

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 Berit Madsen, Anne Mette Jørgensen and Christian Suhr

Dear readers,

The first sign of spring has reached Denmark and along with it, we happily send you this second volume of NAFA Network 2010. The deadline for entry of films to our 30th International NAFA Film Festival 2010 has closed and the Selection Committee will work hard to present the list of selected, new, high quality ethnographic and documentary films to you by late June. During the following months you can also keep yourself updated with news on the NAFA2010 symposium “Perceiving Children: The Visual Anthropology of Childhood” by visiting the festival conference website (please see below). We are happy to inform that David MacDougall’s photo exhibition “Resilience”, a series of prints based on MacDougall’s film Ghandi’s Children will be exhibited during the festival & conference. See you in Aarhus!

The 29th NAFA International Film Festival and Conference in Koper, Slovenia last September was a memorable event. We’re pleased to bring a small photo essay from NAFA 2009 in Koper by Daniela Vávrová in this volume.

Below you find the latest news from the Commission on Visual Anthropology (CVA) by Metje Postma, presenting the latest CVA initiative: a new CVA website with multiple functions. As Metje also writes, during the month of February we faced very sad news. Severin Blanchet, a co-founder and teacher at the French documentary film school Ateliers Varan was killed in a suicide bomb blast in Kabul. Since 2006, Severin had worked in Afghanistan, organizing classes in documentary film-making for young Afghan filmmakers, thereby continuing his lifelong effort of stimulating documentary filmmaking in all corners of the world. Shortly after, Yang Kun from Kunming, China – another dear friend of NAFA, CVA and visual anthropologists visiting Kunming, died after a short period illness. Quoting Peter Crawford “Their spirit, contributions and teaching will live on in all those with whom they worked, and their presence will be severely missed”.

In this volume we bring a list of New Films added to the NAFA Film Archives. We cordially thank everybody who has contributed with their films to the NAFA

Archives. To view the entire list of films in the NAFA Archives, visit www.nafa.uib.no.

Below you also find announcements and call for entries to a row of ethnographic/documentary film festivals in 2010.

The French Society for Visual Anthropology (SFAV) will be celebrating its 25th anniversary in Paris May 21st. We cordially congratulate you and wish you good spirit with the next 25 years to come.

In Notice Board you’ll, among other news, find information on a new (English-language) MA in Ethnographic Film at Högskolan i Dalarna in Falun, Sweden, and announcement of a network platform for audio visual anthropology, a documentary film festival group on facebook and Routledge Visual Arts Journal twitter page. Finally, the calendar. Events marked with bold are those still open for entries.

Happy reading.

Deadline for the next volume is June 23, 2010.

nafa :: news and announcements

News from the Commission on Visual Anthropology (CVA)

By Metje Postma (POSTMAM@FSW.leidenuniv.nl)

This month we are proud to announce that on May 1st, international labour-day, we will launch the first version of the CVA website. The website was built with assistance of Michi Watanabe, Its address will be: www.cva-iaaes.com.

We have decided to launch the website whilst it is still under construction in order to allow some of its features to be shaped in cooperation with you; its future users. Any advises or suggestions you may have, can be send to: cva.iaaes@gmail.com. The main features of the website will be the NEWS-PAGE and the NETWORKING-PAGE:

News page

It will be a page where we will make connections with all news sites that are already in the air that bring news on festivals, conferences and publications. We realize that Vaneasa, Media-anthro, Visual Anthropology newsletter and NAFA already publish so much through their email-networks that it is hardly possible to spend time to process everything. We do not want to concur with them and we do not need to double them, but we will give their links on our page.

The NEWS-PAGE will also include an interactive blog-space, a discussion-site and Web 2.0 media-applications

which will allow its subscribers to share video-footage or edited films.

There will be both a public media-space and a space where only subscribers can get access to, for ethical reasons, or because the researcher-filmmaker would like to share work in progress or get a peer-review. After extensive dialogue amongst ourselves, we have decided that the CVA website, besides sharing news on activities of the IUAES (International Union of Anthropological and Ethnological Studies) and providing links to all official and unofficial (academic or museum-related) visual anthropology-associations and centres around the world, will focus mostly on allowing for the presentation of different MEDIA; we will focus on presenting non-textual contributions: sounds, images, stills, drawings, animations, etc. From there we will encourage a discourse to take place on the presented productions which we will carefully monitor, in order to keep it constructive and non-aggressive. We intend to become a forum that seeks and discusses standards and practices of ethnographic filmmaking, amongst others by allowing peer-reviewing and other discussions surrounding the submitted contributions. We will open the first discussion on the website with a question that has been circulating as long as the term 'Visual Anthropology' has been in use: What at this day and age, based on your own practice, do you

understand under 'Visual Anthropology? Bao Jiang stated in our email-exchanges that CVA cannot avoid the question, even though many of us, may have defined our own answers to the question and are cautious to fix any standards.

We do not seek citations or definitions that were developed before and that we may all cite when we teach visual anthropology or want to explain what Visual Anthropology is to people outside our field, but we would like you all to enter into this discussion by presenting your own experiences and submitting actual (media) productions or referring to other researchers' productions with an explanation of how, and in what way that production exemplifies how you see Visual Anthropology, what it means to you in the way you practice it, to argue your position.

On the website we will strive to find a way by which this discipline can keep re-defining itself as a global practice, and not only as a product of Western anthropologists representing the 'rest of the World". Gradually we will no longer only refer to the classics and founders of ethnographic film, but to present-day productions and practices from all over the world. Some that are being shown in festivals, and others that we haven't heard of yet.

Together we need to develop the tools to determine how we could evaluate an anthropological (academic) work when we evaluate a film, or a photographic study or any other (multi)media-production.

In practice this means that on the website we have established our own peer-review-page that will help to continuously redefine and develop our discipline, its aims, its practices and its different applications. Those productions of which we think that they may spark an interesting discussion will be submitted for peer-reviewing on the site after which we will open the floor for discussion. If this approach proves to be successful, we will see if we can include other ways of discussing different visual/sensory anthropological productions.

Networking page

The CVA website will also function as a **NETWORKING-PAGE** where all practicing Visual Anthropologists can present themselves (Regionally, alphabetically and thematically) and their work and where they may place a link to their website.

Cultural heritage page

Gradually we will develop a **'MUSEUM' or CULTURAL HERITAGE PAGE** where people can find an archive of links, films and other media, which will provide access to the archives & catalogues consisting of all those films that were either produced in the world-wide 'salvage-anthropology' project -which we would now call the 'preservation of cultural heritage'-project- that so many ethnographic filmmakers of the first and second generation were engaged in and that, however you look at it in terms of epistemology or politics, can still be of enormous inspiration; culturally, for the communities whose heritage is represented, and for mankind in general to get inspired by the social and cultural 'arts of life' that

have for a great part already been transformed or been absorbed in wider cultural settings!

We will need your co-operation in this project of making all existing (digital and paper) archives available, so in future, people may use them in a wide range of ways; for restoration of cultural identities for recovery of dignity, inspiration for local artists, further anthropological research and for cross-cultural comparison etc..

Educational page

Finally our last main page is a pedagogical, **EDUCATIONAL PAGE** within the CVA, website. A place for students to link and to learn. Where they can discuss their question and problems and start their co-operations with others in the field. Some first steps have been developed in Tromsø and elsewhere, presenting different approaches.

REGRETTABLE NEWS

As you may all have heard, we recently lost two Visual Anthropologists who have meant very much for our discipline and personally, for all those who knew them. Yang Kun from Kunming, China and Severin Blanchet from Paris, France. Peter Crawford sent the announcement of their passing around via de NAFA-network . He wrote:

It seems to be a week of sadness. Last Friday (Feb 26th), Severin Blanchet, a VARAN teacher and a friend of quite a few NAFA members, was tragically killed in a suicide bomb blast in Kabul. Today I received from Bao Jiang in Beijing the very sad news that Yang Kun, a friend to all of us who have worked in China, had passed away at noon today in Kunming (from leukaemia, diagnosed only a month ago). Yang Kun belonged to the first 'generation' of visual anthropologists trained at the East Asia Institute of

Visual Anthropology in Kunming. He was one of four (who some of us, of course, jokingly and lovingly, referred to as 'the gang of four') very active young students who together initiated a number of VA activities in Yunnan and China in general. His original academic background in English and Literature studies meant that many of us, whose Chinese is a bit rusty, could engage in very interesting talks with him on e.g. contemporary Chinese poetry or novels. After completing his MA in Kunming he eventually managed to go to the ANU for further studies. Due to his active involvement in VA in China, for example as a festival organiser, this comes as a terrible loss, and to those of us who saw him also as a friend, we shall have to live with the lovely memories of his smile and gentleness, his great hospitality, and his never failing attempt to always help people around him, no matter how well he knew them. Let us one day meet in Kunming, Dali or Lijiang and properly celebrate these memories in a manner that would be worthy of Yang Kun, with lots of good food and drink, exquisite teas, music, and his powerful well-balanced mix of merriment and melancholy.

Our heartfelt condolences go out to their family and friends and we wish them courage and wisdom to face this loss.

Yang Kun passed away on the 3rd of March. As Peter wrote, he had been one of the students in the first batch in the Kunming East Asia Institute of Visual Anthropology, that was set up in cooperation with the IWF in Göttingen in 1997 by amongst others: Rolf Husmann and Beate Engelbrecht. Principal lecturer of the course was Barbara Keifenheim, she taught together with different guest-lecturers. Yang Kun is also one of the founders of the first anthropological film festival in China that was held in Kunming, called Yunnan Multi Culture Visual Festival (<http://www.yunfest.org>) and which was started out in 2003. You can read responses from his friends from all over the world on the website set up for him by his friend and colleague Bao Jiang called: A Forest of Flowers for Yang Kun:

<http://anthropology.cass.cn/view.asp?articleid=569>. The history of independent filmmaking in China was described in the on-line doctoral thesis by one of the other students from the first batch, and also a friend of Yang Kun and Bao Jiang: Yi Sicheng (http://deposit.ddb.de/cgi-bin/dokserv?idn=980897947&dok_var=d1&dok_ext=pdf&filename=980897947.pdf)



Yang Kun, August 2009. Photo by Metje Postma

Severin Blanchet was killed on the 26th of February together with 17 others by a bomb that went off in the hotel where he was staying in Kabul. We find a tribute to his teacher by one of his Afghan students, Basir Seerat: <http://www.demotix.com/news/261386/kabul-explosion-kills-french-film-maker-and-teacher-severin-blanchet>

Severin Blanchet was one of the founders in 1981, of the initiative: Ateliers Varan together with Jean Rouch. Varan (http://en.wikipedia.org/wiki/Ateliers_Varan) has played a pivotal role in the establishment of documentary film-traditions all over the world, and is therefore worth-while drawing attention too. Besides being a teacher, Severin Blanchet also starred as an actor in the Film Jardins en Automne by Otar Iosseliani (<http://www.cinema.ch/video/Jardins-en-automne>)



Severin Blanchet, photo by Martin Madsen

From the president of the IUAES we received the following sad news:

Leiden, 27 MARCH 2010

This message is to inform you that Prof. Dr. Eric Sunderland recently has passed away after a severe illness of several months. He will be buried in Wales the 31st of April 2010. Eric has served the IUAES as Secretary General for two terms of five years and after that led the organization as President for five years. His contributions to the IUAES have been manifold and were highly appreciated. As his Secretary General I appreciated his leadership style very much and we enjoyed our friendship. Both his easy going leadership skills, his knowledge of history and his great humour made the cooperation within the IUAES a great pleasure for all of us. We wish his family and especially Pat, his wife, all possible strength.

Prof. Dr. Peter J.M. Nas President IUAES

We also extend our condolences to the family and friends of Eric Sunderland and to all those who knew him.

30th NAFA International Film Festival incorporating the symposium: PERCEIVING CHILDREN: THE VISUAL ANTHROPOLOGY OF CHILDHOOD

Aarhus, Denmark, August 28 to September 1, 2010

The dead-line for submission of films for our 30th International NAFA Film Festival closed on April 2nd. 110 films were submitted. The selection committee expects to complete selection by end of June. We look forward to presenting the programme to you.

For the symposium "Perceiving Children: The Visual Anthropology of Childhood", please keep updated by visiting the festival- and conference website: www.moesmus.dk > go for "Etnografi" > Symposium: Percieving Children". Direct link: <http://www.moesmus.dk/page.asp?sideid=1480&zcs=4> The website will in the near future be updated with the selections of presentations at the conference, names and biographies.

