RUPTURE CINEMA X SOLIDARITY SCREENINGS GLASGOW

SOLIDARITY IS SOMETHING YOU CAN HOLD IN YOUR HANDS

Issue 6: October 2025

Ireland's National Flag proudly and defiantly held up by Palestinian youth on top of the Israeli apartheid wall.

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Solidarity Screenings Glasgow Manifesto

This manifesto is a guiding document that outlines Solidarity Screenings Glasgows' objectives, principles and strategy. It is aimed at our audience, team and collaborators.

Solidarity Screenings is a film screening initiative based in Glasgow, Scotland. (Re)building genuine solidarity through the medium of film is our contribution to the cultural front. We hope to further the growing revolutionary movement in Glasgow.Presentations, booklets, the Solidarity Book Exchange, shared meals and discussions accompany our screenings. The screenings are free of charge to remain accessible to our audience.

Our work is an act of solidarity with liberation struggles internationally. It began in response to Al-Aqsa Flood in October 2023 in support of the Palestinian struggle for national liberation. Initially our primary focus was Arab cinema. We have since broadened our programming, although Palestine always remains our compass. We uphold Al-Thawabet, the fundamental principles of the Palestinian struggle.

The aim of our work is to confront our audience with educational and agitational screenings that move us towards liberation. Glasgow has a rich history of solidarity with movements worldwide. By highlighting under-recognised struggles, we want to build on this history - celebrating with and learning from them. Capitalism instills a pervasive nihilism in every facet of society. We oppose this. We are revolutionary optimists who are guided by anti-imperialist feminist working-class principles.

Solidarity Screenings is rooted amongst its audience. Our programming is oriented around what educates and agitates the people - rather than the curators' subjective ideas of 'taste'. Moreover, we aim to create a space that fosters transformative and revolutionary discussion. Guiding questions inform the free-flowing dialogue post-film. The films are only the first step; we must release them from the confines of the screen. Ultimately, our audience teaches us how to continuously improve each event through active engagement and constructive criticism.

A few things remain pertinent in our practice: Each screening comes with a particular purpose and theme. The presentations are the medium that conveys this most clearly. Accordingly, it is crucial to orient ourselves around liberatory and revolutionary movements. We recognise colonialism as an ongoing reality, rather than an evil of the past. We must expose it and uphold the right to resist by all means necessary. Through this we oppose imperialist narratives and disinformation that attempt to put a wedge in our solidarity.

Solidarity Screenings is a collective effort. Collaboration is an essential pillar of the project. We are always keen to have more people involved, whether as a volunteer or guest curator.
If you align with this manifesto and would like to join our efforts or collaborate organisationally, please contact us at solidarityscreeningsglasgow@gmail.com.

Solidarity Screenings upholds the The Palestinian Campaign for the Academic and Cultural Boycott of 'Israel' (PACBI). We urge our collaborators to join us in amplifying and publicly endorsing PACBI. For more information please see: https://tinyurl.com/45ybcnyk.

Rupture Cinema Manifesto

The Rupture Cinema project began in response to the rotting site of a vacant building on Dublin's South Circular Road. A towering white elephant, the building upon further investigation revealed itself to be an old cinema, that is, Rialto Cinema. A part of the building's crumbling visage which once would have had the billings of the day's screenings and their show times now has become boarded up and in its place there is an advertisement from BNP Paribas — the largest bank in Europe — announcing the property as 'for sale'. Splayed over this advertisement is a garish red and white sticker declaring that the property has, in fact, been 'SOLD'.

Bought by Cork based enterprise Mologa Capital Ltd — acting on behalf of Dider de Witte, a Belgian property tycoon and tax fraudster — the property is now in the planning stages of being turned into a 317 bed student accommodation. With the average price for a room in private student accommodation in Dublin falling at €940 per month in a period that represents the most intense housing crisis in the country's history, it is no wonder local residents and the public at large feel aggrieved by such plans. Indeed, the case of Rialto Cinema is a microcosm of a much larger issue at the core of Dublin's urban and political terrain: that of the destruction of cultural, artistic venues and public space in favour of overpriced student accommodation, hotels and private enterprise which favour profit over culture and community.

Within this austere context Rupture was born, a project which aims to use cinema as a combative tool to fight back against enclosure and to reanimate the

bonds of community in Dublin city centre. Such a project stands as one small part of a cinematic and social struggle which has been playing out since the invention of the medium itself.
We include a few excerpts from manifesto here:

'Early cinema and its malleability, but also its locality, is what defined an audience's reaction and reception to the moving images on screen. In her 1911 study of German audiences and their class character and desires, Emilie Atenloh observed that ''films that allow members of an audience to make a connection with their own social environment, whether depicting life as it is or as they wish it could be, are the most popular''.'

And it's due to this very fact — the proletarian composition of early cinema audiences — that organs of the bourgeois elements of society and church and state treated cinema with scorn. Cinema was viewed as corrosive to the national character, a place wherein people of the lowest class elements go to indulge themselves in something akin to adultery, to collectively believe in the lies and squalor of the moving image.

Walter Benjamin noted that early cinematic modes of exhibiting exuded a "revolutionary primacy" that "produced reactions that were difficult to control and politically dangerous" for the establishment. Whether permanent or mobile, what is consistent to all these experiments is that they inhabited any such space — be it shop front, community centre, church etc — and harnessed the socio-spatial dimensions to engender a collective experience.

