SUNDAY JUNE 22

12:30 PM

#### *Up Close*

SCREENING | P 11  
Innis Town Hall | \$8 or pwyc

3 – 6 PM

#### *Meeting Grounds*

PUBLIC FORUM | P 12  
Innis Town Hall | Free

7 PM

#### *Palestine BeComing*

PERFORMANCE | P 13  
Innis Town Hall | \$12 or pwyc

### TUESDAY JUNE 24

7 – 10 PM

#### *Mapping the Roads*

PANEL | P 13  
Room 4-422, OISE | Free

### WEDNESDAY JUNE 25

1:30 – 5 PM

#### *Come Out for Palestine!*

WORKSHOP | P 14  
519 Community Centre | Free

### SATURDAY & SUNDAY JUNE 28-29

2 PM

#### *Pride*

MARCHES | P 14

#### **Tickets and Passes:**

Single ticket prices are listed in the schedule.

Passes for all events (limited number):

**\$55**

Students and low-waged (limited number):

**\$45**

#### **Advance tickets at:**

Toronto Women's Bookstore  
73 Harbord St.  
416-922-8744

Another Story  
164 Danforth Ave.  
416-462-1104

**Box office opens 30 minutes before start of programme. Advance ticket and pass holders must arrive no later than 20 minutes before start. Seating guaranteed until 10 minutes before start. Latecomers will be seated subject to availability. No admittance 5 minutes after start.**

#### **Venues:**

Winchester Pub, 537 Parliament St.  
Parliament, north of Carlton  
416-929-1875

Innis Town Hall, 2 Sussex Ave.  
St. George, south of Bloor

A Space Gallery, 401 Richmond St. W.  
Richmond, east of Spadina  
416-979-9633

519 Community Centre, 519 Church St.  
Church, north of Wellesley  
416-962-8499

Ontario Institute for Studies in Education  
(OISE), 252 Bloor St. W.  
Bloor, above St. George subway

**Any proceeds from Negotiations will be donated to the International Solidarity Movement.**

## A Message to Participants

Members of our group have been trying – for varying lengths of time and through different creative, intellectual and social activities – to work the land so it can sustain a political imagination capable of growing beyond momentary engagements in trendy causes. When Creative Response came together in April 2002, we all sensed the urgency to respond to Sharon’s latest terror campaign deceptively named the “war against terrorism.” In August 2002, a small group of us began thinking of an initiative that would effectively question the hypocrisy of “peace efforts” in the region. We wanted to re-articulate the discourse on “negotiations” to shift the public focus from fenced security and land claims backed by military might towards existing and emerging practices of shared entitlement and common responsibility.

We believe that true negotiations cannot be prescribed by any prefigured roadmaps, let alone by those mapping the roads already traveled and – paved by bulldozers running over living bodies to take down people’s houses – come to a dead-end. We believe that negotiations aimed at positive social transformation cannot be dictated by (junior or senior) patriots presiding over people’s destinies through behind-the-door dealings and vote-bendings insultingly called “democracy.”

Beyond its tragic impact on the daily lives of Palestinians and Israeli Jews in the region and in diaspora, the on-going conflict in Palestine-Israel is of particular global significance because of its emergence through a complex history of European and American imperialist interventions, racism and war. The historical and current dynamics in Palestine-Israel challenge us to formulate ethical responses and accountable practices pertaining to Indigenous peoples’ right to land, resources, citizenship, self-determination and cultural identity. In Palestine-Israel, in the Americas and the world over.

Initially envisioned simply as an art exhibition, *Negotiations: From a Piece of Land to a Land of Peace*, soon grew into its present formulation as an *event* as we became increasingly aware of the imperative of “staking claim(s)” to alternative public spaces for open exchange among people directly and genuinely interested in working towards social change. We invited artists of all disciplines, cultural workers, academics and activists to tackle, in new and creative ways, a series of issues which we proposed as the animating themes of Negotiations [see *Meeting Grounds*, p. 11]. We called for projects that, through processes of creative collaboration and shared authorship, transformed intentions into specific interventions.

The work of translating our own intentions into action has meant a sharpening of our analysis of the politics and representations shaping the North-American responses to Palestine-Israel, and a commitment to pursue accountable solidarity with Palestinian struggles. This work has been difficult for the following reasons, among many.

1) In the present North American political climate – imbued with varying shades of fascism, fundamentalism, racism and self-righteousness – the work of thinking, speaking and acting about one of the world’s most dramatic political, historical and ethical failings, Palestine-Israel, in a manner that is not comprised of mere gestures and sloganeering but of meaningful and critical engagement, almost equals insurgency. As such, this work is subject to surveillance and censorship on the one hand, and to fear, indifference, misunderstanding or rejection on the other.