We cordially invite you to join our NAFA event. See you in Aarhus.



RESILIENCE: IMAGES FROM A NEW DELHI CHILDREN 'S SHELTER

By DAVID MACDOUGALL

During the NAFA2010 conference, we're proudly host the photo exhibition RESILIENCE by David MacDougall based on his film *Gandhi's Children*.

"A shelter for children on the outskirts of Delhi provides food and accommodation for 350 boys. Some are orphans, others have been abandoned, still others have run away from home. David MacDougall lived at the institution for several months, exploring its routines and following the experiences of several boys. Despite the harshness of their lives, many show remarkable strength of character. One day 181 child labourers arrive, placing additional strain on the building's deteriorating facilities. The institution does what it can, but will it be enough?"

David MacDougall, one of the world's most distinguished ethnographic and documentary film-makers, is renowned for films that evoke the sensory feel of everyday and institutional life. *Gandhi's Children* goes beyond images of poverty familiar from photo-journalism, presenting the knowledge and resilience of individual boys, and the rituals and rhythms of the institution they inhabit.

This exhibition presents MacDougall's 185 minute film together with twenty-five video stills. The juxtaposition

raises thought-provoking questions. As David MacDougall has written, "Video is evanescent, constantly tracing images that just as quickly disappear from the screen. Still images, on the other hand, give us moments when the future is just about to unfold. They carry the weight of the unknown future within them and become larger statements about society, history and human experience. The boys you see here still exist, but they are no longer the same. They have outgrown their images just as they have outgrown their clothes."



New Films in the NAFA Film Archives

By *Ida Marie Lyså, the NAFA archives (Ida.Lysa@sosantr.uib.no)*

Below you'll find a list of new films added to the NAFA Film Archives. The list is also available at our website: www.nafa.uib.no

The NAFA Film Archives, hosted by the Department of Social Anthropology in Bergen, holds a unique collection of classic and more recent ethnographic films which is matched only by a few of the world's most important and largest ethnographic institutions.



A Disappearance Foretold

A film by Olivier Meys, 85 min, 2008

A film about a popular neighbourhood in Beijing, and what happened there in relation to the 2008 Olympic Games. Qianmen is a popular neighbourhood in the very heart of Beijing, just south of the Tiananmen

Square. In the perspective of the 2008 Olympic Games, the city decided that the six hundred years old neighbourhood has to be 'rehabilitated'. It is now in the line of fire of the promoters, and the 80000 people living there are facing drastic (and dramatic) changes. The film follows the rapidly changing life in the neighbourhood for more than a year and a half, from one reality to another, completely different one. Little by little, fragment per fragment, the film is drawing a portrait of a neighbourhood, recording memory of a soon disappearing reality. A story of China today.



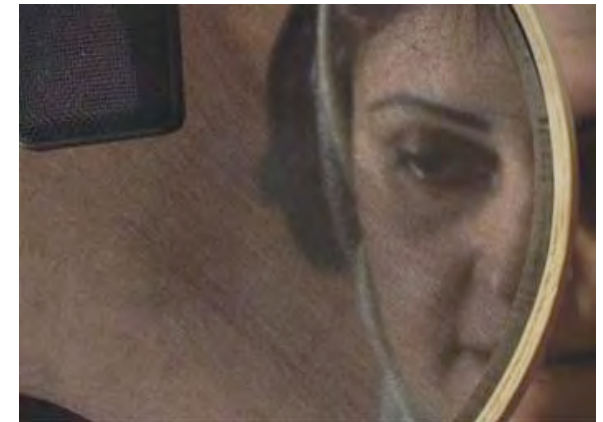
AILO Cavge davás

A film by Solveig Joks, 38 min, 2007

AILO Sets Out North

This film is about Ailo and his life as a child in a reindeer herding family.

In the spring, Ailo moves with his parents from the interior to the coast and in October, he moves back again to his inland home. Ailo tells local stories, earmarks reindeer calves and prepares shoegrass. He lives in two different areas and landscapes and his daily activities are connected to the landscape where he is at that given time and as a result, so are the stories.



Back vocal (Sedayeh Dovom)

A film by Mojtaba Mirtahmasb, 40 min, 2004

A film about female musicians in Iran.

24 years after the Islamic Revolution of 1979 and the legal prohibition against female solo singing in Iran, rumours about females being permitted to sing in duets have encouraged female singers to take the initiative to record and release their musical albums.



Being Daisy

A film by Penelope Moore, 50 min, 2009

Being Daisy is a film about music-making. Filmed in Austria, it centres on musician and composer Daisy Jopling.

What is it like to live a life that is every day infused with music? For Daisy it is life enhancing. Music is about everything and everything is about music. As Daisy searches for a still point where thinking and doing and music and life can come together, we come to see music making as a mirror for the many struggles involved in living a life

Being Daisy was filmed and completed as an integral part of the PhD research of the director and forms part of her thesis. She undertook fieldwork in Vienna with professional musicians. Her interest focuses on how these musicians make the space to be creative. The thesis has come to be about how to live a musical life.



Casado's Legacy

A film by Valentina Bonifacio, 49 min, 2008

The film is about the struggle of the Maskoy, a Paraguayan indigenous people, to repossess the lands of which they were dispossessed by a tannin factory in the early twentieth century.

For 100 years Maskoy people worked in Carlos Casado's tannin factory. The factory, which had been founded on their land, based its production on the exploitation of local natural resources. After exploiting the territory, the company closed the factory and sold the land.

For Maskoy people who fought against the company to repossess their former territory, Casado's legacy is a land without food. On this land, they have to rebuild their life, and in doing so, have to come to terms with their past and their dreams.



Cinema in Sudan: Conversations with Gadalla Gubara

A film by Frédérique Cifuentes, 52 min, 2008

This is a portrait of a great Sudanese film-maker, Gadalla Gubara (1920-2008). He was still working at the age of 88, one of the pioneers of cinema in Africa, although he had lost his sight, filming life in Sudan as no one before him. Through his work, Gadalla reveals to us a Sudan both mysterious and misunderstood. Conversations with Gadalla Gubara retraces the struggle of a man who received the 2006 Award of Excellence for his career at the Africa Academy Awards in Nigeria. It shows a unique collection of archive footage and still photos from one of the founding fathers of African cinema.



Those times are gone. We have grown old.

Counting Tiny Little Steps

A film by Matei Budeş, Bogdan Pălici & Simona Gal, 80 min, 2009

This documentary film reveals a demystified space with traces of nostalgic thoughts, which has known the breach of traditions. The central purpose of our attempts was to follow up the process of a tradition reconfiguration called “Maruntele”, initiated by the mayor of Bogdana commune, Vaslui County, Romania. The main questions were: Are the traditions surviving at least in the memory of native people? Is it possible to reconfigure traditions or could we expect their imminent loss? We also wanted to draw out impressions from the untarnished life of the village and its people’s personal universe.



Ears are dazzled, touched by sound

A film by Amanda Belantara, 29 min, 2009

A collective exploration of the sounds that surround us, this film features sounds and images inspired by sound diaries kept by local people in Yamaguchi, Japan. An intriguing portrait of the invisible, the film’s unconventional style attempts to reveal the magical quality of sounds that lies hidden in the everyday.



Enet Yapai, an Ambonwari girl

A film by Daniela Vávrová, 25 min, 2008

The film is an experiment of a subtle and non-predictable interaction between Enet Yapai, a video camera, and the director, Daniela Vávrová.

Enet Yapai was six years old when I met her for the first time in 2005. Two years later I returned to Ambonwari village, East Sepik Province, Papua New Guinea. Between November 2007 and April 2008 I followed Enet and her mother Alexia on their way to process sago, catch fish, or collect grass for baskets and mats. Enet “entered” the camera in a way which we both found amusing and rewarding.



Ghanian Video Tales

A film by Tobias Wendt, 60 min, 2006

Ghanian Video Tales introduces the exciting and unique genre of African horror movies - and the filmmakers behind it. Since the early 1990s video technology has deeply changed the African media world. Easy handling and affordable cost of production have enabled filmmakers to tell their own stories for their local audiences. The result has been a growing and bubbling, highly evocative mythology of the modern. The documentary draws the portrait of five Ghanian filmmakers, actors and producers. It presents original clips from some of their most famous movies: from the initial blockbuster 'Zinabu' to the snakeman cycle

'Diabolo' about a man who transforms his female victims into money vomiting monsters to some of the more recent demonic stories such as 'Babina' and 'Satan's Wife'. It includes interviews with the pioneers and protagonists of the scene, everyday observations on set, and last, but not least, it follows the way of the films themselves - from production to projection.



Infidels (Koffar)

A film by Bahman Giarostami, 40 min, 2004

A film about the Godars, nomadic gypsies, in Iran and the four ways they make their living.

The Godars are nomadic gypsies who migrated from India to Iran. Their original religion, animism, was based on the belief that natural objects and phenomena possess lives and souls. During the Islamic Revolution they were forced to convert, and although they are now officially Shiite Muslims, they are still outcasts and considered infidels. Infidels recounts the four ways that the Godars make their living: dancing, acting, hunting

and music, and showcases their dedication to preserving their art and age-old rituals.

Harvesting the Wasteland

A film by Hilde K. Kjos & Karoline Grindaker, 58 min, 2008

Three generations of the Lykken family live under the same roof on a farm in the remote village of Lykkja (Happiness) in Norway. A mother-in-law and a daughter-in-law govern this traditional household side by side in a place where there is really only room for one of them.



Keep the Dance Alive

A film by Rina Sherman, 75 min, 2007

A unique voyage through the music, dance and spirit possession practices of the Ovahimba people of northwestern Namibia and southwestern Angola. Keep the Dance Alive features remarkable footage of how dance and spirit possession is integrated into everyday life from infancy to death.

The documentary presents a singular vision of the Ovahimba people, that of director Rina Sherman who

filmed the lives of an Omuhimba family for seven years. She focuses on how singing, rhythm and voice work together with dance and spirit possession to compose a complete imaginary universe and a dense and complex social structure. Keep the Dance Alive is part of 'The Ovahimba Years', a long-term multi-disciplinary ethnographic study of the Ovahimba and other Otijherero-language-speaking peoples of northwestern Namibia and southwestern Angola.



La Ausencia

A film by Ricardo Greene, 12 min, 2008

A film which unravels the central yet invisible place of female domestic workers in Chilean culture.

This film departs on a journey through time and space, exploring the production and reproduction of family memories through photo albums and the uses of space. Walking across the different rooms of a particular home, La Ausencia aims to unlock the stories fixed in its walls. This micro-expedition raises questions regarding the limits of memory, the sense of place, the uses of photography and the fussiness of kinship, through which it finally conveys the concealed and blurred situation in which domestic workers are immersed.

Karb

A film by Mahdi Moniri, 19 min, 2002

A film about a special religious ceremony in the north of Iran. Karb is a special religious object made of wood. In some communities in the north of Iran there exists a special ceremony with the name of Karbzani; this ceremony is in memorial of the martyrdom of Imam Hossein, grandchild of the Prophet Mohammad, during Moharram.



Laguna Negra

A film by Michael Watts, 23 min, 2009

Laguna Negra reveals a tough community desperately struggling to preserve their way of life in the face of powerful forces that wish to exploit the resources they live on.

In 2003, a UK based mining company, Monterrico Metals, began work on an open-cast copper and molybdenum mine near Huancabamba in Northern Peru. The Majaz mine has divided the local community with promises of money luring a minority to support the project and a majority to fear for the destruction of their way of life. Conflict and instability grew in the

following years culminating in 2005 with a protest march of thousands of farmers to the mine site itself. During the march many protestors were hurt and thirty were kidnapped for several days by police and security guards. This film explores that time through the journeys of Servando and Cleofe, two farmers from the region, portraying the conflict through the experiences of the rural farming population which is overwhelmingly against the project.



Lifelibrary

A film by Amanda Belantara, 22 min, 2007

The film is a portrait of a changing world within the library. The world of the library is complex, full of ambiguities and double meanings. It is an institution that has little attention in anthropological debate or in the minds of most of its users. Upon further consideration, its seemingly unobtrusive or neutral position in the conscious thought of many brings about questions of its purpose, its use, its history, and its future. Infamously known as the place where stuffy old maids and eccentric grey haired men flip through catalogues, rejoice in collecting library fines, and are

quick to let out annoyed hiss-like shhh! at the slightest disturbance, I was interested in learning what sound could reveal about the library. Manchester was one of the first cities in Britain to open a public library. How will the Manchester Central Library evolve?



