

WITH

PALFESTINE

IN SOLIDARITY!

**TWO ARCHIVAL FILMS BY
MOHANAD YAQUBI**

PROGRAMMED BY PATRICK F. CAMPOS





FRAME

AKA REVOLUTION UNTIL VICTORY

A FILM BY MOHANAD YAQUBI

30 May 2024 (Thu)

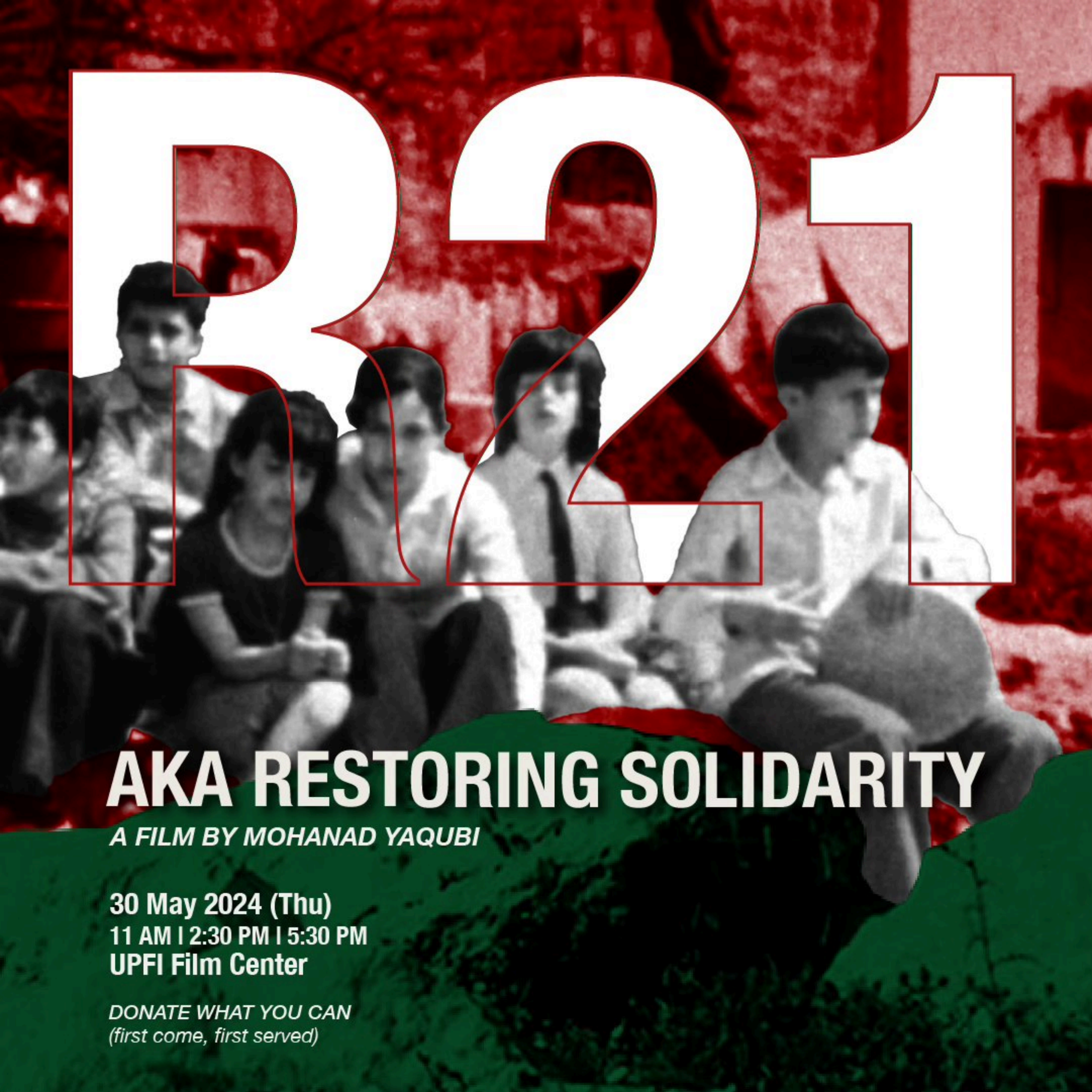
12:30 PM | 4:00 PM

UPFI Film Center

DONATE WHAT YOU CAN
(first come, first served)



PR21



AKA RESTORING SOLIDARITY

A FILM BY MOHANAD YAQUBI

30 May 2024 (Thu)

11 AM | 2:30 PM | 5:30 PM

UPFI Film Center

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WITH PALESTINE, IN SOLIDARITY!

**TWO ARCHIVAL FILMS BY
MOHANAD YAQUBI**

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Oct 24, 2023	5:00 PM	Off Frame aka Revolution Until Victory
Oct 26, 2023	5:00 PM	Off Frame aka Revolution Until Victory
April 11, 2024	4:00 PM	Off Frame aka Revolution Until Victory
May 30, 2024	11:00 AM	R21 aka Restoring Solidarity
	12:30 PM	Off Frame aka Revolution Until Victory
	2:30 PM	R21 aka Restoring Solidarity
	4:00 PM	Off Frame aka Revolution Until Victory
	5:30 PM	R21 aka Restoring Solidarity



WITH PALESTINE, IN SOLIDARITY!