2) Death and destruction are distributed disproportionately among the people in Israel and Palestine as is power between the state (Israel) and a state-in-perpetual-waiting (Palestine). Yet, the North American public – with their widely different investments and belongings, rememberings and forgettings – are subject to mind-bending by the mainstream media who are now formally and self-admittingly in “bed” (have they ever not been?) with imperialist states that wage war branded as “preemptive attack.” The colonial nature of this violence hides behind the excuse of suicide bombings, which the media/states turn into spectacles to deflect public attention away from soldiers, missiles, guns and bulldozers let loose on civilian grounds, away from checkpoints, curfews, creeping illegal settlements on occupied land, and the systematic eradication of a people’s economic, educational, cultural, administrative, and medical infra-structure. The pervasive ideology of “victimhood” enables overt and covert silencing mechanisms directed at all those who honour the memories of the Shoah by universalizing the principle of “never again.”

3) The selectively-remembered horrific legacies of European anti-Semitism coupled with the denial of the conditions of existence of the United States and Canada as ‘settler’ states on occupied lands sustain a discourse about Israel (pervasive even amongst progressive intellectuals) that refuses to address Zionism as an inherently colonialist project, and so refuses to acknowledge the history that precedes 1967 and 1948. The work of surfacing and naming this history as a precondition for any present-day negotiations is a challenge yet to be taken up seriously by the left in North America.

4) Solidarity work must acknowledge the interconnectedness of our lives and destinies and thus our inherent equality. Only within this conceptual space can we begin to establish viable relationships and practical networks to change the geopolitical and economic conditions as well as the cultural attitudes and practices that keep re-producing the material and psychic patterns of colonial violence. Yet, much remains to be clearly and pragmatically

conceptualized, articulated and enacted with regards to the ethics and politics of transcultural and transborder solidarity.

5) Soon after we began working on the Negotiations project, we realized that we had to walk the very rough roads of collaborating across the “partition lines” which we had publicly named. Our effort has been toned by moments of recognition (variously difficult or exhilarating) both of our different investments, desires and working expertise, and of the differences we consciously and less so insert into the work because of our cultural backgrounds and thinking habits. We have learned that ethical intentions must be substantiated by concrete commitments of labour. Thus, in the ‘here and now’ of our working relations, within and outside the group, we have to remain vigilant about the political and ethical viability of this project and continuously assess the existing rhetoric and practices of co-labouring.

Thus far, we have tried to take our clues from activists in Palestine-Israel. We have been inspired by Ta’ayush and their work in mobilizing Israeli citizens – Palestinians and Jews alike – in support of the besieged civilians in West Bank and Gaza. Ta’ayush (literally ‘co-existence’) challenges common stereotypes of “Arabs,” “Jews,” “Palestinians” and “Israelis” as mutually exclusive and permanently irreconcilable communities. We have been particularly inspired by the International Solidarity Movement (ISM) that has succeeded, in a short time, to deepen and radicalize the notions and forms of solidarity, and to foreground the leadership of Palestinians – as the people who are most intimately aware of the history and priorities of their struggle – to set an example for cross-border collaboration and solidarity. As we write these words, we have news of yet another IDF (Israeli Defense Forces) raid on ISM’s offices in Beit Sahour, Occupied Palestine (May 9, 2003). Beyond our deep concern for the individual safety of ISM activists, we are aware of the heightened urgency to step up our efforts in solidarity with international peace and human right activists to counter hypocritical “peace” plans about to draw the curtain, yet again, on the ongoing perpetration of violent injustice.

To us, Negotiations is a space where we can face the challenges of an open exchange about the most difficult issues pertaining to the history and current conditions of the crisis in Palestine-Israel. We believe this exchange to be crucial as we witness a new phase in global colonization schemes, set fast on further deprivation, disenfranchisement and displacement of Indigenous peoples. The Palestinian Intifadas exemplify counter-colonization movements. As such, they should compel us to make our political and social interventions meaningful, sustainable and visionary. This must be a collective effort, and no inclusive collectivity can be built in the absence of imagination and communication. Art, as a medium for both, is therefore essential to any project of transformation.

We believe that the people and projects brought together in Negotiations offer uniquely creative means through which art can trigger, facilitate and channel social exchange. Negotiations is not meant to be merely consumed. We have built into our programme of activities multiple opportunities for participatory dialogue and work. In addition to their specific presentations, some of our guests will join us at the Meeting Grounds, Sunday, June 22, to help further responses to the questions with which we began our project. We hope to see you there as active co-labourers.

In negotiations, will animates the imagination that animates the work. We are grateful to all artists, activists, cultural workers, academics, poets and performers who responded to our invitation and are joining us, remotely or in person, and immensely thankful to all those whose volunteer labour has nurtured this project. With love, courage and commitment. For peace.

