

nafa : // network

vol. 26.4 (December 2019)
Newsletter of the Nordic Anthropological Film Association
Incorporating the Commission of Visual Anthropology (CVA) Circular

Web version: <http://www.nafa.uib.no>
ISSN: 0805 - 1046

Please send news, articles and announcements to:

Editors: Christian Suhr Nielsen, Kayla Roepelle, Anne Sofie Askholm,
Armina Dinescu, Christos Varvantakis and Anne Chahine
Department of Anthropology, Aarhus University
Moesgaard
8270 Hoejbjerg
Denmark
Fax: +45 89424655
E-mail: nafanet@cas.au.dk

Contents

Editorial.....	2
NAFA 2020: Open Call.....	3
Journal of Anthropological Films.....	3
EASA 2020: Panels related to visual anthropology.....	4
New issue of entanglements: experiments in multimodal ethnography.....	5
EYE & MIND: MSc in Visual Anthropology.....	7
Book Release: Muddied Waters. The Fictionalisation of Ethnographic Film.....	8
Athens Ethnographic Film Festival - Ethnofest Review.....	12
NOTICE BOARD	11
CALENDAR	13

Editorial

By Anne Sofie Askholm, Anne Chabine, Armina Dinescu, Kayla Reopelle, Christian Subr, and Christos Varvantakis

Dear readers,

An intense and exciting year is coming to an end and, before we bid farewell to 2019, we are pleased to deliver the latest volume of NAFA network right to your digital doorsteps.

In this issue, we will share with you the most recent news and look ahead towards 2020, which is patiently waiting just around the corner. You will be updated on the latest information concerning the 40th NAFA International Film Festival held in Lisbon in October 2020, and get an overview about the current issue of JAF featuring a special issue titled "Critical Encounters: The 'European Refugee Crisis'". We are also happy to announce the book release of "Muddied Waters. The

Fictionalisation of Ethnographic Film" by documentary filmmaker Toni de Bromhead, who argues that ethnographic film must, by definition, offer reliable ethnography.

Furthermore, Tamaris Vier was so kind as to share with us an in-depth review of the Athens Ethnographic Film Festival, which celebrated its 10th anniversary this year and therefore invited its audience for a 7-day experience full of creativity, connection, and visually inspired mind-travels. And for anyone who is planning to submit an abstract to the forthcoming 16th European Association of Social Anthropologists Biennial Conference in 2020, our co-editor Christos Varvantakis has helpfully compiled a list of all the panels and calls for papers related to visual anthropology. In addition

you will find information about the Eye & Mind Visual Anthropology Track at Aarhus University, deadline for applications is March 1, 2020.

And finally, the notice board and calendar for upcoming events and deadlines.

We look forward to receiving your visual anthropology related announcements to share in the next NAFA Network: nafanet@cas.au.dk

Please observe that the deadline for contributions for the next volume is **March 15, 2020**.

Happy reading and Merry Holidays!

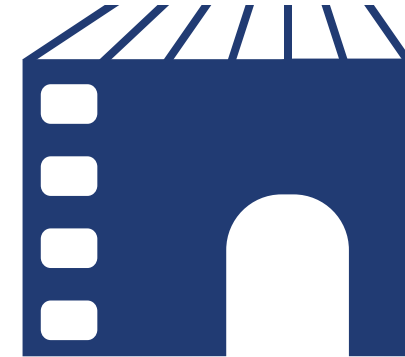
nafa :: news and announcements

NAFA 2020: Open Call

The 40th NAFA International Ethnographic Film Festival will be held in Lisbon, October 8 - 11. The 2020 film selection committee consists of: Bata Diallo, Knud Fischer-Møller, Len Kamerling, Linda Jonsen Engbjerg, Orsolya Veraart, and Peter I. Crawford.

The festival committee welcomes film submissions to the website: <http://nafa.uib.no/?q=festival>

Deadline for submissions is April 20, 2020.



