

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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This special volume of NAFA Network is dedicated entirely to the announcement of:

**The 31st NAFA Symposium
and Film Festival
People Over the Sea:
Nordic and Scottish Perspectives**

August 29 - September 1, 2011
University of St. Andrews

In this volume we send you the full program for the Festival. Further information about the Symposium can be found here:

<http://www.st-andrews.ac.uk/anthropology/nafa/nafa/conference/>

We cordially thank Dr. Pedram Khosronejad (Department of Social Anthropology, University of St Andrews) and Prof. P. I. Crawford (Visual Cultural Studies, University of Tromsø, Norway) for organizing this large event.

Online registration:
<http://www.st-andrews.ac.uk/philosophy/anthropology/nafa/registration/>

The online registration is open until 15 August. After this date please contact Dr. Pedram Khosronejad (nafa2011@st-andrews.ac.uk) for registration.

We hope that many of you will find your way to Sct. Andrews!

Deadline for the next volume is October 5, 2011.

	29 August	30 August	31 August	1 September
1st morning session	Symposium	Symposium	Film screenings 4 (9.00-10.45) <i>White Sunshine Weather</i> (A. Bonde Rolsted, 20 mins., UK, 2010) <i>Manenberg</i> (K. Waltorp, C. Vium, 58 mins., Denmark, 2010)	Film screenings 9 (9.00-11.00) <i>Bea wants to know</i> (R. Canals, 40 mins., Spain, 2010) <i>Ippo Ippo (Step by Step)</i> (S. Wake, 47 mins., Norway, 2010)
2nd morning session	Symposium	Symposium	Film screenings 5 (11.15-13.10) <i>The Cheesemakers</i> (S. Fasolin, 99 mins., Switzerland, 2010)	Film screenings 10 (11.30-13.00) <i>Furriadroxus (Islanders)</i> (M. Mossa, M. Trentini, 40 mins., Italy, 2006) <i>Changes</i> (A. Asare-Nyako, 30 mins., UK, 2010)
1st afternoon session	Symposium	Symposium	Film screenings 6 (14.15-15.40) <i>Bitter Roots: the end of a Kalahari myth</i> (A. Strong, 67 mins., UK, 2011)	Film screenings 11 (14.15-15.45) <i>Other Europe</i> (R. Schillaci, 75 mins., Italy, 2011)
2nd afternoon session	Symposium	Film screenings 2 (15.00-16.50) <i>Uncle Oddvar and The Wave</i> (A.K. Pedersen, 33 mins., Norway, 2011) <i>Uncle Joh still has a farm</i> (T. Berge Ottersen, 50 mins., Norway, 2010)	Film screenings 7 (16.30-18.00) <i>Djeneba: the lifeworld of a Minyanka woman of southern Mali</i> (B. Diallo, 59 mins., Norway, 2011)	Film screenings 12 (16.15-17.50) <i>Promise and unrest</i> (A. Grossman, Á. O'Brien, 79 mins., Ireland, 2010)
Evening session	Film screenings 1 (18.00-20.30) <i>Going for mackerel</i> (R. Scott, F. Storaas & D. Perlov, 27 mins., Norway, 1999) <i>Return to the Brouck. The Audomarois Fenland forty years on</i> (C. Piault, 52 mins., France, 2011) <i>The Fenland (Le Brouck)</i> (C. Piault, 38 mins., France, 1972)	Film screenings 3 (18.00-20.30) <i>Unity through culture</i> (C. Suhr, T. Otto, 59 mins., Denmark, 2011) <i>The Kilt and the Kofta</i> (B. Nesheim, K. Nicolaysen, work-in-progress, Norway, 2011)	Film screenings 8 (18.50-20.15) <i>The Lover and The Beloved: A Journey into Tantra</i> (A. Lawrence, 70 mins., UK, 2011)	Final film screenings (18.20-20.15) <i>Pink Saris</i> (K. Longinotto, 100 mins., UK, 2010)

Nafa 2011 :: festival programme



Going for mackerel

Year: 1999

Length: 27 minutes

Director/filmmaker: Rolf Scott, Frode Storaas, and Diane Perlov

Producer/production company: SOT film AS, Bergen Museum, and California Science Centre, Los Angeles, USA.