Living with the Invisibles

A film by Dirk Dumon, 52 min, 2003

This film is about two Moroccan women living in Europe, who attempt to rid themselves of problems caused by jinn (the 'invisibles' of the film's title). When they emigrated to Europe in the 60's and 70's, Moroccans brought with them their culture and their 'diseases' (caused by the the jinn that inhabit some of them). In Europe, most North African families will include someone who is undergoing this kind of disorder, with diverse manifestations (asthma, paralysis, epilepsy, "crises", sterility etc.) which, if left untreated, may be extremely serious and destructive, causing suffering and delinquent behaviour. In the film we follow two Moroccan women: Hind and Fatima who are looking to solve their problems caused by invisibles. They are visiting healers in Europe and Morocco. The healers "negotiate" with invisible forces and are using therapeutic rituals.

Lost Melodies

A film by Alireza Ghasemkhan, 24 min, 2008

A documentary about the origin of pre-Islamic musical instruments in Iran. The first Iranian documentary film in which Master H. Alizadeh explores and explains the origin of pre-Islamic musical instruments and statutes of musicians that have been found in archaeological excavations in Iran.



Luc de Heusch - Une Pensée Sauvage

A film by Karine de Villers, 50 min, 2007

Luc de Heusch - Wild Thinking

Thanks to his questioning of the world, the ethnologist and film-maker, Luc de Heusch allows us to enter his thoughts, thoughts that are both scientific (structuralist) and poetic (surrealist).

Building bridges between different cultures, his films and books attest to the diversity that exists within the realm of reality, and this diversity allows the very distinct worlds of art, war, cooking, theatre, magic and love to communicate with one and other with incredible ease.



More or Less

A film by Björn Reinhardt, 105 min, 2007

A film about Nastaca and Grigore, two people living in extreme and awful conditions in Romania. Nastaca and Grigore have never met, however they are companions in misfortune. Nastaca lives by herself after the death of her brother in a house that has collapsed many years ago. Nevertheless the people in the village claim she is a wealthy woman. This wealth however consists of worthless certificates or is now in the hands of her nephews. Her life is unbearably inhuman. Grigore has also almost nothing but there are people in the vicinity who want to help. When Nastaca suddenly dies her nephews appear on the scene. They celebrate a traditional funeral with the curious village community trying to cover up their cruel behaviour. It is alarming and saddening to see these two people living in extreme and awful conditions in the middle of Europe.



Obcina

A film by Björn Reinhardt, 80 min, 2007

Obcina is a small village hidden in the mountains regions of Romania. Every winter, the extreme weather forces the entire village to leave the mountains - except one family who always stays.

Stefan Cut, a barrel maker, and his family are the only ones who brave the winter in Obcina every year, simply because it's what they've always done and they're too set in their ways to change. But when Stefan falls asleep in the snow after getting too drunk and nearly loses his fingers to frostbite, the Cuts begin to wonder if winters in Obcina have become too much for them.

A sparse, meditative reflection on one family's fight against the elements.



Odd's Odds

A film by Ånund Austenå, 25 min, 2009

Odd's odds is a tender story of the taste and flavour of rock bottom loneliness.

Odd's odds is a film that has come out of a long and enduring relationship. Having known Odd for 15+ years I felt he could tell me, and all of us, a tender story of the taste and flavour of rock bottom loneliness. I wanted to take the audience for a warm-hearted but disturbing tour of human despair, well hidden behind the facades of modern social democracy.

Somewhere in a state of loneliness sits a man typing a letter. Through the downscaled universe of a living room in a small house we encounter a man trapped in his destiny, which is unfamiliar and troubling for most of us. His company consist of a dog and a parrot - and music. The film follows Odd heartily and closely through a series of uneventful days, and the occasional trip to the closest town for some essential supplies.

Oh, Protector of the Gazelle

A film by Parviz Kimiavi, 26 min, 1970

A masterpiece of the history of documentary cinema.

The film, which was shelved for many years, focuses on men and women visiting the shrine of Imam Reza, the eighth Shiite Imam, in the city of Mashhad in the northeast of Iran. Will the life of the believers change at the end of the day? According to a legend, people call Imam Reza the Guardian of Deer. It is said that Imam Reza once protected a deer chased by a hunter. "There is the religious belief which leads the human beings to the shrine. All that I do is to show the space between the hands of the believers and the shrine. The symbolism in my film is rooted in reality. All the human beings and things in the film are real, nothing has been arranged."



On A Tightrope

A film by Petr Lom, 60 min, 2007

This film follows four children at a government orphanage who are learning the ancient Uyghur tradition of Dawaz, tightrope walking.

The Xinjiang Province in China is one of the worst places in the world when it comes to human rights abuse. The muslim Uyghurs are systematically oppressed. At least 10,000 have been imprisoned, suspected of separatism, and hundreds have been executed.

Our Courtyard - Bai people of South West China

A film by Frode Storaas & Ye Yuan Wang, 29 min, 2006

This documentary opens the gate to a courtyard and the lives of the Yang family as they look into the past and towards the future for guidance on how to secure a home in post-reform China.

Yang used to live with his two uncles in his ancestral courtyard home until the Land Reform swept the country in the 1950's. As a result of the collectivization that ensued, his uncles were assigned 'landlord' class status, stripped of their property rights and evicted. Because he enjoyed 'middle peasant' status, Yang was allowed to stay. However, he was forced to share the Yang clan courtyard with three poor peasant families, and has been living with them ever since.

Today in post-Reform China's market economy, property rights have been restored and many Chinese are seeking to better their living conditions. The aging Yang now has the opportunity to buy back a portion of his family courtyard. At the same time, Yang's son dreams of building a courtyard home by the lake. This documentary opens the gate to the Yang ancestral courtyard and sheds light on the lives and emotions of the family as they look into the past and towards the future for guidance on how to secure a home in which they and the future generations of Yangs can continue to prosper.

Playing Between Elephants

A film by Aryo Danusiri, 89 min, 2007

Playing Between Elephants is a feature length documentary about humanitarian intervention in the post-tsunami and post-conflict Aceh.

This film documents a post-tsunami and post-conflict Aceh, where an international body is assigned to build houses, while an Acehnese village chief leads his people

through the ups and downs of the ongoing reconstruction and rehabilitation process.

The film very intimately shows how complicated it is to survive a traumatic event and then experience global intervention. Rebuilding a house in post-tsunami Aceh brings into play the whole world and forces the Acehnese people learn to deal with the friction between the global and local realms.

Prirechnyy - The Town That No Longer Exists

A film by Tone Grotjord, 52 min, 2006

The inhabitants of the Russian town of Prirechnyy have received a letter from the county of Murmansk telling them that their town no longer exists.

Still, a handful of retired persons refuse to leave this once-proud mining community. We meet four of them in their absurd, small universe in northern Russia. Aina and Fiodor have been married for fifty-three years. While Aina yearns for her husband's attention, Fjodor is mostly concerned with his vegetable garden. Maria has lost her dear husband and has grown bitter about her two sons. Diana is the town's diva. She dreams about love in a place where there live only five men.



Rehe. The Blacksmiths of Mogodé

A film by Gamache Thomas Kodji, 32 min, 2009

This film is about the traditional conception of burial among the Kapsiki in North Cameroon.

Among the Kapsiki, a mountain dwelling ethnic group in far North Cameroon, blacksmiths (rehe) perform many trades and crafts calling for specialization, such as music, divination, magic, medicine, pottery, leatherwork, funeral, forging iron and casting brass. All these trades are crucial for the clans and the whole village connecting to the social division of labour. The main focus of this film is death, the three days of performance of the blacksmiths during a burial ceremony. It is about how they organize and make the weeping less dramatic and unfortunate for the bereaved family with their special burial music but also how they take care of the body from the time the man dies until they bring him to the cemetery, ending by the traditional surgery that they make before the burial.

Route 206

A film by Catarina Alves Costa, 58 min, 2008

Textile Factory. National Highway 206. North of Portugal, in the River Ave Valley.

In my search for personal experiences of school, I came across the everyday life and routine of a factory that never shuts down, day or night, and those who work in there. The film shows an 80 years old textile factory. With 1200 workers, the factory exports 80% of its production to Germany, the EUA and Japan producing high quality textile for Armani and Hugo Boss. The factory still belongs to the Oliveira family. Inside its corridors and enormous machines, we follow the workers daily life as they talk about different professional and scholar experiences.



Salaam Aleykum Copenhagen

A film by Sašo Niskač, 19 min, 2008

Salaam Aleykum Copenhagen is a short documentary about Haluk, Iman and Allan – three young people with Turkish, Kurdish, Lebanese and Danish backgrounds living in Copenhagen.

How do they confront their lives with the atmosphere of Copenhagen, their new home? The film is a portrait of their attitudes towards the questions of immigration and integration, their daily problems and challenges, family values, their view on Danish society and Copenhagen itself.

While presenting their worlds they are opening the doors towards understanding of Copenhagen itself. They are Copenhagen and Copenhagen is them.

Schneeweisse Schwarznasen

A film by Sylviane Neuenschwander-Gindrat, 86 min, 2006

The film is situated in Eggerberg, a village in the Swiss Alps in the canton of Wallis, where Reinhold and his colleagues live with their families as sheep farmers. The men work shifts at their jobs in modern industry in the valley. What motivates them to take on the arduous task of farming in the Alps during their free time, breeding the Wallis Blacknosed Sheep? It involves competition, social prestige and identity, as well as the differences between generations and the moral obligation to cultivate the land – our alpine soil – passed on to them by their forefathers.

Using the breeders of the typical Valais Black-nose sheep as an example, this film shows the changes in Swiss mountain farming and how the villagers deal with the contrasting requirements of modern life and traditional values.

The Bad Sickness in Papua New Guinea

A film by Wendy Zakiewicz, 23 min, 2006

A film about HIV, the 'Bad Sickness', in Papua New Guinea.

The first reported case of HIV in Papua New Guinea was in 1987. Since then, this 'Bad Sickness', perceived to be a punishment from God, has penetrated into the lives of the people and torn apart communities. In the atmosphere of silence, stigma breeds, and people are left to die. This film features the lives of extraordinary people who have been affected by HIV and are actively challenging prevailing social attitudes and behaviours.



Side Effects - Portrait of a Young Artist in Lahore

A film by Mashhood Ahmed Sheikh, 34 min, 2009

A film about a struggling young art student in Lahore. Lahore is the second largest city of Pakistan with a population of more than 10 million. The city is famous for exquisite food, its rich culture, as an education capital and as the core of Pakistan's media and arts scene. The film takes us deep into the life of a struggling young middle-class art student in Lahore.



Something That Happened Only Once

A film by Roderick Coover, 20 min, 2007

Something That Happened Only Once is a multimedia work: it is an animated panorama designed for single and two-channel full wall projection with audio. Recorded in Mexico City, the work blends five narrative fragments in a slowly revolving and evolving double panorama that takes the form of a mobius strip. The piece follows a female protagonist, a male counterpart, and other characters in a manner that suggests narrative but never becomes it. Instead it's an expression of temperament or a consciousness – a searching, a longing, a loneliness.

The Man Who Cannot Die

A film by Mark Eby, 10 min, 2009

A short documentary about Kaipel Ka, a shield (and sign) painter in Papua New Guinea. This short documentary features Kaipel Ka, a contemporary artist who paints comic book characters and corporate logos on traditional war shields, melding images from global popular culture with indigenous shield-making practices.



The Many Faces of a Venezuelan Goddess

A film by Roger Canals, 55 min, 2007

María Lionza is the most popular Goddess in Venezuela. Several individuals belonging to very different social circles maintain particular links with her image. In the Venezuelan mythological universe this Goddess is an exceptional case because, depending on the representations, she is represented as an Indian, mixed race, white and black woman. Sometimes she is a beneficial entity and sometimes an evil one. The individuals in this documentary offer a portrait of the rich symbolism of María Lionza, and highlight some of the roles her image plays in contemporary Venezuelan society, and some of the ethnic, religious and social conflicts which characterize this society. At the end of the film, at an opening of an exhibition on María Lionza, all the images shown during the film coincide in one space.



The Principal's Fight

A film by Sidy Lamine Bagayoko, 30 min, 2009

A film from Mali about a principal's fight for school access for the children in his local environment. The Principal's Fight examines the case of Community School, Sector II, Sabalibougou, and the struggles of Negueting Traore and his fellow teachers to keep it functioning. Along the way we see something of the home life of Principal Traore and his wife – who also teaches at the school – and we come to realise that they have a fight on their hands just to keep their own family viable. We meet various government officials who emphasise the importance of community schools to the nation without being able to guarantee sufficient support to keep Sector II viable.



