

05/09/2024

ALGERIA: WOMEN IN MOTION

SOLIDARITY SCREENINGS GLASGOW

ALL OUT AGAINST FASCISM

GEORGE SQ GLASGOW

**IN A NAE!
PASARAN.**

11AM 7TH SEPTEMBER

BRING EVERYBODY AND THEIR GRAN

DECORATIONS



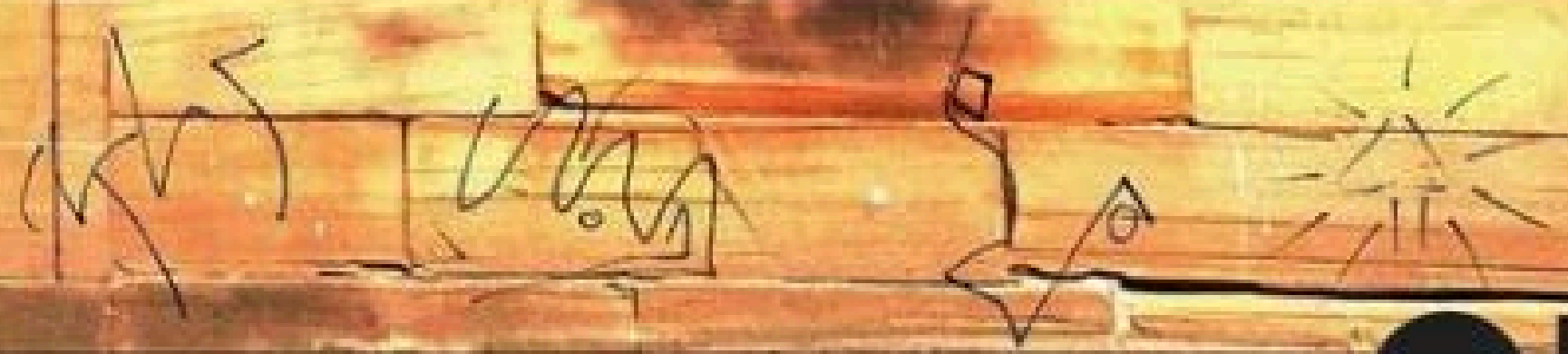
LISTEN Gallery

Listen to the Sound of the East Now

EXHIBITION

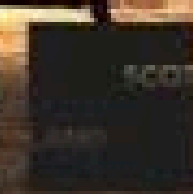
8.9.2024-22.9.2024

BUGGIN' OUT AND CUTTIN' THE
FOOL ARE HOLY GHOST
ADJACENT
BY EILİYAS



LISTEN GALLERY
210 HUNTER STREET,
GLASGOW G40 2JZ

LISTENGALLERY.CO.UK



www.listen-gallery.co.uk

Listening *WITH* EILİYAS & Pelumi Odubanjo

@The UOG Chapel - 7pm



10th September 2024

An evening of live sound,
feedback and conversation

hosted by

INFRASTRUCTURE
HUMANITIES GROUP

& Listen
Gallery



SOLIDARITY BOOK EXCHANGE STARTING OCTOBER

Solidarity Book Exchange will be a monthly book exchange hosted at the Solidarity Screenings events to encourage and facilitate the sharing of all manner of politically progressive & revolutionary texts.

Our main aims are to:

- **Increase peoples access to revolutionary texts**
- **Reduce the impact of cost as a limiting factor people to access revolutionary texts**
- **To work to build more community around the practice of reading**

Starting at our next screening (3rd of October) we will be bringing the collection of available books to the screenings and anyone that wishes to will be encouraged to bring along a book to exchange for any of the books in the collection. We would kindly ask that you try to bring books that fit with the theme of the book exchange.

Due to the number of books already in our collection we will be unable to bring all of them each month but you will be able to fill out a google form prior to each screening to request we bring any specific books you are interested in.

