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The Atkin Paper Series

# An Artistic Intifada: Young Palestinian Women's Non-Violent Resistance through Art

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Jana Boulus  
ICSR Atkin Fellow

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# About the Atkin Paper Series

Thanks to the generosity of the *Atkin Foundation*, the *International Centre for the Study of Radicalisation and Political Violence (ICSR)* offers young leaders from Israel and the Arab world the opportunity to come to London for a period of four months. The purpose of the fellowship is to provide young leaders from Israel and the Arab world with an opportunity to develop their ideas on how to further peace and understanding in the Middle East through research, debate and constructive dialogue in a neutral political environment. The end result is a policy paper that will provide a deeper understanding and a new perspective on a specific topic or event.

## Author

Jana Boulus joined ICSR as the Spring 2015 Atkin Fellow. A Palestinian citizen of Israel (Arab of '48), Jana was born and raised in East Jerusalem. She obtained her BA from Haifa University with a double degree in English Literature and General Fine Arts and then her MSc from the University of Edinburgh in English Literature and Modernity with a dissertation focused on feminism and Arab women writers. Jana has worked in the Video Department of B'Tselem, the Israel/Palestine Office of Human Rights Watch, and has been a Counsellor at Seeds of Peace. Her latest engagement was with Adalah (The Legal Center for Arab Minority Rights in Israel), as a Resource Development and International Advocacy Coordinator. Jana has a passion for photography ([www.janaboulus.com](http://www.janaboulus.com)) and is the youngest artist to win the prestigious SIP scholarship, awarded annually to only three art students in the country. She has taken part in international and local exhibitions, including Haifa Museum's "New Ideals" exhibition featuring woman artists from the region.

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THE INTERNATIONAL  
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OF RADICALISATION AND  
POLITICAL VIOLENCE



**W**hen I was in middle school my mother gave me an old camera she had lying around the house so I could take photos on my school zoo trip. I awkwardly walked onto the bus alongside my other classmates carrying this bulky silver film camera in my bag. It was nothing fancy and I had no idea how to use it. As we walked into the zoo, I stumbled from cage to cage as I carelessly and enthusiastically started taking photos of the animals around me, humans included. By the end of the day, I was infatuated with this machine. I felt like it had given me superpowers. On numerous occasions I had wanted to express what I loved, what I found beauty in, what I found art in, and suddenly I could do this without uttering a word. As an Arab of '48<sup>1</sup> Palestinian teenager it was liberating. It was so simple: point and shoot and *voilà!* I was colouring with natural light. I went home and started taking photographs of myself. I had no expectations, but the actress in me became alive and I found that I could be very vocal without saying a word. I found it easy and therapeutic. At that moment, I had found what art meant to me.

Twelve years later, I no longer find it as easy but it is still just as liberating. Through the years my cameras changed, but my style seldom did. I evolved early on to know what kind of photography I liked and what kind I disliked. Artistically, neither animals nor landscapes were of interest to me. I have always felt that the beauty of both is extremely hard for me to capture because they epitomize the grandeur of our world – a photograph I would shoot would be too minimal for their beauty. They needed to be witnessed and lived, and no photograph can capture the natural feeling they originally provide.

With humans it was easier: I could capture a look, a move, a smile, seizing the essence of what it meant to be me, or anyone else. I could relate to the people I photographed. Just as a literary novel would transport me into a different world and allow me to live the characters' lives for a fleeting moment, I felt I could do the same with my photographs. So I acted, staged, dressed up, scribbled on my body, and shot photographs to express my love, anger, hatred, sexuality, and poetry. Meanwhile, I also captured other people's acting, staging, drawings, dress, and scribbles – spontaneously and through the stage. The power my photographs gave me was infinite. I could provide other people with many different emotional faces that could mirror their own. I presented self-portraits in which other people could experience what I was feeling and see themselves in what I was saying. I felt it gave them a sense of connectivity, understanding, and reflectiveness. Most important, it

