

The Other Ibrahim

אברהים האחר | إبراهيم الآخر



A film by
Yoram Ron & Reem Ghanayem

90 minutes documentary

Hebrew - Arabic - English

The Other Ibrahim is Ibrahim rescued from oblivion. A quest to reconstruct, piece by piece, the many faces of a man that History nearly erased, raises questions about the possibility of hope in the heart of the world's most burning conflict.

Short Synopsis

In a Tel Aviv café, a chance encounter reveals Ibrahim Abd El-Kader - a Palestinian citizen of Israel whose life unfolds like a puzzle. Charismatic and elusive, he moves between identities: intellectual and laborer, activist and outsider, shaped by the Nakba yet refusing to see Jews as enemies.

As the film progresses, hidden layers emerge. In his youth, Ibrahim fled Israel and resurfaced across the Arab world, later returning to reinvent himself through political activism, journalism, and rare cultural circles - but also through more shadowed paths, including drug trafficking and sophisticated bank fraud. He eventually joined the *Voice of Peace* ship, broadcasting messages of coexistence.

Filmed over a decade by Israeli director Yoram Ron and shaped by Palestinian poet Reem Ghanayem, the film becomes both portrait and investigation - tracing a fractured life and the fragile possibility of a shared future.

PRESENTATION

The whole world talks about Israel and Palestine. And yet, no one truly knows us.

No one can imagine that an Israeli Jewish filmmaker and a Muslim Palestinian female poet could come together to make a film. Not today. Not in 2026, when the very idea of sitting across from the other side has become, for most people, unthinkable.

And yet here we are, Yoram Ron, an Israeli-German filmmaker, and Reem Ghanayem, a Palestinian poet living in Israel making the portrait of an elderly Palestinian Marxist, a former star of Jewish and Arab intellectual circles, a recovering addict, a tireless peace activist, and above all one of the most singular living witnesses of the Nakba. Our three life paths seem to stand in complete opposition to one another. And yet, something binds us together: this film. And this film is Ibrahim.

Ibrahim has lived through nearly a century of Israeli-Palestinian history from a rarely told perspective: that of Palestinians who are citizens of Israel, the invisible people so seldom spoken about. His life reads like a novel. Within it lies the Nakba experienced from the inside, years of political activism, intellectual circles where Jews and Arabs still mingled, disillusionment, and a form of resistance that persists despite everything. He carries within him a memory that has never truly been filmed, because almost no one who holds that memory is still alive to speak it, along with a stubborn, almost unwavering conviction that a shared life between Jews and Palestinians is possible. That it once existed. And that it can therefore exist again.

Ibrahim may be, today, one of the last people in the world who witnessed what he witnessed from where he stood: inside Israel, inside the catastrophe, inside the long and painful aftermath. He is a witness. Perhaps the last of his kind.

I first met Ibrahim in 2015, in a café in Tel Aviv. He was wearing his bucket hat, speaking loudly about politics, his favorite subject, and, I believe, thinking even louder. I began filming our conversations without really knowing why, but I sensed that the stories he was telling me were precious. I was also interested in Ibrahim's unique critical view of Israeli society, and in his uncompromising, optimistic message - for both Jews and Muslims. Over the years, Ibrahim became a friend. And in this context, that kind of friendship is far from insignificant.

As I grew closer to Ibrahim, I met Reem Ghanayem. A Palestinian poet, translator, and activist living in Israel, she has devoted her life to Arabic and Hebrew literature and to defending the rights of Palestinians around the world. Like Ibrahim, she is both Muslim and secular, proud of her cultural heritage without making faith the core of her identity. Reem knows Ibrahim in a way that I never can. She shares with him a language, a history, and a pain.

Together, we form an unlikely filmmaking constellation: a Jewish Israeli man and a Palestinian woman, making a portrait of a man whose story neither of us can fully claim.

What binds the three of us together? That is the question this film explores. The answer is not simple. Is coexistence our slogan? Is dialogue merely our posture? In a world where hatred has become the dominant language, where extremists on both sides have hijacked the conversation, those who still believe in dialogue have become a minority. Our collaboration itself, the simple fact that we are doing this together, is something that barely exists anymore.

Perhaps that is what unites the three of us: a certain shared humanity, and a common struggle against our own respective camps.

Today, I no longer live in Israel, for political reasons. **I left a country that I felt had become ultranationalist and messianic, and moved to Germany - the homeland of my grandmother, a country that carries within it another memory of what it means for a nation to lose its moral compass.** I was able to leave. Ibrahim and Reem cannot. To be a Palestinian citizen of Israel is to live in someone else's country, without ever truly being able to leave it, nor fully belong to it. That is a reality I will never experience as an Israeli Jew.