The full manifesto can be read at: https://medium.com/@rupturecinema/rupture-cinema-manifesto-2351e3e26854

Of Woman Torn

palestine's daughter
love making can be as dangerous
as curfews broken
guerillas hidden

you join now those who won't leave
the earth haunt my
sleep who watch my
back whenever i lay
the forced suicides the
dowry deaths and

nora
decapitated by
her father on her forbidden
honeymoon he paraded
her head through
cairo to prove his
manhood this is 1997

and i can only hope
you had a special song a
poem memorized a secret
that made you smile

this is a love
poem cause i love
you now woman
who lived tried to
love in this world of
machetes and sin

i smell your ashes
of zaatar and almonds
under my skin
i carry your bones

Suheir Hammad

Affirmation

I believe in living.
I believe in the spectrum
of Beta days and Gamma
people.
I believe in sunshine.
In windmills and
waterfalls,
tricycles and rocking
chairs.
And i believe that seeds
grow into sprouts.
And sprouts grow into
trees.
I believe in the magic of
the hands.
And in the wisdom of the
eyes.
I believe in rain and
tears.
And in the blood of
infinity.

I believe in life.
And i have seen the death
parade
march through the torso of
the earth,
sculpting mud bodies in
its path.
I have seen the
destruction of the
daylight,
and seen bloodthirsty
maggots
prayed to and saluted.

I have seen the kind
become the blind
and the blind become
the bind
in one easy lesson.
I have walked on cut
glass.
I have eaten crow and
blunder bread
and breathed
the stench of
indifference.

I have been locked by
the lawless.
Handcuffed by the
haters.
Gagged by the greedy.
And, if i know any
thing at all,
it's that a wall is
just a wall
and nothing more at
all.
It can be broken
down.

I believe in living.
I believe in birth.
I believe in the
sweat of love
and in the fire of
truth.

And i believe that a
lost ship,
steered by tired,
seasick sailors,
can still be guided
home
to port.

Assata Shakur

Solidarity Means Something.

Rupture Cinema

October 2025

Rupture Cinema has long been interested in solidarity networks, both in Ireland and internationally. We have collaborated with different collectives, spaces, and people to build the project thus far, but the desire to spread further and go deeper grows with each intervention..

Rupture is an expanded cinema project - defined spatially and ideologically against nihilistic and liberal attitudes in imagemaking and distribution practices. Rupture is also a journal, inviting the audience to reflect on questions and themes raised by the project and the films shown in its duration. These reflections have opened up small, but critical, avenues of growth including new ways of thinking of what we can do and who we can work with for the project

As a radically charged organ committed to values of anti-imperialism, revolution, and communal ways of working, we are inherently put at odds with most institutional bodies -- and all governmental ones. This position can be an isolating experience, if you're not careful. But this isolation, if thought through correctly, becomes consolidation. In the wilderness, you find friends. You find people who have been cradling small fires in the cold for a long, long time. Collectives and individuals you never knew about working in ways you never anticipated. These are our friends and comrades. Solidarity is found in these confines, with these people. We learn from each other and practice together, not sublimating our work into an amorphous whole but linking concomitant ways of acting together under the same banner.

The solidarity we find in each other arrives ideologically informed but pragmatically forged. The capitalist system in its pursuit of circulation and surplus enforces a tendency of fragmentation, but herein we find our strategy of countering: union. And so the enemy retreats, and we pursue. By establishing networks of relation, we are creating a chain of possibilities. We hope these chains of possibilities become realities and support efforts to override the current order of things. But we are modest. Our role, though important, is small.

In Dublin, Rupture screenings or publications happen sporadically. Responding to spatial openings and time constraints, our interventions have not acquired the regularity we endeavour to bring as we go forward. However, in the last couple of years in particular, the project has brought hundreds of people, many for the first time, into spaces that are reclaimed from vacancy and dereliction and imbued with social value and collective spirit. Every single screening has been free of charge and accessible to anyone who simply asks. The publication has given physical form to pertinent and insightful conversations that happen throughout the screenings. In doing screenings within the squatting community and with other housing or revolutionary organisations, we have helped in connecting activist and art scenes. In small and gradual ways, Rupture has played its part.

Herein we find the value of travel and collaboration internationally. Rupture is one of many organisations globally that has located cinema as a unique tool to aid revolutionary consciousness and bring people together. Our friendship with Solidarity Screenings Glasgow is a long one, with phone calls, in-person meetups, and conversations detailing shared perspectives and the distinct particularities in the application of our projects.

At a certain point, travelling over to Glasgow seemed natural. We aim to embrace the cross-pollination physically in ways that were already well on their way theoretically.

Together, we will learn new modes of thinking, meet new people, and arrive at new possibilities. Not as observers, but as active participants. This is the solidarity we envision: shared doing. And the necessity for solidarity to peak at action and 'doing' is not to denigrate the role of the often small and innocuous ways in which these things start: this very weekender event began as a hypothetical over drinks many months ago, growing from that into a series of instagram direct messages, whatsapp chats, and broken reception inhibited phone calls. Somewhere along the way it becomes real – flesh and blood and pounds and euros directed at causes needing that and more. With practices like so, starting is the hard part. Once the process takes hold, you can rely on the commitment, energy, and ideas of your comrades and friends to bring you through to the increasingly demanding stages of actualisation. This, too, is solidarity.

The current political climate necessitates this turn toward collaboration. The most barbaric slaughter in modern history takes place in Gaza. Imperial powers and their allies across the world move to give them the time and space to complete their genocidal mission. Those who reject the status quo of genocide are met with baton and pepper spray, by state surveillance and imprisonment – what up until now have been the rules of the game of protest and political culture have been redrawn significantly to benefit the side of reaction.