JAF

The latest issue of JAF (Vol. 2, Issue 3) is published, a special issue titled: "Critical Encounters: The 'European Refugee Crisis'". Co-edited by: Christos Varvantakis, Katerina Rozakou, Ifigenia Anastasiadi,



Pafsanias Karathanasis, Kostantinos Aivaliotis, the issue can be accessed here:

<https://boap.uib.no/index.php/jaf/issue/view/374>

The issue contains the following films:

- *Shukri, a new Life*, by Rossella Schillaci
- *Document: Hoyerswerda | Frontex*, by Thomas Kaske
- *It Was Tomorrow*, by Alexandra Maria D'Onofrio
- *Quiet Life*, by Tasos Giapoutzis, Marios Kleftakis

- *Unimaginable Dreams*, by Marzia Jamili, Brittany Nugent, Dove Barbanel
- *When You Are In The Sea: where can you hide?*, by Jack Jones, Ann-Kathrine Kvaerno
- *Underground: A filmic exploration of "migrant illegality" in Copenhagen*, by Julie Høj Thomsen
- *A Camp is a Wall in a Forest*, by Anna Knappe, Amir Jan

It also contains an editorial essay by the guest editors: <https://boap.uib.no/index.php/jaf/article/view/2902>

EASA 2020: Panels related to visual anthropology

Co-editor Christos Varvantakis has helpfully compiled a list of all the panels and calls for papers related to visual anthropology at the forthcoming 16th European Association of Social Anthropologists Biennial Conference: EASA2020: New anthropological horizons in and beyond Europe. July 21-24, 2020 in Lisbon. Call for papers closes: January 20, 2020.

Panel P039

Languages of entanglement: mapping the ethnographic modes and media [NCN].

<https://nomadit.co.uk/conference/easa2020/p/8417>

Convenors:

Melissa Nolas (Goldsmiths College, University of London)

Christos Varvantakis (University of Flensburg)

Short abstract:

The panel brings together a growing international and interdisciplinary network of anthropologists engaged in the burgeoning field of multimodal ethnography to address issues related to the selection, curation, production, review, dissemination and consumption of audio-visual and other compositions.

Panel P060

Illuminating Futures of the Life Course through Visual and Digital Media [Age and Generations Network].

<https://nomadit.co.uk/conference/easa2020/p/8821>

Convenors:

Barbara Pieta (Max Planck Institute for Social Anthropology)

Jay Sokolovsky (University of South Florida St. Petersburg)

Shireen Walton (University College London (UCL))

Annette Leibing (University of Montreal)

Short abstract:

The panel explores an emerging trend in the Anthropology of the Life Course to use visual and digital methods to generate and disseminate anthropological knowledge. Presentations examine how visual/digital engagement changes the experience of ageing, and the act and product of ethnographic fieldwork

Panel P089

Ethnography and new 'habitus' of visual productions.

<https://nomadit.co.uk/conference/easa2020/p/8508>

Convenors:

Francesco Bachis (Università di Cagliari)

Felice Tiragallo (Università degli Studi di Cagliari, ISRE Sardegna)

Greca N. Meloni (University of Vienna)

Short abstract:

Considering the availability of new visual technologies, the panel seeks to explore the meaning of doing visual ethnography in the time of contemporary visual production's 'habitus' and its relation with ethnographic and documentary film festivals.

Panel P104

Visual Insights in a World on the Move [VANEASA].

<https://nomadit.co.uk/conference/easa2020/p/8421>

Convenors:

Felicia Hughes-Freeland (SOAS)

Beate Engelbrecht (Max Planck Institute for the Study of Religious and Ethnic Diversity)

Short abstract:

The world is changing, perspectives are changing, ways to look, collaborate and present findings are becoming much more variable, much more creative, much more demanding. Working with visuals offers numerous prospects to analyse and display challenges that people are confronted with worldwide.

Panel P106

Provoking Visuals: Creative Engagements with Borders, Wars, and Conflicts [PACSA Network].

<https://nomadit.co.uk/conference/easa2020/p/8707>

Convenors:

Katja Seidel (University of Vienna)

Patrick Naef (University of Geneva)

Melanie Janet Sindelar (Academy of Fine Arts Vienna)

Short abstract:

This panel attends to the provocative role of images in the context of political struggles, wars and border conflicts and asks about the affective role of digital and audio-visual images as sites of contestation.

Panel P120

The futures of visual restitution.

<https://nomadit.co.uk/conference/easa2020/p/8693>

Convenors:

Rodrigo Lacerda (CRIA/NOVA FCSH)
Renato Athias (Federal University of Pernambuco
(Brazil))

Short abstract:

The panel aims to discuss methodological, ethical and cosmological questions related to the restitution of

visual archives held in the West to their source communities.

