



**REWEND**

**WANDERING CINEMA**  
**KURDISH CINEMA DAYS**



🎞️ ENGLISH / CASTELLANO / ITALIANO 🎞️



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**INTRODUCTION**

**REWEND - WANDERING CINEMA**

Rewend is a project that arises from the enthusiasm and bonds between people who share ideals and passions and continue to work on building another possible world.

Thanks to the experience and not only professional ties that many of us have maintained for years with the Kurdish community and with the Rojava Film Commune, this year we have finally been able to start this adventure of support, accompaniment and distribution of Kurdish cinema, thanks to the Göteborg Festival Fund, a reality sensitive to what is innovative and experimental in the world of cinematographic arts.

Italy, Spain and France will be the countries in which films produced and chosen by the Rojava Film Commune will be screened.

Through the web page, it will be possible to stay tuned about the dates and routes, the films and presentations that will be organized in a busy calendar, which starts in March and ends in November, with a presentation within the independent Alternativa film festival in Barcelona.

Thanks to the work of the OVNI archives, Streen.org and thanks to the community of people who actively participated in organizing the screenings, we have been able during this first edition of Rewend to create a strong network of alliances.

Cinemas, theaters, civic centers have made their spaces available with great interest, generosity and enthusiasm. We thank everyone and we are aware that it was precisely the interest and sensitivity of many towards Kurdistan that made it possible to activate Rewend.

We are sure that this is only the beginning of something stronger and permanent, remembering that cinema is not only illusion but it is the creation of reality, and the cinema of Rojava, born among the ruins of the bombs, tells us a unique contemporary and real story, which deserves attention and distribution.

This work is dedicated to the Martyrs of the Rojava Film Commune, Mazdek Ararat, Rûbar Şervan (Cihan Sever)



**THE ROJAVA FILM COMMUNE**

The Rojava Film Commune, Komîna film a Rojava is a collective of filmmakers founded in 2015, based in the autonomous region of Rojava in the Federation of Northern and Eastern Syria. The commune is actively working in the region to rebuild and reorganise the infrastructures of filmmaking and film education.

The Rojava Film Commune was established with the aim to stimulate local film culture by organising film screenings, facilitating discussions about the role of film within society, producing new films, and establishing the Film Academy. Following the 1960 fire in the cinema of the city of Amude, the Commune aims to reclaim cinema and film as a central space of reimagining society, democratising and revolutionising imagination itself.

The Commune has educated a new generation of Rojava filmmakers, organized screenings in cities and villages and produced films. It works to represent the values and ideals of the Rojava Revolution, but also to mediate and depict the daily struggles in the Syrian civil war and Rojava's collective attempt to build a new society. The Rojava Film Academy is dedicated to providing courses for aspiring filmmakers. Founded in 2015, it offers one-year programmes with courses in international film history, Kurdish film history, film theory, photography, cinematography, script writing, editing, and sound design, taught by local and international film professionals.

The Academy is self-organized, structured in a horizontal way, it encourages students to participate in every aspect of its organization. Exchange networks have also been set up with other academics, media and news platforms, and civil society organizations to engage in a broad discussion and create screening possibilities. Considering the influx of foreign filmmakers and journalists to Rojava, it is important for the Commune to reclaim the representation and imagination of the revolution. After decades of oppression of Kurdish

language and culture, the Rojava Film Academy aims to revitalize local film culture, reclaiming the power to narrate and imagine one's dreams and realities. After the Syrian Civil War started, the predominantly Kurdish populated northern region declared the Autonomy Administration creating structures based on grassroots democracy, women's liberation, and cultural diversity. The Academy bases its methodology on 'revolutionary realism', i.e. a realism that not merely reveals the current reality in a new way, but rather restructures the reality of the possible. It not only finds a form for the existing but creates the possibility to imagine the not yet present, the permanent becoming that is the revolution itself.



## KURDISH CINEMA AND ROJAVA

### Teymour Evdike

Kurdish cinema, like most arts, reflects the Kurdish struggle and it represents the voice of Kurdish cause and occupied Kurdistan. We may even say that Kurdish cinema arose from the core of the Kurdish struggle, before that from an artistic cultural necessity. Which does not mean that it did not follow and look for aesthetic and quality.

This cinema, as much as it highlighted the region and culture's fragmentation, as well as its psychological and negative impacts on the Kurdish people, also had a great degree of beauty, as we can see in films like *Yol*, by Yilmaz Güney (awarded in Cannes in 1982, two years before the death of the director) and *A time for drunken horses* by Bahmad Ghobadi.

Furthermore, with the arrival of new generations, this cinema has increasingly become the focus of the Kurdish people's resistance to injustice practiced against them. (*Beritan*, by director Halil Dağ and *Meş-Walking*, by director Shiar Abdi) Kurdish film acquired its image and identity both within and outside the cinema as a result of these two themes, namely the injustice that has befallen the Kurds and Kurdistan, and then the resistance against this injustice.

### Rojava's place in Kurdish cinema

We cannot talk about Rojava's key role in Kurdish cinema before the July 19 Revolution 2012, because the Baathist totalitarian and racial persecution prevented the practice of the entire Kurdish culture (in general) and cinema (film industry) in particular. There was an attempt to make a film in Serêkaniyê in 1985. However, despite the fact that director

Karim Baqistani was able to complete it, the film was never released due to security concerns and Baathist intelligence involvement (the main actor in the film, ended up burning the scenes he was in because of the threats by the regime intelligence). The film is also important because it was the first attempt to make a film in Rojava and because of the presence of Ara Kesisyani, a great and well known photographer. People who worked in the film and cinema industries in this region (Rojava) later migrated to the North or South Kurdistan as well as the diaspora.

In the Diaspora, directors such as Manu Khalil (David the Tohildan) and then Ekrem Heydo tried to tell the story from afar. We might also discuss Ekrem Heydo's film *Halabja* (2011), in this context. It is a documentary considered as a success in the history of Kurdish documentary film, as well as another film, *Akito* (2013), directed by Assyrian director Riad Asmar, in which we learn about the life and paradoxes of the Assyrian people in the diaspora.

Later, new attempts were made abroad, with directors such as Ghamkin Saleh (*Linsenbündel*, 2016) and Teymour Evdike (*Behind Our Home*, 2018), who changed the films' main topics.

Apart from television programs secretly filmed and broadcasted on screens in south and North Kurdistan, and European regions, we really cannot talk about cinema in this part (Rojava) until 2005, because the oppressive Baathist regime in Syria and Rojava had effectively slammed the door to Kurdish art and culture. The documentary on artist Zuhair Haseeb, directed by Teymour Evdike and Sero Hindê was released in 2005, twenty years after the first attempt.

### Rojava, cinema and revolution

Significantly, the development of this art began in Rojava with the revolution, and many opportunities were created with the establishment of the Rojava

Film Commune. Festivals also helped to strengthen relationships with the outside world.

Films like *The Lonely Tree* (2018) by Sero Hindê, and *The end will be spectacular* (*Ji bo Azadiye*, 2020) by Ersin Celik, helped to generate a positive and calming environment, as well as visibility in international festivals. Young filmmakers, on the other hand, who previously had no such options, now have some career prospects and recognition in the region.

