

OVNI 2005 RESISTANCES

25th to 30th January



Observatory Archives

A project by OVNI

[Observatori de Video No Identificat]

UFO [Unknown Frame Observatory]

With the collaboration of:

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de Barcelona.

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OVNI 2005 Resistances

Observatory Archives

Opening night, January, 25th
Special program,
from 20.30 pm to 23.00 pm

Program of screenings:

Thematical screenings of new tapes added to the archives.

From the 26th to the 30th of January:
parallel screenings in the *Auditorium* and
the *Hall*, from 17 pm to midnight

Sala B, from 19 pm to 23 pm.

Subtitles spanish.

Presentations and performances:

Globale, Rogelio López Cuenca, Gemma
Martín Muñoz, Cryptome, Cheb Balowsky.

Consultation of the Observatory Archives:

Free access to the entire Observatory
Archives collection. From 12 pm to 23 pm
in the *Hall*.

Observatory Archives

www.desorg.org

The Observatory Archives are structured around particular themes and have a clear purpose: to encourage a critique of contemporary culture, using different strategies: video art, independent documentary, and mass media archaeology,...

The Archives cover a huge range of works that are very different from one another, but share a commitment to freedom of expression and reflect on our individual and collective fears and pleasures. Together, they offer a multifaceted view, thousands of tiny eyes that probe and explore our world and announce other possible worlds. It is a discourse that above all values heterogeneity, plurality, contradiction and subjectivity, an antidote to the cloning and repetition of corporate mass media.

Given that the call for entries organized by OVNI every 18 months is theme-based, the works selected over the years offer a reading, a kind of record of some of the dreams and nightmares of our times. We have seen the range of issues and preoccupations become more focused over time, from works with very diverse themes in OVNI 1993 to 1996 (extending and exploring the video medium, regaining the formal and specially the thematic freedom of its early years), to progressively narrow down to increasingly specific themes: identity versus media (1997-1998), community (2000), globalisation (2002), Post Sept. 11th (2003).

In the 12 years since it began, OVNI has acquired more than 1000 documents and works for the Observatory Archives.(dvd, Spanish subtitles).

OVNI 2005 RESISTANCES

The word resistance is starting to gain currency in places and cultures all over the world, joining those that have never stopped practicing it. Resistance implies negation, the blocking of a process or power, but it also contains an affirmation: that there are other ways of doing, thinking, living. Minorities and majorities marginalized in their own land practice it in various active and passive ways. Today, this practice is bringing together very diverse cultures and peoples, some totally unconnected, that are starting to become aware of each other, to talk of each other amongst themselves in this struggle.

These resistances with their different origins and languages are being exercised against the expansion of a hegemonic “single thought”, a single way of understanding history and progress. This is often called “the West”, ...an amorphous, symbolic concept that initially referred to Europe, in particular the old European powers called the “western powers”, and then as the economic system expanded, to the United States of North America and even its allies in the Far and Middle East. Now the West seems to refer to an economic system and the culture it produces rather than the geographic sense.



What seems certain is that the Western imaginary needed to construct itself in opposition to another even larger and less exact invention: the Orient. The idea of “the Orient” was born as a result of the expansion of the “colonial powers”, and applied equally to the entire area ranging from the Maghreb to the Far East. As a new object of desire, it joined other previously conquered “uncivilized” territories, “indigenous peoples”, or the elusive “el Dorado”, etc...

It's important to recognise that the idea of the West itself was also constructed through the negation of its own diversity and heterodoxy, the violent negation of its own history(ies), and required the invention of an imaginary and exclusive genealogy in which one period succeeded the next, unopposed: classical antiquity, the Roman empire, Christianity, rationalism, the enlightenment, positivism, capitalism...all of them reinterpreted as gentle stereotypes with no violence or edge, ready for identity consumption. And so the “classical” was redefined as aristocratic origins already dominating

the proto Orient or the “Persian enemy”, the Roman empire as a cruel but unifying force, Christianity as a sometimes fanatical and hypocritical but in the end civilising force, the Enlightenment as liberating and humanist in spite of its despotism and colonising approach to knowledge. And to top it off: the idea of never-ending, linear, acritical progress; and of capitalism as the ultimate guarantee of freedom ... The gradual technolo-

gical hegemony is added to the succession and has arrived to test its raison d'être and its power.

This genealogical construction rests on the global society of consumption, and its hard core that has concentrated in the web of interests of the giant oil, pharmaceutical and military industry companies, which project a spectacular world through the mass media. A way of colonising desire and fears through images and slogans, but above all a mechanism for reversibility, in which not only success and triumph but also tragedy and disaster, even our own, are instantly turned to profit through the spectacle of consumption. In this process, the idea of a single economy based on permanent and aggressive growth and the dogma of technological euphoria play key roles. Even moderate voices calling for sustainable models don't try to depart from this radical economic model, they may modulate the degree of aggressiveness, but not growth itself. The global society of consumption is so because it consumes to the point of extinction not just products but also natural resources, people and communities.

This expansive economy is generating a state of permanent conflict with many fronts: obviously military interventions, repression, occupation. But also in the field of food: local products are increasingly playing a minority role (whether marginal or elitist) and the presence and accessibility of glo-

bal processed products is increasing on the free(?) market. The concept of intensive and industrialised agriculture is literally being imposed, an idea in which all processes: genetically modified seeds, fertilisers, pesticides, etc...form a single package... The planet's natural resources are coming under the prism of private property and exploitation, not just raw materials and fuels but also water, on which speculating investments are

starting to converge. Public and private medicine is infiltrated by the interests of the pharmaceutical giants, not only in the virtually undisputed empire of chemical medicine, but also in the concept of what public health implies, fighting, discrediting or ignoring preventative practices and their inescapable link with education. In fact, the education system's most utopian end seems to be ergonomic adjustment to the needs of "the market". To introduce content or practices that are not necessarily even critical, just foreign to these needs, is perceived as noise, an obstacle.



The mass media is mainly fed by ready-made news from the few major news agencies. As a group, their effect is a constant resetting of events, which are presented as a series of absurdities. They propagate the idea of a hyper-privileged West in contrast to an "underdeveloped" and always suffering world, that could only possibly be of interest as a tourist destination (and, in fact, "tourists get to the places where armies don't"). In this way, day by day, they create a single perception of poverty and

wealth. The third-world media image of a boy soldier participating in incomprehensible wars, that touches the consciences of so many, never finds its parallel in the increasingly common image of a western child devoting hours to violent videogames, with some of the best-selling games being versions of military training programs.

But in these areas too, resistance persists and is growing, not always ideologically or consciously, and in ways that are different because they respond to specific contexts, cultures and traditions that vary widely from each other. We should then speak about resistances. Some of these arise from western critical thought, the remains of shipwrecked liberating ideologies, alternative practices, new foundations and connections... Others arise from the indigenous rhizome that extends unevenly throughout the world and knows that constant aggression against the earth and nature is a self-destructive process, destroying our resources and also our knowledge, as a thousand Alexandria libraries were burning at the same time. Other radical resistances arise from cultures, like the now-demonised Islamic culture, a culture that is barely known and which has suffered almost 10 million victims (1) in the last decade while the West remained largely silent,... and from many other positions, religions and practices that increasingly need the awareness of the others and mutual respect. A key dialogue for accep-



ting our knowledge and practical diversity and for self-criticism in relation to the totalitarian, exclusive aspects that exist in almost every culture. In this respect Europe and by extension the West, in spite of the majestic role it has assigned itself in the history of humanity and the construction of freedom and human rights, can hardly claim to have a model record in terms of racial, religious or national tolerance, even compared to neighbouring cultures. Paradoxically, even some parts of current critical thought and activism too easily reproduce and extend ethnocentric criteria.

OVNI 2005 Resistances will program and then include in the Observatory Archives a series of audiovisual works (155), mostly independent documentaries, media archaeology, agit-prop, that tell us of different forms of resistance and conflicts. From their diverse origins and backgrounds, these resistances are confronting single thought and its aggressive economics, a hegemony inherited directly from colonialism and ethnocentrism

that seemed to be things of the past, but have taken on new strength with the expansionism of the USA and the empire of transnational corporations. Its hard core is the new world order, or the more recent and precise new American century. But these resistances cannot be reduced to anti-Americanism, as this only represents the tip of an historical and economic iceberg which is much deeper and larger, though not always visible.

In most of the works we've compiled over the last two years we discovered the expression "resistance", as a call to action and as a reality in progress. In the Zapatista autonomies communities "Resistance" and "Water and Autonomy", in the Mapuche indigenous people "Marici Weu" (we will win one hundred times over), in Bolivia "Fusil, metralla, el pueblo no se calla", in Argentina "la tierra es nuestra" and in the path taken by Venezuela "La Revolucion no será Televisada" and "Pueblo y lucha en la 4ta Guerra Mundial",...in the anti-globalisation movements "Turbulences", and "Miami Model" in the protests against the IMF and the FTAA, ..in the Palestinian intifada "Who is the Terrorist", "Gaza Strip", "Arna's Children" and "We are Allah's Soldiers", in the antizionist resistance in Israel "Democracy isn't Built on Demonstrators Bodies", in the Iraq occupation "The Real Face of the Occupation" and "Iraq. In the name of Freedom", and in the whole Arabic and Islamic world "American Campaign to Suppress Islam",...in the underemployees of corporations "Mayday. San Precario", in the people who lose their rights when they cross borders "Crossing Borders", "Paralelo 36"... and in the more local conflicts in our own city, which reflect the speculation and spectacular culture being imposed all over the world, "El Forat de la Vergonya", "Patarem el Forum"...



OVNI 2005 will also include presentations from special guests and projects: Berlin's Globale FilmFestival, Rogelio Lopez Cuenca talking about "El Paraiso de los Extraños", Gema Martín Muñoz presenting "Critical discourses and alternative voices from the Arab world" and John Young and Deborah Natsios talking about their cryptom.org project, a web site that publishes documents banned by governments all over the world, specially those relating to freedom of expression, cryptology, double-use technologies... (see program).

All of these resistances, which represent only a small part, also outline a map of possible references and dialogues that are becoming increasingly important among these different traditions and heterodoxies. An invitation to think, build other worlds, discover existing worlds that are hidden by screens of ignorance and prejudice, by stereotyped images of the other. As an old woman in Argentina protested, "the other is me". To stereotype

others is to stereotype ourselves.

