THE POWER OF OUR VOICES

A ZINE ABOUT THE PALESTINIAN CALL FOR THE CULTURAL BOYCOTT OF ISRAEL
This poem will not end apartheid.

My words, no matter how beautiful, clever, or carefully strung together, will not end the occupation, allow the refugees to return, or create equality within Israeli society.

The status quo is a fantasy, telling us it's okay to sit on our hands, calling political art propaganda rather than those who politicize our lives, propagandists.

Every American should ask themselves this question: Why are bombs and white phosphorous getting dropped on open-air prisons with money that should be going to pay for your medical expenses?

And dear academics and leftists: I appreciate your books on Israeli massacres, but your refusal to take the bullets out of IDF guns with your stance is the problem.

It's not just the occupation, or putting a better face on Zionism, because 750,000 Palestinians were displaced before those settlements were constructed; half of them before Israel was created.

We don't need another book explaining the situation We need a lesson plan to stop the next bomb from dropping.

Silence is complicity.

Intellectual masturbation tells us to theorize on the power of art, while farmers are kicked off land, children are stoned on the way to school, people are caged and beaten and split from loved ones bombed and broken in open-air prisons bought and paid for with our tax dollars. We are part of the problem. It's not theoretical.

I don't want to hug a segregationist, wave to you at a separate water fountain, or appeal to you from the back of the bus.

A day will come, I swear to you all, when Zionists cower in embarrassment, deny involvement, like those who profited off of Stephen Biko's lifeless body and Bobby Sands' empty stomach.

So yes, I'm going to boycott all Israeli products, and go to the root of the conflict, because settlements are just the branches of the Zionist program.

Every 729, cultural institution, and dialogue farce from Sabra to Ahava, Max brenner to Aroma Lev Leviev and Motorola; signing a two-year contract stacks up little compared to 62 years of continued ethnic cleansing.

Finally, to all you artists building bridges between apartheid and normalization: you serve an agenda which rebrands colonialism as enlightened liberalism. Concerts, ballets, and raves in Israel's Sun City, a haven and party stop for pinkwashers, who callously ignore Palestinian LGBT groups fighting against all systems of oppression.

Palestinian civil society has spoken: “Don’t cross this picket line or cash in that paycheck signed apartheid! Put down stolen beauty, cancel that gig, and join the rest of us on the right side of history.”
**My Name Is**

**Interview and art by Ethan Heitner**

**Samia Halaby**

I was born in Jerusalem in 1936.

When I was eleven, in 1948, Zionist terrorists evicted me and my family from Palestine.

Now Samia Halaby lives and makes art in NYC. Her paintings are in the Guggenheim and she has taught at Cooper Union and at Yale.

Her work is often abstract, like this 2010 work, "Night Cactus." She works in both traditional and digital media.

She also does what she calls "documentary drawings" such as this, one of Ibrahim Massawa, part of a series commemorating the 1956 Al-Majd Al-Qassim massacre of 48 Palestinians by the Israeli army.

In your view, what is the importance of the cultural boycott?
THE TRUTH IS, I'M FOR MUCH MORE THAN
BOYCOTT. BUT BOYCOTT IS A METHOD
OF PEACEFUL RESISTANCE.

THE GOAL IN MY HEART IS
A SECULAR, DEMOCRATIC STATE OF
PALESTINE

LED BY THE WORKING CLASS

A PLACE OF EQUALITY FOR FUTURE
PALESTINIANS

I BELIEVE PALESTINIANS HAVE A RIGHT TO
DEFEND THEMSELVES.

BE THEY JEWISH, CHRISTIAN, OR MUSLIM

A PLACE WHERE THE RIGHT OF RETURN FOR
PALESTINIANS IS HONORED

WHO DO YOU WANT TO BUILD
A BRIDGE WITH? IF SOMEONE HOLDS
A GUN TO MY HEAD

IF I KNOW THEY JUST SHOT
MY BROTHER, I CAN'T

"HEY, LET'S HAVE AN ART SHOW
TOGETHER."

THAT WOULD BE RIDICULOUS.
CAN ART TRANSCEND POLITICS?

