

# nafa : // network

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Newsletter of the Nordic Anthropological Film Association  
Incorporating the Commission of Visual Anthropology (CVA) Circular

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## Editorial

By Anne Mette Jørgensen, Berit Madsen and Christian Suhr Nielsen

Dear readers,

We're very happy to announce for you already now next year's edition of our Annual Nordic Anthropological Film Association's Film Festival and Conference: The 30th NAFA International Film Festival, Incorporating the symposium *Perceiving Children: The Visual Anthropology of Childhood*. NAFA 2010 will take place in Aarhus, Denmark, on August 28 to September 1<sup>st</sup> 2010. We welcome you all to our beautiful city! In the announcement you'll find a call for film entries whereas a call for papers for the symposium will be sent out in the near future. By November 2009 you will find more information on the website of Moesgaard Museum and on NAFA's website ([www.nafa.uib.no](http://www.nafa.uib.no)).

The NAFA 2009 Film Festival and Symposium in Koper, Slovenia in September was a great success and we wish to thank the organizers and participants for making it such a fantastic event. In the next volume we'll bring you a report from the festival by Knud Fisher Møller as well as a paper

by Rolf Husmann on a selected number of the documentaries screened at the festival.

More NAFA news follows: A call for photos for a NAFA Photo Archive, News on a new member of CAFFE and a call for contributions to a book on 'Teaching Visual Anthropology', to be edited by Intervention Press.

Chairman of the Commission on Visual Anthropology (CVA), Metje Postma, wrote in the last volume of NAFA Network that the news from CVA will in future volumes be presented by regional members, in this volume by Jim Hoesterey.

Below you'll also find announcements and calls for films and papers to a series of interesting events to take place in 2010: The International Jean Rouch Film Festival in Paris, a Post-graduate Workshop on Visual Anthropology in Switzerland, the 12<sup>th</sup> Annual One World International

Human Rights Documentary Film Festival in Prague, a call for an Audiovisual Creations project (participatory seminars, supervised filming and editing with individual feedback) in Brussels, a call for papers for the Sociology of the Visual Sphere sessions during the ISA World Congress in Goteborg, and finally a call for papers for the Third Annual Teachers, Teaching and the Movies Conference in New York.

We're also happy to bring you a report on the CVA Panel of the IUAES Conference in Kunming in July this year, "Towards an Epistemology of Media in Ethnographic Film", by Metje Postma. The report takes up many central and interesting issues connected to the practice of Visual Anthropology.

Finally the Notice Board and the Calendar.

Deadline for the next volume is January 17, 2010.

# nafa :: news and announcements

## News from the Commission on Visual Anthropology (CVA)

By Jim Hoesterey, member of CVA

The annual meetings of the American Anthropological Association (November 30 – December 6, 2009 in Philadelphia) will include several excellent film screenings, panels, and events. Perhaps most noteworthy is the film screening and tribute in honor of Asen Balicki, “The Professional Foreigner,” organized by Rolf Husmann and Manfred Krueger. In addition to the dozens of films that will be screened, several panels explore the diverse aspects of visual anthropology that aim to create new dialogues with scholars and theoretical interests from other subdisciplines. Jay Ruby organized the panel, “Visions of Culture: Historical Perspective on Visual Anthropology,” for which Faye Ginsburg will present her paper “Native Intelligence: A Short History of debates on Indigenous Media,” and Michael Herzfeld will serve as discussant. The AAA Executive Program Committee and the Society for Humanistic Anthropology have sponsored the panel, “Exploring the ‘Boundaries’ of Expressive Media in Anthropology.” And an invited presidential panel

“Human No More: Digital Subjectivities, Un-Human Subjects, and the End of Anthropology” will explore the impact of digital media on the enterprise of ethnographic inquiry. Search for more information about the dozens of visual anthropology panels, films, and events at [www.aaanet.org/meetings/](http://www.aaanet.org/meetings/). Hope to see you in Philadelphia!

---

Ilia Rogotnev, member of CVA, presents himself

At this moment I am a member of Laboratory of Cultural and Visual Anthropology of Perm State University (Russian Federation) which is headed by Elena Chetina . My scientific interests are connected with peasant religious practices (“folk orthodoxy”) and theory of laughter and folk comic culture.

My filmography is not very numerous: as a montage director I participated in works by Elena Chetina “World Semic” (a film about Russian commemoration rituals), “Saint Gabriel’s Day”, “The Dialogue with a Spirit”; as a filmmaker I made two films, devoted to religious traditions in modern peasant culture: “Easter, Pleshka, Earth Day” (in association with Elena Chetina) and “The Last Commemoration”.

I hope my CVA-membership will intensify cooperation between European and Russian anthropologists. Because I am sure that the most important and painful problem of Russian visual anthropology is strengthening and widening the field of professional communication. My own expectations from CVA-participation are connected with capacities for discussing theoretical and methodological problems of anthropological filmmaking and searching new ways of producing anthropological knowledge.

## 30th NAFA International Film Festival

Incorporating the symposium: *Perceiving Children: The Visual Anthropology of Childhood*

Aarhus, Denmark, 28 August to 1 September, 2010

This is the first announcement of the 30th Nordic Anthropological Film Association Festival and Symposium. The overall event is organized by Ditte M. Seeberg (University of Aarhus/Moesgaard Museum) and Rossella Ragazzi (University of Tromsø).

The symposium, *Perceiving Children: The Visual Anthropology of Childhood*, will cover two full days:

1st Day: *The Visual Anthropology of Childhood*, convened by Rossella Ragazzi.

2nd Day: *Museums and Representations of Childhood*, convened by Ditte M. Seeberg.

A call for papers will be sent out in the near future. There will also be a dedicated website on the website of Moesgaard Museum by November 2009 and further

information will also be available on NAFA's website ([www.nafa.uib.no](http://www.nafa.uib.no)).

The 30th NAFA Film Festival film screenings will cover two days (and possibly 1-2 evenings). The screenings will consist of films selected by a selection committee comprised of NAFA members. Please note that although the festival is held in conjunction with the symposium, this does NOT mean that only films on childhood are accepted! Filmmakers are kindly requested to submit their films to the film selection committee chairman at the following address:

Peter I. Crawford  
c/o Intervention Press  
Castenschioldsvvej 7

DK-8270 Hoejbjerg  
Denmark  
E-mail: [info@intervention.dk](mailto:info@intervention.dk)

Film submissions should be accompanied by an entry form and enclosures stipulated on the entry form, which is available from the chairman of the committee or can be downloaded from the NAFA website ([www.nafa.uib.no](http://www.nafa.uib.no)), as well as it may, in the near future, be downloaded from the dedicated website.

Until the website is up and running further information may be obtained from the organizers:

Ditte M. Seeberg: [moesds@hum.au.dk](mailto:moesds@hum.au.dk)  
Rossella Ragazzi: [rossella.ragazzi@uit.no](mailto:rossella.ragazzi@uit.no)

## NAFA Photo Archive

By Peter I. Crawford ([info@intervention.dk](mailto:info@intervention.dk))

During the NAFA festival in Koper in September 2009, a new 'internal' NAFA project was spawned. Knud Fischer-Møller, a long-time member of NAFA, has been taking photos for many years and often been able to deliver historical photos when needed in the context of NAFA. Knud will now try to systematise and collect photos from the history of NAFA, turning it into a NAFA Photo Archive. Since many others have also taken photos

over the years, this brief notice also serves as a 'call for photos'. So if you have any photos, please send copies of these to Knud. If you only have prints, and do not have access to a scanner, these would also be welcome. Knud will store everything electronically and we will all be able to make use of this valuable resource in the future. We may even post some of these on a section of the NAFA website or set up a dedicated website for this purpose. Please remember to write a few notes about the photos, indicating the year/event or who is in the photo, for

example, and let Knud know who the photographer is. Please send the material to:

Knud Fischer-Møller  
Soegaardsvej 4 B  
DK-2820 Gentofte  
Denmark  
E-mail: [knudfm@hotmail.com](mailto:knudfm@hotmail.com) (max. 10 mb at a time)

## News on CAFFE: New member

By Peter I. Crawford ([info@intervention.dk](mailto:info@intervention.dk))

As many of you will know, NAFA is one of the founding members of CAFFE (Coordinating Anthropological Film Festivals in Europe). CAFFE has until today consisted of 14 festivals. At our last meeting in Amsterdam we decided to invite 'ETHNOCINECA Ethnographic and

Documentary Filmfest (Vienna)' to join CAFFE. I am happy to inform you, that they joined now. Their contact E-Mail (Ethnocineca) is: [office@ethnocineca.at](mailto:office@ethnocineca.at)

That means CAFFE is now representing 15 European anthropological film festivals.

Please visit CAFFE website:  
<http://www.anthropological-filmfestivals.eu>

## Call for contribution to book on 'Teaching Visual Anthropology'

By Peter I. Crawford ([info@intervention.dk](mailto:info@intervention.dk))

A symposium called *Teaching Visual Anthropology in Europe and Beyond* formed part of the overall Nordic Anthropological Film Association event, *Visual anthropology in a diversified Europe: nafa2009*, held in Koper in Slovenia, 7-11 September 2009. The following formed part of the announcement (see also [www.nafa2009.eu](http://www.nafa2009.eu)):

"In 1989, Paolo Chiozzi edited a book called 'Teaching Visual Anthropology', the first publication dealing specifically with an assessment of teaching a rapidly growing sub-discipline. Since then, the sub-discipline has undergone extensive institutionalisation, been affected by the advent of first analogue and then digital video technology, and increasingly has access to completely new teaching and learning methods through, for example, internet-based visual ethnography packages. What have the implications of all this been for visual anthropology? Has it radically changed our notion of the sub-discipline, including its theoretical foundations? Are there major differences (or similarities) between the ways in which visual anthropology is taught at the growing number of

programmes across Europe and on other continents? How can the internet and other web-based platforms open up new ways of teaching and learning and what are the characteristics of current projects in this field? Finally, how has this period enabled us to re-think the whole sub-discipline? While there was, initially, a strong focus on ethnographic film, there may be other forms of audio-visual expression emerging, which may force us to reconsider the subject, while one form older than the medium of cinema, the still photograph, now in its digital form, may be entering a stage of renaissance."