In the 18th Century, the andalusian mystic Ibn Arabi wrote: "freedom unites us, unity frees us", a statement that can be read on many levels, one which could be: Freedom unites us as free women, men and communities, and this unity frees us.

Programs
OVNI 2005 RESISTENCES
Observatory Archives



Tuesday 25 January
Inauguració

8.30 pm
Opening night special program (2hrs)

Wednesday 26 January

5 pm to 12 pm *HALL - AUDITORIUM*

5 pm

Terror and the Time, 70', Victor Jara Collective, Rupert Roopnaraine, Ray Kril, Susumu Tokunow, Lewanne Jones, Gloria Lowe, USA, 1979, dvd 141.

The Terror is British colonialism and cold war imperialism The Time is 1953.

This documentary treats colonialism and western cold war imperialism in the context of the British army invasion of Guyana in 1953. Focusing on the economic and cultural repression of the Guyanese people, the Victor Jara Collective captures the force of the historical events that clarifies the struggles of the working and peasant class. Centering around historical references, interviews and nine Poems of Resistance by Martin Carter, the film deals critically with the total impact of the period. It reveals the complex nature of colonialist domination in daily life presenting images which examine the psychological consequences of poverty and oppression. In examining the effective use of Carter's poetry, which was banned in Guyana, Eusi Kwayana, leading member of the working people's alliance, sees the collection as a cultural product to enrich the struggle with "ideological nourishment."

6.20 pm

Marici Weu, 20', Manuel Palacios, Rodrigo Paz, colectivo Buenos Aires / Indymedia video, Argentina, 2004, dvd 142.

A Mapuche family has been forced off the land they were occupying in the province of Chabut, Patagonia, through a court injunction initiated by the Benetton Group. As a result of this experience the Mapuche people will reveal that they are still very much alive and willing to fight for their culture and traditional rights.

This video is also an information tool to activate an international campaign against the Italian multinational, which owns 900,000 hectares of land in Argentina, making it the major landowner in what was once known as "the breadbasket of the world". The first part of a more extensive work in progress.

6.40 pm

Ford Transit, 70', Hany Abu-Assad, Palestine, 2002, dvd 143.

The documentary follows the taxi-van driver Rajai who tries to live and survive in Jerusalem and Ramallah. We see the problems in the region through his eyes. Rajai is the guide in the labyrinth of war, occupation and resistance in a chaotic area. He leads us over detours and mountain dusty roads passed the roadblocks and bit by bit we get to know more about him and his thoughts. The pas-

sengers in the van, the places he gets to and the activities he explores besides driving a taxi conjure up a divers image of the situation in Palestine and of Rajai himself.

7.50 pm

All the tired horses (Frames / Fragments), 3', Glória Martí, Spain, 2003, dvd 144.

How I am supposed to get any ride done?

7.55 pm

La Revolución no será Televisada, 74', Kim Bartley, Donnacha O'Brien, Venezuela / Ireland, 2003, dvd 145.

Chavez, elected president of Venezuela in 1998, is a colourful, unpredictable folk hero, beloved by his nation's working class and a tough-as-nails, quixotic opponent to the power structure that would see him deposed. Two independent filmmakers were inside the presidential palace on April 11, 2002, when he was forcibly removed from office. they were also present 48 hours later when, remarkably, he returned to power amid cheering aides. Their film records what was probably history's shortest-lived coup d'état. It's a unique document about political muscle and an extraordinary portrait of the man the wall street journal credits with making Venezuela "Washington's biggest Latin American headache after the old standby, Cuba."

9.10 pm

Soraida, a woman in Palestine, 54', Tahani Rached, Palestine / Canada, 2004, dvd 146.

Soraida is a Palestinian woman who lives in Ramallah, in the occupied territories. This video captures her personal struggle to retain her humanity in the midst of oppression. In her neighbourhood, the women do not all wear veils, the men do not rattle off empty political slogans, and the young people do not have bombs strapped to their belts. Life goes on despite the curfews and checkpoints that confine the people in a barless cage. Soraida invites us into her world, and that of her family and neighbours. Through their simple, everyday actions, we discover the worst thing about living under a state of siege: the loss of control over one's own life. In this vibrant plea against the occupation, Soraida shares her reflections on life in Palestine and her refusal to give in to the hate and violence.

10 pm *HALL Presentation*

GLOBALE 05 [Berlin]

www.globale-filmfestival.de

'Be more than a spectator - doing politics in and beyond the cinema'

The curtain is rising for globale05 - spectators to protagonists, consumers to producers. The world in close-up for seven days: Exploitation and depriva-

tion of rights, bordercrossing and deportation, war and corporate power, fight and hope. Cinema as a space for a critical public and films as a political medium - in and beyond the movie theatre.

The globale is a one week filmfestival that takes place in Berlin, presenting films, organizing discussions and offering workshops for and together with a diverse group of participants. It has a special part dedicated to getting in touch with and starting discussions with pupils and teachers. Until mid-2005 part of the globale05 program is going on tour through different towns in Germany, perhaps even Europe. (Throughout the year we are involved in political fights and activities going on around us, in what we call political interventions: supporting the anti-deportation campaign by our cooperating partner FIB (refugee initiative Brandenburg), participating in the European Social Forum, organizing workshops during left-wing-union conventions with our partner labourB.)

Organized by a heterogeneous group of political activists, artists and filmaddicts the globale is an invitation to common reflexion and participation - because political films need political movement.

10 pm *AUDITORIUM Screening*

4th World war, Big Noise film, 78', USA, 2003, dvd 127.

From the front-lines of conflicts in Mexico, Argentina, South Africa, Palestine, Korea, 'the North' from Seattle to Genova, and the 'War on Terror' in New York, Afghanistan, and Iraq. The story of men and women around the world who resist being annihilated in this war. While our airwaves are crowded with talk of a new world war, narrated by generals and filmed from the noses of bombs, the human story of this global conflict remains untold. "The Fourth World War" brings together the images and voices of the war on the ground. It is a story of a war without end and of those who resist. The product of over two years of filming on the inside of movements on five continents, "The Fourth World War" is a film that would have been unimaginable at any other moment in history.

SALA B

7 pm

Giving an Enema, 9', United States Navy Training Film, USA, 1944, dvd 147.

This fascinating media archaeology document from the US Navy shows us a marine administering an enema to his brave companion, following the official method approved in US Navy manuals. From the "The Subject is Sex" collection.

7.10 pm

VIP, 15', Eduardo Díaz, Spain, 2004, dvd 148. The secrets behind Dr. Linus Tyler's psychoactive baking. The alcohol industry wants to buy the formula for Vip, a new product that threatens to reduce its massive profits. Dr Linus Taylor not only refuses, he gives up the opportunity to market it himself and goes public with the formula.

7.25 pm

Babashivananda, 10', Alberto Martos, Spain / India 2004, dvd 148.

Varanasi, India, 6am. 2nd week of the shoot. The heat is already unbearable. Among the alleyways of this sacred city, someone invites me to carry out an interview. I don't understand what he is saying, but I follow him.

7.35 pm

Countours of Staying, 12', Caraballo-Farman, USA / Argentina, 2004, dvd 149.

Every Saturday, members of a group called Falun Gong gather in front of the Chinese consulate on 42nd street in New York City to protest and meditate. On this Saturday, there was a blizzard. They stayed the whole two hours anyway, unmoved by external forces. In the peaceful faces battered by wind and snow, a combination of superhuman resilience and human folly emerges, a mix of absurdity

and heroism, eliciting an uncomfortable reaction: we admire the strength of conviction while being tempted to judge the whole thing as fanatical. But here the struggle against nature has taken over the political struggle.

7.50 pm

Decasia, 75', Bill Morrison, 2001, USA, dvd 150.

Decasia is composed entirely of decaying, nitrate-based archival footage which seems to melt, burn, drip and deteriorate before our very eyes. In his search for striking examples of emulsion deterioration, Morrison examined close to a thousand archive prints from numerous collections. But Decasia is no mere celebration of the psychedelic beauty of decay, for Morrison has deliberately chosen images which seem to push back against their own physical disintegration.



Thursday 27 January

5 pm to 12 pm *HALL - AUDITORIUM*

5 pm

Happy Bithday Mr. Mograby, 77', Avi Mograbi, 1999, France / Israel, dvd 151.

The birthday of this video's fictional filmmaker, Avi Mograbi (also the name of the real director), is the same day as the 50th jubilee anniversary of the founding of Israel, a day observed by Palestinians as "Al Nakba" or the Catastrophe.

Mograbi is hired first by Israeli television to film the events leading up to the jubilee and then by a Palestinian producer who wants him to film the ruins of Palestinian villages and towns in Israel. To make matters worse, he is enmeshed in a real estate deal with his neighbours and enraged buyers arguing over property boundaries. The collision of these three anniversaries, two film jobs and a dispute over property lines takes this fictional "documentary" into the depths of Israeli and Palestinian daily life and a shared 50-year history.

6.15 pm

Miami Model, 91', Indymedia Collaborative, USA, 2004, dvd 152.

In November, 2003, trade ministers from 34 countries met in Miami, Florida, to negotiate the Free

Trade Area of the Americas (FTAA). The FTAA threatens to devastate workers, the environment, and public services like health care, education, and water, and to destroy indigenous rights and cultural diversity across North, Central, and South America. Against Capital's model of paramilitary oppression, information warfare, and corporate rule, we offered models of grassroots resistance, creative action and solidarity.

7.45 pm

Democracy isn't build on demonstrators bodies, 25', it's all lies, Israel, 2003, dvd 153. On December 26, 2003, the Israeli Defense Force (IDF) deliberately shot at Gil Namati, a 21 year old Israeli protestor that demonstrated against the separation fence/wall. Gil was shot in both legs by two live bullets. The incident created a media storm and raised many question . What would have happened if the IDF didn't lie about the shooting of Gil Namati/ Would it have justified the actions taken by the security forces? Is there a difference between shooting a Jew and a non-Jew? This film is divided into three parts, the first part presents the investigation which was shown at the press conference and proved the IDF was lying about the reasons for the shooting, the second part criticizes the investigation itself and how the media reacted and portrayed the incident and the separation barrier, and the third part is a propaganda piece about the "danger" anarchism poses in Israel.

8.10 pm

Nablus, la ciudad fantasma, 32', Alberto Arce, María Moreno, Palestine / Spain, 2004, dvd 154.

