

SOLIDARITY
SCREENINGS
GLASGOW

RE-ENVISIONING SOLIDARITY

THE INTERNATIONALISM OF THE PALESTINIAN
RESISTANCE

CCA: LIBERATED ZONE
AT LISTEN GALLERY

27/06/25





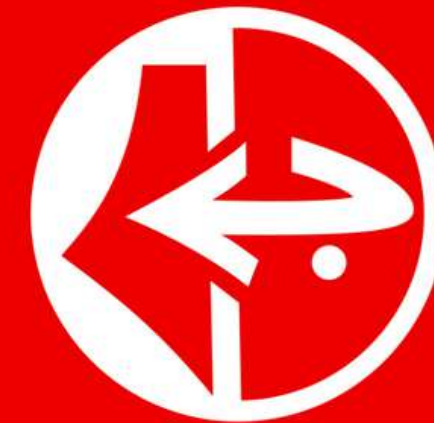
Solidarity
Screenings
Glasgow

عروض
أفلام تضامنية
في غلاسكو

“The military defeat suffered by the Arab armies served as the beginning of a new phase of work in which the revolutionary masses must take their responsible leadership role in confronting the forces and weapons of imperialism and Zionism.”

POPULAR FRONT FOR THE LIBERATION OF PALESTINE

- Founded in 1967 as an offshoot from the Arab Nationalist Movement and a unification of various communist groups
- The PFLP (and Fatah) developed the political understanding of the Palestinian struggle as one in which the liberation of Palestine is the prerequisite for the liberation of the whole Arab nation



يوم ميلاد سعيد للثوريين العظماء



KEY FIGURES & RESISTANCE

“We are on the ground and we promise that armed struggle is not a rosy dream, but more fighting, led by the political mobilisation of the masses to defend the defenceless against reprisal and persecution.”

The PFLP has always been on the side of armed resistance, from their initial founding, to their opposition to the so-called peace process with the Oslo Accords (1990s), to now, fighting on the ground in Gaza alongside the other resistance factions. They exemplify the phrase “revolution until victory”.

INTERNATIONAL UNITY

to China

From New Afrika



to Tamil Eelam.



FILM AS SOLIDARITY

“A film is like a flying carpet that can go anywhere. There is no magic. It’s political work. One has to study and search, record this research and this study, and then show the result (the montage) to other fighters. Demonstrate the fedayeen’s struggle to their Arab brothers who are being exploited by the bosses in the French factories. Show Fatah’s militiawomen to their sisters of the Black Panthers who are being chased by the FBI. Make a film politically. Show it politically. Distribute it politically. It’s long and hard. It’s solving a concrete problem every day.”

FROM: JUSQU’À LA VICTOIRE
(GODARD, 1970)