Intervention Press is now planning a book in the NAFA book series (see [www.intervention.dk](http://www.intervention.dk)) based on some of the presentations given at the symposium, invited contributions, and other contributions following this call. Although there is a focus on Europe we would like to invite scholars from other continents to also contribute with their experiences.

The book will be edited by Peter I. Crawford (possibly together with a co-editor) and is expected to be published in late 2010 or early 2011. Anyone interested in contributing to this volume is kindly requested to submit an abstract of no more than 300 words to the

editor by 4 December 2009. The abstract must be sent electronically to the address given below. Based on submitted abstracts a book outline will be prepared and those selected will be contacted by the editor and expected to complete their chapter by mid-June 2010.

We kindly ask presenters at the symposium, who have already indicated that they would like to contribute, as well as invited contributors, to please also submit an abstract no later than 4 December.

The NAFA series is peer reviewed (since vol. 4).

For abstract submissions and all other enquiries please contact:

Peter I. Crawford  
Intervention Press  
Castenschioldsvvej 7  
DK-8270 Højebjerg  
Denmark  
E-mail: [info@intervention.dk](mailto:info@intervention.dk)  
[www.intervention.dk](http://www.intervention.dk)



## The 2010 International Jean Rouch Film Festival: Announcement and call for films

Paris at the Grand Gallery of Evolution Auditorium at the National Museum of Natural History, from 27 March to 5 April 2010



Dear Friends,

Due to the temporary closure of the *Musée de l'Homme* for renovation, the 2010 International Jean Rouch Film Festival will take place in Paris at the Grand Gallery of Evolution

Auditorium at the National Museum of Natural History, from 27 March to 5 April 2010.

The festival addresses a wide audience, and is an event where documentary films directed by anthropologists, professional filmmakers, by film students or students of social sciences, compete together.

The selection committee will pay particular attention this year, to films which involve a special relationship between director and protagonists. The committee will also be looking at the cinematographic style of each documentary.

All documentary films completed in 2008, 2009, 2010 are eligible for submission, regardless of length of film. For the first part in the selection process, films will be accepted in DVD or VHS (pal format) until November 30, 2009.

**After November 30, no entries will be taken.**

Films are to be sent to the following address:

Comité du Film Ethnographique  
Festival International Jean Rouch  
Muséum National d'Histoire Naturelle, CP 22  
36 Rue Geoffroy Saint Hilaire  
75005 Paris - France

The entry form can be downloaded on our website, where you can learn about our other activities.  
<http://www.comite-film-ethno.net>

Best regards

The Organizing Committee:

Françoise Foucault, Pierre Lamarque (Head of the 2010 Festival), Laurent Pellé

**Comité du Film Ethnographique**

Muséum National d'Histoire Naturelle, CP22  
36, rue Geoffroy Saint Hilaire – 75005 Paris - France  
Tél. : 33 (0)1 47 04 38 20

E-mail : [cfe@mnhn.fr](mailto:cfe@mnhn.fr) - <http://www.comite-film-ethno.net>  
Association d'Intérêt Général - N° SIRET:  
784 663 486 0016

## Announcement: Post-graduate Workshop on Visual Anthropology

30 July - 7 August 2010

Centro Incontri Umani (Director Dr. Angela Hobart)  
Ascona, Switzerland, [www.ciu-ascona.org](http://www.ciu-ascona.org)

Organized by Dr Pedram Khosronejad with the collaboration of University of St Andrews, University of Gottingen and University of Tromsø.

Applications are invited from post-graduate students in the field of anthropology (practising visual anthropology) for up to 10 places on a practical "Master Class".

The aim of the programme is to provide professional feedback and constructive ideas for students who are

currently working on an unfinished film or audiovisual media project to help them further develop their ideas and learn more about visual anthropology.

As the workshop is taking place at the Centro Incontri Umani, which seeks to encourage understanding and

respect, reconciliation and peace internationally, we welcome students who have an interest in humanitarian issues.

The workshop will be staffed by four academics from the organizing universities:

- Prof. Peter Crawford, Visual Cultural Studies, University of Tromsø, Norway
- Dr. Beate Engelbrecht, University of Göttingen, Germany
- Dr. Rolf Husmann, University of Göttingen, Germany
- Dr. Pedram Khosronejad, University of St Andrews, U.K.

The workshop will take place over the period of one week and will consist of three elements:

- A five day workshop led by the staff members for up to ten participants. Each participant will have a half-day (3 hour) session to present and discuss their projects (two students per day).
- A five day film programme (in the evenings) in which the staff members will present anthropological films for open discussion.
- A master class by an invited anthropologist or filmmaker
- At the end of the workshop, two awards of 1,000 Euros each will be offered to two of the participants for completing their project.

### General conditions

Each participant should have written a research paper (film project), normally a draft chapter from their thesis, plus an overall outline of their planned or ongoing project identifying the topic, main anthropological questions, theoretical and methodological issues. The project may come from any relevant topics with regard to social and cultural anthropology. Applicants will need to indicate how their project contributes to their overall project.

### Specific requirements

- Participants should hold a first degree in cultural or social anthropology or a related discipline.
- Participants should be officially registered students in a university.
- Participants should have begun their own project and come to the workshop with their unfinished film or other audio-visual media linked to the project. The format of films or medias for the programme should be DVDs readable with Windows Media Player.

### Application

Applications must include:

- The project description to be presented (maximum two pages),
- C.V. (one page),
- A copy of a valid student card,
- And a letter of recommendation from his or her supervisor.
- and should be submitted electronically ONLY (PDF file preferable), to Dr. Pedram Khosronejad

(pk18@st-andrews.ac.uk) at the latest on 30th December 2009.

Responses to applications will be sent by 31st March 2010.

The programme sessions will take place at the Monte Verita ([www.monteverita.org](http://www.monteverita.org)). There will be NO COURSE FEE, but participants will be responsible for their own travel, accommodation and food costs (free basic lunches will be provided by the organisers). However, help will be provided in booking accommodation. In the case that weather conditions will be fine, students may camp for free in the garden of Centro Incontri Umani (basic facilities will be available).

Centro Incontri Umani

The Cross Cultural Centre Ascona (Centro Incontri Umani Ascona) is a recognized Swiss Foundation. It was set up by Dr. Angela Hobart, London, in the memory of her parents, Dr. Edmund and Margiana Stinnes - von Gaevernitz. The aim of the Centre is to encourage understanding, respect and peace internationally, which is especially important in our contemporary era, beset by natural disasters and widespread human conflict. The Centre addresses issues of cross cultural concern in the domains of society, politics, philosophy, art, religion and medicine. By encouraging exchange among scholars, students, artists and laypeople of different countries and disciplines, the Centre seeks to honour the capacity of humans to revitalize consciousness and remake their lived realities.

Dr. Pedram Khosronejad  
 Department of Social Anthropology  
 71 North Street, University of St. Andrews  
 St. Andrews, Fife, Scotland KY16 9AL  
 Tel: +44 (1334) 461968  
 Fax: +44 (1334) 462985  
 Email: [pedram.khosronejad@st-andrews.ac.uk](mailto:pedram.khosronejad@st-andrews.ac.uk)

## One World IFF - call for entries

### SUBMIT YOUR FILM TO 12<sup>TH</sup> ANNUAL ONE WORLD FESTIVAL

The 12th edition of the One World International Human Rights Documentary Film Festival will take place March 10-18, 2010 in Prague, Czech Republic. The festival will traditionally be held under the auspices of Václav Havel.

One World would like to invite you to send your submissions for the next edition of the festival. Feature length documentaries, short documentaries (up to 35 minutes) and animations (up to 35 minutes) are considered for the festival program.

FESTIVAL DATES: March 10-18, 2010

LATE FILM SUBMISSION DEADLINE: November 30, 2009

The late submission deadline will not be extended. We kindly ask filmmakers to send their submissions as soon as possible.

On-line entry form and further information about the festival is available at: <http://ow.pinf.cz/entryform/ow/en/>

You can also email to: [program@oneworld.cz](mailto:program@oneworld.cz)

#### One World 2010 will present

- Documentaries from all over the world
- International Competition of feature length documentaries
- Right to Know Competition for investigative documentaries
- International guests, thematic categories, retrospectives, workshops, and many special events

Contact:  
One World / People in Need  
Sokolska 18, 120 00 Prague 2,  
Czech Republic

Tel: +420 226 200 411  
Fax: +420 226 200 401  
[program@oneworld.cz](mailto:program@oneworld.cz)  
[www.oneworld.cz](http://www.oneworld.cz)

#### About One World

One World is today the largest and most important human rights film festival in Europe and is firmly established as one of premier cultural and media events in the Czech Republic. One World features engaged and concerned documentary filmmaking that at the same time demonstrates high artistic qualities. One World presents documentary films from all around the globe and seeks to promote the best quality documentary filmmaking on social and political issues. In 2007 One World was awarded UNESCO special mention for its contribution to human rights and peace education, the first film festival ever to receive this prize.