ALL ART IS POLITICAL

IT CAN BE WITH THE OPPRESSED OR THE OPPRESSOR

THERE'S NO SUCH THING AS TRANSCENDING POLITICS

THERE IS ART THAT SITS ON THE FENCE

THAT PRETENDS TO BE UNCOMMITTED

LIKE A PAINTING OF A DOVE THAT CLAIMS TO BE ABOUT PEACE

IT ALLOWS BOTH THE OPPRESSOR OR THE OPPRESSED TO SAY

AND IN THE END, IT IS WITH THE POWERFUL, BECAUSE THEY HOLD THE GUNS

"LOOK! I WANT PEACE!"

MORE OPPORTUNISTIC THAN UNCOMMITTED

OPPRESSION ANYWHERE IS YOUR BUSINESS AND MINE

TO STAND BY AND DO NOTHING IS TO EMPower THE OPPRESSOR.

TO PARTICIPATE WITH THEM IS TO SHARE THEIR OPPRESSION.
What is the Cultural Boycott?

Cultural boycott is one element of the international boycott, divestment, and sanctions campaign (BDS) called for by Palestinians and supported by individuals and organizations around the world. BDS aims to place pressure on Israel and sends the message that there will be no business as usual until it ends its occupation, colonization, and apartheid policies. In July 2004, the Palestinian Campaign for the Academic and Cultural Boycott of Israel (PACBI), issued a call to international artists to refrain from participating in cultural events in Israel and to international civil society to boycott Israeli-sponsored cultural events around the world.

Israeli cultural institutions are complicit in their government’s policies. They receive state funding to present performances abroad, acting as ambassadors of Israel, and have been largely silent in the face of Israeli aggression, including Israel’s war against Gaza 2008-9. The attack on Gaza, which left 1,400 Palestinians dead, led the UN Fact-Finding Mission to declare that Israel had committed war crimes.

Virtually all Israeli cultural institutions, unless proven otherwise, are complicit in maintaining the Israeli occupation and denial of basic Palestinian rights, whether through their silence or actual involvement in justifying, whitewashing or otherwise deliberately diverting attention from Israel’s violations of international law and human rights. (PACBI Cultural Boycott Guidelines, 2010)

This complicity takes many forms. Some Israeli artists and performers are commissioned directly by the Israeli government for public relations purposes. For example, the Batsheva Dance Company is funded by the Israeli Ministry of Foreign Affairs (MFA), which hails the group as “the best known global ambassador of Israeli culture.” Other cultural institutions are funded by organizations or corporations that collude in the occupation. The Israel Philharmonic Orchestra (IPO) is sponsored by the billionaire settlement-builder Lev Leviev as well as by the American Friends of the Israel Philharmonic Orchestra, which boasts that “the goodwill created by [the IPO’s] tours...is of enormous value to the State of Israel.”

Institutional silence in the face of violations of Palestinian human rights is another form of complicity. To date, Israeli cultural institutions have abdicated their responsibility to stand up to their government’s crimes. While individual Israelis of conscience have spoken out against the bombing of Gaza and against the harassment and repression of Palestinian cultural workers, no major Israeli cultural institution has yet taken such a stance in defense of Palestinian rights. Instead, insofar as these institutions represent Israel to the world, they serve to whitewash the crimes of the Israeli state, presenting an image of Israel from which apartheid has been scrubbed out.
In 2005, in recognition of the unique ability of the arts to lend Israel a false image of normalcy, the Israeli government launched a “Brand Israel” campaign, with the goal of salvaging its deteriorating image abroad. Promoted by institutions throughout Israel and internationally, the Brand Israel campaign uses artists, musicians, and other cultural workers to obscure Israel’s violations of international law. In 2009, Arye Mekel of Israel’s Ministry of Foreign Affairs told a reporter, “We will send well-known novelists and writers overseas, theater companies, exhibits...This way you show Israel’s prettier face, so we are not thought of purely in the context of war.”

ATTACKS ON PALESTINIAN CULTURAL WORKERS’ RIGHTS

Palestinian cultural workers are not exempt from the brutality and human rights violations that characterize Israeli treatment of all Palestinians. Palestinian cultural workers have been denied visas by the Israeli military establishment, preventing them from participating in conferences and performances internationally. Artists have been detained at checkpoints, arrested, stripped of instruments, and exposed to the same violence perpetrated by the Israeli army on all Palestinians.