*Gita Hashemi for Negotiations Working Group*

*Check Point*  
THURSDAY JUNE 19, 9 PM

OPENING PERFORMANCE  
WINCHESTER PUB

The celebratory kick off to Negotiations, *Check Point* features poetry by special guest **Lee Maracle**; music and spoken word inspirations by **Trish Salah & Reena Katz**; Middle Eastern/South American/African beat by **Suleiman Warwar & Milad Bouchaaya**; Palestinian/American Hip-Hop rhymes of **Iron Sheik**; and the unique TekArabic music of **John Farah**. Acknowledging the diversity of expression, the urgency and imperatives of political responsibility and the transcultural collaborations that characterize Negotiations, *Check Point* is a space for resisting colonization and displacement, negotiating the borders of identity and building creative solidarity. *Oona Padgham*  
• MC: OONA PADGHAM •

#### PERFORMERS

**Lee Maracle** is the author of many critically acclaimed literary works including *Sojourners and Sundogs* (Polestar/Raincoast), *Ravensong* (Polestar/Raincoast), and *Bobbi Lee* (Scholars/Women's Press), and the co-editor of a number of anthologies including *My Home as I Remember* (Natural Heritage Books). Born in North Vancouver, a member of the Sto:lōh Nation, mother and grandmother, Ms. Maracle is an award-winning author, a celebrated mentor and a much-admired orator. She is currently Distinguished Visiting Professor of Canadian Culture at Western Washington University.

**Trish Salah** is a Toronto-based writer and union activist. Her writing has appeared in a variety of zines, journals and anthologies, most recently in *Fireweed* and in *Brazen Femme: Queering Femininity* (Arsenal Pulp). Her first book of poetry, *Wanting in Arabic*, was published by TSAR in the fall of 2002.

**Reena Katz** is a Toronto-based violinist, teacher and audio artist. Her work engages with memory, diaspora and anachronisms. She has collaborated on numerous occasions with local video and performance artists and dancers.

**Suleiman Warwar** is a Palestinian percussionist currently working on his first album. In addition to the tabla, duff and katim (Middle Eastern instruments), Suleiman also plays congas, banjos, udo, jambay and many other South American and African percussions.

**Milad Bouchaaya** is a Lebanese percussionist currently residing in Canada. Milad also plays the oud and the violin.

**Iron Sheik** is a Palestinian-American MC working out of the Bay Area, California. He recently completed his first full-length album, *Camel Clutch 2003*. He is touring *Rhyme for Palestine* this summer in North America. <http://www.ironsheik.biz>

**John Kameel Farah** is a composer, pianist and sound artist who focuses on merging contemporary classical, jazz, free improvisation, and Middle-Eastern musical genres in electronica/techno collages. In TekArabic, Farah performs keyboard improvisations over sequences on a computer. A recipient of the Glenn Gould Composition Award in 1994 and 1995, he gave recitals and workshops for young music students in East Jerusalem, Ramallah and Bethlehem in November 2002. <http://webhome.idirect.com/~ffarah>

*Shoot Back with Video*  
FRIDAY JUNE 20, 1 – 4 PM

HANDS-ON WORKSHOP  
INNIS TOWN HALL

Why should media artists and activists work to end the Israeli Occupation? How can artists and activists use their combined skills, tools, and resources to reach, and build, different audiences in different settings? What can we learn from the histories of media activism and grassroots activism? Come learn some answers to these questions and more in this workshop in video production and activism. Become part of the Video Petition Project [see WILL insert] by helping to produce a segment of the petition. Learn about the history of the Israel/Palestine conflict, and contribute your knowledge of activism and art to the discussion and production. This workshop provides opportunities for Q&A and hands-on learning. No experience necessary. *Artist Emergency Response, Guest Artists*

This workshop will be facilitated by members of **Artist Emergency Response [AER]**, a collective of artists and activists – including many Jews and Palestinians – working for a peaceful solution to the Israel-Palestine conflict. Visit <http://www.artic.edu/webspaces/aer/> to make a petition segment. <artistemergencyresponse@hotmail.com>

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*Beat on the Street*  
FRIDAY JUNE 20, 4:30 – 5:30 PM

A SOLIDARITY ENCOUNTER  
ON BLOOR, NORTH WEST CORNER OF AVENUE

Performers and activists meet across from the Israeli Consulate for a vigil with a different beat. **Coalition Against War and Racism [CAWR]** brings musicians from diverse cultures to the street to entertain the idea that solidarity can be loud and be heard. We will gather on Bloor Street, corner of Avenue Road, in solidarity with the **Jewish Women's Committee to End the Occupation** and the **Coalition for a Just Peace in Palestine and Israel**, cosponsors of the weekly Friday vigils, an ongoing gathering of Toronto's voices of conscience since 1988. *Marque Brill & Manuel Moreno, CAWR*

*Staking Claim(s)*  
FRIDAY JUNE 20, 6:15 PM

SCREENING & CONVERSATION WITH CURATOR  
INNIS TOWN HALL

This programme of media art by Aboriginal artists addresses issues of land base/rights, sovereignty, stewardship and disenfranchisement. Using a wide variety of genres and techniques from documentary to conceptual/experimental, these artists explore the various effects of colonization as well as positing a clear Indigenous subjectivity. Subversive and contestatory, on the screen and off, these works articulate resistance. *Steven Loft, Guest Curator*

• STEVEN LOFT • FACILITATOR: GITA HASHEMI •

#### PROGRAMME

##### ***Rooster Rock – The Story of Serpent River***

BONNIE DEVINE, REBECCA GARRETT | CANADA 2002 • 32 MIN • VIDEO

In 1953 uranium was discovered in the Laurentian Shield, 30 miles north of the Serpent River First Nations Reserve, in the middle of Alec Meawasige's trapline and in the heart of a sacred mountain. Based upon drawings by Bonnie Devine and inspired by the experiences of her uncle, Art Meawasige, *Rooster Rock* tells the story of a northern Ontario community's introduction to the nuclear age.