A new ground was established with the launch of the Rojava Film Commune and independent companies such as Banos Production and Rê Production and others, which might allow Rojava film to play a key role in Kurdish cinema. Following the revolution, there are high expectations for cinema in Rojava, both intellectually and artistically.

Political success and failure, like Kurdistan's film industry, are inexorably linked and cannot be separated. Film production will be achievable in Kurdistan if the Kurdish struggle is victorious and successful. The more people who see the film, both at home and abroad, the more it is linked to Kurdish issues and politics.

This has become Kurdish cinema's identity, but it may also be an impediment and a risk to Kurdish cinema, because cinema is more than just a political and social mirror. It's a tremendous community to be part of.

A Kurdish person is unquestionably the community's hero or heroine. Because that society has its own psychology, inspiration, pain, joys, and defeats, the fundamental purpose of that society must be to bring about the second revolution, Cinema.



## FILM ACTIVISM AND THE ROJAVA REVOLUTION

### Sevinaz Evdike

Director of the Rojava Film Commune

Film activism in Rojava has probably its own distinctive and unique identity if compared to other territories in the world. This identity has endured profound disadvantages and uncertainties and has adopted different strategies until it has attained its current form.

In 2015, after 4 years of the ongoing war in Syria, people divided into two groups, each with its own portrayal of survival and resistance. One group was striving to reach Europe at any cost even if that meant losing their lives and families. The other, which remained in Syria, was exploited by international powers using Syrians for their own interests. The fight for freedom from the tyrannical regime has turned into a war fraught with hatred and conflicts between the different sects, religions, ethnicities, identities, and cultures.

However, Rojava-Northeast Syria's revolution was a different case, due to the fact that the region had been known for ages for its patchwork of different ethnic groups and religions that coexisted peacefully for centuries. The Rojava Revolution was quite the opposite of what was happening in every other part of Syria. And this was because it was based on the notion and ideology of democracy under the umbrella of the democratic nation that includes and embraces all the colourful broad spectrum of Rojava's people. The revolution started as a rebellion against discrimination, racism and oppression of the Syrian regime, and then against the radicalism of jihadist opposition groups until it shifted to curb ISIS and terrorism.

After women and men from Rojava liberated Kobanê, cinema and filmmaking were still marginalized. This

remoteness and alienation of cinema in Rojava depended on extremely complicated reasons. For years, many young people had worked secretly in the filmmaking industry in Rojava. The term "cinema" itself, as simple as it is, implied an internalized aspect of trauma and stigmatization in the collective memory of Rojava's people. Back in the 1980s, there were only 6 movie theatres in Damascus, the Syrian capital, whereas in the there were 11.

Cinema passion was nothing strange among the people of Rojava. Armenians, Assyrians, Kurds, and Arabs had a great passion for this art and were actively working to spread this culture in the region by opening movie theatres. However, the oppressive and tyrannical Syrian regime's policies against that region, in particular, had turned most of these movie theatres into nightclubs and wedding parlours. Cinema and movie theatres were stigmatized and stereotyped by society as places that bring shame and disgrace. What added to this stigma was the trauma caused by the tragic Amude Cinema arson in 1960. Children were brought by the school directors and forced to watch a new "children's" movie which was in reality an action movie that showed scenes of killing and violence, inappropriate for that age group. A fire broke out and more than 250 children burned to death inside the theatre, as it didn't have windows and enough exits.

As a result, a lot of young people would be involved in the cinema and filmmaking industry secretly because of the social stigma and trauma on one hand, and in order not to be arrested by the regime for political reasons related to their (Kurdish) identity and ethnicity on the other hand.

Nevertheless, after the liberation of Kobanê in 2015, the cinema culture was coming back to life again in Rojava's society. The young people who used to work in secret were the first to come forward. Also, many volunteering filmmakers from different parts of Kurdistan, from Turkey, and other parts of the world

wanted to be involved in the resurrection of this culture in Rojava. In fact, many of these foreign cinema volunteers also took up arms and joined the ongoing resistance in Kobanê at that time. We all joined hand in hand in order to reconstruct the basis of the cinema industry in the region. Therefore, we came up with the idea of building an institution (Rojava's Film Commune) to create a space for this art that has been banned for such a long time.

Our aim was to be part of this revolution without having to take up arms, but rather to "take up" the camera and document the reality of this land. We wanted to show the resistance and resilience of Rojava's people through cinema. As a first step the Rojava Film Commune promoted film screenings all over Rojava. They were films of different cultural and social backgrounds made by people from Rojava and from different parts of the world, as an attempt to show stories of resistance and revolutions from outside Rojava too. Our aim was also to create a new experience and cinema identity, different from the one prior to the war, for the people to forget the last five years of pain and suffering. At the same time, we wanted to be the voice of our people, to tell their stories of oppression and suffering, to tell our own stories of what we have been through during the last five years of war in the region.

Since the early days of the Rojava Revolution, international media and documentary filmmakers would come to Rojava, remain for few days on the warfronts, and then leave. They were showing and delivering westernized portrayals of the Rojava Revolution. "A revolution where young, attractive and strong women are fighting against ISIS, the greatest enemy of women and humanity in general," was the western narrative promoted. What the western media didn't tell or show to the world, was that Kurdish women have taken up arms since 1995.

The hidden and true story behind the struggle and resistance of these women and people wasn't told or shared with the world. The stories of these people,

their motivation, their ideologies, the cultural and sociological backgrounds that make them take up arms and confront the most dangerous terrorist organization in the world were not told. Nothing has been told about our long history of oppression, genocides, and attempts to erase our identities.

We realized that the only way for us to be free this time was to fight against any enemy that comes close to our lands and that we will be the narrators of our stories. And here was the opportunity for the Rojava Film Commune to tell the untold stories and to present the true image of the region's reality and background. This, undoubtedly, was a challenging mission. Yet it was not an impossible one. Due to the absence and the suppression of the cinema culture, society had absolutely no idea about cinema and the filmmaking industry.

Yet the enthusiasm and eagerness to learn and be educated about cinema were enough for the young people to be part of the whole process.



People joined us with different intentions; some joined to be part of the revolution. Others joined because they were friends of some of the filmmakers and some



others even joined for the mere aim of learning how to use a camera and be involved in the process of filming a documentary or any media-related project. These people, albeit their little knowledge and experience, were so passionate and committed to their tasks. One of the female volunteers would secretly escape the rooftop of her house to help us because her father wouldn't allow her to be in the film industry. Other volunteers had bad financial conditions and, despite that, came to offer their assistance. We were inspired by the newly established system in Rojava; by the commune system adopted in each neighbourhood in the region.

The Rojava Film Commune adopted the principle of equality from the co-chair (a man and a woman) system of our new Autonomous Administration. We started with short-termed training that dealt with different subjects, such as the history of cinema, basics of using a camera, basics of editing.... As a result, more people were asking to join and be part of the Commune. One of our plans was to screen films all over Rojava; whether they were international or local films, animation or movies, films directed by Hitchcock or Bahman Ghobadi. People were getting to love this new atmosphere.