New issue of entanglements: experiments in multimodal ethnography

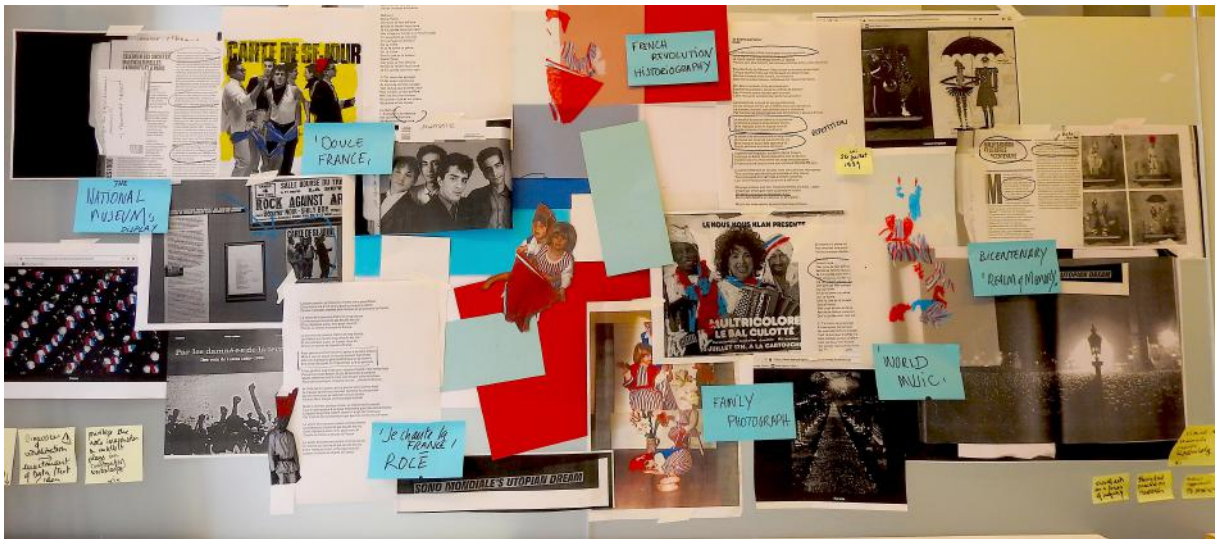


Image: From Elsa Guily's piece 'Unpacking the sonic memory – Between the familial and the museum, Remembering the French Revolution bicentenary', from the latest issue of entanglements journal.

The latest issue of entanglements: experiments in multimodal ethnography Vol. 2, Issue 2. (Autumn, 2019) is now published, containing a wide variety of pieces exploring issues and

themes in multimodal ethnography, through and across media such as comics and graphics, essay-films, photography, collages, video etc.

The journal is open-access. You can read the editorial here:

<https://entanglementsjournal.org/editorial-winter-2019/>

and you can access the entire issue here:

<https://entanglementsjournal.org/>

Entanglements is an experimental journal focused on the multimodal ethnographic theory and practice and is published twice a year. The journal aims to enable and encourage forms of expression and communities of practice around multimodality in a range of research topics and across disciplines and media. The editors will discuss and work with authors on the production of multimodal articles, and can be contacted at: entanglementseditors@gmail.com

EYE & MIND

MSc in Anthropology: Visual Anthropology Track at Aarhus University

APPLICATION DEADLINE: Jan. 15, 2020 (non-EU) / March 1, 2020 (EU)



The Visual Anthropology Track was established in 2014 at Moesgaard Museum and Aarhus University as part of a research environment where students, scholars, artists, film- and exhibition-makers can experiment and develop forms of inquiry and representation that allow a close engagement with cross-cultural experience and imagination.

The Visual Anthropology Track is one of three specializations of the Master's Degree programme in Anthropology, AU. The new museum site of Moesgaard provides a window through which students, film- and exhibition-makers can enter directly into dialogue with the broad public. Furthermore, the museum provides a unique public laboratory for experimenting with diverse methodologies and technologies of representation. This is of value not only to students and researchers, but also to the museum, whose ambition it is to allow visitors to share in the very creation of anthropological knowledge.

In the autumn of 2014 the new museum building was inaugurated. The building adds 16,000 square meters to the museum and thus sets the stage for a variety of new exhibition opportunities including special editing facilities, lecture halls and exhibition space for students in the Visual Anthropology Track.

Why Visual Anthropology?

Anthropologists are increasingly recognizing the need to broaden the scope of their methodology and analytical

expression. Traditional academic representations in the form of written articles or monographs excel in their ability to provide insights into the cultural practices, norms, rules and institutions by which people live. But to engage fully with the complexities of social life, anthropology needs alternative academic languages that allow researchers to explore the role of perception, imagination and emotion in human interaction.