An inside view from the streets of the events that took place over one week in the Palestinian city of Nablus in August 2004. The camera takes us into the world of children who play at being soldiers in an army that has stones and motives as its only weapons. In the midst of Israeli gunshots and bombs, a dialogue takes place with soldiers who sometimes seem more frightened than their own victims. The camera, with a group of international activists and paramedics, follows the soldiers as they search the city house by house. The international presence also acts as an "occupier-witness" of the zone of impunity in which Israel regularly acts.

8.45 pm

Thanks God for India, 57', Nisan Katz, Israel / India, 2000, dvd 155.

"Thank god for India " is a documentary that deals with the generation gap between young Israeli travellers in India and the conformities of society in Israel today . The film also takes a look at the new Israeli subculture that has developed in India as a result of this gap. The film follows 72 year old Amos Mosenzon, who decides to venture to the country he's always dreamed about - India . He asks per-

mission from his 95 year - old mother, who doesn't understand why he has to go to India, of all places, instead of "civilized "countries, like France or Japan . Amos says farewell to his wife and takes off for a journey into the unknown .

9.45 pm

Crossing Borders, 17', Heather Lares, USA, 2001, dvd 156.

Border Crossings / Cruzando Fronteras touches on crucial issues that surround the increased militarization of the U.S. / Mexico border. The United States Border Patrol, now part of the new formed Department of Homeland Security, has a history of abusing its power. Examples of this abuse range from sexual assault to unnecessary use of deadly force.

10 pm *HALL Presentation*

Rogelio López Cuenca
www.malagana.com

"El Paraíso es de los Extraños" is a (de)tour through the ways in which the image of the Arab-Islamic world is constructed in Western culture, by analysing the recurrence of particular stereotypes, their origins, and their persistence in the visual arts (traditional fine arts, photography, film..), the mass media and advertising. It focuses specially on our

own cultural context here and now: Morocco as the nearest "other", the myth of Al Ándalus as a model for exploiting integratable anomalies, and the media treatment of contemporary migration phenomena.

10 pm *AUDITORIUM Screening*

We are Allah Soldiers, 52', Hanna Musleh, Palestine, 1993, dvd 158.

Discusses the Palestinian Hamas movement in comparison with Fatah. The program explores the ideological underpinnings of the Intifada, coordinated by Hamas and transmitted to the young in educational sessions and public gatherings. The ideology stresses the central importance of Islam in social and political life of every Muslim.

SALA B

7 pm

Relatos de la Periferia, 57', Jacobo Sucari, Argentina / Spain, 2003, dvd 140.

"Tales from the Periphery" looks at the changes currently taking place in the world's second largest river basin, that of the River Plate Delta in Argentina, and reveals aspects of the lives of its people.

The everyday rhythm of these lives slowly unfolds

before a camera which picks out detail via a subjective approach, thus opening up a new existential reality for the spectator.

8 pm

Fusil metralla el pueblo no se calla, 18', Edwin Vilca Gutierrez, Rudy Menacho Mozon, Bolivia, 2004, dvd 159.

In 2003, the government headed by ex-president Gonzalo Sánchez de Lozada and Carlos Mesa (Bolivia's current president) passed a new Income Tax act, provoking a police riot that was subsequently repressed by the armed forces. The citizen protests that took to the streets were also repressed by the military and snipers.

8.20 pm

Días de Cartón, 51', Veronica Souto, Pablo Robledo, Justo Daract, Argentina, 2003, dvd 160.

The 'Cartoneros', an army of the shadows - more than 100,000 strong - who assemble each night to scavenge the city's street and rubbish dumps for cardboard to sell for a pittance. These people commute to their place of work like foraging animals, herding themselves onto the 'White Train' which rattles through the suburbs of Buenos Aires in the battered shells of carriages devoid of doors, windows, seating or lights.



WAYS TO REACH BIN LADE

MH600 Pave Hawk

Length: 84ft 8in
Width (rotors): 53ft 7in
Max take-off weight: 9.9 tonnes
Power: two 1700 GE 701C engines
Crew: 4
Speed: 184mph
Max range: 504 miles



2

HC130P/N

Role: Air refuelling for combat search and rescue
Power: 4 Allison T56 A 15 turbo-prop engines
Length: 28ft 2in
Wingspan: 31ft 7in
Speed: 280mph
Range: about 4,000 miles
Crew: 9



3

USS Kitty Hawk

Aircraft carrier
Length: 1,003ft
Width: 252ft
Displacement: 60,000 tons
Propulsion: 8 boilers
4 geared steam turbines

uggest that bin
ay be hiding
Landshor

I A N

Karachi

O

INDIA

Friday 28 January

5 pm to 12 pm *HALL - AUDITORIUM*

5 pm

¡Escuche Bunachi!, 17', Yezid Campos Zornosa, Colombia, 2004, dvd 159.

Upset by the pressures of the white man, a group of indigenous people assemble in a Colombian apartment to ask the "bonachi" (white man) to leave them alone.

5.20 pm

Zapatistas. La lucha del Agua, 15', Promedios, Mexico, 2001, dvd 161.

Many of the indigenous communities in Chiapas have no access to potable water. Water and Autonomy looks at this serious problem and how the Zapatista communities are solving it. Through solidarity and training from internationals many communities are now building their own water systems.

Members of the communities speak about ways the water project fits into their autonomous process, helps fight sickness, has provided a means of reflection for how to protect existing water sources and represents another means of resistance to globalization projects like the Plan Puebla Panama.

5.35 pm

Zapatistas. La Resistencia, 20', Promedios, Mexico, 2001, dvd 161.

Public security and the imposition of the Mexican armed forces in different parts of Chiapas: Nazareth (San Manuel), La Galeana, La Garrucha...

5.55 pm

Planet of the Arabs, 9', Jackie Salloum, USA, 2003, dvd 129.

"Planet of the Arabs" is an experimental short illustrating Hollywood's relentless vilification and dehumanization of Arabs and Muslims by making use of TV and film clips to create a "preview" for the ultimate Hollywood movie.

6.05 pm

Doublethinktank I, 3', Alexander Peterhaensel, Germany, 2004, dvd 172.

For after all, how do we know that 2 and 2 make four? or that the force of gravity works? or that the past is unchangeable? The doubts of Winston Smith (main character of George Orwell's novel 1984) and found footage from "Operation Iraqi Freedom" are the starting point for a meditation on the state of the human being.

6.10 pm

Persons of Interests, 63', Alison Maclean,

Tobias Perse, USA, 2003, dvd 130.

After the Sept.11 terrorist attacks, more than 5,000 people, mainly non-U.S. nationals of South Asian or Middle Eastern origin, were taken into custody by the U.S. Justice Department and held indefinitely on grounds of national security. Muslim immigrants were subject to arbitrary arrest, secret detention, solitary confinement, and deportation. Many were denied access to legal representation and communication with their families.

7.15 pm

Iraq.The Real Face of the Occupation (Shocking and Awful), 20', Jacquie Soohen, Brandon Jourdan, Deep Dish TV. USA / Iraq, 2004, dvd 162.

How U.S. military occupation looks from the other end of the gun barrel.

Was Abu Ghraib an exception or merely an extreme? How has Iraq changed since the fall of Saddam? What is life like under occupation? On-the-ground footage shows the humiliation and dehumanization inevitable in a colonial situation.

7.40 pm

Babylon Archives, 40', Abu Ali, Retroyou, Ovni Sisterhood, Spain, 2004, dvd 163.

FULL SPECTRUM WARRIOR: Based On A Training Aid Developed For The U.S. Army*, is a squad-

based real-time combat game that allows players to experience the intensity and gritty realism of urban combat warfare. As Squad Leader, take command and coordinate the actions of two infantry squads (Alpha and Bravo) leading them through a hostile urban warzone.

KUMA WAR missions allow subscribers to experience first-hand some of the toughest fighting in the global war on terror because each mission is based on real-world events. Missions are developed and delivered to your computer with unprecedented speed so you can experience these critical current events soon after they happen.

ICT. Part of the University of Southern California, the Institute for Creative Technologies is an award-winning research center that advances the state-of-the-art in virtual reality and immersive environments. The goal of the ICT is the creation of the Experience Learning System (ELS), which provides the ability to learn through active, as opposed to passive, systems. ICT will create the ELS by harnessing creative talent from the entertainment and game development industries and leading edge research on simulation technologies such as Artificial Intelligence, Graphics and Sound. In addition, specific military training tasks (Future Combat Systems).But FCS is not just about platforms. It is

also about command, information, logistics and fires networks, distributed sensors, and unmanned vehicles both aerial and terrestrial, all working together to make the future American soldier persuasive in peace and invincible in war.

8.20 pm

Britain master of Colonialism 24', Hibz ut-Tahrir, khilafah, UK, 2004, dvd 164.

A unique portrait of Britain and how when it embraced Capitalism set out to colonise other nations so as to secure its material interests and spread capitalism and its values. This film vividly portrays Britain's colonialist policies, and how it enforced political, military, cultural and economic control over other nations in order to exploit them, policies which continue today, particularly in the Muslim world.

8.45 pm

Gaza Strip, 74', James Longley, Palestine, 2002, dvd 165.

American documentary filmmaker James Longley travelled to the Gaza Strip in January of 2001, planning to stay for two weeks and collect preliminary material for a film about the Palestinian intifada. He threw away his return ticket and stayed for another 3 months, shooting over 75 hours of material throughout the Gaza Strip. GAZA STRIP follows a range of people and events following the election of

Israeli Prime Minister Ariel Sharon, including the first major armed incursion into "Area A" by IDF forces during this intifada. The film is filmed almost entirely in a verité style, presented without narration and with little explanation, focusing on ordinary Palestinians rather than politicians and pundits.

10 pm *HALL Presentation*

Gema Martín Muñoz: "Critical discourses and alternative voices from the Arab World". Gema Martín Muñoz, Professor of Sociology of the Arab and Islamic World at the Universidad Autónoma de Madrid. Among other projects, she is the author of the books "El Estado Árabe. Crisis de legitimidad y contestación islamista" [The Arab State: Crisis of Legitimacy and Islamist Opposition](Bellaterra, 2000), "Irak. Un fracaso de Occidente" [Iraq, a western failure](Tusquets, 2003).