We wanted to create a different yet entertaining environment for kids as well as the elderly. We wanted an environment far from war and its horrors. But we also attempted to re-establish and resurrect the suppressed cinema culture that was only associated with trauma and stigma. We tried to bring stories from everywhere to make people live and experience different cultures and nurture their minds and memories so far fed only on Turkish and Syrian regime's dramas and TV shows.

After one year of the Commune's establishment, we had screened over 300 films for children and the elderly across Rojava. We also had more than 45 members working in the Commune, among them university students who would come to offer help for the screenings and the other different activities we run. This gave us the motivation to move to our next step

and to achieve our main goal, making films.

People no longer viewed cinema as a place of shame or trauma but rather as a place of entertainment and a breather from the war surrounding them. What makes our filmmaking process special and interesting is that we take the stories in their raw form from the people themselves. If my mom tells me a story, I would go to the Commune the next day and share the story there and then we would discuss it together to investigate the background of this story. Our casting for a film is done spontaneously just as the process of investigating the stories. We choose people who have experienced the same things as the characters in our scripts. If our story includes the mother of a martyr, we would visit the Martyr's Families House and ask people if they wanted to play that role. Most people would accept because for them this is the only opportunity in which they can express their grief and pay tribute to their martyrs. Sometimes, their involvement in the film wouldn't be as actors, but rather as assistants behind the scenes or - as it happens in many cases - some people want to contribute to the film by cooking and feeding the cast.

We put so much effort into every project and always hand in hand with Rojava's people. Refugees living in camps would join us to help, friends would offer us their cars to move around shooting and people from our neighbourhoods would offer anything that would come in handy. In each step and stage of closing out any project, we were surrounded by the support of our people who believed in us to deliver their stories.

Unfortunately, all these efforts may seem small in comparison to the productions of big international companies that would make films about the people of Rojava with a blink of an eye, without delving into the suffering and realities of these people. The irony is that because of their privileges and positions, their films about us would make it to big festivals and become popular in the world. The casting of their films wouldn't even include people from Rojava and the main

and sole aim of these films would be profit and financial gain instead of telling the suffering of Rojava's people. No acknowledgment of the Kurds, their identity, their history, culture, or struggle would be made in a film about YPJ or YPG fighters. This indicates the indifference of the international film industry and its disrespect of Rojava's people who had made a lot of sacrifices to gain their rights and freedoms. Our suffering, resistance, and struggle isn't another media hype, it aims to open the world's eyes to what we've been through throughout decades of oppression.

Therefore, we decided in the Commune that even if the voices of our real stories are suppressed by the sparkle of the Hollywood-typed movies about us, we will keep on working and making what we love and what our people want. We do not seek glory or economic benefits. We work for the sake of telling stories, we work for our people, our families, our friends, and neighbours. We continue to walk along this path. Our productions aren't only about resistance, we also produce films, songs, and projects that discuss and deal with the rich culture, identity, society, history, and religions of Rojava.

The Rojava Film Commune has maintained the pace that the youth of Rojava have chosen for it. Every screening, every production, training, or workshop was achieved with mutual support. We work as one. Any person interested in cinema has their own perspectives and visualizations of their works in order to express themselves, yet for us cinema manifests a collective memory that is the sum of all of our memories. A memory of all those years of work and struggle to achieve the impossible, to deliver every voice of the people of Rojava, and to tell a story of resistance. We want this story to remain an inseparable part of the revolution that begun in 2012.





**ART AND FREEDOM**

**Diyar Hesso**

When we say Freedom, we can think of a lot of things. But we mostly think about ourselves, humankind. Although it is selfish to say that Freedom belongs only to humankind, as we can define freedom as energy flow as diversity in the universe. But I will try to concentrate on our today's situation as humans, the notion of freedom, today's global system problems in relation to us, the Kurds, and what it has to do with Art.

The first word that comes to mind when talking about, or watching today's global system, is failure. Failure to solve urgent issues, such as refugees, poverty, ecological disasters and climate change. Failure to meet the needs for establishing peace and stability. This neoliberal capitalist global system fails us simply because the structural problems it has. And these failures are brought to our region, The Middle East, in the shape of wars, fighting for natural resources and oppressor nation states. We, the Kurds, one of the largest nations without a state of its own, are ruled by four nation states, Turkey, Iran, Iraq and Syria. Hundreds of thousands of our people have been killed, our language has been banned, our culture has been attacked... We could only sing in secret.

In 2012 we rose up against the Syrian regime, as we have done time and time again in our history. We succeeded through a bloodless revolution, and declared the Northern part of Syria an autonomous region. This region is known as "Rojava", which means "West", and refers to the Western part of Kurdistan, our homeland.

Rojava also had a rather political meaning, as it refers to the system that we have since established there. A grassroots democratic, ecologist, women libertarian self-administration, or to make it harder for those who live here, within a modern state, a "stateless democracy". In practice, this means that we govern ourselves through communes and municipalities, where each meeting is co-chaired by a woman and a man. It means that our people do not look to be represented by politicians: they represent themselves. It also means that every people, belief, community can freely co-exist with each other confident that cultural differences and rights will be respected. Rojava thus is in an opposition to the state form, which stands for a monocultural identity, with centralized power, embodying nationalism, patriarchy and capitalism.

The very idea of such a new system was attacked, and in order to defend it, to defend our land, our lives and people, thousands of brave men and women lost their lives resisting. Many of you heard of this resistance in the news, as it was the first time that global mainstream media paid attention to our struggle. Stupidly enough, those media spread such a narrative by which being a Kurd somehow enables you to resist and fight back, which beside being stupid is also wrong. Yes, we Kurds, alongside other peoples, Arabs, Assyrians, resisted while state armies fled from ISIS attacks. But that is not something we carry in the blood! Rather, it is something which lies in ideas and beliefs. And here, I think, it's where we need art. First, to understand the role of art, and culture in general, in creating and shaping the resistance. Secondly to change this narrative.

Discovered not a far ago, in Northern Kurdistan, which is inside Turkey's borders, a 10000 years old temple. The motifs on the big rectangle columns are of wild animals, as well as the bones found there. The place dates back to before agriculture. Which is enough to change the whole narrative according to which the economic reasons made humankind settle. No, it was religion,

if we were to say it if in today's words. The mental structures are the basics of us becoming a society, of us becoming us. It's culture, it's art, which emerged almost together with belief – or, organized belief systems such as religion. Art was always accompanied by rituals, or somehow considered a ritual itself. The first plays were simply simulations of myths and religious tales: drama originated from the ritual of worship where the death and resurrection of the god were simulated. Also, the same goes for poetry, singing and dancing. Even in ancient Greece we can understand tragedies as part of religious rituals, advocating a moral life to follow.

In that sense, art have always been an attempt to better understanding of life, thus, to promote or achieve a better life. Every experience makes meaning. Making the experience a subject for art, leads to improving the experience itself. Seeing life itself, being analyzed and explored, through art, was what made people attracted to art, I believe. For centuries people would listen to songs, watch theatre plays, only to have a better understanding of life.