The Professional Foreigner. Asen Balikci and Visual Ethnography

A film by Manfred Krüger & Rolf Husmann, 60 min, 2009

In a series of talks between Balikci and filmmaker Rolf Husmann in different locations, the life and work of Asen Balikci are shown and discussed. Asen Balikci has been a leading figure in making ethnographic films for many decades. The film takes us from Asen's youth in Istanbul to his career in Canada where he became famous for making the Netsilik Eskimo Series, to filming in Afghanistan and then turning to two other activities of his: as a networker for the Commission on Visual Anthropology (CVA) and as a teacher of Summer Schools in Siberia and Bulgaria. His film work among the Bulgarian Pomak and his still ongoing work in Sikkim (India) conclude the film which is not only the portrait of a famous expert in Visual Ethnography, but also more generally touches upon vital issues of ethnographic filmmaking.



The Shaman Show

A film by Anya Bernstein, 39 min, 2008

A film about an indigenous shaman on a remote Siberian island.

This film takes a behind-the-scenes look at an indigenous shaman living on a remote Siberian island as he moves between intimate shamanic rituals performed for local clientele and shows performed at various resorts for Western tourists in search of “primitive” cultures. The film captures cross-cultural miscommunication as the shaman and tourists misunderstand one another, made all the more poignant by the conflict between the dominant Russian Orthodox Church and the local shamanic tradition. Meanwhile, a close look at the early Soviet archival footage of Siberian shamans raises questions about what remains hidden behind the cinematic image, exposing the gap between Western romantic fantasies and the actual plight suffered by contemporary indigenous peoples.

The Shield is my Brother

A film by Mark Eby, 26 min, 2009

A film about young men in the Papua New Guinean highlands who learn the art of shield making from an

elder. Every generation loses an art or skill practiced by their parents or grandparents. In the highlands of Papua New Guinea, the difference between generations is quite dramatic. Tribal fighting is no longer practiced with bows and arrows and wooden shields but, encouraged by the film-maker, a group of young men set out to learn the art of shield making, guided by the elder, Pop Toul, affectionately known as Tomahawk.



The Thirst of a Stone Sea

A film by Vladimir Perović, 58 min, 2009

A film about Cuce, Montenegro – a remote mountain region where the 17th century meets the 21st. The picturesque mountainous region of Cuce (western Montenegro) is the place where the 21st century met the 17th, where the reality seldom runs surrealistic. Scattered houses built long ago at the slopes of ravines; the lack of drinking water and female newcomers; isolation, solitude and abandonment. Few remaining people live with ancestors’ habits and folk customs preserved. Many uncommon characters, impressive images gathered within the frame of four seasons, tell us the story of living in a harsh karsts, at the edge of so called civilization. We testimony both the hardship and the beauty, sadness and dignity, pride and pain of their

life... as well as an unexpected and touching cohesion with their harsh, rocky and arid soil... But... the authenticity and the strength of that life are however jeopardized – by first announcements of globalization appearing in the remote region...

Their Life is Somewhere Else

A film by Mona Rafatzadeh, 13 min, 2008

The film is an image of women in Tehran in a place special to them; an urban train.

Escalators and everyday chit-chat in Tehran's top-modern metro. More and more women fill the platform, until finally a train arrives and comes to a halt with great yellow letters on the side reading 'WOMEN ONLY'. Mona Rafatzadeh portrays the isolated life of women in the metro in 'Their Life is Somewhere Else'. The static images soberly register the calm and orderliness that can be found in the metro system. But Mona Rafatzadeh's partially hidden camera also captures the women's alternating silence and small-talk, their yawns and the sale of colourful underwear, chewing gum, black veils, sunglasses, gucci bags and mobile phones.

Transfiction

A film by Johannes Sjöberg, 57 min, 2007

An ethnofiction about identity and discrimination among transgendered Brazilians. Transfiction has been shot as part of a practice-based PhD in Drama and explores 'ethnofiction' - an experimental ethnographic film style in which the participants collaborate with the filmmaker to act out their own and others' life experiences in improvisation. The film focuses on identity and discrimination in the daily lives of transgendered Brazilians living in São Paulo. Fabia Mirassos projects her life through the role

of Meg, a transsexual hairdresser confronting intolerance and re-living memories of abuse. Savana 'Bibi' Meirelles plays Zilda who makes her living as one of the many transgendered sex workers in São Paulo, as she struggles to find her way out of prostitution.



Vjesh/Canto - Vjesh/Singing

A film by Rossella Schillaci, 57 min, 2008

With sharp voices, the women of St. Costantino and St. Paul Albanese sing the most heartrending songs. These are the ancient vjeshet, handed down from mother to daughter. They tell of the Albanian escape to seek shelter in southern Italy, five centuries ago. But they are also the creative expression of women who, to make light of their work in the fields, "threw" songs from one hill to another, to be "picked up" by the other women. These songs tell the stories of brave and ironic women,

stories of emigrations and returns. As long ago as 1954, the anthropologist Ernesto De Martino organized an expedition to these two villages and recorded the vjeshet. But now, more than 40 years after that expedition, as they themselves relate, with irony, it is the women themselves who make the wider world aware of their songs by giving concerts throughout Italy, and even as far as Albania and France.



We Are Alright Till Now

A film by Vladimir Bocev, 68 min, 2008

A film about the extensive migration from rural Macedonian villages, and the aged inhabitants who are left behind.

A process of so-called industrialization began in Macedonia in the middle of the 1960s. Big industrial complexes built in towns increased the need for manpower and persuaded the rural population to move to towns. The extensive migration considerably affected

the Macedonian villages, resulting in their extreme depopulation. Most villages are inhabited mainly by elderly people, who take care of themselves and their properties. Young people have left their native home a long time ago, moving to towns and leaving their parents on their own. In general terms the film reflects the current state of Macedonian villages. Cveta and Dimche, Menka and Blagoja are aged members of two lonely families. They live with the thought that the train arriving at and leaving the village every day would one day bring some of their numerous children and grandchildren to visit them.

Borrow films from the NAFA film archive:
Members of NAFA can borrow films against an administration fee of 50,-Nkr per film, plus postage, (non-members 100, - Nkr, plus postage).

Submit your documentaries:
If you are a documentary film-maker or anthropologist, NAFA is highly interested in adding your film to its archives. Your film will then enter a channel of distribution pinpointed at your target audience, and can expand its use area greatly to include all of NAFAs members and contacts. Our website also contributes to the presentation of your film to a motivated audience. For more information, visit the NAFA homepage:
www.nafa.uib.no

Announcement of the 25th anniversary of the French Society for Visual Anthropology

INVITATION

In 2010, the French Society for Visual Anthropology (SFAV, Société Française d'Anthropologie Visuelle) will celebrate its 25th anniversary. On that occasion, in conjunction with the French National Library (BnF, Bibliothèque Nationale de France), the Society will organise a tribute to the filmmaker and anthropologist David MacDougall, in his presence. The programme will contain films, presentations and collective discussions.

Morning Round Table "Filming Subjective Experience and Social Environments" with Jean-Paul Colleyn, Peter Ian Crawford, David MacDougall, Laetitia Merli, Colette Piault, Rossella Ragazzi

Afternoon Conference: "Adaptation of Cinematographic Strategies according to Different Cultures" by David MacDougall, with film extracts; Films: Gandhi's Children (2008) The Wedding Camels(1974)
Cocktail at 7.30 PM

Friday, May 21 from 9.30AM to 8.30PM
BnF, François Mitterrand site, small Auditorium (East Hall)

Free entrance
Obligatory Registration for Lunch (7.58 €) and Cocktail
hereiti75@free.fr

<http://www.sfav.fr>

Sardinia International Ethnographic Film Festival (SIEFF 2010)

XV International Ethnographic Film Festival: Call for entries



NUORO
20|25 september 2010

Istituto Superiore Etnografico della Sardegna
Deadline for entries: May 31, 2010

From the 20th to 25th September the Sardinian International Ethnographic Film Festival (SIEFF), will be held in Nuoro, this international ethnographic film festival is organised by the Istituto Superiore Etnografico of Sardinia. The Festival, which is a biennial event, has always adopted a specific theme: "The Shepherd and His Image" (1982); "The World Upside Down or Carnival and Controlled Transgression" (1984); "The Wedding. Marriage Rituals in Traditional Societies" (1986); "Women and Work in Traditional Societies" (1988); "Islands" (1990); "Mountains" (1992); "Men and Rivers" (1994); "Magic and Medicine in Traditional Societies" (1996);

"Music and Rituals" (1998); "Children" (2000); "Food" (2002); "Tourism/Tourisms" (2004).

Since the 2006 edition the Festival has changed its previously traditional characteristic of focusing on a single theme, concentrating its programme instead on a selection of recently made documentary films with an ethno-anthropological perspective, special attention being given to those works principally concerned with themes that inevitably bring us back to the representation of contemporary life. This year the Festival intends to focus its interests particularly on the production and circulation of folk music globally.

The works chosen for the official programme of the Festival will compete for the following awards:

A. "Grazia Deledda" Prize for the Best Film;

B. Prize for Best Film, set and produced in a Mediterranean country;
C. Prize for Best Film by a Sardinian director;
D. Prize for Most Innovative Film.

Apart from films in competition the Festival will also present films out of competition.

The films will be accompanied by a brief presentation and, as a general rule, commented on and discussed with their directors.

The projections, talks, conferences and discussions will be served by simultaneous translations in Italian and English. The Entry Form (to be filled-in on line) and more information on the Festival will be found at our homepage: www.isresardegna.it

Best Wishes,
Paolo Piquereddu
Director

Festival of Visual Anthropology ASPEKTY 2010: Call for films

Festival of Visual Anthropology ASPEKTY in Poland is pleased to announce opening submission for the 4th edition of festival. The festival takes place in Torun, November 26-28, 2010.

Submissions are free and open for every documentary films from any field of ethnographic, anthropological, analytical approach to cultures and societies.

Festival has audience competition program ASPEKTY is a yearly anthropological film festival, which aims at exploring various areas of culture. The

principle of the festival is to discover and present various relations, phenomena, interactions and mechanisms within cultures
Submitted films must have been completed before year 2005

Entry Deadlines:

Entries Deadline: August 1, 2010

Films Delivery Deadline: August 31, 2010

For more information and submission forms, rules please visit

<http://aspektyfestival.pl/en>

Email: festival@aspektyfestival.pl

Lukas Jakielski

lukas@aspektyfestival.pl

Festival of Visual Anthropology ASPEKTY
Torun, Poland

ETHNO FILM FEST CROATIA- DJAKOVO, JUNE 2010

By Ivan Cacic (rezovi@gmail.com)

Dear all,

We hereby announce the first Ethno Film Festival in this area which will be held on 23-25 June, 2010 in small town of Djakovo. In cooperation with Town of Djakovo and ethno festival „Djakovacki Vezovi“ (in translations: Embroiders of Djakovo) we are preparing the first ethno film fest in this region!

Organization team of Ethno film fest Djakovo 2010 invite all directors and producers of ethno films from Croatia and foreign countries to apply for the competition and to participate on this unique film festival in this region in Croatia.

Except ethno films, festival will have other activities such as: photo exhibitions, promotions, concerts and many workshops.

Running time and film making techniques are not specified. Organization team is inviting all authors of ethno films to send their creations.

We are accepting applications till 1st May, 2010.

About the selections we will notice all authors. An expense of transportation and taxes is not paid by festival.

Festival is paying for returning of film.

Our web page is in development, in meanwhile you can see more about the town Djakovo and its manifestations on www.tz-djakovo.hr. For application form, please contact us (address below)

We hope for cooperation,

Best Regards,

Ivan Cacic

Tel: +385 95 906 07 54

E-mail: rezovi@gmail.com

DJAKOVACKI REZOVI , DJAKOVO

EURORAMA - One Europe of peoples in Ethnographic film festivals Trento, Italy - 2-3 May, 2009

EURORAMA - One Europe of peoples in Ethnographic film festivals
At the frontiers of Europe, immigration / Post-socialist Europe, between tradition and modernity.
Since 2007 Eurorama, the film show organized by the

Museo degli Usi e Costumi della Gente Trentina (Museum of Folkways of Trentino) of San Michele all'Adige, offers in a single venue the best of ethnographic documentaries on Europe, by selecting all

winners and some of the best runners-up from ethnographic film festivals all over Europe.
For programme, please see web:
<http://www.visualanthropology.net/fest.php>

Margaret Mead Film & Video Festival 2010 - Call for Films 34th annual Margaret Mead Film & Video Festival, November 11-14, 2010

The Margaret Mead Film & Video Festival is pleased to announce that we are open for submissions to our 2010 Festival! The Mead Fest considers a range of documentary films and videos, including: experimental films, essay films, animation, and new media.
Productions must have been completed within the last three years.