Country/location of film: Norway

To avoid bad luck, Norwegian fishermen still rely on superstition in spite of the fact that they can count on science, technology, and tactical skills for a successful fishing season. The film follows the crew of the Norwegian fishing vessel Havdron as they set out for a new season of mackerel fishing, which constitutes their main source of income. Fishing can be a difficult activity, because of the risks at sea and the instability of the prices on the market. In their attempt to control risk and uncertainty, people turn to magic. The film shows to what extent magical thinking is part of the life

and work on board a fishing vessel. In a broader sense, this film challenges our own superstitious ideas and beliefs.

Being screened Monday 29 August at 18.00



Return to the Brouck. The Audomarois Fenland forty years on

Year: 2011

Length: 52 minutes

Director/filmmaker: Colette Piau

Producer/production company: Laura Briand & Serge Lalou (Les Films d'Ici)

Country of production: France

Country/location of film: France

In 1970, with a spring-powered Beaulieu cinecamera, without synchronous sound, and with the collaboration of a group of young Fenlanders, we produced a film on

their work in the Audomarois Fenland. Forty years later, we followed up with a new film about the Audomarois Fenland.

In a natural environment, criss-crossed with waterways, on a still exceptional site, market gardening, as well as breeding, remain the only productive activities. Nevertheless, the number of Fenlanders has seriously shrunk from 200 farms in the 1970 to 40 in 2010. Other elements are now intervening, such as ecology, preservation, and development, like the Natural Regional Park and the Romelaere Natural Reserve, or in the form of leisure activities like waterfowl hunting, fishing, and tourism. Through images and words, "Return to the Brouck" explores this new reality, confronting the actors of the past with those of the present, with the tensions between ecology and economy emerging in the film.

Being screened Monday 29 August at 18.40



The Fenland (Le Brouck)

Year: 1972

Length: 38 minutes

Director/filmmaker: Colette Piault

Producer/production company: CNRS (GR 16), CNRS Audiovisuel, Les Films du Quotidien, Musée des Arts et Traditions Populaires

Country/location of film: France

Conceived and filmed in collaboration with a group of eight young market gardeners in the area of Saint Omer, northern France, the film is a faithful testimony of a precise moment of awareness concerning social and economical problems of a rather closed group. The film reveals a moment of social change without freezing it into an ideological or political analysis but, on the contrary, by keeping the controversial arguments. In the final part of the film, the young people give their ideas about the future of the Fenland, agricultural unions and possible options. The frame of the film is mainly built through conversations between young Fenlanders, rather than through the commentary, which works as a mere transition.

Being screened Monday 29 August at 19.40



Uncle Oddvar and The Wave

Year: 2011

Length: 33 minutes

Director/filmmaker: Anne Katriina Pedersen

Producer/production company: Visual Cultural Studies, University of Tromsø

Country of production: Norway

Country/location of film: Norway

Uncle Oddvar and he Wave is a character-driven film about a soon to be 70-year-old fisherman from a small village in the north of Norway. Every spring and summer he, as one of the last in the village, produces stockfish for a global market. We follow Uncle Oddvar and his stockfish from April to September, and get a glimpse into the life of a fisherman. Through Uncle Oddvar's stories and songs, the film brings up themes of traditional knowledge, ageing, fish farming, the outside world, and the environment. A side story of a black-and-white photograph of a fisherman in the wheel house of the boat Bølgen (The Wave) links the filmmaker and Uncle Oddvar in a common family history.

Being screened Tuesday 30 August at 15.00



Uncle Joh still has a farm

Year: 2010

Length: 50 minutes

Director/filmmaker: Trude Berge Ottersen

Producer/production company: Visual Cultural Studies, University of Tromsø

Country of production: Norway

Country/location of film: Norway

It's not economically rewarding to be a farmer in Norway today. And because of this, there aren't many full time working farmers left. This is a close and truthful portrait of a stubborn and special man in his sixties, who refuses to quit being a sheep-farmer, even though his bookkeeper told him to. That's why my uncle still has a farm. We follow my Uncle Johs and his wife Gerd in their life on the sheep farm from April to September, and get a glimpse into their everyday life. A lifestyle not many people appreciate anymore. "This is not a serious sheep-movie, it only contains one lambing." (Johs Ottersen)

Being screened Tuesday 30 August at 15.45



Unity through Culture

Year: 2011

Length: 59 minutes

Director/filmmaker: Christian Suhr and Ton Otto

Producer/production company: Moesgaard Film

Country of production: Denmark

Country/location of film: Papua New Guinea

Soanin Kilangit is determined to unite the people and attract international tourism through the revival of culture on Baluan Island in the South Pacific. He organizes the largest cultural festival ever held on the island. But some traditional leaders argue that Baluan never had culture. Culture comes from the white man and is now destroying their old tradition. Others, however, take the festival as a welcome opportunity to revolt against '70 years of cultural oppression' by Christianity. A struggle to define the past, present and future of Baluan culture erupts to the sound of thundering log drum rhythms.