This film is unsettling. It serves no side. It is not radical enough for some, nor patriotic enough for others. A French filmmaker told us that it was impossible to finance a film about Jewish-Arab coexistence in Israel, because it might "serve Zionist objectives." In Israel, the very same film would be accused of portraying Arabs as "too good." And for others still, our collaboration itself is seen as a betrayal.

The hope for dialogue has become a form of science fiction.

And yet, look at what is being made today about this conflict. How many films, how many projects dare to speak about hope? Almost none. In the current climate, hope has become suspect, almost taboo. This film goes there.

That is precisely why this film must exist. Ibrahim has spent his entire life believing that the Other has the right to exist. Reem fights every day to ensure that the words of Palestinian, Gazan, and allied Israeli Jewish writers can pass through the walls. And I left Israel because I no longer recognized it, yet I have not abandoned what Ibrahim taught me to see. For me, this film is also a call to the world to recognize the minority that exists in both peoples, who tirelessly strive to reach agreements and strive for a just peace.

Perhaps this film is a fragile yet necessary attempt to answer the question the whole world keeps asking without ever truly wanting to hear it: how can people live together when everything pushes them toward hatred? Ibrahim has been asking that question for nearly a century. He is still asking it.

This is Ibrahim's story. And Ibrahim himself has never stopped believing in that possibility.

Impact vision

The Other Ibrahim aims to open space for dialogue by bringing an overlooked Palestinian Israeli experience into international public discourse. Through festivals, broadcasters, educational institutions, and community screenings, the film seeks to foster conversations that move beyond polarized narratives toward a deeper understanding of shared history, memory, and coexistence. The collaboration between Jewish, Palestinian, and European creators embodies the film's central proposition: that listening across differences remains possible. By preserving Ibrahim's unique testimony for future generations, the project also contributes to safeguarding a rapidly disappearing historical memory.

DIRECTOR'S STATEMENT

In 2015, at a café in Tel Aviv, I hear Ibrahim say to a journalist:

"I know your history very well, you Jews, and especially the signs of madness behind your periodic collective suicides. This is what it looks like now - like the moment before your collective suicide."

He rolled a cigarette, drank his arak, and resumed the conversation as if nothing had happened. That was the day I knew I had to film this man.

When I first met him, Ibrahim was already a familiar figure at Café Mersand, a legendary Tel Aviv café. He would come several times a week, sit slightly apart, and observe. He spoke in fragments of his life and often found himself swept into passionate political debates. Very quickly, I understood that his voice was something rare. **Ibrahim does not merely recount his life - he brings back to life an entire vanished world.**

As a younger man, he moved among major figures of the Palestinian and Israeli bohemia such as Mahmoud Darwish, Yoram Kaniuk, Emile Habibi, and Dahlia Ravikovitch - a generation for whom literature and politics formed a single space, where Jews and Arabs could still think together. He remembers everything with extraordinary precision. Moving effortlessly from one story to another, he is a living archive of a time when poetry and art were inseparable from the fiercest political debates. **His memory is not nostalgic; it is curatorial. In many ways, he is a poet without verses, a writer without a novel, and an artist without a frame.** And yet his life carries the weight and texture of all three.

To film Ibrahim is to film a memory that no one has yet truly recorded: the memory of a world where Jews and Palestinians once lived, created, and thought together. Today, that world seems almost unimaginable. In a context where settlement expansion intensifies and war crimes have become part of daily reality, **younger generations no longer have access to this history. They can no longer imagine that Jews and Palestinians ever shared anything in common.** Ibrahim lived it. He may be one of its last living witnesses.

Today, Ibrahim lives in Taybeh, an Arab town forty kilometers from Tel Aviv. He built a family there. He has children, grandchildren, and even great-grandchildren, all living in Israel. Yet only a few kilometers from his home, on the other side of the Green Line, other members of his family live in the West Bank under an entirely different regime. In his own family geography, Ibrahim embodies what it means to be a Palestinian citizen of Israel: neither fully inside nor fully outside. **He belongs to a people divided between different legal statuses, different realities, and different histories that no longer truly speak to one another.**

I began filming our conversations without knowing exactly where they would lead. **Over the years, I realized that what was taking shape between us - a genuine friendship, in a context that makes such a friendship almost impossible - might itself be the subject of the film.** But I also knew that my perspective had its limits, tied to who I am: an Israeli Jew. There were dimensions of Ibrahim that I could not reach alone.