Entry deadlines

Early deadline: March 31, 2010
Final deadline: May 3, 2010

Submission Guidelines

The American Museum of Natural History's Margaret Mead Film & Video Festival is the longest-running showcase for international documentaries in the United States. The Festival screens documentaries that increase our understanding of the complexity and diversity of the peoples and cultures that populate our planet. The Festival has evolved with the times while maintaining its

important history and has grown steadily to reflect the ever-evolving incarnations of storytelling, technology and growing access to communities near and far which are steeped in the documentary tradition.
Encompassing a broad spectrum of non-narrative work the Mead presents the best in documentary, experimental films, animation, hybrid works, and more. The Margaret Mead Film & Video Festival takes place at the American Museum of Natural History each November and travels with a portion of the Festival to universities and museums across the country and around the world.

The Margaret Mead Film & Video Festival takes place at the American Museum of Natural History each November. The Festival showcases far-reaching international documentaries and a range of non-narrative films and videos. The Festival seeks works that showcase the diversity of non-fiction storytelling. Established as the longest-running festival of

documentary film, the Mead is a world-renowned exhibitor.

Eligibility

The Mead Festival considers:
Documentary films and videos (including shorts, experimental films, essay films, animation, and new media).
Production must be completed within the last three years.
Submissions must be in English or with English subtitles/voiceover narration.
No resubmissions please.

For more information on submission requirements and other details, please check out the guidelines and Mead FAQs on our website. Pass this on to your colleagues, friends, neighbors, students, and resident filmmakers!

Web: <http://www.amnh.org/programs/mead/>

XIX International Festival of Ethnological Film: call for entries 14th October to 18th October 2010



We are proud to announce the 19th edition of International Festival of Ethnographic Film (IFEFF) will take place on 14th-18th of October 2010 at the Ethnographic Museum in Belgrade. IFEFF is seeking submissions for creative ethnographic documentaries with strong ethnological sensibility.

In addition to the main film program we will host a variety of events including special film programs, meetings with filmmakers and social gatherings. The

concept of the Festival aims to encourage and inspire wide audience, anthropologists and filmmakers to contribute to impact and use of ethnographic film.

For the selection process, films will be accepted in DVD format from March 03 until May 20, 2010. After May 20 no entries will be taken.

Films are to be sent to the following address:

Ethnographic Museum in Belgrade
For
International Festival of Ethnographic Film
Studentski trg 13
11000 Belgrade
Serbia

The entry regulations and entry form can be downloaded on our website
<http://www.etnografskimuzej.rs/e0303.htm>

Ânûû-rû âboro Peoples' International Film Festival - Call for entries 2010

The next Ânûû-rû âboro Peoples' International Film Festival, the fourth annual event, will take place from 28 October to 7 November 2010 in Pwêédi Wiimîâ (Kanak-New Caledonia).

For people who do not know us yet, Ânûû-rû âboro in the Paicî language, means 'the shadow of the man', a poetic way of describing the concept of film in a province, the Northern Province, where there are as yet no film theatres. For three years now, our small festival on this side of the world has been screening films at sunset in the Kanak villages along the coast or in remote inland valley locations, in the open air or in open-sided community halls. Audiences and guest directors sit together on mats and talk over a friendly meal prepared

by the people of the host village in the Kanak tradition of hospitality.

The singularity of our festival lies in its deep integration in the Kanak world and also, we hope, in the quality of the selected documentary films, films that refuse the formatting conventions imposed by homogenized productions, films that portray true reality, fashion it, recreate it and challenge it. To get to know us better, please go to our website: www.anuuruaboro.com or to the ânûû-rû âboro page on Facebook.

We are interested in all film you may find relevant. If you wish to enter your film, please complete the form and send us a DVD.

Deadline for entries is May 31, 2010

Best regards,
Clémence LOSSERAND for ânûû-rû âboro

Ânûû-rû âboro
BP 581
98 860 Koohnê
Nouvelle Calédonie
Tel / Fax: (687) 47 18 19
E-mail: info@anuuruaboro.com
Website: www.anuuruaboro.com
Facebook: <http://fr-fr.facebook.com/pages/Anuu-ru-aboro/185119951750>

Call for papers: Ethnographic Film - IVSA 2010 Conference

Panel 25: Ethnographic film in sociological research and teaching at the university: scientific and organizational challenges

International Visual Sociology Association - IVSA
CONFERENCE
Bologna, Italy
July 20-22, 2010

Chairs: Eva Flicker & Katharina Miko

Scientific research concerning visualization is always an interdisciplinary matter. Visual Sociology is a part of visual studies which encompasses Sociology, Social- and Cultural Anthropology, Contemporary History, Film sciences, Art History, and many more disciplines.

Visual studies, visual methods, and visual sociology have long been embedded in social scientific practice. Early on, film found its place as a tool in scientific research. Visual Sociology, and especially Ethnographic Film, are not new specializations in the field of Sociology, but rather an area of science subjected to constant re-evaluation. Roughly speaking, the use of images in social science gained significant popularity at the beginning of the twentieth century and again in the 1970's and 80's. The early twentieth century saw the publication of articles by the American Sociological Association, which used images to support sociological findings. The movement in this direction was interrupted around 1916, when the use of qualitative methods induced the replacement of pictures and film through mathematical tables, graphs, and other empirical representations. Since then, academic

institutionalization of visual sociology has only occurred in the form of journals, occasional teaching chairs, the founding of institutes, and professional associations such as the IVSA. Visual Sociology however, can hardly be considered mainstream Sociology.

This panel focuses on film-based visualization produced by social scientists, in short: on Ethnographic Film. Ethnographic Film as a social scientific method is torn between being a scientific approach and an artistic one. Even the label is ambiguous, as both the documentary and sociological film also exist. In order to successfully convey the intended content, the film makers need not only disciplinary and scientific proficiency, but also film related know-how. To create sociological film, it is not sufficient for the scientists to be competent in the field of sociology alone. They must equally embody knowledge of the technical and aesthetic aspects of film as a media.

Technological developments in the fields of communications, photography, and film, are facilitating the frequent and widespread use of images and film in day to day life. This, no doubt, has a major effect on the context of research in this field. The flood of images induced by a media based society, as well as the overflow of film found in the internet and in web 2.0 have changed our ways of seeing. The criteria and expectations a viewer has when regarding any competitive media, are the same ones that scientific film is judged on. These requirements also effect education and curricula in a university context. How is it possible to convey to students, both an ethnographic and technical competence? How do these methodological approaches compare to other aspects of the methodology education?

The Panel intends to cover a wide spectrum of the use of Ethnographic Film as a part of Sociology in a university context:

- Facilitate an exchange between social scientific/sociological film makers, and attempt a definition of the term "Ethnographic Film"
- Debate on the university-institutionalization of education, especially taking into account the restructuring of curricula based on EU-Bologna
- Discuss the significance of ethnographic film within the sociology curricula
- Find out which scientific, organizational, and resource related questions have to be taken into account for a university institutionalization?

Presentations are limited to 20 minutes.

Please send your abstract with about 500 words and a short CV until april 22, 2010 to:

Eva Flicker & Katharina Miko
Department of Sociology at the University of Vienna / Austria
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Web: <http://www.univie.ac.at/visuellesoziologie>

Call for Panelists/Participants: AAA 2010 SVA Invited Roundtable: The Evaluation of Multimedia and Visual Works in Anthropology

Organizer: Leighton C. Peterson (Miami University)

NOTE: Participation in a Roundtable constitutes a MAJOR ROLE at the AAA meetings. If you are presenting a paper or poster in another session, you will not be eligible to serve as a panelist/discussant.

As cultural productions and scholarly texts, visual and multimedia representations informed by anthropology circulate across multiple boundaries, audiences, and expectations. This roundtable addresses issues related to the circulation and evaluation of ethnographic, documentary, and other visual and multimedia productions in anthropology from a variety of perspectives. Since 2001, when the AAA Executive Board unanimously approved the "Guidelines for the Evaluation of Ethnographic Visual Media" developed by the SVA, concerns have arisen over the uneven application of the guidelines by promotion, tenure, and graduate committees; the continued lack of regard in certain academic circles for visual and multimedia scholarship; and the misconceptions colleagues and institutions may have of the ways in which mediated representations are produced, theorized, and circulated. Further complicating the issues are rapidly converging mediums which challenge the compartmentalization of mediated forms such as "film," "interactive DVD" or "website;" the increasingly divergent modes of representations created by anthropologists that push epistemological, technical, and aesthetic boundaries; and the perception that any filmic representation of the exotic or spectacular is inherently anthropological.

While a wide variety of anthropologists both within and outside of the SVA engage in some form of visual or multimedia production, recent online discussions in VISCOM and other venues illustrate the continued frustrations and recurring issues that arise for many scholars, especially in the area of evaluation. Many of these concerns were addressed to some extent in the 2001 Guidelines, but shifts in practice and challenges in the Guidelines' application necessitate a reexamination of the issues and concerns inherent in non-traditional, mediated scholarship and visual productions. While the notion of "fixed standards" might stifle innovation, creativity, or the ability to engage local perspectives on visual and multimedia products and productions, professional evaluations are trending towards quantifiable metrics. In order to facilitate a public discussion and a productive, open exchange of ideas, the issues and concerns are broken down into three overlapping thematic foci. The first, "Production," engages not only the technical and logistical aspects of media making, but the inherent disparities between different kinds of productions, from public television documentaries to documenting rituals. Is a multimedia production equivocal to an ethnographic monograph? Is the director of a documentary film equivocal to a book author? What is the role of the anthropologist? Of the community? The second, Circulation, addresses the peer review and impact factors of a variety of productions. How does one quantify or differentiate between educational or underground distribution for a film or DVD ROM? Does educational distribution equate to an academic press?

What of intent and audience? Would shifts in the nature of the SVA Festival assist anthropologists as media practitioners? The third, Theoretical Engagement, concerns the application of anthropological methods and theory to both the production and circulation of mediated works. Panelists include film and media makers with experience in a variety of styles, mediums, and genres.

PLEASE RESPOND DIRECTLY to Leighton C Peterson lpeterson@muohio.edu .

We are looking for participants with a wide range of backgrounds and expertise. While full papers will not be presented and abstracts are not required, please include a brief biography in paragraph form in your reply.

Leighton C. Peterson, Ph.D.
Assistant Professor of Anthropology

Miami University
Department of Anthropology
164 Upham Hall
Oxford, OH 45056

Tel: (513) 529-1422
Fax: (513) 529-8396
E-mail: lpeterson@MUOHIO.EDU

Application open for myDEER Documentary Development Workshop



myDEER Documentary Project Development Workshop will be held in Budapest, between the 22nd and 26th June 2010, within the frames of Dialektus European Documentary and Anthropological Film Festival.

The four-day-training course financed by the International Visegrad Fund aims at developing creative documentary projects coming from all over Europe but with a special focus on the life and culture of the V4 countries (Czech Republic, Slovakia, Poland, Hungary).

myDEER is an intensive training course for professional filmmakers with two internationally acknowledged heads of studies, Tue Steen Müller and András Péterffy, and several individual tutors. Its goal is to foment international coproductions, especially with the participation of Czech, Slovak, Polish and Hungarian filmmakers and producers, to create a professional

network and help filmmakers enter the European documentary film scene. The course brings together the insights of regional film traditions: the new trends in Hungarian and Slovak filmmaking, the Czech humour and the Polish cinematographic style to produce innovative works for the contemporary European documentary market.

Who can apply?

myDEER expects European creative documentary projects in development or production phase that are shot in at least two V4 countries (Czech Republic, Slovakia, Poland, Hungary), or projects where the culture or everyday life of at least two V4 countries are represented.

A condition for application is that both director and producer of the project have to be present during the four-day intensive training course, and both have to be fluent in English.

The training finishes with a pitching forum in front of festival participants and guests, tutors and invited filmmakers and producers from the region in the spirit

of the courses motto: Pitching is not (just) raising money, but it is the best project development tool.

APPLICATION EXTENDED!

Based on the feedback of applicants and the request of potential candidates we have decided to extend the submission deadline, and clarify the terms of application.