Aesthetic instinct gives us the power to enjoy things without going down to the need to own them. Also, I would argue that art forms our personality and identity, maybe more than anything else. For example, we get the first big ideas, or big questions in our lives through art. We hear about love from a song, or see it in a film before falling in love. We know concepts as loyalty, sacrifice, hope, resistance, freedom through art or literature, before we actually experience them. And indeed, all the great artists from Aristotle to Shakespeare, were analysing life. They were telling us about us, they were advising us as well as entertaining us. But nowadays I see that less and less artists are tempted to do this. As if they retreat in the field of their own life. There is uncertainty in the material for art, in the art subject. It tends to shrink from reality to self.

Increasingly, the form and content of Art is harmed in favour of the artist's temper. Artists start to perform

art that requires the audience to understand the means which the artist use in order to then understand the content of his/her art. Of course, I know that the artist starts from a desire for self-expression, but this must be accompanied by a clear will and high purpose, otherwise it would give way in favour of some kind of exhibitionism. It is really sad seeing contemporary art losing its subversive function. Especially cinema. In an art that requires the use of social communication, a social retreat can only be seen as absurd. The audience is not an irrational emotional mess. Rather, is the owner of culture itself.

Culture is the sum of the entities of structures and meanings of a society during its historical development – progress – emerging. Culture then is not only content – meaning. It is not only a song, but the people who sing it, and also the situation (a funeral – a wedding – a harvest) in which this song was sang. We cannot talk about the existence of such a song without the situation that generated it, and the people that gathered – organized – to inspire it.

So, it is not only the content of the films, but also the organizing of the commune that is considered as part of culture. Without this organizational structure we cannot talk about the content. Then someone else will tell our stories. We will have movies such as Girls of the Sun or Sisters in Arms, which is even worst! They show the Kurdish people fighting, but they are not interested in showing the reason for that. Without showing what they defend, they show Kurdish revolutionaries men and women but don't say the name of their organization. So, we, in the Rojava Film Commune, try to change this liberal shallow narrative, as well as the narrative promoted by mass media outlets that mention our name, CNN, FOX and others, and show us the Kurds like poor educated people, with nice faces, fighting against the ugly terrorists of ISIS. Thus, we, of course, are not looking for the colonial reality-escape films, or the bourgeoisie subjective ones. We seek to establish a new form and new aesthetic of films that are based on a larger social consciousness.

Furthermore, because of the policies of the ruling regimes in the region and of systematic attempts to carry on a cultural genocide against the Kurds, there is an absence of Kurdish Cinema. And as a consequence, there is also an absence of what can be called a Kurdish audience. This is also a reason why many Kurdish artists and filmmakers, loot to the outside – to international audiences. As for the film festivals, this something we are working on to correct. That is, building a Kurdish audience, and rebuilding the film culture is a shared art. It is difficult to do this, as we, the Kurds, are going through the ongoing attempt of genocide, to break and deform these entities that form our culture, such as language for instance, and collective memory. But it is not only a danger looming upon us, I believe. The current global system and its main propaganda mechanism, Hollywood, are threatening the existence of the local cultures and peoples, both physically and culturally. A lot of the system-controlled films and series are somehow to break the hope for change in this world. Through their dystopia narratives, they create a bright image of the present, as if any change will actually be to the worst reality imaginable.

In addition, all the images of bombing and war in the news, zombie films, video games, create a sense of alienation in people watching a screen. Otherwise how could it even be possible for catastrophes to happen in this 21<sup>st</sup> century? How could we watch, without reacting, the images of the Yazidi people being beheaded, women and children being sold in public, walking with bare feet in the desert? How could you watch the images of those who fought ISIS on behalf of you being attacked and killed by the Turkish state? And then there is the discussion in the media of the official state-approved Turkish narrative, which talks about the State having security concerns for its border. The whole discussion is wrong. Even if we, the Kurds in Rojava were attacking the Turkish state from the border - which is a complete lie – Turkey’s invasion of Rojava and northeast Syria is wrong, illegal. It is a genocide; it is a terrorist attack. And I know what I am saying when I am saying that. Turkey does mainly what

ISIS did, spread terror. Why would they use phosphate bombs in a small town like Serêkaniyê when they have already air superiority, when they have all kind of bombs, when they can kill us all. Yet, they also burn our people to death. They did the same in the town of Cizre in North Kurdistan, in Turkey, in early 2016, when they burnt around 200 people in basements.

The existence of the state itself is wrong and is oppressing us. Because it is the establishment of the means and apparatus of violence. The state exercises violence in order to keep the things the way they are. Every act carried out by us, is therefore, defensive.

I am saying this because it does not only apply to the Middle East. It is true here as well. I think we should admit it. This system is not functioning; not the EU, not the UN! What we succeed in was being able to say NO, no to the outcome of the world system; ISIS. We have proven that we can do something, change something, not being a part of bloodshed. We have proved that we are able to create a coexistence opportunity.

This what I think Freedom is. To be able to change! Not simply be free to choose, choose red or yellow, Barcelona or Real Madrid, Brexit or EU, Trump or Clinton, but to be able to say No, and change the whole system. And it is either for all or none. It is not a matter of personal choice, of being free to choose what I want. But being ready to “compromise” and give up something you have, in order to liberate all. We should start to question thing around us: laws, the state, capitalism economy are not sacred, are not divine, are not definitive. I saw walking people here waiting on a red traffic light in the middle of night when, maybe, there was not a single car moving in the city.

### Rojava Film Commune - AVRÎN

Reaching the other who knows nothing about the Kurdish people and its culture has been a Kurdish dream for centuries. Ignorance is one of the most important reasons for the invasion and the attempts at cultural integration and the massacres against the Kurds.

With the launch of the Autonomous Administration of North and East Syria - Rojava, the dream of reaching out to the other began to appear through the revival of the cultural heritage that remained a prisoner of oral literature that generations inherited with new forms of literature and art.

Cultural and artistic activities were organised through the establishment of cultural and artistic festivals in the fields of literature, theater and cinema, such as Mitan Theater Festival (2014); Hawar Song Festival (2015); Afrin International Short Film Festival (2016).

The festivals prompted specialists and workers in artistic and cultural activities to launch: The Theater Science Institute to prepare actors and directors in 2015 and the Rojava Film Commune - AVRÎN in 2017, to train people in cinematic art.

The commune was born with 7 members in different specializations (screenplay, photography, editing, directing, production, lighting and sound). Soon after its establishment, it began shooting a documentary film about the resistance of Sheikh Maqsoud neighbourhood in the city of Aleppo.

The filming coincided with the start of the attacks carried out by the Turkish state, together with Syrian armed groups, on the city of Afrin in 2018. Turkey occupied the city after a heroic resistance by the YPG (People’s Protection Units), YPJ (Women’s Defense Units) and the people of the city that lasted 58 days.