##### ***Untitled***

DANA CLAXTON | CANADA 2001 • 7 MIN • VIDEO

*Untitled* concerns the mechanisms of oppression of Canada's Aboriginal people and the effects of colonialism both past and present. Rich in symbol and metaphor, the work addresses the destruction and grief wrought by the imposition of Euro-Canadian values, customs and systems upon the First Nations of North America.

##### ***\$4 Indian***

DARLENE NAPONSE | CANADA 2001 • 2 MIN • VIDEO

This satirical video looks at the history of agreements and promises made by the "Crown" to the Ojibway people of Lake Superior and Lake Huron. A revised and revealing assessment of the Robinson Huron Treaty of 1850.

##### ***A Nation is Coming***

KENT MONKMAN | CANADA 1996 • 24 MIN • VIDEO

*A Nation is Coming* draws upon various Native prophecies to reflect on how technology, "advancement," and disease have changed both the land and the lives of those who lived here. Against images of fire, viruses and the bleakness of modern civilization, a Ghost Dancer is resurrected: a symbol of the ill-fated Lakota prophecy that promised the restoration of the vanishing buffalo herds and the traditional way of life.

##### ***'Si'Elu'taxw***

FIRST NATIONS VIDEO COLLECTIVE | CANADA 1997 • 25 MIN • VIDEO

A series of short, experimental videos around the treaty and claim processes in British Columbia. Produced by the First Nations Video Collective, including work by Tony Melting Tallow, Thirza Jean Cuthand, Adele Kruger, Michelle McKeough, Michelle Sylliboy, Charlotte Wuttke, San Dee Doxtador, Stephanie Llewellyn, and Allan Hopkins.

**Steven Loft** (Jewish/Mohawk) is a curator, writer and media artist. Currently the Director of the Urban Shaman Gallery in Winnipeg, Loft has also been First Nations Curator in Residence at the Art Gallery of Hamilton and Artistic Director of the Native Indian/Inuit Photographers' Association.

*On Site*

SATURDAY JUNE 21, 12 – 1 PM

MEET THE ARTISTS  
A SPACE GALLERY

An informal gathering at A Space Gallery to meet participating artists [see WILL insert], including **Shahrazad Arshadi, José Lambert, Ilana Salama Ortar, Galia Shapira, Stephen Wright, Artist Emergency Response and Negotiations Working Group.**

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*The Price of Olives*

SATURDAY JUNE 21, 1 – 4 PM

CREATIVE WORKSHOP  
A SPACE GALLERY

What does it take to grow olives in Occupied Palestine? What does it take to get them to the markets? What does it take to bring them here? We invite you to walk with us beyond the checkpoints, over the roadblocks, through the dirt roads and past the bulldozers for some up close encounters with Palestinian growers under the olive trees under curfew. With your participation and through a fair trade of stories and facts, ideas and labour, our goal is to build the Olive Fair installation, our contribution to the WILL exhibit [see WILL insert]. We bring the olives and olive products, produced in Palestine and sent to us from Jaffa by Sindyanna, a fair trade company. You bring your energy and enthusiasm. Together, we'll shape the installation in the gallery and on the internet, and explore what it takes to build an accountable politics of solidarity. *Elena Basile & Gita Hashemi*

This workshop will be introduced by **Nahil Aweidah** and facilitated by members of the **Negotiations Working Group**. Nahil Aweidah is an activist, university teacher, member of the first Palestinian Women's Union, Jerusalem refugee (1948) and Ramallah refugee (1967). <http://olivefair.net>

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*Land without Soil, Art without Artwork*

SATURDAY JUNE 21, 5:30 – 7 PM

PANEL DISCUSSION & SCREENING  
INNIS TOWN HALL

We live in partitioned times. The rendering asunder of common territories and histories in the name of imaginary ethnic imperatives is, politically speaking, precisely what *Inadvertent Monuments* [see WILL insert] seeks to critique. Yet art itself is not exempt from this logic of partitioning, often merely transforming politics into an image, an artwork, thereby defusing its real and potential force. Is it possible to address the perceptual geopolitics of partition using art-related habitus and skills while avoiding the pitfalls of "picture politics?" The screening of Ilana Salama Ortar's short documentary film, *Adamut/Lands* [Israel 2003, 12min, DV], and the ensuing presentation will be the occasion to examine the veritable use-value of art in a political framework. The film deals with the situation of land stripped of its soil. Is it possible to envisage art without artwork, refusing to remain partitioned within the territory of its discipline? Can the inadvertent, symbolic configuration of the real be the object of the sort of sustained scrutiny usually reserved for the category of objects known as artworks? *Ilana Salama Ortar & Stephen Wright, Guest Artists*

• ILANA SALAMA ORTAR & STEPHEN WRIGHT • FACILITATOR: SARA MATTHEWS •

**Stephen Wright** is a Paris-based theorist of art-related practice. **Ilana Salama Ortar** is a Haifa-based artist, working on the development of "civic art," investigating the visible and invisible traces of the erasure of individual and collective memory in the urban fabric.