The new deadline is 28th April 2010.

For further details and application form, please visit the webpage (address below)

Contact: Klara Trencsenyi coordinator

Tel: +36-70-61-41-453

E-mail: mydeer@dialektusfesztival.hu

Web:

<http://www.dialektusfesztival.hu/2010/mydeer?lang=en>

FIRST CALL FOR IVLA2010 September 29- October 3, 2010

Main Theme:

Visual Literacy in the 21st Century: Trends, Demands and Capacities

The IVLA2010 conference will be held in Cyprus!

Welcome to the website of the 42nd Annual Conference of the International Visual Literacy Association (IVLA). IVLA 2010 will be hosted by the University of Cyprus in Cyprus from September 29th to October 3rd, 2010. The conference venue will be the Atlantica-Miramare hotel in Limassol, Cyprus.

IVLA is an international, eclectic and non-profit organization of researchers, educators, designers, media specialists, and artists working toward a fuller understanding of the way we derive meaning from what we see and the way we interact with our visual environment. We invite you with pleasure to participate in the conference and celebrate with us the legacy of

IVLA and its welcoming circle of friends and community of exceptional professionals.

IVLA 2010 will take place in Cyprus for the first time. Cyprus is the third- largest island in the Mediterranean and is a country of cultural richness and diversity, since it lies at the crossroads of three continents where East meets West. It is known for its welcoming sun, the inviting beaches and the breathtaking mountain trails located in Troodos Mountains. The island is also famous for its exceptional Mediterranean cuisine and its long tradition in wine making. Cyprus' long history has brought innumerable findings over the years resulting in a variety of priceless collection of artifacts displayed in various archaeological museums and spectacular monuments, hosting among others, the prehistoric Choirokoitia settlement, Roman villas, tombs and theaters, and churches constructed and painted during the Byzantine years. Limassol, the host city for IVLA 2010, is the second largest city in Cyprus after Nicosia - the capital of Cyprus. Limassol is an attractive tourist destination throughout the year and is the biggest port in the Mediterranean transit trade. Limassol is well-known for its long cultural tradition, and a wide

spectrum of activities and a number of museums and archaeological sites are available to the interested visitor.

We are excited to be hosting IVLA 2010 and we do look forward to meeting you all in Limassol for a productive and fruitful conference. We will do our best to enjoy your stay in the island!

Deadline for Proposal Submission: May 10, 2010.

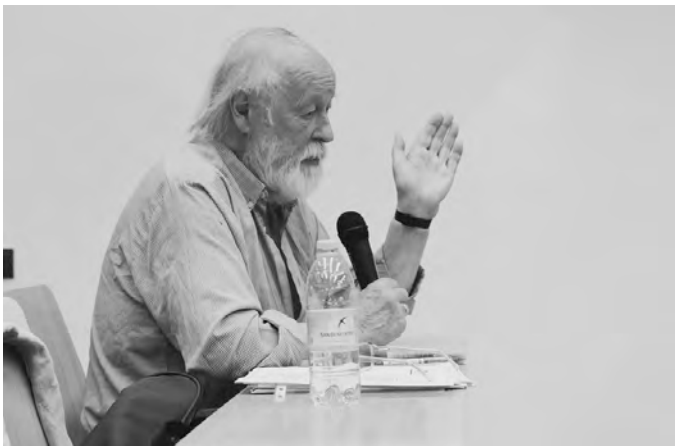
For more information please contact us at:

Email: ivla10@ucy.ac.cy
<http://www.valanides.org/ivla>
Fax: +357-22894487 (c/o Nicos Valanides)
Address: Nicos Valanides, Department of Education,
University of Cyprus, P.O.Box 20537, CY-1678,
Nicosia, CYPRUS, Tel: +357-22892937 (office)/ +357-
99-442388 (mobile)

Photo Essay:

The 29th NAFA International Film Festival and Conference, Koper, Slovenia

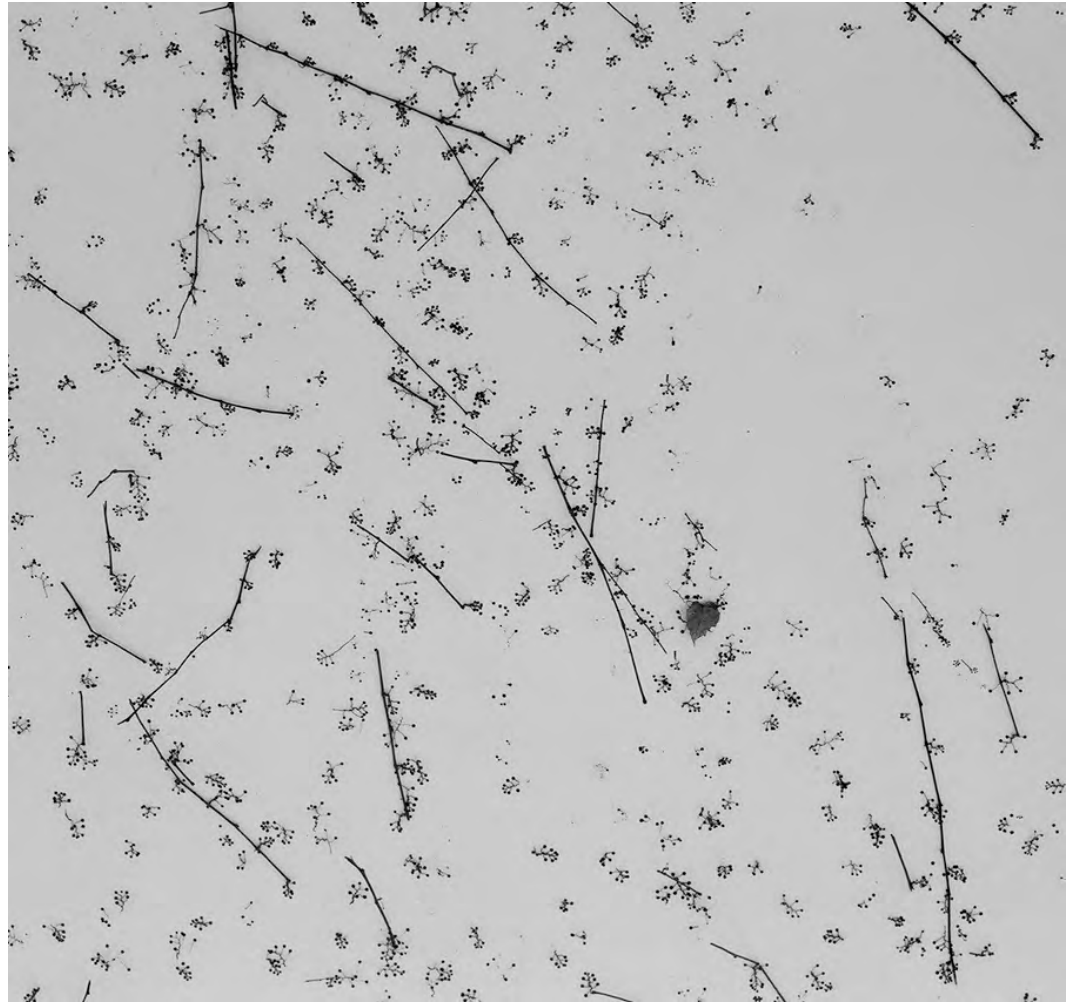
By Daniela Vávrová











nafa :: notice board

New MA in Ethnographic Film

Högskolan i Dalarna in Falun have established an (English-language) MA in Ethnographic Film.

For further information, please visit the website:

<http://www.du.se/en/Education/Programmes/One-Year-Master-Programme-in-Film-Ethnography/>

Invitation to join OVERLAP: Laboratory of Audio Visual Anthropology

We want to invite you to become part of OVERLAP, a network platform that provides a space of reunion and screening for audiovisual researchers dealing with the theoretical, ethical and aesthetical questions of representation and subjectivity.

We believe that social scientists are responsible for making the knowledge they produced available to a broader audience, and so this group has been created as an open and free platform that will increase and enrich the accessibility of anthropological films. We like to think of this space as the first step in a larger project that will -in the future- include public screenings, forums, joint projects with other institutions, publications and why not our own festival, curated and managed by this very same community.

We accept any audiovisual work produced using ethnographic methodologies, but are especially interested in those that explore the particularities of audiovisual language in order to convey and communicate social knowledge in creative and unconventional ways. We want to become a dynamic and horizontal laboratory where people with wide spectrum of fields, cultures and nationalities can reflect, debate, collaborate, find support and exchange their views on the diverse ways in which reality can be experienced and represented.

You are more than welcome to join us, upload your videos, make contact with other members, and promote this group among your contacts.

Best regards,

Ricardo Greene
OVERLAP -Group Coordinator

//Director
Bifurcaciones, Journal of Urban Cultural Studies
www.bifurcaciones.cl
// Visual
Anthropologist: www.vimeo.com/ricardogreene

Overlap: Laboratory of Audio Visual Anthropology
Web: <http://vimeo.com/groups/overlap>

Documentary Film Festivals group on facebook

The name of the group is Documentary Film Festivals (administrated by Petar Veljacic and Bogdan Palici) with 2220 members.

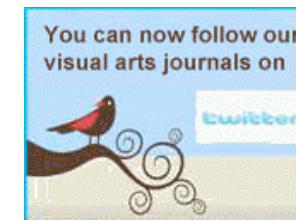
The address is

<http://www.facebook.com/#!/group.php?gid=295634152203&ref=ts>

All the best,
Bogdan

Bogdan Palici
E-mail: bogdan@virafilms.com

Routledge Visual Arts Journal twitter page



Routledge Visual Arts Journals now have a twitter page:
http://twitter.com/routledge_art

Óshlið

Dear all,

Want to draw your attention to a project that I'm working and I call 'A visual ethnography of fear'. It is an ongoing visual project that is intended to describe and analyze fear in relation to a road system in West Iceland.

What you see here (a small fraction of the project) is the first step in visualizing the concept.

Turn up the volume and Enjoy!!!

<http://www.youtube.com/watch?v=sBPkc0Uvd5c>

In the Western Fjords of Iceland, between two small villages, is a road called Óshlið. The road connects the people from the village Bolungarvík to the world. Óshlið is framed by a steep mountainslope on one side and the Atlantic ocean on the other. Insurance companies demand that the people who live there buy a special insurance package for travelling on the road. Since the road was constructed, in the 1950s, many lives have been lost in Óshlið and the number of injured is countless. Landslides, avalanches, cliffs rolling down the mountainside hitting the road and those who are traveling. In addition, vehicles have frequently been tossed off the road by strong wind strokes, flying down cliffs and into the ocean. No one wants to stay longer on the road than is needed!

All the best, Sigurjon

Sigurjón B Hafsteinsson
(sbh@HI.IS)

Announcement: Fajr Film Festival

Second letter from a number of Iranian filmmakers to the filmmakers around the world

When Ken Loach has renounced to participate in the "Fajr Film Festival" and mentioned the repression of opponents of the Iranian government in various forms (torture, prison rape, killing of people and broadcast of spectacular Stalinist courts on television), as the reason to his protest, the Iranian judiciary had not yet revealed its enormous injustice.

When Philip Lioret boycotted the festival, saying: "this regime is killing culture and the freedom of its people", the two young Iranians were not yet hanged because of their desire to live in freedom.

When Theo Angelopoulos has refused the invitation of "Fajr" since he believed that his participation gives a kind of cultural legitimacy to the Iranian regime, there weren't 9 more people awaiting their execution.

Us Iranian filmmakers, whom are still forced to remain anonymous because of our security, can never imagine how is it possible to show or watch movies in this year's "Fajr" festival, while many Iranian citizens are being held prisoner for months, probably in the list of ordered executions, on charge of filming short moments of what happened during the protests with their cell phones.

We are certain that foreign filmmakers who attended this year's "Fajr" festival, against the will of the people of Iran, were totally unaware of this cruel injustice caused by the censorship of the press in Iran and that they themselves will testify this.

The absence of filmmakers like Ken Loach, Theo Angelopoulos, Philippe Lioret, Godeffroy Cheshire, Elia

Suleiman, Mimmo Calopresti Rashid Chahrawi, Barmak Akram and lots of others who have decided not to participate without publicizing their decision alongside the directors and representatives of Festivals such as Cannes, Venice, Three Continents, etc., is a sign of their sensitivity, understanding and solidarity with the tough situation of Iranian people.

The only words we can use to thank their humanitarian act are those of the poem of "Saadi" carved at the entrance to the headquarters of the United Nations:

Of One Essence is the Human Race,
Thusly has Creation put the Base.
One Limb impacted is sufficient,
For all Others to feel the Mace.

