

WE ARE ALL GAZA
15 MAY 2018

7-10 PM
ON TIME



VERMINE PUNK PERFORMANCE
SHANTI SOKH OMNI

DIRTY ANV (HIDDEN STORIES)
FRANK & KALASH (NAKBA)
ARAT

LIVE TATTOO
LIVE RADIO
CONCERT
INTERVIEW

WITH DENISHA TATTOO & BEAT VANDER
GLOW SHOW & C-DRINK (SYRDLIE)
GLOBAL ELECTRONICS
PALESTINE



We are all Gaza - 15 mai 2018

In support of Palestinians and in particular of the people of Gaza, who since the 30th of March have been experiencing a new period of bloody and disproportionate repression, we are organising an international political action of solidarity.

This will take place on the 15th of May 2018, the anniversary of the Nakba, and will last three hours, like the daily supply of power to Gaza by the State of Israel. Two concerts, a radio show and a performance, all happening in the same space, will be aired live on the Internet and automatically archived. As a result, this action will be immediately available for broadcast all around the world with a simple internet connection.

The main event will take place in Berlin, while being broadcast in Locarno and possibly in one of the tents at the demonstration in Gaza (this is being tested).

The radio show will be at the centre of our evening. We are pleased to have three hours on Colaboradio.de, from 7 pm to 10 pm, which will be organised as follows:

- an introduction to Palestinian musicians by C-drik Fermont (45 minutes)
- first concert by Dirar Kalash (oud and electronica, 25 minutes)
- "Hidden Stories: Nakba" radio show by Shanti Suki Osman (45 minutes)
- second concert by Dirar Kalash (oud and electronica, 25 minutes)
- interview with Frank Barat about Global Palestine (20 to 30 minutes)
- the performance's audio will be intermittently audible and will be the common thread throughout the evening (10 to 20 minutes)

Jérémie Pujau's performance will run in parallel to the radio show. It will be based on a handpoke tattooing session of a symbol of solidarity combining the Palestinian slogan "Kulluna Ghaza" (We are all Gaza) with the infamous Palestinian Key of Return. The tattoo was designed in a collaboration between Belal Khaled, calligrapher and photographer met in Gaza, and densha_tattoo.

The performer will read texts such as UN Resolution 194 and writings by Hannah Arendt.

The whole performance will take place within a structure covered with gauze reminiscent of the shape of the Gaza strip. This action will be visible only indirectly, through this veil of gauze, as well as in the form of a simultaneous projection on a wall next to the structure and on YouTube.

The aim here is to express unreserved support of the Palestinian right of return and to make a call for the end of the blockade.

WHEN:

- 15th of May 2018 from 7 pm to 10 pm.

WHERE:

- The Workshop, Forster Straße 51, 10997 Berlin, DE
- Spazio ELLE, Piazza G. Pedrazzini 12, 6600 Locarno, CH
- Gaza (to be confirmed)

HOW TO WATCH THE ACTION REMOTELY:

- Radio: 88.4 Mhz FM in Berlin, online on <http://colaboradio.de/>
- Performance: <https://www.youtube.com/channel/UCDiGQHrZ0L7Vpg6MiK9UWYA>

Facebook event: <https://www.facebook.com/events/889749664559955/>

The coming 15th of May will be the 70th anniversary of the Nakba, the disaster, when 700,000 Palestinians were chased out of their homes. 70 years of exile, colonisation, occupation, oppression, violence, racism, propaganda... 70 years of progressive ethnic cleansing, but 70 years of resistance too, a resistance which is amplifying and spreading.

Far from being exceptional or unique, the case of Palestine brings together more and more heterogeneous groups throughout the world, with increased organisation. The intersectionality of their struggles can be seen in other groups who are fighting for justice and human dignity.

In his book *Global Palestine* (Columbia University Press, 2012), John Collins explains how the worldwide interest in this cause increases in inverse proportion to the size of the territory still controlled by the Palestinians, and how the local struggle for their rights reflects four global processes shaping the conditions in which we all live: colonisation, securitisation, acceleration and occupation.

- We are all Palestinians -

It is in this dreadful but also somehow hopeful context that we strive to make our contribution. This action takes place at the end of the Great March of Return, a 6-week popular protest started in reaction to President Trump's decision to relocate the US embassy to Jerusalem. The official opening is planned for the 14th of May, the anniversary of the birth of the State of Israel, and the day before the anniversary of the Nakba. A very significant "coincidence", especially for the Gazans, who have been living under the Israeli-Egyptian blockade for over 11 years now and whose hope for Return gradually disappears with the lives of their children.