Rupture Cinema as a project predates Al-Aqsa Flood but after a period of inactivity reemerged shortly after it with a new sense of direction. Lit up by the courage and determination of the Palestinian people, we decided once again to act, to live up to the lofty ideals of 'revolutionary cinema.' Even the failures toward that goal bring us dialectically closer to it. What has been most important for our work since then is the break with the depoliticised, apathetic environment of art institutions and the cinema/filmmaking scene prior to the genocide in Palestine. The idea of a revolutionary cinema – a liberated cinema – starts to make more sense. Though our commitment to building a liberated cinema is strong, we are conscious of our limits politically. We can only contribute sparks to the coming fire. And so we go to Glasgow hoping to learn different ways of working, to meet new friends and comrades, and encounter practices and collectives outside our remit. Evident even from an Irish sea shaped distance is the wide net our friends have cast in their city, and we note with great interest the amount of collectives, institutions, and people that they can lean in on in their pursuit of radical film pedagogy. We have outlines of this in Dublin with Rupture, but we have not actualised these connections in the same way – this is a problem of our practice and a reflection of a different political-spatial environment in other aspects. Investigation and travel will illuminate ways we can be better. But this self criticism is not indulgent, it is expansive and full of curiosity. Together, we will play our part in building a new and better culture. One founded on commitment, passion, work, and creativity. One founded on solidarity.

Fabricating the narrative:

Will the Scottish Maritime Museum condemn the IOF coopting their learning tools to enforce the genocide of Palestinians?

Art Workers for Palestine Scotland

October 2025

Narrative (re)production in the imperial core

As we pass the 2 year anniversary of the Al-Aqsa flood into a terrain that may feel unknown, the notion of legitimacy predictably continues to haunt the convergences of legacy media and mainstream political liberalism in the imperial core. On the day of writing, we receive the news that Palestinian journalist Salah Aljafarawi was martyred by zionist militias acting on behalf of the rogue state. This comes just days after Salah celebrated the news of a ceasefire. He is smiling as he reports, suddenly being picked up into the arms of a flurry of people celebrating, who then carry him through the streets of Gaza. Salah, along with an unprecedented number of Palestinian journalists, are murdered for narrating the truth of the zionist entity's crimes against Palestinian humanity. The attempt to eliminate narratives of survival, joy, and steadfast commitment to the cause during genocide is evidence of the ongoing savage attempt at laundering the image of zionism. Despite these attempts at censorship, anti-imperial resistance narratives tear open phone screens all over the world. In the words of Michel-Rolph Trouillet in Silencing the Past: Power and the Production of History:

"For what history is changes with time and place or, better said, history reveals itself only through the production of specific narratives. What matters most

are the process conditions of production of such narratives." p.25

Narrative has long been weaponised via essentialism to create falsehoods for the imperial, colonial, white supremacist, capitalist, neo-colonial and neoliberal entities to utilise against their targets of domination. When, after the fact of the inhumane event/s in question, entities enforcing oppression to justify the exploitation of indigenous peoples and their land, ask to be forgiven if history exceeds their justification for doing so and if reparative justice is demanded (see the list of Apologies to Indigenous Peoples on Wikipedia), the brutality of the former must be absorbed by the latter in a frenetic reversal of legitimacy. Survivors are left to oblige and continue on with their lives as if nothing happened. The production of historical narratives arrive with sociopolitical and sociocultural implications - they are reproduced as trauma in the people who live through them.

The ever-fabricated zionist narrative

Palestine has long been under the threat of annihilation by the zionist entity. In 1917, the Balfour Declaration oiled the mechanism for the zionist project of settler colonialism. In the context of narrative fabrication, we experience how the zionist entity is emboldened through the financial and ideological conglomeration of the United States and Britain to brazenly obfuscate facts in real time.

Over a hundred years since the declaration was signed, on October 8th 2025, it was revealed by Scotland-based investigative journalism outlet The Ferret that the IOF have fabricated another narrative via government approved propaganda. Stolen renders, 3D scans and animated graphics from

the video game industry and the Scottish Maritime museum's online boat building workshop, (a digitally immersive activity mainly aimed at children and made available to the public in 2019) have been distributed widely as military-approved evidence of Hamas operations, including the use of Al-Shifa hospital, subsequently destroyed by the IOF in 2023.

Does this fabrication of narrative come as a shock? As a Scottish based cultural organising movement for and with Palestine, we find this recently exposed impudent deception tactic well illustrated by the great Ghassan Kanafani, Arab Palestinian writer and journalist, who accurately conveys zionism's use of literature to legitimise its message. In his introduction to the seminal book On Zionist Literature, Kanafani writes:

"The Zionist movement used the weapon of literature in a manner only matched by its use of politics. Zionist literature was a crucial and indivisible part of the movement, which political zionism employed extensively not only for its propaganda efforts but for its political and military campaigns as well." p.3

The fabrication of graphics contextualised as artefacts of "terror" derived from online learning tools is yet another element in the zionist entity's bloodthirsty yearning for legitimacy via any means necessary. In the technocratic arena of pics or it didn't happen it is business as usual for the IOF to characterise their onslaught against Palestine and the Axis of Resistance as based on slick intelligence gathering that is always hard evidence and never exaggerated. When describing the workflow of the IOF's media and content creation, a former animator relayed to The Ferret:
"Some of the models are made for the videos [...] Others are taken from other places because they

don’t have any intelligence significance. It serves the purpose.”