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1 In 1948, when most Palestinians fled, some refused to leave their homes and stayed on their lands, forcefully becoming part of the State of Israel. Those Palestinians still living within the 1967 borders are now called Arabs of '48, or Palestinian citizens of Israel. So I am an ethnically Christian, Palestinian woman with an Israeli passport – a minority within a minority. I have lived most of my life 70 metres to the west of Israel's separation wall in Jerusalem, and 70 metres to the east of the Al-Ram checkpoint.

gave me a sense of openness to the world and I felt like I was unmasking who I really was without having to fight to be understood through my words. It helped me grow stronger and gave me the power to stand up to what I thought was wrong, in a beautiful and organic way.

Being a female Arab living in Israel, it was not easy to express emotions, especially those of politics and sexuality. Whether it was fear of culture-shaming or political angst, it was always difficult to say what was on my mind without being judged. My photographs gave me that outlet, and in turn I felt like it provided others with the same outlet because it was engaging and human. I took self-portraits that displayed my feelings about female sexuality in my culture, about political issues, about love, about my dreams. They were very controversial, and that excited me and fuelled me. I started making friends with other Palestinian artists living in Israel, Palestine, and the diaspora who were doing the same. That creative world made me feel powerful: we were standing up to the Israeli occupation, its side effects, racism, and the patriarchy of our own societies through art. And in our online world, it was easy to share our work with others from around the world, which in turn allowed us to expose our issues to the outside in a beautiful, non-violent way, and resist the injustices of our world through our work.

I am especially fond of women in my culture who use their art to voice their fears. I can relate to them and feel like I belong with them. Palestinian women always find a way to resist simply by existing and creating. Whether it is through traditional embroidery, photography, painting, sculpting, spoken word, drawing, writing, acting, singing, directing, or installation – they find a way to be heard and seen. These women create, and creation is vital because it verifies you exist and will be heard. Palestinian art culture is still growing and has become a dominant form of resistance to the Israeli occupation.

I have chosen to acknowledge the beautiful artistic ways some Palestinian women choose to resist the occupation and use it to push through the boundaries of a Palestinian patriarchal/occupied society. I use this term to denote a society built on a universal and imprecise structure in which men have more power than women and the position of power is generally male-dominated (or seems as such), in addition to being physically occupied, or having the psychological repercussions of a historical occupation of one's land.

Having lived outside the region, I often feel like there are not enough people who are familiar with how many non-violent resistance movements exist in Palestine. As a Palestinian woman who longs to see peace in her country and justice for her people, these movements are the key to ending the occupation and understanding the true effects it has on the region, as well as addressing many female-related issues. These procured Arab feminist artists use their talents to vocalize issues existing in their communities by portraying the suffering and problems caused by the occupation and a macho society, whether directly or indirectly.

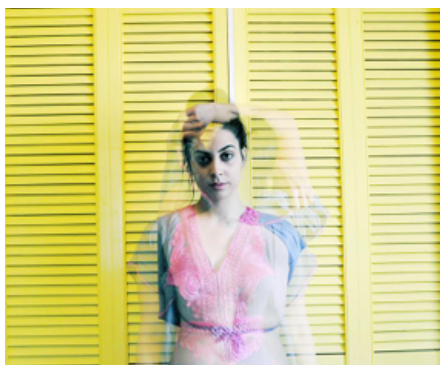
It is vital to be aware of, talk, exhibit, and publish the works of these women of Palestinian descent and retain various stories resulting from the Israeli occupation.

The more their art becomes public, the bigger the platform is for them to assist the resistance through their artistic expressions. The more art that is exposed, the more issues – political and patriarchal – the artists can address in public, revealing daily Palestinian struggles that are often not portrayed by both the international and local media. These visual representations play an equal part to the academic work written about the occupation, because they expose a truer and rawer image of the realities of our world and help expose and fight injustice.



