

# סדק

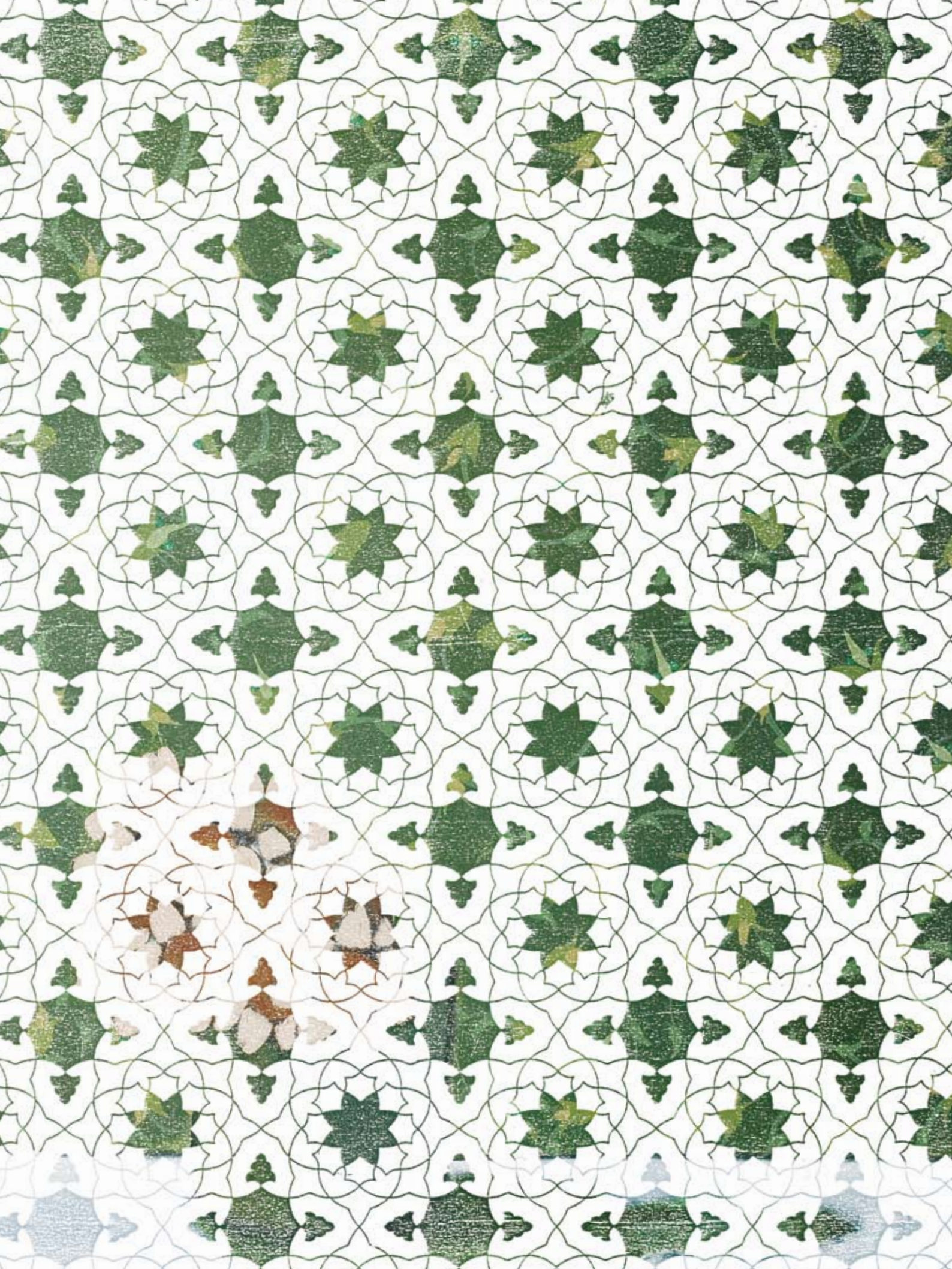
صدق / Sedek

כתבי־עת לנכבה שכאן

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## Sedek

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Translated from the English by Liat Savin Ben-Shoshan