Serving the purpose acts as a mechanism of erasure, long platformed by the dominant imperial colonial historical narrative - a privilege not afforded to Hamas or the Al-Qassam Brigades, the brave undertakers of the comprehensive rebellion against the apartheid of the Palestinian people - their narrative is excluded as terror-led and extremist, as if the actions of resistance exist in a vacuum. The Ferret confirms that the Scottish Maritime Museum have removed the boat building workshop from their website, a move that could be judged as under a guise of neutrality as a means to absolve the museum of the decisions made by the zionist entity. The museum seems to want no affiliation, undertaking a stance that does nothing to highlight and condemn the terror caused by the militarised use of their materials by the zionist entity. An offer of acknowledgement to Palestinians about the insidious depth the zionist entity reveals itself to operate in to formulate its own legitimacy is yet to be made. We expect the British legacy media, who reproduced the IOF's graphics as legitimate military intelligence, to stay silent on disinformation (see Newscord's analysis of how BBC qualifies Hamas sources in their reporting); however we demand more from our cultural and historical institutions, no matter how unlinked to the narrative they claim to be.

Ar Scáth a Chéile a Mhaireann na Daoine *(Under the Shelter of Each Other, People Survive)*

Sara Greavu

February 15, 2023 [Published in The Funambulist Issue 46: Questioning Our Solidarities]

Living in Derry, in the contested part of the north of Ireland, we are accustomed to seeing visible expressions of solidarity all around: on the street, in the pub, in local community centers, and in people's homes. In the fifty or so years since the start of the most recent phase of the conflict in Ireland (and throughout some part of the 800 years prior), an internationalist understanding of the forces of colonization, of imperialism, of resistance, and of liberation—and a sense of circulating solidarities with others who have suffered similar losses and indignities—has had an

important role in sustaining and inspiring those struggling for equality, justice, suffrage, and self-determination.

In the relative peace of the present time, activists and political tourists come to the north from across Europe, North America, and beyond. Some come in delegations representing other liberation struggles, from the Basque Country or Palestine for example, or from groups formed around campaign issues, seeking justice for the victims of state killing, for instance, or, more recently, from groups organizing against the ravages of extraction. They stand for photographs in front of Free Derry Wall, which once signaled the demarcation line of the "no go" area, when citizens barricaded off a section of the city from the state police and British army between 1969 and 1972. It is an enduring symbol of "a risen people" and is itself one of the vestiges

A mural on one of Belfast's so-called "Peace Walls" in solidarity with Tamil Eelam. / Photo by Léopold Lambert (March 2022).

of transnational solidarity in the 1960s, its slogan borrowed from student protests in Berkeley. As these visitors walk through the republican/nationalist working-class neighborhoods that saw the most intense repression and the fiercest resistance during the hot phase of the conflict, they are likely to encounter a variety of other markers of transnational and transtemporal solidarity, flowing outward, that might include Palestinian flags, murals referring to the Cuban revolution, to Thomas Sakara, to Black Lives Matter, to Indigenous sovereignty and Landback…

In loyalist/unionist (pro-British-state) neighborhoods, they might see the Israeli flag flying alongside the flag of the British Army's Parachute Regiment, displayed in support of the soldiers who killed fourteen unarmed civilians in Derry in the 1972 massacre known as Bloody Sunday, the same regiment having killed at least nine people in a series of incidents in Ballymurphy, Belfast, prior to that. These flags are also markers of some kind of solidarity, though they don't find their roots in a shared internationalist political imaginary of liberation. These solidarities are, perhaps, mobilized through the law of opposites, a pinched, straight form: if you are like A, I am like B.

Even within the shared imaginary of liberation, the feelings and practices of solidarity as they are invoked here can obscure the complex position of subjugation and privilege occupied by Ireland (the state), the Irish (people), and those who identify with Irishness elsewhere in the world. Like the words justice or care, which sometimes seem to be drained of their meaning by overuse, or made unstable by their own capaciousness to refer to so many things, solidarity—how it exists and operates—is a crumbly thing to get hold of. How does it differ from allyhood or empathy? What do these

symbolic expressions of solidarity accomplish and what other forms can solidarity take? Consider the mural in West Belfast which depicted abolitionist Frederick Douglass, accompanied by a quote from him on the contradictory position of the Irish people as both perpetrators and victims of racial prejudice "Perhaps no class has carried prejudice against color to a point more dangerous than have the Irish and yet no people have been more relentlessly oppressed on account of race and religion." This strange sense of Irish exceptionalism points to questions about how we can understand expressions of solidarity that seem to be used to elide difference, to claim another's oppressions as our own, to signal a move towards innocence or to draw a parallel that indemnifies our own actions. What at first might seem compellingly robust may in fact be much more uncertain upon closer scrutiny.

Black shamrock badges, originally produced in 2006 in solidarity with the people of Iraq, to denounce the military use of Shannon airport for refueling war planes and "rendition" flights in the U.S.-British-Australian military occupation of Iraq.

Bernadette Devlin McAliskey, the 1960s radical student activist from the north of Ireland who was the youngest woman ever elected to the British Parliament, writes of the moment of recognition for her generation, seeing images of the civil rights movement in the United States, marching to say that they have no votes and realizing "Neither have we! Neither have we, we're the same as them." From that flash of identification rather than a set of political

principles, McAliskey writes: "we made our first solidarity with our own pain," a solidarity not made through theory but a visceral sense of connection.

Solidarity is often understood to be grounded in a shared sense of oppression or common experiences of suffering across differences. As such, solidarity is rooted in anger and pain, even if it elevates these negative emotions into a positive state of collective consciousness. To speak of pain is to admit to the political realm the force of affect, of an emotional state, felt within the body. In Affective Economies (2004), Sara Ahmed proposes that affect plays a crucial role in the "surfacing" of individual and collective bodies through the way in which emotions circulate between bodies and signs. "Emotions are not a private, internal matter. They do not come from within and then move outward toward others." They themselves are constitutive of the very boundaries of bodies and the world, creating an affective economy that aligns social space across vast distances of geographical space.