New social media and audiovisual technologies of communication offer unique possibilities for engaging and bringing into dialogue the whole of the human sensorium and imaginative capacities. Public institutions, private organizations and academia are increasingly demanding audiovisual methods that can facilitate cross-cultural analysis, dialogue and imagination. The overall aim of the Visual Anthropology Track is to qualify students of anthropology and related disciplines to take on the task of audiovisual research, consultancy and communication in the contemporary world.

The Visual Anthropology Track equips students of anthropology with special skills in audiovisual analysis and communication. In addition to specific themes in visual anthropology, students attend courses in general anthropological debates and methodologies. This grounding in broad theoretical debates allows students to engage in audiovisual communication of relevance beyond the specialized field of visual anthropology.

Throughout the programme students produce a number of visual anthropological presentations culminating in the production of a thesis comprised of a visual anthropological product (film, photography, museum installation, multimedia) and a written part with further methodological, analytical and representational reflections. Through ongoing engagement in audiovisual communication, students receive skills in operating video cameras, sound recording, video editing as well as practical experience in designing and managing audiovisual projects.

Visual Anthropology Track: Courses

- Advanced Anthropological Theory, 1. semester
- Camera as Cultural Critique: Intensive hands-on camera and editing, 1. semester
- History of Ethnographic Film: Theory in Practice, 1. semester
- Audiovisual and Collaborative Research Design, 1. semester
- Anthropological Methods, 2. semester
- Audiovisual Methods Workshop, 2. semester
- Visual Anthropological Fieldwork, 2.-3. semester
- Advanced Anthropological Analysis, 3. semester
- Film Editing and Analysis Workshop, 3. semester
- Product Thesis, 4. Semester

Additional activities

- Visual Wednesdays (film screenings and lectures)
- DOX:ACADEMY at CPH:DOX

Affiliated researchers

Ton Otto, Christian Vium,
Karen Walторp, Malthe Lehrmann,
Susanne Højlund, Christian Suhr (coordinator)

Admission requirements

A bachelor's degree in anthropology from Aarhus University (AU) or the University of Copenhagen (KU).

A bachelor's degree with at least 45 ECTS-points in anthropology (i.e. 75% of a full-time academic year of study).

Tuition fees for non-EU/EEA/Swiss citizens

Students from Denmark and the EU are not required to pay tuition fee for the graduate programme in Visual Anthropology.

Annual tuition fees for non-EU/EEA/Swiss citizens is Euro 9,100 (60 ECTS).

How to apply

Study Centre Arts, tel: +45 87161087,
studiecenter.arts.aarhus@au.dk

- <http://kandidat.au.dk/en/>
- <http://kandidat.au.dk/en/guidance/>
- <http://kandidat.au.dk/en/anthropology/>

Deadline for applications

15 January 2020

NON-EU/EEA/Swiss/Danish citizens (without a permanent residence permit in Denmark).

1 March 2020

EU/EEA/Swiss/Danish citizens (including non-EU/EEA citizens with a permanent residence permit in Denmark).

Commencement of studies: 1 September.
Duration of program: 2 years / 120 ECTS.

Specific questions about the programme

Christian Suhr, tel: +45 31600031, suhr@cas.au.dk
[http://pure.au.dk/portal/en/persons/id\(67d60eea-4f2d-4e2a-b718-ef059b3da62b\).html](http://pure.au.dk/portal/en/persons/id(67d60eea-4f2d-4e2a-b718-ef059b3da62b).html)