Jana Boulus, *Self-Portraits*

**Above left:** 'Shal7une Sha3bi', self-portrait depicting the frustrations of the Palestinian people with their governmental representation; Arabic text reads 'undress me from my people'.



**Above right:** 'Shu Fee Ta7et?', self-portrait of a woman in traditional Palestinian abaya undressing to her underwear, depicting the often hypocritical patriarchal society which frequently over-sexualizes as well as oppresses its women.

'Shal7une Sha3bi' was shot after feeling a lot of frustration towards Arab nations and specifically the Palestinian leadership with regards to the Palestinian cause. Depicting myself as distressed and removing my Palestinian keffiyeh which is strangling my neck, represents my feelings at that time of wanting to rid myself of my own people and 'leaders', as I felt choked and misrepresented – like Palestinians and other Arabs are suffering while the leaders are failing at their job or choosing to not act at all. 'Shu Fee Ta7et?' is a stab at an often male-dominated culture in which sex is not a publically welcomed topic of discussion and women are simultaneously over-sexualized and shamed when they choose to be sexual in any nature. My attempt to undress myself from my cultural dress and asking, 'What is underneath my dress?' is sarcastic and denotes the idea that all women have the same anatomy underneath their clothes, and can love their bodies and be sexual beings, regardless of how they are dressed and where they come from.

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**A**s in all traditionally patriarchal societies, I often feel that to some extent Arab culture has defined the role of women as that of caretakers for their families, whereas men have the responsibility of protecting and providing for the women in their family. In Palestine, through a constantly evolving occupied world, this has become less imperative. Many women, especially after the second intifada ended in 2005, became more involved in the workforce. However, gender roles portrayed in textbooks (both in the East and the West) are prejudiced to this day: women are commonly depicted as teachers or nurses, or in some kind of home-economics-related role. Men are portrayed as manual laborers, technicians, doctors, and engineers. The emphasis of both gender roles depicting the patriarchal norm of today's society has become, in many cases, an extension of their traditional domestic roles.

However, the second intifada showed Palestinian women in a different light. Even though I find that Western society and media like to depict Palestinian women, and Arab women in general, as overwhelmingly oppressed, the fact remains that these contrived thoughts in Western society have solely benefited them and their standards, and have rarely ever been truly linked to the realities of Arab culture. As Suha Sabbagh writes in the introduction to her book *Arab Women: Between Defiance and Restraint*:

*Through Western eyes, Arab women are perceived in popular culture as docile, male-dominated, speechless, veiled, secluded, subdued, and unidentifiable beings. This situation has been slowly changing in academic studies, where the tendency was to focus on what one academic woman has defined as the 'hot spots' of anthropological research on Arab women, the exaggerated emphasis on all that makes Arab women different: honor killings, female circumcision, cousin marriage, the harem, and the renewed obsession with the veil. The image that most Westerners have of Arab women is a stereotypical image that has little to do with the lives of real Arab women; no Arab woman I know recognizes herself in it. (Sabbagh, xi)*

Throughout history, Palestinian women have always been contributors to the struggle against the occupation. In the second intifada, female and male traditional roles became less distinct as many fathers, sons, and husbands were jailed or deceased. Palestinian women were forced to work and contribute to the livelihoods of their family. Palestinian women of all ages and social classes were participating in marches, demonstrations, and army confrontations, and served as human shields between their youth and soldiers. They were injured and killed just like men. They took care of their families, visited their jailed loved ones, and sold produce in the

markets to make money. They formed embroidery circles and insisted on keeping the cultural arts alive. They attended political events and formed many women's organizations, and through this were able to put their issues on the agenda. Because of the uprising, women had a stronger voice; they strengthened their role in the family, often had control over money, and had more authority over the decisions of their children (Sabbagh, *Palestinian Women of Gaza and the West Bank*).