In Mia Mingus's 2011 classic text on disability justice, she identifies a sense of "Access Intimacy": the feeling when someone else understands your access needs and this shared connection means that, together, you can "hold the weight, emotion, logistics, isolation, trauma, fear, anxiety and pain of access." Access intimacy doesn't mean that you share the same needs or even know exactly what each other's needs are, just that you can start from a place of "steel vulnerability" to ask for help or support. "Access intimacy is not charity, resentfulness enacted, intimidation, a humiliating trade for survival or an ego boost. In fact, all of this threatens and kills access intimacy." When scaled and applied to other forms of exclusion and oppression, this sense of intimacy seems to be related to the affect of solidarity: a sense of

being seen, of being less alone in your pain.

How have people tried to understand solidarity, both symbolic and operational, through affect and through action, and what names or ways of considering it might we find among theorists, artists, and organizers?

In this work of building a toolbox of terms and strategies, we need to also be mindful of the rocky continuum that runs from deep and impactful solidarity to that which is shallow, tepid, self-serving, or performative.

At the start of the COVID-19 crisis, "mutual aid" suddenly entered the broader collective consciousness, as people worked out models for practical, grassroots survival work. Locally, the Irish saying "Ar scáth a chéile a mhaireann na daoine" ("Under the shelter of each other, people survive"or "We are nothing without community") gained strong resonance. In a global crisis that could only be solved by collective strategies to keep each other safe, anarchists and other left activists had already honed a set of resource-sharing strategies to care for each other in parallel to their work for revolutionary social change. Locally, in Derry, it was largely community political networks established during the conflict who mobilized to deliver food and support to those who needed it. This understanding of interdependent networks of support and social solidarity, not individualism and charity, has been a key tool in organizing and prefigurative politics for many years. Mutual aid is not the end goal, but is used as a way to achieve emancipatory change, pending more revolutionary conditions. Its newfound popularity has merely broadened its name-recognition

In their exploration of terrains of engagement

between Black and Asian communities in the United States, Savannah Shange and Roseann Liu identify what they call "thick solidarity," a mode of cross-racial solidarity "that doesn't rely on the slender if of empathy, as in if I were you, but rather pushes into the specificity and incommensurability of our racialized experiences." This is a solidarity "based on a radical belief in the inherent value of each other's lives despite not being able to fully understand or fully share in the experience of those lives." A debt is owed to those who continue to be at the sharp end of inequality in the afterlives of slavery and empire, and choosing solidarity is to acknowledge this reparative debt owed, and to acquire the same "bad credit" assigned to those who together occupy the margins of social life.

Almost thirty years ago, in How the Irish Became White, Noel Ignatiev proposed that the Irish in the U.S. were not initially seen as white by the Anglo-American population and it was only by aligning themselves with power, through violence against the Black population and in their support of slavery, that they transitioned to a state of white acceptance. This understanding of how the Irish in the U.S. failed at solidarity is a thesis for understanding solidarity as a set of actions, not just as an affect. Ignatiev encouraged white people to become "Race Traitors" with the strapline, "Treason to whiteness is loyalty to humanity," suggesting that the action of solidarity needs to extend beyond the symbolic and requires a step outside the socially acceptable and, at times, the legal. Whiteness itself, as a category and a club of unearned privilege, needs to be destroyed. The goal, through treasonous action and disloyalty, is the wholesale annihilation of the white hegemony on which global capitalism rests.

As we consider the proliferating inequalities and

urgencies around us, we might draw on the work of projects like Pirate Care: "a transnational research project and a network of activists, scholars and practitioners who stand against the criminalization of solidarity and for a common care infrastructure." It concerns itself with "those care initiatives which are taking risks by operating in the narrow gray zones left open between different knowledges, institutions and laws, inviting all to participate in an exploration of the mutual implications of care and technology that dare to question the ideology of private property, work and metrics." "Care" as a unidirectional activity will continue to reproduce the asymmetrical relationships between people. In contrast, activities as disparate as Mediterranean rescue boats, groups providing abortion pills where the right to choose is illegal, self-organized medical initiatives for those who lack papers or insurance, and open-access online book repositories are all gathered under the umbrella of extralegal Care as Piracy and Piracy as Care. This kind of solidarity puts something at stake beyond the rhetorical: reputationally, legally, bodily. Solidarity is the start of something, not the product. We see this form of solidarity in the actions of Irish abortion activists, who found practical and sometimes extralegal ways to help those in their communities with unwanted pregnancies, and who now extend this support, for instance, to those in a similar situation in Latin America.

Problems emerge in the space between our political and affective identifications. We might agree on the absolute injustice and negligence of current systems of power, but have radically different ideas of what should replace them. The abstraction and zoomed-out view that allows connection across distances of space and time, also fosters uncomfortable contradictions and affective complications, when

the people who share your critique of the current regime don't necessarily share your desires. The archives of struggle are full of the results of these discontinuities, from the fracturing of the Non-Aligned Movement, to betrayals of raced or gendered workers when strike settlements are made. Irish history books are similarly rife with examples of support being given to the struggle by those with an impoverished and narrow view of liberation that merely sought an end to British imperialism on a nationalist basis with no thought for what radical possibilities might be opened up within this future self-determination.

A mural in "Free Derry" in homage to Che Guevarra and in solidarity with Cuba. / Photo by Léopold Lambert (March 2022).