## Call for films: Festival International du Film Ethnographique du Québec (FIFEQ)

The Festival International du Film Ethnographique du Québec (FIFEQ) is now in its seventh year! In January and February 2010, approximately one hundred ethnographic films will be shown free of charge in Montreal, Quebec and Chicoutimi.

The screening of these films will be accompanied by lectures, roundtable discussions and social gatherings.

We are now accepting film submissions until November 6th, 2009. Two copies of the films should be submitted in DVD format, in either English or French, or containing English or French sub-titles. The films should be sent to the following name and address:

Festival International du Film Ethnographique du Québec

Departement d'anthropologie Université de Montreal  
P.O Box 6128, succursale Centre-Ville  
Montreal, Quebec, H3C 3J7

The films should be accompanied by a submission form which can be found on our website:

<http://www.fifeq.ca>

## Call for projects: Audiovisual creations

Anthropology, documentary, cultural studies, self-reflexive participatory art production, experimental film, performative ethnography

- 3 months participatory seminars
- 3 months supervised filming
- 3 months editing with individual feedback

SIC is formed by a group of anthropologists and filmmakers. SIC offers an environment for the development of personal audiovisual creations, based on

anthropological topics in which form and content are intertwined.

SIC supports projects which are in between experimental filmmaking and performative anthropology, and inspired by auto-ethnography.

SIC is open to maximum 10 participants each year. We select on the basis of a proposal of an audiovisual project (film, video, installation, sound...) which reveals a genuine and personal relation to the subject.

SIC 2010 will be organized from April till December 2010

Contact:

Ilse Joliet

Coördinatie - Organisation

SoundImageCulture / SIC vzw - asbl

<http://www.soundimageculture.org>

T + 32 (0) 484 421 987

Rue Theodore Verhaegenstraat 18

BE - 1060 Brussel - Bruxelles

## Call for Papers: Sociology of the Visual Sphere, Gothenburg, 11-17 July 2010

International Sociological Association (ISA)  
XVII World Congress of Sociology  
Gothenburg, Sweden, 11-17 July 2010  
<http://www.isa-sociology.org/congress2010>  
Thematic Group on Visual Sociology (TG05)  
<http://www.isa-sociology.org/tg05.htm>

### *Program Coordinators*

Dennis Zuev, Siberian Federal University, Russia  
Regev Nathansohn, University of Michigan, Ann Arbor, USA

### **Call for Papers: Sociology of the Visual Sphere**

The Visual Sociology Thematic Group is planning to run 4 sessions at the ISA World Congress in Goteborg, 2010, as well as its first business meeting. The overall goal of the sessions is to connect discussions on theoretical and

practical aspects of the analysis of visual data in online and offline social domains. We are looking for the papers from individuals interested in the development of new methods of socio-visual research, and new ways of thinking and imagining the visual. Suggested topic areas could be: the use of visual tools and their effect on interaction in the research setting; connections between visual technology and social research methods; the quality of visual data versus other forms of data (such as textual and oral); and theoretical innovations relating the visual to contemporary sociological changes. Papers which reflect on personal experiences of using visual methods in social research can also be submitted.

### **Session 1: Collecting and Producing Visual Data and Methods of Analysis**

This session is dedicated to a discussion concerning visual data collected and/or produced in the field, and an

elaboration on the relevant methods of analysis. Some of the questions that could be addressed are: What is the added value of visual methods to the sociological research? What kind of opportunities and obstacles are involved in a visually-centered method? What are the moral and ethical dilemmas embedded in such methods?

### **Session 2: Socio-Cultural Locus of the Visual**

This session is dedicated to contemporary and historical analysis of the socio cultural locus of the visual. Papers in this session may deal with questions relating to the ways by which the visual is produced, used and disseminated in contemporary and historical socio-cultural settings; What can a cross-cultural research contribute to our understanding of the visual? In what ways does The Visual differ from other means of communication and meanings conveying?

### Session 3: Visualizing Virtuality: Intersection of Visual and Virtual Domains

In this session we wish to focus on analyzing the intersections of the Internet use as the archival repository of visual data for virtual self-presentations of offline individuals and organizations. The section is aimed at the analysis of visual data in the Internet and visual analysis of its various interfaces.

### Session 4: The Visual on the Move

The goal of this section is to deal with questions relating to the spatio-temporal aspects of visualities and visualizations. How can a focus on the visual sphere contribute to contemporary sociological theories? What is sociologically determined in the visual and what remains in flux? What aspects of human action and imagination correspond with the visual?

### Session 5: Business Meeting

Please be aware that we are flexible and open to all submissions, so do not hesitate to send your proposal if you think it will fit into one of the streams. Please note that one of the primary requirements for submissions is that the visual data presented is used as evidence to support theoretical/methodological assumptions and not as mere embellishment.

In order to fully represent the breadth of worldwide visual curiosity, we wish to encourage presentations in various languages. However, your proposals must be written in (or translated to) English. To facilitate multilingual sessions, please let us know what language you prefer to use in your oral presentation, and whether you can assist us in translating others' presentations to/from English.

Approximate time for each presentation is 15 minutes.

ALL PROPOSALS MUST BE SUBMITTED IN ENGLISH, AND RECEIVED BY DECEMBER 28th, 2009, SO THAT SELECTIONS CAN BE MADE IN TIME FOR THE ISA 2010 CONGRESS DEADLINE.

Please expect our reply by February 1st, 2010.

Once your proposal is approved, you must then submit your full paper (of approximately 20 pages, in English) by May 20th 2010.

To submit a paper please send an abstract of 300-400 words to both of the following emails, putting "ISA2010 Vis-Soc" in the subject line:

Dennis Zuev: tungus66@gmail.com AND Regev Nathansohn: regev@umich.edu

Be sure to include the following information when submitting your abstract:

Title, Name, Institution, Session title, Preferred presentation language,

Can assist in translating from \_\_\_\_\_ to \_\_\_\_\_

Thank you

## Third Annual Teachers, Teaching and the Movies Conference: Call for papers

### Representations and Pedagogy in Film, Television, and New Media

### Multi-disciplinary Conference April 8-10, 2010, Vassar College, Poughkeepsie, New York

This year the third annual Teachers, Teaching and the Movies (TTM III) conference will be held at Vassar College in Poughkeepsie, New York. This multi-disciplinary conference focuses on four burgeoning areas in the fields of education, sociology, media studies and communication.

#### 1) Representations of Schools and Schooling in Old and New Media

First, this conference creates a space for discussions on "old" and new media representations of schools, teachers (and their work), students and learning. Historically, the

dominant narratives of school life, classrooms, teachers and students have perpetuated powerful, though often uncomplicated, representations through film and television. These representations continue to circulate through new media such as government websites, Youtube, Facebook, and MySpace. Whether through old

or new media, these representations influence common perceptions of the "good school", competent school leadership, and high quality teaching. Importantly, they also propagate problematic notions of the qualities and characteristics of the successful student. In short, media representations have become unlikely authoritative texts on what counts as good education. We invite papers that critically interrogate cultural representations of educational setting broadly, including the examination of the representations of schools, teachers, and students.

## 2) Use of Media as Pedagogical Tools

Second, this conference invites conversations that engage how film, television, and new media function as pedagogical tools in the classroom. Invited papers might explore their use and effect on pedagogy within historical, cultural, social, and/or educational frameworks - from the first uses of radio in the early 1920s to the most recent experiences with multimedia and the internet. Thus, we also invite papers that explore the ways that films, television, and new media open possibilities for new forms of pedagogy - their power as well as their problems and pitfalls.

## 3) Youth Media-Making as a Means of Social Transformation

Third, this conference invites papers that encourage us to think about how youth organizations and independent youth use old and new media to transform the worlds of youth. Through digital storytelling, film, MySpace, Facebook, YouTube and other media, youth use such media to organize, protest, oppose and resist. This conference seeks to create a space to share the products of these efforts to create social change.

## 4) The Teaching of Critical Media Literacy

Finally, this conference provides a space for educators who teach critical media literacy in their classrooms.

Youth interact with media and the representations proliferated through media in ways that are often not problematized or complicated. We invite papers that describe how teachers work with youth to think critically about the images and texts that confront them daily.

## 5) Keynote sessions

Papers that address any of the four areas above (or their intersections) are invited. In line with the keynote address this year by Professor Pedro Noguera, we particularly encourage papers that focus on:

- The critical examination of representations of urban education, Black and Brown students, critical pedagogy and education for social change
- The use of media in the training of teachers committed to social justice and change in schools
- The use of media in transformative and critical pedagogy in K12 classrooms
- The use of media (nationally and internationally) by youth for social change, social justice and as transformative pedagogy.

We support paper submissions by youth, K12 teachers, youth organizations, researchers and professors. It is our hope to bring together a community of folks interested in engaging in lively discussions about the myriad roles that media plays in shaping educational experiences.

The conference will take place at Vassar College in Poughkeepsie, NY. The dates of the conference are April 8-10, 2010. The keynote speaker for this conference will

be Dr. Pedro Noguera, distinguished professor of Education at New York University. Submitted papers will be reviewed by a multi-disciplinary committee comprised of scholars from relevant fields.