In 2016 I had the opportunity to spend 6 days in this open-air prison, a strip of land of 365 m² and 1.8 million inhabitants, a heartrending experience. I was part of Ai Weiwei's filming team for his documentary "Human Flow", just like Yasser Mourtaja, the Palestinian journalist murdered by the Israeli army while he was covering the demonstration on the 6th of April.

But as Israeli Defence Minister Avigdor Lieberman said on the day after Yasser's funeral, there are "No innocent people" in Gaza...later claiming he meant "naive".

However this is not surprising coming from someone who threatened the Arab-Israeli citizens in 2015: "Those who are against us, there's nothing to be done – we need to pick up an axe and cut off his head".

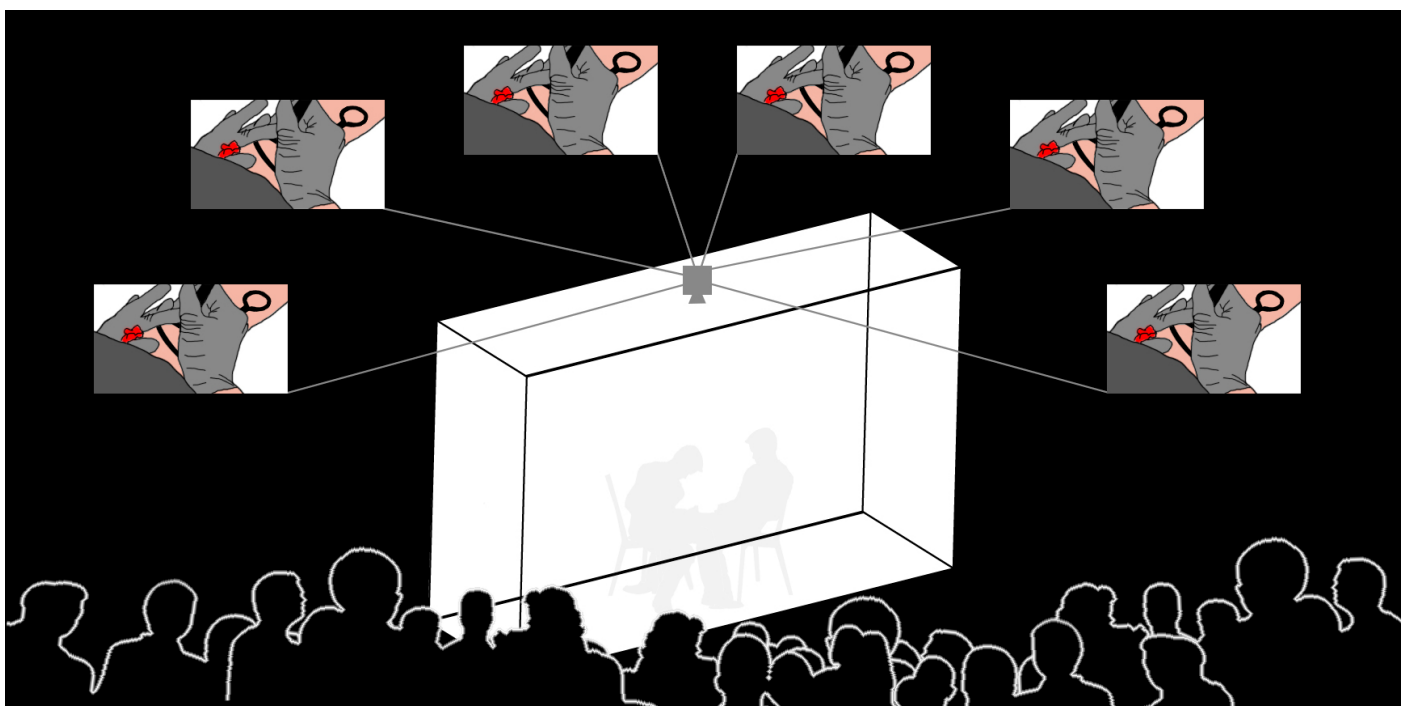


Illustration préparatoire de la performance

The current situation isn't surprising either. Hannah Arendt warned us in two essays, written in 1944 and 1947 respectively, gathered in *Jewish Writings* ("Zionism Reconsidered", "To Save the Jewish Homeland", Schocken, 2007), against what could occur if Zionism kept following this path: Nakba, unending conflict, dependence on the American Jewish community (thus its progressive isolation) and political Zionism's contribution to global anti-Semitism.