Most cultural work is impacted on a daily basis by the realities of occupation and apartheid. In a letter to Batsheva Dance Company, written on February 21, 2012, Palestinian dancer Hana Awad, Art Center Director Eman Fakhouri, and dancer Houria Al Far spoke about the impact of the Israeli occupation on them and on other Palestinian cultural workers.

There have been many other reported instances of Israeli government attacks on Palestinian cultural workers and repression of Palestinian cultural production, including: In 2002, Israel prevented the Palestinian poets Zakaria Mohammed and Ghassan Zaqtan from traveling to Ireland to read their work and Israeli soldiers attacked the Al Rowwad cultural and theatre training center in Bethlehem, vandalizing the theater and destroying the equipment. In May 2009, Israeli soldiers prevented the opening of the Palestine Festival of Literature in Jerusalem. In April 2011, the venue hosting the final event of that year’s festival was attacked with tear gas by the Israeli army. In 2009, the Israeli authorities banned numerous Palestinian cultural and educational events scheduled to celebrate the declaration of Jerusalem as the capital of Arab culture for that year. In summer 2011, Israeli commandos assaulted the Freedom Theatre in occupied Jenin, arresting several of its members. On June 30, 2012, the Ramallah Orchestra was forced to cancel a concert at Saint Anne Church in Jerusalem after Israeli authorities refused to grant West Bank Palestinians the special permit needed to enter the illegally-annexed city. In June, 2013 the Israeli army prevented the annual children’s theater festival at the Hakawati theater in East Jerusalem from opening.
CALL FOR ACADEMIC AND CULTURAL BOYCOTT OF ISRAEL

Endorsed by: Palestinian Federation of Unions of University Professors and Employees; Palestinian General Federation of Trade Unions; Palestinian NGO Network, West Bank; Teachers’ Federation; Palestinian Writers’ Federation; Palestinian League of Artists; Palestinian Journalists’ Federation; General Union of Palestinian Women; Palestinian Lawyers’ Association; and tens of other Palestinian federations, associations, and civil society organizations.  6 July 2004

Whereas Israel’s colonial oppression of the Palestinian people, which is based on Zionist ideology, comprises the following:

- Denial of its responsibility for the Nakba—in particular the waves of ethnic cleansing and dispossession that created the Palestinian refugee problem—and therefore refusal to accept the inalienable rights of the refugees and displaced stipulated in and protected by international law;
- Military occupation and colonization of the West Bank (including East Jerusalem) and Gaza since 1967, in violation of international law and UN resolutions;
- The entrenched system of racial discrimination and segregation against the Palestinian citizens of Israel, which resembles the defunct apartheid system in South Africa;

Since Israeli academic institutions (mostly state controlled) and the vast majority of Israeli intellectuals and academics have either contributed directly to maintaining, defending or otherwise justifying the above forms of oppression, or have been complicit in them through their silence,

Given that all forms of international intervention have until now failed to force Israel to comply with international law or to end its repression of the Palestinians, which has manifested itself in many forms, including siege, indiscriminate killing, wanton destruction and the racist colonial wall,

In view of the fact that people of conscience in the international community of scholars and intellectuals have historically shouldered the moral responsibility to fight injustice, as exemplified in their struggle to abolish apartheid in South Africa through diverse forms of boycott,

Recognizing that the growing international boycott movement against Israel has expressed the need for a Palestinian frame of reference outlining guiding principles,

In the spirit of international solidarity, moral consistency and resistance to injustice and oppression,

We, Palestinian academics and intellectuals, call upon our colleagues in the international community to comprehensively and consistently boycott all Israeli academic and cultural institutions as a contribution to the struggle to end Israel’s occupation, colonization and system of apartheid, by applying the following:

1. Refrain from participation in any form of academic and cultural cooperation, collaboration or joint projects with Israeli institutions;
2. Advocate a comprehensive boycott of Israeli institutions at the national and international levels, including suspension of all forms of funding and subsidies to these institutions;
3. Promote divestment and disinvestment from Israel by international academic institutions;
4. Work toward the condemnation of Israeli policies by pressing for resolutions to be adopted by academic, professional and cultural associations and organizations;
5. Support Palestinian academic and cultural institutions directly without requiring them to partner with Israeli counterparts as an explicit or implicit condition for such support.
"YOU CAN'T JUST CONTINUE"

Annemarie Jacir is a Palestinian filmmaker and writer. She is the curator and co-founder of "Dreams of a Nation," a Palestinian cinema project. Her films "like twenty impossibles" and "Salt of This Sea" have won numerous awards, including being official selection at Cannes.

