

translations

مشاع

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We Made bal  
al-monkeyem  
in the middle  
of Berlin.

A.†.

## to translate (v.)

early 14c., "to remove from one place to another,"  
also "to turn from one language to another,"

Usually translation is associated to the Latin 'translatio' = to carry across/over. The term is also close to the meaning of the Greek "metaphora" (=transference, to carry across) but has a distinct sense to the extent that it is primarily associated to the passage of meaning from one language to another. Translation foregrounds place and language as interrelated matters that situate our linguistic vocabulary and epistemic horizon and thus shape the frame of reference within which our social, architectural, and political life and practices take place.

**The exhibition *translations* / مشاع showcases artistic, architectural, performative, multimedia and literary works, relating to “translation” as a practice of invention/transformation, commoning, memory-making, (dis-)location, and healing.**

Epistemically emerging from Dheisheh, Palestine, and geographically located in the Haus der Statistik, Berlin, the exhibition will provide a performative space for critical reflections on “translation” as a question that cuts across and undergird a wide range of realms: linguistic and literal, epistemic and representational, political and social, as well as architectural and artistic. This exhibition—we hope—will become a place of performing radical translations, and weaving and extending rhizomatic connections.

The exhibition is based on the works of over 30 individuals who have first assembled during the Critical Practice Studio / مشاع للممارسة الناقدة (CPS) in the summer of 2021.

The CPS is an ambitious post-disciplinary and bi-lingual intensive program conducted in both Arabic and/or English. The term-long pilot program saw three stages materialize in between 2021 and 2022: a reading week, a week-long hybrid residency that took place online and in Dheisheh, Palestine, and the in-person exhibition of our participants' projects in Berlin from the 8th to the 12th of January 2022. The CPS seeks to bring together students,

scholars, artists, architects and activists from a local and trans-national network of institutions and communities both in Palestine and across the globe.

The 2021 Critical Practice Studio is supported by a wide range of individuals and institutions from Dheisheh, Palestine, and abroad.

Our program has received a grant from the Open Society University Network (OSUN) and is institutionally hosted at Al-Quds Bard College and the Urban Studies & Spatial Practices program.

Established in 2009, Al-Quds Bard College for Arts and Sciences (AQB)—host institution of the Critical Practice Studio—is a unique and comprehensive academic partnership between Bard College in New York and Al-Quds University in Palestine. AQB provides a liberal arts and sciences education to Palestinian students, granting dual U.S. and Palestinian accredited degrees for a Bachelors of Arts in nine disciplines, as well as a Masters of Arts in Teaching for in-service Palestinian teachers.

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translations

The Urban Studies & Spatial Practices Program at Al-Quds Bard critically investigates the role of cities and space within the context of historic and urgent architectural, political and social transformations. The program positions itself at the intersection of critical theory and spatial practices, offering an education that is unique across Palestine and further afield, preparing students for the study of postgraduate degrees, or professional work within planning offices, design practices, NGOs, or local governmental organizations in fields related to territorial and social transformations, the architecture of urban and rural spaces, design, sustainability studies, the spatial analysis of society, culture and everyday life.

The Open Society University Network (OSUN) is a new global network of educational institutions that integrates learning and the advancement of knowledge—in the social sciences, the humanities, the sciences and the arts, on undergraduate and graduate levels—across geographic and demographic boundaries, promotes civic engagement on behalf of open societies, and expands access to higher education for underserved communities.

## exhibition program

### location

Haus der Statistik  
Haus A  
Karl-Marx-Allee 1  
10178 Berlin

### opening days

Saturday, January 8 – Wednesday, January 12, 2022

### opening hours

daily from 4pm to 8pm

## Public Events

Saturday, 8 January, Exhibition Open: 4pm to 8pm  
Opening Event and collective performance @ 5pm,  
with Jens Haendeler, Raneem Ayyad, Anas Saifi

Sunday, 9 January, Exhibition Open: 4pm to 8pm  
Al-Madafah/hospitality session @ 5pm,  
with Omar Hmidat and AMQF Mosaic Rooms

Monday, 10 January, Exhibition Open: 4pm to 8pm  
Lecture Performance Walking In Two Directions (At The  
Same Time) @ 5pm, Monika Dorniak

Tuesday, 11 January, Exhibition Open: 4pm to 8pm  
Lecture Performance Translations of Hospitality @ 5pm,  
Raj Chakrapani, Sondas Zaghari, Christin Alhalabi

برنامج المعرض

## البرنامج العام

السبت 8 يناير، يفتح المعرض أبوابه من الـ 4 وحتى الساعة الـ 8 مساءً  
الساعة الـ 5: افتتاح المعرض وتقديم جماعي للمشاريع مساءً مع ينز هاندلر،  
رنيم عياد، أنس الصيفي.

الأحد 9 يناير، يفتح المعرض أبوابه من الـ 4 وحتى الساعة الـ 8 مساءً  
الساعة الـ 5 مساءً: المضافة / جلسة ضيافة  
مع عمر حميدات و "غرف الفسيفساء AMQF Mosaic Rooms".

الاثنين 10 يناير، يفتح المعرض أبوابه من الـ 4 وحتى الساعة الـ 8 مساءً  
الساعة الـ 5 مساءً: محاضرة بعنوان "المشي في اتجاهين في نفس الوقت"  
مع مونيك دورنيك.

الثلاثاء 11 يناير، يفتح المعرض أبوابه من الـ 4 وحتى الساعة الـ 8 مساءً  
الساعة الـ 5 مساءً: محاضرة أدائية بعنوان "ترجمة أداء الضيافة"  
مع راج تشاكرا باي، سندس زغاري، و كريستين الحلبي.

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## البرنامج العام



الساعة ٨:٠٠ افتتاح المعرض وتقديم جماعي للمسارح مساءً مع Jens Haendeler, Raneem Ayyad, Anas Saifi.

الأحد 9 يناير، يفتح المعرض أبوابه من الساعة ٤:٠٠ وحتى الساعة ٨:٠٠ مساءً  
الساعة ٥:٠٠ مساءً: المضافة / جلسة ضيافة  
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exhibition program

## برنامج المعرض

## exhibits

### الموقع

بيت الاحصاء

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10178 برلين

### أوقات المعرض

من السبت 8 يناير الى الأربعاء 12 يناير من العام 2022

### ساعات زيارة المعرض

كل يوم من الساعة الرابعة وحتى الساعة الثامنة مساء

We cannot do without origins: they root our sense of home and nurture the movement of the life we breathe. Our project senses the quest for roots as an expression of radicality (cfr. for Latin radicalis as root). The process of encountering one's own origins, unravels the uprooted self – such a journey takes us across times, spaces, memories, generations, borders, genders. This movement, characterized by vulnerability and cultural ambiguity, as well as plural identities and porous meanings, leads us to a re-formation of the shifting borders that define our fluid identities. A journey towards origins that re-turn their sense to life, to the movement they give birth to, unlocking their vitality, and healing their violation.

*Radical Return as Translation*

Andrea Cassatella, Monika Dorniak, Mahar Musleh, Ali Nanah

العروض

لا يمكننا الاستغناء عن الأصول:  
فالأصول تجذر احساسنا بالوطن و تغذي حركة  
الحياة التي نعيشها ونتنفسها. يستشعر مشروعنا  
البحث عن الجذور كتعبير عن الراديكالية. إن  
عملية مواجهة أصول المرء ، تكشف عن الذات  
المقتلعة – تأخذنا هذه الرحلة عبر الأزمنة ،  
والمساحات، والذكريات ، والأجيال ، والحدود  
، والجنس. تقودنا هذه الحركة ، التي تتميز  
بالضعف والغموض الثقافي ، فضلاً عن الهويات  
المتعددة والمعاني التي يسهل اختراقها ، إلى إعادة  
تشكيل الحدود المتغيرة التي تحدد هوياتنا  
المتغيرة. رحلة نحو الأصول التي تعيد تحويل  
إحساسهم إلى الحياة ، إلى الحركة التي يلدونها ،  
وإطلاق العنان لحيويتهم ، وشفاء انتهاكهم.