A SHORT HISTORY OF ALGERIA AND FRANCE

Commonly referred to as the French 'conquest' of Algeria. Despite fierce Algerian resistance, France colonised the country in 1830. Unlike the usual colony, Algeria was seen as an integral part of France



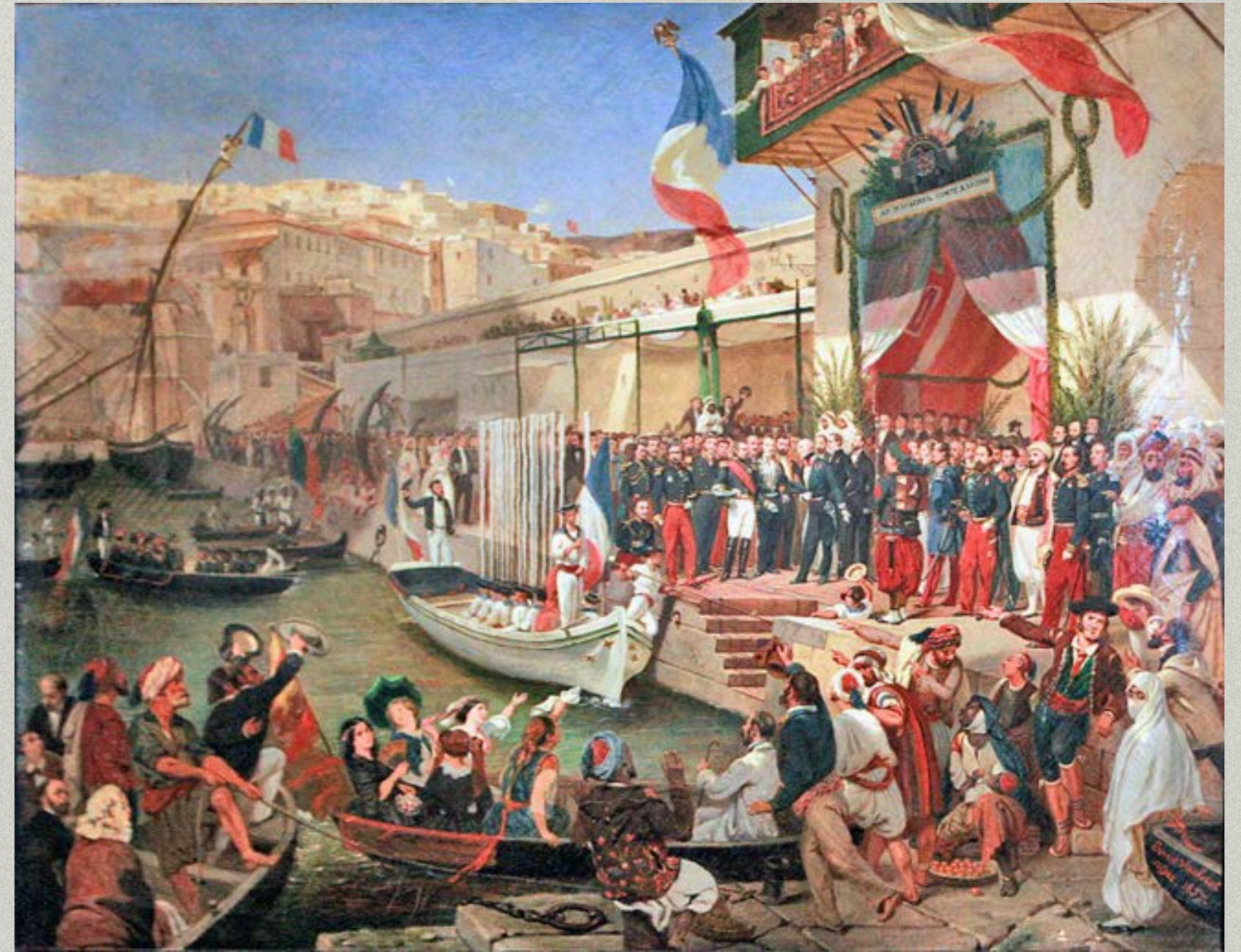


The distance between Marseille to Algiers is approximately 477.2 miles (767.9km);
the ferry takes 23 hours and 21 minutes.

A SHORT HISTORY OF ALGERIA AND FRANCE

The coastal cities were resembling a settler-colony. At some point, 10% of the population of Algeria were European Algerians (1 million settlers to 9 million Algerians).

It is good to keep in mind that amongst these Europeans, there was still widespread support for the Algerian national liberation struggle. Even among settlers (see Algeria's European Minority in Frantz Fanon's 'A Dying Colonialism').



A black and white photograph of a group of Israeli soldiers in a trench. The soldiers are wearing military uniforms, including berets and combat jackets. Some are holding rifles, and one in the foreground is holding a submachine gun. The background shows the earthen walls of the trench.