10 pm *AUDITORIUM Screening*

Untitled part 2: Beauty and the east, 51', Jayce Salloum, Bosnia-Herzegovina, Croatia, Macedonia, Serbia & Montenegro, Slovenia, Austria, USA, Canada, 1999-2003, dvd 132. Addressing issues of transition, alienation, refusal, identities, ethno-fascism, body as object & metaphor, agents, monsters, abjectness, subjective affi-

nities, and objective trusts with material taped predominantly while moving through Ljubljana, Zagreb, Sarajevo, Belgrade, and Skopje. The subjects conversing come from a range of constituencies; migrants, refugees, asylum seekers, residents (permanent and transient), students, workers, and cultural producers, recounting experience, locating sites, shifts, events, and the theorizing and accounting of the issues at stake, with associated ambient imagery forming specific histories of locations, and locations of histories at the intersection of cultures in this/these particular place(s) and time(s).

11.30 pm *HALL*

Cheb Balowsky.

SALA B

7 pm

MATZPEN - anti-Zionist Israelis, 60', Eran Torbiner, Israel, 2003, dvd 166.

At a time when the Israeli-Palestinian conflict has reached a stand still, the director has the courage to allow central figures of Matzpen to speak once again. Matzpen were an anti-Zionist group who were subject to abuse and social and political isolation in their native Israel for 35 years: because its

members affirmed the legitimacy of the Palestinian claim to live in their own land...

8 pm

Galoot, 100', Asher de Bentolila Tlaim, Israel / UK, 2003, dvd 167.

Galoot (Exile in Hebrew) is an intimate saga that touches on the seeds of the pains and tragedies now transformed into the entrenched Palestinian/Israeli conflict. A temporary exile from his homeland allows an Israeli filmmaker to see the conflict with new and provocative eyes. Through his Palestinian and Israeli friends and through his and his wife's personal journeys, Galoot provides a reflective voyage through homes and deserted homelands in Israel, Palestine, Poland, Morocco and England.



Saturday 29 January

5 pm to 12 pm *HALL - AUDITORIUM*

5 pm

Wa Baad, 15', Anas el Aili, Ramah, Wafa Hourani, Palestine, 2002, dvd 168.

Anas ek Aili works with Palestinian children in Ramallah. Independently, they create a video to portray their surroundings from their own perspective and their understanding of the language of video.

5.15 pm

Mane Tajawwul (Forbidden to Wander), 35', Susan Youssef, Palestine / USA, 2004, dvd 168.

The experiences of a young Arab American, Christian woman travelling on her own in the occupied territories of the West Bank and Gaza Strip during the summer of 2002. The film is a reflection on the complexity of Palestinian existence and the disturbing "ordinariness" of living under constant curfew. *Forbidden to Wander* is also the journey of personal discovery for the filmmaker, the wanderer who falls in love with a Palestinian man in Gaza.

5.50 pm

Impero (In God We Trust), 30', Cane-Capovolto, Italy, 2003, dvd 169.

The post-war period and the New World Order told

through documentaries, war films, propaganda and photographs. Waco, Oklahoma City, September 11, the war on terrorism and Special Laws, the "Other America" and the destruction of the 10 amendments. Impero is born from the need to bring together counter-information and journalistic rigor, continuing the operation that began with the radio spots "Iraq 2 special edition", "death for sale" and "the black mirror of democracy".

6.20 pm

Baghdad in no particular order, 51', Paul Chan, Iraq / USA, 2003, dvd 170.

A video essay of life in Baghdad before the invasion and occupation. Men dance, women draw and Sufis sing as they await the coming of another war. Notes, gifts, promises, paintings, trash, and other ephemera from the city which is now hardly a city. What if Walter Benjamin didn't kill himself, learned html, bought a camera, and thought himself useful enough to work in an impending war zone?.

7.15 pm

Moukabir Sawte (Noise Redistribution), 15', Infernal Noise Brigade, USA, 2003, dvd 171. Tues March 25, 5:30pm. It started with an ungodly racket. Half air-raid siren and half screeching feedback, the noise pierced all ears within a half-mile radius. Diners in a restaurant on 15th Avenue won-

dered if Seattle was under attack. Other Capitol Hillers optimistically attributed the racket to a garden-variety fire or freeway pileup, albeit one serious enough to require the screaming attention of every ambulance and fire truck in town. Meanwhile, those in The Stranger's offices gazed down onto the source of all the trouble--eight or 10 guys in sharp suits and hats, paired off on corners, where they alternately ran jumper cables to screaming siren-boxes and bleated through distorted megaphones.

7.30 pm

1991 NextHundredYears, 15' Abu Ali, 1991-2004, USA / Morocco, dvd 172.

1991 is a key date in the construction of the global empire. At the start of the first Gulf war, George Bush "the father", paraphrasing a soldier, declared: "I don't think we're in this war over the price of a barrel of oil, we're here to define the future of the world for the next 100 years"..

7.45 pm

Meen Erhabe (Who is the Terrorist?), 10', Jackie Salloum, Palestine / USA, 2003, dvd 129.

Video footage questioning who is the terrorist and why. Reflection on the daily conflict in the occupied territories accompanied by Rap music produced by youth under occupation and inspired by the Intifada.

7.55 pm

American Campaign to Suppress Islam, 28', Hibz ut-Tahrir / Khilafah, UK, 2004, dvd 164.

This video documentary charts how since the end of the Cold War, which culminated in the collapse of the Soviet Union, only two main ideologies remain - Islam and Capitalism. It explains how the Muslim Ummah has continued to embrace Islam despite the fact that it has been removed from their practical lives and the international sphere after the destruction of the Khilafah; and how in its absence, the standard bearer of Capitalism, America, has initiated a dangerous campaign targeted at making Capitalism prevail in the world.

8.25 pm

Venezuela Bolivariana: Pueblo y Lucha de la IV Guerra Mundial, 76', Marcelo Andrade, Kesang Sherpa, Venezuela, 2004, dvd 173.

The Bolivarian Revolution of Venezuela as connected to the worldwide movement against capitalist globalization. The evolution of the popular movement in Venezuela from the "Caracazo" riots of 1989 to the massive actions that brought revolutionary president Hugo Chávez back to power, 48 hours after a U.S.-led military coup in 2002. The main theme is how the Bolivarian Revolution, thanks to its incredible grassroots and networking power, is a revolution that transcends the national

frontiers of Venezuela and contributes with concrete alternatives to the fight against neoliberal capitalism.

9.40 pm

What Barry Says, 3', Knife-Party, UK, 2004, dvd 172.

Simon decided to record Barry delivering a monologue exploring US imperialism and the project for the new American century. This speech became the focal point around which animation was constructed. "what Barry says" is very much a response to Simon witnessing his peer's apparent lack of interest in the anti-war marchers between the attack on Afghanistan and the second gulf war. Many young Londoners seemed to feel that they could do nothing to stop the attack on Iraq, so why bother

9.45 pm

In Limbo, 43', Simon Arazi, Belgium, 2001, dvd 175.

"In Limbo" is a collage edited from American satellite feeds intercepted by the artists Marko Peljhan and Brian Springer between 1990 and 1997. The material comprises unfiltered back-hauls from raw live feeds of news networks (before they are packaged with voice-over, music and commercials), as well as corporate and governmental broadcasts for the employees and trainees of the respective companies and law-enforcement institutions.

10 pm *HALL Presentation*

www.cryptome.org

John Young & Deborah Natsios

Cryptome publishes documents that are prohibited by governments worldwide, in particular material on freedom of expression, privacy, cryptography, dual-use technologies, national security, intelligence, and secret governance -- open, secret and classified documents -- but not limited to those. Documents are removed from the site only by order served directly by a US court having jurisdiction. No court order has ever been served; any order served will be published on the site -- or elsewhere if gagged by order. Legal bluffs will be published if comical but otherwise ignored.

10 pm *AUDITORI Screening*

Edward Said.Orientalism, 40', Sut Jhally, USA, 1998, dvd 176.

Edward Said talks about the context within which the book "Orientalism" was conceived, its main themes and how its original thesis relates to the contemporary understanding of "the Orient." Said argues that the Western (especially American) understanding of the Middle East as a place full of villains and terrorists ruled by Islamic fundamentalism produces a deeply distorted image of the diversity and complexity of millions of Arab peoples.

SALA B

7 pm

The Gas Man, 28', Iban del Campo, Elena Mari, Spain, 2002, dvd 177.

Mohamed Ramzam is a Pakistani who has earned a living delivering gas bottles in the neighbourhood of "el Raval" since arriving in Barcelona in 1990. Despite working these last 12 years Mohamed doesn't receive a salary and lives from day to day on the tips he receives from the customers. He has managed to bring his wife and three children from Pakistan and they live in a warehouse situated in the heart of this working class area where the Muslim ideas and traditions of Pakistan are held dear.

7.30 pm

Paralelo 36, 65', José Luis Tirado, Spain, 2004, dvd 178.

The 36th parallel is an imaginary line on a map and also the real site of clandestine emigration across the Gibraltar Strait.

The emigrants are the protagonists of Paralelo 36, which combines fact and fiction, gestures, words, dreams and desires. A story woven from the overlapping micronarratives that map the Southern European border.

8.35 pm

Yomango Tango, 7', Yomango, Spain, 2002, dvd 174.

From MAYDAY2004, P2P Fightsharing 02

Yomango did its Christmas dis-shopping.

What better way to celebrate the first anniversary of the Argentinean revolt than to take advantage of the generous Christmas deals at the supermarket - a supermarket that happens to have greedy tentacles reaching all the way to Latin America. The special offer on Champaign, "take 14, pay for none!" seemed particularly appealing. The next day, Yomango Tango penetrated into the head office of the Santander Bank to uncork the bottles and drink a toast to the Argentinean people. Thus they brought to the heart of the city, under a shower of Champaign, their war cry: "que se vayan todos!" - calling for all of them to go away ("them" usually refers to all politicians, but here it starts with the multinational corporations and banks that suck Argentina dry).

8.45 pm

Pakistanis en BCN (Captura el Raval), 20', Mohamed Laiti, Galeem Uddin, Muhammad Suleman Tahir, Moises Paredes Amad, Spain, 2004, dvd 138.

A glimpse into the life of Barcelona's Pakistanis.

They talk to us about their work, the journey that brought them to Barcelona and their families, among other things. We visit some of the places where they tend to congregate: the Rambla del Raval, telephone centers, Barceloneta beach and the three Chimneys.

9.05 pm

El Encierro en la Iglesia del Pí, 20', Rabia Williams, Spain, 2004, dvd 157.

This video of a migrant sit-in in a Barcelona church is part of a long-term project about the struggles of legal and illegal migrants. This segment describes the sit-in on a night in June 2004 as experienced inside the Iglesia del Pí, documenting the assemblies held by the migrants under pressure of the government, major trade unions and the police, followed by the declarations made through the press.