العودة الراديكالية كترجمة

أندريا كاساتيللا، مونیکا دورنيك، محار مصلح، علي نعناع

exhibits

*Walking In Two Directions (At The Same Time)*  
Monika Dornia k

In her new lecture performance 'Walking In Two Directions (At The Same Time)' the German-Polish artist Monika Dorniak is reflecting on the (apparent) paradox of bringing together a multiplicity of roots in a singular bodily cartography. Repetitive physical gestures and analytical details meet spoken reflections – all supported by a crafted material structure that unfolds itself within the mental dialogue between the artist, the audience and present threads of the past. In her multimedia practice the artist often connects wearable sculpture, written and recorded word, performance and painting – all of which will be newly intertwined in her solo performance.

العروض

المشي في اتجاهين (في نفس الوقت)  
مونيك دورنيك

في محاضرتها الأدائية الجديدة "المشي في اتجاهين (في نفس الوقت)"، تعكس الفنانة الألمانية البولندية مونيك دورنيك المفارقة (الظاهرة) المتمثلة في الجمع بين تعداد من الجذور في رسم جسدي واحد. تلتقي الإيماءات الجسدية المتكررة والتفاصيل التحليلية مع الانعكاسات المنطوقة - وكلها مدعومة ببنية مادية متقنة تتكشف في إطار الحوار الذهني بين الفنان والجمهور والخيوط الحالية من الماضي. في ممارستها للوسائط المتعددة، غالبًا ما تربط الفنانة بين النحت القابل للارتداء والكلمات المكتوبة والمسجلة والأداء والرسم - وكلها تتشابك حديًا في أدائها الفردي.

exhibits

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exhibits

This exhibit will consist of a mix between playful narration, theoretical work, and illustrations by Ava Simonds. The exhibit will turn to the terms of vision, identity and subjectivity that have been established (by Plato) as the privileged categories by which truth is acquired. I will contrast these categories with the figure of Tiresias who is blind, metamorphic (i.e non-identitarian) and non-subjective (only a messenger of the beyond) and despite these terms that he has (actually precisely because of them) he is able to tell truth (to prophesy). I argue that Tiresias presents a different understanding of subjectivity, one that is defined by metamorphosis: the subject as a mere translator of the beyond (or the other, or the outside), and not an original author. The act of translation here means hermeneutics, production by means of metamorphosis.

يتألف هذا العرض من مزج بين السردية الممتعة و العمل النظري و رسومات من إنتاج آفا سيموند. سينتقل المعرض بعدها ليناقد المصطلحات التالية: الرؤية، الهوية، الذاتية التي طرحها أفلاطون باعتبارها الفئات ذوات الامتيازات التي يمكن الوصول للحقيقة من خلالها. سأقوم بمقارنة هذه الفئات بشخصية تيريسياس الأعمى والمتحول الذي لا يملك هوية والاذاتي (فقط رسول من البعيد)، وبالرغم من هذه التحديات (بل هي السبب الأساسي) في قدرته على الوصول إلى الحقيقة (عن طريق التنبؤ). أنا أزعج بأن تيريسياس يقدم فهم مختلف للذاتية. فهما معرّفًا بالتحول: الموضوع كمترجم لما وراءه وليس مؤلفًا أصليًا. وفعل الترجمة هنا يعني التأويل والإنتاج عن طريق التحول.

This exhibit emerges from our collective and individual reflections on the concepts of beauty and home. We take up bell hooks' concept of homeplace—spaces where we need not translate ourselves, but where we reign as the subjects of our own lifeworlds—and of Christina Sharpe's concept of beauty as method—that even in the wake of utter destruction, there is assertion of life. The exhibited works by Raneem Ayyad and Bisan Jaffari give expression to hooks and Sharpe's calls to see beauty as a contingent knowledge, as a sacred knowledge registered in the body and soul through sensory experience. They invite us to consider how our interior worlds get translated to the exterior not through words as such, but as David Macdougall writes, in moments where “showing becomes a way to say the unsayable.”

عتبات الحكاية / Thresholds of the Story  
Laura Menchaca Ruiz, Raneem Ayyad, Bisan Jaffari

العروض

نتج هذا العمل من فهمنا الجماعي والفردى لمفهومي الجمال والمنزل/الوطن. حيث نتناول مفهوم بيل هوكس عن “المنزل/الوطن” — الاماكن التي لا نحتاج الى أن نترجم انفسنا فيها — و مفهوم كريستينا شاربس عن الجمال كطريقة — حتى بعد الدمار التام، هناك تأكيد على الحياة. الأعمال المعروضة من قبل رنيم وعياد وبيسان الجعفري تعطي تعبيرات عن دعوتي هوكس وشاربس لرؤية الجمال كوحدة معرفية، كمعرفة مقدسة موجودة في الجسد والروح من خلال التجربة الحسية. إنهم يدعوننا إلى التفكير في كيفية ترجمة عوالمنا الداخلية إلى الخارج ليس من خلال الكلمات وحسب ولكن كما كتب ديفد ماكدوغال “ في اللحظات التي يصبح العرض وسيلة لقول ما لا يمكن قوله.”

عتبات الحكاية / Thresholds of the Story  
لورا منشাকা رويز، رنيم عياد، بيسان الجعفري

exhibits

Martyrs are Back  
Raneem Ayyad

"Portraits of neighbours are all over the walls at home.  
Their eyes are fixed on us, and ours are drawn away from them".

This is how Shadi Zaqtan characterizes Palestinian martyrs in his song "News," calling them "neighbors" who live in the Palestinian "place." and this was how I felt the first time I walked through the alleys of a refugee camp in 2019, which were teeming with people walking, posters of martyrs next to them on the walls, as if it were a home that brought the living and the dead together, and it seemed to me that the posters of the martyrs held me responsible, so I started collecting them as if they were my things. The place could be a refugee camp, a city, a town, a house, a wall, a power pole, or a door. A rectangular poster, 420 cm long and 297 cm wide, becomes the new martyrs' place. It is printed and glued dozens of times. This work examines the martyr's presence in the Palestinian landscape through the "poster," and presents a set of posters collected over the last two years from various camps including Balata, Jenin, Qalandia, Qaddoura, Al-Amari, and Deheisheh, and placing them in a single visual scene in an imagined homeland that gathers their geographical diaspora, and attempting to liberate them from the template or the frame in which they were reduced.

العروض

الشهداء يعودون  
رنيم عياد

رنيم عياد  
"في البلد صور جيران عالحيطان،  
عينهم بتطلع علينا ويتهرب منهم عينينا"

هكذا يصف شادي زقطان في أغنيته "نشرة أخبار" جيرانه الشهداء في "المكان الفلسطيني"، وهذا ما شعرت به في أول مرة سرت في أزقة مخيم للاجئين عام 2019. كانت تعج بالاحياء الذين يمشون، تجاورهم صور الشهداء على الجدران، وكأنه بيت كبير يجمع الأحياء والأموات، وقد بدا لي أن صور الشهداء تُحفلني مسؤولية ما فبدأت بجمعها وكأنها أشياء تخصني. قد يكون المكان المخيم، المدينة، القرية، المنازل، الجدران، أعمدة الكهرباء، الأبواب. حيث يصبح المستقر الجديد للشهداء في ملصق مستطيل بطول 420 سم وعرض 297 سم. يتم طباعته عشرات المرات وإلصاقه بالغراء. يختبر هذا العمل حضور الشهيد في المشهد الفلسطيني من خلال "الملصق"، ويعرض مجموعة من الملصقات التي تم جمعها من مخيمات عديدة مثل مخيم بلاطة وجنين وقلنديا وقدورة والامعري والدهيشة. يضعهم في مشهد بصري واحد في وطن متخيل يجمع شتاتهم الجغرافي. ويحاول تحريرهم من القالب أو الإطار الذي تم اختزالهم فيه.

exhibits

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قد يكون المكان المخيم، المدينة، القرية، المنازل، الجدران، أعمدة الكهرباء، إلا يصبح المستقر الجديد للشهداء في ملصق مستطيل بطول 420 سم وعرض يتم طباعته عشرات المرات وإصاقه بالغراء. يختبر هذا العمل حضور الشهيد الفلسطيني من خلال "الملصق". ويعرض مجموعة من الملصقات التي تم مخيمات عديدة مثل مخيم بلاطة وجنين وقلنديا وقُدورة والامعري والدهينة في مشهد بصري واحد في وطن متخيل يجمع شتاتهم الجغرافي، ويحاول تقاليد أو الإطار الذي تم اختزالهم فيه.

exhibits

صدق الله العظيم



A photograph of a folded card, likely a memorial card, featuring two portraits of a man. The left side of the card shows a man with a beard and a red jacket, smiling. The right side shows a man with short hair and a dark jacket, looking slightly to the side. The card is placed on a light-colored surface.