Because the occupation targeted culture and art, it was necessary to rebuild and continue building bridges of communication with the other. In the displacement camps, the commune produced five films that participated in the 2019 Kobanê International Festival. With the aim of reaching the other and building bridges

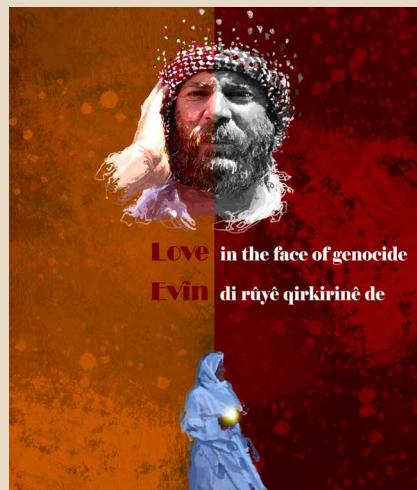
of friendship in an attempt to break the international silence about the occupation of the city of Afrin, the Leloun International Film Festival was launched on International Peace Day 2020. 58 films were selected in reference to the 58 days of resistance in Afrin.



### Rojava Film Commune - KOBANÊ

On 5 June 2018 the Rojava Film Commune hold a series of workshops in Kobanê. The first work lasted about 10 days and saw the participation of 12 people. Production, script writing, cinema history, sound and the use of camera were taught. A Kobanê branch of the Commune was opened on 13 July 2018, and continued to work with the 12 original members. Its main activities were shooting and screening movies.

The Kobanê branch of the Rojava Film Commune has shown films in many of the 390 villages of Kobanê. For many of the villages it was the first time that the cinema actually arrived. In 2018, the International Kobanê Film Festival took place, but had to be suspended because of the attacks carried out by the Turkish state and the coronavirus pandemic. In January 2022, a new cinema course for 32 students opened in Kobanê. As of March 2022, the Kobanê Commune is preparing for a new movie (Xewa Mirine, Sleep of Death).



### Synopsis

The Yazidis isolated homeland in the mountains of Shengal has faced more than 74 massacres throughout its history, the most heinous of which were carried out by ISIS in 2014. Love in the Face of Genocide explores the impact of suffering, religion and cultural difference on the songs of love in Shengal, and documents how the Yazidis maintain their heritage and tell their stories of love and sorrow through their survival song. The Dengbêj are Kurdish poets and bards; singing storytellers who pass from generation to generation tales that would have otherwise been lost in time. Commonly singing without any musical accompaniment, the songs encompass a variety of profound themes including love, war, family, lullabies, journeys, and other experiences. Thus, the historically persecuted Yazidi Kurds maintain this medium of communication and artistic heritage in a bid to document their stories for generations to come.

**Original Title:**  
Evîn Di Rûyê Qirkirinê De

**International Title:**  
Love in the Face of Genocide

**Director:** Sêro Hindî

**Duration:** 52'

**Original Language:** Kurdish

**Gender:** Documentary

**Production Country & Year:**  
Northern and Eastern Syria Federation-Rojava, 2021

**Production:** Nadiya Derwish, Rojava Film Commune

**Director of Photography:**  
Hogir Qolan

**Editing:** Eli Feqe

**Music:** Mehmud Berazi

### The director

Sêro Hindî (Qamishlo, 1983) is a director, actor, scriptwriter and teacher from Qamishlo, Syria. He makes short and feature-length documentaries based on the culture and lyrical heritage of the present-day surroundings of ancient Mesopotamia and is one of the founders of Komîna Film a Rojava (Rojava Film Commune).



### Trailer



### Synopsis

A documentary exploring the “dengbej” musical heritage of the singers, poets and storytellers from Northern Syria’s Rojava region. Featuring a stunning scenery of poetic landscapes, the film is interlaced with stories of Kurdish and Assyrian songs that narrate the long history of love and suffering of this semi-autonomous region. With a pluriethnic population of Kurds, Assyrians and Armenians, witness a new generation of storytellers from Komîna Filma Rojava film collective, as they pay tribute to the men and women keeping the stories, dance, heritage and lives of Rojava’s people alive through their songs.

### The Director

Sêro Hindî is a director, actor, scriptwriter and teacher from Qamishlo, Syria. He makes short and feature-length documentaries based on the culture and lyrical heritage of the present-day surroundings of ancient Mesopotamia and is one of the founders of Komîna Film a Rojava (Rojava Film Commune).

### Filmography

*Who Knows Who I am?* 25' - 2010  
*Maco is cold* 8' - 2014  
*The Bad Knife* 50' - 2016  
*Çîroka bajarên wêrankirî* 50' - 2016  
*Darên bi tenê* 42' - 2017



**Original Title:**  
Darên bi tenê

**International Title:**  
The Lonely Tree

**Director:** Sêro Hindî

**Duration:** 43'

**Original Language:** Kurdish, Arabic, Armenian, Assyrian

**Gender:** Documentary

**Production Country & Year:**  
Northern and Eastern Syria Federation-Rojava, 2017

**Production:**  
Rojava Film Commune

**Music:** Mehmud Berazi



### Trailer





### Synopsis

Reality and fiction blend in the stories of the people living in three cities, Sinjar (Shengal) in South Kurdistan, Kobanê, and Jazaa in Rojava. The three cities have been destroyed by the Islamic State and liberated by Kurdish fighters. Three stories about the inhumanity and banality of modern war, but also about the hope that a better future can blossom among the ruins.

### The director

Sêro Hindî (Qamishlo, 1983) is a director, actor, scriptwriter and teacher from Qamishlo, Syria. He makes short and feature-length documentaries based on the culture and lyrical heritage of the present-day surroundings of ancient Mesopotamia and is one of the founders of Komîna Film a Rojava (Rojava Film Commune).

### Filmography

- Who Knows Who I am?* 25' - 2010
- Maco is cold* 8' - 2014
- The Bad Knife* 50' - 2016
- Çiroka bajarên wêrankirî* 50' - 2016
- Darên bi tenê* 42' - 2017



Web



**Original Title:**  
Çiroka bajarên wêrankirî

**International Title:**  
Stories of Destroyed Cities

**Director:** Sêro Hindî

**Duration:** 90'

**Original Language:** Kurdish

**Production Country & Year:**  
Northern and Eastern Syria  
Federation-Rojava, Iraq, 2016

**Production:** Önder Çakar,  
Rojava Film Commune

**Director of Photography:**  
Mazdek Ararat, Diyar Hesso,  
Elî Hisên, Hogir Qolan

**Sound:** Metin Bozkurt

**Editing:** Diyar Hesso,  
Nadia Derwîsh

**Music:** Mehmoud Berazi



### Synopsis

In a city destroyed by war, while society tries to come to terms with the consequences of extreme violence, a little girl finds a peculiar way to survive.



### The Director

Sevinaz Evidke was born in Serekaniye on 4 January 1991. She is the director of the Rojava International Film Festival and founder of the Rojava Cinema Commune. She has directed the short film Mal, and has collaborated as assistant director, producer, artistic director to many of the works produced by the Rojava Film Commune.