However, this surge in confidence and societal status did not last. After the second intifada ended, the women were not able to secure a permanent leadership role with regards to the national struggle, and their power has since decreased. However, in a world where Palestinian culture, land, language, and history are constantly being threatened, the role of the Palestinian artist has become increasingly vital and transformed into that of the preserver. Since the arts in today's Arab patriarchal society have been perceived as more of a female occupancy, Palestinian women are regaining the control that was previously lost by taking over the arts field and transforming it into a form of resistance, as they did during the second intifada, but now through different means. This is the atmosphere that I grew up within and felt was a fundamental component of the resistance.



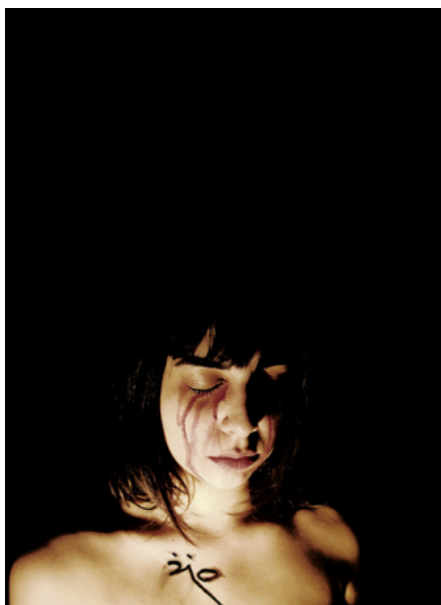
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**T**hroughout most of my childhood I knew my father as a heroic figure. He was a lawyer and represented Palestinian political prisoners in Israeli courts – often without pay. He was constantly yelling through the phone in both Hebrew and Arabic to law enforcement figures. He was often away on business, giving interviews on TV, or having clients over who were always so thankful. I would frequently ride in his car and find his black cloak (the Israeli lawyer's official court attire) and felt like it was his superhero cape, which gave him special powers that could protect people. So I grew up feeling as though it was a moral obligation for me to represent people in my community who lacked representation. Although I still love the law and will one day pursue it professionally, for now I have found an alternative way to represent people.



Jana Boulus, *Self-Portraits*

**Above left:** 'Miss Palestine', a visual stab at western culture and its many trivial obsessions/ the representation of Palestine in petty matters/ a provoking idea for a patriarchal society.



**Above right:** 'Bleeding Gaza', a simplistic reflection of many people's feelings in the many brutal wars on Gaza, which cause so much bloodshed and shedding of tears.



**Above:** 'Blur', a self-portrait depicting the disconnect between the ordinary Palestinian individual and the Israeli soldier.

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I take photos that represent a lot of issues and feelings regarding my culture, my society, my history, and my gender. My *Self-Portraits* series is an ongoing project that I started several years ago. I use it as a tool for me to speak freely on issues that I feel vulnerable speaking about in public through other means. Being cautious, I have used provocative images of myself alone and with others to denote political angst, sexual frustrations, and emotional vulnerability. By creating a lasting image of a certain sentiment, I have the power to give other people a relatable expression through an image – one that will hopefully help others by creating a visually pertinent solution to their concerns.

Speaking personally to many Palestinian artists, as well as reading about them, I have learned that they almost exclusively believe the art they are creating is a form of perseverance or resistance. Samar and Nadya Hazboun are two strong Palestinian sisters and successful artists, whose work preserves Palestinian culture in different ways. Nadya, who goes by the professional name of Nadya Hazbounova, is a fashion designer who uses old Palestinian poetry and embroidery in designing trendy clothes and jewellery that are stylish and relevant both locally and internationally. In a discussion we were having, she told me, 'Fashion for me is a very important medium. Apart from expressing a person's personality, fashion can express deeper things about them, like their identity and beliefs. My work is aimed at preserving our heritage and proudly expressing our identity.' Nadya's work has given young

Palestinians a chance to proudly wear Palestinian-made clothing and simultaneously represent parts of their culture through their wardrobe.