ليث أشرف علي الشوعاني  
وأحمد صبحي حسين أبو العيش

حصاص قوات الاحتلال الصهيوني

مَنْ أَسْتَشْهَدُ صِدَاقَ

Based on their collective work during the summer and fall of 2021, Raj Chakrapani, Sondos Zaghari, and Christin Alhalabi curate a series of objects and narratives for the audience to interact with.

*Translations of Hospitality*

Max Weiss, Raj Chakrapani, Sondos Zaghari, Christin Alhalabi

العروض

إعتماداً على العمل الجماعي الذي قام به كلٍ من راج شاكراپاني، وسندس زغاري، وكريستين الحلبي خلال صيف 2021 عملوا على تجميع عدد من المقتنيات لمشاركتها في المعرض ليتفاعل معها الحضور. بالإضافة إلى عرض قصة متعلقة بالترجمة والذكريات.

ترجمة أداء الضيافة

ماكس وايس، راج شاكراپاني، سندس زغاري، كريستين الحلبي

exhibits

Lyrical Essay: Translations of Hospitality  
Raj Chakrapani

مقالة غنائية: "ترجمة أداء الضيافة"  
راج شاكراپاني



A lyrical essay involving maps and photos, documentation of our meetings, and including interviews and discussions from our shared work during the summer and fall.

العروض

مقالة غنائية تتضمن خرائط وصور، توثيق اللقاءات التي قامت بها المجموعة، بالإضافة إلى مقابلات ونقاشات من الأعمال التي تمت مشاركتها بين أعضاء المجموعة خلال الصيف والخريف.

exhibits

*Weekend's Memories With Grandparents*  
Sondos Zaghari

A story of a girl recalling her memories in her grandparents' house on one of the weekends during her childhood. The story shows the relationship of the girl with her grandparent's house as a way to elaborate on many topics connected with the Palestinian heritage. Recalling her memories, the girl mentions a story of her experience with picking fruit from the trees, herself helping her grandmother with preparing bread, and going with her grandmother to a Palestinian wedding party in the neighborhood and noticing the Palestinian traditional embroidered dress. The story is directed to Palestinian children/ teenagers especially those who live in the diaspora to connect them through the story with part of the Palestinian heritage.

العروض

مذكرات نهاية الأسبوع في بيت سيدي وستي  
سندس زغاري



تدور أحداث القصة حول فتاة تراجع ذكرياتها زيارتها وهي طفلة لبيت جدتها في إحدى أيام العطل. تعرض القصة العلاقة بين الفتاة وبيت جدتها كوسيلة لتعمق في عدة مواضيع متعلقة بالتراث الفلسطيني. خلال مراجعة ذكرياتها، تذكر الفتاة قصة تجربتها في قطف الزيتون، مساعدة جدتها في تحضير الخبز، والذهاب مع جدتها لعرس فلسطيني في الحي وملاحظة الثوب الفلسطيني التقليدي المطرز. القصة موجهة إلى الأطفال والمراهقين الفلسطينيين خاصة أولئك الذين يعيشون في المهجر لربطهم من خلال القصة مع جزء بسيط من التراث الفلسطيني.

exhibits

Archive of Syrian Stories

Christin Alhalabi (in collaboration with Sohaib Alzoubi)



Christin and Sohaib collected stories told by Syrian women, answering the question: "tell us an important story to you about something you experienced in the last ten years, and link it to an object". The aim was to investigate the changing gender roles before and after the revolution, but it ended up being about storytelling itself, and how important it is to create a community.

العروض

أرشيف قصص سورية  
كريستين الحلبي (بالاشتراك مع صهيب الزعبي)

كريستين و صهيب قاموا بطلب من عدة نساء سوريات أن يجبن على السؤال التالي: "أخبرينا قصة مهمة لك عن شيء حصل معك في السنوات الأخيرة العشر: و قومي يربطها إلى شيء من اختيارك كرمز ليمثلها". الهدف من هذا المشروع كان البحث عن كيفية تغير الأدوار الجندرية في سوريا قبل و بعد الثورة، و لكن النتيجة النهائية لهذا المشروع جعلتنا نيقن أهمية روي القصص، في توطيد وصناعة مجتمعات تتحدث بصوتنا كسوريات بشكل عام وسوريات بشكل خاص.

exhibits

لم ننجوا، نحن الشعب الفلسطيني،  
من ١٠٠ عام من الاستعمار بالصدفة ولا عن طريق  
تعاطف المحتل، بل كان نسيجنا الاجتماعي  
والسياسي دائما سبيلنا في التصدي والصمود  
أمام آلة القتل هذه وكل محاولاتها لتصفية  
الشعب الفلسطيني سياسيا واجتماعيا. إحدى  
أهم دعائم هذا النسيج الاجتماعي هي قيمة  
اجتماعية تقليدية يطلق عليها "العونة".  
لقد قمنا بالنظر الى أكثر من ممارسة للعونة وتمعنا  
في دراستها تاريخيا وكيفية انتقالها بين الأجيال،  
وكذلك تأثير الواقع السياسي المتغير عليها.

ممارسات قاعدية

زياد فرج، عمر حميدات، بيسان حميد، أحمد عبيد، نوال سلامة

exhibits

We, the Palestinian people,  
did not survive 100 years of  
colonialism by chance or by  
the grace of the occupier.  
Rather, our social and political  
fabric has always been moving  
us to confront and stand up to  
this killing machine and all its  
attempts to eliminate the Palestinian  
people politically and socially.  
One of the most important pillars of  
this social fabric is a traditional social  
value called 'owneh (engl. "aid").  
We have looked at more than  
one practice of 'owneh and  
studied it historically and how it is  
transmitted between generations,  
as well as the impact of the  
changing political reality on it.

Grassroot Practices

Ziad Faraj, Omar Hmidat, Bisan Hamid,

Ahmed Obaid, Nawal Salaymeh

العروض

*al-'owneh in translation*

Bisan Hammid and Ahmed Obaid

*al-'owneh* is a concept and a value that is actively practiced in Palestinian society, and it is characterized by mutual respect and love of a community's neighbors. *al-'owneh* is a value that shows up in mass movement and between family and friends alike. This project aims to recover the understanding of *al-'owneh* by conducting interviews with members of different segments of Palestinian community and society, gaining an understanding of the concept through Palestinians' practice of *al-'owneh* in their day to day lives. Interviewees range in age and live in diaspora and occupied Palestine. This project aims to be a living translation of *al-'owneh*; a concept which is integral to Palestinian identity.

العروض

العوونة - ترجمة

بيسان حميد و احمد عبيد

العوونة مصطلح وقيمة اجتماعية ممارسة بشكل مكثف داخل المجتمع الفلسطيني، و تندرج تحت قيم الاحترام المتبادل بين أفراد المجتمع. العوونة هي قيمة تمارس عاليا واجتماعيا وحتى في الحراك العام، سياسيا وغير ذلك. يهدف هذا المشروع الى اعادة تعريف مفهوم العوونة وفهمنا له عن طريق مقابلات تجريها مع أفراد من المجتمع الفلسطيني والذين سيتحدثون عن دور هذه القيمة في حياتهم اليومية. هذه المقابلات تمت مع أفراد متفاوتين في الأعمار ويعيشون في مناطق جغرافية مختلفة في فلسطين المحتلة وفي الشتات. يطرح المشروع نفسه ويهدف ليكون عملية ترجمة معاشة لمفهوم العوونة كمكون أساسي من مكونات الهوية الفلسطينية.

exhibits

al-naqout  
Nawal Salaymeh

*al-naqout* is an idea which revolves around the cultural base "one for all and all for one". In this exhibit I portray the sense of cooperation and of being hand-in-hand as one big family that supports each other's members in a number of ways, and especially in a financial one. *al-naqout* is a matter of showing support, care, empathy and moral values one holds for the other. This ancient tradition was delivered to us through generations past and its continuous practice to preserve our people's heritage. As a concept, *al-naqout* has been created in order to help newly married couples financially. I'm going to portray 'al-naqout' as an authentic societal custom and value, practised as a concept, but with a changing action during the time periods in Palestine.