**Original Title:** Mal

**International Title:** Home

**Director:** Sevinaz Evidke

**Duration:** 9'40"

**Original Language:** ND

**Gender:** Fiction

**Production Country & Year:**  
Northern and Eastern  
Syria Federation-Rojava, 2018

**Production:**  
Rojava Film Commune

**Director of Photography:**  
Alberto Garcia Ballestreros



Web





**Original Title:** Ji Bo Azadiye

**International Title:**  
The End will be Spectacular

**Director:** Ersin Çelik

**Duration:** 112'

**Original Language:** Kurdish

**Gender:** Fiction

**Production Country & Year:**  
Northern and Eastern Syria  
Federation-Rojava, 2020

**Production:**  
Rojava Film Commune

**Associate Producers:**  
Alba Sotorra, Harde Samir

**Director of Photography:**  
Cemil Kızıldag

**Cast:** Arjîn Baysal, Delîl Pîran,  
Cihan Seve, Arif Demîr, Sevda Kina

**Editing:** Sose Avakian,  
Xavi Carrasco

**Music:** Mehmud Berazi

### Synopsis

War feature shot in the Kurdistan of Syria, in the middle of the armed conflict. The film tells the real story of resistance of a group of young people who faced the army to defend their neighbourhood and it is written based on the diaries of those who died and the testimony of the survivors, who also act in the film.

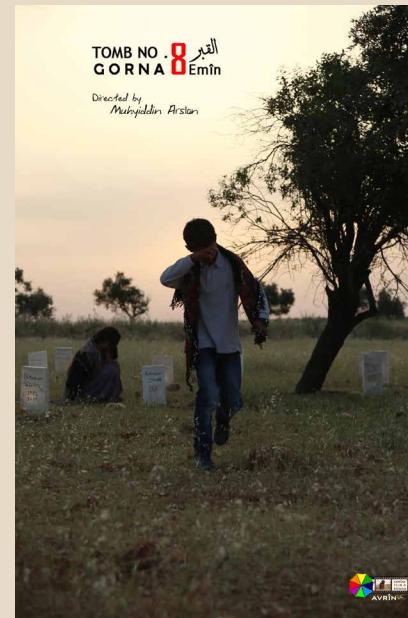
The protagonist is Zilan, a young woman who returns to her hometown of Diyarbakir looking for the memory of her dead brother, to find herself involved in a violent fight against the police and the army. The film explores universal concepts such as hope, friendship, sacrifice and loss in the struggle for freedom of a group of young people.

### The director

Ersin Çelik was born in 1984 in Malatya, Turkey. In 2006 he graduated from the Samsun OMU Department of Physical Sciences Teaching. He chose journalism instead of teaching and worked as a reporter and regional news manager at the Dicle News Agency until 2010. He attended film workshops at the Cigerxwin Cultural Center in Diyarbakir. In 2010-2013 he worked as an editor, cameraman and coordinator at Sim Production. He was prosecuted and arrested many times in Turkey for his work as a journalist. After 2013, he continued to work as a journalist, write books and make films in Syrian and Iraqi Kurdistan.



**Web**



**Original Title:**  
Gorna 8 Emîn

**International Title:**  
Grave number 8

**Director:** Muhyiddin Arslan

**Duration:** 12'27

**Original Language:** Kurdish

**Production Country & Year:**  
Northern and Eastern Syrian  
Federation-Rojava, 2019

**Production:**  
Rojava Film Commune

### Synopsis

A short film that talks about a child who lost his life as a result of the shelling of Afrin by the Turkish state. His body was lost among the rubbles but his soul remained in the place. His mother visits his grave every day, rejecting the thought of his death.



### The Director

Muhyiddin Arslan was born in Afrin in 1982 and graduated from Aleppo University, Department of Education. He is the founder of the Rojava Film Commune in Afrin and the promoter of the Lelun International Film Festival in Shehba (2020).



**Web**





Synopsis

The film is about a mural in one of the houses in Shehba. The house where child Roshan lives. The painting is a convoy of displaced Afrin people going through Mount Lilon (Dreams) after the occupation of the city by the Turkish state.

The director

Muhyiddin Arslan was born in Afrin in 1982 and graduated from Aleppo University, Department of Education. He is the founder of the Rojava Film Commune in Afrin and the promoter of the Lelun International Film Festival in Shehba (2020).



Original Title: Convoy

International Title: Convoy

Director: Muhyiddin Arslan

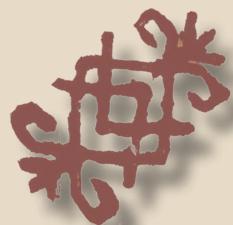
Duration: 5'30

Original Language: Kurdish

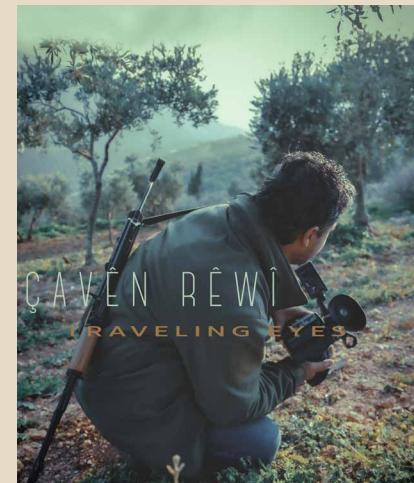
Production Country & Year: Northern and Eastern Syrian Federation-Rojava, 2021

Production: Rojava Film Commune

Illustration: Roshan Sinu



Web



Synopsis

Traveling Eyes is a documentary on the exposure of the city of Afrin to the attacks by the Turkish state and the Syrian armed factions in 2018, which led to the occupation of the city and the displacement of its original residents. The film monitors the events during the attack and during the displacement, exposes the crimes, shows the resistance, through the traveling eyes of a photographer.

The Director

Masoud Krad was born in the city of Afrin in 1982. He worked as lighting and photography director, editor, and director. He has directed many clips and films. He learned the art of photography when he was a child from his father, the owner of Krad Film Company for Artistic Production. He is a member of the Rojava Film Commune in Afrin. He was a member of the organising committee of Afrin International Film Festival in 2015 and of the organising committee of the Lilun International Film Festival in 2020. He directed the film Aras in 2019.



Original Title: Çavên Rêwî

International Title: Traveling Eyes

Director: Masoud Krad

Duration: 23'41

Original Language: Kurdish

Gender: Documentary

Production Country & Year: Northern and Eastern Syrian Federation-Rojava, 2018

Production: KRAD Film- Shirwan Qasim

Director of Photography: Masoud Krad

Editing: Shirwan Qasim

Illustration: Shirwan Qasim

Music: Gani Mirzo



Web





**Original Title:** Pistî Mirinê

**International Title:**  
After Death

**Director:** Mahmoud Chakmaki,  
Rawan Jomi

**Duration:** 10'37

**Original Language:** Kurdish

**Gender:** Documentary

**Production Country & Year:**  
Northern and Eastern Syrian  
Federation-Rojava, 2022

**Production:**  
Mahmoud Chakmaki

**Director of Photography:**  
Mahmoud Chakmaki

**Editing:** Muhyiddin Arslan

**Illustration:** Rawan Jomi,  
Mahmoud Chakmaki, Rawan Jomi

**Music:** Sherzad Afini



### Synopsis

The story of a blacksmith whose life changed after the 2014 Islamic State attack on his city, Kobanê.

The blacksmith wanders the streets and alleys of his city and picks up the remnants of weapons and missiles and turns them into objects and artistic structures in an attempt to create hope and spread a spirit of optimism through art... In the hope of creating a new life.

### The directors

**Mahmoud Chakmaki** is a writer and filmmaker from Jay Kurmanj Afrin. He participated to the Palestinian Return Festival 2021 and Lilun International Film Festival 2020. He is the director of *Lorînê Dayikê* - 2019.