MY PARENTS ARE BOTH FROM BETHLEHEM. THEY LEFT AFTER '67.

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Interview and art by Ethan Heifer 1-2/18

But we spent 3-4 months of each year in Palestine since I was a baby.

I had an American passport, which was like gold in the early years.

But every time I left, if I was invited to a festival or a conference, I gave my keys to a friend, we all did it, in case I get denied entry. They can pack up my stuff and send it to me.

But everyone thinks it could happen to anyone at any minute.

All my life I've gone back and forth, I eventually moved to Palestine, where I was based for about eight years.

I don't have a huwiyeh, if I don't I couldn't be denied entry.

The thing about a huwiyeh is you're damned if you have it and damned if you don't.

#ISRAELI-ISSUED PALESTINIAN RESIDENCE CARD

All of the identities we have as Palestinians, none of them really work.

I don't have a huwiyeh, if I did I couldn't be denied entry.

The thing about a huwiyeh is you're damned if you have it and damned if you don't.

#ISRAELI-ISSUED PALESTINIAN RESIDENCE CARD

None of it means you can be in Palestine.
For example, making "Salt of This Sea," so my entire Palestinian crew from Ramallah, Nablus, everyone from the West Bank, we applied for permits for when we began shooting in Jerusalem.

We had a whole production schedule set up.

Like a normal crew, we applied for permission to shoot in the different locations, on the streets of Jerusalem, on the highways, wherever you shoot you need a permit.

Or we just say fuck it.

To shoot film! 80 percent of our locations were rejected, we don't know why.

We had to have this big discussion, can we make the film or not, either we cancel it, we don't do it.

Sort of like the bank robbery in the film, so the crew shrank. It was really guerilla style.

That was not the way it was supposed to be.

But that's how it ended up being, we're in Jerusalem, shooting in the streets until someone stopped us.
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After I wrapped the film and got accepted to Cannes, I wanted to premiere the film in Palestine, because I promised the cast and crew that, so I was in Jordan, and I was crossing to screen the film.

And I have to say something that I don't mind saying publicly, that I take Xanax when I go through the Israeli borders because I get really upset, so I take Xanax and I'm really calm.

But I take Xanax, I'm calm, it's after hours and hours of interrogation, the same questions.

Most of the time, you're just waiting and waiting more than anything else.

"Sorry, you're denied entry."

"We have to escort you to the bus now."

I just remember being totally weak, like my legs just not being able to walk properly.

I called my sister—Oh God—and I was very matter-of-fact, have you taken Xanax?

Yeah.

I hope someone is near you when that wears off...

I stayed in Jordan because it was as close as I could be. My husband is from Palestine, so Jordan was the only place we could be together.
AT THE WORLD PREMIER IN CANNES, RIGHT AFTER THE SCREENING, THIS WOMAN FROM THE HAIFA FILM FESTIVAL CAME UP TO ME.

OHH, WE WANNA SCREEN YOUR FILM!

I ALWAYS GET THESE INVITATIONS AND I ALWAYS SAY:

YES, I WOULD LOVE TO PARTICIPATE IN YOUR FESTIVAL.

AS SOON AS YOUR FESTIVAL TAKES A STAND AND SAYS SOMETHING ABOUT THE OCCUPATION, I NEVER SAY NO, I SAY YES, BUT WHEN YOU DO THIS, WHICH THEY NEVER DO.

THE HAIFA FILM FESTIVAL RECEIVES ISRAELI GOVERNMENT FUNDING, THE SAME GOVERNMENT IS ACTIVELY INVOLVED IN MANY THINGS.

THAT WE DON'T SUPPORT, THEY WON'T TAKE A STAND ABOUT ANYTHING.

AND THIS IS A BIG DEAL, TOO, I SAID TO HER:

I'VE BEEN DENIED ENTRY. I CAN'T COME ANYWAY.