Solidarity sometimes operates most powerfully in the realm of stories. Stories like that of Irish communist Mark Ashton, whose experience growing up queer in Portrush, County Antrim and radicalization during a trip to the Subcontinent combined to produce the inspired political alliance, Lesbians and Gays Support the Miners. Ashton was a key founder of LGSM, lesbians and gay men who supported the National Union of Mineworkers during the bitter strike of 1984-85. The National Union of Mineworkers went on to return the gesture through their

steadfast support for LGBT rights. Or the story of the generosity of the Choctaw people, who raised $170 for Irish famine relief during the "Great Hunger" of 1845–49. Each year in County Mayo, there is a memorial walk that recalls their gift, sent in 1847, not much more than a decade after their own "trail of tears and death" when they were forcefully displaced from the North American Southeastern Woodlands. Or the story of how Bernadette Devlin McAliskey went on to actualize that jolt of connection she felt, through her organizing in the U.S. In one famous incident in 1970, having been given a golden key and the freedom of New York City by Mayor John Lindsay for her work for Irish civil rights, she and fellow activist Eamonn McCann, in turn, presented the key to the Black Panthers "as a gesture of solidarity with the Black liberation and revolutionary socialist movements in America."

These stories offer us inspiration, connection, kinship, a sense of agency, even in the face of brutality and domination. We can make solidarity across time, with those who came before, with our ancestors. We can make ourselves recognizable to the future through our actions; leave evidence of our work and accompany future comrades in struggles-yet-to-come. But we also need to attend to the asymmetries of this collective imaginary, its inequalities and specificities.

Like all collectives, while they may start as a shiny theoretical proposition, when they hit the oxidizing air of practice, both the work and the rewards tend to be unevenly distributed.
This is not an argument against this model, this emotion, this undertaking. It is a call to apply ourselves to understanding the unevenness; to redouble our work to fix and polish and maintain these solidarities, through practical action and through the stories we tell.


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St. Clair Bourne's Cinema of Solidarity

Yasmina Price

April 2023

Below are excerpts pulled from Yasmina's article:

In Belfast, Northern Ireland, in 1983, a Black soldier was a rare sight. What could he be doing? As a member of the occupying British Army, he was there for the same reason that five Black American civil rights activists were: because of "the Troubles," the latest manifestation of the 800-year conflict between Ireland and Britain. But in the end, the soldier and the activists were on opposite sides.

Almost two decades earlier, in 1968, two seemingly unrelated events took place, one in Northern Ireland and the other in New York City, that would eventually be linked by this encounter. That year saw the first marches and protests in Northern Ireland for nationalist and Catholic civil rights, which would escalate into the Troubles. And in New York City, in Morningside Heights, a budding Black filmmaker, St. Clair Bourne, was expelled from Columbia University for his role in the student takeover of an administration building. That expulsion was the beginning of a 36-year career in which Bourne made over 40 films, and one of his most controversial was The Black and the Green (1983). The documentary—which premiered at the Museum of Modern Art last month thanks to the director's sister, Judith Bourne, who helped spearhead a new restoration—chronicles the meeting between two somewhat improbable allies in the struggle for civil rights: Black Americans and Irish republicans.

Bourne had walked off the Columbia campus into a position as the associate producer for Black Journal, the first national television news series to be created, directed, and produced by Black

media workers. Along with the likes of William Greaves, Madeleine Anderson, Camille Billops, Stan Lathan, and others, he was part of a collaborative orbit of Black independent filmmakers devoted to cinematic self-determination, using documentaries to challenge the disfigurements of Black life in mainstream American media. Bourne would eventually go on to create the Black Documentary Collective, and he was exemplary of the serious investment in community shared by these artists, as he prioritized mentorship throughout his career, leaving a legacy of cinematic offspring that includes Thomas Allen Harris, Yoruba Richen, donnie l. betts, and Kathe Sandler. MoMA's screening of The Black and the Green was accompanied by an important piece from Bourne's time at Black Journal: New-Ark (1970), his stunning 25-minute documentation of a political rally in New Jersey that featured thunderous speechifying by Amiri Baraka, an appearance by Stevie Wonder, and conversations around Black and Puerto Rican unity.

"I was not very long there until, like water, I found my own level. 'My people' - the people who knew about oppression, discrimination, prejudice, poverty and the frustration and despair that they produce - were not Irish Americans. They were black, Puerto Ricans, Chicanos. And those who were supposed to be 'my people', the Irish Americans who knew about English misrule and the Famine and supported the civil rights movement at home, and knew that Partition and England were the cause of the problem, looked and sounded to me like Orangemen. They said exactly the same things about blacks that the loyalists said about us at home. In New York I was given the key to the city by the mayor, an honor not to be sneezed at. I gave it to the Black Panthers."
Bernadette Devlin, Irish Civil Rights Leader

The Black and the Green is a political travelogue. Over the course of the documentary, the Black American delegation heads to Northern Ireland and convenes with local Irish republican activists in large group meetings, guided tours by foot and car, a press conference, a cemetery outing, a prison visit, informal conversations, and an evening of musical performances—all interspersed with talking-head interviews and archival footage. By chronicling the exchanges between these two groups as they discover their similarities and confront their differences, Bourne's film presents a dynamic record of the truly hard work required to forge political alliances. The question of the necessity of violence in fighting for radical change becomes a main point of contention between the two groups, and the film depicts this debate with sensitivity and without imposing an answer. It also models a specifically cinematic form of solidarity by using the formal techniques of the medium to generate a sense of comradeship beyond the events documented. Through sound and image, music and montage, The Black and the Green achieves an impressive synthesis, using cinema to facilitate our understanding of the inevitable difficulties of organizing across difference...