*Today we went again to visit Old Jaffa. My companions had less emotional baggage in that they were already veterans of this Via Dolorosa and the objective this time was much more clearly defined – to eat fish at the Rauf and Athena restaurant in the Jabaliyya quarter. Since it was the first day of the new year according to the Yulian Calendar, we stopped at the approaches of the city by the Russian church where my uncle Fayeq got married more than half a century ago. The doors were bolted and the nuns refused to open the place for us, so we climbed the fence and stole some bergamouth from the leaning tree.*

Salim Tamari and Rema Hammami tell of their small scale, one day returns to Jaffa.

Virtual Returns to Jaffa was first published in English by the Journal of Palestine Studies, Issue 108 (Summer 1998).

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◀ **Chava Brownfield**

*On Ghosts Reappearing From Behind One Famous War Photograph*

*On January 1, 1997, the Hebrew daily Ma’ariv printed a commemorative edition for Israel’s 50th year. The edition included a reprint of this photograph as one of the definitive images in Israeli collective memory, and as one of the three famous representations of the 1948 war.*

*The still from this negative was first printed fifty years early, on July 7, 1948, in the military paper “Ba-Machaneh.” The photo’s celebrity was earned in its construction as a visual representation of a spirit of sexual equality and cooperation, courage and youthful vigor. A serene photograph whose surface betrays no signs of violence. But the stillness, as designated by one of the titles given to the photo, is deceptive. The victory that made this image a definitive representation for one society also bore the imprint of the collapse of another.*

Chava Brownfield describes the chronicles of a famous war photograph and reveals what its obscures.



58-63

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◀ **Haya Shalom**

*A Contract and a Picture – 1942*

*"An Apartment Lease Contract" was the title of the old, tattered paper, composed on January 5, 1942, which I found among my parents' inheritance. In it is stated that Rashid Ahmed Abu Said is leasing the apartment to Itzhak Shalom, for an advance payment (of one year), starting the 1st of the Muharram, 1361, and that the total amount of the payment is 27 Palestinian Pounds. It is also noted that the owner and tenant are both subjects of the British Mandate of Palestine.*

Haya Shalom writes on the house where she was born.

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**Ariella Azoulay**

*Independence: The Regime is Always Foreign*

*Were Independence Day the holiday that citizens celebrated the day their state was born, and the state they celebrated was an expression of actual political partnership between all its citizens, Jews and Arabs alike, then the regime would be obliged to honor that day and permit citizenship, which is the state’s reason for being, to be celebrated. But in the state of Israel, where most of the state’s resources are recruited and diverted toward ethnic separation between Jews and Arabs, the regime is the state itself, and the state belongs only to the Jewish citizens that the regime seeks to represent. But can these still be considered citizens? Is independence from a foreign regime possible when the regime seeks to enforce intimacy on one part of its subjects and dissociation*

*and alienation from another? When the citizen asks to leave the regime in its foreignness behind, not to accept its enforced regime as her own representation, to say that this is not her holiday – the regime threatens to enter her home, threatens from within the home, threatens to wrest control of her daughter’s throat who has only just turned four.*

Ariella Azoulay discusses Israeli citizenship through an analysis of the Independence Day celebrations at her daughter’s kindergarten.



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◀ **Eitan Bronstein**

*At the Recruitment Center: A Letter from Father to Son*

*Only when I saw that paper confirming that you are unfit for military service did I understand what had happened to me since I arrived in this place in November 1979.*

*For me, enlisting in the army was something taken for granted. I never questioned it. And here you are, my son, who has grown up to my joy to object to this taken-for-grantedness. Maybe this difference signifies some hope for a better future?*



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◀ **Shlomit Bauman**

Photographs from the exhibition *Channel AlDuwara* and an interview by Norma Munish. Photography: Ilan Amichai