This programme brings together two celebrated filmmakers, **Michel Khleifi** and **Eyal Sivan**, on the screen and in person, for a close inspection of the unsettling history of Palestine-Israel. The juxtaposition of an older film from each director and preview clips from their current collaborative work-in-progress provides a rare opportunity to unearth the past for traces of the present guided by a pair of experts. *Gita Hashemi*

• MICHEL KHLEIFI & EYAL SIVAN • FACILITATOR: GITA HASHEMI •

**PROGRAMME**

***Ma'aloul Celebrates Its Destruction***

**MICHEL KHLEIFI | PALESTINE/BELGIUM 1984 • 30 MIN • BETA**

Ma'aloul is a Palestinian village in Galilee. In 1948 it was destroyed by the Israeli armed forces and its inhabitants expelled either to Lebanon or to the neighbouring town of Nazareth. Ever since, the former inhabitants of Ma'aloul, allowed only to visit it once a year on the anniversary of Israel's independence, have developed a tradition of organizing a picnic on this day on the very site of their destroyed village.

***Aqabat Jaber, Peace with no Return?***

**EYAL SIVAN | PALESTINE/ISRAEL 1995 • 61 MIN • 16 MM & DIGITAL BETA**

Having made *Aqabat Jaber, Passing Through* (1987) just before the first Intifada, Eyal Sivan returns to this refugee camp the day after the evacuation of the region by the Israeli army. A few kilometres from Jericho and built 50 years ago, Aqabat Jaber is today a refugee camp under Palestinian control. This film asks if peace between Israel and Palestine can be possible without the return of the Palestinian refugees to their homeland, which is now Israel.

***The Partition Line***

**EYAL SIVAN & MICHEL KHLEIFI | 2003 • WORK-IN-PROGRESS • BETA**

Since the beginning of the Second Intifada in October 2000, the bloodshed has not stopped in Palestine-Israel. Walls continue to be raised, barbed-wires laid down, new borders succeeding those already present in the collective unconscious of both peoples. What can cinema do before a situation so desperately devoid of hope? Sivan and Khleifi are making a film which resists the idea that the only thing Israelis and Palestinians can do together is fight wars until they are both driven to oblivion. Faced with the tragic torments shaking their societies, theirs is a sort of filmic act of faith. They believe that the only "realistic" solution rests in the prospect of a bi-national state where citizens share equal rights and duties for peaceful coexistence. Utopian? No. Both are convinced that the situation in the Middle East is an ideological/pathological construct made by men, which can therefore be unmade by them. Both aim to show that this is possible through their cameras, as they film the daily realities of men and women, of the young and old.

Born in Nazareth, **Michel Khleifi** has produced and directed five full-length features and seven documentaries for international release and broadcast. He is winner of several prestigious international awards including the International Critics' Award, Cannes 1987, and the Golden Concha, San Sebastian 1987, for *Wedding in Galilee*.

**Eyal Sivan**, filmmaker and Israeli dissident, produced his first film *Aqabat Jaber, Passing Through* about displaced Palestinian populations, winning the 1987 'Cinéma du Réel Prize' at the Centre Pompidou in Paris. He also won the Adolf Grimm Gold prize in Germany for his film about the Eichmann case, *The Specialist* (1996-99). Sivan continues his pro Palestinian militancy and is currently working on a new auto-biographical cinema project dealing with issues of immigration, identity and borders.

*Up Close*  
SUNDAY JUNE 22, 12:30 PM

FILM SCREENING  
INNIS TOWN HALL

Ordinary people pay the highest price in any conflict. When conflicts last for a long time, people hope, every day of every year, that this will be the last. They just cannot imagine that human madness can last so long. But it does, and the same questions have to be asked, again and again. Until the need arises to turn to the previous generations, not simply to ask, but to hear answers. *George Khleifi, Guest Curator*

#### PROGRAMME

##### ***Once Again: Five Palestinian Human Rights Stories***

INSTITUTE OF MODERN MEDIA, AL QUDS UNIVERSITY | PALESTINE 2001 • 58 MIN • BETA

In the fall of 2001, the Institute of Modern Media at Al Quds University (quds@tv.alquds.edu) asked five Palestinian directors to produce five documentaries dealing with the present situation in Palestine and Israel.

**ISMAEL HABBASH** tells the story of a Palestinian family who had always dreamt of owning an apartment that they could call their own. As soon as they move into their newly-owned apartment in Al Bireh, Israeli shelling begins and the family's youngest son, Ubai, is killed. Their dream house has become a nightmare.