Considering this trajectory, The Black and the Green comes to seem a natural fit in Bourne's output of largely socially conscious films. While it has had little mainstream presence, The Black and the Green was neither unknown nor forgotten by the community he belonged to. It was the most-cited film in a collective elegy to Bourne that appeared in the spring 2008 issue of the cinema journal Black Camera. Made through the Chamba Organization, the production company he formed in 1971 after leaving Black Journal, it stands as a significant

Right Image: Still from fil of Black and Irish activists in Belfast. Courtesy of WNET.

piece of the Black documentary tradition, as well as one of the earliest contributions to a greater understanding of the civil rights movement's international scope. As noted by Brian Dooley in Black and Green: The Fight for Civil Rights in Northern Ireland and Black America (1998), this field of political and cultural study reveals how much the Irish republicans were inspired and influenced by the efforts toward Black liberation in the United States.

A sense of ongoing activity and urgency sets the tone for The Black and the Green, which begins in the midst of a meeting in a New York City church between the Black activists, some of whom were affiliated with the Student Nonviolent Coordinating Committee (SNCC), and their Irish American counterparts in the H-Block Committee. The Black delegation consists of the Rev. Frederick Douglas Kirkpatrick, James Burrel, Matt Jones, James Dunn, and Jean Carey Bond, a close friend of Bourne's and the one who invited him to document their trip to Northern Ireland. While Bourne's style as a filmmaker was expository and contextual, it was also transparent, skirting the scourge of neutrality, objectivity, and passivity. He rarely presented

an issue without foregrounding the possibility of differing interventions and interpretations...

Music is crucial in this capacity, as a political tool and leitmotif across Bourne's cinematic corpus. The director's affinity for sound design is on full display in films like In Motion: Amiri Baraka (1982), sinuously edited for the rhythms of the poet's speech. It is also the starting point of The Black and the Green, which Bourne began on the final day of shooting the earlier documentary, and a precursor to his later dexterous and strategic use of sound. As the final pre-departure meeting comes to a close, the Black participants begin to sing the emancipation spiritual "Oh, Freedom" and are joined by the Irish Americans in the room. As the film cuts to a montage of their travels, the chorus is conjoined with a fiddle-heavy Irish folk song. This is echoed again on the plane, when McLaughlin (surprisingly) launches

into an SNCC freedom song, and in reverse when blues music swells in the background during the group's journey between Dublin and Belfast....
The film's pivot point centers on the question of violence versus nonviolence, which is introduced at the New York City meeting and recurs throughout. McLaughlin is asked about it early on and proposes that having a plurality of positions on the question is a good thing for the movement...Only the Rev. Herbert Daughtry understands the mercurial situation before their trip. He clearly and persuasively says, "I don't believe there is any such thing as nonviolent change. What we tend to call the 'nonviolent '60s' wasn't very nonviolent at all. The question isn't one of nonviolence; the question is who's going to receive the violence, and whether there will be reciprocity." His argument is still chillingly applicable.

By the end of the film, shaped by musical solidarity and political clarity, the delegation of Black Americans have shifted toward an acceptance of violent struggle's necessity. As the only one who held that position to begin with, Daughtry points to a critical issue with his intervention: namely, why these Black civil rights activists, with a clear knowledge and understanding of the degree of white supremacist terror and state violence in the United States, would only come to change their stance while in Northern Ireland. In a voice-over early in the trip, Bond says: "We were leaving the realm of political and social theories; soon we would be on the battleground." This pithy statement is an apt encapsulation of how The Black and the Green functions as a compelling political lesson. By raising challenging questions and not meeting them with easy answers, it is an open-ended invitation to seriously work through the uncertainties of our own convictions, in the same way as do the organizers in the film.

Left Image: Courtesy of WNET

Point in Time / Linking International Struggle

Editor's Note

October 2025

This booklet reflects the interconnected global struggle *against* the recalibration of imperial interests and *for* internationalism and solidarity. During this time, we call attention to purposefully obscured international struggles unfolding around us.

"A revolution will only be achieved when the ordinary people of the world, us, the working class, get up off our knees and take back what is rightfully ours."
James Connolly, a Scottish born Irish republican, communi, and trade union leader

In recent days, four occupations in the state of Amazonas, Brazil, were violently evicted by the State government. Yet, peasants defeat attempts to criminalize the struggle for land. The League of Poor Peasants, a leading organization called for armed self-defense of the land, stating that the struggle for land is just and sacred. Families of the Tiago Campin dos Santos Area protest for justice and their right to the land they till.

The people of Ecuador have risen up in revolt against the pro-US fascist regime. From the democratic lawyers to the indigenous organisations, the people united are crashing like a tsunami on this traitorous regime! In the words of the Defense Front of the People's Struggles in Ecuador (FDLP-EC) "The solidarity of the people is like ignited gunpowder!"

Despite the severe and genocidal operation Kagaar being carried out by the Indian state right now, the People's Liberation Guerrilla Army are withstanding these assaults. With the martyrdom of the general-secretary of the party, Basavaraj, the revolution

re-affirms that they will not give up the struggle - they are condemned to win.

West Papuans protest Indonesia's ongoing settler colonial acts and Britain's complicity in its environmental destruction, demonstrating no matter how small a nation may be, the people will always rise up against oppression.

We also note that solidarity is material. The issue of performative solidarity becomes even more pronounced when we consider how social media shapes the ways solidarity is often expressed and formalized. This is not to dismiss the value of verbal declarations or messages of support shared between different struggles. Rather, it is a critique of the assumption that making such statements automatically amounts to a genuine act of solidarity—or that remaining silent necessarily implies rejection. The problem deepens when these declarations arise not from direct engagement with the political struggle itself, but instead as reactions to state or fascist responses to that struggle. Solidarity is a practice - this delegation from Rupture will teach us both, in Glasgow and in Dublin, new ways of thinking, new dimensions of solidarity.