OH! WELL IF YOU COME TO OUR FESTIVAL, I CAN GUARAN-TEE THAT I CAN GET YOU IN.

THIS IS THE THING ABOUT THE FESTIVAL IN HAIFA: THAT THEY WOULD INVITE FILMMAKERS FROM GAZA, FROM THE WEST BANK...
AND THEY WOULD GET THEM SOME SPECIAL PERMIT

IF THEY PARTICIPATE IN THEIR FESTIVAL AND THERE'S SOMETHING REALLY PROBLEMATIC WITH THAT

IF YOU PARTICIPATE IN ISRAELI EVENTS AND YOU'RE THE "GOOD PALESTINIAN"

THEN YOU THEN GET TO TRAVEL WHEN NOBODY ELSE CAN

I THINK IT'S IMPORTANT FOR ARTISTS TO INSIST THEY ARE PART OF THEIR COMMUNITIES

YOU CAN'T GIVE SOMEONE SPECIAL PRIVILEGES

IF THEY PARTICIPATE IN YOUR EVENTS AND THEN SAY NOTHING ABOUT THE ENTIRE REST OF THE POPULATION

THOSE ARE GOVERNMENT-FUNDED INSTITUTIONS. IF IT'S PRIVATE, I SAY OK, YOU HAVE TO SAY SOMETHING WHAT'S YOUR STANCE ON OCCUPATION?

WHAT'S YOUR STANCE ON REFUGEES?

BECAUSE IF YOU CAN'T SAY YOU FEEL REFUGEES HAVE THE RIGHT TO RETURN

THEN WHY THE HELL AM I GONNA SCREEN MY FILM IN A PLACE MY OWN FATHER IS NOT ALLOWED TO ATTEND?

YOU CAN UNDERSTAND IT'S A BIT WEIRD TO BE INVITED TO SCREEN YOUR FILM IN A PLACE MY OWN MOTHER AND FATHER ARE NOT ALLOWED TO GO

THE APARTHEID SYSTEM WAS NOT ACCEPTED AS NORMAL BY THE INTERNATIONAL COMMUNITY

THAT'S WHY IT FELL APART.

THE MORE PEOPLE THAT SAY THIS IS NOT NORMAL... THAT'S WHAT BOYCOTT IS DOING

IT'S A NONVIOLENT WAY OF SAYING "THIS IS NOT NORMAL! YOU CAN'T JUST CONTINUE!"

BOYCOTT ISRAEL!
GUIDELINES FOR INTERNATIONAL ARTISTS

The cultural boycott call targets Israeli cultural institutions, not individual Israeli cultural workers. In October of 2010, PACBI issued “consistent and coherent criteria and guidelines that specifically address the nuances and particularities of the field of culture [that are] intended to help guide cultural workers and organizers around the world in adhering to the Palestinian call for boycott.”

In their guidelines, PACBI stated:

[Cultural] institutions (mainly major state and public entities), all their products, and all the events they sponsor or support must be boycotted. By the same token, international artists and cultural workers are urged not to exhibit, present, or showcase their work (e.g. films, installations, literary works) or lecture at complicit Israeli cultural institutions or events, or to grant permission for the publication or exhibition of such work by such institutions. Events and projects involving individuals explicitly representing these complicit institutions should be boycotted, likewise. [emphasis in the original]

PACBI outlined the following as boycottable:

- All cultural products commissioned by an official Israeli body (e.g. government ministry, municipality, embassy, consulate, state or other public film fund, etc.) or an Israeli rebranding effort or organization, whether based in Israel or international.

- All events or projects carried out under the sponsorship/aegis of or in affiliation with an official Israeli body or a complicit institution.

- Cultural events and projects involving Palestinians and/or Arabs and Israelis that promote “balance” between the “two sides” in presenting their respective narratives, as if they are on par, or that are otherwise based on the false premise that the colonizers and the colonized, the oppressors and the oppressed, are equally responsible for the “conflict.”