*The photos and accompanying texts will explore al-naqout as a concept of solidarity and morality that an individual shows for the sake of the group.*

العروض

النقوط  
نوال سلامة

تدور فكرة النقوط حول الثقافية 'الجميع من أجل الفرد، والفرد من أجل الجميع'. خلال هذا المعرض، أقوم بتجسيد الإحساس بالتعاون والعمل جنباً إلى جنب كعائلة واحدة كبيرة يدعم أعضاؤها بعدة طرق، وخاصة في المجال المالي. النقوط هي مسألة إظهار الدعم والرعاية والتعاطف والقيم الأخلاقية التي يحملها المرء للآخر. توارث الفلسطينيون هذا التقليد القديم عبر الأجيال وما زالت ممارستها مستمرة للحفاظ على تراث شعبنا. كمفهوم، انتقل النقوط من جيل إلى جيل. تم إنشاؤه في الأصل لمساعدة المتزوجين حديثاً مالياً. في هذه المجموعة من الصور، سأترجم النقوط كقيمة و عادة مجتمعية أصيلة ممارسة كمفهوم و لكن بفعل متغير على مر الحقبات الزمنية في فلسطين. من خلال صور حفل زفاف فلسطيني، ستكشف الصور والنصوص المصاحبة قيمة النقوط كمفهوم للتضامن والأخلاق يظهره الفرد من أجل المجموعة.

exhibits

Grounded in a collective inquiry into space and the way it configures social and political relations in Palestine, the group presents a series of projects that operate on several registers. The first exposes the violence of settler-colonialism as it materializes in space, and the second explores the possibility of collectivity and conviviality in the space of the camp, in spite of the violence that conditions it.

Space

Nadine Fattaleh, Anas Alkhatib, Anas Saifi, Abigail Toomey

العروض

تنبع مشاركتنا من تفكير جماعي في الفضاء الفلسطيني وصياغته عبر العلاقات الاجتماعية والسياسية في المكان. تقدم المجموعة سلسلة من المشاريع التي تعمل على عدة سجلات. الأول يكشف عنف الاستعمار الاستيطاني كما يتجسد في الفضاء، والثاني يبحث في إمكانية الجماعية للعيش المشترك في فضاء المخيم، على الرغم من العنف الذي يحيط به.

الفضاء

نادين فتالة، أنس الخطيب، أنس الصيفي، أيجيل طومي

exhibits

From Area A to Area A  
Journeying Through an Occupied Landscape  
Anas Alkhateeb, Abigail Toomey

*A Palestinian student films his weekly commute from the Dheisheh Refugee Camp to Birzeit University. This is not footage of a roadside journey through the undulating valleys of Palestine, it's a tour of a political reality inscribed in the landscape. Here, A, B, C are not just letters, they are spatial delineators. The "Green" line artificially divides the land, and the "Green" ID, a color-coded identification card issued only to Palestinians in the occupied West Bank and Gaza Strip, affects all aspects of mobility.*

The spatial and mental journey across various modes of segregation reveals the everyday violence of exclusion within the dismembered Palestinian landscape. Infrastructures of management and control, made visible through categorizing peoples into colors and numbers, serve to strip the space of Palestinian expression and livelihood. The commute traverses a psychogeography imbued with memories of home, feelings of trepidation, and bouts of anxiety at points of trigger in which human dignity is reconstituted both physically and mentally. We translate the visual relation Palestinians have with space and the ways in which technologies of subjugation are deeply present in practices of mobility. Despite the single-lane roads, the bridges and bypasses surrounded by walls obscuring vision and movement, imagination still seeps through and escapes the material hold of stone, barbed wire and concrete.

العروض

من منطقة أ إلى منطقة أ  
التحول في طبيعة محتلة  
أنس الخطيب، أبيجيل طومي

طالب فلسطيني يصور رحلته الأسبوعية من مخيم الدهيشة إلى جامعة بيرزيت. هذه اللقطات عن جانب الطريق لا تكشف وديان فلسطين المتموجة، بل هي صور متحركة تجسد الواقع السياسي المحفور في المشهد الطبيعي. هنا، أبجدية ال أ، ب، ج ليس أحرف فقط، بل مخططات لتقسيم المناطق. الخط "الأخضر" يخلق انعزال لمساحات معينة، كما البطاقة "الخضراء"، وهي هوية ملونة تصدر فقط لفلسطيني الضفة الغربية وغزة، تحكم القدرة على التنقل.

تكشف الرحلة المكانية والعقلية عبر هذه الأغاط الواضحة من الفصل العنصري عن الهياكل اليومية العنيفة للإقصاء داخل المشهد الفلسطيني الممزق. تعمل البنى التحتية للسيطرة، التي تظهر من خلال تصنيف الشعوب إلى ألوان وأرقام، على تجريد مساحة التعبير والمعيشة الفلسطينية. التنقل اليومي مشبع بالذكريات ومشاعر الخوف والقلق عند نقاط مفصلية معينة (الأحداث والمساحات واللحظات) التي يتم فيها إعادة تشكيل كرامة الإنسان جسديًا وعقليًا. نحن نترجم العلاقة البصرية التي تربط الفلسطينيين بالأرض والطرق التي تتواجد بها تقنيات القهر بعمق في الممارسات اليومية للحركة. على الرغم من الطرق ذات المسار الواحد والجسور والممرات الالتفافية المحاطة بالجدران التي تخجب الرؤية والحركة، لا يزال المخيال الفلسطيني يتسلل ويهرب من الحجر والإسمنت والأسلاك الشائكة.

exhibits

untitled  
Anas Saifi

أنس الصيفي



This performative and architectural exhibit will see a performative conceptual "tour" through the Dheisheh refugee camp and the artist's house. The tour will take us from his living room (al-madafeh) across his house to where his family first put up tent after the ongoing Nakba of 1948. Leaving the house, the artist will then take us into the streets of the camp, narrowly enclosed by walls of the houses—a type of common (al-masha) architectural unit—that has a history of being used as a space for an anti-colonial education and radical political making.

العروض

هذا المعرض الأدائي والمعماري عبارة عن "جولة" أدائية مفاهيمية في مخيم الدهيشة للاجئين الفلسطينيين وفي منزل الفنان. ستأخذنا الجولة من غرفة معيشته (المضافة) في منزله حيث أقامت عائلته لأول مرة في خيمة إثر نكبة عام 1948 المستمرة. بعد مغادرة المنزل، سيأخذنا الفنان إلى شوارع المخيم الضيقة و المحاطة بجدران البيوت - نوع من الوحدات المعمارية المشتركة (المشاع) - تلك البيوت والجدران التي لها تاريخ مهم ويجب التعلم منه في ممارسات مناهضة للاستعمار وصناعة السياسة الراديكالية.

exhibits

*From Area A to Area A*  
*Journeying Through an Occupied Landscape*  
**Anas Alkhateeb, Abigail Toomey**

A Palestinian student films his weekly commute to the Dheisheh Refugee Camp to Birzeit University. This is not footage of a roadside journey through the unmarked valleys of Palestine, it's a tour of a political reality inscribed in the landscape. Here, A, B, C are not just letters, but spatial delineators. The "Green" line artificially divides the land, and the "Green" ID, a color-coded identification card issued only to Palestinians in the occupied West Bank and Gaza Strip, affects all aspects of mobility.

The spatial and mental journey across various forms of segregation reveals the everyday violence of occupation within the dismembered Palestinian landscape. Infrastructures of management and control, mapped through categorizing peoples into colors and numbers, serve to strip the space of Palestinian expression and livelihood. The commute traverses a psychological landscape imbued with memories of home, feelings of trauma, and bouts of anxiety at points of trigger in which dignity is reconstituted both physically and mentally. ... I translate the visual relation Palestinians have with space and the ways in which technologies of subjugation are deeply present in practices of mobility. Despite the single-lane roads, the bridges and bypasses surrounded by walls obscuring vision and movement, imagination still seeps through and escapes the material hold of stone, barbed wire and concrete.