Being screened Tuesday 30 August at 18.00



The Kilt and the Kofta

Year: 2011

Length: Work-in-progress

Director/filmmaker: Beate Nesheim and Kristin Nicolaysen

Producer/production company: Finnmark University College

Country of production: Norway

Country/location of film: Norway

This is a film project about the encounter between coastal Saami and Scottish cultural traditions during the festival Snefjord Highland Gathering 2010. A visionary artist couple brings new life into a coastal Saami village in northern Norway, a community otherwise affected by the closing down of institutions and emigration. The couple starts an original Scottish cultural tradition for one week every year. But what are kilts, bagpipes and other Scottish traditions doing in a small coastal Saami community in Finnmark?

Being presented Tuesday 30 August at 19.30



White Sunshine Weather

Year: 2010

Length: 20 minutes

Director/filmmaker: Ane Bonde Rolsted

Producer/production company: Granada Centre for Visual Anthropology

Country of production: UK

Country/location of film: Denmark

White Sunshine Weather is filmed at Denmark's largest institution for mentally disabled adults, Landsbyen Sølund. The film explores the relationship between residents and educators in the unit for old people. Focusing on four residents and two educators, we encounter different initiatives – all with the aim of creating 'the good life' for the individual.

Being screened Wednesday 31 August at 9.00



Manenberg

Year: 2010

Length: 58 minutes

Director/filmmaker: Karen Waltorp and Christian Vium

Producer/production company: Waltorpvium

Country of production: Denmark

Country/location of film: South Africa

Manenberg is a cinema-verité documentary about two young 'Cape Coloureds' struggling to make sense in the ruins of a post-apartheid South African township. Manenberg is a suburb outside Cape Town, which was constructed during the apartheid regime to house coloured families with low incomes. Today it is a worn-down and overpopulated ghetto area with enormous social problems, where the chances of becoming a gangster are greater than the chances of creating something new in the ruins of the past. But it is also an area with strong ties between the inhabitants in the claustrophobic houses. Based on five years of ongoing anthropological research in the area, the film invites the audience behind the headlines and into the lives of Warren and Fazline and their families. It is an intimate film about coming of age amidst difficult surroundings,

about families, about life and its conflicts. It is a film about everyday life and dreams of the future.

Being screened Wednesday 31 August at 9.30



The Cheesemakers

Year: 2010

Length: 99 minutes

Director/filmmaker: Sarah Fasolin

Producer/production company: Sarah Fasolin

Country of production: Switzerland

Country/location of film: Switzerland

How come that a catholic theologian from Vienna applies for a job as a milker in the Swiss Alps? That a young woman from Hamburg wants to work as a cheese-maker in an alpine cottage, even though she had never done anything similar before? Thirty to fifty percent of the workers in the Swiss alpine agriculture come from foreign countries. They are employed for three months during summer to milk the farmer's cows and to make the typical Swiss Alpine

Cheese. The film shows how farmers and foreign workers get along with each other during this short but intensive time of cooperation. It gives answers to questions such as how they get over language barriers, deal with conflicts, and manage to balance two different requirements: the farmer who is used to work from dawn to dusk and the foreign worker who would also like to enjoy the countryside.

In the film, five foreign workers from Germany, Austria, and Italy and their Swiss farmers are accompanied by the camera during one summer.

Being screened Wednesday 31 August at 11.15



Bitter Roots: the end of a Kalahari myth

Year: 2011

Length: 67 minutes

Director/filmmaker: Adrian Strong

Producer/production company: Adrian Strong

Country of production: UK

Country/location of film: Namibia/Kalahari desert

Set in Nyae-Nyae, a region of Namibia located in southern Africa's Kalahari desert, traditional home of the Ju/'hoansi. It updates the ethnographic film record begun in the 1950s by John Marshall, whose films documented fifty years of change, and who, together with Claire Ritchie, established a grass-roots development foundation, which Adrian Strong (the filmmaker) joined in the late 1980s.