*I am a ceramic artist, ceramics are my material. At the same time, it always bothered me greatly how ceramic works had an excellent relationship with Zionism. Because to go to the hills and collect red clay and combine it into a mixture of materials, to invent Israeli material, that was a very, very fundamental part of the history of Israeli ceramics. In the ’70s there was a big question among Israeli ceramists – what is Israeli material? And how can we work with Israeli material? The color brown dominated ceramics – everything was brown. I am interested in enlisting the earth for a contrary project. To enlist the earth – because ceramics is actually earth – to enlist it in a statement of protest, which says “the earth will study earth.” And not out of that act of conquest. Because the great mothers of the art of Israeli ceramics, who would go into the hills and collect the materials, in my eyes it was really an act of conquest, even if they did not intend it to be. It played into the hands of the*

*same Zionism that wanted to redeem the land and conquer it verbally. To take the earth, to knead it and make it into earthenware.*

The exhibition *Channel AlDuwara* is on display in Zochrot’s exhibition space and appears in the first issue of *Sedek*.

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**Sigalit Banai**

*Bab AlShams in Cairo*

*I went to Cairo to see Bab AlShams, the film version of the book. The first Palestinian cinematic opus, a film with an international production, over four-and-a-half hours long. In Cairo of all places, the city of Youssry Nasrallah, the film’s director, and the birthplace, too, of the parents of my partner on this journey, Eyal Sagi Bijaoui. In Cairo of all places, where my Egyptian filmmaker friends loved the film very much and know the director personally. I wanted to experience the movie from outside the framework of what is familiar to me, to see it also through their eyes.*

*Driving down the broad street in an upholstery-torn checkered cab bereft of headlights appeared STAR CENTER, where the cinema was located. A huge, cold complex made up of a gigantic shopping mall surrounded by tall orange buildings on which giant signs bore the logos “McDonald’s” and “Virgin.” The expansive entry was flanked on both sides by marble flooring and five-storey-high pharaoh sculptures, and inside were a water fountain and tall, plastic palm trees. The contemporary palace of consumption mimicked the ancient Egyptian palaces, in cynical contrast to the destitute reality outside. This is not how I thought I would experience the opus of the Palestinian exodus. STARS. Stars on the soft carpet leading to our seats, relaxing Cuban music suddenly interrupted when the movie, all of a sudden, began.*

Sigalit Banai writes on seeing the film *Bab AlShams* in Cairo

104-105

◀ **Sigalit Banai**, *A Woman From Israel*, Self Portrait, 2006

Photography: Micha Simhon



**Dan Bar-On**

*On the Tense Triangle Between Germans, Israeli-Jews, and Palestinians*

*The triangle between Germans, Jews or Israelis and Palestinians is a very complicated triangle, difficult to describe and analyze if you do not want to present it in an oversimplified and hence wrong form. It is so complicated, I believe, that most of the researchers distance themselves from this triangle. If at all, they prefer to discuss Israelis and Palestinians or Jews and Germans. I have a very vivid example for this: There is a research center of the kibbutz movement in Givat Haviva, where various researches and educational programs are conducted. There they have one group that does research and education about the Shoah, and a second group researches the Israeli-Palestinian conflict and conducts educational programs together Palestinians and Israelis. These two groups work completely separately, even as one of the leaders of the second group was a daughter of Holocaust survivors. I believe that this is not a coincidence. I myself remember a feeling of something like "schizophrenia" when I was a fellow for a few months at the Yad Vashem International Center in Jerusalem and at the same time co-directing a joint research institute with Palestinians in Beit Jala. Both institutes were about a 20 minutes' drive from each other. Still, when I drove these 20 minutes, I felt like I was driving from one world into another and one could hardly bring them together.*

Dan Bar-On outlines some of his observations on the relations between Jewish-Israeli, Palestinian, and German collective memory.