New Moesgaard Museum, Aarhus, Denmark

Further info about the Visual Anthropology Track at Aarhus University

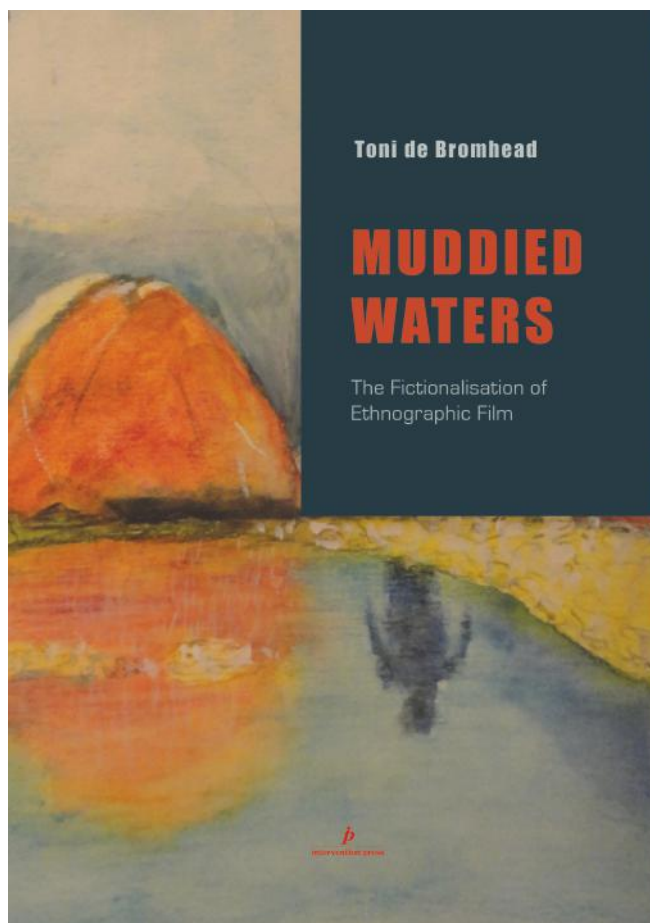
<http://eyeandmind.dk>

<https://www.facebook.com/Eye-and-Mind-Laboratory-for-Visual-Anthropology-243778592769163/>

<https://www.facebook.com/visualwednesdays>

<http://cas.au.dk/en/about-the-school/departments/anthropology/>

<http://kandidat.au.dk/en/anthropology/>



Book Release: Muddied Waters. The Fictionalisation of Ethnographic Film

By Toni de Bromhead

Visual anthropologists and ethnographic film-makers continue to disagree on what is and what is not ethnographic film. Meanwhile the situation becomes ever more unclear, possibly to the detriment of ethnographic film. Toni de Bromhead now tackles this problem from the point of view that an ethnographic film must, by definition, offer reliable ethnography. She does this by closely examining a number of documentary films about southern Italy, made from 1948 to 2018, some made by great Italian filmmakers, such as De Seta, and others by respected non-Italians, for instance David MacDougall.

Toni de Bromhead is a documentary film-maker and was trained in observational film-making at the National Film and Television School (NFTS, UK) under Colin Young. She is also a social anthropologist and did her PhD on values of masculinity among

Sicilian criminals in Florence with Peter Loizos at London University. She taught documentary film-making at the NFTS with among others Herb di Gioia, and taught Italian Cinema and Society at Sarah Lawrence (Florence). As a film-maker she has made films for Channel 4, RAI and ARTE.

Toni de Bromhead has previously published two books with Intervention Press, *Looking Two Ways*. *Documentary's Relationship with Cinema and Reality* (1996) and *A Film-maker's Odyssey. Adventures in Film and Anthropology* (2014). She is presently working on an experimental visual ethnography project, filming the social anti-Mafia in western Sicily. So far she has made eight films on the subject.

For orders and further information:
www.intervention.dk

Athens Ethnographic Film Festival - Ethnofest Review

Athens Ethnographic Film Festival celebrated its 10th anniversary and therefore invited its audience for a 7-day experience full of creativity, connection, and visually inspired mind-travels.

By Tamaris Vier



© Thalia Galanopoulou / Ethnofest 2019

Divided into thematic sections, a broad variety of captivating anthropological documentaries takes the viewers to different places all over the world, expanding one's horizons by giving an insight into different living conditions and customs, different societies and cultures. Besides the films themselves, Ethnofest's program

provides a collection of remarkable side events, including an exhibition with student projects at The Art Foundation gallery (T.A.F.), a masterclass about anthropological films, and presentations and panel discussions, held at the Astor cinema and the Panteion University. On top of that, Q&As after the screenings give space for a direct dialogue with the directors.

Filmmaker and anthropologist Mattijs van de Port is participating in Ethnofest for the third consecutive year. His film *Knots and Holes*. An essay film on the life of nets is screened at the festival for the second time. He mentions the festival's "audacity in programming" as something he appreciates particularly:

"Mixing experimental films with student films and anthropological 'blockbusters' with films speaking to regional issues or activists' agendas, there were even films made for kids. So if you want a real sense of what's cooking in visual anthropology, Ethnofest is the place to be."

'Inspiration' is a term one stumbles upon multiple times when asking filmmakers, team members, or viewers what Ethnofest means to them. Student Filmmaker Natascha Erfanipour describes the festival as an "eye-opener" in terms of possibilities of how to use the camera as a research tool. She cites the film *Voices of the Rainforest* (dir. Steven Feld) as an example of the various ways of translating information in visual anthropology, since it is exploring a soundscape and therefore using the medium of sound.