Shot in 2007, two years after Marshall's death (and including footage from his films), the film documents the return of Strong and Ritchie to Nyae-Nyae, where they observe the erosion of a community-led development process following the imposition of a new agenda by the World Wildlife Fund, which prioritizes wildlife conservation and tourism over subsistence farming. Communities voice their dissatisfaction with the new Conservancy, which has done little to help

people farm and improve their lives. The rationale behind the new policy is explored through interviews, archival footage and perceived in the context of the myth that Ju/'hoansi are natural hunter-gatherers cum game conservators thus too culturally remote from farming. The film observes the perpetuation of this myth as documentary filmmakers continue to recreate the past as though it were the present.

Being screened Wednesday 31 August at 14.15



Djeneba: the lifeworld of a Minyanka woman of southern Mali

Year: 2011

Length: 59 minutes

Director/filmmaker: Bata Diallo

Producer/production company: Visual Cultural Studies, University of Tromsø

Country of production: Norway

Country/location of film: Mali

Djeneba is a mother of nine children living in Kadioloko village, southern Mali. Since her husband left the family some years ago Djeneba and her children

manage the family compound and its millet fields without him. Recently her eldest son, Madou, brought a wife, Lidy, into the family group. The documentary depicts the ups and downs of everyday rural life. Young Malian filmmaker Bata Diallo engages Djeneba's life-world with an observational film style all her own and with the quiet conversations she has with her characters. Along with family members we make the acquaintance of Nono, the grand old man and long-time chief of Kadioloko. A confidant of Djeneba, Nono is a local philosopher with a long memory and a wry world-view, and sense of humour to match. Djeneba, herself, is from the agriculturalist Minyanka ethnic group but through her daily interactions with Fulani people we gain a sense, too, of the pastoral way of life. Djeneba is an hour-long chronicle of quotidian life in rural Mali; an observational documentary on family and farming from the point of view of an African woman.

Being screened Wednesday 31 August at 16.30



The Lover and the Beloved: A Journey into Tantra

Year: 2011

Length: 70 minutes

Director/filmmaker: Andy Lawrence

Producer/production company: All Rites Reversed and Asta Films Production in partnership with The Granada Centre for Visual Anthropology

Country of production: UK

Country/location of film: India

A documentary feature film about one man's journey across northern India and his search for enlightenment. Rajive McMullen, a history teacher suffering from a debilitating illness, makes the painful journey into the heart of Tantra, searching for meaning in holy shrines, coming close to death in cremation grounds and enjoying the chaos of the Aghori seekers.

This film offers dramatic insight into Tantrik ideas about the life cycle, particularly death, and contributes much to our understanding of how we seek knowledge and how we die. The Lover and The Beloved also represents a realistic attempt to understand both the practice and illusive theory behind Indian Tantrism, and is intended to challenge widespread Western misinterpretations of this system of thought. Along the

way we visit Kamakhya Devi in Assam and Tarapith in West Bengal, two of the most important centres of Tantrik Hinduism.

Being screened Wednesday 31 August at 18.50



Bea wants to know

Year: 2010

Length: 40 minutes

Director/filmmaker: Roger Canals

Producer/production company: Jordi Orobitg

Country of production: Spain

Country/location of film: Puerto Rico

Bea, a young Puerto Rican university student, wants to know more about her future and understand why, despite her efforts, her professional and personal life seems stagnated. She will find the answers to her questions through a medium of San Juan, who will propose that she take part in a spiritual cleansing ritual in order to expel bad energies that prevent her from being completely happy. Through the experiences of Bea and her friends, this film portrays the role played by popular religion in contemporary Puerto Rican society.

Being screened Thursday 1 September at 9.00



Ippo Ippo (Step by step)

Year: 2010

Length: 47 minutes

Director/filmmaker: Shotaro Wake

Producer/production company: Visual Cultural Studies, University of Tromsø

Country of production: Norway

Country/location of film: Japan

Marsha is a middle-aged housewife with a long history of fighting against serious diseases. This year she has to decide if she is going to participate for the first time in the annual support group event of climbing Mt. Fuji, Japan's highest mountain. As we follow Marsha in the steps towards her decision, we begin to understand the meaning of her dilemma, and ultimately experience her hopes and fears as we travel along this special journey with her. This ethnographic film, based on the visual/medical anthropological perspective, raises important questions about quality of life; what does it mean to live a meaningful life, and where and how do you find it?