العروض



التعبير والمعيشة

عند نقاط مفصلية معينة (الأحداث والمساحات واللحظات) التي يتم فيها إعادة تشكيل كرامة الإنسان جسديًا وعقليًا. نحن نترجم العلاقة البصرية التي تربط الفلسطينيين بالأرض والطرق التي تتواجد بها تقنيات القهر بعمق في الممارسات اليومية للحركة. على الرغم من الطرق ذات المسار الواحد والجسور والممرات الالتفافية المحاطة بالجدران التي تحجب الرؤية والحركة، لا يزال المخيال الفلسطيني يتسلل ويهرب من الحجر والإسمنت والأسلاك الشائكة.

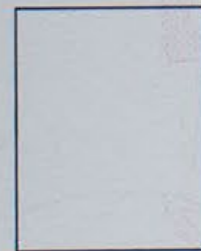
من منطقة أ  
التحول في طب  
أنس الخطيب، أ

طالب فلسط  
اللقطات عن  
تجسد الواقع  
فقط، بل م  
كما البطاقة  
تحكم القدرة  
تكشف الرحم  
الهيكل اليوم  
للسيطرة، الت  
التعبير والمعيشة

exhibits

From Area A to Area A  
 Journeying Through an Occupied Landscape  
 Anas Alkhateeb, Abigail Toomey

من منطقة أ إلى منطقة أ  
 التحول في طبيعة محتلة  
 أنس الخطيب، أبيجيل طومبي



### From Area A to Area A

Journeying Through an  
 Occupied Landscape

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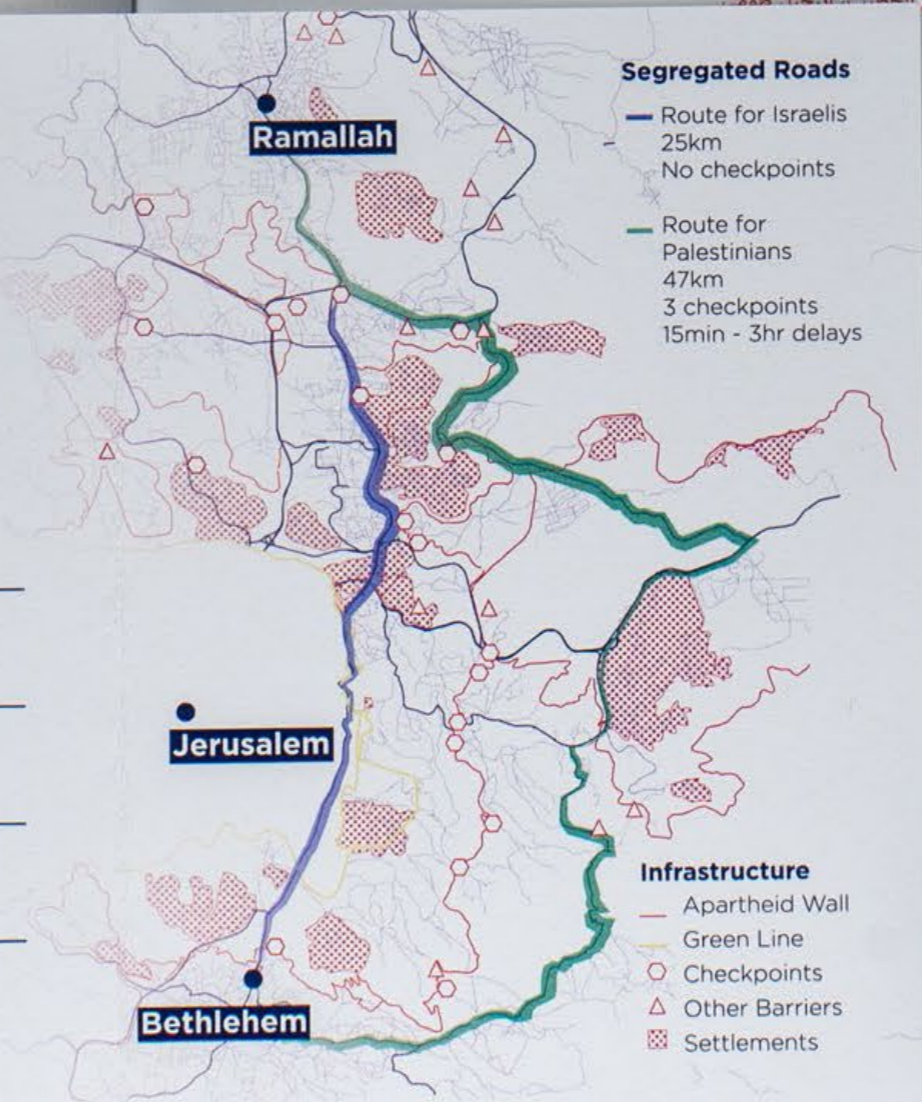
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land roads, the bridges and bypasses surrounded by walls  
 obscuring vision and movement, imagination still seeps  
 through and escapes the material hold of stone, barbed  
 wire and concrete.

العروض



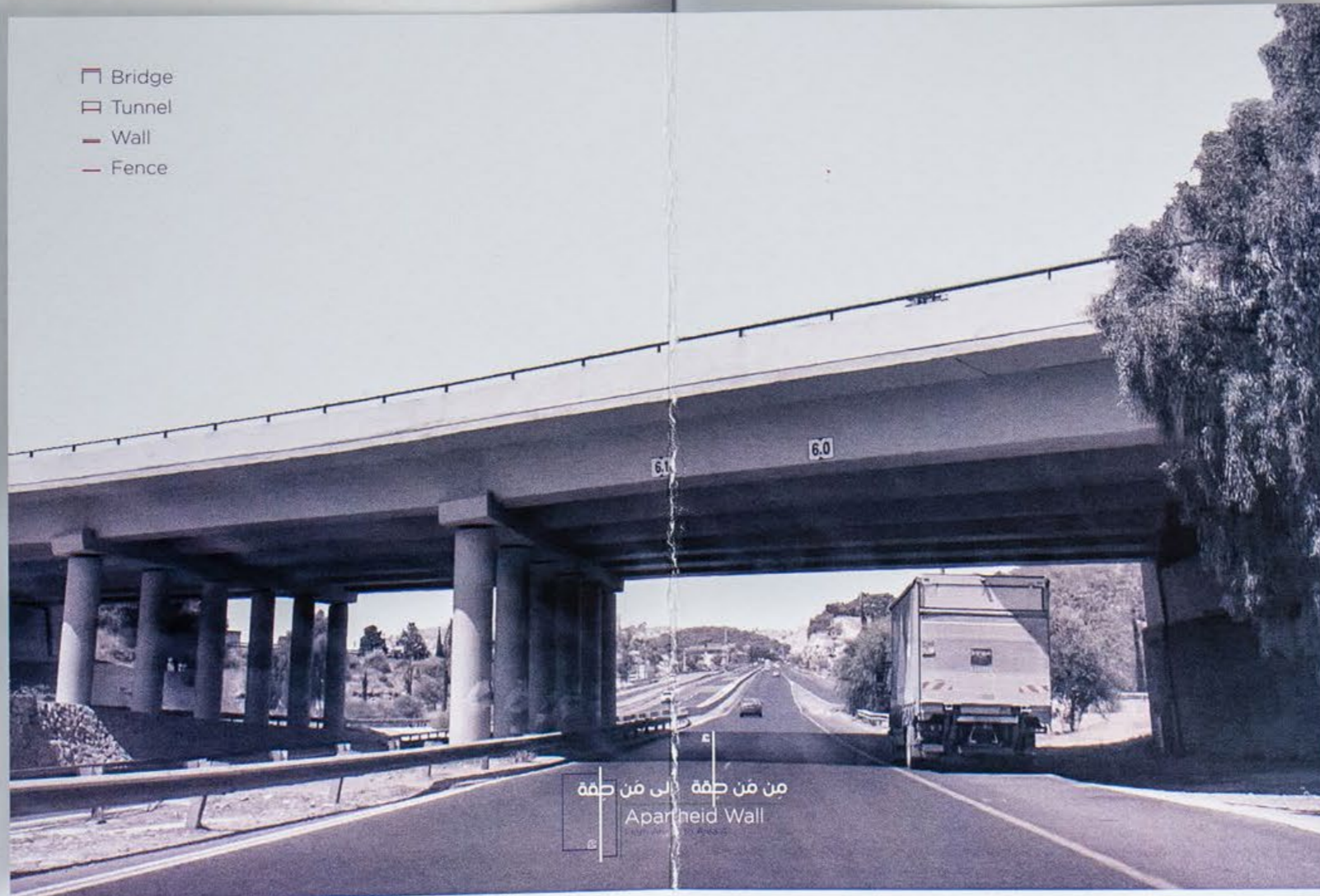
بالأرض والطرق التي تتواجد بها تقنيات القهر بعمق في الممارسات اليومية  
 الرغم من الطرق ذات المسار الواحد والجسور والممرات الالتفافية المحاطة بالجدران التي  
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 والأسلاك الشائكة.

exhibits

From Area A to Area A  
Journeying Through an Occupied Landscape  
Anas Alkhateeb, Abigail Toomey

من منطقة أ إلى منطقة أ  
التحول في طبيعة محتلة  
أنس الخطيب، أبيجيل طومي

- Bridge
- Tunnel
- Wall
- Fence



through and escapes the material hold of stone, barbed wire and concrete.