THE NATIONAL LIBERATION WAR

KEY PARTIES AND FIGURES

The French had their Army
and also various European
Algerian terrorist groups



Most important was the Secret
Army Organisation (OAS)



OAS committed the most severe
terrorist attacks, both in Algeria
and in France. They saw
themselves as “counter-terrorist”.
To bring some focus to film, the
OAS threatened to bomb cinemas
showing The Battle of Algiers!

KEY PARTIES AND FIGURES



On the Algerian side we had the National Liberation Front (FLN)



With their armed wing being the Army of National Liberation (ALN)



FRENCH ATROCITIES



Over a million Algerians were martyred.

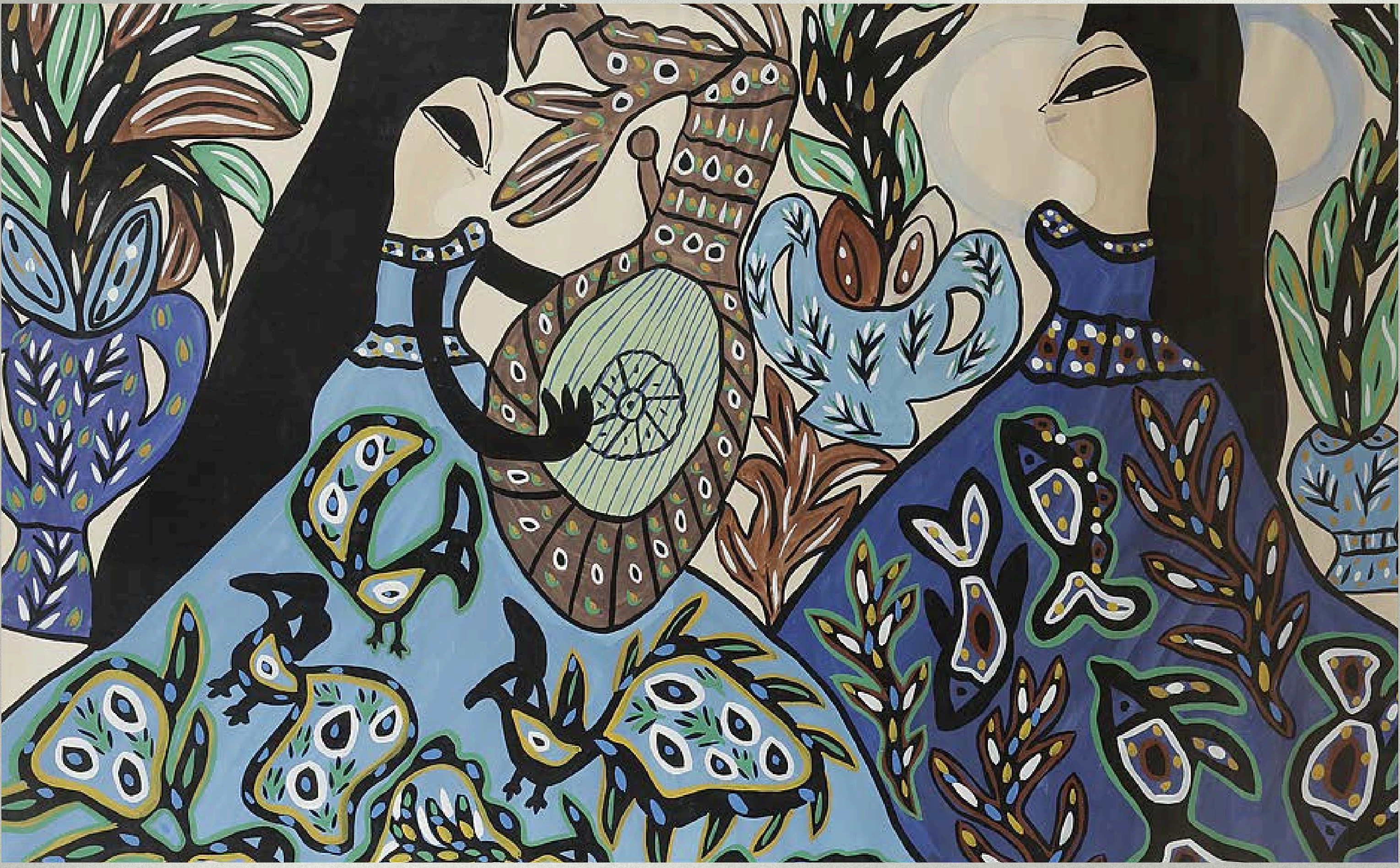
Two million Algerians were sent to concentration camps.