The various places to explore and interesting perspectives presented examine a wide range of methods and approaches to filming. Some of them document places and people in a very immediate way, while others enable a more abstract access and work with allegories and metaphors in order to draw and transmit a profound picture.

Coordination & Communication Manager Leda Dialyna describes Ethnofest as an emotional experience which highlights the importance of ethnographic films

having a lasting effect on the viewer. She calls it “the power of change”:

“For me Ethnofest represents the power of change, which reaches beyond the festival itself.”

And indeed watching those films changes one’s way of seeing things, reaching beyond the time frame of the festival. Ethnographic films do not only transmit information but encourage empathy, spread awareness and give impulses to become an active part of what’s happening around us in the spirit of a collective responsibility.

Ethnofest provides space for realities, which are foreign to us such as for those we are living in ourselves. We are listening to shepherds telling old tales about werewolves in the mountains of Northern Portugal (Histories of Wolves, dir. Agnes Meng), before being swept away to a social circus in South Africa (The Juggler, dir. Sophie Kalker), and transported to an animal market in Algeria (In the Devil’s Garden, dir. Pavel Borecký).

At the same time we get to take a look at the place where we are, Athens, and witness the gentrification of the city. We learn about how inhabitants of Lesvos deal with the arrival of refugees (Across The Sea, Cinemakhia) and explore the tradition of polyphonic songs in the mountainous region Epirus (Polyphonic Caravan, Alexandros Lambridis).

For Head of Hospitality Nektaria Kapsala the festival is “a meeting point, a place to get inspired, learn and create relationships”. The films create connection and community. “Everyone is part of Ethnofest, this is visual anthropology!” The exceptional community spirit of Ethnofest is palpable and creates an outstanding atmosphere. After the screenings the foyer is filled with people, all engaged in lively discussions about the films they’ve just watched. There is no separation between filmmakers, team members, and audience; exchange and dialogue are an important part of the experience, the low threshold and open-minded communication building bridges between people. Academic Coordinator Pafsanias Karathanasis loves the social space the festival creates and its networking

opportunities. Anthropology is a field which is occupied mostly by academia and carried out by social scientists, he explains. As the only non-institutional event for anthropology in Greece, Ethnofest allows a broader audience access to anthropological subjects.

“The festival creates a connection between academia and the Athenian society”

On Wednesday everything comes to an emotional end and closes with a short trailer featuring Ethnofest, which was recorded during the festival. Event Co-Founder Konstantinos Aivaliotis seems tired, but proud and happy, he’s full of warm words and thanksgiving. Him and others have been working a lot to make this festival possible for ten years in a row. It is a remarkable achievement, a milestone for the evolution of visual anthropology in Greece, and without question a cultural event of international significance, which is definitely worth a visit. In the end it is simple: Ethnofest is the place to be!

www.ethnofest.gr

nafa :: notice board

Signups open for the Granada Centre Short Course in Filmmaking 2020

The Granada Centre Short Course in Filmmaking will take place from June 17th to 28th June 2020. The course will include classes and workshops by Granada Centre staff such as Paul Henley, Rupert Cox, Angela Torresan and Andrew Irving. Equipment will be provided by the Granada Centre for Visual Anthropology. No previous filmmaking experience is required.

For the sixth consecutive year, fees for the course have remained the same as follows: Students and concessions: £950 Standard fee: £1150 Professors: £1350

For more information and to sign up, visit:
<http://granadacentre.co.uk/short-course-ethnographic-documentary/>

Visual Anthropology M.A. at USC: Call for Applications

The Department of Anthropology at the University of Southern California (USC) is now accepting applications for Fall 2020 admission to the Master of Arts in Visual Anthropology (MVA) program. The Department has a rolling admissions process and accepts applications through April. However, it is best to be considered in the first rounds: applications received by **January 31** will be included in the first review for admissions.

Continuing a 30-year tradition of ethnographic documentary production, the Center for Visual Anthropology at USC offers a Masters degree in Visual Anthropology (MVA) that can be completed in one calendar year of full-time, or two years of part-time study. The MVA program is open to college graduates who have a background in anthropology, social science, cultural studies, visual studies, film studies, documentary production and also to USC undergraduates. The course provides a scholarly environment for the study and practice of anthropological media, and hands-on training in ethnographic research methods and documentary production techniques (camera, sound, editing).