العروض

تجيب الرؤية والحركة، لا يزال المخيال الفلسطيني يتسلل ويهرب من الحجر والإسمنت والأسلاك الشائكة.

exhibits

العروض

contributors

Christin Alhalabi, Anas Alkhatib,  
Raneem Ayyad, Jacob Bolton,  
Jacob Bertilsson, Andrea Cassatella,  
Raj Chakrapani, Monika Dorniak,  
Ziad Faraj, Rami Fararjeh,  
Nadine Fattaleh, Jens Haendeler,  
Bisan Hammid, Khader Handal,  
Omar Hmidat, Sa'ed Hmidat,  
Bisan Jaffari, Laura Menchaca Ruiz,  
Maath Musleh, Mahar Musleh,  
Ali Nanah, Ahmed Obaid,  
Anas Saifi, Nawal Salaymeh,  
Ammar Shamroukh, Abigail Toomey,  
Max Weiss, Sondos Zaghari

كريستين الحلبي، أنس الخطيب،  
رنيم عياد، جاكوب بولتون،  
جاكوب بيرتلسون، أندريا كاساتيللا، راج تشاكراباني،  
مونيكا دورنيك، زياد فرج، رامي فرارجه،  
نادين فتالة، ينز هاندلر، بيسان حميد، خضر حنضل،  
عمر حميدات، سائد حميدات، بيسان الجعفري،  
لورا منشكا رويز، معاذ مصلح، محار مصلح،  
علي نعناع، أحمد عبيد، أنس الصيفي،  
نوال سلايمة، عمار شمروخ،  
أبيغيل تومي، ماكس ويس، سندس الزغاري

# Translations / مشاع

## Glossary

Critical Practice Studio 21/22

النقوط / Al Naqout  
العونة / Al-Owneh  
Bretselhaft  
Catering  
Cooperation  
Generosity  
Home  
Hospitality  
Loyalty  
مشاع / Masha'a  
مستشبة / Mashtchaba  
Memories  
(Multi-cultural) Rootedness  
Non-place  
Object  
Revolution  
Sling Bag  
تشيع / Tashyee

This is a collective glossary, a set of terms and ideas made or gathered by participants of the Critical Practice Studio.

Collective glossaries are a method of thinking together: a process of building a conceptual toolbox from which all can pick up ideas and concepts to work with. The process of making a glossary involves thinking closely through terms, resisting the way certain definitions have fossilised, and finding new resonances within and across languages.

Right at the beginning of the studio, in June 2021, each of the cluster groups gathered to talk through what they had been thinking through recently, discovering commonality and tensions across each other's thinking. Each group produced an initial glossary, sketches generated from focused conceptual congregation.

What follows is a snapshot of everyone's thinking in January 2022, as the first year of the studio draws to a close. Participants each donated one or two terms to the glossary — things they had been thinking with, or tools they had been using, a gathering of thoughts.

No glossary is ever finished. It is our hope that the study, the imagining otherwise, the collective thinking that surged throughout each of the clusters continues beyond the studio, that these tools continue to be put to use, or — if they are no longer useful — that they be discarded and new ones made in their place.

Jacob Bolton & Jacob Bertilsson ('the Jacobs')

#### النقوت / Al Naqout

A concept related to Arab communities, that expresses the sense of generosity and family cooperation. It's likened to happy occasions; some may consider it as a gift! But its true meaning is different; for example, a gift is something that can be a pure choice, while the deep meaning of respect that Al Naqout provides, makes not exercising generosity a shameful and disrespectful attitude, one that is even offensive in some cases, which is totally undesirable in Palestinian communities in particular.

— Nawal Salaymeh

#### العونة / Al-Owneh

Al-Owneh isn't simply a mass movement of people: it can happen within family, between friends, or even just amongst two people. It can be spontaneous; it is characterized by mutual respect and love of neighbors. When defining Al-Owneh, we turn to illustrative examples which demonstrate it in practice; this is how Al-Owneh shows up.

— Bisan Hammid

Al-Owneh is an Arabic word, it literally means 'the assistance'. The idiomatic meaning of Awneh for us, as a Palestinian people, is to facilitate people's lives in the same society and to solve their problems through collective values. Another meaning is to achieve equality between people in one society. However, there is no fixed definition of Al-Owneh, because it is based on people's experiences. Therefore, we cannot depend on Awneh's definition alone but have to translate it on the ground. Historically, the values and the principles of Awneh stemmed from religion, ethics, and culture. Then, Al-Owneh (as a practice) originated out of necessity. To clarify, people's needs were based on agriculture, and they had primitive equipment; as a result, one could not control their resources alone. So, a person need assistance from their neighbors, and the neighbors need assistance from them to harvest their lands; then they share the benefits of all the lands between them. By adopting these actions as a way of living, the Awneh was established as a daily life practice. Thereafter, it developed through generations, until it became a habit, an everyday lived practice. However, as a result of the industrial revolution, the actions of Al-Owneh are no longer necessary nowadays. So, why is Al-Owneh needed for people? In the project, individuals record their experiences with Al-Owneh in an attempt to answer this question.

— Ahmad Obaid

#### Bretselhaft

An untranslatable German adjective of Yoko Tawada's own invention that combines the words "mysterious" and "pretzel". It points towards a kind of German soul, or sensibility.

— Raj Chakrapani

#### Catering

The food supplies that one provides as a type of hospitality.

— Nawal Salaymi

#### Cooperation

The process of working together to the same end.

— Nawal Salaymi

#### Generosity

The quality and the manner of giving, which is the leading trait in the Arab Palestinian communities.

— Nawal Salaymi

#### Home

A physical or non-physical place where the living and the dead coexist; a place where memories are formed. A home might be defined by a street, a wall, a door, or a roof, not just by its size and shape. In the Palestinian refugee camp, for example, the living and the dead exist together amongst the streets.

— Raneem Ayyad & Bisan Jaffari

#### Hospitality

The friendly and generous reception and entertainment of guests, visitors, or strangers.

— Nawal Salaymi

#### Loyalty

The quality and trait of belonging.

— Nawal Salaymi

#### مشاع / Masha'a

All that is in common. Masha'a is a common space among people: no one gives it, no one takes it, everyone uses it; it is a shared feel of non-ownership, without division. Masha'a is what is widespread, material or otherwise, and therefore functions as a kind of collective sense or evidence. Masha'a goes beyond the

dichotomy of public/private: it is the (re)affirmation of the existence of a space beyond the public and the private. One verb among many for Masha'a in Arabic is Tashyye' [تشييع], meaning to follow, to seek, keep close to something, and support it. Things are Masha' only by an integrated, involved practice, exercised through collectivism among people.

— Omar Hmidat

#### متشحة / Metchacha

From the term 'Sakaba', meaning 'poured', denoting generosity and fertility. A garden or an agricultural piece of land located between the outer fence of a Palestinian home and the exterior walls. In the 80s they're commonly planted, for Palestinians to become self-sufficient during the struggle, blockade, and the colonial political situation.

#### Memories

A collection of scenes, scents, words, actions, feelings, and food connected with the past. Memories become part of someone's identity and personality. They are stories hidden in the unconscious mind, coming out when similar things happen. They exist at the childhood house, at a grandparents' house, in the streets of the known and unknown cities. They exist in our dreams.