That is where Reem enters the film. A Palestinian poet, activist, and Israeli citizen, she has known Ibrahim for twenty-five years. **When she speaks to him in Arabic - the language of intimacy, memory, and sometimes pain - something shifts.** This linguistic transition becomes a narrative revelation of Ibrahim's multiple identities: **another Ibrahim emerges, one I could never fully access.** Between them, spaces open up that our friendship, real yet asymmetrical, could not reach: identity, transmission, and the place of women in Arab society. Ibrahim deeply believes in the power of women to bring about change, both in Israel and throughout the Arab world.

Reem acts as a catalyst. She breaks taboos, brings politics back into the intimate sphere, compels Ibrahim to name what he has long kept silent, to take a stand, to confront what he sometimes chose not to say. In her own words, she is “a witness, a provocateur, and a mirror.” Narratively, she structures the film. She opens its chapters, guiding us through the different periods of Ibrahim’s life, allowing the film to move constantly between past and present, between memory and the burning urgency of today. **Through her, the film also becomes the space where Ibrahim can formulate and leave behind his political message - a legacy for which he never had any other platform.**

Ibrahim often says:

“I am a Palestinian who does not want to live in a place where there are no Jews.”

That sentence contains the entire tension of the film. **It asserts that the Other is not merely an adversary, but a condition for one’s own existence.** Ibrahim does not identify with any religion, yet he experiences himself as deeply Muslim, proud of his heritage and culture. He rejects Islamism with the same force that he rejects radical Jewish nationalism - two forms of confinement he opposes equally. Ibrahim has never hidden who he is: a man who feels no hostility toward Jews, who lives among them in a form of human fraternity. This position is not naïve. It is political.

In his youth, Ibrahim traveled the world with a passport issued by a government that no longer existed: “The Government of All Palestine.” There is something here of an inverted embodiment of the Wandering Jew, stateless in Europe only a few decades earlier. **Did the Wandering Jew give birth to the Wandering Palestinian? Jews and Palestinians share deeply intertwined destinies shaped by exile, dispersion, and communities scattered across the world.** Ibrahim understands this better than anyone. Perhaps that is why he has never given up.

This film asks only one question - a question Ibrahim has carried his entire life: can hope survive? Not hope as a posture, nor dialogue as a slogan, but the raw, almost irrational conviction that a shared life once existed and can therefore exist again. Since October 7, 2023, that question has become almost unbearable. And that is precisely why it must be asked.

DEVELOPED SYNOPSIS

In a café in Tel Aviv, a chance encounter opens the door to the life of Ibrahim Abd El-Kader - a man who moves between worlds that rarely meet. A Palestinian citizen of Israel, Ibrahim appears at first as a sharp, charismatic storyteller: a bohemian intellectual, a political thinker, a familiar presence in cafés where conversation never ends.

But as the film unfolds, another Ibrahim slowly emerges.

Behind his disarming openness lies a life shaped by secrets, disappearances, and reinventions. At the age of twenty, he fled Israel and resurfaced across the Arab world, navigating borders both physical and invisible. Over the years, he moved through radically different lives: journalist, translator, political activist, and cultural insider - but also a man drawn into more shadowed territories. In his attempts to survive, he became involved in drug trafficking, took part in a sophisticated bank fraud operation that stretched from Israel to Europe, and lived on the margins of legality as much as ideology.

At other moments, he stood at the heart of political and cultural movements: joining leftist circles in Israel where Jews and Arabs once collaborated, working behind the scenes in media and artistic productions, and taking part in the legendary *Voice of Peace* ship - a floating radio station broadcasting messages of coexistence across a region at war.

Each revelation complicates the portrait. Each story reshapes what we think we understand. Ibrahim is never one thing - and never fully graspable.

Through his extraordinary memory and gift for storytelling, he brings back to life a largely forgotten world - a time when Jews and Arabs could still think, create, and live together. Yet his own life resists any single narrative: it is at once deeply personal and inseparable from the violent history that surrounds it.

The film moves between intimate conversations in Tel Aviv cafés and journeys across the landscapes that shaped him: lost family lands, erased villages, shifting borders, and encounters with relatives living under entirely different political realities just a few kilometers apart. As past and present intertwine, the film becomes both an investigation and a reconstruction - a search for a man whose life seems to slip away even as he tells it.

At the heart of the film are its two writers, whose perspectives shape what can be seen - and what remains out of reach. Yoram Ron, an Israeli Jewish filmmaker, began filming Ibrahim after meeting him by chance, documenting their conversations over more than a decade. Reem Ghanayem, a Palestinian poet and activist and a citizen of Israel, has known Ibrahim for many years and brings an intimacy of language, history, and cultural understanding that reveals sides of him inaccessible to Yoram alone.