Cultural products and events that fall outside these guidelines—i.e., that are not commissioned by an official Israeli body, are not carried out under the auspices of an Israeli body in an attempt to whitewash Israeli crimes, and do not attempt to create false symmetry between oppressed and oppressor—are, regardless of content, consequently not boycottable within PACBI guidelines. However, PACBI acknowledges that “an individual artist, filmmaker, writer, etc., Israeli or not, cannot be exempt from being subject to boycotts that conscientious citizens around the world (beyond the scope of the PACBI boycott criteria) may call for in response to what is widely perceived as a particularly offensive act or statement by the cultural worker in question.”
IF DIALOGUE WERE A BIBLICAL CHARACTER, IT WOULD BE A WELL-NOURISHED ANGEL DANGLING INOCENTLY BENEATH A SHINING HALO

DIALOGUE ALWAYS LEADS TO SOMETHING GOOD, AND THE FEW TIMES IT DOESN'T

AT LEAST, WE'VE COME TO UNDERSTAND EACH OTHER BETTER

THAT, AT ANY RATE, IS THE GENERAL PERCEPTION

OUTSIDE SPECTATORS CAN THINK OF NOTHING MORE APPEALING THAN A DIALOGUE BETWEEN A PALESTINIAN AND AN ISRAELI.

A MUTUALLY EXTENDED OLIVE BRANCH IS ABOUT AS SEXY AS IT GETS.

IN THE EYES OF MOST PALESTINIANS, DIALOGUE SERVES AS A SMOKE SCREEN MASKING THE CREATION BY THE OCCUING POWER OF NEW, BRUTAL FACTS ON THE GROUND.

MANY PALESTINIANS DO NOT SHARE THE INTERNATIONAL COMMUNITY'S EAGERNESSE TO PROMOTE DIALOGUE FOR THE SAKE OF DIALOGUE. THE BLIND PURSUIT OF DIALOGUE CREATES A DANGEROUS AURA OF MORAL EQUIVALENCE BETWEEN THE OCCUPIER AND THE OCCUPIED.
I was born in Jerusalem. My family is from a small town on the mountainous side of Bethlehem called Beit Jala.

There is a psychological scar that is hard to get rid of as a Palestinian growing up under Israeli occupation.

The damage starts from Israeli machine guns being pointed at you on your way to school, to having a stateless status worldwide.

I always knew that I would become an artist. I always drew and painted as a kid.

In the last 10 years, my practice has become more interdisciplinary, involving video, photography, installation, and the book form.

In 2003, I found myself watching news of the Israeli siege of my hometown. I was based in Copenhagen. Phone lines were cut off, yet I was able to see my parents' home on the BBC.

It was around this time that the Palestinian question and Israeli policies became very urgent.

It was a dreadful feeling to watch your city being destroyed.

The best way I could address this was through my art.
I WAS NOMINATED FOR THE PRESTIGIOUS LACOSTE ELYSEE PRIZE 2011

WITH ISRAELI SETTLEMENTS LEAVING VERY LITTLE LAND, IN MY PROJECT, "NATION ESTATE," A SINGLE HIGH-RISE HOUSES THE ENTIRE PALESTINIAN POPULATION.

I DID NOT APPLY OR ASK TO BE NOMINATED. WITH NO PRIOR CONTACT, I HAD BEEN SHORT-LISTED.

EACH CITY HAS ITS OWN FLOOR

AND COMPLETE ARTISTIC FREEDOM TO PRODUCE THREE PHOTOS FOR FINAL JUDGING. THE THEME WAS "JOIE DE VIVRE." THE GUIDELINES ENCOURAGED AN INDIRECT OR EVEN IRONIC APPROACH.

GIVEN CARTE BLANCHE MY APPROACH WAS SOMEWHAT DYSTOPIC.

I DECIDED TO EXPLORE A VERTICAL SOLUTION TO STATEHOOD...
I submitted three photos in November and was congratulated by the prize administrators for my work and professionalism.

So far, so good.

Then, in mid-December, I received a phone call from the museum director.

He told me that Lacoste had decided to revoke my nomination as the work submitted was "too pro-Palestinian."

Hoping to make the best of a bad situation, the museum offered to show my work outside the competition as a protest against Lacoste.

I was also asked to approve a statement saying I had voluntarily withdrawn.

I was shocked. Asking a censored artist to help suppress the truth about the censorship struck me as possibly worse than being thrown off the prize.

After careful consideration, I issued a press release stating the details of my story.

