

Mediendossier trigon-film

TICKET TO JERUSALEM

von Rashid Masharawi

Palästina 2002

Verleih

trigon-film
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Bildmaterial

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Mitwirkende

Regie und Buch: Rashid Masharawi
Kamera: Baudouin Koenig
Montage: Nestor Sanz, Jan Hendriks
Ton: Hanna Abu Sada
Musik: Samir Jubran
Maske: Manal Helaneh
Art design: Ala' Abu Ghoush, Barbar Wijnveld
Executive producer: Areen Omary
Produktion: Peter van Vogelpoel (Argus Film Produktie,
Niederlande)
Rashid Masharawi (Cinema Production Center,
Palästina)
Koproduziert von: Setareh Farsi und Behrooz Hashemian
(Silkroad Productions, Frankreich)
Sprache: Arabisch/d,f
Format: 35 mm, 1:1.75, Dolby Digital
Dauer: 85 Minuten

Darstellende	Rollen
Ghassan Abbas	Jaber
Areen Omary	Sana
George Ibrahim	Abu Anan
Reem Ilo	Rabab
Imad Farageen	Kamal
Najah Abu Al-Heja	Um Ibraheem

Festivals/Auszeichnungen

Special Jury Prize, Cairo International Film Festival 2002
Grand Prix, Cinéma Méditerranéen, Bruxelles 2002
Prix du public, Festival Cinéma Tout Ecran, Genève 2002
Prix special, Festival International du Film d'Amiens 2002

Synopsis

Jaber und Sana leben in einem Lager bei Ramallah. Jaber betreibt in den besetzten Gebieten ein Wanderkino zur Freude von Gross und Klein, während Sana für den Roten Halbmond arbeitet. Aufgrund der steigenden Spannungen hat Jaber immer grössere Schwierigkeiten, mit seinem Fahrzeug bestimmte Orte zu erreichen. Dennoch lässt er sich überreden, eine Vorführung für eine Schule in der Altstadt von Jerusalem zu organisieren. Rashid Masharawi nennt Ticket to Jerusalem eine dokumentarische Fiktion. Der Film ermöglicht uns einen privilegierten Blick auf das Alltagsleben im von Israel besetzten Palästina und das durch Kreativität geprägte Verhalten der Palästinenserinnen und Palästinenser.

Der Regisseur – Rashid Masharawi

Rashid Masharawi wurde 1962 im Flüchtlingslager Shati im Gazastreifen geboren. Er gehört zu den wenigen Filmemachern, die in den 80er und 90er Jahren in Palästina tätig waren und hat die besonders widrigen Lebensumstände in den Flüchtlingslagern beschrieben. Sein erster Film Travel Document erschien 1986 und thematisierte einen entscheidenden Aspekt in Rashid Masharawis eigenem Leben: das Fehlen eines offiziellen Reisedokumentes. Rashid Masharawi lebt in Ramallah, wo er 1996 das Cinema Production & Distribution Center zur Filmförderung in Palästina ins Leben rief.

Filmografie

1986	Travel Document
1989	The Shelter Erster Preis, Jerusalem Film Festival
1991	Dar O Dour
1991	Long Days In Gaza
1993	Curfew Golden Pyramid Award, Cairo International Film Festival 1993 UNESCO Award, Cannes 1994 Bester Film, Institut du Monde Arabe 1994 Publikumspreis, Preis der Kritik, Bester Film, Montpellier Film Festival
1994	
1995	Intizar
1995	Haifa Sélection officielle, Cannes 1995 Bestes künstlerisches Werk, MedFilm Festival Rom 1996 Bronze Award, Qurtage-Festival Tunesien 1996 Bester arabischer Film, Cairo International Film Festival 1996 Bester ausländischer Film, Jerusalem International Film Festival 1996
1996	Step And Another
1997	Rabab
1998	Tension
1999	Behind the Walls
2000	Out of Focus
2001	Love Season
2001	Live From Palestine
2002	Ticket to Jerusalem Special Jury Prize, Cairo International Film Festival 2002 Grand Prix, Cinéma Méditerranéen, Bruxelles 2002 Prix du public, Festival Cinéma Tout Ecran, Genève 2002 Prix special, Festival International du Film d'Amiens 2002