It is not the responsibility of the Palestinian National Resistance alone, but of all of us who seek justice, to hold the the Zionist entity and the imperialist powers, responsible for their genocide, starvation, deliberate murder — and their assassination policy. We must express our support to the resistance in the cultural sphere, we must express and normalise support for the resistance factions in the cultural sphere, but ultimately, we must materially resist imperialism here. A strike against imperialism anywhere is a strike against imperialism everywhere!

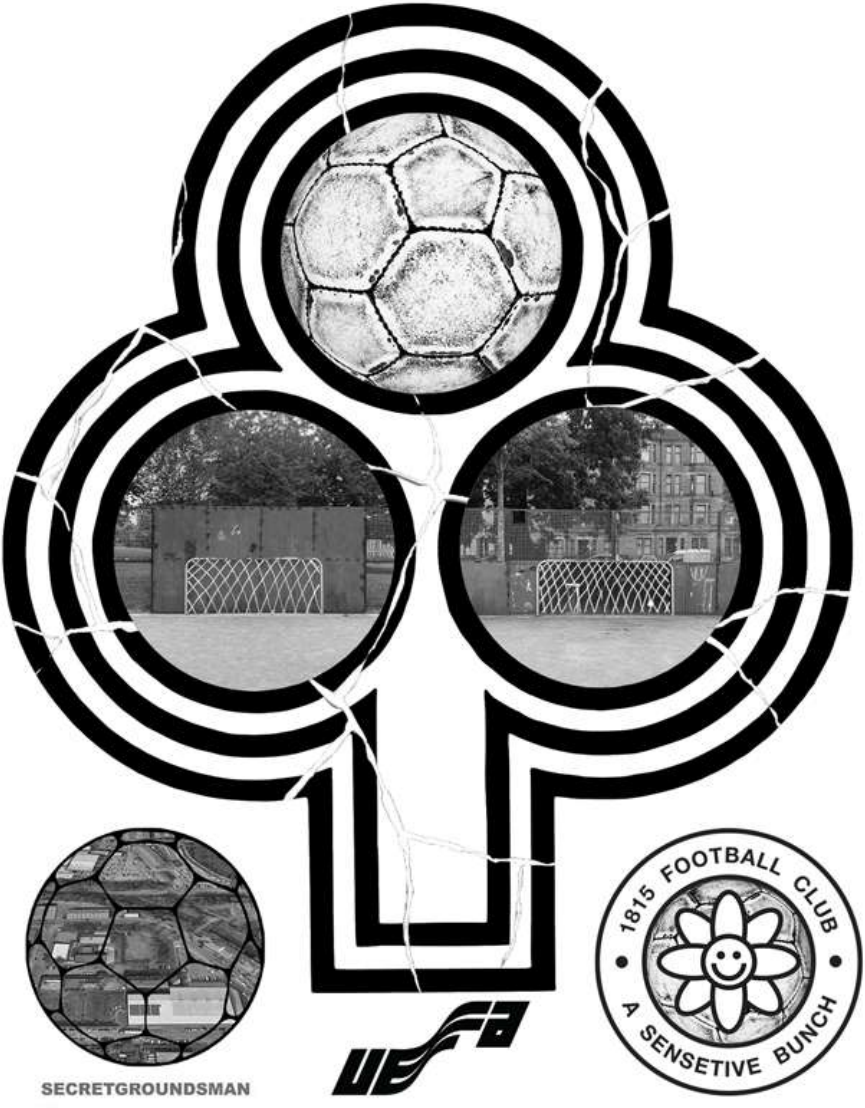
UNAUTHORISED EUROPEAN FOOTBALL ASSOCIATION

GLASGOW TOUR—NAMENT

GOVANHILL PARK

SATURDAY 25TH OCTOBER 2025

MEETING AT 11:30A.M. TOUR STARTING 12P.M.



The *Unauthorised European Football Association* (UEFA) host their First Tour—nament in Glasgow on Saturday, October 25th 2025. Meeting in Govanhill Park at 11:30a.m. with the Tour starting at 12p.m.!!!

The aim of the Tour—nament is to play on as many free public football pitches in one day as possible! The Teams are officially drawn at random on the day from the pool of players in attendance with all levels of Footballing experience welcome and encouraged! The Final will be at approximately 5p.m. back in Govanhill Park as we walk a loop of Glasgows southside Pitches

Co-organised by Glasgow based *Secretgroundsman* and Dublin based *1815 Football Club* as part of an ongoing DIY Football collaboration that began in 2024. *1815 F.C.* was founded in 2017 and have been playing on the free public pitches around Ireland (mainly Dublin) every week since. In the build up to their 5th Annual Tour—nament last year the *Secretgroundsman* travelled to Dublin to help restore an abandoned public pitch as they've been doing in Glasgow since 2018.

The *Unauthorised European Football Association* (UEFA) was founded in 2016 in response to Dublin being "awarded" EURO 2020 host City Status by the other UEFA. These major Tournaments do nothing to benefit the people that actually live in these Cities and with EURO 2028 taking place in both Glasgow and Dublin it is our aim to create cross City solidarity to counter the other UEFA and build lasting community through DIY Football!

This event takes place alongside another collaboration between *Solidarity Screenings Glasgow* and *Rupture Cinema* Dublin. *Solidarity is something you can hold in your hands;* is a Free Screening, Meal and Discussion taking place from 6p.m. on Friday, October 24th in Strangefield, 105 French Street, Glasgow!

SOLIDARITY IS SOMETHING YOU CAN HOLD IN YOUR HANDS

RUPTURE CINEMA X
SOLIDARITY SCREENINGS
GLASGOW

6PM
STRANGE
FIELD
105 FRENCH
STREET
GLASGOW

24/10/2025
FREE SCREENING
MEAL & DISCUSSION
DONATIONS FOR PALESTINE