Their collaboration - between a Jewish Israeli man and a Palestinian woman - becomes part of the film's inquiry. Through their different relationships to Ibrahim, new layers surface: silences are broken, contradictions sharpen, and the story is constantly reinterpreted. Reem challenges him, pushing him to confront what he has long left unsaid, while Yoram's camera captures the fragile, unlikely space of trust that has formed between them.

Ibrahim's multi-layered personality is shared by many Palestinians who are citizens of Israel, caught between two cultures, two narratives, two languages and two identities. But in Ibrahim, it reaches a rare intensity. Thanks to his phenomenal memory and his gift for storytelling, every encounter, every place, every episode of his life becomes a window onto a different facet of human existence in Israel-Palestine. At each stage of the film, just as we begin to feel we understand him, a new layer of his personality is revealed. And so, through accumulation, the portrait of an extraordinary man gradually emerges-someone living within an impossible reality.

This reconstructed portrait takes the form of a journey, beginning in the cafés of Tel Aviv, where Ibrahim thinks, speaks, and observes. Our conversations cover everything: everyday life, politics, Arab and Israeli society, Palestinians and Jews, history and religion. But as these exchanges unfold, unexpected moments also arise - throughout chance encounters and conversations we move from place to place as well as back-and-forth in time. This fragile line becomes the film's cinematic guideline, which evolves in some unexpected directions.

From our conversations emerge Ibrahim's stories: his childhood, his adolescence, his life as a young man in the Arab world and inside the Israeli bohemian scene, his years of activism, his illusions, and his acts of resistance. These fragments of life, assembled piece by piece, tell the story of a man whose trajectory reflects eighty years of relations between Palestinians and Israelis-from the Nakba to the present day, and the near-total destruction of Gaza.

The journey takes us to the places that shaped this history:

In Bnei Zion, the remains of the farm from which Ibrahim's family was expelled in 1948 now stand near villages built on land his uncle had sold in the 1930s to Jewish immigrants from Europe.

Nearby lies a beach, and the British Carmel camp - the place where, in 1947, the body of his uncle, Ali Qassem, was abandoned after his assassination by Israeli intelligence services, despite his friendship and cooperation with Jews.

In Yad Mordechai, we search for a family property abandoned in 1947, which suddenly reappeared in an exhibition at a kibbutz near the Gaza border. In Tulkarem, in the West Bank, Ibrahim reconnects with members of his family who live under a completely different regime from his own, separated by only a few kilometers yet divided by a political abyss.

In Nazareth, we meet several figures from the Israeli Communist Party, the only party in which Arabs have long worked alongside Jews. On the coastal cliffs, not far from the family farm they were forced to leave in 1948, a moving story of childhood unfolds, touching on the discovery of sexuality and the degrading treatment of women in Arab society.

In 2025, during the war with Iran, Ibrahim awaits at home for a radio call in which he was meant to advocate for the construction of missile shelters in Arab villages-whose inhabitants lack them, unlike the Jewish Israeli population. The call never comes. Ibrahim sits, facing the camera, waiting. Without a single word, this moment expresses what it means to be a Palestinian citizen of Israel. Later, in a Tel-Aviv bar, he meets by chance the woman journalist with whom he was supposed to talk, and protests...

The Other Ibrahim is not only a portrait, but a gradual unveiling - of a man, of a hidden history, and of the limits of what can be known. It asks a question that grows more urgent with every revelation: how do you tell the story of someone who has lived so many lives, across so many borders, without ever fully belonging to any of them?

And beyond that - in a reality increasingly defined by separation and hostility - can the belief in a shared life survive?

For Ibrahim, despite everything, it still does.

FEW FRAGMENTS FROM IBRAHIM'S LIFE

Around 1946 Ibrahim is about 4 years old. A slightly older girl works on the family farm; she takes him to the beach. There they see an imposing old man - a Bedouin - emerge from the water in a state of arousal. Ibrahim sees fear on the girl's face. He grabs her arm and they both run away. Near the farm, Ibrahim's older sister comes to collect him - but not her. Later, the sister will beat the girl. Ibrahim will never forgive her.

1947 A truck arrives in Taybeh. It unloads the family's belongings. No one says much. Everyone follows. A new page opens and the old one closes forever. Until he is thirteen, Ibrahim dreams every night of his happy childhood on the farm. Every morning, he wakes into the nightmare of the refugee life that awaits them.

1955 Ibrahim is fourteen. On the eve of Israeli Independence Day, he arrives alone in Tel Aviv for the first time. He eats an ice cream and slips away without paying. On Gordon Street, he meets Deborah, also fourteen. He tells her he is Arab. She does not react - no shock, no unease, no retreat. That tiny moment fractures and rebuilds his vision of the world, all at once.