9.25 pm

Pacipaciana 11', Italy, 2004, dvd 174.

From MAYDAY2004, P2P Fightsharing 02.

... Flexible work, an unpredictable and precarious life, infowork, expropriation of communal space for use by the transnational companies that rule the empire... the precarious working conditions in which millions of people find themselves within the global society that is being constructed.

9.36 pm

Intermittenti dello spettacolo, 27', France, 2004, dvd 174.

From MAYDAY2004, P2P Fightsharing 02.

One day they will do with reality what they've done with TV. You will only have the right to leave the house if you pay a 150 euro monthly fee. If you don't pay up, everything you see will look blurry.

10.10 pm

Call Centers, 5' India, 2004, dvd 174.

From MAYDAY2004, P2P Fightsharing 02.

"IT for Change, a network linked to the international network DAWN, has carried out a study of globalisation from a feminist perspective..."

"Operators in the telecommunications call centers of the south work under extreme conditions in order to maintain contact with the north..."



Sunday 30 January

5 pm to 12 pm *HALL - AUDITORIUM*

5 pm

El viaje de Mazin, 55', Fèlix Merino, Iraq / Spain, 2003, dvd 179.

What is daily life like in Iraq? Do you think they have more rights now than they did under the yoke of Saddam? How do they deal with the growing insecurity that has seized this Arabic country? For the first time since operation "Enduring Freedom", a journalist spends several weeks living with families in Baghdad, in order to report on their day to day lives. And he does it by following the steps of Mazi Hermes (Nqwa, 1961), an Iraqi living in Barcelona who returns home after spending thirteen years in Spain.

6 pm

Pateram, el Forum, 20', A collective work with independent cameras by Rabia Williams at Okupem les Ones, Spain, 2004, dvd 157.

In the summer of 2004, citizens of Barcelona carried out an aquatic action against the hypocrisies and corruption involved in the concept and implementation of the Forum of Cultures. This documentary tells of their mission to reach the Forum in "pateras" (the small boats used by illegal immigrants to cross the Gibraltar Strait).

6.20 pm

Passatge Cussidó...un adéu, 30', Jordi Secall, Manel Muntaner, Yolanda Bermúdez, Txema Alonso, Spain, 2004, dvd 134.

The upgrading of the final stretch of Diagonal avenue in Barcelona's Poble Nou area, for the launch of the "Forum" zone, will lead to the physical disappearance of entire blocks of housing and a way of life. An interview with a group of residents affected by a PERI (special renovation plan) that affects a block of ground floor houses in Poble Nou. They talk about the real estate agency's bad management and the lack of interest shown by the City Council in their excitement over the opening of the Universal Forum of Cultures.

6.50 pm

La Tierra es Nuestra, 20', Colectivo Buenos Aires / Indymedia Video (Juan Lewin, Rodrigo Paz, Andres López, Pablo Boido, Manuel Palacios), Argentina, 2004, dvd 142.

A video report on the occupation of lands by the Movimiento de Trabajadores Desocupados (Unemployed Workers Movement) on the 26th of June in La Matanza, on the outskirts of Buenos Aires.

The story helps us to understand the methods of self-organisation used by unemployed workers

from necessity, and how direct action can lead to a brutal confrontation with law enforcement forces. It also offers proposals for other ways to think about property, outside of the capitalist society.

7.10 pm

La Barcelona que no se ve, la que se esconde (Captura Raval), 17', Blanca Isabel Cardoso, Enrico Missana, Fatima Kamal, Marta Cortiona, Spain, 2004, dvd 138.

"I don't think politicians have read any history at all, modern or ancient.

Situations repeat themselves, and no matter how many guns they have, it will all be repeated again, because it will be necessary.

Watch out world leaders, murderers like Mr Bush... this is a Barcelona you can't see one that hides".

7.25 pm

Cocktail Hour, 10', Infernal Noise Brigade, USA, 2003, dvd 171.

The second, ¡Tchkung! Vs. The State, is a one hour tribute to the relationship between a band and their local police and fire departments in the mid-90's. Recommended more for the serious ¡Tchkung! fan than for the casual viewer, it features home movie style depictions of performances, backstage preparation, police intervention, and street chaos.

7.35 pm

Turbulences, Carole Poliquin, 60', Canada, 1997, dvd 181.

What happens when a butterfly flutters its wings? Does the air around it rumble and seethe, creating a hurricane on the other side of the globe? And when blue chip stocks suddenly plummet one day, how many workers lose their jobs or their pensions? The global market is not a neutral territory, but an unprecedented state of interconnections and inter-dependence.

8.35 pm

El Forat, 75', José Maria V. Peña, Spain, 2004, dvd 182.

Between 2000 and 2003, PROCIVESA, the property development company that is restructuring various areas in the old part of the city, expropriated various housing blocks in Barcelona's La Ribera neighbourhood at a low price. And then demolished them. Local residents named the new empty space that remained where their houses used to be the "Forat de la Vergonya" (the Hole of Shame), as a way of denouncing a situation that they considered degrading for a number of reasons: the public authorities' abandonment of an area that was already problematic, the interminable construction work, the loss of rights of people relocated to new apartments, etc.

SALA B

7 pm

Credits included: a video in Red and Green, 40', Jalal Toufic, Lebanon, 1995, dvd 119.

Registers the withdrawal of tradition past a surpassing disaster (the fifteen-year Lebanese war); produces completed crossword puzzles with subsisting blank spaces in a country of shattered shop signs; exhibits the rise in 1992-Beirut of a sublime architecture of bricks in a period where it appears Arabs are being driven to the Stone Age (Palestinians throwing stones at the Israeli army in the Occupied Territories, etc.); and uses fiction to document the eruption of psychotic effects in and outside mental hospitals.

7.40 pm

Mine de Rien, 84', Christian Barani, G. Reynard, France / Kazakhstan, 2004, dvd 183.

Karaganda, Kazakhstan's second-largest city, located to the south of the steppes, was built in 1930 by prisoners transported to an immense Karlag over a coalfield..Karaganda, Kazakhstan's second-largest city, located to the south of the steppes, was built in 1930 by displaced prisoners over a coalfield in the immense Karlag. Today, the basis of the city's economy is disappearing, leading to considerable impoverishment. « Mine de Rien » documents a

time of instability, of transition between two states, feeling abandonment and capitalist hope. A state that has passed and a state which is just starting, intangible, inevitable. The film follows this transition, which generates chaos, adaptation and suffering, revealing the impossibility of being : at a time when human beings can no longer be considered as a mass, but a sum of individuals. En exploding population mapped over the geographical structure of the city.

**OTHER WORKS INCORPORATED
TO THE ARCHIVES 2005.**

From 26th January 2005.



11 \$, Eduardo Díaz, Spain, 2004, dvd 148.

Fiction meets reality, and in the face of danger a fiction hero bursts into action, ignoring his father's warnings against meddling in the lives of humans.

...with all respect due to the victims, we are clearly talking about something else here.

4 días de Mayo seis meses después, 90', El Tronco de Senegal, Spain, 2003, dvd 125.

The documentary 4 days in May, Six Months Later, deals with the Prestige affair (the Prestige was a petrol tanker that sank off the Galician coast in 2002, releasing 50,000 tonnes of low-quality heavy fuel into the sea and subsequently the coast) and its ecological, political and social consequences.

"20 días de Noviembre. Después de una revuelta", 90', El Tronco de Senegal, Bolivia / Spain, 2004, dvd 126.

This documentary was filmed on a trip to Bolivia following the popular

October uprising that began with opposition to a plan for exporting gas to the US, and ended with the resignation of president Sánchez de Losada and several of his ministers. It includes various interviews, with victims of the army's brutal repression (that left more than 80 people dead and hundreds wounded), soldiers, political analysts, journalists, the leaders of local organisations and various collective that played a part in the rebellion.

Afghan Massacre (The Convoy of Death), 50', Jamie Doran, UK, 2002, dvd 184.

Tells of the horrific forced journey undertaken by thousands of prisoners who surrendered to America's Afghan allies after the siege of Konduz. Bundled into containers, the lucky ones were shot within minutes. The rest suffered an appalling road trip lasting up to four days, clawing at the skin of their fellow prisoners as they licked perspiration and even drank blood from open wounds. Up to 3,000 now lie buried in a mass grave, but

this was NOT a simple matter of Afghans killing Afghans.

This documentary tells of how American special forces took control of the operation, re-directed the containers carrying the living and dead into the desert and stood by as survivors were shot and buried.

And it details how the Pentagon lied to the world in order to cover up its role in the greatest atrocity of the entire Afghan War. This is the documentary they did not want you to see.

The documentary was produced over ten months in extremely dangerous circumstances: eyewitnesses were threatened, the film crew went into hiding and our researcher was savagely beaten to within an inch of his life.

Age of disorder, 42' Hibz ut-Tahrir, Khilafah, UK, 2004, dvd 185.

The effects of communism, nationalism and capitalism in the 20th Century and the remedy.

The world is led to believe by the so-called civilised Western nations to fear the return of Islam as a way of life. Offering nothing but darkness, back-

wardness and poverty; barbaric and intolerant the Khilafah state we are told when it is re-established will be the embodiment of all these characteristics, incapable in the modern era of providing any intellectual leadership for mankind. Yet it is the 20th Century, a period which saw the absence of the Khilafah, and which has been dominated by secular ideologies and not Islam, that has entered the history books as the darkest, bloodiest and most intolerant ever witnessed.

This documentary explores the effects of the false and incorrect ideologies of capitalism and communism and the shallow and inhumane bond of nationalism. The misery, pain and suffering they were responsible for. So that it can be understood these ideas and not Islam have posed the greatest threats to mankind and if left unchallenged will continue to plunge the world into further turmoil and chaos.

Ah!: The Hopeful Pageantry Of Bread & Puppet, 84', Tamar Schumann, Dee Dee Halleck, USA, 2002, dvd 186.

The Bread and Puppet Theater has been a source of hope and vision for people all over the world. Their performances have been in theaters, on college campuses, in churches and parks, and above all in the streets. Bread and Puppet has taught generations of activists to construct large puppets, to paint iconographic banners and to print mobilizing posters. Part documentary, part theater history, part how-to and why not, and part all over the place!

Aller Ne Suffit Pas, 55', Joseph Marando, France / Marruecos 2002, dvd 187.

The director travels with a group of young Moroccan women who are going to visit their families. A story about migration, reunion, and loss.

