

## Document Citation

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# PALESTINE



## Chronicle of a Disappearance

**Segell Ikhtifà**

**Palestine, 1996, 88 minutes**

**Director:** Elia Suleiman

**Cast:** Ula Tabari, Elia Suleiman, Fuad Suleiman, Nazira Suleiman

**Producer/Screenplay:** Elia Suleiman **Cinematographer:** Marc André

Batinge **Editor:** Anna Ruiz **Music:** Alla, Abed Azrie, Leonard Cohen,

Natacha Atlas, Samira Saffo **Production Company:** Dhat Productions

**Distributor:** Aska Film Distribution **Sales Agent:** Fortissimo Film Sales

If Jacques Tati were a contemporary Palestinian would he have produced as confidently internationalist an observational comedy on the Holy Land?

"Elia Suleiman, a Palestinian who lived in New York, knows exile: exile is living in your own lost homeland. This director of artistic shorts went back to Israel to shoot his first feature, a witty look at the Palestinian middle class getting on as best it can without a national identity. Suleiman captures the inherent humour in his dreamy characters . . . perhaps because a people without humour have been truly dispossessed. Playing on his role as insider/outsider, Suleiman recreates small fictions out of everyday truths, coming back again and again to the stories the Holy Land holds . . .

"In Suleiman's deadpan visage and droll cinematic vision, Buster Keaton meets Chantal Ackerman; but this perfect deadpan masks profound intent. A false chronology, the film moves from a 'Personal Diary' in Nazareth where nothing happens, to a 'Political Diary' in Jerusalem, where everything moves and still nothing happens. Personal is receiving a surprise visit from the armed militia in your pyjamas; political is Suleiman's parents in their comfortable living room, asleep in front of Israeli national television, truly colonised."—Judy Bloch, San Francisco International Film Festival

"Blurring the line between documentary and fiction, the theatre of repressed violence and the gentle comedy of everyday life, *Chronicle of a Disappearance* is much more complex than it first appears. In contrast to the know-it-all journalists sitting around the American Colony hotel discussing 'why all these people hate each other,' Suleiman collects images without answers, like memories."—Deborah Young, *Variety*

**Filmography:** *Introduction to the End of an Argument* (91), *Homage by Assassination* (92)

1997 Vancouver FF