**Rawan Jomi** is a Yazidi writer from Afrin. She wrote the screenplay for the short film *Al Majnun*, in 2016. She co-wrote a documentary called *The Mother's Wailing - Afrin the Last Days*, directed by Mahmoud Jaqmaki in 2019. She won the Ya Mal al-Sham award for poetry in 2016.



### Web



**Original Title:** Pistî Ser

**International Title:**  
After the war

**Director:** Zilan Hemo

**Duration:** 15'

**Original Language:** ND

**Production Country & Year:**  
Northern and Eastern Syrian  
Federation-Rojava, 2019

**Production:**  
Rojava Film Commune

### Synopsis

After the war in Kobanê families come back to their destroyed city and houses. Children of this families are looking for their old belongings in the debris in order to put their old life together again.

### The Director

**Zilan Hemo** was born in Kobanê on 5 July 1997. She is a script writer and director with the Rojava Film Commune in Kobanê. She studied at the Academy of Art, Martyr Yekta Herekol. She published a book of stories, she wrote 10 scripts for short films, and she directed 5 short films.



### Web





**Synopsis**

After the war in Kobanê families come back to their destroyed city and houses. Children of this families are looking for their old belongings in the debris in order to put their old life together again.



**The Director**

Zilan Hemo was born in Kobanê on 5 July 1997. She is a script writer and director with the Rojava Film Commune in Kobanê. She studied at the Academy of Art, Martyr Yekta Herekol. She published a book of stories, she wrote 10 scripts for short films, and she directed 5 short films.



**Web**



**Original Title:** Pirtûkxane

**International Title:** Library

**Director:** Zilan Hemo

**Duration:** 12'24"

**Original Language:** Kurdish

**Production Country & Year:** Northern and Eastern Syrian Federation-Rojava, 2020

**Production:** Rojava Film Commune



**Synopsis**

In the 21st century, there was a people who lived among four states. It was a people living with no identity, no country, no language. Yet Kurds always resisted to the various occupiers. The world got to know the Rojava Revolution. And Rojava also got to know its historical identity with the Revolution. Those who had been deprived of their own education opened schools, universities and academies in their own language. One of these academies was the academy of art and culture, named Yekta Herekol (after a revolutionary artist who died in Aleppo in 2004). One of the departments in this academy was the cinema department. Those who had never go to the movies in their life, who could not read or write in their own language, applied to this department and studied cinema. And began to make movies. This is our story ...



**The Director**

Hogir Qolan was born in the town of Dirbesiye in Rojava in 1988. He graduated from the Martyr Yekta Herekol Art Academy in 2016 and is a Rojava Film Commune member and activist. He directed the short film Derwes and he wrote and directed 12X1. He worked as cameraman in *Darên Bi Tenê* by Sêro Hindî.

**Original Title:** 12x1

**International Title:** 12x1

**Director:** Hogir Qolan

**Duration:** 41'

**Original Language:** Kurdish

**Gender:** Documentary

**Production Country & Year:** Northern and Eastern Syria Federation-Rojava, 2016

**Production:** Rojava Film Commune, TEV-ÇAND (Democratic Culture and Art Initiative -Rojava)



**Web**





**Synopsis**

Meme and Gule are two kids from a village near Kobanê. They are very close and play together all day. One day their families have a fight and forbid them to play together. The two kids try different solutions to make peace between their families.



**Original Title:** Meme u Gule

**International Title:** Meme and Gule

**Director:** Hîva Xelîl

**Duration:** 15'

**Original Language:** Kurdish

**Gender:** Fiction

**Production Country & Year:** Northern and Eastern Syrian Federation-Rojava, 2019

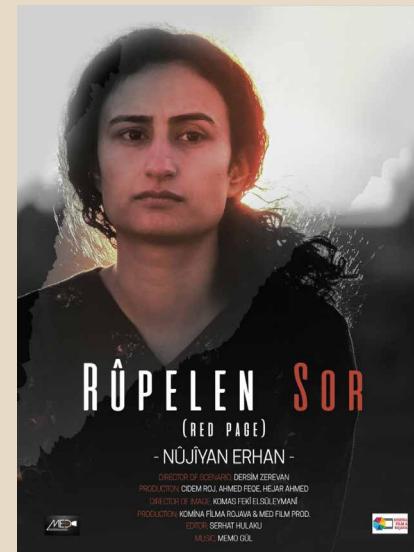
**Production:** Rojava Film Commune



**The Director**

Hîva Xelîl was born in Kobanê in 1999. She studied until the third year of middle school. She worked in the Rojava Film Commune in Kobanê and in the Rojava Film Festival. She directed the short *Meme and Gule* and worked in several others.

**Web**



**Synopsis**

We follow the journey of a writer who comes to Rojava to write her new book. During her research she learns about the revolution, self-sacrifice and love in a place where war takes everything.

**The Director**

Jihan Asaad Sheikhmous (Dersim Zerevan) was born on February 10, 1980 in Qamishlo, Rojava. She is the second child of a family of 8 children, 3 girls and 5 boys. Her activism for social justice started secondary school. She was on the frontlines of the social movements against the persecution of the Kurds by the Syrian regime between 1996-2000. She started to compile guerrilla memoirs and poems at the Literature School in early 2000s. Afterwards, she made researches on Zilan (Zeynep Kinaci) for about three years and prepared a novel in Arabic. She started cinema as a student of Halil Dag (Halil Ibrahim Uysal) after 2004. Her first movie as a director was a documentary about Kurdish revolutionary Sakine Cansız, *Sara, my whole life was a struggle*. Her second movie was *Rûpelên Sor*. In 2019, she made a film in Shengal about the Yazidis.

**Original Title:** Rûpelên Sor

**International Title:** Red Pages

**Director:** Dersim Zerevan

**Duration:** 90'

**Original Language:** Kurdish

**Gender:** Fiction

**Production Country & Year:** Northern and Eastern Syrian Federation-Rojava, 2019

**Production:** Rojava Film Commune



**Web**





### Synopsis

Berfin is a young female guerrilla who has had to grow fast within Kurdistan war. As she tries to adapt to her new life at mountains peaks, she dives deep in her inner world seeking answers for her past. House raids, non-return leavings, the dead in the village square, the endless whispering of the elders and a mother who left her behind ... Between her losses and the war in her country, Berfin takes the roads to pursue both her memories and her mother. A story of quest, war and longing; love, loss and struggle of a female guerrilla fighter of Kurdistan.



**Original Title:** Berfin

**International Title:**  
Berfin

**Director:** Özlem Arzeba

**Duration:** 73'

**Original Language:** Kurdish

**Gender:** Fiction

**Production Country & Year:**  
South Kurdistan, 2019

**Production:**  
Rojava Film Commune,  
Demkat Film Production, Med  
Film, Maxmur Film Commune

**Editing:** Gernas Amed,  
Özlem Arzeba

**Music:** Mehmud Berazi

**Cast:** Edûle Sahin,  
Helen Mihemedî, Dicle Arjîn,  
Mehmet Kara, Besna Sevik

### The Director

Özlem Arzeba was born in 1980 in Êlih (Batman, North Kurdistan). Since 1997 she has been working as an actress and screenwriter. As well as in theater, she was also interested in literature and cinema. The director published a book of poetry called Êlih, the Home of Allah and made her acting debut in 2003, in the film Dema Jin Hezbike. In 2015 she shot her own film Wenê.