1959 Ibrahim is a student at the Kibbutz Teachers' Seminary in Tel Aviv. One day, in the street, he stumbles upon wall newspapers devoted to the Eichmann trial. Photographs of the Holocaust. He stops. He reads for hours. It is the first time he truly grasps its magnitude. That evening, he vomits. He will remain ill for ten days.

1961 Ibrahim wants to leave Israel but has no exit permit. His Jewish girlfriend, Liora, helps him reach the border of Gaza, then under Egyptian control. He leaps the fence, crosses an orchard. He is arrested by Egyptian intelligence for espionage. He eventually finds work in Cairo, as a presenter for the Voice of Palestine. From there begins a life of travel: journalism in India, Afghanistan, the Middle East. In Kabul, he discovers opium for the first time.

1964 In Kuwait, Ibrahim meets Samira. She has arrived from Amman to be sold to a wealthy Kuwaiti. Ibrahim becomes attached to her. He kidnaps her - his word - and takes her with him. They will live together for many years. She becomes his wife.

1967 The Six-Day War breaks out while Ibrahim is in Kuwait. He undertakes a long journey on foot toward Taybeh, crossing a devastated region, witnessing the collapse of the Arab armies and the worsening of the Palestinian tragedy. On his arrival, he is arrested by the police and imprisoned for a year for illegal border crossing. His wife, Samira, is in Kuwait at the time, pregnant, with their children. She arrives in Israel in 1970, after first being expelled; their daughter is smuggled out secretly and granted legal status much later.

1972 Out of economic despair, Ibrahim teams up with Danny Binkin, a Jewish Israeli partner. Together, they planned and carried out a telephone fraud scheme that later became known as "the Telephone Affair" or the "phone scam." They then attempted to apply these methods abroad, until Ibrahim was betrayed by his partner.

1973 Ibrahim joins the team of the Voice of Peace - a legendary pirate radio station broadcasting music and messages of peace from a ship anchored in the Mediterranean, aimed at Israel and the Arab world. In a context of war and hatred, a voice saying something else, from the sea.

1993 Ibrahim is severely addicted to heroin. He sells the story of his bank fraud adventures to an Israeli newspaper and uses the money to enter a detox programme in Tiberias. Months of physical suffering, clouded mind, hallucinations. During his absence, his belongings are packed into boxes - photographs, notebooks, books. Time will destroy them.

2026 Ibrahim visits his sister in the West Bank. At a checkpoint, an IDF soldier watches him. Ibrahim reaches into his shirt pocket for his ID. The soldier suspects he is reaching for a weapon. Ibrahim is too old, too slow. He nearly gets shot.

CONTEXTUAL NOTES

The Nakba (“the catastrophe”) refers to the tragedy experienced by Palestinians in 1948, when around 750,000 people became refugees during the creation of the State of Israel. Some of them remained and continued to live alongside Jews. These Palestinians, now citizens of Israel, represent about 20% of the country’s population today-predominantly Muslim, with a Christian minority of around 7%. In Israel, they are generally referred to as “Israeli Arabs”; Palestinians in the West Bank and Gaza-who often share close family ties with them-refer to them as “the Palestinians of ’48.”

Their history remains largely unknown, both in Israel and in the rest of the world. Acknowledging the immense price paid by this population during the 1948 war is something Israeli society is not ready to confront. Fear of the “Palestinians of ’48” remains widespread-often without real foundation. In contact with Ibrahim, that fear begins to fade. His demands are far less threatening than many Israelis imagine.

Ibrahim’s communism reflects a broader trend within the generation of ’48. Many of them turned toward communism - initially in partnership with Jewish communists, and later largely without them. This political current, founded on a vision of fraternity between the two peoples, continues even today to resonate with a large part of the Arab public, within an Israel that is increasingly divided and polarized.

PROJECT STATUS

Directorial Approach

The film is structured around two complementary narrative layers:

- The first consists of approximately 30 hours of footage shot between 2015 and 2026, during around fifteen encounters with Ibrahim. Captured over the course of a relationship of trust built over ten years, these images form an intimate and evolving archive. They document Ibrahim’s voice in its continuity, its variations, and its anchoring in the present.
- The second layer is yet to be filmed. It will take the form of a journey with Ibrahim and Reem through the key locations of his story. This journey will form the backbone of the film: a movement both geographical and temporal, linking past and present. From Tel Aviv to Taybeh, from Bnei Zion to Tulkarem, to the hot springs of Hamat Gader, and potentially to New York, this journey will bring forth Ibrahim’s stories through direct engagement with the places themselves. The confrontation between memory and contemporary reality will be at the heart of the film’s visual and narrative approach.