## Paper Proposals

The conference organizers invite paper proposals from a range of disciplines (education, film studies, media and cultural studies, sociology, anthropology, psychology, history, English, American studies, communication, etc.). We are open to a wide variety of topics and approaches. Some possible questions include:

- 1) How has Hollywood represented Black, Brown and white teachers and students? How have youth been racialized through media? How has it represented male and female teachers and students? How have these cultural representations of schools and schooling changed over time?
- 2) What is the theory and praxis of the role of media in the curriculum? How should media be used and not used in classrooms? As well, schools are often faulted for continuing to use "old" or "outdated" media such as blackboards. Have new media actually improved instructional practices and student learning? Are new media used differently than older media?
- 3) How are schools and schooling depicted in film from world cinema and global media? What can we learn from them?
- 4) In what ways have the cinema's depiction of schools and schooling affected public perceptions of the education system? What role did old and new media play in the debates around education in the recent presidential campaigns?

5) How have youth and youth organizations used media to organize locally, nationally or internationally?

Please submit proposals of at least 250 words and no more than 500 words at the online website by Tuesday, December 1st, 2009.

The url for the website is: [teachingandthemovies.com](http://teachingandthemovies.com).

Select the "auditions" link to submit papers online.

Please direct any questions to Colette Cann at [cocann@vassar.edu](mailto:cocann@vassar.edu).

Acceptance of papers will be announced in January.

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Assistant Professor, Education

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Poughkeepsie, NY 12604  
[cocann@vassar.edu](mailto:cocann@vassar.edu)

## TOWARDS AN EPISTEMOLOGY OF MEDIA IN ETHNOGRAPHIC FILM

### A report of the CVA Panel of the IUAES Conference in Kunming

### 27-31 of July 2009

by *Metje Postma* ([postmam@fsw.leidenuniv.nl](mailto:postmam@fsw.leidenuniv.nl))

The CVA panel at the IUAES Conference in Kunming (27-31st of July) offered an interesting opportunity for those participants and the audience to exchange ideas and explore the question of how each contributor interpreted the theme of the panel: towards an epistemology of media in ethnographic film.

When summarizing the discussions of the two day panel I would like to distinguish three main themes that could also be interesting for further discussion in other contexts and that could reflect the essence of the 17 papers that were presented, and those were: the conditions of ethnographic film in academia, the ethics of representing 'the other' and the 'truth' of the representation, searching new ways of representing new contents of anthropological research through audiovisual representation.

The establishment of Visual Anthropology as a discipline

Evgeny Aleksandrov presented a brief history of the development of a tradition of ethnographic filmmaking in Russia from the beginning of the twentieth century till present time. He noted an important role of Asen Balikci in the Russian Visual Anthropology formation. He considered the activity of the Lomonosov Moscow State University group, carrying out a complex of works including: filming of archaic religious communities; theoretical, educational and publishing activity; and the organization of the Moscow Festival of Visual Anthropology.

From the presentations of Evgeny Aleksandrov, Ilia Rogotnev and Elena Chetina from Russia, and the discussions with our Chinese, Iranian, African and Indian colleagues, it became clear that Ethnographic filmmaking as an academic discipline has still not taken root in these countries and regions and it is hugely difficult to find

acceptance for it in academia. But even in countries, where the teaching and research in Visual Anthropology has long been established, like in France, England (Manchester) the Netherlands and the United States, we hear that still, getting acceptance, support and credits for audiovisual productions as an outcome of Anthropological research remains an arduous project.

In general the experience was that when making ethnographic film, one simply has to perform double work. There is the classical thesis or other text to be written and then one is left to find the time to also publish an audiovisual production. Standards for theses as part of 'Practice led research' have not yet been developed, nor are there many colleagues that would be capable of coaching PhD students and other researchers in doing such a research. These experiences were confirmed earlier this year at a seminar called: Audio-Visual based

Thesis: Experiences from Practice, that was organized during the RAI festival in Leeds where PhD students and lecturers exchanged experiences about doing visual research within PhD or Master-programs.

The complex relation between audiovisual media and academia, is most likely the outcome of an epistemological difference between the knowledge that can be generated and represented through audiovisual media and that what can be represented and reflected upon through text, a dilemma noticed long before by David MacDougall (2006), who even suggests that we should consider establishing Visual Anthropology as a separate discipline. This tension between ways of knowing but also the challenge of applying those other qualities of audiovisual media in research also came across in different presentations at the Kunming panel.

### **'New' Media, new contents, other ways of knowing?**

At the forefront of our discipline are those colleagues who are engaged in performing visual research with the camera and who are trying to find solutions for questions of how to research, represent and communicate (new) contents through audiovisual representation.

Elena Chetina, questioned how she could frame women that are called: ikota's (possessed by some spirits) who live at the edge of the inhabited world in the woods in the North of Russia. How could their spirit possession be understood by an audience through visually involving, framing a context of understanding? She concluded that the behavior of these women could only be understood if in the framing, the local 'audience' and their interactions with the women was also included. Their reactions could make clear 'who' was speaking through the possessed women, and to what extend this was experienced as 'normal', but also how and if they were taken serious.

A similar enquiring approach was applied by Ilia Rogotnev, Elena's PhD student who explored how he could represent three experiences of time: 'civil' time, Christian time, and pre-Christian time, through the celebration at one and the same day of different events that mark those different calendars. Eastern (old women), 'earth-day' celebrations (schoolteachers and children) and the ceremony around the pre-Christian event of 'Pleshka' (children) The coexistence and composite nature of the occurrence of these three celebrations seems to create no contradictions for the villagers who witnessed each others engagement in the celebrations whilst switching between time and value-frames without any problem. The audiovisual representation offers the possibility to show these three 'realities' that take place at the same time, in a way that could never be experienced through the artificial division that is the result of textual description of events.

Laura Gerber, tries to answer the question: how a non-Western culture's different sensory access to the world can be represented in a visual medium like video. In her PhD research which she has just embarked on, she will focus on Lesbian self presentation in Indonesia. She is exploring how phenomenological knowledge of this self image can be expressed in different media. In which way could audiovisual media be employed to communicate the specific experiences of these women in a society that rejects this aspect of identity which is so closely related to their experience of the body and the self? Could they themselves find ways of expressing their experiences through making use of audiovisual media, and how could these experiences be communicated cross-culturally? How does the use of different media affect the way the research will be performed?

After realizing that in ethnographic film, the subject of representation traditionally is the actor in space and time, Nadine Wanono is still exploring how the experience and 'creation' of 'ritual' space as a product of ritual performance and other social trajectories can be

represented as first subject, using multiple media and technologies like GIS methods, photography, video and text within a website context marking different kinds of space like space created by the presence and movements of different actors in space, or space as conceptualized in mythology and ritual, through a creative use of different media; like mapping, video-trajectories, text and photography and the use of a Geographical Information System in which trajectories are connected to these other means of representation exploring new fields of cultural knowledge and experience that can be opened to anthropology and cross-cultural translation.

### **Ethics, Advocacy and Aesthetics**

Representing ethnic identity always takes place in an environment where the communities that are subject of our representations have already been represented before, in political or social contexts that have made them the product of often very fixating processes of iconisation. The anthropological representation is added to the already existing forms and ways of representation and the appreciation of the anthropological representation cannot avoid to be influenced by that existing context. Tai Li Hu reflected amongst other topics, on the responsibilities of the researcher who sets out to represent ethnic communities in her own society and who purposefully takes up the responsibility of being accountable for how her representation both affects the community and generates responses from the audience at home. She experienced the tensions that could arise from representing a community of the autochthonous people of Orchid Island, the Yami, where both the community as the audience of mainland Taiwan, demanded her to account for the way she choose to depict the Yami, presenting themselves. Where the Yami were weary of mainland people, especially anthropologists who would come to the island and 'steal' and 'distort' their image, the audience would complain that Hu Tai Li represented the community in a way that was romanticizing them,

showing only their beautiful and traditional face. Hu Tai Li explained how the cooperation in the filmmaking process had led to that way of self-presentation of the Yami people and wondered whose representation should be considered as more true. She concluded that representing the aesthetics of the community own self-presentation outweighed the demand of a more 'realistic' truth, showing the social condition and deprivation of the community. She noted though that such a choice may have more repercussions for the acceptance and reputation of the anthropologist working 'at home' than for an anthropologist who works with a community far away from home. The ethics of representation may not affect him or her as much and certainly does not create as intensive a dialogue within their own communities as she experienced after showing her film: *Voices from Orchid Island* (1993).

Joceny Pinheiro experienced similar tensions when working in Northern Brazil where she focused on how local people dealt with the existing suspicions about their authenticity by producing and displaying their 'cultural distinctiveness' through rituals, dances, body painting, music making and storytelling. Indigeness, in this sense, is made 'visible' through the body and through performance itself. Body culture and material culture as forms of expressing ethnic identity, has a clearly political dimension. She performed visual research with visual media, on different forms of body culture, showing how indigeness was made visible. She explored how she could mediate these forms of self-expression through visual media, but in the process these mediations also became as a social statements. She experienced that although the researcher aims at remaining neutral, she is also embedded in the environment where she does research and represents those voices and visions of her subjects in the context of her own society where she is also held accountable in a socio-political context. Taking a totally disengaged 'academic' perspective and 'breaking the trust' of her subjects by stepping outside their

discourse and putting academic 'truth' over socio-political dynamics of their efforts to prove their indigeness, could make it impossible for her to ever go back to these communities, yet translating just their voices could discredit her in the academic milieu, and may risk her of being accused of lending her voice to 'propagandistic' purposes.