The response was phenomenal. I received thousands of messages of support.

As a direct result of the massive outcry, the Musée de l'Élysée has chosen to break off ties with Lacoste, cancel the prize and side with the artist instead of the corporate sponsor.
ISRAEL IS A COUNTRY INVOLVED IN MILITARY OCCUPATION. THEY CONTROL ALL ASPECTS OF PALESTINIAN LIFE.

BUILD SETTLEMENTS ON PALESTINIAN LAND.

CUT US OFF FROM EACH OTHER.

RESTRAIN OUR MOBILITY.

IMPRISON PEOPLE WITHOUT TRIAL.

LIMIT OUR WATER SUPPLIES, LIBERALLY AQUIT THEIR OWN NATIONALS WITH PALESTINIAN BLOOD ON THEIR HANDS.

AND GENERALLY TREAT US LIKE SECOND-CLASS HUMAN BEINGS.

QUESTIONS ABOUT THE BOYCOTT WITH LARISSA SAN SOUR (cont’d)
Oreet Ashery is Larissa Sansour's frequent artistic partner.

Most Israeli artists are against the occupation.

But I don't think it's enough to say 'Oh my work is critical, because it just gets consumed by the system which says...'

Oh look, Israeli Jews are really nice people! Israeli Jews are really understanding of the situation.

It's just used to normalize or show that we really care.

But the boycott is something different - it's only when you take part, you can feel your privileges taken away, that you really feel the privileges you have as a Jewish Israeli artist, as part of that machinery.

And you're part of it just by having the right passport, you're colluding in that.

Whereas the boycott has a lot more impact, a lot more is at stake.
The boycott doesn't prevent collaboration with Israeli artists. "It is simply refusing to lend an appearance of cultural dialogue to an occupying power unwilling to yield an inch politically."

"I simply choose not to use my own freedom of expression. It's as simple as that."

The boycott doesn't censor any artist. It doesn't silence anyone.

Opting to refrain from co-operating with Israeli institutions and participating in exhibitions funded by Israeli money, as an artist supporting the boycott.

I think artists and institutions should be aware that they can make a change.

One way of doing this is by putting pressure on the Israeli government to change its policies.

And by supporting the boycott, they can also raise awareness of why it is needed.
This zine was assembled by Ethan Heitner in August 2013. Illustrations and covers, unless noted, are by Ethan Heitner. I do not know the designer of the BDS logo opposite.

“This Poem Will Not End Apartheid” appears courtesy of Remi Kanazi. Remi is the editor of the volume Poets for Palestine and published a collection of his own poems titled Poetic Injustice in 2011. Please support his work. His website is poeticinjustice.net

Aside from the text of the Palestinian Call For Academic And Cultural Boycott of Israel, which was taken from the PACBI website, all text not in a comic was taken from the webpage of Adalah-NY: The New York Coalition For The Boycott of Israel.

All comics originally appeared online at Mondoweiss. “The Angel of Dialogue” also appeared in print in World War 3 Illustrated #43.

For more information about the cultural boycott, check out:

pacbi.org
usacbi.org
artistsagainstapartheid.org

For more information about the broader boycott movement, including economic boycott and divestment, check out

bdsmovement.com
adalahny.org
wedivest.org
stolenbeauty.org

For news, analysis and updates from Palestine and the struggle for Palestinian rights in North America, check out

mondoweiss.net
electronicintifada.org

Cartoonist Leila Abdul Razzaq made a comics zine called “BDS: What it is, Why it matters” You can find here: baddawicomic.wordpress.com

More illustrations and comics from Ethan Heitner can be found at freedomfunnies.com

You can email him at:

freedomfunnies@gmail.com

If you liked this zine, you may be interested in his other zines about Palestine:

“Old Abdullah Had a Farm: A Sing-A-Long Introduction To the BDS Movement”

“Nothing Normal About It: Dialogue, Normalization, and Palestine On Campus”

“There Is a Checkpoint Around This Center!”
DON'T ENTERTAIN APARTHEID

SUPPORT THE PALESTINIAN ACADEMIC AND CULTURAL BOYCOTT OF ISRAEL

FOR MORE INFO: ADALAHNY.ORG PACBI.ORG BSMOVEMENT.NET