French soldiers played out their abhorrent colonial fantasies on Algerian women in the form of sexual violence.

Torture was widespread. In fact, as France did not see this as a war, but rather as “maintaining order”, France did not hold itself to Common Article 3 of the Geneva conventions (!) which mandates humane treatment of prisoners.

Many of the same people who fought to resist the Nazis ended up oppressing the Algerians in the same fascist way.

ALGERIAN WOMEN




IMANE KHELIF

Imane sold scrap metal and bread to afford the bus fare to attend training sessions.

Initially her father “did not approve of boxing for girls” but now he fully supports her.

Despite the abhorrent misogynistic slander Imane had to face in the Paris olympics, she withstood and won the first gold medal in boxing for Algeria!





ALGERIAN WOMEN IN THE REVOLUTION

At the start of the national liberation war, women's involvement was limited.

A revolutionary war is a total war. A revolution necessitates changes in women's role to involve them deeply and fully in the struggle. The most dynamic phases of women's direct engagement in the war came from 1955-57.

Women were involved in everything. Openly:

- **Combatants**
- **Spies**
- **Fundraisers**
- **Nurses**
- **Launders**
- **Cooks**

It was a saying at the time that every Algerian knew a secret of the revolution. Algerian women, and the Algerian people as a whole, were completely involved in supporting the FLN.

The majority of the support of women to the FLN came from the moussebilate (rural peasant women). They regularly provided food, medicine and logistic support, yet they are the least spoken about.



FLN fighters (undated)




**FLN fighters in scrub during the revolution in
1957**



**27th June 1962 - Members of a women's section
of the FLN, at a rally supporting independence**

ALGERIAN WOMEN IN THE REVOLUTION



WOMEN'S CHANGING ROLE

Let us focus on the veil and how that changed as the national liberation war deepened. Due to colonialism attempting to force French so-called secularism on Algeria, many Algerians retreated into traditional cultural values. If you were not to wear the veil in Algeria, you were seen to be approving of the French,

With the onset of the revolution, this all changed. Algerian women hand-in-hand with the FLN would change whether or not they'd wear the veil depending on if it'd benefit the revolution.

Two examples here:

- If they wanted to spy, they would not wear the veil to seem more integrated into French colonialism**
- If they wanted to smuggle guns past French checkpoints, it was easier to hide the guns and other weapons within the veil**

These necessary changes enabled women to join the revolution and inevitably led to changes within broader Algerian society. Marriages of free choice began because of the revolutionary struggle. The free marriages of FLN women and men inspired others to pursue love.

Women thus achieved a new sense of their own identity and wider acceptance from men.



OLD CULTURE'S GRIP

Despite the deep and fundamental involvement of women in the fight for independence, patriarchy still exists in Algeria.

The national liberation war is only the first step in an oppressed nation liberating itself. Semi-feudal and bourgeois culture as a whole must also be abolished.

THE WOMEN

Ahmed Lalleem (1966), 22min





THE WOMEN

Filmed four years after national liberation, the film takes on the role of an active listener, inviting young Algerian women to discuss their aspirations and concerns in an independent Algeria.

Lallem was a member of the FLN and part of the renowned Lakhdar Hamina's film-making group. After working as a war reporter in the frontier area, he became a short film director - this is his first.