Memory and Image

Ibrahim possesses almost no personal archives: photographs, notebooks, and documents have disappeared over the course of his life. The film will turn this absence into narrative material. It will involve searching for traces - in places, among relatives, and within public archives-while also embracing what cannot be recovered. These gaps will fully contribute to the narrative, as a fragmented memory that is reassembled through the present.

Sound and Music

The constant movement between Arabic and Hebrew constitutes an essential dimension of the film. It reflects the complexity of Ibrahim's identity and the space in which he exists.

The soundtrack will weave together several layers:

- voices and languages: English, Hebrew, and Arabic;
- classical Arabic music, particularly that of Oum Kalthoum;
- contemporary compositions from the Palestinian and Israeli scenes, such as Trio Joubran, DAM, Firqat Alnoor, and the Arab-Jewish Orchestra.

An original score will extend this circulation between cultures and time periods.

Production

Given the subject and positioning of the film, no Israeli state funding is being sought. The project is carried by a European production: Michel Zana (Blue Train Films) and Titus Kreyenberg (Unafilm).

This framework reflects both the director's situation - now based in Germany - and the intention to ensure the film's independence from the parties involved in the conflict. It also allows the project to be positioned within an international circulation.

Film sketch of the Other Ibrahim's trailer: <https://vimeo.com/manage/videos/1189401443>
Password: Ibrahim2026

List of scenes that appear in the 10 minute trailer:

0:05 Ibrahim, Reem and Yoram in a Zoom call from April 2026, about the missiles from Iran and the political situation

0:24 Ibrahim in his garden, Taybeh, 2023

0:40 First shooting, Ibrahim & Yoram in Mersand Café, 2015

1:46 Ibrahim & Reem in a café near Taybeh, 2025

2:43 Reem reads a poem by a young girl from Gaza (from The Book of Wills), 2025

2:53 Ibrahim and Yoram on the way to Kibboutz Yad Mordechai, 2016

3:16 In Yad Mordechai, Ibrahim talks during the opening of an exhibition about the property taken from the farm, where he and his family were expelled in 1948 (2016)

4:29 Ibrahim visits the place where his family's farm was located until 1948 (2017)

6:32 Ibrahim at his home in Taybeh, 2023

6:56 Ibrahim talking with people in a Tel-Aviv bar, January 2026

7:35 Ibrahim, Reem and Yoram in a Zoom call from April 2026, about a French filmmaker's feedback

About the authors and the producers

Yoram Ron is a filmmaker and educator. Until 2025, he was based in Tel Aviv, before leaving Israel to settle in Germany, for deeply political reasons. The ultranationalist evolution of the Israeli state, the continuation and intensification of colonization in the West Bank, as well as the constant shrinking of spaces for dialogue and dissent led him to make this decision. For many years, he was active in peace initiatives involving joint efforts between Palestinians and Jews, convinced of the need to make known the reality experienced by Palestinian citizens of Israel or those living in the West Bank or Gaza, which is largely absent from dominant narratives.

Trained in philosophy (University of Nanterre, Hebrew University of Jerusalem) and film studies (Tel Aviv University), Yoram has been developing for over fifteen years a body of work situated at the crossroads of film essay, documentary, and experimental video. His films explore both major intellectual figures such as Emmanuel Levinas and Walter Benjamin, and marginal or invisible trajectories, particularly those of Holocaust survivors and Palestinians living in Israel. Among his films are *The Absent God* (2014) and *Aloumim* (2008).

Alongside his creative work, Yoram has taught philosophy, video, and cinema at several Israeli institutions, notably at Tel Aviv University and Shenkar College. He has regularly collaborated with museums, media, and NGOs in the context of cultural and educational projects. He also works as a researcher on documentary projects, video editor, and producer.

His meeting with Ibrahim in 2015 marked a decisive turning point, profoundly transforming both his worldview and his work. For nearly ten years, he has been filming their relationship, convinced that Ibrahim's singular journey constitutes an essential entry point into the intimate and political history of the Israeli-Palestinian space.