Two Archival Films by Mohanad Yaqubi

With rage and grief for all the civilian lives lost but in resolute solidarity with the Palestinian people, the University of the Philippines Film Institute has been screening Mohanad Yaqubi's piercing archival documentaries since October 2023.

Even today, we screen them as a way of joining the call for an immediate ceasefire in Gaza and freedom and justice for Palestine, illegally occupied for decades and now facing complete siege and genocidal aggression. We continue to decry the horrendous war crimes of the Israeli state and the complicity of governments that have allowed the killing of tens of thousands of Palestinians with impunity.

Just as the films celebrate collectivity and community, the program is our small act of solidarity.

TO ARCHIVE IS TO HOPE

Yaqubi's *Off Frame AKA Revolution Until Victory* (2016) and *R21 AKA Restoring Solidarity* (2022), with their unparalleled depth of research and access, offer a distinctive lens into the struggle of the Palestinian people. They present unique historical portraits, showcasing the Palestinians' determination to produce and reclaim control of their image and narrative. By unearthing surviving material from archives worldwide, these

films delve into the modern history of Palestine, offering a fresh perspective that challenges the colonial view.

Of course, in Palestine itself, no archive could exist. No records, no repositories—for they are anathema to the occupiers, whose future relies on the erasure of pasts.

Thus, to archive is to keep memories on behalf of others. Yaqubi's films exist because material records of Palestine's history remain extant. At the same time, his works archive the inextinguishable hopes of those who continue to dream of freedom. From there, he weaves deep and continuous stories, stories we then watch to share in their memories and hopes.

TO ARCHIVE IS TO CREATE

As a historical filmic document, *Off Frame* captures the militant form and politico-aesthetic strategy contained in *Palestinian struggle cinema*—films produced during the Palestinian revolution from 1968 to 1982—whose filmmakers worked with artists and activists from Syria, Italy, the UK, Lebanon, France, Germany, and Argentina, among others, and made partnerships with institutions in Berlin, Moscow, Baghdad, and Cuba.

For a global audience, the films that Yaqubi recovered from different archives and interwoven together represent a pivotal period in the international expansion of militant cinema. This movement emerged as part of the Third Cinema, of which *Off Frame* is both a specimen and evidence of such a cinema's continuing urgency as an art praxis.

However, for Palestinians, these films signify more than just a cinematic movement from the twentieth century that some have declared finished. *Off Frame* marks the transformation in their identity as people, from refugees in their homeland to freedom fighters, and articulates, for today's audience, why they fight and for whom.

TO ARCHIVE IS TO STAND IN SOLIDARITY

The metafilmic *R21* recounts the recovery and “writing together” of 20 reels from the 1960s through the '80s lovingly preserved in Tokyo by a Japanese solidarity movement for Palestine. The reels were originally made by international filmmakers and journalists, translated, contextualized, expanded by the solidarity movement for a Japanese audience, and rediscovered and repurposed by Yaqubi and the collective to which he belongs.

R21, which the filmmaker describes as a catalog, a time machine, and an archive, was reconceived as a letter of comradeship from a Japanese activist to Palestinian freedom fighters, written over decades and arriving only now.

Making it is to bring together two worlds and two generations. Watching it is to peer behind the convictions of personal motivation and the workings of collective mobilization.

WORKS FOR SUCH A TIME AS THIS

As contemporary works, these films are potent reminders of the archive's role in shaping social memory. They bridge a people's struggle with people's solidarity. In an era of overwhelming information and disinformation, they underscore the importance of artists returning to the archive to recover irrefutable images and sounds.

In particular, Yaqubi's films blur the boundaries between past and present, documentary and fiction, reality and hope, siege and freedom, offering nuanced perspectives on the Palestinian struggle and what this struggle could mean for the rest of the world.

Off Frame and *R21* transport spectators to precise moments of camera-recorded history on the ground. More importantly, they cast unflinching visions that help us decide with whom to stand in these troubled times.

Patrick F. Campos,
Programmer

ABOUT THE FILMMAKER

Mohanad Yaqubi is a Palestinian director, producer, and co-founder of the Ramallah-based production outfit Idioms Film and the research and curatorial collective Subversive Films, which focuses on militant film practices and preserving and promoting the heritage of Palestinian cinema.

Yaqubi produced the narrative feature *Habibi* (Susan Youssef, 2010), the short film *Though I Know the River is Dry* (Omar Hamilton, 2012), the anthology *Suspended Time* (various directors, 2013), the documentary *Infiltrators* (Khaled Jarrar, 2013), and the short film *Pink Bullet* (Ramzi Hazboun, 2014). His film *No Exit* premiered at the Dubai International Film Festival in 2015, while his most recent hybrid documentary, *R21 AKA Restoring Solidarity* (2022), recently traveled in the international film festival circuit. *Off Frame AKA Revolution Until Victory* (2016) made its world premiere at the Toronto International Film Festival.