Interview mit Rashid Masharawi

Auszüge aus einem Gespräch mit Fared Armaly im April 2002. Der in den USA geborene Künstler palästinensisch-libanesischer Herkunft lud für seinen Beitrag «From/To» an der Documenta 11 Rashid Masharawi ein, um den Aspekt des Dialogs in seinem Projekt zu unterstreichen. Weitere Informationen unter: www.withthis.net/from/to

FA: Your work in Ramallah joins together the issues of cinema, both documentary and features but as well the production and reception, as you founded an overall cultural space, the Cinema Production Center and Mobile Cinema for refugee camps. What were your intentions?

RM: I considered if I should live abroad when I had the possibility after the success of my first features, to be closer to cities where production companies could support me, and television always needs Arabic coordinators. I decided I had to remain within Palestine. But I didn't want to be in a desert. I need an environment in order to make films, to have other filmmakers around, to hear music, see exhibitions, and have a more active relation to cinema and culture. To establish this, I thought that we here must have the possibility to see and make films. To make films, there are a few filmmakers known internationally who live abroad, so I established workshops, training, to create the ground to produce films in the future with the Cinema Production Center (CPC). The CPC is well known and active in Ramallah, a production center that has a gallery, a hall for artists to meet. I felt this can at least help keep those people who can study cinema outside and come back, so they have an address, and don't just leave and go back to those countries. They can discuss, watch as well as try to make films. If they have no immediate possibility then they can be involved at different levels. The Mobile Cinema shows films in different refugee camps, where there are no cinemas. We began with two 16mm projectors showing in cultural and sports centers, schools, and today we even have one 35mm projector. Once a year we hold a children's film festival from four different cities, the last time total attendance was 90,000. So I have established those because first I want to stay there, and secondly I love cinema and this is what keeps the desire to make films there, not because of establishing a Palestinian State and that we will all need a cinema.

FA: We have discussed often on how formative childhood years are in terms of displacement, and memory – could you describe the sense of culture in a refugee camp life which your films portray?

RM: Childhood is important for any person, something that perhaps may later be missed –but what can I miss of a refugee camp? The Israeli occupation? Those houses? The difference between my generation and our parents, is that they missed Jaffa, real houses, real gardens. Many people from other cities use to come to Jaffa to have holiday, to shop, to go to a café, my father used to go to the cinemas. They came from this childhood, so they missed this. But in my generation, what we miss is not ours – it can just be what the UN gave us. In Jaffa, they could choose, the life, the way, the style, the colors of the clothes, the haircut, the food, to change schools. In the refugee camp, we chose nothing, – I used to wear the clothes that the UN gave us, and study in their school, and eat the food that they gave us monthly. When I miss my mother's food, it is not her food, because my mother was able to cook, but in the camp she only had those ingredients that she got as UN assistance. We are speaking here about culture – food, school, or architecture of the houses – the camps produce a culture which is

not our culture. And it is that which is seen in all the media images, which someone takes to say "they are the Palestinians". But that is not us – what you see is the political situation that puts us into that culture.

FA: There is a significant difference between picking up a camera and deciding to film in the mid 80s in the Occupied Territories and doing that now, how did you see this then?

RM: In the 1980s, if someone from my friends of the neighborhood asked me what I was doing, I was telling my day job for earning money, not to make films. Because they would just say "you want to make films? We are here under military law! You are crazy to even say it". Everyone was afraid of Israel then, and films are pictures, which means "political activity". Filming is not allowed. For sure, if you want something you will manage, but even if I discover it could be possible in some ways, the others around are nervous about that. Because the law was still the Israeli soldier on the street, they can take you, put you in jail, and you are not allowed to ask why. They can forget you inside. But I also discovered early the power of the moving image, and telling about our situation by art, not violence or shoot-ings, but in this language I can tell my story – our story. In this media, it will bring us somewhere.