Some of Yoram's previous films:

Absent God - Emmanuel Levinas and the Humanism of the Other 2014 - An essay film on the philosophy of Emmanuel Levinas, a point of junction between Western and Jewish thought. Link: <https://vimeo.com/102957671> Password: Levinas2014

Money 2009 - An experimental short film about the employment of Arab women in Galilee. First prize in the One-Shot competition at the Docaviv-Galilee festival. Link: <https://youtu.be/CprMKC3HeeQ>

Disaster and Dream 2024 - A short documentary, commissioned by the Gutman Museum of Art in Tel-Aviv, on the Messianic dimension of Zionism and the construction of the Third Temple. Link: <https://vimeo.com/1190903114?share=copy&fl=sv&fe=ci> Password: Masada2014

The New Angel (work in progress) a documentary on Walter Benjamin . Link to trailer: <https://vimeo.com/677445184?share=copy&fl=sv&fe=ci> Password: Benjamin22

Reem Ghanayem is a Palestinian poet and translator. She is also a researcher specializing in Arabic and English literature. She is the author of two poetry collections, *Mag*, *A Life of Exiles and Prophecies: Self Portraits*, which explore themes of exile, identity, and transmission. For Reem, language is both a tool and an artistic medium. She makes literature a space of resistance in the face of violence suffered by Palestinians in Gaza, the West Bank, and Israel.

In this documentary, Reem's presence is central. She brings a Palestinian perspective that accompanies Ibrahim and allows him to formulate and transmit a legacy that is both political and artistic. Her work on language, translation, and transmission helps inscribe his narrative in a collective memory and extend its reach. Through her voice, the film also highlights the experience of the Palestinians of 1948, often absent from dominant narratives.

Reem is engaged in numerous literary and artistic projects with writers from Gaza, working to circulate their texts beyond borders and languages. She has notably translated from Arabic to Hebrew the poetry collection of Gazan poet Husam Maarouf and organizes public readings of Palestinian poetry for Israeli audiences, making translation and performance tools for dialogue and confrontation.

"To write a will under siege is not surrender - it's defiance. It says: I existed. I felt. I belonged. I am not yours to erase." - Reem Ghanayem.

In 2024, she published *Book of Wills* in Arabic, a collective project bringing together eighteen Palestinian writers from Gaza, each writing their own will from within the enclave. Conceived as a testimony to the human cost of the war, four of the eighteen writers were killed, along with members of their families, under Israeli bombardment before the book's publication. English and Hebrew editions are planned for March 2026.

Examples of Reem Ghanayem's publications:

Book of Wills:

<https://www.haaretz.com/israel-news/2024-09-28/ty-article-magazine/.highlight/the-heartbreaking-final-testimonies-of-gazan-writers-and-poets/00000192-310e-dc91-a1df-bf8eec790000>

"Literature from Gaza", joint writing project by Husam Maarouf and Reem Ghanayem:

<https://agencemediapalestine.fr/wp-content/uploads/2025/07/Poetry-from-Gaza.pdf>

Camille Padet-Allely is a writer and documentary creator fascinated by questions of memory and identity, which shape how we define ourselves today. She is especially drawn to grey zones, lives that resist stereotypes, fixed categories, and simplified narratives. Exile, transmission, and belonging are at the core of her work, as well as long-term collaborations with researchers and people from the academic world, whose approaches nourish her storytelling.

Trained in history and political science, she completed my master's degree between Russia and France, focusing on political media and narrative power. She began her career in cultural diplomacy before moving to Israel/Palestine to work with the French Embassy's cultural services, an experience that became a turning point toward writing and developing documentary projects rooted in lived experience, intimacy, and political complexity. She has lived and worked across several countries and speaks French, English, Russian, and Hebrew.

Her position as a French co-writer and producer of *The Other Ibrahim* creates a third space within the project. It enables a collective, three-voiced writing process that is both rare and demanding at a time when Israeli-Palestinian collaborations have become increasingly difficult. This shared authorship is itself an artistic and political gesture: a space where different memories and narratives can confront one another without being flattened or prematurely reconciled.

Michel Zana / BLUE TRAIN FILMS

Founded in 2017 by **Michel Zana**, Blue Train Films is dedicated to promoting socially engaged cinema and supporting emerging talents in both fiction and documentary filmmaking. Among the company's first productions were *Only Silence* (*Seul le silence*, 2017), a short film by Lebanese director Katia Jarjoura about the journey of a Syrian refugee in France, and *Sudan, Remember Us* (*Soudan, Souviens-toi*), a feature documentary by Hind Meddeb selected at the Venice Days in 2024, at Toronto International Film Festival, at International Documentary Film Festival Amsterdam, and subsequently presented at numerous international festivals.

Michel Zana began his career in Los Angeles after studying filmmaking at the École Supérieure d'Études Cinématographiques (ESEC) in Paris. From 1988 to 1996, he worked successively as a production assistant, casting director, and production manager. Upon returning to France, he became executive producer on creative television documentaries for Artline Films and SZ Productions. In 2003, he joined Sophie Dulac at Dulac Productions and co-founded Dulac Distribution the same year. As Director of Dulac Productions and Dulac Distribution, he has (co-)produced more than 20 feature films and distributed over 180 films theatrically.