Being screened Thursday 1 September at 9.55



Islanders (Furriadroxus)

Year: 2006

Length: 40 minutes

Director/filmmaker: Michele Mossa and Michele Trentini

Producer/production company: Paolo Piquereddu, ISRE

Country of production: Italy

Country/location of film: Sardinia

Malfatano, Sardinia, Costa di Teulada. A coastal tract of wild intact beauty, where the busy Tuerredda beach is located. Nearby stand the furriadroxus, typical isolated dwellings of this area. All the inhabitants are bachelors over the age of fifty, representing the last remnants of a community held together by animal breeding, subsistence farming, and mutual support, but marked by solitude and marginalisation. The film describes the microcosm of these men's lives in August when tourists fill the beach.

Being screened Thursday 1 September at 11.30



Changes

Year: 2010

Length: 30 minutes

Director/filmmaker: Afua Asare-Nyako

Producer/production company: Granada Centre for Visual Anthropology

Country of production: UK

Country/location of film: Denmark and Ghana

Changes is an emotional portrait of a journey that started more than thirty years ago. After spending most of his adult life in Denmark, Kwabena wants to move back to Ghana, the country that he left more than thirty years ago. This film, shot and directed by his daughter, chronicles one of his journeys to Ghana in preparation for his return. It follows him as he reconnects with his old friends and his ancestral home. The questions, which subtly unfold within the film, touch upon the profound dilemma often felt by long-term immigrants, many of whom are no longer certain where 'home' is. The film explores the motives that drive immigrants back to their place of origin and the implications of such return.

Being screened Thursday 1 September at 12.20



Other Europe

Year: 2011

Length: 75 minutes

Director/filmmaker: Rossella Schillaci

Producer/production company: Giulio Pedretti, Azulfilm

Country of production: Italy

Country/location of film: Northern Italy

What happens to African immigrants once granted political refugee status? What are their prospects of a decent livelihood in Italy? In Turin, a northern Italian industrial city, an abandoned clinic has been squatted by more than 200 refugees, all of whom are legal. Set between a cinema and a street market in a working-class neighbourhood, the five-storey building is inhabited by Somali and Sudanese refugees, forming a small African island in the heart of a European city. Khaled, Shukri, and Ali, like other migrants, went through hell in order to reach Italy. Other Europe explores their stories over one year, revealing, in intimate detail, an emblematic tale of all European countries today, their immigration policies, and the changes to the social fabric of Europe.

Being screened Thursday 1 September at 14.15



Promise and unrest

Year: 2010

Length: 79 minutes

Director/filmmaker: Alan Grossman and Áine O'Brien

Producer/production company: FOMACS, Dublin

Institute of Technology

Country of production: Ireland

Country/location of film: Ireland, Philippines

Separated from her daughter Gracelle at 7 months, Noemi Barredo left the Philippines for work in Malaysia to support her parents and extended family before arriving in Ireland in 2000. Filmed over a five-year period *Promise and Unrest* is an ethnographic portrayal of a Filipino migrant woman performing care giving and long-distance motherhood, while simultaneously assuming the responsibility of sole provider for her family back in Babatgnon, Philippines. Through the camera lens and mother-daughter voice-over narration, the film depicts the material and emotional dimensions of global care work, the transnational contingencies of Noemi and Gracelle's relationship situated in a wider familial context, together with their reunion in Ireland and the

beginnings of a domestic life together in the same country for the first time.

Being screened Thursday 1 September at 16.15



Pink Saris

Year: 2010

Length: 100 minutes

Distribution company: The Royal Anthropological Institute

Country of production: UK

Country/location of film: India

"A girl's life is cruel...A woman's life is very cruel," notes Sampat Pal, the complex protagonist of *Pink saris*, Kim Longinotto's latest foray into the lives of extraordinary women. Sampat should know – like many others she was married as a young girl into a family which made her work hard and beat her often. But unusually, she fought back, leaving her in-laws and eventually becoming famous as a champion for beleaguered women throughout Uttar Pradesh, many of whom find their way to her doorstep. Like Rekha, a fourteen year old Untouchable, who is three months pregnant and homeless – unable to marry her unborn

child's father because of her low caste. Fifteen year old Renu's husband from an arranged marriage has abandoned her, her father-in-law has been raping her and she's threatening to throw herself under a train. Both young women, frightened and desperate, reach out for their only hope: Sampat Pal and her Gulabi Gang, Northern India's women vigilantes in pink. *Being screened Thursday 1 September at 18.20*

Film screening programme compiled by Peter I. Crawford (University of Tromsø) based on films selected by the NAFA 2011 Film Selection Committee: Peter I. Crawford (Denmark, Chairman), Knud Fischer-Møller (Denmark), Petia Mankova (Norway), Rossella Ragazzi (Norway), and Jan Ketil Simonsen (Norway).