

Jenin Films, Kaske Film and Odeh Film present:

NOTES ON DISPLACEMENT

Palestine, Germany, Qatar / 2022 / 74 min.

PRESS NOTES

**A film by
Khaled Jarrar**

World premiere

International Documentary Film Festival Amsterdam (IDFA) 2022
Envision Competition

Press materials can be downloaded [HERE](#)



CONTACTS

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SCREENINGS IDFA 2022

Sunday	13 November	11:15	Pathé City 3	Press & Industry
Monday	14 November	21:00	EYE 2	world premiere
Wednesday	16 November	18:30	Tuschinski 4	
Friday	18 November	15:30	Tuschinski 6	
Sunday	20 November	13:45	Munt 9	



SHORT SYNOPSIS

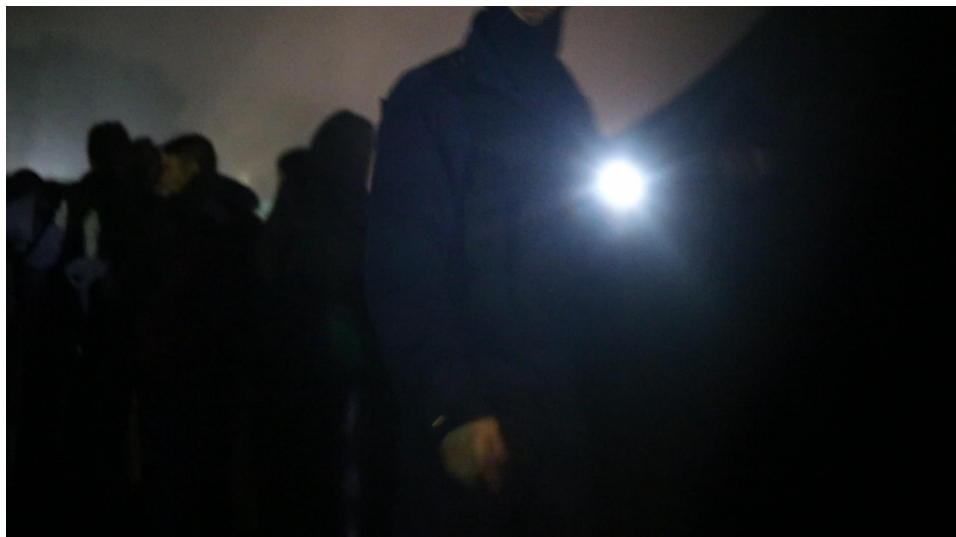
In **NOTES ON DISPLACEMENT**, the director behind the camera buys papers from a Syrian refugee in order to dig deep into their stories from zero distance. In doing so, he finds himself consumed by the fear and disorientation experienced by a Syrian family on their gruelling journey to find a life.

SYNOPSIS

The news is full of disturbing images of overcrowded boats and vast tent camps. But how much do we really know about what refugees are going through? Notes on Displacement takes a deep dive by following a single family on a gruelling journey: destination Germany. Their fear, disorientation, and solidarity is palpable.

Nadira, an elderly Palestinian, has been a refugee since the age of 12. Now she has to evacuate Damascus, too. She and her daughter Mona feared for their lives there, but the idea of a safe existence elsewhere is a distant dream. Filmmaker Khaled Jarrar receives unsettling videos and voice messages as they cross to the Greek island of Lesbos. He joins them there, on the long road to a new life.

Jarrar has personal reasons for going through this experience in order to eliminate, through his own images, the distance so dominant in Western media coverage. He worms his way through the thronging crowds, gets lost in the night with his group, discovers how dangerous language barriers can be, and wanders around in the dehumanising camps. And in a sense he—along with the viewer— becomes a true member of this family.



Press notes NOTES ON DISPLACEMENT
IDFA 2022

DIRECTOR'S STATEMENT

My grandmother Shafiqah was forced to leave her home in Haifa, her Jasmine tree, her cup of tea on her balcony and her view of the sea. I inherited this pain print of hers through haunted memories both beautiful and painful at the same time. They chased me in my dreams like ghosts that never intended to leave. I tried to escape through geography, through emotion, through psychology, but leaving the past behind proved impossible, something always forced me back in time.

Nadira's plea brought me to the front lines; creating new memories by walking this new exodus together. We were real time inside the frame capturing the present to battle the past - creating a communication between the two. As the director from behind the camera I was driven to offer images of our own making, outside the never-ending western paparazzi image onslaught of displaced refugees. This film is for us, our values, our knowledge, our experiences.

- Khaled Jarrar, November 2022



ABOUT THE DIRECTOR

Khaled Jarrar

Khaled Jarrar was born in Jenin, Occupied Palestine in 1976. He lives and works in Ramallah. Jarrar completed his studies in interior design at Palestine Polytechnic University in 1996. Upon graduating he smuggled himself to work as a carpenter in Nazareth, living as an underground “illegal” worker. In 1998 Jarrar enlisted in an intensive military training which resulted in working for Arafat as a personal body guard until Arafat’s death in 2004. Attempting to create a life between the military and an artistic practice, Jarrar entered the field of photography in 2005. Jarrar graduated from the International Academy of Art – Palestine, Ramallah in 2011 and completed an MFA in fine art from the University of Arizona in 2019.



