

HOME/ HOMELAND/ LAND

Indigenous homes are cycles of ancestral belonging
we are nature nature is home home is us
repeat

some move rocks to make homes
others build homes from rocks
while Indigenous people build homes amongst the rocks

UNDR is an invitation to an act of memory/ remembering,
you are not viewing this documentary, you are bearing
witness. As the camera sweeps across landscapes, we
see Palestine from the sky, her ancient remains, her
people farming and their places of worship. Through
this found footage, we are able to remember/ witness/
memorialise. Palestine is both simultaneously ancient and
present, historical and future. The presence of Indigenous
sovereignty and connection to country could not be more
evident than witnessing this film.

the greatest crime is to invade an Indigenous home.

you can taste when invaders corrupt your food
poison/ poisonous/ poisoned

In an act of truth telling, *Foragers* is an exploration of
Palestinian self-determination and sovereignty in action,
whilst simultaneously under the brutal ~~israeli~~ colonial
system. The film follows Palestinian foragers from the Golan
Heights, rightfully collecting the food that their country
provides for them. In an act of genocide, ~~israel~~ has placed
restrictions on the harvesting of native foods, Palestinians
caught foraging from their country now find themselves
chained to ~~israeli legal system~~. *Foragers* reminds us of how
far colonial powers will go to control Indigenous people,
creating pathways into their prison industrial complex.
In courtrooms and prisons cells, they torture Palestine
people all for the acts of indigeneity and resistance.

as if a coloniser has any right to speak about extinction
when they pray for our genocide everyday

they claim it renaming it
'israeli hummus'
'macadamia' 'bush-tucker'.

as if living creatures become property
that food is devoid of spirit
just like their actions



Archie Moore reconstructs his childhood home in
Dwelling (Adelaide Issue), inviting you to physically walk
through his childhood, as if tracing his memories. This is
just as much a story of a home you can grow up in but also
a home you create that you wished you were connected to.
This is Moore's realm, he is present in all rooms and upon all
of the surfaces, he will not be displaced from this space.
A tactile journey through memory, Moore wants you to feel
and smell his home for what is a palpable experience.

Despite being a large scale installation, Moore is able
to create intimate and even isolating spaces that allows
the memories within each room to take centre stage of
the complete experience. We are reminded that memories
are not just thoughts within our heads, but also include
smells, textures and even the longing of reconnecting/
reconnection/ connection.

racist portraits of your people
they transmit them into your home/ homeland/ land
through television screens/ screams
they invade
degrading the very fabric of your home/ homeland/ land
the beaming of hatred

colonisation is a long corridor
it is a generational journey to escape
so we carry our dead
as during their lifetime
they did not get to make it to end
through us, they will

DOMINIC GUERRERA

This essay has been commissioned for
the Wirtuti Season / Archie Moore

UNDR

KAMAL ALJAFARI

FORAGERS

JUMANA MANNA

MERCURY CINEMA, ADELAIDE

THURSDAY, 14TH NOVEMBER 2024, 6.30PM

DOCUMENTARY FILM SOCIETY
& SAMSTAG SCREENING



SAMI
STAG