America Wake up! (or Waco), Alex Jones, USA, 2002, dvd 188. This video documents how the U.S. Government grossly overstepped Constitutional Boundaries, as well as the cover up that followed with the Branch Davidians in Waco, Texas.



Arab Stereotypes, 200', USA, 1998 dvd 190, dvd 191, dvd 192, dvd 193.

This four-volume set features a collection of documentary films, cartoons and early silent-era films that provide examples of some of the extreme stereotypes of the Arab world that were common in western media and entertainment during the first half of the twentieth century.

Part 1: Tom & Jerry .gypped in Egypt, 44'.
Part 2: Hal Roach: Grief In Baghdad, 47'.

Part 3: George Melies: Palace of the Arabian Nights, 58'.

Part 4: Outposts of the Foreign Legion, 51'

Arna's children, 85', Juliano Mer Khamis, Danniell Danniell, Israel / Netherland, 2004, dvd 189.

Yussuf carried out a suicide bombing in Hadera in 2001, Ashraf was killed by the Israeli army in the battle in the Jenin refugee camp and

Ala lead the Al Aqsa Brigades in Jenin until he was killed in November 2002. Juliano Mer Khamis knew them since they were small children and documented them from 1989-1996 in the theatre group he directed. In April 2002 he returns to Jenin with his camera in order to discover what happened to the children he knew and loved. Juliano Mer Khamis is the son of the Jewish Arna Mer and a Palestinian who got married in the 50's. Juliano is today one of the regio-

n's leading actors. Arna Mer established an alternative educational system in teh West Bank to replace the formal one that was practically paralysed by the Israeli occupation. Arna's Children offers a prime connection between past and present, for Juliano Mer Khamis' return to Jenin made him see how everything had changed...

Âshûrâ: This Blood Spilled in My veins, 100', Jalal Toufic, Lebanon, 2002, dvd 120.

Al-Husayn, the grandson of the prophet Muhammad and the son of the first Shi'ite imam, 'Alî, was slaughtered alongside many members of his family in the desert in 680. This memory is torture to me. But, basically, one can say this memory is torture to me of every memory, since each reminiscence envelops at some level the memory of the origin of memory, the torture that had to be inflicted on humans in order to make them remember (Nietzsche). The memory that the yearly commemoration of 'Âshûrâ' is trying to maintain is not only or mainly that of the past, but the memory of

the future, namely the promise of the Parousia of the twelfth imam, the long-awaited Mahdī—notwithstanding the passage of a millennium since his occultation—as well as the corresponding promise of Duodeciman Shi'ites to wait for him. 'Āshūrā': a condition of possibility of an unconditional promise.

***Bandiera Rossa*, 3'**, Bouchra Khalili, Morocco / France, 2004, dvd 194.

The Moroccan flag is red. Red is one of the colours of Islam, but it is also the colour of the revolution. Two images. One is heroic : the flag. The other is trivial: young men strolling by. The two are joined through a song: *Bandiera Rossa*.

***Buildings And Grounds: The Angst Archive*, 45'**, Ken Kobland, USA, 2003, dvd 195. Kobland's quiet, meditative video is a philosophical investigation, a travelogue of sorts, and, ultimately, a probing essay-film in the tradition of Aleksandr Sokorov or late Godard. *Buildings and Grounds* pairs lingering, beautifully



framed shots of urban scenes, industrial installations, deserts, and other evocative landscapes with a series of fragmentary ruminations drawn from film luminaries such as Fassbinder, Fellini, Bergman and Tarkovsky. Presented as a unified diaristic accompaniment to the image, the text comes to us both as English-language 'subtitles' and, simultaneously, as voice-off appropriated from the original films. Floating over an image track virtually evacuated of all human form or movement, Kobland's questions

and digressions call up a beautiful and melancholy world.

***Biographie de la pierre*, 7'**, Abdelghani Bibt, Morocco, dvd 194. The biography of stone is an angry roar, a roar of indignation and opposition to the crimes and cruelty that occur all over the

world, a cry against the harshness of stone that refuses all dialogue.

***Black and Gold*, 72'**, Bignoisefilms, USA, 1999, dvd 196.

"My Brothers and Sisters. . . It's time to go downtown." The Latin King and Queen Nation, once the most dangerous gang in New York City, face resistance from the press, the city government and the police in their struggle to escape crime and become a Black Panther-style street political movement.

***Boujad, an nest in the heat*, 45'**, Hakim Belabbes, USA / Marruecos, 1992, dvd 129.

Boujad is a personal and anguishing look at issues of separation, independence and return. As director Hakim Belabbes chronicles his journey from his home in Chicago to visit his family in his hometown of Boujad in Morocco, his exploration of family relationships is self-conscious and at times painfully honest. We witness his most private moments with his family. Belabbes' film intimately explores the domestic spaces and religious rituals of intra-family relationships, especially when compounded by one member's break with traditional values.

***Camal*, 13'**, Miguel Alvear, Ecuador, 2000, dvd 197.

A poetic and penetrating look at the old slaughterhouse in Quito, and the work routine. "When you go to Quito's slaughterhouse you can see the emotional detachment with which living animals are turned into meat for mass consumption. At the end of the day it's a job like any other, a routine. The

smell of the place is tepid and penetrating, the noise is loud, the colour dominates. And in this place, which to the naive observer is terrifying and nauseating, hundreds of people come, including entire families, to earn a living. Couldn't so much effort, so much death, have an ulterior motive?

Captura Raval (Video Workshop), Teb, CCCB, Ovni, Spain, 2004, dvd 138, dvd 139. Barcelona's Raval area as a point of intersection between different cultures, told through the voices of people who agreed to participate in the project. In this video, multiculturalism serves as a metaphor of branching paths, and a chance to learn from diversity.

Casa Plage, Bouchra Khalili, 2', Morocco / France, 2004, dvd 194. The beach as social and political territory: did the morroccan anthem glorify the young mens wanderin in the beach, and the drowned boys of Mediterraneana?

Children of Fire, 50', Mai Masri, Palestine, 1990, dvd 198.

When filmmaker Mai Masri returned to her hometown of Nablus after a four-teen year absence, she discovered a new generation of Palestinian fighters: the children of the Intifada.

Children of Shatila, 50', Mai Masri, Lebanon, 1990, dvd 199. Many people first became aware of the Shatila refugee camp in Lebanon after the shocking and horrific Sabra-Shatila massacre that took place there in 1982. Located in Beirut's "belt of misery," the camp is home to 15,000 Palestinians and Lebanese who share a common experience of displacement, unemployment and poverty. Fifty years after the exile of their grandparents from Palestine, the children of Shatila attempt to

come to terms with the reality of being refugees in a camp that has survived massacre, siege and starvation.

Choco Banana in North Carolina, 52', Nisan Katz, USA / Israel, 2003, dvd 200.

See America from the point of view of the Israeli ice cream truck vendor.



This film is a documentary that portrays the neighborhoods of America through the point of view of the Israeli ice cream truck vendor. The film follows several such vendors in the city of Charlotte, North Carolina. The film follows the characters in their daily routine in cross cutting (in a parallel narrative). Throughout the film we learn about the different neighborhoods of Charlotte, and America - some segregated, some mixed. We learn about the vast differences in behavior, mentality, culture and way of life - but when the ice cream truck comes to the neighborhood, everyone acts the same and wants the same thing: ice cream

Clapper, 58', Ammar Al-Beik, Syria, 2003, dvd 201.

Syrian director Anmar al-Beik uses a series of imaginative artifices to approach a small monastic community that seeks to experience Islamic-Christian dialogue.

Crossing Kalandia, 52', Sobhi Al-Zobaidi, Palestine, 2002, dvd 202, dvd 203.

A video journal reflecting the life of a Palestinian family and a Palestinian town during one year of the intifada. Kalandia is the name of a refugee camp between Ramallah and Jerusalem, but more recently it has become the location of one of the most heavily-traveled Israeli checkpoints in the Palestinian territories. Shot between May 2001 and August 2002, *Crossing Kalandia* offers a unique perspective on recent events in Palestine.

Dangerous Concepts: Terrorism, 22', Hizb ut-Tahrir / khilafah, UK, 2004, dvd 204. This documentary, based upon the book *Dangerous Concepts* by Hizb ut-Tahrir, clarifies the opinions and their danger for the Muslim Ummah. (community)

Dieu me Pardonne, 8'15, Mounir Fatmi, France, 2005, dvd 194.

This video was made using images recorded from TV between 2001 and 2004. Many were collected during a workshop that invited participants to record their "zapping" with access to every channel in the world. One of the prophet Mohammed's Hadiths provides the narrative thread: "The first look at a woman is for you, the second is for the devil and the third is a crime." Our looks are displaced towards televised images and show us how the repetition and impoverishment of images in our culture place us in the role of voyeur. The television creates an ambiguous situation and insidiously make us enjoy, in a way that is almost

erotic, these catastrophic but strangely beautiful images.

Don't Call me Crazy on the 4th of July, 36', Richard Pell, USA, 2003, dvd 205.

Why does Bob Lansberry think someone is stealing his mail? Why does the CIA think the Russians cornered the world market in LSD? Why does Ted Kaczynski hate his college professor? Why is Dr. Jose Delgado not afraid of an angry bull?

Edward Said. The Myth of the Clash of Civilization, 50', USA, 1998, dvd 206.

One of the century's leading cultural analysts examines the dangerous myths guiding American foreign policy in the post-cold war era. In this important lecture delivered at the University of Massachusetts, Said takes aim at one of the central tenets of

recent foreign policy thinking - that conflicts between different and clashing "civilizations" (Western, Islamic, Confucian) characterize the contemporary world. Said argues that collapsing complex, diverse and contradictory groups of people into vast, simplistic abstractions has disastrous consequences. Presenting instead a vision of the "coexistence" of difference, Said concludes with the fundamental challenge that faces humanity at the turn of the millennium.

Fes, Inner City, 4h 30', Toni Serra, Morocco / Spain, 2002 dvd 135, dvd 136, dvd 137.

An initiatic journey. Videos from an exhibition at the Centre de Cultura Contemporània de Barcelona from March 26 to May 30, 2002 (a project by Albert Garcia-Espuche and Toni Serra). Into the innermost parts of the city of Fes. Using audiovisual recordings that illustrate some of the different anthropologic, sociologic, urbanistic and religious aspects that make up the fabric of the city. A journey that requires



both objectivity (in the working method) and subjectivity (for the experience of the journey and immersion in another culture).