Jarrar, a multidisciplinary artist, explores modern power struggles and their sociocultural impact on ordinary citizens through highly symbolic photographs, videos, film, and performative interventions. His ***State of Palestine*** project was featured in the 7th Berlin Biennale. ***Where We Lost Our Shadows***, his filmic collaboration with Pulitzer prize winning composer Du Yun, was shown at Carnegie Hall and the Kennedy Center for Performing Arts. Jarrar’s work has been featured at Maraya Art Centre, Sharjah; the New Museum, New York City; the University of Applied Arts, Vienna; the 15th Jakarta Biennale; 52nd October Salon, Belgrade; Al-Ma’mal Foundation, Jerusalem; and the London Film Festival. ***Infiltrators***, Jarrar’s first feature length film, was a documentary about the business of Palestinian’s “illegally” crossing and won the FIPRESCI Award for Best Documentary, Jury Special Award and the Muhr Arab Documentary Special Jury Prize at the Dubai International Film Festival in 2012. ***Notes on Displacement***, his second feature length, about a Palestinian refugee’s flight from Syria to Germany, will receive a world premier at the IDFA Envision Competition in November 2022.

PRODUCTION PHOTOS







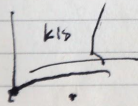


الشرطة الهندية متفقه
مع السائقين عند ما يطلب
الطبيب الامميه من اصحاب التاكسيه
ايضا لهم ان يودا بسكوف يوافق
ان تكون مقابل مبلغ ١٥٠ - ٥٥٠ يورو
للاكتب حسب المفاضلة بين الطرفين
حصل وقبل الوصول الى بودابست
ب ٥٠ كيلو يتم ايقاف التاكسي
بحجة عطل او استراحة لنا
الشرطة وتعتقل الالبيس
وتفحصهم انهم من جنس النرويج
الهندية الى الحدود اضرية
~~الجنسية~~
كنت خمر ضاها ساسيا كل
التظاهر للمطالبة
لنحسين ظروف اعمقنا
وتسريع ايرادات تفيرنا
الكره الى المقيم

بعد الميرة والاغتصام يتم
افد الصور لن من قبل الشرطة
وانا اذ عو التظاهر بقتل سلمي
حيث تجمع آلر من ٥٠ شريط
بالهراولت وقلب الغارة الحين
حضور المرحوم الذي سيجع منا
عند كملنا تننا --
يخوذ المترجم مع وعد باخراجنا
ضلال في سيارته --
مقتض الاغتصام

أربع ساعات

في هتجاريا الناس منقذين
ولا يشعرون بالامان لانه يوجد
ناس خيفة في بلدنا



طاوله خبيثة وزجاجة ماء
شبه فارغة بأي الهواء
البارد من الخارج مع أصوات
الالبيس في الخارج الجامر حيث
يقومون بعمليات التفتيش مع شق
الفجر
الاجيشه العراقيين يغادرون

الاراج الجمر كملت

افد صورته مع ارقم الخاص
بي وانا وصدا في الاراج
مع ١٢ شريط
غالبهم تضع آفتحة
ايدهم يقرب ليراقبنا فاذا
التب

البلون حتى ان اوقع على
تجمع ورقة مطبوعة من قبل شرطة
الحدود في مكتب كانه عمل للو مجانيه
غرف ك انتظار على الارض فلا
كراسي ولا امد لتطبخ منه
ترجمة الاوراق من بسب كرم وفود
مترجم فقاموا بالبحث عنه أي شخص
ليحدث الانجليزية فاضروا
شرطي يعرف كيف يقول هذه الاوراق
من الشرطة ويستطيع جراحه
التاريخ الذي امسكت به على الحدود
ويقولون بأي ذلك الحدود بطريقة
غير قانونية ثم يكتسبون
ويحضرون شخصي آخر منقذين
عليهم الاتصال بمترجم العربية
الذي اجاب الهاتق لتبدأ الشرطة
الحراسه الهندية شرماله
بان القاسطيني لا يرغب في توقيع

ABOUT THE PRODUCERS

Thomas Kaske

Thomas Kaske was born in 1984, in the GDR. After living in Nairobi, he decided to study Social and Cultural Anthropology and Film Studies at the Freie Universität Berlin. During his M.F.A. in Media Art and Media Design, he directed and produced experimental short films. After his studies, he started to work as a Junior Producer before founding Kaske Film in 2016. His company is producing auteur-driven cinema with a strong basis in documentary research from Africa and the MENA region.

May Odeh

May Odeh is an Palestinian producer and filmmaker. Her recent feature as a producer is ***Hanging Gardens***, which premiered in 2022 in Venice Film Festival. Odeh is also known for producing ***200 Meters*** by Ameen Nayfeh, which received 27 awards worldwide and was Jordan's official submission for the Academy Awards for Best Foreign Language Film. In 2020, Odeh was named MENA Talent of the Year by Variety. She is the founder of ODEH FILMS; a production company aiming to produce and distribute creative documentary and fiction films.

CREDITS

Director	Khaled Jarrar
Production	Khaled Jarrar / Jenin Films Thomas Kaske / Kaske Film
Co-production	May Odeh / Odeh Films
Cinematography	Khaled Jarrar
Editing	Gladys Joujou
Music	Du Yun
Sound design	Rob Walker, Thomas Kaske