◀ **Manar Zuabi**

*In Between*, 2003, Wool and nylon thread, pantyhose stretched in between the walls

*Deconstruction*, 2006, Red wool thread filled in iron thread, cutting stone and black color



◀ **Efrat Galnoor**, Detail from *Neve Eliezer*, 2006, Oil and Industrial Color on Canvas



◀ **Gilad Efrat**

*Landscape 1*, 2001-2002, Oil on canvas

*To be my self- portrait*, 2002, Oil on photograph



◀ **Ron Amir**, *Families on the Jisr Alzarka Beach*, 2005, Photographs



◀ **Tomer Gardi**

*A Chapter*

*Beit Ussishkin is not only a museum but also a kind of archive. Between its stone walls documents are stored. Some of them are made of stone, archeological findings from excavations at the nearby barrow. Some of them are stuffed birds, some of them insects pinned through the back, some of them paintings and drawings.*

*Beit Ussishkin is a museum whose subjects of documentation and exhibition are elusive, breached. While it houses a number of collections it is in fact neither a history museum, nor an archeology museum, nor a nature museum, nor a regional museum. Beit Ussishkin is a museum of utopia, a display window tourists to the north of Israel can view for so many shekels. A utopian presentation of an imagined past. In this utopia of the past there are three basic conditions: There are lovely natural surroundings – but nature of such a kind that bears no threat, that we were able to better, that we could cultivate and drain (of this speak the stuffed birds, the scorpions and the snakes in*



*formaldehyde, the pinned insects); it contains the roots of ancient Jewish settlement (the role of the archeological findings from adjacent Tel-Dan); and the third condition: no Arabs. A Zionist utopia.*

Tomer Gardi tells the story of a museum built from the stones of the destroyed Arab village of Hunin.

144-151  
◀ **ActiveStills, Home Demolitions in East Jerusalem Palestinian Neighborhoods**, 2006-2007 , Photographs

152-154  
◀ **Farid Abu Shakra**  
*Cat and Paper Airplanes*, 2004, Oil on canvas  
*Cat and Fighter Planes*, 2004, Oil on canvas  
*Two Cats*, 2003, Oil on canvas

ظهرها دبوس. بعضها صور ورسومات.

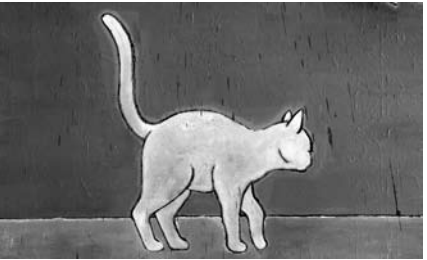
بيت أوسيشكين هو متحف فيه مجالات العرض والتوثيق مراوغة. مُخرقة. فيه مجموعات عرض مختلفة لكنه عمليا ليس متحفاً للتاريخ أو الآثار. أو الطبيعة أو البيئة. بيت أوسيشكين هو متحف للأوتوبيا. نافذة عرض للأوتوبيا بتسعيرة مُعينة لسائحي الشمال. عرض أوتوبي لماض مُتخيل. في أوتوبيا الماضي هذه جُذ ثلاثة شروط أساسية: فيه طبيعة خلابة – لكنها لا حَمَل أي تهديد. استطعنا تطويعها. استطعنا ترويضها وجفيفها (عن ذلك تتحدث الطيور المُنطة. العقارب والأفاعي المحفوظة في مادة الفورملين. الحشرات المطعونة)؛ وفيه جذور استيطان يهودي منذ قديم الزمان (هذا هو الدور الذي تمثله المكتشفات الأثرية من موقع تل– دان المجاور). والشرط الثالث: ليس فيه عرب. أوتوبيا صهيونية.

تومر غردي يحكي قصة متحف المكتشفات الأثرية. التاريخ والطبيعة. المبني من حجارة القرية العربية المُهدمة. قرية هونين.

١٤٤–١٥١  
▶ **ActiveStills**, هدم بيوت فلسطينية في القدس الشرقية. ٢٠٠٦–٢٠٠٧



١٥٢–١٥٤  
▶ **فريد أبو شقرة**  
قطعة وطائرات ورقية. ٢٠٠٤. زيت على قماش  
قطعة وطائرات حربية. ٢٠٠٤. زيت على قماش  
قطتان. ٢٠٠٣. زيت على قماش





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בצילום, ילדים רוקדים עם מורתם", קלוגר זולטן, יולי 1949