FA: In many discussions about diasporic or refugee identity, the desire for a sense of continuity often flattens out the significance in the differences between each generation, which is also true particularly regarding refugee camps.

RM: Yes –between my generation and the one following, we have two different realities. As children we wanted space so we used to play by running across the roofs of the neighborhood, catching glimpses into the courtyards, scenes of life within. Today they have VHS at home and can go to the internet at least at the cultural center. When I was 5, I was affected by the 1967 war. A generation who is 5 in say, 1987, is affected by the beginning of the Intifada –and now grown up, they are perhaps working in the security forces, or even guarding Arafat. In my generation, if you were caught with a picture of Arafat by the Israeli soldiers, the house would be destroyed. I was beaten at 15 by Israeli soldiers because they asked if I knew Arafat – it is impossible any Palestinian in the refugee camps doesn't know who Arafat is! So while my generation may also be working in the PA now, we are having the first experience of this idea of refugee camps, UN schools, receiving clothes. For the next generation in the Intifada, the refugee culture is different, transforming, the inhabitants now have to expand, they try to add on their spaces, try to buy things, and as best they can go for a normal life.

FA: With Ticket to Jerusalem the plot focuses on an act of moving a large cinema projector from refugee camp to Jerusalem, for a projection to occur. But one can not help notice so much that is going on in the setting, the actual circumstances all around, the many checkpoints, bypass roads, tanks passing by, Israeli soldiers unscripted, speaking to the character, the sidewalk in Jerusalem, all are intertwined in equal part to the actors. As you describe Haifa, there is a sense here that the "main" character may not be the project-ionist, but the chronicle of the film projector as agency which allows different vantage points, fiction and real, drawn from your life, to intersect and come into presence slowly unfolding over time. So it seems your newest feature is a contemporary pilgrimage?

RM: This new feature, Ticket to Jerusalem, is a fiction in which I have personally many things to say about refugees abroad and here, about settlements, about

cinema in Palestine. It can be seen like the difference between my other two full-length features, Curfew and Haifa. Curfew is a documentary situation which I made a feature film out of it, I copied a section of life to film and was trying to make it as precise as that piece of life is to me, so it has the dialog of that moment. In Haifa I have many things to say, so I wrote the dialog as what I want them to say. Now for Ticket to Jerusalem, this reality that we are facing today in Palestine is much stronger than any fiction. We exist in the media every-where, so audiences already have an image about us. I can not come with something now which is supposed to be also of now, and be out of contact with the reality that is existing to see on all the televisions in the world, every day. I chose to make a story which is happening in Palestine, and now during the second Intifada. The way of moving with the camera in a real location was deliberate to that scenario, and allows me to make the story I want to tell much stronger by how it joins with this actuality. With this film all the elements of its fiction I picked up from documentary form . The film refers to what I know - in the CPC, we do run the mobile cinema, we have difficulties to get out, the Israeli tanks are next to our office, I have difficulties to travel anywhere outside of Ramallah. I consider what interests me personally, dealing with cinema, the political situation now, dealing with Jerusalem, and through the cinema touch some of these subjects. It is evident I am speaking about the Palestinian refugees, and the settlements, Jerusalem and the Israeli occupation during making this film now, and in a very complicated situation I try to connect those things in what appears as a simple story.

Only when you are not really a refugee are you secure in your own place. Even if I change address to Ramallah I still feel I am a refugee. Also, many of the conditions continue -the films are relevant still. Now there is curfew again in Palestine, they announce it over the p.a. just like in the film. What I have been trying to do, is make out of the Palestinian situation a cinema. I have something like fifteen films, between features and shorts, docu-mentaries, and together I feel they can offer a mirror and document of the Palestinian life in the last twenty years, in the same time to try to make cinema.