Cooperation with local interest groups in the development of content of one's video production, may sometimes also lead to showing strategies of authorization of the existence of a social group or movement that may be unexpected for outsiders. David Blundell showed the biographical portrait of the famous (and disenfranchised) scholar and politician Dr B. R. Ambedkar in his series: *Arising Light*. David Blundell sees the biographical film as a story different from others in its depiction of the personal life of and the social movement of the Dalit community that was led by Dr Ambedkar. By giving a certain control over the content of the portrait to his followers in choosing who should speak on the life of Dr Ambedkar, David Blundell was seeking an ethnographic telling of the story based also on his letters, place locations, and events in his life process that led to the making of Dr Ambedkar as a civil rights leader in India's struggle for equality and justice especially for the Dalit community. Again the choice to let the content of the film be partly determined by choices of self-presentation of the group that choose Dr Ambedkar as the icon of their movement confronts us with the tension between ethics, advocacy and ethnographic representation.

Sam Pack, came across other ethical dilemmas when entering the arena of a community in Honduras, where two parts of the community are divided over the performance of traditional celebrations of a ritual drama enacted during *Semana Santa* in a ceremony that resonates indigenous beliefs phrased within a Catholic idiom. For this very reason, some members of the

Catholic clergy and their pious followers are inveighing against this overt display of indigenous celebration. Conflict between the various factions threatens the persistence of this celebration. Sam Pack is exploring if cooperating with both factions in the town and exposing what they have to say on YouTube may help them to better understand and accept each others positions and may lead to a face to face dialogue in which the different visions may be negotiated, like was done in the 1960's project of Colin Low on Fogo Island in New Foundland. Here, embracing indigenous traditions as a means of subversion of the existing order by the youth of the village combines with the wish to continue an indigenous celebration, and the way the celebration is framed will mean much for its chance to 'survive'.

Zhang Youchun & Yang Honglin, showed how indigenous structures of community consultation and conflict-resolution in a Fi community in Western China, could also be used in awareness raising of the consequences of drugs-abuse and the risks of HIV/AIDS. The power of recording this traditional form of village-consultation where the behavior of one individual is discussed exposed and corrected and could later be shown to the community as a way of 'contract' between the individual and the community. The strong emotional reactions to seeing the recorded footage and the actual change in behavior of the filmed individuals opened the eyes of Yang Honglin, who is member of the local community and brought him to develop as a filmmaker to serve his community and the preservation of their culture. Applied visual anthropology especially in the field of HIV/AIDS prevention amongst indigenous communities is a strong form of Visual Anthropology in China.

### Reading Ethnographic Film

Karsten Kruger emphasized in his paper: 'What's in a realist image', that those strategies of authentication that

are used in documentary filmmaking have now, but also in the past, become a common code that is widely used in both fiction film and semi-documentaries to make the audience 'believe' in the 'truth' of the image. He explains that therefore in archival research it is important not to just believe in the 'documentary code' but to explore contextual information that may reveal something about the production-process of the films that one may find in archives, to evaluate their relation to 'real life'.

Bao Jiang also questions ways of 'reading film' but from a very different perspective. He explores the reading of Gardner's Forest of Bliss (1986) as an act of first sight, in which sounds, images, content and presence as experienced through the film interact with one's own knowledge, experience, sense of identity and how in the process of viewing the film several times we apply strategies of understanding of what we see. There is both the very personal experience of the sounds and images and activities that we perceive as an individual with our own associations and experience-memories, and the exploration of the narratives edited into the film by the filmmaker, the intrinsic logic of certain actions and processes that are followed, and how this process of understanding what we see takes place. What is understanding, how do we engage with what we observe? Can first sight through film be compared with first sight in real life and how does the dimension of the anthropologist-filmmakers own experience of making an anthropological film and doing fieldwork influence the way in which he reads a film on a location and a topic like the Hindu practice of burning the corpse of a deceased person and the industry around it affect the way we perceive this when we have never seen it before? By distinguishing different dimensions in engaging with a new field, Bao Jiang reflects on the process of understanding through a conversation with the film.

Metje Postma explored how forms, modes and ways of representation are intrinsically connected with different epistemologies. Her conclusion is that academia has such trouble with accepting and evaluating audiovisual representation because the epistemology of anthropology and almost any other scientific discourse is tightly connected to its medium of expression: academic written language. Therefore we have to explore how the introduction of new media (but also more traditional forms of expression like performance or painting) in the academic sphere can be translated in a revision of the epistemology of (visual) anthropology. She believes that audiovisual media will soon have to be accepted as intrinsic part of anthropology because of its possibilities for exploring the aims of our practice (description and analysis) and because of the need to follow the trend of the pictorial turn in our society. If the epistemology of audiovisual media is not developed and explored, those anthropologists and other scientists who choose to perform research and represent their research-process and results through audiovisual media will never find ground in the academy, and their products will be neglected and kept outside of the system of accreditation and evaluation through which the researcher gains acknowledgement. This will both stop anthropologists from using these media and prevent us from exploring new ways of knowing and understanding that may be even closer to human experience than the ways of knowing that are made available by academic prose and the connected methodologies.

Frank Heidemann, explored the social life of photographs. How do photographs gain and change meanings through their use and the changing contexts in which they are perceived. By using his own photographs he could give examples of the histories of those photographs and how they had changed meaning, and collected traces of their use and meaning (like being folded or cut) through his life.

Benjamin Hodges who is both a video artist and an anthropologist explored how open source software in the internet could be used to create new workflows and recontextualize anthropological research. He showed and explained a program like blender. Benjamin placed particular focus on the ways in which users creatively respond to pedagogical and epistemological questions via the production of tutorials, videos, and other such visual content and democratically develop the access to and use of these open source programs without claiming ownership. He explained that this visual culture is relevant to anthropologists and ethnographic filmmakers as both a new terrain for research and as an example for distributing and sharing their own content. The complexity of this new environment demanded an in depth explanation of how it worked and showed how new media have also quickly become subcultures with which we have to engage in order to read its codes and understand its workings and social significance. Benjamin's explanation has stressed once more the importance of including and exploring new social media, not only as a topic of study but also as a tool practicing anthropology, and we better do so now in order to catch up with ever faster developments in (virtual) society. Jack Rollwagen presented his DVD-series: Life in an American Village, and explored how DVD's can be used to serve as a medium to expose a holistic approach to life in the area around the village of Brockport, New York and to provide an insight into the complex lives of people in that area through a series of DVDs focused on a variety of topics. The DVD-sets are set up as an educational project that aims to teach about 'the American way of life' starting off from 'socially mapping' a specific community and categorizing their activities. Each DVD set focuses on a particular topic (e.g., art, religion, agriculture, etc.), and consists of many interviews with the involved persons. The potential of storage and easy use of DVD as an educational medium was convincingly exposed.

# nafa : : notice board

## Web link to:

### Viscult 2009 Film Festival Programme

Dear everybody,

The organizers of Viscult 2009 Film Festival are proud to present this years program: [www.viscult.net](http://www.viscult.net)

All the best

Pekka Silvennoinen

Toiminnanjohtaja/Executive Manager

Pohjois-Karjalan alueellinen elokuvayhdistys ry./

North Karelian Regional Film Association

Länsikatu 15

80100 Joensuu, Finland

[www.pkey.fi](http://www.pkey.fi)

tel. +358 13 228515

mobile +358 40 7236413

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## Call for films

Dear All,

I am organising a small-scale documentary festival in London aimed at a non-academic, arts/media audience and I'm looking for documentaries from around the world that deal with one of three key topics; the role and impact of mobile and digital technology, consumerism and aspirations, 'green' issues and their impact on daily urban/suburban lives.

Films can be any length from 4 - 60 minutes but will need to be English language or English subtitled.

I'd love to hear from filmmakers who may have a film to submit as well as suggestions about films we should include.

Best wishes

Sarah Thomas

E-mail: [sarahethomas@GMAIL.COM](mailto:sarahethomas@GMAIL.COM)

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## Visual Representation of Iran (on-line papers)

Dear Colleagues,

We are happy to announce that all talks of the "Visual Representations of Iran conference, 13-16 June 2008, University of St Andrews, Scotland" now are on-line. These papers are on-line for students and academics who are interested in this topic (and they are listed below as well).

<http://www.st-andrews.ac.uk/anthropologyiran/presentations/index.htm>  
1

However as proceedings of the conference are in publication and also because of copyright, ethical and academic issues, to access the website you will need a username and password. Those who interested in using the website can contact me directly.

Yours truly,  
P. Khosronejad

Dr. Pedram Khosronejad  
Department of Social Anthropology

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St. Andrews, Fife, Scotland KY16 9AL

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## Ethnographical Cinema of Iran: War and Iranian Cinema

Semester (October-December 2009) organized by Dr P Khosronejad (Dept. of Social Anthropology) with assistance of Mr K Jafarshaghghi, Ph.D. candidate, (Dept. of History), University of St. Andrews, Scotland

All are welcome

When images of war form shocking reminders of what actually occurred, they can become points of reference for future generations. Carefully preserved in folklore and enthroned as tradition, these images are often invoked for political purposes that transcend party and class factionalism, and can serve to unite the nation in supreme sacrifices for the national interest.

The inception of Iranian war cinema occurred after the beginning of the Iran-Iraq war in the early 1980s. However, it has taken many years for this cinema to find its own language, genre and identity, a search which is arguably still ongoing. The Iran-Iraq war had an important influence on Iranian post-revolutionary

cinema. In parts as a consequence of such events, today in Iran we can discern several genres and schools of filmmaking which have significantly defined themselves through their treatment of the topics of the war.