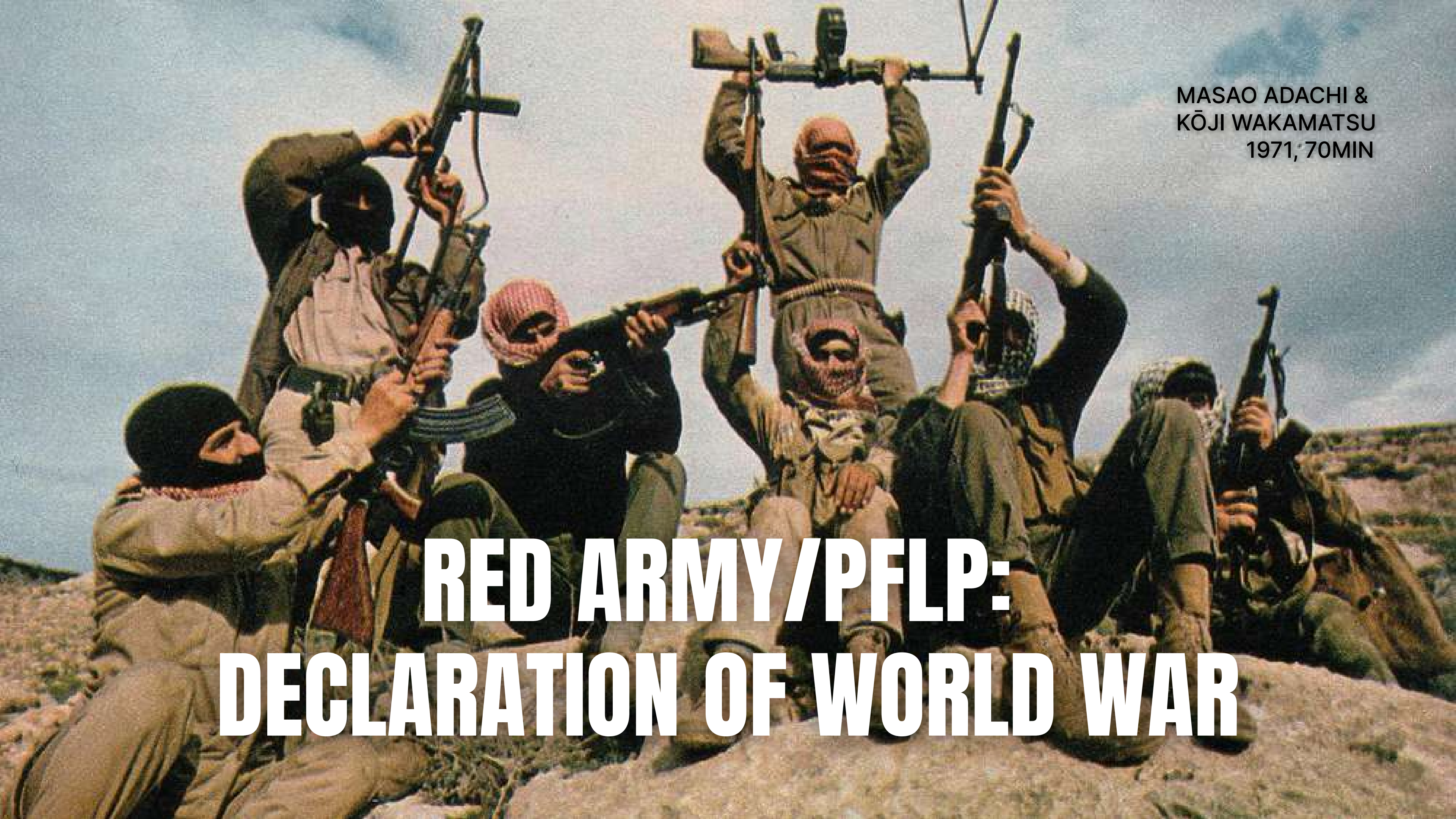
ICI
+
AILLEURS

HERE + ELSEWHERE

THE TOKYO REELS

- A collection of 16mm film reels made between the 1960s to 1980s documenting the activities of various Palestinian liberation movements
- Found in Tokyo in 2015, thereafter restored
- *Reel No. 21 aka Restoring Solidarity* was made to reflect on the solidarity movements that protected, transported and helped these films reach Japan
- What the collection contains offers insight into some of the methods Japan's Palestine solidarity movement took in their attempts to support the Palestinian struggle both locally and internationally
- The films in the collection that were made outside of Japan feature Japanese subtitles or a Japanese voice-over



A group of approximately seven individuals, identified as members of the Red Army Faction (RAF), are posed on a rocky, sparsely vegetated hillside under a clear blue sky. They are dressed in military-style clothing, including olive green and tan uniforms, and many are wearing balaclavas or face paint to conceal their identities. The group is holding various types of firearms, including assault rifles and machine guns, in a celebratory or defiant manner. Some individuals are standing, while others are crouching or sitting on the rocks. The overall atmosphere is one of militant solidarity.

MASAO ADACHI &
KŌJI WAKAMATSU
1971, 70MIN

RED ARMY/PFLP: DECLARATION OF WORLD WAR

Content Notes: Themes of Zionism and colonialism. Repeated depictions guns + an airplane exploding. A brief clip of a corpse being carried.

This newsreel style propaganda film follows Japanese Red Army (JRA) faction and the PFLP in Lebanon as they prepare for revolution.

