

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](#)



Press notes THE LOST SOULS OF SYRIA
IDFA 2022

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.



DIRECTOR'S STATEMENT

My grandmother Shafiqa 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







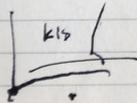


الشرطة التجارية متفقه
 مع السائقين فخطا عندما يطلب
 لطلب الاقسام منه اجازة التاكسيه
 ايصالهم الى بودابست يوافق
 التاكسيه مقابل مبلغ 150 - 200 يورو
 للركب حسب المفاصله بين الطرفين
 حصل وقيل الوصول الى بودابست
 ب 60 كيلو يتم ايقاف التاكسي
 بحجة عطل او استراحة لنا
 الشرطة وتتحقق الاقسام
 وتقدمهم الى المحاكم حينئذ
 التجاري في الحدود الصريه
~~التجاري~~
 كنت خمرضا أساسيا على
 التظاهر للمطالبه
 لتأمين ظروفنا
 وتريع ايراداتنا
 الكسبه الى الخميم

بعد المسيره والاعتصام يتم
 اخذ الصور لى من قبل الشرطة
 وانا اذبحو للتظاهر بقتل سلمي
 حيث تجمع اكثر من 500 شخص
 بالمراوات وقلب الغارة
 حضور الموجهم الذي يشرح لنا
 عند ذلك لنا
 يعود المترجم مع واحد باخرنا
 خلال ساعه
 تفضل الاعتصام

أربع ساعات

في صغارا الناس منقسمين
 ولا يحفرون بالامان لانه يوجد
 ناس خيفه في بلدنا



طاوله خيميه وزجاجة ماء
 شبه فارغة بأي الهواء
 البار من الخارج مع أصوات
 الاقسام في الخارج الجار حيث
 يقومون بعملية الاقسام مع سبق
 الفجر
 الاجتهاد العراقيين يغادرون
 الأراج الحجز كملتب
 اخذ صورته مع ارقم الخاص
 بي وانا وصداي في الأراج
 مع 12 شرطى
 غالبتهم تضع آفتحة
 ايدهم يقرب ليراقبنا فاذا
 التبت

يطلبون حتى ان اوقع على
 ورقة مطبوعة من قبل شرطة
 الحدود في مكتب كانه عمل للتو بجانب
 غرفه ك انتظر عليها الارض فلا
 كراسي ولا امد لتطبخ منه
 ثم حجة الاوراق من تحت كدم وهو
 مترجم فقاموا بالبحث عنه أي شخص
 يتحدث الانجليزية فاحضروا
 شرطى يعرف كيف يقول هذه الاوراق
 من الشرطة ويستطيع قراءة
 التاريخ الذي امسكت به عن الحدود
 ويقولون بأي ذلك الحدود بطريقة
 غير قانونية ثم يكتسبون
 ويحضرون شخصي آخر مترجم
 عليهم الاتصال بمترجم العربية
 الذي اجاب الهاتف لتبدأ الشرطة
 الحراسه التجاريه شرهاله
 بأن القاسطين لا يرغبون 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 a 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