Festin, 8', Mounir Fatmi, France, 2002, dvd 194.

How to escape from the trap? How to fight the monster of need that makes you lose your human shape, that itch that you can't stop thinking about and makes that you dependent, a prisoner of consumption, a slave to an artificial paradise? All these questions are taken from the books of William Burroughs, a drug addict until he finally escaped the horrors of addiction at the age of 50. In his introduction to "The Naked Lunch", Gérard-Georges Lemaire, referring to Burroughs, wrote: "...he was wildly interested in control techniques in the widest sense, from the Maya Code, which he discovered in Mexico, to the manipulations of the mass media, the CIA and different American sects". William Burroughs is a tireless defender of the free will of human beings subject to all kinds of coercive



systems, some totalitarian, others more subtle, more sophisticated, that take possession of the human being through perverse and intimate channels: such as desire, for example.

Frames / Fragments, 70', Glória Martí, Spain, 2003, dvd 144.

"...These videos deal with some of the most visible issues in contemporary societies. Racial mix, violence, marginalisation, culture clashes...as mani-

festations of the idea of the Border (territorial, social political, psychological). Issues that could be summed up in the profound feeling of loneliness that saturates these works". Juan Bautista Peiro.

Garden, 90', Adi Barash, Ruthie Shatz, Israel, 2003, dvd 207.

Nino and Dudu are young male prostitu-

tes working in the "electricity garden" in downtown Tel-Aviv. The film follows their lives for a year, revealing the intricacies of their daily lives, the way their reality is transformed and their friendship evolves. Both youths experienced abuse at the hands of family members, both found themselves on the streets, prostituting for a living. Nino and Dudu are both survivors, and their intelligence, wit and a strong will make

them the "elite" of the garden's young prostitutes.

Nino and Dudu lead the narrative of the film. They met in 2002 in a street fight. The two lead characters share a remarkable story of friendship that exposes not only a harsh reality of teen-aged prostitution but also illuminates the complexity of being a Palestinian, an Arab-Israeli and an immigrant in Israel. They are always on the run...

Hágase tu voluntad, 22', Virginia García del Pino, Mexico, 2004, dvd 197.

Conversations between house maids in Mexico City.

Hamdulillah Dar al Ajira, 15', Abu Ali, Marruecos / España, 2004, dvd 133.

A strange Sheikh in a barely-glimpsed place: "Destiny is as wide as a hand and four fingers, the width of a grave. The man who owns 40 buses, what does he really have? The man who owns 4 houses, poor fellow! What does he have? A grave!..."

Hamdulillah Dhia Dikr, 15', Abu Ali, Marruecos / España, 2004, dvd 133.

The sacrifice. The lessons of death, its open spaces.

Hezbollah, 3h. Lebanon, 2003, dvd 209.

The emergence of Hezbollah as a party dates back to 1982 when a group of Islamic believers considered the eminence of establishing a certain formula to face the weakness prevailing in the struggle against Israel and to achieve the goals of Islam. Since the very beginning, Hezbollah was directly linked to the Islamic struggle in Iran that had a direct impact on the party's lifepath. The party was constituted from organizations and party affiliates, both Islamic and national, and from independent currents among youth.

The party is religiously tied to the jurisprudent leader Imam Khomeini first then to al-Imam al-Khamenei.

Hidden Wars Of desert storm, 60' Audrey Brohy, Gerard

Ungerman, Iraq, 2000, dvd 210. On August 2nd, 1990, Saddam Hussein launched his troops against Kuwait, triggering the first major international crisis of the post-Soviet Union era. But was this invasion a surprise in the first place? Were all diplomatic means utilized to try to resolve the issue peacefully? Was there any threat from Iraq against Saudi Arabia



or against any of the other Gulf states? Why wasn't Washington's rhetoric against Saddam ever matched by any real support to the Iraqi opposition groups? Since they failed to weaken Saddam Hussein's power, what were the actual results of the U.S. sanctions against Iraq? What is true behind the mysterious "Gulf War Syndrome" that goes on affecting

hundreds of thousands of Gulf War veterans and local Iraqi populations?

Introduction to the end of an Argument: Speaking for Oneself... / Speaking for Others, 41', Jayce Salloum, Elia Suleiman, USA / Palestine, 1990, dvd 131.

This highly kinetic tableaux of uproo-

ted sights and sounds works most earnestly to expose the racial biases concealed in familiar images. Relying on valuable snippets from feature films such as Exodus, Lawrence of Arabia, Black Sunday, Little Drummer Girls, and network news shows, the filmmakers have constructed an oddly wry narrative, mimicking the history of Middle East politics.

Iraq - In The Name of Freedom, 34', An-Nahda Media Productions, UK, 2004, dvd 211.

The coalition forces before the launch of their war on Iraq promised the removal of a Saddam style dictatorship with the implementation of freedom and democracy. It was in the name of Freedom that Britain and America launched a brutal war on the people of Iraq who are predominantly Muslim. Far from accepting the occupation of the coalition forces, the people of Iraq have refused to be forced to accept democracy and freedom. In replacement of Saddam, America has installed a new dictator and continues its onslaught on cities and villa-

ges in Iraq that wish to remain independent. This powerful and moving documentary will question the justification of the whole war, expose the butchery inflicted upon the Iraqi people and set a vision (for action) for the Muslim communities in Britain and the West.

La Ciudad de la Espera, 60', Prod. Multicanal y Elegant Mob Film, Spain, 2002, dvd 212.

This documentary explores immigration from two points of view: from the place of origin, and through the eyes of those that stay.

Las Consecuencias del Plan Colombia para Venezuela, 68', Alessandro Bombassei, Colombia, 2004, dvd 213.

The armed conflict in Columbia has grown under president Uribe. Groups of ordinary people cross the border to Venezuela to escape from the paramilitary violence. What are the long-term consequences of the Colombian conflict for Venezuela and the region? What lies behind the traditional pro-

American servile attitude of the Colombian oligarchy?

La Resistencia del Maiz, Minga Social, Ecuador, 2003, dvd 214. What is the extent of the FTAA plan? Who does it affect and who gains the most benefits? The application of the FTAA regional plan, or, if it fails, the Free Trade Agreements between individual countries, has tragic consequences for many poor urban and rural (mostly indigenous) people, that is, for the majority of the population in these South American countries.

Laberinto de Mentiras, 27', Iban del Campo, Ixiar Rozas, Spain, 2004, dvd 177.

A documentary that collects the reflections of John Berger, Bernardo Atxaga, Gianni Celati, Joaquín Jordá and Abdel Aziz on how to break through the labyrinth of lies that we find ourselves trapped in. These and other artists who spent time between the ports of Livorno, Bilbao, Naples and Barcelona are weaving the thread of Ariadna that will help us

find a way through the labyrinth of the world.

Les Ciseaux, 12', Mounir Fatmi, France, 2003, dvd 194.

« A man and a woman make love, they share their pleasure like scissors which cross ». The pair, like a pair of scissors that is sharp, dangerous and sublime. « Les ciseaux » (the scissors) is a video made using images from the Nabil Ayouch's film « Une minute de soleil en moins », censored in Morocco. » (Mounir Fatmi).

Local Angel, Theological Political Fragments, After Walter Benjamin and Gershom Shalom, 70' Udi Aloni, USA / Israel 2003, dvd 215.

It's a documentary about the root causes and present contradictions of the Palestinian-Israeli conflict, a deeply personal odyssey of discovery, and a surreal work of art combining poetry, music, and images both beautiful and horrific. While its subtitle is "Theological Political Fragments," the film ends by tying its many ele-

ments together in ways the viewer may not expect.

MAYDAY2004, P2P Fightsharing 02, Italia, 2004, dvd 174.

Rail workers, chain workers, precarious information employees, French performing arts temp workers, YoMango, Macdonald's strikers... Conflicts and strikes in the workplace, actions, picketers, protests and demands for the defence and achievement of new social rights.

Metamorfosi, Maxine Harris, Sheldon Rochlin, USA, dvd 216.

Join Terence McKenna, Rupert Sheldrake, and Ralph Abraham as they dialogue on the relationship between chaos, creativity and the imagination.

"The flutter of the the moth's wing can trigger the hurricane. This is not a poetic statement. This is the fact of the matter within this kind of description of nature. In other words, very small changes create cascades into where whole states shift and are perturbed." - Terence McKenna

Napoli Centrale, 9', Bouchra Khalili, Italy / Morocco / France, 2002, dvd 129.

The night crossing of a Mediterranean city by car. Its passenger stay there almost invisible, absorbed by the urban view. A voice confirms a lonely night wandering in a city by the sea, an urban journey made to let the time pass away. Who crosses this city isn't only passing through it. He's a local, for a night, before an exile without return.

Okupa, 8', it's all lies, Spain / Israel, 2003, dvd 153.

Okupa is the Spanish word for squat. This is a short video of two very large demonstrations that took place in Barcelona against evictions and property speculation.

On Boys, Girls, and the Veil, 72' Yousry Nasrallah Egypt, 1995, dvd 217.

With his leading protagonist and friend (Bassam Samra), Nasrallah takes us on an exquisite tour of a subject normally overdramatized by the West. Taking the debate beyond the simplis-



tic approach and with familiarity rarely seen, young men and women talk about the 'hijab' and its social implications. Most of the youths regard the head scarf not primarily as a religious obligation, but as a social construction that symbolizes a girl's respectability or sexual innocence. When talking amongst themselves, however, the young men acknowledge the sexual double standard.

filled with horror and hope, unreeling in familiar and unexpected ways. *Panorama Ephemera* focuses on familiar and mythical activities and images in America (1626-1978)...

Papillon de Amour, 4', Nicolas Provost, Belgium, 2003, dvd 219. By subjecting fragments from the Akira Kurosawa's film *Rashomon* to a mirror effect, Provost creates a halluci-

Panorama Ephemera, 90', Rick Prelinger, USA, 2004, dvd 218.

A collage of sequences drawn from a wide variety of ephemeral (industrial, advertising, educational and amateur) films, touring the conflicted landscapes of twentieth-century America. The films' often-skewed visions construct an American history

natory scene of a woman's reverse chrysalis into an imploding butterfly. This physical audiovisual experience produces skewed reflections upon *Love*, its lyrical monstrosities, and a wounded act of disappearance.

Perro Corazón, 25', Abu Ali, Morocco, 1998-2004, dvd 172. 1998, Tangier. Conversations in the bar La Poste with Tangerian writer Mohammed Chukri and New York poet Ira Cohen, stories of death, separation and loss under the mantle of friendship.