**NADA YASER** documents the inhabitants of a Beduin village in Galilee. One of sixty such Arab villages not recognized by Israel, the inhabitants live without basic necessities such as electricity and schools. From the village courtyard, men gather to talk and to observe daily life in the nearby Jewish town of Karmiel, with its plush homes built on villagers' land.

**TAWFIQ ABU WAEL** records what happened to 13 Palestinian citizens of the State of Israel who were killed by Israeli police during an October 2002 protest in Galilee and the Triangle. Tawfiq discovers that the actual number of deaths was 14. Unlike the 13 other citizens of the Israeli State, the 14<sup>th</sup> Palestinian martyr was a Gazan worker who had joined the demonstrations.

**ABDEL SALAM SHEHADEH** documents his time spent with a number of Gazan farming families who had planted trees on their land as a legacy to their sons and daughters. Since the trees occupy land separating the Israeli forces from Palestinian communities, the army has deployed military bulldozers to uproot them. Tanks lay guard in the area to prevent Palestinian fighters from hiding among the trees.

**NAJWA NAJJAR** has met a young boy, Muhammad, from the Qalandia refugee camp, which lies near the Israeli checkpoint between Jerusalem and Ramallah. Muhammad is familiar with his family's ancestral home – a destroyed village in Israel. The stories he tells of his mother and grandmother help him forget his present day reality in the refugee camp.

##### ***3 cm less***

AZZA EL-HASSAN | PALESTINE 2003 • 60 MIN • DIGITAL BETA

"How dare you leave this family and walk away?" This is what Reada says to her dead father who in 1972 hijacked a plane and died in the process. Her anger toward him is not very different from the anger felt by Samia, Surida and Sarah at the absence of their mother from their life, who was always too busy fighting the Israelis. These are the main characters in *3 cm less*, women who wish to conciliate with their parents by capturing on tape their own attempts to do so.

**George Khleifi** was born in Nazareth in 1947. He studied at the INSAS School of Film in Brussels (1974-1978), and has produced several films and TV documentaries including *You, Me, Jerusalem* (1995), a Palestinian/Israeli collaboration with Micha X. Peled. He co-founded the Jerusalem Film Institute (1991-1996) with journalist Daoud Kuttab. He is currently the head of training and production at the Institute of Modern Media, Al Quds University.

Throughout Negotiations we have challenged participants to document, explore and disseminate socially creative strategies for shaping new parameters for peace in Palestine-Israel and beyond. Coming near the end of an intense series of events, this forum is yet a further moment to think through, substantiate and enable the actualisation of such parameters. We have invited the artists, curators and activists on this panel to reflect on their own work in relation to the questions with which we began our project. A just and viable peace requires a commitment to co-labouring across divides. Our contention is that such a co-labouring necessitates ethically responsible practices of solidarity. As we begin to explore these practices, we must interrogate our social, historical, economic and geopolitical differences. In this work, accounting for and negotiating between the asymmetries in our locations, specifically as they relate to ongoing processes of colonization, become imperative. We envision this moment as an opportunity to work through these issues critically and ethically. *Elena Basile, Gita Hashemi, Hanadi Loubani & Sara Matthews*

• SHAHRZAD ARSHADI • MICHEL KHLEIFI • STEVEN LOFT • GALIA SHAPIRA • EYAL SIVAN • BADEA WARWAR • STEPHEN WRIGHT • ARTIST EMERGENCY RESPONSE • MODERATORS: HANADI LOUBANI & ELENA BASILE •

Along with forum participants, we invite you to reflect upon the following questions:

- 1) How do we conceptualize the relationship between land and identity as we foreground Indigenous peoples' right to land, resources, citizenship, self-determination and cultural identity?
- 2) How do we articulate ethically responsible politics of solidarity that work towards an inclusive recognition of histories of oppression?
- 3) How can international communities work in solidarity with diasporic communities from the Middle East in imagining and building the possibilities for peace?
- 4) How can artistic interventions help circulate practices of peacemaking capable of confronting the material and psychic dynamics of colonialism that sustain the historical and current continuance of war, dispossession, repression and exclusion?
- 5) How do artistic responses take up the intertwined and complex relationship between imperialism, diaspora and dispossession in the Israel-Palestine conflict?
- 6) How can we counter mechanisms of censorship, isolation and absencing – in media and politics – that hinder substantive dialogue?