In view of this background, during two semesters we will present documentary and fiction films on different aspects of the Iran-Iraq war, at once opening these up to academic scrutiny and discussion. With the help of ethnographical film theories and visual anthropology, our main aim in this programme will be the creation of a space for debating and understanding such topics as trauma and martyrdom, related to the Iran-Iraq war.

In the first semester we will begin our debate by presenting different documentary films which explore the impact of Iran-Iraq war on the post-war periods of Iranian society. We will continue and end this semester's film presentation with a general introduction to the cinema of Seyed Morteza Avini, which became known as 'Illuminative Cinema' (Cinamay-e Eshraqi). This school of war documentary film making became one of the main ideological and intellectual genres of war film making in Iran, especially for those whose focus is predominantly on the themes of the Iran-Iraq war.

Based on this school of film making, 'Illuminative Cinema', in our second semester we will present for the first time the complete films of the eminent Iranian film maker Mr Ebrahim Hatamikia.

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### Web Archive in Visual Anthropology

Web Archive in Visual Anthropology (WAVA) is a repository for out-of-print and unpublished works relevant to the field of visual anthropology. It can be accessed at [astro.temple.edu/~ruby/wava](http://astro.temple.edu/~ruby/wava). Among the materials available are the complete works of Sol Worth, Eric Michaels' unpublished dissertation - a pioneering reception study, Michael Intintoli's ethnographic study of soap operas - "Taking Soaps Seriously," Horence Powdermaker's "Dream Factory" - the first ethnographic study of Hollywood and several unpublished dissertations.

Added to this list is - Jay Ruby's *Secure The Shadow: Death and Photography in America* (1995, MIT Press).

We also welcome suggestions of works to be added to WAVA.

Jay Ruby  
8 Fourth Street  
Mifflintown, PA 17059  
717-436-9502  
Web: <http://astro.temple.edu/~ruby/ruby>

### DOING SENSORY ETHNOGRAPHY

New Book by Sarah Pink

Details are at:  
<http://www.uk.sagepub.com/booksProdDesc.nav?prodId=Book232011&currTree=Subjects&level1=L00&level2=L40>

Professor Sarah Pink  
Programme Director, Sociology

Department of Social Sciences  
Loughborough University  
LE11 3TU  
E-mail: [s.pink@lboro.ac.uk](mailto:s.pink@lboro.ac.uk)  
Web:  
<http://www.lboro.ac.uk/departments/ss/staff/pink.html>

### GLIMPSE vols 2.1 and 2.2, "China Vision, Parts I and II" now available

GLIMPSE vols 2.1 and 2.2, "China Vision, Parts I and II" are now available at <http://www.glimpsejournal.com>

GLIMPSE is a quarterly, interdisciplinary journal that examines the functions, processes, and effects of vision and its implications for being, knowing, and constructing our world(s). Each theme-focused issue features articles, visual essays, interviews, and reviews spanning the physical sciences, social sciences, arts and humanities.

"China Vision, Part I" vol 2.1, spring 2009

- Between Text and Image: The Ambiguity of Chinese Written Characters, by Dr. Yuehping Yen
- Are Chinese Characters Modern Enough? An Essay on Their Role Online, by Han-Teng Liao, D.Phil. candidate -Retro(spect): Chinese Magic Mirrors in
- "Chinese Art, Volume I" (1914), Dr. S.W. Bushell
- Harvesting Cosmic Spectra: China's Large Area Multi-Object Spectroscopic Telescope (LAMOST), by M. Hurst with C. Arcabascio and N. Giroux
- East Meets West, by Yang Liu, graphic designer
- Show Me the Yuan, Dr. Alan Baumler

- Design for Commerce: Chinese Label Art for Common Goods, by Andrew Cahan, collector
- Desire of the Other: Perceptions of Beauty in Modern China, Dr. William Jankowiak and Dr. Peter Gray
- (Re)View: "Chinese Ghost Story" and "Frozen" (films), by Andy Hughes
- Chinatown, Boston, MA, 1993, Anthony Owens, photographer

"China Vision, Part II" vol 2.2, summer 2009

- The Dandelion School Transformation Project: A Conversation with Lily Yeh
- Politically and Geographically Colorful: Revolution, Regime and Color in China, by Han-Teng Liao, D.Phil. candidate
- What Will Happen Next? Envisioning a Personal Future in China, Dr. Charles Stafford
- Myth and Modernity, Mary Ting, artist
- Retro(spect): On Chinese Divination by Dissecting Written Characters, J.J.M de Groot
- Situ Panchen, 1700-1774: Tibetan Encampment Revivalist Painter, Glimpse interviews Dr. David Jackson -Seeing History: Rediscovering the Art of

Tibet Through Modern Imaging Technology, by Dr. Chandra Reedy

- (Re)View: "Mahjong" at the Peabody Essex Museum (art exhibit), by Lauren Cross
- (Re)Views: "Not One Less" and "Green Snakes" (films), by Ivy Moylan

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**New film from Icarus Films**

We're writing to notify you about SECRET MUSEUMS, a new documentary release from Icarus Films, which we hope will be of interest to you for review in "Visual Studies Journal."

Throughout the ages, erotic art has been created by some of the world's best-known artists, but it is rarely on public display. Whether it is held in private collections, or kept under lock and key in museums and libraries worldwide, erotic art and literature remains censored. But when graphic, even extreme sexual imagery is freely available on the Internet, why is erotic art considered so dangerous that it must be prohibited?



Filmed in England, France, Germany, Italy, Sweden and

the U.S., SECRET MUSEUMS (color, 77 min.) explores the locked rooms, warehouses, museum cellars, bank safes and private homes where erotica is hidden, from the British Museum and the National Library of France to Munich's National Graphics Collection and the Vatican, home of the world's largest collection of pornography. Gaining access to carefully guarded collections with names such as "Secretum," "Gabinetto Segreto" and "L'Enfer," the film reveals books and images never before filmed or photographed.

SECRET MUSEUMS features interviews with wealthy collectors, museum curators and guides, librarians, authors, gallery directors, art restorers and experts in erotic art, who discuss the reasons for the cultural suppression and control of erotic art; how institutional gatekeepers, as the protectors of public morality, decide what is acceptable; the difficulty of some in accepting sexuality as an appropriate subject for art; the compulsion to assemble private collections; and how many erotic masterpieces remain hidden today.

For further information on this film, visit the Icarus Films website at <http://icarusfilms.com/new2009/sm.html>

Gary Crowdus, Director of Marketing and Publicity Icarus Films ([gary@IcarusFilms.com](mailto:gary@IcarusFilms.com))

# nafa :: calendar

*Events marked with bold are those still open for entries.*

## **October 8-11, 2009**

The 9th Annual International Festival of Visual Culture, Joensuu, Finland.

Deadline for entries: June 1st, 2009

Contact: Festival of Visual Culture, The Regional Film Center of North Karelia

Länsikatu 15, FIN-80110 Joensuu, Finland

Contact: [info@viscult.net](mailto:info@viscult.net)

Web: [www.viscult.net](http://www.viscult.net)

## **October 8-15, 2009**

Yamagata International Documentary Film Festival, Japan

Deadline for entries: passed

Web: [www.yidff.jp](http://www.yidff.jp)

## **October 15-19, 2009**

"Cinema Vérité" -3rd Iran International Documentary Film Festival, Tehran, Iran.

Deadline for entries: July 15, 2009

"Cinema Vérité" -Festival Office

No.17, PALIZI(Ghandi) Sq, Shariati ave, 15569, Tehran, Iran

Tel: +98-21-88511326

Fax : +98-21-88511242

Web: <http://www.inte.irandocfest.ir>

## **October 21-30, 2009**

Cinemaissí, the Latin-American and Caribbean Film Festival of Helsinki, Finland.

Deadline for entries: June 15, 2009 (extended call)

Web: <http://www.cinemaissi.org/cms/>

## **October 22-25, 2009**

The XVIII International Festival of Ethnological Film, at the Ethnographic Museum in Belgrade, Serbia.

Deadline for entries: August 15, 2009

Contact:

Sasa Sreckovic, festival manager

Ethnographic Museum in Belgrade

Studentski trg 13, Belgrade, Serbia

Tel.: +381 (11) 3281-888

Fax: +381 (11) 3282-944

E-mail: [etnografski.muzej@nadlanu.com](mailto:etnografski.muzej@nadlanu.com)

Web: [www.etnografskimuzej.rs](http://www.etnografskimuzej.rs)

## **October 26-Nov 1, 2009**

10th ASTRA FILM FESTIVAL, Sibiu, Romania

Deadline for entries: May 1st, 2009

Contact:

Astra Film Festival

Pia..a Huet 12, 550182 Sibiu Tel + 40 269-213 442, 210 134

E-mail: [aff@astrafilm.ro](mailto:aff@astrafilm.ro)

Web: [www.astrafilm.ro](http://www.astrafilm.ro)

## **October 26-Nov 1, 2009**

52nd International Leipzig Festival for Documentary and Animated films.

Deadline for entries: passed

Web: [www.dok-leipzig.de](http://www.dok-leipzig.de)

## **November 28-30, 2009**

3rd Festival of Visual Anthropology ASPEKT, Torun, Poland.

Deadline for entries: August 1, 2009

Contact:

Lukas Jakielski

Cell: +48 609 688 852

E-mail: [festival@aspektyfestival.pl](mailto:festival@aspektyfestival.pl)

Web: [www.aspektyfestival.pl](http://www.aspektyfestival.pl)

## **November 2009**

The 6th annual international human rights documentary film festival – Verzio 6, Budapest, Hungary

Deadline for entries: August 31, 2009

Contact: <http://www.verzio.ceu.hu>

## **November 1-7, 2009**

Festival dei Popoli – International Documentary Film festival, Florence, Italy.