Although Nadya's work is not considered a part of the visual arts per se, it is, in my opinion, just as important with regards to the preservation and resistance of Palestinian culture through a form of artistic expression – especially as in Palestine, embroidery has always been a vital part of our society. Embroidery, a form of fashion, has had multiple imperative assets for Palestinian women throughout history: business venture, hobby, artistic expression, cultural preservation, and tribal representation. Nadya's work aims to carry on the tradition of all these aspects of the Palestinian female culture through her clothing. She has become a beacon in which Palestinian art, culture and history flourishes. She beautifully states:

*Our story is that of a strong olive tree that declines to be uprooted, and this is the story we are here to tell. Much art in the past has focused on asking people from the world to help us, to save us – and yet no one ever came, and no one ever will. We need to tell the world we are here to stay, we need to tell them why, and we need to tell them where we came from, so they understand where we are going. And these are the words I wish my work speaks. The West draws the Arab woman as a weak submissive creature who is usually portrayed as a victim. I believe Arab women are strong, they are amazing mothers and inspirational leaders, they can set a unique example of persistence and strength. My work,*



**Left:** Nadya Hazbunova's 'Fingerprint T-Shirt'. Arabic text from the famous poem of the celebrated Palestinian poet Mahmoud Darwish; title translates to: 'Write it down, I am an Arab'.

*clothing, and messages show who we are – as Palestinian women on a smaller scale, and Arab women on a larger scale. I believe we can make a difference by only using new methods and mediums. The world is overfed with the media. People are used to being served well-tailored ideas and messages forced onto them through various channels. In many cases unfortunately, people have lost the ability or will to analyse and think through these messages, and started trusting, believing and accepting those opinions without filtering the information served to them. And this is where I believe the necessity comes in to speak to people through things close to them, such as art and fashion. People will actually start researching, thinking and contemplating, and maybe we will thereby break a pattern and build a new understanding.*

Samar Hazboun, who is a renowned photographer, has published important works documenting various aspects of Palestinian women's lives, as well as other Palestinian struggles. Samar's intention, among other things, is to create a platform for people to tell their stories and to raise awareness of their struggles:

*Growing up in Palestine makes it inevitable to have politics in some form in your life. It becomes like second nature. I don't even think we as Palestinians pause to think about it. It's something you're born with. Seeing injustices on a daily basis and not being able to do anything about it creates a burning urge to express it somehow. It's a form of therapy for me; a way for me to say that I stood up in the face of injustice. I think Palestinian art in general challenges the whole existence of the occupation and the claim that Israel is a democracy. When you're oppressing a people, the last thing you want is for them to become creative, to have time to even think about what is happening to them, and even worse to go abroad and exhibit that work for the public. It intimidates Zionists, as it is a language that communicates well with the West, which is something the occupation hopes we don't do. Our image, in their view, needs to remain that of a terrorist – backward and uncivilized beings – and not of artists creating beautifully and peacefully.*

Samar, like other Palestinian female artists, has the advantage of being a woman in a male-dominated society. She is able to acknowledge issues that would be impossible for men to expose, and in return women respond to her. Her visual approach to subjects previously written about academically has given her the platform to represent Palestinians from all walks of life and expose political and non-political issues:

*My work is very feminine and intimate; even in my documentary work I'm covering topics that in most cases only women have access to, as I go into the domestic sphere and cover issues related to women, which generally men don't have much access to. I don't really think about being a woman when I work. When*

*I'm working I simply become something of no gender, but my agenda to portray women's issues remains dominant in my work.*

In an interview she gave to the online magazine *Muftah*, Samar said, 'I realized that, in order to get a complete and accurate story about Palestinian women, we had to speak and represent ourselves. As with any other society, Palestinian women are housewives, doctors, mothers, lawyers, students, Christian, Muslim, etc. Very often

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**Above and below left:**

Samar Hazboun,  
*Palestinian Women  
Project*. A visual project  
combining photography  
and interviews in search  
of answers to questions  
regarding the life, status  
and situation of women  
in Palestine today.



the media tends to forget this reality and focuses only on one group, marginalizing the rest.'