Iranian Filmmakers
February 3, 2010

PEOPLE'S RESISTANCE TO POSCO & Appeal by Film Makers

Here is a short film on YouTube about locals in Orissa, India, protesting the displacement of thousands of villagers to make way for a South Korean steel company.

In addition to this issue, Adivasis (indigenous people) are trapped between Naxals (Maoists) and Salwa Judum, an outfit armed by the state and working with the police against the interests of the tribals who are trying to preserve their way of life in the forests of Chhattisgarh, Orissa and related areas. Survival International is also involved trying to help Adivasis opposing an aluminum mining project (Vedanta) that threatens their habitats. In addition to the YouTube

video (info below), please see the following articles at the following links, describing what these unarmed people are up against:

http://www.tehelka.com/story_main43.asp?filename=Ne060210we_the.asp

http://tehelka.com/story_main43.asp?filename=Ne130210a_struggle.asp

Joanna Kirkpatrick
Film Review Ed.
Visual Anthropology

Appeal by Film Makers:

Mr.Nrusingha Behera, Mr. Debendra Swain,
People's Television Network Production

Dear friends,

Two of us live in Orissa, part of 30,000 people from 11 villages being forced to sacrifice livelihood sources, natural environment and community culture of self-reliance, due to invasion of an aggressive South Korean company called POSCO. Our people oppose such invasion by this 52,000 crore project and we do not allow anybody from the company to enter into many of our villages. Orissa Super Cyclone in 1999 ravaged us severely, but it could not wash our village away. However, a decision of Orissa Government on 22nd June 2005 to permit POSCO to set up a Steel Plant h threatened to take our dearest 'village' away from us forever. Our lands, our houses, our rice fields, our betel-vines, our cashew plants, our forest lands, our river, our ponds, our seashore, our fishes will be snatched away from us. They will not only destroy the memories of a grand ma, but also kill the dreams of the village youth.

The POSCO Company and the Government call us anti-nationals since we question their notion of 'development'. They threatened us, arrestour fellow villagers, terrorize us, throw bombson us, but we are

resisting their violent means through a democratic struggle. They have even killed one of our neighbors, but we refuse surrender our dignity and rights. Now, on 26th January 2010 – the Republic Day, at the Capital of India our Prime Minister, Chief Minister, other ministers and officers have promised to the South Korean President to 'the State Government would speed up land acquisition for the project'. This reminds us of incident of 2nd January 2006 what they did to 14 resisting tribal villagers in Kalinga Nagar.

Our people have begun their protest sit on at Balitutha for indefinite period from 26th January 2010 night until the 22nd June 2005 is reversed. We appeal for your all kinds solidarity and support to save our lands and livelihoods. In this context, two of us have made a seven minute short video documentary called 'People's Resistance to POSCO' and this can be watched through <http://www.youtube.com/watch?v=cizn7zJmyUc>

Please watch the film and circulate it among your friends and do your best to strengthen the struggle. Contributions are welcome. With your support we will be able to continue our struggle as well as media action to support the struggle.

Please convey your solidarity and support to POSCO Pratirodh Sangram Samiti (People's Association for Struggle to resist POSCO). Contact Person: Abhay Sahu, President, PPSS or Prasanta Paikray, Spokesperson, PPSS, Phone: 9437571547 email : prashantpaikray@gmail.com The struggle is going through a critical situation today. We hope you will be able to do your best to spread the word around on this issue. Looking forward to hearing from you soon,

With warm regards,

Nrusingha Behera and Debendra Swain
PEOPLE'S TELEVISION NETWORK
petelnetwork@gmail.com

New Book

"Viewpoints: Visual Anthropologists at Work"
(Hardcover)
edited by Mary Strong and Laena Wilder.
Austin, TX: University of Texas Press (May 1, 2009).

ISBN-13: 978-0292706712

<http://www.amazon.com/Viewpoints-Visual-Anthropologists-at-Work/dp/0292706715>

New Book

"War in Iranian Cinema: Religion, Martyrdom and National Identity"
Pedram Khosronejad (Editor)

Hardcover: 256 pages

Publisher: I.B.Tauris in association with the Iran Heritage Foundation (30 Aug 2010)

ISBN-10: 1848852851

ISBN-13: 978-1848852853

Web: http://www.amazon.com/War-Iranian-Cinema-Religion-Martyrdom/dp/1848852851/ref=sr_1_2?ie=UTF8&cs=b&books&qid=1266951890&sr=1-2

While the cinema of post-revolutionary Iran is internationally acknowledged, the world outside Iran has been ignorant of the Iranian war films that are the subject of this pioneering book. A massive production of over 50 Iranian feature films concentrating primarily on fighting and military operations have appeared since the 1980s with the beginning of the war between Iran and Iraq.

This book presents a detailed exploration of the "Sacred Defence Cinema", established by Seyed Morteza Avini,

a cinema that directly connects this specific war to the faith and religious belief of volunteer guardians of the revolution. The main objective of "Sacred Defence Cinema" is martyrdom. As the distinguished film scholar, Hamid Dabashi writes in his Introduction to the book: 'If national cinemas are predicated on national traumas, in the volume that Pedram Khosronejad has put together we are at the heart of the heart of Iranian cinema'.

About the Author

Pedram Khosronejad is a Research Fellow in the Department of Social Anthropology, University of St Andrews. His publications include, as editor, 'The Art and Material Culture of Iranian Shi'ism: Iconography and Religious Devotion in Shi'i Islam' (I.B. Tauris, 2010).

New Book

"Observational Cinema. Anthropology, Film, and the Exploration of Social Life"

By Anna Grimshaw and Amanda Ravetz

2009, Indiana University Press
Once hailed as a radical breakthrough in documentary and ethnographic filmmaking, observational cinema has been criticized for a supposedly detached camera that objectifies and dehumanizes the subjects of its gaze. Anna Grimshaw and Amanda Ravetz provide the first critical history and in-depth appraisal of this movement, examining key works, filmmakers, and theorists, from André Bazin and the Italian neorealists, to American documentary films of the 1960s, to extended discussions of the ethnographic films of Herb Di Gioia, David Hancock, and David MacDougall. They make a

new case for the importance of observational work in an emerging experimental anthropology, arguing that this medium exemplifies a non-textual anthropology that is both analytically rigorous and epistemologically challenging.



New book

New Book on Photography and Apartheid South Africa

"Defiant Images: Photography and Apartheid South Africa"

By Darren Newbury
Published by University of South Africa (UNISA) Press,
December 2009

"This book is much more than just a discourse on photography in the land of apartheid. And it goes well beyond sophisticated debate on the artistic merits of images. While keeping the lens trained on the evolution of photography it plunges the reader into a sharp and evocative socio-cultural history of a country in deep conflict." – From the Foreword by Albie Sachs

About the author

Darren Newbury is Professor of Photography at Birmingham Institute of Art and Design, Birmingham City University. He is also current editor of the international journal Visual Studies.

Email: darren.newbury@bcu.ac.uk

Rachel Tanur Memorial Prize

The purpose of the Rachel Tanur Memorial Prize for Visual Sociology is to encourage students to incorporate visual analysis in their study and understanding of social phenomena. The contest is open to undergraduate and graduate students (majoring in any social science). Students must be currently enrolled or have received their degrees no earlier than the end of the term finishing just before the meeting of the International Sociological Association (ISA) at which the prize is to be awarded. Entries for the second round of the contest (prizes to be awarded at the World Congress of Sociology, July 2010) must be received by May 1, 2010. Up to three cash prizes will be awarded, with the winners being chosen by May 15, 2010. The first prize will be \$2500 (USD), the second \$1500, and the third \$500. It is anticipated that the prize will be awarded biennially. Entries consist of 1) a social science commentary (up to one page in length, in English) on one of the photos by Rachel Tanur displayed at <http://racheltanurmemorialprize.com> to be posted on the website ,2) an original photo taken by the entrant

and an accompanying social science commentary (up to one page in length, in English), both to be posted at <http://racheltanurmemorialprize.com> and 3) a letter (which can be sent via a contact form on the website) from the student's advisor or other official from the contestant's department attesting to his/her student status.

For full information and to submit material for the contest, please go to <http://racheltanurmemorialprize.com>.

'Visual' approaches to polish im/migration

By Jerry Krase (jerrykrase@AOL.COM)

I thought I might share a pre-publication draft of a part of a book review I have done for *The Polish Review*. It is an example of the increasing use of visual approaches in many fields. If anyone is interested in the whole, including the none visual pieces, let me know and I will send. I should note that the quality of the image printing leaves a great deal to be desired which is also often true as publishers vary greatly in their knowledge and commitment to privileging images in relation to text.

Jerry

Polish Migration to the UK in the 'New' European Union After 2004. Edited by Kathy Burrell. Burlington, VT: Ashgate, 2009. Pp. 260. ISBN: 978-0-7546-7387-3

This anthology deals with European Union enlargement in 2004 and the migration of more than half a million Poles seeking work in the United Kingdom. The

multidisciplinary research examines unique aspects of this massive flow, its causes and consequences, as well as the changed lives of the migrants. Ironically, the publication coincides with the recent rapid return home of migrants as the UK economy drastically contracted. In her introduction, "Migration to the UK from Poland: continuity and Change in East-West European Migration," Burrell surveys Polish emigrants in historical perspective, and contrasts post-1989 and post-2004 migration. She also gives needed attention to the press coverage of immigration that reinforces negative stereotypes of eastern European migrants. For those pursuing "Whiteness Studies" in America, she notes hostility towards Polish migrants despite their being "white."

....

In "In Search of Freedom, Bread and Self-fulfillment: A Short History of Polish Emigrants in Fictional Film," Ewa Mazierska looks at Poland as a nation of emigrants; a common theme in Polish cultural discourses. Her postmodernist approach informs us "emigration has become a metaphor of the postmodern condition." (p.109) Meta narratives of communist and post-communist migration are also common as are motifs of Polish emigrants such as detachment from country and family "if not plain betrayal," (p. 110) escaping Poland through marriage, and conversely emigrants looking for a wife in Poland. Mazierka gives more detailed reviews of particular films as well as Solidarity and martial law themes. Most films address the morality of leaving Poland as well as its personal costs. In the post-communist Poland genre one finds films about re-emigrants and migrants to Poland such as the mass return of Poles. In general, whether in the 1950s or the 1990s, according to Mazierka "films of all types lack happy fulfilled emigrants." (p. 124)

"Shared history? Polish Migrant Experiences and the Politics of Display in Northern Ireland" by Maruška Svašek concerns migrants who participated in a 2006

"Shared History" project intended to improve relations between minority and majority populations. The groups created a public exhibition that allowed Poles to share positive and negative experiences with each other as well as with other groups. It also helped them to reach out to the great Northern Irish society and create a more positive image of Polishness. The stimulus for the project was reports about xenophobia and racism in the media. The researchers explored how "strategically distributed texts and images may capture targeted audiences, triggering empathy and pushing them to take on more positive images of each other." (p. 132) Given Northern Ireland's history one can assume that part of anti-Polish prejudice is simply anti-Catholic. However, according to a representative of the Polish Association of Northern Ireland "Polish migrant workers must sometimes be blamed for causing problems." (p. 135)

As a visual sociologist, I was pleased by two previous articles (Svašek, Mazierska), and especially these last two in the collection. In "'This is Special Humour': Visual Narratives of Polish Masculinities on London's Building Sites," Ayona Datta sees the transformation from socialism to capitalism, and EU citizenship, as changing power relationships as well as identity politics around nationhood and gender. She studied twenty Polish men between 24-27 years of age who were working at small building projects. Since 2004 building sites in the UK have been driven by migrant labor from Eastern Europe. They are places where socializing between diverse actors occurs and where Polish masculinity is socially constructed. She suggests how social interactions shape the creation of Polish masculinities via visual narratives by combining the participants' own photographs with semi-structured interviews. In the process she discovered differences with other "white" builders. The visual narratives concerned such things as changing clothes, teasing and socializing, "special humour," i.e., sexual joking and boasting, and nuances of masculine performances between different groups.

Datta also demonstrated how Polish men performed their own versions of masculinity vis-à-vis the “otherness” of the English builders.