*Palestine BeComing*  
SUNDAY JUNE 22, 7 PM

SPOKEN WORD PERFORMANCE  
INNIS TOWN HALL

Palestinian culture has often been characterized as a culture of death and violence. Tonight we challenge this construction. Join us for a night of women-centred culture of joy, celebration, and critical resistance. Palestinian women's popular poetry, modern verse by poets living in Israel, in the Occupied Territories and in diaspora, and poems of solidarity break through walls and veils of silence and amnesia to contest the violence of dispossession, occupation and displacement. Eluding mechanisms of isolation, surveillance and censorship, the absented Palestinian body/voice returns to assert its agency through non-violent modes of resistance in poetry. Tonight, spoken word artists and activists – including **Lillian Allen, Yvonne Farah, Tarek Fatah, Leah Lakshmi Piepzna-Samarsinha, Roula Said, Rula Sharkawi** and others – stage a reading of being and becoming. *Anjula Gogia, Hanadi Loubani & Badea Warwar, Guest Curators*

• MCS: HANADI LOUBANI & BADEA WARWAR •

**Lillian Allen** is an internationally acclaimed poet recognized as a key originator and leading exponent of dub poetry. **Yvonne Farah** is a Palestinian political science student with special interest in journalism and media. **Tarek Fatah** is the host of the Muslim Chronicles and a founding member of Muslim Canadian Congress. **Leah Lakshmi Piepzna-Samarsinha** is a queer brown mixed Sri Lankan writer, spoken word girl, and proprietor of the browngirlworld spoken word night. **Roula Said** is a Palestinian/Canadian and a performer of Middle Eastern music and dance. **Rula Sharkawi** is a Jerusalem-born human rights activist and writer. **Anjula Gogia** is a local bookseller and activist. **Hanadi Loubani** is a founding member of Women for Palestine and Ph.D. candidate in Sociology at York University. **Badea Warwar** is a founding member of Women for Palestine and Ph.D. candidate in English at York University.

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*Mapping the Roads*  
TUESDAY JUNE 24, 7 – 10 PM

PANEL DISCUSSION  
ROOM 4-422, OISE

Several months ago, **Women for Palestine** [WFP] and the **Jewish Women's Committee to End the Occupation** [JWCEO] met to establish a stronger collaboration between the two groups. It immediately became clear that there was a need to widen the scope of their dialogue to address fundamental issues beyond the immediate pragmatics of their campaigns for peace. Working within an open and non-hierarchical feminist framework, this Dialogue group has engaged in difficult topics such as Zionism, anti-semitism, colonialism, Indigenous peoples' rights, and the Palestinian refugees' right to return. In this panel the Dialogue group will focus on the U.S. proposed Road Map, committing yet again to the imperative of negotiating not in spite of difference, but precisely because of it. *Sue Goldstein & Hanadi Loubani*

• HANADI LOUBANI & SHADI ESKANDANI (WFP) • RACHEL GORMAN & SUE GOLDSTEIN (JWCEO) • FACILITATOR: GITA HASHEMI •

*Come Out For Palestine!*  
WEDNESDAY JUNE 25, 1:30 – 5 PM

PUBLIC ART WORKSHOP  
519 COMMUNITY CENTRE

Put the politic back into pride. Come and help do it with style and flair. Join with other community and political activists to paint, sew, draw out, draw in, print and splash that dull parade with the passion it is missing. And most of all, come in solidarity with **Salaam Toronto: Queer Muslim Community**, to support the struggle of Palestinians for self-determination, and to support the fight of both Palestinian and Israeli Jewish activists for justice in a land where there is very little. There is no pride in occupation. *Sue Goldstein*

• BLAIR KUNTZ • RACHEL ROSEN • RAVEN ROWANCHILDE • FACILITATOR: SUE GOLDSTEIN •

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*Pride*  
SATURDAY JUNE 28 & SUNDAY JUNE 29, 2 PM

MARCHES  
STREETS OF TORONTO

**Creative Response** and other community organizations will join forces with **Salaam Toronto** for the Dyke March on Saturday and the Queer Pride parade on Sunday. For information on locations check <http://negotiations2003.net>

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*WILL*  
JUNE 19 —JULY 19

TRANSNATIONAL ART EXHIBITION  
A SPACE GALLERY

Please join us for the opening reception on Thursday, June 19, 5:30 – 7:30 pm. See **WILL** insert for more information.

**Negotiations Working Group:** ALLYSON ADLEY: logistics [coordinator], treasurer, publicity, grant writing • ELENA BASILE: fundraising [coordinator], conceptual development, programme book [editor], programme development, programme book essay, grant writing, publicity • ROBERTA BUIANI: website [coordinator], WILL curatorial committee, WILL technical support [coordinator], proposal review [support], grant writing • SUE GOLDSTEIN: community outreach [coordinator], fundraising, programme development, logistics • GITA HASHEMI: artistic director, WILL curatorial committee [coordinator], programme development [coordinator], curatorial essays, documentation concepts, website, programme book [editor], WILL installation design, public liaison, community outreach, fundraising, grant writing • HANADI LOUBANI: WILL curatorial committee, WILL curatorial essay, conceptual development, programme development, publicity, community outreach, fundraising • SARA MATTHEWS: artist relations [coordinator], public forum [coordinator], WILL curatorial committee, programme book [editor], programme development, conceptual development, film & video sourcing • OONA PADGHAM: administrative director, WILL exhibition [coordinator], volunteer support [coordinator], publicity, community outreach, fundraising, grant writing •