The art that is continually being produced by Palestinian artists like Samar, whether in the form of music, theatre, or visual artistry, is redefining the Palestinian image within the media. This is a significant step within our struggle for peace and equality because it creates a different and more difficult world for Israeli society to contend with, since art is hard to destroy or shun.

Many upcoming artists in Palestine choose to pursue other careers alongside their artistic hobbies and have been using social media to share their art. Lina Abo Jaradeh, a 20-year-old Palestinian born and raised in Jordan, has a very active Facebook art page where she displays her work for her growing fan base. Lina, who belongs to a vast group of young Palestinians who have never visited their homeland,



**Left:** Lina Abo Jaradeh, *Unknown*. Taken from her Facebook page, the painting depicts a tearful Palestinian woman in traditional garb unmasking imprisoned men, Israeli soldiers, the Aqsa, and a crying child.

draws and paints surrealistic works often veiled with anger and sadness. Lina has stated that she feels that her art can have a positive social impact by affecting the views of people who happen upon it or by simply inspiring someone new to create for Palestine. Her paintings are full of colour and emotion, and aim to redesign the destroyed homes across her homeland through the canvas. When asked about the connection between her art and the Palestinian cause, Lina said:

*I feel like all people have a responsibility to give whatever they have for the Palestinian cause. For me, what I can give is my art. Through my art I can make the Palestinian cause relatable. Through it, I can express my anger, sorrow and sadness on behalf of Palestinians. Art in itself can be a form of resistance, it can light up hope, it can renew passion, and it can evoke sympathy. It's all about keeping the dialogue about Palestine alive. We have to be the media that shares the side that isn't shown in mainstream media. We have to realize that we have this power.*

While there are many forms of artistic non-violent resistance in Palestine, one that I find extremely influential but problematic is photojournalism. To be able to take photos of real-life situations, often dangerous, and simultaneously make them beautiful and inventive is a task for the courageous. Eman Mohammad has been a source of pride for me and other Palestinians – as an artist but especially as a woman, and particularly during the wars on Gaza (2008 – 09, 2012 and 2014). At times when I felt useless and disengaged towards the situation in Gaza, Eman found a beautiful, and often heartbreaking, way to let me and the public in, portraying the real situation on the ground and giving us a truer sense of the reality. A beautiful, young, strong Gazan woman, the only female photojournalist in the Gaza Strip, often shunned by many of her male colleagues, a mother of two, and coming from a divorced home – Eman defies all cultural and gender norms. She has been working in photojournalism since she was 19 years old and often held various jobs alongside completing her university degree. At one point, Eman had a job with Ma'an News Agency, until she started gaining a lot of the wrong type of attention; her boss fired her because of the massive amount of criticism he received for hiring her, mainly because photojournalism is a male-dominated job in Gaza. She saved money and bought her own camera and started working as a freelancer. By the second war on Gaza, she was nine months pregnant and was out taking photographs of the harsh situation on the ground. In an interview to Vice Magazine, Eman recalls:

*I can't stay at home during war, I feel like I'm suffocating. A lot of women die in the kitchens too, and my husband was very supportive. For some reason pregnant women seem to deny the fact that they look like whales – I really thought no one would notice! But I had gained 30 kilos and it was pretty obvious – there was this huge ball rolling down the street, carrying two cameras. It earned me a lot of criticism from all kinds of people but I've spent long enough in my*

*house and inhaled enough white phosphorous to almost have a miscarriage – you can never protect yourself enough from war. It was challenging but it felt right. A day after the war ended, I gave birth.*

Eman's photographs, which have now circulated in the global media and social networks innumerable times, have become the principal images of Gaza today. Eman's body of work consists of an unrelenting coverage of the Israeli bombings

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**Above and below left:**  
Eman Mohammed,  
*Operation Protective  
Edge*. Photos taken on  
the ground depicting  
the realities of the war  
on Gaza.



of Gaza, in addition to sensitive women's issues. Defying gender norms and working against all odds in situations of horror, she symbolizes the strength of Palestinian women in times of defiance. Although she had to fight her way through her field she has progressed to gain the respect of some in her city, and is now a well-known and successful name in the world of photography (all before reaching the age of 30). Through her work, she has successfully created a cradle of images that represent an important time in Palestine's history. 'My work is not meant to hide the scars of

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**Left:** Eman Mohammed, *Operation Cast Lead*. Photos taken on the ground depicting the realities of the war on Gaza.