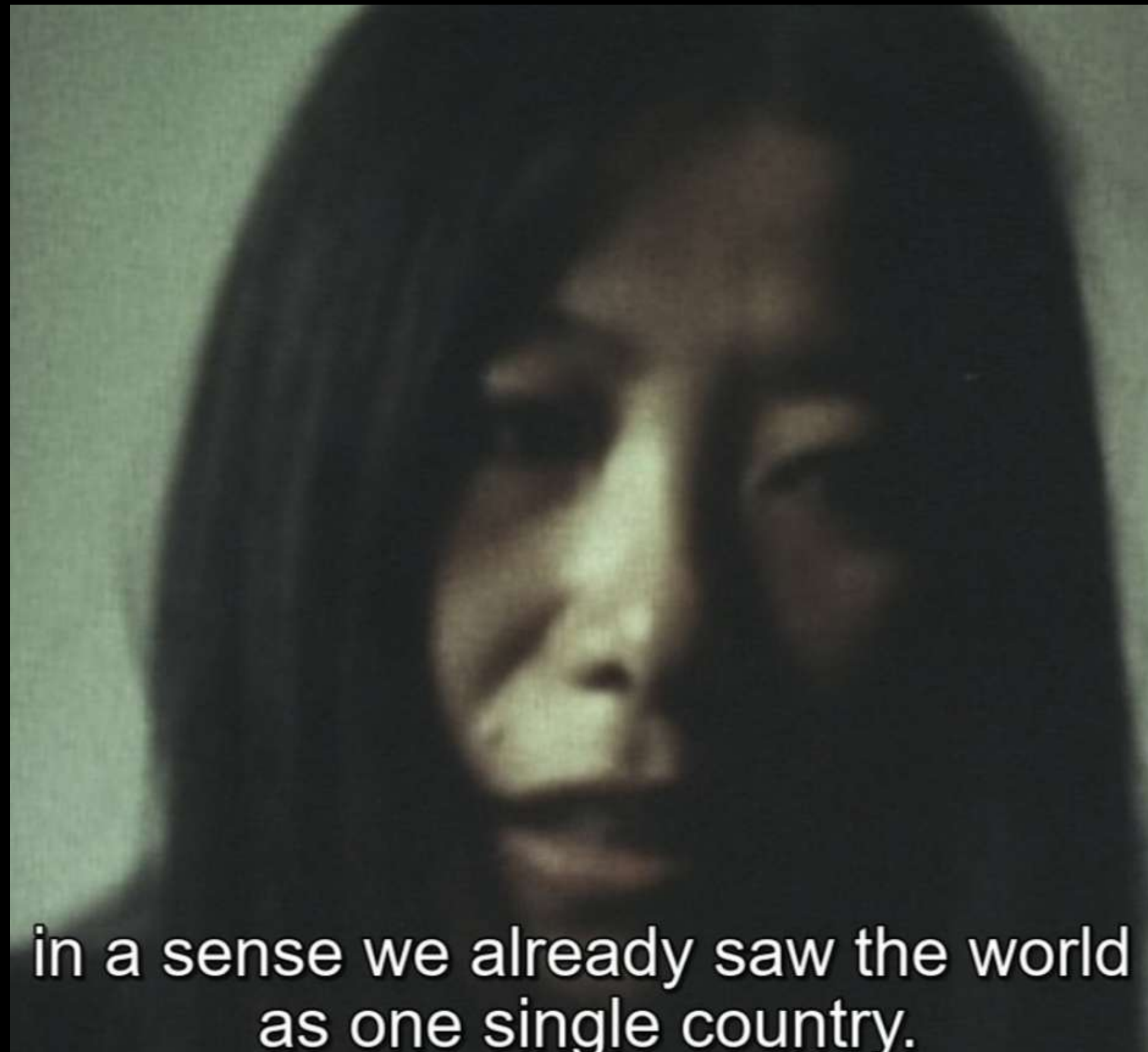
Through contact with the PFLP, members of the JRA established their activity base in the Sham.

The film is exemplar of Japanese *fukeiron*, the theory of invoking landscapes as a means to explain a place's social and political reality.

After returning to Japan, Wakamatsu's team toured the film around the country on a red-coloured 'Revolution Bus' in order to spread information and recruit others to join.



GUIDING QUESTIONS



in a sense we already saw the world
as one single country.

1. Learning from those at the forefront of the struggle then and now, how can we re-envision internationalism and solidarity?
2. The Tokyo Reels are one of many projects working to restore and work with Palestinian archives. How do we encourage new anti-imperialist art to be made?
3. What would a liberated CCA look like? Can the examples we've engaged with inspire us?

SOURCES & THANKS!

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