You can follow current MVA news on the USC Center for Visual Anthropology Facebook page:
<https://www.facebook.com/usccva/>
More information about the MA Course:
<https://dornsife.usc.edu/anth/masters-in-visual-anthropology/>

EASA 2020: Open Call for Films

The European Association of Social Anthropology invites ethnographic film submissions to be screened during its 16th Biennial Conference, which will be held in Lisbon, Portugal, from the 21st to the 24th of July 2020. The theme of the Conference is "New anthropological horizons in and beyond Europe". This wide-open theme aims to encourage attention to new objects, new ways of thinking, and new and hybrid forms of audio-visual representation. We encourage

submissions that challenge "conventional" narratives and cinematographies, calling also for new forms of authorship or production.

More information:
<https://easaonline.org/conferences/easa2020/cff>
Deadline for submissions is January 31, 2020.

Astra Film Festival: 2020 Open Call

Astra Film Festival is now accepting submissions for the 27th Astra Film Festival edition and is looking forward to seeing your films. The festival team seeks documentaries with a strong presence of the filmmaker's point of view both in form and content. Cinematographic qualities, and the honesty of the filmmakers approach to their subjects are highly valued. Creative documentaries and auteur films are especially welcome. Astra Film Festival regards documentary cinema as a mind-broadening medium at the forefront of the process of scrutinizing the human condition and praises those documentaries which show deep involvement in exploring how individual people and communities cope with the circumstances of today's world.

Deadline for submissions is March 2nd, 2020.

You can submit here:
<https://myaff.datakal.eu/en/entryform/start/>

Open Call for the 7th RIGA PASAULES FILM FESTIVAL (RPFf)

The RIGA PASAULES FILM FESTIVAL (RPFf) will celebrate its 7th edition with a new cycle of film screenings, workshops, a retrospective, and discussions. The film festival will take place from the 26th - 29th April 2020 at Kino Bize, located in the heart of Riga's Art Nouveau district.

The curating team of RPFf's 2020 edition is calling for cinema works, of a broad anthropological persuasion, that engage with the cinematic experience of the sensuous body. RPFf is looking for works that, through their content or form, address the ways in which the filmmaker's body is integral to the process of filmmaking, that offer a creative engagement with the politics of the body, and that address the viewers' corporeal capabilities.

Some of the recommended themes are:

- The body of the filmmaker, touching on how recording devices embody the filmmaker's physical presence, how the filmmaker's moving body frames a situation, and how material produced by filmmaking equipment goes beyond the "audiovisual".
- The ethics of the filmed body. What ethical and political values are at stake when the body is submitted to cinematic enquiry? To what degree is filmmaking an empathetic practice that can promote alternatives to hegemonic understandings of the corporeal experience of the Other, or the peculiar gaze suggested by scopophilic practices?
- The viewer's haptic sensibility and the embodied experience of watching films. How film engages with the viewer's senses and offers a complex multi-sensorial experience?

The festival welcomes submissions that have been produced since 2017 and would like to encourage first time filmmakers and students to submit.

For more information, visit:

<http://www.kinobize.lv/rpff>

To submit visit: <https://filmfreeway.com/RPFf>

Students, independent filmmakers, and low income artists can waive the submission fee by entering the waiver code (RPFf2020WAV) on the FilmFreeway submission page.

Deadline for submissions is December 22 2019.

Open Call for TWO RIVERS: CROSS-CULTURAL DOCUMENTARY CINEMA, KOBLENZ

The 2Rivers celebrates cross-cultural documentary cinema with a program of film screenings, workshops, retrospectives, and discussions. It takes place from June 10-14, 2020 at the Florinsmarkt, adjacent to the confluence of the Rhine and Moselle and located right in the historic centre of Koblenz, Germany.

The curators of the 2Rivers invite you to submit current documentaries (completed after January 1, 2017) that are cross-cultural or ethnographic in a broad sense, as the familiarity of the filmmakers with the people filmed in terms of language and culture allows them to create informed portraits of the realities of their lives. We are particularly interested in productions that explore the possibilities of audio-visual forms of representation beyond conventional formats.

Student filmmakers are encouraged to submit their film (completed after January 1, 2017) to the *Students Competition*.

The submission deadline is February 29, 2020.

Visit the festival website: <https://www.2rivers-festival.de/>

To submit visit: <https://www.2rivers-festival.de/submission/>

News from the upcoming *Visual Anthropology Journal* 2020

By Paul Hockings, editor-in-chief

The journal's contents during 2020 will include two themed issues, one on early still photography which will include a contribution from David MacDougall. Another issue due out this spring will focus on visual anthropology in Ukraine and Russia during the post-Soviet era. This issue, guest-edited by Oksana Soloviova, will look at some topics which have not been touched before in anglophone journals.