— Sondos Zaghari

#### (Multi-cultural) Rootedness

The standard definition of cultural roots, especially when linked to the (artificial) construct of national borders, usually provides us with only the capacity for a dualistic growth. This restricts our movements, both physiological and psychological. Thinking beyond this model, through other definitions of 'roots', we can turn to biology for a non-hierarchical, rhizomatic and multi-rooted growth, which resembles our ambiguous, hybrid identities. A combination of both concepts would allow for a much more open-ended, less culturally limited sense of 'rootedness': a multi-layered and porous entrenchment in a fluid, ever-changing sociality.

— Monika Dorniak

#### Non-place

A term used by Marc Augé to describe a transitory place that renders people anonymous, such as an airport. This term can be used to think about checkpoints in the Palestinian context, as described by Palestinian scholar Helga Tawil-Souri. I am interested in examining the ways in which a nonplace is a place and the potential of nonplaces to hold significance through their transient qualities.

— Abigail Toomey

#### Object

I've been thinking about what it means to ask someone to link their story to an object. It gets very tricky to express emotions about home and identifying through material. Home is not material, a lot of things in life are intangible let alone expressible in language. I've been thinking about language, how to communicate and translate oneself? In tangible and intangible ways.

— Christine Alhalabi

#### Revolution

The English word for revolution, i.e "revolution", which originally meant the act of revolving (usually around something, but not necessarily), descends from the Latin verb "revolvere". The following list of meanings can be seen next to the aforementioned verb in a dictionary: "roll back, unroll, unwind; happen again, return; go over, repeat". This rather impressive multiplicity of signification is achieved by combining the all-too-known prefix "re-" (back, again) with the verb "volvere" (to roll). In this sense, we can understand the turning, and re-turning of our planet, the galaxy, the universe, and everything. Everything returns, sun, day, night, memories of mouth-watering rolled up vine leaves in grandma's house, of simpler times in the innocent Anglo-Germanic countryside before the corruption of industrialisation, of that glorious moment when we left the water, shook off our scales, and decided that we like air now.

— Ali Nanah

#### Sling bag

A piece of fabric to carry a damaged part of your body. A sling bag carries a part of yourself that has been severed but is always there with you, when you walk around, eat, talk to friends and in all other activities.

— Raj Chakrapani

#### تشييع / Tashyee

In Palestine, when we all walk in the funeral of a martyr, we call that Tashyee', a form of the noun Masha'a, derived from the word 'Sha'a'. Tashyee is a kind of support, walking by and with and for. It is the exercise of someone's ideas, and the commoning of their bodies, so the martyr becomes for all, as he died for all. The Israel government has tried hard to eliminate the Tashyee of martyrs. To them, the funeral walk is the only moment where many people get into a direct interaction with a body of a martyr.

— Omar Hmidat

Christin Alhalabi  
Anas Al-Khatib  
Raneem Ayyad  
Jacob Bolton  
Jacob Bertilsson  
Andrea Cassatella  
Raj Chakrapani  
Monika Dorniak  
Ziad Faraj  
Rami Fararjeh  
Nadine Fattaleh  
Jens Haendeler  
Bisan Hammid  
Khader Handal  
Omar Hmidat  
Sa'ed Hmidat  
Bisan Jaffari  
Laura Menchaca Ruiz  
Maath Musleh  
Mahar Musleh  
Ali Nanah  
Ahmed Obaid  
Anas Al-Saifi  
Nawal Salaymeh  
Ammar Shamroukh  
Abigali Toomey  
Max Weiss  
Sondos Zaghari

2022

# Short Bios



**Jens Haendeler** is a transdisciplinary landscape architect currently holding an appointment as Program Head of the Urban Studies & Spatial Practices Program at the Al-Quds Bard College for Arts and Sciences. Jens has an MA Landscape Architecture from the University of Greenwich (2016), holds chartership with the Chamber of Architects in Germany, (AKNW) and has been a journeyman in Landscape Construction and Horticulture since 2011. His artistic research and pedagogical practice is concerned with landscape and common memory production, performativity, (landscape) and/as archive, and the role of landscape in the context of colonial modernity and subaltern struggles.

**Omar Hmidat** is a Palestinian researcher, community organizer, and filmmaker and holds a MA Research Architectue from Goldsmiths, University of London. He received a Bachelor degree in Media Studies and Political Science from Al-Quds Bard College for Arts & Sciences in 2019. His professional practice sets at the intersection of culture, politics and media through a spatial lens as a way to track the history of human practices within the space. He produced his first research documentary film Writing on Sidewalks in 2018, which sought to investigate and reconstruct thoroughly a history from the 1970s onwards of political utilization of space in Dheisheh Refugee Camp: Graffiti and walls as ways of communication but also a tool for political and social organization. Omar has worked and collaborated with many local and international institutions on social and spatial projects and researches.



**Laura Menchaca Ruiz** is a visual anthropologist and media maker from the borderlands of the U.S. Southwest. Her research and visual work are rooted in multi-sensory ethnography, epistemologies at “the margins,” feminist, gender and sexuality studies, decolonial approaches to space and place, and beauty as a method (see Saidiya Hartman, 2019 and Christina Sharpe, 2019). Laura is a Visiting Assistant Professor in the Division of Humanities and the Practicing Arts at Al-Quds Bard College; Co-Founder and Creative Director at Element Media; Co-Founder of the feminist filmmaking collective, Ethnocine; and a Producer for the Bad Feminists Making Films podcast. Her creative work celebrates the marks that people make on the world, highlighting the extraordinary in the ordinary, and her scholarship explores the reach for autonomy amidst marginalizing constraint. Her approach to all her work treasures the local, the small-scale, the personal, the eccentric, the intimate—whatever is made out of love and caring and respect.

**Christin Alhalabi** is a story enthusiast who is working towards cultivating deeper connections with the world she lives in. She studies Ethics and Politics and Literature and Rhetoric at Bard College Berlin.



**Anas Alkhatib** is a Palestinian committed and determined architect and researcher based in Dheisheh refugee camp in Bethlehem, with a big interest in research-based design, critical thinking, and strong skills in communication. Interested and focusing on architecture as a political act and a medium for investigative research. Very enthusiastic about data-mining, visualizing, mapping events, urban studies, human rights violations, and spatial reconstruction.



**Andrea Cassatella** obtained his PhD in Political Philosophy from the University of Toronto in 2015, where he also served as a Lecturer in Social Sciences in 2015 and 2016. From 2017-2019, he was Assistant Professor of Humanities and Head of the Core Division at Al Quds Bard College for Arts and Sciences, Al Quds University in Jerusalem, Palestine. In 2019-2020 Andrea was Research Fellow at Columbia Global Centers | Amman, and a Research Fellow at Stellenbosch Institute for Advanced Study, South Africa, in 2020. Andrea researches and teaches in the area of political philosophy, postcolonial/decolonial thought, as well as religion and politics. Prior to his doctoral studies, he served as Community Service Officer for the United Nation High Commissioner for Refugees missions in Bosnia Herzegovina and Djibouti.



**Raneem Ayyad**, a young architect with extensive experience in critical thinking, architectural design, and examining research methods. I believe in accumulating knowledge via understanding societal transitions and milestones in relation to the urban environment, as well as using architectural skills for documenting and disseminating knowledge, using cartography, sketching, 3D modelling and visual graphics



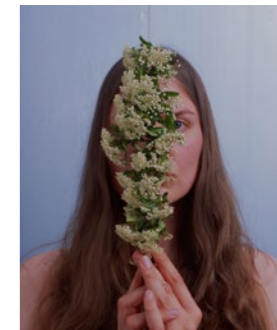
**Nadine Fattaleh** is a Palestinian writer and researcher from Amman. Her work focuses on spatial practices through cartography and film. She previously worked on projects at the Center for Spatial Research, Studio-X Amman, and MMAG Foundation, Amman. Nadine is currently the OSUN Fellow in Human Rights and the Arts at Bard College.



**Rajnesh Chakrapani** is a poet, translator, and filmmaker and holds an MFA from the Iowa Writers' Workshop. Currently he is a Fulbright Fellow to Romania where he will translate an Anthology of Contemporary Roma Poetry. His chapbook of poems Brown People who Speak English is published by Guesthouse Press and he is a winner of a Pen/Heim Translation award and the David Hamilton Prize from the Iowa Review. His work is placed in Asymptote, Lana Turner, Speculative City, Triquarterly, Literary North, Sequestrum, and <http://Crevice.ro>.