We can legitimately wonder if antisemitism would still make headlines if political Zionism wasn't a colonial racist ideology and did not perpetuate this dubious yet strategic conflation that equates anti-Zionism with anti-Semitism...which in turn allows the stifling all forms of criticism of the State's policies. US support also grants a certain amount of freedom but when this support withers, this could well mean the end of the State of Israel as we know it, as illustrated by the case of South Africa.

It is now necessary to look towards the future and think of the concrete means of resistance available to us to put an end to apartheid in Israel. Even if this struggle demands uninterrupted dedication, some points deserve our immediate attention. The situation in Gaza is particularly worrying on many levels, notably the drinking water issue. Last year the United Nations declared that "the last source of drinking water in Gaza will irreversibly run dry by 2020, unless immediate measures are taken". Israel is not solely responsible for this situation - Hamas, Mahmoud Abbas and Egypt also bear their share of responsibility - but it certainly is the main culprit.

Finally, as Hannah Arendt reminded us, life in society implies a non-negotiable collective responsibility.

"...no moral, individual and personal, standards of conduct will ever be able to excuse us from collective responsibility. This vicarious responsibility for things we have not done, this taking upon ourselves the consequences for things we are entirely innocent of, is the price we pay for the fact that we live our lives not by ourselves but among our fellow men, and that the faculty of action which, after all, is the political faculty par excellence, can be actualized only in one of the many and manifold forms of human community."

Hannah Arendt, Collective responsibility, 1968.



Dirar Kalash (1982, Palestine) is a sound artist whose work spans a wide range of sonic practices within a variety of compositional and improvisational contexts. His performative and compositional approaches to instruments, techniques, and aesthetics are highly political as they challenge dichotomies, hierarchies, and binary logics of new/old and west/east as tools of cultural imperialism and hegemony. The methods he uses are based upon his research into the intersections and relationships with other contexts such as language, architecture, mathematics, visual arts and further social and human sciences.

<https://albayan.bandcamp.com/>

C-drík is an electronic, electro-acoustic artist and lecturer from Belgium and the DR Congo and active in the noise and industrial scenes since 1989. He studied at the Royal Conservatory of Mons, Belgium and is behind Syrphe, a platform mostly dedicated to exploring electronic, experimental and noise from Asia and Africa. He performed in more than 50 countries to explore the local scenes and collaborate with others, released on numerous labels such as Ant-Zen, Ad Noiseam, Hushush to speak about a few.

<http://syrphe.com/>

Shanti Suki Osman (1983, United Kingdom) is an artist and educator working in song, sound and radio.

<https://www.mixcloud.com/hiddenstories/>

Frank Barat is an activist, he is the coordinator of the Russell Tribunal on Palestine and the producer of the radio show "Le Mur a des Oreilles". He writes mainly for Al Jazeera English, The New Internationalist, The Electronic Intifada, Mondoweiss and Ceasefire Magazine. He made several books about Palestine including two books in collaboration with Ilan Pappé and Noam Chomsky.

Belal Khaled (1992, Palestine) is a Palestinian artist and photographer. He is now one of distinguished artists around the world in the art of Arabic calligraphy.

He is very implicated in the Street Art scene in Palestine and he worked for the Anadolu Agency as a photojournalist for which he covered the 2012-2014 war in the Gaza Strip.

A lot of press reports and articles talked about his calligraphy around the world, including New York Times, The Guardian, Reuters, AFP, Al-Arabiya, Al Jazeera and Sky News.

<https://www.instagram.com/belalkh/>

densha_tattoo (1982, France). After working for several years as an illustrator for the press in France, Germany, Belgium and Switzerland, Alexandre Dujardin decided to develop his skills and artistic career and started to learn tattooing. Having found Unikat, he practices the handpoke technique (tattooing without machine), seeking constantly to push the limits of its creativity. He is an "art activist" under all its shapes, navigating constantly between its two ateliers: the Unikat tattoo studio as well as the Bethanien art center in the heart of Kreuzberg.

https://www.instagram.com/densha_tattoo/

Jérémy Pujau (1982, France) is an artist and filmmaker currently living in Berlin. In 2016 he followed Ai Weiwei in different countries in the Middle-East for the shooting of "Human Flow" and last year he finished his first documentary film about Fred Forest's work who was presented at the Centre Pompidou in Paris in 2017. He will present his new piece, Manifesto, at the Performing Arts Festival in Berlin next June.

He's the founder of the sociological art project "The Chicken or the egg" and defines politics as the core of his practice.

<http://jeremiepujau.com/>

<http://pouleouoeuf.com/>

Poster by **Stéphane Hirlemann** - <http://hirlemann.tumblr.com/>