### Trailer



### Synopsis

Back in his hometown after his university studies, Servan is witness to the burning down of his village and a series of other atrocities which eventually lead him to join the Kurdish resistance. In the ranks of the Kurdish liberation movement, he is seriously injured in clashes with the Turkish army. In order not to slow down his comrades and allow them to escape, Servan insists that he be left behind. Against all odds, he survives, enduring several days of acute pain. However, his friends cannot come back to pick him up, the area being surrounded by Turkish soldiers. As the soldiers approach, Servan decides to leave his hide away in spite of his serious injuries. He sets out to find his friends, overcoming countless obstacles in the forest, but nevertheless helped by Kurdish villagers throughout his journey. However, he is hunted down by death squads and village guards. Based on the novel by Murat Türk.

### The Director

Hasim Aydemir was born in Lice, Diyarbakir, and grew up in Adana. He graduated from Istanbul University, Department of Journalism. During his school years, he shot short films. He worked in the sets of various TV series and took part in the making of clips and in the directing teams. In Diyarbakir, he directed the documentary film Dema Evin Dikeve Dil and the series Ax U Jiyân and Ref. He was the director of 14 Temmuz (14th July), Dema Dirîrêskan (Blackberry Season) and Surda Devran (Once Upon a Time in Diyarbakir).



**Original Title:**  
Dema Dirîrêskan

**International Title:**  
Blackberry Season

**Director:** Hasim Aydemir

**Duration:** 91'

**Original Language:** Kurdish

**Production Country & Year:**  
Siria, 2021

**Production:**  
Rojava Film Commune, Med Film

**Co-production:** Diyar Hesso

**Director of photography:**  
Semih Yıldız

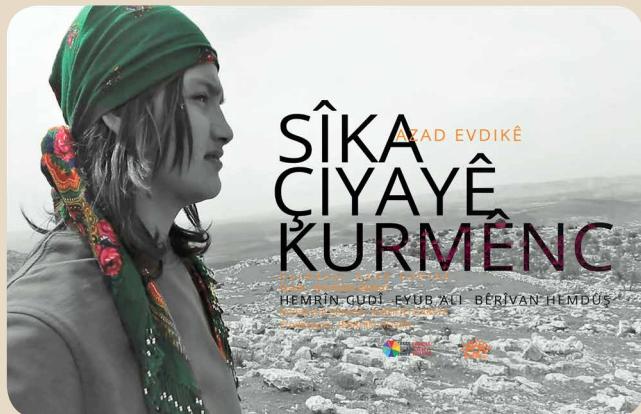
**Editing:** Erhan Örs,  
Xavi Carrasco

**Music:** Mehmud Berazi



### Trailer





### Synopsis

In January 2018, Serêkaniyê-based director and photographer Azad Evdikê is in Afrin a few days before the Turkish attack on the city. He came with a caravan of artists to prepare a week of cultural activities that were supposed to celebrate the coexistence in peace of the many nations, languages and cultures of the city. The art week will never be celebrated. Azad lives and recounts the hours preceding the invasion of the city by the Turkish army and their jihadist allies and the tragedy of the tens of thousands of people forced to leave their homes and escape from the massacre carried out by the occupiers.



### The Director

Azad Evdikê was born in Serêkaniyê in 1977. He was a teacher but the Rojava Revolution changed everyone's life, and it changed his too. He was always interested in cultural works and he as always been in love with cinema. He is the founder of Banos Film. First established in Serêkaniyê in 2018, Banos had as main purpose that of providing a space where it was possible to find films, but also courses, workshops, support for initiatives to be carried out in schools, etc. In the BANOS premises in Serekaniye people were able to share stories, memories, which served to rebuild the historical memory of the city for a future of peaceful coexistence. In October 2019, however, Turkey occupied Serekaniye and Azad and the other members of Banos, like tens of thousands of people, were forced out of the city. Banos reopened in Qamishlo also thanks to the support of Bolzano Province, and continues its activities there.

### Web



**Original Title:**  
Sîka Çiya yê Kurmênc

**International Title:**  
Shadow of the Kurdish mountain

**Director:** Azad Evdikê

**Duration:** 22'

**Original Language:** Kurdish

**Gender:** Documentary

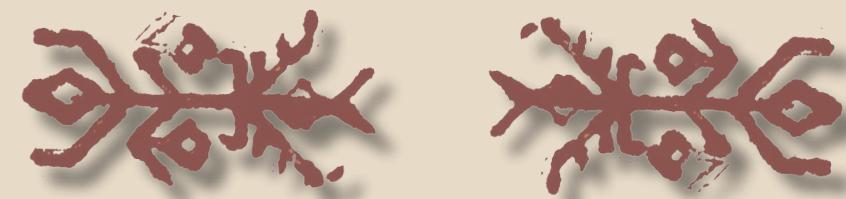
**Production Country & Year:**  
Northern and Eastern Syria  
Federation-Rojava, 2018

**Production:** Banos Film

**Director de Photography:**  
Alberto Garcia Ballesteros

**Edition:** Azad Evdikê

**Music:** Mehmoud Berazi



### Synopsis

Rodi Hesên and Perwin Hemo were married for 20 days when, on 25th of June 2015, five months after Kobanê had been liberated were killed by ISIS mercenaries inside their house together with other 9 members of Rodi's family. In total that day, ISIS killed 388 people. Rodi and Perwin had dreamed, after Kobanê was liberated, of opening a Kurdish library in the ground floor of the Hesên family's house. The three survivors of the family, Rodi's brother Ednan and sisters Cihan and Berivan, decided to open their family house again and to make Rodi and Perwin's dream come true.

### The Directors

Ararat Suveyda was born in 1975 in Konya. He studied at the Faculty of Communication, Radio-Television-Cinema department in Istanbul. He worked with Ronahi TV in 2011 in Aleppo and in 2012 in Afrin. From 2013 to 2015, he worked with Ronahi TV work while also working on documentaries in Kobanê. In 2017-2019 he worked with Çıra TV in Shengal. Currently, he is working in with a documentary production team in Qamishlo.

Sherwan Bilal Youssef was born in Afrin and graduated in Arabic literature from the University of Aleppo. He is one of the founders of Radio Kobanê, the radio station born during the siege of the city by the Islamic State from September 2014 to January 2015. He worked at Ronahi TV and is the author of several documentaries. He is the founder of the North Press Agency, for which he currently works.

### Web



**Original Title:** Tevî Her Tistî

**International Title:**  
Despire everything

**Director:** Ararat Suveyda,  
Sherwan Bilal Youssef

**Duration:** 51'

**Original Language:** Kurdish

**Production Country & Year:**  
Northern and Eastern Syria  
Federation-Rojava, 2021

**Production:** Rê

**Director of photography:**  
Ararat Suveyda

**Editing:** Yaser Saleh

**Music:** Yado Uzun



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