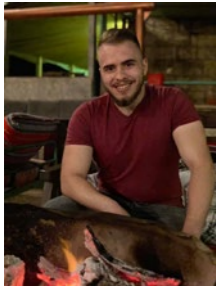


**Ziad Faraj** is a Palestinian resident from Bethlehem, West Bank. He is a freelance consultant in social development and finished his PhD in social work and social care from University of Birmingham, UK. Currently, he works with the Palestinian Ministry of Social Development as a fulltime consultant. The focus of my Profesional and academic work is community organization and grassroots development. Over the last ten years, he served many local and international clients through fixed time consultancies in areas of youth, research, local government, Institutional Development, and more.



**Monika Gabriela Dorniak** is a German-Polish artist with an interdisciplinary background in choreography, psychology and design, who often merges media – specifically performance, (textile) sculpture, workshop, video, photography. In her multimedia practice she is exploring the structures of the Self through a multifaceted analysis of body, mind and environment, by taking into consideration the regressive history of the domination of nature, and social power structures. Her autobiographical research on intergenerational trauma, migration and belonging is carried forward within her ongoing collaborations with scientists and diverse communities. As an artist she has presented her works at international institutions, such as Tate Exchange in Tate Modern London (2017 & 2018), Foreign Affairs Festival at Berliner Festspiele (2014) and Arts Catalyst in London (2016), and as guest lecturer at Al-Quds Bard College in Palestine (2018), Chelsea College in London (2017) and Garage Museum in Moscow (2019). Dorniak holds a Master Degree in Art and Science (Department Fine Art) from the Central Saint Martins in London (2017).

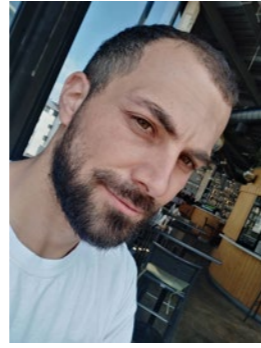
# Short Bios



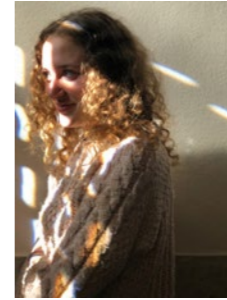
**Ahmad Fuad** is a 23 years old student, writer, and thinker living in Dehisheh camp, Bethlehem, Palestine. He is majoring in political economics, and works interdisciplinary in between urban studies, spatial practices and media studies. Ahmed is invested in writing, fighting, and playing oud, an eastern musical instrument. His struggle aims to reclaim oppressed people's rights across the world.



**Bisan Jaffari** is a researcher and a social activist who won the National and Diaspora Creativity Challenge Award for Youth Initiatives as part of the Masahat (Spaces) initiative, which seeks to sustain social relations through public spaces. now Postgraduate birzit university master degree for specific program ( gender and development) She holds a Bachelor's degree in Media from Al-Quds University and Refugee Studies from Bard College. She researched and wrote several papers assessing the political situation through the Palestinian National Archive, and on women and asylum with SOAS university. She also worked as a project coordinator for the southern refugee camps in Gaza with UNRWA and GIZ.



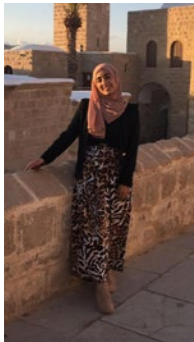
**Maath Musleh** is a Palestinian academic from Beit Safafa in occupied Jerusalem. Maath currently holds a Ph.D. position in Biomedical Visual Analytics at TU Wien. His planned research is on the topic of "Visual Analytics for Pediatric Brain Cancer Therapy". From 2019-2021, he received the SISGP scholarship to complete an MSc in Social Media and Web Technologies at Linnaeus University in Sweden. He also carries an MA in Political Journalism from City University in London. In 2018, his research on the Zionist policies against the boycott movement was published by MASART research center in Ramallah. The research examined the policies against BDS, as well as explored connections and comparisons between the South African boycott movement and BDS.



**Mahar Musleh** is a Palestinian woman who has been working in the field of refugee access to education for the past ten years. Through managing different projects, Mahar has constantly worked with underprivileged youth and refugees to give them the tools and skills needed to access good quality education amid the widespread inequalities and injustices.

**Abigail Toomey** is an undergraduate student at Bard College studying Human Rights and Middle Eastern Studies with a passion for learning, creating and critically thinking. Activist and organizer with Bard Students for Justice in Palestine. Interested in translating academic and activist work through different mediums such as live art, visual mapping, and sound.

**Ali Nanah** is a translator and author from Syria. He graduated from Bard College Berlin with a degree in humanities. He works on themes of temporality, becoming, and metamorphosis.



**Sondos Zaghari** is a Palestinian woman based in Jericho. She is a student at Al-Quds Bard College for Art and Sciences in Palestine with a major in Literature and Society and a minor in Urban Studies and Spatial Practices. She is interested in social studies and children's literature and is currently working on her senior project which is related to children's Literature and is currently writing stories about Palestinian girls in their adolescence, to highlight some of the challenges that Palestinian girls face in everyday life related to identity, society, and occupation.

**Jacob Bertilsson**

**Jacob Bolton**

**Amar Chamrukh** is a Palestinian social worker born and raised in Dheisheh refugee camp in Bethlehem. He received his Business and Administration Diploma from Bethlehem University. However, Amar's work is more social and with the local communities. He is a member of different local organizations and social bodies. From there, he organizes activities and social development initiatives to develop the life and well being of the local communities in Bethlehem and beyond. He is Coordinator of international relations in Palestinian youth Action center for community Development-LAYLAC

**Ivonne Santoyo-Orozco**

**Sa'ed Hmidat** has a BA in Human Rights and International Law from Al-Quds Bard College. He has over six years of experience in community service, voluntary work, and project coordination at local organizations such as Laylac Youth Action Center for Community Development at Dheisheh refugee camp. Sa'ed worked closely with Palestinian refugees and internationals and held workshops, orientations, and training on different themes: human rights, community liaison, leadership, and political tours. He is also a member of the legal committee of the National Platform of Unified Action "Lejan".

# Short Bios

**Khader Handal** is co-founder of Element Media. He is a web designer, full stack web developer and digital media specialist with over ten years of professional experience in the industry. Based in Bethlehem, he specializes in custom web design and development, graphic design, integrated media campaigns and video production. His expertise is in developing stylized, multi-layered and engaging digital media that enhances client brand power and broadens their audience reach.

**Nawal Salaymeh**, a social activist, grew up in Palestine. Nawal has a BA in Human rights from AlQuds Bard College. She works as a Life Skills Trainer with school students. She is interested in advocacy and human rights. Besides, as a member of the Think- Tank team with Palestinian Vision Organization, wherein 2018, she had the chance to present her research on 'the law of nationalism and the violation of international law enforcement by the Israeli occupation' to advocate internationally at the EU in Brussels and to the UN in Geneva.

In the short term, she is working on a master's application in Translation and Humanitarian Law.

**Anas Saifi** is a Palestinian filmmaker, former prisoner, and artist from Dheisheh Refugee Camp. In his artistic research he explores the intersections in between the social-political life in Palestine. He has worked with videography, music, video archives, architecture, and paint and graffiti as media of expression. Anas is currently the host of the Al-Madafah project in Dheisheh with the A.M. Qattan Foundation Mosaic Rooms, London, and studies Film and Directing at Dar al-Kalima University in Bethlehem.

**Rami Fararjeh**, editor, screenwriter, and palestinian filmmaker, worked in many Palestinian films as a screenwriter, script supervisor and assistant director, holds a BA in filmmaking, majoring in drama directing from Dar Al Kalima University of Arts and Culture, social worker, and volunteer in local and international institutions, And a former official for the media department at Lailac Foundation - Dheisheh camp.

Rami touches on many social and political topics in his cinematic scripts, where he produced his first movie in 2017, which took a psychological aspect in which he talks about dance as a language of communication, and a scenario like " Con-kill " in which he tried to present his view of capitalism as a political and economic system that must be ended, And the movie "The Road to Al-Makhrou ", through which he talked about religious, political and social issues that happened with him during the Corona period in Palestine.