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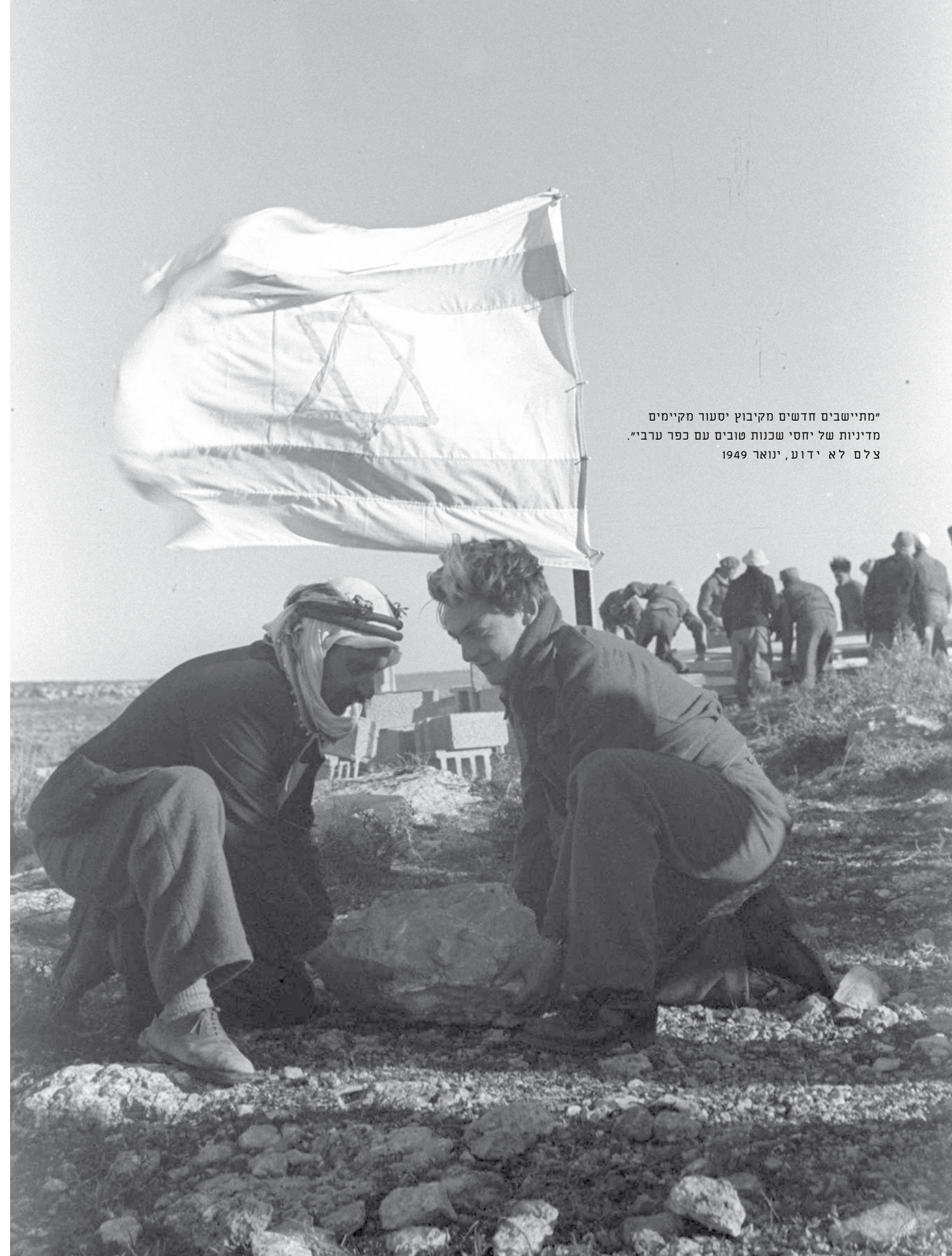
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צלם לא ידוע, ינואר 1949











ראאד בואייה, ללא כותרת, 2003, מתוך הסדרה ID 925596611







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לרגל יום העצמאות הראשון  
למדינת ישראל, 1949.  
באדיבות עבד אלראוף קורבי













ActiveStills, הריסת בית משפחת אבו גלייה, א-טור, ינואר 2007

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