**Supported by:** GALE ZOË GARNETT: grant writing, public liaison • DANIEL ELLIS: document concepts & design • PETER NYERS & NATASHA PRAVAZ: guest logistics • BADEA WARWAR & NAOMI BINDER-WALL: fundraising, community outreach • DAVID FINDLAY: WILL installation technician • HALEH NIAZMAND: WILL installation advice

**WILL Proposal Review Committee:** Mughir Al-Hindi • Ellen Flanders • Richard Fung [facilitator] • Fernando Hernandez • Hanadi Loubani, Kyo Maclear • Badea Warwar • **Proposal Review Coordinators:** Aleesa Cohene • Sara Matthews • **Proposal Review Advisors:** Richard Fung • Gita Hashemi • Karen Tisch •

**Web Hosting:** Ping Media • <http://ping.ca>

**Design Studio:** True Identity Design • <http://www.trueidentitydesign.com>

**Negotiations has been made possible in collaboration with** Women for Palestine [Toronto] • Through a grant from Ontario Arts Council • **Sponsored by:** Jewish Women's Committee to End the Occupation • A Space • CUPE [local 3903 membership & caucuses] • True Identity Design • York University Graduate Students Association • Near East Cultural and Educational Foundation • The Barnard-Boecker Centre Foundation • United Steelworkers of America • Alternative Grounds • Numerous local and international individual contributors • **Supported by:** The Toronto Women's Bookstore • Coalition Against War and Racism • Al-Awda • Salaam Toronto • Vtape • Centre for Media & Culture in Education • InterAccess Electronic Media Arts Centre • Toronto Coalition to Stop the War • International Solidarity Movement •

**Thanks to:** Claude Awad • Stuart Baulch [YMCA] • Sheila Block • Dermot Brennan [Innis] • Marque Brill • David Buchbinder • Aleesa Cohene • Daniel Ellis • Robert Erlich • Shadi Eskandani • Richard Fung • Jamelie Hassan • Taraneh Hamami • Krista Johnston • Marilyn Kane • Isam Kaisi • Dmitri Kleiner [trick media] • Hadas Lahav [Sindyanna] • Tom Leonhardt • May Lui • Manzur Malik • Mai Masri • Manuel Moreno • Rebecca McGowan • Ingrid Myerhofer • Kathleen Pierrie-Adams • Kim Rygiel • Roula Said • Meera Sethi • Roger Simon • Tamara Sulliman • Linda Tabar • Kim Tomczak • Shiraz Vally • Wanda Vanderstoop • b.h. Yael •

• **A LOUD THANK YOU TO ALL VOLUNTEERS** •

Negotiations: From a Piece of Land to a Land of Peace  
<http://negotiations2003.net>  
[info@negotiations2003.net](mailto:info@negotiations2003.net)

A Creative Response Initiative  
<http://creativeresponseweb.net>

## Other Negotiations

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Al-Awda International Convention

### **Palestinian Right of Return and Self-Determination in a New Colonial World: Strategies and Actions**

June 20 - 22, 2003 – Toronto, Canada

For locations and programme visit: <http://al-awda.ca>

Contact: [info@al-awda.ca](mailto:info@al-awda.ca)

Al-Awda (Palestine Right to Return Coalition) – a broad-based non-partisan global democratic association of thousands of grassroots activists and organizational representatives – holds its inaugural annual convention in Toronto. The convention will focus on advancing activism for Palestinian rights with special emphasis on the Right of Return.

Panels and hand-on workshops on issues of activism concerning media, political organization, outreach, coalition building, etc. Presenters include: Salman Abu Sitta, Adel Samara, Richard Becker, Elias Rashmawi, Joachim Martillo, Ibrahim Makkawi, Jaber Suleiman, Susan Akram, Na'eem Jeenah, Rabab Abdulhadi, Ghada Telhami, Abla Mahmoud, Reem Alnuweiri, Nigel Parry and others.

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1<sup>st</sup> Salaam Canada and 4<sup>th</sup> Al-Fatiha International Conference

### **Liberating Faith, Celebrating Culture: A Festival of Faith, Heritage and Politics**

June 20 - 22, 2003 – Toronto, Canada

Location: 519 Church Street Community Centre

Contact: 416-925-XTRA - ext 2209

Hosted by Salaam Toronto – an organization committed to the universal notions of social justice, peace, and tolerance – this conference brings together Muslim-identified LGBT people, their families, friends and allies to address issues of faith, reformation, liberation theology, family, coming out and social networking. Speakers include Dr. Ghazala Anwar, Imam Daaiyee, Rusmir Music, Faisal Alam and others.

On Saturday June 21, 2003, Salaam is hosting a 12 course Chinese banquet at Bright Pearl Chinese Restaurant (346-348 Spadina Ave.) with keynote speaker, Svend Robinson, MP, addressing the “Intersection of Queer and Muslim Politics.” Tickets are \$35. The evening will include live performers including Jazz Musician Usra Leedham and djs with diverse music styles, including dj Zahra of Funkasia and dj Negar.