Deadline for entries: June 15, 2009

Web: <http://www.festivaldeipopoli.org/en>

## **November 4-8, 2009**

Sheffield Doc/Fest, Sheffield, UK

Deadline for entries: June 17, 2009

Web: <https://sheffdocfest.com/>

## **November 6-15, 2009**

CPHDOX -Copenhagen International Documentary Festival, Denmark

Deadline for entries: May 15, 2009

Web: [www.cphdox.dk](http://www.cphdox.dk)

## **November 12-15, 2009**

AARHUS Film Festival, Aarhus, Denmark

Deadline for entries: September 9, 2009

Web: [www.aarhusfilmfestival.dk](http://www.aarhusfilmfestival.dk)

## **November 12-15, 2009**

The 33rd Annual Margaret Mead Film and Video

Festival, New York, USA.  
 Deadline for entries: June 26, 2009.  
 Web: <http://www.amnh.org/programs/mead/>

#### **November 13-22, 2009**

The 29th Amiens International Film Festival, Amiens, France  
 Deadline for entries (for documentaries): July 15, 2009  
 Web: [www.filmfestamiens.org](http://www.filmfestamiens.org)

#### **November 14-20, 2009**

International Jean Rouch Symposium: A Knowledge Beyond Text: Looking at Each Other, Sharing Interrogations, at Musée de l'Homme, Paris, France.  
 Deadline for papers/ contributions: October 15, 2008  
 Contact:  
 Comité du Film Ethnographique  
 Musée de l'Homme  
 17 place du Trocadéro – 75116 Paris – France  
 Tél.:33 (0)1 40 79 36 82 -33 (0)1 47 04 38 20  
[colloquejeanrouch@mnhn.fr](mailto:colloquejeanrouch@mnhn.fr)  
[www.comite-film-ethno.net](http://www.comite-film-ethno.net)

#### **November 18-22, 2009**

The 8th Annual Winnipeg Aboriginal Film Festival (WAFF) -one of North America's longest-running indigenous film and video festivals.  
 Deadline for submission: June 19, 2009  
 Contact:  
 2009 WAFF  
 E-mail: [info@aboriginalfilmfest.org](mailto:info@aboriginalfilmfest.org)  
 Web: [www.aboriginalfilmfest.org](http://www.aboriginalfilmfest.org)

#### **November 19-29, 2009**

The 22nd International Documentary Film Festival Amsterdam (IDFA), The Netherlands  
 Deadline for entries: passed  
 Contact:  
 International Documentary Film Festival Amsterdam

Kleine-Gartmanplantsoen 10  
 1017 RR Amsterdam  
 the Netherlands  
 Tel: +31 20 6273329  
 Fax: +31 20 6385388  
 E-mail: [info@idfa.nl](mailto:info@idfa.nl)  
 Web: [www.idfa.nl](http://www.idfa.nl)

#### **November 25-27, 2009**

The visual presentation of self in situations and interactions.  
 Workshop convened by the Nordic Network for Visual Studies  
 University of Iceland, Reykjavik – Iceland.  
 Deadline for papers and documentaries: September 15, 2009  
 Contact:  
 Organizing committee:  
 Árni Sverrisson, PhD. University of Stockholm.  
[arni.sverrisson@sociology.su.se](mailto:arni.sverrisson@sociology.su.se)  
 Sigurjón Baldur Hafsteinnsson, PhD. University of Iceland. [sbh@hi.is](mailto:sbh@hi.is)  
 Tinna Grétarsdóttir, ABD. Temple University.  
[tgretars@temple.edu](mailto:tgretars@temple.edu)  
 Örn D. Jónsson, PhD. University of Iceland.  
[odj@hi.is](mailto:odj@hi.is)  
 Trond Waage, PhD. University of Tromsø.  
[trond.waage@uit.no](mailto:trond.waage@uit.no)  
 Documentary film screening co-ordinators:  
 Tinna Grétarsdóttir, ABD. Temple University.  
[tgretars@temple.edu](mailto:tgretars@temple.edu)  
 Áslaug Einarsdóttir, University of Iceland.  
[ase3@hi.is](mailto:ase3@hi.is)

#### **November 26-Dec 4, 2009**

The 13th International Ethnographic Film Festival Mostra (International do Filme Etnografico)  
 Rio de Janeiro, Brasil  
 Deadline for entries: passed  
 Web: [www.mostraetnografica.com.br](http://www.mostraetnografica.com.br)

#### **December 2009**

The 2009 VISUAL RESEARCH CONFERENCE, to be held in Philadelphia in on the Tuesday and Wednesday before the AAA Meetings.  
 Deadline: March 20th 2009  
 Web: [www.societyforvisualanthropology.org/](http://www.societyforvisualanthropology.org/)

#### **December 3-6, 2009**

**The International Film Festival PLATFORMA VIDEO9, In Bios Cultural Center, Athens, Greece.**  
**Deadline for films: October 20, 2009**  
**Contact:**  
**Web: [www.platformavideo.eu](http://www.platformavideo.eu)**

#### **December 3-6, 2009**

**The 2nd International Student Ethnographic Film Tribute, hosted at the International Film Festival PLATFORMA VIDEO9, Athens.**  
**Deadline for films: October 20, 2009**  
**Questions and prior notice for submissions should be directed to:**  
**Konstantinos Aivaliotis: [aivaliotisk@yahoo.gr](mailto:aivaliotisk@yahoo.gr)**  
**Nicholas Sfakianakis: [nicksfak@hotmail.com](mailto:nicksfak@hotmail.com)**  
**Christos varvantakis: [rudrrrr@googlemail.com](mailto:rudrrrr@googlemail.com)**  
**The Platforma Video webpage is [www.platformavideo.eu](http://www.platformavideo.eu)**

#### **December 12-13, 2009**

**The third edition of the Development & Climate (D&C) Days film festival, during the COP 15 in Copenhagen, Denmark.**  
**Venue: National Museum of Denmark**  
**Deadline for entries (short films, up to 10 minutes, on climate and development): October 15, 2009**  
**Contact:**  
**IIED Climate Change**  
**Att: D&C Film Festival**  
**3 Endsleigh Street**  
**London**  
**WC1H 0DD**

## UK

For more information visit [www.dcdays.org](http://www.dcdays.org)  
or contact Isabelle Lemaire at:  
[dcvids@googlemail.com](mailto:dcvids@googlemail.com) or  
[isabelle.lemaire@gmail.com](mailto:isabelle.lemaire@gmail.com)

## January/February, 2010

The 7th Festival International du Film  
Ethnographique du Québec (FIFEQ), Québec,  
Canada

Deadline for entries: November 6, 2008

Contact:

Web: <http://www.fifeq.ca/en/>

## January 21-31, 2009

Sundance Film Festival, Park City, Utah, USA

Web: <http://festival.sundance.org/2010>

Submission Deadline: passed

## January 26-31, 2010

9th DocPoint – Helsinki Documentary Film Festival,  
Finland

No deadline for entries

Web: [www.docpoint.info](http://www.docpoint.info)

## January 27-February 7, 2010

39th International Film Festival Rotterdam, the  
Netherlands.

Deadline for entries: September 1/ October 1/  
November 1, 2009

Web: [www.filmfestivalrotterdam.com](http://www.filmfestivalrotterdam.com)

## January 29-31, 2010

Different from what? Film & Video Festival,  
Tempe, AZ January 29-31, 2010

Deadline for submissions: October 25, 2009

Contact/for general information and submission  
materials:

Web: [www.differentfromwhat.com](http://www.differentfromwhat.com)

## February 5-13, 2010

Punto de Vista – International Documentary film  
Festival of Navarra, Pamplona, Spain

Call for entries is closed

E-mail: [puntodevista@nararra.es](mailto:puntodevista@nararra.es)

Web: <http://www.cfn Navarra.es/puntodevista/>

## February 11-21, 2010

The 60th Berlin International Film Festival -  
Berlinale, Berlin, Germany

Deadline for the receipt of entry forms and films:

Feature length films: October 30, 2009

Short Films: November 16, 2009

Email: [info@berlinale.de](mailto:info@berlinale.de)

Web: <http://www.berlinale.de>

## February, 2010

The 6th edition of DOCNZ International  
Documentary Film Festival, Australia.

Extended Deadline: 9 October 2009 (postmarked)

Email: [info@docnz.org.nz](mailto:info@docnz.org.nz)

Web: [www.docnz.org.nz](http://www.docnz.org.nz)

## February 13-14, 2010

The 7th Himalaya Film Festival, the Netherlands

Deadline for entries: December 12, 2009

E-mail: [himalaya@pagina.nl](mailto:himalaya@pagina.nl)

Web: [www.himalayafilmfestival.nl](http://www.himalayafilmfestival.nl)

## February 28-March 7, 2010

Zagreb Dox TRUE FILM – International  
Documentary Film Festival, Zagreb, Croatia.

E-mail: [info@zagrebdox.net](mailto:info@zagrebdox.net)

Web: <http://www.zagrebdox.net>

## March 3-9, 2010

Dialektus Festival 2010 -European Documentary  
and Anthropological Film Festival

Budapest

Deadline for entries: September 25, 2009

Contact:

Palantir Film Visual Anthropological Foundation  
H-1461 Budapest, Pf.: 64., Hungary

Tel: +36-1-403-03-52, +36-70-409-77-45

E-mail: [info@dialektusfesztival.hu](mailto:info@dialektusfesztival.hu)

Web: [www.dialektusfesztival.hu](http://www.dialektusfesztival.hu)

## March 10-18, 2010

The 12th Annual One World International Human  
Rights Documentary Film Festival (One World  
Festival), Prague, Czech Republic.