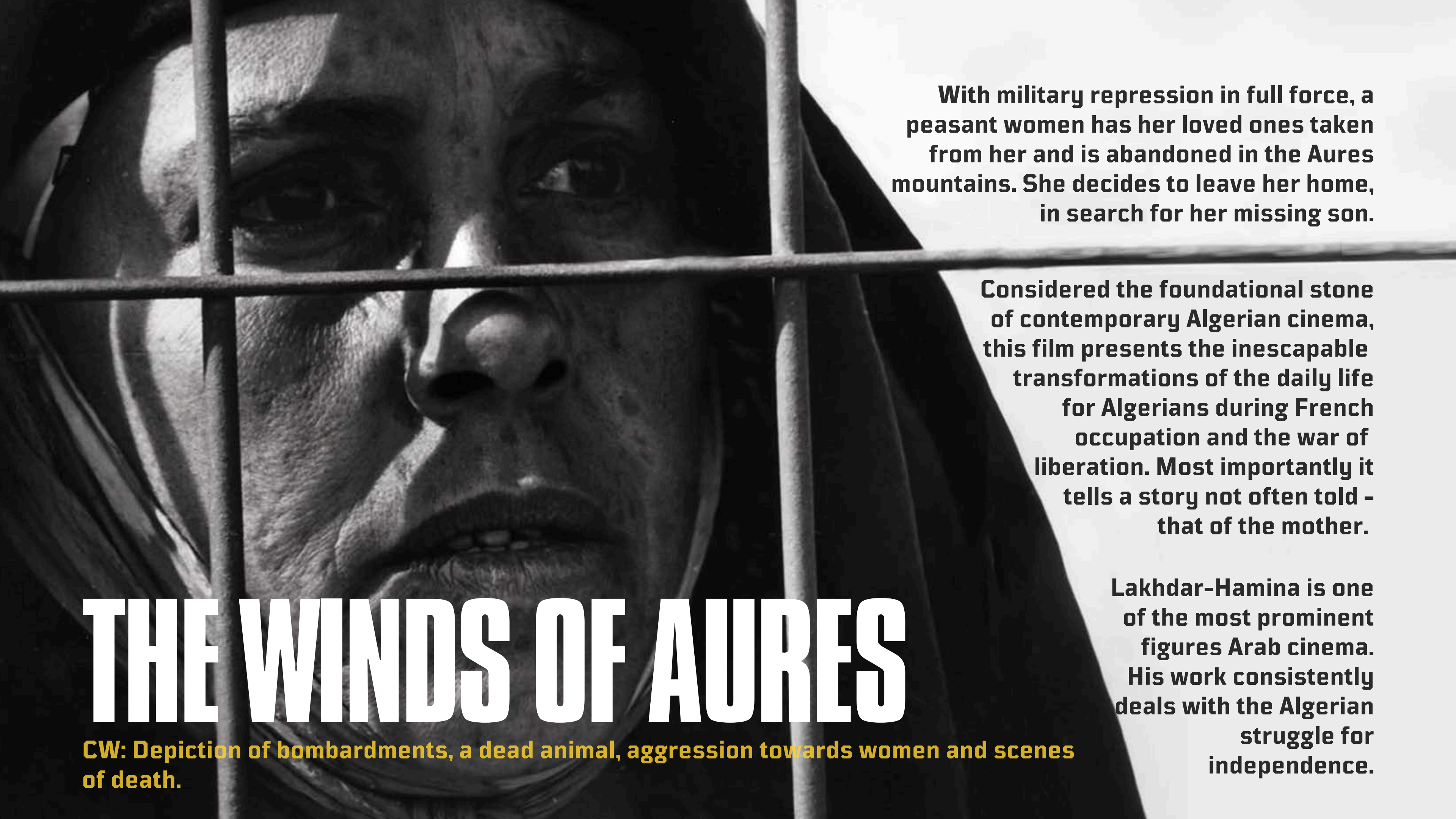
30 years later, the director reconnects with several of the women to reflect on their younger selves in 'Algériennes, Trente ans après' [Algerian Women, Thirty Years Later].

THE WINDS OF AURES

ريج الأوراس

Mohammed Lakhdar-Hamina (1967), 95 min

LE VENT
DES AURÈS



With military repression in full force, a peasant woman has her loved ones taken from her and is abandoned in the Aures mountains. She decides to leave her home, in search for her missing son.

Considered the foundational stone of contemporary Algerian cinema, this film presents the inescapable transformations of the daily life for Algerians during French occupation and the war of liberation. Most importantly it tells a story not often told - that of the mother.

Lakhdar-Hamina is one of the most prominent figures Arab cinema. His work consistently deals with the Algerian struggle for independence.

THE WINDS OF AURES

CW: Depiction of bombardments, a dead animal, aggression towards women and scenes of death.

THANK YOU! & SOURCES

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GUIDING QUESTIONS

1. The Wind of Aures is considered a 'war-film'. How does this impact our understanding of the genre?
2. Mothers tend to be isolated from society - what measures can we take to include them in our organising?
3. What are some things that we can do now to combat patriarchy whilst building the new society?