Blue Train Films is currently developing three feature documentaries: *Stray Bullets* (*À balles perdues*) by Djanis Bouzyani (France), *Akerman, The City of Lost* by Michale Boganim (France, Belgium, Palestine), and *Reclaiming Time* by Fuad Hindieh (France, Palestine). At the same time, the company is developing three fiction feature films: *I Killed John Sutter* (*J'ai tué John Sutter*) by Philippe Ramos (France), the first feature film by Katia Jarjoura, *Hijacking Beirut* (*Braquer Beyrouth*) (France, Lebanon, Norway), and *Ordinary Madness* (*La folie ordinaire*) by Rafi Pitts (France, Germany). The company is also developing Fuad Hindieh's first fiction short film, *The Poster* (*Le Poster*) (France, Palestine).

IN DEVELOPMENT

- *I Killed John Sutter* by Philippe Ramos
- *Hijacking Beirut* by Katia Jarjoura, co-written by Jihane Chouaib
- *Akerman, The City of Lost* by Michale Boganim (documentary)
- *Stray Bullets* by Djanis Bouzyani (documentary)
- *Ordinary Madness* by Rafi Pitts
- *The Poster* by Fuad Hindieh, co-written by Nadine Naous (fiction short film)
- *Reclaiming Time* by Fuad Hindieh (documentary)

PRODUCER'S FILMOGRAPHY

- *Sudan, Remember Us* by Hind Meddeb (2024)
- *Les Échappées* by Katia Jarjoura (2022)
- *Young Solitude* (*Premières Solitudes*) by Claire Simon (2018)
- *The Human Particle* by Semih Kaplanoğlu (2018)
- *3 Days in Quiberon* by Emily Atef (2018)

- *Only Silence (Seul le silence)* by Katia Jarjoura (2017)
- *The Order of Things (L'Ordre des choses)* by Andrea Segre (2017)
- *Ana, Mon Amour* by Călin Peter Netzer (2017)
- *Maria and the Spider (Maria y el Araña)* by María Victoria Menis (2013)
- *Hannah Arendt* by Margarethe von Trotta (2012)
- *Last Days in Jerusalem (Derniers jours à Jérusalem)* by Tawfik Abu Wael (2011)
- *Jeanne Captive* by Philippe Ramos (2011)
- *Infiltration* by Dover Kosashvili (2010)
- *Lenny and the Kids* by Josh Safdie and Benny Safdie (2009)
- *The Dark Room* by María Victoria Menis (2008)
- *Nowhere Promised Land (Nulle part terre promise)* by Emmanuel Finkiel (2008)
- *The Band's Visit (La visite de la fanfare)* by Eran Kolirin (2007)
- *The Question Human (La Question humaine)* by Nicolas Klotz (2007)
- *El Cielito* by María Victoria Menis (2004)
- *In Those Days, Love (En ce temps-là, l'amour)* by Irène Jouannet (2002)

Titus Kreyenberg / unafilm

Titus Kreyenberg worked as an executive producer for film and television for many years before he founded his own production company unafilm in 2004. The company has produced and co-produced well over 30 films that compete in A-festivals around the world, Berlinale, Cannes, Toronto, Locarno, IDFA among them. In 2013 *Heli* won the award for Best Director in competition in Cannes. 2014 *Bridges of Sarajevo* was shown in the Sélection Officelle in Cannes. *I am not a Witch* premiered at Director's Fortnight and the 2019 Berlinale showed 4 films produced by unafilm. After the pandemic-related upheaval of the past few years, unafilm is once again present at various national and international festivals, as well as in the cinema, with *A Woman* by Jeanine Meerapfel and the Ecuadorian feature film »La Piel Pulpo«

Over the years unafilm has grown into one of Germany's most respected independent production houses, known internationally for producing feature films, documentaries and series that are straightforward in subject matter and artistically ambitious in their realisation.

We work at the intersection of author driven cinema and broad artistic ambition, collaborating with filmmakers whose voices are distinctive and whose stories matter. unafilm's films have screened at A-list festivals around the world, including Berlinale, Cannes, Toronto, Locarno and IDFA, and have reached audiences across continents.

Present in both Cologne and Berlin, unafilm produces works that are both nationally rooted and globally relevant.

Unafilm is committed to sustainable production practices and pledges to produce its films in an environmentally respectful manner, following the ecological guidelines promoted by the German Produzentenverband and other industry standards.