Deadline for entries: November 30, 2009

On-line entry form and further information about  
the festival is available at:

<http://ow.pinf.cz/entryform/ow/en/>

(You can also email to: [program@oneworld.cz](mailto:program@oneworld.cz))

Contact:

One World / People in Need  
Sokolska 18, 120 00 Prague 2,  
Czech Republic

Tel: +420 226 200 411

Fax: +420 226 200 401

[program@oneworld.cz](mailto:program@oneworld.cz)

[www.oneworld.cz](http://www.oneworld.cz)

## March 15-21, 2010

The 20th African, Asian and Latin America Film  
Festival, Milan, Italy

Deadline for entries: December 20, 2008

Contact:

African, Asian and Latin American Film Festival  
Via Lazzaroni 8 - 20124 Milan, Italy

Tel: +39-02-6696258

Fax: +39-02-66714338

E-mail: [festival@coeweb.org](mailto:festival@coeweb.org)

Web: <http://www.festivalcinemaafriano.org>

## March 2010

FIGRA – Le Festival International du Grand  
Reportage d'actualité et du Documentaire de Société

(International Current Affairs and Social Documentary Film Festival),  
Palais de l'Europe, Le Touquet Paris-Plage, France  
Deadline for entries: October 30, 2009  
Web: <http://www.figra.fr>

March 18-28, 2010  
Cinéma du Reel, 32th International Film Festival of Visual Anthropology and Social Documentation.  
Submission deadline: November 1<sup>st</sup>, 2009  
E-mail : [cinereel@bpi.fr](mailto:cinereel@bpi.fr)  
Web: <http://www.cinereel.org/>

March 22-28, 2010  
The 7th Worldfilm festival, Tartu, Estonia  
Deadline for entries: October 15, 2009  
Contact:  
Pille Runnel,  
Taavi Tatsi  
WORLD FILM 2010  
Estonian National Museum  
J.Kuperjanovi 9  
Tartu 50409, ESTONIA  
E-mail: [festival@worldfilm.ee](mailto:festival@worldfilm.ee)  
Web: [www.worldfilm.ee](http://www.worldfilm.ee)

March 24-27, 2010  
CFP SfAA Annual Meeting 2010 – the 70<sup>th</sup> Annual Meeting for the Society of Applied Anthropology “Vulnerabilities and Exclusion in Globalization”, with a session on "Gaining 'Visibility' through Visual and Media Anthropology: Theory and Practice in Collaborations with Marginalized and Excluded Populations", Mérida, Mexico.  
Deadline for paper submission for session: September 30, 2009  
Web: <http://www.sfaa.net/sfaa2010.html>  
Contact: Session organizers, Department of Anthropology, University of South Florida  
E-mail: [larney@mail.usf.edu](mailto:larney@mail.usf.edu) and [msabogal@mail.usf.edu](mailto:msabogal@mail.usf.edu)

March 27-April 5, 2010  
The 2010 International Jean Rouch Film Festival, at the Grand Gallery of Evolution Auditorium at the National Museum of Natural History, Paris, France  
Deadline for entries: November 30, 2009  
Contact:  
Comité du Film Ethnographique  
Festival International Jean Rouch  
Muséum National d'Histoire Naturelle, CP 22  
36 Rue Geoffroy Saint Hilaire, 75005 Paris – France  
The entry form can also be downloaded on our website, where you can learn about our other activities.  
Web: <http://www.comite-film-ethno.net>

April 7-9, 2010  
BSA visual sociology group panel “Text & Image”, at the BSA annual conference, Glasgow Caledonian University.  
Deadline for papers: September 30, 2009  
Contact:  
Charlotte Bates, PhD Visual Sociology  
Goldsmiths, University of London  
E-mail: [c.bates@gold.ac.uk](mailto:c.bates@gold.ac.uk)  
Web: <http://www.britisoc.co.uk/events/abs.htm>

April 8-10, 2010  
Third Annual TEACHERS, TEACHING, AND THE MOVIES Conference,  
Representations and Pedagogy in Film, Television, and New Media  
Multi-disciplinary Conference, Vassar College in Poughkeepsie, New York, USA  
Deadline for papers: Please submit proposals of at least 250 words and no more than 500 words at the online website by December 1st, 2009.  
The url for the website is: [teachingandthemovies.com](http://teachingandthemovies.com). Select the "auditions" link to submit papers online.  
Contact:

Please direct any questions to Colette Cann at [cocann@vassar.edu](mailto:cocann@vassar.edu)  
Colette Cann  
Assistant Professor, Education  
Vassar College  
124 Raymond Avenue, 389  
Poughkeepsie, NY 12604  
E-mail: [cocann@vassar.edu](mailto:cocann@vassar.edu)  
Web: [teachingandthemovies.com](http://teachingandthemovies.com)

April 8-18, 2010  
The 15th edition of IT'S ALL TRUE International Documentary Film Festival, São Paulo and Rio de Janeiro, Brazil.  
Submission deadline: December 4<sup>th</sup>, 2009 for international productions  
Contact:  
It's All True International Documentary Festival  
Rua Mourato Coelho, 325 - Cj.06 - ZIP: 05417-010  
São Paulo - SP - Brazil  
Phone / Fax: (55 11) 3064-7617 | (55 11) 3064-7485  
E-mail: [info@itsalltrue.com.br](mailto:info@itsalltrue.com.br)  
Web: <http://www.itsalltrue.com.br/>

April, 9-18, 2010  
The VII Sobrarbe Ethnographical Documentary Festival, Boltaña (Huesca)  
Deadline for entries: November 13, 2009  
Web: [www.espiello.com](http://www.espiello.com)

April 15-21, 2010  
Visions du Réel, International Film Festival, Nyon  
Deadline for entries: 15<sup>th</sup> October 2009 / 5<sup>th</sup> January 2009  
E-mail: [docnyon@visionsdureel.ch](mailto:docnyon@visionsdureel.ch)  
Web: <http://www.visionsdureel.ch/>

April 29 - May 8, 2010  
The London International Documentary Festival (LIDF)

**Deadline for Submissions: 1st December 2009**

**Email:** [info@pocketvisions.co.uk](mailto:info@pocketvisions.co.uk)

**Web:** [www.pocketvisions.co.uk](http://www.pocketvisions.co.uk)

**April 29 – May 09, 2010**

**Hot Docs Canadian International Documentary Festival, Canada**

**Web:** <http://www.hotdocs.ca/>

**May 5-12, 2010**

**25 International Film Festival München DOK.FEST, Germany**

**Web:** <http://www.dokfest-muenchen.de/>

**May 7-16, 2010**

**Documenta Madrid 2010, Madrid, Spain.**

**Deadline for entries: December 31, 2009**

**Contact:**

**Area de Gobierno de las artes**

**Gran Vía 24, 6ª planta**

**28013 Madrid, Spain**

**Web:** <http://www.documentamadrid.com>

**June 2010**

**The 64<sup>nd</sup> Edinburgh international film festival (eiff), Edinburgh, Scotland**

**The 2010 submission process will open on November 2**

**E-mail:** [submissions@edfilmfest.org.uk](mailto:submissions@edfilmfest.org.uk)

**Web:** <http://www.edfilmfest.org.uk/info/>

**July 11-17, 2010**

**Sociology of the Visual Sphere conference to be held during the International Sociological Association (ISA) XVII World Congress of Sociology, Gothenburg, Sweden.**

**Deadline for proposals (papers): December 28<sup>th</sup>, 2009**

**Contact:** To submit a paper please send an abstract of 300-400 words to both of the following emails, putting "ISA2010 Vis-Soc" in the subject line:  
**Dennis Zuev:** [tungus66@gmail.com](mailto:tungus66@gmail.com) AND **Regev Nathansohn:** [regev@umich.edu](mailto:regev@umich.edu)

**July 30-August 7, 2010**

**Post-graduate Workshop on Visual Anthropology, at the Centro Incontri Umani, Switzerland, organized by Dr Pedram Khosronejad with the collaboration of**

**University of St Andrews, University of Göttingen and University of Tromsø.**

**Deadline for applications: December 30, 2009**

**((Applications are invited from post-graduate students in the field of anthropology (practising visual anthropology) for up to 10 places on a practical "Master Class).**

**Application should be submitted electronically ONLY (PDF file preferable), to Dr. Pedram Khosronejad ([pk18@st-andrews.ac.uk](mailto:pk18@st-andrews.ac.uk)) at the latest on 30<sup>th</sup> December 2009.**

**Contact:**

**Dr. Pedram Khosronejad**

**Department of Social Anthropology**

**71 North Street, University of St. Andrews**

**St. Andrews, Fife, Scotland KY16 9AL**

**Tel: +44 (1334) 461968**

**Fax: +44 (1334) 462985**

**E-mail:** [pedram.khosronejad@st-andrews.ac.uk](mailto:pedram.khosronejad@st-andrews.ac.uk)

**May 31-June 15, 2011**

**Freiburg Film Festival**

**E-mail:** [fifo@freiburger-medienforum.de](mailto:fifo@freiburger-medienforum.de)

**Web:** [www.freiburger-filmforum.de](http://www.freiburger-filmforum.de)