In the final chapter, “The Material Worlds of Recent Polish Migrants: Transnationalism, Food, Shops and Home,” Marta Rabikowska and Kathy Burrell discuss the important roles of consumption and material culture in diverse transnational communities. Issues such as carrying products from Poland into England are often the focus of migrant conversations, and before 2004 there were few places to get Polish food in London. Now there are many more Polish-owned stores and Polish products are even sold in “Asian,” shops. They discussed the importance of knowing Polish preferences in selling Polish products to Poles and how stores themselves are loci for migrants to recreate home. The greatest expansion of new businesses catering to migrant needs and interests is seen in the grocery store sector. They found that some successful Polish shops nostalgically replicate those at home. Ironically, the “mythical symbols” of Polish authenticity in England are untypical of stores in Poland. Also, as migrants become more rooted in the UK they eschew “Polishness” except for celebrations and holidays where it continues to be de rigueur. The food-home axis

reflects a much broader connection between consumption and material culture as commodities connect culture with economy.

.....
Brooklyn College CUNY,
Emeritus
JEROME KRASE

Stimulus Respond Call for Contributions - Master

We are currently soliciting contributions for the next edition of Stimulus Respond, called Master. Contributions might be literally or abstractly related to Master, and we encourage, as always, creative and experimental approaches to the theme. In congruence with Stimulus Respond's undisciplined approach, we welcome submissions from new and established contributors from within, between, and beyond such fields as cultural studies, anthropology, literary criticism, fashion, creative writing, politics, visual cultures, architecture, theatre, film and screen studies, sociology, media and communications and philosophy.

Potential contributors to the Literature section are to send an abstract of 200-300 words and an indication of the anticipated word length of the final article (within the parameters of 1000-4000 words) by 23 April. Authors of successful abstract submissions will be required to submit the final piece by 14 May and to be available to make any minor corrections by Friday 28 May.

Fashion editorials and photography should be sent as low resolution jpegs including credits where necessary. The deadline for expressions of interest is 23 April, with the final deadline being 14 May. Poetry submissions should be sent in full by 14 May 2010.

Literature: Phil Sawdon phil@stimulusrespond.com

Fashion: Christos Kyriakides
christos@stimulusrespond.com

Photography: Jack Boulton jack@stimulusrespond.com

Poetry: Ellen Sampson ellen@stimulusrespond.com

For more information on Stimulus Respond and to view the current issue, Circus, please visit www.stimulusrespond.com.

nafa :: calendar

Events marked with bold are those still open for entries.

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 4th, 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

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

April 15-21, 2010

Visions du Réel, International Film Festival, Nyon

Deadline for entries: 15th October 2009 / 5th January 2009

E-mail: 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

Web: www.pocketvisions.co.uk

April 29 – May 09, 2010

Hot Docs Canadian International Documentary Festival, Canada

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

May 2-3, 2010

EURORAMA - One Europe of peoples in Ethnographic film festivals

Trento, Italy

For programme, see web:

Web: <http://www.visualanthropology.net/fest.php>

May 5-12, 2010

25 International Film Festival München DOK.FEST, Germany

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

May 6-12, 2010

The 9th edition of Tekfestival, Rome, Italy.

Web: www.tekfestival.it

May 7 – 16, 2010

The 2010 DOXA Documentary Film Festival, Vancouver, Canada

Web: www.doxafestival.ca/

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>

May 11-16, 2010

8th edition of International Documentary film Festival CRONOGRAF, Chisinau, Moldova

Contact: Tel: 373 2 232 771; Fax: 373 2 225 409

E-mail: owh@mail.md; owh_tvstudio@yahoo.com

Web: www.owh.md/index/en/cronograf.php

May 12-16

10th Göttingen International Ethnographic Film Festival

Contact:

Göttingen International Ethnographic Film Festival
c/o IWF - Knowledge and Media

Nonnenstieg 72

D-37075 Göttingen, Germany

Phone: +49 551 5024 170

Fax: +49 551 5024 322

E-mail: info@gieff.de

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

May 28-31, 2010

Telluride Mountain Festival in Telluride CO, Canada,

E-mail: entries@mountainfilm.org

Web: www.mountainfilm.org

May 31-June 6, 2010

Crakow International Short and Documentary Film Festival, Poland.

Contact: tel./fax: +48 12 294 69 45

E-mail: info@kff.com.pl

Web: www.krakowfilmfestival.pl/

June 1 - 6, 2010

BEELD VOOR BEELD

Tropentheater Amsterdam / Museum of Ethnography
Leiden
The 21th edition will have as one of its themes: Africa
Submission deadline: Monday February 15, 2010, 5 pm
For more information and entry forms:
info@beeldvoorbeeld.nl
phone: + 31 20 568 8520
Web: www.beeldvoorbeeld.nl/

June 16-22, 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
Web: www.dialektusfesztival.hu

June 16-27, 2010
The 64nd Edinburgh international Film Festival (eiff),
Edinburgh, Scotland
Submission of films: Dec 14 2009/ March 1
2010/March 8 2010
E-mail: submissions@edfilmfest.org.uk
Web: www.edfilmfest.org.uk/info/

June, 16-21, 2010
The Norwegian Short Film Festival, Grimstad rway
Web: http://www.kortfilmfestivalen.no

July 7-12, 2010
Festival International de Documentaire de Marseille –
FIDMARSEILLE
Contact : Tel : +33 (0) 495044490
Email : welcome@fidmarseille.org
Web: www.fidmarseilles.org

July 10-18, 2010
13th Festival of the Dhow Countries/ Zanzibar
International Film Festival 2010, Zanzibar
With the theme: Hopes in Harmony
Web: http://www.ziff.or.tz/

July 11-15, 2010
Pärnu International Documentary and Anthropology
Film Festival
Submission of films: April 1, 2010
Web: www.chaplin.ee/filmfestival/index.htm

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 28th, 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 AND Regev
Nathansohn: regev@umich.edu" regev@umich.edu

July 20-22, 2010
International Visual Sociology Association Conference
Bologna, Italy:
Thinking, doing and publishing Visual Research: The
State of the Field?
Web: www.visualsociology.org/conf_2010/

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) at the latest on 30th
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

July 2010
FIDMARSEILLE
Marseille, France
Deadline for Entries: March 19, 2010
Contact:
FIDMARSEILLE, 14 allées Léon Gambetta, 13001
Marseille – France
Tél : +33 (0)4 95 04 44 90, Fax : +33 (0)4 95 04 44 91
Email: welcome@fidmarseille.org
Web: www.fidmarseille.org

August 12-29, 2010
ENCOUNTERS South African International
Documentary Festival,
Deadline for submissions is 31st March 2010
Web: www.encounters.co.za/

August 23-28, 2010
Odense International Film Festival
Odense, Denmark
Deadline for entries: April 1, 2010
Web: filmfestival.dk/

August 28-September 1, 2010
30th NAFA International Film Festival

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

Aarhus, Denmark

Further info:

Peter Crawford: info@intervention.dk

Ditte M. Seeberg: moesds@hum.au.dk

Rossella Ragazzi: rossella.ragazzi@uit.no

And www.nafa.uib.no

September 2010

7th Open Russian Anthropological Film Festival,
Salekhard, Russia

Deadline for entries: July 1st, 2010

Contact:

7th Open Russian Anthropological Film Festival
620178, Ekaterinburg, Gagarina Street, 35/a – 47,
Ethnographic Bureau, Russia

E-mail: info@rfaf.ru, salekhard2010@mail.ru

Web: rfaf.ru/eng

September 20-25, 2010

Sardinia International Ethnographic Film Festival,
XV International Ethnographic Film Festival,
Nuoro, Sardinia, Italy

Deadline for entries: May 31, 2010

Contact:

Istituto Superiore Etnografico della Sardegna, via
Papandrea, 6 - 08100 Nuoro (Italy)

Tel: +39 0784 242900

Fax +39 0784 37484

E-mail: rassegna.sieff@isresardegna.org

Web: www.isresardegna.it

September 24-29, 2010

Nordisk Panorama Film Festival, 21 edition
Five Cities Film Festival
Bergen, Norway

Deadline for entries: 15 February for films made in
2009. May 15 for films completed in 2010

Web: www.nordiskpanorama.com/

September 30 - October 3, 2010

The 10th Annual Festival of Visual Culture in
Joensuu, Finland: Ten years of Viscult – Special
edition

Contact:

Festival director Pekka Silvennoinen

gsm +358 40 7236413

Email: [info\(@\)viscult.net](mailto:info(@)viscult.net)

Web: www.pkey.fi/viscult/2010/index.php

October, 2010

3rd Himalaya Film Festival, The Netherlands.

Contact: Himalaya Archief Nederland

P/a: Dr G.K. Mitrasing

Hortensialaan 162

1702 KJ Heerhugowaard

Fax: 072 57 40 492

Email: himalaya@pagina.nl

Web: himalayafilmfestival.us

October 14-18, 2010

The 19th edition of International Festival of
Ethnographic Film (IFEFF) at the Ethnographic
Museum in Belgrade.

Deadline for entries: May 20, 2010

Contact:

Ethnographic Museum in Belgrade

International Festival of Ethnographic Film

Studentski trg 13

11000 Belgrade, Serbia

Web: <http://www.etnografskimuzej.rs/e0303.htm>

October 18-24, 2010

DOK Leipzig

53 International Leipzig Festival for Documentary
and Animated Film

Web: www.dok-leipzig.de

October 25-31, 2010

29e Uppsala Kortfilmfestival

Uppsala, Sweden

Deadline for entries: June 30, 2010

Web: www.shortfilmfestival.com/

October 28-Nov 7, 2010

The 4th Annual Ânû-rû âboro Peoples'
International Film Festival, in Pwêêdi Wiimâ
(Kanakya-New Caledonia).

Deadline for entries: May 31, 2010

Contact:

Ânû-rû âboro

BP 581

98 860 Koohnê

Nouvelle Calédonie

Tel / Fax: (687) 47 18 19

E-mail: info@anuuruaboro.com

Website: www.anuuruaboro.com

Facebook: <http://fr-fr.facebook.com/pages/Anuu-ru-aboro/185119951750>

November 5-14, 2010

CPH:DOX 2010

Copenhagen, Denmark

Deadline for entries: May 15/August 1, 2010

Web: www.cphdox.dk/d/a1.lasso

November 11-14, 2010

34th Margaret Mead Film & Video Festival, New
York, USA.

Deadline for entries: May 30, 2010

Contact:

Tel: 212 769 5305 / Fax: 212 769 5329

E-mail: meadfest@amnh.org

Web: www.amnh.org/programs/mead/

November 12-21, 2010

The 29th Amiens International Film Festival,
Amiens, France

Deadline for entries (for documentaries): July 15th,
2010

**Contact: Amiens International Film Festival, MCA,
Place Léon Gontier, F-80000 Amiens, France.
Tel: +33 3 22 71 35 70 / Fax: +33 3 22 92 53 04
E-mail: contact@filmfestamiens.org
Web: www.filmfestamiens.org**

November 15-16, 2010

The Society for Visual Anthropology Visual Research Conference takes place in the two days prior to the start of the AAA Annual Meeting.

The deadline for submissions for the 2010 New Orleans Conference was March 27, 2010

More info on

http://societyforvisualanthropology.org/?page_id=26

November 26-28, 2010

**Festival of Visual Anthropology ASPEKTY 2010,
Torun, Poland**

**Deadline for entries: Entries Deadline: August 1,
2010; Films Delivery Deadline: August 31, 2010**

Contact:

**Lukas Jakielski
lukas@aspektyfestival.pl
Festival of Visual Anthropology ASPEKTY
Torun, Poland**

**For more information and submission forms, rules
please visit**

Web: <http://aspektyfestival.pl/en>

E-mail: festival@aspektyfestival.pl

December 9-12, 2010

**Kathmandu International Mountain Film Festival
2010, Kathmandu, Nepal.**

Contact:

Ramyata Limbu (Festival Director)

Kathmandu International Mountain Film Festival

Himal Association, Patan Dhoka

Kathmandu, Nepal

E-mail: kimff@himalassociation.org /

info@himalassociation.org

Web: <http://www.kimff.org/content/>

May 31-June 15, 2011

Freiburg Film Festival

E-mail: fifo@freiburger-medienforum.de

Web: www.freiburger-filmforum.de

Summer/autumn 2011

**The 12th Royal Anthropological Institute
International Festival of Ethnographic Film is
expected to take place in summer/autumn 2011. The
call for film submissions will be announced in
summer 2010 and the submission deadline will be
early 2010.**

Web: www.therai.org.uk/film/film-festival/

October 6-13, 2011

**Yamagata International Documentary Film Festival,
12. edition**

**Call for entries is scheduled to begin in September of
2010.**

Web: <http://www.yidff.jp/>