The journal editor, who compiles these occasional announcements, would like to mention that the journal is now the subject of an entry in Wikipedia (English version). He would also like to take this opportunity of thanking the many hosts who took care of him with their warm hospitality during a recent tour of lectures and film screenings at universities in Norway, England, Germany and Italy. Their kindness will long be remembered.

nafa :: calendar

Events marked with bold are those still open for entries.

January 22 – February 2, 2020
IFFR – International Film Festival Rotterdam,
Rotterdam, The Netherlands
<https://iffr.com>

January 24 – February 3, 2020
Go teborg International Film Festival, Go teborg,
Sweden
<https://goteborgfilmfestival.se/en/>

January 24 – February 4, 2020
Sundance Film Festival 2019, Utah, USA
www.sundance.org/festivals/sundance-film-festival

February 20 – March 1, 2020
Berlinale International Film Festival Berlin, Germany
www.berlinale.de

March 3 – 4, 2020
Anthropofest – International Festival of Movies with
Social Anthropological Themes, Czech Republic
<https://www.anthropofest.cz/>

March 4 – 8, 2020
International Tampere Short Film Festival, Tampere,
Finland <http://www.tamperefilmfestival.fi>

March 18 – 29, 2020
CPH:DOX, Copenhagen International Documentary
Film Festival, Denmark <https://cphdox.dk/>

April 15 – 18, 2020
CULTUREELS - Ethnographic Film Festival,
Finland
<https://www.cultureels.com/>

April 26 – 29, 2020
Riga Pasaules Film Festival, Latvia
<http://www.kinobize.lv/rpff>
Submission Deadline: December 22, 2019

May 7 – 13, 2020
Ethnocineca – International Documentary Film
Festival, Austria <https://www.ethnocineca.at/home/>

May 13 – 17, 2020
15th German (Göttingen) International Ethnographic
Film Festival, Germany <http://www.gieff.de/>

May 14 – June 7, 2020
SIFF 2019 – Seattle International Film Festival,
USA
<http://www.siff.net>
Submission Deadline: January 31, 2020

June 3 – 14, 2020
Sydney Film Festival, Australia
<http://sff.org.au/>
Submission Deadline: January 31, 2020

June 4 – 9, 2020
Sheffield International Documentary Festival
(SIDF), UK

<http://sheffdocfest.com>
March 4, 2020

June 10 – 14, 2020
Two Rivers: Cross-Cultural Documentary Cinema,
Koblenz, Germany
<https://www.2rivers-festival.de/>
Submission Deadline: February 29, 2020

July 13 – 26, 2020
Pa rnu International Documentary and
Anthropology Film Festival Pa rnu, Estonia
www.chaplin.ee/filmfestival/index.htm
Submission Deadline: April 1, 2020

July 21 – 24, 2020
European Association of Social Anthropologists
(EASA) Film Programme, Portugal
<https://www.esaonline.org/>
Submission Deadline: January 31, 2020

September 9 – 15, 2020
London Open City Doc Fest, UK
<http://opencitylondon.com>
Submission Deadline: Regular Deadline – April 24,
2020; Late Deadline – May 8, 2020

October 2020
Astra Film Festival Sibiu, Romania
<http://www.astrafilm.ro>
Submission Deadline: March 2, 2020

October 2020

Régard Bleu, Zürich, Switzerland
<https://www.musethno.uzh.ch/en/veranstaltungen/Régardbleu.html>
Submission Deadline: Spring 2020

October 2020
Sjón International Anthropological Film Festival,
Denmark
<https://filmfreeway.com/sjon>
Submission Deadline: August 1, 2020

October 5 – 11, 2020
World Film Festival Estonian National Museum,
Tartu, Estonia
www.worldfilm.ee
Submissions Open: January 2020

October 8 – 11, 2020
40th NAFA International Ethnographic Film
Festival, Portugal
<http://nafa.uib.no/?q=festival>
Submission deadline: April 20, 2020

October 22 – November 4, 2020
VIENNALE – Vienna International Film Festival,
Austria
<http://www.viennale.at>
Submission deadline: July 31, 2020

October 27 – November 1, 2020
International Documentary Festival Jihlava, Czech
Republic
<http://www.ji-hlava.com/>