**Below left:** Eight Palestinian children in the Jabalia refugee camp, in the northern Gaza Strip, look through their window where laundry is hanging, watching a funeral procession (not shown) pass their house.

war, but to show the full frame of unseen stories of Gazans. As a Palestinian female photographer, the journey of struggle, survival and everyday life has inspired me to overcome the community taboo and see a different side of war and its aftermath. I became a witness with a choice: to run away or stand still.’ She remains the only female photojournalist in Gaza.

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**Left:** Eman Mohammed, *Diaspora of the Arab World*. Documenting the many faces of Palestinians in a portrait series.

**T**here are many different forms of artistic movements emerging from Palestinians in Israel, the Occupied Territories, and within the diaspora. Young people are relating and discovering that their voices are easier to find as more emerge. I have chosen to concentrate on specific artists in an attempt to give a personalized example of the common feeling a lot of these artists have – that of peaceful perseverance and resistance, both to their own societies and to Israel. But there is a myriad of Palestinian artists in Palestine, Israel and the diaspora who are motivating, notable and influential, who possess diverse styles of work and similar views regarding the situation in Palestine and that of its people. Palestinians have a lot of culture to be proud of and a lot of it is being utilized to enforce peaceful resistance amongst the younger generation.

It is just as vital for the international audience to be aware of these movements in Palestine as it is to be informed of governmental endeavours. Although there are still many obstacles female Arab artists need to overcome, it is crucial to celebrate the accomplishments they have achieved so far and to ensure that these artists are encouraged locally and internationally to pursue their art in a safe, spirited, and profitable manner. With a daunting history, it is imperative for me and for others to carry Palestine's name in a creative, beautiful, and peaceful way, while simultaneously fighting the political hierarchies imposed by the occupation and internal hierarchies imposed by a patriarchal society, in hopes of a better future.

It is powerful to see how these strong, unique women use their work to expose a human side of Palestinian suffering, both on a physical and emotional level. Art is a form of noble resistance. It is not directly aimed at physically hurting anyone, but instead is an attempt to experience and improve one's culture. It is not an appeal to someone else for immediate help, it does not physically demand, and it is a very personal and emotional endeavour – both for the artist and the audience. In the virile world of war, art takes the form of delicate and subtle resistance, tolerating discrimination and violence without being able to object directly or instantaneously. It is patient, and entails a much more discreet form of resistance. Unlike political discourse, it is not designed to have one certain type of impact, but instead is a non-controlling and peaceful way of challenging a larger audience.

Instead of feeling powerless in the face of their struggles, these Palestinian artists manoeuvred their creativity to fight. Just like me, Nadya, Samar, Lina and Eman, many more Palestinian women are embracing their culture, renewing it where needs be, and making use of it to fight for their social and political rights in non-violent ways. It should be our collective mission to sustain these movements by creating further opportunities for artists to exhibit and discuss their work. We should endeavour to educate others about Palestinian artists and their art, and encourage the artists by engaging in their work. By providing new platforms for more artists to

be expressive, we can contribute to their exposure and in time allow their artistic representations to play an equal part to the academic work written about their situation.

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### **About ICSR**

ICSR is a unique partnership of King's College London, Georgetown University, the University of Pennsylvania, the Interdisciplinary Center Herzliya (Israel), and the Regional Centre for Conflict Prevention Amman (Jordan).

Its aim is to counter the growth of radicalisation and political violence by bringing together knowledge and leadership. For more information, see

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