Pirates, 56' David Combe, Jean-Marc Barbieux, ARTE France / Program 33, France, 2004, dvd 208.

Hakim Bey, Anarchy in USA, Black Block, Autonomes, MC5, Sea Shepherd

Playboy, 5' Jackie Salloum, USA, 2003, dvd 129.

Confessions of an ex-agent of Playboy magazine.

Reason is a name given to collective thought 2002-2003, 3'

/ ballad of the flag 2002-2003, 4' Caraballo-Farman USA / Argentina 2003, dvd 149. Each of these was recorded at a particular time in a particular place but it could have been in any number of places, at other times in history. It could have been the fans of the opposing team, supporters of a different cause, members of a different tribe. Crowds form when specifics dissolve. The specifics of time and place as well as specific emotions, needs, thoughts, desires, hopes, beliefs - specific individuals. We wanted to evoke both the dangers and the power and euphoria of these states of collective existence.

Reverend Billy & The Church of Stop Shopping, 60', Dietmar Post, USA / Germany / Spain, 2002, dvd 220.

Something that has to be done in the risky environment of the street." The fictions / performances inside and outside of Starbucks coffee shops and Disney stores often end with the Reverend being arrested. He calls it stepping into somebody's imagined

box. The police call it illegal trespassing. The Reverend claims that social change always begins with civil disobedience and includes as his heroes the civil rights, peace and labor movements.

Saint of globalisation: señor Cambio 2003, 2' / Gaseosa fria 2003, 3' Caraballo-Farman, USA / Argentina, 2003, dvd 149.

Street vendors work in the cracks of globalization. They sell the fetishes of commercial globalisation - Hulk statues, 7-Up, national and international currencies - but not on the official market, from which they've been left out. It's a persistent, daily effort, Sisyphean and heroic at the same time, for despite the artfulness of the work, the jingles, the heckling, the sweat, nothing much happens (compared to the profits made by the crusaders of globalization), the world just streams by, and at the end of the day you pack up your things and leave and in your absence the world keeps on going without you.

Seffar [Fes Ciudad Interior], Abu Ali, 11', Morocco / Spain, 2004, dvd 133.

From the series "Fez Ciudad Interior". Silences and wind in the olive trees, contemplation, labyrinths and dreams. Abdelfettah Seffar, a craftsman who lived in London for years and decided to return, talks about Fez, a veiled city, and reflects of the West and its conflicts.

Sentenciados sin juicio, 50', Eliseo Blay Climent, España 2003, dvd 221, dvd 222.

During the seventies, more than 50.000 people were imprisoned in Spain with no accusation, without a barrister assistance, with no previous trial, and having committed no offence at all. Those judicial proceedings were supported by a government law. People under arrest were denominated as "social dangerous", a menace for the rest of the Spanish society. The aim of the mentioned law was to eradicate, in other words, to "clean the streets", of beggars, unemployed, gays, mental handicapped, gypsies ... and up to 21 social categories. This

law was in force till the early nineties, already in democracy and with the Spanish transition concluded.

She was Cuba, 17', Ho Tam, Cuba / Canada, 2003, dvd 219. Using the 1964 Russian-Cuban classic film I Am Cuba as its starting point, She Was Cuba explores the nature of memory, the time passed and its remains.

The film is made up of two stories. The first traces the life and death of a Cuban woman, Ada Perez Esquivel, who fled to seek political asylum in Canada. It is the tale of a woman of colour in exile, and her search for freedom, love and acceptance. The heroine symbolizes Cuba the country as well as those who have left their native land for a new home elsewhere.

Suicide, 70 ' Shelly Silver, USA, 2003, dvd 223.

suicide is a feature-length fiction of a woman's voyage through the malls, airports and train stations of Asia, Europe and Central America, chronicling her fiercely hopeful

and desperate search for a reason to continue living.

Syria Collection 2002, Jeanette Schou, Syria / Denmark, 2004, dvd 225.

The Islamic Sufism is an ancient religious movement. On some issues it is in opposition to the common or fundamental Islam. Therefore sufism has been suppressed by both the religious and political powers. Through ecstatic dancing by music and meditation the sufi seeks oneness with God. Most recognised are the whirling dervishes but the practice of sufism can also take other forms. This video shows sufirituals as performed in Syria which have relationship with the practice of the fakirs. The tradition is passed on from generation to generation. The video shows beautiful but also very profound and violent images.

The Hundred Videos, 4h, 37', Steve Reinke, Canada 1990-1997, dvd 226, dvd 227, dvd 228, dvd 229, dvd 230.

"The question I'm asked most often

(by people who haven't seen the work) is, 'What is it about?' - a question I am never able to answer. The series has no central theme and is, I hope, quite heterogeneous. As a whole, though, I can say it is monologue-based, held together by the sound of my voice. Perhaps the prototypical video would have two parts. First, a spoken monologue over a loop of appropriated footage, which promises to reveal something, followed by



a 'something' which isn't quite what was promised, but somehow obtusely, perhaps humorously, related. The whole series is five hours long and meant to be approached like a collection of prose poems or very short stories: open it up anywhere and begin reading, skip what doesn't catch your attention, re-read whatever does. So watching it with a remote control is a good idea." (Steve Reinke).

The Pentagon, TV Commercials, 18', CaneCapovolto, Italy, 2004, dvd 231.

The post-war period and the New World Order told through documentaries, war films, propaganda and photographs. Waco, Oklahoma City, September 11, the war on terrorism and Special Laws,

the "Other America" and the destruction of the 10 amendments. The Pentagon is born from the need to bring together counter-information and journalistic rigor, continuing the operation that began with the radio spots "Iraq 2 special edition", "death for sale" and "the black mirror of democracy".

The Spirit of America Collection, 56', Film Clips, USA 2002, dvd 232.

Response to September 11th, Film Clips commissioned Academy Award winning filmmaker Chuck Workman to create a 3-minute montage from the history of movies celebrating the spirit of America. Presented as a gift from the entertainment community to America. It played more than 10.000 screens throughout the USA.

Episode 1 "The Pilot". 28', American School Counselor Association, USA. 2002. Designed to encourage students to explore issues such as: Making a Difference, Teamwork, Race Relations,

Mutual Understanding, Generosity, Tolerance, and Human Rights.

Episode 2 "The Spirit of America". 28', American School Counselor Association, USA. 2002.

Designed to encourage students to explore the common character traits underlying American Patriotism such as: Solidarity, Integrity, Freedom, Dissent, and Responsibility with a study guide written by The American School Counselor Association.. 28' American School Counselor Association, USA. 2002.

This Ain't no Heartland, 100', Andreas Horvath, Austria, 2004, dvd 233.

America is at war with Iraq, but does anyone around here care? As long as it rains. During the war against Iraq, that was and is supported by the majority of Americans, Horvath travelled through the rural Midwest of the United States. There, he polled opinions among the local population.

Travel Agency, 8', Nabila Irshaid, Austria / Germany, 2001, dvd 234.

The voice of the tour guide takes the viewer through wobbly Super 8 pictures which Irshaid's Palestinian father took on a family trip to Palestine / Israel in the 1970s. An ironic portrait offering an alternative to the images in the mass media.

Visits, Nabila Irshaid, Austria / Palestine, 2004, dvd 234.

A portrait of my Palestinian father. The footage is taken from mutual visits in Germany and Austria before the war in Iraq started in 2003. Beyond stereotypes generated by mass media I show a civilized individual leading his life according to personal history, improvised state of life. Exporting parts of Arab culture into his and the family's all-day life in Europe he established an individual style of



mixed identity. All his personal drama is wrapped up in humor and irony.

War & Peace Trilogy, Indymedia, USA 2003, dvd 235.

In 2003 the reality of war set in, and the roar of the mainstream media seemed to deafen our ears and stifle our voices. Hudson Mohawk Independent Media center respond by coming together to make these three documentaries.

Independent Media in a time of war, 29'
Voices Against War: F15 NYC, 22'
Women's fast for peace, 29'

Whispers, 15', Hakim Belabbes, Morocco / USA, 1999, dvd 129.
Hakim Belabbes' *Whispers* follows a man's obsessive search for his lost childhood through the dark alleyways and desolate cemeteries of the director's Moroccan hometown, Boujad.

Zapatista, 56', Bignoiefilms, USA / Mexico, 1998, dvd 236.

"The Reality seen through this camera is more Real." - Subcomandante Marcos

A look at the Zapatista uprising, its historical roots and its lessons for the present and the future.

De

- [illegible]

UNITED NATIONS

Germany's limited new engineering graduates (less than 10,000 annually) are insufficient for the automotive industry's long-term needs, according to a study by the

WILSON

General. All other items that
produced no signal
attributed to vibration
and that were not
checked by using the
vibration test equipment
are listed.

GLOBAL COALITION

SWED-CON

University. She had
wanted to read fiction,
but in responding to
her mother's

Laurel spent much of the afternoon with the girls. They had a ball game, but were interrupted one of the objectives. Around the United States of America, they had and used the 2000s, and a record for the 2000s, and a record for the 2000s, and a record for the 2000s.

2000

Environmental Life Sciences
and other subjects
and subjects in the
natural sciences. The
program is a 4-year
degree in life sciences
with a major in
biology.

FLUENT

man, life and "knowledge" in post-18 culture
 again. Clicked to start, and in first week

CEEST

Environmental activity and delivery systems must be understood in the context of the concepts of "well-being."

1

118 *Journal of Management Inquiry* 18(1)

REPLY

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Willing "to go anywhere, had experienced
trouble" with the turn of a car
quilted it neatly, a figure, a person
continued to contribute."

HEALTH CARE

Agreement is being supported
but not shared equally.
Agreement is being shared
equally but not supported.

11. **RECEIVED**

Therapeutic drug monitoring
assayed 138 samples of
plasma from patients
treated with the drug
and found that the
concentration of the drug

ACCEPT

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WILEY

Printed in Japan by
 OCEANOGRAPHY CO. LTD.
 1973
 Volume 1, No. 1

1999

Worse, going to the party is a sure thing, says a Dr. John Little, MD, senior partner in Long City, Ark., and the author of a book on the subject.

1000

1. *Journal of the American Medical Association*, 1997; 277: 1001-1005.

11

glowstick, that will not allow
28 such intelligent children as
helped to invent it. Please, ladies,
smile as you see it. It has

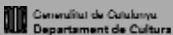
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